

Edition Eulenburg

Dedicated to H. M. Queen Victoria  
of Great Britain and Ireland

**SYMPHONY No. 3**

A minor

(Scottish Symphony)

by

**Felix Mendelssohn-Bartholdy**

Op. 56

First performed on 3rd March 1842, at Leipzig, Gewandhaus  
Mendelssohn conducting

With Foreword by Max Alberti



MUS  
MS.  
M1001  
.M53  
no. 3

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Mendelssohn-Bartholdy,  
Symphony No. 3 (Scotch)  
Op. 56

There may be a divided opinion, whether or not the number attributed to this symphony is correct. On the one hand those denoted as First and Second deserve hardly to be taken into account, the First being an early work, which by the composer himself was no more performed nor recognised, while the Second was only a symphonic prelude to the chorus work "Lobgesang"; on the other hand the Fourth, although begun later and bearing a higher opus-figure, was earlier finished and performed. This contradictory chronology results from the long space of time between beginning and achievement of our work; after the first designs it was put aside for at least 10 years. Decisive for the numeration was the fact, that it was published earlier than the Fourth, which did not appear before several years after Mendelssohn's death, the Opus figures depending upon the range of publication.

The first inspiration to our work arose on a trip through Scotland, when Mendelssohn, accompanied by his friend Carl Klingemann visited the castle Holyrood at Edinburgh on July 30th, 1829. The history of the castle reaching back into the middle ages and partially gloomy is the reason for the dim mood prevailing in a big part of the work. In a letter to his family he describes the rotten condition of the castle contrasting with the serene summery sky, and he adds: "I believe to have found to-day the beginning of my Scotch Symphony." He began the work during the winter 1830/1, which he spent in Rome; a letter of November 23rd says that he is willing to write

Mendelssohn-Bartholdy,  
Symphonie No. 3  
(Schottische), Op. 56

Man könnte verschiedener Meinung sein, ob die Zahl, die diese Symphonie trägt, richtig ist oder nicht. Einerseits verdienen diejenigen, die als erste und zweite bezeichnet werden, kaum, mitgezählt zu werden—die erste war ein Jugendwerk, das von ihm selbst gar nicht mehr aufgeführt und anerkannt wurde, während die zweite nur ein symphonisches Vorspiel zu dem Chorwerk "Lobgesang" war—; andererseits ist die vierte, obgleich sie später begonnen wurde und eine höhere Opuszahl trägt, früher beendet und aufgeführt. Diese unklare Chronologie kommt daher, dass zwischen Anfang und Beendigung unseres Werkes eine grobe Zeitspanne lag; das Werk blieb nach den ersten Anfängen über zehn Jahre liegen. Entscheidend für die Zählung wurde der Umstand, dass es früher als die Vierte verlegt wurde, die erst mehrere Jahre nach Mendelssohns Tode erschien, während die Opus-Zahlen durch die Reihenfolge des Erscheinens bestimmt werden.

Die erste Anregung dazu kam auf einer Reise durch Schottland, wo Mendelssohn am 30. Juli, 1829, in Begleitung seines Freundes Carl Klingemann das Schloss Holyrood in Edinburgh besuchte. Die ins Mittelalter zurückreichende, teilweise düstere Geschichte des Schlosses ist die Ursache der trüben Stimmung, die durch einen grossen Teil des Werkes zieht. In einem Brief an seine Familie schildert er den verfallenen Charakter des Schlosses, das sich von dem heiteren, sommerlichen Himmel abhebt, und fügt hinzu: "ich glaube, ich habe heute den Anfang meiner Schottischen Symphonie

the A minor-Symphony. However he put it aside, as it did not suit to the bright southern world. Moreover his attention was now concentrated on the Italian Symphony he had also begun in the time; and in a letter of March 29th, 1831, he emphasises expressly, "to be compelled to put aside the Scotch Symphony, being unable to be carried back into the Scotch hazy scene." Not until 10 years later, the ideas having ripened meanwhile, he tackled the completion: it took place in January, 1842. Among the subjects used the tune of the Scherzo deserves mention. This movement is based on an old Scotch bag-piper's melody without fourths and sevenths.

The première took place under Mendelssohn's leadership on March 3rd, 1842, in a subscription concert of the Gewandhaus, Leipzig, and had such a success, that already in the following concert on March 17th, the work was repeated, the theatre Kapellmeister K. Bach conducting, after Mendelssohn had undertaken some alterations. Soon after the latter started to a concert trip to England and on June 13th performed the work in the Philharmonic Society, London, where the success was also outstanding and encouraged him to offer the dedication to the Queen, who was specially interested in his music and thus accepted it.

So far all readings took place after the manuscript; it was not before February, 1843, that the work was issued in score and parts by Breitkopf & Härtel of Leipzig.

As an innovation Mendelssohn made the attempt, "to eliminate the pauses between the movements as killing the temper." He made play the work without an interruption, although the movements were not connected by transitions. The idea did not succeed then—apart from a

gefunden." Er begann die Arbeit im Winter 1830/1, den er in Rom verlebte; ein Brief vom 23. Nov., sagt, dass er die A moll-Symphonie schreiben will. Er liess sie aber liegen, da sie in die heitere, südliche Welt nicht hineinpasste. Dazu kam, dass sich sein Interesse jetzt auf die inzwischen ebenfalls begonnene Italienische Symphonie konzentrierte; und in einem Brief vom 29. März. 1831. erklärt er ausdrücklich, die Schottische Symphonie "liegen lassen zu müssen, weil er sich nicht in die schottische Nebelstimmung zurückversetzen könne." Erst nach 10 Jahren hat er sich, nachdem inzwischen die Ideen gereift waren, an die Vollendung gemacht; sie erfolgte im Januar, 1842. Unter den verwendeten Themen verdient die Melodie des Scherzo besondere Erwähnung; es liegt diesem Satz eine alte, schottische Sackpfeifermelodie zu Grunde, ohne Quarten und Septimen.

Die Erstaufführung fand unter Mendelssohns Leitung am 3. März. 1842, in einem Abonnements-Konzert im Gewandhaus zu Leipzig statt und gefiel so, dass das Werk bereits im folgenden Konzert, am 17. März, unter dem Theater-Kapellmeister K. Bach wiederholt wurde, nachdem Mendelssohn inzwischen einige Änderungen vorgenommen hatte. Bald darauf trat dieser eine Konzertreise nach England an und führte das Werk in der Philharmonic Society in London am 13. Juni auf, wo der Erfolg ebenfalls sehr gross war, sodass Mendelssohn wagen konnte, der Königin, die für seine Musik besonderes Interesse hatte, die Widmung anzubieten; sie wurde von ihr angenommen. Alle bisherigen Aufführungen fanden nach dem Manuskript statt; das Werk erschien erst im Februar 1843, in Partitur und Stimmen im Verlag von Breitkopf & Härtel in Leipzig.

Neuartig ist Mendelssohns Versuch.



few exceptions, thereamong Schumann's coincident D-minor-Symphony, which however contained real transitions. The 20th century only did bring the general accomplishment of this usage, certainly much to the advantage of the coherent impression of a musical work with several movements.

DR. MAX ALBERTI.

"mit den stimmungmordenden Pausen zwischen den Sätzen aufzuräumen." Er liess das Werk, wenn auch die Sätze nicht durch Übergänge verbunden waren, ohne Unterbrechung durchspielen. Der Gedanke hat sich damals nicht durchgesetzt—mit ganz wenigen Ausnahmen, worunter z.B. Schumanns etwa gleichzeitige D moll-Symphonie, bei der jedoch wirkliche Übergänge bestanden—. Erst das 20. Jahrhundert hat die allgemeine Durchführung dieser Praxis gebracht, sicher sehr zum Vorteil der geschlossenen Wirkung des mehrsätzigen Kunstwerks.

DR. MAX ALBERTI

# Symphony No. 3

1

I. Felix Mendelssohn-Bartholdy, Op. 56

Andante con moto M.M. ♩=72 1809-1847

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

I II in C  
4 Corni

III IV in E

2 Trombe in D

Timpani in A-E

Violino I

Violino II

Viola

Violoncello  
e Contrabasso

Andante con moto M.M. ♩=72

Andante con moto M.M. ♩=72

Andante con moto M.M. ♩=72

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10

Fl. *p* *a 2* *sf* *p* *dim.* *pp*

Ob. *sf* *p* *dim.* *pp*

Cl. *sf* *p* *dim.* *pp*

Fg. *sf* *p* *dim.* *pp*

Cor. (C) *sf* *p* *dim.* *pp*

Cor. (E) *p* *dim.* *pp*

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

Vlc. e Cb. *p* *sf* *dim.* *p* *dim.* *pp*

20

Fl. *p*

Ob. *p*

Cl. *a 2* *p*

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

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

Vla. *p*

Musical score for strings and woodwinds, measures 1-4. The instruments are Fg. (Bassoon), VI. I (Violin I), VI. II (Violin II), Vlc. (Viola), and Cb. (Cello). The Fg. part starts with a rest in measure 1 and 2, then plays a descending eighth-note scale starting in measure 3, marked *p*. The VI. I and VI. II parts play a sixteenth-note figure starting in measure 1, marked *f*, then *p*, and *f dim.* in measure 2. The Vlc. and Cb. parts have rests in measures 1 and 2, then play a descending eighth-note scale starting in measure 3, marked *p*.

Musical score for woodwinds and strings, measures 1-4. The instruments are Fl. (Flute), Cl. (Clarinet), Fg. (Bassoon), Cor. (E) (Cor Anglais), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vlc. (Viola), and Cb. (Cello). The Fl., Cl., Fg., and Cor. parts play a descending eighth-note scale starting in measure 1, marked *pp*, with *cresc.* markings in measures 3 and 4. The VI. I and VI. II parts play a sixteenth-note figure starting in measure 1, marked *pp*, with *cresc.* markings in measures 3 and 4. The Vla., Vlc., and Cb. parts play a descending eighth-note scale starting in measure 1, marked *pp*, with *cresc.* markings in measures 3 and 4. The Cor. part has a 3. and 4. *pp* marking in measure 1.

30

Fl. *sf molto cresc.* *f* *cresc.*

Ob. *sf molto cresc.* *f* *cresc.* *p*

Cl. *sf molto cresc.* *f* *cresc.*

Fg. *sf molto cresc.* *f* *cresc.* *p*

(C) Cor. *molto cresc.* *f* *p*

(E) *molto cresc.* *f*

Tr. (D) *pp*

Timp. *pp*

VI. I *f* *p*

VI. II *f* *p*

Vla. *sf molto cresc.* *f* *cresc.* *p*

Vlc. *sf molto cresc.* *f* *cresc.* *p*

Cb. 30 *sf molto cresc.* *f* *cresc.* *sf* *p*

This musical score page includes the following parts and dynamics:

- Fl.**: *cresc.*, *f*
- Ob.**: *cresc.*, *f*, *p*
- Cl.**: *cresc.*, *f*
- Fg.**: *cresc.*, *f*, *fp*
- Cor. (C)**: *cresc.*, *f*, *a 2<sup>a</sup> p*, *p*
- Cor. (E)**: *p*
- Tr. (D)**: *cresc.*, *f*
- Timp.**: *tr.*, *cresc.*, *f*
- VI. I**: *cresc.*, *f*, *p*
- VI. II**: *cresc.*, *f*, *p*
- Vla.**: *cresc.*, *f*, *p*
- Vlc.**: *cresc.*, *f*, *fp*
- Cb.**: *cresc.*, *f*, *p*

40

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

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

Cl. *cresc.* *f* *cresc.*

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

Cor. *cresc.* *f* *cresc.* a 2

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

Timp. *f* *p cresc.*

Vi. I *cresc.* *f* *cresc.* *più f*

Vi. II *cresc.* *f* *cresc.* *più f*

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

Vlc. e Cb. *cresc.* *f* *cresc.*

Fl. *- al* *ff* *sf* *dim.*

Ob. *- al* *ff* *sf* *dim.*

Cl. *- al* *ff* *sf* *dim.*

Fg. *- al* *ff* *sf*

Cor. (C) *ff* *sf*

Cor. (E) *ff* *sf*

Tr. (D) *ff* *sf*

Vi. I *sf* *ff trem.* *sf*

Vi. II *sf* *ff trem.* *sf*

Vla. *- al* *ff* *sf*

Vlc. e Cb. *- al* *ff* *sf* *sf* *sf* *sf* *trem. sf*

*p* *dim.* *sf* *sf* *sf* *sf* *sf* *trem. sf*

50

Fl. *p* *dim.*

Ob. *p* *dim.*

Cl. *p* *dim.*

Fg. *p* *dim.*

Cor. (C) *p* *dim.*

Cor. (E) *p* *dim.*

Vi. I *p* *dim.* *sf* *pp*

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



Ob. *p*

Cl. *p*

Fg. *p*

(C)  
Cor. *p*

(E) *p*

VI I *sf dim. p pp*

VI II

Vla. *p sf dim. p pp*

Vlc. e Cb. *p pizz. p*

Fl. *dim. ten. 60 ten. ten.*

Ob. *dim. p dim. dim. pp*

Cl. *dim. p dim. pp*

Fg. *dim. p dim. pp*

(C)  
Cor. *dim. p dim. pp*

(E)

VI I *dim. p dim. pp*

VI II *dim. pp*

Vla. *dim. p dim. pp*

Vlc. e Cb. *dim. p dim. pp*

Allegro un poco agitato  $\text{♩} = 100$

Musical score for measures 1-69. The score is for five staves: Cl. (Clarinet), VI.I (Violin I), VI.II (Violin II), Vla. (Viola), and Vcl. e Cb. (Violoncello and Contrabasso). The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The first measure is marked with a first ending bracket and a '1.' above it. The dynamic marking is *pp* (pianissimo) for the first measure and *sempre pp* (sempre pianissimo) for the rest of the system. The word 'arco' is written above the Viola staff in the third measure. The system ends with a double bar line and repeat slashes.

Musical score for measures 70-79. The score is for five staves: Cl., VI.I, VI.II, Vla., and Vcl. e Cb. The key signature and time signature remain the same. The first measure is marked with a first ending bracket and a '1.' above it. The dynamic marking is *pp* for the first measure and *sempre pp* for the rest of the system. The system ends with a double bar line and repeat slashes.

Musical score for measures 80-89. The score is for five staves: Cl., VI.I, VI.II, Vla., and Vcl. e Cb. The key signature and time signature remain the same. The first measure is marked with a first ending bracket and a '1.' above it. The dynamic marking is *pp* for the first measure and *sempre pp* for the rest of the system. The system ends with a double bar line and repeat slashes.

1. *pp*

Cl. *pp*

Fg. *pp*

Cor. (E) *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. (C) *p* *cresc.*

Cor. (E) *p* *cresc.*

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

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

Musical score for measures 90-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C) and (E)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The woodwinds and strings are marked with *sempre più cresc.* (always more crescendo). The Flute and Clarinet parts include a first ending marked *a2*.

Musical score for measures 110-130. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C) and (E)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The woodwinds and strings are marked with *cresc.* (crescendo). The Flute and Clarinet parts include a first ending marked *a2*. The Viola, Violoncello, and Contrabasso parts are marked with *al* (allegro) at the end of the section.

100  
Assai animato ♩ = 120

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fg. *ff* *a2*

Cor. *ff* *a2*

Tr. (D) *ff*

Timp. *ff*

Assai animato ♩ = 120

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

Detailed description: This page of a musical score, numbered 12, contains measures 100-103. The tempo is 'Assai animato' with a quarter note equal to 120 beats per minute. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all playing a melodic line with a forte (*ff*) dynamic and a second octave (*a2*) marking. The brass section includes Cor Anglais (Cor.), Trumpet (Tr. in D), and Timpani (Timp.), all playing a rhythmic accompaniment with a forte (*ff*) dynamic. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.), all playing a rhythmic accompaniment with a forte (*ff*) dynamic. The score is written in a key signature of one flat and a 2/4 time signature.

110

The musical score for measures 109 and 110 includes the following parts:

- Fl.** (Flute): Treble clef, *f* dynamic, starting with a *a2* marking.
- Ob.** (Oboe): Treble clef, *f* dynamic, starting with a *a2* marking.
- Cl.** (Clarinet): Treble clef, *f* dynamic, starting with a *a2* marking.
- Fg.** (Bassoon): Bass clef, *f* dynamic, starting with a *a2* marking.
- Cor.** (Cor Anglais): Treble clef, *f* dynamic, starting with a *a2* marking.
- Tr. (D)** (Trumpet in D): Treble clef, *f* dynamic, starting with a *a2* marking.
- Timp.** (Timpani): Bass clef, rhythmic accompaniment.
- VI. I** (Violin I): Treble clef, *f* dynamic.
- VI. II** (Violin II): Treble clef, *f* dynamic.
- Vla.** (Viola): Bass clef, *f* dynamic.
- Vlc. e Cb.** (Violoncello and Double Bass): Bass clef, *f* dynamic.

Fl. *a 2*  
*ff sf sf*

Ob.  
*ff sf sf*

Cl.  
*ff sf sf*

Fg.  
*ff sf sf*

Cor.  
*a 2*  
*ff sf sf*

Tr.  
 (b)  
*sf sf*

Timp.  
*ff sf*

Vl. I  
*ff sf*

Vl. II  
*ff sf*

Vla.  
*f sf*

Vlc.  
 e Cb.  
*ff sf*

120  
a 2

Fl. *ff* *a 2* 1. *p*

Ob. *ff* *a 2*

Cl. *ff* 1. *mf*

Fg. *ff*

Cor. *ff*

(E) *pp*

Tr. (D) *a 2* *cresc.* *ff*

Timp. *tr* *ff*

VI.I *ff* *p*

VI.II *ff*

Vla. *ff*

Vlc. e Cb. *ff* *pizz.* *p*



Fl. *p*

Cl.

Cor. *3. 4.*

Vl. I *cantabile*

Vl. II *p*

Vla. *p*

Vlc. *arco p*

Cb. *arco p*

Fl. *p* *espress.*

Cl. *p*

Fg. *1. p*

Vl. I *sf pp*

Vl. II *sf pp*

Vla. *sf pp*

Vlc. *sf pp*

Cb. *sf pp*

150

17

Fl. *sf* *pp*

Ob.

Cl. *sf* *pp*

Fg. *sf* *pp*

Tr. (D)

VI. I *sf* *pp* *dim.*

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

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

Vlc. e Cb. *sf* *pp*

160

Fl. *a 2* *#a.* *#a.*

Ob. *cresc.* *a 2* *#a.* *#a.*

Cl. *cresc.* *a 2* *#a.* *#a.*

Fg. *p cresc.* *f*

Cor. (C) *p cresc.* *a 2* *f*

Cor. (E) *p cresc.* *a 2* *f*

Tr. (D)

Timp. *f*

VI. I *pp* *cresc.* *f* *sf*

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

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

Vlc. e Cb. *pp* *cresc.* *f* *sf*

Fl. *a 2* *mf*

Ob. *a 2* *mf*

Cl. *a 2* *mf*

Fg. *mf*

Cor. (C) *a 2* *f* *a 2*

Cor. (E) *f* *cresc.*

Tr. (D) *a 2* *f* *cresc.*

Timp. *f* *cresc.*

VI. I *mf* *più f*

VI. II *mf* *div.* *più f*

Vla. *mf* *più f*

Vlc. e Cb. *mf* *più f*

170

Fl. *ff sf*

Ob. *ff sf*

Cl. *ff sf*

Fg. *a 2 ff sf*

(c) Cor. *ff sf*

(E) *ff sf*

Tr. (D) *a 2 ff sf*

Timp. *tr*

VI.I *ff sf*

VI.II *ff sf*

Vla. *ff sf*

Vlc. e Cb. *ff sf*

Detailed description: This page of a musical score covers measures 170 through 173. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (c)), Trumpet (Tr. (D)), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics range from fortissimo (ff) to sforzando (sf). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Flute and Oboe parts feature melodic lines with accents. The Timpani part includes trill ornaments. The Violin and Viola parts play fast, rhythmic sixteenth-note passages.

Fl.  
Ob.  
Cl.  
Fg.  
a 2  
Cor.  
(C)  
(E)  
Tr.  
(D)  
a 2  
Timp.  
tr  
tr  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

*sf sf sf ff*  
*sf sf sf ff*  
*sf sf sf ff*  
*sf sf sf ff*  
*sf*  
*sf sf sf*  
*sf*  
*sf sf sf ff*  
*sf sf sf ff*  
*sf sf sf ff*  
*sf ff*

180

Fl. *sf* *p*

Ob. *sf* *p*

Cl. *sf* *p*

Fg. *a 2 sf* *p*

(C) Cor. *p*

(D) Tr. *f*

Timp. *f* *p*

VI. I *sf* *p*

VI. II *p* *p*

Vla. *p*

Vlc. e Cb. *fp*

Detailed description: This page of a musical score, numbered 180, contains measures 180 through 183. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C), Trumpet (Tr.), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The woodwinds and strings play melodic lines with dynamic markings of *sf* (sforzando) and *p* (piano). The brass section, including the trumpet, plays a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte). The timpani part features a rhythmic pattern of eighth notes with dynamic markings of *f* and *p*. The string parts consist of rhythmic patterns of eighth notes, with the cello and double bass part marked *fp* (fortissimo piano). The score is written in a key signature of two flats and a common time signature.

190

F1. *p*

Ob. *p*

Cl. 1. *p dim. p*

Fg. *pp dim.*

Cor. (C) *pp dim.*

Cor. (E) *dim.*

Tr. (D) *pp p*

Timp. *pp*

VI. I. *f p dim. sempre dim.*

VI. II. *f p dim.*

Vla. *dim.*

Vlc. e Cb. *dim.*

Fl. *pp* 200 1.

Ob. *pp* 1.

Cl. *p*

Fg. *pp*

Cor. *pp*

Tr. (D) *pp* 1.

Timp.

VI. I. *pp*

VI. II. *pp*

Vla.

Vlc. e Cb. *dim. sempre*

Detailed description: This is a page of a musical score for an orchestra, page 23. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor.), Trumpet (Tr. (D)), and Timpani (Timp.). The third system includes Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute and Oboe parts have a tempo marking of 200 and a dynamic of *pp*. The Clarinet part has a dynamic of *p*. The Bassoon part has a dynamic of *pp*. The Cor Anglais part has a dynamic of *pp*. The Trumpet part has a dynamic of *pp*. The Violin I and II parts have a dynamic of *pp*. The Viola part has a dynamic of *pp*. The Violoncello/Double Bass part has a dynamic of *dim. sempre*. The score is written in a key signature of one flat and a 4/4 time signature. The music features various melodic lines, some with slurs and accents, and some with dynamic markings.



1.

Fl. *perdendosi*

Ob. *perdendosi*

Cl. *pp*

Cor. (C) *perdendosi*

Cor. (E) *perdendosi*

T'imp. *pp*

VI. I. *perdendosi*

VI. II. *perdendosi*

Vla. *pp*

Vlc. e Cb. *pp*

1. 210

Fl. *pp*

Cl. *pp*

Fg. *pp*

Cor. (C) *pp*

Cor. (E) *pp*

VI. I. *pp* *sempre pp*

VI. II. *pp* *sempre pp*

Vla. *pp* *sempre pp*

Vlc. e Cb. *pp* *sempre pp*

Fl. *pp* *pp* *p*

Ob. *p*

Cl. *pp* *pp* *p*

Fg. *pp* *pp* *p*

Cor. (C) *pp* *pp*

Cor. (E) *pp* *pp*

Tr. (D) *pp* *pp* *p*

Timp. *p*

VI. I. *pp*

VI. II. *pp*

Vla. *pp*

Vlc. e Cb. *pp*

230

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *a 2* *cresc.*

Cor. *cresc.*

Tr. (D) *cresc.*

Timp. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

Detailed description: This page of a musical score covers measures 230 to 233. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr. in D), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds and strings play sustained, melodic lines with a clear crescendo indicated by 'cresc.' markings. The bassoon part includes a 'a 2' marking. The percussion part features a rhythmic pattern of eighth notes. The strings provide a harmonic foundation with sustained notes and some rhythmic movement.

Fl. *f cresc.* *ff* *sf*  
 Ob. *f cresc.* *ff* *sf*  
 Cl. *f cresc.* *ff* *sf*  
 Fg. *f cresc.* *ff* *sf*  
 Cor. *a 2* *f cresc.* *ff* *sf p*  
 Tr. (D) *f cresc.* *ff* *sf*  
 Timp. *cresc.* *f* *cresc.*  
 Vl. I *f* *ff* *sf*  
 Vl. II *f* *ff* *sf*  
 Vla. *f* *ff* *sf*  
 Vcl. e Cb. *f* *ff* *sf*

The score is for page 27 of a musical work. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The strings include Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The percussion section includes Timpani (Timp.). The woodwinds and strings play a melodic line that starts with a *f* dynamic and *cresc.* (crescendo) to *ff* (fortissimo) in the second measure, then continues with *sf* (sforzando) in the final measure. The Cor Anglais part is marked *a 2* (second octave). The Timpani part has a *cresc.* (crescendo) leading to *f* (forte) and then *cresc.* (crescendo) again. The string parts (Vl. I, Vl. II, Vla., Vcl. e Cb.) play a rhythmic pattern of eighth notes, starting with *f* (forte) and *cresc.* (crescendo) to *ff* (fortissimo) in the second measure, then continuing with *sf* (sforzando) in the final measure.

240 *cantabile*

Fl. *mf* *cantabile* *f* *cresc.*

Ob. *mf* *cantabile* *f* *cresc.*

Cl. *mf* *cantabile* *f* *cresc.* *a 2*

Cor. (C) *1. 2.* *f* *cresc.*

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Vla. *p* *cresc.*

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

250

Fl. *f* *a 2* *cresc.* *p*

Ob. *f* *a 2* *cresc.* *p*

Cl. *f* *a 2* *cresc.* *p* *capr.*

Fg. *f* *a 2* *cresc.* *p*

Cor. (C) *1. 2.* *f* *cresc.*

Tr. (D) *f* *dimin.* *p*

Timp. *f*

Vl. I *f* *dimin.* *p*

Vl. II *f* *dimin.* *p*

Vla. *f* *dimin.* *p*

Vlc. e Cb. *f* *dimin.* *p*

245 *f* *dimin.* *p*

Ob.  
Cl.  
Fg.  
Tr. (D)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc. e Cb.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*sf dim.*  
*dim.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*sf*  
*sf*

260

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Tr. (D)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*dim.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Fl. *b $\flat$*

Ob. *b $\flat$*

Cl. *f*

Fg. *a 2 b $\flat$*

Cor. (C) *1. 2.*

Tr. (D)

Timp. *sf tr*

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f*

Fl. *b $\flat$*

Ob. *b $\flat$*

Fg. *b $\flat$*

Cor. (C) *1. 2.*

VI. I *sf piu f*

VI. II *sf*

Vla. *f*

Vlc. e Cb. *sf*

280

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Fg. *f* *mf*

(C) *f* *mf*

Cor. *f* *mf* a 2

Tr. (D) *f* *ff*

Timp. *ff*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vlc. e Cb. *f*





Fl. *p*

Ob.

Cl. *p*

Fg. *a 2 sf pp*

Cor. (C) *f pp*

Cor. (E) *pp*

Tr. (D)

Timp. *tr pp*

VI. I *sf p*

VI. II *sf p*

Vla. *sf p*

Vlc. e Cb. *sf fp*

Detailed description: This page of a musical score contains ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. C), Cor Anglais (Cor. E), and Trumpet (Tr. D). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various dynamics such as *p*, *pp*, *sf*, and *fp*, along with articulation marks like accents and slurs. The Flute and Clarinet parts have a melodic line with many slurs and accents. The Bassoon part starts with a dynamic of *sf* and then moves to *pp*. The Cor Anglais parts have a rhythmic accompaniment. The Timpani part has a trill-like pattern. The Violin and Viola parts have a melodic line with many slurs and accents. The Violoncello/Double Bass part has a rhythmic accompaniment.

Fl. *p*

Ob. *p*

Cl. *p* 1.

Fg. *p* 1.

Cor. (C) 1.

Cor. (E)

Tr. (D) *p* *dim.*

Timp. *dim.*

VI. I *p*

VI. II

Vla. *p*

Vlc. e Cb. *pizz.*

310

Fl.  
Ob.  
Fg.  
Tr.  
(D)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

*dim.*  
*dim.*  
*dim.*  
*pp*  
*pp*  
*p*  
*dim.*  
*p*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

Fl.  
Cl.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*arco*  
*pp*  
*p cantabile*

Fl. *dim.*

Cl. *dim.*

Fg. *p*

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

VI. I *dimin.*

VI. II *dimin.*

Vla. *dimin.*

Vlc. *f* *p*

Cb. *dimin.*



Fl.

Cl. *1.*

Fg. *pp*

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

VI. I *pp*

VI. II *pp*

Vla.

Vlc.

Cb.

1. 340

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

*pp* *pp* *arco* *pp*

Detailed description: This system contains measures 339 and 340. The first measure is marked with a first ending bracket and a '1.' above it. The second measure is marked with the number '340'. The instruments are Clarinet (Cl.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Viola and Violoncello parts are marked with *pp* and *arco*. The Contrabass part is marked with *pp*.

1.

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

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Detailed description: This system contains measures 341 and 342. The first measure is marked with a first ending bracket and a '1.' above it. The instruments are Clarinet (Cl.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Each instrument part has a *cresc.* marking. The Viola and Violoncello parts have a *cresc.* marking. The Contrabass part has a *cresc.* marking.

850

Fl. 1. *pp*

Fg. *p cresc.* *dim.*

Cor. (C) *p cresc.* *p* *dim.*

Cor. (E) *p cresc.* *dim.*

VI. I. *dim.* *pp*

VI. II. *dim.* *pp*

Vla. *dim.* *pp*

Vlc. *dim.* *pp* *p*

Cb. *dim.* *pp* *p*

860

Fl. 1. *pp*

Cl. *pp* *cresc.*

Fg. *pp* *cresc.*

Cor. (E) *3. 4.* *p*

Tr. (D) *pp*

Tin.p. *p*

VI. I. *pp*

VI. II. *pp* *div.*

Vla. *pp* *div.*

Vlc. *pp* *cresc.*

Cb. *pp* *cresc.*

1.

Fl.

Cl.

Fg.

Cor.  
(C)  
(E)

Tr.

Timp.

Vl. I.

Vl. II.

Vla.

Vlc.

Cb.

370

1.

Fl.

Ob.

Cl.

Fg.

Tr.  
(D)

Vl. I.

Vl. II.

Vla.

Vlc.  
e Cb.

*pp cre - - scen - - do*

*pp cre - - scen - - do*

*pp cre - - scen - - do*

*pp cre - - scen - - do*

*pp cre - - scen - - do*



380

Fl. *f* *a 2* *sf* *sf*

Ob. *f* *a 2* *sf* *sf*

Cl. *f* *a 2* *sf* *sf*

Fg. *f* *f*

Cor. *a 2* *sf* *a 2* *a 2*

Tr. (D) *mf* *mf* *cresc* *f*

Timp. *mf* *f*

VI. I. *f* *sf* *sf*

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

Vla. *f*

Vlc. e Cb. *f*

Detailed description: This page of a musical score, numbered 40, covers measures 380 to 384. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr. (D)) and Timpani (Timp.). The string section includes Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature has one sharp (F#), and the time signature is 4/4. The score begins at measure 380. The Flute part starts with a dynamic of *f* and a marking *a 2*. The Oboe, Clarinet, and Bassoon parts also start with *f* and *a 2*. The Cor Anglais part starts with *sf* and *a 2*. The Trumpet (D) part starts with *mf*. The Timpani part starts with *mf* and has a *tr* marking. The Violin I and II parts start with *f*. The Viola part starts with *f*. The Violoncello/Double Bass part starts with *f*. The score continues through measure 384, with various dynamics and markings throughout.

Fl. *a 2* *ff* *390* *f*  
 Ob. *a 2* *ff* *f*  
 Cl. *ff*  
 Fg. *a 2* *ff*  
 Cor. (C) *a 2* *più f* *ff* *a 2*  
 Cor. (E) *a 2* *più f* *ff* *a 2*  
 Tr. (D) *più f* *ff*  
 Timp. *ff*  
 Vl. I. *ff*  
 Vl. II. *ff*  
 Vla. *ff* *div.*  
 Vcl. e Cb. *ff*

Fl. *a 2*  
 Ob. *a 2*  
 Cl.  
 Fg.  
 Cor. *a 2*  
 Tr. (D)  
 Timp.  
 Vl. I.  
 Vl. II.  
 Vla.  
 Vlc. e Cb. *fp*

The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr. in D). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello and Double Bass (Vlc. e Cb.). The score is in 3/4 time and features dynamic markings such as *f*, *p*, and *fp*. The woodwinds and strings play a complex, rhythmic pattern, while the brass and percussion provide a steady accompaniment.

400

Fl. *a 2*

Ob. *1.*

Cl.

Fg. *p*

Cor. (C) *1.*

Cor. (E)

Tr. (D) *pp*

Timp. *pp*

Vi. I. *p*

Vi. II. *p*

Vla. *p*

Vcl. e Cb. *p*

Detailed description: This is a page of a musical score, page 48, starting at measure 400. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. C), Cor Anglais (Cor. E), and Trumpet (Tr. D). The third system includes Timpani (Timp.). The fourth system includes Violin I (Vi. I.), Violin II (Vi. II.), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The Flute part has a tempo marking of 400 and a dynamic of *a 2*. The Oboe part has a first ending marking *1.*. The Bassoon part has a dynamic of *p*. The Cor Anglais parts have a first ending marking *1.*. The Trumpet part has a dynamic of *pp*. The Timpani part has a dynamic of *pp*. The Violin I and II parts have a dynamic of *p*. The Viola part has a dynamic of *p*. The Violoncello/Double Bass part has a dynamic of *p*.

Musical score for woodwinds, brass, and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trombone (Tr. (D)), and Timpani (Timp.). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various musical notations including dynamics (p, dim.), articulation (accents), and phrasing (slurs). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The Flute and Oboe parts are marked with a first ending (1.) and a piano (p) dynamic. The Bassoon and Cor parts are marked with a diminuendo (dim.). The Violin I and II parts are marked with a piano (p) dynamic. The Viola and Violoncello/Double Bass parts are marked with a diminuendo (dim.).

1. 420

Fl. 1. *dim.*

Ob. 1. *dim.*

Cl. 1. *pp*

Fg.

Cor. (C) 1.

Cor. (E) 3.

Tr. (D) *dim.*

Timp. *dim.* *pp*

VI. I

VI. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 415 to 420. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. C), Cor Anglais (Cor. E), and Trumpet (Tr. D). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various dynamics such as *dim.* (diminuendo) and *pp* (pianissimo), and first endings (1.) for several instruments. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

1. a 2

Fl. Cl. Fg. Cor. (C) (E) Vl. I Vl. II Vla. Vlc. e Cb.

*pp* *pp* *pp* *pp* *pp* *pp*

Detailed description: This system of musical notation covers measures 1 to 480. It includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C) and (E)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The first measures (1-480) feature a first ending (1.) and a second ending (a 2). Dynamics include *p* and *pp*.

a 2

Fl. Cl. Fg. Cor. (C) (E) Tr. (D) Vl. I Vl. II Vla. Vlc. e Cb.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*pp* *pp* *pp* *pp* *pp* *pp*

*sempre pp* *sempre pp* *sempre pp* *sempre pp*

*pp* *pp* *pp* *pp*

*pp*

**E. B. 8606**

Detailed description: This system continues the musical score for measures 1 to 480. It includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C) and (E)), Trumpet (Tr. (D)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Dynamics include *cresc.*, *pp*, and *sempre pp*.

440

Fl. *p* *cresc.* *cresc.* *sempre cresc.*

Ob. *p* *cresc.* *cresc.* *sempre cresc.*

Cl. *p* *cresc.* *cresc.* *sempre cresc.*

Fg. *a2* *p* *cresc.* *cresc.* *sempre cresc.*

Cor. (C) *p* *cresc.* *cresc.* *sempre cresc.*

Cor. (E) *a2* *p* *cresc.* *cresc.* *sempre cresc.*

Tr. (D) *a2* *p* *cresc.* *cresc.* *sempre cresc.*

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

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

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

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





460

Fl. *ff* *dim.* *p* *cresc.* *ff*

Ob. *ff* *dim.* *p* *cresc.* *ff*

Cl. *a 2* *ff* *dim.* *p* *cresc.* *ff*

Fg. *a 2* *ff* *dim.* *p* *cresc.* *ff*

Cor. *ff* *dim.* *p* *cresc.* *ff*

Tr. *a 2* *ff* *dim.* *p* *cresc.* *ff*

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

VI. I *ff* *dim.* *p* *cresc.* *ff*

VI. II *ff* *dim.* *p* *cresc.* *ff*

Vla. *ff* *dim.* *p* *cresc.* *ff*

Vlc. e Cb. *ff* *dim.* *p* *cresc.* *ff*

Fl. *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

Ob. *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

Cl. *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

Fg. *a 2* *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

Cor. *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

Tr. *dim.* *p* *cresc. sf* *sf* *sf* *sf* *sf*

VI I *dim.* *f* *f* *f* *f* *f*

VI II *dim.* *f* *f* *f* *f* *f*

Vla. *dim.* *ff* *f* *f* *f* *f*

Vlc. *dim.* *ff* *f* *f* *f* *f*

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

470

Fl. *fff* *p* *ff* *dim.*  
Ob. *fff* *p* *ff* *dim.*  
Cl. *fff* *p* *ff* *dim.*  
Fg. *fff* *p* *ff* *dim.*  
Cor. (C) *fff* *p* *ff* *dim.*  
Cor. (E) *fff* *p* *ff* *dim.*  
Tr. *fff* *p* *cresc.*  
Timp. *fff*  
VI.I *fff* *p* *cresc.* *ff*  
VI.II *fff* *p* *cresc.* *ff*  
Vla. *fff* *p* *cresc.* *ff* *dim.*  
Vlc. *fff* *p* *cresc.* *ff* *dim.*  
Cb. *fff* *p* *cresc.* *ff* *dim.*

Detailed description: This page of a musical score, numbered 51, covers measures 470 through 473. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Coronet C, Coronet E, Trumpet) all play a melodic line that starts with a fortissimo (fff) dynamic, moves to piano (p) in measure 471, returns to fortissimo (ff) in measure 472, and ends with a diminuendo (dim.) in measure 473. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment, starting with fff, moving to p in measure 471, and then playing a crescendo (cresc.) through measures 472 and 473, reaching ff in measure 473 before a final dim. The Timpani (Timp.) part consists of a series of rhythmic strokes in measure 470, followed by rests in the subsequent measures.

Fl. *cresc.* *ff* *dim.* *f cresc. f* *f* *f*

Ob. *cresc.* *ff* *dim.* *f* *f* *f* *f* *f*

Cl. *a 2* *cresc.* *ff* *dim.* *f cresc.* *f* *f* *f* *f*

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

(C) *cresc.* *ff* *dim.* *f cresc.* *f* *f* *f* *f*

Cor. (D) *a 2* *dim.* *ff* *dim.* *f cresc.* *f* *f* *f* *f*

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

VI. I *dim.* *cresc.* *f cresc.* *f* *f* *f* *f*

VI. II *dim.* *cresc.* *f cresc.* *f* *f* *f* *f*

Vla. *cresc.* *dim.* *f cresc.* *f* *f* *f* *f*

Vlc. *cresc.* *ff dim.* *f* *f* *f* *f* *f*

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

480 *Assai animato* *a 2*

Fl. *f* *fff* *ff*

Ob. *f* *fff* *ff*

Cl. *f* *fff* *ff*

Fg. *f* *fff* *ff*

c) Cor. *f* *fff* *ff*

(E) *f* *fff* *ff*

Tr. (D) *f* *fff* *ff*

Timp. *tr* *fff* *ff*

*Assai animato*

VI. I *f* *f* *fff* *ff*

VI. II *f* *f* *fff* *ff*

Vla. *f* *f* *fff* *ff*

Vlc. *f* *f* *fff* *ff*

Cb. *f* *fff* *ff*

490

Fl. a 2

Ob.

Cl.

Fg.

Cor. (C) a 2

Cor. (E) a 2

Tr. (D)

Timp. tr

Vi. I

Vi. II

Vla. a 2

Vlc. e Cb.

Detailed description: This is a page of a musical score, page 54, numbered 490. It features ten staves of music. The top four staves are for woodwinds: Flute (Fl.) in treble clef with a second flute (a 2) part, Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) in bass clef. The next three staves are for brass: Cor Anglais (Cor. (C)) in treble clef with a second cor (a 2) part, Cor Anglais (Cor. (E)) in treble clef with a second cor (a 2) part, and Trumpet (Tr.) in D in treble clef. The fifth staff is for Timpani (Timp.) in bass clef, featuring trill (tr) markings. The bottom three staves are for strings: Violin I (Vi. I), Violin II (Vi. II), and Viola (Vla.) in alto clef with a second viola (a 2) part, and Violoncello and Double Bass (Vlc. e Cb.) in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.





500

Fl. *a 2*

Ob. *f*

Cl. *a 2*

Fg. *f a 2*

(c) Cor. *ff*

(D) *ff*

Tr. *ff*

Timp. *ff*

VII. *ff*

VI.II. *ff*

Vla. *ff*

Vc. e Cb. *ff*

310

Fl. *a 2*

Cl. *a 2*

Fg. *a 2*

*dim. 1.*

*p*

*dim.*

*pp*

Andante come prima ♩ = 72

Fl. *a2*  
 Ob.  
 Cl.  
 Fg.  
 Cor. (C) (E)  
 Timp.  
 Vla.

*p* *sf* *dim.* *p* *dim.*

II.

Vivace non troppo ♩ = 126

Fl. *a2*  
 Ob. *f* *a2*  
 Fg. *f* *a2*  
 Cor. (C) *in C*  
 Cor. (F) *in F* *a2*  
 Tr. (D) *in D*  
 Vl. I. *pizz.* *arco*  
 Vl. II. *pp pizz.* *pp arco*  
 Vla. *pp pizz.* *pp* *arco*  
 Vlc. e Cb. *pp pizz.* *pp*

*f* *sf* *f* *sf* *f* *sf*

Fl. *a 2* 10

Ob.

Cl. *f in B* 1

Fg. *a 2* *p*

Cor. (C) *f* 2

Cor. (F) *f* 2

Tr. (D) *f* 2

Vl. I. *cresc. dim. pp* *assai leggero e staccato*

Vl. II. *cresc. dim. pp* *assai leggero e staccato*

Vla. *cresc. pp* *assai leggero e staccato*

---

Cl. 1. 20

Vl. I. *sempre pp*

Vl. II. *sempre pp*

Vla. *sempre pp* *pizz.*

Vlc. *p*

Musical score for measures 27-30. The score includes parts for Clarinet (Cl.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), and Violoncello (Vlc.). The Clarinet part features a first ending (1.) and dynamic markings of *f*. The Violin and Viola parts include dynamic markings of *p* and *cresc.*. The Violoncello part includes a *pizz.* marking.

Musical score for measures 30-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute and Oboe parts include a second ending (a 2) and dynamic markings of *mf*. The Clarinet part includes a first ending (1.) and dynamic markings of *p*. The Violin and Viola parts include dynamic markings of *dim.* and *mf*. The Violoncello part includes *arco* and *pizz.* markings. The Contrabass part includes a dynamic marking of *p*.

40

Fl. *a2*  
Ob. *a2*  
Cl. *1.*  
VI. I  
VI. II  
Vla.  
Vlc. *e Cb.*

*cresc.*

Fl. *a2*  
Ob. *a2*  
Cl. *a2*  
Fg. *a2*  
Cor. (C) *a2*  
Cor. (F) *a2*  
Tr. (D) *a2*  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc. *e Cb.*

*cresc.*  
*ff*  
*al*  
*pizz sf*  
*arco ff*

50 a 2

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
Timp.  
VI.I  
VI.II  
Vla.  
Vlc. e Cb.

*f*



Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

(C) Cor.

(F)

Tr. (D)

Timp. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

*ff*

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), each with a first octave (a2) marking. The brass section includes Cor Anglais (C), Trumpet (F), and Trombone (Tr. D). The percussion section features Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key with one flat and a 2/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo). The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support.



70

VI.I *dim.* *pp*

VI.II *pp*

Vla. *dim.* *pp*

Vlc. e Cb. *p* *pp*

80

VI.I *pp*

VI.II *pp*

Vla. *pp*

Vlc. e Cb. *pp*

Ob. *pp* *sf* *p*

Cl. *pp*

VI.I

VI.II

Vla.

Vlc. e Cb.

90 65

Fl. *pp*

Ob. *p*

Cl. *p*

Fg. *pp*

VI. I

VI. II

Vla.

Vlc. e Cb.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. (C) *pp*

Cor. (F) *pp*

Tr. (D) *pp*

Timp. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. e Cb. *pp*



This musical score page, numbered 67, contains the following parts and markings:

- Fl.** (Flute): *f*, *a 2*
- Ob.** (Oboe): *f*, *a 2*
- Cl.** (Clarinet): *f*, *a 2*
- Fg.** (Bassoon): *f*, *a 2*
- Cor.** (Cornet): *a 2*, *ff*
- (F)** (Trumpet): *ff*
- Tr. (D)** (Trumpet): *f*
- Vl. I.** (Violin I): *f*
- Vl. II.** (Violin II): *f*
- Vla.** (Viola): *f*
- Vlc.** (Violoncello): *f*
- Cb.** (Double Bass): *f*, *arco*

Musical score for page 68, featuring woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C)), French Horn (Cor. (F)), Trumpet (Tr. (D)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.).

Key features of the score include:

- Flute (Fl.):** Part 2 (a 2), starting with a tempo marking of 120. Dynamics range from *ff* to *fpp*.
- Oboe (Ob.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Clarinet (Cl.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Bassoon (Fg.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Cor Anglais (Cor. (C)):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- French Horn (Cor. (F)):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Trumpet (Tr. (D)):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Timpani (Timp.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Violin I (Vl. I):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Violin II (Vl. II):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Viola (Vla.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.
- Violoncello/Double Bass (Vlc. e Cb.):** Part 2 (a 2), dynamics range from *ff* to *fpp*.

Fl. *a 2* *p* *130 1.*

Ob. *1.* *p*

Cl.

Fg.

Tr. (D) *pizz.*

VI. I *p*

VI. II *p*

Vla. *pizz.*

Vlc. *pizz.* *p*

Cb. *p*

Fl. *1.* *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *cresc.*

VI. I *p*

VI. II *p*

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

Vlc. *cresc.* *arco* *p*

Cb. *cresc.* *p*

*mf*

**E. E. 8608**

140

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Timp.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*arco*

*p*

150

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, marked with *cresc.* and *f*.
- Ob. (Oboe):** Part 1, marked with *cresc.* and *f*.
- Cl. (Clarinet):** Part 1, marked with *cresc.* and *f*.
- Fg. (Bassoon):** Part 1, marked with *cresc.* and *f*.
- Cor. (Cor Anglais):** Part 1, marked with *cresc.* and *f*.
- (F) (Trumpet):** Part 1, marked with *cresc.* and *f*.
- Tr. (D) (Trumpet):** Part 2, marked with *p cresc.* and *f*.
- Timp. (Timpani):** Part 1, marked with *cresc.* and *f*, including a trill (*tr*) in the final measure.
- VI. I. (Violin I):** Part 1, marked with *cresc.*, *f*, and *p*.
- VI. II. (Violin II):** Part 1, marked with *cresc.*, *f*, and *p*.
- Vla. (Viola):** Part 1, marked with *cresc.*, *f*, and *p*.
- Vlc. (Violoncello):** Part 1, marked with *cresc.*, *f*, and *p*.
- Cb. (Contrabass):** Part 1, marked with *f* and *p*.



Musical score for measures 155-160. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 3/4. The music features a first ending (1.) starting at measure 155. Dynamics include *p* and *sempre p*. The strings play a steady eighth-note accompaniment.

Musical score for measures 160-165. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), and Violoncello/Contrabass (Vlc. e Cb.). The key signature has one sharp (F#) and the time signature is 3/4. The music features a first ending (1.) starting at measure 160 and a second ending (3.) starting at measure 163. Dynamics include *p*, *pp*, and *sempre pp*. The strings play a steady eighth-note accompaniment.

Fl. *p* *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *a 2* *dim.*

Cor. (C) *p* *dim.*

Tr. (D) *p*

Timp. *p* *dim.*

VI. I. *dim.*

VI. II. *dim.*

Vla. *dim.*

Vic. e Cb.

170

Fl. *dim.* *p* 1.

Ob. *dim.* *p* 1.

Cl. *p*

Fg. *a 2* *p*

Cor. (C) *p* *dim.* *pp*

(F)

Tr. (D) *p* *dim.* *pp*

Timp. *dim.*

VI. I. *dim.* *pp*

VI. II. *dim.* *pp*

Vla. *dim.* *pp*

Vlc. e Cb. *dim.* *pp*

1. *cresc.* 180 *ff*

Ob. 1. *cresc.* *f* *p* *a 2* *cresc.*

Cl. *cresc.* *f* *cresc.* 1. *p* *cresc.*

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

Cor. (C) *p* *cresc.*

(F) *mf* *cresc.* *p* *cresc.*

Tr. (D)

Timp. *p* *cresc.*

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

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

Vla. *p* *cresc.*

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

190

Fl. *f* *ff*

Ob. *a 2* *f* *ff*

Cl. *1.* *f*

Fg. *f*

(C) *a 2*

Cor. (F)

Tr. (D) *p*

Timp. *tr* *ff*

VI. I *ff*

VI. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 188 to 192. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. C), Horns in F (Cor. F), and Trumpets in D (Tr. D). The percussion section features Timpani (Timp.). The string section includes Violins I (VI. I), Violins II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score begins with a measure rest for measures 188 and 189. At measure 190, the woodwinds and strings enter with various dynamics. The Flute and Oboe parts are marked with *f* and *ff*. The Clarinet part starts with a first ending bracket. The Bassoon part enters with *f*. The Cor Anglais part has a *a 2* marking. The Horns in F part has a *p* marking. The Trumpets in D part has a *p* marking. The Timpani part has a *tr* marking and a *ff* dynamic. The Violins I part has a *ff* dynamic. The Violins II, Viola, and Violoncello/Double Bass parts have various rhythmic patterns and dynamics.

Fl. *a 2*

Ob. *a 2*

Cl. *ff a 2*

Fg. *ff a 2*

(C) *ff*

Cor. (F) *ff*

Tr. (D) *ff a 2*

Timp.

VI. I

VI. II *ff*

Vla. *ff*

Vcl. e Cb. *ff*

Detailed description: This page of a musical score, numbered 77, contains ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C), Horn (F), Trumpet (Tr. D), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The woodwinds (Fl., Ob., Cl., Fg., Tr.) and strings (VI. I, VI. II, Vla., Vcl. e Cb.) are marked with a forte (*ff*) dynamic. The woodwinds also have a second octave marking (*a 2*). The Cor Anglais and Horn parts are marked with a forte (*ff*) dynamic. The Timpani part is marked with a forte (*ff*) dynamic. The score is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



Fl. *f* *a 2* 210

Ob. *f*

Cl. *f* *a 2*

Fg. *f* *a 2*

Cor. (C) *f* *a 2*

Tr. (D) *f*

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 79. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Cb.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello and Double Bass (Vlc. e Cb.), and Timpani (Timp.). The woodwinds and strings are playing a complex, rhythmic pattern. The flute and bassoon parts have a melodic line with many slurs and accents. The strings are playing a steady, rhythmic accompaniment. The score is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The page number 79 is in the top right corner. The publisher's number E. B. 8806 is at the bottom center.



Musical score for page 80, featuring woodwinds, brass, and strings. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments and their parts are:

- Fl.** (Flute): Part with a first ending marked "a 2" and a dynamic marking of *ff*.
- Ob.** (Oboe): Part with a dynamic marking of *ff*.
- Cl.** (Clarinet): Part with a first ending marked "a 2" and a dynamic marking of *ff*.
- Fg.** (Bassoon): Part with a first ending marked "a 2" and a dynamic marking of *ff*.
- Cor.** (Cornet): Part with a first ending marked "a 2" and a dynamic marking of *ff*.
- Tr. (D)** (Trumpet): Part with a dynamic marking of *ff*.
- Timp.** (Timpani): Part with a trill marking (*tr*) and a dynamic marking of *ff*.
- VI. I.** (Violin I): Part with a dynamic marking of *ff*.
- VI. II.** (Violin II): Part with a dynamic marking of *ff*.
- Vla.** (Viola): Part with a dynamic marking of *ff*.
- Vlc. e Cb.** (Violoncello and Double Bass): Part with a dynamic marking of *ff*.

220

Fl. *sempre ff*

Ob. *sempre ff*

Cl. *sempre ff*

Fg. *sempre ff*

Cor. (C) *sempre ff*

Cor. (F) *sempre ff*

Tr. (D) *ff*

Timp. *ff*

VI. I *sempre ff*

VI. II *sempre ff*

Vla. *sempre ff*

Vlc. e Cb. *sempre ff*

E. E. 3606

Musical score for page 82, featuring woodwinds, brass, and strings. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all marked *ff*. The second system includes Cor Anglais (C), Horns (F), and Trumpets (Tr. (D)), also marked *ff*. The third system is for Timpani (Timp.). The fourth system includes Violins I (VI. I), Violins II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.), with *ff* markings and *dim.* markings in the later measures.

230

1.

Fl.

Ob. *p leggiero*

Fg. *p leggiero*

Tr. (D) *p*

Timp. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. *pizz. p*

240

Fl.

Ob.

Cl.

Fg.

Cor. (C) *p*

Cor. (F) *p*

Timp. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. *p*

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *sf*

Fg. *a 2* *p* *sf*

Cor. (C) *p* *sf*

Cor. (F) *p*

Timp.

VI. I *p*

VI. II *div. p*

Vla. *arco*

Vlc. e Cb. *p*

Fl. 1. *dim.*

Ob. 1. *dim.*

Cl. 1. *dim.*

Fg. *dim.* *sf* *dim.*

Cor. (C) *p* *dim.* *sf*

Cor. (F) *pp* *dim.*

VI. I *dim.*

VI. II *dim.* *p sempre dim.*

Vla. *sempre*

Vlc. e Cb. *dim.* *sempre* *dim.*

*dim.* *dim.*

Musical score for measures 85-120. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor. C), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute part features a first ending with a key signature change from one flat to two flats. The Bassoon part is marked *dim.* and *dim. sf*. The Horn part has a second ending and is marked *dim.* and *sempre dim.*. The Violin II part is marked *dim.*. The Viola part is marked *dim.*. The Violoncello/Double Bass part is marked *dim.*.

Musical score for measures 260-300. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor. C), Horn (Cor. F), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute part is marked *pp*. The Bassoon part is marked *pp* and *1.*. The Horn (C) part is marked *pp*. The Horn (F) part is marked *pp*. The Violin I part is marked *pp* and *cresc.*. The Violoncello/Double Bass part is marked *pp*.

Musical score for measures 265-270. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute part has a *pp* dynamic. The Bassoon part has a first ending marked '1.' and a *p* dynamic. The Cor Anglais part has a third ending marked '3.' and a *ppp* dynamic. The Violin I part has a *dim.* dynamic. The Violin II, Viola, and Violoncello/Double Bass parts have a *pp* dynamic.

Musical score for measures 270-275. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The Oboe, Bassoon, and Cor Anglais parts have a *pp* dynamic. The Timpani part has a *pp* dynamic. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts have a *pp* dynamic. The Viola, Violoncello, and Double Bass parts have a *pizz.* marking. The score ends with an *attacca* marking.

Adagio  $\text{♩} = 76$   
in A

III.

Cl.  $p$  *cresc.*  $f$   
Fg.  $p$  *cresc.*  $f$   
Cor.  $\text{C}$  in C 1. 2.  $pp$   $p$  *cresc.*  $f$   
Tr. (D) in D  $p$  *cresc.*  $f$   
VI. I *Adagio*  $\text{♩} = 76$  *arco*  $p$  *cresc.*  $f$   
VI. II *pizz.*  $p$  *cresc.*  $f$   
Vla. *pizz. div.*  $p$  *cresc.*  $f$   
Vlc. *p div. arco*  $f$   $p$  *cresc.*  $f$   $ff$  *pizz.*  
Cb.  $p$   $f$   $ff$  *pizz.*

Cl.  $pp$   
Fg.  $pp$   
Cor.  $\text{C}$  1. 2.  $pp$   
VI. I *cantabile*  $dim.$   $p$  *sempre pizz. div.*  
VI. II  $dim.$   $pp$  *sempre pizz. div.*  
Vla.  $dim.$   $pp$  *sempre pizz. div.*  
Vlc.  $dim.$   $pp$  *sempre pizz.*  
Cb.  $pp$  *sempre pizz.*



Cl. *f p pp*

Fg. *f pp*

VI. I. *f p*

VI. II. *cresc. p*

Vla. *cresc. p*

Vlc. e Cb. *p*



80

Ob. *1. p cresc. f p*

Cl. *p f p*

Fg. *p f p*

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

VI. I. *cresc. f p*

VI. II. *cresc. f p*

Vla. *cresc. f p*

Vlc. e Cb. *cresc. f p*

Fl. I. *1. p cresc.* *f* *p* 30

Ob. *cresc.* *f* *p*

Cl. *p* *f* *p* *pp*

Fg. *p* *f* *p* *pp* *1.*

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

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

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

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

Vlc. e Cb. *f* *p* *p*

Cl. *p* *f* *cresc.*

Fg. *1.* *p* *f* *p* *cresc.*

Cor. (C) *1.* *2. p* *f* *p* *cresc.*

VI. I. *pp*

VI. II. *pp*

Vla. *pp*

Vlc. e Cb. *pp*

40

Fl. *ff* a 2

Ob. *p* *cresc.* *f* *ff* a 2

Cl. *ff* *p* *cresc.* *f* *ff* a 2

Fg. *ff* *p* *cresc.* *f* *ff*

(C) *ff* *p* *cresc.* *f* *ff*

Cor (D) *ff* in D a 2

Tr. (D) *ff* a 2

Timp. *tr* *tr* *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. e Cb. *p* *ff*

Fl. *a 2* *f* *più f* *ff*

Ob. *a 2* *f* *più f* *ff*

Cl. *a 2* *f* *più f* *ff*

Fg. *f* *più f* *ff*

Cor. *a 2* *f* *più f* *ff*

(D) *f* *più f* *ff*

Tr. *a 2* *f* *più f* *ff*

Timp. *tr* *tr* *f* *f*

VI. I *f* *più f* *ff*

VI. II *sf trem.* *più f* *ff*

Vla. *sf trem.* *più f* *ff*

Vlc. e Cb. *sf trem.* *più f* *ff*

50

Fl. *p* 1.

Ob. *a2* 1. *p*

Cl. *a2* 1. *p* *cresc.*

Fg. 1. *p* *p* 1. *cresc.*

Cor. (C) *p* *cresc.*

(D) *f* *dim.* *p*

Tr. (D) *a2*

Timp. *tr* *pp* *tr* *tr*

Vl. I *p* *dim.* *cresc.*

Vl. II *p* *dim.* *div. pizz.* *p* *cresc.*

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

Vlc. e Cb. *p* *dim.* *cresc.*

Fl. *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Ob. *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Cl. *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Fg *f* *dim.* *p* *cresc.* *f* *dim.*

Cor. (C) *f* *dim.* *p* *cresc.* *f* *dim.*

Cor. (D) *f* *dim.* *p* *cresc.* *f* *dim.*

Vl. I *f* *dim.* *p* *cresc.* *f* *dim.*

Vl. II *f* *dim.* *p* *cresc.* *f* *dim.*

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

Vlc. e Cb. *f* *dim.* *p* *cresc.* *f* *dim.*

Cl. *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Fg *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Cor. (C) *mf* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Tr. (D) *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Timp. *p cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Vl. I *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

Vl. II *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

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

Vlc. e Cb. *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*

1.  
Fl. *p* *cresc.* *cresc.* *al*

1.  
Ob. *p* *cresc.* *cresc.* *al*

Cl. *p* *cresc.* *cresc.* *al*

Fg. *p* *cresc.* *cresc.* *al*

(C) Cor. *p* *cresc.* *ff*

(D) *p* *cresc.* *ff*

Tr. (D) *cresc.* *ff*

Timp.

Vl. I *p* *cresc.* *cresc.* *al*

Vl. II *p* *cresc.* *arco* *cresc.* *al*

Vla. *p* *cresc.* *arco* *cresc.* *al*

Vcl. e Cb. *p* *cresc.* *cresc.* *al*

70

Fl. *ff*

Ob. *ff*

Cl. *ff* a2 6 6

Fg. *ff* a2 6 6 *p*

Cor. (C) 6 6

Cor. (D)

Tr. (D)

Timp. *ff* *tr*

Vl. I *ff* *p* 6 6

Vl. II *ff* *p* 6 6

Vla. *ff* 6 6 *p* 6 6

Vlc. e Cb. *ff* 6 6 *p* *cresc.*

Detailed description: This page of a musical score covers measures 70 through 74. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all starting with a fortissimo (*ff*) dynamic. The Clarinet and Bassoon parts feature sixteenth-note passages with fingering numbers '6' and 'a2'. The brass section consists of Cor Anglais (Cor. C), Cor Anglais (D), and Trumpet (Tr. D). The percussion part (Timp.) features a trill (*tr*) and fortissimo (*ff*) dynamics. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.), with dynamics ranging from fortissimo (*ff*) to piano (*p*) and a crescendo (*cresc.*) at the end of the page.



Cl. *cresc.*

Fg. *cresc.*

Cor. (D) 3.

VI. I *cresc.* *dim.* *p*

VI. II *cresc.* *dim.*

Vla. *cresc.*

Vlc. *f* *dim.* *p*

Cb. *f* *dim.* *pizz.* *p*

Fl. *so* 1.

Ob. 1. *p*

Cl. *p*

Fg. *p*

Cor. (C) *pp*

Cor. (D) *p* *cantabile*

VI. I *p*

VI. II *pizz.*

Vla. *pizz.* *p*

Vlc. *cantabile e marcato*

Cb. *cantabile e marcato*

1. *dim.* *dim.* *sempre pp* *sempre pp*

8. *dim.*

80 *cresc.* *of* *cresc.* *of*

3. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Fl. Ob. Cl. Fg. Cor. (C) (D) Vl. I Vl. II Vla. Vlc. Cb.

Detailed description: This page of a musical score, numbered 97, contains two systems of staves. The first system covers measures 80-83. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) features melodic lines with dynamics such as *dim.* and *sempre pp*. The string section (Violins I & II, Viola, Violoncello, and Contrabasso) provides a rhythmic accompaniment with dynamics like *dim.* and *sf*. The second system continues from measure 80, showing a crescendo in the woodwinds and strings, with dynamics like *cresc.* and *of*. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.





Fl. *ff* *a 2* 110

Ob. *ff* *a 2*

Cl. *ff* *a 2* *sf*

Fg. *ff* *a 2* *sf*

Cor. (C) *ff* *sf*

Tr. (D) *ff* *sf*

Timp. *ff* *sf*

VI. I *ff* *sf*

VI. II *ff* *sf*

Vla. *ff* *sf*

Vlc. e Cb. *ff* *sf*

Detailed description: This is a page of a musical score for an orchestra, page 100. The score is written for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (D)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The score is divided into four measures. The first measure starts with a dynamic marking of *ff* (fortissimo) and includes the instruction *a 2* (second ending). The second and third measures continue the *ff* dynamic. The fourth measure, which is marked with the number 110, shows a change in dynamics to *sf* (sforzando) for several instruments. The Flute part has a specific melodic line with grace notes. The Oboe, Clarinet, and Bassoon parts have similar rhythmic patterns. The strings (Violins, Viola, and Cello/Double Bass) play a steady, rhythmic accompaniment. The Timpani part has a simple, rhythmic pattern. The Cor Anglais part has a melodic line that is similar to the Flute part.

Fl. *piùf* *ff*  
 Ob. *piùf* *ff*  
 Cl. *piùf* *ff*  
 Fg. *a2* *piùf* *ff*  
 (C) Cor. *piùf* *ff*  
 (D) *piùf* *ff* *ff dim.*  
 Tr. (D) *piùf* *ff* *ff Soli ben tenuto dim.*  
 Timp. *tr* *tr* *tr* *ff*  
 VI. I *piùf* *ff*  
 VI. II *piùf* *ff*  
 Vla. *piùf* *ff*  
 Vlc. e Cb. *piùf* *ff*

1.  
Fl. *p* *crec.*

Ob. *p*

Cl. *p* *crec.*

Fg. *p*

(C)  
Cor. *p*

(D) *p*

Tr. (D) *pp*

Timp. *pp*

VI. I *p* *crec.*

VI. II *p* *crec.*

Vla. *p* *crec.*

Vlc. *p* *crec.*

Cb. *p* *crec.*

120

Fl. 1. *cresc.* *p*

Ob. 1. *cresc.* *f*

Cl. *cresc.* *cresc.* *f*

Fg. *cresc.* *cresc.* *f*

Cor. (C) *cresc.*

Cor. (D) *p*

Tr. (D)

Timp.

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Vlc. *cresc.* *f*

Cb. *cresc.* *f*

E. H. 8408



Fl. *p* *cresc.*

Ob. 1. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

(C) Cor. *p*

(D)

Tr. (D) *pp*

Timp. *pp* *tr*

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

Detailed description: This page of a musical score, numbered 104, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Coronet C, Coronet D, Trumpet D), Timpani, and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings are marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The brass section includes a Timpani part with a *pp* dynamic and a trill (*tr*) in the second measure. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass section provides harmonic support.

1.

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Cor. (D)  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

*f* *p* *cresc.* *al*

Detailed description: This block contains the first three measures of a musical score. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C), Cor Anglais (D), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in a key with two sharps (F# and C#) and a 3/4 time signature. Measure 1 starts with a first ending bracket labeled '1.'. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *al* (allargando). The Flute part has a melodic line with a slur. The Oboe and Clarinet parts have sustained notes. The Bassoon and Cor parts have a similar melodic line. The Violin and Viola parts have a rhythmic accompaniment. The Violoncello and Contrabass parts have a bass line.

180

Ob.  
Cl.  
Fg.  
Cor. (C)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

*f* *p* *pp* *tr*

Detailed description: This block contains measures 180, 181, and 182. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measure 180 starts with a first ending bracket labeled '180'. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *tr* (trill). The Oboe part has a melodic line. The Clarinet and Bassoon parts have sustained notes. The Cor part has a melodic line. The Timpani part has a roll. The Violin and Viola parts have a rhythmic accompaniment. The Violoncello and Contrabass parts have a bass line.

Fl. *f* *cresc.* *f* *dim.*  
 Ob. *f* *cresc.* *f* *f* *dim.*  
 Cl. *cresc.* *f* *dim.*  
 Fg. *cresc.* *f* *dim.*  
 (C) Cor. *p*  
 (D) *cresc.* *p*  
 Tr. (D) *p*  
 Timp. *pp*  
 VI.I *cresc.* *f* *dim.*  
 VI.II *cresc.* *f* *dim.*  
 Vla. *cresc.* *f* *dim.*  
 Vlc. *cresc.* *f* *dim.*  
 Cb. *cresc.* *f* *dim.*

Musical score for measures 139-140, featuring woodwinds, brass, and strings. The score is written in G major and 4/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (C)), Trumpet (Tr. (B)), and Trombone (Tr. (B)). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 139: Flute (Fl.) plays a melodic line starting with a *p* dynamic, marked *espress.* and *1.*. Oboe (Ob.) and Clarinet (Cl.) play chords. Bassoon (Fg.) plays a rhythmic pattern. Cor Anglais (Cor. (C)) and Trumpet (Tr. (B)) play chords. Trombone (Tr. (B)) plays a chord. Violin I (VI. I) and Violin II (VI. II) play chords. Viola (Vla.) and Violoncello (Vlc.) play chords. Contrabass (Cb.) plays a rhythmic pattern.

Measure 140: Flute (Fl.) continues the melodic line, marked *dim.*. Oboe (Ob.) and Clarinet (Cl.) play chords. Bassoon (Fg.) plays a rhythmic pattern. Cor Anglais (Cor. (C)) plays a chord, marked *pp*. Trumpet (Tr. (B)) and Trombone (Tr. (B)) play chords, marked *dim.*. Violin I (VI. I) and Violin II (VI. II) play chords, marked *dim.*. Viola (Vla.) and Violoncello (Vlc.) play chords, marked *dim.*. Contrabass (Cb.) plays a rhythmic pattern, marked *dim.*.

150

Fl.

Ob.

Cl.

Fg.

Cor.

(D)

Tr.

(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*dolce*  
*pp*

*cresc.*  
*f*  
*p*

*pp*  
*p cresc.*  
*f*  
*p*

*p cresc.*  
*f*  
*p*

*pp*  
*cresc.*  
*pp*

*div.*  
*pizz.*

*p cresc.*  
*f*  
*p*

*arco*

*p cresc.*  
*f*  
*dim.*  
*p*

*arco*

*p cresc.*  
*f*  
*dim.*  
*p*

*pizz.*

*p cresc.*  
*f*  
*p*

*pizz.*

*p cresc.*  
*f*  
*p*

*attaca*

IV.

Allegro vivacissimo  $\text{♩} = 126$

Fig. *ff* in C *p* *f p* *cresc.*

Cor. *ff* in D *p* *f p* *cresc.*

Allegro vivacissimo  $\text{♩} = 126$

Vl. I. *ff* *f* *p* *cresc.* *f*

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

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

Vlc. e Cb. *ff* *p* *cresc.*

10

Fig. *f p* *cresc.* *f p*

(C) Cor. *f p* *cresc.* *f p*

(D) Cor. *f p* *f p*

Vl. I. *p* *cresc.* *f sf* *p* *f*

Vl. II. *p* *cresc.* *f sf* *p* *f*

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

Vlc. e Cb. *f* *p* *f* *p*

110

Musical score for measures 110-114. The score includes parts for Fg., Cor. (C and D), VI. I, VI. II, Vla., Vlc., and Cb. Dynamics include *f*, *p*, *stacc.*, and *sf*. A double bar line is present at the end of measure 114.

Musical score for measures 115-120. The score includes parts for Fl., Cl., Fg., Cor. (C), Timp., VI. I, VI. II, Vla., Vlc., and Cb. Dynamics include *f*, *p*, *sf*, and *2f*. A measure number '20' is written above the Flute staff at the beginning of measure 115.

Fl. *f* *p* *p*

Ob.

Cl. *f* *p*

Fg. *f* *p*

Cor. (c) 1. *f* 2. *f* *p*

Timp. *f* *p*

Vi. I *f* *p* *f* *p* *div.*

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

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

Vcl. e Cb. *f* *p*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (c) 1. *cresc.* 2. *cresc.*

Timp. *cresc.* *tr*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. *cresc.*

Vcl. e Cb. *cresc.*



40

Fl. *ff* a 2

Ob. *ff* a 2

Cl. *ff*

Fg. *ff* a 2

Cor. *ff* a 2

(D) *ff* a 2

Tr. (C) *ff* in C

Timp. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. (C) *a 2*

Cor. (D) *a 2*

Tr. (C) *a 2*

Timp. *tr*

VI. I

VI. II

Vla.

Vcl. e Cb.

Detailed description: This page of a musical score contains ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Coronet C, Coronet D, Trumpet C) all play a melodic line marked *a 2*. The timpani part features a rhythmic pattern of quarter notes with a trill-like flourish. The string section (Violin I, Violin II, Viola, Violoncello and Double Bass) provides a harmonic accompaniment with sustained notes and some melodic movement. The score is written in a key with one flat and a 2/4 time signature.

50

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fg. *a 2*

Cor. (C) *ff* *a 2*

Cor. (D) *ff* *a 2*

Tr. (C) *ff*

Timp. *ff*

VI. I *sf*

VI. II *sf*

Vla. *sf*

Vlc. e Cb. *sf*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

(c) Cor. *a 2*

(D) Cor. *a 2*

Tr. (c)

Timp.

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f*

60

Detailed description: This is a page of a musical score, page 115, featuring woodwind, brass, and string parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.) in both C and D. The brass section includes Trumpet (Tr.) in C. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is written in a common time signature with a key signature of one flat. The woodwinds and strings are marked with a forte (*f*) dynamic. The woodwinds have a '2' above the staff, likely indicating a second ending or a specific fingering. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' above the notes. A rehearsal mark '60' is placed above the Flute staff. The page number '115' is in the top right corner.

Fl. *a 2* *ff*

Ob. *a 2* *ff* 1. Solo *p*

Cl. *a 2* *ff* *p*

Fg. *a 2* *ff*

Cor. (c) *a 2* *ff*

(D) *a 2*

Tr. (c) *a 2* *ff*

VI. I *f* *ff* *p*

VI. II *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*





100

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Cor. (D)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vlc. arco

Cb. arco

*ff*, *f*, *mf*, *p*, *arco*, *3*, *2*, *3*, *3*

Detailed description: This page of a musical score, numbered 119, contains measures 100 through 104. The score is for a full orchestra. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C and D), Trumpet (Tr. C), Timpani (Timp.), Violins I (VI. I) and Violins II (VI. II), Viola (Vla.), Violoncello (Vlc.) and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked '100'. The dynamics range from fortissimo (*ff*) to piano (*p*). The Flute, Oboe, Clarinet, and Bassoon parts are mostly rests, with some notes in measures 103 and 104. The Cor Anglais parts (C and D) and the Trumpet part (C) have active lines with triplets and slurs. The Timpani part has a rhythmic pattern with slurs. The Violin, Viola, and Cello/Double Bass parts have active lines with triplets and slurs. The Viola and Cello/Double Bass parts are marked 'arco'.



110

Fl. *p* *cresc.* - - - *f* *f*

Ob. *p* *cresc.* - - - *f* *f p*

Cl. *p* *cresc.* - - - *f* *f p*

Fg. *p* *cresc.* - - - *f* *f p*

(C) *p* *cresc.* - - - *f* *f p*

Cor. (D) *p* *cresc.* *f* *f p*

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

Timp. *p* *cresc.* *f* *f*

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

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

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

Vlc. e Cb. *cresc.* - - - *f* *f*

Fl. *sf p* *f* *p* *cresc.*

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

Cl. *sf p* *f p* *cresc.*

Fg. *sf p* *f p* *cresc.*

(C) Cor. *f p* *cresc.*

(D) Cor. *f p*

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

Timp. *f*

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

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

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

Vlc. e Cb. *f* *p* *cresc.*

120

Fl. *f* *f* *f* *p*

Ob. *f* *f* *p* *f* *p*

Cl. *f* *f* *f* *p*

Fg. *f* *f* *p* *f* *p*

(C) *f* *p* *f* *p*

(D) *f* *p* *f* *p*

Tr. *f* *p* *f* *p*

Timp. *f* *p* *f* *p* *f*

VI. I *ff* *f*

VI. II *ff*

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

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

Fl. *cresc.*

Ob. *f* *cresc.*

Cl. *cresc.*

Fg. *cresc.*

(C) Cor. *fp* *cresc.*

(D) Cor. *fp* *cresc.*

Tr. (C) *cresc.*

Timp. *p* *cresc.*

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

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

Vla. *p* *cresc.*

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

Detailed description: This page of a musical score contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The next three staves are for brass: Cor Anglais (C), Horn (D), and Trumpet (Tr.). The bottom three staves are for strings: Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is in a key with two flats and a 4/4 time signature. It features various dynamics such as *fp*, *f*, and *p*, and includes *cresc.* markings throughout. The woodwinds and strings play sustained notes with some melodic movement, while the brass and timpani provide harmonic support and rhythmic patterns.





140

Fl. *ff*

Ob. *ff*

Cl. *a 2 marcato ff*

Fg. *a 2 marcato ff*

Cor. *a 2 ff*

Tr. *a 2 ff*

Timp.

VI. I *ff*

VI. II *ff*

Vla. *ff marcato*

Vlc. e Cb. *ff marcato*

Fl. *ff* *p* *ff* *p* 150

Ob.

Cl. a 2

Fg. a 2 *p*

Cor. (C) *p*

Cor. (B) *p*

Tr. (C) a 2 *pp*

Timp. *pp*

VI. I

VI. II

Vla. *p*

Vlc. e Cb. *p* *pizz.*



Musical score for measures 128-135. The score includes parts for Clarinet (Cl.), Bassoon (Fg.), Cor. (C) and Cor. (D), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). Dynamics include *p* and *sempre p*.

Musical score for measures 130-137. The score includes parts for Clarinet (Cl.), Bassoon (Fg.), Cor. (C) and Cor. (D), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). Dynamics include *cresc.* and *p*.

Musical score for measures 168-170. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Cor (C) and (D), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Oboe part has a first ending bracketed over measures 169 and 170, starting with a *p* dynamic. The Violin I and II parts also have *p* dynamics and *dim.* markings. The Viola, Violoncello, and Contrabass parts have *p* dynamics and *arco* markings. A double bar line with a repeat sign is located below the Cb. part.

Musical score for measures 171-174. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute and Oboe parts have first ending brackets over measures 171 and 172, with *p* dynamics and a *cresc.* marking. The Violin I and II parts have *p* dynamics. The Viola, Violoncello, and Contrabass parts have *p* dynamics.

1. 180

Fl. *cresc.* *dim.* *pp*

Ob. *dim.* *pp*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. e Cb. *pp*

Fl. 1. *b*

Ob. 1. *b*

Vl. I

Vl. II *pp*

Vla. *div.*

Vlc. e Cb.

190 181

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. (D) *p* 3.4

VI. I *pp*

VI. II *pp*

Vla. *pp*

200

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (D) *p* 3.4.a2

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

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

1. a 2

Fl. a 2

Ob. cresc.

Cl. a 2

Fg. cresc.

Cor. (c) mf

Cor. (D) cresc.

VI. I cresc.

VI. II cresc.

Vla. cresc.

Vlc. e Cb. cresc.

210

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor. (c) f

Cor. (D) a 2

VI. I cresc.

VI. II f

Vla. f

Vlc. e Cb. f

Fl. *a 2 sf sf più f*  
 Ob. *a 2 sf sf più f*  
 Cl. *a 2 sf sf più f*  
 Fg. *a 2 sf sf più f*  
 Cor. (C) *a 2 sf sf*  
 (D) *f più f*  
 Tr. (C) *f più f*  
 Timp. *f più f*  
 Vl. I *più f*  
 Vl. II *più f*  
 Vla. *più f*  
 Vlc. e Cb. *più f*

220  
a 2

F1. *f* *ff*

Ob. *f* *ff* a 2

Cl. *f* *ff*

Fg. *f* *ff* a 2

(c)  
Cor. *ff*

(D)  
*ff*

Tr.  
(c) *ff* a 2

Timp. *ff* *tr*

VI.I *ff*

VI.II *ff*

Vla. *ff*

Vlc.  
e Cb. *ff*

Detailed description: This page of a musical score covers measures 220 to 224. The woodwind section (Flute 1, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello & Contrabass) play a melodic line starting on a half note G4, moving to A4, B4, and C5. The brass section (Coronet, Trumpet) plays a rhythmic accompaniment of eighth notes. The timpani part features a series of eighth notes. The score includes dynamic markings from *f* to *ff*, articulation marks like accents and slurs, and performance instructions such as *tr* (trill) and *a 2* (second ending). Measure numbers 220, 221, 222, 223, and 224 are indicated at the top of the staves.

Fl. *a 2* *f*

Ob. *a 2* *f*

Cl. *f*

Fg. *f*

Cor. (c) *f*

Cor. (D) *f* *a 2*

Tr. (c) *a 2* *f*

Timp. *tr*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vlc. e Cb. *f*



240

Fl. *a 2*

Ob.

Cl.

Fg. *fp* *sempre p*

Cor. (C) *f* *fp* *sempre p*

(D) *f* *fp* *sempre p*

Tr. (C) *f*

Timp. *tr*

VI. I *f*

VI. II *f*

Vla. *f* *fp* *sempre p*

Vlc. e Cb. *f*

Fl. *f p* 1.

Ob. *f p*

Cl. *f p* 1.

Fg.

(c)  
Cor. *f*

(D)

Tr. (C)

Timp. *f*

VI. I *f p*

VI. II *f p*

Vla. *f*

Vlc. e Cb. *f p*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet) and strings (Violins I and II, Viola, Violoncello and Double Bass) have melodic lines with dynamic markings of *f* and *p*. The brass section (Coronets C and D, Trumpets C) and Timpans provide harmonic support. The Flute, Oboe, and Clarinet parts include first endings. The Violin I and II parts feature a melodic line with dynamic markings of *f* and *p*. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass part has a rhythmic accompaniment with dynamic markings of *f* and *p*.

Fl. *f p*

Ob. *f p*

Cl. *f p*

Fg. *f p*

(C) *f p*

Cor. (D)

Tr. (C) *p*

Timp. *p*

VI. I *p* *f p*

VI. II *p* *f p*

Vla. *f p*

Vlc. e Cb. *f*

Detailed description: This page of a musical score covers measures 248 to 252. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all playing a melodic line with dynamics *f p*. The brass section consists of Cor Anglais (C), Horns (D), and Trumpets (Tr. C), with the Cor Anglais and Horns playing a rhythmic accompaniment of eighth notes. The string section includes Violins I and II (VI. I, VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.), providing harmonic support with various dynamics including *p*, *f p*, and *f*. The score is in a key with one flat and a 2/4 time signature.

Fl. *sf p*  
 Ob. *sf p*  
 Cl. *sf p*  
 Fg. *sf p*  
 (C) *sf p*  
 Cor. (D) *stacc. e p*  
 Tr. (C)  
 Timp. *p*  
 Vl. I *stacc. e p*  
 Vl. II *stacc. e p*  
 Vla. *sf p* *stacc. e p*  
 Vlc. e Cb. *p* *sf* *p* *stacc. e p*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello & Contrabass) are marked with *sf p* (sforzando piano) in the first measure. The Cor Anglais (C) and Trumpet (C) parts have specific dynamics: Cor (C) is *sf p*, and Trumpet (C) is *stacc. e p*. The Timpani part is marked *p*. The string parts (Vl. I, Vl. II, Vla., Vlc. e Cb.) are marked with *stacc. e p* in the first measure. The woodwind parts (Fl., Ob., Cl., Fg.) are marked with *sf p* in the first measure. The Cor (D) part is marked with *stacc. e p* in the first measure.

140 260

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (D) 3.4. *sempre p*

Timp. *sempre p*

VI. I *sempre p*

VI. II *sempre p*

Vla. *sempre p*

Vcl. e Cb. *sempre p*

270

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. (D) 3.4.

Tr. *p*

Timp. *p*

VI. I *pp*

VI. II *pizz.*

Vla. *pizz.*

Vcl. e Cb. *pizz.*

380 141

Fl. 1. >

Ob. 1. >

Cl. p

Fg. p

Tr. (c) p

Timp. p

Vi. I f pp

Vi. II arco sf p sf al

Vla. arco pp

Vlc. pp

Fl. 1. poco rit.

Ob. dim.

Cl. dim.

Fg. dim.

Cor. (c) 1.2. pp

Vi. I p pp poco rit. pp

Vi. II p dim. pp pp

Vla. f dim. pp

Vlc. pp arco

Cb. pp

B. B. 3606

poco rit.



This musical score page, numbered 143, contains the following parts and markings:

- Fl.** (Flute): *f*, *p*, *cresc.*, *a 2*, *300*
- Ob.** (Oboe): *f*, *f*, *p*
- Cl.** (Clarinet): *f*, *f*, *p*
- Fg.** (Bassoon): *a 2*, *f*, *p*, *cresc.*
- Cor.** (Cornets):
  - (C): *f*, *p*, *cresc.*
  - (D): *f*, *f*, *p*, *cresc.*
- Tr. (C)** (Trumpet): *f*, *a 2*, *p*, *cresc.*
- Timp.** (Timpani): *f*, *p*, *cresc.*
- VI. I** (Violin I): *f*, *p*, *cresc.*
- VI. II** (Violin II): *f*, *p*, *cresc.*
- Vla.** (Viola): *f*, *p*, *cresc.*
- Vlc. e Cb.** (Violoncello and Double Bass): *f*, *p*, *cresc.*



Fl. *a 2*

Ob. *sf cresc.*

Cl. *sf cresc.*

Fg. *a 2*

Cor. (C) *f*

Cor. (D) *a 2*

Tr. (C) *a 2*

Timp. *tr*

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e. Cb. *f*

The musical score for page 144 features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), a brass section with Cor. (C), Cor. (D), and Tr. (C), and a string section with Violins I and II (VI. I, VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e. Cb.). The woodwinds and strings are marked with *f* (forte) and *sf cresc.* (sforzando crescendo). The brass section is marked with *f* and *tr* (trill). The woodwinds and strings are marked with *a 2* (second octave).

Fl. *a 2*

Ob.

Cl.

Fg. *a 2*

Cor. (c)

Tr. (c)

Timp. *tr*

VI. I

VI. II

Vla.

Vlc. e Cb.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a *ff* dynamic and a long melodic line.
- Ob.** (Oboe): Treble clef, starting with a *ff* dynamic and a long melodic line.
- Cl.** (Clarinet): Treble clef, starting with a *ff* dynamic and a rhythmic accompaniment.
- Fg.** (Bassoon): Bass clef, starting with a *ff* dynamic and a rhythmic accompaniment.
- Cor.** (Cornets): Two parts, (C) and (D), Treble clef, playing a rhythmic accompaniment.
- Tr. (C)** (Trumpet): Treble clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- VI. I** (Violin I): Treble clef, playing a rhythmic accompaniment.
- VI. II** (Violin II): Treble clef, playing a rhythmic accompaniment.
- Vla.** (Viola): Treble clef, playing a rhythmic accompaniment.
- Vlc. e Cb.** (Violoncello and Double Bass): Bass clef, playing a rhythmic accompaniment.

The score includes various musical notations such as dynamics (*ff*), articulation (*a 2*), and phrasing slurs.

Fl. *a 2* *ff*

Ob. *a 2* *ff*

Cl. *a 2* *ff*

Fg. *a 2* *ff sf sf sf sf*

(C) Cor. *a 2* *ff sf sf*

(D) *a 2* *ff sf sf sf*

Tr. (C) *ff sf sf*

Timp.

VI. I *ff*

VI. II *ff*

Vla. *ff*

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

330

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*  
*sempre ff*

Fg. *a 2*  
*ff* *sempre ff*

Cor. (C) *a 2*  
*sf* *sempre ff* *sf* *sf* *sf*

Cor. (D) *a 2*  
*sf* *sempre ff* *sf* *sf* *sf*

Tr. (C) *ff* *sf* *sf* *sf* *a 2*

Timp. *ff*

VI. I *sempre ff* *sf* *sf* *sf*

VI. II *sempre ff* *sf* *sf* *sf*

Vla. *sempre ff*

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

340 a 2

Fl. a 2

Ob. b2

Cl. a 2

Fg. a 2

Cor. (c) a 2

(D) a 2

Tr. (C) a 2

Timp.

VI. I ff

VI. II ff

Vla. ff

Vlc. e Cb. ff

Detailed description: This is a page of a musical score, page 149, showing measures 340 through 345. The score is for a woodwind and string ensemble. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The string parts include Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The woodwinds and strings are playing in a key with one flat (B-flat major or D minor). The woodwinds are marked with 'a 2' (second octave) and 'f' (forte). The strings are marked with 'ff' (fortissimo). The percussion part (Timp.) has a rhythmic pattern of eighth notes. The score is written in a standard musical notation with a common time signature.

Fl. *sf* *a 2* *dim.*  
 Ob. *sf* *dim.*  
 Cl. *a 2* *sf* *dim.*  
 Fg. *sf* *dim.*  
 Cor. (C) *a 2* *sf* *dim.*  
 Cor. (D) *a 2* *sf* *dim.* *a 2*  
 Tr. (C) *a 2* *sf* *ff dim.*  
 Timp. *ff dim.*  
 VI I *dim.*  
 VI II *dim.*  
 Vla. *dim.*  
 Vlc. e Cb. *dim.*

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. C and D). The brass section includes Trumpet (Tr. C). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI I), Violin II (VI II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various dynamics such as *sf* (sforzando), *dim.* (diminuendo), and *ff* (fortissimo). There are also markings for *a 2* (second octave) and *b<sub>2</sub>* (second octave flat). The music is written in a key signature of one flat and a 2/4 time signature.

350 a 2

Fl. *p* *dim.*

Ob. *p* *dim.*

Cl. *p* *dim.*

Fg. *p* *dim.*

Cor. (C) *p* *dim.*

(D) *p* *dim.*

Tr. (C) *p* *dim.*

Timp. *p* *dim.*

VI. I *p* *dim.*

VI. II *p* *dim.*

Vla. *p* *dim.*

Vlc. e Cb. *p* *dim.*



360

Fl. *a 2 ten.*  
*pp*

Ob. *a 2 ten.*  
*pp*

Cl. *1.*  
*pp*

Cor. (c) *1. 2. ten.*  
*pp*

Tr. (c) *ten.*  
*pp*

VI. I *ppp*

VI. II *ppp*

Vlc. e Cb. *ppp*

370

Cl. *1.*

Fg. *1.*  
*pp* *espr.* *cresc.*  $\langle \rangle$

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vlc. e Cb. *ppp*

375

380

Cl. 1. *dim.* *pp*

Fg. 1. *dim.* *pp*

VI. I *dim.* *pp*

VI. II *dim.* *pp*

Vla. *dim.* *pp*

Vlc. e Cb. *pp*

390

Cl. 1. *pp*

Fg. 1. *pp*

VI. I *sempre pp*

VI. II *sempre pp*

Vla. *sempre pp*

Vlc. *sempre pp*

Cb. *sempre pp*

Allegro maestoso assai  $\text{♩} = 104$   
*marcato assai la melodia*

400

Cl.  $\text{mf}$   $\text{sf}$   
Fg.  $\text{mf}$   $\text{sf}$   
Cor. (A)  $\text{mf}$   
Cor. (D)  $\text{mf}$   
Timp.  $\text{pp}$   
Vla.  $\text{mf}$   $\text{sf}$   
Vlc.  $\text{mf}$   
Cb.  $\text{mf}$

Cl.  $\text{a 2}$   
Fg.  $\text{sf}$   $\text{cresc.}$   
Cor. (A)  $\text{cresc.}$   
Cor. (D)  $\text{sf}$   $\text{cresc.}$   
Timp.  $\text{cresc.}$   
Vla.  $\text{sf}$   $\text{cresc.}$   
Vlc.  $\text{cresc.}$   
Cb.  $\text{cresc.}$

Ob.

Cl. *a2*

Fg.

(A)  
Cor.

(D)

Tr.  
(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*p*

*f*

*cresc.*

*tr*

410

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

Cl. *cresc.* *sf* *cresc.*

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

Cor. (D) *cresc.* *sf* *cresc.*

Tr. (D)

Timp. *tr* *tr*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *div.* *cresc.*

Cb. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (D) *cresc.*

Tr. (D)

Timp. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Detailed description: This page of a musical score, numbered 157, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. (D)). The brass section includes Trumpet (Tr. (D)) and Timpani (Timp.). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings are marked with a crescendo (*cresc.*) throughout the piece. The timpani part includes dynamic markings of *tr* (trill) and *p* (piano). The strings play a rhythmic accompaniment with various articulations and dynamics.

H. E. SOC









440

Fl.  
Ob.  
Cl.  
Fg.  
(A)  
Cor.  
(D)  
Tr.  
(D)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

a 2  
 Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Fg. *ff*  
 a 2  
 Cor. (A) *ff*  
 Cor. (D) *ff*  
 Tr. (D) *ff*  
 Timp. *ff*  
 VI. I *ff*  
 VI. II *ff*  
 Vla. *ff*  
 Vlc. *ff*  
 Cb. *ff*

Musical score for page 162, featuring woodwinds, brass, and strings. The score is in G major (one sharp) and 4/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. A), and Trumpet (Tr. D). The brass section includes Trombone (Tr. D). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation markings like accents and slurs. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The woodwinds also play a series of sixteenth notes in the second measure.

450

Fl. *ff* *a 2*

Ob. *ff* *a 2* *f*

Cl. *ff* *a 2* *ff*

Fg. *ff* *a 2*

Cor. (A) *a 2* *ff*

Cor. (D) *a 2* *ff*

Tr. (D) *ff* *a 2* *ff*

Timp. *tr* *ff* *ff*

Vl. I *ff* *f*

Vl. II *ff* *ff*

Vla. *ff* *f*

Vlc. *ff* *f*

Cb. *ff* *ff*

Detailed description: This is a page of a musical score for measures 450 through 453. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes two Horns (Cor. A and D), Trumpet (Tr. D), and Trombone (Cb.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as fortissimo (ff) and fortissimo (f), and includes performance markings like accents and breath marks. The number 450 is written above the first measure, and 'a 2' indicates a second ending or a specific performance instruction.

Fl. *a 2* *sf* *ff* *sf* *460*

Ob. *a 2* *sf* *ff* *sf*

Cl. *sf*

Fg. *a 2* *ff* *sf*

Cor. (A) *a 2* *ff* *ff*

Cor. (D) *a 2* *ff* *ff*

Tr. (D) *ff* *sf*

Timp. *ff* *sf*

Vl. I *sf* *ff* *sf*

Vl. II *ff* *sf*

Vla. *sf* *ff*

Vlc. *sf* *ff* *sf*

Cb. *ff* *sf* *460*



470

Fl. *ff* *a 2* *sf* *sf*

Ob. *ff* *a 2* *sf* *sf*

Cl. *ff* *sf* *sf* *sf*

Fg. *ff* *a 2* *sf* *sf*

Cor. (A) *ff* *a 2* *sf* *sf*

Cor. (D) *ff* *sf* *sf* *sf*

Tr. (D) *ff* *a 2* *sf* *sf*

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

Vl. I *ff* *sf* *sf* *sf*

Vl. II *ff* *sf* *sf* *sf*

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

Vlc. *ff* *sf* *sf* *sf*

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

Detailed description: This page of a musical score, numbered 166, covers measures 470 through 473. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. A and D), Trumpet (Tr. D), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds and strings are marked with dynamic levels of *ff* (fortissimo) and *sf* (sforzando). The woodwinds also feature *a 2* markings, indicating a second octave. The brass parts, including the Cor Anglais and Trumpet, also have *a 2* markings. The Timpani part includes trill markings (*tr*) and dynamic markings. The string parts (Violins, Viola, Violoncello, and Contrabass) are marked with *ff* and *sf*. The score is arranged in a standard orchestral layout with woodwinds at the top, brass in the middle, and strings at the bottom.

This musical score page contains measures 477 through 480. The instruments and parts are as follows:

- Fl.** (Flute): Starts with *sf* and *a 2* markings.
- Ob.** (Oboe): Starts with *sf* and *a 2* markings.
- Cl.** (Clarinet): Starts with *sf* and *ff* markings.
- Fg.** (Bassoon): Starts with *sf* and *ff* markings.
- Cor.** (Cornet):
  - (A): Starts with *sf* and *a 2* markings.
  - (D): Starts with *sf* and *ff* markings.
- Tr.** (Trumpet): Starts with *sf* and *ff* markings.
- Timp.** (Timpani): Features *tr* (trill) markings and *sf* / *ff* dynamics.
- VI.I** (Violin I): Starts with *sf* and *ff* markings.
- VI.II** (Violin II): Starts with *sf* and *ff* markings.
- Vla.** (Viola): Starts with *sf* and *ff* markings.
- Vlc.** (Violoncello): Starts with *sf* and *ff* markings.
- Cb.** (Double Bass): Starts with *sf* and *ff* markings.



Fl. *a 2*

Ob.

Cl.

Fg. *a 2*

(A)  
Cor.

(D)

Tr.  
(D)

Timp. *tr*

VI. I *sf* *ff*

VI. II *sf* *ff*

Vla. *sf* *ff*

Vlc. *sf* *ff*

Cb. *sf* *ff*

Detailed description: This is a page of a musical score for a symphony or concert band. It features ten staves of music. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The next three staves are for brass: Cor Anglais (Cor. (A)), Horn (D), and Trumpet (Tr. (D)). The Timp. (Tympani) staff follows. The bottom five staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf* and *ff*. There are also performance instructions like *a 2* and *tr*.