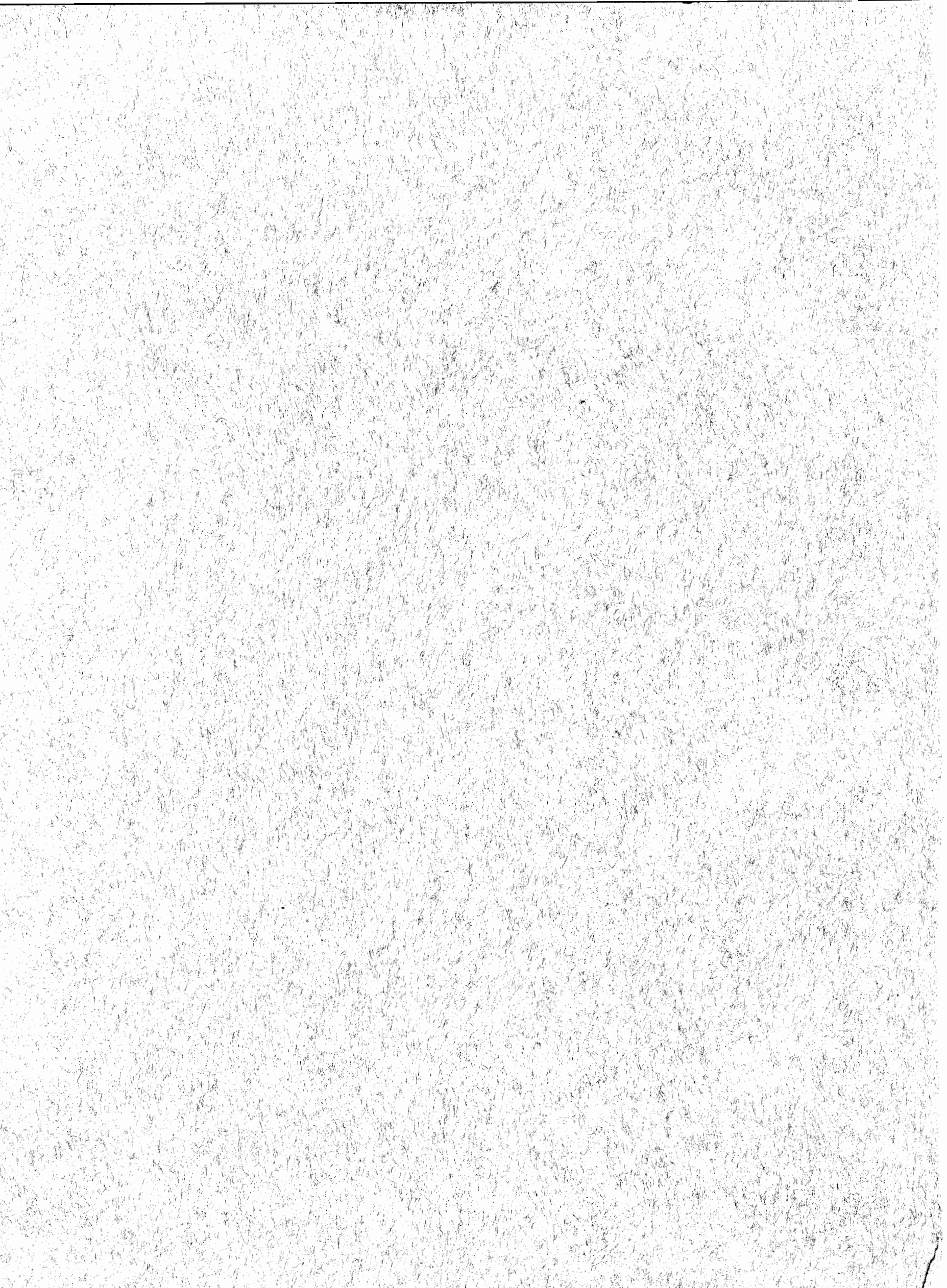


*3. Symphonie*  
*in C dur*

*Jean Sibelius*

*Op. 52*



# JEAN SIBELIUS

## Op. 46. PELLEAS UND MELISANDE.

Suite für kleines Orchester. Aus der Musik zu dem gleichnamigen Drama des Maurice Maeterlinck.

Orchesterpartitur . . . . .	netto	M. 9.—
Orchesterstimmen . . . . .		9.—
Jede Streichstimme einzeln . . . . .		—60
Für Klavier 2 händig . . . . .		
Heft I (No. 1—4), Heft II (No. 5—8) je . . . . .		1.50
Für Klavier 4 händig . . . . .		3.—
Für Harmonium und Klavier bearbeitet von S. Karg-Elert. Heft I (No. 1—3), Heft II (No. 4—6), Heft III (No. 7—8) je . . . . .		2.40
Melisande, für Violine und Klavier . . . . .		1.50
Die drei blinden Schwestern. Lied. <i>De trenne blinda systrar</i> . . . . .		1.20

## Op. 47. KONZERT FÜR VIOLINE mit Orchester, D moll.

Partitur . . . . .	netto	M. 18.—
Orchesterstimmen (ohne Solostimme) . . . . .		30.—
Jede Streichstimme einzeln . . . . .		1.20
Solostimme . . . . .		1.80
Für Violine und Klavier . . . . .		7.50

## Op. 48. DIE GEFANGENE KÖNIGIN.

Ballade für gemischten Chor mit Orchester.

Partitur . . . . .	netto	M. 9.—
Orchesterstimmen . . . . .		15.—
Jede Streichstimme einzeln . . . . .		1.20
Jede Chorstimme . . . . .		—60
Klavierauszug mit Text . . . . .		2.—

## Op. 49. POHJOLA'S TOCHTER.

Sinfonische Fantasie für grosses Orchester.

Partitur . . . . .	netto	M. 15.—
Orchesterstimmen . . . . .		18.—
Jede Streichstimme einzeln . . . . .		1.20
Für Klavier 4 händig . . . . .		—

## Op. 50. 6 LIEDER. Hoch, tief

Netto	M. 4.50
No. 1. Lenzgesang — <i>Vårsång</i> . . . . .	1.50
" 2. Sehnsucht — <i>Längtan</i> . . . . .	1.50
" 3. Im Feld ein Mädchen singt — <i>En flicka sjunger där</i> . . . . .	1.20
" 4. Aus banger Brust — <i>Bäfvande hjärta</i> . . . . .	1.50
" 5. Die stille Stadt — <i>Den stilla staden</i> . . . . .	1.20
" 6. Rosenlied — <i>Rosornas sång</i> . . . . .	1.50

## Op. 51. BELSAZAR. Suite für kleines Orchester. Aus der Musik zu dem Drama

"Belsazar's Gastmahl" von Hj. Procopé. netto	
Partitur . . . . .	M. 6.—
Orchesterstimmen . . . . .	9.—
Jede Streichstimme einzeln . . . . .	—60
Für Klavier 2 händig . . . . .	1.80
Für Klavier 4 händig . . . . .	3.—

## Op. 52. SYMPHONIE No. 3, C dur.

Partitur . . . . .	netto	M. 30.—
Orchesterstimmen . . . . .		50.—
Jede Streichstimme einzeln . . . . .		2.40
Klavierauszug 4 händig . . . . .		10.—

## Op. 53a. PAN UND ECHO.

Tanz-Intermezzo No. 3 für Orchester.

Partitur . . . . .	netto	M. 3.—
Orchesterstimmen . . . . .		6.—
Jede Streichstimme einzeln . . . . .		—60
Für Klavier 2 händig . . . . .		1.50
Für Klavier 4 händig . . . . .		2.40

Revisionen & Bearbeitungen von PAUL JUON.

BERLIN: Schlesinger'sche Buch- und Musikhandlung

(Rob. Lienau)

WIEN: Carl Haslinger qdm. Tobias.

MOSKAU: P. Jürgenson.

HELSINGFORS: Nya Musikhandel, (K. G. Fazer.)





*An Granville Bantock*



# DRITTE SYMPHONIE.

## I.

Jean Sibelius, Op. 52.

Allegro moderato.

2 Flauti.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

I. II.

4 Corni in F.

III. IV.

2 Trombe in B.

3 Tromboni.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Mit liegendem Bogen.

*p* Mit liegendem Bogen.

*p*

Allegro moderato.

Fag.

Cor.

Vla.

Vcll.

Bss.

*p cresc.* - - - *f*

*p cresc.* - - - *f*

*p cresc.* - - - *f*

*p cresc.* - - - *f*

*cresc.* - - - *f*

*f*

*f*

*f*

*f*

*dim. p*

Fl. **1** *f*

Ob. *f*

Clar. *f*

Fag. *f sf* *cresc.* *f* *dim.* *p* a 2.

Cor. *mf* *cresc.* *f* *dim.* *p*

Timp. *mf* *pp* *f* *dim.* *p*

Viol. *f* *sfz* *f* *dim. p*

Vcll. *sf* *dim. p*

**1**

Fl. *f* a 2.

Ob. *f* a 2.

Clar. *f*

Fag. *f*

Cor. *pp* *mf*

Viol. *f* *V* *sf*

Vla. *sf*

Vcll. *pizz.* *f*

2<sup>a 2.</sup>

Violins I: *poco f*, *cresc.*, *f*

Violins II: *poco f*, *cresc.*, *f*

Violas: *poco f*, *cresc.*, *f*

Cellos: *poco f*, *cresc.*, *f*

Double Basses: *poco f*, *cresc.*, *f*

Trumpets I: *f sf*

Trumpets II: *ff*, *sf*

Trombones I: *ff*, *sf*

Trombones II: *mp*

Trombones III: *mp*

Timpani: *tr*, *p*

Piano: *poco f*, *cresc.*, *f*

2



This musical score page contains the following elements:

- Staff 1 (Violin I):** Features a melodic line with a first ending bracket labeled "a 2." and dynamic markings of *sf* and *ff*.
- Staff 2 (Violin II):** Mirrors the first violin part with similar dynamics and articulation.
- Staff 3 (Violin III):** Continues the melodic theme with *sf* dynamics.
- Staff 4 (Viola):** Provides harmonic support with *ff* dynamics.
- Staff 5 (Cello):** Features a melodic line with *sf* dynamics.
- Staff 6 (Double Bass):** Provides a bass line with *ff* dynamics.
- Staff 7 (Piano Right Hand):** Contains a complex texture with triplets and *sf* dynamics.
- Staff 8 (Piano Left Hand):** Features a similar complex texture with *sf* dynamics.
- Staff 9 (Piano Right Hand):** Shows a melodic line with *poco f* dynamics and a first ending bracket labeled "a 2.".
- Staff 10 (Piano Left Hand):** Mirrors the right hand with *poco f* dynamics.
- Staff 11 (Piano Right Hand):** Features a melodic line with *f* dynamics and a trill.
- Staff 12 (Piano Left Hand):** Mirrors the right hand with *f* dynamics.
- Staff 13 (Piano Right Hand):** Contains a dense texture of sixteenth-note chords with *cresc.* dynamics.
- Staff 14 (Piano Left Hand):** Mirrors the right hand with *cresc.* dynamics.
- Staff 15 (Piano Right Hand):** Continues the dense texture with *cresc.* dynamics.
- Staff 16 (Piano Left Hand):** Mirrors the right hand with *cresc.* dynamics.
- Staff 17 (Piano Right Hand):** Features a melodic line with *f* dynamics.
- Staff 18 (Piano Left Hand):** Mirrors the right hand with *f* dynamics.

Fl. *ff* *p* *fp* *pp*

Ob. *fp* *pp*

Clar. *fp* *pp*

Fag. *fp* *p* *ppp* *ppp*

Cor. *ff* *p* *fp* *dim.* *piano sempre*

Trbe. a 2. *pesante* *p* *dim.* *pp*

Trbn. *f* *più f* *ff* *dim.*

Trbn. II. *f* *più f* *ff* *pp*

Timp. *f* *ff* *pp*

Viol. *ff* *p* *marcato* *piano sempre*

Viol. II. *ff* *p* *p marcato* *piano sempre*

Viol. III. *ff* *p* *p dolce* *piano sempre*

Viol. IV. *ff* *p* *mp*

3

Cor. *p*

Viol. *p* *mf*

Cor. III. IV.

Viol.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*div. pizz.* *p*

*p* *cresc. poco a poco* *p ma poco*

*pp*

Viol.

*a poco cresc.* *mp* *cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

*mf* *ff* *ff* *ff*

*mf* *ff* *ff* *ff*

*mf* *ff* *ff* *ff*

*f* *f* *f* *rfz*

*f* *f* *f* *rfz*

*f* *f* *f* *rfz*

*mf* *dim.* *p*

Fl. *(♩ = ♩)*

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

Clar. *cresc.* *ff ff ff* *dim.*

Fag. *cresc.* *ff* *dim.* *a 2.* *ff*

Cor. *dim.* *p* *f*

Viol. *rfz* *f* *rfz*

*p* *f* *rfz*

Fl. *(♩ = ♩)*

Fag. *ff* *dim.*

Cor. *mf* *f* *dim.*

Timp. *mf* *dim.* *marcato*

Viol. *rfz* *rfz* *dim.*

*f* *rfz* *rfz*

Fl. *p subito*

Cor. *p* *pp* *dim.* *ppp*

Timp. *p dim.* *ppp*

Viol. *p dolce* *div.* *p*

*div.* *p*

*p sul D.* *p*

*p subito* *arco* *p*

*p subito*

(♩ = ♩)

Poco pesante. 5 Tranquillo. *sul D*

Die Hälfte. *sempre ppp*

Viol. *mf* *ppp* *sul D* *sempre ppp*

*mf* *ppp* *sul D*

*mf* *ppp*

*mf* *ppp* *sempre ppp*

Fl. *poco* *a poco* *a tempo*

*mp* *mp*

Viol. *ppp*



Fl. ten. 6

Ob. *pp*

Clar. *mp*

Cor. *p* *dim.*

Viol. *pp* *Alle. div.* *pp* *mp* *unis.* *pp* *p*

Fag. I. *p*

Cor. *pp* *p* *IV.*

Viol. *mp* *p* *div.* *p*

Musical score for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), and Violin (Viol.). The score is divided into two systems. The first system includes parts for Fl. I, Fl. II, Clar. I, Clar. II, Fag., and Viol. I. The second system includes parts for Viol. II and Cello/Double Bass. Dynamics include *p*, *dim.*, *pp*, *ppp*, *pizz.*, and *div.*. The key signature has two sharps (F# and C#).

Musical score for Clarinet (Clar.), Horn (Cor.), Timpani (Timp.), and Violin (Viol.). The score is divided into two systems. The first system includes parts for Clar., Cor., and Timp. The second system includes parts for Viol. I and Viol. II. Dynamics include *p*, *pp*, *ppp*, *arco*, and *pizz.*. The key signature has two sharps (F# and C#).

Clar.

Cor. *p*

Timp. *pp*

Viol. *p* *pp*

*mp*

*mf*  
pizz.

*mp*

This system contains the first four staves of the score. The Clarinet part has a few notes with accents. The Cor Anglais part consists of long, sustained notes with a *p* dynamic. The Timpani part has a *pp* dynamic with a tremolo effect. The Violin part features a complex, rhythmic melody with *p* and *pp* dynamics. The lower strings (viola, cello, and bass) have sparse accompaniment with *mp* and *mf* dynamics, including a *pizz.* (pizzicato) instruction for the cello/bass.

Fl.

Ob.

Clar.

Cor. *p*

Timp. *pp*

Viol. *mp*

*mp*

*mp*  
arco

*mp*

This system contains the next four staves of the score. The Flute, Oboe, and Clarinet parts have notes with accents and *mf* dynamics. The Cor Anglais part continues with sustained notes and a *p* dynamic. The Timpani part has a *pp* dynamic with a tremolo effect. The Violin part continues its complex melody with *mp* dynamics. The lower strings (viola, cello, and bass) have accompaniment with *mp* dynamics, including an *arco* instruction for the cello/bass.

7

Musical score for measures 1-7 of the first system. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Cor Anglais, Violin, and Bass. Measure 7 is marked with a box containing the number 7. Dynamics include *p*, *pp*, and *mp*.

Musical score for measures 8-14 of the second system. The score includes parts for Flute I, Oboe I and II, Clarinet I and II, Bassoon, Cor Anglais III and IV, Timpani, Violin, and Bass. Measure 8 is marked with a box containing the number 7. Dynamics include *pp*, *p*, *dim.*, *p marcato*, and *spiccato*.

8

Fl.

Clar.

Fag.

I. solo.  
*pp* *espress.*

Cor. III. IV.

Timp.

Viol.

*più p (ma poco a poco cresc.)*

8

Fag.

Cor.  
III. IV.

I. II.  
*p*

Viol.



Clar. I. solo. *pp*

Fag. I.

Cor.

Viol.

9

Ob. I. solo. *pp*

Clar. I.

Cor.

Viol.

9

Ob. I. *pp*

Clar. I. *pp*

Cor.

Viol.

Clar. a 2. *poco f*

Fag. a 2. *poco f*

Cor. *mp*

Timp. *pp*

Viol. *spiccato p*

*poco a poco cresc.*

*dim.*

*pp*

*tr*

*mf*

*mf*

Fag.

a 2.

ff *dim.*

Cor. *poco a poco cresc.*

Timp. *poco a poco cresc.*

Viol. *poco a poco cresc.*

*poco f dim. p*

10

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

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

Clar. *mf* *cresc.* *ff*

Fag. a 2. *mf* *cresc.* *ff*

Cor. *cresc. molto* *f*

Trbe. *cresc. molto* *f*

Trbn. *mf*

Timp. *mf*

Viol. *cresc. molto div.* *ff*

*mf cresc. ff*

Fl. a 2.  
Ob. a 2.  
Clar. a 2.  
Fag. a 2.  
Cor.  
Trbe.  
Trbn.  
Timp.  
Viol.  
Violoncello  
Bass

*ff*, *p*, *ff*, *f*, *dim.*, *p*, *mf*, *p*, *sul G.*, *f*, *sul G.*, *sul G.*, *pizz.*, *ff*, *p*

Fl. (♩ = ♩) 11 (♩ = ♩) a 2.  
Ob. a 2.  
Clar. a 2.  
Fag. a 2.  
Cor. *poco f*  
Timp. *poco f*  
Viol. *ff*, *rfz*  
Violoncello *arco*, *pizz.*, *f*  
Bass *f*, *rfz*

*mf*, *mf*, *mf*, *mf*, *dim.*, *ff*, *ff*, *ff*, *rfz*, *rfz*, *rfz*

Fl.

Ob. *a 2. marcato*

Clar. *mf a 2. marcato dim. pp*

Fag. *mf dim. pp*

Cor. *mf*

Viol. *sul G.*

Fl.

Ob. I. *a 2. ff*

Clar. *ff*

Fag. *ff*

Cor. *mf*

Viol. *mf*

pizz. *mf*





Fl. a 2. *ff* *p*

Ob. a 2. *ff* *p*

Clar. a 2. *ff* *p*

Fag. a 2. *ff* *p*

Cor. *ff* *sf* *sf* *ff*

Trbe. a 2. *poco f* *pesante f* *più f*

Trbn. a 2. *poco f* *pesante f* *più f*

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

Viol. *ff* *p* *sul G.*

13

I. Fl. *ff*  
 II. Fl. *ff*  
 I. Ob. *ff*  
 II. Ob. *ff*  
 I. Clar. *ff*  
 II. Clar. *ff*  
 Fag. *ff*  
 Cor. a 2. *p* *poco* *f*  
 Trbe. *ff dim.* *dim. molto* *pp*  
 Trbn. *ff dim.* *dim. molto* *pp*  
 Timp. *ff* *dim.* *mf* *marcato*  
 Viol. *mf* *f*  
 Cello *mf* *f*  
 Bass *mf* *f*

The score for measures 13-19 includes woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Cor Anglais, Trumpets, Trombones), percussion (Timpani), and strings (Violins, Cellos, Basses). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani provide harmonic support and rhythmic accents. Dynamics range from *ff* to *pp*, with various markings like *dim.*, *dim. molto*, and *marcato*.

13

Fl. 8 *più*

Ob. *più*

Clar. *più*

Fag. *più*

Cor.

Trbe. *mp* *dim.*

Trbn. *p*

Timp. *trumm trumm trumm trumm trumm trumm trumm trumm trumm trumm trumm trumm*

Viol. *cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*mf cresc.*

14

Fl. 8 *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Fug. *dim.* *p*

Cor. *dim.* *p*

Trbe. *pp*

Trbn. *pp dim.* *ppp*

Timp. *tr* *tr* *tr*  
*pp dim.* *ppp*

Viol. *dim.* *mp* *poco a poco cresc.*

*dim.* *mp* *poco a poco cresc.*

*dim.* *mp* *poco a poco cresc.*

*dim.* *mp* *poco a poco cresc.*

*dim.* *pp*

14



Cor. *mf* *cresc.*

Timp. *p* *cresc.*

Viol. *ff*

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

II. Fl. *f* *cresc.* *ff*

I. Ob. *f* *cresc.* *ff* *ff* *ff*

II. Ob. *f* *cresc.* *ff* *ff* *ff*

I. Clar. *f* *cresc.* *ff* *ff* *ff*

II. Clar. *f* *cresc.* *ff* *ff* *ff*

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

Timp. *ff* *dim. molto* *p*

Viol. *ffz* *dim.* *p*



(♩ = ♪)

Fl. *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Fag. *ff* *a 2.* *ff*

Cor. *f* *piu f*

Trbe. *mf* *mf*

Trbn. *mf* *mf*

Viol. *r fz* *f* *piu f* *r fz*

*f* *r fz* *piu f* *r fz*

*f* *r fz* *f* *r fz*

Ob.  
Clar.  
Fag. a 2.  
Cor.  
Trbe.  
Trbn.  
Viol.  
Viol.

Musical score for measures 15-18. The woodwinds (Ob., Clar., Fag. a 2.) and brass (Cor., Trbe., Trbn.) sections play sustained notes with dynamics ranging from *mf* to *f*. The strings (Viol., Viol.) play a rhythmic pattern with *mf* dynamics. A *cresc.* marking is present in the brass section.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Viol.  
Viol.

Musical score for measures 19-22. The woodwinds (Fl., Ob., Clar., Fag.) and brass (Cor.) sections play more active passages with dynamics including *ff*, *mf*, and *f*. The strings (Viol., Viol.) continue with a rhythmic pattern, including a *div. pizz.* marking. A *dim.* marking is present in the woodwind section.

I.

Fl. I. *p dim.*

Fl. II. *mf*

Clar. I. *p dim. pp*

Cor. *p dim. dim.*

Viol. *pizz. p*

Vcllo *pizz. p*

Bassi *pizz. p*

( $d = d$  ma un pochettino largamente)

16

Fl. *p dim. pp*

Ob. *f*

Clar. *f*

Fag. *f*

Cor. *f dim.*

Trbe. *p dim. pp*

Trbn. *mf dim. p*

Viol. *pizz. f*

Vcllo *pizz. f*

Bassi *pizz. f*





# II.

Andantino con moto, quasi allegretto.

2 Flauti. *p dolce*

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

I.II. *pp*

4 Corni in F. *p*

III.IV

Timpani. *pp dim.* *pp dim.* *pp dim.* *pp*

Violini I.

Violini II.

Viola. *con sord. pizz.* *pp*

Violoncelli. *con sord. pizz.* *pp* *ppp*

Bassi. *pizz.* *pp* *ppp*

Andantino con moto, *pp* quasi allegretto. *ppp*

Fl. *marcato*

Clar. *mp*

Fag. *mf* *pp*

Cor. *dim. molto* *pp* *dim.*

Timp. *dim. molto* *pp* *pp* *più pp*

Viol. *con sord. pizz.* *pp* *mf*

*con sord. p. z.* *pp* *mf*

*pizz.* *pp* *mf* *div. arco* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

Fl. 2

Clar. *mf*

*p subito*

*p* *mf*

Cor. *pp*

*ppp* *dim.*

Viol. *pizz.* *div. arco* *mp*

*mp*

*mp*

*mp*

Fl. 2

Clar. *poco f*

*mp*

Cor. *pp*

Viol. *p*

*p*



Fl. *p* *mf* 3

Clar. *p* *mf*

Cor. *pp* *pp*

Viol. *pizz.* *arco div.* *mp* *p*

Fl. *pp* I.

Clar. *pp*

Cor. *pp* *pp*

Timp. *pp*

Viol. *arco div.* *pp* *Spitze div. arco* *breit.* *poco* *cresc.*

*poco* *cresc.*

*poco* *cresc.*

Fl. I.

Clar. I.

Cor. III. IV.

Timp.

Mit liegendem Bogen.

div. arco

sul G.

Viol.

*p dolce*

*ppp*

*mf*

Fl.

Ob.

Clar. I.

Fag.

Cor. III. IV.

Timp.

Viol.

*poco f*

*dim. p*

*ppp*

*dim.*

*ppp*

*pizz.*

*mf*

*f*

*poco f*

*div. arco*

*V*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

Clar. I.

Cor. III.IV.

Viol.

Clar.

Fag.

Cor.

Viol.

pizz. div. arco

poco f

poco f

Clar.  
Fag.  
Cor.  
Viol.

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

Clar. 5  
Fag.  
Cor.  
Viol. div. arco

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





Fl. (d. = d) **7** Tempo I.

Clar. *mp*

Cor. *gest. pp marc. p*

Timp. *pp marc.*

Viol. *pizz. pp pizz.*

Vla. *pizz. pp*

Veell. *pp div. dim. ppp*

Bss. *pp div. dim. ppp*

**7** *pp marcato* Tempo I. *e sempre legatissimo*

Fl. *dim. pp*

Ob. *mp pp mf*

Clar. *mf*

Cor. *p p pp*

Timp. *p*

Viol. *p p*

Vla. *p*

Veell. *p*

Bss. *p*



Fl. **8**

Ob. *p*

Cor. *pp*

Viol. *p*

Cello/Bass *p*

Fl. *p* *mf*

Ob. *p* *mf* *mp*

Cor. *pp*

Viol. *p*

Cello/Bass *p*

Fl. *p* *dim.* *pp* **9**

Ob.

Cor. *pp* *ppp* *morendo*

Viol. *dim.* *pp* *pp* *pp*

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

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

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

*dim.* *ppp* *pp* *pizz.* *pp*

*dim.* *ppp* *pp* *pp*

**9**

Un pochettino con moto. (♩.)

Fl. Poco a poco - - - all' - - - **10** *pp* *p* *a 2.*

Clar. *pp* *p*

Timp. *pp*

Viol. *div.* *mp* *mf* *dim.* *pp* *arco*

*div.* *mp* *mf* *dim.* *pp*

*pp* *mp* *mf* *dim.* *p*

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

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

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

**10**

Poco a poco - - - all' - - - **10** Un pochettino con moto.



Fl. *a 2.*

Ob. *a 2.*

Clar. I. *pp*

Fag. *I. pp*

Cor. *p*

Timp. *p*

Tutti. *p* *dim.*

Viol. *p* *dim.*

*p* *dim.*

*p* *dim.*

*p* *dim.*

*p* *dim.*

Fl. *a 2.* *cresc.* *rit.* *p*

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

Clar. *a 2.* *cresc.* *p*

Cor. *dim.* *pp*

Timp. *dim.* *pp*

*p*

*mp*

*p*

Viol. *mf marc.*

*mf marc.*

*mf marc.*

*pizz.*

*pizz.*

*pizz.*

*mp* *pp* *rit.*

12 Tempo I.

12 Tempo I.  
S. 9432.

Fl. I.

Clar.

Timp.

Viol.

Fl.

Clar.

Fag.

Cor.

Timp.

Viol.

13

13







allargando - - - all' -

Ob.  
Clar.  
Fag.  
Cor.  
Viol.

poco dim. allargando - - - all' -

Fl. 15  
Ob.  
Clar.  
Fag.  
Cor. I. II.  
Viol.  
arco

15 *mf* - - - Andante. *mf* allargando *sf* , *poco f* a tempo

# III.

Moderato. (♩.) Allegro (ma non tanto).

2 Flauti. *fp*

2 Oboi. *fp*

2 Clarinetti in B.

2 Fagotti.

I. II. *fp* *dim.* *pp*

4 Corni in F. *fp* *pp*

III. IV. *fp*

2 Trombe in B.

3 Tromboni.

Timpani.

Violino I. *pizz.*

Violino II. *pizz.* *sf*

Viole. *div. sf* *pizz.* *sf* *arco* *p*

Violoncelli. *p* *marcato* *3*

Bassi. *p* *marcato* *3*

Moderato. Allegro (ma non tanto). *pp*

Fl.

Ob.

Clar.

Cor. III. IV.

Viol.

Viola.

*mf*

*f*

*mp*

*dim.*

*mp*

*pizz.*

*mp*

*pizz.*

*mp*

*pizz.*

*arco*

*mp*

*arco*

*mp*

*pizz.*

*mp*

*pizz.*

*mp*

1

Fl.

Ob.

Clar.

Fag.

Cor. III. IV.

Viol.

un.

*dim.*

*mf*

*p*

*dim.*

*mf*

*p*

*dim.*

*f*

*dim.*

*dim pp*

*pp*

*arco*

*mp*

*div. arco con sord.*

*pp*

*un.*

*p*

*sf*

*rfz*

*arco*

*rfz*

*dim. p*

*rfz*

*p*

*dim. molto*

*pp*

più allegro\*)

più allegro

\*) sempre un pochettino

meno allegro più allegro

meno più

Fl. *dim.* *mp* *dim.*

Ob. *dim.* *mp* *dim.*

Cor. *p* *p* *più p* *p* *più p* *p*

Viol. *p* *pp*

*pp* *p* *sul C.*

meno allegro più allegro

meno più

allarg.

ravvivando all'

Allegro.

Fl. *fp* *cresc.* *rfz*

Ob. *f* *dim.* *dim.* *rfz*

Fag. *p* *dim.* *dim.* *rfz*

Cor. *p* *dim.*

Viol. *pizz.* *p* *arco div.* *p* *pp* *div.* *p* *unis.* *ppp*

*p* *pp*

*dim.* *pp* *ppp*

allarg.

ravvivando all'

Allegro.

Meno allegro.

Fl. *mp* *marcato*

Viol. I. div. a 4 parti. *mp*

*dim. possibile* *ppp* *dim. possibile* *ppp* *dim. possibile* *ppp* *marcato* *p*

Meno allegro.

Fl. *a tempo* *a 2.* *mp* *I.* *p*

Clar. *mp* *I.* *p*

Fag. *mp* *I.* *p*

Cor. *mf*

Timp. *tr* *pp*

Viol. I. *mf* *mp* *pp* *dim.* *pp* *mp* *marc.* *mf*

*a tempo* *pp* *dim.* *pp* *mp*





4 Allegro (non tanto).

Musical score for the first system, measures 1-8. The score includes parts for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Horns (Cor.), Timpani (Timp.), Violin I (Viol. I.), Violin II (Viol. II.), and Cello/Double Bass. The key signature has one flat (B-flat). The tempo is marked 'Allegro (non tanto)'. Dynamics include *pp*, *mf*, and *p*. A first ending bracket labeled 'I.' is present in the Bassoon part. The Flute part features a complex rhythmic pattern with slurs and accents.

4 Allegro (non tanto).

Musical score for the second system, measures 9-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns (Cor.), Timpani (Timp.), and Violins (Viol.). The tempo remains 'Allegro (non tanto)'. Dynamics include *mf*, *poco f*, *p*, *dim.*, *pp*, and *ppp*. Performance instructions include 'nat.' (natural) and 'nat. marcato'. The Oboe and Bassoon parts have melodic lines with slurs and accents. The Horns and Violins provide harmonic support with sustained notes and rhythmic patterns.

Fl.

Cl.

Fag.

I. *p*

Cor.

Timp.

Viol.

senza sord.

*poco f*

*mf*

*dim.*

*f*

*gest.*

*rfz*

*cresc.*

*sf*

*tr*

*div. pizz.*

**5** Poco a poco più moderato.

Fl. **5**

Fag.

I. *mp*

Cor.

Viol. I.

Viol. II.

Cello/Double Bass

*arco*

*mf marc.*

*mp*

*pp sempre*

*dim.*

*mf marc.*

*mp*

**5** Poco a poco più moderato.



Allegro.

Fl. - - - - -

Ob. a 2.

Clar.

Fag.

*poco f* *dim.*

*f* *f*

Cor.

*mf* *mf*

*f* *f*

*p* *pp*

Viol. I. *poco a poco cresc.*

*poco a poco cresc.*

Viol. II. *poco a poco cresc.*

*poco a poco cresc.*

*f* *più f* *più f*

*mf* *f* *marc.* *f con suono*

Allegro.



Musical score for a symphony, page 55. The score includes woodwinds (flutes, oboes, bassoons), strings, and a tuba. It features dynamic markings such as *poco f*, *f*, *più f*, *cresc. sempre*, *poco a poco cresc.*, and *p*. Performance instructions include *a 2.* and *tr.*



Clar. a 2. >

Fag. *ff* *p* a 2. >

Cor. III. *mf* *p*

Viol. *p dim.* *pp* *p* *mf* *rfz* *p*

Vell. *f* *p* *mf* *rfz* *mf* *p* *mf* *rfz* *mf*

Ob. a 2.

Clar. a 2.

Fag. *f* *a 2.* *a 2.* *f*

Cor. I. marc. *mf*

Cor. III. *mf*

Viol. *rfz* *marc.* *mf* *mp* *rfz* *mf*

Vell. *rfz* *mp* *rfz* *mf* *p* *mp* *mf* *p*

9



tranquillo a tempo

11

Fl. *mf*

Ob. *mf*

Clar.

Fag. *mf*

*p dolce*

*p dolce*

*mf*

*mf*

*p*

*p*

*p*

*p*

*pizz.*

*arco*

*pp*

*pp*

tranquillo a tempo

tranquillo

11

tranquillo

Fl. *a<sup>2</sup>* *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

*p dolce*

*p dolce*

*mf*

*mf*

*mf*

*mf*

*pp*

*pp*

*mp*

*dim.*

*pp*

*pp*

*pp*

*mp marcato*

*p*

*mp marcato*

*mp marcato*

*p*

*div.*

*p*

*p*

*p*

*pizz.*

*arco*

*pp*

*pp*

tranquillo

tranquillo a tempo

tranquillo



Fl. a tempo

12

tranquillo

a tempo

Ob. I. *p dolce*

Fag. *mf* *poco f* *dim.*

Cor. *mf* *poco f*

Timp. *mp* *tr*

Viol. *p* *marc.* *p* *p leggiero*

Viole div. *p* *marc.* *p* *mf marcato* *mf*

Violoncello *p* *arco* *pp* *p*

Basso *p* *a tempo* *pp* *p*

tranquillo

a tempo

12

Fag. *molto* *pp*

Cor. II. *mf*

Cor. IV. *mf* *p*

Timp. *mf* *tr* *p*

Viol. *leggiere* *p*

Viole. *pp* *dim.*

Basso *pp* *dim.*

13 *allargando* I. *a tempo, con energia* \*)

Ob. *pp* *dim.* *PPP dim.*

Fag. *a 2.* *poco f* *cresc. molto* *ff* *p*

II. *dim.* *pp*

Cor. IV. *dim.* *pp*

Timp. *pp* *morendo*

Viol. *f* *poco f*

Viole. *f* *poco f*

Vell. div. *f* *poco f*

13 *allargando* *a tempo, con energia*

Cor. III. *ppp* *dim.* *pp*

Viol. *mf* *div.*

Viole. *dim.* *p* *mf*

Vell. *dim.* *p* *mf*

\*) Poco a poco un pochissimo stretto al fine.

14 Sempre energico.

Clar. a 2.

Fag. *sf* *rfz* *p*

Cor. III. II. *pp* *a 2.* *f* *p*

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

Viol. *poco f* *sul G.* *rfz* *marcato* *rfz*

Viole. *div.* *f* *sf* *marcato* *marcato*

Vell. *f* *sf* *marcato* *marcato*

*mf* *poco f* *sf*

14 Sempre energico.

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

Ob. I. *p* *poco f* *I. marcato*

Clar. *p* *sf* *poco f* *f*

Fag. *a 2.* *f* *ff* *sf* *poco f*

Cor. a 2. *f* *mf* *marcato* *p* *mf* *mf*

Timp. *dim.* *pp* *mf* *p* *poco f* *dim.* *p*

Viol. *pp* *rfz* *p*

Viole *rfz* *f*

Vell. *tr* *mf* *pizz.* *arco* *mf* *pizz.* *mf*

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





Fl. *più pp* *mf*

Ob.

Fag. *più pp*

II. *mf* *marcato poco f*

Cor. IV. *f* *f* *poco f*

Timp. *ppp* *morendo* *mf* *p*

Viol. *ppp* *mfz* *f* *p*

*poco f* *mf*

16

Fl. *a 2.*

Ob. *a 2.*

Clar. *mf*

Cor. *mf* *sempre marcato* *sempre marcato*

Viol. *mfz* *pizz.* *p* *arco* *p*

*mf* *pizz.* *arco* *p*

*mf* *pizz.* *arco* *p*

*mf* *poco cresc.*



Fl. *a 2.*

Ob. *a 2.*

Clar. *a 2.*

Fag. *a 2.*

Cor.

Viol. *poco cresc.*

*mf cresc.*

17 *Sempre energico.*

Fl.

Ob.

Clar.

Fag.

Cor.

Trbn. *mf marc.*

Timp. *mf*

Viol. *mf cresc.*

*mf 3 cresc.*

*mf 3 cresc.*

*arco*



19

Fl. a 2.  
Ob. a 2.  
Clar.  
Fag.  
Cor. a 2.  
Trbe.  
Trbn.  
Timp.  
Viol.  
Viola  
Vcllo  
Cb.

19

Più energico.  
Fl. a 2.  
Ob.  
Clar.  
Fag.  
Cor. a 2.  
Timp.  
Viol.  
Viola  
Vcllo  
Cb.

Più energico.

20

ff

ff

ff

a 2.

ff

Trbn.

*poco f*

*f*

*f sempre*

Trbn. I.

*f*

Trbn. II.

*poco f*

*f*

*f sempre*

Trbn. III.

*poco f*

*f*

*f*

*p*

*ff*

*sempre ff*

*ff*

*sempre ff*

*ff*

*sempre ff*

*ff*

*sempre ff*

*ff*

*sempre ff*

20

21

ff a 2. ff a 2. ff a 2. ff

sempre f sempre f a 2. f marcato marcato sempre f marcato sempre f mf

21



This musical score is arranged in two systems. The first system consists of four staves: two treble clefs at the top, a treble clef with a sharp key signature in the middle, and a bass clef at the bottom. The second system consists of six staves: two treble clefs, a bass clef with a sharp key signature, and two more bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *marcato*. The piece concludes with a *p* (piano) dynamic marking.