



Bartók

SCHERZO

for piano and orchestra
zongorára és zenekarra

SCORE / PARTITÚRA



EDITIO MUSICA BUDAPEST

B-17

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BÉLA BARTÓK

SCHERZO

for piano and orchestra
zongorára és zenekarra

Közreadja – Edited by

D. Dille

PARTITÚRA / SCORE



EDITIO MUSICA BUDAPEST

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ORCHESTRA

- 3 Flauti (il 3. anche Flauto piccolo)
Flauto piccolo
- 2 Oboi
Corno inglese
Clarinetto in La^b
Clarinetto in Mi^b
- 2 Clarinetti in Si^b
- 3 Fagotti
Contrafagotto
- 4 Corni in Fa
Trombe in Si^b e in Fa
- 3 Tromboni
Tuba
- 4 Timpani
Batteria:
 - Piatti
 - Gran Cassa
 - Triangolo
 - Campanetta
 - Tamburo piccolo
 - Tamburo
 - Tam-tam
- 2 Arpe
Pianoforte solo
Archi

NB. Piatti „a 2” a két réztányér összeütését, „col legno” az egyik megütését jelenti faverővel.

Bei Piatti heisst „a 2” mit beiden Becken; „col legno” heisst: ein Becken mit dem Holzschaft des Schlägels berühren.

In the Piatti "a 2" means: with both cymbals. "Col legno" indicates that one cymbal should be touched with the wooden drumstick.

Az 1904-ben komponált mű Bartók legjelentősebb, legnagyobb szabású fiatalkori alkotásainak egyike. A Scherzo – R. Strauss és Liszt érezhető hatása ellenére – mind erősen kifejlett egyéni jellege és technikai tökéletessége, mind hangzásvilága, formaalkotása és merészsége révén már igazi Bartók-kompozíció.

A mesterművet, amely érthetetlen módon évtizedekig ismeretlen maradt, D. Dille találta meg Bartók hagyatékában, s a kéziratot, valamint a zeneszerző vázlatát és a csaknem hiánytalan kéziratot szólamanyag alapján ő adja közre az előadási gyakorlat számára.

Dieses 1904 komponierte Werk ist eines der bedeutendsten, grossangelegtesten Jugendwerke Bartóks. Neben der spürbaren Wirkung von R. Strauss und Liszt, ist es an technischer Vollkommenheit und hochentwickelter Individualität, in seiner Tonwelt und Formgebung, sowie in seiner Kühnheit schon ein richtiges Bartók-Werk.

Das unverständlicherweise jahrzehntelang unbekannt gebliebene Meisterwerk wurde von D. Dille in Bartóks Nachlass gefunden und von ihm, auf Grund der autographischen Partitur und Kompositionsskizze, und des fast vollständigen autographischen Stimmenmaterials, zum praktischen Gebrauch herausgegeben.

This work which was composed in 1904 is one of the most significant, most magnificent compositions of Bartók's youth. Apart from the perceptible influence of R. Strauss and Liszt, the technical perfection of this composition, its highly developed individuality, its realm of tones, its formal structure and its boldness, – all these features plainly evince that we have here already a real Bartók work at hand.

This masterpiece which has remained – quite incomprehensible why – unknown through decades, was found at last by D. Dille in Bartók's legacy, and it was he who – relying upon the autograph score and composition sketches, and the almost complete autograph instrumental parts – has edited it for practical use.

SCHERZO

BARTÓK Béla
(1881–1945)

Adagio ma non troppo $\text{♩} = 43$

(5)

Flauto piccolo

Flauti 1. 2. 3.

Oboi 1. 2.

Corno inglese

Clarinetto (in Lab)

Clarinetto (in Mib)

Clarinetti (in Sib) 1. 2.

Fagotti 1. 2. 3.

Contrafagotto

Corni (in Fa) 1. 2. 3. 4.

Trombe (in Sib e Fa) 1. 2.

Tromboni 1. 2. 3.

Tuba

Timpani *tr* *pp poco cresc.* *mp*

Batteria

Arpe 1. 2.

Pianoforte Solo

Violini 1. 2.

Viole

Violoncelli

Contrabassi

10

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

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

Timp.

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

15

10

più adagio

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

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

Pf. S.

mf cresc. *mf cresc.* *f* *f* *p* *p* *p* *cresc. molto* *cresc. molto* *f* *f* *f* *cresc.* *cresc.* *f* *p* *p* *p* *cresc.* *cresc.* *f* *p* *mf* *a2* *cresc.* *p* *più adagio* *p espr.*

Fl. picc.

Fl. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 2. 3.

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

Pf. S.

Poco più vivo

Pf. S.

legato capriccioso

(20)

Pf. S.

Fg. 1. 2. 3.

Cfg.

a tempo ♩ = 43

mf

p

Pf. S.

a tempo ♩ = 43

30

1. Fl. *sf*

2. Fl. *sf*

1. Ob. *sf*

2. Ob. *sf*

C. ingl. *sf*

1. Cl. (in Sib) *sf*

2. Cl. (in Sib) *sf*

1. Fg. *sf*

2. Fg. *sf*

3. Fg. *sf*

Cfg. *f*

1. Cor. (in Fa) *sf*

2. Cor. (in Fa) *sf*

3. Cor. (in Fa) *sf*

4. Cor. (in Fa) *sf*

1. Tr. (in Sib) *sf*

Timp. *f sf*

30

Pf. S. *sf*

1. Fl. *p cresc. molto* *sf*

2. Fl. *p cresc. molto* *cresc. molto* *sf*

1. Ob. *p* *cresc. molto* *sf*

2. Ob. *p* *cresc. molto* *sf*

C. ingl. *sf*

1. Cl. (in Sib) *sf*

2. Cl. (in Sib) *sf*

1. Fg. *a2* *p* *cresc. molto* *sf*

2. Fg. *p* *cresc. molto* *sf*

3. Fg. *p* *cresc. molto* *sf*

Cfg. *p* *cresc. molto* *sf*

1. Cor. (in Fa) *p* *sf*

2. Cor. (in Fa) *p* *sf*

3. Cor. (in Fa) *p* *sf*

4. Cor. (in Fa) *p* *sf*

1. Tr. (in Sib) *p* *sf*

Timp. *pp* *cresc.* *f* *sf*

Pf. S. *sf*

Cor. (in Fa) 1. *p (rubato)* *sf*

Pf. S. *p dolce* *sf*

35

35

(40) poco rit. - - - - -

Cor. 1. (in Fa)

Pf. S.

(45)

a tempo

Pf. S.

(45)

a tempo

VI. 1.

VI. 2.

(50)

Fl. 1.

Fl. 2.

(50)

Arpa 1.

VI. 1.

VI. 2.

Vle.

Vlc.

Cb.

Fl. 1. 2. *p*

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

Arpa 1. *pp* *cresc.*

Arpa 2. *ppp*

VI. 1. *pp* *cresc.* *tr.*

VI. 2. *pp* *cresc. molto*

Vle *pp* *cresc. molto*

Vlc. *pp* *cresc. molto*

Cb. *pp* *cresc. molto*

(55)

Fl. 2. *p*

Ob. 1. 2. *sf* *p*

Cl. (in Sib) 1. 2. *sf* *p* *a2* *mf espr.*

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

Arpa 1.

Arpa 2.

Pf. S. *f*

(55)

VI. 1. *poco f* *div.* *p* *div. a3*

VI. 2. *sf* *poco f* *p* *uniti* *mf* *espr.*

Vle *sf* *poco f* *uniti* *p* *espr.* *uniti* *3* *div.*

Vlc. *sf* *poco f* *uniti* *p* *espr.* *uniti* *3* *div.*

Cb. *poco f* *p* *espr.* *uniti* *3* *div.*

Cl. (in Sib) 1. 2. (60)

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

VI. 1. 2. *ppp* *unite* *fp* (60) *non div.*

Vle. *unite* *div.*

Vlc. *3* *3* *3*

Cb. *3* *3* *3*

Fl. 1. 2. (65) *P dolce*

Ob. 1. 2. *f* *pp* *pp dolce* 1. b. *pp*

Cl. (in Sib) 1. 2. *f* *sf* *pp* *P dolce*

Fg. 1. 2. *a2* *p dolce*

Cor. (in Fa) 1. 2. 3. 4. *f* *sf* *pp* *pp*

VI. 1. 2. *f* *pp* *pp dolcissimo* *div. b.*

Vle. *f* *pp* *pp* *unite* *div.*

Vlc. *f* *pp* *pp* *div.*

Cb. *f* *pp* *pp* *div.*

(70)

1. a2

Fl. 1. *pp dolce* *f espr.*

Fl. 3. *pp dolce*

Ob. 1. *pp* *f espr.* a2

Ob. 2. *pp* *f espr.*

Cl. 1. *pp* *f espr.*

Cl. 2. (in Si^b) *pp*

Fg. 1. *pp*

Fg. 2. *pp*

Fg. 3. *f*

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

Arpa 1. *pp dolce*

Arpa 2. *dolce pp*

Pf. S. *p.*

(70)

VI. 1. div. a3 *pp dolce* *f espr. uniti*

VI. 2. div. a3 *pp dolce* *f espr.*

VI. 2. div. a2 *pp* *f espr. uniti*

Vle. *pp* *f espr. unite*

Vlc. div. *pp* *f espr.*

Cb. *pp* *f*

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

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

Trb. 1. 2. 3.

Arpa 1.

Arpa 2.

Pf. S.

Vi. 1.

Vi. 2.

Vle.

Vlc. div.

Cb.

f

mf

f

espr.

dim.

p

pp

f

dim.

dim.

div. a3

f

espr.

dim.

dim.

p

dim.

dim.

dim.

dim.

dim.

p

p

dim.

p

dim.

p

Poco Allegro

(80)

(75)

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2.
(in Sib)

Fg. 2. 3.

Cor. 1. 2.
(in Fa)

Tr. 1.
(in Sib)

Trb. 1. 2. 3.

Recitativo (poco allegro)

Pf. S.

Poco Allegro

(80)

(75)

Vi. 1.

Vi. 2.

Vle

Vlc.

Cb.

Pf. S.

(85)

Allegro vivace $\text{♩} = 122$

Fl. 1. 2.

Fg. 1.

Pf. S.

Vlc.

p giocoso

p giocoso

smorzando

p

pp

Allegro vivace $\text{♩} = 122$

(95)

Fl. 1. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2.

Trg.

Tb. picc.

p giocoso

p

p giocoso

p giocoso

p

p

p

(95)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

uniti

pp

pp

pp

pp sempre

pp sempre

pizz. div.

div. a3 pizz.

100 *ritardando*

Fl. 1. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. (in Sib) 1. 2.

Fg. 1. 2.

Cor. 1. (in Fa) 2.

Trg.

Tb. picc.

Tamb.

poco sf *p* *poco cresc.*

100 *ritardando* Solo arco

VI. 1. 2.

Vle

Vlc.

Cb. *div.* *div. a2*

Scherzo

Allegro ♩. = 100

(105)

1. Fl. *f*

2. Fl.

3. Fl. *f*

Ob. 1. *sf*

2. *mf*

3. *mf*

C. ingl. *sf*

Cl. 1. *f*

(in Sib) 2.

Fg. 1. *sf*

2. *mf*

3. *sf*

Cor. 2. *mf*

(in Fa)

Arpa 1. *f* gliss.

Tb. picc. *f*

Tamb. *f*

Ptti *mf*

Allegro ♩. = 100

tutti uniti arco

(105)

VI. 1. *sf* *grazioso* *mf* *sf* *mf*

VI. 2. *sf* *mf* *sf* *mf*

Vle. *sf* *mf* *sf* *mf*

Vlc. *sf* *mf* *sf* *mf*

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

(110)

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Si b)

Fg. 1. 2. 3.

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

Arpa

Tb. picc.

Tamb.

Ptti

Pf. S.

(110)

VI. 1. 2.

Vle div. a3

Vlc. non div.

Cb. non div.

115

Fl. 1.

Ob. 1.

C. ingl.

1. 2. 3.

Fg.

1. 2. 3. 4.

Cor. (in Fa)

Arpa 1.

Tamb.

Ptti

Pf. S.

115

Vl. 1.

Vl. 2.

Vle

Vlc.

Cb.

div. uniti unite

ff mf

(125) poco a poco più agitato

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

Detailed description: This section of the score covers measures 125 to 128. It includes parts for Piccolo Flute, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2 (in B-flat), Bassoons 1, 2, and 3, and Contrabass. Dynamics range from *sf* to *ff*. The Piccolo Flute part has a *mf* dynamic. The Clarinet 1 part has an *a2* marking. The Bassoon 1 part has an *a2* marking. The Contrabass part has an *f* dynamic.

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

Tr. 1. (in Sib)

Timp.

Tamb.

Ptti

Detailed description: This section of the score covers measures 125 to 128. It includes parts for Horns 1, 2, 3, and 4 (in F), Trumpet 1 (in B-flat), Timpani, Tambourine, and Snare Drum. Dynamics range from *mf* to *ff*. The Horn 1 part has an *a2* marking. The Trumpet 1 part has an *f* dynamic.

(125) poco a poco più agitato

Vl. 1.

Vl. 2.

Vle

Vlc.

Cb.

Detailed description: This section of the score covers measures 125 to 128. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from *sf* to *ff*. The Violin 1 and 2 parts have *non div.* markings. The Viola part has *non div.* markings. The Violoncello part has an *f* dynamic. The Double Bass part has an *f* dynamic.

Fl. picc. *sf*

Fl. 1. 2. *sf* a2

Ob. 1. 2. *sf* a2

C. ingl. *sf*

Cl. 1. 2. (in Sib) *sf* a2

Fg. 1. 2. 3. *sf*

Cfg. *sf*

Cor. (in Fa) 1. 2. 3. 4. *sf*

Tr. 1. 2. (in Sib) *sf* a2

Timp. *sf* *mf*

Vl. 1. 1. div. a3 *sf*

Vl. 2. *sf*

Vle. *sf* non div.

Vlc. *sf*

Cb. *sf*

(130)

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Tr. 1. 2. (in Sib)

Timp.

Ptti *col legno*

(130)

VI. 1. div. a3

VI. 2. div. tr.

Vle

Vlc.

Cb.

mf sf sf sf

uniti non div.

This page of a musical score contains parts for the following instruments:

- Fl. picc. 1/2
- Fl. 1. and 2.
- Ob. 1. and 2.
- C. ingl.
- Cl. 1. and 2. (in Sib)
- Fg. 1., 2., and 3.
- Cfg.
- Cor. 1., 2., 3., and 4. (in Fa)
- Tr. 1. and 2. (in Sib)
- VI. 1. and 2.
- Vle.
- Vlc.
- Cb.

The score is written in 2/4 time and features a variety of musical textures, including melodic lines, arpeggiated chords, and rhythmic patterns. Dynamic markings such as *sf* (sforzando) are used throughout. A large, faint watermark reading "FOR PERUSAL" is overlaid diagonally across the page. The number "135" is enclosed in a circle at the top right and bottom right of the page.

Fl. picc. 1. 2. *a2* *ff*

Fl. 1. 2. *sf*

Ob. 1. 2. *sf* *ff*

C. ingl. *sf*

Cl. 1. 2. (in Sib) *a2* *sf* *ff*

Fg. 1. 2. 3. *ff* *a3*

Cfg. *ff*

Cor. (in Fa) 1. 2. 3. 4. *sf* *ff*

Tr. 1. 2. (in Sib) *sf* *dolce con sord.*

Trb. 1. 2. 3. *mf con sord.*

Timp. *p*

VI. 1. *sf* *mf* *div. a3*

VI. 2. *sf* *mf* *div.*

Vle. *sf* *mf* *div. a3*

Vlc. *sf*

Cb. *sf*

(140)

Fl. picc. 1. 2. *a2*

Fl. 1. 2. *a2* *dim.*

Ob. 1. 2. *a2* *dim.*

C. ingl.

Cl. 1. 2. (in Sib) *a2* *dim.*

Fg. 1. 2. *a2*

3.

Cfg. *dim.*

Cor. (in Fa) 1. 2. *a2*

3. 4.

Tr. 1. 2. (in Sib) *dim. molto*

1. 2. *dim. molto*

3. *dim. molto*

Timp. *tr.* *dim.*

(140)

VI. 1. *div. a3* *p*

VI. 2. *div. a3* *a3* *8* *dim.*

Vle. *div. a3* *unite* *dim.*

Vlc. *sf* *dim.*

Cb. *sf* *dim.*

Fl. picc. 2. muta in Fl. 3.

Allegro molto ♩ = 120 (145)

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Sib) 1. 2.

Trb. 1. 2. 3.

Timp.

Pf. S.

Allegro molto ♩ = 120 (145)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

Fl. 1. 2. (150) a2 f

Ob. 1. 2. a2 f

Cl. 1. 2. (in Sib) a2 f

Fg. 1. 2. 1. f

Pf. S.

VI. 1. 2. (150) uniti f

Vle. unite f

Vlc. f

Cb. f

Fl. 1. 2. poco ritenuto (155) p poco ritenuto (a tempo) Meno vivo

Pf. S. f 5 mf f 5

VI. 1. 2. poco ritenuto Meno vivo (155) pizz. poco ritenuto (a tempo) Meno vivo

Vle. p pizz.

Vlc. p pizz.

Cb. p pizz.

a tempo **Meno vivo** *poco ritard.* (160) *a tempo (poco ritenuto)*

Fl. 1. 2. 3.

Cl. (in Sib) 1. 2.

Trg.

Tamb.

Pf. S.

VI. 1. 2.

Vle.

Vlc.

Cb.

Allegro ♩. = 92

1. 2. 3.

Fl. 1. 2. 3.

Ob. 1. 2.

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

Cor. 1. 2.

Trg.

Tamb.

Pf. S.

VI. 1. 2.

Vle.

Vlc.

Cb.

accel. (165) *poco rit.* *f* *espr.* *arco* *ff*

(170)

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl. (in Sib)

2. Cl. (in Sib)

1. Fg.

2. Fg.

3. Fg.

1. Cor. (in Fa)

2. Cor. (in Fa)

Pf. S.

1. VI.

2. VI.

Vle

Vlc.

Cb.

a3

f

trb

dim.

(170)

poco ritard.

(175)

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl. (in Si^b)

2. Cl. (in Si^b)

1. 2. 3. Fg.

Arpa 1.

Pf. S.

poco ritard.

(175)

3 VI. soli

VI. 1.

VI. 2. div.

Vle

Vlc.

Cb.

dim. *p* *p*

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

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

(185)

Fl. 1. 2.
Cl. (in Sib) 1.
Fg. 1.
Camp.
Arpa 1.
Arpa 2.

pp
tr
p
pp dolce

Detailed description: This section of the score covers measures 185 to 188. The Flute 1 part features a melodic line with trills and a dynamic marking of *pp*. The Clarinet (in Sib) 1 part has a melodic line with a *pp dolce* marking. The Bassoon 1 part has a melodic line with a *p* marking. The Campanelli part consists of chords. The two Arpa parts have arpeggiated accompaniment.

(185)

3 Vl. soli
Vl. 1. div.
Vl. 2. div.
Vle div.
Vlc.
Cb.

tr
div.
div. arco
div.
div. arco
div. arco
pizz.

Detailed description: This section of the score covers measures 185 to 188. The Violin 1 part has a melodic line with trills and a *div.* marking. The Violin 2 part has a melodic line with trills and a *div. arco* marking. The Viola part has a melodic line with trills and a *div.* marking. The Violoncello part has a melodic line with trills and a *div. arco* marking. The Contrabasso part has a melodic line with trills and a *pizz.* marking.

poco rit.

Allegro

(190)

Fl. 1. 2. *f subito* *sf sf* *a2*

Ob. 1. 2. *f* *sf sf* *a2*

C. ingl. *f* *sf sf*

Cl. (in Sib) 1. 2. *f* *sf sf* *a2*

Fg. 1. *f* *sf sf*

Camp. *f* *sf sf*

Tamb. *f* *sf sf*

Arpa 1. *f* *sf sf*

Arpa 2. *f* *sf sf*

Pf. S. *f* *sf sf*

poco rit.

Allegro

(190)

3. Vl. soli *f subito* *sf sf*

Vl. 1. div. *div. senza sord.* *uniti* *f* *sf sf* *uniti*

Vl. 2. div. *div. senza sord.* *uniti* *non div.* *f* *sf sf* *uniti*

Vle. *uniti* *f arco* *sf sf* *uniti*

Vlc. *uniti* *f arco* *sf sf* *uniti*

Cb. *f* *sf sf*

Sostenuto (195) *poco ritard.* Allegro molto $\text{♩} = 114$

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

Pf. S. *p grazioso* *f*

Vlc. *poco f*

(200) *a2* *f*

Fl. 1. 2. *f*

Ob. 1. 2. *f*

Cl. 1. 2. (in Sib) *f*

Fg. 1. *f*

Cor. 1. 2. (in Fa) *sf*

Pf. S. *f*

Vl. 1. div. *f* *sf mf*

Vl. 2. non div. *f* *sf mf*

Vle. div. non div. *f* *sf mf*

Vlc. *f* *sf mf* *sf*

205

Fl. 1. 2. *f* *a2*

Pf. S.

VI. 1. *uniti*

VI. 2.

Vle

Vlc.

Cb.

mf

210

Fl. 1. 2. *f* *a2* *p* *legato*

Ob. 1. 2. *f* *p* *legato*

C. ingl. *p* *legato*

Cl. 1. 2. (in Sib) *f*

Fg. 1. *f*

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

Pf. S. *ff*

210

VI. 1. *f* *pizz.* *pp*

VI. 2. *f* *div.* *pizz.* *pp*

Vle *f* *div.* *div. a3* *pizz.* *pp*

Vlc. *f* *p*

Cb. *f* *p*

(215)

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Timp.

Pf. S.

(215)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

arco

cresc. molto

f

p

uniti arco

unite arco

220

Fl. picc. *mf* *cresc. molto*

Fl. 1. 2. *mf* *cresc.*

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

C. ingl. *mf* *cresc.*

Cl. 1. 2. (in Sib) *mf* *cresc.*

Fg. 1. 2. 3. *mf* *cresc.*

Cfg. *mf* *cresc.*

Cor. (in Fa) 1. 2. 3. *cresc.*

Tr. (in Sib) 1. 2. *p* *cresc.*

Trb. 1. 2. 3. *senza sord.* *p* *cresc.*

Timp. *tr.* *cresc.*

Pf. S. *cresc.*

220

VI. 1. 2. *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

225

Fl. 1. 2. *a2* *f*

Ob. 1. 2. *a2* *f*

C. ingl.

Cl. 1. 2. *a2* *f* 1.

Fg. 1. 2. *a2* *f*

3. *f*

Cfg. *f*

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

3. *mf*

Tr. (in Sib) 1. 2. *f*

Trb. 1. 2. *f*

3. *f*

Timp. *f*

Pf. S. *ff* *passionato* *sf* *sf*

225

VI. 1. *f*

VI. 2. *f* *mf*

Vle. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *div.*

(230)

C. ingl. *dim.*

Cl. 1. *dim.*

(in Si b)

Fg. 1. *dim.*

2. *a2*

3.

Cor. 1. *dim.*

(in Fa)

2. *dim.*

3. *dim.*

Pf. S.

(230)

Vi. 2. *dim.*

Vle *dim.*

Vlc. *dim.*

Cb. *dim.*

uniti

p

(235)

C. ingl. *f*

Cl. 1. *dim.*

(in Si b)

Fg. 1. *f*

2. *dim.*

3. *a2*

Cor. 1. *mf*

(in Fa)

2. *dim.*

3. *dim.*

Pf. S.

(235)

Vi. 2. *mf*

Vle *f*

Vlc. *f*

Cb. *f*

div.

dim.

uniti

dim.

(240) **Quieto**

Ob. 1. *p espr.*

Fg. 1. 2. *p*

Pf. S. *p*

VI. 2. **Quieto**

Vlc. *p*

Cb. *p*

Vivo ♩ = 160

(245) **Quieto** (250)

Fl. 1. 2. *f*

Ob. 1. 2. *f*

Cl. (in Sib) 1. 2. *f*

Fg. 1. 2. *f*

Cor. (in Fa) 1. 2. 3. 4. *f*

Trb. 1. *f*

Timp. *f*

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

p *pp*

Vivo ♩ = 160

(245) **Quieto** (250)

VI. 1. *f*

VI. 2. *f*

Vle *f*

Vlc. *f*

Cb. *f*

dim. *div. a3* *div. a3* *poco marc.* *p*

mf *p*

Vivo

(255)

Fl. 1. 2.

Ob. 1. 2.

Cl. (in Sib) 1. 2.

Fg. 1. 2.

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

Trb. 3.

Timp.

Tb. picc.

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

Vivo

(255)

Vl. 1.

Vl. 2.

Vle

Vlc.

Cb.

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

uniti *div. a3* *uniti*

unite *div. a3* *marc. poco* *div. a2 pizz.*

uniti *div. a3* *div. a2 pizz.*

(260) (265) *poco a poco*

Ob. 1.

Cl. (in Sib) 1.

Fg. 1.

Tb. picc.

p *leggiere* *p* *leggiere* *p* *leggiere*

(260) (265) *poco a poco*

Vle

Vlc.

(270)

rallentando - - - - - (♩ = ♩.)

Comodo (♩ = 84)

Fl. 1.

Ob. 1.

C. ingl.

Cl. 1.
(in Sib)

Fg. 1.

Tb. picc.

(270)

rallentando - - - - - (♩ = ♩.)

Comodo (♩ = 84)

VI. 1.

VI. 2.

Vle

Vlc.

unite arco

uniti arco

(275)

Fl. 1.

Ob. 1.

C. ingl.

(275)

VI. 1.

VI. 2.

Vle

Vlc.

div.

(280)

Fl. picc. *p* dolce grazioso

1. *tr*

Fl. 2. *pp* *tr*

Ob. 1. 2. *ppp*

C. ingl. *ppp*

Cl. (in Mib) *p* dolce grazioso

Cl. 1. (in Sib) *pp*

Fg. 1. *p*

(280)

VI. 1. *ppp* div. a3 *uniti*

VI. 2. *ppp*

Vle. *ppp* div. a3 *unite*

Vlc. *p*

(285)

Fl. picc. *pp*

1. *pp*

Fl. 2. 3. *pp* *a2* *tr*

Ob. 1. *ppp*

C. ingl. *ppp*

Cl. (in Mib) *pp*

Fg. 1. 2. *sf p*

(285)

VI. 1. *pp* div. *div. a3*

VI. 2. *pp* *div. a3* *pizz.*

Vle. *pp*

Vlc. *pp*

(290)

Fl. picc.
1.
Fl.
2.
3.
Ob. 1.
C. ingl.
Cl. (in La b)
Cl. (in Mi b)
Cl. 1. (in Si b) 2.
Fg. 1. 2.
Cor. (in Fa) 1. 2. 3. 4.

Detailed description: This section of the score covers measures 288 to 292. The woodwind parts are highly active. The Piccolo Flute (Fl. picc.) and Flute 1 (Fl. 1.) play sixteenth-note patterns. Flute 2 (Fl. 2.) and Flute 3 (Fl. 3.) play similar patterns with trills. The Oboe 1 (Ob. 1.) and English Horn (C. ingl.) play sustained notes with trills. The Clarinets (Cl.) and Bassoons (Fg.) play sustained notes. The Cor Anglais (Cor. (in Fa)) is silent. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

(290)

Vl. 1.
Vl. 2.
Vle.
Vlc.
Cb.

div. a2
div. a2 arco
pizz. div. a3
pp
unite arco
unite arco

Detailed description: This section of the score covers measures 288 to 292 for the string ensemble. The Violins 1 (Vl. 1.) and Violins 2 (Vl. 2.) play chords with a diviso (div.) effect. The Viola (Vle.) plays chords with a pizzicato (pizz.) effect. The Violoncello (Vlc.) and Contrabass (Cb.) play sustained notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

295

1. Fl. 1. *tr*

2. Fl. 2. *tr*

3. Fl. 3. *tr*

1. Ob. 1. *ppp*

2. Ob. 2. *p*

C. ingl. *ppp*

Cl. (in Lab) *ff*

Cl. (in Mi b) *ff*

Cl. (in Sib) 1. 2. *p*

Fg. 1. 2. *pp*

Cor. (in Fa) 1. 2. 3. 4. *pp*

Trb. 1. 2. 3. *pp*

Arpa 1. 2. *mf*

295

VI. 1. *div. a3 ppp*

VI. 2. *div. a3 ppp*

Vle. *mf*

Vlc. *mf*

Cb. *mf*

pizz. *arco* *div. a4* *b* *pp*

arco *div. a4* *b*

(♩ = ♩) (300)

1. Fl. 2. Fl. 3. Fl.

1. Ob. 2. Ob.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. (in Sib) 2.

Fg. 1. 2.

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

Tr. 1. (in Sib)

Trb. 1. 2. 3.

Arpa 1.

Arpa 2.

Pf. S.

4

VI. 1. div. a2 pizz. div. a3 arco non div.

VI. 2. div. a2 pizz. arco non div.

Vle non div.

Vlc. non div.

Cb. non div.

pp cresc. f sf ff

(300)

ff

rubato, poco a poco accel.

Pf. S. *p* 305 310

Pf. S. 315

Allegro

320

accel.

325

Fl. 1. 2. *f*

Ob. 1. 2. *f*

Cl. 1. 2. (in Sib) *f*

Fg. 1. 2. *f* a2

Cor. (in Fa) 1. 2. 3. 4. *f* 3.

Timp. *mf*

Pf. S. *ff* *f*

Allegro

320

accel.

325

Vl. 1. 2. *f*

Vle. *f* div. *div. a3*

Vlc. *f* *non div.*

Cb. *f*

Allegro vivace

(330)

Fl. 1. 2. *a2*

Ob. 1. *dim.*

Cl. 1. 2. *(in Sib)* *a2* *b* *mf* *p*

Fg. 1. 2. *dim.* *p*

Cor. 1. 2. 3. *(in Fa)* *dim.* *a2* *p*

Pf. S. *ff con fuoco* *8* *(h)* *(h)* *(h)*

Allegro vivace

(330)

VI. 1. *dim.*

VI. 2. *div.* *dim.*

Vle *div. a2* *dim.* *pp*

Vlc. *dim.*

Cb. *dim.*

ritard.

(335)

Cl. 1. 2. *(in Sib)*

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

Pf. S. *dim.*

ritard.

(335)

Vle

Vlc.

Cb.

340 *a tempo* $\text{♩} = 76$ 345

Ob. 1.

Cl. 1. (in Sib) *pp* *sempre stacc.*

Pf. S. *P poco marc.*

340 *a tempo* $\text{♩} = 76$ 345

Vl. 1. *pizz.* *pp*

Vl. 2. *pizz.* *pp*

Vle. *pizz. unite* *pp*

Vlc. *pizz.* *pp*

Cb. *pizz.* *pp*

350

Ob. 1. *pp* *sempre stacc.*

Cl. 1. (in Sib)

Pf. S.

350

Vl. 1.

Vl. 2.

Vle.

Vlc.

Cb.

Fl. 1. *pp sempre stacc.*

Fl. 2. *pp stacc.*

Ob. 1.

Pf. S.

VI. 1. *pp*

VI. 2. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

(355)

Fl. picc. *pp stacc.*

Fl. 1. *tr^b*

Fl. 2. *pp stacc.*

Ob. 1. *pp stacc.*

Pf. S.

VI. 1. *pp*

VI. 2. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

(360)

365

Fl. picc.

Fl. 1.

Fl. 2.

Ob. 1.

Cl. 1.
(in Sib)

Cor. 1.
(in Fa)

Pf. S.

365

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

pp

pp

p stacc.

a2

poco sf

mf

370

Fl. 1.
2.

Ob. 1.
2.

C. ingl.

Cl. 1.
(in Sib)

Fg. 1.
2.

Cor. 1.
(in Fa)

Tr. 1.
(in Sib)

Pf. S.

370

375

375

p

p stacc.

p stacc.

p stacc.

p

p

poco sf

380

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Cfg.

Tr. 1. 2. (in Sib)

Timp.

Pf. S.

Vlc.

Cb.

poco sfz
pp

arco
p
arco
p

Tr. Sib muta in Tr. Fa.

380

385

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2.

Cfg.

Timp.

Pf. S.

Vle

Vlc.

Cb.

cresc.

cresc.

cresc.

1.
p

2.
p

arco
div.
p

385

Fl. picc. *p* *cresc.* *poco a poco*

Fl. 1. 2. 3. *mf* *cresc.* *poco a poco*

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

C. ingl. *mf* *cresc.* *poco a poco*

Cl. (in Mib)

Cl. 1. 2. (in Sib) *mf* *cresc.* *poco a poco*

Fg. 1. 2. *p* *cresc.* *poco a poco*

Cfg. *p* *cresc.* *poco a poco*

Cor. 1. 2. 3. 4. (in Fa) *mf* *cresc.* *poco a poco*

Tr. (in Fa)

Timp. *p* *cresc.* *poco a poco*

Pf. S. *cresc.* *f* *cresc.* *poco a poco*

VI. 1. 2.

Vle. *div. a3* *cresc.* *poco a poco*

Vlc. *cresc.* *poco a poco*

Cb. *cresc.* *poco a poco*

poco a poco ritardando

(395)

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. (in Mib)

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Fa) 1. 2.

Timp.

Pf. S.

cresc. molto

mf cresc.

cresc. molto

cresc.

con 8.....

poco a poco ritardando

(395)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

unite,

(400)

Fl. picc. *ff*

Fl. 1. 2. 3. *ff*

Ob. 1. 2. *ff*

C. ingl. *ff*

Cl. (in Mi b) *ff*

Cl. (in Si b) 1. 2. *ff*

Fg. 1. 2. 3. *ff*

Cfg. *ff*

Cor. (in Fa) 1. 2. 3. 4. *ff*

Tr. (in Fa) 1. 2. *mf* *cresc.* *ff*

Timp. *f*

Pf. S. *con 8.*

VI. 1. *arco* *ff*

VI. 2. *arco* *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

Sostenuto $\text{♩} = \text{♩} = 82$

Fl. picc. *ff* *a3*

Fl. 1. 2. 3. *ff*

Ob. 1. 2. *ff*

C. ingl. *ff*

Cl. (in Mi b) *ff*

Cl. 1. 2. (in Sib) *ff*

Fg. 1. 2. 3. *ff*

Cfg. *ff*

Cor. (in Fa) 1. 2. 3. 4. *f*

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

Trb. 1. 2. 3. *f* *a2*

Timp.

Ptti *mf* *a2*

Pf. S. *ff sf* *8*

Sostenuto $\text{♩} = \text{♩} = 82$

Vl. 1. *ff*

Vl. 2. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

(405)

Fl. picc.

Fl. 1.

Fl. 2.
3.

Ob. 1.
2.

C. ingl.

Cl.
(in Mi \flat)

Cl. 1.
(in Si \flat)
2.

Fg. 1.

Fg. 2.
3.

Cfg.

1.
2.

Cor.
(in Fa)

3.
4.

Tr.
(in Fa)

1.
2.

Trb. 1.
2.
3.

Timp.

Pf. S.

(405)

Vl. 1.

Vl. 2.

Vle

Vlc.

Cb.

(410)

Fl. picc.

Fl. 1.

Fl. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. (in Mib)

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Tr. 1. 2. (in Fa)

Trb. 1. 2.

Timp.

Pf. S.

(410)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

This page of a musical score contains the following parts and staves:

- Fl. picc.** (Piccolo Flute)
- Fl.** 1. (First Flute)
- Fl.** 2. 3. (Second and Third Flutes)
- Ob.** 1. 2. (Oboe)
- C. ingl.** (English Horn)
- Cl. (in Mi b)** (Clarinet in B-flat)
- Cl. (in Si b)** 1. 2. (Clarinet in B-flat)
- Fg.** 1. 2. 3. (Fagotto/Bassoon)
- Cor. (in Fa)** 1. 2. (Horn in F)
- Arpa 1.** (First Arpa)
- Arpa 2.** (Second Arpa)
- Camp.** (Cembalo/Harp)
- Pf. S.** (Pianoforte/Solo)
- VI. 1.** (Violin I)
- VI. 2.** (Violin II)
- Vle** (Viola)
- Vlc.** (Violoncello)

The score includes various musical notations such as dynamics (e.g., *ff*, *tr*), articulation (e.g., *a2*), and performance instructions. A large watermark "FOR PERUSAL" is visible across the page.

415

Fl. picc.

1.

Fl.

2.
3.

Ob.

1.
2.

C. ingl.

Cl. (in Mib)

Cl. (in Sib)

1.
2.

Fg.

1.
2.
3.

Cfg.

Cor. (in Fa)

1.
2.
3.
4.

Tr. (in Fa)

1.
2.

Trb.

1.
2.
3.

Arpa 1.

Arpa 2.

Camp.

Timp.

Ptti

Pf. S.

415

VI. 1.

VI. 2.

Vle div.

Vlc.

Cb.

uniti

Fl. picc.

Fl. 1.
2.
3.

Ob. 1.
2.

C. ingl.

Cl. (in Mib)

Cl. (in Sib) 1.
2.

Fg. 1.
2.
3.

Cfg.

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

Trb. 1.
2.
3.

Timp.

Pf. S.

Vl. 1.

Vl. 2.

Vle

Vlc.

Cb.

(420)

The musical score is arranged in a standard orchestral format. It features a variety of woodwinds, brass, and strings. The woodwind section includes Piccolo Flute, Flutes, Oboes, English Horn, Clarinets in B-flat and B-flat/Soprano, Bassoons, and Contrabassoon. The brass section consists of four Cornets in F, three Trumpets, and Timpani. The keyboard section includes Piano and Strings. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with a rehearsal sign (420) at the top right and bottom right. A large watermark 'FOR PERUSAL FOR PERUSAL' is visible across the page.

Fl. picc. *a2*

1. Fl. *b*

2. Fl. *b*

3. Fl. *b*

Ob. 1. *b*

2. Ob. *b*

C. ingl.

Cl. (in Mi) *b*

Cl. 1. (in Si) *a2*

2. Cl. (in Si) *b*

Fg. 1. *b*

2. Fg. *b*

3. Fg. *b*

Cfg. *b*

1. Cor. (in Fa) *b*

2. Cor. (in Fa) *b*

3. Cor. (in Fa) *b*

4. Cor. (in Fa) *b*

Tr. 1. (in Fa) *b*

2. Tr. (in Fa) *b*

Trb. 1. *a2*

2. Trb. *b*

3. Trb. *b*

Timp.

Pf. S.

Vl. 1. *b*

Vl. 2. *b* *div. a3* *uniti*

Vle. *b*

Vlc. *b* *div.* *div. a3* *unite*

Cb. *b* *tr*

(425)

Fl. picc.

1. Fl.

2. 3. Fl.

Ob. 1. 2.

C. ingl.

Cl. (in Mi b)

Cl. 1. 2. (in Sib) a2

Fg. 1. 2. 3. 1. 2. 3. a3

Cfg.

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

Tr. 1. 2. (in Fa) Tr. Fa. muta in Tr. Sib.

Trb. 1. 2.

Arpa 1.

Arpa 2.

Timp.

Camp.

Pf. S.

(425)

VI. 1.

VI. 2. div. a3 uniti

Vle. div.

Vlc. div. a3

Cb.

(430)

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

C. ingl.

Cl. (in Mi \flat)

Cl. 1. (in Sib)
2.

Fg.

1.

2.

3.

Cor. 1. (in Fa)
2.

Tr. 1. (in Sib)
2.

Trb.

1.

2.

3.

Arpa 1.

Arpa 2.

Camp.

Pf. S.

This section of the score covers measures 430 to 432. It includes parts for Piccolo Flute, Flutes (1, 2, 3), Oboes (1, 2), Cor Anglais, Clarinets (in Mi flat and in Sib), Bassoon, Bassoon in Sib, Fagott, Cor Anglais (in Fa), Trumpets (1, 2), Trombones (1, 2, 3), Arpa 1, Arpa 2, Campi, and Piano Solo. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The piano solo part features a descending scale.

(430)

VI. 1.

VI. 2.

Vle

Vlc.

This section of the score covers measures 430 to 432 for the string instruments: Violin 1, Violin 2, Viola, and Violoncello. All instruments play a complex rhythmic pattern consisting of eighth and sixteenth notes.

Meno sostenuto $\text{♩} = 96$

Fl. picc. 1.

Fl. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. (in Mib) 1. 2.

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

Cor. (in Fa) 1. 2.

Tr. (in Sib) 1. 2.

Trb. 1. 2. 3.

Arpa 1.

Arpa 2.

Camp.

Trg. *ff*

Pf. S.

Meno sostenuto $\text{♩} = 96$

VI. 1.

VI. 2.

Vle

Vlc. div.

435

Fl. picc.

1.

Fl.

2.

3.

Ob. 1.

2.

C. ingl.

Cl. (in Mi \flat)

Cl. 1.

(in Si \flat) 2.

Fg.

1.

2.

3.

Cor. (in Fa)

1.

2.

3.

Tr. (in Si \flat)

1.

2.

3.

Arpa 1.

Arpa 2.

Camp.

Trg.

435

Vi. 1.

Vi. 2.

Vle. div.

Vlc. uniti div. div. a3

Cb.

(440)

Fl. picc.

1.

Fl.

2.

3.

Ob. 1.

2.

C. ingl.

Cl. (in Mi \flat)

Cl. 1. (in Si \flat)

2.

Fg.

1.

2.

3.

Cor. (in Fa)

1.

2.

3.

4.

Tr. 1. (in Si \flat)

2.

Trb.

1.

2.

3.

Arpa 1.

Arpa 2.

Camp.

Trg.

(440)

Vl. 1.

Vl. 2.

Vle

Vlc. div. a3

Cb.

div.

unite

poco ritard. **Sostenuto**

Fl. picc.
1.

Fl.
2.
3.

Ob. 1.
2.

C. ingl.

Cl. (in Mi b)

Cl. (in Si b) 1.
2.

Fg. 1.
2.
3.

Cfg.

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

Tr. (in Si b) 1.
2.

Trb. 1.
2.
3.

Arpa 1.

Arpa 2.

Camp.

Trg.

Pf. S.

ff *ff possibile*

poco ritard. **Sostenuto**

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

(445)

Fl. picc.

1.

Fl.

2.

3.

Ob. 1.

2.

C. ingl.

Cl. (in Mi \flat)

Cl. (in Si \flat) 1.

2.

Fg. 1.

2.

3.

Cfg.

Cor. (in Fa) 1.

2.

3.

4.

Tr. (in Si \flat) 1.

2.

Trb. 1.

2.

Tuba 3.

Arpa 2.

Timp.

Pf. S.

(445)

8

Vl. 1.

uniti

Vl. 2.

p

Vle

unite

p

Vlc.

uniti

p

Cb.

Meno sostenuto $\text{♩} = 90$

(450)

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

C. ingl.

Cl. (in Mi b)

Cl. (in Sib)

1.

2.

Fg.

1.

2.

3.

Cfg.

Cor. (in Fa)

1.

2.

3.

4.

Tr. (in Sib)

1.

2.

Trb.

1.

2.

Tuba

3.

Arpa 1.2.

Timp.

Pf. S.

Detailed description: This block contains the musical score for measures 450 through 453. It includes parts for Piccolo Flute, Flutes (2 and 3), Oboes (1 and 2), English Horn, Clarinets (in B-flat and in A), Bassoons (1, 2, and 3), Contrabassoon, Cor Anglais (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, and 3), Tuba, Harp (1 and 2), Timpani, and Piano. The tempo is 'Meno sostenuto' with a quarter note equal to 90 beats per minute. The key signature has one flat (B-flat). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *mf*. A rehearsal mark '(450)' is placed above the first measure of this section.

Meno sostenuto $\text{♩} = 90$

(450)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

Detailed description: This block contains the musical score for measures 450 through 453 for the string section and double bass. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is 'Meno sostenuto' with a quarter note equal to 90 beats per minute. The key signature has one flat (B-flat). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *mf*. A rehearsal mark '(450)' is placed above the first measure of this section.

Fl. picc.

1.

Fl. 2. 3.

Ob. 1. 2.

C. ingl.

Cl. (in Mib)

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Sib) 1. 2.

Trb. 1. 2. 3.

Tuba

Timp.

Pf. S.

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

sf

a2

6

11

f

p

div.

8

tr

FOR PERUSAI

(455) **Agitato**

Fl. picc.
1.
2.
3.

FL.
a2
2.
3.

Ob.
1.
2.

C. ingl.

Cl.
(in Mi b)

Cl.
(in Si b)
1.
2.

Fg.
1.
2.
3.

Cfg.

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

Tr.
(in Si b)
1.
2.

Trb.
1.
2.

Tuba
3.

Timp.

Pf. S.

Detailed description: This section of the score covers measures 455 to 458. It features a complex woodwind and brass arrangement. The woodwinds include Piccolo Flute, Flute (three parts), Oboe (two parts), English Horn, Clarinet in B-flat (one part), Clarinet in Si-b (two parts), Bassoon (three parts), and Contrabassoon. The brass section includes four Horns in F major, Trumpets in Si-b (two parts), Trombones (two parts), and Tuba (three parts). The timpani and piano soloist are also present. The tempo is marked 'Agitato'. The woodwinds play intricate melodic lines with many trills and grace notes. The brass provides harmonic support with sustained notes and rhythmic patterns. The piano soloist plays a rhythmic accompaniment of eighth notes.

(455) **Agitato**

VI. 1.

VI. 2.

Vle div.

Vlc.
div. a3

Cb.

Detailed description: This section of the score covers measures 455 to 458 for the string instruments. It includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Agitato'. The Violin I and II parts feature rapid sixteenth-note passages, with the second violin part including a 'div.' (divisi) marking. The Viola part also has a 'div.' marking and a 'unite' instruction. The Violoncello part has a 'div. a3' marking and a 'unite' instruction. The Contrabass part provides a steady bass line. The strings play in a rhythmic pattern of eighth notes, contributing to the overall 'Agitato' mood.

(460)

1. Fl. a2

2. Fl.

3. Fl.

1. Ob. a2

2. Ob.

C. ingl.

1. Cl. a2 tr tr^o tr^b tr^b

2. Cl. (in Sib)

1. Fg. a2 tr^b tr^b tr^b tr^b

2. Fg.

3. Fg. tr^b tr^b tr^b tr^b

Cfg.

1. Cor. a2

2. Cor. (in Fa)

Timp.

Pf. S.

(460)

1. Vl. tr^b tr^b tr^b tr^b

2. Vl.

Vle. unite tr^b tr tr^b tr^b

Vlc. tr^b tr^b tr^b tr^b

Cb. tr^b tr^b tr^b tr^b

Allegro $\text{♩} = 102$ (465)

1. 2. Fl. *f* *p*

3. *f* *p*

1. 2. Ob. *p*

C. ingl. *mf* *p*

1. 2. Cl. (in Sib) *p*

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

3. *mf* *p*

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

Timp. *p* *p*

Pf. S. *mf* *p*

Detailed description: This block contains the musical score for measures 465 through 468. It features woodwind and string parts. The woodwinds include Flute (1st and 2nd), Oboe (1st and 2nd), English Horn, Clarinet in Si b (1st and 2nd), Bassoon (1st and 2nd), and Horns (1st and 2nd). The strings include Piano and Cymbal. The score is in a key with two flats and a 4/4 time signature. Dynamics range from *f* (forte) to *p* (piano). The tempo is marked Allegro with a metronome marking of 102. Measure numbers 465, 466, 467, and 468 are indicated at the top of the page.

Allegro $\text{♩} = 102$ (465) *uniti*

VI. 1. *mf* *p*

div. *mf* *p*

VI. 2. *mf* *p*

div. *mf* *p*

Vle. *mf* *p*

div. *mf* *p*

Vlc. *mf* *p*

div. *mf* *p*

Cb. *mf* *p*

Detailed description: This block contains the musical score for measures 465 through 468, focusing on the string section. It includes Violin I (1st and 2nd), Viola, Violoncello, and Contrabasso. The strings are marked *uniti* (united). Dynamics range from *mf* (mezzo-forte) to *p* (piano). The tempo is marked Allegro with a metronome marking of 102. Measure numbers 465, 466, 467, and 468 are indicated at the top of the page.

(470)

Meno allegro

1. Fl.

2. Fl.

C. ingl.

1. Cl. (in Sib)

2. Cl. (in Sib)

1. Fg.

2. Fg.

3. Fg.

1. Cor. (in Fa)

2. Cor. (in Fa)

3. Cor. (in Fa)

4. Cor. (in Fa)

Arpa 1.

Timp.

Pf. S.

mp espr.

sf

sf

p

pp

pp

p

(470)

Meno allegro

Vi. 1. div.

Vle

Vlc.

Cb.

uniti

unite

sf

sf

(475) *ritardando*

Fl. 1. 2. *p* *pp* *b \flat*

Cl. 1. 2. (in Sib) *pp* *b \flat* 1.

Fg. 1. 2. 3. *pp* *b \flat* *pp*

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

Arpa 1. *pp*

Timp. *p*

Pf. S. *pp* *ritardando*

(480) *molto* (485) *ritenuto*

Cor. 1. 2. 3. 4. (in Fa) *pp* *molto* *ritenuto*

Arpa 1.

Timp.

Pf. S. *3*

VI. 2.

Vle. *f* *IV.*

Vlc. *f* *uniti* *f*

rubato (490)

Pf. S.

VI. 2.

Vle.

Vlc.

(495)

Pf. S.

VI. 2.

Vle.

Vlc.

TRIO
Andante (500)

1. 2. Fl.

3.

1. 2. Fg.

3.

pp

Andante (500)

Pf. S.

Pf. S. (505) *sf*

Measures 505-510 of the piano score. The right hand features a melodic line with various ornaments and dynamics, while the left hand provides a complex accompaniment with sixteenth-note patterns and chords. Measure 505 is marked with a forte (sf) dynamic.

Pf. S. (510)

Measures 510-515 of the piano score. The right hand continues the melodic development with trills and slurs. The left hand features intricate sixteenth-note passages and chords. Measure 510 is marked with a forte (sf) dynamic.

VI. 1. (510) *mf espr.*

Violin I score for measures 510-515. The part begins with a rest and then enters with a melodic line marked *mf espr.* (mezzo-forte, expressive). Measure 510 is circled.

Pf. S. (515) *cresc.* *ff*

VI. 1. (515) *unifi*

Measures 515-520. The piano score shows a crescendo leading to a fortissimo (ff) dynamic. The violin part features a melodic line with trills and slurs. Measure 515 is circled in both parts.

Pf. S. (515) *tr*

Piano score for measures 515-520. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a complex accompaniment with sixteenth-note patterns and chords. Measure 515 is circled.

Fl. 1. 2. (520) *pp* *a2*

C. ingl. *p*

Cl. 1. (in Sib) *p espr.*

Fg. 1. *pp*

Measures 520-525 for woodwinds and strings. The flute part (Fl. 1. 2.) is marked *pp* and *a2*. The clarinet (Cl. 1. in Sib) is marked *p espr.*. The bassoon (Fg. 1.) is marked *pp*. The English horn (C. ingl.) is marked *p*. Measure 520 is circled.

Pf. S. (520) *pp dolcissimo*

Piano score for measures 520-525. The piano is marked *pp dolcissimo*. The right hand features a melodic line with trills and slurs. The left hand provides a complex accompaniment with sixteenth-note patterns and chords. Measure 520 is circled.

525

Fl. 1. 2.

Ob. 1.

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2.

Pf. S.

525

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

530

Fl. 1. 2.

Ob. 1.

C. ingl.

Fg. 1. 2.

Pf. S.

530

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

Pf. S. *pp* *morendo* **535** *pp*

VI. 1. *pp* *morendo* **535** *pp*

VI. 2. *pp* *morendo* *pp*

Vle *pp* *morendo* *pp* *div.*

Vlc. *pp* *morendo* *pp*

Cb. *pp* *morendo* *pp*

540

Fl. 1. 2. 3. *pp*

Ob. 1. *pp*

C. ingl. *mf* *smorzando* *pp*

Cl. 1. 2. (in Sib) *pp*

Arpa 1. *pp* *smorzando*

Pf. S.

540

VI. 1. *pp* *smorzando*

VI. 2. *ppp* *smorzando*

Vle *ppp* *smorzando*

Vlc. *ppp* *smorzando*

Cb. *ppp* *smorzando*

unite

Agitato

(545)

1. Fl. 2. Fl. 3. Ob. 1. 2. C. ingl. Cl. 1. 2. (in Sib) a2 p espr. Cor. 1. 2. (in Fa) p espr. pp

Fl. 3. muta in Fl. picc. 2.

Pf. S. mf

VI. 1. mf espr. VI. 2. mf espr.

Agitato

(545)

Cl. (in Mib) Cl. 1. 2. (in Sib) Fg. 1. 2. 3. Cfg. Cor. 1. 2. (in Fa) a2 f Pf. S. cresc. ff

VI. 1. cresc. VI. 2. cresc. Vle. cresc. Vlc. p cresc. div. a3 Cb. p cresc.

(550)

(555) *ritardando poco a poco*

Fl. 1. 2. *f espr.* *mf*

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

C. ingl. *f* *mf*

Cl. (in Mib) *f espr.* *mf*

Cl. 1. 2. (in Sib) *f* *mf* *1. dolce p*

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

Cfg. *f* *mf*

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

Pf. S. *f espr.* *dim.* *p*

VI. 1. *f* *mf* *div.* (555) *ritardando poco a poco* *div. a3 pp*

VI. 2. *f* *mf* *div.* *pp*

Vle. *f espr.* *mf* *div. espr.* *unite* *p*

Vlc. *f* *mf* *uniti* *p*

Cb. *f* *mf*

(560)

Cl. 1. (in Sib)

Fg. 1. 2. 3.

Pf. S. *dim.*

Vlc. *pp*

(560)

Pf. S.

11

trill

trill

trill

trill

trill

pp

Pf. S.

565 quasi recit. 570

ppp

mf

Pf. S.

575 morendo

morendo

Allegro vivace ♩. = 122 580

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Mi \flat)

Cl. (in Si \flat) 1. 2.

Fg. 1. 2.

a2

p

p

a2

p

a2

p

Allegro vivace ♩. = 122 580

Vle

Vlc.

Cb.

pp

pp

(585)

1. Fl. *cresc.*

2. *cresc.*

1. Ob. *cresc.*

2. *cresc.*

C. ingl. *cresc.*

Cl. (in Mib) *p*

1. Cl. (in Sib) *p* *cresc.*

2. *p* *cresc.*

1. Fg. *p*

2. *p*

3. *p*

Cfg. *p*

Trg. *pp*

Tb. picc. *pp*

Tamb. *p*

(585)

VI. 1. *pp* *div. a3 pizz.* *div. a2*

VI. 2. *pp* *div. a3 pizz.* *uniti*

Vle.

Vlc.

Cb.

590 poco accel.

1. Fl. picc. *mf* *cresc.*

2. *cresc.*

1. Fl. *mf* *cresc.*

2. *mf* *cresc.*

1. Ob. *mf* *cresc.*

2. *mf* *cresc.*

C. ingl. *mf* *cresc.*

1. Cl. (in Sib) *mf* *cresc.*

2. *mf* *cresc.*

1. Fg. *mf* *cresc.*

2. *mf* *cresc.*

3. *mf* *cresc.*

Cfg. *mf* *cresc.*

Tb. picc. *mf*

Tamb. *p* *cresc.*

Ptti *pp* *cresc.*

poco accel.

590

VI. 1. *cresc.* *mf* *cresc.*

VI. 2. *cresc.* *mf* *cresc.*

Vle *cresc.* *mf* *cresc.*

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

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

SCHERZO DA CAPO
(ma poco variato)
Allegro vivace ♩ = 132

Fl. picc. 1. 2. *sf sf sf*

Fl. 1. 2. *f*

Ob. 1. 2. *f*

C. ingl. *sf sf sf*

Cl. (in Lab) *ff sf*

Cl. (in Mi b) *sf ff sf*

Cl. 1. 2. (in Si b) *sf sf sf*

Fg. 1. 2. 3. *sf sf sf*

Cfg. *sf sf sf*

Cor. (in Fa) 1. 2. 3. 4. *f sf sf sf*

Tb. picc.

Tamb. *mf*

Ptti *p*

SCHERZO DA CAPO
(ma poco variato)
Allegro vivace ♩ = 132

595

VI. 1. *f* *uniti arco sf sf*

VI. 2. *f* *uniti arco sf sf*

Vle *pizz. div. f* *unite arco sf sf*

Vlc. *div. sf sf sf*

Cb. *div. sf sf sf*

600 605

Cl. (in Lab)
Cl. (in Mib)
Cl. 1. (in Sib)
Fg. 1. 2.
Cfg.

600 605

Vi. 1.
Vi. 2.
Vle
Vlc.
Cb.

610

Ob. 1. 2.
C. ingl.
Cl. (in Lab)
Cl. (in Mib)
Cl. 1. (in Sib)
Fg. 1. 2.
Cfg.
Cor. (in Fa) 1. 2. 3. 4.
Timp.
Tamb.

610

Vi. 1.
Vi. 2.
Vle
Vlc.
Cb.

(615)

1. *f sf*

2. *f*

Fl. picc. 1. 2.

Fl. 1. 2. *ff*

Ob. 1. 2. *sf*

C. ingl.

Cl. (in Lab) *sf*

Cl. (in Mib) *sf*

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3. *ff*

Cfg.

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

Timp.

Tamb.

VI. 1. 2.

Vle.

Vlc.

Cb.

(615)

(620)

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. (in Sib) 2.

Fg. 1. 2. 3.

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

Timp.

(620)

VI. 1.

VI. 2. non div.

Vle. div. div. a4

Vlc.

Cb.

(625)

Fl. picc. 1. 2. *ff* *a2*

Fl. 1. 2. *f* *ff* *a2*

Ob. 1. 2. *f* *a2*

C. ingl. *f*

Cl. (in Lab)

Cl. (in Mib) *f*

Cl. (in Sib) 1. 2. *f* *a2*

Fg. 1. 2. 3. *a3*

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

Tr. (in Sib) 1. 2. *con sord.* *a2* *ff* *ff* *ff*

Timp.

Trg. *f* *ff* *ff*

Tamb. *f* *ff* *ff*

Ptti *col legno* *ff* *ff*

(625)

VI. 1.

VI. 2.

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

Vlc.

Cb.

630

Fl. picc. 1. 2.

Fl. 1. 2. *a2* *sf*

Ob. 1. 2. *a2* *sf*

C. ingl. *sf*

Cl. (in Lab) *sf*

Cl. (in Mi♭) *sf*

Cl. 1. 2. (in Si♭) *a2* *sf*

Fg. 1. 2. 3. *a3* *f*

Cor. (in Fa) 1. 2. 3. 4. *a2* *f*

Tr. 1. 2. (in Si♭) *a2* *sf*

Trb. 1. 2. 3. *mf*

Tamb. *sf*

630

VI. 1. *div. a2*

VI. 2.

Vle.

Vlc.

Cb.

(635)

Fl. picc. 1. 2. a2
Fl. 1. 2. a2
Ob. 1. 2. a2
C. ingl.
Cl. (in La b)
Cl. (in Mi b)
Cl. 1. 2. (in Si b) a2
Fg. 1. 2. 3. a3
Cor. (in Fa) 1. 2. 3. 4. a2
Tr. (in Si b) 1. 2. a2
Trb. 1. 2. 3.
Timp. mf
Trg. ff^{sf}
Tamb. ff^{sf}
Ptti col legno sf

Detailed description: This section of the score covers measures 635 to 639. It features woodwind and percussion parts. The woodwinds include Piccolo Flute (1. 2.), Flute (1. 2.), Oboe (1. 2.), English Horn, Clarinet in B-flat (1. 2.), Clarinet in E-flat (1. 2.), Clarinet in B-flat (1. 2.), Bassoon (1. 2. 3.), and Cor Anglais (1. 2. 3. 4.). The percussion includes Timpani, Triangle, Tambourine, and Snare Drum. Dynamics range from mezzo-forte (mf) to fortissimo (ff) with accents (sf). The woodwinds play melodic lines with various articulations and dynamics, while the percussion provides rhythmic support.

(635)

VI. 1. uniti
VI. 2.
Vle
Vlc.
Cb.

Detailed description: This section of the score covers measures 635 to 639 for the string ensemble. It includes Violin I (VI. 1.), Violin II (VI. 2.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with eighth and sixteenth notes. The first violins are marked 'uniti' (united). Dynamics are primarily mezzo-forte (mf) and fortissimo (ff).

640

Fl. picc. 1. 2. *a2 sf*

Fl. 1. 2. *a2 sf*

Ob. 1. 2. *a2 sf*

C. ingl. *sf*

Cl. (in Lab) *sf*

Cl. (in Sib) *sf*

Cl. 1. 2. (in Sib) *a2 sf*

Fg. 1. 2. 3. *a3 f*

Cor. (in Fa) 1. 2. 3. 4. *sf*

Tr. (in Sib) 1. 2. *f*

Trb. 1. 2. 3. *f*

Timp.

Trg.

Tamb.

Ptti *pp poco cresc. sf a2*

640

VI. 1. *pizz.*

VI. 2. *pizz.*

Vle.

Vlc.

Cb. *sf*

645

650

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mi b)

Cl. (in Si b) 1. 2.

Fg. 1. 2. 3.

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

Tr. (in Si b) 1. 2.

Trb. 3.

Timp.

Trg.

645

650

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

arco

ff

div.

Più vivo ♩ = 150-160

accel.

(655)

1. Fl. picc. *ff*

2. Fl. picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. (in Sib) 1. 2.

1. Fg.

2. Fg.

3. Fg.

1. Cor. (in Fa)

2. Cor. (in Fa)

3. Cor. (in Fa)

4. Cor. (in Fa)

Tr. 1. (in Sib)

Trb. 3.

accel.

Più vivo ♩ = 150-160

(655)

VI. 1.

VI. 2.

Vle. *div.* *unite*

Vlc. *div.* *uniti*

Cb.

(660)

1. Fl. picc.

2. Fl. picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. (in Sib) 1/2

2.

1. Fg.

2.

3. Fg.

Cor. (in Fa) 1. 2.

(660)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

(665)

1. Ob. *ff* *ff* *f sempre*

2. Ob. *ff* *ff* *f sempre*

C. ingl. *ff* *f sempre*

Cl. (in Mib) *ff* *f sempre*

1. Cl. (in Sib) *ff* *ff* *f sempre*

2. Cl. (in Sib) *ff* *ff* *f sempre*

1. Fg. *f* *f sempre*

2. Fg. *f* *f sempre*

3. Fg. *f* *f sempre*

Cfg. *f sempre*

Cor. 2. (in Fa) *mf*

Timp. *mf*

Ttam. *mf* *mf* *dim.*

(665)

VI. 1. *dim.* *p*

VI. 2. *dim.* *p*

Vle *dim.* *sf*

Vlc. *dim.*

Cb. *dim.*

(670)

1. Ob.

2. Ob.

C. ingl.

Cl. (in Mib)

1. Cl. (in Sib) *f sempre*

2. Cl. (in Sib) *f sempre*

1. 2. Fg.

3. Fg.

Cfg.

1. 2. Cor. (in Fa) *ff*

3. 4. Cor. (in Fa) *ff*

Timp.

Ttam. *p*

(670)

Vle. *sf*

Vlc. div.

Cb. *div.*

675

1. Ob.
2. Ob.
C. ingl.
Cl. (in Mib)
1. Cl. (in Sib)
2. Cl. (in Sib)
1. Fg.
2. Fg.
3. Fg.
Cfg.
1. Cor. (in Fa)
2. Cor. (in Fa)
3. Cor. (in Fa)
4. Cor. (in Fa)
Timp.
Ttam.
Tb. picc.
Pf. S.
Vle.
Vlc. div.
Cb.

ff
ff
ff
ff
ff
ff
ff
pp
ff
ff
pp
mf
dim. molto
ppizz.
ff
div.
uniti pizz.

17
7
a2

675

Musical score for measures 680-690, featuring woodwinds, strings, and brass. The score is divided into three systems. The first system (measures 680-684) includes parts for Oboe 1 & 2, Cor Anglais, Clarinet in Bb, Clarinet in Sib 1 & 2, Cor in Fa 1 & 2, and Trombone piccolo. The second system (measures 685-689) includes parts for Violin 1 & 2, Viola, Flute piccolo 1 & 2, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in Lab, Clarinet in Mb, Clarinet in Sib 1 & 2, Cor in Fa 1 & 2, Trombone piccolo, and Trumpet. The third system (measures 690-694) includes parts for Violin 1 & 2, Viola, and Violoncello. Performance instructions such as *pizz.*, *div.*, *ff*, *sf*, *tr*, *tr_x*, *tr_b*, *uniti arco*, and *arco* are present throughout the score.

(695)

Fl. picc.1.

1.

Fl.

2.

Ob.

1.

2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. (in Sib)

1.

2.

Cor. (in Fa)

1.

2.

3.

4.

Tr. 1. (in Sib)

con sord.

mf

Gr. C.

Tamb.

Tb. picc.

Trg.

VI. 1.

unite arco

VI. 2.

arco

unite

Vle

unite arco

Vlc.

unite arco

(695)

(700)

Fl. picc. 1. *p* *tr* *tr^o* *tr^b* *tr^{bb}*

Fl. 1. 2. *a2* *ff feroce*

Ob. 1. 2. *p* *f*

Cl. (in Sib) 1. 2. *p* *f*

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

Tr. (in Sib) 1. *p*

Tuba *p*

Gr. C. *p*

Tb. picc.

(700)

VI. 1. *f feroce*

VI. 2. *non div.* *cresc.* *f*

Vle *cresc.* *f*

Vlc. *cresc.* *f*

Cb. *arco* *f*

(705)

1. Fl. picc. *p*

2. *p* *tr* *tr* *tr* *tr*

Fl. 1. 2. *a2*

Ob. 1. 2. *p*

Cl. (in *Mib*) *ff*

Cl. (in *Sib*) 1. *p* 2. *sf* *sf* *sf*

Cor. (in *Fa*) 1. 2. *sf* *sf* 3. *p* *sf* *sf* *sf*

Tr. (in *Sib*) 1. *f*

Tuba *pp*

Gr. C.

(705)

Vl. 1. *sf* *sf* *sf*

Vl. 2. *sf* *sf* *sf*

Vle. *sf* *sf* *sf*

Vlc. *sf* *sf* *sf*

Cb.

(710)

Fl. picc. 1. *f* *mf* *dim.*

Fl. picc. 2. *p*

Ob. 1. *p grazioso*

Ob. 2.

Cl. (in Mib) 1. *p*

Cl. (in Sib) 2. *p*

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

Cor. (in Fa) 3. 4. *mf* *p*

Tr. (in Sib) 1. *mf*

Camp. *p*

Tamb. *pp*

Trg. *pp*

(710)

VI. 1. *mf* *p* *pizz.* *pp*

VI. 2. *mf* *p* *pizz.* *pp*

Vle. *mf* *p* *pizz.* *pp*

Vlc. *mf* *p* *pizz.* *pp*

Cb. *pp*

(715)

Fl. picc. 2.

Ob. 1.

Fg. 1. 2. 3.

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

Camp.

Tamb.

Trg.

Tb. picc.

(715)

Vi. 1.

Vi. 2.

Vle.

Vlc.

Cb.

arco

pp

arco

pp

arco

pp

pp sempre

tr

tr

tr

tr

pp

720 1. a2 725

Fl. picc. 1/2. *p*

Fl. 1. 2. *p*

Ob. 1. 2. *pp* *cresc.* *ff*

C. ingl. *f*

Cl. (in La b) *f*

Cl. (in Mi b) *f*

Cl. (in Si b) 1. 2. *f*

Fg. 1. 2. 3. *p* *p* *p* *cresc.* *f* *a3* *f*

Cfg. *f*

Cor. (in Fa) 1. 2. 3. 4. *f* *con sord.*

Tr. (in Si b) 1. 2. *mf* *senza sord.* *cresc.* *mf* *f*

Trb. 1. 2. *p* *f*

Tuba *f*

Camp. *ff*

Trg. *cresc.* *f*

Tamb. *f*

Ptti *a2* *mf*

Gr. C. *mf*

720 725

VI. 1. *mf* *cresc.* *ff*

VI. 2. *pizz.* *p* *div.* *pizz.* *cresc.* *p* *cresc.* *mf* *cresc.* *ff* *arco* *unite*

Vle div. *p* *cresc.* *p* *pizz.* *cresc.* *f* *arco*

Vlc. *div.* *p* *cresc.* *p* *cresc.* *f* *uniti* *arco*

Cb. *p* *cresc.* *f* *arco*

(730)

Fl. picc. 1. 2. ^{a2}

1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. (in Sib) 1. 2.

Fg. 1. 2. 3. ^{a3}

Cfg.

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

Tr. (in Sib) 1. 2.

Trb. 1. 2. ^{a2}

Tuba 3. ^f

Camp.

Timp.

Tamb.

Tb. picc. ^{a2} ^f ^{ff}

Ptti

Gr. C.

VI. 1. ^{unite}

VI. 2.

Vle ^{unite}

Vlc. ^{non div.}

Cb.

(730)

Fl. picc. 1. 2. ^{a2} (735) (740) (745) *lunga*

Fl. 1. 2. *lunga*

Ob. 1. 2. *lunga*

C. ingl. *lunga*

Cl. (in Lab) *lunga*

Cl. (in Mib) *lunga*

Cl. (in Sib) 1. 2. *lunga*

Fg. 1. 2. 3. ^{a3} *lunga*

Cfg. *lunga*

Cor. (in Fa) 1. 2. 3. 4. *ff* *lunga*

Tr. (in Sib) 1. 2. ^{a2} *ff* *lunga*

Trb. 1. 2. 3. *lunga*

Camp. *lunga*

Timp. *lunga*

Tamb. *lunga*

Tb. picc. *lunga*

Ptti *tr* *col legno* ^{a2} *lunga*

Gr. C. *lunga*

VI. 1. 2. (735) (740) (745) *lunga*

Vle *lunga*

Vlc. *lunga*

Cb. *lunga*

Ob. 1. 2. *p* (750)

C. ingl. *p*

Cl. (in Mi \flat) *p*

Cl. 1. (in Si \flat) 2. *p*

VI. 1. *pp* (750) div. a3 pizz. *pp* 7 \flat

VI. 2. *pp* (750) div. a3 pizz. *pp* 7 \flat

Vle *pp* (750) div. a3 pizz. *pp* 7 \flat

Ob. 1. 2. (755) (760)

C. ingl. *p*

Cl. (in Mi \flat) *p*

Cl. 1. (in Si \flat) *p*

Fg. 1. *p*

Tr. 1. (in Si \flat) con sord. *ppp* *pp*

Tamb. *ppp* *ppp*

VI. 1. (755) (760)

VI. 2. (755) (760)

Ob. 1. (765)

C. ingl.

Fg. 1.

770

Fl. 1. *p*

Fl. 2. 3. *p*

Ob. 1. 2. *p*

C. ingl.

Cl. (in Mib)

Cl. (in Sib) 1. 2. *p*

Fg. 1. 2. 3. *p* a2

775

770

VI. 1. *p* div. a3 pizz.

VI. 2. *p* div. a3 pizz.

Vlc. *mf*

775

770

Fl. picc. 1. *p*

Fl. 1. 2. 3. *p* Fl. 3. muta in Fl. picc. 2.

Ob. 1. 2. *p*

C. ingl.

Cl. (in Mib)

Cl. (in Sib) 1. 2. *p*

Fg. 1. 2. 3. *p*

Ptti *ppp* a2

775

775

VI. 1. *p*

VI. 2. *p*

Vle unite arco *mf*

Vlc. *mf*

780

785

Fl. picc. 1.

1.

Fl.

2.

Ob.

1.

2.

C. ingl.

Cl. (in Mib)

1.

Cl. (in Sib)

1.

2.

Fg.

1.

2.

3.

Cor. (in Fa)

1.

2.

3.

Ptti

785

VI. 1.

VI. 2.

Vle

Vlc.

non div. arco

uniti arco

(790)

1. Fl. picc. *poco f*

2. *poco f*

1. Fl. *poco f*

2. *poco f*

1. Ob. *poco f*

2. *poco f*

C. ingl. *poco f*

Cl. (in Mi b) *poco f*

1. Cl. (in Si b) *poco f*

2. *poco f*

1. Fg. *a2*

2. *a2*

3. *a2*

1. Cor. (in Fa) *3. f*

2. *3. f*

3. *3. f*

4. *3. f*

Tr. (in Si b) *senza sord. f*

1. *p*

2. *pp*

Ptti

(790)

1. VI. *poco f*

2. *poco f*

Vle *poco f*

Vlc. *poco f*

Cb. *poco f*

795 800

1. Fl. picc.
2. Fl. picc. 2. muta in Fl. 3.

1. Fl.
2. Fl.

1. Ob.
2. Ob.

C. ingl.

Cl. (in Mi b)

1. Cl. (in Si b)
2. Cl. (in Si b)

1. Fg.
2. Fg.
3. Fg.

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

Tr. 1. (in Si b)
2. Tr. (in Si b)

Ptti

p *p* *p* *p* *p* *ppp*

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

795 800

VI. 1.
VI. 2.

Vle

Vlc.

Cb.

dim. *dim.* *dim.* *dim.* *dim.*

div. *div.* *div. a3* *div.*

p *p* *p* *p*

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

Quieto (805)

Ob. 1. 2. *a2*

C. ingl.

Cl. (in Mi \flat)

Cl. (in Si \flat) 1. 2.

Fg. 1. 2. 3.

Cor. (in Fa) 1. 2. *a2*

f *f* *p* *p leggiero*

Quieto (805)

Vi. 1. 2.

Vle. unite

Vlc. uniti

Cb. uniti

f *f* *p*

(810)

riten. molto

poco a poco accel.

Meno mosso $\text{♩} = 114$

Fl. 1. 2.

Cl. (in Si \flat) 1. *p leggiero*

Fg. 1.

Trg. *pp*

p *pp* *pp*

(810)

riten. molto

poco a poco accel.

Meno mosso $\text{♩} = 114$

Vi. 1. *pizz. pp*

Vi. 2. *pizz. pp*

Vle. *pizz. pp*

Vic. uniti *pizz. pp*

pizz. pp *pp* *pp*

div. unite *pp*

815

Fl. 1. 2.

Fg. 1. 2.

815

VI. 1. 2.

Vle

Vlc.

820

Fl. 1. 2.

Ob. 1.

C. ingl.

Cl. 1. (in Sib)

Fg. 1.

820

VI. 1. 2.

Vle

Vlc.

Cb.

825

Fl. picc.
1.
Fl. 1.
2.
Ob. 1.
2.
C. ingl.
Cl. (in Mib) 1.
2.
Cl. (in Sib) 1.
2.
Fg. 1.
2.
Cor. 1. (in Fa)
2.
Tr. 1. (in Sib)
Trg.

Tempo: $\frac{2}{4}$ (starts at measure 825)
Dynamics: p, mf, pp, *con sord.*
Measure numbers: 825, 826, 827, 828

825

VI. 1.
VI. 2.
Vle
Vlc.
Cb.

Tempo: $\frac{2}{4}$ (starts at measure 825)
Dynamics: pp
Measure numbers: 825, 826, 827, 828

(830)

Fl. picc.

1.

2.

Fl.

1.

2.

Ob.

1.

2.

Cl. (in Mi b)

1.

2.

Cl. (in Si b)

1.

2.

Fg.

1.

2.

Cor. (in Fa)

1.

2.

3.

4.

Tr. (in Si b)

1.

Trg.

con sord.

mf

pp

(830)

Vl. 1.

Vl. 2.

Vle.

Vlc.

Cb.

This page of a musical score, numbered 116, contains measures 830 through 833. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo Flute, Flute (1 and 2), Oboe (1 and 2), Clarinet in B-flat (1 and 2), Clarinet in Si-b (1 and 2), Bassoon (1 and 2), and Contrabassoon. The brass section includes four Horns in F major, Trumpets in Si-b (1), and Trombones. The string section includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf* and *pp*. A 'con sord.' (con sordina) marking is present for the Trumpets. The page is marked with a large, diagonal watermark that reads 'FOR PERUSAL'.

(835)

Fl. picc.

1.

2.

3.

Fl.

1.

2.

Ob.

1.

2.

C. ingl.

1.

2.

Cl. (in Sib)

1.

2.

Camp.

mf

mf

mf

mf

mf

mf

p

Detailed description: This block contains the woodwind section of a musical score for measures 835-840. It includes parts for Piccolo Flute, Flute (1, 2, 3), Oboe (1, 2), Cor Anglais, Clarinet in B-flat (1, 2), and Cymbals. The Piccolo Flute part starts with a melodic line marked *mf*. The Flute parts have similar melodic lines. The Oboe parts play chords. The Cor Anglais part has a melodic line. The Clarinet parts play chords. The Cymbals part has a rhythmic pattern. The measure number 835 is circled at the beginning.

(835)

VI. 1.

VI. 2.

Vle

pizz.

p

div. pizz.

p

pizz.

p

Detailed description: This block contains the string section of a musical score for measures 835-840. It includes parts for Violin 1, Violin 2, and Viola. The Violin 1 part has a melodic line marked *pizz.* and *p*. The Violin 2 part has a similar melodic line marked *div. pizz.* and *p*. The Viola part has a rhythmic pattern marked *pizz.* and *p*. The measure number 835 is circled at the beginning.

(840)

Fl. picc.

1.

2.

3.

Fl.

1.

2.

Ob.

1.

2.

C. ingl.

1.

2.

Cl. (in Sib)

1.

2.

Camp.

a3

8

Detailed description: This block contains the woodwind section of a musical score for measures 840-845. It includes parts for Piccolo Flute, Flute (1, 2, 3), Oboe (1, 2), Cor Anglais, Clarinet in B-flat (1, 2), and Cymbals. The Piccolo Flute part has a melodic line marked *a3*. The Flute parts have similar melodic lines. The Oboe parts play chords. The Cor Anglais part has a melodic line. The Clarinet parts play chords. The Cymbals part has a rhythmic pattern marked *8*. The measure number 840 is circled at the beginning.

(840)

VI. 1.

VI. 2.

Vle

Vlc.

div. a3

pizz.

Detailed description: This block contains the string section of a musical score for measures 840-845. It includes parts for Violin 1, Violin 2, Viola, and Violoncello. The Violin 1 part has a melodic line marked *div. a3*. The Violin 2 part has a similar melodic line. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern marked *pizz.*. The measure number 840 is circled at the beginning.

ritardando - - - (845)

Fl. picc. *p* *5* *5* *5* *5* *5* *pp* *5*

Fl. 1. 2. 3. *a3* *1.2.* *5* *5* *5* *5* *5* *pp* *5*

Ob. 1. *dim.* *mf* *5* *5* *5* *5* *pp* *5*

C. ingl. *dim.* *p* *5* *5* *5* *5* *pp* *5*

Cl. 1. 2. (in Si) *dim.* *1.* *5* *5* *5* *5* *pp* *5*

Fg. 1. 2. 3. *p* *5* *5* *5* *5* *pp* *5*

Arpa 1. *p* *3* *3* *5* *5* *pp* *5*

ritardando - - - (845)

Vi. 1. *arco* *pp* *sul ponticello* *div. a2*

Vi. 2. *arco* *pp* *sul ponticello* *div. a2*

Vle. *arco* *pp* *sul ponticello*

Vlc. *arco* *pp* *sul ponticello*

Allegro vivace ♩ = 150 (850)

Ob. 1. 2. *f*

C. ingl. *f*

Cl. 1. 2. (in Lab) *f*

Cl. 1. 2. (in Mib) *f*

Cl. 1. 2. (in Sib) *f*

Allegro vivace ♩ = 150 (850)

Vi. 1. *arco* *ff* *sf* *sf* *sf* *sf* *sf*

Vi. 2. *modo ord. unite* *f*

Vle. *modo ord. unite* *f*

Vlc. *modo ord. unite* *f*

(855)

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. (in Sib) 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. 1. (in Sib) 2.

Trb. 3. Tuba

(855)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

Musical score for woodwinds, brass, and strings, measures 860-865. The score is divided into two systems. The first system includes Fl. picc. 1.2, Ob. 1.2, C. ingl., Cl. (in Lab), Cl. (in Mi \flat), Cl. (in Si \flat) 1.2, Fg. 1.2.3, Cfg., Cor. (in Fa) 1.2.3.4, Tr. (in Si \flat) 1.2, Trb. 1.2, and Tuba 3. The second system includes Vl. 1.2, Vle, Vlc., and Cb. The score features various musical notations such as dynamics (ff, f), articulation (accents, slurs), and performance instructions (con sord., div. a3). Measure numbers 860 and 865 are circled at the beginning and end of the respective systems.

(870)

Fl. picc. 1.
2.

Fl. 1.
2.

Ob. 1.
2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1.
2. (in Sib)

Fg. 1.
2.
3.

Cfg.

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

Tr. (in Sib) 1.
2.

Trb. 1.
2.

Tuba 3.

Timp.

ff con fuoco

(870)

VI. 1.

VI. 2.

Vle unite

Vlc. div.

Cb.

ff con fuoco

(875)

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Sib)

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Trb. 1. 2. 3.

Camp.

Timp.

Ptti

VI. 1.

VI. 2.

Vle

Vlc. div. a1

Cb.

senza sord. a2 ff

senza sord. ff

mf

mf

col legno

mf

mf

mf unite

mf uniti

mf

(875)

Fl. picc. 1.
2.

Fl. 1.
2.

Ob. 1.
2.

C. ingl.
(in Lab)

Cl. (in Mib)

Cl. 1.
(in Sib) 2.

Fg. 1.
2.
3.

Cfg.

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

Tr. 1.
(in Sib) 2.

Trb. 1.
2.
3.

Timp.

Ptti

Trg.

VI. 1.
non div. ⁸
mf

VI. 2.
non div. ^b
mf

Vle

Vlc.

Cb.

con sord. a2
ffsf p
cresc. col legno
mf

ff

a2

875 876 877 878 879 880

880

This page of a musical score features the following instruments and parts:

- Fl. picc.** 1, 2
- Fl.** 1, 2
- Ob.** 1, 2
- C. ingl.**
- Cl. (in Lab)**
- Cl. (in Mib)**
- Cl. (in Sib)** 1, 2
- Fg.** 1, 2, 3
- Cfg.**
- Cor. (in Fa)** 1, 2, 3, 4
- Tr. (in Sib)** 1, 2
- Trb.** 1, 2, 3
- Timp.**
- Ptti**
- Trg.**
- VI.** 1, 2
- Vle**
- Vlc.**
- Cb.**

Key performance markings include *sf*, *ff*, *p*, *mf*, *dim. molto*, *pesante*, *senza sord.*, *decresc.*, *unite*, *tutti*, and *unite*. The score includes various musical notations such as slurs, accents, and dynamic markings.

885 *ritardando* *a tempo*

Fl. picc. 1. 2. *a2* *pp* *ff*

Fl. 1. 2. *a2* *pp* *ff*

Ob. 1. 2. *a2* *pp*

C. ingl. *sf* *pp*

Cl. (in Lab) *sf* *pp* *ff*

Cl. (in Mi b) *sf* *pp* *ff*

Cl. 1. 2. (in Sib) *a2* *sf* *pp*

Fg. 1. 2. 3. *a3* *pp* *ff*

Cfg. *pp* *ff*

Cor. 1. 2. 3. 4. (in Fa) *pp* *ff*

Tr. 1. 2. (in Sib) *pp* *ff*

Trb. 1. 2. 3. *pp* *ff*

Arpa 1. 2. *mf* *pp* *ff*

Timp. *pp* *ff*

Ptti *p* *pp* *ppp*

Trg. *pp*

885 *ritardando* *a tempo*

VI. 1. *sf* *pp* *ff*

VI. 2. *sf* *pp* *ff*

Vle *sf* *pp* *ff*

Vlc. *sf* *pp* *ff*

Cb. *sf* *pp* *ff*

div. *pp* *ff*

div. a3 *pp* *ff*

uniti *pp* *ff*

uniti *pp* *ff*

uniti *pp* *ff*

uniti *pp* *ff*

890 895

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl. *ff*

Cl. (in La b)

Cl. (in Mi b)

Cl. (in Si b) 1. 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Si b) 1. 2.

Trb. 1. 2.

Tuba 3.

Timp.

890 895

VI. 1.

VI. 2.

Vle *div.*

Vlc. *div.*

Cb.

Tuba I

FOR PERUSAL

Fl. picc. 1. 2. (900)

Fl. 1. 2. a2

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Tr. 1. 2. (in Sib) a2 ff

Trb. 1. 2. 3.

Tuba

Timp.

VI. 1. (900)

VI. 2.

Vle unite div. unite div.

Vlc. uniti div. uniti div.

Cb.

905

Fl. picc. 1. 2. *a2*

Fl. 1. 2. *a2*

Ob. 1. 2. *a2*

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. 2. (in Sib) *1.*

Fg. 1. 2. 3. *a3*

Cfg. *2.3.*

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

Tr. 1. 2. (in Sib) *a2*

Trb. 1. 2. *3.*

Tuba 3.

Tamb. *ff*

Gr. C.

Vl. 1.

Vl. 2.

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

Vlc. *uniti*

Cb.

905

(910)

Fl. picc. 1.
2.

Fl. 1.
2.

Ob. 1.
2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1.
(in Sib) 2.

Fg. 1.
2.
3.

Cfg.

1.
2.

Cor. (in Fa) 3.
4.

Tr. 1.
(in Sib) 2.

Trb. 1.
2.

Tuba 3.

Gr. C.

(910)

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

915

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in La b)

Cl. (in Mi b)

Cl. (in Si b) 1. 2.

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Si b) 1. 2.

Trb. 1. 2.

Tuba 3.

Camp.

Timp.

Gr. C.

Ptti

Tamb.

Trg.

915

Vi. 1.

Vi. 2.

Vle

Vlc.

Cb.

920

Fl. picc. 1. 2. *2.*

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Mib)

Cl. 1. 2. (in Sib)

Fg. $\frac{1}{3}$ $\frac{2}{3}$ *a3*

Cfg.

Cor. (in Fa) 1. 2. *a2*

3. 4. *a2*

Tr. (in Sib) 1. 2. *a2*

Trb. 1. 2. *2.*

Tuba 3.

Camp.

Timp.

Ptti *a2*

Tamb. *mf*

Trg.

920

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

925

Fl. picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Cl. (in Lab)

Cl. (in Sib)

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Cfg.

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

Tr. (in Sib) 1. 2.

Trb. 1. 2. 3.

Tuba

Camp.

Timp.

Tamb.

Trg.

VI. 1.

VI. 2.

Vle

Vlc.

Cb.

dim.

mf

pp

p

mf dim.

mf dim.

mf dim.

mf dim.

925

(930)

1. Ob. *dim.* *p*

2. *dim.* *p*

C. ingl. *dim.* *p*

1. Cl. (in Si b) *dim.* *p*

2. *dim.* *p*

1. Fg. *p*

2. *p*

3. *p*

1. Cor. (in Fa) *p*

2. *p*

3. *p*

4. *p*

Timp.

Tamb. *tr* *pp*

(930)

VI. 1.

VI. 2.

Vle *p*

Vlc. *p* *div.*

Cb. *p*

(935)

C. ingl.

Cl. 1. 2. (in Sib)

Fg. 1. 2. 3.

Timp.

Tamb. *ppp*

(935)

Vlc. div.

Cb. div.

(940)

Fg. 1.

Cor. 4. (in Fa)

Timp.

Adagio $\frac{2}{4}$ ♩ = 8

Pf. S.

(940)

Vlc. div.

Cb. div.

Adagio $\frac{2}{4}$ $\text{♩} = \text{♩}$ (945)

1.
2.
Cor.
3.
4.

Pf. S.
pp sempre *espr.*

Adagio $\frac{2}{4}$ $\text{♩} = \text{♩}$ (945)

VI. solo
con sord.
pp dolce

Vlc. div.

(950)

1.
2.
Cor.
3.
4.

Arpa 1.
pp

Arpa 2.
pp

Pf. S.
pp

VI. solo
dim. *pp* *ppp*

Pf. S. *espr. molto* (955)

Allegro

Ob. 1. (960) *pp*

Cl. 1. (in Sib) *pp*

Fg. 1. *pp*

Allegro

Pf. S. (960)

Fl. picc.1. (965) *pp sempre*

Fl. 1. *pp*

Ob. 1.

Cl. 1. (in Sib)

Fg. 1. *pp sempre*

Tamb. *pp*

Trg. *ppp possibile*

Pf. S. (965)

(970)

Fl. picc. 1.

Fl. 1.

Ob. 1.

C. ingl.

Fg. 1.

Tamb.

Trg.

(975)

Fl. 1.

Ob. 1.

C. ingl.

Fg. 1.

Cfg.

(975)

Vlc. div.

(980) Vivace molto

Fg. 1.

Cfg.

(980) Vivace molto

VI. 2.

Vle

Vlc.

(985) *tutti*
VI. 1. *mf* *cresc.* *f* (990)
VI. 2. *f*
Vle

(995)
Fg. 1. 2. *ff*
Cor. (in Fa) 1. 2. 3. *ff*
Tr. 1. (in Sib) *ff*
Pf. S. *ff*
(995)
VI. 1. *ff*
VI. 2. *ff*
Cb. *ff* *uniti*

(1000)
Fg. 1. 2. *c*
Cor. (in Fa) 1. 2. 3. *c*
Tr. 1. (in Sib) *c*
Pf. S. *c*
(1000)
VI. 1. *c*
VI. 2. *c*
Cb. *c*

Maestoso

Fl. 1. 2. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Ob. 1. 2. *pp* *cresc. molto* *sf p* *cresc.* *ff*

C. ingl. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Cl. 1. 2. (in Sib) *pp* *cresc. molto* *sf p* *cresc.* *ff*

Fg. 1. 2. 3. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Cfg. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Cor. 1. 2. 3. 4. (in Fa) *mf* *cresc. molto* *sf p* *cresc.* *ff*

Tr. 1. 2. (in Sib) *mf* *cresc. molto* *sf p* *cresc.* *ff*

Trb. 1. 2. 3. *pp* *cresc.* *sf p* *cresc.* *ff*

Timp. *pp* *cresc.* *sf p* *cresc.* *ff*

Pf. S. *f* *sf*

Maestoso

VI. 1. *pp* *cresc. molto* *sf p* *cresc.* *ff*

VI. 2. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Vle *pp* *cresc. molto* *sf p* *cresc.* *ff*

Vlc. *pp* *cresc. molto* *sf p* *cresc.* *ff*

Cb. *pp* *cresc. molto* *sf p* *cresc.* *ff*