

Fl. picc.
 Fl.
 Ob.
 Cl. (La)
 Fag.
 Cor.
 Cor.
 Tr.
 Tr.
 Timp.
 Vl. I.
 Vl. II.
 V-le
 Vcl.
 Cb.

Musical score for orchestral instruments. The score is divided into two systems. The first system includes woodwinds (Flute piccolo, Flute, Oboe, Clarinet in La, Bassoon), brass (Cori, Trombones), and percussion (Timpani). The second system includes strings (Violins I and II, Viola, Violoncello, Contrabasso). The Oboe part features a *Soli a 2* section starting with a *ff* dynamic, marked with a 5-measure rest and a 6-measure rest. The Trombone parts include *Sole* markings and *ff* dynamics, with a 3-measure rest. The Timpani part includes a *tr* marking and a 3-measure rest. The string parts (Vl. I, Vl. II, V-le, Vcl., Cb.) feature a 3-measure rest followed by a 5-measure rest.

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 VI. I.
 VI. II.
 V-le
 Vcl.
 Cb.

Musical score for orchestral instruments. The score is divided into two measures. The first measure contains a trill (tr) in the Piccolo Flute and Clarinet (La) parts, and a triplet (3) in the Bassoon part. The second measure contains a trill (tr) in the Piccolo Flute and Clarinet (La) parts, and a sextuplet (6) in the Bassoon, Trombones, and Double Bass parts. Dynamics include *ff* (fortissimo) and *Soli*.

10

Fl. picc. *dimin.* *pp* *p* *a 2*

Fl. *dimin.* *pp* *a 2* *I.*

Ob. *dimin.* *pp* *a 2* *I.*

Cl. (La) *dimin.* *pp* *p* *pp*

Fag. *dimin.* *pp* *sf* *pp*

Cor. *dimin.* *pp* *I. Solo* *pp*

Cor. *dimin.* *pp*

Tr. *dimin.* *pp* *a 2*

Tr. *dimin.* *pp* *a 2*

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

VI. I. *dimin.* *pp*

VI. II. *dimin.* *pp*

V-le *dimin.* *pp* *pp*

Vcl. *dimin.* *pp* *sf* *pp*

Cb. *dimin.* *pp* *sf* *pp*

17

Fl. *I. Solo*
pp

Ob. *I. Solo*
pp

Cl. (La) *I. Solo*
ppp

VI. I. ppp 5

VI. II. ppp 5

V-le ppp 5

Vcl. ppp 5

Cb. ppp 5

div.

23

Presto $\text{♩} = 84$

Ob. *a 2 Soli*
p

VI. I. p

VI. II.

V-le

Vcl.

Cb.

28

Ob.

VI. I.

31

Ob.

VI. I.

VI. II.

p



35

Ob.

Fag.

VI. I.

VI. II.

V-le

Vcl.

Cb.

a 2

p

38

Fl.

Ob.

Cl.
(La)

Fag.

Cor.

Cor.

38

VI. I.

VI. II.

V-le

Vcl.

Cb.

p

cresc.

I.

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

41

Fl. picc. *mp cresc.*

Fl. *a 2*

Ob. *cresc.*

Cl. (La)

Fag.

Cor. *cresc.*

Cor. *cresc.*

Tr. *I.-II. a 2*
p cresc.

Timp. *mf cresc.*

VI. I.

VI. II.

V-le

Vcl.

Cb.

44

Fl. picc. *f* *cresc.* *a 2*

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

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

Cl. (La) *f* *cresc.* *a 2*

Fag. *f* *cresc.*

Cor. *f*

Cor. *f*

Tr. *f*

Tr. *f*

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

44

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

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

V-le *f* *p* *cresc.*

Vcl. *f* *p* *f* *p*

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

47

Fl. picc. *tr* *tr* *tr* *ff*

Fl. *tr* *tr* *tr* *ff*

Ob. *tr* *tr* *tr* *ff*

Cl. (La.) *ff*

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

Cor. *ff*

Cor. *ff*

Tr. *ff*

Tr. *ff*

Timp. *f*

47

VI. I. *ff* *ff*

VI. II. *ff* *ff*

V-le *ff*

Vcl. *ff*

Cb. *ff*

54

Fl. picc. Solo p

Fl. p

Ob. I. Solo mf

Cl. (La) mp

Fag. I. Solo mf

Cor. I.-II. p

Tr. I.-II. p

54

VI. I. pp p

VI. II. pizz. p

V-le pizz. p

Vcl. pizz. p

Cb. p

72 \flat_2

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

Fl. f p *cresc.* f sf

Ob. f p *cresc.* f sf

Cl. (La) f p f sf

Fag. f p f sf

Cor. $a 2$ p f sf

Cor. mf f sf

Tr. f sf

VI. I. f p f sf

VI. II. f p f sf

V-le f p f sf

Vcl. f p f sf

Cb. f p f sf

non div.

I.-II.

div.

76 *sf* *tr* *ff*

Fl. picc.

Fl. *sf* *ff*

Ob. *sf* *ff*

Cl. (La) *ff*

Fag. *sf* *ff*

Cor. *sf* *ff*

Cor. *sf* *ff*

Tr. *sf*

Tr. *III.-IV. a 2* *ff*

Timp. *ff* *tr*

VI. I. *sf* *div.* *ff*

VI. II. *sf* *div.* *ff*

V-le *sf* *unite* *ff*

Vcl. *sf* *ff*

Cb. *sf* *ff*

81 *tr*

Fl. picc.

Fl.

Ob.

Cl.
(La)

Fag.

Cor.

Cor.

Tr.
III.-IV. a 2

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

81 VI. I.

VI. II.

V-le

Vcl.

Cb.

Detailed description of the musical score: The score is for measures 81-84 of an orchestral piece. It features a variety of instruments. The woodwinds (Fl. picc., Fl., Ob., Cl. (La), Fag.) and strings (VI. I., VI. II., V-le, Vcl., Cb.) play complex passages with trills and glissandos. The timpani (Timp.) has a trill in measure 81 and a glissando in measure 84. The percussion (Tr.) plays a rhythmic pattern in the lower register. The score is written in 5/8 and 3/4 time signatures.

91

Fl. picc. *Solo* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. (La) *a 2 Soli* *p* *ff* *p*

Fag. *a 2 Soli* *p* *ff*

Cor. *ff* *p*

Cor. *ff* *p*

Tr. *ff* *pp*

Tr. *ff* *pp*

Timp. *ff* *tr* *sfp*

91

VI. I. *ff* *div.* *sfp*

VI. II. *ff* *div.* *sfp*

V-le *ff* *sfp*

Vcl. *ff* *sfp*

Cb. *ff* *sfp*

101 | 2.

Fl. picc.

Fl.

pp

Ob.

pp

Cl.
(La)

pp

Fag.

pp

Cor.

pp

Cor.

pp

Tr.

pp

Tr.

pp

Timp.

pp

101 | 2.

VI. I.

pp

uniti

VI. II.

pp

V-le

pp

Vcl.

pp

Cb.

pp

109

Fl. pp

Ob. pp

Cl. (La) pp

Fag. pp

Cor. pp

Cor. pp

Tr. *I-II. a 2* pp

Timp. pp

VI. I. pp

VI. II. pp

V-le p

Vcl. p

Cb. pp

non div.

non div.

118

Fag. *I.*

Cor.

VI. I.

VI. II.

V-le

Vcl.

Cb.

pp non leg., un poco marcato

pp non leg., un poco marcato

naturale

p cresc.

cresc.

cresc.

3

123

Cl. (La)

Cor.

Cor.

VI. I.

VI. II.

V-le

Vcl.

Cb.

mf cresc.

p cresc.

p cresc.

naturale

mf cresc.

naturale

mp cresc.

3

3

127

Fl. *mf cresc.* *cresc.*

Ob. *mf cresc.* *cresc.*

Cl. (La) *cresc.*

Fag. *I.* *mf cresc.* *cresc.*

Cor. *cresc.*

VI. I. *cresc.*

VI. II. *cresc.*

V-le *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

Detailed description: This page of a musical score covers measures 127 to 130. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. (La)), Bassoon (Fag.), Cor Anglais (Cor.), Violin I (VI. I.), Violin II (VI. II.), Viola (V-le), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. Measures 127 and 128 feature a dynamic marking of *mf cresc.* for the woodwinds. Measures 129 and 130 feature a dynamic marking of *cresc.*. The woodwinds play sustained chords and moving lines, while the strings play a rhythmic accompaniment with triplets in measures 129 and 130. The Flute and Oboe parts have slurs over their lines. The Bassoon part includes a first ending bracket in measure 128. The strings play a consistent rhythmic pattern throughout, with triplets in measures 129 and 130.

138

Fl. picc. *sf*

Fl. *sf*

Ob. *sf*

Cl. (La) *a 2 sf*

Fag. *sf*

Cor. *sf*

Cor. *a 2 sf*

Tr. *sf*

Tr. *sf*

Timp. *sf*

138

VI. I. *sf*

VI. II. *sf* *div.* *uniti*

V-le *sf*

Vcl. *sf*

Cb. *sf*

149

Fl. picc.

Fl.

Ob.

Cl.
(La)

Fag.

Cor.

149

VI. I.

VI. II.

V-le

Vcl.

Cb.

Soli

p

I.

mf dolce

Soli

I. Solo

p

II.

I.-II. Soli

p dolce

pizz.

p

pizz.

p

p

pizz.

p

div.

p

156

Fl. picc.

Fl.

Ob.

Cl.
(L.a)

Fag.

Cor.

156

Vi. I.

Vi. II.

V-le

Vcl.

Cb.

p

I.

I.

I.-II.

p

Soli

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

162

Fl.

Ob.

Cl.
(La)

Fag.

Cor.

Cor.

Tr.

162

VI. I.

VI. II.

V-le

Vcl.

Cb.

pp

poco cresc.

mf

mf

mf

mf espress.

mf

I.-II. con sord.

mf espress.

mf espress.

arco

arco div.

mf espress.

div.

mf espress. (pizz.)

f

uniti

168

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

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

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

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

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

Cor. *mf* *f*

Cor. *a 2* *p* *p* *f* *I-II*

Tr. *p* *f*

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

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

V-le *p* *f* *p* *f* *div.*

Vcl. *p* *non div.* *f* *p* *f*

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

172 **G.P.**

Fl. picc. *sf* *Solo* *p*

Fl. *sf* *Soli* *p*

Ob. *sf* *I.* *sfp* *I.* *sfp*

Cl. (La) *sf* *sfp*

Fag. *sf*

Cor. *sf*

Cor. *sf*

Tr. *sf*

Tr. *sf*

Timp.

172 **G.P.**

VI. I. *sf*

VI. II. *sf*

V-le *sf*

Vcl. *sf*

Cb. *sf*

178 **G.P. G.P. Sostenuto** *a 2*

Fag. *pp*

Cor. *III.-IV. pp*

Timp. *tr. pp*

178 **G.P. G.P. Sostenuto**

VI. I. *1 Solo p*

VI. II. *1 Solo p*

V-le *1 Sola p* *tutti div. pp*

Vcl. *1 Solo p* *pp tutti* *pp*

Cb. *pp arco div. pp*

186 ^{1.} a tempo | ^{2.} a tempo

Fl. picc.

Fl.

Ob.

Cl. (La)

Fag.

Cor.

Cor.

Tr.

Tr.

Timp.

186 ^{1.} a tempo | ^{2.} a tempo

VI. I.

VI. II.

V-le

Vcl.

Cb.

pp, *ff*, *cresc. molto*, *a 2*, *senza sord.*, *p*, *tutti non div.*

189

G.P. G.P.

Fl. picc. *ff*

Fl. *ff*

Ob. *ff* *Soli a 2*

Cl. (La) *ff*

Fag. *ff* *Soli a 2*

Cor. *ff*

Cor. *ff*

Tr. *Soli*

Tr. *Soli*

Timp. *ff*

189

G.P. G.P.

VI. I. *ff*

VI. II. *ff*

V-le *ff*

Vcl. *ff*

Cb. *ff*

Andante maestoso ♩ = 76

195

Fl. picc. *ff* *tr*

Fl. *ff* *a 2* *tr*

Ob. *ff* 6

Cl. (La) *ff* 6

Fag. *ff* *a 2* 3 6

Cor. *ff* *Soli* 3

Cor. *ff* *Soli* 3

Tr. *ff* 3

Tr. *ff*

Timp. 6 *ff* *sf*

Andante maestoso ♩ = 76

195

VI. I *ff* 6

VI. II *ff* 6

V-le *ff* 6

Vcl. *ff* 3 6

Cb. *ff* 3 6

Presto $\text{♩} = 84$

197

Fl. picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. (La) *fff*

Fag. *fff*

Cor. *fff* *Soli a 2* *gliss. 2. Pos.* 14

Cor. *fff* *Soli a 2* *gliss. 2. Pos.* 14 *a 2*

Tr. *fff*

Tr. *fff*

Timp. *fff*

197

VI. I. *fff*

VI. II. *fff*

V-le *fff*

Vcl. *fff*

Cb. *fff*

The score is for measures 197-200. It features a woodwind section (Piccolo Flute, Flute, Oboe, Clarinet in La, Bassoon), two Cor Anglais parts with glissando and second position markings, Trumpets, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The tempo is Presto (♩ = 84) and the dynamics are consistently fortissimo (fff). The woodwinds play a rhythmic pattern of eighth notes, while the strings play a steady eighth-note accompaniment. The Cor Anglais parts feature a melodic line with a glissando and a second position marking, followed by a rest and then a melodic phrase.