

Dzieła
Werke
Works
IV

Mieczysław KARŁOWICZ

op. 7

SYMFONIA e-moll „ODRODZENIE”
na orkiestrę

SINFONIE e-Moll „AUFERSTEHUNG”
für Orchester

‘REBIRTH’ SYMPHONY in E minor
for orchestra

Polskie Wydawnictwo Muzyczne
Kraków 1993



ORCHESTRA

3 flauti (III anche flauto piccolo)

2 oboi

2 clarinetti in la (anche in si b)

2 fagotti

4 corni in fa

2 trombe in fa

3 tromboni (I, II – tenori; III – basso)

tuba

timpani

violini I

violini II

viole

violoncelli

contrabassi



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SYMFONIA „ODRODZENIE”
SINFONIE „AUFERSTEHUNG”
‘REBIRTH’ SYMPHONY

~ 17'
bez zmian

I

Mieczysław Karłowicz op. 7

Andante

Flauti I
Flauti II
Oboe I
Clarinetti I
Clarinetti II in la
Fagotto I
Timpani

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Andante

p
pp
ppp

div.
unis.

Rice

Picc. *p*

Fl. I *p*

Fl. II *p*

Ob. I

Cl. I *p*

Cl. II *p*

Fg. I

Tmp. *p* *ppp*

Vn. I *p*

Vn. II *p*

Vi. *p*

Vc. *p* *pp* *div.* *unis.*

Cb. *p* *pp*

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Fg. I
p

Tmp.
L
3
3

Vl.
ve
espress.
p
 Vc.
p
 Cb.
 8
p

Fl. I
Fl. II
Ob. I *ob*
Ob. II
Cl. I *cl*
Cl. II
Fg. I
Fg. II
Cr. I
Cr. II
Cr. III
Cr. IV
Tmp.
VI.
Vc.
Cb.

cresc. *mf* *p*
cresc. *mf* *p*
cresc. *mf* *p* *mp*
mf
p cresc. *mf* *p*
p *mf*
pp *mp* *p*
cresc. *mf* *p*
cresc. *mf* *p*

12

Musical score for woodwinds, strings, and percussion. The score is written for a full orchestra and includes the following parts:

- Flutes (Fl.):** I and II staves. Dynamics: *mf*, *mp*.
- Oboes (Ob.):** I and II staves. Dynamics: *pp*, *mf*, *mp*.
- Clarinets (Cl.):** I and II staves. Dynamics: *pp*, *mf*, *mp*.
- Bassoons (Fg.):** I and II staves. Dynamics: *pp*, *mp*.
- Cor Anglais (Cr.):** II and III staves. Dynamics: *mp*.
- Timpani (Timp.):** Bass clef. Dynamics: *pp*.
- Violins (Vn.):** I and II staves. Dynamics: *p*, *mp*.
- Viola (Vi.):** Bass clef. Dynamics: *p*, *mp*.
- Violoncello (Vc.):** Bass clef. Dynamics: *pp*, *p*, *mp*.
- Double Bass (Cb.):** Bass clef. Dynamics: *pp*, *p*, *mp*.

The score is in 4/4 time and features a key signature of one sharp (F#). It includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also handwritten annotations, including "me 7" in the Violin II part and circled notes in the Violin II and Viola parts. The page number "16" is located at the bottom left of the score.

(A)

Fl. I *p* *p* *mp*

Fl. II

Cl. I *p* *p* *mp*

Cl. II

Fg. I *p* *mp*

Fg. II *p* *mp*

Cr. I *mp* *p* *mp*

Cr. II *mp*

Cr. III *p* *mp*

Cr. IV *mp* *mp* *mp*

Tn. I *mp*

Tn. II

Tn. III

eTb. *a* *us*

Tmp. *mp* *mp*

Vn. I

Vn. II

Vi. *poco marc.* *mp* 3

Vc. *mp*

Cb. *mp*

AGITARE

Fl. I *mp* *mf*

Fl. II

Ob. I II *p* *cresc.* *mp* *cresc.* *mf* a 2

Cl. I II *mp* *mf* *mp* *cresc.* *mf*

Fg. I II *mf* *mf* *mp cresc.*

Cr. I II III IV *mf* *p* *cresc.* *mf* *mp* *cresc.* *p cresc.*

Tr. I II *mp* *mf*

Tn. I II III e Tb. *mf*

A 2

Tmp. *p*

Vn. I *f*

Vn. II *f*

Vl. *mf* *p cresc.* *f*

Vc. *mf* *p cresc.*

Cb. *mf*

24

Ob. I II *f* *a 2* *mf dim.* *p* *mf poco a poco cresc.* *mf*

Cl. I II *f* *mf dim.* *mp* *p* *mf poco a poco cresc.* *mf*

Fg. I II *f* *a 2* *mf dim.* *p* *mf poco a poco cresc.*

Cr. I II *f* *mf dim.* *mp* *p* *mf poco a poco cresc.*

Cr. III IV *f* *mf dim.* *mf poco a poco cresc.*

Tr. I II *mf*

Tn. I II *f* *mf dim.* *p*

Tn. III IV *f* *mf* *mf poco a poco cresc.*

Tmp. *f* *mf poco a poco cresc.*

Vn. I *f* *mf* *mf poco a poco cresc.*

Vn. II *f* *mf* *mp* *mf* *poco a poco cresc.*

Vl. *f* *mf dim.* *p* *mf* *div.* *poco a poco cresc.*

Vc. *f* *mf dim.* *p* *mf poco a poco cresc.*

Cb. *f* *mf* *mf poco a poco cresc.*

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

- Picc.**: Piccolo flute, starting with a rest and then playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Fl. I II**: Flute I and II, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Ob. I II**: Oboe I and II, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Cl. I II**: Clarinet I and II, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Fg. I II**: Bassoon I and II, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Cr. I II III IV**: Cornet I, II, III, and IV, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Tr. I II**: Trumpet I and II, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Tn. I II III**: Trombone I, II, and III, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- e Tb.**: Euphonium and Tuba, playing a melodic line with dynamics *f*, *cresc.*, and *ff*.
- Tmp.**: Timpani, playing a rhythmic pattern with dynamics *ff*.
- Vn. I II**: Violin I and II, playing a melodic line with dynamics *ff*.
- Vl. I II**: Viola I and II, playing a melodic line with dynamics *ff*.
- Vc.**: Violoncello, playing a melodic line with dynamics *ff*.
- Cb.**: Contrabasso, playing a melodic line with dynamics *ff*.

The score includes various musical notations such as rests, notes, slurs, and articulation marks. Dynamic markings are prominently featured, indicating the intensity of the sound. The tempo is marked as *AGITARE* (Allegretto).

(a2)

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III

e Tb.

Tmp.

Vn. I II

Vi.

Vc.

Cb.

Pao m

Fis in H

ff

33

Cl. I
Cl. II
Fg. I
Fg. II

Cr. I
Tr. II

Vn. I
Vn. II
Vl.
Vc.
Cb.

37

pizz.
p
pizz.
p
pizz.
p
pizz.
p

ritenuto - - - - -

a 2

Fl. I II

Cl. II

p dim.

pp

ppp

Cr.

IV

Tr. I II

p

dim.

pp

ppp

ritenuto



ritenuto - - - - -

pizz.

Vn. I

Vn. II

Vi.

Vc.

Cb.

arco

p

arco

p

arco

p

arco

mp espress.

pizz.

p dim.

pp

pp

pp

pp

p dim.

pp

Allegro

Handwritten: 70

Musical score for woodwinds. It includes parts for Clarinet I & II, Flute I, and Cor Anglais I & II. The music is in 12/8 time and begins with a repeat sign. Dynamics include *p* and *contra*. The Flute I part has a handwritten *70* next to it.

Allegro

Handwritten: 71

Musical score for strings. It includes parts for Violin I & II, Viola, Violoncello, and Contrabass. The music is in 12/8 time and begins with a repeat sign. Dynamics include *p*, *arco*, and *pizz.*. The Viola part has a handwritten *71* next to it.

Ob. I *mf*

Ob. II *mf*

Cl. I II *mf*

Fg. I *cresc.* *mf*

Cr. III *mf*

Cr. IV *cresc.* *mf* *mf*

Vn. I *p cresc.* *mf*

Vn. II *p cresc.* *mf*

VI. *cresc.* *mf*

Vc. *cresc.* *mf*

49

Detailed description: This page of a musical score, numbered 14, contains measures 49 through 51. The woodwind section includes Oboe I and II, Clarinet I and II, and Bassoon I. The string section includes Violin I and II, Viola, and Violoncello. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). A rehearsal mark (II) is present above the Clarinet I and II staves. The measure number 49 is located at the bottom left of the page.

Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
Cr. I

Musical score for woodwinds and cor. The score is in 3/4 time and G major. It consists of six staves: Oboe I and II, Clarinet I and II, Bassoon I and II, and Cor Anglais I. The woodwinds play a melodic line starting with a forte (*f*) dynamic, which then softens to mezzo-forte (*mf*) and mezzo-piano (*mp*). The Cor Anglais I part enters in the third measure with a mezzo-piano (*mp*) dynamic.

Vn. I
Vn. II
Vl.
Vc.
Cb.

Musical score for strings. It consists of five staves: Violin I and II, Viola, Violoncello, and Contrabasso. The strings play a melodic line starting with a forte (*f*) dynamic, which then softens to *dim.* (diminuendo) and finally to piano (*p*) or mezzo-piano (*mp*). The Contrabasso part includes the instruction *arco* (arco) and a forte (*f*) dynamic. The number 52 is written below the Contrabasso staff.

Ob. I *mp cresc.*

Ob. II *mp cresc.*

Cl. I *cresc.*

Cl. II *mp cresc.*

Fg. I

Fg. II *cresc.*

Cr. II

Cr. III *mp cresc.*

Tmp. *p*

Vn. I *mp cresc.*

Vn. II *cresc.*

Vi. *cresc.*

Vc. unis. *cresc.*

55

a 2

Fl. I & II

Ob. I & II

Cl. I & II

Fg. I & II

Cr. I, II, III, IV

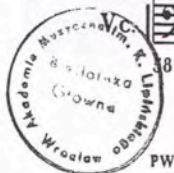
Tmp.

Vn. I & II

VI. div.

mf, *f*, *mf*, *mf* *div.*, *mf*, *f*, *mf*

unis.



(C)

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Fg. I, II
 Cr. I, II, III, IV
 Tr. I, II
 Tn. I, II, III
 e Tb.
 Tmp.
 Vn. I, II
 Vl.
 Vc.
 Cb.

Dynamics: *f*, *mf*, *p*, *p molto cresc.*, *ff*, *marc.*, *marc. **

61

* marc. soltanto Cr. II e IV

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III

e Tbn.

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

64

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr.
I
II
III
IV

Tr. I
II

Tn.
I
II
III

e Tb.

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

marcato

a 2

marcato

The image displays a page from a musical score, page 21, featuring a variety of instruments. The score is organized into systems, each with a specific instrument label on the left. The instruments include:
 - **Fl. I & II:** Flute I and II staves.
 - **Ob. I & II:** Oboe I and II staves.
 - **Cl. II:** Clarinet II staff.
 - **Fg. I & II:** Bassoon I and II staves.
 - **Cr. I, III, IV:** Cor I, III, and IV staves.
 - **Tr. I & II:** Trumpet I and II staves.
 - **Tn. I, II, III:** Trombone I, II, and III staves.
 - **E Tb.:** Euphonium/Tuba staff.
 - **Tmp.:** Timpani staff.
 - **Vn. I & II:** Violin I and II staves.
 - **VI.:** Viola staff.
 - **Vc.:** Violoncello staff.
 - **Cb.:** Contrabass staff.
 The score includes various musical notations such as notes, rests, slurs, and dynamics (e.g., *mf*, *f*, *mp*, *p*, *pp*). There are also performance markings like *pizz.* for the contrabass and *a 2* for some instruments. The bottom left corner of the page contains the number '70' and the publisher's code 'PWM-3821'.

(D)

Fl. I II *mp*

Ob. I II *mf* *mp*

Cl. I II *mf* *mp*

Fg. I II *mf* *mp*

Cr. I II III *mp*

Tr. I II *mf*

Tn. I *p*

Tmp. *mf* *p*

Vn. I *mf* *mp* *sul G*

Vn. II *mf* *mp*

VI. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

73

Fl. I II *mp* *mf*

Ob. I II *mp cresc.* *mf*

Cl. I II *cresc.* *mf*

Fg. I II *cresc.* *mf* *dim.*

Cr. II III *cresc.* *mf*

Tr. I *mp*

Tn. I II *p* *mp*

Tmp. *mp* H in G

Vn. I *sul G* *cresc.* *mf*

Vn. II *cresc.* *mf*

VI. *cresc.* *mf*

Vc. *cresc.* *mf* *div.* *dim.*

Cb. *mf*

76

poco a poco ritenuto

Fl. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Fg. I *mp*

Fg. II *p*

Cr. II *mp*

Cr. IV *p*

poco a poco ritenuto

Vn. I *div.* *emp.* *unis.*

Vn. II *mp* *p*

Vl. *mp* *p*

Vc. *79* *unis.* *p*

Meno mosso

Fl. I

Ob. I

Cl. I

Cl. II

Fg. I

Fg. II

Handwritten: *ob*

Handwritten: *espress.*

Handwritten: *p espress.*

Handwritten: *p*

Handwritten: *p*

Handwritten: *p*

Handwritten: *p*

Cr. IV

Handwritten: *p*

QAS

Meno mosso

Vn. I

Vn. II

Vl.

Vc.

Handwritten: *ppp*

Handwritten: *ppp*

Handwritten: *p*

Handwritten: *pp*

Handwritten: *pp*

Handwritten: *p*

Handwritten: *pp*

Handwritten: *ppp*

Handwritten: *ppp*

Handwritten: *ppp*

Handwritten: *p*

Handwritten: *pp*

Handwritten: *p*

Handwritten: *pp*

Handwritten: *p espress.*

Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
VI.

poco cresc.
p poco cresc.
poco cresc.
poco cresc.

Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II

p *mp*
mp
mp *dim.* *p*
p *mp*
mp *dim.* *p*
mp *dim.* *p*

Vn. II
VI.

espress.
p poco cresc. *mp*
div. *mp*
p *p*

Picc. *cresc.*

Fl. I II *mf cresc.*

Ob. I II *mf*

Cl. I II *f*

Fg. I II *cresc.*

Cr. I II *f*

Cr. III IV *f*

Tr. I II *f*

Tn. I II *f*

e Tb. III (Tb.) *f*

Vn. I *f*

Vn. II *f*

VI. *f*

Vc. *f*

Cb. *f*

95

poco a poco più tranquillo

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III

e Tb.

mf dim.

mf dim.

mf dim.

mf dim.

dim.

dim.

mp

mp

mp

p espress.

p espress.

p

p

p

pp

pp

pp

pp

pp

pp

pp

poco a poco più tranquillo

Vn. I

Vn. II

Vi.

Vc.

Cb.

dim.

dim.

dim.

mf

p

p

p

mf

p

98

dim.

mf

Tempo I (Allegro)

Musical score for woodwinds and percussion. The score includes parts for Clarinet I and II (Cl.), Flute I and II (Fg.), Cor Anglais I and II (Cr.), Trumpet II (Tr.), and Timpani (Tmp.). The woodwinds and Flute I/II parts begin with a dynamic of *mp* and a performance instruction of *ma energico*. The Flute I part has a *mf* dynamic marking. The Cor Anglais parts enter with a *mf* dynamic. The Trumpet II part also enters with a *mf* dynamic. The Timpani part has a *mf* dynamic. A Roman numeral III is written above the Cor Anglais II staff.

Tempo I (Allegro)

Musical score for strings. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin II, Viola, and Violoncello parts begin with a dynamic of *mp* and a performance instruction of *ma energico*. The Viola part includes performance instructions: *div.*, *unis.*, *div.*, and *unis. 3*. The Violin I, Viola, Violoncello, and Contrabasso parts enter with a dynamic of *mf*. A Roman numeral III is written above the Violin I staff.

I Fl. *f* *cresc.*
 II Fl. *f* *cresc.*
 I Ob. *mf* *cresc.* *f* *cresc.*
 II Ob. *mf* *cresc.* *f* *cresc.*
 I Cl. *cresc.* *f* *cresc.*
 II Cl. *cresc.* *f* *cresc.*
 I Fg. *cresc.* *f* *cresc.*
 II Fg. *cresc.* *f* *cresc.*
 I Cr. *f* *cresc.*
 II Cr. *f* *cresc.*
 III Cr. *f* *cresc.*
 IV Cr. *f* *cresc.*
 Tr. I *mf*
 Tr. II *p* *mf* *f*
 Tmp. *p* *cresc.* *f* *cresc.*
 Vn. I *cresc.* *f* *cresc.* *cresc.*
 Vn. II *cresc.* *f* *cresc.*
 VI. *cresc.* *f* *cresc.*
 Vc. *cresc.* *f* *cresc.*
 Cb. *f* *cresc.*

to

(F)

Fl. I II *ff*

Ob. I II *ff* a 2

Cl. I II *ff*

Fg. I II *ff*

Cr. I II *ff*

Cr. III IV

Tr. I II *ff* a 2

Tn. I II *ff*

e Tb. III *ff*

Tmp. *ff*

Vn. I *ff* div. unis. div.

Vn. II *ff* div. unis. div.

Vi. *ff*

Vc. *ff*

Cb. *ff*

108

This page of a musical score includes the following parts and markings:

- Fl. I II**: Flute parts with various articulations.
- Ob. I II**: Oboe parts.
- Cl. I II**: Clarinet parts.
- Fg. I II**: Bassoon parts.
- Cr. I II**: Cor Anglais parts, marked with *a 2* and *II*.
- Cr. III IV**: Cor Anglais parts, marked with *a 2* and *III*.
- Tr. I II**: Trumpet parts.
- Tn. I II**: Trombone parts.
- e Tbn. III**: Euphonium part.
- Tmp.**: Timpani part.
- Vn. I**: Violin I part, with markings *unis.* and *div.*.
- Vn. II**: Violin II part, with markings *unis.* and *div.*.
- VI.**: Viola part, with markings *div.* and *non div.*.
- Vc.**: Violoncello part.
- Cb. III**: Double Bass part.

Picc. *sf*

Fl. I II *sf* *p* *mf*

Ob. I II *p* *mf*

Cl. I II *sf* *p* *mf*

Fg. I II *sf* *p* *mf*

Cr. I II III IV *sf*

Tr. I II *sf*

Tn. I II III e Tb. *sf*

Tmp. *sf* E in D

Vn. I *sf* *unis.* *p* (div.) *mf*

Vn. II *sf* *p* *mf*

VI. *sf* div. *p subito* *mf*

Vc. *sf* *p subito* *unis.* *mf*

Cb. *sf* *p* *mf*

114

Picc.

Fl. I II
molto cresc.

Ob. I II
molto cresc.

Cl. I II
molto cresc.

Fg. I II
molto cresc. *f cresc.* *ff*

Cr. I II III IV
mf molto cresc. *f cresc.* *ff*

Tr. I II
mf *ff*

Tn. I II III e Tb.
ff

Tmp.
p *ff* D in C

Vn. I
molto cresc. *ff*

Vn. II
molto cresc. *ff* unis.

VI.
molto cresc. *ff*

Vc.
molto cresc. *ff*

Cb.
molto cresc. *ff*

117

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr.
I
II
III
IV

Tr. I
II

Tn.
I
II
III
IV

Vn. I

Vn. II

Vi.

Vc.

Cb.

120

ff

a 2

a 2

Picc. *sf*
 Fl. I II *sf*
 Ob. I II *sf*
 Cl. I II *sf*
 Fg. I II *sf*
 Cr. I II III IV *sf*
 Tr. I II *sf*
 Tn. I II *sf*
 e Tb. III *sf*
 Tmp. *ff f p f p sf*
 Vn. I *sf*
 Vn. II *sf*
 Vl. *sf*
 Vc. *sf*
 Cb. *sf*

a 2
 a 2
 a 2
 I
 III
 II
 a 2
 Tb.
 G in H

Ob. I II
Cl. I II
Fg. I II
Cr. I II III IV
Tr. I II
Tn. I II III
e Tb.
Tnp.
Vn. I II
VI.
Vc.
Cb.

127

sf *mf* *mp* *p*

a 2 II I

I I II

D in E

div.

2.

Picc. *sf* *f*

Fl. I II *sf* *f* a 2

Ob. I II *sf* *f* *mf*

Cl. I II *sf* *f* *mf* a 2 *molto dim.*

Fg. I II *sf* *f* *mf* *molto dim.*

Cr. I II *sf* *f* *mf*

Cr. III IV *sf*

Tr. I II *sf*

Tn. I II *sf* *f*

e Tb. III *sf*

Tmp. *ff* *f* *p* *f* *f* *p* *mf* *molto dim.*

Vn. I *sf* *f* *mf*

Vn. II *sf* *f* *mf*

VI. *sf* *f* *mf*

Vc. *sf* *f* *mf* *molto dim.*

Cb. *sf* *f* *mf* *pizz.*

131

Molto

Molto meno mosso

Cl. I II *pp*

Fg. II *pp*

Cr. II *pp* *espress.*

Cr. IV *pp*

Tmp. *pp*

GRAVE

Molto meno mosso

VI. *pp* *espress.*

Vc. *pp* *ppp* *arco* *pp*

Cb. *pp*

135

FL a 2 *espress.*

Fl. I II *pp*

Fg. I *pp*

Cr. II *pp*

Cr. III

Vn. II *pp* *espress.*

Vc. *pp*

Cb. *pp*

138

G

poco a poco accelerando al-

Fl. II

Cl. II *Solo*

Fg. I

Cr. II

Cr. III

Tmp. *ppp* *pp* *G in G1s*

Vn. II

VI. *ppp* *div.* *pp*

Vc. *ppp* *pp*

141

Fl. II *a 2* *p*

Cr. I *p*

Cr. III

Vn. I *pp poco cresc.*

Vn. II *poco cresc.*

VI. *poco cresc.*

Vc. *poco cresc.*

Cb. *pp poco cresc.*

144

Tempo I (Allegro)

Fl. I II *mf* *mp* *mf* a 2

Ob. I II *mf p* *mp* *mf p*

Cl. I II in si b *mf p* *mp* *mf p*

Fg. I II *mp cresc.* *mf mp cresc.* *mp cresc.*

Cr. I II III IV *mf* *mp cresc.* *mf*

Tempo I (Allegro)

Vn. I II *mf* *p* *mf*

Vl. *mf p* *mp p* *mf p*

Vc. *mp poco a poco cresc.*

Cb. 147 *mp* *cresc.* *mf*

Fl. I II *mp* *mf* *espress.*

Ob. I II *mp* *p cresc.* *mf* *espress.*

Cl. I II *mp* *mf*

Fg. I II *mf*

Cr. I II III IV *mp cresc.* *mf* *espress.*

Tmp. *p*

Vn. I II *p cresc.* *mf*

Vl. *mp* *p cresc.* *mf*

Vc. *mf*

Cb. *mp cresc.* *mf*

150

(H)

muta in Fl. III

Picc. *ff*
 Fl. I II *ff* a 2
 Ob. I II *ff*
 Cl. I II *ff*
 Fg. I II *ff*
 Cr. I II *ff*
 Cr. III IV *ff*
 Tr. *ff* a 2
 Tn. I II *ff*
 e Tb. III *ff*
 Tmp. *ff* C in Cis
 Vn. I *ff*
 Vn. II *ff* div.
 Vl. *ff* (div.) unis. *ff* div.
 Vc. *ff*
 Cb. *ff*

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

poco a poco dim.

poco a poco dim.

mf

in tempo

Vn. I

Vn. II

Vl.

Vc.

Cb.

dim.

unis.

mf

unis.

poco a poco dim.

poco a poco dim.

pizz.

mf

Ob. II

Cl. I
p

Cl. II

Fg. I
p

Fg. II

Cr. I
p

Cr. II

Cr. III

Tn. I
pp

Tn. III

Tmp.
pp — *mf*

il tempo

Vn. I
p

Vn. II
p pizz. *p* arco

VI.
p

Vc.
p

Cb.
p

159 *p*

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

ritenuto

Fl. I II

mf

Cl. I II

mf

mutano in la

Fg. I II

mp

mp dim.

Fl
Ob

Cr. II

mp dim.

Cr. III IV

mf

mp dim.

Tn. I II III

mp

Tmp.

p

in A D

memoria

opening

Vn. I

Vn. II

Vi.

mp dim.

pizz. arco

Vc.

mp

Cb.

mp dim.

162

I *a tempo, ma poco più tranquillo*

Fl. I *Solo*

Ob. I *p Solo*

Fg. II *pp*

Cr. III *pp*

a tempo, ma poco più tranquillo

Vn. I *pizz.* *pp* *leggero* *div. arco*

Vn. II *pizz.* *p* *pp* *leggero* *arco*

Vl. *p*

Vc. *div. p*

Cb. *pp* *pizz.* *p*

165

Fl. I *poco cresc.*

Ob. I *poco cresc.*

Cl. I
in la *p*

Cr. I II *p* *espress.*

IV *p*

Tr. I *ppp*

II *ppp*

Vn. I *pp* *p*

Vn. II *pp* *p*

Vi. *p* *poco cresc.*

Vc. *poco cresc.*

Cb. *p poco cresc.*

168

Allegro

(K) Tempo I

III Fl. I II
 I II Ob. I II
 Cl. I II
 Fg. I II

Detailed description: This block contains the staves for the woodwind section. It includes parts for Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The notation shows various melodic lines with dynamic markings such as *mp* and *p*.

I II Cr.
 III IV Tr. I II
 I II Tn.
 III e Tb.

Detailed description: This block contains the staves for the brass section. It includes parts for Cor Anglais I and II, Trumpet I and II, Trombone I, II, and III, and Tuba. The notation features various rhythmic patterns and dynamic markings like *mp*, *p*, and *pp*.

Tmp.

Detailed description: This block contains the staff for the Timpani instrument. It shows a rhythmic pattern with dynamic markings and a handwritten *fmp* annotation.

Vn. I
 Vn. II
 VI.
 Vc.
 Cb.

171

Detailed description: This block contains the staves for the string section. It includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The notation shows complex rhythmic patterns and dynamic markings such as *pp*, *f*, and *molto cresc.*. There are also handwritten annotations like *tutti div.* and *arco*.

Musical score for orchestral instruments. The score includes parts for Flutes (Fl. III, I/II), Oboes (Ob. I/II), Clarinets (Cl. I/II), Bassoons (Fg. I/II), Cor Anglais (Cr. I/II, III/IV), Horns (Tn. I/II), Trombones (e Tb. III), Timpani (Tmp.), Violins (Vn. I, II), Viola (Vi.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as dynamics (*f*, *f*), articulations (*a 2*), and performance instructions like *coperto* and *unis.* The page number 174 is located at the bottom left of the score area.

174

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

- Flutes:** Fl. I and II (with a 2nd flute part marked 'a 2'), and Fl. III.
- Oboes:** Ob. I and II.
- Clarinets:** Cl. I and II.
- Bassoon:** Fg. I and II.
- Cor Anglais:** Cr. I and II.
- Trumpets:** Tr. I and II.
- Trombones:** Tn. I and II, and e Tb. III.
- Percussion:** Tmp.
- String Ensemble:** Vn. I and II, Vl., Vc., and Cb.

The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark '178' is located at the bottom left of the string section.

(L)

III
Fl. *sf* *p* *sf p* *p*

I II
Ob. I II *sf* *p* *sf* *p*

Cl. I II *sf* *p* *p* *sf* *p*

Fg. I II *sf* *sf* *p*

Cr. I II III *sf* *sf*

Tr. I II *sf*

Tn. I II III *sf*

eTb. *sf*

Tmp. *sf* in Ais, E

Vn. I *sf* *p*

Vn. II *sf* *p* *sf* *p*

VI. *sf*

Vc. *p* *p*

Cb. *sf*

180 *sf*

Musical score for woodwinds and strings. The score includes parts for Flute III, Flute I/II, Oboe II, Clarinet I/II, Bassoon I/II, and Cor Anglais I/III. The woodwind parts feature complex rhythmic patterns with accents and dynamic markings such as *mp*, *p*, and *p>*. The Cor Anglais parts are mostly silent, with some activity in the final measure of the system.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with dynamic markings of *mp* and *p*. The Violin I part has a melodic line starting in the second measure. The Viola, Violoncello, and Contrabasso parts provide a steady bass line.

4 hrs. M

Musical score for woodwinds and strings, measures 186-187. The score includes parts for Flute I, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I and III, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics include *sf*, *p*, *cresc.*, and *div.*. The woodwinds and strings play a rhythmic pattern of eighth notes, with some melodic lines in the strings. The woodwinds have dynamic markings of *sf* and *p*. The strings have dynamic markings of *sf*, *p*, and *cresc.*. The Cor parts are marked *sf*. The Viola part has a *p* marking. The Violoncello and Contrabass parts have *sf* markings. The Violin I part has a *p* marking. The Violin II part has *sf* and *p* markings. The Viola part has a *p* marking. The Violoncello part has a *p* marking. The Contrabass part has a *p* marking. The Cor I and III parts have *sf* markings. The Flute I part has *sf* and *p* markings. The Oboe I part has *sf* and *p* markings. The Oboe II part has *sf* and *p* markings. The Clarinet I part has *sf* and *p* markings. The Clarinet II part has *sf* and *p* markings. The Bassoon I part has *sf* and *p* markings. The Bassoon II part has *sf* and *p* markings.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cr.). The score is divided into two systems. The first system includes parts for Flute III, Flute I/II, Oboe I/II, Clarinet I/II (marked *a 2*), Bassoon I/II, and Cor Anglais I/II/III/IV. The second system includes parts for Cor Anglais I/II and Cor Anglais III/IV. The dynamic marking *mf* is present throughout. The woodwinds play melodic lines with various articulations and slurs, while the Cor Anglais parts are more rhythmic and harmonic.

Musical score for strings. The instruments listed are Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into two systems. The first system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The dynamic marking *mf* is present throughout. The Violin I part features a melodic line with slurs and accents, and includes markings for *div.* (divisi) and *unis.* (unison). The other string parts provide harmonic support with rhythmic patterns.

(M)

muta in Picc.

III Fl. I II *p espress.*

Ob. I II *p espress.*

Cl. I II *p*

Fg. II *p*

Cr. I II IV *p*

Vn. I *p unis. sotto voce*

Vn. II *p unis.*

Vi. *p*

Vc. *p*

190 *p*

Fl. I II *cresc.* 1 2 *a 2*

Ob. I II *cresc.* 2 *mp* *f*

Cl. I II *cresc.* 2 *mp* *f*

Fg. I II *p cresc.* *f*

Cr. I II III IV *cresc.* *f*

Tr. I II *a 2* *f*

Tmp. *p* *f* *Ais in H*

Vn. I *f*

Vn. II *f*

Vi. *f*

Vc. *cresc.* *f*

Cb. *f*

Ob. I II
mp *mp* *cresc.*

Cl. I II
mp *mp cresc.*

Fg. II
mp *mp* *cresc.*

Cr. I II III IV
mp subito *cresc.*

Vn. I
mp subito *cresc.*

Vn. II
mp subito *cresc.*

Vi.
mp subito *cresc. div.*

Vc.
mp subito *cresc.*

Cb.
mp subito *cresc.*

196 *mp cresc.*

(N)

Picc.

Fl. I II
mp cresc.

Ob. I II
mf cresc.

Cl. I II

Fg. I II
f

Cr. I II
mf cresc.

III IV

Tr. I II
f a 2

Tn. I II
f a 2

e Tb. III

Tmp. *f*

Vn. I

Vn. II

VI. *f unis.*

Vc. *f unis.*

Cb. *f*

Picc. *mf* *cresc.* *ff* *ff*

Fl. I *a 2* *mf* *cresc.* *ff* *ff* *a 2*

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

Cl. I *mf* *cresc.* *ff* *a 2*

Fg. I *mf* *cresc.* *f* *ff*

Cr. I *mf* *cresc.* *ff* *ff*

Cr. II *mf* *cresc.* *ff* *ff*

Tr. I *mf* *ff* *ff*

Tr. II *mf* *ff* *ff*

Tn. I *ff* *ff*

Tn. II *ff* *ff*

e Tb. *ff* *ff*

Tmp. *ff*

Vn. I *mf* *cresc.* *div.* *ff*

Vn. II *mf* *cresc.* *div.* *ff*

VI. *mf* *cresc.* *div.* *ff*

Vc. *mf* *cresc.* *ff*

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

202 *mf* *cresc.* *ff*

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III

e Tb.

Tmp.

Vn. I

Vn. II

VI. unis. div.

Vc.

Cb.

205

Ob. II
Cl. I II
Fg. I II
Cr. I II IV
Tr. I II
Tn. III e Tb.
Tnp.
Vn. I II
VI.
Vc.
Cb.

209

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

Ob. I II *tempo rubato*

Cl. I II *mf subito*

Fg. I II *mf* *f*

Cr. I II *a 2 espress.* *mf subito* *f*

Cr. III IV *a 2 espress.*

Tr. I II *mf subito* *mf*

Tn. I II *mf*

e Tb. III *mf subito*

Tmp. *p* *pp*

Vn. I *tempo rubato*

Vn. II *f molto espress.*

VI. *f molto espress.*

Vc. *mf subito*

Cb. *mf*

212 *mf subito*

poio sostenuto

LARGE

poco ritenuto

Cl. II *mf*

Fg. I *mf* *mp*

Cr. II *mf* *mp*

Vn. II *mf*

VI. *mf* *molto espress.*

Vc. *mf* *poco a poco dim.*

Tempo

Tempo I (Allegro)

Cl. I *p*

Cl. II *p*

Fg. I *p*

Fg. II *p poco marc.*

Cr. IV *p poco marc.*

Tempo I (Allegro)

Vn. I *p*

Vn. II *p*

VI. *p*

Vc. *p*

Cb. *p*

220

Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II

f
f
f
f
f
f

cresc.
a 2

Cr. I
Cr. II
Cr. III
Cr. IV
Tr. I
Tr. II

p
f
f
f

Vn. I
Vn. II
Vi.
Vc.
Cb.

cresc.
cresc.
cresc.
cresc.
cresc.

mf
mf
mf
mf
mf

sul G
sul G

div.

223 *cresc.* *mf*

requisito
violino

This musical score page features several staves for different instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), each with first and second parts. The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vl. unis.), and Violoncello (Vc.), with a double bass (Cb.) staff at the bottom. The percussion part (Cr.) is shown with four staves (I, II, III, IV). The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics such as *f*, *mf*, *mp*, *dim.*, and *p* are used throughout. Performance markings like *div.* and *unis.* are also present. The page number 226 is located at the bottom left.

Ob. I *mp cresc.*
Ob. II *mp cresc.*
Cl. I *mp cresc.*
Cl. II *mp cresc.*
Fg. I *cresc.*
Fg. II *cresc.*
Cr. I II *cresc.* *mp cresc.*
Cr. III IV *mp cresc.*
Tmp. *p*
Vn. I *mp cresc.*
Vn. II *cresc.*
Vi. *cresc.*
Vc. *cresc.*

229

This musical score page features the following instruments and parts:

- Flute (Fl.):** Part I and II. Includes a dynamic marking of *f* and a fingering of *a 2*.
- Oboe (Ob.):** Part I and II. Includes a dynamic marking of *f*.
- Clarinet (Cl.):** Part I and II. Includes dynamic markings of *mf* and *f*.
- Bassoon (Fg.):** Part I and II. Includes dynamic markings of *mf* and *f*.
- Cor Anglais (Cr.):** Parts I, II, III, and IV. Includes dynamic markings of *mf* and *f*.
- Trumpet (Tmp.):** Part I. Includes dynamic markings of *mf*.
- Violin (Vn.):** Parts I and II. Includes dynamic markings of *mf* and *f*. Part II includes a *div.* (divisi) marking.
- Viola (Vl.):** Part I. Includes a dynamic marking of *f* and a *unis.* (unison) marking.
- Violoncello (Vc.):** Part I. Includes dynamic markings of *f* and *mf*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as slurs, accents, and dynamic hairpins.

Picc.
 Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II
 Cr. I II III IV
 Tr. I II
 Tn. I II III
 e Tb.
 Tmp.
 Vn. I II
 Vl.
 Vc.
 Cb.

Musical score for orchestral instruments. The score is written for a full orchestra, including woodwinds, brass, and strings. The instruments listed are Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I and II), Bassoon (I and II), Cor Anglais (I, II, III, and IV), Trumpets (I and II), Trombones (I, II, and III), Timpani, Violins (I and II), Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics, including a *ff* (fortissimo) marking. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The Piccolo part is marked with *ff*. The Flute, Oboe, and Clarinet parts are marked with *a 2*. The Bassoon part is marked with *a 2*. The Cor Anglais part is marked with *a 2*. The Trumpet and Trombone parts are marked with *a 2*. The Timpani part is marked with *a 2*. The Violin and Viola parts are marked with *a 2*. The Violoncello and Contrabass parts are marked with *a 2*. The score is divided into three measures. The first measure is marked with *ff*. The second measure is marked with *a 2*. The third measure is marked with *a 2*. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

238

* <=> *soltanto* Ob. II, Cl. II e Fg. I

Picc. 

Fl. I II 

Ob. I II 

Cl. I II 

Fg. I II 

Cr. I II 

Cr. III IV 

Tr. I II 

Tn. I II 

e Tb. III 

Tmp. 

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

marcato

marcato

molto dim.

Vn. I 

Vn. II 

Vl. 

Vc. 

Cb. 

molto dim.

molto dim.

molto dim.

molto dim.

(R)

Fl. I II *mf*

Ob. I II *mf*

Cl. I II *mf*

Fg. I II *mf*

Cr. II *mf* III *mf* IV *mf*

Tr. I II *mp*

Tn. I II *mp*

Tb. *mp*

Tmp. *p* *pp*

Vn. I *mf*

Vn. II *mf*

VI. *mf*

Vc. *mf*

Cb. *mf*

244

poco a poco ritenuto

Ob. II

Fg. II

Cr. II

Cr. IV

Tr. I

Tn. I

Tn. II

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

247

mf

mf dim.

mp

pp

mf dim.

mf

dim.

mp

div.

dim.

unis.

dim.

dim.

Molto meno mosso
Adagio

Meno mosso

Fl. I

Ob. I

Cl. I II

Fg. I II

p espress.

p

Cr. I

Cr. III

Tmp.

ppp

p espress.

p espress.

Vn. I

Vn. II

Vi.

Vc.

Cb.

Meno mosso

p

pp

ppp

p

pp

ppp

p

pp

p

250

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II

Cr. III

poco cresc.

p poco cresc.

poco cresc.

poco cresc.

poco cresc.

p poco cresc.

p

a 2

254

(S)

Fl. I II *mp*

Ob. I *mp* *mf espress.*
 II *mp* *dim.* *p*

Cl. I *mp* *mf espress.*
 II *mp* *dim.* *p*

Fg. I *mp*
 II *mp* *dim.* *p* *mf*

Cr. I II *mp* *p* *mf*
 IV

Tmp. *p* *mp*

Vn. I *pizz.* *p*
 Vn. II *pizz.* *p*

Vi. *mf*

Vc. *div.* *mf*

Cb. *mf dolce*

258



Fl. II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I II

Cr. III IV

Tb.

Vn. I

Vn. II

Vl.

Vc.

Cb.

261

mf *cresc.* *mf*

cresc. *cresc.* *cresc.*

mf *cresc.* *cresc.*

mf *cresc.* *cresc.*

mf *cresc.* *cresc.*

mp *cresc.*

arco *mf espress.* *cresc.*

mf espress. *cresc.*

cresc.

cresc. *unis.*

cresc. *cresc.*

poco a poco più tranquillo

Fl. I

Ob. I

Cl. I

Fg. I

Fg. II

Cr. II

Cr. III

Cr. IV

Tr. II

Tn. II

Tn. III

e Tb. III

mf

p espress.

p espress.

p espress.

espress.

p

dim.

mf

mp

mf

mp

mp

mp

mp

mp

pp

poco a poco più tranquillo

Vn. I

Vn. II

VI.

Vc. div.

Cb.

p

p

p

dim.

dim.

p

267

colif

(T)

Tempo I

Picc. *pp*

Fl. I, II *pp*

Ob. I, II *pp*

Cl. I *pp*

Fg. I *pp*

Fg. II Solo *pp*

Cr. I *pp*

Cr. III, IV *pp*

Tr. I, II *pp*

79

TRACH

Tempo I

Tmp. *pp*

Vn. I *pp* pizz. arco *pp*

Vn. II *pp* pizz. arco

Vi. *pp* pizz. arco

Vc. unis. *pp* pizz. arco

Cb. *pp* pizz. arco *pp*

270

Picc.

Fl. I II

Ob. I

Cl. I II

Fg. II

Cr. I II III IV

Tr. I II

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

273

pp

mp

p

pp

mp

p

pp

mp

p

pp

mp

p

pp

mp

p

pp

mp

p

pizz.

arco

div.

p cresc.

pizz.

arco

div.

p cresc.

arco

mp

p cresc.

arco

mp

p cresc.

pizz.

mp

p

Fl. I II *sf* *mf* *f*

Ob. I II *mf* *a 2* *mf* *f*

Cl. I II *mf* *sf* *mf* *f*

Fg. I II *mf* *f*

Cr. I II III IV *mf* *sf* *mf* *f*

Tr. I II *f*

Tmp. *mf* *f*

Vn. I *sf* *mf* *unis.* *f*

Vn. II *sf* *mf* *unis.* *f*

VI. *sf* *mf* *unis.* *f*

Vc. *sf* *mf* *f*

Cb. *arco* *sf* *mf* *f*

276

Picc.
Fl. I II
Ob. I II
Cl. I II
Fg. I II
Cr. I II III IV
Tr. I II
Tn. I II III
e Tb.
Tnp.
Vn. I
Vn. II
VI.
Vc.
Cb.

282

unis. div. unis. div.

unis. div.

a 2

a 2

(a 2)

(a 2)

(a 2)

ff

W

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff* *p*

Cl. I II *ff* *p*

Fg. I II (a2) *ff* *p*

Cr. I II *ff* *p*

Cr. III IV *ff*

Tr. I II *ff* *p*

Tn. I II *ff*

e Tb. III *ff*

Tmp. *ff*

Vn. I unis. div. *ff*

Vn. II unis. div. *ff*

Vi. *ff* *p subito* div.

Vc. *ff* *p subito*

Cb. *ff* *p*

285

Score for page 87, measures 288-300. The score includes the following parts and markings:

- Picc.:** *mp* (measures 288-299), *mf* (measure 300)
- Fl. I & II:** *mp* (measures 288-299), *mf* (measure 300)
- Ob. I & II:** *mp* (measures 288-299), *mf* (measure 300), *f* *cresc.* (measures 300-301)
- Cl. I & II:** *mp* (measures 288-299), *mf* (measure 300), *f* *cresc.* (measures 300-301)
- Fg. I & II:** *mf* (measures 288-299), *f* (measures 300-301)
- Cr. I & II:** *mf* (measures 288-299), *f* *cresc.* (measures 300-301)
- Tr. I & II:** *mf* (measures 288-299), *f* (measures 300-301)
- Tn. III e Tb.:** *f* (measures 300-301)
- Vn. I & II:** *p* (measures 288-299), *mf* (measures 300-301), *f* *cresc.* (measures 300-301)
- Vl.:** *molto cresc.* (measures 288-299), *mf* (measures 300-301), *div.* (measures 300-301), *f* *cresc.* (measures 300-301)
- Vc.:** *molto cresc.* (measures 288-299), *mf* *unis.* (measures 300-301), *f* *cresc.* (measures 300-301)
- Cb.:** *mf* (measures 288-299), *f* (measures 300-301)

Picc.

Fl. I
II *a2*

Ob. I
II *f*

Cl. I
II *f*

Fg. I
II *cresc.*

Cr. I
II *ff*

III
IV

Tr. I
II *ff*

Tn. I
II *ff*

e Tb. III

Tmp. *ff*

Vn. I *ff*

Vn. II *ff*

Vl. *ff* *non div.*

Vc. *ff*

Cb. *ff*

291 *cresc.*

(X)

Picc. *fff*

Fl. I II *fff* a 2

Ob. I II *fff*

Cl. I II *fff*

Fg. I II *fff*

Cr. I II *fff*

Cr. III IV

Tr. I II *fff*

Tn. I II *fff*

e Tb. III *fff*

Tmp. *p* — *ff* *p*

Vn. I *fff*

Vn. II *fff* div. unis. div.

Vi. *fff* div.

Vc. *fff*

Cb. *fff*

294

Picc. *fff*

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III e Tb.

Tmp. *ff*

Vn. I

Vn. II *non div.*

VI. *non div.*

Vc.

Cb.

II

-12'

do piano

Andante non troppo

Flauti I II

Oboi I II

Clarineti in la I II

Fagotti I II

Corni I II III IV

Timpani

mf

mf

mf

mf

mf

p

Andante non troppo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

div.

p

mf

mf

mf

p

mf

p

mf

un.

55

G

rit. *a tempo*

Fl. I *dim.* *pp*

Ob. I *p*

Cl. I *mf dim.* *pp*

Cl. II

Fg. I *dim.* *p* *p*

Fg. II *mf dim.* *pp*

Cr. II *p* *pp*

Cr. III

Cr. IV *mf dim.* *p*

rit. *a tempo*

Vn. II *dim.* *p*

VI. *p*

I solo *p*

Vc. *p espress.*

altri *p*

Cb.

Fg. I *p ma poco marc.*

Cr. II *p*

Cr. IV *cor 4 p*

Vn. II *unis. p*

VI. *p*

I solo Vc. *mp*

altri *mp*

15

(A)

Fl. I *p mp*

Ob. I *ob Solo mp*

Cl. I *ob Solo mp*

Fg. I *p cresc. mp*

Cr. I *pp*

Cr. II *pp*

Cr. IV *cor I Solo p cresc. mp*

Vn. II *p cresc. mp*

VI. *pp p unis. cresc. mp*

I solo Vc. *pp tutti p cresc. mp*

altri *pp p cresc. mp*

Cb. *pizz. pp*

23

7
dis

Fl. I, II: *mp*, *mp*, *p*

Ob. I: *mp*

Cl. I: *mp*, *mp*

Fg. I: *mp*

Cr. I: *mp*, *mp espress.*

Cr. IV: *mp*

Vn. II: *dim.*

VI: *dim.*

Vc.: *dim.*

Cb.: *mp*, *mp*

31

(B)

Ob. I

Cl. II

Fg. I

Fg. II

Cr. II

Cr. III

Cr. IV

Vn. I

Vn. II

VI

Vc.

Cb.

38

crescendo

rit.

p espress.

p

p

p

p

p

p

p

p

p

p

Fl. I *mf cresc.*

Ob. I *mp cresc.*

Cl. I *mf cresc.*

Cl. II *mf*

Fg. I *poco a poco cresc.*

Fg. II *poco a poco cresc.*

Cr. I *p poco a poco cresc.*

Cr. II *cresc.*

Cr. III *mp*

Tn. I *mf cresc.*

Vn. I *poco a poco cresc.*

Vn. II *poco a poco cresc.*

Vi. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *arco*

44 *p poco a poco cresc.*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr. I
II
III

Tr. I
II

Tn. I
II
III

Tmp.

Vn. I
II

VI.

Vc.

Cb.

mf

cresc.

f

p — *f* — *f*

a 2 Soli

50

Detailed description: This is a page of a musical score for an orchestra, page 97. The score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flutes (Fl. I and II), Oboes (Ob. I and II), Clarinets (Cl. I and II), Bassoons (Fg. I and II), and Cor Anglais (Cr. I, II, III). The middle system includes Trumpets (Tr. I and II), Trombones (Tn. I, II, III), and Timpani (Tmp.). The bottom system includes Violins (Vn. I and II), Viola (VI.), Cello (Vc.), and Double Bass (Cb.). The score features dynamic markings such as *mf*, *cresc.*, *f*, and *p*. There are also performance instructions like *a 2 Soli* and *3* (triplets). The page number 50 is printed at the bottom left.

(C) *Handwritten notes and markings*

Orchestral score page 98. The score includes parts for Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Trumpet I and II, Trombone I, II, and III, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics such as *mf*, *f*, and *sf*. Key markings include "mutano in si b" for the Clarinet II part and "A in G" for the Timpani part. There are also handwritten annotations and a circled 'C' at the top of the page.

poco rit.

Fl. I II *mp* *p* *pp*

Ob. I II *mf* *mp* *al solo*

Fg. II *mf* *mp*

Cr. I II *mf* *mp dim.* *p* *III*
 III IV *dim.* *mp* *p dim.* *pp*

poco rit.

Vn. I *dim.* *p* *pp*

Vn. II

VI. *mf* *mp* *p*

Vc. *60* *poco a poco dim.*

(D)

a tempo

Solo

Cl. I
in si \flat

Musical staff for Clarinet I. The staff contains a melodic line starting with a *p* dynamic. It features several slurs and accents. The final measure of the staff includes the instruction *cresc.*

Fg. I

Musical staff for Flute I. The staff contains a melodic line starting with a *p* dynamic. It features several slurs and accents, including a triplet in the fourth measure. The final measure of the staff includes the instruction *cresc.*

a tempo

div.

Vn. II

Musical staff for Violin II. The staff contains a rhythmic accompaniment starting with a *pp* dynamic. It features several slurs. The final measure of the staff includes the instruction *unis. cresc.*

VI.

Musical staff for Viola. The staff contains a rhythmic accompaniment starting with a *pp* dynamic. It features several slurs. The final measure of the staff includes the instruction *cresc.*

Vc.

Musical staff for Violoncello. The staff contains a rhythmic accompaniment starting with a *pp* dynamic. It features several slurs. The final measure of the staff includes the instruction *pizz.*

Cb.

Musical staff for Contrabass. The staff contains a rhythmic accompaniment starting with a *pp* dynamic. It features several slurs. The final measure of the staff includes the instruction *pp*. The number 66 is written below the first measure.

This musical score page, numbered 101, features a variety of instruments. The woodwind section includes Clarinets I and II, Bassoons I and II, and Cor Anglais. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. The score is written in a key with two flats and a 4/4 time signature. It begins with a *mf* dynamic for the Clarinet I and Bassoon I parts. The Clarinet I part has a crescendo leading to *mp*. The Bassoon I part also has a crescendo to *mp*. The Cor Anglais part enters with *mp espress.* The strings play a rhythmic accompaniment, with the Violin II part marked *mp*. The Timpani part has a *ppp* dynamic. The Viola part has a *div.* marking. The Violin I part has a *sul G* marking and a *mp espress.* dynamic. The Violin II part has a *mp* dynamic. The Viola part has a *mp* dynamic. The Violoncello part has a *mp* dynamic. The Contrabass part has a *mp* dynamic. The score includes various articulations such as *pizz.*, *arco*, and *div.*.

Cl. I
Cl. II
Fg. II
Cr. I
Cr. II
Cr. IV
Tn. I
Tn. II
e Tb. III
Tnp.
Vn. I
Vn. II
VI
Vc.
Cb.

arco
arco
arco
arco
arco

mp
molto dim.
molto dim.
molto dim.
molto dim.

sul C espress.
div.
p
pp

77

(E)

Musical score for page 103, featuring instruments: Cl. I & II, Fg. I, Cr. I & IV, Tmp., Vn. II, VI, Vc., and Cb. The score includes dynamics like *pp*, *p*, and *Solo* markings.

Cl. I: *Solo*, *p*

Cl. II: *pp*, *Solo*

Fg. I: *pp*, *p*

Cr. I: *p*

Cr. IV: *pp*, *p*

Tmp.: *p*, *G in Gis*

Vn. II: *p*

VI: *pp*, *p*

Vc.: *pp*, *p*

Cb.: *pp*, *p*

84

Fl. I II *sf* *p espress.*

Ob. I II *mp* *sf* *p espress.*

Cl. I II *mp* *sf* *p espress.*

Fg. I *p*

Cr. I II *p*

Cr. III IV

Vn. I *p* *mf* *p*

Vn. II *mf* *p*

VI. *mf* *unis.* *p*

Vc. unis. *mf* *p*

Cb. *mf* *p*

89

PWM-8021

F

Picc. *mf*

Fl. I II *mf* *mf* *f*

Ob. I II *mf* *mf* *f*

Cl. I II *mf* *mf* *f*

Fg. I II *p* *mf* *f*

Cr. I II III IV *mf* *f*

Tr. I II *mf* *f*

Tn. I II III eTb. *mf* *f*

Tmp. *pp* *mf* *f*

Vn. I unis. *f*

Vn. II unis. *f*

Vl. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr. I
II

III
IV

Tr. I
II

Tn. I
II

e Tb. III

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

99

a 2

marcato

f

Gis in G

(G)

Picc.
 Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II
 Cr. I II III IV
 Tr. I II
 Tn. I II III e Tb.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f

muta in la
 a 2

pizz.
 arco

Picc.
 Fl. I II
 Ob.
 Fg. I II
 Cr. I II
 III IV
 Tr. I
 Tn. I II
 Tb.
 Tmp.
 Vn. I
 Vn. II
 Vl.
 Vc.

mf
f cresc.
cresc.
poco a poco cresc.
poco a poco cresc.
cresc.
*poco a poco cresc.**
cresc.
*poco a poco cresc.**
mf
mf
mf cresc.
mf
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
 108 *poco a poco cresc.*

* *poco a poco cresc.* soltanto Cr. II e IV

(H) *allargando*

Picc. *ff* *a 2*

Fl. I II *ff*

Ob. I II *ff* *a 2*

Cl. I II in la *ff* *a 2*

Fg. I II *ff* II

Cr. I II *ff* *a 2*

Cr. III IV *ff* *a 2*

Tr. I II *ff* *a 2* *ff*

Tn. I II *ff*

eTb. III *ff* 3

Tmp. *ff* 3 *G in A*

Vn. I *ff* *div.* *unis.* *allargando*

Vn. II *ff* *div.* *allargando*

VI. *ff*

Vc. *ff* 3

Cb. *ff* *arco* 3 *ff*

112

J *a tempo*

Fl. I II (a 2) *ff* molto dim. *p*

Ob. I II (a 2) *ff* molto dim. *p*

Cl. I II *ff* *mf* *mp*

Fg. I *mp*

Cr. I II (II) *molto dim.* *mp* *espress.*

Cr. III IV (IV) *mp* *espress.*

Tr. I II *molto dim.* *p*

Tn. I II *molto dim.* *p*

e Tbn. III *p dolce*

Tmp. *f* *molto dim.* *p* *A in G*

Vn. I con sord. *p*

Vn. II unis. con sord. *p*

Vi. *div.* *mp*

Vc. *mp* *espress.*

Cb. *mp*

117

* < > soltanto VI. 2. parte

Cl. I *mp cresc.*

Fg. I *cresc.*

Cr. I *cresc.*

Cr. II *mp cresc.*

Cr. III *cresc.*

Cr. IV *cresc.*

Tb. *poco cresc.*

Vn. I *cresc.*

Vn. II *cresc.*

VI. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Ob. II *mf*

Cl. I *mp cresc.* *mf*

Cl. II

Fg. I *mp cresc.* *mf*

Fg. II

Cr. I *mf*

Cr. II

Cr. III

Cr. IV

Tn. III
e Tb. *mp*

Vn. I *mp*

Vn. II *mp*

Vl. *unis. poco marc.* *mf*

Vc. *mf*

Cb. *mf*

125

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Cr. III

Cr. IV

Tn. III

eb

Vn. I

Vn. II

Vl.

Vc.

Cb.

130

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

(K)

Handwritten: *cl*

Cl.
I *p* Solo
II *p*

Fg.
I *dim.* *p*
II

Cr.
I II *p* II *p* I Solo *p*
III
IV

Tb. *p*

Tmp. *pp*

Vn. I *p*

Vn. II *p*

Vi. *p*

Vc. *p*

Cb. *p* pizz.

134

a 2

Fl. I II

Ob. I

Cl. I II

Fg. II

Cr. I II III

Vn. II

VI.

Vc.

Cb.

138

139

140

141

p

Solo

p

Solo

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

senza sord.

p

cresc.

cresc.

cresc.

cresc.

(L)

Picc. *mp cresc.* *a2*

Fl. I *mp* *cresc.* *mp*

Fl. II *mp* *cresc.* *mp*

Ob. I *mp* *cresc.* *mp*

Ob. II *mp* *cresc.* *mp*

Cl. I *p cresc.*

Cl. II *mp* *cresc.*

Fg. I *mp* *cresc.*

Fg. II *mp* *cresc.*

Cr. I *mp* *cresc.*

Cr. II *mp* *cresc.*

Cr. III *mp* *cresc.*

Cr. IV *mp* *cresc.*

Tr. I *p* *cresc.*

Vn. I *mp espress.* *cresc.* *senza sord.*

Vn. II *mp* *div.* *cresc.*

VI. *mp* *div.* *cresc.* *unis.*

Vc. *mp* *div.* *cresc.*

Cb. *mp*

143 *mp*

Picc. *mf*

Fl. I II *mf* a 2 *mf*

Ob. I II *mf* *cresc.*

Cl. I II *mf* *cresc.*

Fg. I II *mf* *cresc.*

Cr. I II III IV *mf* *cresc.*

Tr. I II *mf* *cresc.*

Vn. I *mf* *unis.* *cresc.*

Vn. II *mf* *unis.* *cresc.*

VI. *mf* *unis.* *cresc.*

Vc. *mf* *cresc.* *arco*

Cb. *mf* *cresc.*

150

(M)



Picc. *f* *dim.*

Fl. II *f* *dim.*

Ob. II *f* *dim.*

Cl. I II *f* *dim.*

Fg. I II *f* *f dim.*

Cr. I II *f* *dim. dim.*

Cr. III IV *f dim.*

Tr. I II *f* *molto dim.*

Tn. I II *f* *molto dim.*

e Tb. III *molto dim.*

Tmp.

Vn. I *div.* *dim.*

Vn. II *div.* *dim.*

Vi. *f* *dim.* *unis.*

Vc. unis. *f* *dim.*

Cb. *f* *dim.*

Fl. I II
mf dim. p

Ob. I II
mf

Cl. II
mf dim. p

Fg. I II
mf dim. p p pp

Cr. I II III IV
mf dim. p pp

Tr. II
p

Tn. I II
pp ppp

Tb.
p

Vn. I
mf dim. p pp

Vn. II unis.
mf dim. p

VI.
mf p

Vc.
mf dim. pizz. p

Cb.
mf p

160

PWM-8821

cl Solo

CR 16

*Adagio
do musica*

Lento **Tempo I**

Woodwinds:
 Picc. **ff**
 Fl. I, II **ff**
 Ob. I, II **ff**
 Cl. I, II **pp espress.** *I Solo* **ff**
 Fg. I, II **ff**

Strings:
 Cr. I, II, III, IV **ff**
 Tr. I, II **ff**
 Tn. I, II **ff**
 e Tb. I, II, III **ff**

Percussion:
 Tmp. **pp**

Violins:
 Vn. I, II **ff**

Viola:
 VI. **pp div.** *div.* **ff** *unis.*

Violoncello:
 Vc. **pp arco** **ff** *unis.*

Double Bass:
 Cb. **pp** **ff**

Picc.

Fl. I II a 2 1

Ob. I II

Cl. I II a 2 5

Fg. I II

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

Cr. I II 3 3 3 *p.* II *molto dim.*

Cr. III IV 3 3 3 *p.* *molto dim.**

Tr. I II

Tn. I II

e Tb. III *p.* *molto dim.*

Tb.

Tmp.

Vn. I *p.*

Vn. II *p.*

Vl. 3 3 3 unis.

Vc. *molto dim.*

Cb. *molto dim.*

* *molto dim.* soltanto Cr. IV

(N)

Fl. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Fg. I *mp molto espress.*

Fg. II *p*

Cr. I *mp molto espress.*

Cr. II *p*

Cr. III *p*

Cr. IV *p*

Tb. *pp*

Tmp. *pp*

Vn. I *p* div.

Vn. II *p*

Vi. *mp molto espress.*

Vc. *p*

Cb. *pizz.* *p*

176



Fl. II *p* (P)

Ob. II (I) *p*

Cl. II a2 *p*

Fg. I II *p*

Cr. I II *mf p.* *mp > p*

Cr. III IV *p*

Vn. I *div.* *p*

Vn. II *div.* *p*

Vi. *div.* *p*

Vc. *p*

Cb. *p*

190

Fl. I II *I espress.*
p *p* *pp*

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

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

Fg. I *p* *pp*

Cr. I II *p* *pp*

Tr. I *pp*

Tmp. *ppp*

Vn. I div. *pp* *pp* *div. a 3*

Vn. II *unis.* *pp* *div.*

VI. *pp*

Vc. *pp* *div.*

Cb. *pizz.* *pp* *div.*

III

Vivace

Piccolo
ff
a²

Flauti I II
ff
a²
dim.

Oboi I II
ff
a²
f
dim.

Clarinetti I II
in la
ff
f
dim.
p

Fagotti I II
ff
f
mp

Corni I II III IV
ff
f
mp

Trombe I II
ff

Tromboni I II III
ff

Tuba
ff

Timpani in Fis, Cis
ff

Vivace

Violini I
ff

Violini II
ff
f
dim.

Viole
ff
f
mp

Violoncelli
ff

Contrabassi
ff

Fl. I II *p* *p* *p* *cresc.* *a 2*

Ob. I *p cresc.*

Cl. I II *p* *p* *cresc.*

Fg. I *p* *p* *p*

Cr. I II *p* *p*

Cr. III IV *p* *p*

Tmp. *pp* *pp*

Vn. I *p* *p* *pizz.* *p*

Vn. II *p* *p* *pizz.* *p*

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

Vc. *pizz.* *p*

7

Picc. *mp* *mf* *p*

Fl. I II *mf* *p cresc.*

Ob. I II (I) *mf* *p cresc.*

Cl. I II *a 2* *mf* *a 2* *p cresc.*

Fg. I *mf*

Cr. I II *mf*

Vn. I *cresc.* *div.* *arco* *mf* *unis.* *p* *pizz.* *cresc.*

Vn. II *cresc.* *arco* *mf* *p* *pizz.* *cresc.*

Vi. *cresc.* *arco* *mf* *p* *pizz.* *cresc.*

Vc. *cresc.* *arco* *mf* *p* *pizz.* *cresc.*

Cb. *mf*

16

A

Picc. 

Fl. I II 

Ob. I II 

Cl. I II 

Fg. I II 

Cr. I III IV 

Tr. I II 

Tmp. 

Vn. I 

Vn. II 

Vl. 

Vc. 

Cb. 

espress.

leggero

espress.

pizz.

Fl. I

Ob. I/II

Cl. I/II

Fg. I/II

Cr. I/II/III

Tr. I/II

Vn. I

Vn. II

VI.

Vc.

34

mp

mp

mp cresc.

cresc.

mp

I

mp

II

mf

mp cresc.

mp

mp cresc.

mf

mp cresc.

div.

cresc.

div.

cresc.

div.

cresc.

(B)

Picc. *f*
a₂

Fl. II *f*

Ob. II *f*
martellato

Cl. II *f*

Fg. I *f*
martellato

I *f*
II *f martellato*

Cr. III *f*
IV *f*

Tmp. *mf* *mf*

Vn. I *f*
unis.

Vn. II *f*
unis.

VI. *f*
unis.

Vc. *f*
arco

Cb. *f*

Picc. *f*

Fl. I II

Ob. I II *martellato*

Cl. I II *f*

Fg. I II *martellato*

Cr. I II *f martellato*

Cr. III IV

Tmp. *mf*

Vn. I *f*

Vn. II *f*

Vi. *f*

Vc. *f*

Cb. *f*

53

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. II

Cr. III IV

Tmp.

Vn. I

Vn. II

Vl.

Vc.

Cb.

62

PWM-8821

Memo
Revis

Ob. I II
Cl. I in si b II
Fg. I II
Cr. I II III IV
Tr. I II
Tn. I II III
Tmp.
Vn. I II
Vl. I II
Vc.
Cb.

mf dim. mf dim. mf dim. mp mf dim. mp mf mf mf mf

80

Detailed description: This page of a musical score contains measures 80 through 84. The instrumentation includes woodwinds (Oboe, Clarinet in B-flat, Bassoon, Cor Anglais), brass (Trumpet, Trombone, Tuba), percussion (Timpani), and strings (Violin, Viola, Violoncello, Contrabass). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The woodwinds and strings play a melodic line that begins in measure 80 and continues through measure 84. The dynamics are marked as mezzo-forte (mf) and mezzo-piano (mp), with a decrescendo (dim.) indicated in several parts. The Cor Anglais part includes fingerings (I, III) and a breath mark (trumpet symbol). The strings play a rhythmic accompaniment of eighth notes. The timpani part has a single note in measure 81.

(C) Tempo I

Fl. I II *p*

Ob. I II *p* a2

Cl. I II *p*

Fg. I II *p*

p espress.

Cr. II III IV *p* *espress.* *p*

Tr. I *p*

Tmp. *pp* Fis in G

Tempo I

Vn. I *p pizz.* *arco*

Vn. II *p*

Vl. *p espress.* 0

Vc. *p*

Cb. *pizz.* *p*

87 *p* *p*

Picc. *p*

Fl. I II *a 2 p*

Ob. I II *p*

Cl. I II

Fg. I II *p*

Cr. I IV

Tr. I *p*

Vn. I *pizz. arco*

Vn. II *pizz.*

VI. *pizz. arco espress.*

Vc. *pizz.*

Cb. *p*

95

(D)

Musical score for orchestral section D, measures 103-109. The score includes parts for Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I, II, III, and IV, Trompano, Violin I and II, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various dynamics such as *mp*, *cresc.*, *pp*, *mf*, and *pizz.*, along with performance instructions like *arco* and *a 2*. The Piccolo part starts with a *mp* dynamic and includes a *a 2* instruction. The Flute and Oboe parts also begin with *mp* and include *cresc.* markings. The Clarinet and Bassoon parts are marked *mp* and *cresc.*. The Bassoon I and II parts are marked *mp* and *cresc.*. The Cor I and II parts are marked *mp* and *cresc.*, with Cor II also marked *mf*. The Trompano part is marked *pp*. The Violin I and II parts are marked *mp* and include *pizz.* and *cresc.* markings. The Viola part is marked *mp* and includes *arco*, *pizz.*, and *cresc.* markings. The Violoncello part is marked *mp* and includes *arco*, *pizz.*, and *cresc.* markings. The Contrabasso part is marked *mp*.

103 *mp*

92/for D

12 after D

Picc. *f* *ff* *mp cresc.*

Fl. I, II *f* *ff* *mp cresc.*

Ob. I, II *f* *ff* *mp cresc.*

Cl. I, II *f* *ff* *mp cresc.*

Fg. I, II *f* *ff* *f* *mp cresc.* a 2

Cr. I, II, III, IV *f* *f* *ff* *mp cresc.* *mf cresc.*

Tmp. *mf*

Vn. I *f mp subito* arco *cresc.*

Vn. II *f mp subito* arco *cresc.*

Vl. *f mp subito* arco *cresc.*

Vc. *f mp subito* arco *cresc.*

Cb. 111 *f mp subito* *cresc.*

Picc. *f* *mf* *cresc.* *a2* *a2*

Fl. I/II *f* *mf* *cresc.* *a2* *a2*

Ob. I/II *f* *mf* *subito* *cresc.* *a2*

Cl. I/II *f* *mf* *subito* *cresc.* *a2*

Fg. I/II *f* *mf* *subito* *cresc.*

Cr. I/II/III/IV *f* *mf* *cresc.*

Tr. I/II *sf* *sf* *sf*

Tn. I/II/III *sf* *sf* *sf*

Tmp. *f*

Vn. I *f* *mf* *subito* *cresc.*

Vn. II *f* *mf* *subito* *cresc.*

Vl. *f* *mf* *subito* *cresc.* *div.* *unis.*

Vc. *f* *mf* *subito* *cresc.*

Cb. *f* *cresc.*

119

E

Picc. *f*
 Fl. I, II *f* a2
 Ob. I, II *f*
 Cl. I, II *f*
 Fg. I, II *f*
 Cr. I, II, III, IV *f*
 Tr. I, II *f marcato*
 Tn. I, II, III *f*
 e Tb. *f*
 Tmp. *f*
 Vn. I, II *f* div.
 Vl. *f* div. unis. div.
 Vc. *f*
 Cb. *f*

127

(F)

Picc. *cresc.* *ff*
 Fl. I *cresc.* *ff*
 Fl. II *cresc.* *ff*
 Ob. I *cresc.* *ff* *mf subito*
 Ob. II *cresc.* *ff* *mf subito*
 Cl. I *cresc.* *ff* *mf subito*
 Cl. II *cresc.* *ff* *mf subito*
 Fg. I *cresc.* *ff* *mf subito*
 Fg. II *cresc.* *ff* *mf subito*
 Cr. I *cresc.* *ff* *mf subito*
 Cr. II *cresc.* *ff* *mf subito*
 Cr. III *cresc.* *ff*
 Tr. I *cresc.* *ff*
 Tr. II *cresc.* *ff*
 Tn. I *cresc.* *ff*
 Tn. II *cresc.* *ff*
 Tn. III *cresc.* *ff*
 e Tb. *cresc.* *ff*
 Tmp. *f* *p* *ff* **G in Fis**
 Vn. I *cresc.* *ff* *mf subito*
 Vn. II *cresc.* *ff* *mf subito* *unis.*
 Vl. *cresc.* *ff* *mf*
 Vc. *cresc.* *ff* *mf subito*
 Cb. *cresc.* *ff* *mf subito*

FL

Fl. I II *p* *a 2*

Ob. I *molto dim.* *pp*

Cl. I II *molto dim.* *pp* *mutano in la*

Fg. I II *molto dim.* *p* *pp*

Cr. I *Solo* *pp*

Cr. III

Tmp. *pp*

Vn. I *molto dim.* *pp*

Vn. II *pp*

VI. *unis.* *pp*

Vc. *molto dim.* *pp*

142

(G)

Musical score for measures 151-155. The score includes parts for Flute I (Fl. I), Oboe I (Ob. I), Bassoon I (Fg. I), Clarinet I (Cr. I), Clarinet III/IV (Cr. III/IV), Trombone (Tmp.), Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), and Violoncello (Vc.).

Measure 151: Flute I has a melodic line with a *ff* dynamic. Oboe I and Bassoon I are silent. Clarinet I and III/IV have sustained notes. Trombone has a *pp* dynamic. Violin I and II have sustained notes. Viola and Violoncello have sustained notes.

Measure 152: Flute I continues its melodic line. Oboe I and Bassoon I remain silent. Clarinet I and III/IV have sustained notes. Trombone has a *pp* dynamic. Violin I and II have sustained notes. Viola and Violoncello have sustained notes.

Measure 153: Flute I has a melodic line with a *p* dynamic. Oboe I and Bassoon I have chords with a *p* dynamic. Clarinet I and III/IV have sustained notes. Trombone has a *pp* dynamic. Violin I and II have sustained notes. Viola and Violoncello have sustained notes.

Measure 154: Flute I has a melodic line with a *p* dynamic. Oboe I and Bassoon I have chords with a *p* dynamic. Clarinet I and III/IV have sustained notes. Trombone has a *pp* dynamic. Violin I and II have sustained notes. Viola and Violoncello have sustained notes.

Measure 155: Flute I has a melodic line with a *p* dynamic. Oboe I and Bassoon I have chords with a *p* dynamic. Clarinet I and III/IV have sustained notes. Trombone has a *pp* dynamic. Violin I and II have sustained notes. Viola and Violoncello have sustained notes.

151

Picc.
 Fl. I II
 Ob. I II
 Cl. I in la II
 Fg. I II
 Cr. I II III IV
 Tr.
 Tmp.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

Dynamics: *p*, *pp*, *cresc.*, *mf*, *mp*
 Performance markings: *I*, *II*, *IV*, *arco*

Picc. *f*

Fl. I II *p* *f*

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

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

Fg. I II *p cresc.* *f*

Cr. I II *p cresc.* *mf* *f*

Cr. III IV *p cresc.* *f*

Tr. I II *f*

Vn. I *p cresc.* *f*

Vn. II *p cresc.* *f*

VI. *f*

Vc. *f*

Cb. *f*

(H)

Picc. *mp*

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp* *espress.* II

Fg. I II *a 2.* *mp* *espress.*

Cr. II *mp* IV *mp*

Tr. *mp* *leggiere* *mp*

Tmp. *p*

Vn. I *p* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

GITARE
FURIBO

J

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I

Cr. I II

III IV

Tr. I II

Tn. I II

e Tb. III

Tmp.

Vn. I

Vn. II

Vi.

Vc.

Cb.

mp cresc.

mf cresc.

f

cresc.

(a2) t

ben marcato

Com

div.

unis.

arco

ben marcato

arco

186

f

Fl. I II *dim.* *mf*

Ob. I II *dim.* *mf*

Cl. I II *dim.* *dim.* *mf marcato* II *dim.*

Fg. I II *mf* *dim.*

Cr. I II *dim.* *mf* II

III IV *dim.* *dim.* *mf* IV *mf* II *mf*

Tr. I II *mf* *mf*

Tn. I II *mf*

e Tb. III *dim.*

Tmp. *dim.* *mf* *dim.*

Vn. I *dim.* *mf* *div.* *tr.* *unis.* *dim.*

Vn. II *dim.* *mf* *tr.* *dim.*

VI. *dim.* *mf marcato* *dim.*

Vc. *dim.* *mf* *dim.*

Cb. *dim.* *mf* *dim.*

195 *dim.* *mf* *dim.*

(K)

Fl. I
Cl. I
Cl. II
Fg. I
Fg. II
Cr. I
Cr. III
Tmp.
Vn. I
Vn. II
Vi.
Vc.
Cb.

cl *I Solo* *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
pp
p *p* *p* *pizz.* *p*
p *p* *p* *p*

204

Fl. I II
Cl. I II
Fg. I

a 2
p

Cr. I III
Tr. I II

p

Vn. I II
VI.

213

div.
pp

Picc. *p* *pp* *ff*

Fl. I II *p* *pp* *ff*

Ob. I II *ff*

Cl. I II *ff* mutano in sib

Fg. I II *ff*

Cr. I II *ff*

Cr. III IV *ff*

Tr. I II *ff*

Tn. I II *ff*

Tn. III e Tb. *ff*

Tmp. *pp cresc.* *ff* *ff* in B, Es

Vn. I *ff* unis.

Vn. II *ff*

VI. *ff*

Vc. *ff* arco

Cb. *ff*

220

Molto meno mosso. (Moderato assai)

Flute I (Flg. I) and Cello (Cr.) parts. The Flute I part begins with a *p* dynamic and ends with *mp*. The Cello part is mostly silent, with *mp* dynamics indicated at the end of the system. The Flute II (Flg. II) part is also mostly silent.

Molto meno mosso. (Moderato assai)

sempre sul G

Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), Cello (Vc.), and Double Bass (Cb.) parts. All parts start with a *p* dynamic and end with *mp*. The Viola part includes the instruction "div" (divisi). The Double Bass part starts with the number "231" below the staff.

Ob. I Solo *p*

Cl. II *dim.* *p*

I *p*

Fg. II *p*

Cr. I II *p*

III IV *p*

Vn. I *dim.* *p* div.

Vn. II *dim.* *p* sul G *espress.* *espress.*

VI *div.* *dim.* *p* unis.

Vc. *unis.* *p*

Cb. *p*

240

R *Soli a 2* *L*

Fl. I II
Ob. I
Cl. I
Cl. II
Fg. II
Cr. I
Cr. II
Cr. III
Vn. I
Vn. II
Vi.
Vc.
Cb.

p
p
p
p
I Solo
p
I
II
p espress.
p espress.

249

(a2)

Fl. I II *mp cresc.*

Ob. I II *mp cresc.* *mp*

Cl. I II *mp cresc.*

Fg. I II *p* *mp cresc.*

Cr. II III IV *mp* *mp cresc.* *mp*

Tr. I *mp*

Tmp. *p*

Vn. I *mp cresc.* sul G

Vn. II *mp cresc.*

Vi. *mp cresc.*

Vc. *mp cresc.*

258



poco rit.

a tempo

Fl. I, II (a2) *mf cresc.* *f*

Ob. I, II *mf cresc.* *f*

Cl. I, II *mf* *f*

Fg. I, II *mf cresc.* *mf* *f ben marcato*

Cr. I, II, III, IV *f ben marcato*

Tr. I, II *p* *f*

Tn. I, II *p* *f*

e Tb. III *f*

Tmp. *pp* *f*

Vn. I *poco rit.* *a tempo*

Vn. II *div.* *f*

Vi. *f*

Vc. *f*

Cb. *f*

Picc. *f*

Fl. I II *a 2*

Ob. I II *dim.*

Cl. I II *dim.*

Fg. I II *dim.*

Cr. I II *dim.*

Cr. III IV

Tr. I II *f dim. I*

Tn. I II *f dim.*

eTb. III *dim.*

Tmp. *f* in Fis, H

Vn. I *dim.*

Vn. II *dim.*

Vl. *dim.*

Vc. *dim.*

Cb. *dim.*

285

(N)

Fl. I II *mf* *mp dim.* a 2

Ob. I II *mf* *mp*

Cl. I II *mf* *mp* II

Fg. I II *mf* *mp*

Cr. I II III IV *mp* *mf dim.* *mp*

Tr. I II *mp* *p*

Tn. I II *mp*

e Tb. III *mp*

Vn. I *mf poco a poco dim. unis.* *div.*

Vn. II *mf poco a poco dim.*

VI. *mf* *mp* sul C

Vc. *mf* *poco a poco dim.*

Cb. *mf* *poco a poco dim.*

294

Fl. I II *p*

Cl. II *p*

Fg. I II *p*

Cr. II *p*

Cr. IV *p*

Tr. I II *p*

Tn. I *p*

Tmp. *pp*

Vn. I *p*

Vn. II *p*

VI. *p*

Vc. *p*

Cb. *p*

303 *p*

pp

pp *div.*

pp

pp *espress.*

pp *div.*

pp

pp

pp

muta in la

Cl. II
Fg. I
Fg. II
Cr. II
Cr. IV
Tr. II
Tn. I
Tmp.

VI
Vc.
Cb.

312

O poco a poco accelerando al

Ob. I
mp cresc.

Cl. I
in la II
mf cresc.

Fg. I
mp cresc.

II
mp *cresc.*

Cr. II
mp *cresc.*

III
mp cresc.

IV
mp *cresc.*

Tmp.
mp cresc.

poco a poco accelerando al

Vn. I
mp cresc.

Vn. II
mp cresc.

VI.
unis.
mp cresc.

Vc.
mp *cresc.*

Cb.
unis.
321 *mp* *cresc.*

Tempo I (Vivace)

Musical score for woodwinds and strings, measures 324-329. The score includes parts for Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cl. I, II), Bassoon I and II (Fg. I, II), Cor Anglais I, II, III, IV (Cr. I, II, III, IV), Trumpet I and II (Tr. I, II), Trombone I and II (Tn. I, II), Euphonium and Tuba (e Tb.), and Timpani (Tmp.). The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *ff*, *mp*, and *p*. Performance markings include accents, slurs, and hairpins. A dashed line above the staff indicates a section boundary.

Tempo I (Vivace)

Musical score for strings, measures 324-329. The score includes parts for Violin I and II (Vn. I, II), Viola (Vl.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *ff*, *mp*, and *dim.*. Performance markings include accents, slurs, and hairpins. A dashed line above the staff indicates a section boundary.

(P) Soli

Fl. I II *p* *p* *p cresc.* a 2

Ob. I *p cresc.*

Cl. I II *p* *p* *cresc.*

Fg. I *p* *p* *p*

Cr. I II *p* *p*

Cr. III IV

Tmp. *pp* *pp*

Vn. I *p* *p* *pizz.*

Vn. II *div.* *p* *p* *p* *pizz.*

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

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

337

Picc. *mp* *mf* *p*

Fl. I II (a 2) *mf* *p cresc.*

Ob. I II I *mf* *p cresc.*

Cl. I II a 2 *mf* *p cresc.*

Fg. I *mf*

Cr. I *mf*

Cr. III

Vn. I *cresc.* *mf* *div. arco* *unis.* *pizz.* *p cresc.*

Vn. II *cresc.* *arco* *mf* *pizz.* *p cresc.*

VI. *cresc.* *arco* *mf* *pizz.* *p cresc.*

Vc. *cresc.* *arco* *mf* *pizz.* *p cresc.*

Cb. *mf*



Picc. *cresc.*
 Fl. I, II
 Ob. I, II
 Cl. I, II *mp*
 Fg. I, II *mp*
 Cr. I, III, IV
 Tr. I, II *mp leggiero*
 Tmp. *p*
 Vn. I *div. arco*
 Vn. II *arco*
 Vl. *arco*
 Vc. *arco*
 Cb. *f*
mp
mp
mp
mp espress.
pizz.
mp

355

This musical score page features the following instruments and parts:

- Flutes (Fl. I & II):** Flute I has a melodic line starting with *mp* and ending with *mf cresc.*. Flute II has a sustained line starting with *mp* and ending with *mf cresc.*
- Oboe (Ob. II):** Plays a rhythmic accompaniment of eighth notes, starting with *mp* and ending with *mf cresc.*
- Clarinet (Cl. II):** Plays a melodic line starting with *mp* and ending with *mf cresc.*
- Bassoon (Fg. I & II):** Bassoon I has a melodic line starting with *mp* and ending with *mf*. Bassoon II is mostly silent.
- Cor Anglais (Cr. I):** Plays a melodic line starting with *mp*.
- Trumpets (Tr. I & II):** Trumpet II has a rhythmic accompaniment starting with *mp*.
- Violins (Vn. I & II):** Violin I has a melodic line starting with *mp cresc.* and a *(div.)* section. Violin II has a melodic line starting with *cresc.*
- Viola (Vl.):** Plays a melodic line starting with *cresc.*
- Violoncello (Vc.):** Plays a melodic line starting with *cresc.*
- Double Bass (Cb.):** Plays a melodic line starting with *cresc.* and ends with *arco* and *mf*.

363

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. I *mf* *f* *mp*

Cl. I *mf* *f* *dim.* *p*

Fg. I *mf* *f* *dim.* *p*

Cr. I *f*

Cr. II *f*

Cr. III *f*

Cr. IV *f*

Tmp. *f*

Vn. I *f* *dim.* *unis.*

Vn. II *f* *dim.*

VI. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

372 *f* *dim.*

(S)

Picc. *p*

Fl. I II *p*

Ob. I II *p*

Cl. I II *p*

Fg. I *p espress.*

Fg. II *p*

Cr. I *p*

Cr. IV *p*

Tmp. *pp*

Vn. I *div.*

Vn. II *p sul G*
p espress.

Vi. *p*

Vc. *p*

Cb. *p pizz.*

381 *p* *p*

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

Ob. I II *p*

Cl. I II *mp* *p*

Fg. I II *p*

Cr. IV

Vn. I *p* *div.* *p*

Vn. II *p*

Vi. *p* *p*

Vc. *p*

Cb. *p*

389 *p*

(T)

(a 2)

Fl. I
Fl. II
Ob. I
Cl. I
Cl. II
Fg. I
Fg. II

Vn. I
Vn. II
Vi.
Vc.
Cb.
397

unis.
p
p
p
p
arco
p
pp
pp
pp

Fl. I
Fg. I
Timp.
Vc.
Cb.
406

Solo
pp
pp
pp
pp
pp
pp
pp
pp
pp

in tempo

U

poco a poco slentando

Fl. I
Cl. I/II
Fg. I/II
Tmp.
Vc.
Cb.

415

pp
più pp
perdendosi
poco a poco più pp
poco a poco più pp

Fg. I/II
Tmp.
Vc.
Cb.

425

ppp
ppp
ppp
ppp div.
ppp

Tmp.
Vc.
Cb.

435

ppp
ppp
attacca

IV

Allegro maestoso

Oboe I
Clarinetto I
Fagotti I II
Corni I II III IV
Tromboni I II
Tuba
Timpani
Violoncelli
Contrabassi

mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf Solo poco a poco cresc.
mf Solo poco a poco cresc.
mf Solo poco a poco cresc.
mf Solo poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.

in H, E

This musical score page, numbered 175, contains the following parts and markings:

- Fl. I, II:** Flute parts, with a second ending marked "a 2" and a dynamic marking of *f cresc.*
- Ob. I, II:** Oboe parts, with a dynamic marking of *mf cresc.*
- Cl. I, II:** Clarinet parts, with a dynamic marking of *mf cresc.*
- Fg. I, II:** Bassoon parts, with a dynamic marking of *mf cresc.*
- Cr. I, II, III, IV:** Cor parts, with a dynamic marking of *mf cresc.*
- Tr. I, II:** Trumpet parts, with a dynamic marking of *mf cresc.*
- Tn. I, III:** Trombone parts, with a dynamic marking of *f cresc.*
- e Tb.:** Euphonium part, with a dynamic marking of *mf cresc.*
- Vn. I, II:** Violin parts, with a dynamic marking of *mf cresc.*
- Vi.:** Viola part, with a dynamic marking of *mf cresc.*
- Vc.:** Violoncello part, with a dynamic marking of *mf cresc.*
- Cb.:** Contrabass part, with a dynamic marking of *mf cresc.*

Additional markings include *v* (accents) and *vd* (vibrato) in the bassoon and euphonium parts.

Allegro ben moderato

Picc. *ff*

Fl. I II *ff* *mf* *a 2*

Ob. I II *ff* *mf* *3*

Cl. I II *ff* *mf* *a 2* *3*

Fg. I II *ff* *mf* *a 2* *3*

Cr. I II *ff* *sf*

Cr. III IV *ff* *sf*

Tr. I II *ff* *sf*

Tn. I II *ff*

e Tb. III *ff*

Tmp. *ff* *sf*

Allegro ben moderato

Vn. I *ff* *mf* *3*

Vn. II *ff* *mf* *3*

VI. *ff* *mf* *3*

Vc. *ff* *mf* *3*

Cb. *ff* *mf* *3*

10

Fl. II
Ob. II
Cl. II
Fg. II
Cr. I II
Cr. III IV
Tr. I II
Tn. I II
e Tb. III

This section of the score covers the woodwind and string parts. The woodwinds include Flute II, Oboe II, Clarinet II, Bassoon II, Cor Anglais I and II, Cor Anglais III and IV, Trumpet I and II, Trombone I and II, and Euphonium III. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds have various melodic and harmonic lines, with some instruments playing sustained notes. The strings are mostly in the background, providing harmonic support.

Vn. I
Vn. II
VI.
Vc.
Cb.

This section of the score covers the string parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic and harmonic accompaniment, with some instruments having melodic lines. The music is written in the same key and time signature as the woodwinds. The strings are marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

(A)

Fl. I II
Ob. I II
Cl. I II
Fg. I II
Cr. I II III IV
Vn. I II
Vl.
Vc.
Cb.

16

div.

The musical score is written for a full orchestra. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The brass section includes Trumpets I and II, Trombones I, II, III, and IV, and a Cymbal. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments play a melodic line. The score is divided into four measures. The first measure shows the woodwinds and strings entering. The second measure continues the accompaniment. The third measure shows the brass instruments entering with a melodic line. The fourth measure shows the woodwinds and strings playing a final chord. The score is marked with a circled 'A' at the top right. The page number '16' is at the bottom left. The publisher's code 'PWM-8821' is at the bottom left.

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

20

f *sf* *unis.*

Picc.
 Fl. I II (a 2)
 Ob. I II
 Cl. I II
 Fg. I II a 2
 Cr. I II III IV marc.*
 Tr. I II I
 Tmp.
 Vn. I
 Vn. II
 Vl. marc.
 Vc.
 Cb.

The score is for a full orchestra. The woodwind section includes Piccolo, Flutes I and II (with a second flute marked 'a 2'), Oboes I and II, Clarinets I and II, Bassoons I and II (with a second bassoon marked 'a 2'), and Cor Anglais I, II, III, and IV. The brass section includes Trumpets I and II, Trombones I and II, and Timpani. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The Cor Anglais parts are marked with 'marc.*' starting in the third measure. The Violin II part is marked with 'marc.' starting in the third measure. The page number '24' is written below the Double Bass staff.

24

* marc. soltanto Cr. I e III

(B)

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II III eTb.

Tmp.

Vn. I II

VI.

Vc.

Cb.

28

sf

a 2

3

div.

div.

Fl. I ritenuto

mf espress. *dim.* *p*

Cl. I
 II *a 2*

poco marc.

Fg. I

mf \leftarrow \rightarrow

Cr. I

mf \leftarrow \rightarrow *p*

Tr. I
 II

Vc

Vn. II ritenuto unis.

div. *dim.* *p*

VI. *dim.*

esspress. div. *unis.*

Vc. *dim.*

Cb. *dim.*

a tempo

76

Fl. I

Ob. I *Solo*
p ma marcato

Vn. II *p* *div.*

VI. *pp* *p*

Vc. *pp* *p*

Cb. *pp*

40

(D)

Fl. I

Ob. I

Cl. II *p*

Fg. I *p ma marcato*

Cr. II *p*

Cr. III *p*

Tb. *p dolce*

Tmp. *pp*

Vn. I *p espress.*

Vn. II *unis.* *espress.*

VI. *p ma marcato*

Vc. *p ma marcato*

Cb. *p*

47

Picc. *p cresc.* *p cresc.* *p cresc.* *mp*

Fl. I II *p cresc.* *p cresc.* *p cresc.* *mp*

Ob. I II *p cresc.* *p cresc.* *p cresc.* *mp*

Cl. I II *p cresc.* *p cresc.* *p cresc.* *mp*

Fg. I II *p cresc.* *p cresc.* *p cresc.* *mp*

Cr. I II *p ma marc.* *p ma marc.* *p ma marc.* *mp*

Cr. III IV *Solo p cresc.* *p ma marc.* *p ma marc.* *mp*

Tr. I II *mp*

Tn. I II *I Solo p* *mp*

e Tb. III *p cresc.* *III* *mp*

Tmp. *pp poco cresc.* *mp*

Vn. I *cresc.* *mp*

Vn. II *cresc.* *mp*

VI. *cresc.* *marc.* *mp*

Vc. *cresc.* *mp*

Cb. *cresc.* *mp*

(E)

I Solo

Fl. I II
Ob. I II
Cl. I II
Fg. I II

Cr. I
III
IV

Tmp.

Vn. I
Vn. II
VI.
Vc.
Cb.

64

Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Cr. I
Cr. III
Vn. I
Vn. II
VI.
Vc.
Cb.

cresc.
p cresc.
cresc.
p cresc.
p cresc.
p cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
div.
cresc.

68

This musical score page, numbered 188, features a woodwind section (Flute I, Oboe I and II, Clarinet I and II, Bassoon I) and a brass section (Trumpet I and III, Trombone I). The woodwinds and bassoon play melodic lines with various dynamics including *cresc.* and *p cresc.*. The brass section provides harmonic support with sustained notes and some melodic fragments. The string section (Violin I and II, Viola, Violoncello, Contrabasso) is partially visible at the bottom of the page, with the Violin I part showing a rhythmic pattern. The page number 68 is located at the bottom left of the score area.

Picc.
 Fl. I II (I)
 Ob. I II a 2
 Cl. I II a 2
 Fg. I II
 mp cresc.
 mf
 Cr. I II
 III IV
 mp cresc.
 mf
 Tr. I II
 mp cresc.
 mf a 2
 Tn. I II
 mf
 eTb. III
 mf
 Tmp.
 mf
 Vn. I
 mf
 Vn. II
 mf
 Vl. unis. div.
 mf unis.
 Vc.
 mf
 Cb.
 mf

Picc. *mf*

Fl. I II *mf*

Ob. I II *mp* *mf*

Cl. I II *mp*

Cr. I II *mp* *mf*

III IV *mp* *mf*

Tr. I II (a 2) *mp cresc.*

Tn. I II *mp cresc.*

e Tb. III *mp* *mf cresc.*

Tmp. *p*

Vn. I *mp cresc.*

Vn. II *mp cresc.*

VI. *mp cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*

74

F

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr.
I
II
III
IV

Tr. I
II

Tn.
I
II
III
e Tb.

Tmp.

Vn. I
II

VI.

Vc.

Cb.

77

(G)

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr.
I
II
III
IV

Tr.
I
II

Tn.
I
II
III

e Tb.

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

80

PWM-8821

Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II

Cr. I II
 III IV

*Meno
 Choral*

in G, C

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

Meno mosso

The musical score consists of six staves. The top staff is for Fg. II (Bassoon II) in bass clef, with a *pp* dynamic marking at the end. The second staff is for Cr. (Cornet) in treble clef, with a *pp* dynamic marking. The third staff is for Tr. II (Trumpet II) in treble clef, with a *pp* dynamic marking and an *a2* marking above the staff. The fourth and fifth staves are for Tn. (Tenor) and e Tb. (Euphonium/Tuba) in bass clef, both with a *pp* dynamic marking. The bottom staff is for Cb. (Cello) in bass clef, with a *pp* dynamic marking and the number 89 below the staff. A large handwritten mark is visible on the left side of the page, overlapping the lower staves.

(H)

Picc. *pp* *ff* *pp*

Fl. I II *pp* *ff* *pp*

Ob. I II *pp* *ff* *pp*

Cl. I II *pp* *ff* *pp*

Fg. I II *pp* *ff* *pp*

Cr. I II *pp* *ff* *pp*

Cr. III IV *pp* *pp* *pp*

Tr. I II *pp* *ff* *pp*

Tn. I II *pp* *ff* *pp*

e Tb. III *pp* *ff* *pp*

Tmp. *pp* *ff* *pp*

Vn. I *pp* *ff* *pp*

Vn. II *pp* *ff* *pp*

VI. *pp* *ff* *pp*

Vc. *pp* *ff* *pp*

Cb. *pp* *ff* *pp*

97

J

Musical score for section J, featuring various instruments. The score includes dynamics such as *pp*, *ff*, *pp*, and *sempre pp*. The instruments listed are Picc., Fl. I/II, Ob. I/II, Cl. II, Fg. I/II, Cr. I/II/III/IV, Tr. I/II, Tn. I/II, e Tb. III, Tmp., Vn. I/II, Vl., Vc., and Cb. The score is marked with a circled 'J' at the top.

Fl. I
Ob. I
Cl. I II

Tr. I II
Tn. I II
eTb. III

Vn. I
Vn. II
Vi.
Vc.
Cb.

111



allargando

a tempo

Picc. *f*

Fl. I II (I) *cresc.* *mf* *f*

Ob. I II (I) *cresc.* *mf* *f*

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

Fg. I II *pp cresc.* *f* *p subito, molto cresc.* *p molto cresc.* *a 2* *mf*

Cr. I II *pp cresc.* *mf* *f* *p subito, molto cresc.* *mf*

Cr. III IV *mf* *f* *p subito, molto cresc.* *mf*

Tr. I II (I) *cresc.* *mf* *f* *mp cresc.* *mf*

Tn. I II *cresc.* *f*

e Tb. III *f*

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

allargando

a tempo

Vn. I *cresc.* *f* *p sub., molto cresc.*

Vn. II *cresc.* *f* *p sub., molto cresc.*

Vi. *cresc.* *f* *unis.*

Vc. *cresc.* *f* *unis. p subito, molto cresc.*

Cb. *cresc.* *f* *p subito, molto cresc.*

117 *cresc.* *f* *p subito, molto cresc.*

Picc. *f* *ff*

Fl. I II *f* *ff*

Ob. I II *f* *ff*

Cl. I II *f* *ff*

Fg. I II *ff*

Cr. I II *f* *ff*

III IV

Tr. I II *f* *cresc.* *ff*

Tn. I II *f* *cresc.* *ff*

e Tb. III

Tmp. *f* *ff*

Vn. I *f* *ff*

Vn. II *f* *ff*

VI. *f* *ff*

Vc. *ff*

Cb. *ff*

(L)

L'istesso tempo

Picc. *sf*

Fl. I II *sf* *Al* I Solo *pp*

Ob. I II *sf*

Cl. I II *sf* *al* I Solo *pp*

Fg. I II *sf*

Cr. I II *sf*

Cr. III IV *sf*

Tr. I II *sf*

Tn. I II *sf*

e Tb. III *sf*

Tmp. *ff* in A, E

L'istesso tempo

Vn. I *sf*

Vn. II *sf*

VI. *sf* *pp subito*

Vc. *sf* *pp*

Cb. *sf* *pp*

125

Fl. I

Cl. I

VI.

Vc.

Cb.

128

poco cresc.

Fl. I

Cl. I

Tr. I
II

Tn.
III
e Tb.

mp

Vn. I

Vn. II

VI.

Vc.

Cb.

131

mp

(M)

Fl. I Solo *p*

Ob. I Solo *p*

Tr. I II *p*

Tn. I II *p*

e Tb. III *p*

Vn. I *p*

Vn. II 134 *p*

Fl. I *p*

Ob. II *p*

Cl. II *p*

Fg. I Solo *p*

Vn. II 137 *p*

(N)

Fl. I *p*

Ob. I *cresc.* *mp*

Ob. II

Cl. I *mp*

Cl. II *mp*

Fg. I *p cresc.* *mp* *mp*

Fg. II *mp*

Cr. II *mp*

Cr. III/IV

Tmp. *p*

Vn. I *mp espress.*

Vn. II *mp espress.*

VI. *pizz.* *p* *arco* *mp*

Vc. *pizz.* *p* *arco* *mp*

Cb. *mp*

141

Fl. I II *a 2* *I* *espress.*

Ob. I *espress.*
II *mp* *espress.*

Cl. I *I* *espress.*
II

Fg. I
II

Cr. I II
III IV

Tr. I II *mp* *mp*

Tmp. *p*

Vn. I *mf poco*
II *mf poco*

VI. *mp*

Vc.
Cb.

144



Fl. I II *mf* poco a poco cresc. *a 2*

Ob. I II *mf* poco a poco cresc. *3*

Cl. I II *mf* poco a poco cresc. *a 2* *3*

Fg. I II *mf* poco a poco cresc.

Cr. I II *mf* poco a poco cresc. *cor*

Cr. III IV *mf* poco a poco cresc.

Tmp. *mp* *mp*

Vn. I *a poco cresc.*

Vn. II *a poco cresc.*

Vl. *mf* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Cb. *mf* poco a poco cresc.

147 *mf* poco a poco cresc.

Picc. (a2) *mf cresc.*

Fl. I II

Ob. I II

Cl. I II (a2)

Fg. I II

Cr. I II III IV

Tn. III *mf cresc.*

Tmp. *mf*

Vn. I

Vn. II

VI.

Vc.

Cb.

150

Detailed description: This page of a musical score contains 13 staves for various instruments. The Piccolo part starts with a dynamic marking of *mf cresc.* and includes a first alternative (a2). The Flute, Oboe, and Clarinet parts also feature first alternatives (a2). The Bassoon part includes a dynamic marking of *mf cresc.*. The Cor Anglais part is divided into four staves (I, II, III, IV). The Trumpet III part has a dynamic marking of *mf cresc.*. The Timpani part has a dynamic marking of *mf*. The Violin I and II parts have complex rhythmic patterns. The Viola, Violoncello, and Contrabass parts provide harmonic support. The page number 150 is located at the bottom left of the score.

Tempo I (Allegro ben moderato)

Picc.
 Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II
 Cr. I II III IV
 Tr. I II
 Tn. I II III
 e Tb.
 Tmp.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

153
 * *f* < *ff* soltanto Tb.

(a 2)

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr. I
II
III
IV

Tr. I
II

Tn. I
II
III
e Tb.

Vn. I
II

VI.

Vc.

Cb.

156

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Detailed description: This page of a musical score, numbered 208, contains measures 156 through 159. The score is for a full orchestra and includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I, II, III, and IV, Trumpet I and II, Trombone I, II, III, and Euphonium/Tuba, Violin I and II, Viola, Violoncello, and Contrabass. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first measure of the page is marked with a first ending bracket and '(a 2)'. The dynamic marking 'f' (forte) is present at the beginning of several parts. The score shows complex rhythmic patterns and melodic lines for the woodwinds and strings, with some instruments having rests in certain measures.

(P)

Fl. I II
Ob. I II
Cl. I II
Fg. I II
Cr. I II III IV

Flute I and II: Flute I has a melodic line starting with a quarter rest, followed by eighth and quarter notes. Flute II has a similar line. Oboe I and II: Oboe I has a melodic line with eighth and quarter notes. Oboe II has a similar line. Clarinet I and II: Clarinet I has a melodic line with eighth and quarter notes. Clarinet II has a similar line. Bassoon I and II: Bassoon I has a melodic line with eighth and quarter notes. Bassoon II has a similar line. Cor Anglais I and II: Cor Anglais I and II have a rhythmic accompaniment of eighth notes. Cor Anglais III and IV: Cor Anglais III and IV have a rhythmic accompaniment of eighth notes.

Vn. I
Vn. II
Vl.
Vc.
Cb.

Violin I: Violin I has a melodic line with eighth and quarter notes. Violin II: Violin II has a similar line. Viola: Viola has a rhythmic accompaniment of eighth notes. Violoncello: Violoncello has a rhythmic accompaniment of eighth notes. Contrabasso: Contrabasso has a rhythmic accompaniment of eighth notes.

160

Picc. *sf*

Fl. I II *sf*

Ob. I II *sf*

Cl. I II *sf*

Fg. I *sf* a 2

Cr. I II *sf*

III IV

Tr. I II *sf*

Tn. I II *sf*

III

Tmp. *f*

Vn. I *sf*

Vn. II *sf*

VI. *sf*

Vc. *sf*

Cb. *sf*

167

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cr.
I
II
III
IV

Tr. I

Vn. I

Vn. II

VI. *marc.*

Vc.

Cb.

170

Detailed description: This page of a musical score, numbered 212, contains staves for various instruments. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoon I and II. The brass section includes Cor Anglais I, II, III, and IV, and Trumpet I. The string section includes Violin I, Violin II, Viola (marked *marc.*), Violoncello, and Contrabass. The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support. The page number 170 is located at the bottom left of the score.

(R)

Picc.
 Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II
 Cr. I II III
 Tr. I II
 Tn. I II III
 e Tb.
 Tmp.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

Musical score for a symphony orchestra. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I, II, and III, and Trumpets I and II. The brass section includes Trombones I, II, and III, and Contrabass. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *sf* (sforzando), *dim.* (diminuendo), and *div.* (divisi). There are also markings for *a2* (second octave) and *f* (forte). The score is divided into three measures.

(S)

ritenuto

Ob. I *espress.* *dim.* *pp*

Ob. II

Cl. I *espress.* *dim.* Solo

Cl. II *espress.*

Fg. I *p*

Fg. II

Cr. I *mf marcato*

Cr. III



Vn. II *unis.* *dim.* *p* *ritenuto*

VI. *div.* *mf* *unis.* *dim.* *p* *div.*

Vc. *dim.*

Cb. *dim.*

179

a tempo

Fl. I II

Cl. I II

Fg. I II

Cr. II IV

a 2

pp

p

p

p

pp

p

ve

||

VI.

Vc.

Cb.

184

a tempo

p molto espress.

pp

pp

(T)

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tmp.

Vn. I II

VI.

Vc.

Cb.

a 2
p ma poco marc.

p ma poco marc.

p

p

pp

p espress.

p espress.

div.

p

p

191

Fl. I II
 Ob. I II
 Cl. I II
 Fg. I II
 Cr. I II III IV
 Tr. I II
 Tn. I II
 e Tb. III
 Tmp.
 Vn. I II
 Vl.
 Vc.
 Cb.

197

* ben marc. soltanto Fg. I, Cr. II e IV, Tn. I

Fl. I II *mp cresc.* *a 2* *mf*

Ob. I II *mp cresc.* *a 2* *mf*

Cl. I II *a 2* *mf*

Fg. I II *mf*

Cr. I II *mp* *mf*

III IV *mf*

Tr. I II *mp cresc.* *a 2* *mf*

Tn. I II *mf*

e Tb. III *mf*

Tmp. *mf*

Vn. I *mf*

Vn. II *mf*

VI. *unis.* *div.* *mf unis.*

Vc. *mf*

Cb. *mf*

215 *mp cresc.*

Fl. I II (a 2) *mf*

Ob. I II

Cl. I II *mf cresc.*

Fg. I II *mp cresc.*

Cr. I II III *mp cresc.*

Tr. I II *mp cresc.*

Tn. I II III *mp cresc.*

e Tbn. III *mp cresc.*

Tmp. *p*

Vn. I *mp cresc.*

Vn. II *mp cresc.*

VI. *mp*

Vc. *mp cresc.*

Cb. *mp* *mf cresc.*

218

strong. on

W

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II

e Tb. III

Tmp.

Vn. I II

Vi.

Vc.

Cb.

f *p sub.* *p* *Solo* *p Solo*

f *p* *IV* *(a2)* *f* *f* *p sub.* *p* *div. unis. div.*

221

Cl. II *mp* *p*

Fg. I *mp* *p*

Fg. II *mp* *p*

Cr. I *mf coperti*

Cr. II *mf coperti*

Tn. I Solo *mp* *p*

Tmp. *mp*

Vn. I *mp* *p*

Vl. *unis.* *mp* *p* sul C div.

Vc. *mp* *p*

Cb. *mp* *p*

224

Ob. I, II
Cl. I, II
Fg. I, II
Cr. I, II, III, IV
Tn. I
Tnp.
Vn. I, II
Vl.
Vc.
Cb.

p cresc.
mf
mf
mf
mf
mp
mf
mf
cresc.
div.
cresc.
cresc.
unis.
mf
mf
mf
mf
mf

227



Fl. I II *a 2*

Ob. I II *mf molto cresc.*

Cl. I II *molto cresc.*

Fg. I II *p* *mf molto cresc.*

Cr. I II *(coperti)* *f (coperti)* *Il aperto* *mf molto cresc.*

Tn. I *f* *p*

Tb. *Sola* *mf ma marc.*

Tmp. *mf*

Vn. I *p* *mf* *molto cresc.*

Vn. II *mf* *molto cresc.*

Vi. *p* *mf molto cresc.*

Vc. *p* *mf molto cresc.*

Cb. *p* *mf molto cresc.*

230

Aa

appassionato

Picc. *f* *ff*

Fl. I II (a 2) *ff*

Ob. I II (1) a 2 *ff*

Cl. I II a 2 *ff*

Fg. I II a 2 *ff*

Cr. I II *aperto* a 2 *marcatiss.* *ff*

Cr. III IV *aperto* *marc. molto cresc.* a 2 *marcatiss.* *ff*

Tr. I II *ff*

Tb. *ff*

Tmp. *f* *ff* A in H

Vn. I *ff* *appassionato*

Vn. II *ff*

Vl. *ben marc.* *ff*

Vc. *ff*

Cb. *ff*

poco meno mosso

Picc. *sf*

Fl. I II *sf* (a 2)

Ob. I II *sf* a 2

Cl. I II *sf* (a 2)

Fg. I II *sf* *f* II

Cr. I II *sf*

Cr. III IV *sf* IV

Tr. I II *sf* II

Tn. I II *sf* *f*

e Tb. III *sf* *f* Tb.

Tmp. *sf*

poco meno mosso

Vn. I *sf*

Vn. II *sf*

VI. *sf*

Vc. *sf* *f*

Cb. *sf* *f*

239

Ob. I

Cl. I

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II

Tb.

Vc.

Cb.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

242

poco a poco cresc.

poco a poco cresc.

ritenuto

Picc. *f*

Fl. I II

Ob. I II *a 2*

Cl. I II *a 2*

Fg. I II

Cr. I II *a 2*

Cr. III IV

Tr. I II II

Tn. I II *f cresc.* *f cresc.*

e Tb. III

ritenuto

Vn. I

Vn. II

Vl. I

Vc.

Cb.

Molto meno mosso, trionfante

Picc. *ff*

Fl. I II *ff* a 2

Ob. I II *ff*

Cl. I II *ff*

Fg. I II *ff*

Cr. I II *ff*

Cr. III IV *ff*

Tr. I II *ff*

Tn. I II *ff*

e Tb. III *ff*

Tmp. *ff*

Molto meno mosso, trionfante

Vn. I *ff* non div.

Vn. II *ff* non div.

Vl. *ff*

Vc. *ff*

Cb. *ff*

251

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II

eTb. III

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

ff

ff

255

PWM-8821

Detailed description: This is a page of a musical score for an orchestra, page 255. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo (Picc.), Flutes I and II (Fl. I II), Oboes I and II (Ob. I II), Clarinets I and II (Cl. I II), Bassoons I and II (Fg. I II), and Cor Anglais (Cr. I II III IV). The brass section includes Trumpets I and II (Tr. I II), Trombones I and II (Tn. I II), and Euphonium/Tuba (eTb. III). The percussion section includes Timpani (Tmp.). The string section includes Violins I and II (Vn. I II), Viola (VI.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure of the woodwinds and strings is marked with a forte dynamic (*ff*). The woodwinds play melodic lines with various articulations, while the strings provide harmonic support with sustained notes and some rhythmic patterns. The percussion part shows a timpani roll starting in the third measure.

poco a poco string. al - - - - -

Picc. *mf sub. cresc.*

Fl. I II *a 2 mf sub. cresc.*

Ob. II *I mf sub. cresc.*

Cl. II *I mf sub. cresc.*

Fg. I II *I mf sub. cresc.*

Cr. I II *mf cresc.*

Cr. III IV *mf cresc.*

Tr. I II *II a 2 mf cresc.*

Tn. I II *mf sub. cresc.*

e Tb. III

Tmp. *ff mf*

poco a poco string. al - - - - -

Vn. I

Vn. II

Vi.

Vc. *mf sub. cresc.*

Cb. *mf sub. cresc.*

Picc. *p*

Fl. I II *p*

Ob. I II *f cresc.**

Cl. I II *a 2 p* *f cresc.**

Fg. I II *f cresc.**

Cr. I II III IV *f*

Tr. I II *f cresc.*

Tn. I II *f cresc.*

Tb. III *Tb.* *f*

Tmp. *f*

Vn. I *f*

Vn. II *f*

VI. *f*

Vc. *f*

Cb. *f*

* *f cresc. soltanto* Ob. II, Cl. II, Fg. II

Allegro vivo

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cl. I, II), Bassoon I and II (Fg. I, II), Cor Anglais I, II, III, IV (Cr. I, II, III, IV), Trumpet I and II (Tr. I, II), Trombone I, II, III (Tn. I, II, III), and Timpani (Tmp.). The woodwinds and strings play a complex rhythmic pattern with many sixteenth notes. The Piccolo and Flutes have a melodic line with a trill. The Oboes, Clarinets, and Bassoons play a similar melodic line. The Bassoons and Trombones have a trill. The Timpani has a rhythmic pattern. The score is marked with *mf* and *ff* dynamics. There are also markings for *a 2* and *3*.

Allegro vivo

Musical score for strings. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vl.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a complex rhythmic pattern with many sixteenth notes. The Violins and Viola have a melodic line. The Violoncello and Contrabasso have a trill. The score is marked with *ff* dynamics. There are also markings for *1* and *3*.

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II

e Tb. III

Tmp.

Vn. I

Vn. II

Vi.

Vc.

Cb.

a 2

a 2

a 2

ff

268

PWM-8821

Detailed description: This page contains the musical score for measures 268, 269, and 270 of an orchestral work. The score is arranged in a standard orchestral layout with staves for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, Trombones I and II, Euphonium, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'ff' (fortissimo) and 'a 2' (second octave). The Piccolo part has a rest in measure 268. The Flute I and II parts have a 'a 2' marking in measure 268. The Bassoon I and II parts have a 'a 2' marking in measure 269. The Trumpet I and II parts have a 'a 2' marking in measure 270. The Timpani part has a 'ff' marking in measure 270. The Violin I and II parts have a 'ff' marking in measure 270. The Viola part has a 'ff' marking in measure 270. The Violoncello part has a 'ff' marking in measure 270. The Contrabass part has a 'ff' marking in measure 270.

Picc.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cr. I II III IV

Tr. I II

Tn. I II

eTb. III

Tmp.

Vn. I

Vn. II

VI.

Vc.

Cb.

271

Andante

p — *ff*

KOMENTARZ REWIZYJNY

Źródła

1. Autograf partytury, Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM), sygn. 7/K (dawnie sygn. 6995, R4C). Skrót — rkp. S. 1 i 2 pisane czarnym tuszem. S. 3 i dalsze pisane ołówkiem. Kreski taktowe, akolady, klucze i znaki przykluczowe w całym rękopisie pisane czarnym tuszem. Papier nutowy drukowany u B. u. H. nr 3. C — 16 pięciolinii.
2. Kopia partytury z autografu, Biblioteka WTM, sygn. 8/K dawne sygn. 6990, R41, pisana czarnym tuszem, z korektą M. Karłowicza. Skrót — kp. Na odwrocie wyklejki strony tytułowej u góry notatka ołówkiem nieznaną ręką: „Półrękopis: notatki i korekta M. Karłowicza”. Rękopis z defektami: brak s. 39, 40 (cz. I, 1. volta ekspozycji), po s. 240 ślad istnienia 7 końcowych stron, z których pozostały lewe górne narożniki.

UWAGI OGÓLNE

Autograf partytury wyraźny i czytelny. Paginacja podwójna: oryginalna, odrębna dla każdej części, oraz późniejsza, ciągła. Wewnątrz autografu nieliczne znaki literowe niebieskim lub czerwonym ołówkiem inną ręką. Stan rękopisu bardzo dobry. Kopia partytury bardzo wyraźna. Tytuł nagłówkowy na s. 2 pisany ręką W. Zahorowskiego: *Symfonia — op. 7 | Część pierwsza | Mieczysław Karłowicz*. Stan kopii (pomijając fakt brakujących kart) bardzo dobry.



W smyczkach uporządkowano określenia wykonawcze: *unis.* — *non div.* (zastępując je niekiedy kłamarą), *solo* — *tutti*.

W partii kłameców pozostawiono dwojaką notację: znaki chromatyczne przy kluczu i w niektórych odciśnięciach znaki okazjonalne przy nutach (jak Tr. i Cr.).

Część I


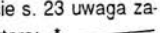
rkp. strona tytułowa — tytuł pisany brązowym atramentem ręką M. Karłowicza: *Symfonia | (Część pierwsza) | Mieczysław Karłowicz | Op. 7*. Obok tytułu ręką W. Zahorowskiego niebieskim ołówkiem w nawiasie: (*Odrodzenie*).

- t. 6: Vc. — dodano określenie *unisono*
- t. 13, rkp. i kp.: Cr. I — przy ósemce brak akcentu
- t. 20, rkp. i kp.: Cr. I — brak oznaczenia dynamicznego *mp*
- t. 22, kp.: Fl. I, II — nad ostatnią ósemką brak akcentu
- t. 24, kp.: Cl. I, II — nad ostatnią ósemką brak akcentu
- t. 46, kp.: brak znaku repetycji
- t. 56, rkp. i kp.: Cr. I — pod grupą ówiercniuty z ósemką brak akcentów i łuku legato
- t. 62, rkp. i kp.: na marginesie s. 19 rkp. ręką kompozytora uwaga: *nur II u. IV Horn. marc.*; przetłumaczono uwagę na język włoski obowiązujący w całej partyturze
- t. 79: Vn. II — dodano pod drugą ósemką akcent, analogicznie do Fl. II, Cl. I
- t. 123–130, kp.: brak kartek z tymi taktami
- t. 123, rkp.: Vl. — błędnie klucz tenorowy
- t. 131, kp.: brak oznaczenia 2. volta
- t. 137:Cb. — dodano określenie *arco*
- t. 147, rkp.: na s. 45 wpisana na marginesie ręką kompozytora uwaga: *Bratschen in 2 Systemen*
- t. 153:Tn. I — dodano akcent
- t. 167, kp.: Cb. — brak określenia *pizz.*
- t. 174, rkp. i kp.: Cr. II, IV — ręką kompozytora wpisane określenie: (*gestopft*)
- t. 176, rkp. i kp.: Cr. II, IV — ręką kompozytora wpisane określenie: (*offen*) (Cr. I, III grają cały czas otwarte)
- t. 206, rkp.: Tp. — pod dźwiękiem w drugiej części taktu brak oznaczenia dynamicznego *f*, kp.: Tp. — dopisano oznaczenie *f*

- t. 239, rkp.: na marginesie s. 76 ręką kompozytora uwagi:  *nur II Ob. i*
 *nur II Cl.*; dodano dla Fg. I

- t. 252:Vn. I, II — usunięto krzyżyk przy nucie *g*

Część II

- rkp. strona tytułowa — ręką kompozytora: *Symfonia | (Część druga) | Mieczysław Karłowicz | Op. 7*. Obok tytułu ręką W. Zahorowskiego: (*Odrodzenie*)
- t. 100, kp.: Vc. — pod dwiema ostatnimi ósemkami brak akcentów
- t. 108, rkp.: Cr. II, IV — przy określeniu: *poco a poco cresc.* — gwiazdka, na marginesie s. 21 uwaga zapisana ręką kompozytora: *nur II Horn i nur IV Horn*
- t. 120, rkp.: Vl. — przy znaku  gwiazdka, na marginesie s. 23 uwaga zapisana ręką kompozytora: *  *nur II-te*
- t. 174, rkp.: Cr. II, IV — przy określeniu *molto dim.* gwiazdka, na marginesie s. 34 uwaga zapisana ręką kompozytora: **molto dim. nur IV Horn u. II Horn*
- t. 203, 204, rkp.: kompozytor podaje zapis ostatniego akordu fłażoletów w smyczkach na 5 systemach, wskutek czego — z powodu braku odpowiedniej ilości systemów — niektóre fłażolety zapisane jako naturalne są niemożliwe do wykonania, na następnej stronie kompozytor podaje jako dodatek prawidłowy zapis akordu w smyczkach, na 14 systemach, z zastosowaniem fłażoletów sztucznych; wersję tę podajemy jako prawidłową i ostateczną.
- Na zakończenie części u dołu strony ręką M. Karłowicza: *Skończ. 25 XII 1901*

Część III

- rkp., kp. — brak osobnej strony tytułowej; nad pierwszymi taktami partytury w rkp. ręką kompozytora: *Symfonia* | (Część trzecia). Obok ręką W. Zahorowskiego: (Odrodzenie)
- t. 80, kp.: — Tr. I, II — brak oznaczenia dynamicznego
- t. 96: Cl. I — dodano tryl
- t. 98: Cl. I — dodano tryl
- t. 434, rkp. — u dołu strony wpisane *Attacca*; nieaktualne po dopisaniu przez kompozytora kolejnych 8 taktów kończących cz. III
- t. 435–442, rkp. — doklejona następna strona nr 51, inny papier, zapis nutowy czarnym tuszem; na niezapisanych pięcioliniach ręką M. Karłowicza czarnym tuszem na ukos: *Sehr geehrter Herr! | Ich bitte höflichst, diese acht Takte | am Schluss des Scherzo in der Partitur | und in den Stimmen hinzufügen zu wollen | M. Karłowicz | Warschau, d. 9 April 1902 | Jasna 12*
U dołu strony wpisane *Attacca*; zmiana została wprowadzona w kp.

Część IV

- rkp.: strona tytułowa — ręką kompozytora: *Symfonia* | (Część czwarta) | *Mieczysław Karłowicz* | *Op. 7*. Obok tytułu ręką W. Zahorowskiego: (Odrodzenie)
- t. 26, rkp.: na marginesie s. 9 ręką kompozytora uwaga: *I und III Hr marc.*
- t. 28: Fl. II, Ob. II — usunięto akcent pod pierwszą ósemką trioli
- t. 32: Vn. I, II, Vl., Vc. — dodano przy pierwszej szesnastce akcent
- t. 35: Fl. I — dodano określenie *espress.* analogicznie do partii VI.

- t. 89 — mimo dynamiki *pp* wskazane wydaje się dodatkowe określenie *maestoso* — jest to temat *Odrodzenia*
rkp. i kp.: Cb. — zbędne określenie *arco* usunięto
- t. 153, rkp.: na marginesie s. 38 uwaga ręką kompozytora: *f* \longleftarrow *ff* nur *Tuba*
- t. 165, kp.: Vn. II — brak łuku legato nad ostatnimi ósemkami
- t. 172: Fl. II, Ob. II, Cl. II — usunięto akcent pod pierwszą ósemką trioli
- t. 176: Vn. II, Vl., Vc. — dodano przy pierwszej szesnastce akcent
- t. 179: Ob. I, Cl. I, II — dodano analogicznie do ekspozycji oznaczenie *espress.*
- t. 201, rkp.: na marginesie s. 48 ręką kompozytora: *ben marc. nur I Fag., ben marc. nur II u. IV H, ben marc. nur I Tenorpos.*
- t. 260, rkp.: Cr. I — brak krzyżyka przy pierwszej ósemce trioli
- t. 262, rkp.: na marginesie s. 64 ręką kompozytora: *f cresc. nur für Ob. II, Cl. II, Fg. II; Tr. I, II i Tn. I, II* dodano *f cresc.*
- t. 265: Tr. I — dodano akcent nad drugą półnutą dla podkreślenia opóźnienia seksty na kwintę
- t. 275, rkp.: u dołu strony ręką kompozytora: *Skończ. czerwiec 1902 MK*

schwarzer Tusche geschrieben. Notenpapier gedruckt von Breitkopf & Härtel, Nr. 3C — 16 Systeme.

2. Abschrift der Partitur nach dem Autograph, Bibliothek der Warschauer Musikgesellschaft (WTM), Sign. 8/K (ehemals 6990, R41). Abkürzung: As. Mit schwarzer Tusche geschrieben, mit Korrekturen von Karłowicz. Auf der Rückseite des Vorsatzblattes der Titelseite steht oben ein Vermerk mit Bleistift von unbekannter Hand: *Pólrękopis: notatki i korekta M. Karłowicza* (Halbautograph: Anmerkungen und Korrekturen von M. Karłowicz). Mangelhafte Handschrift: es fehlen S. 39 und 40 (I. Satz, 1. Volta der Exposition), nach S. 240 eine Spur von sieben Schlußseiten, von denen nur die linken oberen Ecken übriggeblieben sind.

ALLGEMEINE BEMERKUNGEN

Das Autograph der Partitur ist deutlich und lesbar. Doppelte Paginierung: die ursprüngliche, gesondert für jeden Satz, und die spätere, fortlaufende Paginierung. Im Autograph einige Buchstabenzeichen mit blauem oder rotem Bleistift von unbekannter Hand. Die Handschrift ist in sehr gutem Zustand.

Die Abschrift der Partitur ist sehr deutlich. Die Überschrift auf S. 2 von der Hand W. Zahorowskis: *Symfonia — op. 7 | Część pierwsza* [Erster Satz] | *Mieczysław Karłowicz*. Die Abschrift (abgesehen von den fehlenden Blättern) ist in sehr gutem Zustand. In den Streichern wurden die Vortragsbezeichnungen vereinheitlicht: *unis.* — *non div.* (manchmal durch eine Klammer ersetzt), *solo* — *tutti*.

Im Klarinettenpart wurde zweierlei Notation beibehalten: die Vorzeichen am Schlüssel und — in einigen Abschnitten — Akzidenzen vor der Note (z.B. in Tr. und Cr.).

REVISIONSBERICHT

Quellen

1. Autograph der Partitur, Bibliothek der Warschauer Musikgesellschaft (WTM), Sign. 7/K (ehemals 6995, R40). Abkürzung: Hs. S. 1 u. 2 mit schwarzer Tusche, S. 3 u. weitere Seiten mit Bleistift geschrieben. Taktstriche, Akkoladen, Schlüssel und Vorzeichen in der ganzen Handschrift mit

SPIS ILUSTRACJI

VERZEICHNIS DER ABBILDUNGEN

LIST OF ILLUSTRATIONS

Mieczysław Karłowicz, Ika — 10 IV 1904

II

Autograf karty tytułowej i pierwszej strony partytury/
Autograph. Titelblatt und erste Seite der Partitur/
Autograph. Title page and the first page of the score.

BWTM 7/K poz. kat. 56

VIII, IX

Wojciech Weiss, Promienny zachód słońca /Der strahlende
Sonnenuntergang/ The Radiant Sunset, ok. 1899–1902, olej
na płótnie /Ölgemälde/ oil painting. 60,5 × 81,0 Muzeum Na-
rodowe, Poznań. Fot. J. Nowakowski

XXII

SPIS TREŚCI

INHALTSVERZEICHNIS

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