

# INSTRUMENTATION

Piccolo	Timpani
2 Flauti	Castagnetti
2 Oboi	Tamburino
Corno inglese	Tamburo
2 Clarinetti	Piatti
Clarinetto basso	Gran cassa
2 Fagotti	Tam-tam
Contrafagotto	Campana
*	*
3 Trombe	2 Arpe
4 Corni	*
3 Tromboni	Violini I
Tuba	Violini II
	Viole
	Violoncelli
	Contrabassi

I  
FOUR MOVEMENTS

Moderato  $\text{♩} = 104$

OP. 100

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti

Clarinetto basso

2 Fagotti

Contrafagotto

3 Trombe

4 Corni

3 Tromboni e Tuba

Timpani

Castagnetti

Tamburino

Tamburo

Piatti

Gran cassa

Campana

Arpa I

Arpa II

Violini I

Violini II

Viole

Violoncelli

Contrabassi



Picc. *f*  
 Fl. *f*  
 Ob. *f*  
 C.ingl. *f*  
 Cl. *f*  
 Cl. b. *f*  
 Fag. *f*  
 C-fag. *f*  
 Tr-be *mf*  
 Cor. *mf*  
 Tr-ni *mf*  
 Tuba *mf*  
 Timp *mf*  
 P-tti *mf*  
 Gr. c. *mf*  
 Arpa I *mf*  
 Arpa II *mf*  
 Archi *mf*

Musical score for a symphony orchestra, page 79, rehearsal mark I. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Trumpet, Trombone, Tuba, Timpani, Percussion, Gong, Arpa I, Arpa II, and Archi. The score is written in a key signature of one flat (Bb) and a common time signature (C). The Piccolo, Flute, Oboe, and Clarinet in G parts feature melodic lines with dynamic markings of *f* (forte). The Trombone, Trumpet, and Tuba parts feature harmonic support with dynamic markings of *mf* (mezzo-forte). The Percussion, Gong, and Archi parts provide rhythmic and harmonic accompaniment. The score is divided into four measures, with a rehearsal mark 'I' at the beginning.

1

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C. fag.

Tr-be

Cor.

Tr-ni e Tuba

P-ttl

Gr. c.

Arpa I

Arpa II

Archi

*f*

*mf*

*ff*

*ff* *a2*

*mf*

*ff*

*ff*

*ff*

*ff* *non arpeggiare*

*ff* *pesante*

*ff* *pesante*

*ff* *pesante*

Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Cl. b.  
 Fag.  
 C-fag.  
 Tr-be  
 Cor.  
 Tr-ni  
 e  
 Tuba  
 Gr. o.  
 Arpa I  
 Arpa II  
 Archi

*dim.*  
*pp*  
*pp*  
 Mi  $\flat$   
 La  $\flat$   
 Sol  $\flat$

Musical score for orchestra, featuring Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Tuba, Percussion, Arpa I, Arpa II, and Archi. The score is in 4/4 time and includes various dynamics and articulations. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The harp (Arpa I and II) plays chords and arpeggios. The strings play a rhythmic pattern.

2

Picc. *mf*

Fl. *mf* *p*

Ob. *mf*

Cl. *mf*

Cl. b. *f*

Fag. *f*

C.fag. *f*

Cor. *f*

Tr-ni  
e  
Tuba *mf*

Gr. c. *mf*

Arpa I *mf* Do ♭, Re ♯, La ♭

Arpa II *f* Mi ♭, Re ♯, Sol ♭, Si ♭

2

Archi *mf* *p* *div.*

*f* *f*

Fl. *pp*

Cl. *p ben tenuto*

Cl. b. *p ben tenuto*

Fag. *I*

C-fag. *pp ben tenuto*

Archi

*pp*

*pp pizz.*

*p pizz.*

*p pizz.*

*p*

*div.*



Fl. 8

Cl. *a2*

Cl. b. *I*

Fag. *I*

C-fag. *I*

Archi

*non div.*





5

Cl. *a2 3 3 3 3 3 3 3 3 3 3 3*  
 Cl.b. *3 3 3 3 3 3 3 3 3 3 3 3*  
 C-fag. *3 3 3 3 3 3 3 3 3 3 3 3*  
 Cor. *a2*  
 Tuba *a2*  
 V-ni I *tr tr tr tr*  
 V-ni II *tr tr tr tr*  
 V-le *div. 3 3 3 3 3 3 3 3 3 3 3 3*  
 V-o. *div. 5 5 5 5 5 5 5 5 5 5 5 5*  
 C-b. *3 3 3 3 3 3 3 3 3 3 3 3* *unis. 2*  
 Cl. *a2 3 3 3 3 3 3 3 3 3 3 3*  
 Cl.b. *3 3 3 3 3 3 3 3 3 3 3 3*  
 Fag. *a2 mp*  
 C-fag. *mp*  
 Cor. *a2*  
 Tuba *a2*  
 Arpe I,II *a2*  
 V-le *div. 3 3 3 3 3 3 3 3 3 3 3 3*  
 V-o. *div. 5 5 5 5 5 5 5 5 5 5 5 5*  
 C-b. *f 3 3 3 3 3 3 3 3 3 3 3 3* *3mp*

*p*  
*mp espress. e cantando*  
*p un poco espr.*  
*p un poco espr.*



I

Fl. *mf* *a2* *3* *3* *3* *3* *3*

Cl.

Cl. b. *a2* *5* *3* *3* *3* *3*

Fag.

C-fag.

Tuba

V-ni I *sul G.* *div. sul G.* *f* *mp* *mp*

V-ni II *f* *mp* *mp*

V-le *mp* *5* *5* *p*

V.c. *5* *5* *5* *p*

C-b. *p* *p* *p* *p*

Cl. *p* *7* *I*

Cl. b. *p* *3* *3* *3* *3* *3*

Fag. *I* *a2* *mp* *mp*

C-fag. *(sul G.)* *p*

V-ni I *div. (sul G.)* *mp* *mp* *3* *3* *3* *3*

V-ni II *mp* *3* *3* *3* *3* *3*

V-le *div.* *p* *3* *3* *3* *3*

V.c. *5* *5* *5* *5* *5* *5* *unis.*

C-b. *p* *p* *p* *p* *p* *p*







I

12

Ob. *mf* *p* *mf* *p*

Cingl. *mp espress.*

Cl. *a2* *p* *p espress.*

Cl.b. *p* *p espress.*

Fag. *mp* *pp*

C-fag. *p*

II. III senza sord.

Tr-be *p*

Cor. *II. IV* *mp* *pp*

Tuba *p*

Gr.o. *mf* *mf*

12

Archi *p* *p* *p* *p* *p espress.*



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

**C.ingl.**  
mf mp f

**Cl. a2**  
mf p mf p

**Cl. b.**  
mf p mf p

**Fag. a2**  
mf mf

**C-fag.**  
mf p mf

**Tr-be**  
mf p mf p

**Gr. o.**  
mp p mp p

**Archi**  
mf p mf p  
mf 3 p 3 mf 3 p

con sord.  
mf espress.

13

Fl. *mf espr.*

Ob. *a2 mf p mf*

Cl. *mf*

Cl. b. *mf*

Arpa I *mf*

V-ni I *mf*

V-ni II *mf espress. mf mp*

V-le *mf espress. mf*

V-c. *mf*

110

14

Fl. *a2 p mf molto espress.*

Ob. *mf molto espress.*

C. ingl. *mf molto espress.*

Cl. *mp p mf molto espress. a2*

Cl. b. *mp p*

Fag. *mp p*

V-ni I *senza sord. mf molto espress*

V-ni II *mf molto espress*

V-le *mp p mf molto espress*

V-c. *mp p mf molto espress*

Picc. *f*

Fl. *f* *p*

Ob. *f*

C.ingl. *f*

Cl. *f* *mp* *p* solo

Cl. b. *mf* *f* *mp*

Fag. *f*

Cor. *f* *f*

Tuba *mp*

Archi *f* *mp* *p*

*mf* *f* *mp* *p*

*mf* *f* *mp* *p*

*mf* *f* *mp* *p*

poco rit.

16

Un poco più tranquillo

Fl.

Cl.

Cl. b.

Fag.

C-fag.

*p*

*I solo*

*pp tranquillo*

*p*

*p*

Archi

*p tranquillo unis.*

*pp tranquillo*

div.

*pp tranquillo*

Fag.

*I solo*

*p*

sul G

*p dolce ed espress.*

*p tranquillo*

*p*

Archi

div.

Cl. *I solo*  
*p*

Fag. *I*  
*p*

Archi

*sul G*

*mf dolce*

*pp*

130

Archi

*sul G*

*p tranquillo*

*pp*

*p*

Cl. I *mf cresc.* II *mf cresc.* *f espress.*

Fag. *mp espress.* *cresc.* *f* *mf*

Archi *mp con sord.* *cresc.* *mf* *f*

*p cresc.* *p div.* *cresc.* *f* *unis.*

Ob. I *p* II *p* *rit.* **19** *a tempo*

Cl. I *dim.* *p*

Cl. b. *p* *p tranquillo*

Fag. *p*

Tr-be *p*

Arpa I Do, Re b, Mi b, Fa, Sol b, La, Sib *p*

Archi *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

*sul G* *p tranquillo e cantando* *sul G* *p tranquillo senza sord.* *p tranquillo e tenuto* *div. p tranquillo* *p tranquillo*

Fl. I

Cl. I *p tranquillo*

Cl. II *p tranquillo*

Cl. b.

Fag. *sul G*

Archi *loco*  
*p tranquillo e tenuto*

div.

20

Picc. *mf espress.* *cresc.*

Fl. *mf espress.* *cresc.*

Ob. *f*

C.ingl. *mp* *mf*

Cl. I *mp* *mf* *f*

Cl. II *mf* *f*

Cl. b. *mf* *f*

Cor. I *mp* *mp espress.* *loco* *cresc.* *f*

Cor. II *mp* *cresc.* *f*

Archi *mp* *cresc.* *f*

div. *p* *cresc.* *f*

21 Poco più mosso

rit.

Fl. *mp*

Ob. *mf*

Cl. *mp*

Cl. b. *mf*

Fag. *mf*

Tr-be *con sord.*

Cor. *p*

Archi *pizz.*

unis. *p*

22

150

Fl. *mf*

Ob. *mf*

C.ingl.

Cl. *mf*

Cl. b. *mf*

Fag. *p*

Tr-be *II, III*

Tr-ni *I*

Archi *arco div. espress.*



Fl. *f* *a2*

Ob. *f* *mp*

C.ingl. *mp*

Cl. *f* *a2* *mp*

Cl. b. *mp*

Fag. *f* *mp* *a2*

Tr-be *f* *mp*

Tr-ni *f* *mp*

Archi *f* *mp* *pizz.* *unis. pizz.*

23

Fl. *p* *a2* *p*

Ob. *mp* *I solo* *mf*

C.ingl.

Cl. *p* *a2* *mp*

Cl. b. *p* *a2* *p*

Fag. *p* *a2* *p*

Tr-be *p* *I (con sord.)* *p*

Cor. *p* *I. II* *p*

Archi *p* *arco* *mp espress.* *arco* *mp espress.* *arco* *mp espress.* *a-co.*

Fl. *a2* *mf* 24

Ob. *I* *mf*

Cl. b. *mf*

Fag. *a2* *mf*

Tr-be *I* *mf* *pp* *ten.* *pp*

Cor. *I con sord.* *mf* *p*

*II con sord.* *mf* *p*

*III con sord.* *mf* *p*

*IV con sord.* *p*

*mf* 24

*div.* *mf* *p* *pp*

Archi *mf* *p* *pp*

*mf* *p* *pp*

*mf* *p* *pp*

Fl. *a2* *ff* *mp*

Ob. *a2* *p* *ff* *mp*

C.ingl. *p* *ff* *mp*

Cl. *mp* *ff* *mp*

Cl. b. *p* *ff* *mp*

Fag. *p* *ff* *mp*

C.fag. *p* *ff* *mp*

Tr-be *senza sord.* *f* *3*

Cor. *senza sord.* *p* *ff* *3*

Tr-ni *senza sord.* *p* *ff* *3*

Trino *I. II a2* *f* *3*

T-ro *f* *mp*

Archi *unis.* *p* *ff* *pizz.*

*div.* *p* *ff* *pizz.*

*p* *ff* *pizz.*

*unis.* *ff* *unis.* *pizz.*

*ff* *div.* *unis.* *pizz.*

*p* *ff* *unis.* *pizz.*

25

Picc. *f espress.*

Fl. *a2 f espress.*

Ob. *a2 f espress.*

Cingl. *f espress.*

Cl. *a2 f espress.*

Cl. b. *f*

Fag. *a2 f*

C-fag. *f*

Tr-be *I f espress.*

Cor. *a2 ff espress.*

Tuba *f*

25

*f espress.*

Archi *arco f*

*ff espress. arco*

*f div. arco*

Picc. *a2* *f* *espress.*

Fl. *f* *espress.*

Ob. *a2* *f* *espress.*

C.ingl.

Cl. *a2* *f* *espress.*

Cl. b.

Fag. *a2* *f* *espress.*

C-fag. *f* *espress.*

Tr-be *I* *f* *espress.*

Cor. *f* *espress.*

Tr-ni e Tuba *I* *f* *espress.*

Gr. c. *mf* *div.*

Archi *ff* *espress.*

26

Picc.

Fl.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ne III e Tuba

Gr. c.

*a2*

*f*

*mf*

*fespress.*

*mf*

*I*

*II*

*fespress.*

*mf*

26

Archi

*unio.*

*fespress.*

*fespress.*

*f*

27 Poco meno mosso

*poco rit.*

Picc. *dim.*

Fl. *dim.*

Ob. *p* I *p* II

C.ingl. *dim.* *p*

Cl. *dim.* *p* *a2*

Cl. b. *dim.* *p*

Fag. *dim.* *p*

C-fag. *dim.* *p*

Tr-be *dim.* *dim.* *p*

Cor.

Tuba

Arpa I

Do, Re, Mi b, Fa, Sol, La b, Si *p non arpeggiare* Mi b

*poco rit.*

Archi *dim.* *p*

*dim.* *mp* *p*

27 Poco meno mosso

28 I

Fl. *p tranquillo*

Ob. I  
II

Cl. *p tranquillo*

Cl. b. *p tranquillo*

Fag.

Tr-be

Arpa II  
Fa#, Si b  
*p*  
Re b

28

Archi  
*p dolce ed espress.*  
*p dolce ed espress.*  
*p tranquillo*  
con sord.  
*mp espress.*  
unis.  
*p tranquillo*  
div.  
*p*



Fl. I  
Fl. II *p tranquillo*  
Cl. I  
Cl. II *p tranquillo*  
Cl. b.  
Fag. *a2* *mp espress.* *mf agitato*

Archi *mf agitato* *mp*

190

29

Fl. *a2*  
Ob. *a2* *mf espress.* *cresc.*  
Cl. *a2* *mf agitato* *f* *mf* *f* *mf* *f* *mf*  
Cl. b. *a2* *f* *mf* *f* *mf* *f* *mf*  
Fag. *a2* *f* *mf* *f* *mf* *f* *mf*  
C-fag. *mf* *f* *mf* *f* *mf*  
Cor. I, II *f cresc.*  
Tr-ni *mf cresc.*

Archi *mf espress.* *cresc.* *mf agitato* *f* *mf* *f* *mf* *f* *mf* *senza sord.* *f cresc.* *f cresc.* *f cresc.* *mf* *div.* *f cresc.* *f cresc.* *f cresc.* *mf* *mf* *f cresc.* *unis.* *f cresc.*

*mp* *cresc.* *f cresc.*

30 Più mosso

Picc. *a2*

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

*ff*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Cor.

*ff*

*f cresc.*

Arpe

*ff*

*a2*

*Sib*

30 Più mosso

V-ni I *unis.*

V-ni II

V-le

V-c. *div. ff*

C-b. *div. ff*

*ff*

*ff*

*mp*

*p subito*

*p subito*

*p subito*

*p subito*

*p*

*p*



32

Fl. *a2*  
*mp* *mp* *mf* *mp*

Ob.

C.ingl. *mp*

Cl. *a2*  
*mp* *mp* *mf* *mp*

Cl. b. *mp* *mp* *mf* *mp*

Fag. *a2*  
*mp* *mp* *mf* *mp*

Tr-be I (con sord.) *mp*

32

V-ni I *loco*  
*p* *mf*

V-ni II *loco*  
*p* *mp*

V-le *unis.*  
*p* *mp*

V-c. *div.*  
*p* *mp*

C-b. *div.*  
*p* *mp* *p*

Fl. *a2*  
*mp* *mp* *mf*

Ob.  
*mp* *mp* *mf*

C.ingl.  
*mf*

Cl. *a2*  
*mp* *mp* *f*

Cl. b.  
*mp* *mp* *f*

Fag. *a2*  
*mp* *mp* *mf*

C.fag.

Tr-be *I. II. III con sord.*  
*mf*

V-ni I *mp* *cresc.* *f*

V-ni II *p* *cresc.* *mf*

V-le *p* *cresc.* *mf*

V-c. *p* *cresc.* *mf*

C-b. *p* *cresc.* *mf*

38

F1. *f molto espress.* *mp* *f*

Ob. *f espress.* *mp* *f*

Cingl. *f espress.* *mp* *f*

Cl. *f* *mp* *f*

Cl. b. *f* *mp* *f*

Fag. *f* *mp* *f*

C.fag. *f*

Tr-be *f espress.* *mp* *f*

Cor. *f espress.* *mp* *f*

Tuba *f*

33

V-ni I *f molto espress.* *mp* *f*

V-ni II *f molto espress.* *mp* *f*

V-le *f* *mp* *f*

V-c. *f* *mp* *f*

C-b. *f* *mp* *f*

div. in 3 sul D loco

div. unis.

34

Picc. *mf*

Fl. *mf*

Ob. *mf*

C.ingl. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

C.fag. *f marcato*

Cor. I, II, III

Tr. nel III e Tuba *f marcato*

Timp. *f*

34

Archi *mf*

*unis.*

*f marcato*

I

Fl. *f* *mf*

Ob. *f* *mf*

Cingl. *f* *mf*

Cl. *f* *mf*

Cl. b. *f* *mf*

Fag. *f* *ff*

Cfag. *f* *ff*

Tr-be *f* *ff*

Cor. *f* *ff*

Trne III e Tuba *f* *ff*

Timp. *mf* *f*

Arpe *a2 ff*

Archi *f* *mf* *ff marcatisissimo*

*I. III senza sord.*





36

Ficc.

Fl.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Timp.

Arpa I

Arpa II

Archi

*sola*

I. II

36

*div. arco*

The musical score is for an orchestra, page 117, rehearsal mark 36. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr-be), Horn (Cor.), Trombone (Tr-ni), Percussion (Timp.), Harp (Arpa I and Arpa II), and Strings (Archi). The music is in a key with one sharp (F#) and a common time signature. The score shows a transition from a first ending (I) to a second ending (II) at rehearsal mark 36. Dynamics range from piano (p) to fortissimo (ff). The strings are marked *div. arco* (divisi arco) at rehearsal mark 36.

37

Picc. *a2* *ff*

Fl. *a2* *f* *ff*

Ob. *f* *ff*

Cingl. *f* *ff*

Cl. *a2* *f* *ff*

Cl. b. *f* *ff*

Fag. *a2* *f* *ff*

C-fag. *f* *ff*

Tr-be *ff* *ff*

Cor. *f* *ff*

Tr-ni I *f* *ff*

          II *ff*

          III *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Gr. c. *f* *ff*

Arpa I *f* *ff*

Arpa II *f* *ff*

Archi *unis.* *div.* *f* *ff*

37

38

Picc.

Fl.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Timp.

Gr. c.

Arpa I

Arpa II

Archi

unis.

div.

38 unis.

pizz.

pizz.

This musical score page, numbered 120 and marked 'I', features a full orchestral arrangement. The instruments are listed on the left: Picc., Fl., Ob., Cingl., Cl., Cl. b., Fag., Tr-be, Cor., Tr-ni, T-ro, and Archi. The score is organized into systems, with the strings (Archi) at the bottom and woodwinds and brass above. The Piccolo part is mostly silent, with a final entry in the fourth measure. The Flute part includes a second octave ('a2') in the second measure. The Oboe part features a triplet in the first measure and a triplet in the fourth measure. The Clarinet and Bass Clarinet parts have a triplet in the fourth measure. The Bassoon part has a triplet in the fourth measure. The Trumpet and Trombone parts have triplets in the fourth measure. The Horn part has a triplet in the fourth measure. The Trumpet part has a triplet in the fourth measure. The strings (Archi) play a rhythmic pattern throughout, with a triplet in the fourth measure. The score includes various dynamics such as *f* and *ff*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

39

Fl. *mf* *cresc.*

Ob. *fespress. cresc.*

C.ingl.

Cl. *mf* *cresc.*

Cl. b. *mf* *cresc.*

Fag. *mf* *cresc.*

C.fag. *mf* *cresc.*

Tr-be *fespress.*

Cor. *fespress. mf* *cresc.*

Tr-ne *f* *cresc.*

T-ro *mf*

Gr. c. *pp* *cresc.*

39

Archi *fespress.* *cresc.*

*mp* *cresc.*

*fespress.* *arco* *mp* *cresc.*

*div.* *f* *mf* *cresc.*



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Tr-be

Tr-ni

T-ro

Archi

unis. pizz.

arco

*ff*

*ff*

*mf*

*mp*

*p*

*f*

250



41 Più animato

C.ingl. *f*

Cl. I *f*

Cl. II *f*

Cl. b. *f*

Fag. *f*

C.fag. *f*

Tr-be

Tr-ni *mf*

Timp. *f*

T-ro

Gr. c. *mf*

*p marcato*

*cresc.*

*p marcato*

*cresc.*

*p*

*cresc.*

*a2 3 3 3 3*

*3 3 3 3*

*mp dim. pp*

*mp dim. pp*

*PPP*

*un poco cresc.*

41 Più animato

Archi

*f*

*f*

*dim.*

*p marcato*

*cresc.*

*dim.*

*pizz.*

*p*

*cresc.*

*dim.*

*p*

*pizz.*

*peresc.*

42

Fl.

Ob.

C. angl.

Cl. I

Cl. II

Cl. b.

Fag.

C. fag.

Tr-be

Tr-ne III e Tuba

T-ro

Gr. c.

42

Archi

div. arco



Picc.

Fl.

Ob.

Cl. I 3

Cl. II 3

Fag. a2

C-fag. a2

Tr-bc I sola

Tr-ni e Tuba I

Timp.

Cast.

T-ro poco cresc. mp

Archi unis. div. ten.

Detailed description of the musical score: This page contains the musical score for measures 270-273. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet I (3 parts), Clarinet II (3 parts), Bassoon (a2), Contrabassoon (a2), Trumpet and Trombone (I sola), Trumpet and Tuba (I), Timpani, Cymbals, Snare Drum (poco cresc., mp), and Strings (Archi). The score includes various musical notations such as dynamics (ff, f, mp, ten.), articulation (accents), and performance instructions like 'I sola' and 'div.'. The string section is marked 'Archi' and includes parts for 'unis.' (unison) and 'div.' (divisi). The woodwinds and brass sections feature complex rhythmic patterns and triplets. The percussion section provides a steady accompaniment with cymbals and snare drum.

Picc. *f* *cresc.*

Fl. *f* *cresc.*

Ob. *f* *cresc.*

C.ingl. *f* *cresc.*

Cl. *f* *cresc.*

Cl. b. *f* *cresc.*

Fag. *f* *cresc.*

Tr-be *f* *cresc.*

Tr-ni *f* *cresc.*

Cast. *mf* *f* *cresc.*

T-rino *f* *cresc.*

Archi *f* *cresc.* *pizz.* *cresc.*

unis. *f* *cresc.*

pizz. *f* *cresc.*

Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Cl. b  
 Fag.  
 Tr-be I  
 Tr-be II  
 Tr-be III  
 Cor. I  
 Cor. II  
 Cor. III  
 Tr-ni  
 T-rino  
 P-tti  
 Archi

Fl.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp. e rino

*ff* Do magg. Fa b, Si #

Do magg. Fa b, Si #

Arpa I

Arpa II

Archi

*ff* furioso, al tallone

*ff* furioso, al tallone

arco furioso, al tallone

arco furioso,

*ff* furioso

Meno mosso 46

Picc. *ff* *molto espress.*

Fl. *ff* *molto espress.*

Ob. *ff* *molto espress.*

C.ingl. *ff* *molto espress.*

Cl. *ff* *molto espress.*

Cl. b. *ff* *molto espress.*

Fag. *ff* *molto espress.*

C.fag. *ff* *molto espress.*

Tr-be *ff* *molto espress.*

Cor. *ff* *molto espress.*

Tr-ne III e Tuba *ff* *molto espress.*

Gr.o. *f*

Arpa I *ff* Fa#, Si | *ff* *molto espress.*

Arpa II *ff* Fa#, Si | *ff* *molto espress.*

Meno mosso 46

Archi *ff* *molto espress.* *gliss.*



This musical score page, numbered 132 and labeled 'I', features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet in A (Cl. a2), Clarinet in Bb (Cl. b), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Trumpet (Tr-be), Horn (Cor.), Trombone (Tr-ni), and Timpani (Timp.). Percussion includes Tom-tom (T-ro) and Gong (Gr.o.). The keyboard section has two Arpa (Arpa I and Arpa II) parts. The string section (Archi) is represented by multiple staves. The score is divided into three measures. The first measure includes dynamics like *f* and *mf*, and articulation like accents and slurs. The second measure features a *ff* dynamic and the instruction *ff espress.*. The third measure continues with *ff* dynamics and includes the notes 'Fa', 'Do', and 'Fa' in the Arpa II part. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns, including triplets.

Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Cl. b.  
 Fag.  
 C-fag.  
 Tr-be  
 Cor.  
 Tr-ne III e Tuba  
 T-ro  
 Gr.e.  
 Arpa I  
 Arpa II  
 Archi

Musical score for orchestra and strings, page 133. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Horn, Trombone III and Tuba, Trombone, Trumpet, and Arpa I and II. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *p*, and *f*. The Arpa I part includes the notes Do #, Fa #, and Do ♭. The page number 290 is visible at the bottom left.



Picc. *a2*

Fl.

Ob.

C.ingl. *a2*

Cl.

Cl. b.

Fag. *a2*

C.fag.

Tr-be

Cor.

Tr-ni  
e  
Tuba

T-ro

Gr.c.

Arpa I  
Fa $\flat$  Fa $\sharp$  Sol $\sharp$  Sol $\flat$

Arpa II  
Fa $\flat$  Fa $\sharp$  Re $\flat$  Sol $\flat$  Sol $\flat$

Archi

*mf* *p* *mf*

Fl. *a2* *ff* *molto espress.*

Ob. *a2* *ff* *molto espress.*

C.ingl. *ff* *molto espress.*

Cl. *a2* *ff* *molto espress.*

Cl. b.

Fag. *ff*

C-fag. *ff*

Tr-be *ff* *espress.*

Cor. *ff* *molto espress.* *ff* *molto espress.*

Tr-ni e Tuba *ff* *molto espress.*

Gr.o. *mf* *mp*

Arpa I *Lab magg.* *ff*

Arpa II *Re #* *La > magg.* *ff*

Archi *ff* *molto espress.* *ff* *molto espress.*

*ff* *ben tenuto*

*ff* *ben tenuto*

**Picc.** *ff* *espress.*

**Fl.** *a2*

**Ob.** *a2*

**C.ingl.** *b2*

**Cl.** *a2*

**Cl. b.** *a2*

**Fag.** *a2*

**C-fag.** *a2*

**Tr-be** *a2*

**Cor.** *a2*

**Tr-ni e Tuba** *a2*

**Arpe** *a2*

**Archi**

The score is written for a full symphony orchestra. It features a variety of woodwinds, brass instruments, and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes Trumpet, Horn, Trombone, and Tuba. The string section is represented by the 'Archi' part. The score is marked with a rehearsal sign 'I' at the top and a page number '137' in the upper right corner. The music is characterized by long, sustained notes and complex rhythmic patterns, particularly in the woodwind and string parts. The flute part begins with a dynamic marking of *ff* and the instruction *espress.* (espressivo). The woodwind parts often feature triplets and slurs. The brass parts provide harmonic support with sustained notes. The string parts are highly rhythmic and active throughout the piece.

This page of a musical score, numbered 138 and marked with rehearsal sign 'I', features a variety of orchestral parts. The instruments listed on the left are Picc., Fl., Ob., C.ingl., Cl., Cl. b., Fag., C.fag., Tr-be, Cor., Tr-ni e Tuba, Arpe, and Archi. The score is written in a 3/2 time signature. The woodwind and brass sections play sustained notes with various articulations and dynamics. The bassoon part includes triplet patterns. The string section is divided into Arpeggiated strings (Arpe) and Archi (Archi), with the Arpe part playing a rhythmic pattern of eighth notes and the Archi part playing sustained chords. The bottom of the page shows the beginning of the string section with multiple staves.

Picc.

Fl.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Arpe

Archi

*ff*

*mf*

*f*

*ff molto e. press.*

*a2 ff molto espress.*

*f ben tenuto ed espress.*

*gliss.*

*gliss.*

*310 ff*



This page of a musical score, labeled '140' and 'I', features a variety of instruments. The woodwind section includes Piccolo, Flute (with 'a2' and '8' markings), Oboe, Clarinet in G (with 'a2'), Clarinet in Bb, Bassoon (with 'a2'), and Contrabassoon. The brass section consists of three Trumpets (I, II, III), Horns, Trombones, and a Tuba. The string section is labeled 'Archi' and includes a Harp. The score is written in a key with one flat (Bb) and a 4/4 time signature. It contains complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff* and *f*. The notation includes various articulations like slurs and accents, and some parts have specific performance instructions like 'a2' and '8'.



Picc. *a2* *ff*

Fl. *a2* *ff*

Ob. *a2* *ff*

C.ingl. *ff*

Cl. *a2* *ff*

Cl. b. *ff*

Fag. *ff* *a2*

C-fag. *ff*

Tr-be *ff* *a2*

Cor. *ff* *a2*

Tr-ni *ff*

Tuba *ff*

Timp. *ff* *pesantissimo*

P-ttl *ff* *p*

Gr.c. *ff*

Arpa I *ff* *aliss.*  
 Reb *b* Sib *b* Reh Fa *#* Sib *ff* Do *#*, Reh, Fa *#*, Sol *b*

Arpa II *ff*  
 Sib Do *#* Mi *b* Sib Do *#* Sib Reh, Mi *b*, Fa *#*, Sol *b* *ff*

Archi *ff* *pesantissimo* *div.*

*ff* *pesantissimo*

320

51

Picc. *a2*

Fl. *a2*

Ob.

C.ingl.

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

Tr-be *a2* *ff* *ten.*

Cor. *ff*

Tr-ni *a2* *ff* *ten.*

e Tuba *a2*

Timp.

T-rino

T-ro

P-tti

Arpa I *ff* *p* *ff* *p*  
Do, Fa, *ff* Re, Sol (Do magg)

Arpa II *ff*  
Do, Fa, *ff* Re, Sol (Do magg)

51

Archi *ff* *div.*

Picc. *ff*

Fl. *a2* *ff*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *a2* *ff*

C.fag. *a2* *ff*

Tr-be *ten.* *ff*

Cor. *ff* *ben tenuto*

Tr-ni *a2* *ff*

e Tuba *a2* *ff* *ben tenuto*

Timp. *ff*

T-rino *ff*

T-ro *ff*

Arpa I *ff* Lab, Sib

Arpa II *ff* Lab La $\flat$  Do $\sharp$ , Mi $\sharp$

Archi *non div.* *ff*

*div.*



This page of a musical score, numbered 146, is titled 'I'. It features a full orchestral arrangement with the following parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- C.ingl.** (English Horn): Treble clef, playing a melodic line with grace notes.
- Cl.** (Clarinets): Treble clef, playing a melodic line with grace notes.
- Cl. b.** (Bass Clarinet): Bass clef, playing a rhythmic accompaniment.
- Fag.** (Bassoon): Bass clef, playing a rhythmic accompaniment.
- C.fag.** (Contrabassoon): Bass clef, playing a rhythmic accompaniment.
- Tr-be** (Trumpets): Treble clef, playing a melodic line with grace notes.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with grace notes.
- Tr-ni e Tuba** (Trumpets and Tubas): Bass clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- Trino** (Triangle): Bass clef, playing a rhythmic accompaniment.
- Tro** (Trombones): Bass clef, playing a rhythmic accompaniment.
- Arpa I** (Harp I): Treble clef, playing a rhythmic accompaniment.
- Arpa II** (Harp II): Bass clef, playing a rhythmic accompaniment.
- Archi** (Strings): Treble and Bass clefs, playing a rhythmic accompaniment.

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. A 'unis.' marking is present in the string section towards the end of the page.

54

Fl. *f* *dim.*

Cl. *f* *dim.*

Cl. b. *f* *dim.*

Fag. *f* *dim.*

C-fag. *f* *dim.*

Cor. *f ben tenuto* *dim.*

Tr-ni e Tuba *f ben tenuto* *dim.*

Tuba *f* *dim.*

I solo

T-ro *mp*

Gr.c. *mp*

54

Archi *f* *dim.*

*pizz.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

340 *dim.*



un poco ritenuto

solo

C-fag. *p*

Tr-ni *mp* *p*

Arpe *mp* *f* *a2La#* *Re#, Sol#* *mp*

Archi *p* *pp*

56 Poco meno mosso (Moderato)

Cl. *p*

Fag. *pp* *pp* *pp*

C-fag. *ppp* *smorz.*

Arpa I *Do magg.* *p*

Arpa II *Fa magg.* *p* *La b*

Archi *p sautille*

56

Cl. I

Cl. II

Fag. I

Fag. II

Tr-be III  
*ppp, ma ben tenuto*

Arpa I

Arpa II

56

Vni I

Vni II  
div.

V-le  
*p sautillé*  
div. *con sord.*  
*p sautillé*

V.co.

C-b.

*con sord.*

*pp a punto d'arco*

*con sord.*

*pp a punto d'arco*

*pp*

*pp*

57

Picc. *p dolcissimo*

Fl. I *p dolcissimo*

Fl. II *mp dolcissimo*

Cl. I

Cl. II

Cl. b.

Fag. I

Fag. II

Tr-be I, II

Arpa I *p*

Arpa II *p* La h Si h

57

Vni I

Vni II *div.*

V-le *div.* *psautille* *pp*

V.co.

C.b. *psautille*

Picc. 58

Fl. I

Fl. II

Cl. I

Cl. II

Cl. b

Fag. I

Fag. II

Tr-be I. II

Arpa I

Arpa II

V-ni I 58

V-ni II div.

V-le div.

V-c.

C-b.

This page of a musical score, numbered 152 and marked with rehearsal sign 'I', features a variety of orchestral parts. The woodwind section includes Piccolo (I), Flute (II), Clarinet (I and II), Bass Clarinet (Cl. b), Bassoon (I and II), and Trumpet (I and II). The keyboard section consists of two harp parts (Arpa I and Arpa II). The string section includes Violin I, Violin II (marked 'div.'), Viola (marked 'div.'), Violoncello (V. c.), and Contrabass (C. b.). The score is written in a common time signature and includes dynamic markings such as *p* and *pp*. The Violin II and Viola parts feature a 'div.' (divisi) marking, indicating divided parts. The Violin II part also includes a 'V' marking above a measure. The score is presented in a standard orchestral layout with staves grouped by instrument family.



59

Picc. *p dolcissimo*

Fl. I *p*

Fl. II *mp*

Cl. I *p*

Cl. II

Cl. b.

Fag. I *p*

Fag. II

Tr-be I. II

Arpa I *p*

Arpa II *p*

59

V-ni I *pp dolcissimo*

V-ni II *pp div.*

V-le *pp div.*

V-c.

C-b.

oon sord.

8

Picc.

Fl. I

Fl. II

Cl. I

Cl. II

Cl. b.

Fag. I

Fag. II

Tr-be I, II

Arpa I

Arpa II

V-ni I

V-ni II div.

V-le div.

V.co.

C-b.

*p sautille*



60

Picc. I  
Fl. II  
Cl. I  
Cl. II  
Cl. b  
Fag. I  
Fag. II  
Tr-be III  
Arpa I  
Arpa II

60

V-ni I  
V-ni II  
V-le  
V-o.  
C-b.

Picc. *a2*

Fl.

Cl. I

Cl. II

Cl. b.

Fag. I

Fag. II

Tr-be I, II

Cor.

Arpa I

Arpa II

*ten.*

*p espress.*

*smorz.*

*p*

*pp*

*p*

V-ni I

V-ni II

V-le

V-c.

C-b.

*senza sord. sul G*

*p dolce e cantando*

*pp*

*pp*

*p*

*pp*

*p tranquillo*

*p*

*p tranquillo*

Picc. *a2*

Fl. *p* 3 *mp* 3 *pp* 3

Ob. *pp* 3 *pp* 3 *p dolce* 3 *pp*

Cl. *p* *ten.* *ten.* *p dolce*

Cl. b. *ten.*

Fag. *a2*

Cor.

Arpa I

Arpa II

V-ni I *sul G*

V-ni II *div.* *pizz.* *arco* *pizz.*

V-le *div.* *unis. pizz.* *arco* *pizz.*

V-c.

C-b.

390

62

**Picc.** *p* (6/8)

**Fl.** *pp*

**Ob.** *pp*

**Cl.** *a2*

**Cl. b.** *ten.*

**Cor.**

**Arpa II**

**Vni I** *sul G* (6/8)

**Vni II** *div.* *arco* *pp* (6/8)

**V-le** *arco* *p* *pp* (6/8)

**V-c.**

**C-b.**

Picc. *p*

Fl. (2/4)

Ob. (2/4)

Cl. *a2*

Cl. b. *ten.*

Cor.

Arpa II *Fa#*

V-ni I *sul G*

V-ni II *div. pp*

V-le *div. pp*

V-c.

C-b.

63

Picc.

Fl.

Ob. *a2*  
*mp espress.*

Cingl.

Cl. *a2*  
*mp espress.*

Cl. b.

Cor.

Arpa I  
(Sib magg.)

Arpa II  
*Mib, Fah, Sib (Sib magg.)*

Detailed description: This section of the score covers measures 63 to 67. It includes parts for Piccolo, Flute, Oboe (a2), Clarinet in G (Cingl.), Clarinet in Bb, Cor Anglais, and two Harps. The woodwinds and strings play a rhythmic pattern of eighth notes. The Oboe and Clarinet in G are marked *mp espress.*. The Flute and Clarinet in Bb have trills marked *p 3*. The Cor Anglais and Harps play sustained chords. The Harp II part includes the notes *Mib, Fah, Sib (Sib magg.)*.

63

V-ni I *sul G*

V-ni II *div.*

V-le *div.*

V-c.

C-b.

Detailed description: This section of the score covers measures 63 to 67 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part is marked *sul G*. The Violin II and Viola parts are marked *div.*. The strings play a rhythmic pattern of eighth notes. The Violin I part has trills marked *pizz.* and *arco*. The Violin II and Viola parts have trills marked *pizz.* and *arco*. The Violoncello and Contrabasso parts have trills marked *pizz.* and *arco*. The Violin I part is marked *p 2*. The Violin II and Viola parts are marked *p 2*. The Violoncello and Contrabasso parts are marked *p*.

Picc. *mp*

Fl. *p* *mf* *mp*

Ob. *mf*

Cingl.

Cl. *pp* *mf* *mf espress.*

Cl. b. *mf*

Fag. *mf*

Cfag. *mf*

Cor. *mf*

Arpa I *mf* Lab Lab

Arpa II *p* Sol b, Lab *mf* Mi

V-ni I *div.* *p espress.* *mf* *gliss.* *mf* sul A sul G

V-niII *div.* *senza sord.* *p* *mp*

V-le *div.* *senza sord.* *p* *mp*

V-o. *mf*

C-b. *mf*

Picc. *p*  
 Fl. *dim.*  
 Ob. *a2* *dim.* *I*  
 C.ingl. *a2* *dim.*  
 Cl. *dim.*  
 Cl. b. *dim.*  
 Fag. *a2* *dim.* *mp* *dim.*  
 Cfag. *dim.* *dim.*  
 Cor. *dim.* *dim.*  
 Arpa I *mf* Do# Do *mp* *dim.*  
 Arpa II Sol *mp* Mib, La *mp* *dim.*  
 V-ni I *dim.*  
 V-ni II *div.* *dim.*  
 V-le *div.* *dim.*  
 V-c. *dim.* *div.*  
 C-b. *dim.* *div.* *legato*



Picc. I

Ob. I

C.ingl. *p*

Cl. b. *p*

Fag. *p*

C-fag. *p*

Cor. I. II *p*

Arpa I *p*

Arpa II *p*

V-ni I *p*

V-ni II *div.* *p*

V-le *div.* *p*

V-c. *p*

C-b. *p*

65

Cl. *pb*

Cl. b. *p*

C-fag. *p*

Cor. *a2*

Tr-ni e Tuba *ben tenuto* *p ben tenuto* *p pesante*

div. con sord. *p*

Archi

Cl. *I*

Cl. b.

C-fag.

Cor. *a2*

Tr-ni e Tuba

Archi

Cl.   
 Cl. b.   
 C-fag.   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

430

con sord.   
 div. <sup>p</sup> con sord.   
 con sord. non div.   
 pizz.   
 con sord. non div.   
 pizz.   
 con sord. unis.   
 pizz.   
 p   
 pp   
 p

Cl.   
 Cl. b.   
 C-fag.   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

a2

div.   
 unis.

67

C-fag. *solo*  
*mp gravemente*

V-ni I

V-ni III

V-le *arco*  
*div. arco*  
*p*

V-o.

C-b.

440



*calando*

C-fag.

Tuba

Timp.

Arpe *a2*  
*mp*

V-ni I

V-ni II

V-le *div.*  
*pp*

V-o.

C-b.

II

68

Andante

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti

Clarinetto basso

2 Fagotti

Contrafagotto

2 Trombe

4 Corni

Tuba

Gran cassa

2 Arpe

68

Andante

Violini I

Violini II

Viole

Violoncelli

Contrabassi

con sord.

div.

pp

con sord.

pp

con sord.

sul G

pp sul D



Fl. *ten.* *ten.* *ten.*

Fag. *I* *ten.* *ten.*

Archi

71 Poco più mosso

Fl. *mp dolce*

Cl. *p*

Cl. b. *p*

Fag. *I* *pp*

Arpa I *p* (La magg.) *senza arpeggiare*

Arpa II (La magg.) *mp* *senza arpeggiare*

V-ni I *div.* *p dolce*

V-ni II *pp*

V-le *div. pizz.* *pp*

V-c. *div.* *p*

C-b. *p* *pizz.*





Fl. *ten.* *pp* *ten.*

Cl. I *ten.* *p* *ten.*

Cl. II *p* *ten.*

Cl. b. *p*

Fag. *pp*

Arpa I *p*

Arpa II *p* *Do, Sol*

Archi *pp* *p* *pp* *p*

div. *p* *pp* *p*

Detailed description: This page of a musical score, numbered 172 and marked 'II', features five systems of staves. The first system includes Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Cl. b.), and Bassoon (Fag.). The Flute part begins with a dynamic of *pp* and includes a *ten.* (tension) marking. The Clarinet parts feature sixteenth-note runs with *p* dynamics and *ten.* markings. The Bassoon part has a *pp* dynamic and triplet markings. The second system contains two Arpa (harp) parts, Arpa I and Arpa II, both marked *p*. Arpa II includes the instruction 'Do, Sol'. The third system is for the Archi (strings), with dynamics ranging from *pp* to *p*. The string parts include a 'div.' (divisi) instruction. The score is written in a key with one sharp (F#) and a 3/4 time signature.

78

Ob. *p espress.*

Cl. b. *p*

Fag. *p*

Arpa II *p*  
Do b Mi #, Fa #

Archi *p unis.*  
*p unis.*  
*p unis.*  
*div. mp espress. arco*  
*p*

Ob. *ten.*  
*pp*

Cingl. *pp*

Cl. b. *p*

Fag. *p*

Cor. *I*  
*p*

Arpa II *pp*

Archi *p unis.*

74

Fl. *mp espress.*

Ob. *mp dolce* *pp*

C.ingl. *mp dolce* *pp*

Cl. *p*

Cl. b. *mp* *pp*

Fag. *mp* *pp*

Cor. *mp* *pp*

Arpa I (La magg.) *p*

Arpa II *mp* *p* Do #, Mi b, Sol #

V-ni I *div.* *pp* *p* *mp* *mf* *II* *gliss.* *8*

V-ni II *div.* *mp* *pp* *p* *mp* *mf* *np* *II* *gliss.* *8*

V-le *mp* *pp* *p*

V-c. *mp dolce* *pp* *p* *div. p*

C-b. *mp dolce* *pp* *p* *div.*

C-b. *mp* *pp*

74

Fl. *mp*

Ob. *mp* *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

Gr. c. *p*

Arpa I *senza arpeggiare* *p* (étouffez)

Arpa II *mp* *senza arpeggiare* *mp* (étouffez)

V-ni I *div.* *p* *mp* *mf* *mp* *p*

V-ni II *p* *mf* *mp* *p*

V-le *p*

V-c. *p*

C-b. *senza sord.* *p*

Picc. *pp*

Fl. *pp*

Cl. *pp*

Cl. b. *pp*

Arpa I *p* Do  $\flat$  La  $\sharp$  Si  $\flat$

Arpa II *p*

V-ni I unis. *pp* *mp*

V-ni II *p* arco *3*

V-le div. *p* arco *3*

V-c. pizz. unis. *p* arco *mp*

C-b. *p* pizz.

Picc. *pp*

Fl. *pp*

Cingl. solo *pp*

Cl. *pp*

Fag. I solo *p*

Arpa I La  $\sharp$

Arpa II

Archi *pp* senza sord. *p*

div. *p*

76

C.ingl. *pp*  
a2

Cl. *mp* *p*

Cl. b. *pp* *ten.*

Fag. *mp*

a punto d'arco

senza sord.

unis. *pp* senza sord. *mfpp* *mfpp* *mfpp*

*pp* arco

77

Fl. *p*

Ob. *pp*

Cl. b. *pp*

Fag. *pp*

V-no solo *p molto espress.*

senza sord. *p* *pp*

Fl. *pp*

C-fag. *p* *pp*

V-no solo *mp espress.*

V-ni tutti *pp molto espress.*

Archi *pp* *pp espress.*

50

Fl. *p*

Cl. *I solo p*

Cl. b. *solo mf un poco espress. p*

V-ni I *div. p tranquillo*

V-ni II *div. p tranquillo*

V-le *div. p tranquillo*

V-c. *p*

C-b. *pp*

78

79

I solo

Ob. *p*

Cl. b. *p*

Fag. *p un poco espress.* *p* *pp*

Tr. b. *I. II* *pp un poco pesante*

Cor. *I. II* *pp un poco pesante*

Gr. o. *p*

Arpa I (Do magg.) *p non arpeggiare*

Arpa II (Do magg.) *p non arpeggiare*

79

V-ni I *div.* *p un poco pesante sul D.*

V-ni II *div.* *p un poco pesante sul D.*

V-le *div.* *p un poco pesante sul G.* *pizz.*

V-c. *div.* *mp un poco espress.* *p pizz.*

C-b. *div.* *mp un poco espress.* *p pizz.*



Picc. *mp* *a2*

Fl. *mp*

Ob. *I solo* *p* *pp* *a2* *f*

C.ingl. *espress.* *a2*

Cl. *f*

Cl. b. *mp* *espress.*

Fag. *f* *espress.*

C-fag. *mp* *f*

Tr-be *I. II* *pp* *f* *espress.*

Cor. *III* *p* *f* *espress.*

Gr. o. *mp*

Arpa I *Lab* *mp* *La*

Arpa II *mp*

V-ni I *unis.* *mp* *f*

V-ni II *mp* *f* *espress.*

V-le *unis.* *sul G* *mp* *f* *espress.*

V-c. *div.* *mp* *espress.* *arco*

C-b. *div.* *mp* *espress.* *arco*

*mp* *f* *espress.*

80 81

Fl. *mf* *p*

Ob. *a2*  
*molto espress.* *p* *f molto espress.*

C.ingl. *p* *f espress.*

Cl. *a2*  
*molto espress.* *p* *f molto espress.*

Cl.b. *p* *f espress.*

Fag. *p* *f espress.*

C-fag. *p* *f*

Cor. *f* *p* *f espress.*

Tuba *f* *p* *f*

80 81

Archi *molto espress.* *p* *f molto espress.*

*unis.* *p* *f espress.*

*ten.* *f espress.*

*ten.* *f espress.*

*unis.* *p* *f espress.*

*f espress.*

70

Picc. *p*

Fl. *a2 p* *pp*

Ob. *p*

C.ingl. *a2 p*

Cl. *p* *pp*

Cl.b. *p tranquillo* *p* *pp*

Fag. *p* *pp*

C.fag. *p*

Cor. *p* *ten.* *p*

Tuba *p* *pp*

Gr.o. *ppp*

Arpe *a2 p*

V-no solo *con sord.* *mp dolcissimo* *con sord.*

V-ni I *pp* *con sord.* *p dolcissimo*

V-ni II *pp* *con sord.* *div.* *pp*

V-le *div.* *mp* *div. in 3* *mp* *p* *div. in 2* *pp*

V.c. *p tranquillo* *p* *pp*

C.b. *p tranquillo* *p* *pp*

Fl. *a2* *p*

Cl.

Cl.b.

Fag. *p*

C-fag.

Arpa I *pp* *Solb* *p*

V-no solo

V-ni I

V-ni II

V-le

V-o.

C-b. *p*

Fl. *p* *a2* **83**

Cl. *pp*

Cl.b. *pp*

Fag. *I* *p* *espress.*

C-fag.

Arpa I

V-no solo

V-ni I *p*

V-ni II *pp*

V-le *pp*

V-o. *pp*

C-b. *pp*

*unis.*

*div.* *mp un poco espress.*

80 *pp*

Fl. *a2* *p dolce e tranquillo*

Ob.

Cl. *a2* *p tranquillo*

Cl. b. *p tranquillo*

Fag. *I* *p dolce e tranquillo*

V. no solo

V. ni I *pp senza espressione*

V. ni II *pp senza espressione*

V. le *pp senza espressione*

V. c. *pp senza espressione*

C. b. *pp senza espressione*

calando 84 a tempo

*mp espress.*

*mp*

*div. senza sord.*

*div.*

*mp espress.*

Ob. *ten.* *calando a tempo*

C. ingl.

Cl. b. *p espress.*

Fag. *mp* *a2* *mp*

C. fag. *mp*

V. ni I *pp*

V. ni II *pp*

V. le *pp*

V. c. *pp*

C. b. *pp*

(sempre con sord.) tutti

*pp*

*unis.*

*unis.*

*div.*

*mp*

*p*

90

85

86 a2

F1. *mp espress.*

Cl. *p*

Cl.b. *p*

Fag. *p*

Cor. *p dolce*

Gr. c. *p*

Arpa I *p (La magg.)* *senza arpeggiare*

Arpa II *Do#, Sol#* *mp senza arpeggiare*

85

86

V-ni I *div.* *p* *mp* *gliss.* *mf* *mp* *p* *sul A*

V-ni II *div.* *mp* *mf* *mp* *p* *unis.*

V-le *div. pizz.* *p* *mp* *mf* *mp* *p* *unis. arco*

V-c. *div.* *p* *mp* *mf* *mp* *p* *p tranquillo*

C.b. *div.* *p* *mp* *mf* *mp* *p* *p tranquillo*

Fl. *a2*

Cl. *I*  
*p tranquillo*

Cl. b. *p tranquillo*

Cor. *ten.*  
*len.*  
*p dolce*

Archi  
*tranquillo*  
*tranquillo*  
*unis.*

Fl. *a2*  
*poco cresc.*  
*mp*

Cl. *I*  
*p*  
*mp*

Cl. b. *p tranquillo poco cresc.*  
*p tranquillo*

Cor. *dolce*  
*p poco cresc.*  
*mp*

Archi  
*tranquillo*  
*p poco cresc.*  
*p poco cresc.*  
*poco cresc.*  
*mp*  
*mp*  
*mp*





## III

**89 Allegro agitato**

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti

Clarinetto basso

2 Fagotti

Contrafagotto

3 Trombe

4 Corni

3 Tromboni  
e  
Tuba

Timpani

Tamburo

Piatti

Gran cassa

2 Arpe

**89 Allegro agitato**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Detailed description of the musical score: The score is for measures 89, 90, and 91. The tempo is 'Allegro agitato'. The first system (measures 89-91) includes woodwinds (Piccolo, 2 Flauti, 2 Oboi, Corno inglese, 2 Clarinetti, Clarinetto basso, 2 Fagotti, Contrafagotto), brass (3 Trombe, 4 Corni, 3 Tromboni e Tuba), and percussion (Timpani, Tamburo, Piatti, Gran cassa). The second system (measures 89-91) includes strings (2 Arpe, Violini I, Violini II, Viole, Violoncelli, Contrabassi). The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The strings play a rhythmic pattern of eighth notes. The woodwinds have various melodic and rhythmic lines, including triplets and sixteenth notes. The Clarinetto basso has a specific note marked 'a2' in measure 90.

This musical score page features ten staves for various instruments. The Piccolo (Picc.) and Flute (Fl.) parts are in treble clef and play a melodic line starting in the third measure with a forte (*f*) dynamic and *espress.* (expressive) articulation. The Oboe (Ob.) and English Horn (C.ingl.) parts are in treble clef and play a more complex, rhythmic line with triplets and sixteenth notes, also starting in the third measure. The Clarinet (Cl.) part is in treble clef and plays a melodic line with triplets, starting in the first measure. The Bass Clarinet (Cl. b.) part is in bass clef and is silent. The Bassoon (Fag.) part is in bass clef and plays a rhythmic line with triplets starting in the third measure. The Horns (Cor.) and Timpani (Timp.) parts are in bass clef and are silent. The String section (Archi) is in bass clef and plays a complex rhythmic accompaniment with triplets and sixteenth notes throughout the page. Performance markings include *f* (forte), *espress.* (expressive), *ten.* (tenuissimo), and *sul A* (sul tasto).



Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

*f* *espress.* *a2*

91

V-ni I  
div. in 3

V-ni II  
div. in 3

V-le  
div. in 3

V-c.  
div. in 3

C-b.

*ten.* *f* *pp* *psubito* *p* *unis.* *pp*

91

II

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

*pp* *mf* *pp* *f* *pp* *mf* *pp* *f* *pp*

*pizz.* *arco* *pizz.* *arco*

92

II

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

*pp* *mf* *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*pizz.* *arco* *pizz.* *arco*

III

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-o. div.in 3

C-b.

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

*pizz.* *arco* *pizz.*

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-o. div.in 3

C-b.

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

*arco* *pizz.* *arco*

Fl.

Tr-be

I sola  
con sord.

pp

mf

f

V-ni I  
div.in 3

V-ni II  
div.in 3

V-le  
div.in 3

V-c.  
div.in 3

C-b.

pizz. arco

pizz. arco





96

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-o. div.in 3

C-b.

8va

*f* *mp* *pp* *mf* *pp* *pp* *pp*

II<sub>b</sub> III<sub>o</sub> II<sub>b</sub> III<sub>o</sub>

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

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

*pp* *f* *pp*

40

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-o. div.in 3

C-b.

II III II III

*f* *mf* *pp* *mf* *pp* *pp* *pp*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*p* *p* *f* *p* *p* *p* *p*

*arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

*f* *pp*

97

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

pizz. arco pizz. arco

50

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

pizz. arco

*mf* *pp* *p* *pp*

Picc. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cingl. *f*

Cl. *a2* *f* *f espress.*

Cl. b. *f*

Fag. *a2* *f*

C-fag. *f*

Tr-be *I. II (con sord.) a2* *f*

Cor. *f*

Timp. *f*

98

V-ni I *non div.* *f subito* *un.* *espress.*

V-ni II *f subito* *un.* *div.*

V-le *f subito* *un.*

V-c. *f subito*

C-b. *f subito* *div.*

99

Picc. *f espress.*

Fl. *f espress.*

Ob. *f* a2

C.ingl. *f*

Cl. *f* a2

Cl. b. *f*

Fag. *f* a2

Tr-be *mf* *f* *ten.* I

Cor. *f* a2 III IV

99

V-ni I *f* *f espress.* *ten.* div.

V-ni II *f* *f espress.* *ten.* unis. 3 gliss. sul A

V-le *f*

V-o. *f*

C-b. *f* unis. 3



con sord. II III

101

V-ni I div.in 3 con sord. III *pp* II *f* *mf* *pp*

V-ni II div.in 3 *pp* II II II *p*

V-le div.in 3 *p*

V-c. div.in 3 *f* *mp* *p*

C-b. *pizz.* 70 *pp*

V-ni I div.in 3 *pp* III II II *f* *mf* *pp* *pp* III

V-ni II div.in 3 *pp* III II *f* *mf* *pp* *pp* III

V-le div.in 3 *p*

V-c. div.in 3 *f* *mp* *p*

C-b. *arco* *pizz.* *arco* *pizz.* *arco*

V-ni I  
div. in 3

V-ni II  
div. in 3

V-le  
div. in 3

V-c.  
div. in 3

C-b.

V-ni I  
div. in 3

V-ni II  
div. in 3

V-le  
div. in 3

V-c.  
div. in 3

C-b.

The musical score is arranged in two systems. The first system includes staves for V-ni I (div. in 3), V-ni II (div. in 3), V-le (div. in 3), V-c. (div. in 3), and C-b. The second system includes staves for V-ni I (div. in 3), V-ni II (div. in 3), V-le (div. in 3), V-c. (div. in 3), and C-b. The score features various dynamics such as *mf*, *pp*, *f*, and *p*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *sul D* (sul D). Fingerings and bowings are indicated throughout the score. The page number 102 is located at the top center, and the number 80 is at the bottom center.

I solo

Fl. II

V-ni I div.in 3 III III II

V-ni II div.in 3

V-le div.in 3

V-o. div.in 3

C-b. arco. pizz. arco

Fl. I II

V-ni I div.in 3 mf pp II II

V-ni II div.in 3 p (b) (c) p

V-le div.in 3 p

V-o. div.in 3 p

C-b. pizz. arco



**Fl.** I solo  
*mf* *f* *dim.* *p*

**V-ni I** div. in 3  
II *pp*

**V-ni II** div. in 3  
II *mf* *f* III *pp*

**V-le** div. in 3  
*f* *p* *f* *p*

**V-c.** div. in 3  
*f* *mp* *mp* *p*

**C-b.** *f* *f* *pp* *pizz.*

Detailed description: This is a page of a musical score, page 204, titled 'III'. It features five systems of staves. The first system is for the Flute (Fl.), marked 'I solo', with dynamics *mf*, *f*, *dim.*, and *p*. The second system is for Violins I (V-ni I), divided into three parts, with dynamics *mf* and *pp*. The third system is for Violins II (V-ni II), also divided into three parts, with dynamics *f*, *mf*, *f*, and *pp*. The fourth system is for Viola (V-le), divided into three parts, with dynamics *f* and *p*. The fifth system is for Violoncello (V-c.) and Contrabass (C-b.), both divided into three parts. The V-c. part has dynamics *f*, *mp*, *mp*, and *p*. The C-b. part has dynamics *f*, *f*, and *pp*, and includes a 'pizz.' (pizzicato) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

105

solo

**Picc.** *p*

**Fl.**

**V-ni I**  
div. in 3

**V-ni II**  
div. in 3

**V-la**  
div. in 3

**V-c.**  
div. in 3

**C-b.**  
*pp*

arco      pizz.      arco      pizz.

Detailed description: This is a page of a musical score, page 205, titled 'III'. It features a rehearsal mark '105' in a box at the top left, with the word 'solo' written below it. The score is arranged in systems for various instruments: Piccolo (Picc.), Flute (Fl.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (V-c.), and Contrabass (C-b.). The Piccolo part is marked 'p' and has a 'solo' instruction. The Flute part has a first ending bracket. The Violin I and II parts are divided into three staves each, with 'II' marking the second staff in each system. The Viola part is divided into two staves. The Violoncello part is divided into two staves. The Contrabass part is marked 'pp' and has dynamic markings 'arco' and 'pizz.' alternating between staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'pp'. There are also some performance instructions like '(h)' in the Viola part.



108 Più mosso

Fl. *p espress.*  
I.II

Tr-be *pp*

Cor. *pp*  
I

Tr-ni e Tuba *pp*

Archi *pp* *arco* *pp* *arco* *pp* *con sord.* *pp* *cresc.* *pp* *cresc.*

110

Archi *f* *dim.* *p*

Archi

pp

arco div. unis.

pp

109 Tempo I a2

110 Allegretto

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

a2

f

pp

p espress.

a2

f

pp

a2

f

pp

a2

f

pp

p

p

Tr-be

Cor.

Tr-ni e Tuba

I. II

mf

pp

mf

pp

mf

pp

mf

pp

Archi

senza sord.

f pizz.

pp

senza sord.

f pizz.

pp

senza sord.

f pizz.

pp

senza sord.

f pizz.

pp

senza sord.

f pizz.

pp

Fl. II *p* *mp espress.*

Ob. *p espress.* I *mp*

C.ingl.

Cl. *p*

Cl. b. *p*

Fag. I *p*

Arpa I *Fa magg.* *p*

Arpa II *Si magg.* *p*

V-ni I *arco div.* *p*

V-ni II *arco div.* *p* *mp* *p* *mp* *p* *mp*

V-le *senza sord.* *arco* *p* *mp* *p* *mp* *p* *mp*

V-c. *div. senza sord.* *arco* *p* *mp* *p* *mp* *p* *mp*

C-b. *senza sord.* *arco* *p* *mp* *p* *mp* *p* *mp*

Fl. I  
Fl. II  
Ob.  
C.ingl.  
Cl.  
Cl. b.  
Fag.  
C-fag.  
Arpa I  
Arpa II

V-ni I  
V-ni II  
V-le  
V-c.  
C-b.

ritardando 112 a tempo

**F1.** I *pp* II *pp*

**Ob.** I *pp*

**Cl.** *pp*

**Cl. b.** *mp* *p un poco espress.*

**Fag.** a2 *p* *mf*

**C-fag.** *mf*

**Tr-be** I sola *p espress.*

**Cor.** con sord. *p* senza sord. *pp* senza sord.

**Arpa I** Fa # *pp* Reb, Mi b, Fa b *mp*

**Arpa II** *p*

ritardando 112 a tempo

**Archi** *pp* unis. *pp* *p un poco espress.* *p espress.* *p un poco espress.*

div. in 3 *pp* unis. *pp* div. in 2

*b2.* *pp* *div. pizz.* *mp*



Fl. *p* *pp dolce*

Cl. *a2* *p espress.* *p dolce*

Cl. b. *p espress.*

Fag. *pp*

C-fag. *pp*

Tr-be *p* *pp*

Arpa I *p non arpeggiare*

V-ni I *p* *pp espress.*

V-ni II *div.* *p* *div. in 3* *pp*

V-le *p* *pp*

V-c. *div.* *p* *div. in 3* *pp*

C-b. *unis. arco* *p* *pp* *div.*

113

150



Fl. I *mp espress.* *mf*

Fl. II *mf*

Ob. *mp* *mf*

C.ingl. *mp* *mf*

Cl. *p* *mp* *p* *mf*

Cl. b. *p* *mp* *p* *mf*

Fag. *a2* *mp* *p* *mf* *f espress.*

C-fag. *mp* *mp* *mf*

Cor. *p* *mp* *mf*

Arpa I *p* *mf*

Arpa II *p*

Archi *p* *mp* *p* *mp* *mf* *mf un poco espress.*





117

Ob. *mp* *f*

Cl. *a2* *mf* *mp* *mf*

Tr-be *mp espress.* *p* *mp*

Cor. *I* *p*

Archi *mf* *f* *f*

180

118

Cl. *a2* *mp* *mf*

Tr-be *I* *p* *II* *p* *mp*

Cor. *I* *p* *mp*

Archi *p* *mp*

Fl. II *p*

Ob. *p espress.*

C.ingl. *p*

Cl. *a2 p*

Cl. b. *p*

Fag. *a2 mf < f p*

Tr-be I

Cor. I *f*

Tr-ni I *p*

Arpa I *p*

Archi *f espress subito p*

div. *p*

div. *p*

div. in 3 *p*

119 riprendendo il tempo

Fl. II *mp espress.*

Ob. I *mp*

Cl.

Cl. b.

Fag. I *p*

Tr-bc I *pp*

Tr-ni I *p*

Arpa I *p*

Arpa II *p* Sol *h*

V-ni I

V-ni II *mp* *p* *mp* *p* *mp*

V-le *mp* *p* *mp* *p* *mp*

V-c. *mp* *p* *mp* *p* *mp*  
div. in 3

C-b. *p* *p* *p*



120

Picc. I *f* *mf*

Fl. II *f* *mf*

Ob. I *f* *mf*

C.ingl. *mf* *p*

Cl. *mf* *p*

Cl. b. *mf* *p*

Fag. I *f espress.* *mp*

Tr-be I *p* *mf* *p*

Cor. I *p* *mf*

Tr-ni I *p* *mf espress.* *p*

Arpa I *mp* *Sil* *mf* *p*

Arpa II *Sol #* *Mi #* *p*

120

V-ni I *p* *f* *mf*

V-niII *p* *mf* *p unis.*

V-le *p* *mf* *p*

V-co. *div. p in 3* *mf* *p*

C-b. *mf* *p*

ritardando

Picc. *mp* *a2*

Fl. *mp* *a2*

Ob. *pp*

C.ingl. *pp*

Cl. *pp* *a2* *p dolce*

Cl. b. *p*

Fag. *a2* *p*

C-fag. *p*

Tr-be *con sord.*

Cor. *mp* *p* *con sord.*

Arpa I *p* *pp* *Fa #*

Arpa II *Si #* *p*

V-ni I *mp* *pp* *ritardando*

V-ni II *pp*

V-le *pp*

V-c. *div. in 3* *div. in 2* *pp*

C-b. *pp*

121 Poco meno mosso

Picc. *solo* *pp tranquillo* *pp* *pp* *pp*

Fl. I *pp*

Ob. *a2* *mp molto espress.*

C.ingl. *mp molto espress.*

Cl. *p*

Cl. b. *p*

C-fag. *p*

Tr-bc *I* *p molto espress.*

Cor. *pp* *III. IV* *pp*

Poco meno mosso

121

*pp* *pp tranquillo* *pp* *pp*

unis. *pp* *pp tranquillo* *pp* *pp*

Archi *p* *div.*

unis. *p* *div.*

*div.* *p*

122

un poco ritenuto

Picc. *p*

Ob. I *p*

Ob. II *p*

C.ingl. *p*

Cl. I *p* *mp* *un poco espress.*

Cl. b. *mp espress.* *mp un poco espress.*

Fag. a2 *mp espress.*

C-fag.

Tr-be I *p*

122

un poco ritenuto

Archi

*pp* *pp* *un poco espress.* *mp* *pp*

unis.

*pp*

123 Allegro agitato

The musical score is arranged in a system with the following parts from top to bottom:

- Ob.** (Oboe): Starts with a first fingered note (I), marked *pp* and *smorz.* (ritardando).
- Cl. b.** (Clarinet in B-flat): Starts with a first fingered note, marked *p*.
- V-ni I div. in 3** (Violin I): Enters in measure 222 with a second fingered note (II), marked *pp*.
- V-ni II div. in 3** (Violin II): Enters in measure 222 with a second fingered note (II), marked *pp*.
- V-le div. in 3** (Viola): Enters in measure 222 with a first fingered note (I), marked *p*.
- V-c. div. in 3** (Violoncello): Enters in measure 222 with a first fingered note (I), marked *pp*.
- C-b.** (Cello): Enters in measure 222 with a first fingered note (I), marked *pp*. A *pizz.* (pizzicato) instruction appears in measure 223.

Measure numbers 220, 221, 222, and 223 are indicated at the bottom of the score.

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

124

Ob. *a2*

C.ingl.

C.fag.

Tr-be *II. III (con sord.)*

Cor. *III*

Tuba

Timp.

Gr. c.

124

V-ni I *div. in 3*

V-ni II *div. in 3*

V-le *div. in 8*

V-c. *div. in 8*

C-b.

*II*

*III*

*8...*

*f* *mf* *pp* *II*

*mf* *pp*

*p*

*p*

*p*

*f* *mp* *p*

*pizz.* *f* *pp*

230

125

Ob. *f* a2

C.ingl. *f*

Tr-be II, III *f*

Cor. I, II *f*

V-ni I div.in 3 *pp* II III *f* *mf* *pp* III

V-ni II div.in 3 *mf* *mf* *pp* III

V-le div.in 3 *f* *p* *f* *p*

V-c. div.in 3 *f* *p* *f* *p*

C-b. *f* *pp*

arco pizz. arco



Ob. *a2*  
*f*

C.ingl.  
*f*

C.fag.  
*f*

Tr-be  
*f* II.III

Cor.  
*f* III

Tuba  
*f*

Timp.  
*f*

Gr. c.  
*mf* II

V-ni I  
div. in 3  
II II b III II b  
*mf*

V-ni II  
div. in 3

V-le  
div. in 3

V-c.  
div. in 3

C-b.  
pizz. arco

126

C-fag.

Tuba

Timp.

Gr. c.

126

V-ni I div. in 3

V-ni II div. in 3

V-le div. in 3

V-c. div. in 3

C-b.

Tr-be

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

Detailed description of the first system: This system contains measures 127 through 130. The Tr-be part starts with a fermata and a *p* dynamic. The V-ni I part features a melodic line with dynamics ranging from *f* to *pp* and includes fingerings II, III, and II. The V-ni II part has a rhythmic accompaniment with a *p* dynamic. The V-le part has a similar rhythmic accompaniment. The V-c. part features a triplet pattern with dynamics *f*, *mf*, and *p*. The C-b. part has a bass line with dynamics *f* and *pp*, including *pizz.* and *arco* markings.

Tr-be

V-ni I div.in 3

V-ni II div.in 3

V-le div.in 3

V-c. div.in 3

C-b.

Detailed description of the second system: This system contains measures 131 through 134. The Tr-be part has a fermata and a *f* dynamic. The V-ni I part continues the melodic line with dynamics *pp*, *f*, *mf*, and *pp*, including fingerings II, III, and II. The V-ni II part continues the rhythmic accompaniment with a *p* dynamic. The V-le part continues the rhythmic accompaniment. The V-c. part continues the triplet pattern with dynamics *f*, *mf*, and *p*. The C-b. part continues the bass line with dynamics *f* and *pp*, including *arco* and *pizz.* markings.

128

Ob. *a2*  
*f*

C.ingl.  
*f*

C-fag.  
*f*

Tr-be  
*p*

Cor.  
*f*

Tuba  
*f*

Timp.  
*mf*

Gr. c.  
*mf*

128

V-ni I  
 div. in 3  
*f* *pp*

V-ni II  
 div. in 3  
*mf* *pp*

V-le  
 div. in 3  
*mf* *p*

V-c.  
 div. in 3  
*mp* *p*

C-b.  
*mf* *pizz.* *arco* *pizz.*

Ob. *a2*  
*f*

Cingl.  
*f*

Tr-be  
 II.III  
 I.II  
*f*

Cor.  
*f*

V-ni I  
 div.in 3  
*f* *mf* *pp* II III

V-ni II  
 div.in 3  
*f* *p* III II

V-le  
 div.in 3  
*f* *p*

V-c.  
 div.in 3  
*f* *mf* *p* 3 3 3

C-b.  
*f* *pp* arco pizz.

C-fag. *f*

Tuba *f*

Timp. *mf*

Gr. c. *mf*

V-ni I div. in 3

V-ni II div. in 3

V-le div. in 3

V-c. div. in 3

C-b. *arco* *pizz.*

II III II

II II II

*p* *p*

3 3 3

129

I sola

Tr-be *p* *f*

Arpa I *p* *f* *gliss.*

129

V-ni I div.in 3 *p* *mf* *f* *mf* *pp* III II

V-ni II div.in 3 *mf* *f* *pp*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *p*

V-ni II div.in 3 *f* *mp* *p*

V-ni II div.in 3 *s* *s* *s* *mp* *p*

V-ni II div.in 3 *s* *s* *s* *mp* *p*

C-b. *arco* *pizz.* *arco* *pizz.* *pp*

Tr-be

II senza sord.

*f* *p*

V-ni I  
div. in 3

III

III

III

II

V-ni II  
div. in 3

V-le  
div. in 3

V-c.  
div. in 3

C-b.

arco

pizz.

arco

Detailed description: This is a page of a musical score, page 235, titled 'III'. It features six main staves: Tr-be (Trumpet), V-ni I (Violin I), V-ni II (Violin II), V-le (Viola), V-c. (Violoncello), and C-b. (Cymbalo). The Tr-be part starts with a first horn line (I) and a second horn line (II) marked 'senza sord.' (without mutes), with dynamics *f* and *p*. The V-ni I and V-ni II parts are divided into three groups (div. in 3). The V-le part is also divided into three groups. The V-c. part is divided into three groups. The C-b. part is marked 'arco' and 'pizz.' (pizzicato). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



130

a 2

Fl.

Cl.

Tr-be

I con sord. sola

*mf*

*ff*

130

V-ni I  
div.in 3

V-ni II  
div.in 3

V-le  
div.in 3

V-c.  
div.in 3

C-b.

*pizz.*

*arco*

The musical score is arranged in a standard orchestral format. The top system includes Flute (Fl.), Clarinet (Cl.), and Trumpet (Tr-be). The middle system includes Violins I (V-ni I) and Violins II (V-ni II), both divided into three parts (div.in 3). The bottom system includes Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.).

Measure 130 (boxed) features a key signature of one sharp (F#) and a 3/4 time signature. The Flute part begins with a rest, followed by a melodic line starting on G4. The Clarinet part plays a rhythmic pattern of eighth notes. The Trumpet part plays a sustained note on G3, marked *mf* and *sola*. The Violin I part has a melodic line with a fermata on the first measure. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern with slurs. The Contrabass part has a rhythmic pattern with slurs.

Measure 131 (boxed) continues the orchestration. The Flute part has a melodic line with a fermata. The Clarinet part has a rhythmic pattern. The Trumpet part has a sustained note on G3, marked *ff*. The Violin I part has a melodic line with a fermata. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern with slurs. The Contrabass part has a rhythmic pattern with slurs.

Measure 132 (boxed) concludes the section. The Flute part has a melodic line with a fermata. The Clarinet part has a rhythmic pattern. The Trumpet part has a sustained note on G3, marked *ff*. The Violin I part has a melodic line with a fermata. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern with slurs. The Contrabass part has a rhythmic pattern with slurs.

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

Cl. II *mf* I *mf*

Cl. b. *mf*

Fag. I *f* *mf* II *mf*

Tr-be *p*

Timp.

T-ro *f*

Gr.o. *f*

Arpa I *p* *ff*

V-ni I div.in 3 III *f* *mf* II *mf*

V-ni II div.in 3 *f* *mf* II *mf*

V-la div.in 3 *f* *mf*

V-c. div.in 3 *f* *mf*

C-b. *pizz.* *arco*

270 *mf*



Fl. *ff* *mf* *f*<sub>2</sub>

Ob. *ff* *mf* *f*<sub>2</sub>

C.ingl. *ff* *mf* *f*

Cl. I *ff* *mf* *f*

Cl. II *ff* *mf* *f*

Cl. b. *ff* *mf* *f*

Fag. I *ff* *mf* *f*

II *ff* *mf* *f*

Tr-be II, III con sord. a 2 *f* *pesante*

senza sord. *f* *pesante*

Cor. senza sord. *f* *pesante*

Tr-ni II con sord. *f* *pesante*

*f* *pesante*

Timp. *f*

T-ro *f*

Gr. o. *f*

Arpa I *ff* Re<sub>4</sub>, Fa<sub>4</sub>, Si<sub>4</sub>

Arpa II Do<sub>3</sub>, Mi<sub>3</sub>, Fa<sub>3</sub>, Sol<sub>3</sub>, Si<sub>3</sub>

V-ni I div. in 3 *ff* *mf* *f*

V-ni II *f* *mf* *f*

V-ni III *ff* *mf* *f*

V-le div. in 3 *ff* *mf* *f*

V-o. div. in 3 *ff* *mf* *f*

C-b. *ff* *mf* *f*

pizz. arco





134

Picc. *a2*

Fl.

Ob. I *f con brio*

Ob. II *f con brio*

C.ingl. *f con brio*

Cl. I *f con brio*

Cl. II *f con brio*

Cl. b. *f con brio*

Fag. I *f con brio*

Fag. II *f con brio*

134

unis.

unis.

unis. arco

unis. arco

Archi *f con brio*

Picc. *mf* *mf espress.*

Fl. *mf espress.*

Ob. I *mf* II *mf*

Cingl. *mf*

Cl. I *mf* II *mf*

Cl. b. *mf*

Fag. I *mf* II *mf*

Tr-be

Cor. *mf*

Tr-ni II. III *mf*

Tuba *mf*

Timp. *mf*

T-ro

Gr. c. *mf*

Archi *mf espress.* *mf* *mf*

*pizz.* *mf*



136 *Meno mosso*

Picc. *f*

Fl. *f* *a2*

Ob. *f* *a2*

Cingl. *f*

Cl. *f* *a2*

Cl. b. *f* *a2*

Fag. *f* *a2*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Tr-be I *f ben tenuto*

Tr-be II *f ben tenuto*

Tr-be III *f*

Cor. *a2* *f*

Tr-ni I *f ben tenuto*

Tr-ni II *f ben tenuto*

Tr-ni III *f ben tenuto*

P-tti *f*

*cresc.*

*cresc.*

*cresc.*

*cresc. ben tenuto*

*cresc. ben tenuto*

*cresc.*

*cresc.*

*cresc.*

136 *Meno mosso*

Archi *arco* *f ben tenuto*

*f* *cresc.*

*f* *cresc. arco*

*f* *cresc.*

*cresc.*

III  
ritenuto al fine

This page of a musical score, numbered 245, is titled "III" and "ritenuto al fine". It features a variety of instruments including Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (Cingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Trumpet (Tr-be), Horn (Cor.), Trombone (Tr-ti), Percussion (P-tti), and Strings (Archi). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwind and brass sections are marked with *fff* (fortissimo) and include dynamic markings like *pp* (pianissimo) and *ten.* (tenu). The strings play a rhythmic accompaniment with *fff* dynamics. The score concludes with a double bar line and a repeat sign.

IV

137

Andante mosso

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti

Clarinetto basso

2 Fagotti

Contrafagotto

3 Trombe

4 Corni

3 Tromboni

Tuba

Timpani

Piatti

Gran cassa

Tam-tam

Campana

2 Arpe

137

Andante mosso

Violini I

Violini II

Viole

Violoncelli

Contrabassi

138

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C.fag.

Tr-be

Cor.

Tr-ni

Tuba

Timp.

Gr. c.

Arpe

138

Archi

This page of a musical score, labeled '248' and 'IV', features a full orchestral and string arrangement. The instruments listed on the left are Picc., Fl., Ob., Cingl., Cl., Cl. b., Fag., C-fag., Tr-be, Cor., Tr-ni, Tuba, Timp., Gr. c., Arpe, V-ni I, V-ni II, V-lo, V-c., and C-b. The score is written in a complex rhythmic style with frequent sixteenth and thirty-second notes. Dynamics such as *ff* and *f* are used throughout. Performance instructions like *gliss.* and *div.* are present. The bottom of the page shows the beginning of the next section, marked with a double bar line and a repeat sign.

139 Poco più mosso



Fl. *a2b*

Ob. *a2*

Cingl.

Cl. *a2b*

Cl. b.

Fag. *a2*

C-fag.

Tr-be *a2*

Cor.

Tr-ni

Tuba

Timp.

Gr. c.

Arpe *a2* *Mib*

139 Poco più mosso

V-al I

V-al II

V-lo

V-o.

C-b.

Picc. *mp* *mf*

Fl. *mf*

Ob. *f* *a2*

Cingl.

Cl. *mf* *a2*

Cl. b.

Fag. *f* *a2*

C-fag. *f*

Tr-be *I. II. III a3*

Cor. *f*

Tr-ni *I. II. III*

Tuba *f*

Gr. c. *f*

Arpe *a2* *ff*

Archi *mf* *f*

*non div.* *div.* *unis.* *div.*

*140*

**Picc.**

**Fl.**

**Ob.**

**Cl. in G**

**Cl. in Bb**

**Fag.**

**C-fag.**

**Tr-be**  
I. II. III a3

**Cor.**

**Tr-ni**  
I. II. III

**Tuba**

**Gr. c.**

**Arpe**  
a2  
ff  
Doh

**Archi**  
non div.  
unis.

20





142

Picc. *ten.*

Fl. *ten.*

Ob. *a2 b.e..*

Cingl.

Cl. *a2 b.e.. ff*

Cl. b.

Fag.

C-fag.

Tr-be I

Tr-be II

Tr-be III

Cor.

Tr-ni e Tuba

Timp.

Gr. c.

Arpa I *Lab Dob Solb*

Arpa II *Dob Solb Lab*

142

V-ni I

V-ni II

V-le

V-o. *div.*

C-b.





Picc. *a2*<sup>8</sup>

Fl. *a2*

Ob. *f*

Cingl.

Cl. *a2* *f*

Cl. b.

Fag.

C-fag.

Tr-be I II III

Cor.

Tr-ni e Tuba

Gr. c.

Arpa I *La* *Sil* *Sol*

Arpa II *Sil* *La* *Sol*

V-ni I *144*

V-ni II *144*

V-le

V-c. *div.*

C-b.



IV

Picc. *a 2<sup>a</sup>*

Fl. *ten.*

Ob. *a 2<sup>a</sup>*

Cingl.

Cl. *ff*

Cl. b.

Fag.

Cfag.

Tr-be I

Tr-be II

Tr-be III

Cor.

Tr-ni e Tuba *f*

Gr. c.

Arpa I

Arpa II

V-ni I *ten.*

V-ni II *ten.*

V-le *div.*

V-c. *div.*

C-b.





Meno mosso (Andante non troppo)

147

148

Picc. *a2 ff*

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *a2 ff*

C fag. *ff*

Tr-be *ff ben tenuto*

Cor. *ff ben tenuto*

Tr-ni e Tuba *ff*

Timp. *ff*

P-tti *ff*

Gr. o. *ff*

Arpe *a2 ff* La *ff*

Meno mosso (Andante non troppo)

148

Archi *ff ben tenuto*

*non div.*

*div.* *non div.*

Poco più mosso (Moderato)

149

Picc. *a2*

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl. b.

Fag. *a2*

C.fag.

Tr-be

Cor.

Tr-ni

e Tuba

Timp.

Gr.c.

T-t.

Arpe

*La#*

*a2 ff*

Poco più mosso (Moderato)

149

Archi

*ff pizz.*

*ff*

*ff*

*ff*

8-

Picc. *a 2* *ff*

Fl. *a 2* *ff*

Ob. *a 2* *ff*

Cl. *a 2* *ff*

Cl. b. *ff*

Fag. *a 2* *ff*

C-fag. *ff*

Tr-be *a 2* *ff*

Cor. *a 2* *ff*

Tr-ni *ff*

e Tuba *ff*

Gr. c. *mf*

T-t. *étouffez*

Arpe *a 2* *ff*

Archi *ff* *con sord.* *P u punto d'arco*

*ff*

Poco più mosso. Tranquillo. Un poco gravamente

poco rit. 150

Ob. I solo *p espress.*

Cl. I *p espress.*

Cl. II *p*

Cl. b. *p*

Fag. *p*

C.fag. *p*

Tr-ni e Tuba I. II *p* Tuba *mp un poco espress.*

Timp. *p*

Gr. o. *p*

poco rit. 150 Poco più mosso. Tranquillo. Un poco gravamente.

Archi *p*

*senza sord.*

*pizz.*

*arco*

*p*

151

Fl. *p*

Ob. *I* *solo* *p espress.*

C.ingl.

Cl. *p*

Cl. b. *mp un poco espress.* *p*

Fag. *I* *mp* *solo* *p* *p espress.*

Fag. *II* *mp*

Tuba

Timp. *p*

Gr. o. *p*

151

Archi

*p*

Fl. *ten.* **152** *pp dolce*

Ob.

Cingl.

Cl. *I* *p*

Cl. *II* *p*

Cl. b. *p*

Fag. *mp* *mp*

Tr-be *I.II con sord.* *p*

Cor. *I* *p*

Tuba

Arpe *a2* *mf*

**152** *con sord.*

*P dolce*

*con sord. pizz.*

Archi *p* *p* *con sord.* *p*

Fl. I

Ob.

Cl. I

Cl. II

Cl. b.

Tr. be

Cor.

Arpe

Fl. I: *pp espress.*

Ob.: *pp espress.*, *mp*, *pp*, *mp*

Cl. I: *pp*

Cl. II: *pp*

Cl. b.: *pp*

Tr. be: *mfpp*, *mp*

Cor.: *pp*, *pp*, *mp*

Arpe: *mf*

V-ni I

V-ni II

V-le

V-c.

C-b.

V-ni I: *pp espress.*, *mp*, *pp*, *mp*, *pp*

V-ni II: *pp espress.*, *mp*, *pp*, *mp*, *pp*

V-le: *pp espress.*, *mp*, *pp*, *mp*, *pp*

V-c.: *pp espress.*, *mp*, *pp*, *mp*

C-b.: *pp*, *pp*

Picc. *espress. p mf p mf*

Fl. *p mf p mf espress. a2*

Cl. *mf espress. mp p*

Cl. b. *p*

Tr. bc *I senza sord. p dolce senza sord. p espress. pp*

Cor. *con sord. p mf p con sord. p mf p*

Tuba *pp*  
Mi, Sib, Re

Arpa I *pp p pp p pp*

V-ni I *p mf p mf unis. sul G mp p*

V-ni II *p mf p mf unis. mp espress.*

V-le div. in 3 *p mf p mf p*

V-c div. in 3 *p mf p mf p*

C-b. *p unis. p*

Detailed description of the musical score: This page contains the musical score for measures 4 and 5 of a section. The instruments are arranged in a standard orchestral layout. The Piccolo and Flute parts have melodic lines with dynamic markings of *p*, *mf*, and *espress.*. The Clarinet and Bass Clarinet parts provide harmonic support, with the Bass Clarinet playing a low, sustained line. The Trumpet and Horn parts are marked with *con sord.* (with mutes) and *senza sord.* (without mutes), with dynamics ranging from *p* to *pp*. The Tuba part is marked *pp*. The Arpa (Harp) part consists of chords and arpeggios. The Violin and Viola parts have dense textures, with the Violin I part marked *unis. sul G* in the later measures. The Viola and Cello/Double Bass parts provide a solid harmonic foundation with dynamic markings of *p*, *mf*, and *pp*.



154 Andante

*d. d.*

Cl. *p*

Cl. b. *p*

Fag. *a2 soli p gravamente mp p*

C.fag. *p mp p*

Tr-be *Il senza sord. ppp ppp ppp*

Archi *senza sord. pizz. p*

100

155 Poco a poco accelerando al allegro moderato

C.ingl. *pp*

Cl. *mp*

Cl. b. *mp*

Fag. *a2 mf p*

C.fag. *mf p*

Tr-be *p*

Arpa I *Re magg. non arpeggiare*

Archi *senza sord. p espress. unis. arco mp mp*

C.ingl. *p*

Cl. *p espress.* *mf* *a2*

Cl. b. *mf* *a2*

Fag. *mf* *a2*

C.fag. *mp* *mf*

Tr-be

Cor. I. II (senza sord.) *p*

Arpa I *Sib Do ♯, Fa ♯*

(sempre con sord.) *p espress.* *p*

Archi *unis. senza sord. 3* *mf* *mf* *mf*

156

Fl. *f espress.* a2

Ob. *mf espress.* a2

Cingl. *mp* *mf* *f*

Cl. *a2* *ff*

Cl. b. *ff*

Fag. *a2* *ff*

C fag. *mf* *ff*

Tr-be *mp* *mf* *f*

Cor. *mp* *mf* *f* senza sord.

Arpa I *mp* *mf* *f* *Mib*

Arpa II *mp* *mf* *f* *Mib*

Dob, Re, Mi, Fa #, Sol, La, Sib

156

Archi *mf espress.* *ff* senza sord.

Picc. *ff* *espress.*

Fl. *ff* *espress.*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Tr-be *ff* *con sord.* *mf*

Cor. *ff* *mf*

Tr-ni *ff* *mf* *mf*

Tuba *ff*

Gr. o. *ff*

Campana *ff*

Arpa I *ff* *Si 4*

Arpa II *ff* *Si 4* *8*

157 Allegro moderato

V-ni I *ff* *espress.*

V-ni II *div. ff* *II<sub>b</sub>*

V-le *div. ff* *ff*

V-o. *div. ff* *ff*

C-b. *ff*

Picc. *a2*

Fl. *a2* *ff* *espress.*

Ob. *ff*

C.ingl.

Cl. *ff*

Cl. b.

Fag. *ff*

C.fag. *ff*

Tr-be *ff* *mf* *ff*

Cor. *ff*

Tr-ni *ff*

Tuba *ff*

Gr. o. *ff*

Camp. *mf*

Arpa I  
Re b Sib, La b

Arpa II  
Do# Sol b, La #, Sib

V-ni I *ff* *espress.*

V-ni II *ff* *espress.*

V-le *ff*

V.o. *ff*

C. b. *ff*

120

158

Picc. *a2*

Fl.

Ob.

Cl. in G

Cl. in B $\flat$

Fag.

C fag.

Tr-be *ff*

Cor. *mp*

Tr-ni *mf*

Tuba

Gr. o. *mf*

Arpa I

Arpa II

V-ni I

V-ni II *div.* III $\circ$

V-la *div.*

V-c *div.*

C-b.

Picc. *ff*

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Tr-be *ff*

Cor. *ff*

Tr-ni *mf*

Tuba *ff*

Gr.e. *f*

Camp. *f*

Arpa I  
Do#, Sol, La

Arpa II  
Do#, Mi#, Fa, Sol#, La

V-ni I *ff*

V-ni II *ff*

V-le *ff*

V.c. *ff*

C-b. *ff*

130

160

*ff* *espress.*

unis.

This page contains the musical score for section IV, page 275. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, key signature of one flat, starting with a *mf* dynamic.
- Fl.** (Flute): Treble clef, key signature of one flat, starting with *ff* *espress.* dynamics.
- Ob.** (Oboe): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Cingl.** (Cymbal): Percussion, playing a rhythmic pattern.
- Cl.** (Clarinet): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Cl. b.** (Bass Clarinet): Bass clef, key signature of one flat, starting with *mf* dynamic.
- Fag.** (Bassoon): Bass clef, key signature of one flat, starting with *mf* dynamic.
- C-fag.** (Contrabassoon): Bass clef, key signature of one flat, starting with *mf* dynamic.
- Tr-be** (Trumpet): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Cor.** (Horn): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Tr-ni** (Trombone): Bass clef, key signature of one flat, starting with *mf* dynamic.
- Tuba**: Bass clef, key signature of one flat, starting with *mf* dynamic.
- Gr. c.** (Glockenspiel): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Arpa I** (Harp I): Treble clef, key signature of one flat, starting with *mf* dynamic.
- Arpa II** (Harp II): Treble clef, key signature of one flat, starting with *mf* dynamic.
- V-ni I** (Violin I): Treble clef, key signature of one flat, starting with *mf* dynamic.
- V-ni II** (Violin II): Treble clef, key signature of one flat, starting with *mf* dynamic.
- V-le** (Viola): Treble clef, key signature of one flat, starting with *mf* dynamic.
- V-c.** (Violoncello): Bass clef, key signature of one flat, starting with *mf* dynamic.
- C-b.** (Contrabass): Bass clef, key signature of one flat, starting with *mf* dynamic.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *ff*, and *espress.* The key signature is one flat (B-flat major or E-flat minor).



Picc. *ff*

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C.fag. *ff*

Tr-be *ff*

Cor. *ff*

Tr-ni *ff*

Tuba *ff*

Gr. c. *f*

Arpa I  
Mi b Do h, Si b b Lab

Arpa II  
Do h, Reb, Mi h, Lab, Si #

V-ni I *ff*

V-ni II *ff*

V-le *ff*

V-c. *ff*

C-b. *ff*

162

Picc. *ff espress.*

Fl. *ff espress.*

Ob. *ff*

Cingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Tr-be *ff*

Cor. *ff*

Tr-ni *mf*

Tuba *ff*

Timp. *f*

Gr. c. *f*

Camp. *mf*

Arpa I *ff*

Arpa II *f*

162

163

V-ni I *ff espress.*

V-ni II *ff*

V-le *div. ff*

V-o. *div. ff*

C-b. *ff*

Picc. *a2* *ff* *ben tenuto* *a2*

Fl. *ff* *ben tenuto*

Ob. *a2* *ff*

Cingl. *ff*

Cl. *ff* *ben tenuto*

Cl. b. *ff*

Fag. *ff*

C.fag. *ff*

Tr-be *senza sord.* *f* *mf* *ben sostenuto*

Cor. *a2* *fp* *ff* *a2*

Tr-ni *ff*

Tuba *ff*

Timp. *cresc.*

P-tti *cresc.* *ff*

Arpa I *ff* Fa#, Sol#, La, Si Do#

Arpa II *ff* Mib

V-ni I *f*

V-ni II *div.* *ff*

V-le *div.* *f*

V-c. *div.* *ff*

C-b. *ff*

150 164 *f*





Picc. *ff*

Fl. *a2* *ff espress.*

Ob. *ff espress.*

C.ingl.

Cl. *ff espress.*

Cl. b.

Fag. *ff*

C.fag. *ff*

Tr-be *ff espress.*

Cor. *a2* *ff ben tenuto*

Tr-ni *ff* *pesantissimo*

Tuba *ff*

Timp. *mp*

Gr. o.

T.-t.

Arpa I *gliss.* *Sib* *Mi b, Do, Re, Fa, Sol, La (La magg.)* *ff*

Arpa II *Re, La* *ff*

166 Andante maestoso

V-ni I *ff espress. e ben tenuto*

V-ni II *ff espress. e ben tenuto*

V-le *div.* *ff espress. e ben tenuto*

V-o. *ff espress. e ben tenuto*

C-b. *ff* *div.* *unis.*

poco a poco

Picc. *ff*

Fl. *a2* *ff espress.*

Ob. *a2* *ff espress.*

C.ingl. *ff*

Cl. *a2* *ff espress.*

Cl. b. *ff*

Fag. *a2* *ff*

C-fag. *ff*

Tr-be *ff espress.*

Cor. *ff ben tenuto*

Tr-ni *ff*

Tuba *ff* *pesante e tenuto*

Timp. *ff*

Gr. o. *ff*

T-t. *ff* *mf*

Arpe *a2*

poco a poco

Archi *ff espress. e ben tenuto*

*ff espress. e ben tenuto*

*ff espress. e ben tenuto*

*div. ff espress. e ben tenuto*

*ff* *pesante e tenuto*

ritenuto

168

Picc.

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

Tr-be

Cor.

Tr-ni  
e  
Tuba

Timp.

Gr. c.

T-t.

Mi#, Sol#, Si

Mi#, Sol#

*ff precipitato*

ritenuto

168

*ff precipitato*

pizz.

Arpa I

Arpa II

Archi

unia.

pizz.

pizz.

non div.

pizz.

arco

pizz.

arco

arco

arco