

**Дмитрий Дмитриевич
ШОСТАКОВИЧ
1906-1975**

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1980

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
ТОМ ТРЕТИЙ

СИМФОНИЯ № 5

СИМФОНИЯ № 6

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1980

D. SHOSTAKOVICH

COLLECTED WORKS
IN FORTY-TWO VOLUMES
VOLUME THREE

SYMPHONY No. 5

SYMPHONY No. 6

Score

State Publishers "Music"
Moscow 1980

РЕДАКЦИОННАЯ КОМИССИЯ

Хренников Т. Н. председатель, **Щедрин Р. К.** зам. председателя,
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Чайковский Б. А., **Шнеерсон Г. М.**, **Шостакович М. Д.**

Том подготовили

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Шостакович И. А.
литературный редактор

Бязров Д. Г.
художник



Дмитрий Дмитриевич Шостакович, 1930-е гг.

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and some complex rhythmic patterns. There are several instances of crossed-out or corrected sections, particularly in the middle and lower staves. The ink is blue, and the paper shows signs of age and wear.

Handwritten notes and markings on the right margin:

- Wm
- Wm
- Wm
- Wm
- Wm
- Wm
- Wm
- Wm
- Wm
- Wm



Третья часть симфонии № 5, страница эскиза. Автограф

ОТ РЕДАКЦИИ

В третий том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры симфоний № 5 и 6.

Симфония № 5 ре минор, соч. 47, была написана в 1937 году. Создание симфонии заняло чуть больше трех месяцев: с 18 апреля по 20 июля. «Самый процесс работы над симфонией был у меня сравнительно короток (третью часть, например, я написал в три дня»,—вспоминал автор¹.

Незадолго до московской премьеры сочинения, рассказывая о его содержании, композитор говорил: «Мое новое произведение можно назвать лирико-героической симфонией. Ее основная идея— переживания человека и всеутверждающий оптимизм. Мне хотелось показать в симфонии, как через ряд трагических конфликтов большой внутренней душевной борьбы утверждается оптимизм как мировоззрение.

Некоторые товарищи при обсуждении симфонии в Ленинградском отделении Союза советских композиторов называли Пятую симфонию автобиографическим произведением. Я считаю, что это определение в некоторой степени правильно. По-моему, во всяком художественном произведении есть черты автобиографичности. В любом произведении должен чувствоваться живой человек, автор. Плохо и скучно то произведение, в котором не виден его создатель. И поэтому всякая симфония, быть может, характерная для моей творческой индивидуальности, вместе с тем не отображает эпизодов моей жизни»².

Тогда же в статье «Мой творческий ответ»³ Шостакович писал: «Тема моей симфонии— становление личности. Именно человека со всеми его переживаниями я видел в центре этого произведения, лирического по своему складу от начала до конца».

Несколько позднее композитор так определял значение этого произведения: «Одной из центральных для моего творчества работ была написанная в 1937 году Пятая симфония. Рождению этого произведения предшествовала длительная внутренняя подготовка. Не все в моем предыдущем творчестве было равноценно. Были и неудачи. И я стремился, работая над Пятой симфонией, к тому, чтобы советский слушатель ощутил в моей музыке поворот в сторону большей доходчивости, большей простоты.

В этом произведении, как мне кажется, по сравнению с моими прежними вещами сделан шаг вперед и в области оркестрового мышления. Меня самого больше всего удовлетворяет третья часть— Адажио (в окончательном тексте партитуры *Largo*.— *Ред.*). Здесь, по-моему, удалось дать медленное и неуклонное движение от начала до конца. Мне приходилось слышать мнения о том, что четвертая часть симфонии отличается по своему стилю от трех первых. Думается, что это не так, ибо финал произведения, в соответствии с его основной темой, является ответом на все вопросы, поставленные в первых частях. (...) Финал симфонии разрешает трагедийно-напряженные моменты первых частей в жизнерадостном, оптимистическом плане»⁴.

Впервые симфония прозвучала 21 ноября 1937 года в Большом зале Ленинградской филармонии в исполнении заслуженного коллектива РСФСР Академического симфонического оркестра Ленинградской филармонии.

29 января 1938 года состоялась московская премьера симфонии. В Большом зале Московской консерватории ее исполнил Государственный симфонический оркестр СССР.

За рубежом симфония в первый раз была сыграна 14 июня 1938 года в зале Плейель в Париже. Партитура симфонии № 5 опубликована в 1939 году Музгизом (Москва).

Местонахождение автографа партитуры неизвестно. В Центральном государственном архиве литературы и искусства СССР хранится лишь несколько страниц эскизов композитора к третьей и четвертой частям симфонии в фортепианном изложении (ф. 2048, оп. 1, ед. хр. 6).

В основу настоящей публикации положен текст первого издания симфонии (М., Музгиз, 1939). Погрешности этой публикации были устранены в последнем прижизненном издании партитуры симфонии (М., Советский композитор, 1961); в него автор внес незначительные изменения, касающиеся унификации динамических указаний и штрихов. Важнейшие изменения в тексте издания 1961 года оговорены в примечаниях. Все редакторские добавления заключены в квадратные скобки.

Симфония № 6 си минор, соч. 54, была написана в 1939 году. Композитор рассказывал, что работа над симфонией началась после сочинения квартета № 1, законченного 17 июля 1938 года: «После Пятой симфонии я снова обратился к кино, сделав музыку к фильму „Человек с ружьем“.

Затем идет мой первый квартетный опус. (...) Он получился, по общему признанию, радостным, веселым, лирическим. Я назвал его „Весенним“. Я был очень удовлетворен прекрасным исполнением этого произведения Квartetом имени Бетховена, который является первым и замечательным интерпретатором также и следующего моего камерно-инструментального сочинения— фортепианного квинтета.

Между этими двумя работами я написал свою Шестую симфонию, которая уже вошла в программы симфонических оркестров»⁵.

¹ Предисловие к партитуре Пятой симфонии Д. Шостаковича.— М., Музгиз, 1956, с. 4.

² Пятая симфония Шостаковича.— Литературная газета, 1938, 12 января.

³ Вечерняя Москва, 1938, 25 января.

⁴ Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем.— Вечерняя Москва, 1940, 11 декабря.

⁵ Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем.— Вечерняя Москва, 1940, 11 декабря.

Непосредственно к сочинению симфонии Шостакович приступил, по-видимому, летом 1939 года. 27 августа он ознакомил с новым произведением музыкальную общественность Ленинграда, исполнив на рояле фрагменты двух первых частей симфонии. Перед началом прослушивания композитор сказал: «Это лето у меня было чрезвычайно плодотворным. В течение ближайшего месяца я собираюсь закончить работу над Шестой симфонией. Мною уже написаны две части этого произведения, а всего она будет состоять из трех частей»⁶. К середине октября симфония, по свидетельству автора, была уже в основном закончена, а 5 ноября того же года состоялась ее премьера. Таким образом, создание симфонии заняло, вероятно, не более четырех—четырёх с половиной месяцев.

В беседе с корреспондентом «Ленинградской правды» композитор говорил о содержании симфонии: «Шестая симфония по характеру музыки будет отличаться от настроений и эмоционального тону́са Пятой симфонии, для которой были характерны моменты трагизма и напряженности. В последней симфонии преобладает музыка созерцательного и лирического плана. В ней мне хотелось передать настроения весны, радости, молодости»⁷.

Премьера симфонии состоялась 5 ноября 1939 года в Большом зале Ленинградской филармонии; ее исполнил заслуженный коллектив РСФСР Академический симфонический оркестр Ленинградской филармонии.

Партитура симфонии № 6 опубликована в 1941 году Музгизом (Москва).

Местонахождение автографа партитуры неизвестно. В Государственном центральном музее музыкальной культуры им. М. И. Глинки хранится автограф переложения первой части симфонии для двух фортепиано (ф. 32, ед. хр. 67).

В основу настоящей публикации положены рукописная копия партитуры, хранящаяся в Центральном государственном архиве литературы и искусства СССР (ф. 2048, оп. 1, ед. хр. 7), и прижизненные издания симфонии. Издание 1941 года имело в своей основе рукописную копию партитуры с многочисленными пометками редактора и с исправлениями, внесенными рукой автора (на страницах 46, 48, 49 и 103). Некоторые погрешности этой публикации были исправлены в последующем издании 1962 года, которое, в свою очередь, несвободно от неточностей и опечаток.

Все явные погрешности рукописного и печатного материалов в настоящем издании устранены безоговорочно. Существенные разночтения, а также изменения, введенные в текст издания 1962 года, оговорены в примечаниях. Все редакторские добавления заключены в квадратные скобки.

⁶ Шестая симфония Д. Шостаковича.— Вечерняя Москва, 1939, 28 августа.

⁷ Новые работы Д. Шостаковича.— Ленинградская правда, 1939, 28 августа.

EDITOR'S NOTE

Volume Three of Dmitry Shostakovich's Collected Works comprises the scores of his symphonies Nos. 5 and 6.

Symphony No. 5 in D minor, Op. 47, was written in 1937. The process of composition took little more than three months: begun on April 18, the work was completed on July 20. In the composer's own words, "The process of work on the symphony was comparatively short (for example, I wrote the third movement in three days)."¹

This is what the composer said about his symphony's message shortly before its Moscow premiere: "My new work may be defined as a lyro-heroic symphony. Its main idea is man's emotional experiences and all-conquering optimism. I wanted to show how, overcoming a series of tragic conflicts arising in the intense struggle which rages in one's soul, optimism is born as a world-outlook.

"During the discussion of my symphony at the Leningrad section of the Union of Soviet Composers some comrades defined it as an autobiographical work. I think that, to a certain extent, this is correct. To my mind, any work of art contains autobiographical traits. The living human personality of the author must be present in any work of art. It must be a poor and dull work from which its creator is absent. But a symphony, though characteristic of my artistic personality, must not necessarily reflect episodes from my life."²

In his article "My Creative Answer",³ written shortly afterwards, Dmitry Shostakovich wrote: "The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end."

In discussing the significance of this symphony later on the composer said: "My Fifth Symphony, written in 1937, was a landmark in my creative evolution. Its birth took place after a long inner preparation. My works that preceded it were not of equal value. There had been failures. So, in working on my Fifth Symphony I did my best to make the Soviet audience sense in my music a turn for a greater accessibility, a greater simplicity.

"I believe that, compared with my earlier works, this symphony marks a step forward in my orchestral thinking. The third movement, *Adagio [Largo]* in the definitive version of the score — *Ed.*, seems to me especially satisfactory. I think that here I have succeeded in presenting a slow and unswerving motion from beginning to end. I have been told that the style of the fourth movement is somewhat different from the other three. I should say that this is not so, for, in keeping with the main idea of the whole work, the Finale gives answers to all the questions put in the preceding movements. ...the symphony's Finale provides a joyous and optimistic resolution to the intensely tragic moments of the preceding movements"⁴.

The symphony was first performed by the Merited Ensemble of the RSFSR, the Academic Leningrad Philharmonic Orchestra, at the Large Philharmonic Hall, Leningrad, on November 21, 1937.

The Moscow premiere of the Fifth Symphony was given by the State Symphony Orchestra of the USSR at the Large Hall of the Conservatoire on January 29, 1938.

The Fifth Symphony's first performance abroad took place at the Pleyel Hall, Paris, on June 14, 1938.

The score of the Fifth Symphony was published in 1939 by the *Muzgiz*, Moscow.

The whereabouts of the autograph score are not known; a few pages (in piano score) of the composer's sketches for the symphony's third and fourth movements are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 6).

The present edition is based on the text of the first edition of the symphony (Moscow, *Muzgiz*, 1939). All mistakes found in it were rectified in the last edition of the score to appear in the composer's lifetime (Moscow, *Soviet Composer*, 1961), where he introduced slight alterations touching upon the unification of dynamic markings and bowing. The most important alterations made in the 1961 score are discussed in the notes, with all editorial amendments given in square brackets.

Symphony No. 6 in B minor, Op. 54, was written in 1939. The composer stated that work on the symphony started after the completion of his First String Quartet on July 17, 1938. "After my Fifth Symphony I once more turned my attention to the screen composing music to the film 'Man at Arms'.

"Then came my first work for string quartet. ...It was generally acknowledged to be joyous, gay and lyrical. I defined it as 'Vernal'. I was highly satisfied with the excellent performance given to this work and to my next chamber instrumental composition—the Piano Quintet—by the Beethoven String Quartet.

"Between these two works I composed by Sixth Symphony which has by now become established in the repertoires of symphony orchestras."⁵

The composer must have begun writing the symphony in the summer of 1939. On August 27 he played on the piano excerpts from its first two movements for a group of Leningrad musicians. In his introductory speech he said: "This summer has been very productive for me. I plan to finish my Sixth Symphony within a month or so. I have written two movements and the entire symphony will consist of three."⁶ From

¹ Preface to the score of D. Shostakovich's Fifth Symphony, Moscow, *Muzgiz*, 1956, p. 4.

² "Fifth Symphony by Shostakovich", *Literaturnaya Gazeta*, January 12, 1938.

³ *Vechernaya Moskva*, January, 25, 1938.

⁴ "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.

⁵ "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.

⁶ "Sixth Symphony by Dmitry Shostakovich", *Vechernaya Moskva*, August 28, 1939.

Shostakovich's further statements we learn that the symphony had practically been completed by the mid-October 1939, and it was given its premiere on November 5 of that year. Thus, its composition must have taken not more than four or four-and-a-half months.

In an interview with the *Leningradskaya Pravda* correspondent, Dmitry Shostakovich said: "My Sixth Symphony will differ in the character of its music from the moods and emotional tonus of my Fifth, with its tragic tenseness. The music of my latest symphony is predominantly contemplative and lyrical. I wanted to embody in it the moods associated with spring, joy and youth."⁷

The Sixth Symphony was first performed by the Merited Ensemble of the RSFSR, the Academic Leningrad Philharmonic Orchestra, on November 5, 1939, at the Large Philharmonic Hall, Leningrad.

The score of the Sixth Symphony was published in 1941 by the *Muzgiz*, Moscow.

The whereabouts of the autograph score are not known. The composer's MS of the first movement arranged for two pianos is preserved at the State Central Glinka Museum of Musical Culture, Moscow (fond 32, bit of storage No. 67).

The present edition is based on the manuscript copy of the score preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 7) and the scores published in the composer's lifetime. The 1941 score was based on a manuscript score bearing numerous editorial markings and corrections made by the composer (on pp. 46, 48, 49 and 103). Some of the errors of the 1941 score were corrected in the 1962 edition which, however, is not entirely free from errors and misprints.

The editor of the present edition has corrected without comment all apparent errors of the manuscript and printed scores. The essential variants and alterations made in the 1962 score are discussed in the notes, with all editorial amendments given in square brackets.

⁷ "Dmitry Shostakovich's New Works", *Leningradskaya Pravda*, August 28, 1939.

СИМФОНИЯ № 5

СОЧ. 47

1937

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Clarinetto piccolo (Es)
2 Clarinetti (B, A)
2 Fagotti
Contrafagotto

* * *

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo
Tamburo
Piatti

Cassa
Tam-tam

* * *

Campanelli
Silofono
Celesta
2 Arpe
Piano

* * *

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Продолжительность звучания—ок. 45 мин.
Duration: approx. 45 mins.

Moderato $\text{♩} = 76$

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (B)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni
Tuba

Timpani

2 Arpe
[sempre a2]

Piano

Allegro
Moderato $\text{♩} = 76$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

1

Archi

dim. p

dim. p

dim. p

dim. p

4

Archi

cresc.

8

2

Fag.

Archi

f = pp

pp

pp

morendo

morendo

mp espress.

dim.

mp dim.

dim.

dim.

pizz. p

arco

arco

12

p

dim.

3

Fl. *a2*

Archi *p* *pp*

3T FN (222) *ny 14*

17 *pp*

4

Fl. *a2* *p*

Archi *p* *cresc.*

Tutti *arco*

21

Fl. *a2* *dim.* *p* *p cresc.*

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

25

5

Fl. *ff* \rightarrow *p*

Ob.

Cl.

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

Archi

ff *dim.* *p* *dim.* *pp*

ff *dim.* *p* *dim.* *pp*

ff *dim.* *p* *dim.* *pp*

6

Fl. *I* *p*

Ob.

Cl.

Fag. *I* *cresc.* *f* *dim.*

Archi *f marc.* *dim.*

f marc. *dim.*

p cresc. *f* *dim.*

Ob. *f espr.* *a2* *cresc.*

Cl. *p cresc.*

Fag. *f* *a2* *p cresc.* *cresc.*

Cor. *f espress.* *dim.* *p* *cresc.*

Archi *p* *p cresc.*

Fl. *a2*

Ob. *ff*

Cl. ploc. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2* *ff* *W in 2. Wert*

Tr-be *I. II* *ff* *W in 2. Wert*

Archi *ff* *pizz.* *spizz.*

Fl. *a2*

Cl. poco.

Fag.

Cor. *a2*

Tr-be

Archi

arco

Fag. *I* *mp* *3/4* *non arpeggiato*

dim. *p*

84 *9*

Cor. *a2* *dim.* *p*

dim. *p*

Arpe *non arpeggiato* *1/4 = 2/4*

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

mp *espress.*

Arpe

Archi

Arpe

Archi

Pico.

Arpe

Archi

54

10

MT=3R

59

11

64

9245

Detailed description: This page of a musical score contains five systems of staves. The first system (measures 54-58) features an Arpe (Arpeggio) part with a treble and bass clef, and an Archi (Archi) part with a grand staff. The second system (measures 59-63) continues the Arpe and Archi parts. The third system (measures 64-68) introduces a Pico. (Piccolo) part with a single treble clef staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Performance instructions include 'V' (Vibrato) and 'MT=3R' (Messa di Voce = 3 Ritardando). Measure numbers 54, 10, 59, 11, and 64 are clearly marked. The page number '9' is in the top right, and the number '9245' is at the bottom center.

Picc. *morendo*

Arpe

Archi

div. unis. pizz. *morendo*

pizz. arco div. *p espres.*

div. unis. pizz. arco *pp*

pizz. *pp*

Archi

dim.

dim.

Fl. *I solo*

Cl. *pp*

Fag. *pp*

C-fag. *pp*

Archi

molto dim.

molto dim.

div. *pp*

div. *pp*

arco *pp*

I

Fl. *pp*

Cl.

Fag. *pp*

C-fag. *pp*

Cor.

Arpe

Archi

div. in 3

pp

p espr.

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc.

Cl. *f cresc.*

Cor. *dim.*

mp

pp

morendo

Archi

cresc.

arco

p unis.

cresc.

dim. ppp

pp

cresc.

dim. ppp

p

cresc.

dim. ppp

15

Cl. *ppp*

Arpe *p*

Archi *pp* *div.* *pespess.*

108 *pp*

16

Arpe

Archi *pp* *div. in 3*

111

17

P-no *una corda secco*

Archi *pp* *unis.* *pizz.* *unis. pizz.*

117

Payroll

Cor. *a2* *f* 2ГП

P-no

Archi

122



Cor. *a2*

P-no

Archi

127

18

poco animando

Cor. *a2*

Tr-be *I.II a2*

P-no

Archi

132

19

104

(очень быстро)

3 in 3

Fl. *a2*

Ob. *a2*

Cl. p.icc. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *I.II a2*

P-no

Archi

137

20

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

picc. *a2*

Cl. *a2*

Fag. *a2*

C-fag.

чрез бобр

Cor. *a2*

Tr-be *a2*

Tr-ni

Tuba

Timp.

P-no

Archi

pizz.

20

Picc.
Fl.
Ob.
Cl. p.oo.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba

Timp.

P-no

Archi

Picc. *f*

Ob. *a2* *f* *p* *a2*

Cl.

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

P-no

Archi *f* *arco*

151 *f*

P-no *f*

Archi *f*

154

22 Allegro non troppo $\text{♩} = 126$

Picc.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-no

22 Allegro non troppo $\text{♩} = 126$

Archi

157

Picc. *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Fl. *a2b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Ob. *a2b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Cl. *a2* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Cl. *a2* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Cor. *a2* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Tr-be *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

Archi *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

160

Fag. **23** *ff* *a2*

Cor. *a2* *ff* *ff*

Archi *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

163 *ff*

This musical score page features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with *ff* dynamics.
- Fl.** (Flute): Treble clef, playing a melodic line with *ff* dynamics.
- Ob.** (Oboe): Treble clef, playing a melodic line with *ff* dynamics.
- Cl. p. ecc.** (Clarinet in E-flat): Treble clef, playing a melodic line with *ff* dynamics.
- Cl.** (Clarinet in B-flat): Treble clef, playing a melodic line with *ff* dynamics.
- Fag.** (Bassoon): Bass clef, playing a melodic line with *a2* dynamics.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with *a2* dynamics.
- Tr-be** (Trumpet): Treble clef, playing a melodic line with *a2* dynamics.
- Archi** (Archi): Multiple staves for strings, including a double bass line with *166* and *169* markings.

Handwritten annotations include "a2" in several staves, "ff" in the woodwind parts, and "L 77" in the Bassoon staff. The score is marked with measure numbers 166 and 169.

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. picc. *ff*
 Cl. *ff*
 Fag. *ff*
 C-fag.

Cor. *f*
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.

Archi

25 div. *ff* *div. in 3*

♩ = 132

Picc.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

8

♩ = 132

2577

unis.

Picc. 26

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Detailed description: This system contains the woodwind parts. The Piccolo, Flute, Oboe, and Clarinet piccolo parts are mostly rests. The Clarinet and Bassoon parts have melodic lines with slurs and accents. The Contrabassoon part is mostly rests.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

Detailed description: This system contains the brass and percussion parts. The Cor Anglais part is mostly rests. The Trumpet and Trombone parts have rhythmic patterns. The Trumpet/Tuba part has a melodic line. The Timpani part is mostly rests.

26

Archl

Detailed description: This system contains the string parts. The Violin and Viola parts have melodic lines with slurs and accents. The Cello and Double Bass parts have rhythmic patterns.

Picc.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

181

9245

Detailed description: This is a page of a musical score, page 24, numbered 181 at the bottom left and 9245 at the bottom center. The score is arranged in systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. ploc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The third system includes the string section (Archi). The Piccolo part has a rest in the first measure, followed by a melodic line starting in the second measure. The Flute and Oboe parts have a rest in the first measure, followed by a melodic line starting in the second measure. The Clarinet in C part has a rest in the first measure, followed by a melodic line starting in the second measure. The Clarinet in Bb part has a rest in the first measure, followed by a melodic line starting in the second measure. The Bassoon part has a rest in the first measure, followed by a melodic line starting in the second measure. The Contrabassoon part has a rest in the first measure, followed by a melodic line starting in the second measure. The Cor Anglais part has a rest in the first measure, followed by a melodic line starting in the second measure. The Trumpet part has a rest in the first measure, followed by a melodic line starting in the second measure. The Trombone part has a rest in the first measure, followed by a melodic line starting in the second measure. The Tuba part has a rest in the first measure, followed by a melodic line starting in the second measure. The Timpani part has a rest in the first measure, followed by a melodic line starting in the second measure. The string section (Archi) has a rest in the first measure, followed by a melodic line starting in the second measure. The score is written in a major key and 4/4 time. The Piccolo part has a dynamic marking of *f* in the second measure. The Flute and Oboe parts have a dynamic marking of *f* in the second measure. The Clarinet in C part has a dynamic marking of *f* in the second measure. The Clarinet in Bb part has a dynamic marking of *f* in the second measure. The Bassoon part has a dynamic marking of *f* in the second measure. The Contrabassoon part has a dynamic marking of *f* in the second measure. The Cor Anglais part has a dynamic marking of *f* in the second measure. The Trumpet part has a dynamic marking of *f* in the second measure. The Trombone part has a dynamic marking of *f* in the second measure. The Tuba part has a dynamic marking of *f* in the second measure. The Timpani part has a dynamic marking of *f* in the second measure. The string section (Archi) has a dynamic marking of *f* in the second measure. The score is written in a major key and 4/4 time. The Piccolo part has a dynamic marking of *f* in the second measure. The Flute and Oboe parts have a dynamic marking of *f* in the second measure. The Clarinet in C part has a dynamic marking of *f* in the second measure. The Clarinet in Bb part has a dynamic marking of *f* in the second measure. The Bassoon part has a dynamic marking of *f* in the second measure. The Contrabassoon part has a dynamic marking of *f* in the second measure. The Cor Anglais part has a dynamic marking of *f* in the second measure. The Trumpet part has a dynamic marking of *f* in the second measure. The Trombone part has a dynamic marking of *f* in the second measure. The Tuba part has a dynamic marking of *f* in the second measure. The Timpani part has a dynamic marking of *f* in the second measure. The string section (Archi) has a dynamic marking of *f* in the second measure.

poco stringendo

Picc. *cresc.*

Fl. *a2 cresc.*

Ob. *a2 cresc.*

Cl. Picc. *cresc.*

Cl. *a2 cresc.*

Fag. *f cresc.*

C-fag.

Cor. *a2 f cresc.*

Tr-be *a2*

Tr-ni e Tuba *f cresc.*

Timp.

poco stringendo

Arch. *unis. cresc. div.*

f cresc.

184

f cresc.

27 Poco sostenuto $\text{♩} = 126$

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor, Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), and Snare Drum (T-ro). The woodwinds play a melodic line with slurs and accents, while the brass instruments provide harmonic support with chords and rhythmic patterns. Dynamic markings include *ff* and *f*. A performance instruction "I. II muta in B" is present for the Clarinet part.

27 Poco sostenuto $\text{♩} = 126$

Musical score for strings (Archi). The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic accompaniment with slurs and accents. Dynamic markings include *ff* and *pizz.* (pizzicato).

Tr-be

Tuba

Timp.

T-ro

Archi

190

28

2mp

Picc.

Fl.

Ob.

Cl. picc.

Tr-be

Tuba

Timp.

T-ro

Archi

198

Picc.
Fl.
Ob.
Cl. picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr ni e Tuba
Timp.
T-ro
Archi

a2
ff

196

Detailed description: This is a page of a musical score for a symphony orchestra. It features 15 staves. The top section includes Piccolo, Flute, Oboe, Piccolo Clarinet, Bass Clarinet (marked *ff*), Bassoon, and Contrabassoon. The middle section includes Cor, Trumpet, Trombone, and Trumpet/Tuba. The bottom section includes Timpani, Snare Drum, and Archi. The score is written in a key signature of one flat and a 2/4 time signature. The music is divided into three measures. The Piccolo, Flute, Oboe, Piccolo Clarinet, and Bass Clarinet parts have dynamic markings of *a2*. The Bass Clarinet part has a *ff* marking. The Trumpet and Trombone parts have dynamic markings of *ff*. The Archi part has a dynamic marking of *ff*. The page number 196 is located at the bottom left.

Picc.
Fl.
Ob.
Cl. ploc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
Archi

a2

199

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. ploc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Trombones (T-ro). The strings (Archi) are represented by a grand staff at the bottom. The music is written in a key signature of one flat (Bb) and a 3/4 time signature. The Piccolo, Flute, Oboe, and Clarinet in C parts feature melodic lines with accents and slurs. The Clarinet in Bb part has a dynamic marking of 'a2'. The Trombone part has a dynamic marking of 'p'. The Timpani part has a dynamic marking of 'p'. The Trombones (T-ro) part has a dynamic marking of 'p'. The strings (Archi) part has a dynamic marking of 'p'. The page number '199' is located at the bottom left of the score.

29

anon

Picc. *a2*

Fl. *a2*

Ob. *a2* *marc.*

Cl. picc. *a2* *marc.*

Cl. *a2* *marc.*

Fag. *a2* *marc.*

C-fag. *ff*

Cor. *ff espress.* *a2* *poco meno f*

Tr-be *ff espress.* *poco meno f*

Tr-ni e Tuba *poco meno f*

Timp *ff*

T-ro

Sil. *ff*

29

Archi *ff* *ff espress.* *ff* *fff arco*

Picc.

Fl. *a2*

Ob.

Cl. picc.

Cl. *a2*

Fag.

C-fag.

Cor. *a2*

Tr-be

Tr-ni e Tuba *a2 solli* *ff*

Sil.

Arch.

205

cresc.

cresc.

cresc.

cresc.

a2

30

Picc.

Fl. *a2*

Ob.

Cl. picc.

Cl. *a2*

Fag. *p.*

C-fag.

Cor. *a2 ff*

Tr-be *ff*

Tr-ni *a2 ff*

Tuba *a2*

Timp.

P-tti *ff*

30

Sil.

Archi

poco stringendo

31

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro

Sil.

poco stringendo

31

Arch.

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Archi

214

Detailed description: This is a page of a musical score for a symphony orchestra. It features 14 staves of music. The instruments are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. pico.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), Snare Drum (T-ro), and Strings (Archi). The score is divided into three measures. The first measure shows the initial notes for most instruments. The second measure contains a large fermata over several notes in the woodwinds and brass. The third measure continues the musical progression. The bottom left corner of the page is marked with the number '214'.

32 ♩ = 188

Picc. *ff*

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. picc. *ff*

Cl. *a2*

Fag. *ff* *a2*

C-fag. *ff*

Cor. *a2*

Tr-be

Tr-ni
e

Tuba

Timp

T-ro

a2 *p* *fff*

ff *espress.*

ff *espress.*

32 ♩ = 188

Archi

ff *R*

ff

ff

div.

fff

33

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

R_{a2}

a2 sff espress.

sff espress.

33

Arch.

34

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp.

dim. pp
dim. pp
pp cresc. espress.
pp cresc. espress.

34

Archi

uniss. p

Picc.
Fl.
Ob.
Cl. piccolo
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp
Archi

The image shows a page of a musical score, page 38, featuring a woodwind and string section. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. piccolo), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp), and Archi (Archi). The woodwind parts (Picc., Fl., Ob., Cl. piccolo, Cl., Fag., C-fag.) are written in treble and bass clefs with various accidentals and articulations. The brass parts (Cor., Tr-be, Tr-ni, Tuba) are written in treble and bass clefs, with some parts showing rests and dynamic markings like 'p' and 'v'. The string part (Archi) is written in treble and bass clefs, showing a complex rhythmic pattern with many notes and slurs. The page number '229' is at the bottom left, and '9245' is at the bottom center.

35

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-
e
Tuba
Timp.

35

Archi

The image displays a page of a musical score for a symphony orchestra. The instruments are listed on the left side of the page: Pico., Fl., Ob., Cl. picc., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni, Tuba, Timp, Sil., and Arch. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The woodwinds (Fl., Ob., Cl., Fag.) and brass (Cor., Tr-be, Tr-ni, Tuba) parts are prominent, with many notes marked with accents (>) and slurs. The strings (Arch.) play a steady, rhythmic accompaniment. The string section is divided into four staves, each with its own part. The percussion section (Timp, Sil.) has fewer notes, with the snare drum (Sil.) playing a rhythmic pattern. The score includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). The page number 237 is located at the bottom left of the score.

riten.

Largamente $\text{♩} = 66$

36

Picc.
Fl.
Ob.
Cl.
Cl. picc.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp.
P-tti
Sil.

riten.

Largamente $\text{♩} = 66$

36

Archi

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
P-ttl
Archi

244

ff

Detailed description: This is a page of a musical score for a full orchestra. It features 18 staves, each representing a different instrument or section. The woodwind section includes Piccolo, Flute (with second flute 'a2'), Oboe (with second oboe 'a2'), Clarinet in Piccolo, Clarinet (with second clarinet 'a2'), Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpets (Tenor and Bass), Trombones (Tenor and Bass), Trumpets (High), Trombones (High), and Tuba. The percussion section includes Timpani and Cymbals. The string section (Archi) is represented by two staves. The score is written in a common time signature (C) and includes various musical notations such as notes, rests, dynamics (ff), and articulation marks (accents, slurs). The page number '244' is located at the bottom left, and the number '9245' is at the bottom center.

37

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

217

37

Archi

molto riten.

Picc.

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Cl. picc. ^{a2}

Fag.

C-fag.

Cor. ^{a2}

Tr-be

Tr-ni

Tuba

Timp.

P-tti

Sil.

molto riten.

Archi

a tempo con tutta forza

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-tam
Sil.

This section of the score includes parts for Piccolo, Flute, Oboe, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Tam-tam. The woodwinds and brass instruments play a rhythmic pattern of eighth notes, often with accents. The Bassoon and Tuba parts feature a melodic line with dynamic markings such as *ff* and *dim.*. The Piccolo part has a *a2* marking. The Tam-tam part has a *ff* marking.

a tempo con tutta forza

Archi

This section of the score is for the string ensemble. It features a rhythmic pattern of eighth notes with accents. The lower strings (violas and cellos) have a melodic line with dynamic markings such as *ff* and *dim.*. The number 253 is written at the bottom left of the string section.

rallentando

39 Più mosso ♩ = 84

I solo

Fl. *p* I solo

Cor. *p* I solo

Tr-be *a2*
p dim. *pp morendo* *pppp*

Tr-ne III e Tuba *p dim.* *pp*

Timp. *p dim.* *pp morendo* *pppp*

Arpe *p* *pp*

Archi *p* *pizz.* *arco* *pp*

257 *p* *pp* *pp*

Fl. *p*

Cor. *p*

Arpe *p* *pp*

Archi *p* *pp*

262

40

Fl. *I* *p*

Cor. *I*

Arpe

Archi

267

41

Picc.

Fl. *I* *p* *solo* *pp*

Cl. *I* *solo* *f dim.*

Cor. *I*

C-III

Arpe

Archi

272

* Если валторнист не может взять ноту „си“ пиано, то надлежит играть октавой ниже, как указано. [Примеч. автора]

Picc. *I* *mf* *dim.* *morendo*

Cl. *p* *cresc.* *mf* *dim.*

Arpe

Archi

277

42

Picc.

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

Cl. *p* *I solo*

Fag. *p espr.*

Archi

282

Ob. I *cresc.* *f* *dim.*
Cl. I *cresc.* *f* *dim.*
Fag. I *cresc.* *f* *dim.*

Archi

287

Ob. I [48] *ppp*
Cl. I *ppp* *a2*
Fag. I *ppp* *f* *a2* *dim.* *ppp*
Cor. *p cresc.* *f* *dim.* *ppp*
Archi *con sord.* *f* *dim.*

293

44 Moderato ♩ = 42

45 solo..

Picc. I solo *pp* *2 fl. b sop*

Fl. *p* *morendo*

Tr-be I. II a2 *pp*

Timp. *pp*

Archi *con sord.* *pp*

pp *consord.*

300 *pp*

Picc. *ppp*

Fl. *ppp*

Tr-be I. II a2 *pp*

Timp. *pp*

Arpe *p*

V-no solo *con sord.* *pp* *3 fl.*

V-ni I *altri con sord.* *pp* *gliss.*

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

V-le *gliss.*

V-c.

C-b.

305

Cor. III con sord.

Arpe

V-no solo

V-niI altri

V-niII

V-le

V-c.

C-b.

309

mp

p

dim.

dim.

Cor. III

Tr-be I.IIIa2

Timp.

Cel.

Arpe

V-no solo

V-niI altri

V-niII

V-le

V-c.

C-b.

313

pp

pp

p

pp

pp

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

II

48

Allegretto ♩ = 188

Violini I
Violini II
Viola
Violoncelli
Contrabassi

senza sord.
ff
ff

49

F1.
Ob.
Cl. picc.
Cl.(B)
Cor.
Arch.

ff dim. a2 p
ff dim. solo p
ff dim. a2 p
ff dim. pp
fa2 f dim. p
f dim. p

Fl. ^{a2}

Cl. ^p

picc. ^{a2}

Cor. ^{a2}

50

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

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

Cl. ^{picc.} *p cresc.* *f marc.*

Cl. ^{a2} *f marc.*

Fag. ^{a2} *marc.* *cresc.*

51

Fag. ^{a2} *ff*

V. o. *mf* *dim.* *p*

C. b. ²⁵ *mf* *dim.* *p*

31

senza sord.

senza sord.

Archi *f marc.* *cresc.* *f marc.* *cresc.* *f marc.*

52

tutti
senza sord.

Arch.

Violins I: *f marc.*, *cresc.*, *ff*

Violins II: *cresc.*, *ff*

Violas: *cresc.*, *ff*

Cellos: *cresc.*, *ff*

Double Basses: *cresc.*, *ff*

53

3^{ma}

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Picc.: *a2*, *f*

Fl.: *a2*, *f*

Ob.: *a2*, *f*

Cl. picc.: *a2*, *f*

Cl.: *a2*, *f*

Fag.: *f*

Tr-be: *mf*

Tr-ni e Tuba: *mf*

Timp.: *mf*

P-tti: *mf*

Arch.

Violins I: *ff*, *f pizz.*

Violins II: *ff*, *f pizz.*

Violas: *ff*, *f pizz.*

Cellos: *pizz.*, *f*

Double Basses: *f pizz.*

42

Picc. *a2*

Fl.

Ob. *a2*

Cl. *a2*

Cl. *a2*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Arpe [sempre a2]

Archi

Picc. *tr* *tr^b* *tr*

Fl. *a2* *tr* *tr^b* *tr*

Ob. *a2* *tr* *tr^b* *tr*

Cl. *a2* *tr* *tr^b* *tr*

Cl. *a2* *tr* *tr^b* *tr*

Fag. *marc.*

C-fag.

Cor.

Tr-be *mf*

Tr-ni *mf*

e

Tuba

Timp. *mf*

T-ro

P-tti

Archi *arco* *f marc.* *arco* *f marc.*

51

54

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag. *a2*

C. fag. *ff*

-Cor. *soli*

Tr-be *ff*

Tr-ni *mf*

e

Tuba *mf*

Timp *mf*

T-ro *f*

54

Archi *arco* *ff marc.*

Picc. *a2* *ff*

Fl. *a2* *ff*

Ob. *a2* *ff* II *p*

Cl. picc. *a2* *ff*

Cl. *a2* *ff*

Fag. *a2* *ff* *f* *p subito*

C fag. *f* *p subito*

Cor. *f* *p subito*

Tr-be *f* *p subito*

Tr-ni e Tuba *f* *p subito*

Timp. *f* *p subito*

T-ro *f* *p subito*

Archi *Gliss.* *p subito* *arco* *p* *pizz.*

60

55

Picc.
Fl.
Ob. II
Cl. picc.
Cl. II
Fag.
C-fag.

This section of the score covers the woodwind instruments. The Piccolo and Flute parts are mostly rests. The Oboe II part has a melodic line with eighth notes. The Clarinet Piccolo and Clarinet II parts play chords. The Bassoon part has a rhythmic pattern of eighth notes. The Contrabassoon part is mostly rests.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

This section covers the brass instruments. The Cor Anglais and Trumpet parts are mostly rests. The Trombone part has a melodic line. The Trumpet III, Euphonium, and Tuba parts play chords. The Timpani part has a rhythmic pattern of eighth notes.

Arch.

This section covers the string instruments. It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as *f* and *mf*.

Picc. *f marc.*

Fl.

Ob. II

Cl. ploc.

Cl. II

Fag. *cresc.*

C fag.

Cor.

Tr-be *mf cresc.*

Tr-ni

e Tuba *cresc. mf*

Timp. *mf*

Archi *p cresc. trm*

56

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

soli

mf

ff

a2

f

56

Archi

74

ff

ff

arco

ff marc.

gliss.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp
T-ro
Arch:

80

9245

con sord. a2

gliss.

This page of a musical score, numbered 62, contains staves for various instruments. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor (Trumpet), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp) and Snare Drum (T-ro). The string section (Arch.) is also present. The score features complex rhythmic patterns, dynamic markings such as *ff* and *f*, and performance instructions like *con sord.* and *gliss.*. A rehearsal mark '80' is located at the bottom left, and the number '9245' is at the bottom center.

57

Cor. *a2*

Arpe

V-ni I *V-no solo* *p* *pizz.* *gliss.*

V-c. *p*

85

58

Arpe

V-ni *V-no solo* *gliss.*

V-c. *gliss.* *gliss.*

Fl. *rit.* *a tempo* *I solo* *p*

Arpe

V-ni I *V-no solo* *gliss.*

V-le *p*

V-c.

91

59 I

Fl.

Fag. *pp*

V-ni II *pizz.* *pp*

V-le *pp* *pizz.*

W.c. *pp*

103

60

Fl. *rit.*

Fag.

Arpe *gliss.* *p* *gliss.*

Archi *arco sul C* *gliss.* *pizz.* *arco sul G* *gliss.* *pizz.*

109

Fl. *a tempo*

Fag.

Archi *tutti* *arco f marc.* *f marc.*

61

114

Cor. *senza sord.*

Archi *gliss.* *div. b* *unis.*

120

62

Fl. a2 mf

Ob. a2 mf

Cl. a2 mf

Cor. f p subito pp

Archi f p subito dim. pp pizz.

Picc.

Fl. a2 ff

Ob. a2 ff

Cl. picc. a2 ff

Cl. a2 ff

Fag. a2 ff

C far. ff

Cor. a2 ff

Archi mosendo arco div.

127 sf

63

Picc.

Fl.

Ob.

Cl. piccolo

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr ni e Tuba

Timp.

63

Arch. unis.

137

Picc. *ff*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag. *a2*

C-fag. *ff*

Cor. *ff* *sf* *p sub.*

Tr-be *ff* *sf* *p sub.*

Tr-ni

Tuba

Timp.

Arpe

Archi *ff* *sf* *p*

141

64

Fl. a2 mf

Ob. mf a2

Cl. mf

Cor. pp

Archi dim. pp pizz.

147

pp

Picc.

Fl. a2 ff dim. p dim.

Ob. a2 ff dim. p dim.

Cl. picc. a2 ff dim. p dim.

Cl. a2 ff dim. p dim.

Cor. a2 ff dim. p dim.

Archi morendo arco ff div. dim. p dim.

152

ff

p dim.

65

Picc. *pp.*
 Fl. *pp.*
 Cl. *pp.*
 Fag. *p* solo
 C-fag. *p* solo
 Cor. *pp.* a2
 Archi *pp.* unis.
 157 *pp.*

66

Fag. *pizz.*
 C-fag. *pizz.*
 Archi *pizz.*
 163

Picc. *tr* *p*

Archi

170

Fag. *p*

C-fag. *p*

Archi *mf* *pizz.* *p* *mf* *f*

67 I

176

Fag. I

C-fag.

Archi *p*

182

68

Fag. *cresc.* *f*

C fag. *cresc.* *f*

Archi *p* *cresc.* *f* (pizz.) *f*

188

Pico. *f*

Fl. *p* *cresc.*

Cl. *p* *cresc.*

Fag. *I*

C fag. *I*

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

194

69

Picc. *a2*

Fl. *f*

Ob. *a2*

Cl. *b*

Cl. *a2*

Fag. *f*

C.fag.

Cor. *mf*

Tr-be

Tr-ni
e

Tuba *mf*

Timp.

P-tti *mf*

Sil.

69

Archi *f* (pizz.)

200 *f*

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 P-tti
 Sil.
 Archi

a2
 a2
 a2
 a2
 marc.
 arco
 f marc.
 arco
 f marc.

204
 9245

Picc.

Fl.

Ob.

Cl. piccolo.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Sil.

Archi

70

soie

ff

70

Pico.

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. piccolo *ff* *a2*

Cl. *ff*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba *ff*

Timp.

T-ro *f*

Sil.

Archi *arco* *ff marc.*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The top system includes woodwinds: Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. piccolo), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle system includes brass and percussion: Cor (Cor.), Trumpet (Tr-be), Trumpet and Tuba (Tr-ni e Tuba), Timpani (Timp.), and Trombone (T-ro). The bottom system includes strings (Archi) and a Cymbal (Sil.). The woodwinds and strings are playing a melodic line starting in the fourth measure, marked with a forte (ff) dynamic and a second octave (a2) instruction. The percussion parts include a snare drum (T-ro) with a rhythmic pattern and a cymbal (Sil.) with a sustained sound. The strings (Archi) are playing a melodic line with a forte (ff) dynamic and a marcato (marc.) articulation, marked with an arco instruction. The score is in 3/4 time and features a key signature of one sharp (F#).

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Sil.

II

p

p sub.

sf

sf

sf

p sub.

p sub.

p

Archi

p sub.

p sub.

arco

p

p

pizz.

p

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Sil.

Archi

II

II

p

f

p

f

p

f

p

72

Ficc. *f marc.*

Fl.

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fag. *cresc.*

C fag. *ff*

Cor. *a2 soli ff soli ff*

Tr-be *mf cresc.*

Tr-ni e Tuba *cresc. mf*

Timp.

72

Archi *cresc.*

226 *cresc.*

ff

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag. a2

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archi

arco

ff

ff marc.

gliss.

231

73

Picc.

Fl.

Ob.

Cl. Picco.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archi

gliss.

gliss.

[ff]

236

Picc. Fl. Ob. Cl. piccolo. Cl. Fag. C-fag.

I solo
p
pp
pp

Cor. Tr-be Tr-mi e Tuba

a2

Timp.

soli
ff > *dim.* *pp*

Archi

pizz.
p
pizz.
p
pizz.
p

74

Picc. *ff*

Fl. *a2 ff*

Ob. *I a2 ff*

Cl. picc. *ff*

Cl. *a2 ff* *muta in A*

Fag. *(pp) a2 ff*

C-fag. *ff*

Cor. *a2 ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff*

Sil. *ff*

74

Archi *arco div. ff*

arco ff

arco ff

arco ff

III

75 Largo $\text{♩} = 50$

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

Timpani

Celesta

2 Arpe [sempre a2]

Piano

75 Largo $\text{♩} = 50$

Violini I

Violini II

Violini III *pespress.*

Viole I *pespress.*

Viole II

Violoncelli I

Violoncelli II *pespress.*

Contrabassi *pespress.*

Общее число первых и вторых скрипок разделить на три равные части. Ввиду того, что не во всех оркестрах имеется одинаковое количество скрипок, рекомендуется писать в партиях все три голоса в виде „divisi in 3“ [Примеч. автора]

76

Musical score for measures 76-77. The score is for a string quartet and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features a crescendo from measure 76 to 77, with dynamics ranging from piano (p) to mezzo-forte (mf). The Violin III, Viola I, Violoncello I, and Contrabass parts have melodic lines with slurs and accents. The Violoncello II and Contrabass parts have a steady bass line. The Violin I and II parts are mostly rests.

77

Musical score for measures 77-80. The score continues from the previous page and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features a decrescendo from measure 77 to 80, with dynamics ranging from mezzo-forte (mf) to piano (p). The Violin III, Viola I, Violoncello I, and Contrabass parts have melodic lines with slurs and accents. The Violoncello II and Contrabass parts have a steady bass line. The Violin I and II parts have melodic lines with slurs and accents. The Violoncello I and Contrabass parts have a steady bass line. The Violoncello II and Contrabass parts have a steady bass line. The Violoncello I and Contrabass parts have a steady bass line.

78

I
 V-ni II
 III
 I
 V-Ie
 II
 I
 V-c.
 II
 C-b.
 19

p *mf dim.* *p* *pp*
p *mf dim.* *p* *pp*
p *mf dim.* *p* *poco espress.* *pp*
p *mf dim.* *p* *pp*
p *mf dim.* *p* *pp*
p *mf dim.* *p* *pp*

p espress.

I
 V-ni II
 III
 I
 V-Ie
 II
 I
 V-c.
 II
 C-b.
 25

pp
pp
pp
mf espress. *pp*

I solo

79

Fl. I

Arpe

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-c. I

V-c. II

C-b.

31

80

Fl. I

Arpe

36

riten.

morendo

Fl. I

Arpe

V-c. II

C-b.

41

p dim.

81 a tempo

Fl. *ppp*

V-ni I *pp cresc.* *f espress.*

V-ni II *f espress.*

V-le I *pp* *cresc.* *f*

V-le II *pp* *cresc.* *f*

V-c. I *pp* *cresc.* *f*

V-c. II *pp* *cresc.* *f*

C-b. *pp* *cresc.* *f*

45

82

Fl. *f* *a2*

Ob. *f espress.* *tenuto* *f*

Cl. picc. *f* *a2*

Cl. *f* *a2*

Fag. *f espress.* *tenuto* *f*

Timp. *p*

V-ni I *espress.* *tenuto*

V-ni II *espress.* *tenuto*

V-le I *espress.* *tenuto*

V-le II *espress.* *tenuto*

V-c. I *espress.* *tenuto*

V-c. II *espress.* *tenuto*

C-b. *div.*

51

Largamente

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Timp.

This section contains the staves for Piccolo, Flute, Oboe, Clarinet Piccolo, Clarinet, Bassoon, Contrabassoon, and Timpani. The music is in a key with two sharps (D major or F# minor) and a common time signature. The tempo is marked 'Largamente'. Dynamics include 'ff' (fortissimo) and 'mf' (mezzo-forte). There are several 'a2' markings above the staves, indicating second endings or alternate parts. The woodwinds play melodic lines with various articulations, while the timpani provides a steady rhythmic accompaniment.

I

V-ni II

III

I

V-la II

I

V-co II

C-b.

56

0246

This section contains the staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The tempo is marked 'Largamente'. Dynamics include 'ff' (fortissimo) and 'mf' (mezzo-forte). There are 'a2' markings above the Violin I and Violoncello I staves. The strings play a complex, rhythmic accompaniment with many slurs and accents. The double bass part includes a 'unis.' marking, indicating a unison passage.

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

f
f
f
f
f

morendo
morendo
morendo

62

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

84 solo
p
pp
dim.

67

Ob.
I
V-ni
II

pp
pp

72

Fl.
Cl.
V-ni
II
V-c.
I
II
C-b.

85
I solo
p
pp
pp
pp

79

Fl. I
Cl. I
V-ni II
V-ni III

85 *pp*

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

86 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Isolo *p* *p*

92 *pp* *div.*

Fl. I
Cl. I
Fag.
C-fag.
C-III
V-ni III
V-c. I

87 *dim.* *ppp* *p espress.* *pp* *pizz.* *pp*

rit.

99 *pp*

9245

Cl.

Fag. I

C-fag.

V-c. I

105

arco

mf

Ob.

P espress. cresc.

f

Cl.

a2

f espress.

Fag.

a2

p cresc.

f

C-fag.

p cresc.

f

V-ni

II

f espress.

V-ni

III

f espress.

V-le

I

mp espress. cresc.

f

V-le

II

p cresc.

f

V-c.

I

espress. cresc.

f

V-c.

II

unis.

f espress.

C-b.

III

p cresc.

f

9245

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Timp.

I
V-ni II
III
V-le I
II
V-o I
II
C-b.
117

89

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Timp

Sil.

Piano

I

V-ni II

III

V-le I

II

V-c. I

II

C-b.

120

9245

This page of a musical score, numbered 94, contains measures 125 through 129. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Timpani (Timp.), Snare Drum (Sil.), Piano (Piano), Violin I (V-ni I), Violin II (V-ni II), Viola I (V-le I), Viola II (V-le II), Violoncello I (V-o. I), Violoncello II (V-o. II), and Double Bass (C-b.). The key signature is D major (two sharps). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff* *espress.*, *p*), articulation marks (accents, slurs), and performance instructions like *a2* and *I*. The Piano part features prominent triplets. The string parts (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with eighth and sixteenth notes. The woodwinds and strings conclude the passage with a final measure marked with a *V* (volta) symbol.

90

Cl. I *ff*

Cl. II *ff*

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-e. I *ff espress.*

V-e. II *ff espress.*

C-b. *div.*

130 *fff*

fff

Cl. I

Cl. II

V-ni I *ff*

V-ni II

V-ni III *ff*

V-la I

V-la II

V-e. I

V-e. II

C-b. *fff*

132 *fff*

fff

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

184 *fff* *fff* *fff*

Detailed description: This system of musical notation covers measures 184, 185, and 186. The Clarinet parts (Cl. I and II) feature a continuous sixteenth-note pattern. The Violin and Viola parts (V-ni I, II, III and V-le I, II) play sustained chords. The Violoncello parts (V-o. I, II) play a rhythmic pattern of eighth notes with accents. The Contrabass part (C-b.) plays a simple bass line. The dynamic marking *fff* is present at the beginning of each measure.

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

186 *fff* *fff*

9245

Detailed description: This system of musical notation covers measures 187, 188, and 189. The Clarinet parts (Cl. I and II) continue with the sixteenth-note pattern. The Violin and Viola parts (V-ni I, II, III and V-le I, II) play sustained chords. The Violoncello parts (V-o. I, II) play a rhythmic pattern of eighth notes with accents. The Contrabass part (C-b.) plays a simple bass line. The dynamic marking *fff* is present at the beginning of each measure. The number 9245 is printed at the bottom center of the page.

I
 Cl. I
 Cl. II
 V-ni I
 V-ni II
 V-ni III
 V-le I
 V-le II
 V-c. I
 V-c. II
 C-b.
 138 **ff**
 91
 Fl. *a2*
 Ob. *ff* *espress.*
 Cl. piece. *ff* *espress.*
 Cl. I
 Cl. II
 V-ni I
 V-ni II
 V-ni III
 V-le I
 V-le II
 V-c. I
 V-c. II
 C-b.
 140 **ff** 9245 **ff**

Picc.

Fl. a2

Ob. a2

Cl. picc.

Cl. I
II

Fag. ff

C-fag.

Timp.

I
ff espress.

V-ni II unis. ff espress.

III ff espress.

V-le I
II

V-c. I
II

C-b. ff

142 ff ff

Picc.
Fl. a2
Ob. a2
Cl. picc.
Cl. I
Cl. II
Fag.
C-fag.
Timp.
I
V-ni II
III
V-le I
II
V-c. I
II
C-b.
144 *fff* *fff*

Detailed description: This is a page of a musical score, page 99, containing measures 144 and 145. The score is for a large orchestra and voices. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl. I and II), Bassoon (Fag.), Contrabassoon (C-fag.), Timpani (Timp.), Violin I (I), Violin II (V-ni II), Violoncello (V-le I and II), Viola (V-c. I and II), and Contrabass (C-b.). The key signature is D major (two sharps). The time signature is 4/4. Measure 144 begins with a forte fortissimo (*fff*) dynamic. The woodwinds (Fl., Ob., Cl. picc., Cl. I, Cl. II, Fag., C-fag.) play sustained notes with accents. The strings (Violins I and II, Violoncello, Viola, Contrabass) play a rhythmic pattern of eighth notes. The Piccolo and Timpani are silent. Measure 145 continues the orchestration with similar dynamics and textures.

FL. *a2*

Ob. *a2*

Cl. *pleo.*

Cl. I *II*

Fag. I

I *ff*

V-ni II *ff*

III *ff*

V-le I *ff*

II *ff*

Vo. I *ff*

II *ff*

C-b. *fff*

148 *fff* *fff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

muta in B *muta in B*

con sord.

I *con sord.* *pp*

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

III *con sord.* *pp*

V-le I *con sord.* *pp*

II *pp*

Vo. I *mf*

II *mf*

C-b. *mf* *morendo* *pp*

151

I

Vni I

III

V-le I

II

V-o. I

II

C-b. I

II

158

pp

con sord.

unis. con sord.

poco espress.

poco espress.

poco espress.

con sord.

pp

Arpe

mp

V-ni II

III

V-le I

II

V-o. I

II

C-b. I

II

168

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

p espress.

Arpe

I

V-ni II

III

p espress.

V-le

I

II

p espress.

pizz.

V-o.

I

II

pizz.

p

C-b.

171

I

V-ni II

III

dim.

V-le

I

II

V-o.

I

II

dim.

C-b.

176

p

dim.

9245

96

sola

Cel. } *p* *sole*

Arpe

Vni I *pp*

Vni II *pp*

Vni III *pp*

V-le I

V-le II

V-o. I *pp*

V-o. II

C-b. *pp*

Cel.

Arpe

Vni I *pp*

Vni II *pp* *morendo*

Vni III *pp* *morendo*

V-le I *pp* *arco* *morendo*

V-le II *pp* *arco* *morendo*

V-o. I *pp* *arco* *morendo*

V-o. II *pp* *morendo*

C-b. *pp* *morendo*

185

9245

IV

Allegro non troppo $\text{♩} = 88$

97

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (B)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

2 Arpe [sempre a2]

Piano

97 **Allegro non troppo** $\text{♩} = 88$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

accelerando

Picc.
Fl.
Ob.
Cl. piccolo
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp

Detailed description: This block contains the musical staves for the woodwind and brass sections. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Timpani. The notation includes various notes, rests, and dynamic markings such as *ff* and *a2*. The tempo instruction *accelerando* is placed at the top right of this section.

senza sord. *fff* *fff* *fff* *fff*
senza sord. *fff* *fff* *fff* *fff*
senza sord. *fff* *fff* *fff* *fff*
senza sord. *fff* *fff* *fff* *fff*
senza sord. *fff* *fff* *fff* *fff*

5 *fff*

accelerando *div.*
div. *unis.*

Detailed description: This block contains the musical staves for the string section. The notation includes various notes, rests, and dynamic markings such as *fff*. The instruction *senza sord.* (without mutes) is repeated above each staff. The tempo instruction *accelerando* is at the top right, and *div.* (divisi) is used at the end of the section. A large *fff* dynamic marking is also present at the bottom left of this section.

poco a poco

98

♩ = 104

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C.fag.

Cor.

Trbe

Trni
Tuba

Timp.

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C.fag.), Cor Anglais (Cor.), Trumpet (Trbe), Trombone (Trni), and Tuba. The music is in 4/4 time with a tempo of 104. The key signature has one flat (Bb). The score is marked with 'poco a poco' and 'ff' (fortissimo). A circled 'X' is present above the Piccolo staff. A box containing the number '98' is located above the Flute staff. The Piccolo part has a circled 'X' above it. The Flute part has an 'a2' marking above it. The Oboe part has a '22' marking above it. The Clarinet in C part has a '3' marking below it. The Clarinet in Bb part has an 'a2' marking above it. The Bassoon part has a '3' marking below it. The Contrabassoon part has a '3' marking below it. The Cor Anglais part has an 'a2' marking above it. The Trumpet part has an 'a2' marking above it. The Trombone part has an 'a2' marking above it. The Tuba part has an 'a2' marking above it. The Timp. part has an 'a2' marking above it.

poco a poco

unis.

98

♩ = 104

div.

Archl

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 4/4 time with a tempo of 104. The key signature has one flat (Bb). The score is marked with 'poco a poco' and 'ff' (fortissimo). A box containing the number '98' is located above the Violin I staff. The Violin I part has a 'div.' marking above it. The Violin II part has an 'a2' marking above it. The Viola part has an 'a2' marking above it. The Cello/Double Bass part has an 'a2' marking above it.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

This section contains the musical notation for the woodwind instruments. The Piccolo part is mostly silent. The Flute part begins with a dynamic marking of *a2*. The Oboe part has a dynamic marking of *a2* in the third measure. The Clarinet piccolo and Clarinet parts also feature *a2* markings. The Bassoon part has an *a2* marking in the third measure. The Contrabassoon part is silent.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

This section contains the musical notation for the brass instruments. The Cor Anglais part has dynamic markings of *f marc.* and *a2*. The Trumpet and Trombone parts are silent. The Trumpet and Euphonium and Tuba parts are also silent. The Timpani part is silent.

Archi

This section contains the musical notation for the string instruments. The upper strings (Violins and Violas) have dynamic markings of *div.* and *unis.* in the third measure. The lower strings (Cellos and Double Basses) are silent.

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-bo

Tr-ni
e
Tuba

Timp.

Arch.

Musical score for woodwinds and strings, measures 98-100. The score includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. pico.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The woodwinds play a complex rhythmic pattern with various articulations and dynamics. The bassoon and contrabassoon parts end with a *ff* dynamic marking.

Musical score for brass and percussion, measures 98-100. The score includes parts for Cor (Cornet), Tr-bo (Trumpet), Tr-ni e Tuba (Trumpet and Tuba), and Timp. (Timpani). The brass parts are mostly silent, with some activity in the Tuba and Timp. parts at the end of the section, marked with *ff*.

Musical score for strings, measures 98-100. The score includes parts for Arch. (Archi). The strings play a rhythmic pattern with various articulations and dynamics. The first violin part is marked *unis.* (unison). The section ends with a *ff* dynamic marking.

♩ = 108

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-mi
Tuba
Timp.

♩ = 108

Archl

101

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

101

Archl

Pico. *ff*

Fl. *ff*
a2

Ob. *ff*
a2

Cl. piccolo *ff*
a2

Cl. *ff*
a2

Fag. *ff*
a2

C.fag. *ff*
a2

Cor. *ff*
a2

Tr-be

Tr-ni e Tuba

Timp.

Archi *ff*
unis.

102

$\text{♩} = 120$
a2

Fag.

C-fag.

Tr-ni
e
Tuba

Archi

31

Fl.

Ob.

Cl.

Fag.

C-fag.

Archi

div. unis. div. div.

♩ = 126

Fl.

Ob.

Cl.

Fag.

C-fag.

Archi

37

103

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Archi

40

9245

This musical score page, numbered 114, is divided into two systems. The upper system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. pic.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The lower system includes staves for Cor (Cor.), Trumpet (Tr-be), Trumpet and Tuba (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is shown in the bottom system with four staves. The score is written in 3/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the bassoon and contrabassoon play a more melodic line. Dynamics include *f* (forte) and *ff* (fortissimo). The Piccolo part starts with a *f* dynamic. The Flute, Oboe, and Clarinet piccolo parts also start with a *f* dynamic. The Bassoon and Contrabassoon parts start with a *ff* dynamic. The Cor parts start with a *f* dynamic. The Trumpet and Tuba parts are silent. The Timpani part is silent. The string section starts with a *ff* dynamic. The score is marked with a *44* at the bottom left.

104 Allegro $\text{♩} = 132$

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

104 Allegro $\text{♩} = 132$

Archl.

47

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

51

51

9245

musical score for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Archi. The score is written in 3/4 time and includes various dynamics such as *ff* and *unia.* The Piccolo part is in the key of B-flat major. The Flute, Oboe, and Clarinet parts are in the key of B-flat major. The Bassoon and Contrabassoon parts are in the key of B-flat major. The Trumpet and Trombone parts are in the key of B-flat major. The Tuba part is in the key of B-flat major. The Archi part is in the key of B-flat major. The score is numbered 51 at the bottom left and 9245 at the bottom center.

This page of a musical score, numbered 117, features a variety of orchestral instruments. The instruments listed on the left are Pico, Fl., Ob., Cl. pleo., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni e Tuba, Timp., and Archi. The score is organized into systems, with each instrument having its own staff. The notation includes notes, rests, and dynamic markings such as *a2* and *ff*. The key signature is one flat (B-flat), and the time signature is 4/4. The music is divided into measures by vertical bar lines, and some notes are grouped with slurs. The bottom left corner of the page contains the number 54, and the bottom center contains the number 9245.

105 accelerando

Archi

57 *p* *cresc.*

Cor.

60 *f* *cresc.*

106

Cor.

63 *ff* *cresc.*

Picc. Fl. Ob. Cl. picc. Cl. Fag. C.fag. Cor. Tr-be Tr-ni e Tuba Timp. Archi

This musical score page, numbered 119, features a variety of instruments. The woodwind section includes Piccolo, Flute (with second flute 'a2'), Oboe, Clarinet Piccolo, Clarinet, Bassoon (with second bassoon 'a2'), and Contrabassoon. The brass section consists of Cor Anglais, Trumpets (with second trumpet 'a2'), Trombones, Trumpets and Tuba, and Timpani. The string section (Archi) includes Violins and Cellos/Double Basses. The score is written in a key with one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *f* (forte). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The Piccolo and Flute parts have a *f* dynamic marking. The Bassoon part has a *f* dynamic marking. The Clarinet part has a *f* dynamic marking. The Cor Anglais part has a *f* dynamic marking. The Trumpet part has a *f* dynamic marking. The Trombone part has a *f* dynamic marking. The Trumpets and Tuba part has a *ff* (fortissimo) dynamic marking. The string section has a *f* dynamic marking. The score is divided into three measures. The first measure contains the Piccolo, Flute, Oboe, Clarinet Piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Trumpets and Tuba, and Timpani. The second measure contains the Flute, Oboe, Clarinet Piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Trumpets and Tuba, and Timpani. The third measure contains the Piccolo, Flute, Oboe, Clarinet Piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Trumpets and Tuba, and Timpani.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Archi

Archi

Musical score for measures 75-77. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. pice.), Clarinet in Bb (Cl.), and Archi (Violins, Violas, Cellos, Double Basses). The Flute part has a dynamic marking of *f* and a fingering of *a2*. The Clarinet in Bb part has a dynamic marking of *f* and a fingering of *I*. The Archi part is marked *div.* (divisi) and *unis.* (unison).

Musical score for measures 78-80. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. pice.), Clarinet in Bb (Cl.), and Archi (Violins, Violas, Cellos, Double Basses). The Flute part has a dynamic marking of *f* and a fingering of *a2*. The Piccolo part has a dynamic marking of *f*. The Archi part is marked *div.* (divisi).

108 Più mosso $\text{♩} = 72$

Picc. Fl. Ob. Cl. picc. Cl. Tr-be Archi

Isola

f *uniss.* *div.*

81

Detailed description: This system of musical notation covers measures 81 and 82. It includes staves for Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Trumpet, and Arches. The Piccolo part begins with a dynamic marking of *f*. The Flute part has markings for *uniss.* and *div.*. The Arches section consists of two staves, with the upper staff showing rhythmic patterns and the lower staff showing a sustained accompaniment.

Picc. Fl. Ob. Cl. picc. Cl. Tr-be Archi

f

83

Detailed description: This system of musical notation covers measures 83 and 84. It includes staves for Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Trumpet, and Arches. The Piccolo part begins with a dynamic marking of *f*. The Flute part has markings for *uniss.* and *div.*. The Arches section consists of two staves, with the upper staff showing rhythmic patterns and the lower staff showing a sustained accompaniment.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Tr-be

Archi

85

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Cor.

Tr-be

Archi

109

I. II a2

pizz.

87

Picc.

Fl. a2

Ob. a2

Cl. picc.

Cl. a2

Fag.

C-fag.

Cor. a2

Tr-be

Tr-ni e Tuba

Timp.

Sil. ff

Archi

89

9245

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 124 at the top left. The score is arranged in systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The third system includes Snare Drum (Sil.) and Strings (Archi). The Piccolo, Flute, Oboe, and Clarinet parts feature rapid sixteenth-note passages. The Horn part has a melodic line with a dynamic marking of *f*. The Snare Drum part has a dynamic marking of *ff*. The string part has a dynamic marking of *f*. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

Picc.

Fl.

Ob.

Cl. pic.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Sil.

Archi

92

9245

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag. *cresc.*

C-fag. *cresc.*

Cor. *a2 cresc.*

Tr-be *cresc.*

Tr-ni e Tuba *f cresc.*

Timp.

Sil.

Archi *[cresc.]*

95 *[cresc.]*

Detailed description: This page of a musical score, numbered 126, contains measures 95 through 100. The score is arranged in a system of staves. The top section includes woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), and Clarinet in Bb (Cl.), all marked *a2*. Below these are the Bassoon (Fag.) and Contrabassoon (C-fag.), both marked *cresc.*. The middle section features the Horns (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni e Tuba), all marked *cresc.* or *f cresc.*. The Timpani (Timp.) staff is present but contains no notes. The strings (Archi) are at the bottom, marked *[cresc.]*. The bottom-most staff is numbered 95 and also marked *[cresc.]*. The woodwinds and strings play a complex rhythmic pattern of sixteenth notes, while the bassoons and contrabassoons play a slower, more melodic line with some slurs and ties.

110

Picc. *fff*

Fl. *fff* a²

Ob. *fff* a²

Cl. picc. *fff*

Cl. *fff* a²

Fag. *ff* a²

C-fag. *ff*

Cor. *ff* a²

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp.

P-tti *ff*

Sil.

Detailed description: This block contains the musical score for measures 110 through 113 for the woodwind and percussion sections. The instruments listed are Piccolo, Flute (a2), Oboe (a2), Clarinet piccolo, Clarinet (a2), Bassoon (a2), Contrabassoon, Cor Anglais (a2), Trumpet (ff), Trombone (ff), Trumpet and Tuba (ff), Timpani, Percussion (ff), and Silence. The music is in a key with one sharp (F#) and a common time signature. The woodwinds play sustained chords and melodic lines, while the percussion provides a rhythmic accompaniment with various patterns and accents.

110

Archi *ff*

Detailed description: This block contains the musical score for measures 110 through 113 for the string section. The instruments are Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a key with one sharp (F#) and a common time signature. The strings play sustained chords and rhythmic patterns, providing a harmonic and rhythmic foundation for the rest of the orchestra.

This musical score page features the following instruments and parts:

- Picc.** (Piccolo flute)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. picc.** (Piccolo clarinet)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- C-fag.** (Contrabassoon)
- Cor.** (Cor Anglais)
- Tr-be** (Trumpet)
- Tr-m** (Trumpet)
- Tuba**
- Timp.** (Timpani)
- P-tti** (Percussion)
- Archi** (String ensemble)

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'a2' (accia battuto). The woodwind and brass sections have more active parts with many notes and slurs, while the strings play a more sustained, rhythmic accompaniment.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Woodwind section score for measures 106-108. The Piccolo, Flute, Oboe, Clarinet piccolo, and Clarinet parts feature melodic lines with various accidentals and dynamics. The Bassoon and Contrabassoon parts provide harmonic support with sustained notes and some melodic movement.

Cor.
Tr-ba
Tr-ni e Tuba

Brass section score for measures 106-108. The Cor Anglais parts play sustained harmonic notes. The Trombone part has a rhythmic pattern of eighth notes. The Trumpet and Tuba parts provide harmonic support with sustained notes.

Timp.
P-ttl

colla bacch. di Timp.

Timpani and Percussion part for measures 106-108. The Timpani part is marked 'colla bacch. di Timp.' and features a melodic line. The Percussion part is marked 'p oresso.' and has a rhythmic pattern.

Archi

String section score for measures 106-108. The Violins and Violas play melodic lines with various accidentals and dynamics. The Cellos and Double Basses provide harmonic support with sustained notes.

The musical score is arranged in a standard orchestral format. The top section includes the Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), and Clarinet in Bb (Cl.). The middle section includes Bassoon (Fag.), Bassoon in C (C-fag.), Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni e Tuba), and Timpani (Timp.). The bottom section includes Percussion (P-tti) and the String section (Archi). The score is divided into three measures, with various musical notations such as dynamics (p, f), articulation (accents), and phrasing (slurs) throughout. The Piccolo, Flute, Oboe, and Clarinet parts feature rapid sixteenth-note passages, while the woodwinds and strings provide harmonic support and rhythmic patterns.

111 $\text{♩} = 92$

Picc.

FL.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

P-titi

T-tam

111 $\text{♩} = 92$

Archi

This musical score page, numbered 132, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G major (Cl. picc.), Clarinet in C major (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.). The string section (Archi) is represented by two staves. The score is marked with a forte dynamic (*fff*) throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex, syncopated melody. The bassoon and contrabassoon parts feature a prominent melodic line with a circled note in the first measure. The score includes dynamic markings such as *fff*, *uniss.*, and *a2*. A section marked "II" begins in the middle of the page. The page number "116" is printed at the bottom left, and the number "9245" is at the bottom center.

112 $\text{♩} = 80$

Picc.

Fl. *a2* *f* *dim.* *p*

Ob. *f* *dim.*

Cl. picc.

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

Fag. *a2* *dim.*

C-fag. *dim.*

Cor. II *dim.*

Tr-be *dim.* *pp*

Tr-ni
e *dim.* *pp*

Tuba *dim.*

Timp.

113 $\text{♩} = 80$

Archl. *f dim.* *p*

f dim. *p*

dim.

dim.

Cl. II
Fag. II
C-fag.
Cor. I solo
p espress.

126

Cl.
Fag. II
C-fag.
Cor. I
Archi

131

Cl. II

Fag.

C-fag.

Cor. I

Archi

136

113 Poco animato

Cl. I

Fag. II

C-fag.

Cor. I

Archi

141

dim. ppp

cresc.

f espress.

div. f espress.

f unis.

f espress.

dim. ppp

dim. ppp

Cl. *dim.* *p* *cresc.*

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

147

Cl. *f cresc.* *ff* *dim.*

Archi *f cresc.* *ff* *dim.*

154

Fl. *p*

Cl. *p*

Fag. *p espress.*

Archi *p unis.* *p espress.*

161

115 I solo

Musical score for measures 167-172. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and a string section (Archi). The Flute part features a melodic line with various accidentals and slurs. The Oboe part has a few notes with a first finger (I) marking and a piano (p) dynamic. The Clarinet part has some notes with a first finger (I) marking. The Bassoon part has a few notes with a first finger (I) marking. The string section is mostly silent.

167

Musical score for measures 173-178. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and a string section (Archi). A box containing the number 116 is located above the Flute staff in measure 176. The Flute part has a melodic line with a first finger (I) marking. The Oboe part has a few notes with a first finger (I) marking. The Clarinet part has a few notes with a first finger (I) marking. The Bassoon part has a few notes with a first finger (I) marking and a piano (p) dynamic. The string section has some notes with a piano (p) dynamic.

116

173

117

Archi

179

pp

unis.

pp

Cl. II

Fag. pp a2

C-fag. pp

Cor. III pp

Archi

187

pp

pp

pp

pp

118

Cor. I II pp

Archi

185

pp

Cor.

III *morendo*
pp *morendo*

202

Archi

Detailed description: This system contains two staves. The top staff is for the Cor (Coro) and the bottom staff is for the Archi (Archi). The Cor part features a melodic line with a fermata over a measure, marked with a Roman numeral 'III' and the instruction 'morendo'. The Archi part consists of two staves with a rhythmic accompaniment of eighth notes, also marked with 'morendo' and 'pp'.

119

pp *pp* *pp*

209

Archi

Detailed description: This system contains two staves for the Archi. The top staff has a melodic line with a fermata, marked with 'pp'. The bottom staff has a rhythmic accompaniment of eighth notes, also marked with 'pp'. A measure number '119' is enclosed in a box above the first measure.

217

Archi

Detailed description: This system contains two staves for the Archi. The top staff has a melodic line with a fermata, marked with 'pp'. The bottom staff has a rhythmic accompaniment of eighth notes, also marked with 'pp'.

120

Fl.

Cor.

Archi

pp

III.IV

p espress.

225

p espress.

Fl.

Cor.

Arpe

Archi

pp

sole

p

233

121 ♩ - 100 - 108

Fl.

Cor.

Timp.

T-ro

Arpe

Archi

241

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Archi

249

122

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

254

123

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

259

Fl. *a2*
f

Ob. *a2*

Cl. picc. *f*

Cl. *a2*

Fag.

C-fag.

Cor. *IV*
mf

Timp. *264*

Fl. *a2*
a2

Ob. *a2*
cresc.
f

Cl. picc. *f*

Cl. *a2*
cresc.
f

Fag. *a2*
f

C-fag. *f*

Cor. *III*
II
mf

269

Picc.

Fl. *a2* *f* *cresc.*

Ob. *a2* *cresc.*

Cl. picc. *f* *cresc.*

Cl. *a2* *cresc.*

Fag. *cresc.*

C-fag. *f*

Cor. II *cresc.*

Tr-be

Tr-ni e Tuba

Timp.

Archi *f tenuto*

f

f

Fag. C-fag. Cor. Timp. Archi

mf

I, II

f

279

127

Fag. C-fag. Cor. Tr-be P-no Archi

f

I, II

f

cresc.

cresc.

cresc.

cresc.

284

V *Andante* $\text{♩} = 116$

128

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo

P-tti

P-no

128

$\text{♩} = 116$

Archi

This musical score page contains the following parts and measures:

- Picc.** Piccolo flute, measures 294-300.
- Fl.** Flute, measures 294-300.
- Ob.** Oboe, measures 294-300.
- Cl. p. loc.** Clarinet in C, measures 294-300.
- Cl.** Clarinet in Bb, measures 294-300.
- Fag.** Bassoon, measures 294-300.
- C-fag.** Contrabassoon, measures 294-300.
- Cor.** Horns, measures 294-300.
- Tr-be** Trumpets, measures 294-300.
- Tr-ni e Tuba** Trombones and Tubas, measures 294-300.
- Timp.** Timpani, measures 294-300.
- Cassa** Cymbals, measures 294-300.
- P-no** Piano, measures 294-300.
- Archi** Strings, measures 294-300.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *8* (crescendo). The piano part includes a section marked with a dashed line and the number 8, indicating a specific performance instruction.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-no

Archi

130

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-no

130

Archi

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

p cres.

P-no

Archi

312

molto riten.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-no

molto riten.

Archi

This page of a musical score is for page 151. It contains a large orchestral arrangement. The instruments listed on the left are Piccolo, Flute (a2), Oboe (a2), Clarinet in C (picc.), Clarinet in Bb (a2), Bassoon, Contrabassoon, Cor Anglais (a2), Trumpet (a2), Trombone (I, II, ba), Tuba, Timpani, Snare Drum, Piano, and Strings. The score is in 4/4 time and features a 'molto riten.' (ritardando) marking. The woodwinds and strings play rhythmic patterns, while the brass and piano provide harmonic support. Dynamic markings such as 'cresc.', 'f', 'ff', and 'unis.' are used throughout. The page number '318' is at the bottom left, and '9245' is at the bottom center.

131 $\text{♩} = 188$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. picc. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

Oor. *ff*

Tr-be *ff*

Tru e Tuba *ff*

Timp.

Tr-lo

T-ro

P-tti

Cassa

P-no *ff*

Archl *ff*

324 *ff*

sole *ff*

132

Picc.

Fl. a2

Ob. a2

Cl. picc. a2

Cl. a2

Fag. a2

C-fag.

Cor a2

Tr-be

Tr-ni

Tuba

Timp soli

Tr-lo ff

P-ttl ff

132

P-no

Archi

Picc.

Fl. a2

Ob. a2

Cl. ploc. a2

Cl. a2

Fag. a2

C-fag.

Cor. a2

Tr-be

Tr-ni

Tuba

Timp

Tr-lo

P-tti

P-no

Archi

133

Picc.

Fl. a2

Ob. a2

Cl. picc. a2

Cl. a2

Fag. a2

C-fag.

Cor. a2

Tr-be

Tr-ni e

Tuba

Timp.

T-ro

P-no

Detailed description: This block contains the musical score for measures 133 through 138. The instruments listed on the left are Piccolo, Flute (a2), Oboe (a2), Clarinet in C (piccolo, a2), Clarinet in Bb (a2), Bassoon (a2), Contrabassoon, Cor Anglais (a2), Trumpet (Bb), Trombone (Bb), Tuba (Bb), Timpani, Tom-tom, and Piano. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The piano part features a complex rhythmic accompaniment. A rehearsal mark '133' is present above the piano part at the beginning of the section.

133

Archi

Detailed description: This block contains the musical score for the string section (Archi) for measures 133 through 138. The instruments are Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes. A rehearsal mark '133' is present above the first staff at the beginning of the section.

This musical score page, numbered 156, contains measures 343 through 345. The instrumentation includes Pico, Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), Trilo (Tr-lo), Trombone (T-ro), Percussion (P-tti), Piano (P-no), and Archi (Archi). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained notes with dynamic markings like *mf* and *f*. The piano part features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. Measure numbers 343, 344, and 345 are indicated at the bottom of the page.

134

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti

P-no

134

Archit

This musical score is for a full orchestra, spanning 15 measures. The instruments and their parts are as follows:

- Picc.** Piccolo flute: Rapid sixteenth-note passages.
- Fl.** Flute: Rapid sixteenth-note passages, marked *a2*.
- Ob.** Oboe: Rapid sixteenth-note passages, marked *a2*.
- Cl. picc.** Piccolo clarinet: Rapid sixteenth-note passages, marked *a2*.
- Cl.** Clarinet: Rapid sixteenth-note passages, marked *a2*.
- Fag.** Bassoon: Rapid sixteenth-note passages, marked *a2*.
- C-fag.** Contrabassoon: Sustained notes with a *fff* dynamic.
- Cor.** Cor Anglais: Sustained notes, marked *a2*.
- Tr-be** Trumpet: Sustained notes, marked *a2*.
- Tr-ni e** Trombone: Sustained notes, marked *a2*.
- Tuba** Tuba: Sustained notes, marked *a2*.
- Timp.** Timpani: Rhythmic pattern of eighth notes.
- Tr-lo** Triangle: Sustained notes.
- T-ro** Tom-tom: Sustained notes.
- P-tti** Snare drum: Sustained notes.
- Cassa** Bass drum: Sustained notes.
- P-no** Piano: Rapid sixteenth-note passages, marked *8*.
- Archi** Strings: Rapid sixteenth-note passages.

СИМФОНИЯ №6

СОЧ. 54

1939

**СОСТАВ ОРКЕСТРА
ORCHESTRA**

Piccolo	Tamburino
2 Flauti	Tamburo
2 Oboi	Piatti
Corno inglese	Cassa
Clarinetto piccolo (Es)	Tam-tam
(=Clarinetto III—B)	
2 Clarinetti (B)	
Clarinetto basso (B)	* * *
2 Fagotti	
Contrafagotto.	
(=Fagotto III)	Silofono
* * *	Celesta
	Arpa
3 Trombe (B)	
4 Corni (F)	* * *
3 Tromboni	
Tuba	
* * *	Violini I
	Violini II
Timpani	Viole
Triangolo	Violoncelli
	Contrabassi

Продолжительность звучания—ок. 30 мин.
Duration: approx. 30 mins.

I

Largo $\text{♩} = 72$

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

3 Trombe (B)

4 Corni (F)

3 Tromboni e Tuba

Timpani

Celesta

Arpa

Largo $\text{♩} = 72$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Picc.

Fl. *f espress.*

Ob. *f espress.*

Cingl. *cresc. ff*

Cl. picc. *f espress.*

Cl. *a2 ff*

Cl. b.

Fag. *a2 cresc. ff*

C-fag. *ff*

Cor.

Timp. *f*

1

f espress.

f espress.

Archl. *cresc. ff*

ff

ff

ff

ff

2

Picc. *ff*

Fl. *ff*

Ob. *f* *cresc.*

C.ingl. *f* *cresc.*

Cl. picc. *ff* *cresc.*

Cl. *f* *cresc.*

Cl. b.

Fag. *f*

C-fag. *f*

Cor. *tenuto* *f espress.* *cresc.*

Timp.

Archi *f* *cresc.* *espr.*

9 245

3 poco riten.

Fl. *ff*

Ob. *ff*

Cl. piccolo *ff*

Cl. *ff*

Cl. b. *ff espress.* *a2.* *dim.*

Fag. *ff espress.* *a2.* *dim.*

Tr-be I. II *f* *dim.* *p espress.* *dim.*

Cor. *a2.* *ff* *dim.* *pp*

Tr-ni e Tuba *a2.* *ff* *dim.* *pp*

Tr-ni e Tuba III *f* *dim.* *p espress.* *dim.*

Timp. *f* *mp*

3 poco riten.

Archl *ff* *f* *dim.* *pp* *f espress.*

18 *f* *dim.* *f espress.*

4 $\text{♩} = 44$

Cl. b. *p*

Fag. *p*

Tr-be I. II *p*

Tr-ni I. II *p*

V-ni I *p* *espress.*

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

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

18

V-ni I *p* *cresc.*

V-le *p* *cresc.*

V-c. *p* *cresc.*

22

5

V-ni I *mf* *dim.* *p*

V-ni II *p*

V-le *p*

V-c. *p*

25

6

Cl. b. *mp espress.*

Fag. *mp espress.* a2

C-fag. *mp espress.*

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

29 *mp espress.*

Cingl. *mp espress.* *craso.*

Cl. *mp espress.* *craso.*

Cl. b. *mp espress.* *craso.*

Fag. *mp espress.* *craso.*

C-fag. *mp espress.* *craso.*

Archi *craso.* *craso.* *craso.* *craso.*

32

7 I

Fl. I

Fl. II

Ob. a2

C.ingl.

Cl. picc.

Cl. a2

Cl. b.

Fag. a2

V-o.

C-b.

35

I

Fl. I

Fl. II

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

V-o.

C-b.

38

9245

8

Picc. *solo*

Cl. b. *dim.*

Fag. *a2 dim.*

C-fag. *p dim.*

Cor. I. II *mf p*

Archi *f espress. dim. pp*

41 *dim. pp*

Picc.

C-fag. *pp*

V-ni II *pizz.*

C-b. *44 pp*

9

Picc.

C-fag.

Arpa *p non arpeggiato*

V-ni II *47*

10

Picc.

Arpa

Archi

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *p espress.* *cresc.*

50

11

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Archi

tenuto *f cresc.* *f espress. cresc.* *tenuto* *f cresc.* *tenuto* *f cresc.* *tenuto* *f cresc.* *tenuto* *f cresc.* *tenuto* *f cresc.*

54

12

Picc. *tenuto* *f* *ff* *ff*

Fl. *a2 tenuto* *f oroso.* *ff* *ff*

Ob. *a2* *ff* *ff*

Cingl.

Cl. picc. *ff* *ff*

Cl. *a2* *ff* *ff*

Cl. b.

Fag. *a2* *ff*

C-fag. *ff*

B

Tr-be *I sola* *f espress.* *oroso.* *ff* III *ff dim. poco a poco*

Timp. *ff*

12

Archl. *ff* *div.*

Picc. *dim.*

Fl. *dim.*

Ob. *dim.*

Cingl. *dim.* *pp*

Cl. picc. *dim.* *p*

Cl. *dim.*

Cl. b. *dim.*

Fag. *a2 dim.*

C-fag. *dim.*

I

Tr-be *ppp*

Cor. *ppp* *a2 ff espress. tenuto dim.*

Tr-ni e Tuba *solli a2 ff espress. dim.*

Timp. *ff* *dim.*

13

Arch. *dim.* *pp*

dim. *pp*

dim.

dim.

dim.

dim.

dim.

dim.

62

9245

14 Poco più mosso e poco rubato

$\text{♩} = 52$ solo

C.ingl. *paspress.*

Cl. b. *ppp*

Cor. *dim.* *ppp*

Timp. *p*

V-le *p*

V-o. *pizz.*

C-b. *pp* *unis.* *pizz.* *p*

67

15

C.ingl. *resc.* 3

Timp. *p*

V-le *pp* *arco v* *dolce*

V-o. *pp* *dolce*

C-b. *pp* *dolce* (pizz.)

73

16

C.ingl.

Tr-be *I. II con scrd.* *pp*

Timp.

Arpa *mf*

V-le *pizz.*

V-o.

C-b.

78

Moderato $\text{♩} = 66$

Fl. *Isolo* *mp* *mf* *p* *pp cresc.* II

Fag. I *mp* *mp* *p* *pp cresc.*

V-le 83

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

Cl. *p* #8 #8 #8

Fag. 88

17

Fl. 18 I *molto tenuto*

C.ingl. *f. espress.*

Cl. *f. espress.*

V-ni I *p espr.* *cresc.* *mf cresc.*

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

V-le 93 *f. espress.*

Fl. *tenuto* *f. espress.*

Ob. *f. tenuto* *f. espress.*

C.ingl. *tenuto* *f. espress.*

Cl. picc. *f. espress.*

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

V-ni II *f.* *tenuto*

V-le 97 9245

Sostenuto

Fl. *a2*

Ob. *cresc.* *ff* *a2*

C. ingl. *cresc.*

Cl. picc. *cresc.* *ff*

Cl. *a2* *f espress.* *cresc.* *ff*

Cl. b. *ff espress.* *a2*

Fag. *ff espress.* *a2*

C-fag. *ff espress.*

senza sord. I. II

Tr-be *f*

Cor. *f* III

Sostenuto

Archi *f* *[arco] v* *f espress.* *arco* *f espress.*

Fl. *a2* *dim.* 20 ♩ = 52

Ob. *a2* *dim.*

C.ingl.

Cl.picc.

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

Cl. b. *dim.* *pp*

Fag. *a2* *dim.* *pp*

C-fag. *dim.* *pp*

Tr-be *dim.* *pp* *morendo* *p*

Cor. *dim.* *p* *pp* *morendo* *p* *morendo*

Arpa

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

106 *dim.* *p*

21 I solo

Ob. *p* *cresc.*

Cl. *pp* *p*

V-le *tr*

V-c. *tr*

111

22

Ob. *f* *dim.* *pp* *solo*

Cingl. *p*

Cl. *f* *dim.* *p*

Cl. b. *p*

V-le *tr*

V-c. *tr*

116

Cingl. *tr*

Cl. *p*

Cl. b. *p*

con sord.

Archi *pp* *tr*

125

28 I solo

Fl. *ppp*

C-fag. *p*

T-tam *pp*

Arpa *f*

V-ni I *dim.* *morendo*

V-le *tr^b*

V-co *tr^b*

C-b. *arco* *[p] pizz.* *arco*

131

Fl. *I* *trillo* *trillo*

V-le *tr^b*

V-co *tr^b*

C-b. *tr^b*

139

24 I

Fl. *II trillo* *ppp* *p* *ppp* *p* *ppp*

V-le *tr^b*

V-co *tr^b*

C-b. *unis.*

142

25

FL. I *mf* *ppp*

V-le

V-c.

C-b.

145

FL. I *trillo* *tr* *riten.*

V-le

V-c.

C-b.

149

26 a tempo

FL. I *ppp*

Arpa *pvc*

con sord. *mp*

[unis.] *pp*

Archi

152

II tr^{\flat} poco riten. a tempo

Fl.

C-fag.

Timp. pp soli

T-tam

Arpa pp sola

V-ni I tr^{\flat}

V-ni II tr^{\flat}

V-le con sord. div. mp tr^{\flat} tr^{\flat} tr^{\flat} tr^{\flat} tr^{\flat} unis. pp

V-c. pp

C-b. div. pizz.

156

27 I solo

Fl. PPP

C-fag.

Timp. PPP trillo

T-tam

Arpa

V-ni I tr^{\flat}

V-ni II tr^{\flat}

V-le trillo

V-c. tr^{\flat}

C-b. arco

161

9245

1

Fl. *tr* *morendo*

Timp. *10*

Cel. *tr* *p*

Arpa

V-ni I *div.* *p*

V-ni II

V-le

V-o. *tr*

C-b. *tr*

165

28 Sostenuto

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

Cor. *I solo* *pdolce tenuto*

Cel. *tr*

V-ni I *tr* *div.*

V-o. *div.* *pp*

C-b. *pp*

169

9245

II

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Cl. b. *pp* *ppp*

Fag. *pp* *ppp*

Cor. *dim.*

Cel. *p* *morendo*

Arch. *senza sord. div.* *pp* *pp*

174

29 Largo ♩ = 44

Cor. *ppp*

Cel. *pppp*

Arch. *senza sord. unis.* *ppp* *p* *senza sord. unis.* *ppress.* *unis.* *ppress.* *unis.*

178 *p*

9245

Archi

Archi

Archi

30

senza sord. *cresc. molto*

peresc. molto

cresc. molto

div. *cresc. molto*

div. *cresc. molto*

p cresc. molto

f

f

f

unis.

Cl.

Archi

dim.

dim.

dim.

pp

div. *pp*

div. *pp*

pp

Cl. I

Archi

193

31

Cl.

Cl. b.

Fag.

Cor.

Archi

196

32

Cl. b.

Fag.

199

9245

I solo

p espress.

II

Cl. *p*

Cl. b. *p*

Fag. *p*

V-le

V-co. *div. con sord. p*

C-b. *p unis.*

302

con sord. *mp*

33

Cl. b.

Fag. *morendo*

Archi

con sord. div. pp

306

Timp. *p*

Arpa *p*

unis.

Archi

con sord. div. pp morendo

pp morendo

pp morendo

unis. pizz. pizz. p

212 *p*

II

34 Allegro $\text{♩} = 104$

Clarinetto piccolo (Es) *solo* *p*

2 Clarinetti (B)

Clarinetto basso (B)

Violini I *senza sord. pizz.* *p*

Violini II *senza sord. unis. pizz.* *p*

Viole

Violoncelli

Contrabassi

Cl. piccolo

Cl.

Cl. b.

Archi

7

Cl. piccolo
Cl.
Cl. b.

35

Archi

13

Cl. piccolo
Cl.
Cl. b.

36

Archi

19

senza sord.
p.

Picc. *mp* *cresc.*

Fl. *a2* *p cresc.*

Cl. piccolo

Cl.

V. o.

C. b.

25

37

Picc. *a2* *ff*

Fl. *ff*

Ob. *a2* *f marc.*

C. ingl.

Cl. piccolo *f marc.*

Cl. *a2* *f marc.*

Fag. *a2* *mf* *marc.*

C-fag. *mf* *marc.*

Archi

arco *Respress. cresc.*

p *cresc.*

p *cresc.*

div. in 4 senza sord.

div. *mf*

30

38

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Archi

f marcato

a2

38

unis.

38

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

This section of the score contains the parts for the woodwind instruments. The Piccolo, Flute, Oboe, and English Horn parts feature a melodic line with a slur and a fermata over the first four measures. The Piccolo Clarinet part has a similar melodic line. The Clarinet part has a melodic line with a slur and a fermata. The Bass Clarinet, Bassoon, and Contrabassoon parts are mostly silent, indicated by rests.

Cor.

This section of the score contains the parts for the Horns. The Horn parts feature a melodic line with a slur and a fermata over the first four measures. The Horn parts are marked with a forte dynamic (f) and have a crescendo hairpin.

Archi

This section of the score contains the parts for the Strings. The String parts feature a melodic line with a slur and a fermata over the first four measures. The String parts are marked with a forte dynamic (f) and have a crescendo hairpin.

Archi

48

Fl.

Cl. poco.

Archi

39

54

Fl.

Cl. poco.

Archi

40

60

Arch. *65*

cresc. *f marcato* *dim.*

f marcato *dim.*

f *dim.*

41

Picc. *f*

Fl. *f*

Cl. picc. *f*

Cl. *f*

Cl. b. *f*

Fag.

C-fag. *f* *muta in Fagotto III*

Arch. *pp*

unia. pizz. *f* *71*

Picc. *I*

Fl. *f a2*

Ob. *f a2*

Cl. picc. *f a2*

Cl. *f a2*

Cor. *mf* *f*

V-ni I *f*

V-ni II *f*

V-le *pizz.* *f* *arco*

V-c. *pizz.* *f* *arco*

77

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Cor. *f*

Sil.

V-ni I *pizz.* *f* *craso.*

V-ni II *f* *craso.*

V-le *f* *craso.*

V-c. *f* *craso.*

83

9245

Cl. b. I. II a2

Fag. III

Sil.

Archi arco

89 *ff*

Cl. b. a2

Fag. III

Cor.

V-ni

C-b. *f marcato*

94

Cl. b.

Cor.

Archi *f marcato*

100

45

Cl. Pico.

Cl.

Cl. b.

Arch.

106

46

Pico.

Fl.

Ob.

C.ingl.

Cl. Pico.

Cl.

Cl. b.

Cor.

Arch.

112

Picc. *cresc.*

Fl. *a2 cresc.*

Ob. *a2 cresc.*

Cingl. *f cresc.*

Cl. picc. *cresc.*

Cl. *a2 cresc.*

Cl. b.

Fag. *ff*
I, II a2
ff
III
ff

Cor. *cresc.*
cresc.
IV

Tr-ni e Tuba

T-ro *p cresc.*
p cresc.

Archi *cresc.*
cresc.
cresc.
cresc.
f ff

47

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

Tr-be *fff*

Cor. *ff* *mf*

Tr-ni
e
Tuba *ff* *mf*

Timp. *ff marcato* *mf*

T-ro *ff marcato* *mf ord.*

P-tti *ff*

47

Archl. *ff* *div.*

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 Tr-be
 Cor.
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 Arpa
 Archi

Musical score for page 197, featuring woodwinds, brass, and strings. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Trumpet, Horn, Trombone, Tuba, Timpani, Snare Drum, Harp, and Strings. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section plays a rhythmic pattern of eighth notes. The harp part includes the lyrics "do, re, mi, fa, sol, la, si" and "Gloria." with a fermata. The strings play a rhythmic pattern of eighth notes.

Picc.

Fl. a2

Ob. a2

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag. I. II a2 *ff* III *ff*

Tr-be *ff marc.*

Cor. a2 *ff soli*

Tr-ni I solo

Tuba *ff*

Arpa

Archi

136

ff

9245

49

Picc.

Fl. a2

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. III

Tr-be

Cor. a2 soli

Tr-ni e Tuba Tuba

Sil.

Archi

This musical score page, numbered 200, is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Pico., Fl. (with 'a2' marking), Ob., C.ingl., Cl. picc., Cl., Cl. b., Fag. (with 'a2' and 'III' markings), Tr-be (with 'ff marc.' marking), Cor. (with 'a2' marking), Tru e Tuba (with 'I' and 'Tuba' markings), Sil., and Archi. The score is divided into two systems. The upper system contains the woodwind and brass parts, while the lower system contains the string parts. The woodwinds and brass parts feature complex rhythmic patterns with many beamed notes and slurs. The string parts are mostly silent in the first system, with some activity in the second system. The page number '148' is located at the bottom left, and '9245' is at the bottom center.

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.
muts in Clar. III in B

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-ni e Tuba

T-ro

Archi

Cl. b.

Arpa

Archi

p

poco espress.

161

Cl. b.

Arpa

Archi

167

Fl.

Arpa

Archi

51 solo

174

9245

[solo] 52

Picc. *p*

Arpa

Archi

180 *pp* *pp* (*pp*)

53

Picc.

Arpa

Archi

186 *pp* *p* *p*

Arpa

Archi

192

I solo

Fl. *p*

Arpa

Archi *pp*

198

54

Picc. *solo p*

Fl. *I*

Cl. *I pp*
II pp
III pp

Tuba *pp*

Arpa

Archi

204

9245

Picc.

Cl. I
II
III

Cor. I solo
mp

Tr-ni e Tuba Tuba

Arpa

Arch.

210

55

Cl. I dim.
II dim.
III dim. muta in Clarinetto piccolo in Es
dim.

Cl. b. f tenuto espress. I, II a2

Fag. f tenuto espress. III

V-c. mf

C-b. mf

216

Cl.
Cl. b.
Fag.
V-o.
C-b.

I. II a2
III

fff

222

56

Cl.
Cl. b.
Fag.
V-o.
C-b.

I. II a2 tenuto
f espress.

a2
III

228

Ob.
Cingl.
Cl.
Cl. b.
Fag.
V-o.
C-b.

I. III a2
ff

fff

ff

fff

ff

234

Picc.

Ob.

Cingl.

Cl. picc.

Cl. I. II a2

Cl. b.

Fag. III

Tr-be

Sil.

Archi

240

ff

pizz.

ff

pizz.

ff

Detailed description: This is a page of a musical score, page 207, containing measures 240 through 245. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Cinghiale (Cingl.), Clarinet piccolo (Cl. picc.), Clarinet in A (Cl. I. II a2), Clarinet in B-flat (Cl. b.), Bassoon (Fag. III), Trumpet (Tr-be), and Strings (Archi). The woodwinds (Cingl., Cl. picc., Cl. I. II a2, Cl. b., Fag. III) have melodic lines with various articulations like accents and slurs. The strings (Archi) play a rhythmic accompaniment of eighth notes. The Piccolo, Oboe, and Clarinet in B-flat parts are mostly silent. The Bassoon part has a dynamic marking of *ff* (fortissimo) starting in measure 244. The strings have a *pizz.* (pizzicato) marking in measure 244. The measure numbers 240, 241, 242, 243, 244, and 245 are indicated at the bottom of the staves.

57

Picc.

Ob.

C.ingl.

Cl. piccolo.

Cl.

Cl. b.

Fag.

Sil.

cresc.

cresc.

cresc.

III

57

V-ni I

V-ni II

V-la

V-c.

C-b.

div. tenuto espress.

f tenuto espress.

div. tenuto espress.

f tenuto espress.

cresc.

cresc.

cresc.

cresc.

245 *f tenuto espress.*

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

f espress.

f espress.

f espress.

sfff

sfff

sfff

III

Archi

arco

div.

f

sfff

arco

div.

f

sfff

unis.

unis.

58

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

III

ff

ff

ff

a2

ff

ff

ff

muta in Contrafagotto

Cor.

58

unis.

f espress.

unis.

f espress.

Arcchi

ff

ff

258

59

Picc.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

Cor.

59

Archi

265

Ob. *ff espress.* a2

C.ingl. *ff espress.*

Cl. picc. *ff espress.* a2

Cl. *ff espress.* a2

Cl. b. *ff espress.* a2

Fag. *ff* a2

C-fag. *ff*

Tr-be I, II, III

Cor. *ff*

Timp *mf*

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

271

60

Ob. *a2*

C.ingl.

Cl. picc.

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

Tr-be I II III

Cor.

Timp.

Archi

276

Detailed description: This page of a musical score, numbered 213, features a woodwind and brass section. The woodwinds include Oboe (Ob.), Cor Anglais (C.ingl.), Piccolo Clarinet (Cl. picc.), Clarinet in A (Cl. a2), Clarinet in Bb (Cl. b.), Bassoon (Fag. a2), and Contrabassoon (C-fag.). The brass section consists of three Trumpets (Tr-be I, II, III), Cor Anglais (Cor.), and Timpani (Timp.). The strings (Archi) are represented by a grand staff with Violin I, Violin II, and Cello/Double Bass parts. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The page number 276 is located at the bottom left of the string section.

61

Fl. *a2*

Ob. *a2*

C.ingl. *a2*

Cl. picc. *a2*

Cl. *a2*

Cl. b. *a2*

Fag. *a2*

C-fag. *a2*

ff espress.

I

II

III

Tr-be

Cor.

Tr-ni e Tuba

f espress. tenuto

61

Arch. *unis.*

282

62

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

62

Archi

ff marcato

div.

ff marcato

ff marcato

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba

Archi

Picc. *fff* *a2*

Fl. *fff* *a2*

Ob. *fff*

C.ingl. *fff*

Cl. picc. *fff* *a2*

Cl. *fff*

Cl. b. *ff*

Fag. *ff* *a2*

C-fag. *ff*

Tr-be I. II III *f*

Cor. *a2*

Tr-ni *ff* *a2*

Tuba *ff*

Sil. *fff*

Archi *fff*

Picc. 64

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. picc. *a2*

Cl. *a2*

Cl. b.

Fag.

C-fag.

Tr-be

Cor. *a2* *solli* *fff* *espress.* *a2* *solli* *fff* *espress.*

Tr-ni e Tuba

Sil.

Arch. 64

306

fff *fff* *div.* *fff* *espress.* *div.* *b.* *ff*

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e
Tuba
Archi

311

This musical score page features the following instruments and parts:

- Pico.:** Piccolo flute, rests throughout.
- Fl.:** Flute, rests throughout.
- Ob.:** Oboe, playing a rhythmic pattern starting at measure 65 with a *ff* dynamic.
- C.ingl.:** English Horn, playing a rhythmic pattern starting at measure 65 with a *ff* dynamic.
- Cl. picc.:** Piccolo Clarinet, playing a rhythmic pattern starting at measure 65 with a *ff* dynamic.
- Cl.:** Clarinet, playing a rhythmic pattern starting at measure 65 with a *ff* dynamic.
- Cl. b.:** Bass Clarinet, playing a melodic line with *sf* dynamics.
- Fag.:** Bassoon, playing a melodic line with *sf* dynamics.
- C-fag.:** Contrabassoon, playing a melodic line with *sf* dynamics.
- Cor.:** Horns, playing a rhythmic pattern with *sf* dynamics.
- Tr-ni e Tuba:** Trumpets and Tubas, playing a rhythmic pattern with *sf* dynamics. The tuba part includes markings for I and III.
- Sil.:** Snare Drum, playing a rhythmic pattern with *ff* dynamics.
- Archi:** String ensemble, playing a rhythmic pattern with *fff* dynamics. The section includes *div.* (divisi) markings and a *unis.* (unison) marking at the end.

Additional markings include *317* at the bottom left and *9245* at the bottom center.

This musical score is for a full orchestra, spanning measures 323 to 328. The instruments are arranged in the following order from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- C.ingl.** (English Horn)
- Cl. picc.** (Piccolo Clarinet)
- Cl.** (Clarinet)
- Cl. b.** (Bass Clarinet)
- Fag.** (Bassoon)
- C-fag.** (Contrabassoon)
- Tr-be** (Trumpet)
- Cor.** (Cornet)
- Tr-ni e Tuba** (Trumpet and Trombone)
- Sil.** (Saxophone)
- Archl.** (Archi - Violins, Violas, Cellos, and Double Basses)

The score includes various musical notations such as dynamics (e.g., *ff*, *f*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *tr.*, *unis.*). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support and melodic lines.

Fl. a2

Ob. a2

Cingl.

Cl. picc. #

Cl. a2

Cl. b. solo

Fag. fff solli

C-fag. fff

Tr-be

Cor.

Tr-ni a2 solli

Tuba fff

Sil.

Archi

solli fff

329 fff

66

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e

Tuba

Timp.

T-ro

Cassa

66

Archl

835

This page of a musical score, numbered 223, contains measures 66 through 71. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet in B-flat (Tr-be), Cor Anglais (Cor.), Trombone (Tr-ni e), Tuba, Timpani (Timp.), Tom-tom (T-ro), and Cymbals (Cassa). The woodwinds and brass sections play a melodic line with various articulations, including trills (tr) and accents (a2). The percussion section provides a rhythmic accompaniment with a strong dynamic of fortissimo (ff). The string section (Archl) is indicated at the bottom of the page with a dynamic of fortissimo (ff) and a 'uniss.' (unison) marking. The page number 835 is located at the bottom left corner.

poco rit.

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-m
e
Tuba

Timp.

T-ro

P-tti

T-tam

Arch.

cresc.

fff

colla bacch. di Timp.

poco rit.

341

9245

67 a tempo

Picc.

Fl. a2

Ob. a2

Cingl.

Cl. picc. a2

Cl. a2

Cl. b. a2

Fag. a2

C-fag.

Tr-be

Cor.

Trni e Tuba

Timp.

T-ro

P-tti

Cassa

fff secco

dim.

67 a tempo

Archi

68

Fl. *I solo*

Cl. *a2*
ff dim.

Cl. b. *p*
pp solo

Timp. *pp*
pizz.

Archi

355

Fl. *I*

Cl. b. *I*

Archi

361

Fl. *I*

Cl. *I*

Cl. b. *f dim.*

Archi

367

69

Fl.

Cl.

Cl. b.

Fag.

Archi

373

70

Cl.

Fag.

Archi

arco

p

378

71

Cl. b.

Archi

poco espress.

384

Cl. b.

Archi

390

Detailed description: This system of music covers measures 390 to 395. The Clarinet in B-flat (Cl. b.) part is written in a single staff in bass clef, featuring a melodic line with eighth and sixteenth notes, some slurs, and a final quarter rest. The string section (Archi) is represented by four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The Violin I and II parts play a rhythmic eighth-note pattern with slurs. The Viola and Cello/Double Bass parts play a similar rhythmic pattern, with the Cello/Double Bass part including some longer note values. The key signature has one flat, and the time signature is 4/4.

Picc.

Cl. b.

Archi

72 solo

ff

pp

396

Detailed description: This system covers measures 396 to 401. The Piccolo (Picc.) part is in a single staff in treble clef, starting with a box containing the number '72' and the word 'solo'. It plays a melodic line with slurs and accents, marked with a fortissimo (*ff*) dynamic. The Clarinet in B-flat (Cl. b.) part is in a single staff in bass clef, playing a rhythmic accompaniment of eighth notes. The string section (Archi) consists of four staves, all playing a rhythmic eighth-note accompaniment marked with a pianissimo (*pp*) dynamic. The key signature has one flat, and the time signature is 4/4.

Picc.

Archi

402

Detailed description: This system covers measures 402 to 407. The Piccolo (Picc.) part is in a single staff in treble clef, continuing its melodic line with slurs and accents. The string section (Archi) consists of four staves, all playing a rhythmic eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Picc.

Archi

408

Picc.

Archi

413

p

Picc.

Fl. *I solo*

Archi

420

74

Archi

425

p cresc.

sfff

pp

pp

Cor.

431

p

div.

dim.

pp

pp

pp

75

Cl.

Cor.

Archi

436

f

sfff

pp

Picc.
Fl.
Cl. picc.
Cl.
Cl. b.

f
f
f dim.

441

Detailed description: This section of the score features five staves. The Piccolo staff has a melodic line starting with a grace note and a dynamic of *f*. The Flute staff has a similar melodic line with a dynamic of *f*. The Clarinet piccolo staff has a melodic line with a dynamic of *f dim.*. The Clarinet and Bass Clarinet staves are mostly silent, with some notes in the Clarinet staff. The section ends with a double bar line and the number 441.

Fl.
Ob.
Cl. picc.
Cl.
Cl. b.

p
p
p
p

I solo
I solo
I solo

76

Detailed description: This section of the score features five staves. The Flute staff has a melodic line with a dynamic of *p* and a marking of *I solo*. The Oboe staff has a melodic line with a dynamic of *p* and a marking of *I solo*. The Clarinet piccolo staff has a melodic line with a dynamic of *p* and a marking of *I solo*. The Clarinet and Bass Clarinet staves are mostly silent, with some notes in the Clarinet staff. The section starts with a double bar line and the number 76.

Archi

ppp
ppp
ppp
ppp
ppp

445

9245

Detailed description: This section of the score features five staves for the string section. All staves have a rhythmic accompaniment of eighth notes with a dynamic of *ppp*. The section starts with a double bar line and the number 445. The number 9245 is located at the bottom center of the page.

Fl. I *p*

Ob. I *p*

C. ingl.

Cl. ploc.

Cl. I *p*

Cl. b.

Detailed description: This system contains the woodwind parts. The Flute I, Oboe I, and Clarinet I parts are marked with a first fingering (I) and a piano (*p*) dynamic. The Clarinet I part has a dynamic change to fortissimo (*fff*) in the final measure. The Clarinet Basso part is silent. The Clarinet Piccolo part is also silent. The Flute and Oboe parts have a long slur over the first five measures.

Archi

Detailed description: This system contains the string parts. The Violin I, Violin II, Viola, and Cello/Double Bass parts are shown. The music consists of a rhythmic pattern of eighth notes. The measure number 450 is indicated at the beginning of the system.

77

Fl. I *p*

Ob. I *p*

Cl. I *p*

Detailed description: This system contains the woodwind parts. The Flute I, Oboe I, and Clarinet I parts are marked with a piano (*p*) dynamic. The Flute I part has a first fingering (I). The Flute and Oboe parts have a long slur over the first five measures.

Archi

Detailed description: This system contains the string parts. The Violin I, Violin II, Viola, and Cello/Double Bass parts are shown. The music consists of a rhythmic pattern of eighth notes. The measure number 456 is indicated at the beginning of the system.

FL. I

Ob. I

Cl. I

Archi

462

FL. I

Ob. I

Cl. I

Archi

468

9245

Fl. *I*
 Ob. *I*
 C. ingl.
 Cl. picc. *I*
 Cl. *I*
 Cl. b.

Archi

mp
mp
mp
mp

sul tasto
v
 sul tasto
 sul tasto

Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl. *I*
 Cl. b.

f
f

Archi

Fl.
Cl. picc.
Cl.
Cl. b.

Archi

Picc. 79
Fl.
Cl. picc.
Cl.
Cl. b.

Archi

Picc. *(pp)*

Cl. picc.

Cl.

Cl. b.

Archi

499

Cl. b. 80

Cor.

Archi

508

dim. *ppp*

dim. *ppp*

dim. *ppp*

arco *dim.* *ppp*

arco *dim.* *ppp*

dim. *ppp*

Cor. III

pp

pp

pp

pp

p

513 pp

p

81

Cor. III

Cor. III

Timp. *coperis*

Sil.

Arpa

Archi

pizz.

pizz.

520

Pico. *mp* *pppp*

Fl. I *mp* *pppp*

Fl. II *mp* *pppp*

Cl. piccolo

Cl. *mp* *pppp*

Cl. b. *mp* *pppp*

Cor. III

Timp. *p*

Sil. *p*

Arpa *p* D-dur *gliss.*

Archi *pizz.* *p*

528

III

82 Presto $\text{♩} = 168$

The musical score is divided into two systems. The first system includes Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The second system includes Piccolo, Flute (Fl.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Archi. The score is in 2/2 time and marked Presto with a tempo of 168 beats per minute. The key signature has one sharp (F#). The first system features a melodic line for Violini I with accents and a supporting texture for the other strings. The second system features a melodic line for the woodwinds (Piccolo, Flute, Clarinet piccolo, Clarinet, Clarinet in B-flat) and a supporting texture for the Bassoon and Archi. The woodwinds play a complex melodic line with many accidentals. The Archi play a rhythmic accompaniment. The score is marked with dynamics such as *p* and *arco*.

83

Fag. *p*

Archi *p*

div.

Detailed description: This block contains the musical notation for measures 83 and 84. The top staff is for Bassoon (Fag.) in 2/2 time, starting with a piano (*p*) dynamic. The middle section shows the String (Archi) parts, including Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic pattern of eighth notes. A *div.* (divisi) instruction is present above the strings in measure 84. The bottom staff is for Bassoon (Fag.) in 2/2 time, also starting with a piano (*p*) dynamic.

84

Picc. *p*

Fl. *p*

Cl. picc. *p*

Cl. *p*

Fag. *p*

Detailed description: This block contains the musical notation for measures 84 and 85. The top four staves are for Piccolo (Picc.), Flute (Fl.), Clarinet Piccolo (Cl. picc.), and Clarinet (Cl.), all in 2/2 time and starting with a piano (*p*) dynamic. The bottom staff is for Bassoon (Fag.) in 2/2 time, also starting with a piano (*p*) dynamic. The woodwinds play a melodic line with slurs and accents.

Archi *p*

unis.

p

unis.

p

Detailed description: This block contains the musical notation for measures 85 and 86. The top staff is for Violin I, Violin II, Viola, and Cello/Double Bass in 2/2 time, starting with a piano (*p*) dynamic. A *unis.* (unison) instruction is present above the strings in measure 85. The strings play a rhythmic pattern of eighth notes.

Archi *cresc. marc.*

cresc.

cresc.

cresc.

cresc.

marc.

cresc.

18

9245

Detailed description: This block contains the musical notation for measures 86 and 87. The top staff is for Violin I, Violin II, Viola, and Cello/Double Bass in 2/2 time, starting with a *cresc. marc.* (crescendo, marcato) marking. The middle four staves are for Violin I, Violin II, Viola, and Cello/Double Bass, all with *cresc.* markings. The bottom staff is for Bassoon (Fag.) in 2/2 time, also with a *cresc.* marking. The strings play a rhythmic pattern of eighth notes.

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi

23

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

I. II

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi

27

f *marc.* *cresc.* *sub. p* *cresc.* *cresc.*

I. II

85

Archi

p
p
p
p
32 p

div.

Fl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

p
p
p
p
p

Tr-be

con sord.
mf
d.s.m.
I, II
a2

Archi

unis.
p

87

86

Musical score for measures 86-91. The score includes parts for Flute (Fl.), Clarinet piccolo (Cl. pico.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet (Tr-be), and Archi (Violins I & II, Violas, Cellos, and Double Basses). The key signature has one flat (B-flat). The score features various dynamics including *dim.*, *pp*, and *p*. Fingerings are indicated with Roman numerals I and II. The Flute part has a first ending bracketed with 'I' and a second ending with 'II'. The Clarinet in B-flat part has a first ending bracketed with 'I' and a second ending with 'II'. The Bassoon and Contrabassoon parts have a first ending bracketed with 'II'. The Trumpet part has a first ending bracketed with 'I, II a2'. The Archi parts have a first ending bracketed with 'I, II a2'. The measure numbers 42 and 48 are written at the bottom of the first and second systems of staves respectively.

87

Musical score for measures 92-97. The score includes parts for Flute (Fl.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Archi (Violins I & II, Violas, Cellos, and Double Basses). The key signature has one flat (B-flat). The score features various dynamics including *dim.*, *pp*, and *p*. Fingerings are indicated with Roman numerals I and II. The Flute part has a first ending bracketed with 'I'. The Clarinet part has a first ending bracketed with 'I'. The Clarinet in B-flat part has a first ending bracketed with 'I'. The Archi parts have a first ending bracketed with 'I'. The measure numbers 42 and 48 are written at the bottom of the first and second systems of staves respectively.

88

Picc. *p*

Fl. *I*

Cl. picc. *p*

Cl. *I* *p*

Cl. b.

Detailed description: This block contains the woodwind staves for measures 88-91. The Piccolo (Picc.) part has a dynamic marking of *p*. The Flute (Fl.) part has a first fingering (*I*) marking. The Clarinet in C (Cl.) part has a first fingering (*I*) and a dynamic marking of *p*. The Clarinet in B-flat (Cl. b.) part is silent. The music consists of rhythmic patterns of eighth and sixteenth notes.

Archi

pizz.

pizz.

pizz.

pizz.

pizz.

55

Detailed description: This block contains the string staves for measures 88-91. All parts are marked *pizz.* (pizzicato). The music features a rhythmic pattern of eighth notes with accents. There are dynamic markings *v* and *b_e* above the staff. A rehearsal mark with the number 55 is located at the bottom left of the first staff.

89

Picc.

Cl. picc.

Cl. *I*

Cl. b.

Detailed description: This block contains the woodwind staves for measures 92-95. The Piccolo (Picc.) part is silent. The Flute in C (Cl. picc.) part is silent. The Clarinet in C (Cl.) part has a first fingering (*I*) marking. The Clarinet in B-flat (Cl. b.) part is silent. The music continues with rhythmic patterns.

Archi

f dsm.

arco

(p)

arco

(p)

arco

(p)

62

Detailed description: This block contains the string staves for measures 92-95. The music transitions from *pizz.* to *arco* (arco) starting in measure 94. The dynamic marking *f dsm.* (forzando diminuendo) is present. There are *v* markings above the staff. A rehearsal mark with the number 62 is located at the bottom left of the first staff. Dynamic markings *(p)* are present in the lower staves.

Archi

69

p

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

90

ff

a2

ff

a2

ff

ff

ff

ff

a2

ff

Archi

75

f

f

f

f

f

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Archi

81

sub. p

p

p

p

p

Picc. *p*

Fl. I *p*

Ob.

C.ingl.

Cl. picc. *p*

Cl. I *p*

Cl. b. *p*

Fag. II *p*

C-fag.

Archi

86

Archi

91

p

div.

90 *p*

Archi

95

marc.

92

Fl.

Cl. poco.

Cl.

Fag.

Cor.

Archi

100

f

pp

dim.

a2

pp

Pico. *a2*
 Fl. *cresc.*
 Ob. *I* *f cresc.* *a2*
 Cingl. *f cresc.*
 Cl. picc. *a2* *cresc.*
 Cl. *cresc.*
 Cl. b.
 Fag. *cresc.*
 C-fag. *ff*
 Tr-be *II* *senza sord.*
 Cor. *cresc.*
 Archi *cresc. marc.* *sub.p*
 105 *cresc.*

93

Archi

p *marc.* *cresc.* *cresc.* *cresc.*

110 *p*

Picc.
Fl.
Ob.
Cingl.
Cl. piccolo.
Cl.
Cl. b.
Fag.
C-fag.

f *a2* *f* *f* *f* *f* *f*

Archi

div. *marc.* *marc.* *div.* *marc.*

115

94

Picc.

Fl. *a2* *morendo* *p* I

Ob. *a2* *morendo*

C.ingl.

Cl. picc. *a2* *pp*

Cl. *a2* *morendo* *p* I

Cl. b.

Fag.

C-fag.

94

Arch. *unis.* *dim.* *f* *pp*

121 *f marc.* *dim.* *pp*

Picc. *p* *cresc.*

Fl. *I* *cresc.*

Ob.

Cingl.

Cl. piccolo *p cresc.*

Cl. *I* *cresc.*

Cl. b.

Fag.

C-fag.

Tr-be *I sola* *mp*

Archi *pizz.*

Picc. I
Fl. a2
Ob.
Cingl.
Cl. Picc. I
Cl. a2
Cl. b.
Fag. [\vee]
C-fag. [\vee]
Cor. [\vee]
Archi. *cresc.* [\vee]
132 *cresc.* [\vee]
f marc. arco [\vee]
f arco [\vee]
f arco [\vee]
f arco [\vee]
f arco [\vee]
f arco [\vee]

96

a2

Cl. *ff* *marcatissimo*

Fag. *ff* *marcatissimo*

Cfag. *ff* *marcatissimo*

Archi *ff* *marcatissimo*

139 *ff* *marcatissimo*

97

Cl. *ff* *marcatissimo*

Archi *ff* *marcatissimo*

147

98

a2

Fag. *ff* *marcatissimo*

Cor. *ff* *marcatissimo*

Archi *ff* *marcatissimo*

156

This musical score page contains the following parts and markings:

- Picc.** (Piccolo): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic.
- Fl.** (Flute): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic and *a2* marking.
- Ob.** (Oboe): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic and *a2* marking.
- Cingl.** (Cinghiale): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic.
- Cl. picc.** (Clarinete piccolo): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic.
- Cl.** (Clarinete): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic and *a2* marking.
- Cl. b.** (Clarinete basso): Rests in measures 165-169.
- Fag.** (Fagotto): Rests in measures 165-169, then plays a melodic line starting in measure 170 with a *ff* dynamic and *a2* marking.
- C-fag.** (Contrabbasso): Rests in measures 165-169.
- Cor.** (Corni): Part I and III are indicated, with notes starting in measure 170.
- Archi** (Archivi): Violin I and II, Viola, and Cello/Double Bass parts are shown with various dynamics and articulations.

This musical score page features six systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl. picc.), and Clarinet in Bb (Cl. b.). The second system includes Bassoon (Fag.) and Contrabassoon (C-fag.). The third system includes Cor Anglais (Cor.). The fourth system includes the string section (Archi). The score is marked with a box containing the number '99' at the beginning of the first system and another '99' at the start of the string section. Dynamics include *ff* (fortissimo) and *a2* (second octave). The Piccolo, Flute, and Oboe parts play a melodic line in the first measure, while the Clarinet in C and Clarinet in Bb play a similar line an octave lower. The Bassoon and Contrabassoon play a rhythmic accompaniment. The Cor Anglais and string section enter in the second measure with a *ff* dynamic. The string section consists of Violin I, Violin II, Viola, and Cello/Double Bass.

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

This section of the score covers woodwind instruments. The Piccolo, Flute, Oboe, English Horn, Piccolo Clarinet, and Clarinet parts are mostly silent, indicated by rests. The Bass Clarinet, Bassoon, and Contrabassoon parts feature melodic lines with accents and slurs. The Bassoon part includes the marking 'a2'.

Tr-be
Cor.

This section covers the Trumpets and Cor Anglais. The Trumpets part includes a dynamic marking of *ff* and a melodic line with slurs. The Cor Anglais part includes the marking 'a2' and a melodic line with slurs.

Archi

This section covers the string instruments. It features a dense texture with many notes, including a prominent *fff* dynamic marking. The strings play a rhythmic pattern with slurs and accents.

Picc. *ff marcatisissimo*
 Fl. *ff marcatisissimo*
 Ob. *ff marcatisissimo*
 C.ingl. *ff marcatisissimo*
 Cl. picc. *ff marcatisissimo*
 Cl. *ff marcatisissimo*
 Cl. b. *ff marcatisissimo*
 Fag. *ff*
 C-fag. *ff*

Tr-be *f marcatisissimo*
 Cor. *ff marcatisissimo*
 Tr-ni e Tuba *f marcatisissimo III*

Archi *ff*

101

Fl. a2 b b

Ob. a2 b b

C.ingl. b b b

Cl. picc. b b b

Cl. a2 b b

Cl. b.

Fag. ff

C-fag. ff

Tr-be ff

Cor. ff

Tr-ni e ff

Tuba III ff

T-no ff

Sil. ff

101

Archi ff

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

- Fl.** (Flute): Part with *a2* and *s* markings.
- Ob.** (Oboe): Part with *a2* and *s* markings.
- Cingl.** (English Horn): Part with *s* markings.
- Cl. picc.** (Piccolo Clarinet): Part with *s* markings.
- Cl.** (Clarinet): Part with *a2* and *s* markings.
- Cl. b.** (Bass Clarinet): Part with *s* markings.
- Fag.** (Bassoon): Part with *s* markings.
- C fag.** (Contrabassoon): Part with *s* markings.
- Tr-be** (Trumpet): Part with **III** marking.
- Cor.** (Cornet): Part with *s* markings.
- Tr-ni e Tuba** (Trumpet and Trombone): Part with **III** marking.
- T-no** (Trombone): Part with *ff* marking.
- Sil.** (Soprano Saxophone): Part with *s* markings.
- Archl** (Archi): String section part with *s* markings.

The score is written in a multi-measure rest system with various dynamics and articulation markings.

102

Picc. *ff* *marcatissimo*

Fl. a2.

Ob. a2.

Cingl.

Cl. picc.

Cl. a2.

Cl. b.

Fag.

C-fag.

Tr-be III

Cor.

Tr-ni e Tuba III

T-no

102

Archi

Picc. *a2b* *cresc.*

Fl. *a2b* *cresc.*

Ob. *a2b* *cresc.*

Cl. in G *b* *cresc.*

Cl. in Bb *b* *cresc.*

Cl. *a2b* *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

C-fag. *cresc.*

Tr-be III *cresc.*

Cor. *cresc.*

Tr-ni e Tuba *cresc.*

T-no *cresc.*

T-ro *pp cresc.*

P-tti

Arch. *cresc.*

218 *cresc.*

Pico.

Fl. a2

Ob. a2

C. ingl.

Cl. ploc. a2

Cl.

Cl. b.

Fag. a2

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

T-no

T-ro

P-tti

solli

Detailed description: This block contains the musical score for measures 103 through 107. It includes staves for Pico, Flute (a2), Oboe (a2), Cor Anglais, Clarinet in E-flat (ploc. a2), Clarinet in B-flat, Bassoon (a2), Contrabassoon, Trumpet, Horn, Trombone and Tuba, and Timpani. The woodwinds and strings play a complex rhythmic pattern of eighth notes, often in groups of three. The brass instruments provide a steady accompaniment. The percussion section includes snare drum, tom-tom, and cymbal. A 'solli' marking is present above the Timpani staff in measure 107.

Archl.

224

Detailed description: This block contains the musical score for measures 103 through 107 for the string section (Archl.). It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic pattern of eighth notes, often in groups of three, mirroring the woodwinds. A '224' marking is present at the bottom left of the first staff in measure 103.

Picc.

Fl.

Ob.

Cl. in G

Cl. in Bb

Cl. b.

Fag. II (I tacet)

C-fag.

Tr-be

Cor.

Tr-ni
Tuba

Timp.

T-no

T-ro

P-ttl

Archl

104

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp

T-no

T-ro

T-tam

104

Archl.

Picc. *fff*

Fl. *fff*

Ob. *fff*

C.ingl. *fff*

Cl. picc. *fff*

Cl. *fff*

Cl. b. *fff*

Fag. II. *fff*

C-fag. *fff*

Tr-be

Cor.

Tr-ni e Tuba

Timp.

Sll. *fff*

Archi *fff*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a system with 15 staves. The instruments are listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet (Tr-be), Horn (Cor.), Trumpet and Tuba (Tr-ni e Tuba), Timpani (Timp.), Snare Drum (Sll.), and Strings (Archi). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The score features a complex rhythmic pattern with many triplets and accents. The dynamic marking *fff* (fortissimo) is prominent throughout. The Piccolo, Flute, Oboe, English Horn, Piccolo Clarinet, and Clarinet parts have a melodic line with many triplets and accents. The Bass Clarinet, Bassoon, and Contrabassoon parts have a more rhythmic, pulsating line. The Trumpet and Horn parts have a block-like texture. The Snare Drum and Timpani parts have a rhythmic pattern. The String parts have a rhythmic pattern with many accents. The score is numbered 240 at the bottom left and 9245 at the bottom center.

Pica.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

T-ro

P-ttl

Sil.

Archi

colla bacch. di Timp.

fff

ff

a.2

8

II

246

9245

105

Picc. *b* *v* *3*

Fl. *a2* *b* *v* *3*

Ob. *a2* *b* *v* *3*

C.ingl. *b* *v* *3*

Cl. picc. *a2* *b* *v* *3*

Cl. *b* *v* *3*

Cl. b. *II* *v*

Fag. *v* *dim.*

C-fag. *v* *dim.*

Tr-be *a2* *v* *dim.*

Cor. *a2* *v* *dim.*

Tr-ni *a2* *v* *dim.*

e Tuba *a2* *v* *dim.*

Timp. *v*

T-no *ff*

T-ro *ff*

P-tti

Cassa *ff dim.*

Sil. *b* *v* *3* *dim.*

105

Archl. *b* *v* *3* *dim.*

dim.

dim.

dim.

dim.

dim.

252

9245

Cl. Picc.

Cl.

Cl. b.

Fag. II

C-fag.

Tr-be I

Cor. I III

Tr-ni e Tuba a2 I

Timp.

Cassa

Archi

p

pp

p dim.

258

9245

106 I solo

Fag. *p*
 C-fag.
 Cassa *pp*
 V.-c.
 C.-b. 266

107 I solo

Fl. *p*
 Fag. *cresc.*
 Cor. I, II *p*
 Cassa
 V.-c. *morendo*
 C.-b. *morendo*
 270

Fl. I
 Cor. I, II
 V.-c.
 C.-b. 275

108

Picc.
 Fl. I
 Ob. I *p*
 Cingl. *p*
 Cor. I, II *p*
 280

Picc. I
Fl. I
Ob. I
Cingl. 287

109 *sul tasto*
pp
Archi *pp* *sul tasto*
294 *pp*

110 *I solo*
Fag. *pp*
V-o. *cresc.*
C-b. *p*
301

111
Fag. *I*
V-no solo
Archi *pp* *div.*
307 *dim.* *pp* *pizz.*

V-no solo

V-ni I altri

V-ni II

V-le

V-o.

C-b.

314

V-no solo

V-ni I altri

V-ni II

V-le

V-o. unis.

C-b.

320

V-no solo

V-ni I altri

V-ni II

V-le

V-o.

C-b.

112

unis. pizz.

pp unis. pizz.

pp

326

9245

Picc. Fl. Cl. V-no solo V-ni I V-ni II V-le V-o C-b.

altri pizz. pp [tutti] arco p arco p arco

332

Picc. Fl. Cl. picc. Cl. Fag. Cor. Archi

div. p. p. p.

337

114

Picc.
Fl.
Cl. picc.
Cl.
Cl. b.

unis.

Archi

342

p

115

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

Archi

marc. *cresc.* *f* *p*

347

marc. *cresc.* *f* *p*

marc. *cresc.* *f* *p*

marc. *cresc.* *f* *p*

9245

Cl. piccolo
Cl.
Cl. b.
Fag.
C-fag.

Cor.

Archi

352

Fag.
C-fag.

Archi

358

oon sord.

I. II

Tr-be

mf

Archi

div.

dim.

dim.

dim.

dim.

363

117

Picc.

Fl.

Cl.

p

p

p

Tr-be

a2

dim.

pp

archi

unis.

pp

p

pp

p

pp

p

pp

p

368

Picc. Fl. Cl. Tr-be

Archi

374

Picc. Fl. Cl.

Archi

380

118

Picc. *p*

Fl. *p*

Ob. *p*

Cl. picc. *p*

Cl. *p*

Arch. *p cresc.*

386

119

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag. *a2*

Arch. *p sub.*

392

Fag. ^{a2}

Archi

398

Fl. ¹²⁰ I

Cl. I

Cl. II

Cl. b.

Fag.

C-fag.

Cor.

Tr. o.

Archi

pizz.

pizz.

405

This musical score page features the following instruments and parts:

- Picc.**: Piccolo, starting with a first rest (I) and playing a melodic line in the final measure.
- Fl.**: Flute, starting with a first rest (I) and playing a melodic line in the final measure, marked *a2*.
- Cl. picc.**: Piccolo Clarinet, playing a melodic line starting at *p* and moving to *pp*.
- Cl. I**: Clarinet I, playing a melodic line starting at *p* and moving to *pp*.
- Cl. II**: Clarinet II, playing a rhythmic pattern of eighth notes, marked *pp*.
- Cl. b.**: Bass Clarinet, playing a rhythmic pattern of eighth notes, marked *pp*.
- Fag.**: Bassoon, playing a rhythmic pattern of eighth notes, marked *pp*.
- C-fag.**: Contrabassoon, playing a rhythmic pattern of eighth notes, marked *pp*.
- Cor.**: Horns, playing a rhythmic pattern of eighth notes, marked *pp*.
- Tr-lo**: Trumpet, playing a rhythmic pattern of eighth notes, marked *pp*.
- Archi**: Strings, playing a rhythmic pattern of eighth notes, marked *pp*.

The score is written in a common time signature and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The page number 410 is located at the bottom left, and the number 9245 is at the bottom center.

Picc. 121

Fl. *a2*

Cl. picc. *I*

Cl. *II*

Cl. b.

Fag.

C-fag.

Cor. *III*

Tr-lo

121

Archi

f marcato

f arco

f arco

f

415

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

Cor.

Tr-ni e Tuba

Archi

122

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. a2 *ff*

Cl. b. a2 *ff*

Fag. a2 *f pesante*

C-fag. *ff* *f pesante*

Tr-be senza sord. I. II a2 *f pesante*

Cor. a2 *f pesante*

Tr-ni a2 *f pesante*

Tuba *ff*

Timp.

Sil. *ff*

Archi *f pesante* *f pesante* *f pesante*

425 *ff* *f pesante* *f pesante* *f pesante* *f pesante*

9245 *f pesante*

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Archi

f pesante

f pesante

a2

div.

431

9245

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with woodwinds and strings. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in Bb (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horns (Cor.), and Strings (Archi). The woodwind parts (Ob., Cl., Fag., C-fag.) feature a melodic line with slurs and accents, marked with *f pesante*. The string parts (Archi) consist of a rhythmic accompaniment with slurs and accents, marked with *div.*. The bassoon part (Fag.) has a marking *a2*. The page number 431 is at the bottom left, and the number 9245 is at the bottom center.

123

I
 Fl. *f pesante*
 II
 Ob. *f pesante* a2
 Cingl
 Cl. *f pesante*
 picc. a2
 Cl. a2
 Cl. b. solo
 Fag. a2 *ff pesante soli*
 C-fag. *ff solo*
 Cor.
 Tr-ni e Tuba III solo
f

128

Archi
solli
ff soli

Fl. *a2*

Ob. *a2*

Cingl.

Cl. picc.

Cl. *a2*

Cl. b.

Fag.

C-fag.

Cor. *soli*

Tr-ni e Tuba III

Archi

445

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves of woodwind instruments (Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon), two staves of brass instruments (Coronet and Trumpet/Tuba), and a section for strings (Archi). The woodwinds and strings are playing melodic lines with various articulations and dynamics. The brass instruments are playing chords and some melodic fragments. The score includes dynamic markings such as *a2*, *soli*, and *III*. The page number 445 is located at the bottom left.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Part with dynamic marking *a2*.
- Ob.** (Oboe): Part with dynamic marking *a2*.
- C. ingl.** (English Horn): Part with dynamic marking *a2*.
- Cl. picc.** (Piccolo Clarinet): Part with dynamic marking *a2*.
- Cl.** (Clarinet): Part with dynamic marking *a2*.
- Cl. b.** (Bass Clarinet): Part with dynamic marking *a2*.
- Fag.** (Bassoon): Part with dynamic marking *a2*.
- C. fag.** (Contrabassoon): Part with dynamic marking *a2*.
- Tr-be** (Trumpet): Part with dynamic marking *I, II*.
- Cor.** (Cornet): Part with dynamic marking *I, II*.
- Tr-ni e Tuba** (Trumpet and Tuba): Part with dynamic marking *III*.
- Archi** (Strings): Part with dynamic marking *451*.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The woodwind and string parts are highly active, while the brass parts have more sparse, punctuated entries.

124

Fl. *a2* *f dim.* *p ma marcato*

Ob. *a2* *f dim.* *p ma marcato*

Cingl. *f dim.* *p ma marcato*

Cl. picc. *f dim.* *p ma marcato*

Cl. *a2* *f dim.* *p ma marcato*

Cl. b. *f dim.*

Fag. *a2*

Tr-be *I, II*

Cor. *pp*

Tr-ni e Tuba *pp*

Tr-lo *[ord.] pp*

P-tti *pp*

Cassa *pp*

124

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

125

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. picc. *a2*

Cl.

Cl. b.

Cor.

Tr-ni e Tuba

Tr-lo

P-tti

Cassa

125

Archi

mf

unis.

mf

marc.

126

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.

Cor.
Tr-ni e Tuba

Tr-lo
P-tti
Cassa

126

Archi

127

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.

Cor.
Tr-ni
Tuba
Tr-lo
P-tti
Cassa

127

Archi

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
Archl

a2
p
mf marc.

This musical score is for a symphony orchestra. It features a woodwind section with Piccolo, Flute, Oboe, Clarinet in G (piccolo), Clarinet in A, and Bassoon. The brass section includes Cor Anglais, Trumpets, and Trombones. The percussion section consists of Timpani, Snare Drum, and Cymbals. The string section is represented by a single staff. The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The woodwinds play a melodic line with various articulations and dynamics. The brass and percussion provide harmonic support. The strings play a steady accompaniment. The score includes dynamic markings such as *p* (piano) and *mf marc.* (mezzo-forte marcato).

128

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.

Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa

128

Archi

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.

This section of the score covers measures 129 through 132 for the woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet in G parts feature a rhythmic pattern of eighth notes with triplets and accents. The Clarinet in Bb part is mostly silent. Dynamics include *f* (forte) and *a2* (second octave). The time signature is 2/2.

Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa

This section covers measures 129 through 132 for the brass and percussion instruments. The Cor and Tr-ni e Tuba parts play a rhythmic accompaniment of quarter notes. The Tr-lo, P-tti, and Cassa parts are mostly silent. The time signature is 2/2.

Archi

This section covers measures 129 through 132 for the string instruments. The strings play a rhythmic accompaniment of quarter notes. Dynamics include *f* (forte) and *p* (piano). The time signature is 2/2.

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Cor.

Tr-ni e Tuba

Tr-lo

P-tti

Cassa

Arch.

cresc.

a2

f

non cresc.

cresc. marc.

f

490

cresc.

9245

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The top system includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, and Bass Clarinet. The middle system includes Cor Anglais, Trumpets and Tubas, Trombones, and Percussion (P-tti and Cassa). The bottom system includes the string section (Arch.). The key signature has two sharps (F# and C#), and the time signature is 2/2. The score features various dynamics such as *f* (forte), *cresc.* (crescendo), and *non cresc.* (no crescendo). There are also performance markings like *a2* (second octave) and *marc.* (marcato). The page number 295 is in the top right corner. At the bottom, there are numbers 490 and 9245.

130

Picc.

Fl. *a2*

Ob. *a2*

Cingl.

Cl. picc.

Cl. *a2*

Cl. b.

Fag. *soli* *ff*

C-fag.

Cor. *soli* *ff*

Tr-ni e Tuba *ff*

Timp. *soli*

Tr-lo

P-tti

Cassa

130

Arch. *marcatissimo unis.* *ff* *arco*

Picc. *a2*

Fl. *a2* *f*

Ob. *a2* *f*

Cingl.

Cl. *a2* *f*

Cl. *a2*

Cl. b.

Fag.

C-fag.

Cor.

Timp.

Archi

131

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

I. II sole

ff

Tr-be

Cor.

Timp.

131

Archi

502

Picc.
Fl.
Ob.
Cl. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Archi

508

9245

ARCO

[ff]

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The top system includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Piccolo Clarinet (Cl. picc.), Clarinet in Bb (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle system includes Trumpet (Tr-be), Horn (Cor.), and Trombone/Tuba (Tr-ni e Tuba). The bottom system is for the string section (Archi). The music is in a key with one sharp (F#) and a 2/4 time signature. The score features various dynamics such as *ff* (fortissimo) and *a2* (second octave). There are also performance markings like *ARCO* and *[ff]*. The page number 508 is at the bottom left, and the number 9245 is at the bottom center.

132

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Trni e Tuba

Timp.

132

Archi

Picc
Fl.
Ob.
Cingl.
Cl. piccolo
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba
Timp.
Arch.

514

9245

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a system of staves. The instruments listed on the left are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in B-flat piccolo (Cl. piccolo), Clarinet in B-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet and Tuba (Tr-ni e Tuba), Timpani (Timp.), and Arch (string ensemble). The score consists of 11 staves. The Piccolo, Flute, and Oboe parts are in the upper register. The Clarinet and Bassoon parts are in the middle register. The Horn, Trumpet, and Tuba parts are in the lower register. The Timpani part is in the lower register. The Arch part is in the lower register. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. The page number 514 is located at the bottom left, and the number 9245 is at the bottom center.

133

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

Detailed description: This section of the score covers measures 133 to 136. It includes parts for Piccolo, Flute, Oboe, Clarinet in G (Cingl.), Clarinet in Bb (picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The woodwinds play melodic lines with various articulations and dynamics. The Piccolo and Flute parts have a 'p2' marking. The Clarinet in Bb part has an 'a2' marking. The Bassoon and Contrabassoon parts have 'a2' and 'val' markings.

Tr-be
Cor.
Tr-ni e Tuba
Timp.

Detailed description: This section of the score covers measures 133 to 136. It includes parts for Trumpet (Tr-be), Horn (Cor.), Trombone and Tuba (Tr-ni e Tuba), and Timpani (Timp.). The brass instruments play harmonic support with various dynamics, including 'ff' (fortissimo) and 'a2' markings. The Timpani part has a 'val' marking.

133

Archl.

Detailed description: This section of the score covers measures 133 to 136. It includes parts for Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings play a rhythmic accompaniment with various articulations and dynamics.

This musical score page features the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- C.ingl.** (English Clarinet)
- Cl. picc.** (Piccolo Clarinet)
- Cl.** (Clarinet)
- Cl. b.** (Bass Clarinet)
- Fag.** (Bassoon)
- C-fag.** (Contrabassoon)
- Tr-be** (Trumpet)
- Cor.** (Cornet)
- Tr-ni e Tuba** (Trumpet and Tuba)
- T-no P-tti** (Tenor Trombone)
- Cassa** (Cassa Trombone)
- Archi** (Strings)

Key performance markings include *a2*, *marc.*, and *ff* (fortissimo). The score is divided into measures by vertical bar lines, with dynamic changes and articulation marks clearly indicated.

134

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Timp. *soli*

Tr-lo

T-no

P-tti

Cassa *ff*

Detailed description: This block contains the musical score for measures 134 through 139. It includes staves for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in B-flat, Bass Clarinet, Bassoon, Contrabassoon, Trumpet in B-flat, Horn in F, Trombone, Tuba, Timpani (marked 'soli'), Snare Drum, Tenor Drum, and Cymbals (marked 'ff'). The woodwinds and brass play various notes with dynamic markings like 'a2' and 'ff'. The percussion parts show rhythmic patterns for the timpani and snare.

134

Archl

Detailed description: This block contains the musical score for the string section (Archl) for measures 134 through 139. It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic accompaniment with various notes and rests.

Pico.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

Tr-lo

T-no

P-tti

Cassa

Archi

The musical score is arranged in two systems. The first system contains 14 staves for woodwinds, brass, and percussion. The second system contains 4 staves for the string section. Each staff is labeled with the instrument name on the left. The notation includes various notes, rests, and dynamic markings such as 'a2' and 'v'. The key signature has one sharp (F#) and the time signature is 2/2.

ПРИМЕЧАНИЯ

СИМФОНИЯ № 5

I. MODERATO

Тт. 315, 316. V-ni I, V-ni II, V-le. В издании 1939 г. лиги поставлены так:



Печатается по тексту издания 1961 г.

II. ALLEGRETTO

Тт. 95, 96. V-no solo. В издании 1947 г. указание *glissando* отсутствует.

III. LARGO

Тт. 104, 105. Cl. В издании 1939 г. лиги поставлены так:



Печатается по тексту издания 1961 г.

Тт. 112, 113, 116. V-le I, V-c. I, V-c. II. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.—аналогично акцентам в партиях деревянных духовых.

IV. ALLEGRO NON TROPPO

Т. 7. Timр. В издании 1939 г. акценты поставлены так:



Печатается по тексту издания 1961 г.

Т. 40. Fag., C-fag., V-с., C-b. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.
Т. 53. V-c., C-b. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.
Т. 70. Cor. I. В издании 1939 г. лига отсутствует. Печатается по тексту издания 1961 г.—аналогично лигам в партиях Picc., Fl. и Cl. picc.
Т. 324. В издании 1974 г. указание метронома: $\text{♩} = 184$.

СИМФОНИЯ № 6

В настоящем издании, как в рукописной копии партитуры и в изданиях 1941 и 1962 гг., партии труб расположены над валторнами.

I. LARGO

Т. 33. V-ni II. В рукописной копии партитуры и в издании 1941 г. лиги поставлены так:



Печатается по тексту издания 1962 г.

Тт. 51, 53. V-ni I. В издании 1962 г. знак V отсутствует. В рукописную копию партитуры этот знак внесен, вероятно, рукой редактора. Печатается по тексту издания 1941 г.
Тт. 63, 64. Cl. basso. В рукописной копии партитуры нота соль не заливована. Печатается по тексту издания 1941 и 1962 гг.

Тт. 65, 66. Cl. В рукописной копии партитуры и в издании 1941 г. нота соль не заливована. Печатается по тексту издания 1962 г.

Тт. 70, 71. V-le. В рукописной копии партитуры и в издании 1941 г. эти такты не объединены лигой. Печатается по тексту издания 1962 г.

Т. 73. В рукописной копии партитуры и в издании 1941 г. размер $\frac{6}{4}$. Печатается по тексту издания 1962 г.

Т. 100. V-ni I. В издании 1962 г.:



Печатается по тексту рукописной копии партитуры и издания 1941 г.

Тт. 167, 168. V-ni I. В рукописной копии партитуры:



Печатается по тексту изданий 1941 и 1962 гг.

Т. 170. Cl., Cl. basso, Fag. I, V-c., C-b. В рукописной копии партитуры и в издании 1941 г. динамические оттенки следующие: Cl., Cl. basso—*p*, Fag. I—*pp*, V-c., C-b.—*ppp*. Печатается по тексту издания 1962 г.

Т. 177. В рукописной копии партитуры и в издании 1941 г. размер $\frac{6}{4}$. Печатается по тексту издания 1962 г.

Т. 177. Cor. I. В рукописной копии партитуры и в издании 1941 г. динамические указания отсутствуют. Печатается по тексту издания 1962 г.

Т. 198. Cl. basso. В рукописной копии партитуры у четвертой четверти указание *dim.* Печатается по тексту изданий 1941 и 1962 гг.

Т. 204. V-c. В рукописной копии партитуры и в издании 1941 г. указание *con sord.* отсутствует, однако во II части, т. 23, в партиях V-c., C-b. стоит указание *senza sord.* Печатается по тексту издания 1962 г.

II. ALLEGRO

Т. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома: $\text{♩} = 88-96$. Печатается по тексту издания 1962 г.

Тт. 346, 347. C. ingl. В изданиях 1941 и 1942 гг. нота ми заливована. Печатается по тексту рукописной копии партитуры—аналогично партии Cl. picc.

Тт. 493, 494. V-ni I, V-ni II, V-le. В издании 1962 г. динамические указания отсутствуют. Печатается по тексту рукописной копии партитуры и издания 1941 г.

III. PRESTO

Т. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома: $\text{♩} = 152$. Печатается по тексту издания 1962 г.

Т. 245. V-ni I, V-ni II. В изданиях 1941 и 1962 гг. лиги поставлены так:



Печатается по тексту рукописной копии партитуры — аналогично лигам в партии V-1c.

- Т. 338. V-ni I. Диез к соль добавлен по аналогии с т. 11. В рукописной копии партитуры и в изданиях 1941 и 1962 гг. он отсутствует.
- Т. 391. Cl. В издании 1941 г.:



В рукописной копии партитуры и в издании 1962 г.:



(здесь отсутствует диез к фа у третьей четверти при вступлении Cl. II). Печатается по тексту рукописной копии партитуры и издания 1962 г. с добавлением недостающего диеза.

- Тт. 415—417. Picc., Fl. В рукописной копии партитуры динамические обозначения поставлены так:



В издании 1941 г. они отсутствуют. Печатается по тексту издания 1962 г.

- Т. 494. Cassa. В рукописной копии партитуры и в издании 1941 г. указание *f* отсутствует. Печатается по тексту издания 1962 г.

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