

Flat

♩ = 116c.

1
Vn. *p* *f*
2
Va. *p* *f*
Vc. *p* *f*

12
Bns. *f* a 2
Hn. 1,3 *f* *p* *cresc. ...* *f*
1 Vn. *f* *p* *cresc. ...* *f*
2 Vn. *f* *p* *cresc. ...* *f*
Va. *div.* *f* *p* *UNIS.* *cresc. ...* *f*
Vc. *f* *p* *cresc. ...* *f*
Cb. *f* *p* *cresc. ...* *f*

22
Cl. 1
B. *p*
Bns. *f*
Hn. 1,3 *p* *f* *pp*
1 Vn. *p* *f* *pp*
2 Vn. *p* *f* *pp*
Va. *p* *f* *pp*
Vc. *p* *f* *pp*
Cb. *p* *f* *pp*

1 Ob. *p* *cresc...*

2 Ob. *p* *cresc...*

1^o Cls. B. *p cresc...*

Bns. *p cresc...*

Hn. 1,3 *pp* *cresc...*

1 Vn. *cresc...*

2 Vn. *cresc...*

Va. *cresc...*

Vc. *pp* *cresc...*

39 Fls. *f* *a 2*

Obs. *f*

Cl. B. *f*

1 Bn. *f*

2 Bn. *f*

Hn. 1,3 *f*

1 Vn. *f*

2 Vn. *f*

Va. *f*

Vc. *f*

Cb. *f*

47

1 Fl. *mf*

2 Fl. *mf*

Obs. *mf*

Cls. B. *a 2*

Bns. *a 2*

Hn. 1,3

1 Vn.

2 Vn.

Va.

Vc.

Cb. *mf*

54

1 Fl. *p*

2 Fl. *p*

Obs.

Cls. B. *fp*

Bns. *fp*

Hn. 1,3 *p*

1 Vn. *p*

2 Vn. *pizz.*

Va. *pizz.*

Vc. *pizz.*

Cb. *p*

61

Fl.

Cls. B.

Bns.

Hn. 1,3

Vn. 1,2

Va.

Vc.

Cb.

p sempre

arco

p

DIV.

arco

p

69

Fl.

Cls. B.

Hn. 1,3

Vn. 1,2

Va.

Vc.

Cb.

UNIS. arco

p

cresc. ...

cresc. ...

cresc. ...

cresc. ...

78

1 Fl. *cresc. poco a poco ...*

2 Fl. *cresc. poco a poco ...*

Cl. B. *cresc. poco a poco ...*

Hn. 1,3

1 Vn. *cresc. poco a poco ...*

2 Vn. *cresc. poco a poco ...*

Va. *cresc. poco a poco ...*

Vc. *cresc. poco a poco ...*

Cb. *cresc. poco a poco ...*

87

1 Fl. *cresc. ...*

2 Fl. *cresc. ...*

Obs. *a 2*

Cl. B. *cresc. ...*

Bsn. *cresc. ...*

Hn. 1,3 *cresc. ...*

1 Vn. *cresc. ...*

2 Vn. *cresc. ...*

Va. *cresc. ...*

Vc. *cresc. ...*

Cb. *cresc. ...*

94

1
Fl. *mf*

2
Fl. *mf*

1
Ob. *f* *mp*

2
Ob. *f* *mp*

1
Cl. B. *mf*

2
Cl. B. *mf*

Bns. *f* *f* *mp*

Hn. 1,3 *mp*

1
Vn. *f* *mf*

2
Vn. *f* *mp*

Va. *f*

Vc. *f* *mp*

Cb. *mf*

102

1
Fl.

2

1
Ob.

2

1
Cl.
Bb.

2

1
Bn.

2

Hn.
1,3

1
Vn.

2

Va.

Vc.

Cb.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

mf

ff *f* *mp* *f* *p*

ff *f* *mp*

f *p*

f *p*

110

Fl. 1 *cresc. ...*

Fl. 2 *cresc. ...*

Ob. 1 *cresc. ...*

Ob. 2 *cresc. ...*

Cl. B. 1 *cresc. ...*

Cl. B. 2 *cresc. ...*

Bn. 1 *cresc. ...*

Bn. 2 *cresc. ...*

Vn. 1 *f* 3 3 3 3 3 3

Vn. 2 *cresc. ...*

Va. *cresc. ...*

Vc. 3 3 3 3 3 3

Cb. *cresc. ...*

117

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. 1 *mf*

2 Ob. 2 *mf*

1 Cl. B \flat 1 *mf*

2 Cl. B \flat 2 *mf*

1 Bn. 1 *mf*

2 Bn. 2 *mf*

Hn. 1,3 *p cresc. ... mf*

1 Vn. 1 *mf*

2 Vn. 2 *mf*

Va. *mf*

Vc. 3

Cb. *mf*

124

1 Fl.
2 Fl.
1 Ob.
2 Ob.
1 Cl. B.
2 Cl. B.
1 Bn.
2 Bn.

This section of the score covers measures 124 to 130. It features woodwind and brass instruments. The Flutes (Fl.) and Oboes (Ob.) play a rhythmic pattern of eighth notes. The Clarinets in B-flat (Cl. B.) and Bassoons (Bn.) play a similar pattern. The Clarinet in B-flat (Cl. B.) has a dynamic marking of *p* starting in measure 129. The Bassoon (Bn.) has a dynamic marking of *p* starting in measure 130. The Horns (Hn.) are present but have no notes in this section.

Hn. 1,3

Vn. 1
Vn. 2
Va.
Vc.
Cb. div.

DIV. a 3

mp sub.
mf
mp sub.
mp sub.
p
p

This section of the score covers measures 131 to 136. It features strings and horns. The Horns (Hn.) play a sustained chord. The Violins (Vn.) and Violas (Va.) play a rhythmic pattern of eighth notes. The Violins (Vn.) have a dynamic marking of *mp sub.* starting in measure 132. The Viola (Va.) has a dynamic marking of *mf* starting in measure 132. The Violoncello (Vc.) has a dynamic marking of *mp sub.* starting in measure 132. The Double Basses (Cb. div.) have a dynamic marking of *p* starting in measure 132. The Violin (Vn. 1) has a dynamic marking of *p* starting in measure 135. The section ends with a *DIV. a 3* instruction.

132 ♩ = 96c.

Tpts.

pp < mf p < mf p < mf p <

Pc.
1 SN.DR.
2 BS.DR.

pp

Vn.1 div.

p

Vn.2 div.

p

Va. div.

p

Vc. div.

p

Cb. div.

145

Fls. *ffz* *a2* $\overset{\frown}{\text{3}}$

Obs. *ffz* *a2* $\overset{\frown}{\text{3}}$

1 Cl. *p*

2 B. *ffz* $\overset{\frown}{\text{3}}$

Bns. *ffz* $\overset{\frown}{\text{3}}$

1 Hn. *mp* *ffz*

3 Hn. *mp* *ffz*

2 Hn. *mp* *ffz*

4 Hn. *mf* *ffz*

Tpts. *fp* *f* *p* *f* *p* *f* *p* *ffp* *ffz* $\overset{\frown}{\text{3}}$

1 Tbn. *mp* *ffz* $\overset{\frown}{\text{3}}$

2 Tbn. *mp* *ffz* $\overset{\frown}{\text{3}}$

Tba. *mp* *ffz* $\overset{\frown}{\text{3}}$

SN.DR. *ffz*

BS.DR. *ffz* TAM-TAM

Vn. *p* $\overset{\frown}{\text{3}}$ *ffz*

2 Vn. *ffz* $\overset{\frown}{\text{3}}$

Va. UNIS. *ffz* $\overset{\frown}{\text{3}}$

Vc. UNIS. *p*

Cb. *p*

150

Cl. B.

1 *mf* *mp*

2 *p* *mf*

Vn.

1 *mf*

2 *p* *mf*

Va.

p *mf*

Vc.

mf

Cb.

160

Cl. B.

1 *mp*

2 *mp*

Bn.

1 *f*

2 *mf* *f*

Vn.

1 *p* *cresc. ...* *f* *pp*

2 *p* *cresc. ...* *f* *pp*

Va.

f *mp*

Vc.

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

Cb.

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

rit. $\text{♩} = 88c.$

poco rit. —

170

Ob. 1 *p* *cresc. ...*

Ob. 2 *p* *cresc. ...*

Cl. B. 1 *gl.*

Cl. B. 2 *gl.*

Bn. 1 *p*

Bn. 2 *mp*

Hn. 1,3 *pp*

Vn. 1 *pp*

Vn. 2 *p*

Va. *pp*

Vc. *pp*

accel. ♩ = 116c.

178

The score is arranged in a standard orchestral format with the following parts and staves:

- Fls.** (Flute): Staff 1, measures 178-183. Dynamics: *f* (measures 179-183).
- Ob.** (Oboe): Staves 1 and 2, measures 178-183. Dynamics: *fmp* (measures 179-183).
- Cl. B.** (Clarinet in B): Staves 1 and 2, measures 178-183. Dynamics: *fmp* (measures 179-183).
- Bn.** (Bassoon): Staves 1 and 2, measures 178-183. Dynamics: *f* (measures 179-183).
- Hn.** (Horn): Staves 1 and 3, measures 178-183. Dynamics: *f* (measures 179-183).
- Vn.** (Violin): Staves 1 and 2, measures 178-183. Dynamics: *f* (measures 179-183).
- Va.** (Viola): Staff 1, measures 178-183. Dynamics: *fmp* (measures 179-183).
- Vc.** (Violoncello): Staff 1, measures 178-183. Dynamics: *f* (measures 179-183).
- Cb.** (Contrabass): Staff 1, measures 178-183. Dynamics: *f* (measures 179-183).

Dynamic markings include *f* (forte), *fmp* (forzando mezzo piano), and *mp* (mezzo piano). The score also features various articulations such as slurs and accents.

185

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. B. 1

2 Cl. B. 2

1 Bn. 1

2 Bn. 2

fmp

fmp

fmp

fmp

fmp

fmp

fmp

fmp

1 Hi♯

2 Hi♯

3 Tba.

fpp < *mp* *pp* < *mp*

fpp < *mp* *pp* < *mp*

fpp < *mp* *pp* < *mp*

fpp < *mp* *pp* < *mp*

fpp < *mp* *pp* < *mp*

1 Vn. 1

2 Vn. 2

Va.

Vc.

Cb.

mf

mf

191

Fl.
1: *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*
2: *pp* *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*

Ob.
1: *pp* *f* *p* *f* *p*
2: *pp* *f* *p* *f* *p*

Cl. B.
1: *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*
2: *pp* *mfpp* *mf* *p* *f* *p* *f* *p*

Bn.
1: *pp* *f* *p* *f* *p*
2: *pp* *f* *p* *f* *p*

Hn.
1,3: *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p* *f* *p*
2,4: *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*

Tba.
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*

Vn.1 div.
p

Vn.2 div.
p

Va.
p

Vc.
mp *p*

Cb. div.

Dynamic Markings: *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), *mfpp* (mezzo-fortissimo). Includes crescendo and decrescendo hairpins.

Performance Indications: *1°* (first ending), *2°* (second ending), *3°* (third ending), *4°* (fourth ending), *DIV. a 3* (divisi a 3 parts).

201

Fls. *mf* *pp*

Obs. *mf* *pp*

Cls. B. *mf* *pp*

Bns. *mf* *pp*

Hn. 1 *mf* *pp*

Hn. 4 *mf*

Vn.1 div. *p*

Vn.2 div. *p*

Va. div.

Ve. div.

Cb. div.

DIV. a 2

p

p

p

217

The image shows a page of a musical score for measures 217, 218, and 219. The score is divided into five main sections: Vn.1 div., Vn.2 div., Va. div., Vc. div., and Cb. div. The Vn.1 div. section consists of four staves, all of which are empty. The Vn.2 div. section consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#), and contains a melodic line with a dynamic marking of *p*. The lower staff contains a triplet of eighth notes, also marked *p*. The Va. div. section consists of two staves, both in alto clef. The upper staff begins with a treble clef and contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The Vc. div. section consists of two staves, both in bass clef. The upper staff begins with a treble clef and contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The Cb. div. section consists of two staves, both in bass clef. The upper staff contains a bass line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The measures are numbered 217, 218, and 219 at the top of the page.

Vn.1 div.

Vn.2 div.

Va. div.

Vc. div.

Cb. div.

220

Fl. 1 *p* *cresc...*

Fl. 2 *p* *cresc...*

Cl. B. 1 *p* *cresc...*

Cl. B. 2 *p*

Bn. 1 *p* *cresc...*

Bn. 2 *p* *cresc...*

Vn.1 div. *p*

Vn.2 div. *p*

Va. div. *p*

Vc. div. *p*

Cb. div. *p*

223

1 Fl. 1

2 Fl. 2

1 Cl. B♭

2 Cl. B♭

1 Bn.

2 Bn.

Tba.

Vn.1 div.

Vn.2 div.

Va. div.

Vc. div.

Cb. div.

cresc. ...

p cresc. ...

ff

pp

ff

pp

ff

p

ff

mf

p

ff

pp

ff

mf

p

ff

p

227

1 *mf* *mp*

Fl. 2 *mf* *mp*

1 *mf* *mp*

Cl. B. 2 *mf* *mp*

1 *mf* *mp*

Bn. 2 *mf* *mp*

1

Hn. 3 *p* con sord.

2,4 *p* a 2 con sord.

Tba. *mf* *mp*

Vn.1 div. UNIS. *p*

Va. UNIS. *p*

Cb. div.

♩ = 104c.

240

1 Fl. 1

2 Fl. 2

Cl.1 B.

1 Bn. 1

2 Bn. 2

Musical score for Flute (Fl.), Clarinet in B-flat (Cl.1 B.), and Bassoon (Bn.) parts. The Flute parts (1 and 2) play a melodic line of quarter notes. The Clarinet and Bassoon parts play a similar melodic line, with the Bassoon part including some grace notes.

1 Hn. 1

3 Hn. 2

2 Hn. 3

4 Hn. 4

Tba.

Musical score for Horn (Hn.) and Trombone (Tba.) parts. Horns 1, 2, and 3 play a melodic line of quarter notes. Horn 4 and Trombone play a similar melodic line with some grace notes. The dynamic marking *ppp* is indicated for all parts.

1 Pc. SIZZ. CYM.

2 Pc. SN.DR.

Musical score for Percussion (Pc.) parts. Part 1 (SIZZ. CYM.) and Part 2 (SN.DR.) play a rhythmic pattern of quarter notes. The dynamic marking *ppp* is indicated, with a *poco* decrescendo and *ppp* markings.

1 Vn.

2 Vn.

Va.

Vc.

Musical score for Violin (Vn.), Viola (Va.), and Violoncello (Vc.) parts. Violin 1 and 2 play a melodic line of quarter notes. Viola and Violoncello play a similar melodic line. The dynamic marking *ppp* is indicated. The instruction "DIV. con sord." is present for Violin 2, Viola, and Violoncello.

253

Cls. B. *ppp*

Bns. *ppp*

Hn. 1,3

Hn. 2,4

Pc. 1 SIZZ. CYM. *poco* *mf* *p* *poco* *mp* *ppp* *ppp* *mp* *pp* *ppp*

Pc. 2 SN.DR. *poco* *mf* *p* *poco* *mp* *ppp* *ppp* *mp* *ppp*

Vn. 1 DIV. con sord. *ppp*

Va. (DIV.) *ppp* *poco* *ppp*

Vc. (DIV.) *ppp* *poco* *ppp*

263

Cls. B. *ppp*

Bns. *ppp*

Hn. 1,3

Hn. 2,4

Pc. 1 SIZZ. CYM. *mp* *pp* *mf* *p* *mp* *p* *mp* *pp* *ppp* *mp*

Pc. 2 SN.DR. *ppp* *mp* *pp* *mf* *p* *mp* *pp* *ppp* *mp*

Vn. 1 (DIV.) *ppp* *poco*

Vn. 2 (DIV.) *ppp* *poco*

Va. (DIV.) *ppp* *poco*

Vc. (DIV.) *ppp* *poco*

273

Fls.

Cl. B.

Bns.

Tpts.

Tbns.

1 SIZZ. CYM. *mf* > *p* *mf* > *pp* *mp* > *pp* *p* > *ppp*

2 SN.DR. *mf* > *p* *mf* > *pp* *mp* > *pp* *p* > *ppp*

SUSP. CYM. *p* > *pp*

Vn. 1 *poco* *ppp* SOLO sul tasto *ppp*

Vn. 2 *ppp*

Va. div. *ppp* (DIV.) *ppp*

Vc. *ppp*

Cb. div. *pizz.* *pp* *poco mf* *mp sub.*

pp *poco mf* *mp sub.*

280

The score for measures 280-285 includes the following parts and markings:

- Fls. (Flute):** Sustained notes with slurs.
- Cls. B. (Clarinet in B-flat):** Sustained notes with slurs.
- Bns. (Bassoon):** Sustained notes with slurs.
- Tpts. (Trumpet):** Sustained notes with slurs.
- Tbns. (Tuba):** Sustained notes with slurs.
- Pc. (Percussion):**
 - 1 SUSP. CYM. (Suspended Cymbal):** *ppp* \triangleleft *p* *ppp* \triangleleft *mp* *ppp* \triangleleft *mp* \triangleleft *pp* \triangleleft *p* \triangleleft
 - 2 SN.DR. (Snare Drum):** *ppp* \triangleleft *p* *ppp* \triangleleft \triangleright *ppp* \triangleleft \triangleright *ppp* \triangleleft *mp* \triangleleft *pp* \triangleleft *p* \triangleleft *ppp* \triangleleft *mp* \triangleleft
- Solo (Soloist):** *ppp* *sul tasto*
- Vn. 1 (Violin 1):** *ppp*
- Gli Altri div. (Other Violins):** *ppp*
- Vn. 2 (Violin 2):** *poco* *ppp*
- Gli Altri (Other Violins):** *ppp* *DIV.*
- Va. div. (Viola):** *poco* *ppp*
- Vc. (Violoncello):** *(DIV.)* *poco* *ppp*

290

Fls.

Tpts.

Tbns.

1 SUSP. CYM. *ppp* *pp*

Pc. 2 SN.DR. *ppp sub.* TAM-TAM *pp*

Solo

Vn.1 *mfppp*

Gli Altri div. *mfppp*

Vn.2 (DIV.) *mfppp*

Va. DIV. *pp* *poco*

Vc. div. *pp* *mf* *mf* *mf*

3

Cb. DIV. arco *pp* *poco*

296
SUSP.
CYM.

Pc. 1
mp > *pp*
TAM-TAM
ppp > *p*

Pc. 2
mp > *pp*
ppp > *p*

Solo

Vn.1

Gli Altri div.

Vn.2 (DIV.)

Va. (DIV.)
pp

Vc. div.
p 3 *pp*

Cb. (DIV.)
pp

302

SUSP.
CYM.

♩ = 116c.

Pc. 1

2

TAM-TAM

Vn.1 Soli

Vc.

Cb.

ppp *p* *ppp* *mp* *ppp*

ppp *p* *ppp* *mp* *p* *mp* *ppp*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

mfpp *gl.*

pp *gl.* *ppp*

ppp

315

con sord.

pp malevolent

BS.DR. snare drum stick

mp pp < mfp ppp

... to sul pont.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

(DIV.)

(DIV.)

Vc.

Cb.

319

Tpt.1

3 7 3 3 5 7 3

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

molto sul pont. gl.

ppp

(DIV.) gl.

Vc.

(DIV.) gl.

Cb.

322

Tpt. 1

Tpt. 2

con sord.
pp malevolent

Pc. 1
SIZZ.
CYM.

Pc. 2
BS.DR.

beater

ppp pochiss.

ppp pochiss.

Vn.1 Soli

(DIV.)

Vc.

(DIV.)

Cb.

325

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

Pc. 1
Pc. 2

Vn.1 Soli

Vn.2

Va.

Vc.

Cb.

ppp malevolent
ppp malevolent

ppp
ppp < *p* > *ppp*

p *gl.*

ppp *sub.*

p *ppp* *sub.*

329

Tpt. 1 2

Tbn. 1 2

Pc. 1 SN.DR. 2 BS.DR.

Vn.1 Soli

Vn.2 (DIV.)

Va. (DIV.)

Vc. (DIV.)

Cb. (DIV.)

ppp

pochiss.

332

Tpt. 1 *pp* *pochiss.*

Tpt. 2 *pp* *pochiss.*

Tbn. 1 *pp* *pochiss.*

Tbn. 2 *pp* *pochiss.*

Pc. 1 *pochiss.*

Pc. 2 *pochiss.*

Vn.1 Soli

Vn.2 (DIV.) *pochiss.*

Va. (DIV.) *pochiss.*

Vc. (DIV.) *pochiss.*

Cb. (DIV.) *pochiss.*