

**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

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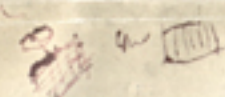


Дмитрий Дмитриевич Шостакович, 1930-е гг.

A handwritten musical score consisting of ten staves. The notation includes notes, rests, and other musical symbols. There are several instances of crossed-out sections, particularly in the middle and lower staves, indicating revisions or deletions. The handwriting is in blue ink on aged, yellowed paper.

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 $\text{♩} = 78$

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

Moderato $\text{♩} = 78$

Allegro in tempo

Violini I

Violini II

Viole

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

3

Fl. *a2*

Archi *p* *pp*

3T FN (222) *ny 14*

4

Fl. *a2* *p*

Archi *p* *cresc.*

Tutti *arco*

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

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

5

Fl. *ff* > *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 *a2*

Archi

Fag. *I* *mp* *3eme* *non arpeggiato*

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

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

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

49

Arpe

Archi

Arpe

Archi

Pico.

Arpe

Archi

54

10

MT=3R

59

11

64

Detailed description: This page of a musical score contains five systems of staves. The first system (measures 54-58) features an Arpe (Arpeggiated) part and an Archi (Strings) part. The Arpe part consists of chords in the right hand and single notes in the left hand. The Archi part has a rhythmic pattern of eighth notes. The second system (measures 59-63) continues the Arpe and Archi parts. A handwritten box with the number '10' and the text 'MT=3R' is present in measure 60. The third system (measures 64-68) includes a Pico. (Piccolo) part, an Arpe part, and an Archi part. The Pico. part has a few notes in measure 65. The Arpe and Archi parts continue their respective parts. Measure numbers 54, 59, and 64 are printed at the beginning of their respective systems. Measure numbers 10 and 11 are printed in boxes within the second and third systems. Handwritten annotations include 'MT=3R' in measure 60 and various dynamic markings like 'p' and 'f' throughout.

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. *II pp*

Fag. *pp*

C-fag. *pp*

Archi

molto dim.

molto dim.

div. *pp*

div. *pp*

arco

pp

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

Payp u. n

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.

угол 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. *a2* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v* *b* *v* *v* *v* *v*

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

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

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

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

Tr-be *b* *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

23

Fag. *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* *div.*

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* and *ff* dynamics.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with *a2* dynamics.
- Tr-be** (Trumpet): Treble clef, playing a melodic line with *ff* dynamics.
- Archi** (Archi): Multiple staves for strings, including Violins I, Violins II, Violas, Cellos, and Double Basses, playing a rhythmic accompaniment.

Handwritten annotations include "a2" in several staves, "ff" in the woodwind parts, and "L 77" in the Bassoon staff. The page is numbered 166 at the bottom left and 169 at the bottom right.

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.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

Archi

26

unis.

Picc.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archl

181

9245

The image shows a page of a musical score for a symphony orchestra. The score is arranged in systems. The first system includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. ploc.), Clarinet in Bb (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 the string section (Archl). The score features various musical notations such as notes, rests, dynamics (e.g., *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., *div.*). The page number '181' is located at the bottom left, and the number '9245' is at the bottom center.

poco stringendo

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

Musical score for woodwinds and reeds. The parts include Piccolo, Flute, Oboe, Clarinet in C, Piccolo Clarinet, Bassoon, and Contrabassoon. The score features a variety of rhythmic patterns and dynamics, including *a2*, *cresc.*, and *f*.

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

Musical score for brass instruments and timpani. The parts include Horns, Trumpets, Trombones, Trumpets and Tubas, and Timpani. The score includes dynamics such as *a2*, *f*, and *f cresc.*.

Archi

Musical score for strings. The parts include Violin and Viola. The score includes dynamics such as *unis.*, *cresc.*, and *div.*.

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, Clarinet in C, Bass Clarinet in B, Bassoon, and Contrabassoon. The middle section includes Cor Anglais, Trumpet, Trombone, and Trumpet/Tuba. The bottom section includes Timpani, Snare Drum, and Archi (strings). The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music is divided into three measures. The Piccolo, Flute, Oboe, Clarinet in C, and Bass Clarinet in B parts have dynamic markings of *a2* (piano) and *ff* (fortissimo). The Bassoon part has a *ff* marking. The Trumpet and Trombone parts have dynamic markings of *p* (piano) and *f* (forte). The Archi part has a dynamic marking of *f* (forte). 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 E-flat (Cl. ploc.), Clarinet in B-flat (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 (B-flat major or D minor) and a 3/4 time signature. The Piccolo, Flute, Oboe, and Clarinet in E-flat parts feature melodic lines with slurs and accents. The Clarinet in B-flat 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.

Picc.

Fl. *a2*

Ob.

Cl. picc.

Cl. *a2*

Fag.

C-fag.

Cor. *a2*

Tr-be

Tr-ni e Tuba *a2 soli* *ff* *702*

Sil.

Archl.

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*

Sil.

30

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
Tuba

Timp.

T-ro

Archi

214

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, and Tuba. The percussion section includes Timpani and Snare Drum. The string section is labeled 'Archi'. The score is divided into three measures. The first measure shows the initial notes for most instruments. The second measure features a change in dynamics and articulation, with some instruments playing sustained notes. The third measure continues the musical development. The page number '214' is located at the bottom left of the score.

32 ♩ = 188

Picc. *ff*

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *ff*

Cl. *a2* *ff*

Fag. *ff* *a2*

C-fag.

Cor. *a2*

Tr-be

Tr-ni *a2* *p* *ff* *espress.*

Tuba *ff* *espress.*

Timp

T-ro

32 ♩ = 188

Archi *ff* *R* *div.*

ff *ff*

ff

ff

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.

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 'a2' and 'v'. The string part (Archi) is written in treble and bass clefs with complex rhythmic patterns 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.

This section of the score covers measures 35 through 38 for the woodwind instruments. The Piccolo, Flute, Oboe, Clarinet Piccolo, Clarinet, Bassoon, and Contrabassoon all play a melodic line with frequent slurs and ties. The Flute and Oboe parts include dynamic markings such as *a2* and *b*. The Clarinet and Bassoon parts also feature *a2* and *b* markings. The Contrabassoon part is mostly silent in this section.

Cor.
Tr-be
Tr-
e
Tuba
Timp.

This section of the score covers measures 35 through 38 for the brass instruments. The Cor Anglais, Trumpets, Trombones, and Tuba parts are primarily silent, with some dynamic markings like *ff* and *a2* appearing in the first measure. The Trombone part includes a *II* marking in measure 37. The Tuba part has an *a2* marking in measure 37. The Timpani part is silent throughout this section.

35

Archi

This section of the score covers measures 35 through 38 for the string instruments. The strings play a complex, rhythmic pattern with many slurs and ties. The dynamics range from *pp* to *ff*. The section includes parts for Violins, Violas, Cellos, and Double Basses.

riten.

Largamente $\text{♩} = 66$

36

Picc.

Fl.

Ob.

Cl.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

P-tti

Sil.

riten.

Largamente $\text{♩} = 66$

36

Archi

37

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

37

Archi

247

molto riten.

Picc.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Fag.

C-fag.

Cor. *a2*

Tr-be

Tr-ni

Tuba

Timp.

P-tti

Sil.

38

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.

a tempo con tutta forza

Archi

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* *f* *a2* *dim.* *ppp*
Fag. I *ppp* *f* *dim.* *ppp*
Cor. *p cresc.* *f* *dim.* *ppp*
Archi *con sord.* *f* *dim.*

293

44

Moderato ♩ = 42

45

solc.

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

Fl. *p* *morendo*

Tr-be I. II a2 *pp*

Timp. *pp*

Archi *con sord.* *pp* *consord.* *300 pp*

Picc. *ppp*

Fl. *ppp*

Tr-be I. II a2 *pp*

Timp. *pp*

Arpe *p*

V-no solo *con sord.* *3 fl.* *p* *gliss.*

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

V-ni II *pp* *gliss.*

V-le *gliss.*

V-c.

C-b.

305

Fl. *a2*

Cl. *p*

picc. *a2*

Cor. *a2*

15

50

Fl. *Peresc.*

Ob. *Peresc.*

Cl. *Peresc.*

Cl. *a2*

Fag. *a2*

20 *marc.*

f marc.

f marc.

f marc.

f marc.

cresc.

Fag. *a2*

V. o. *mf*

C. b. *mf*

25 *mf*

51

ff

dim.

p

dim.

p

Fag.

Archi

senza sord.

senza sord.

f marc.

f marc.

cresc.

f marc.

31 *cresc.*

f marc.

52

tutti
senza sord.

Arch.

f marc. *cresc.* *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

37 *cresc.* *ff*

53

3^{ma}

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

a2 *f*

a2 *f*

a2 *f*

f

a2 *f*

f

mf

mf

mf

mf

Arch.

pizz.

f pizz.

f pizz.

f pizz.

pizz. *f*

f pizz.

42

f

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*

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 features a melodic line with eighth notes. The Clarinet Piccolo and Clarinet II parts play a rhythmic accompaniment of eighth notes. The Bassoon part has a similar rhythmic pattern. 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 with eighth notes. The Trumpet III, Euphonium, and Tuba parts play a rhythmic accompaniment of eighth notes. The Timpani part has a simple rhythmic pattern.

Arch.

This section covers the string instruments. It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The strings play a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

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.

Woodwind section score for measures 56-60. The Piccolo, Flute, Oboe, Clarinet piccolo, and Clarinet parts feature a rhythmic pattern of eighth notes with accents. The Bassoon and Contrabassoon parts play a similar pattern in the bass clef. Dynamics include *ff* and *a2* (second octave).

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Brass and percussion section score for measures 56-60. The Cor Anglais part has a *soli* section starting in measure 58. The Trumpet and Trombone parts play a rhythmic pattern with accents. The Trombone and Tuba parts play a similar pattern in the bass clef. Dynamics include *mf*, *ff*, and *f*.

56

Archi

74

String section score for measures 56-60. The Violins and Violas parts play a rhythmic pattern with accents. The Cellos and Double Basses parts play a similar pattern in the bass clef. Dynamics include *ff* and *arco*. A *gliss.* (glissando) is indicated in the Violin I part in measure 60.

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. *p*

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

Arpe

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

V-le *p*

V-c. *p*

91

97

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

unis.

Archi

137

64

Fl. a2 mf a2

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. 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

Picc. *f*

Fl. *I* *p* *cresc.*

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

Fag. *I*

C fag.

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
Tuba
Timp.
P-tti

Sil.
Archi

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

Musical score for a symphony orchestra, measures 69-74. The score includes parts for Piccolo, Flute (a2), Oboe (a2), Clarinet piccolo, Clarinet (a2), Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tubas, Timpani, Snare Drum, and Strings. The key signature is one sharp (F#) and the time signature is 3/4. A rehearsal mark '70' is present in the top right of the first system and the bottom right of the second system. The string part includes dynamics like *soie* and *ff*.

Pico.

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. piccolo *a2* *ff*

Cl. *a2* *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.), Piccolo Clarinet (Cl. piccolo), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle system includes brass and percussion: Cor (Cor.), Trumpets (Tr-be), Trumpets and Tubas (Tr-ni e Tuba), Timpani (Timp.), Trombones (T-ro), and Snare Drum (Sil.). The bottom system is for the strings (Archi). The music is in 3/4 time. The key signature has one sharp (F#). The score shows a dynamic shift to fortissimo (ff) and includes performance instructions like 'arco' and 'marcato' (marc.).

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. II

Cl. picc.

Cl. II

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Sil.

Archi

The musical score for page 77 is arranged in a standard orchestral format. It features the following parts from top to bottom: Piccolo (Picc.), 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/Tuba (Tr-ni e Tuba), Timpani (Timp.), and Cymbals (Sil.). The string section (Archi) is represented by five staves at the bottom. The score is in 4/4 time and contains various musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *f* (forte). The number 222 is printed at the bottom left of the page.

72

Ficc. *f marc.*

Fl.

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fag. *cresc.*

C fag. *ff*

Cor. *a2 soli*
ff soli

Tr-be *mf cresc.*

Tr-ni
e
Tuba *cresc.* *mf*

Timp.

72

Archi *cresc.*

226 *cresc.* *ff*

73

Picc.

Fl.

Ob.

Cl. Picco.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archi

gliss.

[ff]

236

Picc.

Fl. *a2*

Ob. *a2* *I solo* *p*

Cl. piccolo *a2*

Cl. *a2*

Fag. *pp*

C-fag. *pp*

Cor.

Tr-be *a2*

Tr-mi *a2*

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 (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The score shows a crescendo from *p* to *mf* across measures 76 and 77. The Violin II, Viola, and Cello parts have melodic lines with slurs and ties. The Double Bass part has a steady bass line. The Violin I part is mostly rests.

77

Musical score for measures 77-80. The score continues from the previous page. The key signature remains two sharps. The time signature is 4/4. The score shows a dynamic shift from *mf* to *mf dim.* and then to *espress.* in measure 79. The Violin II, Viola, and Cello parts have melodic lines with slurs and ties. The Double Bass part has a steady bass line. The Violin I part has a melodic line starting in measure 79. The score ends with a double bar line in measure 80.

78

Violin I: *p espress.*

Violin II: *p < mf dim.*, *p*, *pp*

Violin III: *p < mf dim.*, *p*, *pp*

Viola I: *p < mf dim.*, *p*, *poco espress.*, *pp*

Viola II: *p < mf dim.*, *p*, *pp*

Violoncello I: *p < mf dim.*, *p*, *pp*

Violoncello II: *p < mf dim.*, *p*, *pp*

Contrabass: *p < mf dim.*, *p*, *pp*

Violin I: *pp*

Violin II: *pp*

Violin III: *pp*

Viola I: *pp*

Viola II: *pp*

Violoncello I: *mf espress.*, *pp*

Violoncello II: *pp*

Contrabass: *pp*

25

I solo

79

Fl. I

Arpe

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-co I

V-co II

C-b.

80

Fl. I

Arpe

riten.

morendo

Fl. I

Arpe

V-co 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 a2

Fl. *f*

Ob. *f*

Cl. picc. *f*

Cl. *f*

Fag. *f*

Timp. *p*

f espress. *tenuto* *tenuto*

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* and *mf*. There are several 'a2' markings above the Flute, Oboe, and Clarinet staves. The Piccolo part has a *ff* dynamic. The Timpani part has a *mf* dynamic. The woodwinds play complex rhythmic patterns with many slurs and accents.

I

V-ni II

III

I

V-la II

I

V-co II

C-b.

56

0246

Largamente

This section contains the staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The music is in the same key and tempo as the woodwinds. Dynamics include *ff* and *mf*. There are several 'a2' markings above the Violin I, Violin II, and Violin III staves. The Double Bass part has a *ff* dynamic and a 'unis.' marking. The strings play complex rhythmic patterns with many slurs and accents.

Fl. I
Cl.
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* *pp*

Isolo *p* *p*

92 *pp* *div.*

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

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

poco calando

99 *pp*

Cl. I

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

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

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Timp.
Sil.
Piano
V-ni I
V-ni II
V-le I
V-le II
V-o. I
V-o. II
C-b.

ff *express.*

a2

p

I

125

9245

90

Cl. I *ff*

Cl. II *ff*

V-ni I

V-ni II

V-ni III *ff*

V-la I

V-la II *ff*

V-e. I *ff espress.*

V-e. II *ff espress.*

C-b. *div.* *fff*

130 *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*

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 (Cl.) parts feature a continuous sixteenth-note pattern in both staves, with the first staff labeled 'I' and the second 'II'. The Violin (V-ni) and Viola (V-le) parts are mostly static, with some notes in the first and third measures. The Violoncello (V-o.) parts have a melodic line with slurs and accents, starting in measure 185. The Contrabass (C-b.) part provides a rhythmic accompaniment with slurs and accents, starting in measure 184. The dynamic marking *fff* is present in the C-b. part for all three measures.

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*

Detailed description: This system of musical notation covers measures 186, 187, and 188. The Clarinet (Cl.) parts continue with the sixteenth-note pattern, labeled 'I' and 'II'. The Violin (V-ni) and Viola (V-le) parts remain mostly static. The Violoncello (V-o.) part continues its melodic line with slurs and accents. The Contrabass (C-b.) part continues its accompaniment with slurs and accents. The dynamic marking *fff* is present in the C-b. part for all three measures.

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

Cl. II

Fag. ff

C-fag.

Timp.

V-ni I ff espress.

V-ni II unis. ff espress.

V-ni III ff espress.

V-le I

V-le II

V-c. I

V-c. 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
V-le II
V-c. I
V-c. 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 (V-ni I), Violin II (V-ni II), Viola (V-le I and II), Violoncello (V-c. I and II), and Double Bass (C-b.). The key signature is D major (two sharps). The time signature is 4/4. Measures 144 and 145 are marked with a forte fortissimo (*fff*) dynamic. The Piccolo, Flute, Oboe, and Clarinet in C parts have rests in both measures. The Clarinet in Bb parts (I and II) play a rhythmic pattern of eighth notes. The Bassoon and Contrabassoon parts have rests. The Timpani part has a rest. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts play sustained notes with accents. The Violoncello and Double Bass parts have a *fff* dynamic marking at the beginning of measure 145.

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.

Musical score for measures 171-175. The score includes parts for Arpe, Violins I, II, III, Violas I, II, Violas III, and Cellos. Measure 171 is marked with a box containing the number 95. Performance instructions include *p espress.* and *pizz.* with a dynamic marking of *p*.

Musical score for measures 176-180. The score includes parts for Violins I, II, III, Violas I, II, Violas III, and Cellos. Performance instructions include *dim.* and *p*.

96

sola

Cel. *p* *sole*

Arpe *p*

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*

180 *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

pp *morendo*

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

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.), Clarinet in Bb (Cl. picc.), Bassoon (Fag.), Contrabassoon (C.fag.), Cor Anglais (Cor.), Trumpet (Trbe), Trombone (Trni), Tuba, and Timpani (Timp.). The music is in 4/4 time with a tempo of 104. The key signature has one flat (Bb). The score is marked '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 word 'a2' appears above the Flute and Bassoon staves. The word 'div.' (divisi) appears above the Trombone staff.

poco a poco

unis.

98

♩ = 104

div.

Archl

Musical score for strings (Archl). 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 'poco a poco' and 'ff' (fortissimo). A box containing the number '98' is located above the Violin I staff. The word 'unis.' (unisono) appears above the Violin I staff. The word 'div.' (divisi) appears above the Violin I staff.

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 melodic line marked 'a2'. The Oboe part plays a rhythmic accompaniment. The Clarinet piccolo and Clarinet parts have melodic lines, with the Clarinet marked 'a2'. The Bassoon part has a rhythmic accompaniment, also marked 'a2'. 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 a melodic line marked 'a2' and 'f marc.'. The Trumpet and Trombone parts are silent. The Trumpet and Euphonium and Tuba parts are silent. The Timpani part is silent.

Archi

This section contains the musical notation for the string instruments. The Violin part has a melodic line marked 'div.' and 'unis.'. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a rhythmic accompaniment.

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, Oboe, Clarinet piccolo, Clarinet, Bassoon, and Contrabassoon. The woodwinds play a complex rhythmic pattern with various articulations and dynamics. The strings play a steady accompaniment. A '100' box is present above the Flute part in measure 100. Dynamics include *ff* at the end of the section.

Musical score for strings, measures 100-102. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic accompaniment. A '100' box is present above the Violin I part in measure 100. Dynamics include *ff* at the end of the section.

♩ = 108

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

♩ = 108

Archl

div. unis.

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

♩ = 120
a2

Fag.

C-fag.

Tr-ni
e
Tuba

Archi

31

Fl.

Ob.

Cl.

Fag.

C-fag.

Archi

div. unis. div. div.

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

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 D 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 includes various musical notations such as notes, rests, and dynamics.

This musical score page, numbered 117, features a full orchestral arrangement. The instruments are organized into several systems. The top system includes Piccolo (Pico), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. pleo.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle system contains Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones/Tubas (Tr-ni e Tuba). The bottom system includes Timpani (Timp.) and the string section (Archi). The score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three measures. The Piccolo, Flute, Oboe, Clarinet in E-flat, and Clarinet in B-flat parts feature melodic lines with various articulations and dynamics, including accents (a2) and slurs. The Bassoon and Contrabassoon parts provide harmonic support. The Cor Anglais, Trumpets, and Trombones/Tubas play rhythmic patterns. The Timpani part is marked with a forte (ff) dynamic. The string section (Archi) provides a steady accompaniment. The page number 54 is visible at the bottom left of the score.

105 accelerando

Archi

57 *p* *cresc.*

Cor.

60 *p* *f* *ff*

106

Cor.

63 *p* *f* *ff*

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

66

9245

Detailed description: This is a page of a musical score, page 119. It features ten staves for woodwinds and brass, and a section for strings. The woodwinds include Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C.fag.). The brass section includes Cor (Coronet), Trumpet (Tr-be), and Tuba (Tr-ni e Tuba). The strings (Archi) are represented by two staves. The score is in 3/4 time and contains various musical notations such as dynamics (f, ff), articulation (accents), and performance instructions (a2, IV). The Piccolo, Flute, and Clarinet piccolo parts have melodic lines with slurs and accents. The Oboe and Bassoon parts play rhythmic patterns. The Trumpet and Trombone parts have block chords and rhythmic figures. The strings play a rhythmic accompaniment. The page number 66 is at the bottom left, and the number 9245 is at the bottom center.

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

Archi

Archi

FL. *f* *a2*

Ob. *f*

Cl. pice. *f*

Cl. *f* I

Archi *div.* *unis.*

75

Picc. *f*

FL. *a2* *f*

Ob. *f*

Cl. pice. *f*

Cl. I *f*

Archi *div.*

78

108 Più mosso $\text{♩} = 72$

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

Isola

f *uniss.* *div.*

81

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

I *b*

83

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.

Ob.

Cl. *picc.*

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

Sil.

Archi

92

arco

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 with multiple staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), and Trombone/Tuba (Tr-ni e Tuba). The percussion section includes Timpani (Timp.) and a section labeled 'Sil.' (likely a snare drum). The string section (Archi) is at the bottom. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a more melodic line with some triplets. The woodwinds are marked with 'a2' (second octave). The bassoon and contrabassoon parts include a 'cresc.' (crescendo) marking. The Cor Anglais part also includes a 'cresc.' marking. The trumpet and trombone parts are marked with 'f cresc.' (fortissimo crescendo). The string section is marked with '[cresc.]' (crescendo). The page number '95' is written at the bottom left, with '[cresc.]' next to it.

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, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Percussion (P-tti). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and percussion are marked with fortissimo (ff) dynamics. The Piccolo, Flute, Oboe, and Clarinet piccolo parts feature a melodic line with eighth and sixteenth notes. The Bassoon and Contrabassoon parts have a more rhythmic, eighth-note pattern. The Trombone part has a complex, sixteenth-note figure. The Percussion part has a simple, rhythmic pattern. The Cor Anglais part has a melodic line with eighth notes. The Trumpet and Tuba part has a simple, rhythmic pattern. The Timpani part has a simple, rhythmic pattern. The Percussion (P-tti) part has a simple, rhythmic pattern. The Sil. part is silent.

110

Archi *ff*

Detailed description: This block contains the musical score for measures 110 through 113 for the string section. The instruments listed are Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The string section is marked with fortissimo (ff) dynamics. The Violin I and Violin II parts have a melodic line with eighth and sixteenth notes. The Viola part has a simple, rhythmic pattern. The Cello/Double Bass part has a simple, rhythmic pattern. The score is written in a key signature of one sharp (F#) and a common time signature. The Violin I and Violin II parts have a melodic line with eighth and sixteenth notes. The Viola part has a simple, rhythmic pattern. The Cello/Double Bass part has a simple, rhythmic pattern.

This musical score page features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-m), and Tuba. Percussion includes Timpani (Timp.) and Cymbals (P-tti). The string section (Archi) is represented by a single staff at the bottom. The score is written in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and strings play a melodic line with eighth and sixteenth notes, while the brass instruments provide a rhythmic accompaniment with sustained notes and chords. The Piccolo and Flute parts are marked with 'a2', indicating a second octave. The Clarinet in C part is also marked with 'a2'. The Bassoon and Contrabassoon parts feature a rhythmic pattern of eighth notes and rests. The Trumpets and Trombones play a complex rhythmic pattern with many beamed notes. The Tuba part consists of sustained notes. The Timpani and Cymbals parts are mostly rests.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-ba

Tr-ni e Tuba

Timp.

P-ttl

colla bacch. di Timp.

p oresso.

Arch.

This musical score page, numbered 109 at the bottom left, features a full orchestral arrangement. The instruments are listed on the left side of the page: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba (Tuba), Timpani (Timp.), Percussion (P-tti), and Archi (Strings). The score is organized into three systems. The top system includes Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Bassoon, and Contrabassoon. The middle system includes Horn, Trumpet, Trombone, and Tuba. The bottom system includes Timpani, Percussion, and the String section (Archi). The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The Piccolo, Flute, Oboe, and Clarinet piccolo parts feature rapid sixteenth-note passages, often with a 'b' (breath mark) above the notes. The Clarinet and Bassoon parts also have similar rhythmic patterns. The Horn, Trumpet, Trombone, and Tuba parts play sustained chords and melodic lines, with some parts marked 'a2' (second octave). The Bassoon and Contrabassoon parts play a steady, rhythmic accompaniment. The Percussion part includes a snare drum pattern. The String section plays a rhythmic accompaniment with some melodic movement. The page number '109' is located at the bottom left, and the number '9245' is at the bottom center.

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 (Cl. picc.), Clarinet in Bb (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 Piccolo and Flute parts are marked with *fff* and *a2*. The Oboe part is marked with *fff* and *a2*. The Clarinet in G part is marked with *fff*. The Clarinet in Bb part is marked with *fff* and *a2*. The Bassoon part is marked with *fff* and *a2*. The Contrabassoon part is marked with *fff*. The Cor Anglais part is marked with *fff* and *a2*. The Trumpet part is marked with *fff* and *a2*. The Trombone part is marked with *fff*. The Tuba part is marked with *fff*. The Timpani part is marked with *fff*. The string section is marked with *fff* and *uniss.* (unison). The score is divided into two systems. The first system contains the Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Tuba, and Timpani. The second system contains the string section. The page number 116 is written at the bottom left of the string section.

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 *dim.* *pp*

e

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.

dim. ppp

f unis. f espress.

dim. ppp

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

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

147

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

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

114

154

Fl. *p*

Cl. *p*

Fag. *p espress.*

Archi *p unis.* *p espress.*

115 I solo

161

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 a few 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). The Flute part has a melodic line with a first finger (I) marking and a box containing the number 116. The Oboe part has a melodic line with a first finger (I) marking. The Clarinet part has a few notes with a first finger (I) marking. The Bassoon part has a melodic line with a first finger (I) marking and a piano (p) dynamic. The string section has a few notes with a piano (p) dynamic.

116

173

117

Archi

179

unis. pp

pp

Cl.

Fag.

C-fag.

Cor.

Archi

II

pp a2

pp

pp

III

pp

187

118

Cor.

Archi

I II

pp

185

Cor.

III *morendo*

pp *morendo*

Archi

202

Detailed description: This system contains the musical notation for measures 202 through 208. The top staff is for the Cor (Coro) and the bottom three staves are for the Archi (Archi). The Cor part features a melodic line with a 'III' marking and a 'morendo' instruction. The Archi part consists of a rhythmic accompaniment with 'pp' and 'morendo' markings. A double bar line is present at the end of measure 208.

119

pp

pp

pp

Archi

209

Detailed description: This system contains the musical notation for measures 209 through 216. It is labeled '119' in a box at the top center. The notation is for the Archi part, with three staves. The music is marked with 'pp' (pianissimo) and includes various melodic and rhythmic patterns. A double bar line is present at the end of measure 216.

Archi

217

Detailed description: This system contains the musical notation for measures 217 through 224. It is for the Archi part, with three staves. The music continues with 'pp' markings and includes a triplet in the first measure. A double bar line is present at the end of measure 224.

120

Fl.

Cor.

Archi

III.IV *pp*

pp

p espress.

p espress.

225

Fl.

Cor.

Arpe

Archi

pp

sole *p*

p

p

p

233

121 ♩ - 100 - 108

Fl.

Cor.

Timp.

T-ro

Arpe

Archi

241

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Archi

249

9245

Fl. *a2*
f

Ob. *a2*

Cl. *a2*
picc. *f*

Cl. *a2*

Fag.

C-fag.

Cor. *IV*
mf

Timp. *264*

Fl. *a2*
a2

Ob. *a2*
cresc.
f

Cl. *a2*
picc. *cresc.*
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

Fag. C-fag. Cor. Timp. Archi

mf f I, II

279

127

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

f I, II f creso. creso. creso.

284

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 E-flat, measures 294-300.
- Cl.** Clarinet in B-flat, 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.

Measure numbers 294 and 9245 are printed at the bottom of the page.

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.
Fl. a2
Ob. a2
Cl. picc.
Cl. a2
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-no
Archi

p cres.

312

Detailed description: This page of a musical score contains measures 312 through 317. The instrumentation includes Piccolo, Flute (a2), Oboe (a2), Clarinet in C (piccolo), Clarinet in C (a2), Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Snare Drum, Piano, and Strings. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part features a melodic line with slurs and dynamics. The brass section has specific notes and rests. The percussion parts are mostly rests, with a snare drum entry in measure 317. The page number 312 is at the bottom left.

131 ♩ = 188

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

Oor. *ff*

Tr-be *ff*

Tru e *ff*

Tuba *ff*

Timp.

Tr-lo

T-ro

P-tti

Cassa

P-no *ff*

Archl *ff*

324 *ff*

131 ♩ = 188

sole *ff*

132

Musical score for woodwinds, brass, and percussion. The instruments listed are Piccolo (Picc.), 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), Snare Drum (Tr-lo), and Cymbals (P-tti). The score includes various dynamics such as *ff* and *soli*, and articulation marks like accents and slurs. The woodwinds and strings (seen in the lower section) play a rhythmic pattern of eighth notes.

132

Musical score for strings (Archi). The score shows the parts for Violins I, Violins II, Violas, and Cellos/Double Basses. The strings play a rhythmic pattern of eighth notes, consistent with the woodwinds in the upper section.

This musical score is for a full orchestra, arranged in a standard symphonic layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, piano, and strings. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in Bb (Cl. picc.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp), Triangle (Tr-lo), and Snare Drum (P-tti). The piano part (P-no) is written for two hands. The string section (Archi) is written for Violins I and II, Violas, Cellos, and Double Basses. The score is 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 and piano parts provide harmonic support. The score is divided into measures by vertical bar lines, and some parts have dynamic markings like 'a2'.

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, Trombone, Trumpet in E, Tuba, 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 with many sixteenth notes.

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 pattern of eighth notes, with some instruments playing sustained notes.

This musical score page, numbered 156, contains measures 343 through 345. The instrumentation includes Pico., Fl., Ob., Cl. ploc., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni e Tuba, Timp., Tr-lo, T-ro, P-tti, P-no, and Archi. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained notes. The piano part features a complex rhythmic texture with sixteenth notes. The score is written in a key with one sharp (F#) and a 2/4 time signature. Measure numbers 343, 344, and 345 are indicated at the bottom of the page.

134

Picc.

Fl. a2

Ob. a2

Cl. picc.

Cl. a2

Fag. a2

C-fag.

Cor. a2

Tr-be

Tr-ni e

Tuba

Timp.

Tr-lo

P-tti

P-no

134

Archit

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

- Picc.** (Piccolo)
- Fl.** (Flute) with *a2* marking
- Ob.** (Oboe) with *a2* marking
- Cl. picc.** (Piccolo Clarinet) with *a2* marking
- Cl.** (Clarinet) with *a2* marking
- Fag.** (Bassoon) with *a2* marking
- C-fag.** (Contrabassoon)
- Cor.** (Trumpet) with *a2* marking
- Tr-be** (Trombone)
- Tr-ni e Tuba** (Trumpet and Tuba)
- Timp.** (Timpani)
- Tr-lo** (Triangle)
- T-ro** (Tom-tom)
- P-tti** (Percussion)
- Cassa** (Cymbal)
- P-no** (Piano) with a first ending bracket marked *8*
- Archi** (Strings)

The score includes various musical notations such as rests, notes, and dynamic markings like *fff*. The bottom left corner of the page is numbered 353.

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

This musical score page features seven staves. The top six staves are for woodwinds and brass: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in C (Cl. picc.), and Clarinet in Bb (Cl. b.). The seventh staff is for the Cor (Trumpet). The bottom section contains the Archi (string) section with five staves. The score includes various musical notations such as dynamics (ff, f, f espress., cresc., unis.), articulation (accents, tenuto), and performance instructions (a2, 3). A boxed number '2' appears at the top of the Piccolo staff and above the first staff of the Archi section. The bottom staff of the Archi section has a '9' below it and 'espr.' below the first measure.

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.* *f* *dim.* *p espress.* *dim.*

III *f* *dim.* *pp*

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* *tr*

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

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

18

V-ni I *v*

V-le *unis.* *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. a2

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

Pico.

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.

62

9 245

dim.

dim.

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

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

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

V-le *83*

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

Cl. *mf* *p* *#8* *b8* *#8*

Fag. *I* *II* *p*

88

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. *19* *a2* *tenuto* *f. espress.*

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

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

Cl. picc. *f. espress.*

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

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* *f* *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. *II*

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

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.

dim.

pp

div. *pp*

div. *pp*

pp

II

Cl. *p*

Cl. b. *p*

Fag. *p*

V-le

V-c. *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

unis. pizz. pizz. p

pp morendo

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. picc.

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. picc.

Cl.

V. o.

C. b.

25

37

Picc. *a2* *ff*

Fl. *ff*

Ob. *a2* *f marc.*

C. ingl. *f marc.*

Cl. picc.

Cl. *a2* *f marc.*

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

C-fag. *mf* *marc.*

Archi

arco *Respress. cresc.*

arco *p* *cresc.*

div. in 4 senza sord.

p cresc.

Respress. cresc.

div. *mf*

30

38

Picc. *f marcato*

Fl. *f marcato*

Ob. a2

C.ingl. *f marcato*

Cl. picc. *f marcato*

Cl. a2

Cl. b.

Fag. a2

C-fag.

Cor.

38

Archi *unis.*

38

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

This section of the score contains the woodwind parts. The Piccolo, Flute, Oboe, and Cor Anglais parts feature a melodic line with a slur and a fermata. The Piccolo Clarinet part has a similar line with an 'a2' marking. The Clarinet part has a lower register line with an 'a2' marking. The Bass Clarinet, Bassoon, and Contrabassoon parts are mostly silent, indicated by rests.

Cor.

This section contains the Horn parts. Both staves show a melodic line with a slur and a fermata. The second staff has an 'a2' marking. The parts conclude with a dynamic marking of *f* (forte).

Archi

This section contains the string parts. The Violin and Viola staves have a melodic line with a slur and a fermata. The Violoncello and Contrabasso staves have a lower register line with a slur and a fermata. The parts conclude with a dynamic marking of *f* (forte).

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. *71*

pp

unia. pizz. *f*

Cl. b. I. II a2

Fag. III

S. II.

Archi

arco

arco

89 *ff*

43

Cl. b. a2

Fag. III

Cor.

V-ni

C-b.

94

f marcato

44

Cl. b.

Cor.

Archi

f marcato

f marcato

f marcato

100

45

Cl. Picc.

Cl.

Cl. b.

Arch.

106

46

Picc.

Fl.

Ob.

C.ingl.

Cl. Picc.

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 series of chords. The Harp part includes the lyrics "do, re, mi, fa, sol, la, si" and "Gloria." with a melodic line. The strings play a complex rhythmic pattern.

Picc. *a2*

Fl. *a2*

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag. *I. II a2 ff*
III ff

Tr-be *ff marc.*

Cor. *a2 ff soli*

Tr-ni
e
Tuba *I solo*

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.

49

Archi

This musical score page, numbered 200, contains the following parts and markings:

- Picc.** Piccolo flute part with six staves of music.
- Fl.** Flute part with six staves of music, including a first octave marking 'a2'.
- Ob.** Oboe part with six staves of music.
- C.ingl.** Clarinet in G part with six staves of music.
- Cl. picc.** Piccolo clarinet part with six staves of music.
- Cl.** Clarinet part with six staves of music.
- Cl. b.** Bass clarinet part with six staves of music.
- Fag.** Bassoon part with six staves of music, including a first octave marking 'a2' and a third octave marking 'III'.
- Tr-be** Trumpet part with two staves of music, marked *ff marc.*
- Cor.** Horn part with two staves of music, including a first octave marking 'a2'.
- Trai e Tuba** Trombone and Tuba part with two staves of music, including a first octave marking 'I' and the label 'Tuba'.
- Sil.** Cymbal part with one staff of music, marked *ff*.
- Archi** String part with four staves of music, marked *ff*.

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 *pp*

54

Picc. *solo p*

Fl. *I*

Cl. *I pp*
II pp
III pp

Tuba *pp*

Arpa

Archi

204

9245

Picc. I

Cl. II III

Cor. I solo mp

Tr-ni e Tuba tuba

Arpa

Arch. I II III

210

55

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

Cl. b. I II a2 f tenuto espress.

Fag. III f tenuto espress.

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

234

Pico.

Ob.

Cingl.

Cl. picc.

Cl. I.IIa2

Cl. b.

Fag. III

Tr-be

Sil.

Archi

240

ff

pizz.

ff

pizz.

ff

Detailed description: This is a page of a musical score for an orchestra, page 207. The score is arranged in a system with multiple staves. The instruments listed on the left are Pico., Ob., Cingl., Cl. picc., Cl. I.IIa2, Cl. b., Fag., Tr-be, Sil., and Archi. The Pico., Ob., and Tr-be staves are mostly empty. The Cingl. staff has a melodic line with accents. The Cl. picc., Cl. I.IIa2, Cl. b., and Fag. staves have similar melodic lines with accents. The Archi section consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) playing a rhythmic pattern of eighth notes. The Sil. staff has a few notes at the end of the page. The page number 207 is in the top right corner. The number 240 is at the bottom left. There are dynamic markings *ff* and *pizz.* in the lower right section of the score.

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

This section of the score covers measures 250 to 251. It includes staves for Piccolo, Oboe, Cor Anglais, Piccolo Clarinet, Clarinet, Clarinet in B-flat, Bassoon, Trumpet, and Horn. The woodwinds (Ob., C.ingl., Cl., Cl. b., Fag.) play a melodic line starting in measure 250, marked *f espress.* and *fff*. The Bassoon part includes a 'III' marking. The brass instruments (Tr-be, Cor.) are silent in this section.

Archi

This section covers measures 250 to 251 for the string ensemble. It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I and II parts play a melodic line starting in measure 250, marked *f* and *fff*, with *arco* and *div.* markings. The Viola and Cello/Double Bass parts play a rhythmic accompaniment, with the Cello/Double Bass part marked *unis.*

58

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

III

ff

ff

ff

a2

muta in Contrafagotto

Cor.

58

unis.

f espress.

unis.

f espress.

Arcchi

ff

ff

258

59

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

Cor.
Archl.

59

Archl.

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* *div.* *ff espress.* *ff*

271

9245

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, contains staves for various instruments. The woodwind section includes 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 includes Trumpets (Tr-be) in three parts (I, II, III) and Cor Anglais (Cor.). The percussion section includes Timpani (Timp.). The string section (Archi) is represented by two staves. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

61

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

Ob. *a2*

C.ingl.

Cl. picc. *a2*

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

Tr-be I II III

Cor.

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

61

Archi *unis.*

282

Detailed description: This is a page of a musical score for an orchestra, numbered 214. It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet (Tr-be), Horn (Cor.), Trombone (Tr-ni e Tuba), and Archi (string section). The score is divided into two systems. The first system starts at measure 61 and includes dynamics like *ff* and *espress.*, and fingering like *a2*. The second system also starts at measure 61 and includes the instruction *unis.* for the strings. The page number 282 is at the bottom left.

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.

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

Archi

Pico. *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* *ff* *ff*

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

fff
a2
a2
fff
fff
fff
fff
fff

311

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.), English Horn (C.ingl.), Clarinet in Piccolo (Cl. picc.), Clarinet (Cl.), Clarinet in Bass (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 woodwind and brass parts feature complex rhythmic patterns with many accents and slurs. The percussion parts play a steady, rhythmic accompaniment. The string part (Archl) is shown at the bottom, with a 'uniss.' marking. The page number '835' is located at the bottom left of the score.

poco rit.

Picc.

Fl.

Ob.

Cl. 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

cresc.

fff

67 a tempo

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni 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. *I*

Archi

367

69

Fl.
Cl.
Cl. b.
Fag.
Archi

373

70

Cl.
Fag.
Archi

arco
p
p
p

378

71

Cl. b.
Archi

p
poco espress.

384

Cl. b.

Archi

390

Detailed description: This system contains two staves. The top staff is for Clarinet in B-flat (Cl. b.) and the bottom staff is for the string section (Archi). The Cl. b. part features a melodic line with various intervals and rests. The Archi part consists of rhythmic patterns, including sixteenth-note runs and sustained notes.

Picc.

Cl. b.

Archi

72 solo

ff

pp

396

Detailed description: This system contains three staves. The top staff is Piccolo (Picc.), the middle staff is Clarinet in B-flat (Cl. b.), and the bottom staff is the string section (Archi). The Picc. part has a melodic line starting at measure 396 with a 'solo' marking and a box containing the number '72'. The Cl. b. part has rests. The Archi part features a dense texture of sixteenth-note patterns, with dynamic markings of *pp* (pianissimo) and *ff* (fortissimo).

Picc.

Archi

402

Detailed description: This system contains two staves. The top staff is Piccolo (Picc.) and the bottom staff is the string section (Archi). The Picc. part continues with a melodic line. The Archi part maintains the sixteenth-note rhythmic texture from the previous system.

Picc.  Musical score for Piccolo and Archi. The Piccolo part is in the upper staff, featuring a melodic line with slurs and accidentals. The Archi part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with rhythmic accompaniment. Measure numbers 408 and 409 are indicated at the bottom left.

Picc.  Musical score for Piccolo and Archi. The Piccolo part is in the upper staff, with a box containing the number 73. The Archi part consists of four staves with rhythmic accompaniment. Measure numbers 413 and 414 are indicated at the bottom left. A dynamic marking 'p' is present at the bottom right.

Picc.  Musical score for Piccolo, Flute, and Archi. The Piccolo part is in the upper staff, with a dynamic marking 'f' and a slur. The Flute part is in the second staff, with a dynamic marking 'f' and the text 'I solo'. The Archi part consists of four staves with rhythmic accompaniment. Measure numbers 420 and 421 are indicated at the bottom left.

74

Archi

425

p cresc.

fff

pp

pp

Cor.

p

Archi

431

div.

dim.

pp

pp

pp

75

Cl.

f

Cor.

fff

Archi

436

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

441

76

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

445

Archi

445

Fl. *p* *fff*

Ob. *p* *fff*

C. ingl.

Cl. ploc.

Cl. *p* *fff*

Cl. b.

Archi

450

77

Fl. *p*

Ob. *p*

Cl. *p*

Archi

456

FL. I
Ob. I
Cl. I

Archi

FL. I
Ob. I
Cl. I

Archi

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*

Archi

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

Archi

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

Archi

Picc.
Cl. picc.
Cl.
Cl. b.
Archi

(pp)

499

Cl. b.
Cor.
Archi

80

dim. ppp

III p

dim. ppp

arco dim. ppp

arco dim. ppp

508

dim. ppp

Cor. III

Archi

513 pp p

81

Cor. III

Timp. *coperis*

p

Sil.

Arpa

Archi

520 pizz. pizz.

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 and a rhythmic accompaniment for the other strings. The second system features woodwinds with melodic lines and a bassoon part. The Archi part is a rhythmic accompaniment. Dynamics include piano (p) and accents (v). The score ends with a fermata and a final measure.

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 a 2/2 time signature, starting with a piano (*p*) dynamic. The middle section shows the String (Archi) parts, with a piano (*p*) dynamic and a *div.* (divisi) instruction. The bottom staff is a continuation of the Bassoon part, also marked *p* and *div.*. Measure numbers 9 and 14 are indicated at the bottom of the staves.

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. It features five woodwind staves: Piccolo (Picc.), Flute (Fl.), Clarinet in C (Cl.), Clarinet in Bb (Cl. picc.), and Bassoon (Fag.). All parts begin with a piano (*p*) dynamic. Measure numbers 14 and 18 are indicated at the bottom of the staves.

Archi *p*

unis.

Detailed description: This block contains the musical notation for measures 85 and 86. It shows the String (Archi) parts. The dynamic is piano (*p*), and there is a *unis.* (unison) instruction. Measure numbers 14 and 18 are indicated at the bottom of the staves.

Archi *cresc. marc.*

cresc.

cresc.

cresc.

cresc.

cresc. marc.

18

9245

Detailed description: This block contains the musical notation for measures 86 and 87. It shows the String (Archi) parts. The dynamic is *cresc.* (crescendo), and there are *marc.* (marcato) markings. Measure numbers 18 and 24 are indicated at the bottom of the staves. The number 9245 is printed at the very bottom.

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

23

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

I. II

Detailed description: This system of musical notation covers measures 23 to 26. It includes staves for Piccolo Clarinet, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, and Strings. The music is in 2/2 time. Dynamics range from *f* (forte) to *p* (piano), with several *cresc.* (crescendo) markings. The strings play a rhythmic accompaniment of eighth notes. A double bar line with repeat dots is at the end of measure 23. A first ending bracket labeled 'I. II' spans measures 25 and 26.

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

27

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

Detailed description: This system of musical notation covers measures 27 to 30. It includes staves for Piccolo Clarinet, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, and Strings. The music is in 2/2 time. Dynamics include *f* (forte), *marc.* (marcato), *cresc.* (crescendo), and *sub. p* (subito piano). The strings continue with their rhythmic accompaniment. A double bar line with repeat dots is at the end of measure 27.

85

Archi

p

p

p

p

32 *p*

div.

Fl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

p

p

p

II

p

p

Tr-be

con sord.

I, II

mf

a2

d.s.m.

Archi

p

unis.

87

86

Fl. *p*

Cl. piccolo

Cl. *p*

Cl. b. *pp*

Fag. II *dim.* *pp*

C-fag. *pp*

Tr-be I, II *dim.* *a2* *pp*

Archi *dim.* *pp*

42 *dim.* *pp*

87

Fl. *p*

Cl. *p*

Cl. b. *p*

Archi *pp*

48 *pp*

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 finger fingering (*I*) indicated. The Clarinet in C (Cl.) part has a first finger 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.*

55

Detailed description: This block contains the string staves for measures 88-91. The dynamic marking is *pizz.* (pizzicato). The measure number 55 is written at the beginning of the first staff. The strings play a rhythmic accompaniment of eighth notes. There are some accents and slurs over the notes.

89

Picc.

Cl. picc. *I*

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 has a first finger fingering (*I*). The Clarinet in C (Cl.) part has a first finger fingering (*I*). The Clarinet in B-flat (Cl. b.) part is silent. The music continues with rhythmic patterns.

Archi *f dsm.* *arco* *(p)*

62

Detailed description: This block contains the string staves for measures 92-95. The dynamic marking is *f dsm.* (forzando diminuendo) and the playing style is *arco* (arco). A dynamic marking of *(p)* is also present. The measure number 62 is written at the beginning of the first staff. The strings play a rhythmic accompaniment of eighth notes.

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

ff

a2

ff

Archi

75

f

f

f

f

f

Picc.

Fl. a2

Ob. a2

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. a2

C-fag.

Archi

sub. p

p

p

p

81

Picc. *p*

Fl. I *p*

Ob.

C.ingl.

Cl. picc. *p*

Cl. I *p*

Cl. b. *p*

Fag. II *p*

C-fag.

Archi

86

91

Archi

90 *p*

div.

Archi

95

musical notation for strings (Archi) from measure 95 to 99. The score includes a first violin part with various dynamics and articulations (v, unis., marc.), and a string quartet (violin II, viola, cello, double bass) with a steady rhythmic accompaniment.

92

Fl.

Cl. picc.

Cl.

Fag.

Cor.

Archi

100

musical score for woodwinds and strings from measure 99 to 100. The woodwind section (Flute, Piccolo Clarinet, Clarinet, Bassoon, Cor Anglais) features melodic lines with dynamics like *f*, *pp*, and *a2*. The string section continues with a *dim.* dynamic. The score is marked with measure numbers 92 and 100.

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*

Ob. *a2* *morendo*

C.ingl.

Cl. picc. *a2* *pp*

Cl. *a2* *morendo*

Cl. b.

Fag.

C-fag.

p

94

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

f marc. *dim.* *pp*

Picc. *p* *cresc.*

Fl. I *cresc.*

Ob.

C.ingl.

Cl. piccolo *peresc.*

Cl. I *cresc.*

Cl. b.

Fag.

C-fag.

Tr-be *I sola mp*

Archi *pizz.*

126

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

Detailed description of the musical score: This page of a musical score features six systems of staves. The first system includes Piccolo (I), Flute (a2), Oboe, Cinghiale (Cingl.), Clarinet Piccolo (I), Clarinet (a2), Clarinet Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system is for Cori (Cor.). The third system is for the Archi (strings), consisting of five staves. The Piccolo and Flute parts play a melodic line with slurs and accents. The Clarinet Piccolo and Clarinet parts mirror this line. The Bassoon and Contrabassoon parts have a few notes with accents. The Cori part has a few notes with accents. The string parts are playing a rhythmic pattern, with the first staff marked 'cresc.' and the second staff marked 'f marc.' and 'arco'. The bottom left of the page is marked '132 cresc.' and the bottom center is marked 'f'.

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): Measures 165-170, starting with a *ff* dynamic and a *a2* marking.
- Fl.** (Flute): Measures 165-170, starting with a *ff* dynamic and a *a2* marking.
- Ob.** (Oboe): Measures 165-170, starting with a *ff* dynamic and a *a2* marking.
- Cingl.** (English Horn): Measures 165-170, starting with a *ff* dynamic.
- Cl. picc.** (Piccolo Clarinet): Measures 165-170, starting with a *ff* dynamic and a *a2* marking.
- Cl.** (Clarinet): Measures 165-170, starting with a *ff* dynamic.
- Cl. b.** (Bass Clarinet): Measures 165-170, mostly silent.
- Fag.** (Bassoon): Measures 165-170, starting with a *a2* marking.
- C-fag.** (Contrabassoon): Measures 165-170, mostly silent.
- Cor.** (Cor Anglais): Measures 165-170, with markings **I** and **III**.
- Archi** (Strings): Measures 165-170, including Violin I, Violin II, Viola, and Cello/Double Bass.

Measures 165-170 show a complex woodwind texture with various dynamics and articulations. The strings provide a rhythmic and harmonic foundation.

99

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

99

Archi

174

Detailed description: This page of a musical score features seven systems of staves. The first system includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, and Bassoon. The second system includes Clarinet in Bb, Bassoon, and Contrabassoon. The third system includes Cor Anglais. The fourth system includes the string section (Archi). The score is in 4/4 time and features a complex melodic line for the woodwinds, with many notes beamed together. Dynamics include *ff* (fortissimo) and *a2* (second octave). A rehearsal mark '99' is placed above the first and fourth systems. The page number '174' is at the bottom left.

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, Clarinet in G, Piccolo Clarinet, and Clarinet parts are mostly silent, indicated by whole 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 Trumpet and Horns. The Trumpet part has a melodic line with accents and slurs, marked with 'ff' (fortissimo) in the second measure. The Horns part has a similar melodic line, also marked with 'ff' in the second measure. The marking 'a2' appears above the first two measures of the Horns part.

Archi

This section covers the string instruments. The Violin I and Violin II parts play a rhythmic pattern of eighth notes, marked with 'fff' (fortississimo) in the second measure. The Viola part plays a similar rhythmic pattern, also marked with 'fff'. The Violoncello and Contrabasso parts play a melodic line with accents and slurs, marked with 'fff' in the second measure.

100

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*

100

Archi *ff*

188

ff

101

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e Tuba III

T-no

Sil.

101

Archl.

This page of a musical score, numbered 260, contains the following parts and markings:

- Fl.** (Flute): Part 2 (a2), dynamics *s*.
- Ob.** (Oboe): Part 2 (a2), dynamics *s*.
- Cingl.** (English Horn): dynamics *s*.
- Cl. picc.** (Piccolo Clarinet): dynamics *s*.
- Cl.** (Clarinet): Part 2 (a2), dynamics *s*.
- Cl. b.** (Bass Clarinet): dynamics *s*.
- Fag.** (Bassoon): dynamics *s*.
- C fag.** (Contrabassoon): dynamics *s*.
- Tr-be** (Trumpet): Part III, dynamics *ff*.
- Cor.** (Cornet): dynamics *ff*.
- Tr-ni e Tuba** (Trumpet and Tuba): Part III, dynamics *ff*.
- T-no** (Trombone): dynamics *ff*.
- Sil.** (Saxophone): dynamics *s*.
- Archl** (Archi/Strings): dynamics *s*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*s*, *ff*) across the measures.

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

Pico. *cresc.*
 Fl. *cresc.*
 Ob. *cresc.*
 Cingl. *cresc.*
 Cl. piccolo *cresc.*
 Cl. *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 *cresc.*
 P-tti *cresc.*
 Archi *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. The instruments listed on the left are Piccolo, 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 score shows complex rhythmic patterns with many triplets and slurs. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The dynamic markings include *ff* and *mf*. The word *solli* is written above the Timpani staff in measure 107.

Archi

224

Detailed description: This block contains the musical score for measures 103 through 107 for the string section (Archi). The score shows a rhythmic accompaniment with many triplets and slurs. The dynamic markings include *ff* and *mf*. The number 224 is written at the bottom left of the page.

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. II (I tacet)

C-fag.

Tr-be

Cor.

Tr-ni
Tuba

Timp.

T-no

T-ro

P-ttl

Archl

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cingl. *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*

The musical score is a page from a symphony, numbered 266. It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Clarinet in G, Clarinet in B-flat, Bass Clarinet, Bassoon, Contrabassoon), brass (Trumpet, Horn, Trombone, Tuba, Timpani), strings, and a Cymbal. The score is written in a key with one flat and a 3/4 time signature. The woodwinds and strings are marked with a fortissimo (*fff*) dynamic. The woodwinds play a rhythmic pattern of eighth notes, often in groups of three. The strings play a steady eighth-note accompaniment. The brass instruments play a series of chords and single notes. The Cymbal has a single roll. The score is divided into two systems, with the first system ending at measure 240 and the second system starting at measure 240. The page number 240 is printed at the bottom left, and the number 9245 is printed at the bottom center.

Pica.

Fl. *a.2*

Ob. *a.2*

C.ingl.

Cl. picc.

Cl. *a.2*

Cl. b.

Fag. II

C-fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

T-ro

P-ttl *colla bacch. di Timp.*

Sil. *fff*

Archi

fff *ff*

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.

Cl. Picc.

Cl.

Cl. b.

Fag. II *p*

C-fag. *p*

Tr-be I *p* III *p*

Cor. I *p* III *pp*

Tr-ni e Tuba *pp*

Timp.

Cassa *p dim.*

Archi *p*

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 *sul tasto*

Archi *pp* *sul tasto*

294 *pp*

110 *I solo*

Fag. *pp* *cresc.*

V-o. *p*

C-b. 301 *p*

111 *I*

Fag. *p*

V-no solo *p* *div.* *v*

Archi *pp* *div.* *pp* *div.* *pp* *pizz.*

307 *dim.* *pp*

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

113

Picc.

Fl.

Cl.

V-no solo

V-ni I

V-ni II

V-le

V-o.

C-b.

altri pizz.

pp

[tutti] arco

pp

arco

p

arco

p

332

Picc.

Fl.

Cl. picc.

Cl.

Fag.

Cor.

Archi

div.

div.

p

IV p

337

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

Cor.

Archi

Fag.
C-fag.

Archi

oon sord.

Tr-be

Archi

117

Picc.
Fl.
Cl.

Tr-be

archi

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. II

Fag. I

C-fag. I

Cor. III

Tr. I o

Archi

pizz.

pizz.

405

Picc. I
Fl. a2
Cl. p.
Cl. I
Cl. II
Cl. b.
Fag.
C-fag.
Cor. III
Tr-lo
Archi

p
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

410

pp

Detailed description: This is a page of a musical score for a woodwind and brass section. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (I), Flute (a2), Clarinet (pico.), Clarinet (I), Clarinet (II), Clarinet (b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor (III), Trumpet (Tr-lo), and Archi (Archi). The Piccolo and Flute parts have a dynamic marking of *p* and a breath mark (>). The Clarinet parts have a dynamic marking of *pp*. The Bassoon and Contrabassoon parts have a dynamic marking of *pp*. The Cor part has a dynamic marking of *pp*. The Trumpet part has a dynamic marking of *pp*. The Archi part has a dynamic marking of *pp*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a melodic style with many slurs and accents. The page number 410 is at the bottom left, and the number 9245 is at the bottom center.

This musical score page features several staves for woodwinds and strings. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl. I and II), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The string section includes Cor Anglais (Cor.), Trombone (Tr-lo), and a full string section (Archi) with Violin I, Violin II, Viola, and Cello/Double Bass. A rehearsal mark '121' is placed above the Piccolo staff and below the string section. The string section includes dynamic markings such as *f*, *f marcato*, and *arco*. The Piccolo part has a measure number '415' at the bottom left.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

f cresc.

a2

f cresc.

f cresc.

a2

f cresc.

Cor.

Tr-ni e Tuba

a2

f cresc.

a2

f cresc.

III

f cresc.

Archi

cresc.

cresc.

cresc.

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Archi

f pesante

f pesante

a2

div.

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, English Horn, Piccolo Clarinet, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon), two staves of brass instruments (Coronet and Trumpet/Tuba), and a section for strings (Archi). The woodwinds and strings are marked with *a2* and *soli*. The brass instruments are marked with *III*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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 major key with a 2/4 time signature. It 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. *ma marcato*

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

Cingl. *f dim.* *ma marcato*

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

Cl. *a2*
f dim. *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. a2

Cl. b.

Cor.

Tr-ni e Tuba

Tr-lo

P-tti

Cassa

125

mf

mf

unis.

mf

marc.

marc.

marc.

126

Picc.

Fl.

Ob.

C.ingl.

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

471

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

a2
p
mf marc.

476

9245

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into several systems. The first system includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), and Bassoon (Cl. b.). The second system includes Horns (Cor.), Trumpets and Tubas (Tr-ni e Tuba), Trumpets (Tr-lo), Percussion (P-tti), and Cymbals (Cassa). The third system is for the String section (Archl). The Piccolo, Flute, Oboe, and Clarinet in G parts have a first ending marked 'a2'. The Flute part has a dynamic marking 'p'. The String section has a dynamic marking 'mf marc.' in the later measures. The page number '476' is at the bottom left, and the number '9245' is at the bottom center.

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.

Cor.

Tr-ni e Tuba

Tr-lo

P-tti

Cassa

Archi

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.* *marcatissimo*

ff arco

ff

pv

494

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.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

131

Archi

ff

v

Picc.

Fl.

Ob.

C.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 page number is 299. The score is divided into several systems. The first system includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Trumpet (Tr-be), Horn (Cor.), and Trumpet and Tuba (Tr-ni e Tuba). The third system is for the strings (Archi). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *a2* (second octave), *ff* (fortissimo), and *ARCO* (arco). There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

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. picc.
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 with 13 staves. The instruments are: Piccolo (Picc), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in Bb (Cl. picc.), Clarinet in Bb (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet and Trombone (Tr-ni e Tuba), Timpani (Timp.), and Arch (string ensemble). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'a2' and 'ff'. The page number '514' is at the bottom left, and '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 feature a prominent melodic line with slurs and accents. The Clarinet in Bb parts provide harmonic support with sustained notes and some melodic movement. The Bassoon and Contrabassoon parts play lower, sustained notes.

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 Bb (Tr-be), Horn (Cor.), Trumpet/Tuba (Tr-ni e Tuba), and Timpani (Timp.). The Trumpet Bb and Horn parts play sustained chords and some melodic fragments. The Trumpet/Tuba part features a melodic line with slurs and accents. The Timpani part plays a rhythmic pattern of eighth notes.

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 pattern of eighth notes, providing a steady accompaniment for the other instruments.

518

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*

134

Archl.

528

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

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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