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# SYMPHONY No. 3

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A minor

BLOOMINGTON, IN 47403 (Scotch Symphony)

by

Felix Mendelssohn-Bartholdy

Op. 56

First performed on 3rd March 1842, at Leipzig, Gewandhaus  
Mendelssohn conducting

With Foreword by Max Alberti



MUS  
MS.  
M1001  
.M53  
no. 3

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## Mendelssohn-Bartholdy, Symphony No. 3 (Scotch) Op. 56

There may be a divided opinion, whether or not the number attributed to this symphony is correct. On the one hand those denoted as First and Second deserve hardly to be taken into account, the First being an early work, which by the composer himself was no more performed nor recognised, while the Second was only a symphonic prelude to the chorus work "Lobgesang"; on the other hand the Fourth, although begun later and bearing a higher opus-figure, was earlier finished and performed. This contradictory chronology results from the long space of time between beginning and achievement of our work; after the first designs it was put aside for at least 10 years. Decisive for the numeration was the fact, that it was published earlier than the Fourth, which did not appear before several years after Mendelssohn's death, the Opus figures depending upon the range of publication.

The first inspiration to our work arose on a trip through Scotland, when Mendelssohn, accompanied by his friend Carl Klingemann visited the castle Holyrood at Edinburgh on July 30th, 1829. The history of the castle reaching back into the middle ages and partially gloomy is the reason for the dim mood prevailing in a big part of the work. In a letter to his family he describes the rotten condition of the castle contrasting with the serene summery sky, and he adds: "I believe to have found to-day the beginning of my Scotch Symphony." He began the work during the winter 1830/1, which he spent in Rome; a letter of November 23rd says that he is willing to write

## Mendelssohn-Bartholdy, Symphonie No. 3 (Schottische), Op. 56

Man könnte verschiedener Meinung sein, ob die Zahl, die diese Symphonie trägt, richtig ist oder nicht. Einerseits verdienen diejenigen, die als erste und zweite bezeichnet werden, kaum, mitgezählt zu werden—die erste war ein Jugendwerk, das von ihm selbst gar nicht mehr aufgeführt und anerkannt wurde, während die zweite nur ein symphonisches Vorspiel zu dem Chorwerk "Lobgesang" war—; andererseits ist die vierte, obgleich sie später begonnen wurde und eine höhere Opuszahl trägt, früher beendet und aufgeführt. Diese unklare Chronologie kommt daher, dass zwischen Anfang und Beendigung unseres Werkes eine grobe Zeitspanne lag; das Werk blieb nach den ersten Anfängen über zehn Jahre liegen. Entscheidend für die Zählung wurde der Umstand, dass es früher als die Vierte verlegt wurde, die erst mehrere Jahre nach Mendelssohns Tode erschien, während die Opus-Zahlen durch die Reihenfolge des Erscheinens bestimmt werden.

Die erste Anregung dazu kam auf einer Reise durch Schottland, wo Mendelssohn am 30. Juli, 1829, in Begleitung seines Freundes Carl Klingemann das Schloss Holyrood in Edinburgh besuchte. Die ins Mittelalter zurückreichende, teilweise düstere Geschichte des Schlosses ist die Ursache der trüben Stimmung, die durch einen grossen Teil des Werkes zieht. In einem Brief an seine Familie schildert er den verfallenen Charakter des Schlosses, das sich von dem heiteren, sommerlichen Himmel abhebt, und fügt hinzu: "ich glaube, ich habe heute den Anfang meiner Schottischen Symphonie

the A minor-Symphony. However he put it aside, as it did not suit to the bright southern world. Moreover his attention was now concentrated on the Italian Symphony he had also begun in the time; and in a letter of March 29th, 1831, he emphasises expressly, "to be compelled to put aside the Scotch Symphony, being unable to be carried back into the Scotch hazy scene." Not until 10 years later, the ideas having ripened meanwhile, he tackled the completion: it took place in January, 1842. Among the subjects used the tune of the Scherzo deserves mention. This movement is based on an old Scotch bag-piper's melody without fourths and sevenths.

The première took place under Mendelssohn's leadership on March 3rd, 1842, in a subscription concert of the Gewandhaus, Leipzig, and had such a success, that already in the following concert on March 17th, the work was repeated, the theatre Kapellmeister K. Bach conducting, after Mendelssohn had undertaken some alterations. Soon after the latter started to a concert trip to England and on June 13th performed the work in the Philharmonic Society, London, where the success was also outstanding and encouraged him to offer the dedication to the Queen, who was specially interested in his music and thus accepted it.

So far all readings took place after the manuscript; it was not before February, 1843, that the work was issued in score and parts by Breitkopf & Härtel of Leipzig.

As an innovation Mendelssohn made the attempt, "to eliminate the pauses between the movements as killing the temper." He made play the work without an interruption, although the movements were not connected by transitions. The idea did not succeed then—apart from a

gefunden." Er begann die Arbeit im Winter 1830/1, den er in Rom verlebte; ein Brief vom 23. Nov., sagt, dass er die A moll-Symphonie schreiben will. Er liess sie aber liegen, da sie in die heitere, südliche Welt nicht hineinpasste. Dazu kam, dass sich sein Interesse jetzt auf die inzwischen ebenfalls begonnene Italienische Symphonie konzentrierte; und in einem Brief vom 29. März. 1831, erklärt er ausdrücklich, die Schottische Symphonie "liegen lassen zu müssen, weil er sich nicht in die schottische Nebelstimmung zurückversetzen könne." Erst nach 10 Jahren hat er sich, nachdem inzwischen die Ideen gereift waren, an die Vollendung gemacht; sie erfolgte im Januar, 1842. Unter den verwendeten Themen verdient die Melodie des Scherzo besondere Erwähnung; es liegt diesem Satz eine alte, schottische Sackpfeifermelodie zu Grunde, ohne Quarten und Septimen.

Die Erstaufführung fand unter Mendelssohns Leitung am 3. März, 1842, in einem Abonnements-Konzert im Gewandhaus zu Leipzig statt und gefiel so, dass das Werk bereits im folgenden Konzert, am 17. März, unter dem Theater-Kapellmeister K. Bach wiederholt wurde, nachdem Mendelssohn inzwischen einige Änderungen vorgenommen hatte. Bald darauf trat dieser eine Konzertreise nach England an und führte das Werk in der Philharmonic Society in London am 13. Juni auf, wo der Erfolg ebenfalls sehr gross war, sodass Mendelssohn wagen konnte, der Königin, die für seine Musik besonderes Interesse hatte, die Widmung anzubieten; sie wurde von ihr angenommen. Alle bisherigen Aufführungen fanden nach dem Manuscript statt; das Werk erschien erst im Februar 1843, in Partitur und Stimmen im Verlag von Breitkopf & Härtel in Leipzig.

Neuartig ist Mendelssohns Versuch.

few exceptions, there among Schumann's coincident D-minor-Symphony, which however contained real transitions. The 20th century only did bring the general accomplishment of this usage, certainly much to the advantage of the coherent impression of a musical work with several movements.

DR. MAX ALBERTI.

"mit den stimmungsmordenden Pausen zwischen den Sätzen aufzuräumen." Er liess das Werk, wenn auch die Sätze nicht durch Übergänge verbunden waren, ohne Unterbrechung durchspielen. Der Gedanke hat sich damals nicht durchgesetzt—mit ganz wenigen Ausnahmen, worunter z.B. Schumanns etwa gleichzeitige D moll-Symphonie, bei der jedoch wirkliche Übergänge bestanden—. Erst das 20. Jahrhundert hat die allgemeine Durchführung dieser Praxis gebracht, sicher sehr zum Vorteil der geschlossenen Wirkung des mehr-sätzigen Kunstwerks.

DR. MAX ALBERTI

# Symphony No. 3

1

## I.

Felix Mendelssohn-Bartholdy, Op. 56

Andante con moto M.M.  $\text{♩} = 72$

1809-1847

**2 Flauti**

**2 Oboi**

**2 Clarinetti in A**

**2 Fagotti**

**I II in C**

**4 Corni**

**III IV in E**

**2 Trombe in D**

**Timpani in A-E**

**Violino I**

**Violino II**

**Viola**

**Violoncello e Contrabasso**

Andante con moto M.M.  $\text{♩} = 72$

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10

Fl. *p* a 2 *sf* *p* *dim.* *pp*  
 Ob. *p* *sf* *p* *dim.* *pp*  
 Cl. *p* *sf* *p* *dim.* *pp*  
 Fg. *p* *sf* *p* *dim.* *pp*  
 C. *p* *sf* *p* *dim.* *pp*  
 Cor. *p* *dim.* *pp*  
 E. *p* *dim.* *pp*  
 Vla. *p* *sf* *p* *dim.* *pp*  
 Vlc. *p* *sf* *dim.* *p* *dim.* *pp*

=

20

Fl. - *p*  
 Ob. - *p*  
 Cl. - *p*  
 VI. I *f* *p* *cresc.* *sf* *p* *f* *p*  
 VI. II *f* *p* *cresc.* *sf* *p* *f* *p*  
 Vla. - *p*

Fg.

Vi. I

Vi. II

Vlc.

Cb.

≡

F1.

Cl.

Fg.

Cor. (E)

VI. I

VI. II

Vla.

Vlc.

Cb.

30

Fl. *sf molto cresc.* *f cresc.*

Ob. *sf molto cresc.* *f cresc.*

Ct. *sf molto cresc.* *f cresc.*

Fg. *sf molto cresc.* *f cresc.* *p*

(C)

Cor. *a 2* *molto cresc.* *f* *p*

(E) *molto cresc.* *f*

Tr. (D)

Timp. *pp*

tr -----

Vl. I

Vl. II

Vla. *sf molto cresc.* *f cresc.* *p*

Vlc. *sf molto cresc.* *f cresc.* *p*

Cb. *sf molto cresc.* *f cresc.* *sf* *p*

F1. *cresc.*

Ob. *cresc.*

Cl. *b.d.* *cresc.*

Fg. *cresc.*

(C) Cor. *cresc.*

(E)

Tr. (D) *cresc.*

Timp. *tr.* *cresc.*

Vl. I *cresc.*

Vl. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

40

This musical score page contains ten staves of music for various instruments. The instruments and their parts are:

- Fl.** (Flute) - Treble clef, G major
- Ob.** (Oboe) - Treble clef, G major
- Cl.** (Clarinet) - Treble clef, F major
- Fg.** (Bassoon) - Bass clef, C major
- Cor.** (Horn) - Treble clef, G major
- (E)** (Trombone) - Treble clef, G major
- Tr. (D)** (Trombone) - Treble clef, G major
- Timp.** (Timpani) - Bass clef, G major
- VI. I** (Violin I) - Treble clef, G major
- VI. II** (Violin II) - Treble clef, G major
- Vla.** (Viola) - Bass clef, C major
- Vlc. e Cb.** (Cello/Bass) - Bass clef, C major

The score includes dynamic markings such as *cresc.*, *f*, *a 2*, and *p*. Measure 40 begins with a forte dynamic (*f*) for the Flute, Oboe, Clarinet, and Bassoon. The Trombones enter with a dynamic of *a 2*. The Timpani play eighth-note patterns at *f* and *p cresc.*. The Violins play sixteenth-note patterns at *cresc.* and *f*. The Viola and Cello/Bass play eighth-note patterns at *cresc.* and *f*.

7

Fl. *al ff*  
 Ob. *al ff*  
 Cl. *al ff*  
 Fg. *al ff*  
 (C) Cor. *al ff*  
 (E) *ff*  
 Tr. (D) *ff*  
 Vl. I *sf ff trem.*  
 Vl. II *sf ff trem.*  
 Vla. *ff trem.*  
 Vlc. e Cb. *ff sf sf sf trem. sf*

**p** **50**

Fl.  
 Ob.  
 Cl.  
 Fg.  
 (C) Cor.  
 (E)  
 Vl. I  
 Vla.

*p* **50**

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

Ob. *p* *sf*

Cl. *p* *sf*

F.g. *p* *sf*

(C) *p* *sf*

Cor. *p* *sf*

(E) *p*

V.LI *f dim.* *p* *pp*

V.II *p* *sf dim.* *p* *pp*

Vla. *p* *sf dim.* *p* *pizz.* *p*

Vlc. e Cb. *p*

*dim.* *ten.* **80** *dim.* *dim.* *pp*

Fl. *dim.* *1.* *p* *dim.* *dim.* *pp*

Ob. *p* *dim.* *p* *dim.* *pp*

Cl. *p* *dim.* *p* *dim.* *pp*

F.g. *p* *dim.* *p* *dim.* *pp*

(C) *dim.* *1.* *p* *dim.* *pp*

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

(E) *p* *dim.* *p* *dim.* *pp*

V.LI *p* *p* *dim.* *dim.* *pp*

V.II *p* *p* *dim.* *dim.* *pp*

Vla. *p* *dim.* *p* *dim.* *pp*

Vlc. e Cb. *p*

Allegro un poco agitato  $\text{♩} = 100$ 

1.

Cl.       *pp*      *sempre pp*

VI.I       *pp*      *sempre pp*

VI.II       *pp*      *sempre pp*

Vla.       *pp*      *arco*      *sempre pp*

Vlc. e Cb.  *pp*      *sempre pp*

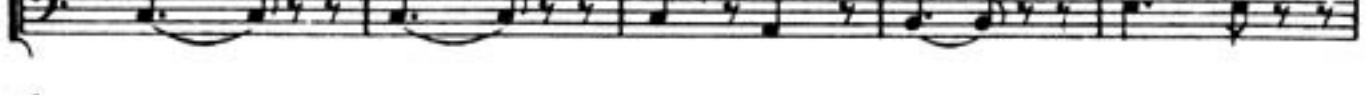


Cl.       *1.*      *70*

VI.I      

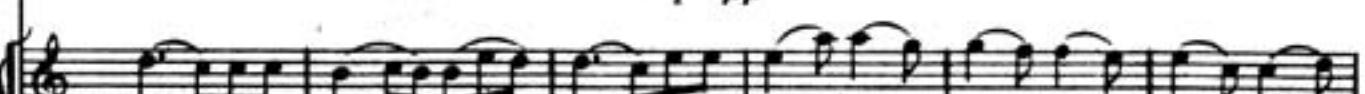
VI.II      

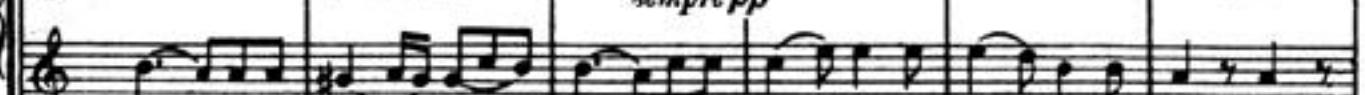
Vla.      

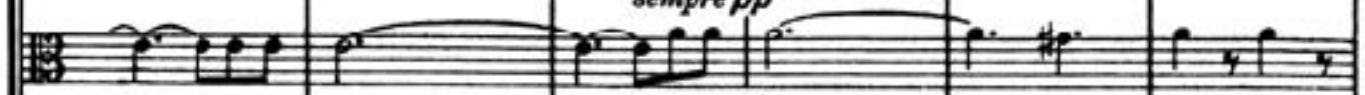
Vlc. e Cb. 

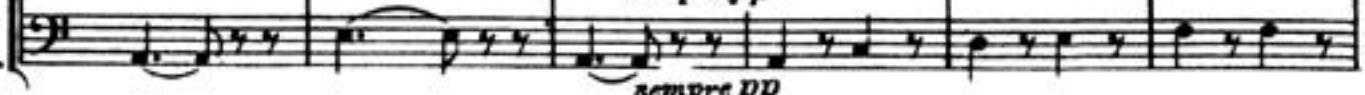


Cl.       *1.*      *sempre pp*

VI.I       *sempre pp*

VI.II       *sempre pp*

Vla.       *sempre pp*

Vlc. e Cb.  *sempre pp*

1.

C1.  
Fg.  
Cor. (E)  
Vi. I  
Vi. II  
Vla.  
Vlc.  
Cb.

**=**

F1.  
Ob.  
Cl.  
Fg.  
(C)  
Cor. (E)  
Vi. I  
Vi. II  
Vla.  
Vlc.  
Cb.

90

Fl.

Ob.

C1.

Fg.

(c)

Cor.

(E)

VI. I

VI. II

Vla.

Vlc.

Cb.

11

*sempre più cresc.*

Fl.

Ob.

C1.

Fg.

(C)

Cor.

(E)

VI. I

VI. II

Vla.

Vlc.

e Cb.

a2

*cresc.* *f*

*al*

*al*

*al*

*al*

100  
Assai animato  $\text{♩} = 120$

F1. 

Ob. 

C1. 

Fg. 

Cor. 

Cor. 

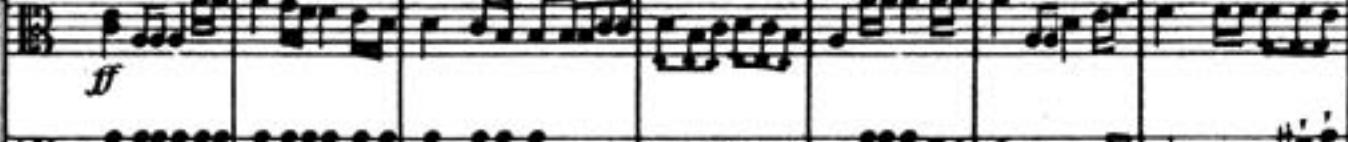
Tr. (D) 

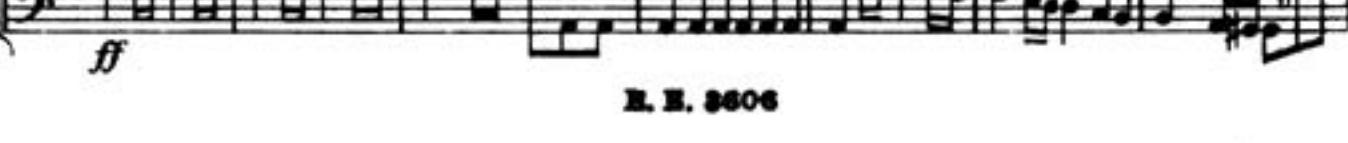
Timp. 

Assai animato  $\text{♩} = 120$

Vl. I 

Vl. II 

Vla. 

Vlc. e Cb. 

110

Fl.

Ob.

Cl.

Fg.

(C)

Cor.

Tr.  
(D)

Timp.

VI.I

VI.II

Vla.

Vlc.  
e Cb.

The musical score page contains ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns with dynamic *f*. The fifth staff (Horn) has eighth-note patterns with dynamic *a2*. The sixth staff (Trombone) has sixteenth-note patterns with dynamic *a2*. The seventh staff (Bass Trombone) has eighth-note patterns with dynamic *f*. The eighth staff (Timpani) has eighth-note patterns. The bottom five staves (Violin I, Violin II, Viola, Cello/Bass) play eighth-note patterns with dynamic *f*.

a 2

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(E)

Tr.  
(D)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

ff sf

ff sf

ff sf

ff sf

ff

ff

sf

sf

120

F1. a 2 ff a 2 1. p

Ob. ff a 2 1.

C1. ff mf

Fg. ff a 2

Cor. ff

(E) ff pp

Tr. (D) cresc. ff

Timp. ff

Vl. I ff p

Vl. II ff

Vla. ff

Vlc. e Cb. ff pizz. p

130

F1.

C1.

Cor. 3.4.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*cantabile*

*p*

*p*

*arco*

*p*

*arco*

*p*

Fl.

C1.

Fg.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*sf*

*pp*

*sf*

*pp*

*sf*

*pp*

*sf*

*pp*

*p*

*espress.*

F1.  
Ob.  
Cl.  
Fg.  
Tr.  
(D)  
Vl. I  
Vl. II  
Vla.  
Vlc.  
e Cb.

a 2

160

F1.  
Ob.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
Tr.  
(D)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
e Cb.

F1.

Ob.

C1.

Fg.

(C)

Cor.

(E)

Tr.  
(D)

Timp.

VI. I

VI. II

Vla.

Vlc.  
e Cb.

a 2

*sf*

*sf*

*sf*

*sf*

*f*

*f*

*cresc.*

*f*

*f*

*cresc.*

*f*

*cresc.*

*pianissimo*

*div.*

*pianissimo*

Fl.

Ob.

C1.

Fg.

170

ff

sf

ff

sf

ff

sf

(c)

Cor.

(e)

a 2

ff

ff

ff

sf

Tr.

(D)

ff

ff

ff

sf

Timp.

tr

tr

Vl. I

Vl. II

ff

ff

ff

sf

ff

ff

ff

sf

Vla.

Vlc.  
e Cb.

ff

ff

ff

sf

ff

ff

ff

sf

F1.

Ob.

C1.

Fg.

a 2

C

Cor.

(E)

a 2

Tr.  
(D)

Timp.

VI. I

VI. II

Vla.

Vlc.  
e Cb.

The musical score consists of ten staves of music. The top four staves are woodwind parts: Flute 1 (F1.), Oboe (Ob.), Clarinet (C1.), and Bassoon (Fg.). The next three staves are brass parts: Trombone (Trombone (E)), Trombone (Tr. (D)), and Timpani (Timp.). The bottom three staves are string parts: Violin I (VI. I), Violin II (VI. II), and Cello/Bass (Vlc. e Cb.). The score features various dynamics, including *sf*, *f*, and *ff*. Measures 1 through 4 show the woodwinds playing eighth-note patterns. Measures 5 through 8 show the brasses and strings joining in with similar patterns. Measures 9 through 12 show the woodwinds continuing their eighth-note patterns. Measures 13 through 16 show the brasses and strings continuing their patterns. Measures 17 through 20 show the woodwinds continuing their eighth-note patterns. Measures 21 through 24 show the brasses and strings continuing their patterns. Measures 25 through 28 show the woodwinds continuing their eighth-note patterns. Measures 29 through 32 show the brasses and strings continuing their patterns. Measures 33 through 36 show the woodwinds continuing their eighth-note patterns. Measures 37 through 40 show the brasses and strings continuing their patterns. Measures 41 through 44 show the woodwinds continuing their eighth-note patterns. Measures 45 through 48 show the brasses and strings continuing their patterns. Measures 49 through 52 show the woodwinds continuing their eighth-note patterns. Measures 53 through 56 show the brasses and strings continuing their patterns. Measures 57 through 60 show the woodwinds continuing their eighth-note patterns. Measures 61 through 64 show the brasses and strings continuing their patterns. Measures 65 through 68 show the woodwinds continuing their eighth-note patterns. Measures 69 through 72 show the brasses and strings continuing their patterns. Measures 73 through 76 show the woodwinds continuing their eighth-note patterns. Measures 77 through 80 show the brasses and strings continuing their patterns. Measures 81 through 84 show the woodwinds continuing their eighth-note patterns. Measures 85 through 88 show the brasses and strings continuing their patterns. Measures 89 through 92 show the woodwinds continuing their eighth-note patterns. Measures 93 through 96 show the brasses and strings continuing their patterns. Measures 97 through 100 show the woodwinds continuing their eighth-note patterns. Measures 101 through 104 show the brasses and strings continuing their patterns. Measures 105 through 108 show the woodwinds continuing their eighth-note patterns. Measures 109 through 112 show the brasses and strings continuing their patterns. Measures 113 through 116 show the woodwinds continuing their eighth-note patterns. Measures 117 through 120 show the brasses and strings continuing their patterns. Measures 121 through 124 show the woodwinds continuing their eighth-note patterns. Measures 125 through 128 show the brasses and strings continuing their patterns. Measures 129 through 132 show the woodwinds continuing their eighth-note patterns. Measures 133 through 136 show the brasses and strings continuing their patterns. Measures 137 through 140 show the woodwinds continuing their eighth-note patterns. Measures 141 through 144 show the brasses and strings continuing their patterns. Measures 145 through 148 show the woodwinds continuing their eighth-note patterns. Measures 149 through 152 show the brasses and strings continuing their patterns. Measures 153 through 156 show the woodwinds continuing their eighth-note patterns. Measures 157 through 160 show the brasses and strings continuing their patterns. Measures 161 through 164 show the woodwinds continuing their eighth-note patterns. Measures 165 through 168 show the brasses and strings continuing their patterns. Measures 169 through 172 show the woodwinds continuing their eighth-note patterns. Measures 173 through 176 show the brasses and strings continuing their patterns. Measures 177 through 180 show the woodwinds continuing their eighth-note patterns. Measures 181 through 184 show the brasses and strings continuing their patterns. Measures 185 through 188 show the woodwinds continuing their eighth-note patterns. Measures 189 through 192 show the brasses and strings continuing their patterns. Measures 193 through 196 show the woodwinds continuing their eighth-note patterns. Measures 197 through 200 show the brasses and strings continuing their patterns.

180

F1. *sf*

Ob. *sf*

C1. *sf*

Fg. *sf*

*a 2*

Cor. (C) *p*

Cor. (D) *p*

Tr. *f*

Timp. *f* *p*

VI. I *sf*

VI. II *p*

Vla. *p*

Vlc. e Cb. *f* *fp*

190

F1.

Ob.

C1.

Fg.

(C)

Cor.

(E)

Tr.  
(D)

Timp.

VI. I.

VI. II.

Vla.

Vlc.  
e Cb.

p  
p  
p  
pdim.  
pdim.  
dim.  
p  
pp  
p  
pp

f  
p dim.  
sf p dim.  
dim.  
dim.

Musical score page 23, measures 200-201. The score includes parts for Flute 1 (F1.), Oboe (Ob.), Clarinet 1 (Cl.), Bassoon (Fg.), Horn (Cor.) (C), Horn (Cor.) (E), Trombone (Tr.), Timpani (Timp.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), and Cello/Bass (Vlc. e Cb.). Measure 200 starts with F1. playing eighth-note pairs. Measures 201-202 show various instruments playing eighth-note patterns, with dynamic markings like *pp*, *dim.*, and *sempre*.

24

1.

F1. *perdendosi*

Ob. *perdendosi*

C1. *pp*

(C) Cor.

(E)

Timp. *perdendosi*

VI. I. *perdendosi*

VI. II. *perdendosi*

Vla. *perdendosi*

Vlc. e Cb. *pp*

1.

2. 210

F1. *pp*

Cl. *p*

Fg. *pp*

(C) Cor. *a 2*

(E)

VI. I. *p*

VI. II. *p* *pp* *sempre pp*

Vla. *p* *pp* *sempre pp*

Vlc. e Cb. *p* *pp* *sempre pp*

220

F1.  
Ob.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
Tr.  
(D)  
Timp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
e Cb.

F1. *b-flat*: *cresc.*

Ob. *b-flat*: *cresc.*

C1. *b-flat*: *cresc.*

Fg. *a 2* *cresc.*

(C) *cresc.*

Cor. *a 2* *cresc.*

(E) *cresc.*

Tr. (D) *cresc.*

Timp. *cresc.*

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

F1. *bpm*: *f cresc.* *ff* *sf*

Ob. *bpm*: *f cresc.* *ff* *sf*

Cl. *bpm*: *f cresc.* *ff* *sf*

Fg. *a 2* *f cresc.* *ff* *f*

(C) *a 2* *f cresc.* *ff* *sf p*

Cor. *a 2* *f cresc.* *ff* *sf*

(E) *bpm* *f cresc.* *ff* *sf*

Tr. (D) *cresc.* *ff* *sf*

Timp. *tr.* *cresc.* *f* *cresc.*

Vl. I *f* *ff* *f*

Vl. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vlc. e Cb. *f* *ff* *f*

240 *cantabile*

F1.  
Ob.  
Cl.  
Cor.  
(C)  
VLI  
VI. II  
Vla.  
Vlc.  
e Cb.

250

F1.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(D)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

Ob.

Cl.

Fg.

Tr.  
(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f dim.

f

260

F1.

Ob.

Cl.

Fg.

Cor.  
(C)

Tr.  
(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

cresc.

30

270

Musical score page 30, measures 270-271. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn (C), Trombone (D), Timpani, Violin I, Violin II, Cello/Violoncello, and Double Bass. Measure 270 starts with sustained notes from Flute, Oboe, Clarinet, Bassoon, and Horn (C). Trombone (D) enters with eighth-note chords. Timpani and Violin I play eighth-note patterns. Measures 271 continue with similar patterns, with Trombone (D) and Timpani maintaining their rhythmic activity.

Musical score page 30, measures 272-273. The score continues with sustained notes from Flute, Oboe, Bassoon, and Horn (C). Trombone (D) and Timpani provide rhythmic support. Measures 273 conclude with sustained notes from Flute, Oboe, Bassoon, and Horn (C).

280

Fl. f

Ob. f

Cl. f

Fg. f

(c)

Cor. f

(x)

Tr. (D) f

Timp. ff

VI. I

VI. II f

Vla. f

Vlc. e Cb. f

a 2

F1. *ff*  
Ob. *ff*  
Cl. *ff*  
Fg. *ff*

290

(C)  
Cor. *a 2*

(E) *ff*

Tr.  
(D)

Timp.

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc.  
e Cb. *ff*

F1.

Ob.

Cl.

Fg. a 2

(C) Cor.

(E)

Tr. (D)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

1.

*p*

*p*

*pp*

*f*

*pp*

*pp*

*sf*

*p*

*f*

*p*

*f*

*p*

*sf*

*fp*

*pp*

*p*

300

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Cor. (E)

Tr. (D)

Timp.

Vl. I

Vl. II

Vla.

Vlc. & Cb.

p

p

1.

p

1.

p

dim.

p

pizz.

310

F1.  
Fl.  
Ob.  
Fg.  
Tr.  
(D)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

**=**

F1.  
Cl.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

320

Fl.

Cl.

Fg.

*p*

Cor. (C) 1. 2. *p*

VI. I

VI. II

Vla.

Vlc. *f* *p*

Cb. *pp* *dimin.*

330

Fl.

Cl.

Fg. *pp*

Cor. (C) 1. 2. *pp*

VI. I

VI. II

Vla.

Vlc. *pp*

Cb. *pp*

1.

Cl. 340

Vl.I

Vl.II

Vla. *pp*

Vlc. *pp*  
*arco*

Cb. *pp*

1.

Cl.

Vl.I

Vl.II

Vla.

Vlc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

850

Fl.  
 Fg.  
 (C)  
 Cor.  
 (E)  
 VI. I.  
 VI. II.  
 Vla.  
 Vlc.  
 Cb.

*p cresc.*      *dim.*  
*p cresc.*      *dim.*  
*p cresc.*      *dim.*  
*dim.*      *pp*  
*dim.*      *pp*  
*dim.*      *pp*  
*dim.*      *p*

880

Fl.  
 Cl.  
 Fg.  
 Cor.  
 (E)  
 Tr.  
 (D)  
 Tin.p.  
 VI. I.  
 VI. II.  
 Vla.  
 Vlc.  
 Cb.

*pp*  
*3/4.*  
*p cresc.*  
*p*  
*p*  
*p*  
*p*  
*pp*  
*div.*  
*cresc.*  
*cresc.*

II. B. 8806

1.

F1.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
Tr.  
Timp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
Cb.

870

1.

F1.  
Ob.  
Cl.  
Fg.  
Tr.  
(D)  
VI. I.  
VI. II.  
Vla.  
Vlc.  
e Cb.

*cresc.*

*cresc.*

*do*

*scen.*

*do*

*do*

*do*

*do*

380

F1. 

Ob. 

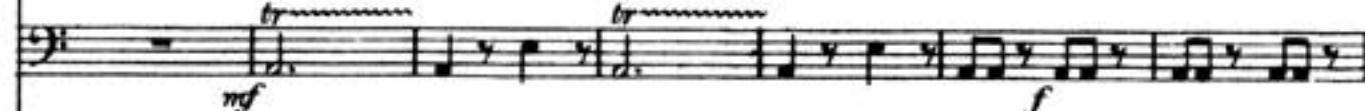
C1. 

Fg. 

(C) Cor. 

(E) 

Tr. (D) 

Timp. 

VI. I. 

VI. II. 

Vla. 

Vlc. e Cb. 

F1. *a 2*

Ob. *ff* *a 2* *ff*

Cl. *ff* *a 2*

Fg. *ff*

390

(c) Cor. *più f* *ff* *a 2*

(e) *più f* *ff* *a 2*

Tr. (D) *più f* *f*

Timp. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff* *div.*

Vlc. e Cb. *ff*

F1.

Ob.

Cl.

Fg.

(G)

Cor.

(E)

Tr.  
(D)

Timp.

Vl. I.

Vl. II.

Vla.

Vlc.  
e Cb.

The musical score page contains eight systems of music. The first system features Flute 1, Oboe, Clarinet, and Bassoon. The second system features Horn and Bassoon. The third system features Trombone and Trombone. The fourth system features Timpani. The fifth system features Violin I, Violin II, Viola, and Cello/Bass. The score includes dynamic markings such as *sf*, *p*, and *sf*, and performance instructions like 'a 2'. The instrumentation is typical of a symphony orchestra.

400

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(E)

Tr.  
(D)

Timp.

VI. I.

VI. II.

Vla.

Vlc.  
e Cb.

The musical score page 43 consists of ten staves of music. The top four staves are for woodwind instruments: Flute 1 (F1.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The bassoon has a dynamic marking 'p' at the beginning of its part. The next three staves are grouped by a brace and include Cor (C) playing eighth-note patterns, Trombone (E) playing sixteenth-note patterns, and Trombone (D) playing eighth-note patterns. The dynamic 'pp' appears under the Trombones' notes. The fifth staff is for Timpani (Timp.) with a dynamic 'pp'. The bottom three staves are grouped by a brace and include Violin I (VI. I.) playing sixteenth-note patterns, Violin II (VI. II.) playing eighth-note patterns, and Cello/Violoncello (Vla.) and Bass/Violoncello (Vlc. e Cb.) playing eighth-note patterns. The dynamic 'p' appears under the Cellos' notes. Measure numbers 400 and a2 are indicated above the first two staves. Measure number 1. is indicated above the third staff.

410

This musical score page contains six systems of music, each with multiple staves. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (c) (Cor.), Horn (E) (E), Trombone (D) (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Bass (Vlc. e Cb.). The score includes dynamic markings such as *p* (piano) and *dim.* (diminuendo). Measure numbers 410 and 411 are indicated above the staves. The bassoon (Fg.) has a prominent rhythmic pattern in the first system, while the brass instruments provide harmonic support throughout the page.

1.

F1. 1. 420

Ob. *dim.*

Cl. 1. *pp*

Fg.

(c) 1.

Cor. 3.

(E)

Tr. (D) *dim.*

Timp. *dim.* *pp*

VI. I

VI. II

Vla.

Vlc. e Cb.

This musical score page contains six systems of music. The first system features Flute 1, Oboe, Clarinet, and Bassoon. The second system features Cor (C), Trombone (D), and Timpani. The third system features Violin I, Violin II, Viola, and Cello/Bass. The score includes dynamic markings such as forte (f), piano (p), and very piano (pp). It also includes first and second endings (1. and 2.) and a measure number 420.

1.

a 2

480

F1.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

a 2

cresc.

cresc.

cresc.

a 2

cresc.

a 2

*p*

cresc.

F1.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
Tr.  
(D)  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*pp*

*pp*

*pp*

*pp*

440

Fl.      *p* cresc.      cresc.      sempre cresc.

Ob.      *p* cresc.      cresc.      sempre cresc.

Cl.      *p* cresc.      cresc.      sempre cresc.

Fg.      a2      *p* cresc.      cresc.      sempre cresc.

(C) Cor.      *p* cresc.      cresc.      sempre cresc.

(E)      a2      *p* cresc.      cresc.      sempre cresc.

Tr.      a2      *p* cresc.      cresc.      sempre cresc.

(D)      *p* cresc.      cresc.      sempre cresc.

VI. I      *p* cresc.      *f*

VI. II      *p* cresc.      *f*

Vla.      *p* cresc.      *f*

Vlc. e Cb.      *p* cresc.      *f*

450

F1.  
Ob.  
Cl.  
Fg.  
(C)  
Cor.  
(E)  
Tr.  
(D)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

*f f f f*

*a2 a2 a2 a2*

*f f f f*

*a2 a2 a2 a2*

*f f f f*

*f f f f*

*p cresc.*

*cresc.* *f f f f*

460

F1. *ff* *dim.* *p* *cresc.* *ff*

Ob. *ff* *dim.* *p* *cresc.* *ff*

Cl. *a2* *dim.* *p* *cresc.* *ff*

Fg. *ff* *dim.* *p* *cresc.* *ff*

(C) *ff* *dim.* *p* *cresc.* *ff*

Col. *ff* *dim.* *p* *b2* *a2* *cresc.* *ff*

(E) *ff* *dim.* *p* *cresc.* *ff*

Tr. *ff* *dim.* *p* *cresc.* *ff*

(D) *ff* *dim.* *p* *cresc.* *ff*

Timp. *f* *ff* *tr* *cresc.* *ff*

VI. I *ff* *dim.* *p* *cresc.* *ff*

VI. II *ff* *dim.* *p* *cresc.* *ff*

Vla. *ff* *dim.* *p* *cresc.* *ff*

Vlc. e Cb. *ff* *dim.* *p* *cresc.* *ff*

F1.      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*      *sf*

Ob.      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*      *sf*

Cl.      *p*      cresc. *sf*      *sf*      *sf*      *sf*      *sf*

Fg.      a2      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

(C)      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

Cor.      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

(E)      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

Tr.      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

(D)      dim.      *p*      cresc. *sf*      *sf*      *sf*      *sf*

Vl. I      dim.      *f*      *f*      *sf*      *f*      *sf*

Vl. II      dim.      *f*      *f*      *sf*      *f*      *sf*

Vla.      dim.      *ff*      *f*      *sf*      *f*      *sf*

Vlc.      dim.      *ff*      *f*      *sf*      *f*      *sf*

Cb.      dim.      *f*      cresc. *sf*      *sf*      *f*      *sf*

The musical score consists of four systems of staves. The first system includes Flute (F1), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Bassoon (C). The second system includes Horn (Cor.), Trombone (E), Trombone (Tr.), and Trombone (D). The third system includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vlc.), and Double Bass (Cb.). The fourth system continues the bassoon parts from the third system. Measure numbers are present above the staves in the first three systems. Dynamics and performance instructions like 'cresc.', 'sf', and 'ff' are written below the notes. Measure numbers 50 through 55 are indicated above the staves.

Fl. *fff* *p*

Ob. *fff* *p*

Cl. *fff* *a2* *p*

Fg. *fff* *p* *ff* *dim.*

(C) *fff* *p* *ff* *dim.*

(E) *fff* *p* *ff* *dim.*

Tr. *fff* *p* *cresc.*

Timp. *fff*

VI. I *fff* *p* *cresc.* *ff*

VI. II *fff* *p* *cresc.* *ff*

Vla. *fff* *p* *cresc.* *ff* *dim.*

Vlc. *fff* *p* *cresc.* *ff* *dim.*

Cb. *fff* *p* *cresc.* *ff* *dim.*

Fl. cresc. ff dim. sf cresc. f sf f sf

Ob. cresc. ff dim. sf sf sf sf

Cl. a2 cresc. ff dim. sf cresc. f sf f sf

Fg. cresc. ff dim. sf cresc. f sf f sf

(C) Cor. cresc. ff dim. sf sf sf

(E) cresc. ff dim. sf cresc. f sf f

Tr. (D) cresc. ff dim. sf cresc. f sf f

Timp. tr cresc. ff

VI. I dim. cresc. sf cresc. f sf sf

VI. II dim. cresc. sf cresc. f sf f

Vla. cresc. dim. sf cresc. f sf f

Vlc. cresc. ff dim. sf cresc. f sf f

Cb. cresc. ff dim. sf cresc. f sf f

480 Assai animato a2

F1. f fff ff  
Ob. f ff ff  
Cl. f ff ff  
Fg. f ff ff

c) Cor. f fff ff  
(E) f ff ff  
Tr. (D) f ff ff

Timp. tr fff ff

Assai animato

VI. I f f fff ff  
VI. II f f fff ff  
Vla. f f fff ff  
Vlc. f f fff ff  
Cb. f fff ff

F1. a<sup>2</sup>

Ob.

C1.

Fg.

Cor. (c)

(E) a<sup>2</sup>

a<sup>2</sup>

Tr. (D)

Timp.

Vl. I

Vl. II

Vla.

Vlc. e Cb. a<sup>2</sup>

F1.

Ob.

Cl.

Fg.

a 2

Cor.

a 2

a 2

Tr.  
(D)

Timp.

Vl.I

Vl.II

Vla.

Vlc.  
e Cb.

ff

500

F1.  
Ob.  
Cl.  
Fg.

(c)  
Cor.  
(e)  
Tr.  
(D)

Timp.

V.I.  
V.II.  
Vla.  
Vlc.  
e Cb.

dim. 1. 510

F1.  
Cl.  
Fg.

dim. 1. p dim. pp  
dim. 1. p dim. pp  
p dim. pp

Andante come prima  $\text{♩} = 72$

520

F1. 

Ob. 

C1. 

Fg. 

(C) Cor. 

(E) 

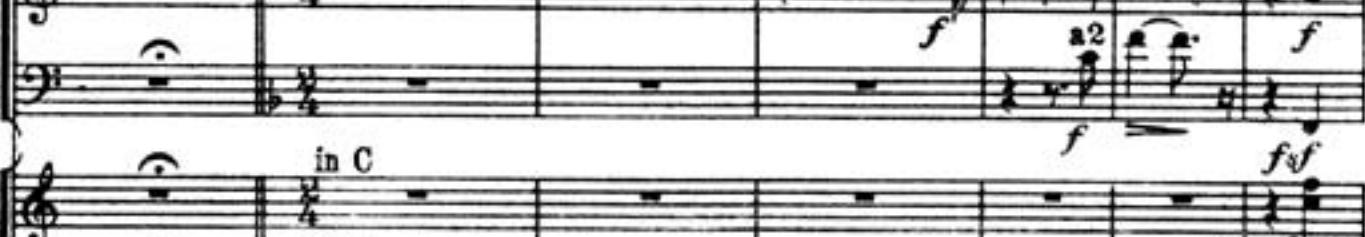
Timp. 

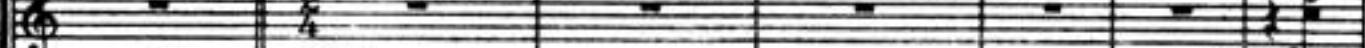
Vla. 

## II.

Vivace non troppo  $\text{♩} = 126$

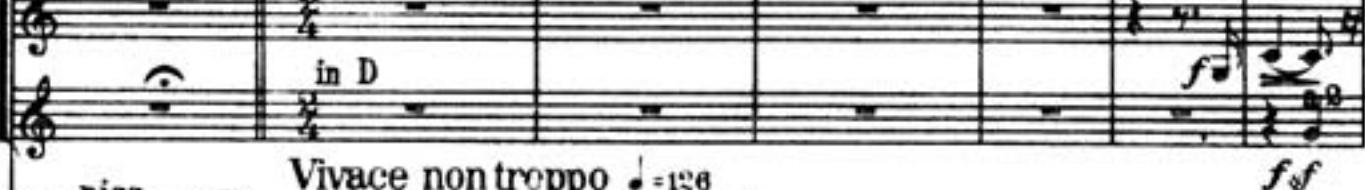
F1. 

Ob. 

Fg. 

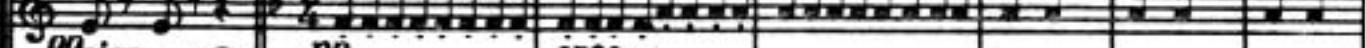
(C) Cor. 

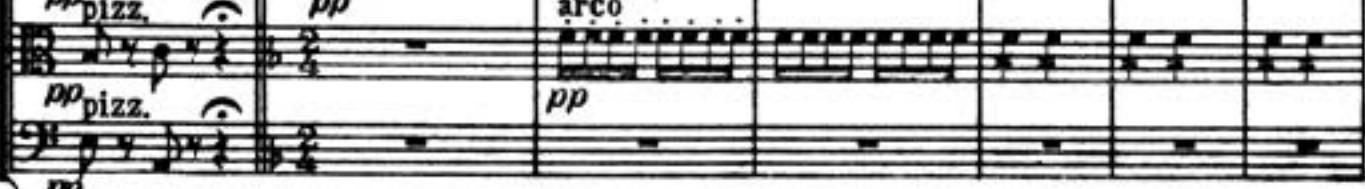
(F) 

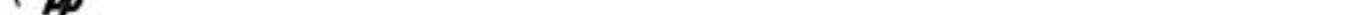
Tr. (D) 

Vivace non troppo  $\text{♩} = 126$

Vl.I. 

Vl.II. 

Vla. 

Vlc. e Cb. 

10

F1. *sf*

Ob. *vibrato in B*

Cl. *a 2* *p*

Fg. *sf*

(C) *f*

Cor. *sf* *a 2*

(F)

Tr. *vibrato*

(D) *sf*

Vl. I. *cresc.* *dim.* *pp* *assai leggiero e staccato*

Vl. II. *cresc.* *dim.* *pp* *assai leggiero e staccato*

Vla. *cresc.* *pp* *assai leggiero e staccato*

1.

Cl. *sf*

Vl. I. *sempre pp*

Vl. II. *sempre pp*

Vla. *sempre pp* *pizz.*

Vlc. *p*

20

1.

Cl. *f*

Vl. I. *p* > *cresc.*

Vl. II. *p* > *cresc.*

Vla. *p* > *cresc.*

Vlc. *pizz.*

=

30

Fl. *mf*

Ob. *mf*

Cl. *mf*

Vl. I. *dim.* *mf*

Vl. II. *dim.* *mf*

Vla. *mf*

Vlc. *arcq.*

Cb. *pizz. mf*

Fl. a2  
Ob. a2 cresc.  
Cl. f  
cresc.  
VI.I  
VI.II cresc.  
Vla. cresc.  
Vlc. cresc.

This section shows woodwind entries (Flute, Oboe, Clarinet) followed by a crescendo from the strings (Violin I, Violin II, Viola, Cello/Bass). The strings continue their crescendo through measure 61.

Fl. a2  
Ob. a2 cresc.  
Cl. f sf cresc. a2 ff  
Fg. ff  
(C) Cor. a2 ff  
(F) ff  
Tr. (D)  
Timp. ff  
VI.I VI.II cresc. al ff  
VI.II cresc. al ff  
Vla. pizz. ff cresc. al arco ff  
Vlc. e Cb. ff

This section features woodwind entries, brass entries (Trumpet, Trombone), and dynamic changes (ff, cresc., al, arco) across the strings and brass instruments.

50 a 2

F1. Ob. Cl. Fg.

(C) Cor. (F)

Tr. (D)

Timp.

VI.I VI.II Vla. Vlc. e Cb.

The musical score page contains ten staves of music. The top four staves are for woodwind instruments: Flute 1 (F1.), Oboe (Ob.), Clarinet 1 (Cl.), and Bassoon (Fg.). The next three staves are for brass instruments: Horn (C) (labeled '(C)'), Horn (F) (labeled '(F)'), and Trombone (D) (labeled '(D)'). The fifth staff is for the Timpani (Timp.). The bottom three staves are for strings: Violin I (VI.I), Violin II (VI.II), and Viola (Vla.). The bottom-most staff is for the Cello/Bass (Vlc. e Cb.). The music consists of measures of various note values and rests, with some dynamics like 'f' (fortissimo) indicated. Measure 50 starts with a dynamic of 'a 2' (mezzo-forte).

60

This musical score page contains six systems of music for various instruments. The top system features Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Horn (Cor.). The second system includes Trombone (Tr.) and Trompete (D.). The third system is for Timpani (Timp.). The bottom system groups the Cellos (Vcl.) and Bass (Cb.). Measure 60 begins with dynamic *sf*. The Flute, Oboe, and Bassoon play eighth-note patterns. The Clarinet has a sustained note with a grace note. The Bassoon has a sustained note with a grace note. The Horn and Trombone play eighth-note patterns. The Trombone has a sustained note with a grace note. The Timpani play eighth-note patterns. The Cellos and Bass play eighth-note patterns. Measures 61-62 show the continuation of these patterns with dynamics *sf*, *f*, and *più f*.

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Tr.

(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

a2

F1.

Ob.

Cl.

Fg.

(C) Cor.

(F)

Tr.

(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

70

VI. I { *dim.*      *p*      *pp*

VI. II {      *pp*

Vla. { *dim.*      *pp*

Vlc. e Cb. {      *pp*

**=**

80

VI. I {      *pp*

VI. II {      *pp*

Vla. {      *pp*

Vlc. e Cb. {      *pp*

**=**

Ob. { *pp*

Cl. { *pp*

VI. I {

VI. II {

Vla. {

Vlc. e Cb. {

65

90

Fl.  
Ob.  
Cl.  
Fg.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
e Cb.

Fl.  
Ob.  
Cl.  
Fg.  
(c) Cor.  
(F)  
Tr.  
(D)  
Tim.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
e Cb.

pp

E.E.3606

pp

100

Fl. a 2  
Ob. a 2  
Cl. a 2  
Fg.  
(c) Cor. a 2  
(F)  
Timp. pp  
V.I. dim. pp  
V.II. dim. pp  
Vla. dim. pp pizz.  
Vlc. e Cb. dim. pp

**=**

110

Fl. a 2  
Fg. a 2 mf cresc. cresc.  
(c) Cor. a 2 cresc.  
(F)  
V.I. p cresc.  
V.II. p cresc.  
Vla. mf arco cresc.  
Vlc. mf cresc. pizz. cresc.  
Cb.

105 p cresc.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

(C) Cor. *f*

(F) Tr. *f*

(D)

Vl. I.

Vl. II.

Vla.

Vlc. *f*

Cb. *f* arco

This musical score page contains five systems of music. The first system features Flute, Oboe, Clarinet, and Bassoon parts, each with dynamic markings like *f* and rehearsal marks like 'a 2'. The second system includes Horn (C), Trombone (F), Trombone (D), Violin I, Violin II, Cello, Double Bass, and Bassoon parts. The third system continues with the same instruments. The fourth system includes Violin I, Violin II, Cello, and Double Bass parts. The fifth system includes Bassoon and Double Bass parts. The score uses standard musical notation with four-line staves and includes dynamic markings such as *f* (fortissimo) and *sf* (sforzando).

Fl. a 2 ff

Ob. a 2 ff fp

Cl. a 2 ff fpp

Fg. ff f pp

(C) Cor. a 2 ff

(F) ff

Tr. (D) ff

Timp. ff

Vl. I. ff

Vl. II. ff

Vla. ff

Vlc. e Cb. ff

a 2

130 1.

Fl.

Ob.

Cl.

Fg.

Tr. (D)

VL. I

VI. II.

Vla.

Vlc.

Cb.

=

Fl.

Ob.

Cl.

Fg.

VL. I

VI. II.

Vla.

Vlc.

Cb.

140

F1.

Ob.

C1.

Fg.

(C.)

Cor.

(F.)

Timp.

Vl. I.

Vl. II.

Vla.

Vlc.

Cb.

*cresc.*

*cresc.*

*p*

*p*

*cresc.*

*p*

*p*

*cresc.*

*p*

*arco*

*p*

71

150

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(F)

Tr.  
(D)

Timp.

Vl.I.

Vl.II.

Vla.

Vlc.

Cb.

Ob.

C1.

Fg.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

*sempre p*

*semrepp*

*semrepp*

*semrepp*

*semrepp*

*semrepp*

1.

180

Ob.

C1.

Fg.

(C)

Cor.

(F)

Timp.

VI. I.

VI. II.

Vla.

Vlc.  
e Cb.

*sempre pp*

*semrepp*

*semrepp*

B.B. 3606

F1. *p* dim.

Ob. dim.

Cl. dim.

Fg. a 2 dim.

(C) (F) *p* dim.

Tr. (D) *p*

Timp. *p* dim.

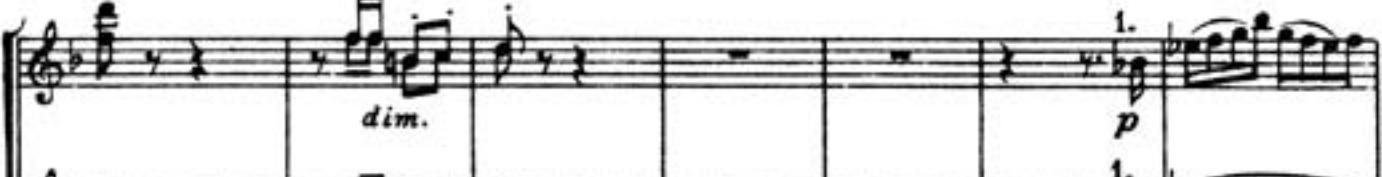
Vl. I. dim.

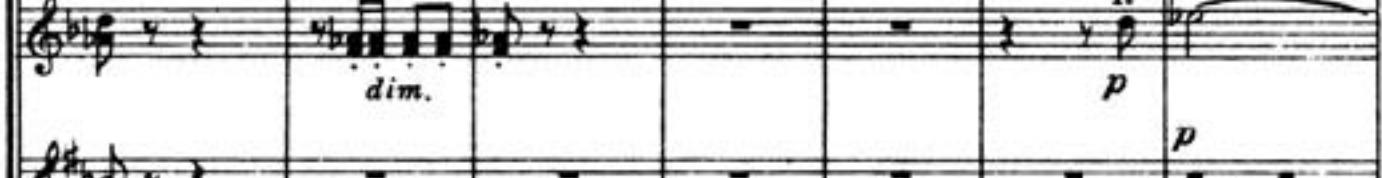
Vl. II. dim.

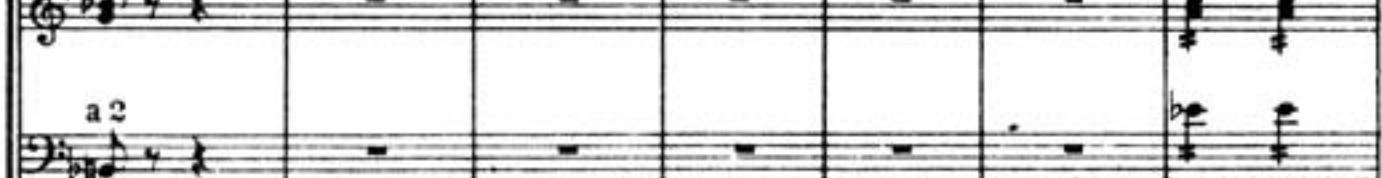
Vla. dim.

Vlc. e Cb.

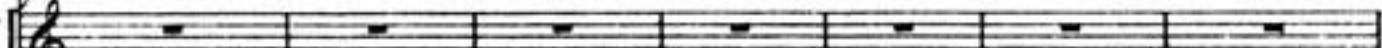
170

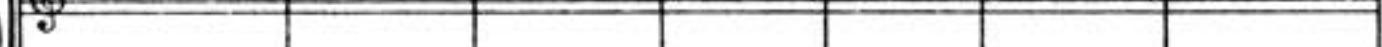
F1. 

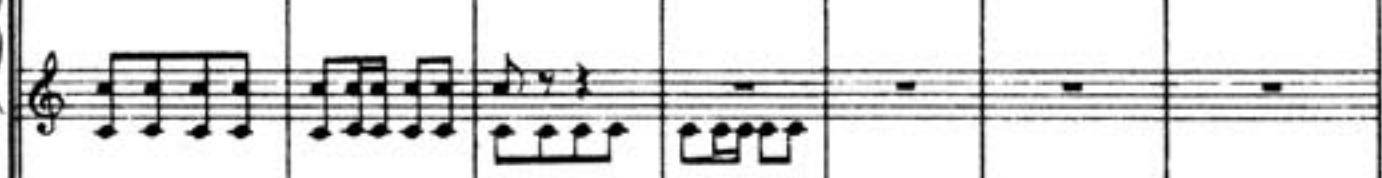
Ob. 

C1. 

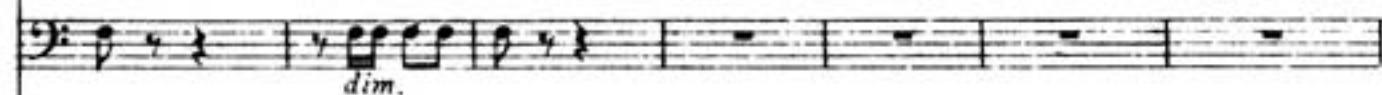
Fg. 

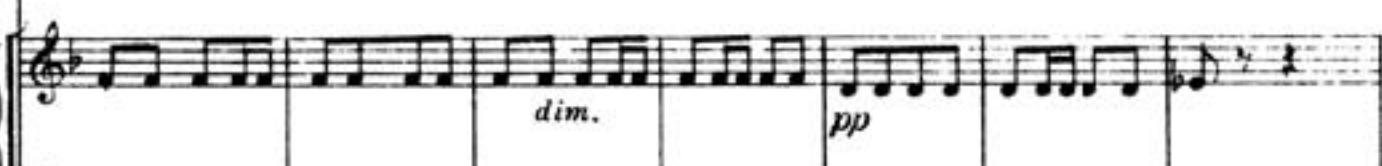
(C) 

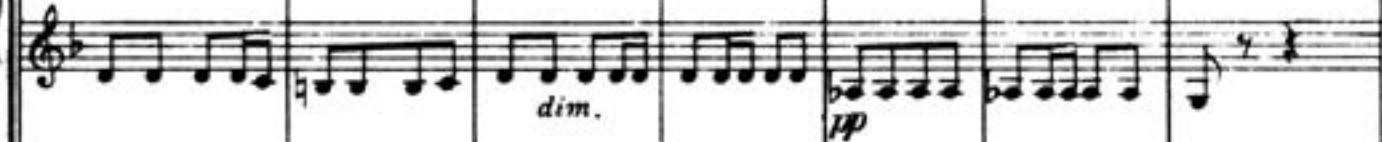
Cor. 

(F) 

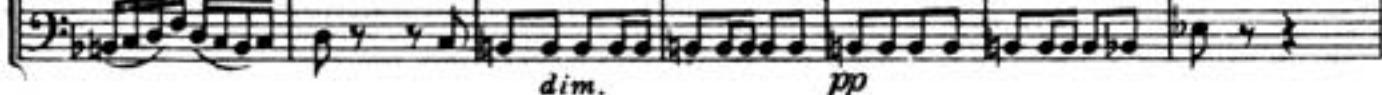
Tr. (D) 

Timp. 

Vl. I. 

Vl. II. 

Vla. 

Vlc. e Cb. 

F1. 1. *b*<sup>e</sup>. *b*<sup>e</sup>. *f* 180 *ff*

Ob. 1. *cresc.* *f* *p* *a 2* *cresc.*

C1. *cresc.* *f* *cresc.* 1. *p* *cresc.*

Fg. *a 2* *cresc.* *f* *cresc.*

(C) Cor. *p* *cresc.*

(F) Tr. *mf* *p* *cresc.*

(D)

Timp. *p* *cresc.*

Vl. I. *ff* *f* *p* *cresc.*

Vl. II. *ff* *f* *p* *cresc.*

Vla. *p* *cresc.*

Vlc. e Cb. *p* *cresc.*

190

F1. *a 2* *f ff*

Ob. *a 2* *f ff*

Cl. *1.* *f*

Fg. *f*

(C) *a 2*

Cor. (F)

Tr. (D) *p*

Timp. *ff*

VI. I

VI. II

Vla.

Vlc. e Cb.

F1. *a 2*

Ob. *a 2*

Cl. *ff* *a 2*

Fg. *ff* *a 2*

(C) Cor. *ff*

(F) Tr. (D) *ff* *a 2*

Timp.

Vl. I

Vl. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

200

F1.

Ob.

Cl.

Fg. a 2

Cor. (F) a 2

Tr. (D) a 2

Timp.

ff

Vl. I

Vl. II

Vla.

Vlc. e Cb.

This musical score page contains six systems of music. The first system features Flute 1, Oboe, Clarinet, and Bassoon. The second system features Horn (F) and Trombone (D). The third system features Timpani. The fourth system features Violin I, Violin II, Viola, and Cello/Bass. The score includes dynamic markings ff and ff. Measure numbers 200 are indicated above the first system.

F1. *f*

Ob. *f*

Cl. *a 2 f*

Fg. *f*

*a 2*

(C) Cor. *f*

(F) Tr. (D) *f*

Timp.

VI. I

VI. II

Vla.

Vcl. e Cb.

a 2

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(F)

Tr.  
(D)

Timp.

V.I.

V.II.

Vla.

Vlc.  
e Cb.

220.

Fl. Ob. Cl. Fg. (C) Cor. (F) Tr. (D) Timp. Vl. I Vl. II Vla. Vlc. e Cb.

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*ff*

*ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

E. E. 2606



280

F1. *p* *leggiero*

Ob. *p* *leggiero*

Fg.

Tr. (D)

Timp. *p*

Vl.I *p* *#*  
Vl.II *p* *#*

Vla. *pizz.p*

Vlc. e Cb. *p*

1.

240

F1. *p*

Ob. *p*

Cl. *p*

Fg. *p*

(G)

Cor. (F)

Timp. *p*

Vl.I *p*

Vl.II *p*

Vla. *p*

Vlc. e Cb. *p*

L f  
Fl. 1. p  
Ob. 1. p  
Cl. sf  
Fg. a 2  
p  
(C) Cor. 1.  
(F) p  
Timp. -  
Vl. I  
Vl. II div. p  
Vla.  
Vlc. arco  
e Cb.

250

Fl. 1. dim.  
Ob. dim.  
Cl. 1. f  
Fg. dim. p  
Cor. 1. pp  
(C) Cor. dim.  
(F) p  
Vl. I  
Vl. II dim.  
Vla. sempre dim.  
Vlc. dim.  
e Cb. dim.

F1. 1. b<sup>b</sup> f  
Ob. 1.  
Cl. 1.  
Fg. 2. dim.  
Cor. (C) 2. dim. sempre dim.  
Vl.I  
Vl.II  
Vla.  
Vlc. e Cb. dim.

260  
F1. 1. pp  
Ob.  
Cl.  
Fg. 1. pp  
(C)  
Cor.  
(F)  
Vl.I pp  
Vl.II  
Vla.  
Vlc. e Cb. pp

F1.

Ob.

C1.

Fg.

Cor. (v)

VI. I

VI. II

Vla.

Vlc. e Cb.

270

F1.

Ob.

Fg.

Cor. (v)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

## III.

Adagio  $\text{♩} = 76$   
in A

Cl.

Fg.

Cor. (C)

Tr. (D)

VI. I

VI. II

Vla.

Vlc.

Cb.



Cl.

Fg.

Cor. (C)

VI. I

VI. II

Vla.

Vlc.

Cb.

Cl.

Fg.

VI. I.

VI. II.

Vla.

Vlc.  
e Cb.

=

Ob.

Cl.

Fg.

Cor.  
(C)

VI. I.

VI. II.

Vla.

Vlc.  
e Cb.

90

1.

p cresc.

f p

1. p

2. p

cresc.

cresc.

cresc.

f p

f p

f p

Fl.

Ob.

Cl.

Fg.

Cor. (C)

VI. I.

VI. II.

Vla.

Vlc. e Cb.

30

Cl.

Fg.

Cor. (C)

VI. I.

VI. II.

Vla.

Vlc. e Cb.

E. E. 2606

Fl.

Ob. *p*

C1. *f ff p*

Fg. *f ff p*

(C)

Cor *f ff p*

(D)

Tr. (D)

Timp.

Vl. I

Vl. II

Vla.

Vlc. e Cb. *p*

40

*cresc.* *f ff*

*cresc.* *f ff*

*a 2*

*cresc.* *f ff*

*f ff in D* *a 2*

*ff* *a 2*

*ff*

*tr tr* *ff*

*ff*

*ff*

*ff*

F1. a 2      *f*      *più f*      *ff*

Ob. a 2      *f*      *più f*      *ff*

C1. a 2      *f*      *più f*      *ff*

Fg. a 2      *f*      *più f*      *ff*

(C)      *ff*

Cor. a 2      *f*      *più f*      *ff*

(D) a 2      *f*      *più f*      *ff*

Tr. (D) a 2      *f*      *più f*      *ff*

Timp. *tr*      *tr*      *tr*      *tr*      *tr*      *tr*

VI. I a 2      *f*      *più f*      *ff*

VI. II a 2      *f trem.*      *più f*      *ff*

Vla. a 2      *f trem.*      *più f*      *ff*

Vlc. e Cb. a 2      *f trem.*      *più f*      *ff*

Fl. 50 1. *p*

Ob. a2 1. *p*

C1. a2 1. *p* cresc.

Fg. 1. *p* cresc.

(C) Cor. 1. *p* cresc.

(D) Tr. (D) *f* dim. *p*

Timp. *tr* *pp*

VI. I *p* dim. cresc.

VI. II *p* dim. *p* div. pizz. cresc.

Vla. *p* div. pizz. cresc.

Vcl. e Cb. *p* dim. cresc.

Fl. cresc. f dim. p cresc. f dim.

Ob. cresc. f dim. p cresc. f dim.

Cl. cresc. f dim. p cresc. f dim.

Fg. cresc. f dim. p cresc. f dim.

(C) Cor. 3. >

(D)

VI. I f dim. p cresc. f

VI. II arco f dim. p cresc. f

Vla. arco f dim. p cresc. f

Vlc. e Cb. f dim. p cresc. f

Cl. p

Fg. p

Cor. 1. 2. mfp cresc.

(C)

Tr. (D) tr. p cresc. p cresc.

Timp. p cresc. p cresc.

VI. I p pizz. cresc. ff

VI. II p div. pizz. 6 cresc. 6

Vla. p cresc. 6 6

Vlc. e Cb. p cresc. 6 6

Fl.

Ob.

Cl.

Fg.

(C) Cor.

(D)

Tr. (D)

Timp.

VLI

VL II

Vla.

Vlc. e Cb.

70

Fl. ff

Ob. ff

Cl. ff a2 6 6 p

Fg. a2 6 6 a2 6 6 p

(C)

Cor.

(D)

Tr. (D)

Timp. tr ff

Vl. I ff

Vl. II ff p 6 6

Vla. ff p 6 6 p 6 6

Vlc. e Cb. ff 6 6 p cresc.

C1. *cresc.*

Fg. *cresc.*

Cor. (D) 3.

VI. I *cresc.* *dim.* *p*

VI. II *cresc.* *dim.* *p*

Vla. *cresc.* *f*

Vlc. *f* *dim.* *pizz.* *p*

Cb. *f*

F1. *1. p*

Ob. *p*

C1. *p*

Fg. *p*

Cor. (C) 3. *pp* *p*

(D) *cantabile*

VI. I *p* *pizz.*

VI. II *pizz.*

Vla. *p*

Vlc. *cantabile e marcato*

Cb.

80 1.

F1. 1. 

Ob. 1. 

C1. 

Fg. 

(C) 

Cor. 8. 

(D) 

VI. I 

VI. II 

Vla. 

Vlc. 

Cb. 

90

F1. 1. 

Ob. 1. 

C1. 

Fg. 

Cor. 3. 

(D) 

VI. I 

VI. II 

Vla. 

Vlc. 

Cb. 

F1. Ob. Cl. Fg. (c) Cor. (d) Vl. I Vl. II Vla. Vlc. Cb.

F1. Ob. Fg. (c) Cor. (d) Vl. I Vl. II Vla. Vlc. Cb.

1.

100

F1.  
Ob.  
C1.  
Fg.  
(c)  
(D)  
Tr.  
(D)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

*pp* *pp* *cresc.*  
*pp* *pp* *cresc.*  
*cresc.*  
*pp*  
*dim.* *pp*

a2

Ob.  
Cl.  
Fg.  
(c)  
(D)  
Tr.  
(D)  
Vlc.  
e Cb.

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

*p*

a 2

F1. 

Ob. 

C1. 

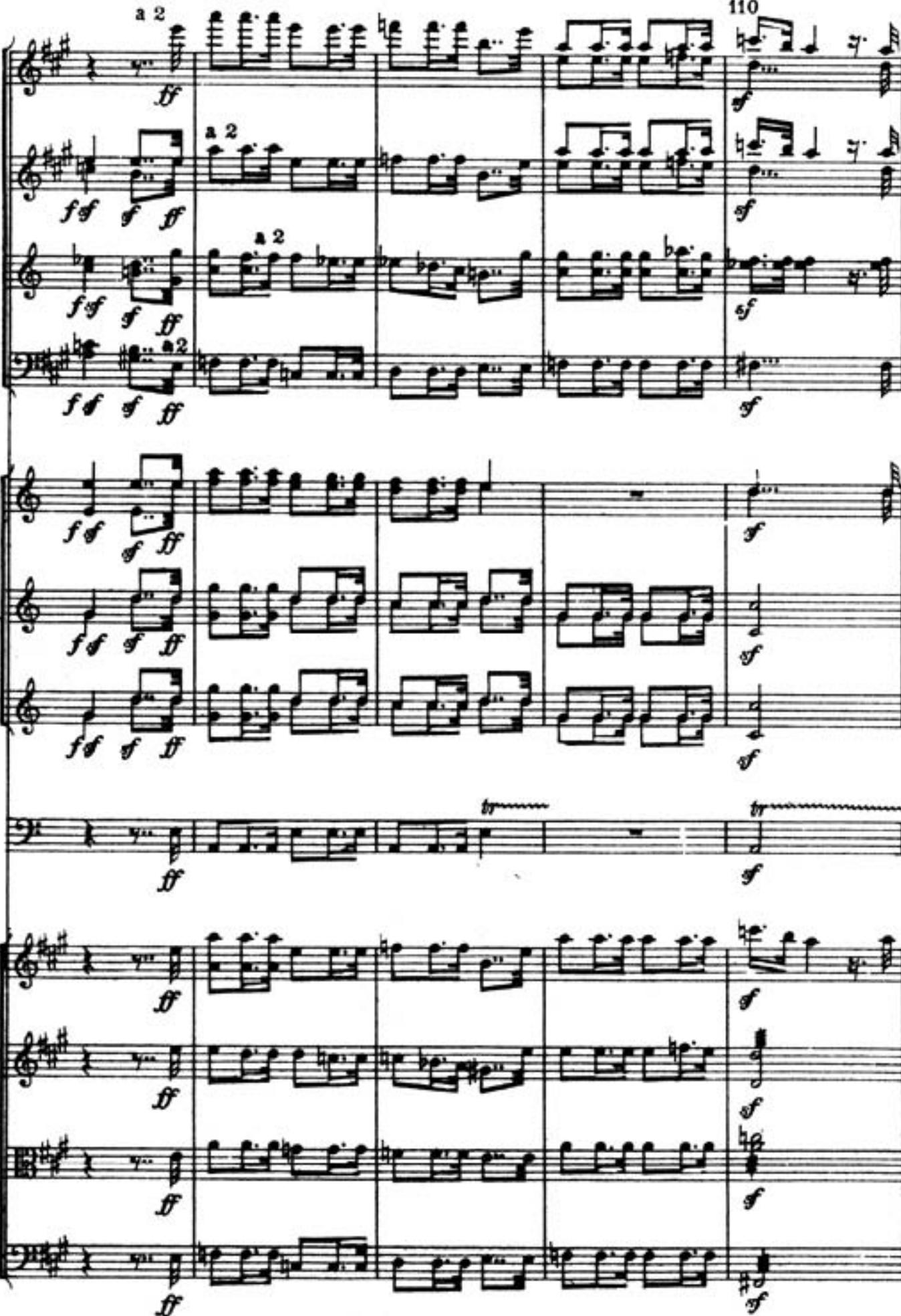
Fg. 

(C) Cor. 

(D) (D) Tr. 

Timp. 

VI. I 

VI. II 

Vla. 

Vlc. e Cb. 

F1. *piùf* *ff*

Ob. *piùf* *ff*

C1. *piùf* *ff*

Fg. *a2* *piùf* *ff*

(C) Cor. *piùf* *ff*

(D) *piùf* *ff* *ff dim.*

Tr. (D) *piùf* *ff* *ff Soli* *ben tenuto* *dim.*

Timp. *tr.....* *tr.....* *tr.....* *tr.....* *tr.....* *ff*

Vl. I *piùf* *ff*

Vl. II *piùf* *ff*

Vla. *piùf* *ff*

Vlc. e Cb. *piùf* *ff*

1.

F1. *p*

Ob. *p*

Cl. *p*

Fg. *p*

(C.)

Cor.

(D.) *p*

Tr. (D.)

Timp. *pp*

Vi. I *p*

Vi. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

120

F1. Ob. Cl. Fg. (C) Cor. (D) Tr. (D) Timp. VI. I VI. II Vla. Vlc. Cb.

105

F1. *p*

Ob. 1. *p*

Cl. *p*

Fg. *p*

*cresc.*

(C) Cor. *p*

(D)

Tr. (D)

*pp*

Timp. *pp*

*p*

*cresc.*

VLI

VLLI *p*

Vla. *p*

Vlc. *p*

Cb. *p*

*cresc.*

1.

Fl.  
Ob.  
Cl.  
Fg.  
(c)  
(D)  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

180

Ob.  
Cl.  
Fg.  
Cor.  
(c)  
Timp.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

Fl. *ff cresc.* *ff* *f* *dim.*

Ob. *ff cresc.* *ff* *f* *dim.*

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

Fg. *cresc.* *f* *dim.*

(C) *p*

Cor. *cresc.* *p*

(D) *p*

Tr. (D) *p* *tr.*

Timp. *pp*

Vl. I *cresc.* *f* *dim.*

Vl. II *cresc.* *f* *dim.*

Vla. *cresc.* *f* *dim.*

Vlc. *cresc.* *f* *p* *dim.*

Cb. *cresc.* *f* *p* *dim.*

Fl. *p* *p* *espress.* 1. *dim.* 140

Ob.

Cl. *p*

Fg. *p*

(C) Cor. *pp*

(D) Tr. (B) *p* *dim.*

Timp.

VI. I *p* *dim.* *dim.*

VI. II *p* *dim.* *dim.*

Vla. *p* *dim.*

Vlc. *p* *dim.*

Cb. *p* *dim.*

150

Fl.

Ob.

Cl. *dolce* *pp*

Fg. *pp*

(C)

Cor.

(D)

Tr. (D)

Timp. *pp* *cresc.* *tr.* *pp*

Vl. I

Vl. II *div. pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

## IV.

Allegro vivacissimo  $\text{d} = 126$ 

Fg.  $\text{ff}$  in C  $p$   $f p$  cresc.

Cor.  $\text{ff}$  in D  $p$   $f p$  cresc.

VII.  $ff$   $f p$  cresc.  $f$

VI.II.  $ff$   $f p$  cresc.  $f$

Vla.  $ff$   $p$   $f p$  cresc.

Vlc. e Cb.  $ff$   $p$  cresc.

10

Fg.  $f p$  cresc.  $f p$

(c) Cor.  $f p$  cresc.  $f p$

(D)  $f p$   $f p$

VI.I  $p$  cresc.  $f f p$   $f$

VI.II  $p$  cresc.  $f sf p$   $f$

Vla.  $f p$  cresc.  $f p$

Vlc. e Cb.  $f$   $p$   $f$   $p$

110

Fg. { *f p*  
 (c) Cor. { *f p*  
 (D) { *f p*

Vl. I { *f f* *p* stacc.  
 Vl. II { *f f* *p* stacc.  
 Vla. { *f p* stacc.  
 Vlc. {  
 Cb. { *p* stacc.

=

20

Ft. {  
 Cl. {  
 Fg. {  
 Cor. (c) {  
 Timp. {  
 Vl. I {  
 Vl. II {  
 Vla. {  
 Vlc. {  
 Cb. {

Fl.

Ob.

Cl.

Fg.

Cor. (c)

Timp.

VI. I

VI. II

Vla.

Vlc.

e Cb.

Fl. cresc.

Ob. cresc.

Cl. cresc.

Fg.

Cor. (c) cresc.

Timp. cresc.

VI. I cresc.

VI. II cresc.

Vla. cresc.

Vlc. cresc.

e Cb. cresc.

40

Fl. *ff* a 2

Ob. *ff*

Cl. *ff* a 2

Fg. *ff*

Cor. *ff* a 2

(D) *ff* a 2

Tr. (C) *ff* in C

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vcl. e Cb. *ff*

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

(C) Cor. a 2

(D) Tr. (G) a 2

Timp.

Vl. I f

Vl. II f

Vla. f

Vlc. e Cb. f

50

Fl.

Ob.

Cl.

Fag.

(c) Cor.

(d) Cor.

Tr. (C)

Timp.

Vi. I

Vi. II

Vla.

Vcl. & Cb.

The musical score consists of two systems of music. The first system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) playing sustained notes with dynamic markings like *f*, *sf*, and *p*. The second system (measures 5-8) features brass and percussion instruments (Cor (C), Cor (D), Trombone (C), Timpani) playing eighth-note patterns with dynamics *a 2*, *ff*, and *ff*. The third system (measures 9-12) features strings (Violin I, Violin II, Viola, Cello/Bass) playing eighth-note patterns with dynamics *f*, *f*, *f*, and *f*.

60

Fl.

Ob.

Cl.

Fg.

(c)

Cor.

(D)

Tr.

(c)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

The musical score page contains six systems of music. The first system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) playing eighth-note patterns with grace notes. The second system (measures 5-8) shows the same instruments continuing their patterns. The third system (measures 9-12) includes Horns (C and D) and Trombones (C). The fourth system (measures 13-16) continues with the woodwinds and brass. The fifth system (measures 17-20) introduces Timpani. The sixth system (measures 21-24) features strings (Violin I, Violin II, Viola, Cello/Bass) playing eighth-note patterns. Measure 25 begins a new section with dynamic *f* and measure 26 concludes the page.

Fl. a 2  
 Ob. a 2  
 Cl. a 2  
 Fg. a 2  
 Cor. (c) a 2  
 Cor. (d)  
 Tr. (c) a 2  
 Vl. I sf sf ff p  
 Vl. II sf sf ff  
 Vla. sf sf ff  
 Vlc. sf sf ff  
 Cb. sf sf ff

70

Fl.  
Ob.  
Cl.  
Vi. I  
Vlc.

1. *p*  
*f p*  
*ff p*

pp

=

80

Fl.  
Ob.  
Cl.  
Fg.  
(c)  
Cor.  
(D)  
Tr.  
(c)  
Timp.  
Vi. I  
Vi. II  
Vla.  
Vlc.  
e Cb.

1. *a* *a* *a* *a* *a* *p*  
*p* *f p* *f p*  
*f p* *a 2*  
*ff*

*ff* *a 2*  
*a 2 ff*  
*ff*  
*ff*

*ff*

F1.  
Ob.  
Cl.  
Fg. a2  
(c)  
Cor. a2  
(D)  
Tr. (C)  
Timp.  
Vl. I  
Vl. II  
Vla.  
Vlc.  
Cb.

=

F1.  
Ob. 1.  
Cl.  
Vla.  
Vlc. e Cb.

100

F1.

Ob.

Cl.

Fg. <sup>a 2</sup>

(C) Cor.

(D)

Tr. (C)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

F1. *p* cresc. - - - *f* *f*

Ob. *p* cresc. - - - *f* *f p*

C1. *p* cresc. - - - *f* *f p*

Fg. *p* cresc. - - - *f* *f p*

(C) Cor. *p* cresc. - - - *f* *f p*

(D) Tr. (C) *p* cresc. *f* *f p*

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

VI. I cresc. - - - *f* *p* *f*

VI. II cresc. - - - *f* *p* *f*

Vla. cresc. - - - *f* *f p*

Vlc. e Cb. cresc. - - - *f* *f*

F1. *sf p* *f* *p* *cresc.*

Ob. *sf p* *f p* *cresc.*

Cl. *sf p* *f p* *cresc.*

Fg. *sf p* *f p* *cresc.*

(c) Cor. *f p* *f p* *cresc.*

(D) *f p* *f p*

Tr. (c) *f* *p* *cresc.*

Timp. *f*

VI. I *f p* *fp* *cresc.*

VI. II *f p* *fp* *cresc.*

Vla. *sf p* *fp* *cresc.*

Vlc. e Cb. *f* *p* *cresc.*

120

F1.

Ob.

C1.

Fg.

(C) Cor.

(D)

Tr.  
(c)

Timp.

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

The musical score page 122 contains ten staves of music. The instruments listed from top to bottom are: Flute 1 (F1.), Oboe (Ob.), Clarinet 1 (C1.), Bassoon (Fg.), Cor (C), Cor (D), Trombone (c) (Tr. (c)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Double Bass/Cello (Vlc. e Cb.). The score is in common time. Measure 120 begins with a dynamic of **f**. The bassoon (Fg.) has a sustained note followed by a dynamic of **f p**. The first clarinet (C1.) has a sustained note followed by a dynamic of **f p**. The bassoon (Fg.) has a sustained note followed by a dynamic of **p**. The second clarinet (C1.) has a sustained note followed by a dynamic of **f p**. The bassoon (Fg.) has a sustained note followed by a dynamic of **f p**. The first cor (Cor (C)) has a sustained note followed by a dynamic of **f p**. The second cor (Cor (D)) has a sustained note followed by a dynamic of **f p**. The trombone (Tr. (c)) has a sustained note followed by a dynamic of **f**, then **p**, then **f p**. The timpani (Timp.) has a sustained note followed by a dynamic of **f p**, then **f**, then **p**, then **f**. The violin I (Vl. I) has a dynamic of **fp**. The violin II (Vl. II) has a dynamic of **fp**. The viola (Vla.) has a dynamic of **f p**, then **f**, then **p**, then **f**. The double bass/cello (Vlc. e Cb.) has a dynamic of **f**, then **p**, then **f**, then **p**, then **f**.

F1.

Ob.

C1.

Fg.

(C) Cor.

(D)

Tr.

(c)

Timp.

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

ff cresc.

cresc.

b cresc.

b cresc.

*fp* cresc.

cresc.

*fp* cresc.

cresc.

cresc.

p cresc.

*fp* *p* cresc.

cresc.

*f* *f*

*p* cresc.

*p* cresc.

130

F1.

Ob.

C1.

Fg.

(C) Cor.

(D)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

ff

ff

ff

a 2

ff

F1.

Ob.

Cl.

Fg.

(c) Cor.

(D)

Tr.

(C)

Timp.

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

140

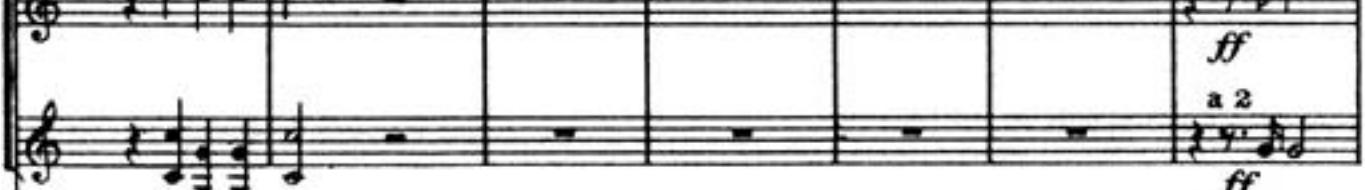
F1. 

Ob. 

Cl. 

Fg. 

(C) 

Cor. 

(D) 

Tr. (C) 

Tim. 

Vl. I 

Vl. II 

Vla. 

Vlc. e Cb. 

Fl. *ff*

Ob.

Cl. *a 2*

Fg. *a 2* *p*

150

(c) Cor. *p*

(D) Tr. *p*

Timp. *pp*

Vl. I

Vl. II

Vla. *p*

Vlc. e Cb. *pizz.* *p*

Cl.

Fg.

(c)

Cor.

(D)

Trb.  
(C)

Timp.

VI. I

VI. II

Vla.

Vlc.

e Cb.

*sempr p*

Cl.

Fg.

(c)

Cor.

(D)

Tr.  
(C)

Timp.

VI. I

VI. II

Vla.

Vlc.

e Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*per cresc.*

*per cresc.*

*cresc.*

1. 170

Ob.

Fg.

(C) Cor.

(D)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

*p*

*dim.*

*arco dim.*

*p dim.*

*arco*

*p dim.*

*dim.*

=

Fl.

1. Ob.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

*cresc.*

*p*

1.

F1. *cresc.* 180 *dim.* *pp*

Ob. *dim.* *pp*

Vl. I

Vl. II

Vla.

Vlc.  
e Cb. *pp*

=

1. *b* *f* *b* *f* *b* *f*

F1.

Ob. 1. *b* *d* *b* *d* *b* *d*

Vl. I

Vl. II

Vla. *pp*

Vlc.  
e Cb. *div.*

190

F1.  
Ob.  
Cl.  
Fg.  
Cor.  
(D)  
Vl. I  
Vl. II  
Vla.

=

200

F1.  
Ob.  
Cl.  
Fg.  
Cor.  
(D)  
Vl. I  
Vl. II  
Vla.  
Vlc.  
e Cb.

1.

F1. Ob. Cl. Fg. (c) Cor. (D) Vl. I Vl. II Vla. Vlc. e Cb.

a 2

mf

cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

240

F1. Ob. Cl. Fg. (c) Cor. (D) Vl. I Vl. II Vla. Vlc. e Cb.

a 2

f

f

f

f

f

f

f

f

f

f

f

F1. *a 2* *f* *f* *b* *b* *b* *b* *b* *b* *più f*

Ob. *a 2* *sf* *sf* *b* *b* *b* *b* *b* *più f*

C1. *a 2* *f* *f* *b* *b* *b* *b* *b* *più f*

Fg. *a 2* *sf* *sf* *b* *b* *b* *b* *b* *più f*

(c) *a 2* *f* *f* - - - -

Cor. (D) - - - *f* *più f*

Ti. (c) - - - *f* *più f*

Timp. - - - *f* *più f*

VI. I *più f*

VI. II *più f*

Vla. *più f*

Vlc. e Cb. *più f*

220  
a 2

F1.  
Ob.  
Cl.  
Fg.

(C)  
Cor.  
(D)  
Tr.  
(c)

Timp.

VI. I  
VI. II  
Vla.  
Vlc.  
e Cb.

230

F1. a 2

Ob. a 2

C1.

Fg.

Cor. (c)

(D)

Tr. (c) a 2

Timp.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

240

F1. *sf*

Ob. *p*

C1. *f p*

Fg. *f p*

*f p*      *sempre p*

(C) *sf*      *f p*      *sempre p*

(D) *f*      *sf*      *f p*      *sempre p*

Tr. (c) *sf*

Timp.

VI. I *f*      *sf*      *f*

VI. II *f*      *sf*      *f*

Vla. *sf*      *sf*      *f p*      *sempre p*

Vlc. e Cb. *f*      *f*      *f*      *f f*

F1.

Ob.

C1.

Fg.

(c)

Cor.

(d)

Tr.

(c)

Timp.

Vl. I

Vl. II

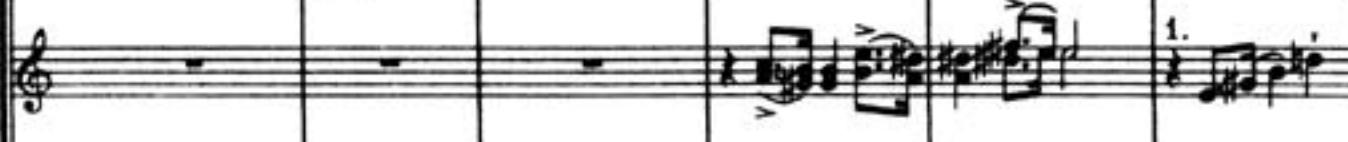
Vla.

Vlc.  
e Cb.

**E. E. 2606**

250

F1. 

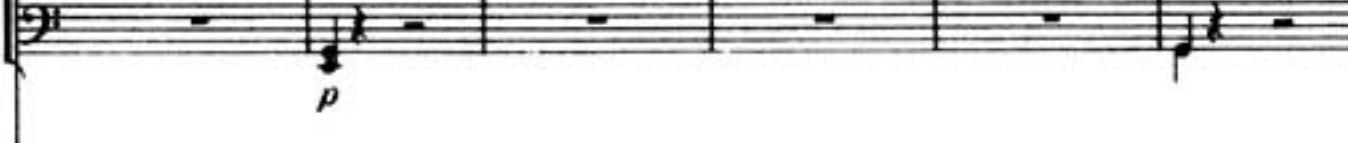
Ob. 

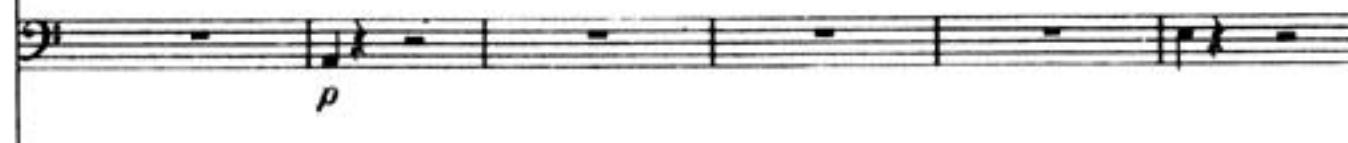
Cl. 

Fg. 

(c) Cor. 

(D) 

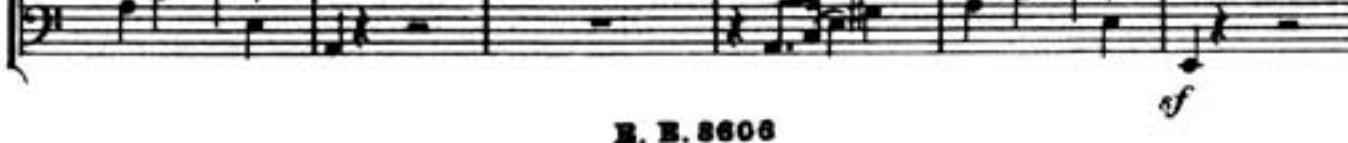
Tr. (c) 

Timp. 

VI. I 

VI. II 

Vla. 

Vlc. e Cb. 

**E. E. 8606**

F1. - *sf p*

Ob. - *sf p*

C1. - *sf p*

Fg. - *sf p*

(C) Cor. - *sf p*

(D) Tr. - *stacc. e p*

Timp. - *p*

VI. I - *stacc. e p*

VI. II - *stacc. e p*

Vla. - *stacc. e p*

Vlc. e Cb. - *p*      *sf*      *p*      *stacc. e p*

140

260

F1. *p*

Ob.

Fg.

3.4.

Cor. (D) *sempre p*

Timp. *sempre p*

VI. I

VI. II *sempre p*

Vla. *sempre p*

Vlc. e Cb. *sempre p*

270

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

3.4.

Cor. (D)

Tr. *p*

Timp. *p*

VI. I *pizz. pp*

VI. II *pizz.*

Vla. *pizz.*

Vlc. e Cb. *pizz.*

F1.

Ob.

Cl.

Fg.

Tr. (c)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

F1.

Ob.

Cl.

Fg.

Cor. (c)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

290

*a tempo*

Fl.

Ob.

Cl.

Fg.

Cor. (c)

(D)

Tr. (c)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

*a tempo*

*p*

*cresc.* - *al.*

*a 2*

*p*

*cresc.* - *al.*

*a 2*

*pp*

*cresc.* - *al.*

*3.*

*pp*

*cresc.* - *al.*

*pp*

*cresc.* - *al.*

*a tempo*

*cresc.* - *al.*

*cresc.* - *al.*

*pp*

*cresc.* - *al.*

*pp a tempo*

*cresc.* - *al.*

Fl. *f* *p* *a 2* 300 *cresc.*  
 Ob. *f* *f p*  
 Cl. *f* *f p*  
 Fg. *f* *p* *cresc.*  
 (C) Cor. *f* *p* *cresc.*  
 (D) *f* *f p* *cresc.*  
 Tr. (C) *f* *p* *cresc.*  
 Timp. *f* *p* *cresc.*  
 VI. I *f* *p* *cresc.*  
 VI. II *f* *p* *cresc.*  
 Vla. *f* *p* *cresc.*  
 Vlc. e Cb. *f* *p* *cresc.*

a 2

Fl.

Ob. *sf cresc.*

Cl. *sf cresc.*

Fg. a 2

(C) Cor.

(D)

Tr. (C)

Timp. *tr*

Vl. I

Vl. II

Vla.

Vlc. e. Cb.

This musical score page contains six systems of music. The first system features Flute, Oboe, Clarinet, and Bassoon. The second system features Horn (C), Horn (D), Trombone (C), and Timpani. The third system features Violin I, Violin II, Viola, and Cello/Bass. Dynamic markings include *f*, *sf cresc.*, and *tr*. Measure numbers 1 through 6 are present above the staves.

310

F. I. *a 2*

Fl. *ff*

Ob. *ff*

Cl. *ff*

F. G. *ff* *f*

(C) *ff* *f* *f*

Cor. *ff*

(D) *ff* *f* *f*

Tr. (C) *ff* *f* *f*

Timp. *ff* *tr*

Vl. I

Vl. II

Vla.

Vlc. e Cb.

820

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(D)

Tr.

(C)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

e Cb.

F1.

Ob.

Cl.

Fg.

(C)

Cor.

(D)

Tr.

(c)

Timp.

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

ff

a 2

ff

ff

ff sf

sf

sf

sf

sf

sf

ff

ff

ff

ff sf

sf

sf

sf

sf

ff

ff

ff

ff sf

sf

sf

sf

sf

sf



340 a 2

Fl.

Ob.

Cl.

Fg.

(c) Cor.

(D)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

The musical score page contains six systems of music. The first system starts with dynamic *a 2* and includes parts for Flute, Oboe, Clarinet, Bassoon, and Horn (C). The second system begins at measure 340 with dynamic *a 2* and includes parts for Horn (D), Trombone (C), and Timpani. The third system continues with dynamic *a 2* and includes parts for Violin I, Violin II, Viola, and Cello/Bass. Measures 340 through 345 are marked with dynamic *ff*.

F1. *f* *f* *a 2* *dim.*

Ob. *f* *f* *dim.*

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

Fg. *f* *f* *dim.*

(c) *f* *f* *dim.*

Cor. *a 2* *dim.*

(D) *f* *f* *dim.*

Tr. (c) *a 2* *ff dim.*

Timp. *ff dim.*

Vl. I *dim.*

Vl. II *dim.*

Vla. *dim.*

Vlc. e Cb. *dim.*

350      a 2

F1.      | : z y | z y | z y | - | z y | z y | dim.

Ob.      | : z y | z y | z y | - | z y | p | dim.

Cl.      | : z y | z y | z y | - | z y | p | dim.

Fg.      | : z y | z y | z y | z y | z y | p | dim.

(c)      | : z y | z y | z y | - | z y | p | dim.

Cor.      | : z y | z y | z y | - | z y | a 2 | dim.

(D)      | : z y | z y | z y | - | z y | p | dim.

Tr. (c)    | : z y | z y | z y | - | z y | p | dim.

Timp.     | : z y | z y | z y | - | z y | p | dim.

VI. I     | : f | f | p | - | z y | dim.

VI. II    | : f | f | p | - | z y | dim.

Vla.      | : z y | p | - | z y | p | dim.

Vlc. e Cb. | : f | f | p | - | z y | dim.

a 2 ten.

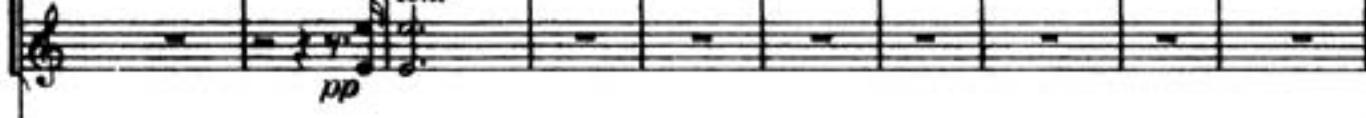
360

F1. 

Ob. 

Cl. 

Cor. (C) 

Tr. (C) 

VI. I 

VI. II 

Vlc. e Cb. 



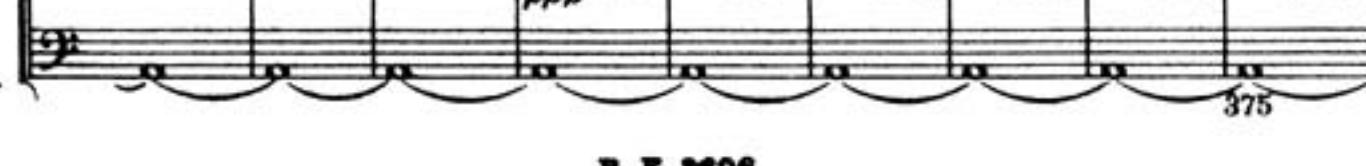
370

Cl. 

Fg. 

VI. I 

VI. II 

Vla. 

Vlc. e Cb. 

380

Cl.

Fg.

Vi. I

Vi. II

Vla.

Vlc.  
e Cb.

dim.

dim.

dim.

pp

pp

pp

=

390

Cl.

Fg.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

sempre pp

sempre pp

sempre pp

sempre pp

Allegro maestoso assai  $\text{♩} = 104$   
*marcato assai la melodia*

Cl.  $\frac{2}{2}$  *mf* *sf* 400

Fg. *mf* *sf* *in A*

(A) Cor. *mf* *marcato assai la melodia*

(D) *mf*

Timp. *p* *p*

Vla. *div.* *mf* *sf*

Vlc. *mf*

Cb. *mf*

a2

Cl. *mf*

Fg. *sf* *cresc.*

(A) Cor. *cresc.*

(D) *f* *cresc.*

Timp. *p* *p*

Vla. *mf* *sf* *cresc.*

Vlc. *mf* *sf* *cresc.*

Cb. *mf* *cresc.*

Ob.

a2

C1.

Fg.

(A)

Cor.

D)

Tr.  
(D)

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

410

Ob.

Cl.

Fg.

Cor. (D)

Tr. (D)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

Ob.

Cl.

Fg.

Cor.

(D)

Tr.  
(D)

Timp.

cresc.

cresc.

cresc.

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

420

F1.

Ob. *f* *f cresc.* *f* *al ff*

C1. *f* *f cresc.* *f* *al ff*

Fg. *f* *f cresc.* *f* *al ff*

(A) Cor. { *cresc.* *ff*

(D) (D) *f f f* *ff* *in D ff*

Tr. (D)

Timp. *ff*

Vl. I { *cresc..* *al ff*

Vl. II { *cresc..* *al ff*

Vla. { *cresc..* *al ff*

Vlc. { *cresc..* *al ff*

Cb. { *cresc..* *al ff*

F1.

Ob.

C1.

Fg.

(A)

Cor.

(D)

Tr.

(D)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

**B. B. 2606**

430

F1.

Ob.

C1.

Fg.

(A)

Cor.

(D)

Tr.

(D)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

440

F1. Ob. C1. Fg.

(A) Cor. (D)

Tr. (D)

Timp.

VI. I VI. II Vla. Vlc. Cb.

The musical score page contains six systems of music. The first system (measures 439-440) features Flute, Oboe, Clarinet, Bassoon, and Trombone. The second system (measures 441-442) features Horn and Trombone. The third system (measures 443-444) features Trombone. The fourth system (measures 445-446) features Timpani. The fifth system (measures 447-448) features Violin I and Violin II. The sixth system (measures 449-450) features Viola, Cello, and Double Bass. Various dynamics such as *f*, *ff*, and *tr.* are indicated throughout the score.

a 2

F1. Ob. C1. Fg.

ff ff ff a 2 ff

(A) Cor. (D)

a 2 ff <> ff <>

Tr. (D)

a 2 ff

Timp.

ff

VI. I VI. II

ff ff

Vla.

ff ff f

Vlc.

ff f f

Cb.

ff

450

F1. ff

Ob. ff

C1. ff

Fg. ff

(A) a 2

Cor. ff

(D) a 2 ff

Tr. (D) ff a 2

Timp. ff ff

VI. I ff f

VI. II ff ff

Vla. ff

Vlc. ff f ff

Cb. ff ff

460

This musical score page contains ten staves of music for a symphony orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (A), Horn (D), Trombone (Tr. D.), Timpani (Timp.), Violin I (V.I.), Violin II (V.II.), Viola (Vla.), Cello (Cb.), and Double Bass (Vlc.). The page is numbered 460 at the top right and bottom right. Measure numbers a1 and a2 are indicated above certain measures. Dynamics such as *sf* (sforzando) and *ff* (fortissimo) are used throughout the score.

F1.                    a 2

Ob.                    a 2

C1.                    f ff a 2

Fg.                    a 2 ff a 2

(A)                    a 2

Cor.                    a 2 ff f a 2

(D)                    f ff f a 2

Tr. (D)                    ff a 2

Timp.                    f ff f

VI. I                    f ff f

VI. II                    f ff f

Vla.                    f ff f

Vlc.                    f ff f

Cb.                    f ff f

470

F1. *ff* a<sup>2</sup> *f* a<sup>2</sup> *f* a<sup>2</sup>

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

C1. *ff* a<sup>2</sup> *f* a<sup>2</sup> *f* a<sup>2</sup>

Fg. *ff* a<sup>2</sup> *f* a<sup>2</sup> *f* a<sup>2</sup>

(A) Cor. *ff* a<sup>2</sup> *f* a<sup>2</sup> *f* a<sup>2</sup>

(D) Tr. (D) *ff* a<sup>2</sup> *f* a<sup>2</sup> *f* a<sup>2</sup>

Timp. *tr* *tr* *tr* *tr* *tr* *tr*

VI. I *ff* *f* *f* *f*

VI. II *ff* *f* *f* *f*

Vla. *ff* *f* *f* *f*

Vlc. *ff* *f* *f* *f*

C. *ff* *f* *f* *f*

480

Ft. *sf* a 2 — *ffsf*

Ob. *sf* a 2 — *ffsf*

Ct. *sf* a 2 — *ffsf*

Fg. *sf* a 2 — *ffsf*

Wt. *sf* a 2 — *ffsf*

Cor. (D) *sf* a 2 — *ffsf*

(D) *sf* a 2 — *ffsf*

Tr. (D) *sf* a 2 — *ffsf*

Timp. *sf* — *ff*

tr. — tr. — tr. — tr. — tr.

Vl. I *sf* — *ff* — *sf* — *sf*

Vl. II *sf* — *ff* — *sf* — *sf*

Vla. *sf* — *ff* — *sf* — *sf*

Vlc. *sf* — *ff* — *sf* — *sf*

Cb. *sf* — *ff* — *sf* — *sf*

F1.

Ob.

C1.

Fg.

(A)

Cor.

(D)

Tr.

(D)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

**E. E. 8606**

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