

TO
NORA O'CONNOR

WITH THE WILD GEESE

POEM

FOR ORCHESTRA

COMPOSED BY

HAMILTON HARTY.

FULL SCORE.

PRICE £ 2 2 0 NET.

~~UNIVERSAL MUSIC AGENCIES~~
~~LONDON, W. 1~~

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THE "WILD GEESE" was the name given by the Irish to the exiles who gave their swords to France before and after the Battle of Aughrim and the surrender of Limerick in 1691. At the Battle of Fontenoy, in 1745, the Irish regiments distinguished themselves greatly, though a third of their number perished. After the battle, the Irish say that the dead arose from the field and sailed home all through the night to their beloved country. This composition is based on the following poems by Emily Lawless (from "With the Wild Geese").

FONTENOY, 1745.

I. BEFORE THE BATTLE; NIGHT.

Oh bad the march, the weary march, beneath these alien skies,
But good the night, the friendly night, that soothes our tired eyes.
And bad the war, the tedious war, that keeps us sweltering here,
But good the hour, the friendly hour, that brings the battle near:
That brings us on the battle, that summons to their share
The homeless troops, the banished men, the exiled sons of Clare.

Oh little Corca Bascinn, the wild, the bleak, the fair!
Oh little stony pastures, whose flowers are sweet, if rare!
Oh rough and rude Atlantic, the thunderous, the wide,
Whose kiss is like a soldier's kiss which will not be denied!
The whole night long we dream of you, and waking think we're there,—
Vain dream, and foolish waking, we never shall see Clare.

The wind is wild to-night, there's battle in the air;
The wind is from the west, and it seems to blow from Clare.
Have you nothing, nothing for us, loud brawler of the night?
No news to warm our heart-strings, to speed us through the fight?
In this hollow, star-pricked darkness, as in the sun's hot glare,
In sun-tide, moon-tide, star-tide, we thirst, we starve for Clare!

Hark! yonder through the darkness one distant rat-tat-tat!
The old foe stirs out there, God bless his soul for that!
The old foe musters strongly, he's coming on at last,
And Clare's Brigade may claim its own wherever blows fall fast.
Send us, ye western breezes, our full, our rightful share,
For Faith, and Fame, and Honour, and the ruined homes of Clare.

FONTENOY, 1745.

II. AFTER THE BATTLE; EARLY DAWN, CLARE COAST.

"*Mary mother, shield us! Say, what men are ye,
Sweeping past so swiftly on this morning sea?*"

"*Without sails or rowlocks, merrily we glide
Home to Corca Bascinn on the brimming tide.*"

"*Jesus save you, gentry! Why are ye so white,
Sitting all so straight and still in this misty light?*"

"*Nothing ails us, brother; joyous souls are we,
Sailing home together, on the morning sea.*"

"*Cousins, friends, and kinsfolk, children of the land,
Here we come together, a merry, rousing band;
Sailing home together from the last great fight,
Home to Clare from Fontenoy, in the morning light.*"

"*Men of Corca Bascinn, men of Clare's Brigade,
Harken! stony hills of Clare, hear the charge we made;
See us come together, singing from the fight,
Home to Corca Bascinn, in the morning light.*"

(EMILY LAWLESS.)

WITH THE WILD GEESE.

Hamilton Harty.

Lento.

Flauti I. II.
Flauto III. (Piccolo.)
Oboi I. II.
Corno Inglese.
Clarineti I. II in A.
Clarinetto Basso in B.
Fagotti I. II.
I. II.
Corni in F.
III. IV.
Trombe I. II in C.
Tromboni I. II.
Trombone III e Tuba.
Timpani
Tamburo piccolo.
Gran Cassa e Piatti.
Violini I.
Violini II.
Viola.
Violoncelli.
Contra Bassi.
Arpa.

Lento.

Lento.

Fl. I, II. *f* *ff* *f espr.*

Fl. III. *f* *ff* *espr.*

Ob. *f* *ff* *f espr.*

C. Ingl. *f* *ff* *f espr.*

Cl. *fp* *ff* *p* *f espr.*

Cl. B. *f* *ff*

Fag. *fp* *ff* *p*

Cor. *fp* *cresc.* *ff*

Tr. *fp* *cresc.* *ff*

Trb. I, II. *p* *cresc.* *ff* *ben marcato (ff sempre)*

Trb. III e Tb. *p* *cresc.* *ff* *ben marcato (ff sempre)*

Timp. *fp* *cresc.* *ff* *mf* *ben marcato (ff sempre)*

T. picc.

Gr. C. e Plat.

Vio. I. *fp* *div.* *cresc.* *ff* *un.* *f con passione* *sf p*

Vio. II. *fp* *div.* *cresc.* *ff* *un.* *sf p* *sf p*

Vicle. *fp* *div.* *cresc.* *ff* *un.* *sf p* *sf p*

Vcl. *fp* *div.* *cresc.* *ff* *un.* *f con passione* *sf p*

C. B. *fp* *cresc.* *ff* *(ff sempre)*

Arpa.

Fl. I. II. *f* *sf* **3**

Fl. III. *f* *sf* **3**

Ob. *f* *sf* **3**

C. Ingl. *f* *sf* **3**

Cl. *f* *sf* **3**

Cl. B. *p*

Fag. *p*

Cor. *p* *sf*

Tr. *p*

Trb. I. II. *p*

Trb. III e Tb. *p*

Timp.

T. picc.

Gr. C. e Plat.

Vio. I. *dim.* *sf* *mf* **3**

Vio. II. *dim.* *sf* *mf* **3**

Viola. *dim.* *sf* *mf* *div.* *unis.* **3**

Vcl. *p* *mf* *div.* *unis.* **3**

C. B. *p* *mf* **3**

Arpa.

Fl. I, II. *dim.* *sf* *3* *rit.* *accelerando poco a poco al . . .*

Fl. III. *Piccolo.* *p.*

Ob. *p.* *sf* *p.*

C. Ingl. *p.* *sf*

Cl. *a 2* *mf* *sf* *3*

Cl. B. *mf* *sf*

Fag. *sf*

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

Tr. *p.*

Trb. I, II. *p.*

Trb. III e Tb. *p.*

Timp. *p.*

T. picc.

Gr. C. e Plat.

Viol. I. *cresc.* *div.* *sf* *3* *dim.* *rit.* *div.* *pizz.* *p.* *accelerando poco a poco al . . .*

Viol. II. *sf* *dim.* *pizz.* *p.*

Viola. *mf* *sf* *3* *pizz.*

Vcl. *sf* *dim.* *div.* *sf* *dim.* *unis.* *pizz.* *pp*

C. B. *sf* *dim.* *div.* *sf* *dim.* *unis.* *pizz.* *pp*

Arpa. *p.* *3* *rit.* *accelerando poco a poco al . . .*

4 Allegro deciso.

Fl. I. II. *p*

Fl. III. *p*

Ob.

C. Ingl.

Cl. *p*

Cl. B.

Fag. *p*

Cor.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp. *p*

T. piccolo

Gr. C. e Plat.

4 Allegro deciso.

Vio. I. *p* unis.

Vio. II. *p* unis.

Viole. *p*

Vcl. *p*

C. B. *p*

Arpa.

4 Allegro deciso.

Fl. I, II.
 Fl. III.
 Ob.
 C. Ing.
 Cl.
 Cl. B.
 Fag.
 Cor.
 Tr.
 Trb. I, II.
 Trb. III e Tb.
 Timp.
 T. picc.
 Gr. C. e Plat.
 Vio. I.
 Vio. II.
 Viola.
 Vcl.
 C. B.
 Arpa.

Musical score for orchestral instruments. The score includes parts for Flutes (Fl. I, II, III), Oboe (Ob.), Clarinet in G (C. Ing.), Clarinet in Bb (Cl.), Bassoon (Cl. B.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone I and II (Trb. I, II), Trombone III and Tuba (Trb. III e Tb.), Timpani (Timp.), Piccolo (T. picc.), Grand Cymbal and Plate (Gr. C. e Plat.), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viola.), Violoncello (Vcl.), Double Bass (C. B.), and Harp (Arpa.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *mf marcato*, and *sf*. A large number '5' is written above the first measure of the Flute I, II, and Violin I parts, and below the last measure of the Violin I, II, and Viola parts. The word 'Piccolo.' is written in the upper right corner of the Flute III staff.

Fl. I, II. *mf cresc.* *sf p cresc.*

Picc.

Ob. *mf cresc.* *sf p cresc.*

C. In G.

Cl. *mf* *sf p cresc.*

Cl. B.

Fag. *mf cresc.* *sf p cresc.*

Cor.

Tr.

Trb. I, II.

Trb. III e Tb.

Timp. *f*

T. picc.

Gr. C. e Plat.

Vio. I. *cresc.* *sf p cresc.*

Vio. II. *cresc.* *sf p cresc.*

Viola. *cresc.* *sf p cresc.* *div.*

Vcl. *cresc.* *arco p cresc.*

C. B. *cresc.* *arco p cresc.*

Arpa.

6 Con Anima.

Fl. I, II
Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
Cor.
Tr.
Trb. I, II
Trb. III e Tb.
Timp.
T. picc.
Gr. C. e Plat.

Woodwind and percussion section score. The score includes parts for Flute I and II, Piccolo, Oboe, Cor Anglais, Clarinet in Bb, Clarinet in B, Bassoon, Cor Anglais, Trumpet, Trombone I and II, Trombone III and Eb, Snare Drum, Piccolo Drum, and Gong/Cymbal/Plate. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *ff*, and *mf*. A section marked *a 2* with a *3* indicates a second ending with a triplet.

6 Con Anima.

Vio. I.
Vio. II.
Viola.
Vcl.
C. B.
Arpa.

String and harp section score. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Arpa. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *ff* and *ff 3*. A section marked *unis. V.* indicates a unison section for the violins.

6 Con Anima.

Fl. I. II. *a 2 sf*

Picc. *f scherzando Picc.*

Ob. *a 2 sf*

C. Ingl.

Cl. *a 2 sf*

Cl. B.

Fag. *a 2 sf* Solo. *p ma marc.*

Ccr.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat. *pp pp*

Vio. I.

Vio. II.

Viola. *sf* *subito pp div.*

Vcl. *sf* *subito pp pizz.*

C. B. *sf* *pp pizz.*

Arpa.

Fl. I, II. Picco. Ob. C. Ingl. Cl. Cl. B. Fag. Ccr. Tr. Trb. I, II. Trb. III e Tb. Timp. T. picc. Gr. C. e Plat. Viol. I. Viol. II. Vicle. Vcl. C. B. Arpa.

p *schierzando* *sempre pp* *cresc. molto* *arco* *cresc.*

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

- Fl. I, II:** Flute parts with a sixteenth-note flourish in the final measure.
- Picc.:** Piccolo part.
- Ob.:** Oboe part with a *sf* dynamic marking.
- Cl. In G:** Clarinet in G part with a *sf* dynamic marking.
- Cl. In Bb:** Clarinet in Bb part with a *sf* dynamic marking.
- Cl. In B:** Clarinet in B part with a *sf* dynamic marking.
- Fag.:** Bassoon part with a *sf* dynamic marking.
- Ccr.:** Cor Anglais part with a *sf* dynamic marking.
- Tr.:** Trumpet part.
- Trb. I, II:** Trombone I and II parts.
- Trb. III e Tb.:** Trombone III and Tuba part.
- Timp.:** Timpani part.
- T. picc.:** Tom Piccolo part.
- Gr. C. e Plat.:** Grand Cymbal and Plate part.
- Vio. I, II:** Violin I and II parts with a *sf* dynamic marking.
- Viole.:** Viola part with a *sf* dynamic marking and the instruction *unis.* (unison).
- Vcl.:** Violoncello part with a *sf* dynamic marking.
- C. B.:** Contrabasso part with a *sf* dynamic marking.
- Arpa.:** Arpa (Harp) part.

Fl. III. *p* *cresc.*

Picc.

Ob. *tr* *tr* *p cresc.*

Cl. in G. *f scherzando* *p cresc.*

Cl. in B. *p cresc.*

Fag. *p* *cresc.* *a 2*

Cor.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp *p cresc.*

T. picc.

Gr. C. e Plat.

Vio. I. *cresc.*

Vio. II. *cresc.*

Viola. *cresc.*

Vcl. *cresc.*

C.B.

Arpa.

9 ^{a 2}

Fl. I, II, III. *sf* *mf scherzando* *sempre stacc.*

Picc. *sf* *mf scherzando* *sempre stacc.*

Ob. *sf* *f* *a 2*

C. Ingl. *sf* *f*

Cl. *sf* *mf scherzando* *sempre stacc.*

Cl. B. *sf*

Fag. *sf* *mf*

Ccr. *sf* *mf*

Tr. *f* *sf* *p*

Trb. I, II, III. *f* *sf* *p*

Trb. III. e Tb. *f* *sf* *p*

Timp. *p*

T. picc. *f*

Gr. C. e Plat. *Piatti.*

Vio. I. *sf* *p scherzando*

Vio. II. *sf* *ff*

Viole. *sf* *ff*

Vcl. *sf* *ff*

C. B. *arco* *sf* *f* *mf*

Arpa.

9

Fl. II.

Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

Arpa.

mf

f

sf

con passione

div.

ff

Fl. I, II. *p*

Picc.

Ob. *p*

C. Ingl.

Cl. *p*

Cl. B.

Fag. *p*

Cor. *p*

Tr.

Trb. I, II. *mf cresc.*

Trb. III e Tb. *cresc.*

Timp. *f*

T. picc.

Gr. C. e Piat.

Più Agitato.

Vio. I. *p*

Vio. II. *p*

Viola. *p*

Vcl. *p*

C. B. *p*

Arpa.

div. sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

Più Agitato.

11

Fl. I, II

Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I, II

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

11

Vio. I.

Vio. II.

Vicle.

Vcl.

C. B.

Arpa.

unis.

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

- Fl. I, II:** Flute parts with various rhythmic patterns.
- Picc.:** Piccolo part, mostly silent.
- Ob.:** Oboe part, marked *a 2* and *feroce*.
- C. Ing.:** Clarinet in G part, marked *ff* and *feroce*.
- Cl.:** Clarinet in Bb part, marked *ff* and *feroce*.
- Cl. B.:** Bass Clarinet part, marked *ff* and *feroce*.
- Fag.:** Bassoon part, marked *ff* and *feroce*.
- Cor.:** Horns, marked *sf* and *ff*, with *a 2* markings.
- Tr.:** Trumpets, marked *ff* and *feroce*.
- Trb. I, II:** Trombones I and II, marked *ff* and *feroce*.
- Trb. III e Tb.:** Trombone III and Tuba, marked *ff* and *feroce*.
- Timp.:** Timpani, marked *ff* and *feroce*.
- T. picc.:** Tom Piccolo, silent.
- Gr. C. e Plat.:** Grand Cymbals and Triangle, silent.
- Vio. I, II:** Violins I and II, marked *ff* *unis.* and *ff* *div.*, with *feroce* markings.
- Viola:** Viola part, marked *ff* and *feroce*.
- Vcl.:** Violoncello part, marked *ff* and *feroce*.
- C. B.:** Contrabasso part, marked *ff* and *feroce*.
- Arpa:** Arpa (Harp) part, marked *ff*.

molto rit.

Meno Allegro. 12

Fl. I. II. Picc. Ob. C. Ingl. Cl. Cl. B. Fag. Cor. Tr. Trb. I. II. Trb. III e Tb. Timp. T. picc. Gr. C. e Plat.

(A in G)

molto rit.

Meno Allegro. 12

Viol. I. Viol. II. Viola. Vcl. C. B. Arpa.

molto rit.

Meno Allegro. 12

13 *Meno mosso, tranquillo.*

Fl. I. II. $\frac{3}{4}$

Picc. $\frac{3}{4}$

Ob. $\frac{3}{4}$ *dolce espressivo* *mp* 3 6

C. Ingl. $\frac{3}{4}$

Cl. $\frac{3}{4}$ *dolce espressivo* *mp* 3

Cl. B. $\frac{3}{4}$

Fag. $\frac{3}{4}$

Cor. $\frac{3}{4}$ Solo. *dolce espr.* *mp*

Tr. $\frac{3}{4}$

Trb. I. II. $\frac{3}{4}$

Trb. III e Tb. $\frac{3}{4}$

Timp. $\frac{3}{4}$

T. picc. $\frac{3}{4}$

Gr. C. e Plat. $\frac{3}{4}$

13 *Meno mosso, tranquillo.*

Vio. I. $\frac{3}{4}$ *pp*

Vio. II. $\frac{3}{4}$ *pp*

Vicle. $\frac{3}{4}$ *pp unis.*

Vcl. $\frac{3}{4}$ *pp* *pizz.*

C. B. $\frac{3}{4}$ *pp*

Arpa. $\frac{3}{4}$

13 *Meno mosso, tranquillo.*

Fl. I, II. *dim.* **14** Poco più mosso.

Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I, II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

p ma marcato

14 Poco più mosso.

Vio. I.

Vio. II.

Vclle.

Vcl.

C. B.

Arpa.

p *dim.* *div.* *p* *grazioso* *3* *3* *3 cresc.* *3*

p *dim.* *pp* *3* *3* *3*

unis. *pp* *arco* *3* *3* *3*

pizz. *dim.* *p* *3* *3* *3*

p *dim.* *pizz.* *3* *3* *3*

p *dim.* *3* *3* *3*

Più moto.

Fl. I, II, III. *a 2* *mf grazioso*

Picc.

Ob.

C. Ingl.

Cl. *a 2* *mf grazioso*

Cl. B.

Fag. *p*

Cor. *dim.* *p ma marcato*

Tr.

Trb. I, II. *p cresc.* *dim.*

Trb. III e Tb. *p cresc.* *dim.* *dim.*

Timp. *mf p* *dim.* (G in G \flat)

T. picc.

Gr. C. e Plat.

Viola I. *dim.* *Più moto.* *unis.* *pp*

Viola II. *pp*

Vicla.

Vcl. *p*

C. B. *p*

Arpa.

Più moto.

Animando.

Fl. I. II. *3 cresc.* *3* *dim.* *mf* *3* *3*

Picc. *dim.*

Ob. *mf 3 cresc.* *3* *6*

C. Ingl.

Cl. *3 cresc.* *3* *6* *mf* *3* *3*

Cl. B.

Fag. *p marc.* *3* *mf*

Cor.

Tr.

Trb. I. II. *cresc.*

Trb. III e Tb. *cresc.*

Timp. *cresc.* *tr*

T. picc.

Gr. C. e Plat.

Animando.

Vio. I. *3*

Vio. II. *3*

Viola. *3*

Vcl. *3*

C. B. *arco* *3* *pizz.*

Arpa.

Animando.

15 a tempo

Fl. I, II.
Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
Cor.
Tr.
Trb. I, II.
Trb. III e Tb.
Timp.
T. picc.
Gr. C. e Plat.

15 a tempo

Vio. I.
Vio. II.
Viola.
Vcl.
C. B.
Arpa.

15 a tempo

Fl. I, II. *f espressivo*

Fl. III. *f espressivo*

Ob. *p*

C. Ingl. *f espress.*

Cl. *p*

Cl. B. *p*

Fag. *p*

Cor. *p*

Tr. *p*

Trb. I, II. *p*

Trb. III e Tb. *p*

Timp. *sf*

T. picc.

Gr. C. e Plat.

Vio. I. *f con passione*

Vio. II. *f con passione*

Vicle. *unis. f con passione*

Vcl. *unis. f con passione*

C. B. *f*

Arpa. *ff gliss.*

Fl. I, II
 Fl. III
 Ob.
 C. Ingl.
 Cl.
 Cl. B.
 Fag.
 Cor.
 Tr.
 Trb. I, II
 Trb. III
 e Tb.
 Timp.
 T. pic.
 Gr. C.
 e Plat.

16

Vio. I.
 Vio. II.
 Viole.
 Vcl.
 C. B.
 Arpa.

rit. Più mosso.

Fl. I. II. Fl. III. Ob. C. Ingl. Cl. Cl. B. Fag. Cor. Tr. Trb. I. II. Trb. III e Tb. Timp. Vio. I. Vio. II. Viole. Vcl. C. B. Arpa.

Piccolo.

ff *dim.* *p* *con sord.* *gliss.*

rit. Più mosso.

17 Tempo I.

Fl. I, II, III
 Picc.
 Ob.
 C. Ingl.
 Cl.
 Cl. B.
 Fag.
 Cor.
 Tr.
 Trb. I, II.
 Trb. III e Tb.
 Timp.
 T. picc.
 Gr. C. e Plat.

17 Tempo I.

Vio. I.
 Vio. II.
 Viole.
 Vol.
 C. B.
 Arpa.

17 Tempo I.

rallentando poco a poco

Fl. I, II. *a 2* *p* *sf*

Fl. III.

Ob. *p* *sf*

C. Ingl.

Cl.

Cl. B. *p*

Fag. *p* *sf*

Cor.

Tr. *con sord.* *p*

Trb. I, II. *p ma marcato* *con sord.* *senza sord.*

Trb. III e Tb. *con sord.* *p ma marcato* *senza sord.*

Timp. *sf* *sempre dim.*

T. picc.

Gr. C. *pp* *pp*

e Piat.

rallentando poco a poco

Vio. I. *poco* *dim.*

Vio. II. *div.* *dim.*

Viola. *dim.*

Vcl. *arco*

C. B.

Arpa. *mf* *ff*

rallentando poco a poco

Fl. I, II, III
 Fl. III
 Ob.
 C. Ingl.
 Cl. *in Bb.*
 Cl. B.
 Fag.
 Cor.
 Tr.
 Trb. I, II.
 Trb. III e Tb.
 Timp.
 T. picc.
 Gr. C. e Plat.

p *pp* *ppp*

con sord. *Solo. f a piacere* *3* *3* *dim. lunga*

con sord. Solo. lunga pp

G in Ab
 B in Bb
 C in Eb

Vio. I.
 Vio. II.
 Viols. div.
 Vcl.
 C. B.
 Arpa.

con sord. *con sord.* *I SOLO senza sord.* *Tutti unis. con sord.* *con sord.* *con sord.*

unis.

lunga lunga

Non troppo Lento (quasi un Notturmo)

Fl. I, II, III
 Fl. III
 Ob. Solo. *p dolce con tenerezza*
 C. Ingl.
 Cl.
 Cl. B.
 Fag. *p espress.*
 Cor.
 Tr. *senza sord.*
 Trb. I, II
 Trb. III e Tb.
 Timp.
 T. picc.
 Gr. C. e Plat.

Non troppo Lento (quasi un Notturmo)

Vio. I. *pp*
 Vio. II. *pp*
 Viola Solo. *p dolce con tenerezza*
 Tutti. *pp*
 Vcl. *div. pp*
 C. B. *arco div. pp*
 Arpa. *pp*

Non troppo Lento (quasi un Notturmo)

Fl. I, III. *p* *mf*

Fl. III.

Ob.

C. Ingl.

Cl. (in B \flat) *p* *f*

Cl. B.

Fag. *cresc.*

Cor.

Tr.

Trb. I, II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

Viol. I. *poco cresc.* *sfp*

Viol. II. *poco cresc.* *sfp*

Viola. *div.* *poco cresc.* *sfp* *unis.*

Vcl. *unis.* *pizz.*

C. B. *pizz.*

Arpa. *sfp*

19

*) The triplets very deliberate and accentuated throughout.

rit. accel.

Flauto. *mf*

dolce p *cresc. poco a poco* *mf*

f *dim. dim.* *mf*

p cresc. *sf*

p e marcato-non legato

rit. accel.

dim. *pp* *un.* *cresc.* *div.*

dim. *pp* *cresc.*

pp dolce *cresc. poco a poco* *div.* *sf*

sf arco *dim.* *pp arco* *cresc.*

arco *div. pizz.* *pp* *cresc.* *un. arco*

p *cresc.*

rit. accel.

21 a tempo

Più lento.

Fl. I. III. *p* *a2* *3* *pp* *3*

Fl. III. *p* *3* *pp* *3*

Ob. *dolce* *p* *3*

C. Ingl. *dolce* *p* *3* *pp* *3*

Cl. *p* *3* *pp* *3*

Cl. B. *p* *sf*

Fag. *sf*

Cor.

Tr. *p* *dim.*

Trb. I. II. *ppp* *ppp*

Trb. III. e Tb. *ppp*

Timp. *ppp*

T. picc.

Gr. C. e Plat.

21 a tempo

Più lento.

Vio. I. *p* *div.* *ppp sempre*

Vio. II. *p* *div.* *ppp sempre*

Viola. *dolce* *p* *un.* *div.* *ppp sempre*

Vcl. *un.* *poco cresc.* *ppp sempre*

C. B. *un.* *poco cresc.* *ppp sempre*

Arpa. *p* *mf*

21 a tempo

Più lento.

22 Lento assai.

Più mosso.

Lento assai.

Fl. I, II. *dolcissimo*

Ob.

C. Ingl.

Cl. *dolcissimo*

Cl. B. *ppp*

Fag. *ppp*

Cor. *con sord. pp*

Tr. *con sord. pp*

Trb. I, II.

Trb. III. e Tb.

Timp. *ppp*

T. picc.

Gr. C. e Piat.

22 Lento assai.

Più mosso.

Lento assai.

Vio. I. *unis. sempre pp*

Vio. II. *unis. sempre pp*

Viola. *dolcissimo unis. pp*

Vcl. *div. pp*

C. B. *pp*

Arpa.

22 Lento assai.

Più mosso.

Lento assai.

Più mosso. *allargando* *a tempo*

Fl. I. II. *p*

Fl. III.

Ob. *p*

C. Ingl.

Cl. *p* In A.

Cl. B.

Fag. *p*

Cor. *pp lontano*

Tr.

Trb. I. II. *pp*

Trb. III. e Tb. *pp* *p possibile* *pp*

Timp. *pp* *p possibile*

T. picc.

Gr. C. e Plat.

Più mosso. *allargando* *a tempo*

Vio. I. *senza sord.*

Vio. II. *senza sord.*

Viola. *div.* *senza sord.*

Vcl. *p possibile* *senza sord.*

C. B. *p possibile* *senza sord.*

Arpa

Più mosso. *allargando* *a tempo*

23

rall.

Allegro.

Fl. I. II. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Fl. III. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ (Piccolo)

Ob. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

C. Ingl. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Cl. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Cl. B. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
p con tenerezza $\overset{3}{\curvearrowright}$ $\overset{6}{\curvearrowright}$

Fag. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Cor. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
sf

Tr. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
sf *a 2* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$
ff

Trb. I. II. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Trb. III. e Tb. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Timp. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff $(A^b \text{ in } A^b)$ $(E^b \text{ in } E^b)$

T. picc. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Gr. C. e Plat. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
Gr. C. *ff*

23

rall.

Allegro.

Vio. I. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Vio. II. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Viola. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
Solo col Tutti. *ff* *unis.*

Vcl. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff *unis.*

C. B. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ff

Arpa. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

23

rall.

Allegro.

Agitato.

Fl. I, II. *p* *cresc. poco a poco* *a 2*

Picc. *mf cresc.*

Ob. *p* *cresc. poco a poco*

C. Ingl.

Cl. *p* *cresc. poco a poco*

Cl. B.

Fag. *p* *cresc. poco a poco*

Cor. *naturale* *p* *cresc. poco a poco*

Tr. *cresc. poco a poco*

Trb. I, II. *p* *cresc. poco a poco* *mf 3 cresc.*

Trb. III. e Tb. *p* *cresc. poco a poco*

Timp.

T. picc. *p* *cresc. poco a poco*

Gr. C. e Plat. *p* *cresc. poco a poco*

Agitato.

Vio. I. *p* *simile* *cresc.*

Vio. II. *p* *cresc.*

Viola. *p* *cresc.*

Vcl. *p* *cresc. poco a poco*

C. B. *p* *cresc. poco a poco*

Arpa.

Agitato.

Fl. I. II. *f*

Fl. III.

Ob. *a2* *f*

C. Ingl.

Cl. *f*

Cl. B. *ff*

Fag. *ff* *mf scherzando*

Cor.

Tr. *p* *f*

Trb. I. II. *f*

Trb. III. e Tb. *f*

Timp. (A in F#) (B in G)

T. picc.

Gr. C. e Piat.

Vio. I. *f*

Vio. II. *f*

Viola. *ff* *mf scherzando*

Vcl. *ff* *mf scherzando*

C. B. *ff* *mf scherzando*

Arpa. *ghiss.*

Flauto. *fp scherzando* *sf*

fp scherzando *sf*

fp scherzando *fp*

fp scherzando *fp*

fp scherzando *sf*

fp scherzando *sf*

fp *fp scherzando* *fp*

Cor.

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

T. picc.

Gr. C. e Plat.

sf *mf* *pizz.* *f* *arco*

ff *mf*

25

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

- Fl. I, II, III:** Flute parts with *ff* dynamics and triplet markings.
- Ob.:** Oboe part.
- C. Ingl.:** Clarinet in G part.
- Cl.:** Clarinet in Bb part with *ff* dynamics and triplet markings.
- Cl. B.:** Bass Clarinet part.
- Fag.:** Bassoon part with *ff* dynamics.
- Cor.:** Horns with *p* dynamics and triplet markings, including *cresc.* markings.
- Tr.:** Trumpet part.
- Trb. I, II, III, e Tb.:** Trombone and Tuba parts.
- Timp.:** Timpani part.
- T. picc.:** Piccolo part.
- Gr. C. e Piat.:** Gong and Cymbal part.
- Vio. I, II:** Violins with *sf* dynamics and *div. arco* markings.
- Viola:** Viola part with *sf* dynamics and *div.* markings.
- Vcl.:** Violoncello part with *sf* dynamics and *mf marc. 5 arco* markings.
- C. B.:** Double Bass part with *mf marc.* markings.
- Arpa:** Harp part.

26

Fl. I. II. *ff* *mf*

Fl. III.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

T. picc.

Gr. C. e Piat. *pp*

26

Viola. *pizz.* *f* *arco*

Viol. II. *unis. pizz.* *f* *arco*

Viola. *unis. pizz.* *f* *div.* *pp* *arco*

Vcl. *pizz.* *f* *pp* *arco*

C. B. *pizz.* *f* *pp* *arco*

Arpa

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

- Flutes (Fl. I, II, III):** Part I and III have a melodic line with triplets and dynamics *ff* and *p*. Part II is silent.
- Oboe (Ob.):** Melodic line with triplets and dynamics *ff* and *p*.
- Clarinet in G (C. In G):** Melodic line with triplets and dynamics *ff* and *p*.
- Clarinet in Bb (Cl. Bb):** Melodic line with triplets and dynamics *ff* and *p*.
- Bassoon (Fag.):** Melodic line with triplets and dynamics *ff* and *p*.
- Cor, Tr., Trb. I, II, Trb. III, and Eb:** All parts are silent.
- Timp.:** Silent.
- T. piccolo (T. picc.):** Rhythmic accompaniment.
- Gr. C. e. Plat.:** Rhythmic accompaniment.
- Violins (Viol. I, II):** Violin I has a melodic line with *pizz.* and *arco* markings. Violin II has a melodic line with *pizz.* and *arco* markings.
- Viola (Viola):** Melodic line with *pizz. unis.* and *div.* markings.
- Violoncello (Vcl.):** Melodic line with *pizz.* and *arco* markings.
- Double Bass (C. B.):** Melodic line with *pizz.* markings.
- Arpa:** Silent.

27

Fl. I. II. III. Ob. C. Ingl. Cl. Cl. B. Fag. Cor. Tr. Trb. I. II. Trb. III e Tb. Timp. T. picc. Gr. C. e Plat.

This section of the score covers measures 27 through 30 for the woodwind and brass sections. The woodwinds (Flutes I, II, and III; Oboe; Cor Anglais; Clarinet; Clarinet in B-flat; Bassoon) have mostly rests. The Bassoon and Contrabassoon parts feature a melodic line starting in measure 28, marked with a forte (*sf*) dynamic. The Horns (Cornets) play a rhythmic accompaniment of eighth notes, marked *p*. The Trumpets and Trombones (I, II, and III) also play rhythmic accompaniment, with the Trombones marked *p*. The Timpani, Piccolo, and Grand Chimes/Plates are silent.

27

Vio. I. Vio. II. Viole. Vol. C.B. Arpa

This section of the score covers measures 27 through 30 for the string and harp sections. The Violins I and II, Viola, and Violoncello (Cello) play a complex rhythmic pattern of sixteenth notes, marked with a forte (*sf*) dynamic. The Viola part includes markings for *arco* and *unis.* (unison). The Violoncello part also includes *arco* and *sf* markings. The Harp is silent throughout this section.

27

This page of a musical score, numbered 52, features a variety of instruments. The woodwind section includes Flutes I, II, and III (Fl. I., II., III.), Oboe (Ob.), English Horn (C. Ingl.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section consists of Trumpets I and II (Trb. I, II.), Trumpet III and Trombone (Trb. III e Tb.), and Trombones I and II (Trb. I, II.). Percussion includes Timpani (Timp.), Piccolo (T. picc.), and Grand Cymbal and Plate (Gr. C. e Plat.). The string section includes Violins I and II (Vio. I., II.), Viola (Viola), Violoncello (Vcl.), and Contrabass (C. B.). An Arpa (Harp) is also present. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings are active throughout the page, with the bassoon and cor anglais playing prominent melodic lines. The strings provide a rhythmic and harmonic foundation. The harp is mostly silent on this page.

28

Fl. I, II. *ff* (Piccolo.)

Fl. III.

Ob.

C. Ingl.

Cl. *ff* *pp dim.*

Cl. B.

Fag. *mf* *pp dim.*

Cor.

Tr.

Trb. I, II. *pp*

Trb. III e Tb. *pp*

Timp.

T. picc. *pp*

Gr. C. e Piat. *pp* Piatti *pp*

28

Vio. I. *sf unis.* *dim.*

Vio. II. *sf* *dim.*

Vclle. *sf* *dim.* *pizz.*

Vcl. *sf* *dim.* *ff div.* *pizz.* *arco unis.* *3*

C. B. *sf* *dim.* *ff* *pizz.* *arco pp sotto voce* *3* *pp sotto voce*

Arpa.

28

29

(L'istesso tempo.)

Fl. I. II. Piccolo. Ob. C. Ingl. Cl. Cl. B. Fag.

Cor. Tr. Trb. I. II. Trb. III. e Tb. Timp. T. picc. Gr. C. e Piat.

29

(L'istesso tempo.)

Vio. I. Vio. II. Viola. Vcl. C. B. Arpa.

29

(L'istesso tempo.)

Fl. II

Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

Arpa.

p

cresc.

mf

ff

arco

pizz.

f

mf

cresc. poco a poco

(G in A, F# in G#)

30 poco a poco stringendo

Fl. I, III
Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
Cor.
Tr.
Trb. I, II
Trb. III e Tb.
Timp.
T. picc.
Gr. C. e Plat.

30 poco a poco stringendo

Vio. I
Vio. II
Viola
Vcl.
C.B.
Arpa

30 poco a poco stringendo

Più Allegro.

Musical score for woodwinds and percussion. The instruments listed on the left are Fl. I, II, Piccolo, Oboe, Cor Anglais, Clarinet in G, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trumpet in Bb, Trumpet in Bb and Trombone, Timpani, and Tom Piccolo. The score features various dynamics such as *sf*, *ff*, and *f*, along with articulation marks like accents and slurs. The woodwinds play complex rhythmic patterns, often in groups of three or seven. The percussion includes a steady timpani rhythm and a tom piccolo part marked *mf* and *cresc.*

Più Allegro.

Musical score for strings and harp. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, Contrabasso, and Arpa. The score features various dynamics such as *sf*, *ff*, and *f*, along with articulation marks like accents and slurs. The strings play complex rhythmic patterns, often in groups of three or seven. The harp part is mostly silent.

Più Allegro.

accelerando

Fl. I. II. *sf* 3 3

Picc.

Ob. *sf* 3 3

C. Ingl.

Cl. *sf* 3 3

Cl. B.

Fag.

Cor. *sf* 3 3

Tr.

Trb. I. II. *sf* 3 3

Trb. III e Tb.

Timp.

T. picc.

Gr. C. *f*

e Piat. *Piatti.*

accelerando

Vio. I. *sf* 3 3

Vio. II. *sf* 3 3

Viola. *sf* 3 3 unis.

Vcl. *sf*

C. B.

Arpa.

accelerando

Moderato.

Musical score for woodwinds and percussion. The score is in 4/4 time and features the following instruments: Fl. I, II, III; Piccolo; Oboe; English Horn; Clarinet in Bb; Clarinet in C; Bassoon; Cor Anglais; Trumpet; Trombone I, II; Trombone III and Eb; Timpani; Piccolo Drum; and Grand Cymbal and Plate. The woodwinds and percussion parts are mostly silent, with some activity in the Clarinet in Bb, Clarinet in C, Bassoon, and Timpani. The Clarinet in Bb and Clarinet in C parts feature a melodic line starting in the fourth measure, marked with a forte dynamic (f) and a decrescendo (dim.) leading to a piano (p) dynamic. The Bassoon part has a similar melodic line. The Timpani part has a rhythmic pattern in the first three measures, followed by a single stroke in the fourth measure, marked with a piano (p) dynamic. The Piccolo Drum part has a rhythmic pattern in the first three measures, followed by a single stroke in the fourth measure, marked with a piano (p) dynamic. The Grand Cymbal and Plate part is silent.

Moderato.

Musical score for strings and harp. The score is in 4/4 time and features the following instruments: Violin I; Violin II; Viola; Violoncello; Contrabasso; and Arpa. The Violin I and Violin II parts are silent. The Viola part has a melodic line starting in the fourth measure, marked with a piano (p) dynamic. The Violoncello and Contrabasso parts have a rhythmic pattern in the first three measures, marked with a fortissimo (ff) dynamic. The Arpa part is silent.

Moderato.

32 Più tranquillo.

Musical score for woodwinds, brass, and percussion. The instruments listed are Fl. I. II., Picc., Ob., C. Ingl., Cl., Cl. B., Fag., Cor., Tr., Trb. I. II., Trb. III e Tb., Timp., T. picc., and Gr. C. e Plat. The score is in 3/4 time with a key signature of one sharp (F#). The woodwind and brass parts are mostly silent, with some rests and dynamic markings like *mf* and *pp*.

32 Più tranquillo.

Musical score for strings and arpa. The instruments listed are Viol. I., Viol. II., Viole., Vol., C.B., and Arpa. The string parts are active, featuring melodic lines and dynamic markings such as *mf*, *espressivo*, *div.*, *p*, *pp*, and *unis.*. The arpa part is mostly silent. The score is in 3/4 time with a key signature of one sharp (F#).

32 Più tranquillo.

rit. *p*

Solo. *tr.*

a tempo

33 animando

Fl. I. II.

Picc.

Ob.

C. Ing.

Cl.

Cl. B.

Fag.

Cor.

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

rit.

a tempo

33 animando

Viol. I.

Viol. II.

Viola.

Viol.

C.B.

Arpa.

p *unis.* *dim.*

pizz. *p* *arco*

rit.

a tempo

33 animando

Più animando.

Fl. I, II. *mf* 3 3 3 3 3

Picc.

Ob. 3 3 3 3 3

C. Ingl.

Cl. *mf* a 2 3 3 3 3

Cl. B.

Fag. *mf*

Cor.

Tr.

Trb. I, II.

Trb. III e Tb.

Timp.

T. picc.

Gr. C. e Plat.

Più animando.

Vio. I. *p* 3

Vio. II. *p* *div. pizz.* *mf* *cresc.*

Viola. *p* *unis. pizz.* *mf* *cresc.*

Vcl. *p* *pizz.* *mf* *cresc.*

C.B. *mf* *pizz.* *cresc.*

Arpa. *mf* 3 6 3 3 *cresc.*

Più animando.

34 a tempo

Fl. III. *cresc.*

Picc.

Ob.

C. IngL.

Cl. *cresc.*

Cl. B.

Fag. *cresc.*

Cor. *cresc.*

Tr. *cresc.*

Trb. I. II. *mf*

Trb. III. e Tb. *mf*

Timp. *mf*

T. picc.

Gr. C. e Piat. *p*

a 2

34 a tempo

Vio. I. *ff*

Vio. II. *ff*

Viole. *ff*

Vcl. *f*

C. B. *f*

Arpe. *f*

unis. arco

div. arco

arco

arco

34 a tempo

Fl. I, II.
Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
Cor.
Tr.
Trb. I, II.
Trb. III.
e Tb.
Timp.
T. picc.
Gr. C.
e Piat.
Viol. I.
Viol. II.
Viola.
Vcl.
C. B.
Arpe.

pizz.
arco
unis
div.
sf
ff
p
ppp

string. 8

Fl.III.

Picc. (Piccolo) f s ff (Flauto)

Ob. ff

C.Ingl.

Cl. ff

Cl.B.

Fag. ff

Cor.

Tr.

Trb. I.II. ff

Trb.III. e Tb. ff

Timp. ff

T.picc.

Gr.C. e Plat.

string. 8

molto Allegro.

Vio.I. ff

Vio.II. ff

Viola. ff

Viol. ff

C.B. ff

Arpa. ff *gliss.*

string. molto Allegro.

lunga **36** Molto tranquillo.

Fl. I. II. III.
 Fl. III.
 Ob.
 C. Ingl.
 Cl.
 Cl. B.
 Fag.
 Cor.
 Tr.
 Trb. I. II.
 Trb. III. e Tb.
 Timp.
 T. picc.
 Gr. C. e Plat.

(With the Fingers)
ppp *pp*
Gr. C. ff *ppp* *ppp*

lunga **36** Molto tranquillo.

Vio. I.
 Vio. II.
 Viola.
 Vcl.
 C. B.
 Arpa.

ff *ppp sempre* *legato pp*

Solo. I. *pp*

Solo. *pp*

Solo. *p ma marcato e sost.*

(with wooden sticks) *pp*

legato pp

legato pp

legato pp *div.*

Fl. I. II. Fl. III. Ob. C. Ingl. Cl. Cl. B. Fag. Cor. Tr. Trb. I. II. Trb. III. e Tb. Timp. T. picc. Gr. C. e Piat. Vio. I. Vio. II. Viola. Vcl. C. B. Arpe.

molto rit. 39 Allegro molto con brio.

Fl. I, II
Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
Cor.
Tr.
Trb. I, II
Trb. III
e Tb.
Timp.
T. picc.
Gr. C.
e Piat.

Vio. I.
Vio. II.
Viola.
Vcl.
C.B.
Arpa.

Fl. III. *mf* *cresc.*

Picc.

Ob. *mf* *cresc.*

C. Ingl. *mf* *cresc.*

Cl. *mf* *cresc.*

Cl. B. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr. *cresc.*

Trb. I. II. *cresc.*

Trb. III. e Tb. *cresc.*

Timp. *cresc.*

T. picc. *cresc.*

Gr. C. e Plat. *f*

Vio. I. *mf* *cresc.*

Vio. II. *mf* *cresc.*

Viola. *mf* *cresc.*

Vcl. *mf* *cresc.*

C. B. *mf* *cresc.*

Arpe.

Fl. III. *p* *cresc. molto*

Picc. *p* *cresc. molto*

Ob. *p* *cresc. molto*

C. Ingl. *f* *p* *cresc. molto*

Cl. *f* *p* *cresc. molto*

Cl. B. *f* *p* *cresc. molto*

Fag. *f* *p* *cresc. molto*

Cor. *ff* *p* *cresc. molto*

Tr. *ff* *p* *cresc. molto*

Trb. I. II. *ff* *p* *cresc. molto*

Trb. III. e Tb. *ff* *p* *cresc. molto*

Timp. *ff dim.* *p* *cresc. molto*

T. picc. *ff dim.* *p* *cresc. molto*
(with timpani sticks)

Gr. C. e Plat. *ff* *p* *cresc. molto*

Piatti *ff*

Vio. I. *div.* *unis.* *ff*

Vio. II. *div.* *ff*

Viola. *div.* *unis.* *ff*

Vcl. *div.* *ff*

C. B. *ff*

Arpe. *ff*