

# FOUR ORCHESTRAL PIECES

## 1. Preludio

Béla Bartók  
Op.12

*Moderato. d = 42.*

*I. II.*  
**3 Flauti.**  
*III.*  
**2 Oboi.**  
*Corno inglese.*  
*(Oboe III)*  
**2 Clarinetti**  
*in B.*  
**Clar. basso in B**  
*(Clarinetto III)*  
**3 Fagotti.**  
*I. II.*  
**4 Corni in F.**  
*III. IV*  
**3 Trombe in B.**  
**3 Tromboni**  
**e Tuba.**  
**Timpani.**  
**Triangolo.**  
**Cinelli.**  
**Gran-Cassa.**  
**Tim-tam.**

**Arpa I.**  
**Arpa II.**  
**Celesta.**  
**Pianoforte.**  
*I.*  
**Violini**  
*II.*  
**Viole.**  
**Violoncelli.**  
**Contrabassi.**

*Moderato. d = 42.*

[illegible]

Fl. I.  
Fl. II.  
Ob. I.  
Ob. II.  
Cl. ingl.  
Clar. I.  
(B.) II.  
F. II.  
Fag. I.  
Fag. II.  
H. I.  
H. II.  
H. III.  
H. IV.  
Tr. I.  
(B.) II.  
Tim.  
Arpa I.  
Arpa II.  
Pianof.  
I.  
Viol. I.  
Viol. II.  
Vcl.  
Voll.  
C.-B.

22

3



poco sost. a tempo (Andante  $\text{♩} = 46$ )

calmandosi

Score for various instruments including Flutes (Fl.), Clarinets (Clar. B.), Bassoons (Fag.), Cor Anglais (Cor. Angl.), Trumpets (Tr. I, II), Arpa (Harp), Cello (Cel.), Violins (Viol. I, II), Viola (Vcl.), and Cello/Double Bass (C.-B.). The score includes dynamic markings such as *pp*, *ppp*, *f*, *sf*, *cresc.*, *sf cresc.*, *mf*, *con sord.*, and *non sord.*. Performance instructions include *muta in C. Basso.* and *con sord.*. The bottom of the page features the tempo marking *poco sost. a tempo (Andante  $\text{♩} = 46$ )* and the instruction *calmandosi*.

**4** *al Tempo I. (♩. 42.)*

Fl. I. *dolce* *più p* *mf*

Clar. I. (B.) II.

Cl. Basso (B.)

Fag. I. II.

I. *senza sord.* *p* *mf* *senza sord.* *p*

Cor. (C.) III.

Trglo. *pp*

Tamt. *ppp* *ppp*

Arpa I. II. *a 2.* *sf* *sf*

Cel.

Pianof. *ppp* *Ped.* *ppp* *Ped.*

Viol. I. *sul ponticello* *ppp* *sul ponticello* *pp* *sul ponticello* *ppp* *div.* *pp*

Viol. II. *ppp* *div.* *pp*

Vle. *sulla tastiera* *div.* *pp*

Vcll. *sulla tastiera* *div.* *pp*

C. B. *f* *f*

**4** *al Tempo I. (♩. 42.)*

**5** *Più andante.*  $\text{♩} = 46$ .

[illegible]

*poco string. al d=52* [6] *Quasi a tempo. d=48.*

FL. I.

Clar. I.  
(B.) II.

Cl. basso.  
(B.)

I.  
Fag.

II. III.

I.  
Cor. III.  
(F.)

II.  
IV.

Trba. I.  
(B.)

Timp.

Tam.

Rpe. I.  
II.

Pianof.

Vcl. I.

Vcl. II.

Vcl.

Vcll.

C. B.

*poco string. al d. 52. [6] Quasi a tempo. d. = 48.*



*rallent.* - - - -  $\text{♩} = 36$  *a tempo*  
(molto tranquillo  $\text{♩} = 40$ ) [8]

I. Fl. *f* *dim.* (Ritardando)  
 II. III. *f*  
 Ob. I. *f*  
 II. III. *f* *Ob. III muta in C. ingl.*  
 I. II. *f*  
 Clar. (B.) *f*  
 III. *f*  
 I. *f*  
 Fag. *f*  
 II. III. *f*  
 I. III. *p* *con sord.* *senza sord.* *con sord.*  
 Cor. (F.) *p* *senza sord.* *con sord.*  
 II. IV. *p*  
 Trba. I. *p*  
 (B.) *p*  
 Timp. *p*  
 I. *f*  
 Trpa. II. *f*  
 Pianof. *f*  
 Ped. \* Ped. \*  
 I. *f* *dim.* *p* *p dolce*  
 Viol. *f* *dim.* *p* *p*  
 II. *f* *dim.* *p* *p*  
 No. *f* *dim.* *p* *p*  
 Vcll. *f* *dim.* *p* *p*  
 Co. *f* *dim.* *p* *p* *arco*

*rallent.* - - - -  $\text{♩} = 36$  *a tempo*  
(molto tranquillo  $\text{♩} = 40$ ) [8]



*string. al Più mosso. d = 50.  
molto appassionato.*

Handwritten musical score for a symphony, page 10. The score is written on multiple staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Violins, Violas, Cellos, Double Basses, and Percussion. The music is in 2/4 time and features dynamic markings such as 'p', 'mf', 'f', 'cresc.', and 'decresc.'. The tempo is marked 'Al Più mosso. J. 60. molto appassionato.' at the bottom.



11

Orchestral score for measures 11-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tromb.), and Trombone (Tromb.). The key signature is one sharp (F#). The tempo/mood is marked *cresc. molto*. The dynamics range from *mf* to *ff*. The score features complex melodic lines with many accidentals and dynamic markings.

Fl. I. II. *mf cresc. molto* *ff*

Ob. I. II. *mf* *cresc. molto* *ff*

Cl. I. II. *mf* *f marc.* *ff*

Clar. (B.) I. II. *mf* *cresc. molto* *ff*

III. *mf* *cresc.* *ff*

Fag. I. II. *mf* *cresc.* *ff*

III. *mf*

Cor. (F.) I. III. *f marc.* *f*

II. *f*

Tromb. I. (B.) II. *p* *mf*

Tromb. III. *mf*

11

Orchestral score for measures 11-15. The score includes parts for Violin (Viol.), Viola (Vcl.), Violoncello (Vcll.), and Contrabass (Cb.). The key signature is one sharp (F#). The tempo/mood is marked *cresc. molto*. The dynamics range from *mf* to *ff*. The score features complex melodic lines with many accidentals and dynamic markings.

Viol. I. *mf* *p cresc. molto* *ff* *div.*

II. *mf* *mf cresc. molto* *ff*

Vcl. *div.* *mf* *p* *mf cresc. molto* *ff*

Vcll. *div.* *mf* *p* *mf cresc. molto* *ff*

Cb. *mf* *cresc. molto* *ff*

I. II.  
 Fl.  
 III.  
 I.  
 Ob.  
 II.  
 I. II.  
 Clar. (B.)  
 III.  
 Fag. I.  
 II.  
 I. III.  
 Cor. (F)  
 II. IV.  
 Trbo. I.  
 (B.) II.  
 I. II.  
 Tromb.  
 III.  
 o Tuba.  
 I.  
 Viol. (div)  
 II.  
 Vla.  
 Vcll.  
 C.B.



Orchestral score for measures 18-20. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte).

**Woodwinds:**

- Flutes (Fl.):** I and II. Both parts play a melodic line in measures 18-19, marked with a *mf* dynamic. In measure 20, the first flute has a trill.
- Oboes (Ob.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Clarinets (Clar.):** I, II, and III. The first clarinet plays a melodic line in measures 18-19, marked with a *mf* dynamic. In measure 20, it plays a half note. The second and third clarinets play sustained notes in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Bassoons (Fag.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Cor Anglais (Cor. F.):** I, II, III, and IV. All parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Horns (Hr.):** I, II, III, and IV. All parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Trombones (Tromb.):** I, II, and III. All parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.

**Brass:**

- Trumpets (Tromp.):** I, II, III, and IV. All parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Trombones (Tromb.):** I, II, and III. All parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.

**Strings:**

- Violins (Viol.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Violas (Vcl.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Cellos (Vcll.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.
- Double Basses (Cb.):** I and II. Both parts play a sustained note in measures 18-19, marked with a *mf* dynamic. In measure 20, they play a half note.

*poco a poco più tranquillo*  $\text{♩} = 40$  . . . . . [13] *Tempo I.*  $\text{♩} = 44$ .

10

(breve)

*dolce*

This musical score page contains measures 10 through 13. The instrumentation includes:

- Flutes (Fl.):** I and II, playing *pp* with *p dolce* markings.
- Oboes (Ob.):** I and II, playing *pp* with *p dolce* markings.
- Clarinets (Clar.):** I, II, and III, playing *pp*.
- Bassoons (Fag.):** I, II, and III, playing *pp*.
- Cor Anglais (Cor. (E.)):** I, II, and III, playing *pp* with *con sord.* markings.
- Timpani (Temp.):** Playing *pp* with *con sord.* markings.
- Arpa I:** Playing *ppp*.
- Arpa II:** Playing *ppp*.
- Pianoforte (Pianof.):** Playing *ppp*.
- Violins (Viol.):** I and II, playing *p dolce* and *div.* with *con sord.* markings.
- Viola (Vle.):** Playing *p* and *pp* with *con sord.* markings.
- Celli (Vcll.):** Playing *p* and *pp* with *con sord.* markings.
- Double Basses (Cb.):** Playing *p* and *pp* with *con sord.* markings.

The score features various musical notations including triplets, slurs, and dynamic markings. The tempo changes from *poco a poco più tranquillo* ( $\text{♩} = 40$ ) to *Tempo I.* ( $\text{♩} = 44$ ) at measure 13, indicated by a bracket and the number 13 in a box.

*poco a poco più tranquillo*  $\text{♩} = 40$  . . . . . (breve) *Tempo I.*  $\text{♩} = 44$ .

[13]

*pochiss. rall.*

Fl. I.  
II.

Cingl.

Clar. I.  
(B.) II.

Fag. I.  
II.  
III.

Cor. I.  
(F.)

Timp.

Orglo.

pp

Arpa I.

Rob Sol b

Sich Reh p

Arpa II.

Reb

Pianol.

I.  
Viol.

II.

Vle

Vcll.

C. B.

senza sord.

p

espr.

p

non div.

p

non div.

p

*pochiss. rall.*



**15** *Tranquillo.  $\text{♩} = 40$ .*
*accel. al Tempo I.*

I. *Flatterz.*  
 Fl. II. *Flatterz.*  
 III.  
 Ob. I.  
 I. *pp*  
 Clar. (A) *pp*  
 II. *pp*  
 Cl. basso. (B.) *pp*  
 I. II. *ppp*  
 Fag. III. *ppp*  
 I. III. *can. sord.*  
 Cor. (F) II. *can. sord.*  
 Timp. *pp*  
 C'rn. *ppp*  
 Arpa I. *p*  
 Arpa II. *p*  
 Pianof. *ppp tremolo*  
 I. *div. senza sord.*  
 Viol. II. *div. sulla tastiera*  
 Vle. *pp*  
 Vcll. *f*  
 C. B. *f*  
 Solo. *espr.*  
 in modo ordinario  
 non div. in modo ordinario  
 senza sord. Solo. *f*  
*espr.*

**15** *Tranquillo.  $\text{♩} = 40$ .*
*accel. al Tempo I.*



16

*poco allarg.*



*Flutterzunge.*

This page of a musical score is for a symphony, featuring various instruments and dynamic markings. The instruments listed on the left include Fl. I, II, III; Ob. I, II; C. Engl.; Clar. I, II; Cl. Basso; I. II, III; Fag. II, III; Trpa. I, II; Tromb. III; Timpani; Tam. & Gr. Cassa; Arpa I, II; Pianoforte; Viol. I, II; Vcllo; and Cb. The score is written in 4/4 time and includes dynamic markings such as *f*, *p*, *mf*, *pp*, *ppp*, *ppoco sf*, *marc.*, *senza sord.*, and *non div.*. The page is numbered 17 at the bottom center.

**[12]**  
*meno allarg.*

accel. - - - al - - -

Score for various instruments and voices, including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), Bassoon (Cl. Basso), Fagots (Fag.), Horns (I. III, II. IV), Trumpets (Tuba), Timpani (Timp.), Arpas (Arpa I, II), Piano (Pianof.), Violins (Viol. I, II), Viola (Vcl.), Cello (Cell.), and Double Bass (Cb.).

Key markings and dynamics include:

- dim.* (diminuendo)
- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- cresc. molto* (crescendo molto)
- senza cord.* (senza corde)
- in modo arabo.* (in modo arabo)
- non dir.* (non dire)
- accel.* (accelerando)
- al* (allegro)

The score features complex musical notation, including slurs, ties, and dynamic markings across multiple staves.



*p*

*pp*

*ppp* *perdendosi*

*pp*

*ppp* *perdendosi*

*pp*

*ppp* *perdendosi*

*pp*

*pp* *con sord.*

*pp* *perdendosi*

*pp* *con sord.*

*pp* *perdendosi*

*pp*

*pp*

*ppp* *perdendosi*

*p*

*pp*

*ppp*

*div. (stag.)* *(stag.)*

*pp*

*div. con sord.*

*p*

*pp* *perdendosi*

*div. con sord.*

*pp* *perdendosi*

*div. con sord.*

*pp* *perdendosi*

*mf*

*dim. - sf*

*p*

*pp*

*J. 70.*

## 2. Scherzo

*Allegro. J = 104.**Fl. picc. II muta in Fl. III.*

2 Flauto piccolo \*)

2 Flauto.

2 Oboi.

Oboe III.  
(auch Corno inglese.)Clarinetto in Es.  
(auch Clar. III in B. &  
Clar. basso I in B.)

2 Clarinetti in B.

Clarinetto basso II  
in B.  
(auch Clar. I in Es.)

I. II.

4 Fagotti.  
III. IV. \*\*)

I. III.

4 Corni in F.  
II. IV.

4 Trombe in B.

I. II.

4 Tromboni.  
III. IV.

Tuba.

Timpani.

Campanella

Triangolo.  
Tamburo piccolo.  
Cinelli, gr. cassa,  
Tum-tum.

2 Arpe.

Pianoforte  
(auch „a 4 mani“)

I.

Violini.

II.

Viola.

Violoncelli.

Contrabassi.

*Allegro. J = 104.*

\*) Fl. picc. auch Fl. IV. Fl. picc. II auch Fl. III.

\*\*) Fag. II. auch C.-Fag.

1

Ob. I.  
II.

Clar. (B $\flat$ )

Clar. I.  
(B.) II.

Fag. I.  
II.

Cor. I.  
II.  
(F.) III.  
IV.

Tpt. I.  
(B.) II.

Dr. Cass.

I.  
Viol.

II.

Vcl.

Vcl. c. B.

Ob. I.  
II.

Clar. (B $\flat$ )

Clar. I.  
(B.) II.

Fag. I.  
II.

Cor. I.  
II.  
(F.) III.  
IV.

Tpt. I.  
(B.) II.

I.  
Viol.

II.

Vcl.

Vcl. c. B.

*Fl. picc. I.*  
*Fl. I.*  
*Obo. I.*  
*Clar. (Es.)*  
*Clar. I. (B.)*  
*Fag. I.*  
*Cor. I.*  
*I. II.*  
*Tr. de (B.)*  
*III. IV.*  
*Tromb. I.*  
*Trump.*  
*Cym. Cassa.*

*I.*  
*Viol.*  
*II.*  
*Viola.*  
*Viol.*  
*C. B.*



2

Fl. picc. I.

Fl. I. II.

Ob. I. II.

Clar. (Es)

Clar. I. (B.) II.

Fag. I. II.

Cor. I. II. (F) III.

I. II.

Trbo. (B.) III. IV.

Trond. I.

Temp.

Gr. cassa.

I.

Viol.

II.

Vi.

Vcll.

C. B.

2

3

FL. I.  
II.

Ob. I.  
II.

Clar. (Es)  
f

Clar. I.  
(B.) II.  
f

Fag. I.  
II.  
f

Cor. I.  
II.  
(F.) III.  
sf

Trbe. I.  
II.  
(B.) III.  
sf

I.  
Tomb.  
III.

Temp.

Gr. Cassa.

I.  
Viol.  
f

II.

Vle.

Vcll.

C. B.

3



[4]

Orchestral score for measures 1-4. The score includes parts for Flute I & II, Oboe I & II, Clarinet in G, Clarinet I & II, Bassoon I & II, Contrabassoon, Horn I & II, Trumpet I & II, Trombone I & II, and Tuba. The music features complex rhythmic patterns and dynamic markings such as *f* (forte) and *sf* (sforzando).

Continuation of the orchestral score for measures 5-8. This section includes parts for Violin I & II, Viola, Cello, and Double Bass. The music features complex rhythmic patterns and dynamic markings such as *f* (forte), *sf* (sforzando), *div.* (divisi), and *pizz.* (pizzicato).

[4]

*poco a poco al-lar-gando-*

**5**

*I. II.*  
*Fl.*  
*III.*

*Ob. I.*  
*II.*

*Cingl.*

*Clar. (Es)*

*Clar. I.*  
*(B.) II.*

*Fag. I.*  
*II.*

*C.-Fag.*

*I. III.*  
*Cor. (F)*  
*II. IV.*

*I. II.*  
*Trpt. (B.)*  
*III.*

*Trpt. II.*  
*III.*

*Temp.*

*I.*  
*Viol.*  
*II.*

*Viola.*

*Vcll.*

*C.-B.*

*arco*  
*f arco*  
*arco*  
*f arco*

*senza sord.*  
*mf*  
*senza sord.*  
*p*

*f*  
*f*  
*f*  
*f*

**5**

*poco a poco al-lar-gando -*

[illegible]



8

Fl. I. *pp*  
 Ob. I. *al. f. p. marcato*  
 Ob. II. *f marcato*  
 Cl. ingl. *p*  
 Clar. I. *p*  
 (B.) II. *pp*  
 Cl. bass. I. *p*  
 (B.) *pp*  
 Fag. I. *mf marcato*  
 Cor. II. *senza sord.*  
 (F.) IV. *p*  
 Trp. I. *con sord.*  
 II. *p*  
 (B.) III. *p*  
 IV. *p*  
 Tromb. I. *p*  
 II. *p*  
 III. *p*  
 IV. *p*  
 Timp. *p*  
 Ape. I. *mf*  
 II. *mf*  
 (tutti col arco.)  
 Viol. I. *pizz.*  
 II. *p*  
 Vcl. *pizz.*  
 Vcll. *p*  
 Cb. *p*

8



*poco a poco acceler. al*

Fl. I.  
II.

Oboe I.  
II.

I.

Clar. II.  
(B)

III.

Fag. I.

Cor. II.  
(F)

Truq. I.  
II.  
(B) III.  
IV.

Tromb. I.  
II.  
III.  
IV.

Timpani

[illegible]

The first system of the musical score for 'The Song of the Lark' features five staves. The top staff is for the Violoncello (I.), followed by the Viola (II.), the Violino (Vlo.), the Violoncello (Vcll.), and the Contrabasso (C.-B.). The Violoncello (I.) and Viola (II.) parts are mostly rests. The Violino (Vlo.) part begins with a melodic line marked 'arco'. The Violoncello (Vcll.) and Contrabasso (C.-B.) parts provide a harmonic foundation, with the C.-B. part including markings for 'arco' and 'cresc.'.

*poco a poco acceler. al*

*Tempo I (vivo d.=104.)*

**[9]**

*I. II*  
*Fl.*  
*III.*  
*I.*  
*Clar. (B.)*  
*II.*  
*Fag. I.*  
*I.*  
*Viol.*  
*II.*  
*Vle.*  
*Vcll.*  
*C.-B.*

*ppp*  
*ppp*  
*ppp*  
*pardoné d'ass.*  
*ppp*  
*consord.*  
*pp*  
*can. sord.*  
*pp*  
*can. sord.*  
*pp*  
*can. sord.*  
*pp*  
*pp*

[illegible]

44  
poco string.  
al-

11

Score for measures 11-14. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Tambourine, Arpa I and II, Violin I and II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *pp*, *p*, *dim.*, and *al-*. There are also markings for *pp* and *p* in the string section. The score is written for measures 11, 12, 13, and 14. The first measure (11) has a *pp* marking. The second measure (12) has a *p* marking. The third measure (13) has a *dim.* marking. The fourth measure (14) has a *pp* marking. The score is written for measures 11, 12, 13, and 14. The first measure (11) has a *pp* marking. The second measure (12) has a *p* marking. The third measure (13) has a *dim.* marking. The fourth measure (14) has a *pp* marking.

I.  
Fl.  
II.  
Ob. I.  
II.  
Clngl.  
Clar. (Es)  
I.  
II.  
Fag. I.  
II.  
Tamb. proc.  
Arpa I.  
Arpa II.  
Viol. I.  
II.  
Vla.  
Vcll.  
C.-B.

11 poco string.  
al-

- - - Più mosso.  $\text{♩} = 108$ .

Fl. picc.  
 I.  
 Fl.  
 II. III.  
 Ob. I.  
 II.  
 C. ingl.  
 Clar. (S.)  
 Clar. I.  
 (S.) II.  
 I. E.  
 Fag.  
 III.  
 Timp.  
 Camp.  
 Trgl.  
 Arpa I.  
 Arpa II.  
 (Prima)  
 Pianof.  
 a 4 mani.  
 (Seconda)  
 I.  
 Viol.  
 II.  
 Vcl.  
 Vcll.  
 C.-B.

Fl. picc. *pp*  
 Fl. *ppp*  
 Fl. II. III. *ppp*  
 Ob. I. II. *ppp*  
 C. ingl. *ppp*  
 Clar. (S.) *ppp*  
 Clar. I. (S.) II. *ppp*  
 I. E. *ppp*  
 Fag. *ppp*  
 III. *ppp*  
 Timp. *pp*  
 Camp. *ppp*  
 Trgl. *pp*  
 Arpa I. *p*  
 Arpa II. *p*  
 (Prima) *p*  
 Pianof. a 4 mani. *p*  
 (Seconda) *p*  
 I. *ppp*  
 Viol. *ppp*  
 II. *ppp*  
 Vcl. *ppp*  
 Vcll. *ppp*  
 C.-B. *ppp*

- - - Più mosso.  $\text{♩} = 108$ .

12  $\text{♩} = 100.$ 

Fl. picc.  
 I.  
 Fl.  
 II. III.  
 Ob. I.  
 II.  
 Cingl.  
 Clar. (Es)  
 C. bass. II.  
 (B)  
 Fag. I.  
 II. III.  
 Trbc. I.  
 (B) II.  
 Tromb. I.  
 Timp.  
 Camp.  
 Tamb. picc.  
 Arpe. I.  
 II.  
 Piano.  
 a 4 mani.  
 I.  
 Viol. I.  
 II.  
 Vla.  
 Vcll.  
 C.-B.

12  $\text{♩} = 100.$

Fl. picc.

I.

Fl. II. III.

Ob. I. II.

Clarinet.

Clar. (Bs.)

Clar. I. (B.) II.

Cl. bass. I. (B.)

Fag. I. II. III.

Trb. I. (B.) II.

Tromb. I.

Temp.

Tamb. picc.

Arpe I. II.

Pianof. a 4 mani.

I.

Viol. II.

Vla.

Vcll.

C.-B.



*stringendo**sempre*

OD. I. II. *f*  
 C. ingl. *mp* *sempre cresc.*  
 Clar. (Es)  
 Clar. I. (B) II. *f*  
 Cl. bass. II. (B) *mp* *sempre cresc.*  
 I. II. *mp* *sempre cresc.*  
 Fag. III. *mp* *sempre cresc.*  
 I. III. *mf* *sempre cresc.*  
 Cor. (F) II. IV. *mf* *sempre cresc.*  
 Timp. *mf* *cresc.*  
 Gr. Cassa. *mp*  
 Bimbal. *cresc.*  
 I. Viol. II.  
 Vcl. *senza sord.* *mf* *cresc.*  
 Vell. *mf* *cresc.*  
 C.-B. *mf* *cresc.*

*stringendo**sempre*



**15** *accelerando*

- al

15 accelerando

Fl. I. II.

Ob. I. II.

Cl. ingl.

Clar. (Es)

Clar. I. (B) II.

Cl. Bass. II (B)

I. II.

Fag. III.

C. - Fag.

I. III

Clar. (A) II. IV.

Hr. I. (B) II.

Timp.

Gr. Cassa

Pianof.

I. Viol.

II. Viol.

Vle.

Vcll.

C. - B.

**15** *accelerando*

at

*(sempre vivo.)*

17

Fl. piccolo I.

Fl. I.  
II.

Oboe I.  
II.

Clar. I.  
(E♭) II.

Clar. I.  
(B♭) II.

Bassoon I.  
II.

Fag.  
III.

Horn I.  
II.

Horn III.  
IV.

Trombone I.  
II.

Trombone III.  
IV.

Tuba.

Timpani.

Piano.

Viol. I.

Viol. II.

Viola.

Cello.

Double Bass.

18

*Fl. piccolo* I.  
 II.

*Fl.* I.  
 II.

*Ob.* I.  
 II.

*Clar.* I.  
 (Es) II.

*Clar.* I.  
 (B.) II.

I. II.  
*Fag.*  
 III.

I. III.  
*Cor.* (F)  
 II. IV.

I. II.  
*Trbc.* (B.)  
 III.

I. II.  
*Tromb.*  
 III. IV.

*Tub.*

*Cin.*

I.  
*Viol.*  
 II.

*Vcllo.*

C.-B.

*(san sord.)*

*pp*

*f* *mf* *f* *mf* *cresc.*

*ppizz.* *cresc.* *arco*

*mf* *cresc.* *arco*

*mf* *cresc.* *arco*

*mf* *cresc.*

19.

20

allargando

molto

58

*Fl. picc. I. II.*  
*Fl. I. II.*  
*Oboe I. II. III.*  
*Clar. I. (Es) II.*  
*Clar. I. (B) II.*  
*Fug. I. II. III.*  
*C. Fag.*  
*Cor. (C) I. II. III. IV.*  
*Tubo (B) I. II. III. IV.*  
*Tromb. I. II. III. IV.*  
*Timp.*  
*Cin.*  
*Viol. I. II.*  
*Vla.*  
*Vcll.*  
*C. B.*

*allargando* - - - - - *molto*

*20* *allargando* - - - - - *molto*

**21** *a tempo (ma meno mosso)*  $\text{♩} = 84$ .

Fl. picc. I. II. *ff*

Fl. I. II. *ff*

I. *ff*

Ob. I. II. *ff*

Clar. I. (Es.) II. *ff*

Clar. I. (B.) II. *ff*

I. II. *ff*

Fag. III. *ff*

I. III. *ff*

Cor. (C.) II. IV. *ff*

I. II. *f*

Trpt. (B.) III. IV. *f*

I. II. *f*

Trpt. (B.) III. IV. *f*

Temp. *f*

Cim. *mf*

Gr. Cass. *f*

I. *f*

Viol. I. II. *f*

Vla. *f*

Vcll. *f*

C. B. *f*

**21** *a tempo (ma meno mosso)*  $\text{♩} = 84$



22

Fl. I.  
II.

Oboe I.  
II.

Clar. I.  
(Es.)

Clar. I.  
(B.) II.

Bassoon I.  
II.

Trumpet I.  
(B.)

Trombone I.  
II.

Tuba

Snare Drum

Cymbals

Violin I.  
II.

Viola

Cello

Double Bass

22

23

*Fl. picc. I.*  
*II.*  
*Fl. I.*  
*II.*  
*Ob. I.*  
*II.*  
*III.*  
*Clar. I.*  
*(Es.) II.*  
*Clar. I.*  
*(B.) II.*  
*I. II.*  
*Fag.*  
*III. IV.*  
*Cor. I.*  
*II.*  
*(F.) III.*  
*I. II.*  
*Trbn. (B.)*  
*III. IV.*  
*I. II.*  
*Trbn. b.*  
*III. IV.*  
*Tub.*  
*Trmp.*  
*C'ra.*  
*Gr. Cassa.*  
*I.*  
*Viol.*  
*II.*  
*Vle.*  
*Vcll.*  
*C-B.*

23  
 24  
 25  
 26  
 27  
 28  
 29

23

**24** *Ancora meno mosso, con calore. d. = 72.*

**[24]** *Ancora meno mosso, con calore. J. 78.*

**25**



*rallentando -*

Fl. I.  
 Ob. I.  
 Clar. I.  
 (B.)  
 Cl. bass I.  
 (B.)  
 Fag. I.  
 Cor. I.  
 II.  
 III.  
 IV.  
 Bsn. I.  
 II.  
 III.  
 IV.  
 II.  
 Tromb.  
 III.  
 Tüb.  
 Timp.  
 Appa. E.  
 I.  
 Viol.  
 II.  
 Vcl.  
 C.-B.

p  
 mf  
 pp  
 con sord.  
 ppp  
 4 soli  
 con sord.  
 p  
 pp  
 p  
 pp

*rallentando.* -

27 quasi a tempo J. 66

Fl. I.  
Ob. I.  
Cl. in G.  
Clar. I.  
(B)  
Cl. Bass. I.  
(B)  
Fag. I.  
Cor. I.  
(F)  
Hr. I.  
(B)  
Tromb. III.  
Tub.  
Timp.  
2. Soli.  
Viol. I.  
2. Soli.  
Viol. I.  
gli. altri.  
Viol. II.  
Vcl.  
Vcll.  
C. B.

27 quasi a tempo J. 66

*ritard.* - - - molto 28 *quasi a tempo*  $\text{♩} = 63$ .

*ritard.* - - - *molto* R *quasi a tempo*  $\text{♩} = 66$

*ritard.* - - - *molto* R *quasi a tempo*  $\text{♩} = 66$

*Fl. picc. I.*  
*Fl. I.*  
*Ob. I. II.*  
*C. ingl.*  
*Clar. I. (B.) II.*  
*Cl. bass. I. (B.) II.*  
*I.*  
*Fag. I. II.*  
*I. III.*  
*Cor. F. II.*  
*I. II.*  
*Tr. de. B. I. II. III.*  
*Tromb. III.*  
*Tub.*  
*Temp.*  
*Trglo.*  
*2. Soli.*  
*Viol. I.*  
*2. Soli.*  
*Viol. I. gli altri.*  
*Viol. II.*  
*Viola.*  
*Viol. III.*  
*C. B.*

*pp*  
*mf*  
*p poco marc.*  
*p poco marc.*  
*p poco marc.*  
*p poco marc.*  
*con sord.*  
*con sord.*  
*ppp*  
*senza sord.*  
*div.*  
*pizz.*  
*pizz.*

*ritard.* - - - - *molto* 28 *quasi a tempo*  $\text{♩} = 63$ .



*Fl. pic. I.*  
*Fl. I.*  
*Ob. I. II.*  
*Cl. ingl.*  
*Cl. bass. I. (B.) II.*  
*I.*  
*Sax.*  
*II. III.*  
*I. III.*  
*Cor. (F.)*  
*II.*  
*I. II.*  
*Tf. (B.)*  
*III.*  
*Tf. glo.*  
*2 Soli Viol. I.*  
*Viol. I. e II. gli altri.*  
*Vcl.*  
*Vcll.*  
*C. B.*

Musical score for page 68, featuring various orchestral instruments. The score includes dynamic markings such as *pp*, *ppp*, and *con sord.* (con sordina). The instruments listed on the left are: *Fl. pic. I.*, *Fl. I.*, *Ob. I. II.*, *Cl. ingl.*, *Cl. bass. I. (B.) II.*, *I.*, *Sax.*, *II. III.*, *I. III.*, *Cor. (F.)*, *II.*, *I. II.*, *Tf. (B.)*, *III.*, *Tf. glo.*, *2 Soli Viol. I.*, *Viol. I. e II. gli altri.*, *Vcl.*, *Vcll.*, and *C. B.*

Fl. picc. I  
 Fl. I  
 Ob. I.  
 Cingl.  
 Clar. I.  
 (B.)  
 Cl. Bass. I.  
 (B.) I.  
 I  
 Fag.  
 II. III.  
 C. - Fag.  
 I. III.  
 cor. (T.)  
 II.  
 I. II.  
 Fag. (B.)  
 III.  
 Tromb. I.  
 Gr. Cassa  
 2 Soli  
 Viol. I.  
 gli altri.  
 Viol. II.  
 Vle.  
 Vcll.  
 C. - B.

30

Fl. picc. I.

I.

Fl. II.

ppp

Ob. I.

Ob. II.

C. ingl.

C. clar. I. (B.)

ppp

C. bass. I. (B.)

Fag. I.

C. Fag.

I.

Cor. (F.)

II.

Trp. I. (B.)

Trp. II. (B.)

Tromb. I.

unord. ppp

Viol. I.

Viol. II.

Vcl.

Vcll.

C. B.

30

**31** *Poco a poco acceler.*

**[31]** *Poco a poco acceler.*

- al - 32 -

*Fl. picc. I.*  
*I. II.* *sempre pp*  
*Fl. III.* *pp*  
*Ob. I.*  
*II.*  
*I.* *sempre pp*  
*Clar. II. (B.)* *sempre pp*  
*III.* *sempre pp*  
*Timp.* *mp*  
*Troglo.*  
*Piano.*  
*I.* *pizz.* *pp* *poco sf*  
*Viol. II.* *pizz.* *pp* *poco sf*  
*Viola.*  
*Cello.*  
*D.-B.*

- al - 32 -

**33**

34

Fl. I.  
II.

Oob. I.  
II.

Clar. I.  
(B.) II.

Fug. I.

C. - Fag.

Cor. I.  
II.  
III.  
(F.) IV.

Trp. I.  
II.  
III.  
(B.)

Tromb. II. *senza sord.*  
*mf marc.*

Tub.

Timp.

Gr. Cassa.

Hrpe. I.  
II.

Piano.

I.  
Viol.

II.

Vi.

Vcll.

C. - B.

34

36 sempre più a - gi - ta - to -

FL. I. II.

Ob. I. II.

Clar. I. (B.) II.

Fag. I.

C.-Fag.

Cor. I. II. (F.) III. IV.

Trpt. I. II. (B.) III. IV.

I. Tromb. *senza sord.* *mf marc.*

III. IV.

Tub.

Timp.

Gr. cassa.

Pianof.

I. Viol. *pizz.* *p* *mf* *p* *mf*

II.

Vcl.

Vcll.

C.-B.

35 sempre più a - gi - ta - to -



*al*

Fl. I.  
 Fl. II.  
 Ob. I.  
 Ob. II.  
 Clar. I.  
 (E♭)  
 Clar. I.  
 (B.) II.  
 Fag. I.  
 F. - Fag.  
 I. III.  
 Cor. (F.)  
 II. II.  
 I. II.  
 Trbe (2)  
 III. IV.  
 I. II.  
 Tromb.  
 III. IV.  
 Timp.  
 Pianof.  
 I.  
 Viol.  
 II.  
 Vle.  
 Vcll.  
 C.-B.

36  
 senza sord.  
 a2 marc.  
 senza sord.  
 a2  
 mf marc.  
 mf  
 p  
 p  
 p  
 p  
 arco  
 al  
 mf  
 mf  
 mf  
 al  
 36

 $\alpha\mathcal{L}$ 

**36**

*Fl. picc. I.*

*Fl. I. II.*

*I. II.*

*Ob. III.*

*Clar. I. (Es)*

*Clar. I. (B) II.*

*Fag.*

*I. III.*

*Cor. (F)*

*II. IV.*

*I. II.*

*Trbe. (B)*

*II. IV.*

*I.*

*Tromb. III.*

*I.*

*Viol. II.*

*Viola*

*Vcll.*

*C. B.*

*arco*

*mf cresc.*

*cresc.*

*cresc.*

*cresc.*

37

- - - *Allegro. d. 84.*

38

Fl. picc. I  
 Fl. I. II. III.  
 Ob. I. II. III.  
 Clar. I. (Es) II.  
 Clar. I. (B) II.  
 Fag.  
 I. III.  
 Cor (F) I. II. IV.  
 I. II.  
 Trp (B) I. II. III. IV.  
 I. II.  
 Tromb. I. II. III.  
 I.  
 Viol. I. II.  
 Vcl.  
 Vcll.  
 C. B.

- - - *Allegro. (d. 84)*

38

*allargando* **39** *a tempo* (♩ = 76)  
molto - -

Fl. picc. I

Fl. I.  
II.

Ob. I.  
II.  
III.

Clar. I.  
(Bs) II.

Clar. I.  
(B.) II.

C. Fag.

I. III.  
Cor. (F)

II. IV.

I. II.  
Tpt. (B.)

III. IV.

I. II.  
Tromb.

III. IV.

Tub.

Temp.

I.  
Viol.

II.

Vle.

Vcll.

C. B.

*allargando* **39** *a tempo* (♩ = 76)  
molto - -

*muta in  
Fag. II.*

40

FL picc. I.

Fl. I.  
II.  
III.

Ob. I.  
II.  
III.

Clar. I.  
(Es.) II.

Clar. I.  
(B.) II.

I. III.  
Cor. (F)

II. III.

I. II.  
Tuba (B.)

III. IV.

I. II.  
Tromb.

III. IV.

Timp.

I.  
Viol.

II.

Vcl.

Vcll.

C-B.

40

**41** largamente (allargando - - al  $\text{♩} = 116$ )

Quasi  
a tempo  
(♩ = 84)

Fl. picc. I

Fl. I.  
II.  
III.

I.  
Ob.  
II. III.

Clar. I.  
(Es.) II.

Clar. I.  
(B.) II.

I. II.  
Fag.  
III. IV.

I. III.  
Cor. (F)  
II. IV.

I. II.  
Tubo (B.)  
III. IV.

I. II.  
Tromb.  
III. IV.

Tub.

Temp.  
C. in.  
Gr. Cassa.

I.  
Viol.  
II.

Vcl.

Vell.

C. B.

**41** largamente (allargando - - al  $\text{♩} = 116$ )

Quasi  
a tempo  
(♩ = 84)

[illegible]

[illegible]



144

*Fl. picc. I.*  
*Fl. I. II. III.*  
*I. II. III.*  
*Ob. I. II. III.*  
*Clar. (Bb) I. II.*  
*Clar. I. (Bb) II.*  
*Fag. I.*  
*Trbe. I. (Bb) II.*  
*Tromb. I.*  
*Tamb. picc.*  
*Arpx I.*  
*Arpx II.*  
*Pianof. α 4 manuals*  
*I. Viol. II.*  
*Viola*  
*Cello*  
*C.-B.*

Musical score for page 79, measures 144 to 147. The score includes parts for woodwinds, brass, percussion, strings, and piano. Measure 144 features a key signature change to D major and a 4/4 time signature. Measures 145-147 show various instrumental textures with dynamic markings like ppp, pp, and f.

145

## Tempo I. (d. 92)

45

*Fl. picc. I.*  
*Fl. I. II.*  
*Ob. III.*  
*Clar. I. (sopr.) II.*  
*Clar. I. (B.) II.*  
*S. Basso (B.)*  
*Fag. 4.*  
*Trbe. I. II.*  
*Tromb. I.*  
*Tamb. picc.*  
*Strpa I.*  
*Strpa II.*  
*Pianof. a 4 mans.*  
*I. Viol.*  
*II. Viol.*  
*Vcl.*  
*Vell.*  
*C.-B.*

*Tempo I. (d. 92)*

*45*

46

Fl. picc. I.

Fl. I.  
II.

Ob. I.

Cl. ingl.

Clar. I.  
(As)

Clar. I.  
(B)

Cl. bass o.  
(B)

Fag. I.

Arpa I.

Arpa II.

I.  
Viol.

II.  
Viol.

Viol.

Viol.

Cl. B.

*pizz.*  
*sempre pp*

*pizz.*  
*sempre pp*

*pizz.*  
*sempre pp*

*non  
div.* *pizz.*  
*(ma non  
arpeggi)*

46

Fl. I. II. III.  
 Ob. I.  
 C. ingl.  
 Clar. I. (B.)  
 Cl. bass. (B.)  
 Fag. I. II. III.  
 I. III.  
 Cor. (F.) II. IV.  
 Trbe. I. (B.) II.  
 Tromb. I. II. III.  
 Timp.  
 Gr. cassa.  
 Pünauf.  
 Viol. I. II.  
 Vcl.  
 Viol. II.  
 Vcl.  
 C.-B.

Musical score for page 82, featuring various orchestral instruments and vocal parts. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone, Timpani, Snare Drum, Piccolo, Violin, Viola, Violoncello, and Double Bass. The music is written in a single system with multiple staves. Key markings include *pp* (pianissimo), *f* (forte), *poco f* (poco forte), *div.* (divisi), *arco* (arco), and *senza sord.* (senza sordina). The score is in a key with one flat (B-flat) and a 2/4 time signature.

47

*sempre più agitato.*

*Semplice più agitato*

Fl. I.  
II.  
III.

Obo. I.

Cor. ingl.

Clar. I.  
(B.)

Cl. basso.  
(B.)

Fag. I.  
II.  
III.

I. III.  
*a. l. feroce*  
*f*

Cor. (C.)  
II. IV.  
*f*

Tr. I.  
(B.)  
*senza sord.*

Tromb. I.  
II.  
III.  
*f*

Timp.  
*sffz subito*  
*mf*  
*sf*  
*fff*  
*mf cresc.*

Tub.  
*p*

Pianof.  
*ff*  
*mf*  
*f*  
*fff*  
*mf cresc.*

I.  
Viol.

II.

Vcl.

Vell.

cb.

物

*sempre più agitato.*

48 *al*

Fl. I.  
 II.  
 III.

Ob. I.

Coringl.

Clar. (Es)

Clar. I.  
 (B) II.

Cl. Basso.  
 (B.)

I. II.  
 Fag.  
 III.

I. III.  
 Cor. (F)  
 II. IV.

I. II.  
 Tr. (B)  
 III. IV.

II.  
 Tromb.  
 III. IV.

Timp.

Tamt.

Panof.

I.  
 Viol.  
 II.

Viola

Vcll.

Cb.

48 *al*

Detailed description of the musical score: The score is for measures 48 to 55. The key signature has one flat (B-flat). The time signature is 2/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Fagotto) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The brass (Horns, Trumpets, Trombones) provide harmonic support and accents. The percussion (Timpani, Tam-tam, Panofone) adds rhythmic texture. Dynamics range from *mf* to *ff*. Articulations include accents, slurs, and staccato. The Panofone part is marked *sf* and *arando*. The Tam-tam part is marked *mf* and *crass.*

49 Più vivo. (♩ = 104)

50

Ob. I. II. *ff*

Cor. ingt. *ff*

Clar. (Es.) *ff*

Clar. I. (B.) II. *ff*

Cl. basso. (B.) *ff*

I. II. *f*

Fag. III. *f*

Cl. fag. *f*

I. III. *ff*

Cor. (F.) II. IV. *ff*

I. II. *ff*

Tr. (B.) III. IV. *ff*

I. II. *ff*

Tromb. III. IV. *ff*

Tub. *f*

Timp. *ff cresc.*

Tomt. *p*

Cin. *f*

Gr. Cassa. *pp cresc.*

Pianof. *ff*

I. *f*

Viol. II. *f*

Vi. *f*

Vcll. *f*

Cb. *ff*

div. in 2. *ff*

49 Più vivo. (♩ = 104)

50

*Fl. picc.*  
*I.*  
*Fl.*  
*II. III.*  
*Ob. I.*  
*II.*  
*Cor. ingl.*  
*Clar. I.*  
*(Es.) II.*  
*Clar. I.*  
*(B.) II.*  
*Fag. II.*  
*III.*  
*Cfag.*  
*I. III.*  
*Cor. G.*  
*II. IV.*  
*Tr. I.*  
*(B.) II.*  
*I. II.*  
*Tron. S.*  
*III. IV.*  
*Tub.*  
*Temp.*  
*Cen.*  
*Gr. Cassa.*  
*Pianof.*  
*I.*  
*Viol.*  
*II.*  
*Vle.*  
*Vcll.*  
*Cb.*



## 82

I. II.  
 3 Flauti.  
 III.  
 2 Oboi. I.  
 (II. auch Cor. ingl.) II.  
 I. II.  
 3 Clarinetti (B).  
 III.  
 (III. auch Cl. basso (B).  
 2 Fagotti. I.  
 II.  
 I. III.  
 4 Corni in (F).  
 II. IV.  
 Tromba in B.  
 Timpani.  
 Triangolo.  
 Celesta.  
 Arpa.  
 Pianoforte.  
 Violini I.  
 Violini II.  
 Viole.  
 Violoncelli.  
 Contrabassi.  
 Moderato. ♩ = 138.

1

*I. II.*  
*Fl.*  
*III.*  
*Clar. I.*  
*(B.) II.*  
*I. III.*  
*Clar. (F.)*  
*II. IV.*  
*Arpa.*  
*Viol. I.*  
*Viol. II.*  
*Me.*  
*Vcll.*  
*CB.*

*p espr.*  
*arco*  
*p espr.*

1

2

I. Fl. I.

Fl. II.

III.

Clar. I.

(B.) II.

I. III.

Cor. (F.)

II. IV.

Harp.

Viol. I.

Viol. II.

Viola.

Violoncello.

Double Bass.

2

**3**

[illegible]

[illegible]

*p*

**L'Argamente** ♩ = 80.

*poco accel.-al. 6 Andante* ♩ = 116.

Fl. I.  
II.

Ob. I.

Cor. ingl.

Clar. I.  
(B.) II.

Cl. basso.  
(B.)

I.  
Cor. (F.)

II.

Arpa.

I.  
Vcl.

II.

Vla.

Vcll.

Cb.

*Tranquillo. ♩. 104.*

*Più sosten. ♩. 98. poco ritard.*

*Fl. I.*  
*II.*

*Obo. I.*

*Cor. ingl.*

*Clar. I.*  
*(A.) II.*

*Cl. basso.*  
*(B.)*

*Fag. I.*  
*II.*

*Cor. I.*  
*(F.) II.*

*Trpt. I.*  
*II.*

*Tromb. I.*  
*II.*

*Pianof.*

*I.*  
*Viol.*

*II.*

*Vle.*

*Vcll.*

*Cb.*

**[?] Quasi a tempo** ♩ = 92 (molto tranquillo.)

*poco allarg.* - -

[illegible]

**8** *poco rit. - poi stringendo - al -* *muto in op. III.*

Cor. ingl. *sf* *pp*

Clar. I. (R.) *+*

Cor. I. (F.) *poco sf* *pp* *poco sf* *pp* *con sord.*

Arpa. *Do, Re, Mi, Fa, Sol.* *pp*

I. *sul ponticello.*

Viol. I. *pp* *sf* *pp*

Viol. II. *con sord.* *div.* *pp* *sf* *pp*

Vle. *con sord.* *div.* *pp* *sf* *pp*

Vcll. *con sord.* *div.* *pp* *sf* *pp*

Cb. *con sord.* *arco* *pp* *sf* *pp*

*in modo ordinario. sul ponticello*

**9** *Agitato. ♩ = 108.*

I. *p* *cresc.*

Fl. *p* *cresc.*

II. *p* *cresc.*

I. II. *p* *cresc.*

Clar. (R.) *p* *cresc.*

III. *p* *cresc.*

Fag. I. *pp* *cresc.*

Arpa. *Do*

I. *con sord.* *in modo ordinario* *p cresc.* *sul III.*

Viol. I. *p cresc.*

Viol. II. *p cresc.*

Vle. *p cresc.*

Vcll. *p cresc.*

Cb. *p cresc.*





[illegible]

*Più andante* ♩. 120.

FL. I.  
II.

OB. I.

Cor. ingl.

Clar. I.  
(A) II.

Cl. bassa  
(A)

Fag. I.  
II.

I. II.  
Cor. (F)

III. IV.

Timp.

Arpa.

Pianof.

I.  
Viol.

II.

Vi.

Vcll.

CB.

α 2

*p*, *pp*, *f*, *cresc.*, *espr.*, *poco f*, *pizz.*, *mf*, *mf esp. molto*, *dim.*, *ppp*, *p dolce*, *arco*, *p dolce*

*Più andante* ♩ - 120.

**12** *Tempo I.* (♩. 126 - 132.)

FL. I. *pp*

Clar. I. (A.) *ppp*

I. III. *con sord.*

Clar. (F.) *pp con sord.*

II. II. *pp*

Faglo. *pp*

Col. *p*

Trpa. *p*

Pianof. *p*

Viol. I. *con sord.*

2 Soli. *pp con sord.*

Viol. II. *pp con sord.*

2 Soli. *pp con sord.*

Viol. II. *pp con sord.*

gli altri. *pp*

2 Soli. *con sord.*

Vle. *arco pp con sord.*

gli altri. *pp con sord. arco*

Viol. *p*

Co. *pp pizz.*

**12** *Tempo I.* (♩. 126 - 132.)

15

Fl. II.  
Fl.  
III.

Clar. (M)  
III.

Fag. I.

Cor. (F)  
II. IV.

Timp.

Trio.

Cel.

Bass.

Piano

Viol. I.  
2 Soli

Viol. II.  
2 Soli.

Viol. II.  
gli altri.

2 Soli.

Vcl.  
gli altri.

Vcll.

C.B.

13

*ritard.al Più lento. J. 104. ritenuto*

Fl. I.

Ob. I.

Cor. ingl.

Clar. I.  
(H.)

Fag. I.

I. III.

Cor. (F)

II.

Timp.

Trpa.

Viol. I.

Viol. II.

Vcl.

Vcll.

*ritard. al Più lento*  $\text{♩} = 104$  *ritenuro*

# 4. Marcia Funebre

101

*Maestoso. ♩. 50.* *accel. al ♩. 56.*

I. II.   
 4 Flauti   
 III. IV.

I. II.   
 3 Oboi.   
 III.   
 (auch Cor. ingl.)

I. II.   
 3 Clarinetti   
 in A.   
 III.

Clar. basso in A.   
 (auch Clar. in Es)

I. II.   
 4 Fagotti   
 III. IV.

I. II.   
 4 Corni in F.   
 III. IV.

4 Trombe in B. I.   
 (auch 4 Cornetti. II.   
 in B.)

I. II.   
 4 Tromboni.   
 III. IV.

Tuba.

Timpani.   
 marc.   
 mf

Tam-tam.   
 4

Pianoforte.

I.   
 Violini.   
 II.   
 Fiolle.   
 Violoncelli.   
 Contrabassi.

*Maestoso. ♩. 50.* *accel. al ♩. 56.*

1 Tempo I. ♩ = 50.

allarg. molto

I. II. Fl.  
 Fl.  
 III. II.  
 I. II. Ob.  
 Ob.  
 III.  
 I. II. Clar. (A)  
 Clar. (A)  
 III.  
 Cl. basso. (A)  
 Cl. basso. (A)  
 I. II. Fag.  
 Fag.  
 III. IV.  
 I. III. Cor. (A)  
 Cor. (A)  
 II. IV.  
 Tr. I. (B)  
 (B) II.  
 I. II. Tromb.  
 Tromb.  
 III. IV.  
 Tub.  
 Timp.  
 I. Viol.  
 Viol.  
 II.  
 Vla.  
 Vcl.  
 Vcl.  
 Cb.

1 Tempo I. ♩ = 50. allarg. molto







*poco stringendo* - al - 4 *Appassionato* J. 69

*poco stringendo - al* [4] *Appassionato* ♩.69.

rit. 5 *Tranquillo* ♩ = 60.

I. II.  
 Fl.  
 III. IV.  
 Ob. I.  
 II.  
 Cor. ingl.  
 Clar. I.  
 (A.) II.  
 Cl. basso.  
 (A.)  
 I. II.  
 Fag.  
 III. IV.  
 I. II.  
 Cor. (F)  
 II. III.  
 Cornett. II.  
 (B.)  
 Tromb. III.  
 II.  
 Timp.  
 I.  
 Viol.  
 II.  
 Vle.  
 Vcll.  
 Cb.

rit. 5 *Tranquillo* ♩ = 60.

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. ingl.), Clarinets (Clar. (A)), Bassoon (Cl. basso. (B)), Fagots (Fag.), Horns (Cor. (F)), Timpani (Timp.), Violins (Viol.), Viola (Vle.), Cello (Vcl.), and Double Bass (Cb.). The score includes dynamic markings such as *p*, *mf*, *f*, *cresc.*, and *molto*. The page is numbered 6 in the top right corner and 6 in the bottom right corner.

[illegible]

**17** *Più andante* ♩. 69.

FL. I. II. *mf* *dim.*

Ob. I. II. *pp*

Cor. ingl. *p* *pp* *pp*

Clar. (A) I. II. *p* *pp* *pp*

III. *p* *dim.* *pp*

Cl. basso. (A.) *p* *dim.* *pp*

Fag. IV. *pp*

I. III. *pp*

Clar. (F) II. IV. *pp*

I. II. *pp*

Ttr. (B) III. IV. *pp*

I. II. *pp*

Tromb. III. IV. *pp*

I. *pp*

Viol. II. *pp*

Vcl. *pp* *div. con sord.* *pp* *pp*

Vell. *pp* *non div. con sord.* *pp* *pp*

Cb. *pp* *pp*

**17** *Più andante* ♩. 69.

[8]  
allarg. al Più sostenuto ♩. 56-60.

*I. II. III.*  
*Fl.*  
*IV.*

*Ob. I.*  
*II.*

*Cor. ingl.*

*I.*  
*Clar. (A.)*  
*II. III.*

*Cl. basso.*  
*(A.)*

*I. II.*  
*Fag.*  
*III. IV.*

*I. III.*  
*Cor. (F.)*  
*II. IV.*

*I. II.*  
*Cornett.*  
*(B.)*  
*III. IV.*

*I. II.*  
*Tronb.*  
*IV.*

*I.*  
*Viol.*  
*II.*

*Vla.*

*Vcll.*

*Cb.*

*allarg. al Più sostenuto ♩. 56-60.*

[8]



I. II. *crase. molto* *ff dim.*  
 Fl. *crase. molto* *ff dim.*  
 III. IV. *crase. molto* *ff dim.*  
 I. II. *crase. molto* *ff dim.*  
 Ob. *crase. molto* *ff dim.*  
 III. *crase. molto* *ff dim.*  
 Clar. (Es) *crase. molto* *ff dim.*  
 I. *crase. molto* *ff dim.*  
 Clar. (B) *crase. molto* *ff dim.*  
 II. III. *crase. molto* *ff dim.*  
 I. II. *crase. molto* *ff dim.*  
 Fag. *crase. molto* *ff dim.*  
 III. IV. *crase. molto* *ff dim.*  
 I. III. *crase. molto* *ff dim.*  
 Cor. (F) *crase. molto* *ff dim.*  
 II. IV. *crase. molto* *ff dim.*  
 I. II. *crase. molto* *ff dim.*  
 Cornett. (B) *crase. molto* *ff dim.*  
 III. IV. *crase. molto* *ff dim.*  
 I. II. *crase. molto* *ff dim.*  
 Tromb. *crase. molto* *ff dim.*  
 III. IV. *crase. molto* *ff dim.*  
 Tub. *crase. molto* *ff dim.*  
 Timp. *crase.* *ff dim.*  
 Tamt. *crase.* *ff dim.*  
 Pianof. *crase. molto* *ff dim.*  
 I. *crase. molto* *ff dim.* *col legno*  
 Viol. *crase. molto* *ff dim.* *col legno*  
 II. *crase. molto* *ff dim.* *col legno*  
 Vle. *crase. molto* *ff dim.* *col legno*  
 Vcll. *crase. molto* *ff dim.* *col legno*  
 Cb. *crase. molto* *ff dim.* *col legno*