

III.

Andante. ♩ = 120.

a. 2.

3 Flauti.

2 Oboi.

2 Clarinetti in B.

1 Clarinetto basso in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani.

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andante.

3 Flauti.

2 Oboi.

2 Clarinetti in B.

1 Clarinetto basso in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani.

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andante.

1332

Musical score for woodwinds and strings, measures 1-50. The score is in 3/4 time and features a key signature of two flats. The woodwind section includes Flute I (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Cl. basso), Bassoon II (Fag.), and Cor Anglais (Cor.). The string section includes Violin I (Viol. unis.), Violin II (un.), Viola (un.), and Cello/Double Bass (un.). Dynamics range from *mf* to *pp*. Performance markings include *poco*, *div.*, and *pp con moto*. A second ending bracket is shown at the end of the section.

Musical score for strings and horns, measures 51-90. The score continues in 3/4 time with the same key signature. The horn section includes Cor I and II (Cor. I. II.), Violin I (Viol. I.), and Cello/Double Bass (un.). Dynamics range from *p* to *f*. Performance markings include *dolce*, *mf*, *div.*, *tutti*, and *solo*. A first ending bracket is shown at the end of the section.

4

Violin I: *p cresc.*, *a 2.*, *p cresc.*

Violin II: *p*, *cresc.*

Viola: *p dim.*, *p*, *cresc.*

Cello/Double Bass: *pp*, *pp*, *dim.*, *mf a 2.*, *p*, *cresc.*, *cresc.*, *p cresc.*, *cresc.*

Violin I (lower): *p*, *cresc.*

Violin II (lower): *dim.*

Viola (lower): *arco*, *p appassionato*, *arco*, *cresc.*

Cello/Double Bass (lower): *dim.*, *dim.*, *dim.*, *arco*, *p appassionato*, *div. arco*, *p*, *cresc.*, *pizz.*, *arco*, *p dim.*, *p*, *cresc.*

4

5

3 Tr. ni.
Tuba.

f, *mp*, *mf*, *pp*

B-dur.

mf, *f*

f, *mp*, *mf*, *pp*, *div.*

5

This system of musical notation includes the following parts and markings:

- Fl. I.** (Flute I)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** *mp* (Bassoon)
- Cor. IV.** (Horn IV)
- Arpa.** (Arpa)

Key performance markings include *solo p espress.* for the Clarinet and various dynamic markings such as *pp*, *mf*, and *p*.

This system of musical notation includes the following parts and markings:

- Fl. I. II.** (Flute I & II)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Horn)
- Arpa.** (Arpa)

Key performance markings include *mallo* (marcato) for several instruments and dynamic markings such as *p*, *mf*, and *pp*.

This system of musical notation includes the following parts and markings:

- Fl. I. II.** (Flute I & II)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Horn)
- Arpa.** (Arpa)

Key performance markings include *sul D.* (sul tasto) for the Arpa and *div.* (divisi) for the Flute I & II. Dynamic markings include *p* and *ppp*.

6 Meno mosso. ♩ = 72.

Fl.

Ob.

Cl.

Fag.

Cor.

I. II.
Trombe in A.

III.
Tromboni e Tuba.

Trup.

pizz.

arco

div.

div. pizz.

arco

pizz.

div.

arco

unis.

arco.

unis.

arco

6 Meno mosso.

arco

riten.

7 Più mosso. Con moto. ♩ = 52.

The musical score is arranged in a standard orchestral format. It includes staves for Violin I, Violin II (divided), Viola (divided), Violoncello, and Double Bass. The score is divided into three systems. The first system begins with a *riten.* marking. The second system begins with a **7** marking and the instruction *Più mosso. Con moto.* with a tempo of ♩ = 52. The third system begins with a **7** marking and the instruction *P Più mosso. Con moto.* The score features various dynamics such as *p*, *mf*, and *pp*. It also includes articulations like *pizz.* (pizzicato) and *arco* (arco), and performance instructions like *p cantabile*. The bottom of the page includes a *riten.* marking and a **7** marking.

Musical score for Flute I & II, Clarinet, Bassoon, Horn, and Violin I. The score is written in G major and 4/4 time. It features a variety of dynamics including *mf*, *p*, and *mp*. The Flute I & II parts have a melodic line with some rests. The Clarinet and Bassoon parts provide harmonic support. The Horn part has a rhythmic pattern. The Violin I part has a fast, repetitive rhythmic pattern.

Musical score for Flute, Oboe, Clarinet, Bassoon, Horn, and Violin I. The score continues from the previous page. It includes a *solo.* marking for the Oboe part. Dynamics range from *mf* to *p*. The Flute part has a melodic line. The Oboe part has a melodic line with a *solo.* marking. The Clarinet and Bassoon parts provide harmonic support. The Horn part has a rhythmic pattern. The Violin I part has a fast, repetitive rhythmic pattern.

I. solo.

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

Ob. *p* *mf* II. III. V

Cl. *p* *mf* V

Fag. *p* *mf* V

Cor. *p* *mf* V

Trombe.

Tromboni e Tuba.

Timp.

Viol. I. *p* *mf* V

Viol. II. *p* *mf* V unis.

Viola. *p* *mf* V unis. div.

Vol. *p* *mf* V

C. B. *p* *mf* V

Detailed description: This is a page of a musical score for an orchestra, page 86. The score is written for various instruments, including woodwinds, brass, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated throughout. Performance markings like *I. solo.*, *I.*, *II.*, *III.*, and *V.* are present. The instruments listed on the left are Flute I, Oboe, Clarinet, Bassoon, Horns, Trombones, Trumpets, Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation includes notes, rests, slurs, and articulation marks.

riten.

9 Meno mosso.

The musical score consists of 14 staves. The first system includes dynamics *mf*, *dim.*, and *p*. The second system includes *mf*, *dim.*, *dim.*, and *p*. The third system includes *mf*, *dim.*, *p*, *mf*, and *p*. The fourth system includes *mf*, *dim.*, *mf*, and *mf*. The fifth system includes *mf*, *dim.*, and *p*. The sixth system includes *mf*, *dim.*, and *p*. The seventh system includes *mf*, *dim.*, and *p*. The eighth system includes *mf*, *dim.*, and *p*. The ninth system includes *mf*, *dim.*, and *p*. The tenth system includes *mf*, *dim.*, and *p*. The eleventh system includes *mf*, *dim.*, and *p*. The twelfth system includes *mf*, *dim.*, and *p*. The thirteenth system includes *mf*, *dim.*, and *p*. The fourteenth system includes *mf*, *dim.*, and *p*. The score also features performance instructions such as *riten.*, *a 2.*, *in B.*, *pizz.*, *arco*, *div.*, *unis.*, and *div. a 2.*

9 Meno mosso.

riten. poco

Tempo I.

Musical score for multiple instruments, including strings and woodwinds. The score is arranged in systems of staves. Key performance instructions and dynamics include:

- a 2. dolce espress.* (Second ending, dolce espressivo)
- p cresc.* (piano crescendo)
- mf* (mezzo-forte)
- dolce espress.* (dolce espressivo)
- cresc. dolce espress. p cresc.* (crescendo, dolce espressivo, piano crescendo)
- enarm.* (enharmonic)
- arco* (arco)
- unis.* (unis. arco)
- pp* (pianissimo)
- div.* (divisi)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various phrasing techniques such as slurs and accents. The overall mood is expressive and dynamic, as indicated by the tempo and performance markings.

riten. poco

Tempo I.

10 Con moto.
I. solo.

Musical score for the first system, measures 1-10. The score includes multiple staves with various dynamics and articulations. Dynamics include *f*, *mp*, *p*, *pp*, and *dolce*. The music is in a key with two flats and a 3/4 time signature.

Musical score for the Arpa (Arpeggio) section, measures 1-10. The notation shows arpeggiated chords across several staves, with a dynamic of *p*.

Musical score for the second system, measures 1-10. Dynamics include *f*, *mf*, *p*, *pizz.*, *unis. pizz.*, *div. pizz.*, and *p pizz.*. The music continues with various articulations and dynamics.

10 Con moto.

11

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (mf, ff, p), articulation (accents), and phrasing slurs.

Musical score for the second system, including a double bass line with a glissando effect and dynamic markings like mf and pp.

muta C Dis, Es Fis Ges, As His.

Musical score for the third system, featuring a variety of performance instructions such as "arco", "pizz.", "trem.", "unls.", and "div.", along with dynamic markings like mf and p.

11

I. *p cresc.*
 II. *p cresc.*
 III. *cresc.*
cresc.
cresc.
 a 2. *cresc.*
cresc.
 I. *mf*
 II. *mf*
 III. *mf*
 IV. *mp*
 V. *pp*
 VI. *pp*
 VII. *pp*
 VIII. *pp*
 IX. *pp*
 X. *pp*
 XI. *pp*
 XII. *pp*
 XIII. *pp*
 XIV. *pp*
 XV. *pp*
 XVI. *pp*
 XVII. *pp*
 XVIII. *pp*
 XIX. *pp*
 XX. *pp*
 XXI. *pp*
 XXII. *pp*
 XXIII. *pp*
 XXIV. *pp*
 XXV. *pp*
 XXVI. *pp*
 XXVII. *pp*
 XXVIII. *pp*
 XXIX. *pp*
 XXX. *pp*
 XXXI. *pp*
 XXXII. *pp*
 XXXIII. *pp*
 XXXIV. *pp*
 XXXV. *pp*
 XXXVI. *pp*
 XXXVII. *pp*
 XXXVIII. *pp*
 XXXIX. *pp*
 XL. *pp*
 XLI. *pp*
 XLII. *pp*
 XLIII. *pp*
 XLIV. *pp*
 XLV. *pp*
 XLVI. *pp*
 XLVII. *pp*
 XLVIII. *pp*
 XLIX. *pp*
 L. *pp*
 LI. *pp*
 LII. *pp*
 LIII. *pp*
 LIV. *pp*
 LV. *pp*
 LVI. *pp*
 LVII. *pp*
 LVIII. *pp*
 LIX. *pp*
 LX. *pp*
 LXI. *pp*
 LXII. *pp*
 LXIII. *pp*
 LXIV. *pp*
 LXV. *pp*
 LXVI. *pp*
 LXVII. *pp*
 LXVIII. *pp*
 LXIX. *pp*
 LXX. *pp*
 LXXI. *pp*
 LXXII. *pp*
 LXXIII. *pp*
 LXXIV. *pp*
 LXXV. *pp*
 LXXVI. *pp*
 LXXVII. *pp*
 LXXVIII. *pp*
 LXXIX. *pp*
 LXXX. *pp*
 LXXXI. *pp*
 LXXXII. *pp*
 LXXXIII. *pp*
 LXXXIV. *pp*
 LXXXV. *pp*
 LXXXVI. *pp*
 LXXXVII. *pp*
 LXXXVIII. *pp*
 LXXXIX. *pp*
 LXXXX. *pp*
 LXXXXI. *pp*
 LXXXXII. *pp*
 LXXXXIII. *pp*
 LXXXXIV. *pp*
 LXXXXV. *pp*
 LXXXXVI. *pp*
 LXXXXVII. *pp*
 LXXXXVIII. *pp*
 LXXXXIX. *pp*
 LXXXXX. *pp*

I. *mf*
 II. *mf*
 III. *mf*
 IV. *mf*
 V. *mf*
 VI. *mf*
 VII. *mf*
 VIII. *mf*
 IX. *mf*
 X. *mf*
 XI. *mf*
 XII. *mf*
 XIII. *mf*
 XIV. *mf*
 XV. *mf*
 XVI. *mf*
 XVII. *mf*
 XVIII. *mf*
 XIX. *mf*
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 XXXIII. *mf*
 XXXIV. *mf*
 XXXV. *mf*
 XXXVI. *mf*
 XXXVII. *mf*
 XXXVIII. *mf*
 XXXIX. *mf*
 XL. *mf*
 XLI. *mf*
 XLII. *mf*
 XLIII. *mf*
 XLIV. *mf*
 XLV. *mf*
 XLVI. *mf*
 XLVII. *mf*
 XLVIII. *mf*
 XLIX. *mf*
 L. *mf*
 LI. *mf*
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 LXXXVI. *mf*
 LXXXVII. *mf*
 LXXXVIII. *mf*
 LXXXIX. *mf*
 LXXXX. *mf*
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 LXXXXV. *mf*
 LXXXXVI. *mf*
 LXXXXVII. *mf*
 LXXXXVIII. *mf*
 LXXXXIX. *mf*
 LXXXXX. *mf*
 LXXXXXI. *mf*
 LXXXXXII. *mf*
 LXXXXXIII. *mf*
 LXXXXXIV. *mf*
 LXXXXXV. *mf*
 LXXXXXVI. *mf*
 LXXXXXVII. *mf*
 LXXXXXVIII. *mf*
 LXXXXXIX. *mf*
 LXXXXXX. *mf*

I. *cresc.*
 II. *cresc.*
 III. *cresc.*
 IV. *cresc.*
 V. *cresc.*
 VI. *cresc.*
 VII. *cresc.*
 VIII. *cresc.*
 IX. *cresc.*
 X. *cresc.*
 XI. *cresc.*
 XII. *cresc.*
 XIII. *cresc.*
 XIV. *cresc.*
 XV. *cresc.*
 XVI. *cresc.*
 XVII. *cresc.*
 XVIII. *cresc.*
 XIX. *cresc.*
 XX. *cresc.*
 XXI. *cresc.*
 XXII. *cresc.*
 XXIII. *cresc.*
 XXIV. *cresc.*
 XXV. *cresc.*
 XXVI. *cresc.*
 XXVII. *cresc.*
 XXVIII. *cresc.*
 XXIX. *cresc.*
 XXX. *cresc.*
 XXXI. *cresc.*
 XXXII. *cresc.*
 XXXIII. *cresc.*
 XXXIV. *cresc.*
 XXXV. *cresc.*
 XXXVI. *cresc.*
 XXXVII. *cresc.*
 XXXVIII. *cresc.*
 XXXIX. *cresc.*
 XL. *cresc.*
 XLI. *cresc.*
 XLII. *cresc.*
 XLIII. *cresc.*
 XLIV. *cresc.*
 XLV. *cresc.*
 XLVI. *cresc.*
 XLVII. *cresc.*
 XLVIII. *cresc.*
 XLIX. *cresc.*
 L. *cresc.*
 LI. *cresc.*
 LII. *cresc.*
 LIII. *cresc.*
 LIV. *cresc.*
 LV. *cresc.*
 LVI. *cresc.*
 LVII. *cresc.*
 LVIII. *cresc.*
 LIX. *cresc.*
 LX. *cresc.*
 LXI. *cresc.*
 LXII. *cresc.*
 LXIII. *cresc.*
 LXIV. *cresc.*
 LXV. *cresc.*
 LXVI. *cresc.*
 LXVII. *cresc.*
 LXVIII. *cresc.*
 LXIX. *cresc.*
 LXXX. *cresc.*
 LXXXI. *cresc.*
 LXXXII. *cresc.*
 LXXXIII. *cresc.*
 LXXXIV. *cresc.*
 LXXXV. *cresc.*
 LXXXVI. *cresc.*
 LXXXVII. *cresc.*
 LXXXVIII. *cresc.*
 LXXXIX. *cresc.*
 LXXXX. *cresc.*
 LXXXXI. *cresc.*
 LXXXXII. *cresc.*
 LXXXXIII. *cresc.*
 LXXXXIV. *cresc.*
 LXXXXV. *cresc.*
 LXXXXVI. *cresc.*
 LXXXXVII. *cresc.*
 LXXXXVIII. *cresc.*
 LXXXXIX. *cresc.*
 LXXXXX. *cresc.*
 LXXXXXI. *cresc.*
 LXXXXXII. *cresc.*
 LXXXXXIII. *cresc.*
 LXXXXXIV. *cresc.*
 LXXXXXV. *cresc.*
 LXXXXXVI. *cresc.*
 LXXXXXVII. *cresc.*
 LXXXXXVIII. *cresc.*
 LXXXXXIX. *cresc.*
 LXXXXXX. *cresc.*

Fl. a2.
 Ob.
 Cl.
 Fag.
 Cor. I. II.

Arpa.
 unis.

Fl.
 Ob.
 Cl.
 Fag.
 Cor.

Arpa.
 unis.
 p sul A
 div.
 p

13 solo dolce

I. II.

Fl. b. *pp*

Ob. *pp*

Cl. II. *pp*

Cl. basso. *pp*

Cor. *pp*

IV. *pp*

Arpa. *pp*

univ. *pp*

univ. *pp*

univ. pizz. *pp*

pizz. *pp*

arco *espress.*

dolce arco *pp*

13

14

Fl. *a2.*

I. II. Cl. *pp*

Fag. *pp*

Cor. *pp*

IV. *pp*

Arpa. *pp*

7 7

14

allarg.
appass.

The musical score consists of 15 staves. The first 14 staves are arranged in pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14). The 15th staff is a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *cresc. molto* (crescendo molto), *trem.* (trémolo), *div.* (divisi), and *I. parte* (first part). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines.

15

Musical score for the first system, measures 15-18. It consists of ten staves. The first five staves are for strings, and the last five are for woodwinds. Dynamics include *mf dim.*, *p*, and *mp*.

Musical score for the second system, measures 19-22. It consists of ten staves. The first two staves are for piano, and the last eight are for strings. Dynamics include *mf dim.*, *p*, and *mp dim.*

15 *mf dim.*
1882

(Il parte )

p

ritardando

Musical score for the upper section of the page, including strings and woodwinds. The score is written in a key signature of two flats and a 3/4 time signature. It features multiple staves for various instruments, including Violins I and II, Viola, Violoncello (C.B.), and woodwinds (Flute II, Clarinet III, Bassoon II, and Trombone). The music is marked with dynamics such as *p*, *mf*, *pp*, and *ppp*. A *ritardando* marking is present at the beginning of the section. The woodwind parts include specific instructions like *II. a 2.* and *III.*. The string parts are marked with *pizz.* (pizzicato) and *arco* (arco). The section concludes with a *p trom.* marking.

Musical score for the piano part, consisting of two staves (treble and bass clef). The piano part features a melodic line with various ornaments and dynamics, including *p*, *pp*, and *ppp*. The tempo marking *ritardando* is also present.

Musical score for the lower section of the page, including strings and woodwinds. This section continues the musical material from the upper section. It features staves for Violin I, Violin II, Viola, Violoncello (C.B.), and woodwinds (Flute II, Clarinet III, Bassoon II, and Trombone). The music is marked with dynamics such as *ppp*, *p*, *mp*, and *pp*. A *ritardando* marking is present at the beginning of the section. The woodwind parts include specific instructions like *div. a 3.* and *arco*. The string parts are marked with *pizz.* (pizzicato) and *arco* (arco). The section concludes with a *ritardando* marking and a *pp* dynamic.