

СИМФОНИЈЕТА

SINFONIETTA

I

Сергей Прокофьев }
Serge Prokofieff } Op. 5/48
1909 (1929)

Allegro giocoso

FLAUTI I, II

OBOI I, II

CLARINETTI I, II

FAGOTTI I, II

TROMBE I, II

I, II,
CORNI
III, IV

Allegro giocoso

VIOLINI I

VIOLINI II

VIOLE

CELLI

CONTRABASSI

Fl. I, II

Ob. I

Cl. I, II

Fag. I

V. I

V. II

V. le

Celli

C. B.

Fl. I, II
Ob. I
Cl. I, II
Fag. I

2

p Solo
p
pp *p*
p
p
p
Solo mf

Detailed description: This system contains the first four staves of the second system. The Flute I and II staff has a 'Solo' marking and a dynamic of *p*. The Oboe I staff has a dynamic of *p*. The Clarinet I and II staff has a dynamic of *pp* followed by *p*. The Bassoon I staff has a dynamic of *p*. A box with the number '2' is placed above the second measure. The music features various melodic lines with slurs and accents.

V. I
V. II
V. le
Celli
C. B.

2

p
pp
p un poco espress.
p
pp
p
p
pp
p
p
p
p

Detailed description: This system contains the next five staves of the second system. The Violin I and II staves have a dynamic of *p*. The Violoncello staff has a dynamic of *pp*. The Cello staff has a dynamic of *p*. The Double Bass staff has a dynamic of *pp*. A box with the number '2' is placed above the second measure. The music consists of rhythmic patterns and melodic fragments.

Ob. I, II
Cl. I, II
Fag. I, II

3

p
pp *p*
p
p
p
p

Detailed description: This system contains the first three staves of the third system. The Oboe I and II staff has a dynamic of *pp* followed by *p*. The Clarinet I and II staff has a dynamic of *p*. The Bassoon I and II staff has a dynamic of *p*. A box with the number '3' is placed above the second measure. The music features complex melodic lines with slurs and accents.

V. I
V. II
V. le
Celli
C. B.

3

p
p
p
pizz.
p
p
p

Detailed description: This system contains the next five staves of the third system. The Violin I and II staves have a dynamic of *p*. The Violoncello staff has a dynamic of *p*. The Cello staff has a dynamic of *p* and a 'pizz.' marking. The Double Bass staff has a dynamic of *p*. A box with the number '3' is placed above the second measure. The music consists of rhythmic patterns and melodic fragments.

Fl. I, II *Solo mp*

Ob. I, II *mp*

Fag. I, II *mp*

Cor. IV *mp*

V. I *p un poco espress.*

V. II *p*

V. le *p*

Celli *arco p*

C. B. *p*

4

Fl. I *mp*

Ob. I *p*

Fag. I, II *mp*

Cor. III, IV *mp*

V. I *mf*

V. II *p*

V. le *p*

Celli *mp*

C. B. *mp*

5

6

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

Ob. I *p*

Cl. I, II *p* *pp*

Fag. I, II *mp* *p* *pp*

6

V. I *p un poco espress.* *pp*

V. II *p un poco espress.* *pp*

V. le *p un poco espress.* *p*

Celli *p* *(pizz.)*

C. B. *p*

Solo *p*

7

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

Ob. I *p*

Cl. I *Solo mp* *p*

Fag. I, II *p* *mp*

I, II, Cor. *p* *mf*

III, IV *p* *mf*

7

V. I *p* *pizz.* *arco* *mf*

V. II *p* *pizz.* *mf*

V. le *p* *pizz.* *mf*

Celli *p* *mf* *arco*

C. B. *p* *mf* *arco*

9

Fl. I, II *a²* *f* *dim.*

Ob. I, II *f* *dim.*

Cl. I, II *f* *dim.*

Fag. I, II *a²* *f* *dim.*

E. bc. I, II *f* *espress.*

I, II, Cor. *ff* *espress.* Solo *f*

III, IV *ff* *espress.*

V. I *ff* *espress.* *f* *mf*

V. II *unis.* *ff* *espress.* *f* *mf*

V. le *dim.* *mp*

Celli *dim.*

C. B.

10

Fl. I, II *a²* *mp* Solo *f*

Ob. II *p* *mp*

Cl. I, II *mp* *p* *mp*

Fag. I *p*

Cor. I

V. I *p*

V. II *p*

V. le *pizz.* *p* *pizz.*

Celli *mp* *p*

C. B. *pizz.* *p*

11

Fl. I *mp*

Ob. I *p* Solo *mf p*

V. I *pp* *p espress.* *mp*

V. II *pp* *p* *mf* *p* *p* *mp*

V. le *p* *mf* *p* *p* *mp*

Celli *p* *mp*

C. B. *pp* *p* *mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

p *mp*

pp *pp* *pp* *pp* *pp* *pp*

12

Fl. I Solo *p* *schierzando*

Fag. II

T. ba I Solo *mp*

Cor. I, II *mp*

V. I *poco cresc.* *mf* *pp* *pp*

V. II *poco cresc.* *mf* *p* *p* *mp*

V. le *poco cresc.* *mf* *p* *p* *mp*

Celli *pp* *mp*

C. B. *pp* *pp* *mp*

div. *arco* *arco* *arco* *arco* *arco* *arco*

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

pp *pp* *pp* *pp* *pp* *pp* *pp*

13

Fl. I, II
 Ob. I
 Cl. I, II
 Fag. I, II
 Tbe I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

13

14

14

Fl. I, II
 Ob. I
 Fag. I
 V. I
 V. II
 V. le
 Celli
 C. B.

15 Più mosso

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. be I, II

I, II, Cor.

III, IV

15 Più mosso

V. I

V. II

V. le

Celli

C. B.

16

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. be I, II

I, II, Cor.

III, IV

16

V. I

V. II

V. le

Celli

C. B.

- nu - to

pp **18** Tempo primo

Fl. I

Ob. I, II

Cl. I, II

Fag. I

I, II, Cor.

III, IV

- nu - to **18** Tempo primo

V. I

V. II

V. le

Cell. I

C. B.

19

Cl. I, II

Fag. I

19

V. I

V. II

V. le

Cell. I

C. B.

Fl. I *Solo p dolce*

Ob. I, II *pp*

Cl. I *pp*

Fag. I, II *pp*

I, II, Cor. *pp*

III, IV *pp*

V. I *pp* arco *pp* pizz. *pp*

V. II *pp* unis. pizz. arco *p* pizz. *pp* arco *p*

V. le *pp* pizz. arco *p* pizz. *pp* arco *p*

Celli *pp* pizz. arco *p* pizz. *pp* arco *p*

C. B. *pp*

Fl. I, II *p dolce*

Cl. I, II *p dolce*

V. I arco *pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

V. II *p*

V. le *p*

Celli *p*

C. B. *p*

22 *pp* $\frac{12}{8}$

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. be I, II

I, II, Cor.

III, IV

23

Detailed description: This system contains the woodwind parts for measures 22 and 23. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet I and II, and Horn I, II, III, and IV. Measure 22 begins with a *pp* dynamic and a $\frac{12}{8}$ time signature. Various dynamics like *p*, *f*, and *mf* are used throughout. Performance markings include *a 2* (second ending), *pp*, *pizz.*, *arco*, and *div.* (divisi).

22

V. I

V. II

V. le

Celli

C. B.

23

Detailed description: This system contains the string parts for measures 22 and 23. It includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 22 starts with *pp* and *pizz.* (pizzicato) markings. Measure 23 features a *f* dynamic. The Double Bass part includes markings for *div.*, *arco*, and *p*.

24

Ob. I, II

Cl. I, II

Fag. I, II

Detailed description: This system contains the woodwind parts for measures 24 and 25. It includes staves for Oboe I and II, Clarinet I and II, and Bassoon I and II. Measure 24 begins with *f* dynamics and *a 2* markings. Measure 25 includes a *Solo pp.* marking for the Clarinet II part.

T. ba I

Cor. I, II

Detailed description: This system contains the brass parts for measures 24 and 25. It includes staves for Trombone I and Horn I and II. Measure 24 starts with *mf* and *f* dynamics. Measure 25 includes a *f* dynamic.

24

V. I

V. II

V. le

Celli

C. B.

Detailed description: This system contains the string parts for measures 24 and 25. It includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 24 features *f* dynamics and *arco* markings. Measure 25 includes *pp* dynamics and *pizz.* markings. The Double Bass part includes *unis.* (unison) and *pp* markings.

25

Fl. I, II
 Cl. I, II
 Fag. J, II
 I, II, Cor.
 IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for measures 25-26, part 1. The score includes parts for Flutes (Fl. I, II), Clarinets (Cl. I, II), Bassoon (Fag. J, II), Cor Anglais (I, II, Cor. IV), Violins (V. I, V. II), Viola (V. le), Cello (Celli), and Double Bass (C. B.). The music features various dynamics such as *mp*, *pp*, *f*, and *p*, along with performance instructions like *arco*, *pizz.*, and *a 2*. A box with the number 25 is placed above the Flute part.

26

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. J, II
 T. be I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for measures 26-27, part 2. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoon (Fag. J, II), Trumpets (T. be I, II), Cor Anglais (I, II, Cor. III, IV), Violins (V. I, V. II), Viola (V. le), Cello (Celli), and Double Bass (C. B.). The music features various dynamics such as *mf*, *cresc.*, *f*, *sf*, and *p*, along with performance instructions like *arco*, *pizz.*, and *a 2*. A box with the number 26 is placed above the Flute part.

29

Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

29

30

31

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

30

31

V. I
 V. II
 V. le
 Celli
 C. B.

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
T. be I, II
I, II, Cor.
III, IV
V. I
V. II
V. le
Celli
C. B.

32

a 2, *p*, *ff*, *f*, *mf*

Detailed description: This block contains the musical score for measures 31 and 32. It features ten staves for various instruments: Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Trumpets (I, II), Cor Anglais (I, II, III, IV), Violins (I, II), Viola, Cellos, and Double Basses. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte). A rehearsal mark '32' is placed at the beginning of measure 32. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
T. be I, II
I, II, Cor.
III, IV
V. I
V. II
V. le
Celli
C. B.

33

a 2, *f*, *mf*, *ff*, *f*, *ff*

Detailed description: This block contains the musical score for measures 33 and 34. It features the same ten staves as the previous block. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A rehearsal mark '33' is placed at the beginning of measure 33. The music continues in the same key and time signature as the previous block.

35 Allegro giocoso, come prima

Fl. I dolce p

Ob. I pp

Cl. I, II

Fag. I p dolce

Cor. I, II

V. I div. pp

V. II div. pp

V. le div. pp

Celli div. pp

C. B. div. p pizz. p

35 Allegro giocoso, come prima pp

Fl. I mf

Ob. I mp

Cl. I, II mf

Fag. I, II mp

I, II, Cor. mp

III, IV p

V. I mf

V. II mf

V. le mp

Celli div. pp mf

C. B. div. pp mf

36 mp

39

Fl. I, II *mp* *p* *mf* *mf* *mf* *mf* *mf*

Ob. I, II *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cl. I, II *p* *p* *mf* *mf* *mf* *mf* *mf*

Fag. I, II *mp* *p* *mf* *mf* *mf* *mf* *mf*

39

V. I *p* *p* *mf* *mf* *mf* *mf* *mf*

V. II *p* *p* *mf* *mf* *mf* *mf* *mf*

V. lo *p* *p* *mf* *mf* *mf* *mf* *mf*

Celli *pp* *pp* *mf* *mf* *mf* *mf* *mf*

C. B. *arco* *pp* *pizz.* *mf* *mf* *mf* *mf*

40

Fl. I, II *p* *p* *f* *f* *f* *f* *f*

Ob. I, II *p* *p* *f* *f* *f* *f* *f*

Cl. I, II *p* *p* *mf* *mf* *mf* *mf* *mf*

Fag. I, II *p* *p* *mf* *mf* *mf* *mf* *mf*

I, H, Cor. *p* *p* *p* *p* *p* *p* *p*

III, IV *p* *p* *p* *p* *p* *p* *p*

40

V. I *p* *p* *mf* *mf* *mf* *mf* *mf*

V. II *p* *p* *mf* *mf* *mf* *mf* *mf*

V. lo *mf* *p* *mp* *p* *mf* *mf* *mf*

Celli *p* *p* *mp* *p* *mf* *mf* *mf*

C. B. *(pizz.)* *p* *arco* *p* *mf* *mf* *mf*

41

Fl. I, II *a 2* *b \flat*

Ob. I

Cl. I

Fag. I, II *mf*

T. ba I *mp Solo*

I, II, Cor. *mf* *mp* *pp*

III, IV *mf* *mp*

41

V. I *pizz.*

V. II *p pizz.* *arco* *pizz.*

V. le *mf* *p* *arco* *mf* *p*

Celli *mf espress.* *p* *pizz.*

C. B. *mf* *p* *pizz.*

42

Fl. I *Solo* *p*

Ob. I, II

Cl. I, II

Fag. I, II *mp* *p*

42

V. I *arco* *V* *p espress.* *mp un poco cresc.* *mf*

V. II *arco* *pizz.* *arco* *pizz.* *mf*

V. le *arco* *pizz.* *arco* *pizz.* *mf*

Celli *arco* *p* *mp* *mf*

C. B. *arco* *p* *mp* *mf*

Solo

43

Fl. I

Ob. I, II

Fag. I

I Cor.

III, IV

43

V. I

V. II

V. le

Celli

C. B.

44

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. ba I

Cor. I, II

44

V. I

V. II

V. le

Celli

C. B.

45 Più mosso

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV

45 Più mosso

V. I
 V. II
 V. le
 Celli
 C. B.

46

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV

Solo pp

46

V. I
 V. II
 V. le
 Celli
 C. B.

pp pizz. arco

47

Fl. I, II
 Ob. I
 Cl. I, II
 Fag. I, II
 T. bc I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

48

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. bc I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Fl. I, II
Cl. I, II
Fag. I
Cor. I
V. I
V. II
V. le
Celli
C. B.

ri - tar - dan - do **Meno mosso**

Fl. I, II
Cor. I
V. I
V. II
V. le
Celli
C. B.

II

50 Andante

51

FLAUTI I, II
 OBOI I, II
 CLARINETTI I, II
 FAGOTTI I, II
 TROMBE I, II
 I, II,
 CORNI
 III, IV

Musical score for woodwinds and brass instruments. The Flute I, II part has a solo marked *mf gravamente* starting in measure 51. The Bassoon I, II part has dynamics *f* and *p*. The Trombones I, II and Horns I, II, III, IV parts are mostly silent.

50 Andante

51

VIOLINI I
 VIOLINI II
 VIOLE
 CELLI
 CONTRABASSI

Musical score for string instruments. Violins I and II, Viola, and Cello/Double Bass parts are shown. Dynamics include *f*, *p*, and *pp*. Performance instructions include *arco* and *pizz.* (pizzicato).

52

Solt

pp tranquillo

Fl. I, II
 Cl. I
 Fag. I, II
 Cor. I
 V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for woodwinds and strings starting at measure 52. Flute I, II has a *Solt* (soliloquy) section. Clarinet I and Bassoon I, II have melodic lines. Horn I has a triplet marked *mp*. Violins I and II have dynamics *p* and *pp*. Viola and Cello/Double Bass parts are shown with dynamics *p* and *pp*. Performance instructions include *pp tranquillo*, *div.* (divisi), and *pizz.* (pizzicato).

Fl. I, II

Fag. I, II

T. ba I

I, II, Cor.

III, IV

V. I

V. II

V. le

Celli

C. B.

mf

mp espress. e grave

mp espress. e grave

mf espress. e grave

mp

mf espress. e grave

mp

pp

pp

mp

mp

mf

53

I Fl.

II Fl.

Ob. I, II

Fag. I, II

T. ba I, II

I, II, Cor.

III, IV

p

p

a 2

f espress. e grave

mp

mp

mf

mp

mp

53

V. I

V. II

V. le

Celli

C. B.

54

I Fl. I, II
II Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
T. be I, II
I, II, Cor. III, IV
V. I
V. II
V. le
Celli
C. B.

ten. f mf mp p
a 2
f
mf
mp
p
a 2 3
mp
pp
pp
mp
f arco unis. pizz. mp

54

poco rit.

55

Più mosso

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
T. be I, II
I, II, Cor. III, IV

a 2 p pp mp
a 2
pp
pp
pp

poco rit.

55

Più mosso

V. I
V. II
V. le
Celli
C. B.

con sord. pp sul tasto div.
con sord. pp sul tasto div.
con sord. pp sul tasto div.
p arco div. unis. pp

56

Fl. I, II *pp tranquillo*

V. I *pp sempre sul tasto unis.*

V. II *pp sempre sul tasto unis.*

V. le *pp sempre sul tasto unis.*

Celli *pp pizz.*

C. B. *pp*

57 Andante, come prima

Fl. I, II *pp*

Cl. I, II *a 2 p*

Fag. I, II *pp*

T. ba II *Solo p*

I, II, Cor. *a 2 mp*

III, IV *a 2 mp*

57 Andante, come prima

V. I *p ben tenuto*

V. II *pp*

V. le *pp*

Celli *p pizz.*

C. B. *arco div. pp unis. pizz. p*

Fl. I, II
Cl. I, II
Fag. I, II
T. bc I, II
I, II, Cor.
III, IV
V. I
V. II
V. le
Celli
C. B.

p Solo
p
mp
mp
pizz. senza sord.
p
pizz. senza sord.
p
pizz. senza sord.
p

Fl. I, II
Cl. I, II
Fag. I, II
T. bc I, II
I, II, Cor.
III, IV
V. I
V. II
V. le
Celli
C. B.

58
cresc.
cresc.
cresc.
p
mp
mf
mf
mf
mf
mf
mf
mf
mf
58
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. ba I, II

I, II, Cor.

III, IV

V. I

V. II

V. le

Celli

C. B.

ff *ben tenuto* *mp* *p* *pp* *espress.*

arco *ff molto tenuto* *pp*

arco *ff molto tenuto* *pp*

arco *ff molto tenuto*

arco *ff ben tenuto* *div.* *pp* *unis.*

ff ben tenuto *pp*

59 Più mosso

Fl. I

Ob. I, II

Cl. I, II

Fag. I, II

T. ba I

Cor. I

V. I

V. II

V. le

Celli

C. B.

pp

pp *con sord.* *div.* *pp sul tasto*

pp *con sord.* *div.* *pp sul tasto*

pp *con sord.* *div.* *pp sul tasto*

pp *div.* *pp*

pp

63

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 II
 Cor
 IV
 V. I
 V. II
 V. le
 Celli
 C. E.

Dynamic markings: *p*, *mp*, *pp*, *Solo mp*, *unis.*

Performance instructions: *div.*, *pizz.*, *arco*

63

Fl. I
 Cl. I, II
 Fag. I, II
 II
 Cor.
 IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Dynamic markings: *p*, *pp*, *p Solo*

Performance instructions: *pizz.*

III Intermezzo

64

Vivace

FLAUTI I, II

OBOI I, II

CLARINETTI I, II

FAGOTTI I, II

TROMBE I, II

I, II,

CORNI

III, IV

64

Vivace

VIOLINI I

VIOLINI II

VIOLE

CELLI

CONTRABASSI

65

CL. I, II

Cor. IV

65

V. I

V. II

V. lc

Celli

C. B.

Musical score for measures 64-65, woodwinds and strings. The score is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Vivace'. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Trumpets I & II, and Horns I, II, III, & IV. The string section includes Violins I & II, Violas, Cellos, and Contrabasses. Dynamics range from *pp* to *mf p*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings.

Musical score for measures 65-66, brass and strings. The score continues from measure 65. The brass section includes Clarinets I & II and Horns IV. The string section includes Violins I & II, Viola, Cellos, and Contrabasses. Dynamics range from *pp* to *mf*. Performance instructions include *pp*, *mf*, *mf*, and *p*. The string section includes *pizz.* and *arco* markings.

66 67

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
I, II, Cor.
IV
V. I
V. II
V. le
Celli
C. B.

66 67

68

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
I, II, Cor.
IV
V. I
V. II
V. le
Celli
C. B.

68

Ob. I, II

Cl. I, II

Fag. I, II

V. I

V. II

V. le

Celli

C. B.

Soli p

p

69

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. ba I

mf

mf

f

mf

f

mf

f

mf

mp

crusc.

69

V. I

V. II

V. le

Celli

C. B.

p saltando

crusc.

f

p saltando

crusc.

f

crusc.

f

crusc.

70

71

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. ba I
 I, II, Cor.
 III, IV

Musical score for woodwinds and brass instruments. Measures 70 and 71 are shown. Dynamics include *mf con brio*, *mp con brio*, *mp*, *pp*, and *ff*. Rehearsal marks **70** and **71** are present. Performance instructions include *a 2* and *mf con brio*.

70

71

V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for string instruments. Measures 70 and 71 are shown. Dynamics include *p*, *mp*, and *ff con brio*. Rehearsal marks **70** and **71** are present. Performance instructions include *pizz.* and *ff con brio*.

72

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. ba I, II
 I, II, Cor.
 III, IV

Musical score for woodwinds and brass instruments starting at measure 72. Dynamics include *ff con brio* and *f Solo*. Rehearsal mark **72** is present. Performance instructions include *a 2* and *f Solo*.

72

V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for string instruments starting at measure 72. Dynamics include *ff* and *con brio*. Rehearsal mark **72** is present. Performance instructions include *arco* and *con brio*.

ri - te - nu - to 80 a tempo

Cl. I, II

Fag. I, II

ri - te - nu - to 80 a tempo

V. I

V. II

V. lc

Celli

C. B.

81

Fl. I

Ob. I, II

Cl. I, II

Fag. I, II

81

V. I

V. II

V. lc

Celli

C. B.

84

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

Ob. I, II *p*

Cl. I, II *p*

Fag. I, II *a 2* *p* *pp*

Cor. IV *p*

V. I *p* *pp* *senza sord.*

V. II *p* *pp* *senza sord.*

V. le *p* *pp*

Celli *senza sord.* *div. (pizz.)* *p*

C. B. *senza sord.* *tutti pizz.* *p*

84

85

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

Ob. I, II *a 2* *f* *p*

Cl. I, II *mf* *f* *p*

I, II, Cor. *mf* *p*

III, IV *mf* *p*

V. I *mf* *p*

V. II *mf* *p*

V. le *mf* *p* *div.*

Celli *un. arco* *mf* *p*

C. B. *arco* *mf* *p*

85

86

Musical score for measures 86-87. The score is in G major (one sharp) and 2/4 time. It features a woodwind section (Flutes I & II, Clarinets I & II), a string section (Violins I & II, Viola, Cello, and Double Bass), and a brass section (Trumpets I, Trombones I, and Trombones II). The woodwinds and strings play a melodic line starting in measure 86, with dynamics ranging from *pp* to *p*. The brass section enters in measure 87 with a *Soli* marking and *pp* dynamics. The string section includes *pizz.* (pizzicato) and *arco* (arco) markings. The score is divided into two systems by a double bar line with repeat signs.

87

Musical score for measures 87-90. This system continues the woodwind and string parts from the previous system. The woodwinds play a melodic line with dynamics *p* and *pp*. The strings continue with *pp* dynamics. The brass section, including Trumpets I, Trombones I, and Trombones II, plays a *Soli* part with *pp* dynamics. The score is divided into two systems by a double bar line with repeat signs.

88

89

I Fl. *pp ben tenuto cresc. ff*

II Fl. *pp cresc. ben tenuto ff*

Ob. I, II *pp ben tenuto cresc. ff*

I Cl. *pp ben tenuto cresc. ff*

II Cl. *pp cresc. ben tenuto ff*

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

T. be I, II *ppp cresc. mp cresc. ff*

I, II Cor. *mp cresc. ff*

III, IV *pp ben tenuto cresc. ff*

88

89

V. I *(div) ff pesante*

V. II *pizz. p arco ff pesante*

V. le *pizz. p arco ff pesante*

Celli *p ff*

C. B. *pizz. p arco ff*

This page contains the musical score for measures 89 and 90 of an orchestral work. The score is divided into two systems. The first system includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Trumpets I and II, Horns I, II, III, and IV, Violins I, Violins II, Viola, Cellos, and Double Basses. The second system includes parts for Violins I, Violins II, Viola, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score features various musical notations such as slurs, ties, and articulation marks.

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes:

- I Fl.
- II Fl.
- Ob. I, II
- I Cl.
- II Cl.
- Fag. II
- T. be I, II
- I, II Cor.
- III, IV Cor.

The second system includes:

- V. I
- V. II
- V. le
- Celli
- C. B.

Dynamic markings include *pp* and *p*. The key signature has two sharps (F# and C#).

Musical score for string instruments. The score is divided into two systems. The first system includes:

- V. I
- V. II
- V. le
- Celli
- C. B.

Dynamic markings include *pp*, *p*, *unis. pizz.*, and *pizz.*. The key signature has two sharps (F# and C#).

IV Scherzo

92 Allegro risoluto

FLAUTI I, II

OBOI I, II

CLARINETTI I, II

FAGOTTI I, II

TROMBE I, II

I, II,

CORNI

III, IV

92 Allegro risoluto

VIOLINI I

VIOLINI II

VIOLE

CELLI

CONTRABASSI

93

V. I

V. II

V. le

Celli

C. B.

94

V.I
V.II
V.le
Celli
C.B.

arco pizz. div. unis. p

mf ff

mf ff

mf ff

mf ff

ff

V.I
V.II
V.le
Celli
C.B.

ff

ff

ff

f

mf

mf

p

p

95

Solo

Fl. I, II
Cl. I
Fag. I, II

p

p

pp

pp

pp

p Solo

95

V.I
V.II
V.le
Celli
C.B.

p

p

p

pizz.

pizz.

p

p

p

96

Fl. I, II
Ob. I, II
Cl. I
Fag. I, II

Musical score for woodwinds in the first system. Flute I and II (Fl. I, II) play a melodic line starting with a *Soli* marking and *mf* dynamic. Oboe I and II (Ob. I, II) play a similar melodic line with a *Soli* marking and *pp* dynamic. Clarinet I (Cl. I) and Bassoon I and II (Fag. I, II) provide harmonic support with *p* dynamics.

96

V. I
V. II
V. lc
Celli
C. B.

Musical score for strings in the first system. Violin I (V. I) and Violin II (V. II) play with *con sord. arco* and *pp* dynamics. Violoncello (V. lc), Celli (Celli), and C. B. (C. B.) play with *p* and *mf* dynamics.

Fl. I, II
Ob. I, II
Cl. I
Fag. I, II
V. I
V. II
V. lc
Celli
C. B.

Musical score for woodwinds and strings in the second system. Flute I and II (Fl. I, II) play a melodic line with a *Solo* marking and *mp* dynamic. Oboe I and II (Ob. I, II) play a melodic line with a *Soli* marking and *p* dynamic. Clarinet I (Cl. I) and Bassoon I and II (Fag. I, II) provide harmonic support with *mp* dynamics. Violin I (V. I) and Violin II (V. II) play with *pp* dynamics. Violoncello (V. lc), Celli (Celli), and C. B. (C. B.) play with *mp* and *p* dynamics. A *fizz.* marking is present for the Violin II part.

97

Fl. I, II *f*

Ob. I, II *f*

Fag. I, II *f* *mp*

T. bc I, II *p* *con sord.*

97

V. I *p* *pizz.* *arco* *p* *pizz.*

V. II *f* *arco* *p* *pizz.*

V. lc *f*

Celli *f* *arco* *mf*

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



Fl. I *Sull.*

Cl. I, II *mf* *mp* *p*

Fag. I, II *p*

T. bc I, II *p*

V. I *arco* *pp* *senza sord.*

V. II *arco* *pp* *senza sord.*

V. lc *div. arco* *pp*

Celli *mp* *p*

C. B. *mp* *p*

98

V.I. *pizz.* *ff* *p*

V.II *pizz.* *ff* *p*

V.le *unis. pizz.* *ff* *p*

Celli *f* *p*

C.B. *f* *p*

V.I. *ff* *dim.* *p*

V.II *ff* *dim.* *p*

V.le *ff* *dim.* *p*

Celli *f* *dim.* *p*

C.B. *f* *dim.* *p*

99

Fag. I, II *p* *mf*

I, II, Cor. *p* *p* *mp* *mp*

III *p* *p* *mp* *mp*

V.I. *p* *p* *mf*

V.II *arco* *mp* *mf*

V.le *p* *cresc.* *div.* *unis.*

Celli *pizz.* *p* *cresc.*

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

Fl. I, II
Ob. I, II
Cl. I, II
V. I
V. II
V. le
Celli
C. B.

100

div.
un.
p subito
p
arco
p subito
arco
p

Ob. I
Fag. I, II
Cor. I, II
V. I
V. II
V. le
Celli
C. B.

101

p cresc.
f
f
mf
f con brio
f
f
p
f
f

a 2
pizz.
arco
arco
volo

Fag. I, II

V. I

V. II

V. le

Celli

C. B.

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. bc I, II

V. I

V. II

V. le

Celli

C. B.

105

a 2 Soll
p serio

Fag. I, II

V. I
p subito
unis. V arco
div. V
6
3
unis. V

V. II
p subito

V. le
p subito
div.
pp
unis.

Celli
p subito
pp

C. B.

106

Fl. I, II

Cl. I, II

Fag. I, II
a 2
f subito

T. ba I

106

V. I

V. II
f subito
mf

V. le
f subito
mf

Celli
f subito
f

C. B.
f

109

Fl. I, II
Ob. I, II
Cl. I
Fag. I, II
V. I
V. II
V. le
Celli
C. B.

Musical score for measures 109-110, first system. Includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinet (Cl. I), Bassoon (Fag. I, II), Violins (V. I, V. II), Viola (V. le), Celli (Celli), and Contrabass (C. B.). Dynamics include *pp*, *mf*, *p*, and *unis.* Performance instructions include *Soli* and *div.*

110

Fl. I, II
Ob. I, II
Cl. I
Fag. I, II
T. be I, II
V. I
V. II
V. le
Celli
C. B.

Musical score for measures 110-111, second system. Includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinet (Cl. I), Bassoon (Fag. I, II), Trombones (T. be I, II), Violins (V. I, V. II), Viola (V. le), Celli (Celli), and Contrabass (C. B.). Dynamics include *mp*, *p*, *f*, and *p*. Performance instructions include *Solo*, *Soli*, *div.*, *con sord.*, and *pizz.*

Fl. I

Cl. I, II

Fag. I, II

Cor. I, II

V. I

V. II

V. le

Celli

C. B.

Soli

f

mf

mp

con sord.

p

arco

pizz.

pp

arco

pp

arco

mf

mp

p

mp

p

Ob. I

Cl. I, II

Fag. I, II

V. I

V. II

V. le

Celli

C. B.

111

ff

p

p subito

ff

111

senza sord.

pizz.

ff

ff

p

senza sord.

pizz.

ff

ff

p

ff subito

ff

ff

p

ff

p

ff

p

ff

ff subito

arco

ff

f

f

f

p

Fl. I, II
Cl. I, II
Fag. I
V. I
V. II
V. le
Celli
C. B.

Musical score for measures 109-112. The Flute I and II parts start with a *p* dynamic and transition to *f*. The Clarinet I and II parts start with a *ff* dynamic. The Bassoon I part starts with a *ff* dynamic. The Violin I and II parts start with a *ff* dynamic. The Viola part starts with a *ff* dynamic. The Cello part starts with a *f* dynamic. The Double Bass part starts with a *f* dynamic.

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
T. be I, II
I, II, Cor.
III, IV

Musical score for measures 112-115. The Flute I and II parts start with a *f* dynamic. The Oboe I and II parts start with a *ff* dynamic. The Clarinet I and II parts start with a *ff* dynamic. The Bassoon I and II parts start with a *ff* dynamic. The Trumpet and Horn parts start with a *ff* dynamic. The text *senza sord.* is written above the Trumpet and Horn parts.

V. I
V. II
V. le
Celli
C. B.

Musical score for measures 115-118. The Violin I part starts with a *ff* dynamic. The Violin II part starts with a *ff* dynamic. The Viola part starts with a *ff* dynamic. The Cello part starts with a *ff* dynamic. The Double Bass part starts with a *ff* dynamic. The text *arco* is written above the Violin I and II parts. The text *div.* is written above the Viola part. The text *non div.* is written above the Cello part. The text *pizz.* is written above the Violin I and II parts. The text *pizz. unis.* is written above the Violin II part. The text *pizz.* is written above the Viola part.

113 Poco più mosso

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. bc I, II

I, II, Cor.

III, IV

Detailed description: This section of the score covers measures 113 and 114 for the upper woodwinds and brass. The Flute I and II parts have a first ending bracketed 'a 2' above them. The Oboe and Clarinet parts feature melodic lines with various dynamics including *p*, *mf*, and *f*. The Bassoon part includes the instruction *p subito*. The Trumpet and Horn parts play sustained chords with dynamics ranging from *mf* to *f*.

113 Poco più mosso

V. I

V. II

V. le

Celli

C. B.

Detailed description: This section of the score covers measures 113 and 114 for the string ensemble. The Violin I and II parts play sustained chords with dynamics *ff* and *p*. The Viola part includes the instruction *div.* and *unis.*. The Cello and Double Bass parts play rhythmic patterns with dynamics *p* and *f*. The Viola part also includes the instruction *arco*.

114

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

T. bc I, II

I, II, Cor.

III, IV

Detailed description: This section of the score covers measures 114 and 115 for the upper woodwinds and brass. The Flute I and II parts have a first ending bracketed 'a 2' above them. The Oboe and Clarinet parts feature melodic lines with dynamics *f* and *mf*. The Bassoon part includes the instruction *arco*. The Trumpet and Horn parts play sustained chords with dynamics *f* and *mf*.

114

V. I

V. II

V. le

Celli

C. B.

Detailed description: This section of the score covers measures 114 and 115 for the string ensemble. The Violin I and II parts play rhythmic patterns with dynamics *f* and *ff*. The Viola part includes the instruction *pizz.*. The Cello and Double Bass parts play rhythmic patterns with dynamics *f* and *ff*. The Viola part also includes the instruction *arco*.

V

117 Allegro giocoso

FLAUTI I, II
OBOI I, II
CLARINETTI I, II
FAGOTTI I, II
TROMBE I, II
I, II,
CORNI
III, IV

117 Allegro giocoso

VIOLINI I
VIOLINI II
VIOLE
CELLI
CONTRABASSI

118

Fl. I, II
Ob. I
Cl. I, II
Fag. I

118

V. I
V. II
V. le
Celli
C. B.

119

Fl. I, II *pp*

Cl. I, II *p*

Fag. I, II *Soli p*

119

V. I *p*

V. II *p*

V. le *p*

Celli *p* *pp saltando* *arco*

C. B. *div. p* *pp saltando* *arco* *pp*

Ob. I, II *p*

Cl. I, II *Soli p*

Fag. I, II *p*

V. I

V. II

V. le *pp saltando*

Celli

C. B. *div.*

120

Fl. I

Ob. I, II

Cl. I, II

Fag. I, II

mp

mf

120

V. I

V. II

V. le

Celli

C. B.

con sord.

div.

p

pp

pp

pp

div.

p cresc.

mf ben tenuto

div.

mp

mf ben tenuto

div.

mf

mf

mf

121

Fl. I

Cl. I, II

Fag. I, II

Cor. I, II

Soll

Soll

mf

p

p

pp

121

V. I

V. II

V. le

Celli

C. B.

mp

p

pp

pp

pp

pp

pp

pp

pp

122

Ob. I, II

Cl. I, II

Fag. I, II

122

V. I

V. II

V. le

Celli

C. B.

123

Fl. I, II

Ob. I, II

Cl. I, II

T. be I, II

123

V. I

V. II

V. le

Celli

C. B.

ri - te - nu - to 124 Moderato

Ob. I, II *mp*

Cl. I, II *mp*

Fag. I, II *mp* Solo *dim.* *dim.* *p* *p* *a 2*

Cor. I *mp* Solo *dim.* *dim.* *p* *p*

V. I *uniss.* *mf espress.*

V. II

V. le

Celli *mp* *dim.* *p* *mf espress.*

C. B. *uniss.* *mp* *dim.* *p* *mp*

ri - te - nu - to 124 Moderato

125 *mf p*

Cl. I, II *mf* *mp espress.* *p* *cresc.*

Fag. I, II *mp* *p* *cresc.*

Cor. I *mp* *p* *cresc.*

V. I *stl A* 125 *pizz.* *p* *cresc.*

V. II *senza sord.* *pizz. non div.* *p* *cresc.*

V. le *mf espress.* *p* *cresc.*

Celli *p* *cresc.*

C. B. *div.* *arco* *mp* *pizz.* *cresc.*

mp *cresc.*

126

127

Solo

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

Musical score for measures 126-127, woodwinds and brass section. Flutes I & II have a solo in measure 126. Clarinets I & II have a trill in measure 126. Bassoons I & II have a trill in measure 126. Cor Anglais I has a melodic line. Dynamics include *f*, *p*, *mf*, and *pp*. There are also markings for *a 2* (second octave).

126

127

V. I
V. II
V. le
Celli
C. B.

Musical score for measures 126-127, strings section. Violins I & II and Violoncello play a rhythmic pattern. Cellos and Double Basses play a harmonic accompaniment. Dynamics include *mf*, *p*, and *arco*. There are also markings for *div. (pizz.)* and *Arco*.

128

128

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
V. I
V. II
V. le
Celli
C. B.

Musical score for measures 128, woodwinds and strings section. Flutes I & II, Oboes I & II, and Clarinets I & II have melodic lines with *cresc.* markings. Bassoons I & II have a melodic line. Violins I & II, Violoncello, Cellos, and Double Basses play a rhythmic pattern with *cresc.* markings. Dynamics include *f*, *mf*, *f espress.*, and *f*. There are also markings for *a 2*, *arco*, and *ben tenuto*.

129

Fl. I, II *a 2*

Ob. I, II *a 2*

Cl. I, II *mf*

Fag. I, II *a 2*
mp espress.

Cor. I *mp* *p* *cresc.* *mf*

V. I *div. pizz.* *p* *cresc.* *mf*

V. II *mf espress.* *cresc.* *mf*

V. le *mf espress.* *cresc.* *mf*

Celli *p* *cresc.* *mf*

C. B. *div.* *p* *pizz.* *cresc.* *mf*

130 SOLO

Fl. I, II *a 2*

Ob. I, II *a 2*

Cl. I, II *a 2*

Fag. I, II *a 2*

Cor. I *p*

V. I

V. II *con sord.*

V. le *con sord.*

Celli *p*

C. B. *tutti arco* *p*

131 Listesso tempo

Fl. I, II *pp*

Cl. I, II *p dolce* a 2

131 Listesso tempo

V. I *pp* arco div.

V. II *pp* con sord.

V. le *pp* con sord.

Celli *p*

C. B. *p*

Fl. I, II *pp*

Cl. I, II *pp*

V. I *pp*

V. II *pp*

V. le *pp*

Celli *pp*

C. B. *pp*

un poco accelerando

134 Più mosso

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. ba I, II
 I, II, Cor.
 III, IV

un poco accelerando

134 Più mosso

V. I
 V. II
 V. le
 Celli
 C. B.

135

Fl. I, II
 Ob. I, II
 Cl. I, II
 T. ba I

135

V. I
 V. II
 V. le
 Celli
 C. B.

136

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. ba I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. ba I
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

138

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for measures 138-139, upper section. Includes woodwinds (Flute, Oboe, Clarinet, Bassoon), Brass (Trumpets, Trombones, Cor Anglais), and Strings (Violins, Viola, Cellos, Double Basses). The score features various dynamics such as *f*, *ff*, and *ff con brio*, along with performance markings like *a 2*, *v*, *vella*, *pizz.*, and *arco*.

138

139

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Musical score for measures 139-140, lower section. Includes woodwinds, Brass, and Strings. The score continues with various dynamics and performance markings, including *ff*, *ff con brio*, *arco*, and *ss*.

139

140

Pochissimo meno

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be. I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Score for measures 140-141, measures 1-4. The score includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Trumpets I & II, Horns I, II, III, & IV, Violins I & II, Viola, Cellos, and Double Basses. The dynamic marking is *ss* (fortissimo) for measures 1-4, and *f* (forte) for measures 5-8. The tempo marking is *Pochissimo meno*. There are *a 2* markings above the first flute and horn parts.

140

Pochissimo meno

141

Cl. I, II
 Fag. I, II
 I, II, Cor.
 III, IV
 V. I
 V. II
 V. le
 Celli
 C. B.

Score for measures 141-142, measures 5-8. The score includes parts for Clarinets I & II, Bassoons I & II, Horns I, II, III, & IV, Violins I & II, Viola, Cellos, and Double Basses. The dynamic marking is *p* (piano) for measures 5-8. The tempo marking is *Pochissimo meno*. There are *a 2* markings above the first clarinet and horn parts. Performance instructions include *arco*, *p con eleganza*, *arco div.*, and *unis.*

Fl. I

Ob. I, II

Cl. I, II

Fag. I, II

I, II, Cor.

III, IV

V. I

V. II

V. le

Celli

C. B.

140

141

142

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

I, II, Cor.

III, Cor.

IV

143

144

145

V. I

V. II

V. le

Celli

C. B.

146

147

148

143 Tempo primo

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, Cor.
 IV

Measures 143-144, measures 1-4 of the woodwind and brass sections. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Horn I & II, Horn III, and Trombone IV. Dynamics range from *f* to *ss*. Performance markings include *a 2*, *ben tenuto*, and *ff*.

143 Tempo primo

V. I
 V. II
 V. le
 Celli
 C. B.

Measures 143-144, measures 1-4 of the string sections. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *f* to *ss*. Performance markings include *non div.*, *div.*, and *ff pesante*.

144

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, Cor.
 IV

Measures 144-145, measures 1-4 of the woodwind and brass sections. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Horn I & II, Horn III, and Trombone IV. Dynamics range from *mf* to *ss*. Performance markings include *a 2*, *ben tenuto*, and *ff*.

144

V. I
 V. II
 V. le
 Celli
 C. B.

Measures 144-145, measures 1-4 of the string sections. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *fp* to *ss*. Performance markings include *ff*.

145

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

Ob. I, II *ff* *f* *mf*

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

Fag. I, II *ff* *f* *mf* *dim.*

T. b. e. I, II *ff* *f* *mf Solo* *dim.*

I, II, Cor. *ff* *f*

III, IV *ff* *f*

V. I *ff*

V. II *ff ben tenuto*

V. le *ff*

Celli *ff* *f* *mf* *mp*

C. B. *ff* *f* *mf* *mp*

ri - te - nu - to 146 Moderato

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

Ob. I *mp* *mf*

Cl. I, II *a 2* *mf*

Fag. I, II *a 2* *mp*

Cor. I *p* *mp*

V. I *mp espress.*

V. II *unis.* *mp espress.* *mf*

V. le *mp espress.* *mf*

Celli *p* *mp espress.* *mf*

C. B. *p* *mp*

147

Fl. I, II *fp tr.* *p tr.* *cresc.*

Ob. I *mp* *p* *p tr.* *cresc.*

Cl. I, II *mf* *p* *p tr.* *cresc.* *cresc.* *mf*

Fag. I, II *mp espress.* *p tr.* *cresc.* *cresc.* *mf*

Cor. I *mp* *p* *cresc.* *mf*

147

V. I *pizz.* *p* *cresc.* *mf*

V. II *mp* *cresc.* *mf*

V. le *mp* *cresc.* *mf*

Celli *div.* *p* *cresc.* *mf*

C. B. *div.* *mp* *pizz.* *cresc.* *mf*

148

Solo

149

Fl. I, II *p*

Ob. I *p*

Cl. I, II *p*

Fag. I, II *p*

I, II, Cor. *p* *a 2* *p dolce*

III, IV *p*

148

149

V. I *con sord.* *arco* *p dolce*

V. II *con sord.* *p dolce*

V. le *con sord.* *p dolce*

Celli *tutti arco* *p* *p dolce* *tr.*

C. B. *tutti arco* *p*

150 Più mosso
(Tempo primo)

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

Ob. I, II *a 2* *p dolce*

Cl. I, II *p*

Fag. I, II *p*

I, II, Cor. *a 2*

III, IV

Solo mp

mp espress.

espress.

mp

espress.

mp

150 Più mosso
(Tempo primo)

V. I *div.* *p dolce* *poco cresc.* *mp*

V. II *div.* *p dolce* *poco cresc.* *mp*

V. le *p dolce* *div.* *poco cresc.* *mp*

Celli *p* *p* *poco cresc.* *mp*

C. B. *p* *p* *poco cresc.* *mp*

151

Fl. I, II *a 2* *mp* *p* *pp*

Ob. I *p* *pp*

Cl. I, II *p* *pp*

Fag. I, II *a 2* *p* *pp*

I, II, Cor. *p* *pp*

III, IV *p* *pp*

151

V. I

V. II *senza sord.* *pp*

V. le

Celli *pizz.* *p* *pp* *arco* *pp*

C. B. *p* *pp*

Cl. I, II *a 2 mp.*

II, Cor. *pp.*

III, IV *mp pp*

V. I *senza sord. unis. p.*

V. II *p.*

V. le *senza sord. unis. mp*

Celli *p. mp*

C. B. *p. mp*

ac - ce - le - ran - do

Fl. I, II *a 2 f cresc.*

Ob. I, II *a 2 mf cresc.*

Cl. I, II *a 2 mf f cresc.*

Fag. I, II *a 2 mf cresc.*

T. be I, II *pp cresc. mf f ff*

I, II, Cor. *pp cresc. mp cresc. f ff*

III, IV *pp cresc. mf ff*

V. I *mf f ff*

V. II *mf ff*

V. le *mf ff*

Celli *mf ff*

C. B. *cresc. ff*

ac - ce - le - ran - do

152 Più mosso

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV

152 Più mosso

V. I
 V. II
 V. le
 Celli
 C. B.

153

Fl. I, II
 Ob. I, II
 Cl. I, II
 Fag. I, II
 T. be I, II
 I, II, Cor.
 III, IV

153

V. I
 V. II
 V. le
 Celli
 C. B.

154

155

Fl. I, II *mp* *a 2* *ff*

Ob. I, II *mp* *a 2* *f* *ff*

Cl. I, II *a 2* *mf* *f* *ff*

Fag. I, II *a 2* *fp* *ff*

I, T. bc *fp* *f* *fp* *ff*

II *fp* *ff*

I, Cor. *fp* *f* *ff*

II, *fp* *f* *ff*

III, *fp* *f* *ff*

IV *fp* *f* *ff*

154

155

V. I *mp* *f* *ff* *div.*

V. II *pizz.* *ff* *arco* *ff*

V. le *ff* *p*

Celli *cresc.* *ff*

C. B. *cresc.* *ff*

Fl. I, II
 Ob. I
 Cl. I, II
 Fag. I, II

I.
 Cor.
 IV

V. I
 V. II
 V. lo
 Celli
 C. B.

Fl. I, II
 Ob. I
 Cor. I
 V. I
 V. II
 V. lo
 Celli
 C. B.