

WILHELM HANSEN EDITION.

# MIDVINTER

FÜR

ORCHESTER

VON

WILHELM STENHAMMAR.

Op. 24.

Partitur.  
Stimmen.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS.  
AUFFÜHRUNGSRECHT VORBEHALTEN. — DROITS DE REPRÉSENTATION RÉSERVÉS

KJØBENHAVN & LEIPZIG.

**WILHELM HANSEN, MUSIK-FORLAG.**

KRISTIANIA. NORSK MUSIK-FORLAG.  
(BRØDRENE HALS - WARMUTH - WILHELM HANSEN.)

PARIS. BRUXELLES.  
DÉPOSITAIRE EXCLUSIF POUR LA FRANCE DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE  
ROUART LEROLLE et Cie. J. B. KATTO.

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Det motiviska materialet i Midvinter består af ett par gamla danslåtar, som jag hört af spelmanen HINNS ANDERS från Östnor i MORA (Dalarne), samt den gamla psalmen „Den signade dag“ sådan den ännu sjunges hvarje julotta i Mora kyrka.

Kören, som skall bestå af allra minst 40 röster (ungefär 25 soprane och altar mot 15 tenorer och basar), men som med fördel kan vara betydligt större, bör placeras stående *bakom* orkestrern

NB. Ehuru jag ogärna ser att kören uteslutes, vill jag dock ej helt motsätta mig verkets uppförande utan kör på platser, där sådan icke kan anskaffas. Dock böra i så fall de koralbläsande instrumenten (oboer, klarinetter och fagotter) förstärkas så att koralen framträder i möjligast kraftig relief. Finnes orgel, kan denna med fördel användas.

Wilh. Stenhammar.

Das motivische Material in „Mittwinter“ besteht aus einigen alten Tanzweisen, die ich vom Spielmann HINNS ANDERS aus Östnor in MORA (Dalarne) hörte — und aus dem alten Psalm: „Der heilige Tag“, so wie er noch an jedem Weihnachtsmorgen in der Kirche von Mora gesungen wird.

Der Chor, der aus wenigstens 40 Stimmen (ungefär 25 Soprane und Alte gegen 15 Tenöre und Bässe) bestehen soll, der jedoch mit Vorteil bedeutend grösser sein kann, soll hinter dem Orchester aufgestellt werden.

NB. Obgleich ich ungern sehe, dass der Chor ausgeschlossen werde, so will ich mich doch dem nicht ganz widersetzen, dass das Werk in Städten, wo kein Chor beschafft werden kann, auch ohne Chor aufgeführt werde. In diesem Falle müssen die den Choral blasenden Instrumente (Oboen, Clarinetten und Fagotte) entsprechend verstärkt werden, so dass der Choral in möglichst kraftigem Relief hervortreten kann. Steht eine Orgel zur Verfügung, so kann diese mit Vorteil angewendet werden.

Wilh. Stenhammar.

# Midvinter.

WILH. STENHAMMAR, Op. 24.

**Molto sostenuto.**

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in A.

4 Corni in F.

3 Fagotti.

3 Trombe in F.

3 Tromboni.

Tuba.

Timpani.

Soprano. Alto.  
CORO.

Tenore. Basso.

12 Violini I.

12 Violini II.

8 Viole.

8 Violoncelli.  
div. *pp*

6 Contrabassi.  
div. *pp*

1

1. *p*

2. *p*

3.

*pp*

*pp*

*pp*

*pp*

Vcl. *sempre pp*

Cb. *sempre pp*

1

2

3.

3.

3.

con sord.

*pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

2



Viol. I.  
con sord.  
*pp*

1-6. con sord.  
*pp*

Viol. II.  
7-12.  
*pp*

con sord.  
*pp*

*sempre pp*

*sempre pp*  
div.

Viole

Vel.

Cb.

Cor. 3. 4.

Viol. I. *pp*

Viol. II. *pp*

*cresc.*

*cresc.*

*pp*

*pp*

Viole

Vel.

Cb.

*pp*

con sord.



(♩ = ♩)

4

Ob. *pp*

Cor. *pp*

Viol. I. *pp*

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8-12.

Viol. II. *pizz.*

tutti div. *pizz.*

Viole

1. solo *pp*

2. solo *pp*

gli altri *pizz.*

Vel. 1. solo

2. solo

gli altri senza sord.

Cb. *pizz.*

*sempre pp*

*con sord.*

4

Musical score for page 8, featuring the following parts and instructions:

- Cor.** (Cori): Two staves, measures 1-5 are rests, measure 6 has first and second endings.
- Fag.** (Fagotto): Two staves, measure 6 has first, second, and third endings.
- Viol. I.** (Violini I): Three staves.
  - 1. solo: *p*, measures 1-5, then *f* in measure 6.
  - 2. solo: measures 1-5, then *f* in measure 6.
  - 3. solo: measures 1-5, then *f* in measure 6.
- Viol. II.** (Violini II): Two staves, *arco* in measure 6.
- Viole** (Violine): Three staves.
  - 1. solo: measures 1-5, then *f* in measure 6.
  - 2. solo con sord.: *pp*, measures 1-5, then *f* in measure 6.
  - gli altri: *pp*, measures 1-5, then *f* in measure 6.
- Vel.** (Violoncelli): Three staves.
  - 1. solo con sord.: *pp*, measures 1-5, then *f* in measure 6.
  - 2. solo con sord.: *pp*, measures 1-5, then *f* in measure 6.
  - gli altri: *pp*, measures 1-5, then *f* in measure 6.
- Cb.** (Contrabbasso): One staff, *f* in measure 6.

Additional performance instructions:

- senza sord.* (without mutes) for Viol. I. and Viol. II. in measure 6.
- tutti (3-12)* for Viol. I. and Viol. II. in measure 6.
- arco* (arco) for Viol. II. and Viole in measure 6.
- div.* (divisi) for Viole in measure 6.

Cor.

Fag.

Viol. I.

Viol. II.

1.2. senza sord.

Viole gli altri

1.2. senza sord.

Vel. gli altri

Cb.

Ob.

Cl.

Cor. dim.

Fag.

Viol. I.

Viol. II. dim.

Viole dim.

Vel. dim.

Cb. dim.

1. **6**

Allegro. (♩ = ♩)

*p*

*pp*

*più p*

*1. solo*

*pizz.*

*cresc.*

**6**







9

Fl. 1. *mp* 2. *p*

Ob. 1. *mp* 2. *p*

Cl. *p*

Cor. *fz* *p*

Fag. 1. *fz* 2. *p*

Viol. I. *mp*

Viol. II. *ff*

Viole *f* *pizz.* *p*

Vcl. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

Ob. *p*

Cl. *p*

Cor. 1. 2. *p*

Fag. 1. *p* 2. *p*

Viole *f* *pizz.* *p*

Vcl. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*





Fl.

Ob.

Clar. *mp staccato*

Cor. 1. 1.2. *p*

Fag. 3. *p*

*pizz.*

*p pizz.*

*p pizz.*

*p pizz.*

*p*

Fl. *cresc.*

Ob. *cresc.*

Fag. 1.2. *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Vcl. *arco cresc.*



This page contains a musical score for measures 12 through 16. The instruments are arranged in the following order from top to bottom: Flute Piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trumpet (Tr.), and Timpani (Timp.). The score is written in G major and 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groups. The flute parts feature melodic lines with various articulations and dynamics, including *f*, *mf*, and *pp*. The timpani part provides a steady accompaniment with dynamic markings of *f*, *mf*, and *pp*. The bottom of the page shows the continuation of the woodwind parts into measure 17, with a *ff* dynamic marking.

Fl.  
Ob.  
Clar.  
Cor.  
Fag. 1.  
2.  
3.  
Tr.  
Tromb.  
Timp.

*ff*  
*ff*  
*ff*  
*f*  
*f*  
*ff*  
*ff*  
*mf*  
*p*  
*mf*  
*p*  
*f*  
*p*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*

This page contains a musical score for measures 1 through 13. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#).
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#).
- Clar.** (Clarinet): Treble clef, key signature of one sharp (F#).
- Cor.** (Cornet): Treble clef, key signature of one sharp (F#).
- Fag.** (Bassoon): Bass clef, key signature of one sharp (F#).
- Tr.** (Trumpet): Treble clef, key signature of one sharp (F#).
- Tromb.** (Trombone): Bass clef, key signature of one sharp (F#).
- Timp.** (Timpani): Bass clef, key signature of one sharp (F#).
- String Ensemble:** Treble and Bass clefs, key signature of one sharp (F#).

The score features various musical notations, including dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). It also includes articulation marks like accents and slurs, and performance instructions such as *mf* and *p* with hairpins. The bottom of the page shows the beginning of measure 13, marked with a circled '13' and a dynamic of *f*.



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

- Fl.** (Flute): Two staves, both in treble clef with a key signature of one sharp (F#).
- Ob.** (Oboe): One staff, treble clef, one sharp.
- Clar.** (Clarinet): One staff, treble clef, one sharp.
- Cor.** (Cor Anglais): Two staves, both in treble clef with a key signature of one sharp.
- Fag.** (Bassoon): Two staves, both in treble clef with a key signature of one sharp.
- Tr.** (Trumpet): One staff, treble clef, one sharp.
- Tromb.** (Trombone): One staff, bass clef, one sharp.
- Timp.** (Timpani): One staff, bass clef, one sharp.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The woodwind parts are highly active, often playing sixteenth-note patterns. The brass parts provide harmonic support with sustained notes and rhythmic patterns.

Fl. picc.

ff

ff

ff

ff

ff

*f sempre*

*f sempre*

*f sempre*

ff

*mf* *p*

*mf* *p*

*mf* *p*

*f* *p*

*f* *p*

*ff*

*ff*

*ff*

*ff*

*ff*



Fl. picc. 14

Fl.

Ob.

Clar.

1. 2.  
Cor.  
3. 4.

Fag.

Violini

14



Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tr.

Tromb.

Tuba

14681



Fl. picc. *ff*

Fl. *ff* *ff* *p cresc.* *ff*

Ob. *cresc.* *ff*

Clar. *p* *cresc.* *ff*

Cor. *p* *cresc.* *f* *mf*

Fag. *ff* *ff* *ff* *ff* *ff*

Tr. *f* *f* *p* *f* *p*

Tromb. *f* *f* *f* *p* *f*

Tuba *f* *f* *f* *p* *f*

*f* *cresc.* *p cresc.* *ff* *ff* *div.*

*f* *ff* *ff* *ff* *p cresc.* *ff* *ff* *div.*

*ff* *ff* *ff* *p cresc.* *ff* *ff*

*f* *f* *f* *f* *ff*



1. *tr*

Fl. *p*

2. *3* *p molto*

Ob. a due *f*

Clar. *f*

Cor. *p*

1.2. a due *p* *più p*

Fag. *f*

3. *3* *p molto*

Tromb. *p* *più p*

Tuba *p* *più p*

Timp. *tr* *p dim.* *pp*

CORO. Den - sig - na - de dag -  
Der hei - li - ge Tag

Violini *p* *più p*

*3* *p molto*

*p*



Fl. picc.

Fl. picc. *p molto* *dim.* *pp*

Fl. *p molto* *pp*

Ob. *p molto* *p*

Clar. *p*

Cor.

Fag. *p*

Tromb. *più p* *pp*

Tuba *più p* *pp*

Timp. *più p* *pp*

den som vi här  
wir nun ge

*p molto* *dim.* *pp*

*pp* *pp*

*dim.*



17

Fl. gr. *pp*

Ob. *pp*

Clar. *più p*

Cor. *pp* *cresc.* *pp*

Fag. *pp* *più p*

Tromb.

Tuba

Timp.

se  
sehn

*ppp*  
div.  
*pp* *cresc.* *pp*

*pp* *pp*

*mf ben marc.* *cresc.* *mf*

*pp* *pp*

17

Fl. *cresc.* - - - *f dim.* - - - *p molto*

Ob. *cresc.* - - - *f dim.* *p molto*

Clar. *pp* *f* *dim.* - - -

Cor. *cresc.* - - - *f* *p*

Fag. *pp* *cresc.* - - - *f dim.* *p*

Tromb. *mf* *p molto*

Tuba *mf* *p molto*

Timp. *mf* *p molto*

*f* *p*

af him - - me - -  
vom Him - - mel

*pp cresc.* - - - *f p* *p molto*

*cresc.* - - - *f dim.* *p*

*cresc.* - - - *f dim.* *p molto*

*cresc.* - - - *f dim.* *p molto* <sup>3</sup>

*f* *p*

Fl. picc.

Fl. picc. *p molto*

Fl. *pp*

Ob. *p*

Clar. *p*

Cor. *p* *dim.*

Fag. *p* *p molto*

Tromb. *più p*

Tuba. *più p*

Timp. *più p*

len- till oss ned - kom - ma  
zu uns nie - der - kom - men

*p molto* *pp* *dim.* *dim.* *dim.*

18

1. Fl. *dim.* *ppp* *pp*

2. Fl.

Ob.

Clar. *dim.* *pp*

Cor. *pp* *poco cresc.* *pp*

Fag. *dim.* *pp*

Tromb. *pp*

Tuba *pp*

Timp. *pp*

div. *ppp* *poco cresc.* *pp*

*pp* *mf ben marc.* *cresc.* *mf*

*pp*

18

Fl. *mf dim.* *p*

Ob. *mf dim.* *p molto*

Clar. *f* *dim.* *p*

Cor. *mf* *p*

Fag. *f* *dim.* *p*

Tromb. *mp* *p molto*

Tuba *mp* *p molto*

Timp. *mf* *p*

han blif - - ve oss säll  
er - - - de uns hold.

*mf dim.* *p*

*mf dim.* *p*

*mf dim.* *p*

*mf dim.* *p molto*

*mf* *p molto*

Fl. picc. *p molto* *dim.* *pp*

Fl. *pp*

Ob. *p molto* *p*

Clar. *p* *dim.* *pp*

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

Fag. *p* *dim.* *pp*

Tromb. *più p* *pp*

Tuba *più p* *pp*

Timp. *più p* *pp*

han - lä - te sig te  
er - strah - te uns schön

*p molto* *dim.* *pp*

*p molto* *dim.* *pp* *div.* *pp* *div.* *pp*

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

*dim.* *pp*

Fl. picc.

Fl. picc.

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

Ob. *pp*<sup>3</sup> *pp*

Clar. *f* *dim.*

Cor.

Fag. *p* *f* *dim.* *pp*

Tromb. *p* *dim.* *p molto*

Tuba. *p* *dim.* *p molto*

Timp. *mp* *dim.* *pp*

oss al - - lom till

uns Al - - len zu

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

*p* *dim.* *p molto*<sup>3</sup> *pp* *pp*

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

*mp dim.* *p molto*







Fl. picc.

Fl. picc.

Fl. *pp poco cresc.*

Ob. *pp*

Clar. *cresc.*

Cor. *p molto* *cresc.*

Fag. *mf dim.* *p* *cresc.*

Tromb.

Tuba

Ja, Her - ren - den  
Ja, Gott, der All -

*mf dim. trem.* *p molto*

*p cresc.* *mf dim.* *p molto* *pp poco cresc.*

*p cresc.* *mf dim.* *p molto* *poco cresc.*

*cresc.* *mf dim.* *p molto* *poco cresc.*

*cresc.* *mf dim.* *p molto* *poco cresc.*

*p molto* *cresc.*

Fl. picc.

Fl. picc.

Fl.

Ob. *p poco cresc.*

Clar.

Cor.

Fag.

Tromb.

Tuba

hög - ste oss al - la i  
mächt' - ge uns Al - le

*p poco cresc.* *cresc.* *mf* *f* *dim.* *p dim.*

*p cresc.* *mf* *f dim.* *p*

*f* *dim.* *dim.*

*mf* *dim.*

*f* *dim.*

*p* *pp*

*p* *pp*

*p poco cresc.* *cresc.* *mf* *f dim.* *p dim.*

*p cresc.* *mf* *>dim.* *p dim.*

*p poco cresc.* *cresc.* *mf* *f dim.* *p dim.*

*p cresc.* *mf* *>dim.* *p dim.*

*p cresc.* *mf* *>dim.* *p dim.*

*mf* *>dim.*

Fl. picc.

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

dag för syn der och  
 heut' vor Sün den und

*pp* *sempre pp*

*pp* *sempre pp*

*pp* *sempre pp*

*pp* *sempre pp*

*p*

a due

Fl. gr.

Ob. 1.

Ob. 2. *dim.*

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

Cor. 1. *dim.* *pp* *mf dim.* *p*

2. *pp* *mf dim.* *p*

3. 4. *dim.* *pp* *mf dim.* *pp*

Fag. 1. *dim.* *pp* *f dim.* *p*

2. *dim.* *p*

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

sor - ger be - va - re!

Kun - mer be - wah - re!

con sord. *p*

con sord. *p*

Vel. div. *cresc.* *dim.* *p*

*cresc.* *dim.* *p*

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

Fl. gr.

Fl. gr. *f dim.* - - - *p*  
 Ob. *f dim.* - - - *p*  
 Cl. *p* *ff dim.* - - - *p*  
 Cor. 1. *f dim.* - - - *p* *ff dim.* - - -  
 2. *f dim.* - - - *p* *ff dim.* - - -  
 3. 4. *f dim.* - - - *p*  
 Fag. *f dim.* - - - *p* *ff dim.* - - -  
 con sord. *p cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
 Viol. I. div. *p cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
 con sord. *p cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
 Viol. II. div. *cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
*cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
 Viole div. *cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
*cresc.* *mf dim.* *p* *cresc.* *f dim.* - - -  
 Vel. *f dim.* - - - *p* *ff dim.* - - - *pp* con sord.  
 Cb. *f dim.* - - - *p* *ff dim.* - - - *pp*

Cl.

Cor. 2. *pp*

Fag. 2. *ppp*

Viol. I. *p* *pp* *dim.* *tranquillamente*

Viol. II. *p* *pp* *dim.*

Viola *p* *pp* *dim.*

Vel. *pp* *dim.* *con sord.*

Cl. **22**

Viol. I. *pp*

Viol. II.

Viola

Vel.

**22** *sempre pp*

1.

Cl. 1. **23**

Viol. *ppp*

Vel. *ppp*

**23**





Fl. gr. 1.

*p cresc. poco a poco*

2.

*p cresc. poco a poco*

Ob. 1.

*p cresc. poco a poco*

2.

*p cresc. poco a poco*

Clar. 1.

*p cresc. poco a poco*

2.

*p cresc. poco a poco*

Cor. 1. 2.

*pp cresc. poco a poco*

3. 4.

*pp cresc. poco a poco*

senza sord.

Viol. I.

*mf cresc.*

Viol. II.

*cresc.*

Viole

*pp cresc.*

Vel. 1. solo

*pp cresc.*

2. solo

*pp cresc.*

gli altri senza sord.

*pp cresc.*

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

- Fl. (Flute):** *più cresc.* with a triplet of eighth notes.
- Ob. (Oboe):** *più cresc.* with a triplet of eighth notes.
- Clar. (Clarinet):** *p cresc.* and *mf cresc.* with a triplet of eighth notes.
- Cor. (Cor Anglais):** *p cresc.* with a long note.
- Fag. (Bassoon):** *p cresc.* with a long note.
- Viol. I. (Violin I):** *fp cresc.* and *senza sord.* with a *f* dynamic and a 7-measure rest.
- Viol. II. (Violin II):** *senza sord.* with a long note.
- Viole (Viola):** *p cresc.* with a long note.
- Vel. 1. solo (Violoncello 1 solo):** *senza sord.* with a long note.
- Vel. 2. solo (Violoncello 2 solo):** *p cresc.* and *senza sord.* with a long note.
- gli altri (Other cellos):** *p cresc.* with a long note.

Fl. *ff*

Ob. *ff*

Clar. *ff* *f stacc.*

Cor. *f* *ff*

Fag. *f* *stacc.* 1. 2. a due

Viol. I. *ff* *dim.* *p* *pizz.* *f* *pizz.*

Viol. II. *f* *f* *f* *pizz.*

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

Vel. *f* *f* *p* *pizz.* *f* *pizz.*

Cb. *f* *f* *p* *pizz.* *f*



27 Fl. picc.

This page contains a musical score for measures 27 through 30. The score is arranged in a system of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.). The string section includes Trombones 2 and 3 (Tromb. 2. 3.), Violins (div.), and Cellos/Double Basses (div.). The score features various dynamics such as *f*, *mf*, *p*, and *cresc.*, along with articulation marks like accents and slurs. The woodwinds play melodic lines with some triplet figures, while the strings provide a rhythmic accompaniment with a consistent eighth-note pattern. The key signature has one sharp (F#) and the time signature is 4/4.

27





Fl. picc.

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

- Fl. picc.**: Piccolo flute part, marked *ff*.
- Fl.**: Flute part, marked *ff*.
- Ob.**: Oboe part, marked *ff*.
- Cl.**: Clarinet part, marked *ff*.
- Fag.**: Bassoon part, marked *ff*.
- Tr.**: Trumpet part, marked *cresc.* and *3.*
- Tromb.**: Trombone part, marked *2. 3.* and *mf*.
- Timp.**: Timpani part, marked *mf* and *cresc.*
- Viol. I.**: Violin I part, marked *div. ff*.
- Viol. II.**: Violin II part, marked *div. ff* and *ff*.
- Viol. III.**: Violin III part, marked *ff*.
- Viol. IV.**: Violin IV part, marked *ff*.
- Viola.**: Viola part, marked *ff*.
- Cello.**: Cello part, marked *ff*.
- Bass.**: Double Bass part, marked *ff*.



Ob.

Cl.

Cor. 1.

2.

3. 4.

Fag.

Tr.

Tromb. 2. 3.

Tuba

Timp.

*mf*

*f*

*ff sempre*

*ff sempre*

*fp*

*fp*

*f sempre*

*f sempre*

*ff sempre*

*ff sempre*

*p*

*cresc.*

*cresc.*

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

Fag.

Tr. *mf*

Tromb.  
2. 3.

Tuba

Timp.

Viol. I.

Viol. II.

Viole

Vel.

*f*

*meno f*

*ff*

*p*

*mf*

*cresc.*

*p poco cresc.*

*mf*

*meno f*

*ff*

*mf cresc.*

*f*

Fl. picc.

Fl. picc.

Fl.

Ob.

Cl.

Cor.

Fag.

Tr.

Tromb.

Tuba

Timp.

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*f*

Fl. picc.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. picc.:** Flute piccolo, top staff, playing a melodic line with triplets.
- Fl.:** Flute, second staff, playing a melodic line with triplets.
- Ob.:** Oboe, third staff, playing a melodic line with triplets, dynamics include *meno f*, *ff*, and *ff sempre*.
- Cl.:** Clarinet, fourth staff, playing a melodic line with triplets, dynamics include *meno f* and *ff*.
- Cor.:** Horns, fifth staff, playing a melodic line with triplets, dynamics include *meno f*, *ff*, and *ff sempre*.
- Fag.:** Bassoon, sixth staff, playing a melodic line with triplets, dynamics include *p cresc.* and *f*.
- Tr.:** Trumpet, seventh staff, playing a melodic line with triplets, dynamics include *mf*, *cresc.*, *f*, *p*, and *mf*.
- Tromb.:** Trombone, eighth staff, playing a melodic line with triplets, dynamics include *p poco cresc.*, *mf*, and *mf*.
- Tuba:** Tuba, ninth staff, playing a melodic line with triplets, dynamics include *p poco cresc.*, *mf*, and *mf*.
- Timp.:** Timpani, tenth staff, playing a melodic line with triplets, dynamics include *p poco cresc.*, *mf*, and *mf*.
- Strings:** Violins and Cellos/Double Basses, eleventh and twelfth staves, playing a melodic line with triplets, dynamics include *meno f*, *ff*, *div.*, *mf*, and *sempre ff*.

Fl. picc.

ff

Fl.

ff

Ob.

ff

Cl.

Cor.

ff

Fag.

ff

meno f

più f

ff

meno f

Tr.

p

mf pp

Tromb.

Tuba

Timp. più f

p

mf p cresc.

f

meno f

meno f



Fl. gr.

Ob. *sempre f*

Cl. *sempre f*

Cor. *dim.* *p* *f*

Fag. *p* *cresc.*

Tr. *mp* *cresc.*

Tuba *cresc.*

Timp.

*dim.* *p* *f*

*dim.* *p* *cresc.*

*p* *cresc.*

30

Ob.

Cl.

Cor.  
1.  
2.  
3.

Fag.

Tr. 1.  
2.  
3.

Tromb.  
1.  
2. 3.

Violini

*ff*

*f*

*mf*

*p*

*f*

*ff*

*ff*

*ff*

*f*

30



Fl. gr. *ff*<sup>3</sup>

Ob. *ff*<sup>3</sup>

Cl.

Cor. *cresc.*

Fag. *cresc.*

Tr. *cresc.*

Tromb. *f* *mf cresc.* *f* *più f*

Vel. div. *cresc.*

*cresc.*

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

Fag.

Tr.

Tromb.

Tuba

The musical score is arranged in a standard orchestral format. The woodwind section (Fl. picc., Fl. gr., Ob., Cl., Cor., Fag., Tr.) and brass section (Tromb., Tuba) are on the left side of the page. The strings are on the right side, with the Violins (Viola div.) and Cellos/Double Basses (div.) parts. The score is marked with a rehearsal sign '31' at the top and bottom. Dynamics include *p*, *mf*, *pp*, and *ppf*. There are first and second endings for the Oboe and Trombone parts. The bottom of the page features a '3' under the first and second measures of the string parts.

Fl. picc.

Fl. gr.

Ob. 1.

Cl.

Fag.

Tr.

Tromb.

Tuba

*pp*

*cresc.*

*pp*

*cresc.*

*p*

*pp*

*cresc.*

*pp*

*cresc.*

*p espress.*

*dim.*

1. 2. a due

3.

2.

1. 2.

*pp*

*p*

3.

*pp*

*pp*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*arco*

*pp*

*arco*

*pp*

Fl. picc.

Fl. picc.

Fl. *p* *mf dim.* *p*

Ob. 1. *p cresc.* *mf* *p*

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

Cor. *pp* *cresc.* *cresc.*

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

Tr. *p espress.* *dim.*

Tromb. *p* *cresc.*

Tuba *pp* *cresc.*

*arco* *pp* *pizz.* *cresc.*

*arco* *pp* *pizz.* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

Fl. picc. *p* *mf*

Fl. *p cresc.* *mf*

Ob. 1. *p* *cresc.* *mf* *mf*

Cl. *p* *mf* *mf*

Cor. 4. *pp poco cresc.* *mf*

Fag. 1. *pp* *poco cresc.* *mf*

2. *pp* *poco cresc.*

3. *pp* *poco cresc.*

Tr. 1. *pp* *solo* *p cresc.* *poco cresc.*

Tromb. *pp* *solo* *poco cresc.*

Tuba *p cresc.* *pp* *poco cresc.*

*arco* *pp poco cresc.* *arco* *poco cresc.* *pp poco cresc.* *poco cresc.*

Fl. gr.

*mf*

*f*

*f*

Ob. 1.

*mf*

*f*

*f*

*mf*

*f*

*f*

Cl.

*mf*

*f*

*f*

*mf*

*f*

*f*

Cor.

*p cresc.*

Fag.

*p*

*cresc.*

*mp cresc.*

*mf*

*f*

*f*

*p*

*cresc.*

*mf cresc.*

Tr. 1.

*p*

*cresc.*

*mf solo cresc.*

2 solo

*mp cresc.*

*mf cresc.*

Tromb. 1.

*p*

*poco cresc.*

solo

*mp cresc.*

2 solo

*mp cresc.*

*poco cresc.*

*mf cresc.*

Tuba

*p*

*poco cresc.*

*mp cresc.*

*p*

*poco cresc.*

*cresc.*

Viola

*p*

*p poco cresc.*

*mp cresc.*

*p*

*poco cresc.*

*mp cresc.*

Vel.

*p*

*p poco cresc.*

*mp cresc.*

Cb.

*p*

*poco cresc.*

*cresc.*

*p*



Fl. gr. *ff*

Ob. 1. *ff* 1. 2. *ff* a due *f* 3

Clar. *f* *ff*

Cor. *mf* *cresc.*

Fag. *mf* *cresc.* *ff* *f*

Tr. *ff* *f* *poco f*

Tromb. *poco f* *f* *poco f*

Tuba *poco f* *poco f*

Violini *mf* *cresc.* *ff* *ff*

*mf* *cresc.*



Clar. *più f*

1. *f*

2. *f*

3. *f*

4. *f*

Cor. *più f*

Fag. *più f*

Tr. *più f*

Tromb. *più f*

Tuba *più f*

*ff*

*più f*

Fl. picc.

*ff*

Fl. gr.

*a due*

Ob.

*f*

*ff*

Cl. *sempre più f*

*ff*

*sempre più f*

*ff*

Cor. *f*

*ff*

*ff*

Fag.

*sempre più f*

*ff*

*ff*

Tr. *sempre più f*

*ff*

*sempre più f*

*ff*

*sempre più f*

*ff*

Tromb. *sempre più f*

*ff*

*sempre più f*

*ff*

*sempre più f*

*ff*

Tuba *sempre più f*

*ff*

Timp. *sempre più f*

*ff*

*sempre più f*



Fl. picc.

Fl. gr.

Ob.

Cl.

Tr. 1.

2.

Viol. I

div. *ff sempre e spiccatissimo*

*ff sempre e spiccatissimo*

Viol. II.

div. *ff sempre e spiccatissimo*

Viola

*ff sempre e spiccatissimo*

div. *ff sempre e spiccatissimo*

*ff sempre e spiccatissimo*

Vel.

*ff*

*ff*

*ff*

*ff*

*ff*

35

Fl. picc.

Fl. gr.

Ob.

Cl.

Tr.

Viol. I.

Viol. II.

Viole

Vel.

*ff*

*mf*

*fz*

35

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

1. 2.

Fag. *ff*

3.

1. 2.

Tr. *mf*

3.

Viol. I.

Viol. II.

Viole

Vel.



Fl. gr. *p cresc.* - - - *ff ff ff ff*  
 Ob. *p cresc.* - - - *ff ff ff ff*  
 Clar. *p cresc.* - - - *ff ff ff ff*  
 Cor. *p cresc.* - - - *f f f ffff*  
 Fag. *p cresc.* - - - *ff ff ff ff*  
 Tr. *p cresc.* - - - *f f f ffff*  
 Tromb. *p cresc.* - - - *f f f ffff*  
 Vel. div. *p cresc.* - - - *ff ff ff ff*  
 Cb. *p cresc.* - - - *ff ff ff ff*