

SYMPHONI NR. 6
»SINFONIA SEMPLICE«

1

Tempo giusto (♩ = 100) **I** *Carl Nielsen*

Flauto piccolo
Flauti grande
I-II
Oboi I-II
Clarinetti in A
I-II
Fagotti
I-II
Corni in F
I-II
III-IV
Trombe in F
I-II
Tromboni
III
e *Tuba*
Timpani
Gran Cassa
Tamburo piccolo
Triangolo
Piatti
Xylophon
Campanelli
Violini
I
II
Viole
Violoncelli
Contrabassi

Tempo giusto (♩ = 100)

p *p* *p*

5

Fl. gr.
I-II

Ob.
I-II

Cl. I-II
(A)

Fag.
I-II

Timp.

I.
VI

II.
VI

Vcl.

Vlc.

c. Bas.

p *dim.* *ppp* *mfz* *pp* *pp* *pizz.* *mfz* *mfz*

9

Fl. gr.
I-II

Ob.
I-II

Cl. I-II
(A)

Fag.
I-II

I.
VI

VI.
VI

II.
VI

Vcl.

Vlc.

c. Bas.

12

The score is divided into two systems. The first system includes woodwinds and brass, while the second system includes strings and timpani.

Woodwinds:

- Fl. gr. I:** Rests in measures 12 and 13; plays a whole note in measure 14.
- Fl. gr. II:** Rests in measures 12 and 13; plays a whole note in measure 14.
- Ob. I-II:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.
- Cl. I-II (A):** Rests in measures 12 and 13; plays a whole note in measure 14.
- Fag. I-II:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.

Brass:

- Cor. (F) I-II:** Rests in measures 12 and 13; plays a half note in measure 14.
- Tr. (F) I-II:** Rests in measures 12 and 13; plays a half note in measure 14.
- Tr. b. I-II:** Rests in measures 12 and 13; plays a half note in measure 14.
- Tuba III:** Rests in measures 12 and 13; plays a half note in measure 14.

Strings:

- Violins I and II:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.
- Viola:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.
- Violoncello:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.
- Double Bass:** Play a rhythmic pattern of eighth notes in measures 12 and 13, then a half note in measure 14.

Other:

- Timpani:** Rests in measures 12 and 13; plays a half note in measure 14.

Dynamic markings: *sempre ppp*, *p*, *mfz dim.*, *arco*.

I Fl. gr. II Fl. gr. I Ob. II Ob. I Cl. (A) II Cl. (A) I Fag. II Fag.

I-II Cor. (F) III-IV Cor. (F) Tr. (F) I-II Tr. (F) I-II Tr. b III e Tuba

I VI. II We. Vic. c. Bas.

19

I Fl. gr.

II

I Ob.

II

I Cl. (A)

II

I Fog.

II

mp espress. *p* *dim.* *mp*

A

I-II Cor. (F)

III-III

I-II Tr. (F)

I-III Trb.

III e Tuba

A

I VI.

II

Vie.

Vic.

c. Bas.

mp *p* *pizz.* *mf* *mf* *mf*

espress. dim. *espress. dim.* *espress. dim.*

A

Fl. gr. I II

ob. I II

Cl. (A) I II

Fag. I II

Cor. (F) I-II III-IV

Tr. (F) I-II

Trb. I-II III

e Tuba

Timp

Vi. I II

Vcl. I II

C. Bas

26

Fl. gr.
I *mp*
II *ffp* *fz*

Ob.
I
II

Cl. (A)
I *mp*
II *ffp* *fz*

Fag.
I
II

Cor. (F)
I-II
III-IV

Tr. (F)
I-II

Tr. b
I-II
III
e Tuba

Timp.

Vl.
I *fp* *p*
II

Vlc.

C. Bas

I Fl. gr. *ffz* *rall.*
 II Fl. gr. *ffz* *molto* *molto*
 I Ob. *ffz* *dim.*
 II Ob. *ffz* *dim.*
 I Cl. (A) *ffz* *dim.* *rall.*
 II Cl. (A) *ffz* *dim.*
 I Fag. *ffz* *dim.* *ff*
 II Fag. *ffz* *dim.* *ff*
 I-II Cor. (F) *con sord.* *ff* *molto* *molto*
 III-IV Cor. (F) *ff* *molto* *molto*
 I-II Tr. (F) *ff* *molto* *molto*
 I-II Trb. *ff* *molto* *molto*
 III Trb. *ff* *molto* *molto*
 e Tuba *ff* *molto* *molto*
 Timp. *ff* *molto* *molto*
 I Vi. *ff* *div.* *rall.*
 II Vi. *ff* *molto* *molto*
 I Vla. *arco* *ff* *dim.* *ff* *arco* *molto* *molto*
 II Vla. *ff* *molto* *molto*
 C. Bas. *ff* *molto* *molto*

33 *a tempo*

Fl. gr.
I
II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

pp

à 2 >
mp marc.

pp

pp

mp marc.

a tempo

Cor. (F)
I-II

III-IV

Tr. (F)
I-II

Trb.
I-II

III
e Tuba

pp

a tempo

Timp.

ffz con sord.
unis.

p

p
con sord.

p

pizz. con sord.
mf

pizz. con sord.
mf
(pizz.)

c. Bas.

ffz

p

36

I
Fl. gr.
II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

I-II

Cor. (F)
III-IV

Tr. (F)
I-II

I-II
Tr. b.
III
e. Tuba

Timp.

I
Vi.
II

Vi.

Vlc.

C. Bas

39

B

I Fl. gr.
 II
 Ob. I-II
 Cl. (A) I-II
 Fag. I-II
 Cor. (F) I-II
 III-IV
 Tr. (F) I-II
 Trb. I-II
 III e Tuba
 Timp.
 Cmp.
 I VI.
 II
 Vle.
 Vlc.
 C. Bas

mf *f*
p *f* *fi* *dim.*
con sord. *ff* *dim.*
f
ff *arco* *ff* *arco* *ff*
ff

43

Fl. gr.
I
II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

pp
dim.
pp
mfz dim.
pp
dim.
pp

Cor. (F)
I-II
III-IV

Tr. (F)
I-II

Tr. b.
III

e Tuba

pp
pp

Timp

I.
VI.
II.

Vi.
VI.

C. Bas

dim.
p
dim.
pp
sempre dim.
ppp

dim.
p
dim.
pp
sempre dim.
ppp

dim.
p
dim.
pp
sempre dim.
ppp

dim.
p
dim.
pp
sempre dim.
ppp

49

Fl. gr. I-II *pp* I.

Ob. I-II *pp* I.

Cl. (A) I-II *pp* I.

Fag. I-II *pp* *dim.* I.

Cor. (F) I-II I. *pp* *senza sord.*
II. *ppp* *senza sord.*

I. *dim.* *pppp*

VI. *dim.* *pppp*

II. *dim.* *pppp*

Ve. *dim.* *pppp* *P*

Vc. *dim.* *pppp* *P*

C. Bas *dim.* *pppp* *P*

53

Fl. gr. I-II $\text{♩} = 92$

Cl. (A) I-II $\text{♩} = 92$

Cor. (F) I-II $\text{♩} = 92$

I. *senza sord.* $\text{♩} = 92$ *mf*

VI. *mf*

II. *mf*

Ve. $\text{♩} = 92$

Vc. $\text{♩} = 92$

C. Bas $\text{♩} = 92$

56

Musical score for measures 56-57. The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. Bas.).
Measure 56: Violin I has a melodic line with accents and a *dim.* marking. Violin II is silent. Viola and Violoncello play a rhythmic accompaniment with accents. Contrabasso plays a similar accompaniment with accents and a *mp* marking.
Measure 57: Violin I continues with a melodic line. Violin II is silent. Viola and Violoncello continue with the accompaniment. Contrabasso continues with the accompaniment. A *mp* marking is present.

58

Musical score for measures 58-59. The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. Bas.).
Measure 58: Violin I has a melodic line with accents and a *tr.* marking. Violin II is silent. Viola and Violoncello play a rhythmic accompaniment with accents. Contrabasso plays a similar accompaniment with accents and a *dim.* marking.
Measure 59: Violin I continues with a melodic line. Violin II is silent. Viola and Violoncello continue with the accompaniment. Contrabasso continues with the accompaniment. A *dim.* marking is present.

60

Musical score for measures 60-61. The score includes staves for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. Bas.).
Measure 60: Violin I has a melodic line with accents and a *cresc.* marking. Violin II is silent. Viola and Violoncello play a rhythmic accompaniment with accents. Contrabasso plays a similar accompaniment with accents and a *pp* marking.
Measure 61: Violin I continues with a melodic line. Violin II is silent. Viola and Violoncello continue with the accompaniment. Contrabasso continues with the accompaniment. A *cresc.* marking is present.

62

Musical score for measures 62-63. The score includes five staves: I (Violin I), VI. II (Violin II), Vie. (Viola), Vlc. (Violoncello), and C. Bas (Contrabasso). The music is in 4/4 time. Measure 62 features a melody in the Violin I and Viola parts, with a forte (*f*) dynamic. The Violin II part has a triplet of eighth notes. Measure 63 continues the melodic lines, with a *senza sord.* (without mutes) instruction for the Viola part. The dynamic remains *f*.

64

Musical score for measures 64-65. The score includes five woodwind staves: Fl. gr. I-II (Flute), Ob. I-II (Oboe), Cl. (A) I-II (Clarinet in A), Fag. I-II (Bassoon), and Cor. (F) I-II (Cor Anglais). The woodwinds enter in measure 64 with a forte (*ff*) dynamic. Measure 65 features a melody in the Violin I and Viola parts, with a *cresc.* (crescendo) instruction. The Violin II part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello and Contrabasso parts also have a *cresc.* instruction. The dynamic for the woodwinds is *ff*.

66 **D**

I
Fl. gr.

II

I
ob.

II

I
Cl. (A)

II

I
Fag.

II

ff

ff

Detailed description: This system contains the first four staves of the orchestral score. The Flute (Fl. gr.) and Oboe (ob.) parts are in the upper register, while the Clarinet (Cl. (A)) and Bassoon (Fag.) parts are in the lower register. The music features melodic lines with slurs and ties across measures. The Bassoon part begins with a forte (ff) dynamic marking.

I
Cor. (F)

II

III

IV

Timp

ff

ff

ff

Detailed description: This system contains the fifth through eighth staves. The Horns (Cor. (F)) are divided into four parts (I, II, III, IV). The Timpani (Timp) part is at the bottom. The music consists of rhythmic patterns and melodic fragments. The Horns and Timpani parts begin with a forte (ff) dynamic marking.

I
Vi.

II

Ve.

Vc.

c. Bas.

ff

ff

ff

ff

Detailed description: This system contains the ninth through thirteenth staves. The Violins (Vi.) are in two parts (I, II). The Viola (Ve.), Violoncello (Vc.), and Double Bass (c. Bas.) parts are in the lower register. The music features complex rhythmic patterns with many triplets and slurs. All parts in this system begin with a forte (ff) dynamic marking.

68

This musical score page contains measures 68, 69, and 70. The instruments and their parts are as follows:

- Flutes (Fl. gr.):** I and II parts, playing a melodic line with slurs and ties.
- Oboes (Ob.):** I and II parts, playing a similar melodic line.
- Clarinets (Cl. (A)):** I and II parts, playing a melodic line.
- Bassoons (Fag.):** I and II parts, playing a melodic line.
- Cor Anglais (Cor. (F)):** I, II, III, and IV parts, playing a rhythmic accompaniment.
- Timpani (Timp):** A single line with rests.
- Violins (Vl.):** I and II parts, playing a rhythmic accompaniment.
- Viola (Vla):** A single line playing a rhythmic accompaniment.
- Violoncello and Double Bass (C. Bas):** A single line playing a rhythmic accompaniment.

The score is written in a common time signature (C) and features various musical notations including slurs, ties, and dynamic markings.

10

Fl. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

I

II
Cor. (F)

III

IV

Tr.
I-II

Temp.

camp.

I

VI

II

Wc.

Wc.

C. Bas

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Cor, Trumpet, Trombone) have active parts in the first system. The percussion section (Tempo, Cymbals) is mostly silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) has a rhythmic accompaniment in the second system. The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system contains two measures of music, and the second system contains two measures of music. The page number 18 and rehearsal mark 10 are clearly visible at the top left.

72 *♩ 2*

Fl. (F)
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

Cor. (F)
I
II
III
IV

Tr. (F)
I-II

Timp.

Camp.

Vl.
I
II

Vla.

Vcl.

C. Bas.

fz

f

Fl. gr. I-II *fz* *a2*

Ob. I-II *fz* *a2*

Cl. (A) I-II *fz* *a2*

Fag. I-II *fz* *a2*

I *fz*

II *fz*

III *fz*

IV *fz*

Cor. (F) I-II

Tr. (F) I-II

Timp.

Camp.

I *ffz*

VI. II *ffz*

Vle.

Vlc.

C. Bas.

76 *a 2*

Fl. gr. I-II *fz*

Ob. I-II *fz*

Cl. (A) I-II *fz*

Fag. I-II *a 2*

I *fz*

II

Cor. (F) III

IV

Tr. (F) I-II

Timp.

Camp.

I

VI. II

Vle.

Vle.

C. Bas.

78

poco rall.

Tempo poco meno
(♩ = 84-88)

Fl. gr. I-II *fz* *dim.* *mp*

Ob. I-II *fz* *dim.* *mp*

Cl. (A) I-II *fz* *dim.* *mp*

Fag. I-II *fz* *dim.* *poco rall.* *p*

I *fz* *dim.*

II *fz* *dim.*

Cor. (F) III *fz* *dim.* *p*

IV *fz* *dim.* *poco rall.* *p*

Tempo poco meno
(♩ = 84-88)

Tempo poco meno
(♩ = 84-88)

Tr. (F) I-II

Timp

Camp

poco rall.

Tempo poco meno
(♩ = 84-88)

I *molto dim.* *pp*

Vi. I *molto dim.* *pp*

Vi. II

Vcl.

C. Bas

81

Fl gr.
I-II *à 2*

ob.
I-II *à 2*

Cl. (A)
I-II *à 2*

Fag.
I-II *à 2*
mp

Cor. (F)
III-IV *à 2*
mp

Tr. (F)
I-II

Timp.
marcato
mp

Camp.
marcato
mp

84

Fl gr.
I-II *à 2*

ob.
I-II *à 2*

Cl. (A)
I-II *à 2*

Fag.
I-II *à 2*

Cor. (F)
III-IV *à 2*
mp

Tr. (F)
I-II *à 2 con sord*
mf

Timp.

Camp.

87 *à 2*

poco marc.

Fl. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

I

II

III

IV

Tr. (F)
I-II

I-III
Tr. b.
e Tuba

Timp.

I

VI.
II

We.

Vic.

C. Bas

fz

89 E

Fl. gr
I-II

Ob
I-II

Cl (A)
I-II

Fag
I-II

I
II
Cor. (F)

III
IV

Tr. (F)
I-II

I-II
Tuba

Timp

I
VI

II

Vcl.
pp

Vcl.
pp

C. Bas
pp

ff gliss. p

ff gliss. p

91 *al*

Fl. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

Cor. (F)
I
II
III
IV

Tr. (F)
I-II

Tuba
I-II
III

Timp.

Vl.
I
II

Vcl.

c. Bas.

pp *fz* *pp*

pp *fz* *pp*

pp *fz* *pp*

ff *ff*

93

Fl. gr I-II

ob I-II

cl. (A) I-II

Fag I-II

I

II

Cor. (F) III

IV

Tr. (F) I-II

I-II

Tr. b. III

e Tuba

Timp

I

VI.

II

Vlc.

Vlc.

c. Bas

Musical score for page 27, measures 93-95. The score includes parts for Flute (gr), Oboe, Clarinet (A), Bassoon, Cor Anglais (I-IV), Trumpet (F), Trombone, Euphonium/Tuba, and Percussion (Timp, VI, II, Vlc., c. Bas). The percussion section features complex rhythmic patterns with dynamic markings like *pp*, *ppp*, *ff*, and *pp*. The woodwinds and strings play melodic and harmonic lines with various articulations and dynamics.

96

Fl. gr. I-II *poco a poco dim.* *a2*

Ob. I-II *poco a poco dim.* *a2*

Cl (A) I-II *poco a poco dim.* *a2*

Fag. I-II *dim.*

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

Tr. (F) I-II

Trb. III

e. Tub. I-II

Timp.

I VI. II. *ppp* *mf* *mp dim.*

Ve. *mf* *mf dim.*

Vlc. *f* *P*

c. Bas. *f* *P*

98 F

Fl. gr.
I-II *p* *à 2*

Ob.
I-II *p* *à 2*

Cl. (A)
I-II *p* *à 2*

Fag.
I-II *p* *à 2*

F

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

Tr. (F)
I-II

Tuba
I-II
III

Timp

F

Vl. I
Vl. II *f*

Vcllo
Vcllo *p* *f*

C. Bas *f*

102

Fl. gr
I-II
ff

Ob
I-II
ff

Cl. (A)
I-II
ff

Fag
I-II
ff

I
ff

II
ff

Cor. (F)
III
ff

IV
ff

Tr. (F)
I-II

I-II
Tr. b
III
Tuba

Timp.
ff

I
ff

Vl.
II
ff

Vc.
ff

Vc.
ff

C. Bas
ff

104

Fl. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

I.

VI.

III.

Vle.

Vlc.

C. Bas.

106

Fl. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

I.

VI.

III.

Vle.

Vlc.

C. Bas.

Fl. gr.
I
II

Ob.
I
II

Cl. (A)
I
II

Fag.
I
II

Cor. (F)
I-II
à 2
poco f

III-IV
à 2
poco f

Trg/

Camp

Vl.
I
II

Ve.

Vlc.

C. Bas

110

I Fl. gr. *f*
 II
 I Ob. *f*
 II
 I Cl. (A) *f*
 II *f*
 I Fag. *f*
 II *f*
 I-II *molto cantabile* *f* *à 2*
 Cor. (F.) *f* *à 2*
 III-IV *f*
 Trgl.
 Camp.
 I *f*
 VI
 II *f*
 Vla. *f*
 Vlc. *f*
 C. Bas. *f*

114

I Fl. gr.

II

I Ob.

II

I cl. (A)

II

I Fag.

II

I-II Cor. (F)

III-IV

Trgl.

Camp.

I VI.

II

Vle.

Vlc.

C. Bas.

418

I Fl. gr. *dim.*

II *dim.*

I Ob. *tr.*

II *tr.*

I Cl. (A) *tr.* *dim.*

II *tr.*

I Fag. *dim.*

II *dim.*

I-II Cor. (F) *a 2* *dim.*

III-IV *a 2* *dim.*

Trgl.

Camip

I VI. *molto dim.*

II *tr.* *molto dim.*

VIc. *div.* *molto dim.*

VIc. *molto dim.*

c. Bas *molto dim.*

122

I Fl. gr. *pp*

II *pp*

I Ob.

II

I Cl. (A) *pp*

II

I Fag. *pp*

II *pp*

I-II *à 2* *dim.* *ppp*

Cor. (F)

III-IV *à 2* *dim.* *ppp*

Trgl.

C'amp.

I *pp* *con sord.* *p espress.*

VI. *con sord.* *p*

II *con sord.* *p*

Vle. *unis.* *pp* *molto dim.* *ppp* *con sord.* *p*

Vlc. *molto dim.* *ppp*

C. Bas. *molto dim.* *ppp*

12b

H

Fl. picc

Fl. gr. I

Trgl.

Camp.

I

VI.

II

Vle.

Vlc.

C. Bas.

camp.

ppp

dim.

con sord.

p

dim.

ppp

V

130

Fl. picc

Fl. gr. I

Trgl.

Camp.

I

VI.

II

Vle.

Vlc.

C. Bas.

ppp

V

133

Fl. picc.

Fl. gr. I

Trgl.

Camp.

I

VI.

II

Ve.

Vc.

C. Bas

136

Fl. picc.

Fl. gr. I

Trgl.

Camp.

I

VI.

II

Ve.

Vc.

C. Bas

dim.

ppp

dim.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

140 *Tempo I. (♩ = 92)*

Fl. picc *dim. pppp*

Fl. gr. I *Fl. I mp*

Ob. I

Cl. (A) I *Cl. I mp*

Fag. I

Trgl. *Pppp fz*

Camp *Ppp dim*

Tempo I. (♩ = 92)

I *ppp*

VI *ppp*

II *ppp*

Vle. *ppp senza sord.*

Vcl. *ppp senza sord.*

C. Bas *ppp*

143 *tr#*

Fl. gr. I *tr#*

Ob. I

Cl. (A) I

Fag. I

145

Fl. gr. I

Ob. I *mp*

Cl. (A) I

Fag. I

147

Fl. gr. I

Ob. I

Cl. (A) I

Fag. I

mp

149

Fl. gr. I

Ob. I

Cl. (A) I

Fag. I

151

Fl. gr. I

Ob. I

Cl. (A) I

I Fag.

II Fag.

I Vl.

II Vl.

Vle. *senza sord.*

Vcl.

C. Bas.

mp

marcato

ffz

mf

153 **I**

Fl. gr.
I
II

ob.
I
II

cl. (A)
I
II

Fag.
I
II

I

Cor. (P)
I-II
III-IV

Timp.

Trgl.

I (*con sord.*)

Vl.
I
II

Vcl.

c. Bas.

156

Fl. gr. I *mf* *cresc.*
 Fl. gr. II *mf* *cresc.*
 Ob. I-II
 Cl. (A) I
 Cl. (A) II
 Fag. I-II *mf* *cresc.* *à 2*
 Cor. (F) I *mp* *cresc.*
 Cor. (F) II *mp* *cresc.*
 III-IV
 Timp. *marc.* *mf* *cresc.*
 Trgl. *mf* *cresc.*
 I *pp* *senza sord.* *mp* *cresc.*
 VI *pp* *senza sord.* *mp* *cresc.*
 II *pp* *senza sord.* *mp* *cresc.*
 Vie. *sempre mf* *cresc.* *div.*
 Vcl. *sempre mf* *mf* *cresc.*
 C. Bas. *mf* *cresc.*

159

Fl. gr. I II
Ob. I-II
Cl. (A) I II
Fag. I-II
Cor (F) I II III-IV
Timp.
Trgl.
Vi. I II
Vcl.
C. Bas

f *ffz* *tr.* *a2* *con sord.* *III* *IV* *ffz* *unis.*

Detailed description: This page of a musical score covers measures 159 and 160. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute (Grand), Oboe, Clarinet (A), Bassoon, and Cor Anglais. The second system includes parts for Violin, Viola, Violoncello, and Contrabass. The percussion section consists of Timpani and Triangle. Dynamics range from *f* (forte) to *ffz* (fortissimo zando). Trills are marked with *tr.*. The Cor Anglais part has a section marked *con sord.* (con sordina) for measures III and IV. The string parts feature complex rhythmic patterns with many accents and slurs.

161

I Fl. gr. I II

I Ob. I II

I Cl. (A) I II

I Fag. I II

I-II Cor. (P) III-IV

Timp.

con sord.

ffz fz fz

III-IV senza sord.

I VI. I II

VIc. C. Bas.

(pesante) (pesante)

(pesante) (pesante)

(pesante) (pesante)

163

tr. b
ffz

tr. b
ffz

tr. b
ffz

tr. b
ffz

tr. bb
ffz

tr. b
ffz

tr. b
ffz

ffz

senza sord.

senza sord.

Timp.

segue

segue

C. Bas

J

165

I
VI
II
Vle.
Vic.
C. Bas

segue

167

Fl. gr.
I-II
ob.
I-II
Cl. (Bb)
I-II
Fag
I-II
I-II
Cor. (F)
I-II
III-IV
I
VI
II
Vle.
Vic.
C. Bas

a2
ff
a2
ff
a2
ff

169

K

Fl. gr. I-II *ff* *cresc.*

Ob I-II *ff* *cresc.*

I *cresc.*

Cl. (A) II *cresc.*

Fag. I-II *cresc.*

I-II *cresc.*

Cor. III (F) *ff* *cresc.*

IV *ff* *cresc.*

Tr. (F) I-II

I-II

Trb

e Tuba

Timp.

Trgl.

K

I

Vi. II

Vlc. I

Vlc. II

C. Bas

48 Allegro passionato (♩ = 144)

Fl. picc. *tr. b* *tr. b*

I *ff* *tr. b* *tr. b*

II *ff*

I *tr. b* *tr. b*

II *ff* *tr. b* *tr. b*

I *ff* *tr. b* *tr. b*

II *ff* *tr. b* *tr. b*

I *ff* *tr. b* *tr. b*

II *ff* *tr. b* *tr. b*

I *ff* *tr. b* *tr. b*

II *ff* *tr. b* *tr. b*

ff Allegro passionato (♩ = 144)

I-II *ff* *az*

Cor. (F) *ff* *az*

III-IV *ff* *az*

Tr. (F) *ff* *sema sord.*

I-II *ff*

I-II *ff*

Trb. *ff*

III *ff*

e Tuba *ff*

Timp. *ff* *tr.*

Trgl. *fff* *ff* *ff*

ff Allegro passionato (♩ = 144)

I *ff*

VI. *ff*

II *ff*

Ve. *ff*

Vcl. *ff*

c. Bas *ff*

174

Fl. picc.

Fl. gr.
I
II

Ob.
I
II

Cl. (A)
I
II

Fag.
I
II

Cor. (F)
I-II
III-IV

Tr. (F)
I-II

Tuba
I-II
III
e Tuba

Timp.

Trgl.

Vl.
I
VI
II

Vla.

Vlc.

C. Bas.

Fl. picc. *tr.º* *ff* *tr.º* *tr.º* *tr.º*

I *ff* *tr.º* *tr.º*

Fl. gr. *ff* *tr.º* *tr.º*

II *ff* *tr.º* *tr.º*

I *ff* *tr.º* *tr.º*

Ob. *ff* *tr.º* *tr.º*

II *ff* *tr.º* *tr.º*

I *ff* *tr.º* *tr.º*

Cl. (A) *ff* *tr.º* *tr.º*

II *ff* *tr.º* *tr.º*

I *ff* *tr.º* *tr.º*

Fag. *ff* *tr.º* *tr.º*

II *ff* *tr.º* *tr.º*

I-II *ff*

Cor. (F) *ff*

III-IV *ff*

Tr. (F) *ff*

I-II *ff*

I-II *ff*

III *ff*

e Tuba *ff*

Timp. *ff* *tr.*

Trgl. *ff*

I *ff*

VI *ff*

II *ff*

Vla. *ff*

Vlc. *ff*

c. Bas *ff*

179

Fl. picc. *ff* *tr. b*

I *ff*

Fl. gr. II

I *ff* *tr. b*

Ob. II *tr. b*

I *ff* *tr. b*

Cl. (A) I *ff* *tr. b*

II *ff* *tr. b*

I *ff* *tr. b*

Fag. II *ff* *tr. b*

I-II *ff* *a2*

Cor. (F) III-IV *ff* *a2*

Tr. (F) I-II *ff* *tr.*

I-II *ffz*

Trb. III *ffz*

e Tuba *ffz* *tr.*

Timp. *ffz*

Trgl. *ffz*

I *ffz*

VI. II

Vle. *ffz*

Vcl. *ffz*

C. Bas *ffz*

182

Fl. picc.

I Fl. gr.

II Fl. gr.

I Ob.

II Ob.

I Cl. (A)

II Cl. (A)

I Fag.

II Fag.

I-II Cor. (F)

III-IV Cor. (F)

Tr. (F)

I-II Trb.

III e Tuba

Timp.

Trgl.

sempre ff

sempre ff

fz

fz

fz

fz

fz

I VI.

II VI.

Ve

Vcl.

c. Bas

185

tr. *molto cresc.* tr. *Lento, ma non troppo* (♩ = 76)

Fl. picc. *ff*

I Fl. gr. *ff*

II

I Ob. *tr. ff*

II *tr. ff*

I Cl. (A) *ff*

II *ff*

I Fag. *ff*

II *ff*

molto cresc.

I-II Cor. (F) *ff*

III-IV *ff*

Tr. (F) I-II *ff tr. #*

I-II Trb. *pp*

III *pp*

e Tuba *pp*

Timp. *pp*

Trgl. *pp*

Camp. *p*

ff *consord.*

ff *ff* *ff*

molto cresc. *Lento, ma non troppo* (♩ = 76)

I VI. *ff*

II *ff*

Vie. *ff*

Vlc. *ff*

C. Bas *ff*

molto cresc. *ff*

Fl. gr. I-II

I *possibile*

Ob I *sempre ff*

II *possibile* *sempre ff*

Cl. (A) I *possibile* *sempre ff*

II *possibile* *sempre ff*

Fag. I-II

I *possibile*

II *possibile*

Cor. (F) I *con sord.* *ff*

III *mp* *multa* *ff*

IV *con sord.* *mp* *multa* *ff*

Tr. (F) I-II

Timp. *tr.* *dim. molto* *p*

Camp

I

VI

II

Vle. *ff*

Vlo. *ff*

C. Bas

194

F. gr.
I-II

ob
I-II

I
cl. (A)

II

Fag.
I-II

I

II

III

IV

I

II

Tr. (F)

I

II

Timp.

Camp.

I

VI.

II

Vi.
ffz

Vi.
ffz

C. Bas

ff

ff

ff

ff

ff

ff

ff

con sord.

ff

con sord.

ff

ff

198 [M]

Ft. gr.
I-II

Ob.
I-II

Cl. (A)
I-II

I
Fag.

II

f *dim.* *pp*

I

II

Cor. (F)

III

IV

I
Tr. (F)

II

f *dim.* *dim.* *dim.* *ppp*

senza sord.

dim *dim* *dim* *ppp*

dim *dim.*

dim. *dim.*

Timp.

Piatti

Camp

tr. *tr.* *tr.* *tr.*

poco f *dim.* *dim.* *pp*

I

VI

II

Ve.

Ve.

C. Bas

con sord.

pp

dim. *ppp*

dim. *ppp*

205

Musical score for measures 205-210. The score includes parts for Camp., Piatti, I, VI, II, Vle., Vlc., and C. Bas. The Piatti part is marked *pp con due bacchette metalliche*. The I and VI parts are marked *pp* and *con sord*. The I and VI parts are also marked *sempre pp*. The Vle. and Vlc. parts are marked *pp*. The C. Bas. part is marked *pp*. The score includes dynamic markings *pp dim* and *mp dim.*

211

Musical score for measures 211-214. The score includes parts for Camp., Piatti, I, VI, II, Vle., Vcl., and C. Bas. The Camp. part is marked *ppp*. The Piatti part is marked *dim. ppp*. The I and VI parts are marked *dim.*. The II part is marked *dim.* and *ppp*. The Vle. and Vcl. parts are marked *dim.*. The C. Bas. part is marked *ppp*. The score includes dynamic markings *ppp*, *dim.*, and *ppp*.

215 N

VI I *ppp*

VI II

I
Vla. div. *f*

II *f*

I
Vla. div. *f*

II *f*

C. Bas

221

Fl. gr. I-II

Ob. I-II

Cl. (A) I-II *à 2*

Fag. I-II *f*

I-II *à 2*

Cor. (F) *f*

III-IV

VI I

VI II

I
Vla. div. *unis.*

II *unis.*

I
Vla. div. *unis.*

II *unis.*

C. Bas *f*

227

I Fl. gr. *f*
 II Fl. gr. *f*
 I Ob. *f*
 II Ob. *f*
 I cl. (A) *f*
 II cl. (A) *f*
 I Fag. *f*
 II Fag. *f*
 I-II Cor. (F) *f*
 III-IV Cor. (F) *f*
 Timp.
 Trgl.
 Camp.
 I Vl.
 II Vl.
 Vlc.
 C. Bas.

Fl. picc.

I

Fl. gr.

II

I

Ob.

II

I

Cl. (A)

II

I

Fag.

II

I

Cor. (F)

II

III

IV

Timp.

Trgl.

Comp.

senza sord.

I

VI.

II

Vle.

Vlc.

C. Bas

234 poco accel. marc.

Fl. picc. *ff* *cresc.* *marc.* *tr. b*

I Fl. gr. *cresc.*

II Fl. gr.

I Ob. *tr. b* *cresc.*

II Ob. *tr. b* *cresc.*

I Cl. (A) *ff marc. cresc.* *tr. b*

II Cl. (A) *ff marc. cresc.* *tr. b*

I Fag. *tr. b* *cresc.*

II Fag. *tr. b* *cresc.*

I Cor. (F) *cresc.*

II Cor. (F) *tr. b* *cresc.*

III Cor. (F) *cresc.*

IV Cor. (F) *cresc.*

Timp. *tr.* *cresc.*

Trgl. *mf* *cresc.* *ff*

Camp. *poco accel.* *ff marc.* *marc.*

I Vi. *cresc.* *molto*

II Vi. *cresc.* *molto*

III Vi. *cresc.* *molto*

IV Vi. *cresc.* *molto*

Vc. *cresc.* *molto*

C. Bas. *poco accel.* *cresc.* *molto*

237 *Tempo I. (giusto)* ♩ = 92

fff subito smorzare (segue) *ffz*

Timp.

Trgl.

I

VI.

II

Vie

Vlc.

C. Bas

239

ffz *ffz* *ffz*

fz fz fz fz

ff *fz fz*

fz fz

Fl. gr. I-II

ob. I-II

cl. (A) I-II

Fag. I-II

Timp.

I

VI.

II

Vie

Vlc.

C. Bas

241

Fl. gr
I-II

Ob
I-II

Cl. (A)
I-II

Fag.
I-II

I. con sord. *à 2*
II. senza sord. *ff*
III. con sord. *à 2*
IV. senza sord. *ff*

Cor. (F)
III-IV

Tr. (F)
I-II

I-II
Trb
III
e Tuba

Timp.

Camp.

ffz subito smorzare

I
VI
II

Vle.

Vlc.

C. Bas

ffz
ffz
ffz
ffz
ffz
ff

8va

243

à 2

Fl. gr
I-II

Ob.
I-II

Cl. (A)
I-II

Fag.
I-II

à 2

Cor. (F)
III-IV

Tr. (F)
I-II

I-II
Trb
III
e Tuba

Timp.

Camp

à 2

gva.

I

VI.

II

Vle

Vlc.

C. Bas

245 à 2

Fl. gr. I-II

I Ob

II Ob

I Cl. (A)

II Cl. (A)

Fag. I-II

Detailed description: This section contains the staves for Flute (Grande), Oboe (I and II), and Clarinet (A) (I and II). The Flute part features a melodic line with various accidentals. The Oboe and Clarinet parts provide harmonic support with sustained notes and some rhythmic patterns.

à 2

Cor. (F) I-II

III-IV Cor. (F)

Tr. (F) I-II

I-II Tr. (F)

III Tr. (F)

e Tuba

Timp.

Camp.

senza sord.

à 2

senza sord.

Detailed description: This section contains the staves for Horns (F), Trumpets (F), and Percussion (Timp., Camp.). The Horns and Trumpets parts are marked 'senza sord.' and 'à 2'. The Horns part has a melodic line, while the Trumpets and Percussion parts are mostly silent or have minimal activity.

I VI.

II VI.

VIe.

Vle.

C. Bas

segue

segue

Detailed description: This section contains the staves for Violins (I and II), Viola, and Cello. The Violins and Viola parts feature complex rhythmic patterns and melodic lines. The Cello part provides a steady bass line. The word 'segue' is written above the Violin I and II staves.

66

247

à 2

Fl. gr.
I-II

I

ob.

II

I

Cl. (A)

II

Fag.
I-II

à 2

I-II

Cor. (F)

III-IV

à 2

Tr. (F)

I-II

I-II

Trb.

III

e Tuba

Timp.

Camp.

tr.

ff

I

VI.

II

Vle.

Vlc.

C. Bas

segue

segue

segue

249

Fl. gr.
I-II

Ob.
I
II

Cl. (A)
I
II

Fag.
I-II

Cor. (F)
I-II
III-IV

Tr. (F)
I-II

Trb.
III
e Tuba

Timp.

camp.

I

VI.
II

Vle.

Vlc.

C. Bas

P tranquillo

251

Fl. gr. I-II *poco a poco dim*

I Ob. *poco a poco dim*

II Ob. *poco a poco dim.*

I Cl. (A) *poco a poco dim*

II Cl. (A) *poco a poco dim*

Fag. I-II *poco a poco dim*

I-II Cor. (F) *poco a poco dim*

III-IV Cor. (F) *poco a poco dim*

Tr. (F) I-II

I-II Trb

III e Tuba

Timp. *tr. poco a poco dim.*

Camp.

I Vcl. *poco a poco dim.*

II Vcl. *poco a poco dim.*

Vcl. *poco a poco dim.*

Vcl. *poco a poco dim.*

c. Bas *poco a poco dim*

P tranquillo

253

à 2

Fl. gr. I-II
I
Ob. II
I
Cl. (A) II
I
Fag. II

à 2
dim.
dim.
dim.
dim.
dim.
dim.

Cor. (F) I-II
III-IV
Tr. (F) I-II
I-II
Tr. b III
e Tuba

à 2
dim.
dim.

Timp.
Camp.

tr. tr. poco rall. tr.
dim.

I
VI. I
II
Vle.
Vlc.
C. Bas.

poco rall. -----
dim.
dim.
dim.
dim.
dim.
dim.
poco rall. -----

257

Piu lento (♩ = 72 - 76)

Fl. gr.
I-II

pp

I
ob

pp

II

pp

I
Cl. (A)

pp

II

pp

I
Fag.

pp

II

I-II

pp

Con (F)

III-IV

Tr. (F)

I-II

I-II

Tt. b.

III

e Tuba

Timp.

Camp.

Piu lento (♩ = 72 - 76)

con sord.

pp

I

con sord.

pp

II

pp

VIe.

pp

VIc.

pp

c Bas

pp

267

molto tranqu.

Musical score for various instruments including Fl. gr., Cor., Tr., Tuba, Timp., Camp., VI., Ve., Vc., and C. Bas. The score is marked *molto tranqu.* and includes dynamics such as *pp*, *dim.*, and *rall.*

The score is organized into systems:

- System 1:** Fl. gr. I-II, Oboe I-II, Clarinet (A) I-II, Flute I-II. Dynamics: *pp dim.*
- System 2:** Flute I-II, Flute I-II. Dynamics: *pp*, *dim.*
- System 3:** Cor. I-II, Cor. III-IV, Tr. I-II, Tr. I-II, Tuba I-II, Tuba III. Dynamics: *pp*, *dim.*
- System 4:** Timp., Camp. Dynamics: *pp*, *pp*, *rall.*
- System 5:** VI. I-II, VI., Ve., Vc., C. Bas. Dynamics: *pp*, *dim.*, *pp dim.*, *dim.*, *pp*, *dim.*