

B É L A B A R T Ó K

# *Kossuth*

Symphonische Dichtung für großes Orchester

2. April 1903 — 18. August 1903

Herausgegeben von D. Dille

Studien-Partitur

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B. SCHOTT'S SÖHNE · MAINZ

EDITIO MUSICA · BUDAPEST

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und Norwegen.

Zur Herausgabe der „Kossuth“-Symphonie wurden, nebst dem Autograph, noch zwei Quellen benützt: die von Bartóks Mutter und Schwester in 1903 verfertigte Abschrift und die bei der Erstaufführung gebrauchten Orchesterstimmen.

Die in der Partitur vermerkten Titel lauten:

1. Kossuth
2. Welcher Kummer belastet deine Seele, mein lieber Gemahl?
3. Das Vaterland ist in Gefahr!
4. Einst erlebten wir bessere Zeiten...
5. Dann nahm unser Lós eine schlimmere Wendung...
6. Auf zum Kampfe!
7. Kommt, kommt, schöne ungarische Helden, schöne ungarische Ritter!
8. . . . . .
9. Alles ist aus!
10. Still ist alles, still...

Ausführlicher wird über „Kossuth“ in Documenta Bartókiana Band I. (Akadémiai Kiadó, Budapest, 1963.) berichtet.

*D. Dille*

## ORCHESTRA

Flauto piccolo

3 Flauti (I. anche Flauto piccolo)

3 Oboi

Corno inglese

Clarinetto in Mi  $\flat$

2 Clarinetti in La e in Si  $\flat$

Clarinetto basso in La e in Si  $\flat$

3 Fagotti

Contrafagotto

8 Corni in Fa

4 Trombe in Si  $\flat$  (I. e II. anche in Fa, II. anche in Do)

Tromba bassa in Do

3 Tromboni

2 Tube tenori in Si  $\flat$

Tuba

3 Timpani

Batteria: Piatti

Triangolo

Tamburo piccolo

Gran Cassa

Tam-tam

2 Arpe

16 Violini I.

16 Violini II.

12 Viole

10 Violoncelli

8 Contrabassi

*Durata: cca. 21'*



# „KOSSUTH”

Béla BARTÓK

I. („Kossuth”)

Allegro moderato

Musical score for woodwinds and brass instruments. The instruments listed are: Flauto piccolo e Flauti 1.2.3., Oboi 1.2.3. e Corno inglese, Clarinetto (Mis), Clarinetti (Si b) 1. 2., Clarinetto basso (Si b), Fagotti 1. 2. 3., Contrafagotto, Corni (Fa) 1.2.3.4.5.6.7.8., Trombe 1.2. (Fa) (Si b) 3.4., Tromba bassa (Do), Tromboni 1. 2. 3., Tube tenori 1. (Si b) 2., Tuba, Timpani, Batteria, and Arpa 1.2. The score is in common time (C) and features various dynamics such as *mf* and *p*. The woodwinds and brass instruments have rests for the first two measures, followed by melodic lines in the third and fourth measures.

Allegro moderato

Musical score for string instruments. The instruments listed are: Violini I. II., Viole, Violoncelli, and Contrabassi. The score is in common time (C) and features a steady rhythmic pattern in the lower strings, marked *div.* and *p*. The violins have rests for the first two measures, followed by a melodic line in the third and fourth measures. A rehearsal mark '5' is present at the end of the first measure of the Violini I. part.

Fl.

Ob.

Clar. (Si b) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2.

Tr. (Fa)

Trb. 1. 2.

Tuba 3.

Vini I. II.

Vle. div. pp

Vlc. pp

Cb. uniu

*mf* *cresc.*

*p* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*p* *cresc. molto*

*pp*

*pp*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*cresc.*

*cresc.*

*cresc.*

10 1 15

Fl. picc. 

1. 

Fl. 2. 

3. 

Ob. 1. 

2. 

3. 

C. ingl. 

Clar. (Mi $\flat$ ) 

Clar. 1. (Si $\flat$ ) 

2. 

Fg. 1. 

2. 

3. 

Cor. (Fa) 1. 

2. 

3. 

4. 

Tr. (Fa) 1. 

2. 

3. 

Trb. 1. 

2. 

3. 

Tuba 

Timp. 

Ptti 

Vlni 1. 

II. 

Vle 

Vlc. 

Cb. 

1. *mf dim.* *p*

Fl. 2. *mf* *mf dim.* *p*

3. *mf* *mf dim.* *p*

Ob. 1. 2. *sf*

3. *sf*

C. ingl. *sf*

Clar. (Mi) *sf*

Clar. (Si) 1. 2. *mf*

Cl. b. (Si) *p sf*

Fg. 1. *p* *mp*

2. *mp*

3. *mp*

Cor. (Fu) 1. *mf*

2. *mf*

5. *p* *pp*

7. *pp*

Timp. *pp*

Vlni I. *p*

II. *mf*

Vle *p*

Vlc. *p*

Cb. *p*

20 2

Ob. 1.

C. ingl.

Clar. (Mis)

Clar. 2. (Si)

Cl. b. (Si)

1.

2.

3.

Fg.

1.

2.

Cor. (Fu)

5.

6.

20 2

I.

Vlni

II.

Vle

div.

div.  $\frac{3}{4}$

Vlc.

Cb.

1. 2. *mf* 25

Fl. 1. 2. *p* *mf* *p*

3. *pp* *f* *p*

Ob. 1. 2. *pp* *f* *p*

3. *pp* *f* *p*

C. ingl. *pp* *f* *mf espr.*

Clar. (Mib) *pp* *f* *mf espr.*

Clar. (Si b) 1. 2. *pp* *f* *mf espr.*

Cl. b. (Si b) *pp* *f* *mf espr.*

Fg. 1. 2. 3. *pp* *f* *p*

4. *cresc.*

Cfg. *pp* *f* *p*

1. 2. *mf espr.* *f*

Cor. (Fa) 3. *cresc.* *mf* *f*

5. 6. *p* *f*

Trb. 1. 2. *pp* *f*

Tuba 3. *pp* *f*

Timp. *tr* *pp* *mf* *p*

1. 2. 3. 4. *p* *div.* *f* *p*

Vlni I. 5. 6. 7. 8. *pp* *f* *p*

1. 2. 3. 4. *pp* *f* *p*

Vlni II. 5. 6. 7. 8. *pp* *f* *p*

Vle. *pp* *f* *mf espr.*

Vlc. *p* *mf* *p*

Cb. *p* *mf* *p* *dim.*

3<sup>2</sup>) („Mi bú nehezül lelkedre, édes férjem :”)

Ob. 1. *pp* *p* 30

C. ingl. *pp*

Clar. (Mts)

Clar. (Srb) 1. *p dolce*

Fig. 1. 2. 3. *pp* 1.

Timp. *fr* *pp*

(1.2.3.4.) I. *unitt* 30

Vlni

(1.2.3.4.) II. *dm.* *p* *pp*

Vlc. *p* *pp*

Cb. *pp*

Fl. 1. 2. *p dolce* *a2*

Ob. 1. 2. *p* *pp* *p dolce*

C. ingl.

Clar. (Mts)

Clar. (Srb) 1. 2. *p*

Fig. 1. *p*

Cor. (Fu) 1. 2. 3. 4. *pp* *pp*

Vlc. *f* *es. r.*

Fl. 1. 2. *mf* *poco marc.*

Ob. 1. 2. *mf* *poco marc.*

Clar. (M<sup>b</sup>)

Clar. (S<sup>b</sup>) 1. 2. *mf* *poco marc.*

1. *p* *mf* *poco marc.*

Fig. 2. *p* *mf* *poco marc.*

3. *p* *mf* *poco marc.*

Cor. (Fa) 1. 2. *f*

1. 2. 3. *p dolce*

Vlni I. 4. 3. *p dolce*

6. 7. 8. *p dolce*

Vlni II. *pizz.* *p* *arco*

Vle. *pizz.* *p* *arco* *pp*

Vlc. *mf*

Cb. *pizz.* *p*



40

(4)

Fl. 1.

Ob. 1. 2.

C. ingl.

Clar. (Mi $\flat$ )

Clar. 1. 2. (Si $\flat$ )

Cl. b. (Si $\flat$ )

Fg. 1. 2. 3.

Cor. 1. 2. 3. 4. 5. (Fa)

Tr. 1. 2. (Si $\flat$ )

Trb. 1. 2.

Tuba 3.

*f*

*f marc.*

*f*

*mf*

*p*

*mf*

40

(4)

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

*f*

*f*

*f marc.*

*mf*

*f*

*mf marc.*

*mf*

This page of a musical score contains parts for woodwinds and strings, measures 45 through 48. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Clar. (Mi b)), Clarinet in Bb (Clar. (Si b)), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Trumpet in Bb (Tr. (Si b)), Trombone (Trb.), and Tuba. The string section includes Violin I (Vini), Violin II (Vie), Viola (Vlc.), and Cello (Cb.). The score features various dynamics such as *mf*, *p*, *f*, and *creac.* (crescendo). Performance markings include *a2* (second ending), *div.* (divisi), and *uniti* (united). The key signature has two flats, and the time signature is 3/4. Measure numbers 45, 46, 47, and 48 are clearly marked at the top of their respective staves.

*stringendo*

5

FL. *piece.*

FL. 1. 2. 3. *f* *cresc.*

Ob. 1. 2. 3. *f* *cresc.*

C. *ingl.* *f* *cresc.*

Clar. (M<sup>is</sup>) *f* *cresc.*

Clar. (S<sup>ib</sup>) 1. 2. *f*

Cl. b. (S<sup>ib</sup>) *f*

Fg. 1. 2. 3. *f*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *f*

Timp.

Ptti *tr* *p*

*stringendo*

Vlni I. *f* *cresc.* *uniti*

Vlni II. *f* *cresc.* *uniti*

Vle. *f* *cresc.*

Vlc. *f*

Cb. *f*

5

3.) („Veszélyben a haza!”)

Vivace

50

**Fl. picc.** *ff*

**Fl.** 1. 2. 3. *ff* (a1)

**Ob.** 1. 2. 3. *ff* (a1)

**C. ingl.** *ff*

**Clar. (Sib)** *ff*

**Clar. (Sib)** 1. 2. *ff* (a2)

**Cl. b. (Sib)** *ff*

**Fg.** 1. 2. *ff*

**Cor. (Fa)** 1. 2. 3. 4. 5. 6. *ff* (a2)

**Tr. (Sib)** 1. 2. 3. 4. *ff* a2 *ten.*

**Trb.** 1. 2. 3. *ff* a3 *ten.*

**T. ten. (Sib)** 1. 2. *ff* *ten.*

**Tuba** *ff* *ten.*

**Timp.** *p* *ff* *tr.*

**Ptti** *mf*

**Vlni** I. II. *ff*

**Vie** *ff*

**Vlc.** *ff*

**Cb.** *ff*

Vivace

50

55

FL. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Cl. ingl.

Clar. (G)

Clar. (Bb) 1. 2.

Cl. b. (Bb)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5.

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. (Si) 1. 2.

Tuba

Timp.

Ptti

Vini I. II.

Vie

Vlc.

Ch.

*pp*

*ff*

*cresc.*

*dim. molto*

*div.*

55

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Si b)

Clar. 1. 2. (Si b)

Cl. b. (Si b)

1. 2. 3. Fg.

1. 2. Cor. (Fa)

3. 4. 5. 6.

Tr. 1. 2. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 1. 2. (Si b)

Tuba

Timp.

1. 2. Vlni

Vle

Vlc.

Cb.

(6) 60

Fl. 1. 2. 3. *u3 marc.*

Ob. 1. 2. 3. *marc.*

C. ingl.

Clar. (Mis)

Clar. (Si) 1. 2. *marc.*

Fg. 1. 2. 3. *1. 2. 3. marc.*

C.fg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. *ff*

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3. *1. mf*

T. ten. 1. (Si)

Tuba

Timp.

(6) 60

Vlni I. II. *capr. div.*

Vle *div.*

Vlc.

Cb.

Fl. picc. *mf* *p*

Fl. 1. *mf* *p*

Ob. 1. 2. *mf* *f*

C. ingl. *mf*

Clar. (Mi b)

Clar. 1. 2. (Si b) *p* *pp*

Cl. b. (Si b) *mp*

Fg. 1. 2. 3. *p* *pp*

Cfg. *mp*

Tr. 1. (Si b)

Trb. 1. 2. 3. *p*

Vini I. *dim.* *sf* *div.* *p espr.*

Vini II. *unil.* *mf*

Vle. *unite* *mf* *p* *div.*

Vlc. *div.* *p*

Cb. *p*



Fl. 1. 2. *p espr.* 05 *p* *a2*

Ob. 1. 2. *f espr.* 1. 2.

Clar. (S<sub>1</sub>) 1. 2. *p*

Cl. b. (S<sub>2</sub>)

Fg. 2. 3.

Cor. (Fa) 1. 2. *p*

Vlni I. II. *pp* *div.* 05

Vle. *p espr.* *in 3*

Vlc.

Cb.

Fl. 1. 2. *sempre dim.* *espr.* 1. 70

Ob. 1. 2. *sempre dim.*

C. ingl. *espr.* *pp* *pp*

Clar. (S<sub>1</sub>) 1. 2. *pp*

Cl. b. (S<sub>2</sub>) *sempre dim.* *pp* *pp*

Fg. 2. 3. *sempre dim.* *pp*

Cor. (Fa) 1. 2. *pp*

Vle. *sempre dim.* 70

Cb. *sempre dim.*

7+) („Hajdan jobb idöket éltünk...“)

Moderato

75

C. ingl.

Clar. 1. (Si b)

Cl. b. (Si b)

Cor. 1. (Fa)

Cor. 2. (Fa)

Trb. 1.

Trb. 2.

Trb. 3.

Tuba

con sord. *pp*

3. con sord. *pp*

7) Moderato

75

Vini I. *pp* senza espr. con sord.

Vini II. *pp* senza espr.

Vle. *pp* con sord. div. unite div. unite

Vlc. *pp* senza espr. con sord. div.

*pp* senza espr.

div. in 3

5 div.

Cor. (Fa) 1.

Cor. (Fa) 2.

Cor. (Fa) 3.

Cor. (Fa) 4.

Trb. 1.

Trb. 2.

Trb. 3.

T. ten. 1. (Si b)

Tuba

*p* dolce

*p* dolce

*pp*

*pp*

*pp*

Vini I. *sempre pp*

Vini II. *sempre pp*

Vle. unite div. *sempre pp* unite

Vlc. div. *sempre pp*

Vlc. div. *mf* senza sord. *mf*

Cb. *mf*

senza sord.

senza sord.

senza sord.

div. in 3

div. in 2

*mf*

*mf*

No

1. Fl. 1

2. Fl. 2

Ob. 1

3. Ob. 2

Cl. in G. 1

Cl. in G. 2

Cl. in B. 1

Fl. in G. 1

2. Fl. in G. 2

3. Cl. in F. 1

4. Cl. in F. 2

Timp.

No

Vini I

II

Vle

Vlc.

Cb.

11

1. *f sempre*

2. *f sempre*

Ob. 1. *f sempre*

2. *f sempre*

C. ingl. *f*

Clar. (Mi $\flat$ ) *f sempre*

Clar. (Si $\flat$ ) 1. *f sempre*

2. *f sempre*

Cl. b. (Si $\flat$ ) *f sempre*

Fg. 1. *f sempre*

2. *f sempre*

3. *f sempre*

Cfg. *f sempre*

Cor. (Fa) 1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

6. *f*

Tr. (Si $\flat$ ) 1. *f*

2. *f*

Trb. 1. *mf* *senza sord.*

2. *mf*

3. *mf*

E. ten. 1. *f*

2. *f*

Tuba *f*

Timp. *f*

Vni. I. *f sempre*

II. *f sempre*

Vle. *f sempre*

Vlc. *f sempre*

Ch. *f sempre*

11

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*



poco rit. . . 5) („Majd rosszra fordult sorsunk ...”) a tempo (♩ = ♩)

Fl. 1.

Ob. 1.

Clar. 1. (Si b)

Fg. 1. 2.

Cor. 1.2. (Fa) 3.4.

T. ten.1. (Si b)

Tuba

Arpa 1.

Vlc.

Cb.

Fl. picc.

Fl. 1.

Ob. 1.

Clar. 1. (Si b)

Cl. b. (Si b)

Fg. 1. 2.

Cor. 1.2. (Fa) 3.4.

Arpa 1.

Arpa 2.

Fl. 1. 2. *espr.* *p*

Ob. 1. *p espr. molto*

Cl. ingl. *p espr.*

Clar. 1. (St.) *espr.* *espr.*

Cl. b. (St.) *f*

Fg. 1. 2. 3. *p*

Cor. (Fa) 1. 2. 3. 4. *p*

Arpa 1. *p*

Arpa 2. *p*

Vle *div.* *pp*





105

Fl. 1. 2. *p cresc. espr.*

Ob. 1. *p cresc. espr.*

Clar. (S. 1.) *p cresc.*

Clar. (S. 2.) *f marc. p cresc.*

Cor. 1. *f marc.*

Arpa 1. *p cresc.*

Arpa 2. *p cresc.*

105

Vini I. divisi 1. 2. 3. 4. 5. 7. *pp p*

Vini II. *pp*

Vlc. *p*

Vlc. *p*

Cb. *p*

10

110

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mi<sup>b</sup>)

Clar. (Si<sup>b</sup>) 1. 2.

Cl. b. (Si<sup>b</sup>)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1.

Trb. 1. 2. 3.

Tuba

Arpa 1.

Arpa 2.

110

senza sord.

Vlni I. 1. 2. 3. 4.

Vlni II.

Vcl. I.

Vcl. II.

Cb.

*f* *mf* *p* *espr.* *tr* *6* *12*









Fl. 1. 2.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi $\flat$ )

Clar. 1. (Si $\flat$ ) 2.

Cl. b. (Si $\flat$ )

Fg. 1. 2. 3.

Detailed description: This system contains the staves for Flute (1 and 2), Oboe (1, 2, and 3), Clarinet in G (C. ingl.), Clarinet in B-flat (1 and 2), Bassoon (Cl. b.), and Bassoon (Fg.). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The woodwinds play melodic lines with various articulations and dynamics, including accents and slurs. The bassoons provide a rhythmic and harmonic accompaniment.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Si $\flat$ ) 1. 4.

Detailed description: This system contains the staves for Horns (Cor. in F) and Trumpet (Tr. in B-flat). The horns play a rhythmic accompaniment with various articulations and dynamics. The trumpet plays a melodic line with accents and slurs. The music is in a key with two sharps and a 2/4 time signature.

/ini II.

Vlc. 1. 2.

Vlc. 3. 4.

Ch.

Detailed description: This system contains the staves for Violin II, Violins (1 and 2), and Cello (Ch.). The strings play a rhythmic accompaniment with various articulations and dynamics, including accents and slurs. The music is in a key with two sharps and a 2/4 time signature.

1. Fl. *cresc. molto*

2. Fl. *cresc. molto*

3. Fl. *cresc. molto*

1. Ob. *f cresc. molto*

2. Ob. *f cresc. molto*

3. Ob. *f cresc. molto*

C. ingl.

Clar. (Mi $\flat$ )

Clar. (Si $\flat$ ) 1. 2.

Cl. b. (Si $\flat$ ) *cresc. molto*

1. Fig. *a3*

2. Fig. *cresc. molto*

3. Fig. *cresc. molto*

1. Cig. *f cresc. molto*

2. Cig. *f cresc. molto*

3. Cig. *f cresc. molto*

1. Cor. (Fa) *a2*

2. Cor. (Fa) *a2*

3. Cor. (Fa) *a2*

4. Cor. (Fa) *a2*

5. Cor. (Fa) *a2*

6. Cor. (Fa) *a2*

1. Tr. (Si $\flat$ ) *f*

2. Tr. (Si $\flat$ ) *f*

3. Tr. (Si $\flat$ ) *f*

4. Tr. (Si $\flat$ ) *f*

1. Trb. *f*

2. Trb. *f*

3. Trb. *f*

1. T. ten. (Si $\flat$ ) *f*

2. T. ten. (Si $\flat$ ) *f*

Tuba *f*

Timp. *f*

1. Vini *f cresc. molto*

II. Vini *f cresc. molto*

Vle. *cresc. molto unite*

Vlc. *cresc. molto*

Cb. *cresc. molto*



Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi $\flat$ )

Clar. 1. (Si $\flat$ ) 2.

Cl. b. (Si $\flat$ )

Fg. 1. (a18) 2. 3.

Cfg.

Cor. 1. (a2) 2. 3. 4. 5. (Fa) 6. (a2)

Tr. 1. 2. 3. 4. (Si $\flat$ )

Trb. 1. 2. 3.

T. ten. 1. 2. (Si $\flat$ )

Tuba

Timp.

Vini I. II.

Vlc.

Vlc.

Cb.

150

Fl. 1. 2. 3. *sempre ff*

Ob. 1. 2. 3. *sempre ff*

C. ingl. *sempre ff*

Clar. (Mib) *sempre ff*

Clar. (Sib) 1. 2. *sempre ff*

Cl. b. (Si b) *sempre ff*

Fg. 1. 2. 3. *sempre ff*

Cfg. *sempre ff*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *sempre ff*

Tr. (Si b) 1. 2. 3. 4. *sempre ff*  
*muto in Fa*

Trb. 1. 2. 3. *sempre ff*

T. ten. 1. 2. *sempre ff*

Tuba *sempre ff*

Timp. *sempre ff*

Vlni I. II. *sempre ff*

Vle. *sempre ff*

Vlc. *sempre ff*

Cb. *sempre ff*

13 155

13 155

160

C. ingl.  
 Clar. M(s)  
 Clar. 1. 2.  
 Cl. b.  
 Fg. 1. 2. 3.  
 Cfg.  
 Timp.

160

Vlni I.  
 Vlni II.  
 Vle.  
 Vlc.  
 Cb.

*poco rit.*

165

Fg. 1. 2. 3.  
 Cfg.  
 Timp.

*poco rit.*

165

Vlni I.  
 Vlni II.  
 Vle.  
 Vlc.  
 Cb.

7.) („Jöjjetek, jöjjetek! szép magyar vitézek, szép magyar leventék!...”)

Tempo I (Allegro moderato)  $\text{♩} = \text{♩}$ 

1. 2. 3. *ff* *ff* *ff* 170

Cor. (Fa) 4. 5. *ff*

6. 7. 8. *ff*

Vle. *ff* 170

Vlc. *ff*

Cb. *ff*

*ritard.* 175

1. 2. 3. *dim.* *pp*

Cor. (Fa) 4. 5. *dim.*

6. 7. 8. *dim.*

Timp. *pp*

Vle. *ritard.* *dim.* 175

Vlc. *dim.* *pizz.* *pp*

(14) Allegro vivace 180

Fg. 2. *ppp*

Timp. *ppp*

(14) Allegro vivace 180

Vle. *ppp* arco *ppp* simile

Vlc. *ppp* simile

Cb. *ppp* simile



200

1.

Clar. (Si<sup>b</sup>) 1. 2.

Fg. 1. 2.

Vini I. II.

Vle

Vlc.

Cb.

pp

205

(15)

Poco a poco più vivace

Fl. 1. 2.

Ob. 2.

C. ingl.

Clar. (Mi<sup>b</sup>)

Clar. (Si<sup>b</sup>) 1. 2.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4.

Tb. picc.

mf

mp

mf

mf

mp

pp

pp

ff

205

(15)

Poco a poco più vivace

Vini I. II.

Vle

Vlc.

Cb.

p

sempre stacc.

pp

ff

210

Fl. picc.

1.

Fl. 2.

3.

Ob. 1.

2.

3.

C. ingl.

Clar. (Mi $\flat$ )

1.

Clar. (Si $\flat$ ) 2.

Fg. 1.

2.

3.

Cor. (Fa) 1.

2.

3.

4.

Tb. picc.

Gr. C.

Detailed description: This block contains the musical score for measures 210 through 213. The instruments listed are Flute piccolo (1), Flute (2, 3), Oboe (1, 2, 3), Cor Anglais, Clarinet in E-flat (1), Clarinet in B-flat (2), Bassoon (1, 2, 3), Horn in F (1, 2, 3, 4), Trumpet piccolo, and Trombone in C. The score shows various melodic lines and accompaniment patterns. Dynamic markings include *p* (piano) and *tr* (trill). The key signature has three flats (B-flat, E-flat, A-flat).

210

Vlni I.

II.

Vie

Vlc.

Cb.

Detailed description: This block contains the musical score for measures 210 through 213 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score shows rhythmic patterns and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat).

215 (16)

Fl. picc. *mf* *cresc.*

1. *mf* *cresc.*

Fl. (a2) *cresc.*

2. *cresc.*

3. *cresc.*

Ob. 1. *cresc.*

3. *cresc.*

C. ingl. *cresc.*

Clar. (Mi b) *mf* *cresc.*

1. *cresc.*

Clar. (Si b) 2. *cresc.*

3. *cresc.*

Fg. 1. *cresc.* *f*

2. *cresc.* *f*

3. *cresc.* *f*

Cor. (Fa) 1. *f*

2. *f*

3. *f*

4. *f*

Tb. picc. *f*

Gr. C. *f*

215 (16)

Vln. I. *cresc.*

Vln. II. *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*



Molto vivace

17

220

F1. pic. *cresc. molto* *f*

Fl. 1. 2. 3. *cresc. molto* *f*

Ob. 1. 2. 3. *cresc. molto* *f*

C. ingl. *cresc. molto* *f*

Clar. (M<sup>o</sup>) *cresc. molto* *f*

Clar. (Si<sup>b</sup>) 1. 2. *cresc. molto* *f*

Fg. 1. 2. 3. *cresc. molto* *f*

Cfg. *cresc. molto* *f*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *cresc. molto* *f*

(Fa) 1. 2. *fif* *mf*

Tr. (Si<sup>b</sup>) 3. 4. *fif* *mf*

T. ten. 1. 2. *fif* *mf*

Tb. pic. *f* *fif* *f*

Gr. C. *f* *f*

Molto vivace

17

220

Vlni I. *cresc. molto* *f*

Vlni II. *cresc. molto* *f*

Vie. *cresc. molto* *f*

Vic. *cresc. molto* *f*

Cb. *cresc. molto* *f*

225

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi<sup>b</sup>)

Clar. (Si<sup>b</sup>)

1.

2.

Fg.

1.

2.

3.

Cfg.

1.

2.

Cor. (Fa)

3.

4.

5.

6.

(Fa)

1.

2.

Tr.

(Si<sup>b</sup>)

3.

4.

Trb.

1.

2.

3.

T. ten.

1.

(Si<sup>b</sup>) 2.

Tb. picc.

Gr. C.

225

Vlni

I.

II.

Vle

Vle.

Cb.

*fr*

*ff*

*f*

*sfz*

*div.*

*unite*

230

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi)

Clar. (Si) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

(Fa) 1. 2.

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. 1. (Si) 2.

Timp.

Tb. picc.

Gr. C.

Vini I. II.

Vlc. div.

Vlc. div.

Cb.



240 (18) 245

C. ingl.

Clar. (Sib)

Clar. 1. 2. (Sib)

Cl. b. (Sib)

Fg. 1. 2. 3.

Cfg.

1. 2.

Cor. (Fa) 3. 4. 5.

6. 7. 8.

Timp.

240 (18) 245

I.

Vlni

II.

Vie unite

Vic. uniti

Cb.

Poco meno vivace

Presto

250

Ob. 1. *mf* *cresc.* 5 *ff*

Ob. 2. *f* 5 *cresc.* 7 *ff*

Clar. (Mib) *mf* *cresc.* 5 *ff*

Clar. (Sib) 1. *f* 5 *cresc.* 7 *ff*

Clar. (Sib) 2. *f* 5 *cresc.* 7 *ff*

Cor. (Fa) 1. *f*

Cor. (Fa) 2. *f*

Cor. (Fa) 3. *f*

Cor. (Fa) 4. *f*

Cor. (Fa) 5. *f*

Cor. (Fa) 6. *f*

Cor. (Fa) 7. *f*

Cor. (Fa) 8. *f*

(Fa) 1. *ff*

(Fa) 2. *f*

Tr. (Sib) 3. *f*

Tr. (Sib) 4. *f*

Trb. 1. *f*

Trb. 2. *f*

Trb. 3. *f*

Timp. *f*

Ptti *f*

Poco meno vivace

Presto

250

Vlni I. *mf* *cresc.* 5 *ff*

Vlni II. *mf* *cresc.* 5 *ff*

Vcl. *ff* *div.*

255

Ob. 1. *mf* *cresc.*

Ob. 2. *mf* *cresc.*

C. ingl. *mf* *cresc.*

Clar. (Mi) *mf* *cresc.*

Clar. (Si) 1. 2. *mf* *cresc.*

Fg. 1. 2. *mf* *cresc.*

Cor. 1. 2. (Fa) *f*

Tr. (Si) 3. 4. *f*

Trb. 1. 2. 3. *f* *p* *cresc.*

T. ten. 1. 2. (Si) *p* *cresc.*

Tuba *f* *p* *cresc.*

Vini I. II. *mf*

Vle. *mf* *unite*

Vlc. *mf*

Cb. *mf*

255

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in B-flat (Clar. (Si b)), Clarinet in A (Clar. (Si)), Bass Clarinet (Cl. b. (Si b)), Bassoon (Fg.), Horn in F (Cor. (Fa)), Trumpet (Tr.), Trombone (Trb.), Tenor Trombone (T. ten. (Si b)), and Tuba. The score includes dynamic markings such as *ff*, *f*, *mf*, *fz*, and *mf*. Performance instructions include *sempre*, *mf*, *fz*, and *p*. The key signature has two flats and the time signature is 3/4. The score is divided into measures with bar lines and repeat signs.

Musical score for string instruments. The instruments listed are Violin I (Vlni I.), Violin II (Vlni II.), Viola (Vlc.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes dynamic markings such as *sempre ff*, *mf*, *fz*, *f*, and *mf*. Performance instructions include *sempre*, *mf*, *fz*, *f*, and *mf*. The key signature has two flats and the time signature is 3/4. The score is divided into measures with bar lines and repeat signs.



Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi<sup>2</sup>)

Clar. (Si<sup>2</sup>) 1. 2.

Cl. b. (Si<sup>1</sup>)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5.

(Fa) 1. 2.

Tr. (Si<sup>3</sup>) 3. 4.

Trb. 1. 2. 3.

Tuba

Timp.

L'istesso tempo (Presto)

205

Vlni I. II.

Vle

Vlc.

Ch.

Poco maestoso

270

1. Fl.

2. 3. Fl.

1. Ob.

2. 3. Ob.

C. ingl.

Clar. (Mib)

Clar. (Si b) 1. 2.

Cl. b. (Si b) 1. 2. 3.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 1. 2. (Si b)

Tuba

Temp.

Detailed description: This section of the score covers measures 270 to 273. It features a complex arrangement of woodwinds and brass. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoon) play melodic lines with various articulations and dynamics. The brass section (Cori, Trumpets, Trombones, Tenor Trombone, and Tuba) provides harmonic support with sustained notes and rhythmic patterns. The Timpani part is also present. The score includes dynamic markings such as *f*, *ff*, and *sfz*, and articulation like accents and slurs. The key signature has two flats, and the time signature is 3/4.

Poco maestoso

270

I. Vlni

II. Vlni

Vle

Vlc.

Cb.

Detailed description: This section of the score covers measures 270 to 273 for the string ensemble. It includes parts for Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with various articulations and dynamics. The score includes dynamic markings such as *f*, *ff*, and *sfz*, and articulation like accents and slurs. The key signature has two flats, and the time signature is 3/4.



Meno presto

Poco a poco meno allegro

275

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Si b) 1. 2.

Cl. b. (Si b)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

Tr. (Si b) 3.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Timp.

Pti

Meno presto

Poco a poco meno allegro

275

Vni. I.

Vni. II.

Vle.

Vlc. 1. 2. 3. 4.

Cb.

2NO **22** *sempre ritardando* - - - - - muta in La

Clar. 1. 2. (Si b)

Fg. 1. 2.

Tr. 3. (Si b)

Timp.

Tb. picc.

Detailed description: This system contains the first five staves of the score. The Clarinet part (1. and 2.) has a dynamic marking of *pp*. The Flute part (1. and 2.) has a dynamic marking of *pp*. The Trumpet part (3.) has a dynamic marking of *p*. The Timpani part has a dynamic marking of *pp*. The Trombone part has a dynamic marking of *pp*. There are trill markings (*tr*) above the Clarinet and Flute parts. The tempo marking is *sempre ritardando*.

2NO **22** *sempre ritardando* - - - - -

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

Detailed description: This system contains the next five staves of the score. The Violin part (div.) has a dynamic marking of *pp*. The Cello part (1. to 5.) has a dynamic marking of *pp*. The tempo marking is *sempre ritardando*.

2N5

Fg. 1. 2. 3.

Cor. 1. (Fa)

Tr. 3. (Si b)

Timp.

Tb. picc.

Detailed description: This system contains the next five staves of the score. The Flute part (1. to 3.) has a dynamic marking of *ppp*. The Cor Anglais part (1.) has a dynamic marking of *p*. The Trumpet part (3.) has a dynamic marking of *pp*. The Timpani part has a dynamic marking of *ppp*. The Trombone part has a dynamic marking of *ppp*. There are trill markings (*tr*) above the Flute and Trumpet parts. The dynamic marking *ppp* is also present below the Flute part.

2N5

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

Detailed description: This system contains the next five staves of the score. The Violin part (div.) has a dynamic marking of *ppp*. The Cello part (1. to 5.) has a dynamic marking of *ppp*. The dynamic marking *ppp* is also present below the Cello part.

δ.) . . . . .

23 Moderato

Fig. 2. 290 295 *p* non legato, poco marcato

Cfg. *p*

T. ten. 1. (Si ♭) *pp*

Tuba *pp*

Timp. *fr* *pp*

Fig. 2. 300

Cfg. *p* non legato, poco marcato

T. ten. 1. (Si ♭)

Tuba

Timp. *fr*

Cl. b. (La) *p* 305

Fig. 2. *p* non legato, marcato

Cfg.

Trb. 1. *pp*

Trb. 2. *pp*

T. ten. 1. (Si ♭)

Tuba

Timp. *fr*

24

310

1. 2. *mf marcato* *f marcato*

Ob. *mf marcato* *f marcato*

3. *p* *f marcato*

C. ingl. *f marcato*

Clar. (Mib) *p* *mf*

1. *p* *mf*

Clar. (La) *p* *mf*

2. *p* *mf*

Cl. b. (La) *p* *f marcato* *f marcato*

1. *p* *mf*

Fg. 2. *p* *mf*

3. *p* *mf*

Cig. *p* *mf*

Cor. 1. 2. *p* *p*

T. ten. 1. (Sib) *p*

Tuba *ppp*

Timp. *f* *pp* *p*

24

310

1. *p*

Vlni *p*

II. *p*

Cb. *p*

Poco a poco più agitato

315

1. 2. *a2*

Ob. *ff*

3. *ff*

C. ingl.

Clar. (Mi $\flat$ ) *f marc.* *cresc.*

1. *f* *f marc.* *cresc.*

2. *f* *cresc.*

Cl. b. (La) *f* *cresc.*

1. 2. *a2* *f* *cresc.*

3. *f* *cresc.*

Cfg. *f* *cresc.*

1. 2. *a2* *f* *cresc.*

3. 4. *f*

Tr. (Fa) *f* *cresc.*

Trb. 1. *mf* *cresc.*

Timp. *fr* *p* *mf* *cresc.*

Ptti *p*

Gr. C. *p* *mf*

Vlni I. *Poco a poco più agitato* *315*

Cb. *mf* *cresc.*





320

(25)

Ob. 1. 2. 3. *mf*

C. ingl. *mf*

Clar. (La) 1. 2. *mf*

Cl. b. (La) *mf*

Fg. 1. 2. 3. *mf*

Tr. (Si<sup>b</sup>) 3. 4. *mf* *dim.* *p*

Trb. 2. 3. *mf* *dim. molto* *p*

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

Tb. picc. *mf*

320

(25)

Vlni I. *p* *cresc.* *mf*

Vlni II. *p* *cresc.* *mf* non div.

Vle. *p* *cresc.* *mf* non div.

Vlc. *p* *cresc.* *mf*

Cb. *mf*



Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2.

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (La)

Cl. b. (La)

1. 2. 3. Fg.

1. 2. 3. 4. Cor. (Fa)

5. 6. 7. 8.

(Do) 2.

Tr. (Si b) 3.

Tr. b. (Do)

Trb. 2. 3.

Tuba

Timp.

Tb. picc.

Gr. C.

1. 2. Vini

Vlc

Vcl.

Cb.

*cresc.*

*mf*

*f*

*ff*

*tr.*

*marc.*

*uniti*

*mf*

*f*

*ff*

*marc.*

330

1. Fl.  
2.  
3.

1. Ob.  
2.  
3.

C. ingl.

Clar. (Mib)

1. Clar. (La)  
2.

Cl. b. (La)

1. Fg.  
2.  
3.

3. Cor. (Fa)  
4.  
5.  
6.

3. Tr. (Si b)  
4.

2. Trb.  
3.

Tuba

Timp.

Tb. picc.

Gr. C.

330

1. Vlni  
II.

Vle.

Vle.

Cb.

(26)

Fl. picc.

1. 2.

Fl.

3.

Ob.

1. 2.

3.

C. ingl.

Clar. (La)

1. 2.

Cl. b. (La)

Fg.

1. 2.

3.

(Fa)

Tr.

(Si b)

1. 2. 3. 4.

Trb.

1. 2. 3.

Tuba

Tb. picc.

Gr. C.

(26)

Vlni

I. II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (La) 1. 2.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4.

(Fa) Tr. 1.

(Si b) 3. 4.

Trb. 1. 2. 3.

Tuba

Tb. picc.

Gr. C.

Vini I. (div.)

Vini II. (div.)

Vle

Vlc.

Cb.

## Molto vivace

(27)

340

Ob. 1. 2. *p*

3. *p*

C. ingl. *p*

Clar. (Mi $\flat$ ) *mf*

Clar. (La) 1. 2. *p*

Cl. b. (La) *mf*

Fg. 1. 2. *p*

3. *p*

Cor. (Fa) 1. 2. *f*

3. 4. *p*

Tr. (Si $\flat$ ) 3. 4. *p*

Tuba *f*

Tb. picc. *f*

## Molto vivace

(27)

340

Vlni I. (div.) *f*

Vlni II. (div.) *if p sub.*

Vle (div.) *if p sub.*

Vic. (div.) *if p sub.*

Cb. *if p sub.*



Fl. picc.

Fl. 1. 2.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. 3. 4. (Fa)

Tr. 3. 4. (Si b)

Trb. 2. 3. Tuba

Timp.

Vlni I. (div.)

Vlni II. (div.)

Vle. (div.)

Vlc. (div.)

Cb.

*p*, *mf*, *f*, *p sub.*

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

C. ingl.

Clar. (Mi $\flat$ )

Clar. (La)

1. Clar. (La)

2. Clar. (La)

Cl. b. (La)

1. Fg.

2. Fg.

3. Fg.

1. Cor. (Fa)

2. Cor. (Fa)

3. Cor. (Fa)

4. Cor. (Fa)

1. T. ten. (Si $\flat$ )

2. T. ten. (Si $\flat$ )

Tuba

Timp.

Vlni I. (div.)

Vlni II. (div.)

Vle (div.)

Vlc. (div.)

Cb.



350

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi b)

Clar. (La)

1.

2.

Cl. b. (La)

Fg.

1.

2.

3.

Cfg.

1.

2.

Cor. (Fa)

3.

4.

5.

6.

Trb.

1.

2.

3.

T. ten. 1. (Si b)

2.

Tuba

Tb. picc.

Gr. C.

350

Vini

I.

II.

Vle

Vlc.

Cb.

(29)  
355

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi b)

Clar. (La)

1.

2.

Cl. b. (La)

Fg.

1.

2.

3.

Cfg.

1.

2.

3.

Cor. (Fa)

4.

5.

6.

(Fa)

1.

2.

Tr. (Si b)

3.

4.

Trb.

1.

2.

3.

T. ten. (Si b)

1.

2.

Tuba

Timp.

Tb. picc.

Gr. C.

(29)  
355

I.

Vlni

II.

Vie

Vic.

Cb.

360

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (La)

Fg. 1. 2. 3.

Cfg.

Detailed description: This system contains the first five staves of the woodwind section. The Flute (Fl.) and Oboe (Ob.) parts have three staves each, with first, second, and third endings. The Clarinet in G (C. ingl.) has one staff. The Clarinet in B-flat (Clar. (Mi b)) has one staff. The Bassoon (Fg.) has three staves with first, second, and third endings. The Contrabass (Cfg.) has one staff. The music is in a key with two sharps (D major) and a 3/4 time signature. The tempo is marked '360'. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are trills and triplets indicated by 'tr' and '3' respectively.

1.3. 2.4. 5.7. 6.8.

Cor. (Fa)

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

Timp.

Tb. picc.

Detailed description: This system contains the brass section. The Cornet in F (Cor. (Fa)) has two staves (1.3. and 2.4.). The Trumpet in F (Tr. (Fa)) has two staves (1. and 2.). The Trombone in B-flat (Trb. (Si b)) has four staves (3. and 4.). The Trombone in B-flat (Trb.) has three staves (1., 2., and 3.). The Timpani (Timp.) and Tuba Piccolo (Tb. picc.) have one staff each. The music continues with the same key and tempo. Dynamics include *ff* (fortissimo) and *f* (forte). There are trills and triplets indicated by 'tr' and '3' respectively.

360

Vlni I. II.

Vle. div. a3 unite

Vlc.

'b.

Detailed description: This system contains the string section. The Violins (Vlni) have two staves (I. and II.). The Viola (Vle.) has one staff with markings 'div. a3' and 'unite'. The Violoncello (Vlc.) has one staff. The Double Bass ('b.) has one staff. The music continues with the same key and tempo. Dynamics include *f* (forte). There are trills and triplets indicated by 'tr' and '3' respectively.

(30)

305

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4.

Tr. (Si b) 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Tuba

Temp.

Tb. picc.

Gr. C.

(30)

305

Vlni I.

Vlni II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Clg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Tb. picc.

Gr. C.

Vini I.

Vini II.

Vlc. *unite* *div.*

Vlc. *div.*

Cb.



31  
370

Ob. 1.

C. ingl.

Clar. 1. 2. (La)

Cl. b. (La)

Eg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Tuba

31  
370

Vlni I. II.

Vlc. (div) (div)

Vlc. (div)

Cb.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

375

Cor. (Fa) 1. 2. 3. 4.

Tr. (Si b) 1. 2. 3.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Vlni I. (div.)

Vlni II. (div.)

Vlc. (div.)

Vlc. (div.)

Ch.

375

Fl. 1. 2. 3.  
 Ob. 1. 2. 3.  
 C. ingl.  
 Clar. (Mi b)  
 Clar. (La) 1. 2.  
 Cl. b. (La)  
 Fg. 1. 2. 3.  
 Cor. 5. 6. 7. 8.  
 (Fa) 1. 2.  
 Tr. (Si b) 3. 4.  
 Trb. 1. 2. 3.  
 T. ten. 2. (Si b)  
 Gr. C.  
 Vlni I. (div.)  
 Vlni II. (div.)  
 Vle. (div.)  
 Vlc. (div.)  
 Cb.

32

Più vivace

380

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 5. 6.

Tr. (Si b) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Gr. C.

Trg.

32

Più vivace

380

Vini I. (div.)

Vini II. (div.)

Vle (div.)

Vlc.

Ch.

*ritenuto*

Tempo poco moderato

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mi $\flat$ )

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2.

Tr. (Si $\flat$ ) 3. 4.

Timp.

Trg.

Arpa 1.

Arpa 2.

*ritenuto*

Tempo poco moderato

Vini I. (div.)

Vini II. (div.)

Vle. (div.)

Vle. (div.)

Cb.

385

Clar. 1.  
(La)

Cl. b.  
(La)

Fg. 3.

Timp.

Arpa 1.

Arpa 2.

385

Vlni I.  
(div.)

Vlni II.  
(div.)

Vle.  
(div.)

Vlc.  
(div.)

Cb.

Clar. 1. (La) *mf*

Cl. b. (La) *mf*

Fg. 1. *mf* <sup>n2</sup>

2. *mf*

3. *mf*

Arpa 1. *p* *f*

Arpa 2. *p* *cresc.* *f*

Vlni I. (div.) *mf espr.* *f*

Vlni II. (div.) *p* *mf espr.* *f*

Vle. (div.) *mf espr.* *p* *f*

Vlc. (div.) *mf espr.* *f*

Cb. *mf*

Detailed description of the musical score: The score is for a full orchestra. The woodwinds (Clarinet 1, Clarinet B, Flute) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are marked with *mf* dynamics. The harp (Arpa 1 and Arpa 2) starts with *p* dynamics and moves to *f* with a *cresc.* marking. The Flute part includes a <sup>n2</sup> marking. The Violin I and II parts are marked with *espr.* (espressivo). The Viola and Violoncello parts also feature *espr.* markings. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Più vivace

390

Fl. picc. *ff* *f*

1. *ff* *f* Fl. 1. muta in Fl. picc. 2.

2. *ff* *f*

3. *ff* *f*

Ob. 2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

3. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

C. ingl. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Clar. (Mi $\flat$ ) *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Clar. 1. (La) *ff* *f* *dim.* *p* 12 12 *pp* 12 12

2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Cl. b. (La) *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Fg. 1. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

1. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

3. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Cor. (Fa) *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Tr. 2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12 muta in Fa

Ptti *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Arpa 1. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Arpa 2. *ff* *f* *dim.* *p* 12 12 *pp* 12 12

Più vivace

390

1. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

2. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

3. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

Vlni *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

1. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

2. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

Vle *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

Vlc *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*

Cb. *div.* *ff* *f* *dim.* *p* *pp* *pp* *pp*



Molto vivace, agitato

33

395

Ob. 2. 3. *poco a poco cresc.* *p*

C. ingl. *poco a poco cresc.* *p*

Clar. 1. 2. (La) *p*

Cl. b. (La) *poco a poco cresc.* *p*

Cor. 1. 2. 3. (Fa) *poco a poco cresc.*

T. ten. 2. (Si<sup>b</sup>) *p marc. poco a poco cresc.*

Tuba *p marc. poco a poco cresc.*

Timp. *tr* *pp poco a poco cresc.*

Gr. C. *mf*

Ttam *ppp*

33 Molto vivace, agitato

395

Vln. I. II.

Vle. *p*

Vlc. *p*

Cb.

Fl. 2. 3. *mf sf*

Ob. 1. 2. 3. *mf sf*

C. ingl. *mf*

Clar. (Mib) *mf sf*

Clar. (La) 1. 2. *mf sf*

Cl. b. (La) *mf sf*

Fr. 1. 2. 3. *mf sf sf*

Cor. (Fa) 1. 2. 3. 4. *mf sempre cresc.*

57. 6. 8. *mf sf*

Tr. (Fa) 1. 2. *mf sf*

T. ten. (Si $\flat$ ) 1. 2. *f sf*

Tuba *f sf*

Timp. *mf*

Gr. C.

Vini I. II. *p cresc.*

Vle *mf av. col legno cresc.*

Vlc. *mf div. col legno*

Cb. *mf*





(35)

Fl. picc. 1.

Fl. 2.  
3.

Ob. 1.  
2.  
3.

C. ingl.

Clar. (Mib)

Clar. 1.  
(La)  
2.

Cl. b. (La)

Fg. 1.  
2.  
3.

Cfg.

Cor. 1.3.  
2.4.  
(Fa) 5.7.  
6.8.

(Fa) 1.  
Tr. 2.  
(Si b) 3.  
4.

Tr. b. (Do)

Trb. 1.  
2.  
3.

T. ten. 1.  
(Si b) 2.

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1.2.

Dob. res. Mit. Fab.  
Sole. Lab. Sic.

(35)

Vini I.

Vini II.

Vle (div.)

Vlc. non div.

Cb.

*quasi trillo*

*gliss.*

*gliss.*

410

8

Fl. picc. 1. 2. *fff*

Fl. 2. 3. *fff*

Ob. 1. 2. 3. *fff*

C. ingl.

Clar. (Mi b) *8*

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3. *1. 2. 3.* *fff*

Cfg. *fff*

1. 3. 2. 4. *a2*

Cor. (Fa) 5. 6. 7. 8. *fff*

(Fa) 1. 2.

Tr. (Si b) 3. 4. *fff*

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2. *a2*

Tuba *tr*

Timp. *tr*

Tb. picc.

Gr. C.

Arpa 1. 2. *dim.*

410

Vlni I. II.

Vle (div.)

Vlc.

Cb.

Fl. picc. 1. 2.

Fl. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 3. 5. 2. 4. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si) 3. 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si) 1. 2.

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1. 2.

Vlni I. II.

Vle (div.)

Vlc.

Cb.

Fl. picc. 2. muta in Fl 1.

1. Fl. picc. 2.

2. Fl. 3.

1. Ob. 2.

3. C. ingl.

Clar. (Mi $\flat$ )

1. Clar. (La)

2. Cl. b. (La)

1. Fg. 2.

3. Cfg.

1.3. Cor. (Fa)

2.4. 5.

6. 7.

8. (Fa) 1/2.

Tr. (Si $\flat$ ) 3/4.

Tr. b. (Do)

1. Trb. 2.

3. T. ten. 1.

2. (Si $\flat$ )

Tuba

Timp.

Tb. picc.

Gr. C.

Ptti

Ttam

Arpa 1.2.

1. Vlni

II. Vle (div.)

Vic.

Cb.



420

Fl. 2. 3. *ff*

Ob. 1. 2. 3. *ff*

C. ingl. *ff*

Clar. (M<sup>b</sup>) *ff*

Clar. (La) 1. 2. *ff* muta in Si<sup>b</sup>

Cl. b. (La) *ff* muta in Si<sup>b</sup>

Fig. 1. 2. 3. *ff*

Cfg. *ff*

Cor. (Fa) 1. 3. 2. 4. *ff*

Tr. (Si<sup>b</sup>) 3. 4. *mf*

Trb. 3. *mf*

T. ten. 1. 2. (Si<sup>b</sup>) *mf*

Tuba *mf*

Timp. *mf*

Arpa 1. 2. *dim.* *p*

420

Vini I. *ff* non div.

Vini II. *ff*

Vlc. (div.) *ff*

Vlc. (div.) *ff*

Cb. *ff*

37

425 *poco ritard.* Moderato  $\text{♩} = \text{♩}$

Ob. 1. 2.

Clar. (Si $\flat$ ) 1. 2.

Cor. (Fa) 1. 2. 3. 4.

Trb. 1. 2. 3.

Timp.

Arpa 1.

Arpa 2.

37

*poco ritard.* Moderato  $\text{♩} = \text{♩}$

1. solo

2. solo

Vlni I.

gli altri

Vlni II.

Vle. (div.)

Vlc. (div.)

Cb.

430 Più quieto

1. *p espr.*

Fl. 2. *p espr.*

3.

1. *p*

Ob. 2. *p*

C. ingl. *p*

1. *p*

Clar. (Si b) 2. *p*

Cl. b. (Si b) *p*

Cor. 1. (Fa) *p*

Arpa 1. *p*

Arpa 2. *p*

430 Più quieto

1. solo *p espr.*

Vlni 1. 2. solo *p espr.*

gli altri

Vlni II. (div.) *p*

Vlc. unitt *p*

38

Poco adagio

Fl. 1. 2. 3. *pp*

Ob. 1. 2. *pp*

C. ingl. *pp*

Clar. (Si b) 1. 2. *pp*

Cl. b. (Si b) *pp*

Fg. 1. 2. *pp*

Cor. (Fa) 1. 2. *pp*

Arpa 1. *pp*

Arpa 2. *pp*

38

Poco adagio

1. solo *pp*

Vini I. 2. solo *pp*

gli altri *pp*

Vini II. (div.) *pp*

Vic. *pp*



Ob. 1.  
2.

Clar. 1.  
(Si b) 2.

Cl. b.  
(Si b)

Fg. 1.  
2.

Cfg.

1.  
2.

Cor. 3.  
(Fa) 4.

5.

(Fa) 1.  
2.

Tr. 3.  
(Si b) 4.

Tr. b. 1.  
(Do) 2.

3.

Trb. 1.  
2.

3.

Timp.

I.

Vlni II.

Vle

Vlc.

Cb.

Ob. 1. 2. 3. *p cresc. molto* *f* 445 *ff*

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (Si b) *p cresc. molto* *f* *ff*

Cl. b. (Si b) *p cresc. molto* *f* *ff*

Fg. 1. 2. *p*

Cfg. *f*

1. 2. *a2* *p cresc.* *f* *ff*

Cor. (Fa) 3. 4. *p cresc.* *f* *ff* *a2*

5. 6. *p*

Tr. b. (Do) *p* *f*

Trb. 2. *p* *f*

T. ten. 1. 2. (Si b) *p dolce*

Tuba *p dolce*

Timp. *f*

I. *non div.* *cresc. molto* *ff* *dim.* 445 *ff* *dim.* *sul III.* *sul IV.*

Vini II. *non div.* *cresc. molto* *ff* *dim.* *div.* *uniti sul III.* *sul IV.*

Vle *cresc. molto* *f* *ff* *dim.* *div.* *non div.* *uniti sul III.*

Vic. *cresc. molto* *f* *ff* *dim.* *div.* *non div.*

Cb. *cresc. molto* *f* *ff* *dim.*

C. ingl. *mf espr.*

Clar. (Mib) *p* *pp*

Clar. 1. (Si b) *p* *pp*

Cl. b. (Si b) *p* *pp*

Fg. 1. 2.

1. 2. *p* *pp* *p*

Cor. 3. 4. *p* *pp* *p*

6.

Tr. 3. 4. (Si b) *p* *ppp*

Trb. 2. *p* *ppp*

T. ten. 1. 2. (Si b)

Tuba

Timp. *p* *ppp*

Vlni I. *p*

Vlni II. *pp*

Vle. *p* *div.*

Vlc. *p*

Cb. *p*



(40)  
450

Ob. 1. 2. *a2*

C. ingl. *p* *dim.* *pp* *espr.* *pp* *p*

Clar. (Si $\flat$ ) 1. 2. *pp* *espr.* *pp*

Cl. b. (Si $\flat$ ) *pp* *espr.* *p*

Fg. 1. *p*

Timp. *pp*

(40)  
450

Vlni I. *pp*

Vlni II. *pp* *unite* *div.*

Vle. *p* *dim.* *pp* *unite* *pp* *pp*

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

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

455

Fl. 1. 2. 3. *mf espr.*

Ob. 1. 2. 3. *1. 2. (a2)* *espr.* *mf espr.* *mf*

C. ingl. *espr.* *mf espr.* *mf*

Clar. (Mi $\flat$ ) *p* *mf espr.* *mf*

Clar. (Si $\flat$ ) 1. 2. *mf* *mf espr.* *mf*

Cl. b. (Si $\flat$ ) *p* *mf* *fr* *p*

Fg. 1. 2. 3. *mf* *mf*

Cor. (Fa) 1. 2. *a2* *mf espr.*

455

Vlni I. *p* *div.* *pp* *unite* *p*

Vlni II. *p* *div.* *pp* *unite* *p*

Vle. *p* *mf* *mf*

Vlc. *p* *mf* *mf*

Cb. *p* *mf* *mf*

1. Fl. *dim.*

2. 3. *dim.*

1. Ob. *dim.*

2. 3. *dim.*

C. ingl. *dim.*

Clar. (Mi b)

Clar. 1. (Si b)

2. (Si b)

Cl. b. (Si b)

1. Fg.

2. 3. *dim.*

Cfg.

1. 2. *mf*

3. 4. *mf*

Cor. (Fa) *mf*

Trb. *p*

Timp. *p*

1. Vlni *mf*

II. *div.*

Vie *mf*

Vlc. *mf*

Cb. *mf*



Fl. 1. 2. 3. *ff* *a3* 8

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) *ff*

Clar. 2. (Si b)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. *ff* *a4* +

Tr. (Fa) 1. 2. 3. 4. *ff* *a4* + *mf* *dim.*

Tr. b. (Do)

Trb. 1. 2. 3. *ff* *f*

T. ten. 1. 2. (Si b) *ff* *a2* *mf*

Tuba *ff* *f*

Timp. *ff* *f*

Arpa 1. *ff* 23

Arpa 2. *ff* 12 23

Vini I. II. *ff* *non div.* *ff* *div.*

Vle. *ff* *unitti*

Vlc. *ff*

Cb. *ff*

Fl. 1. 2. 3. *mf* *dim.*

Ob. 1. 2. 3. *mf* *dim.*

C. ingl. *mf* *dim.*

Clar. (Mi $\flat$ ) *mf* *dim.*

Clar. (Si $\flat$ ) 1. 2. *mf*

Cl. b. (Si $\flat$ ) *mf*

Fg. 1. 2. 3. *mf* *p*

Cfg. *mf*

Cor. (Fa) 3. 4. *mf*

(Fa) 7. 8. *mf*

Tr. (Si $\flat$ ) 1. 2. *p*

(Si $\flat$ ) 4. *p*

Tr. b. (Do) *p*

Trb. 1. 2. 3. *p*

T. ten. (Si $\flat$ ) 1. 2.

Tuba

Timp. *p*

Arpa 1. *f* *mf*

Arpa 2. *f*

Vini I. *mf* *div. in 3* *p* *in 2*

Vini II. *mf* *p* *in 2* *unlc*

Vle. *mf* *p*

Vlc. *mf*

Cb. *mf*

465 (42)

Ob. 1.

C. ingl.  
*p*

Cl. b.  
(Si b)  
*p* *espr.*

1.  
Fg.  
*p* *espr.*  
3.  
*pp*

Cor.  
(Fa)  
1.  
*p*

Tr. b.  
(Do)

Timp.

Arpa 1.

465 (42)

I.  
Vlni  
*pp*

II.  
*pp*

Vle.  
(div.)  
*pp*

Vlc.  
(div.)  
*pp* *p* *espr.*

Cb.  
(div.)  
*pp* *p*

470 475

Fl. 1. 2. 1. *p* a2

Ob. 1. 2. 1. *p* *pp*

Clar. (Si b) 1. 2. 2. *pp* *p* *pp*

Cl. b. (Si b)

Fg. 1. *mf* *p* *pp*

2. 3. *pp* 2. *pp*

Cor. (Fa) 1. 2. *p* *mf* *p*

3. 4. *mf* *p*

Trb. 1. 2. 3. *pp*

Timp. *pp* *ppp*

470 475

solo *espr. poco cresc.* *mf* *p* *espr.* *pp*

Vini I. *espr. poco cresc.* *mf* *pp* *pp*

gli altr. *espr. poco cresc.* *mf* *pp* *pp*

Vini II. (div.) *p* *mf* *p* *pp* *pp*

Vle. (div.) *p* *mf* *p* *pp*

Vle. (div.) *mf* *p* *pp* *ppp*

Cb. (div.) *p* *mf* *p* *pp* *ppp*