

5

B♭ Cl. *p* *p* wie ein echo von Horn.

Fg. *p*

Cor. (Fa) *p* con sord.

Tbn. *pp* *p*

Timp. *pp*

Vln. I. *fp*

Vln. II. *fp*

Vln. III. *fp*

Vln. IV. *p* *ff* pizz

Vla. II. *p*

Vc. I. *p* linke hand gliss sul C

Vc. II. *p* sul G

Cb. I. *p* pizz arco flag gliss. sul G

Cb. II. *p* flag. gliss sul G

31

Fl. *f* 3 6 3 6 *f* 3 *gliss.* 3 *f*

Ob. *f* 3 6 3 6 *f*

Bs. Cl. *p* 3 *f*

Fg. *f* *p* *f* *f*

31

Cor. (Fa) *f* *f*

C Tr. *f* 3 *f*

Tbn. *f* *glissando*

31

Vln. I *arco* *f* *glissando* *p*

Vln. II *f* *glissando* *glissando* *p*

Vln. III *f* *f* *pizz sfz* *arco p*

Vln. IV *f* *pizz* *f* *arco* *glissando* *p*

Vla. I *p* *glissando* *p* *f* *glissando* *glissando*

Vla. II *p* *glissando* *p* *f* *glissando* *glissando* *sul pont.*

Vc. I *p* *glissando* *f* *glissando* *glissando*

Vc. II *p* *glissando* *f* *glissando* *glissando* *p*

Cb. I *p* *glissando* *f* *pizz*

Cb. II *p* *glissando* *f* *pizz*

Fl. *f*

Ob. *f*

B. Cl. *sfz* *f* *f* *p* *ff* *p*

Fg. *sfz* *f* *p* *ff* *p*

Cor. (Fa) *f* *sf*

C. Tr.

Tbn. *p* *p*

Timp. *p*

Vln. I. *f* *p*

Vln. II. *f* *p*

Vln. III. *f* *p*

Vln. IV. *f* *p*

Vla. I. *p*

Vla. II. *p*

Vc. I. *f* *coll legno salt.* *pizz* *arco* *Crescendo*

Vc. II. *f* *coll legno salt.* *pizz* *arco* *Crescendo*

Cb. I. *f* *arco* *pizz* *arco* *pizz* *ff*

Cb. II. *f* *arco* *pizz* *arco* *pizz* *ff*

arco *3* *pizz* *sul E* *coll legno salt.* *1 1 3 4* *pizz* *arco* *3* *pizz* *ff*

46

Fl. *f* 3

Fg. *f* *ff* 3

C Tr. *f* *ff* senza sord. con sord.

Tbn. *f* senza sord. 3

Timp. *f*

Vln. I. *fp* *ppp* *fp* *ppp* *f* 3

Vln. II. *fp* *ppp* *fp* *ppp* *f* 3

Vln. III. *fp* *ppp* *f* *f* 3

Vln. IV. *f* *fp* *ppp* *f* *f* 3

Vla. I. *f* *p* *ppp* *f* 3

Vla. II. *p* *ppp* *f* 3

Vc. I. *p* *f* 3

Vc. II. *p* 3

Detailed description: This page of a musical score covers measures 46 to 50. It features ten staves for various instruments: Flute (Fl.), Bassoon (Fg.), Trumpet (C Tr.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), and Cello II (Vc. II). The score is written in a key signature of two flats and a common time signature. Measure 46 begins with a dynamic of *f* for the Flute and Bassoon, and *fp* for the Violins. The Flute and Bassoon parts feature triplet markings (3) and a crescendo leading to *ff* in measure 48. The Trumpet and Trombone parts are marked *f* and *ff*, with the instruction 'senza sord.' (without mutes) until measure 49, where they switch to 'con sord.' (with mutes). The Timpani part has a dynamic of *f*. The Violin parts are highly active, with dynamics ranging from *fp* to *f*, and include triplet markings and various articulations. The Viola and Cello parts are more melodic, with dynamics from *p* to *f* and triplet markings. The score concludes in measure 50 with a final *f* dynamic for the Flute and Bassoon, and *f* for the Violins and Cellos.

56

Fl. *ff* *p* *ff* *p* *ff* *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Fg. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cor. (Fa) *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

C Tr. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

con sord. *f*

Vln. I. *pizz quasi arpeggio* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vln. II. *pizz quasi arpeggio* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vln. III. *f* *f*

Vln. IV. *f* *f*

Vla. I. *pizz quasi arpeggio* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vla. II. *pizz quasi arpeggio* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. I. *p* *f* *pp* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. II. *p* *f* *pp* *f* *f* *f* *f* *f* *f* *f* *f*

Cb. I. *p* *f* *pp* *f* *f* *f* *f* *f* *f* *f* *f*

Cb. II. *p* *f* *pp* *f* *f* *f* *f* *f* *f* *f* *f*

musical notation: woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Contrabassoon), strings (Violins I-IV, Violas I-II, Violas, Cellos I-II, Double Basses), and percussion (Cymbal). Includes dynamic markings (ff, p, fp, f, pp), articulation (pizz, arco), and performance instructions (con sord., sul pont e flaut., Glissando).

This page contains a musical score for measures 61 through 64. The score is arranged in two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Trumpet (C Tr.), and Trombone (Tbn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Contrabass I (Cb. I), and Contrabass II (Cb. II). The music is in 3/4 time and features various dynamics such as *f*, *ff*, *pp*, and *sfz*. Performance techniques like *gliss.*, *col legno*, *pizz.*, and *flag sul C* are indicated. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like *Glissando ad lib.* and *Glissando*.

rit. Tempo II: con moto

This musical score page covers measures 65 to 70. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 65-69 are silent. In measure 70, it plays a half note *f* (forte).
- Oboe (Ob.):** Measures 65-69 are silent. In measure 70, it plays a half note *f*.
- Bass Clarinet (B. Cl.):** Measures 65-69 are silent. In measure 70, it plays a half note *f*.
- Bassoon (Fg.):** Measures 65-69 are silent. In measure 70, it plays a half note *f*. In measure 71, it plays a quarter note *p*.
- Cor (Fa):** Measures 65-69 are silent. In measure 70, it plays a half note *sfz* (sforzando). In measure 71, it plays a quarter note *sfz*.
- Timpani (Timp.):** Measures 65-69 are silent. In measure 70, it plays a rhythmic pattern marked *mit der Bürste* (with the brush).
- Tambourine (Tamb. rull.):** Measures 65-69 are silent. In measure 70, it plays a rhythmic pattern *p* (piano).
- Violin I (Vln. I.):** Measures 65-69 are silent. In measure 70, it plays a half note *pp* (pianissimo). In measure 71, it plays a quarter note *sf*.
- Violin IV (Vln. IV.):** Measures 65-69 are silent. In measure 70, it plays a half note *pp*. In measure 71, it plays a quarter note *sf*.
- Viola I (Vla. I.):** Measures 65-69 are silent. In measure 70, it plays a half note *sf*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.
- Viola II (Vla. II.):** Measures 65-69 are silent. In measure 70, it plays a half note *sf*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.
- Violoncello I (Vc. I.):** Measures 65-69 are silent. In measure 70, it plays a half note *sf*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.
- Violoncello II (Vc. II.):** Measures 65-69 are silent. In measure 70, it plays a half note *sf*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.
- Double Bass I (Cb. I.):** Measures 65-69 are silent. In measure 70, it plays a half note *pp*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.
- Double Bass II (Cb. II.):** Measures 65-69 are silent. In measure 70, it plays a half note *pp*. In measure 71, it plays a quarter note *pp*. In measure 72, it plays a quarter note *sf*.

Additional markings include *glissando* for the violas and cellos, and *arco* for the double basses in measure 70.

71

Fl. *p* *f* *pp*

Ob. *p* *pp*

Bs. Cl. *p* *f* *pp*

Fg. *pp*

Tamb. rull.

Vln. I. *p*

Vln. II. *p* *f*

Vln. III. *p* *p* pizz arco

Vln. IV. *p* *p* pizz arco

Vla. I. *p* *p* pizz

Vla. II. *f* *p* *p* pizz

Vc. I. *p* *p* pizz

Vc. II. *p*

Cb. I. pizz *Glissanda*

Cb. II. *Glissanda*

This page of a musical score, numbered 16, covers measures 75 to 80. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. (Fa)), Trumpet (C Tr.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section is divided into Violins (Vln. I, II, III, IV), Violas (Vla. I, II), Violoncellos (Vc. I, II), and Contrabasses (Cb. I, II). The score features a variety of dynamic markings such as *f*, *ff*, *pp*, *p*, and *ff* con sord. It also includes performance instructions like *gliss.*, *flag gliss.*, *sul pont.*, and *rem. am die spitze*. The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The brass instruments provide harmonic support with sustained notes and glissandos. The percussion section features a prominent timpani part with *ff* dynamics and glissandos.

83

Fl. *ff* *p*

Ob. *ff*

B. Cl. *p* *pp*

Fg. *pp*

Cor. (Fa)

C. Tr. *ff* *p*

Tbn. *ff*

Timp. mit der Bürste *ff* *pp* *ff*

Vln. I. c.l. salt *p*

Vln. II. c.l. salt *p*

Vln. III. *p* *f* *p*

Vln. IV. *p* *f* *p*

Vla. I. c.l. salt *p* *f*

Vla. II. *p* *f*

Vc. I. *ff^{zz}* *arco p s.p.*

Vc. II. *p* *f* *ff^{zz}* *arco p s.p.*

Cb. I. c.l. *p* *f* *p s.p.*

Cb. II. *p* *f* *p s.p.*

This page of a musical score covers measures 87 to 90. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Trumpet (C. Tr.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Contrabass I (Cb. I), and Contrabass II (Cb. II). The score is written in a key signature of one sharp (F#) and a common time signature (C). Measure 87 begins with a dynamic of *p* (piano) and features intricate woodwind passages with triplets and sixteenth-note runs. The Flute part includes a dynamic shift to *f* (forte) in measure 88. The Bassoon part starts with a very soft *pp* (pianissimo) dynamic. The strings (Violins I-IV, Violas I-II, Cellos I-II) provide harmonic support with sustained chords and rhythmic patterns, often using *pizz* (pizzicato) and *ord* (ordine) markings. The Viola I part includes a dynamic shift to *ff* (fortissimo) in measure 89. The Contrabass parts (Cb. I and Cb. II) play a steady bass line with a dynamic of *f*. The score concludes in measure 90 with a final *f* dynamic across most instruments.

This page of a musical score covers measures 91 to 94. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 91 is a whole rest. Measure 92 has a *f* dynamic. Measure 93 has a *pp* dynamic with a 5-measure slur. Measure 94 has a *sfz* dynamic. The part ends with a *rit.* marking.
- Oboe (Ob.):** Measure 91 is a whole rest. Measure 92 has a *ff* dynamic. Measure 93 is a whole rest. Measure 94 is a whole rest.
- Bassoon (B♭ Cl.):** Measure 91 is a whole rest. Measure 92 has a *ff* dynamic. Measure 93 has a *pp* dynamic with a 5-measure slur. Measure 94 has a *sfz* dynamic.
- Bassoon (Fg.):** Measure 91 is a whole rest. Measure 92 has a *ff* dynamic. Measure 93 is a whole rest. Measure 94 is a whole rest.
- Cor (Fa):** Measure 91 has a *f* dynamic. Measure 92 has a *f* dynamic. Measure 93 is a whole rest. Measure 94 has a *p* dynamic with a *con sord.* marking.
- Trumpet (C Tr.):** Measure 91 has a *f* dynamic. Measure 92 has a *f* dynamic. Measure 93 has a *f* dynamic. Measure 94 has a *ff* dynamic with a *con sord.* marking and a 6-measure slur.
- Tuba (Tbn.):** Measure 91 has a *f* dynamic. Measure 92 has a *f* dynamic. Measure 93 has a *f* dynamic. Measure 94 has a *p* dynamic with a *con sord.* marking and a *Gliss* marking.
- Xylophone (Xyl.):** Measure 91 is a whole rest. Measure 92 has a *f* dynamic. Measure 93 has a *f* dynamic. Measure 94 has a *ff* dynamic with a 6-measure slur.
- Violins (Vln. I, II, III, IV):** Measure 91 has a *f* dynamic. Measure 92 has a *f* dynamic. Measure 93 is a whole rest. Measure 94 is a whole rest. The part ends with a *rit.* marking.
- Viola I (Vla. I):** Measure 91 has a *f* dynamic. Measure 92 has a *ff* dynamic. Measure 93 has a *pp* dynamic with a *sfz* marking. Measure 94 has a *pp* dynamic with a *sfz* marking.
- Viola II (Vla. II):** Measure 91 has a *f* dynamic. Measure 92 has a *ff* dynamic. Measure 93 has a *pp* dynamic with a *sfz* marking. Measure 94 has a *pp* dynamic with a *sfz* marking.
- Violoncello I (Vc. I):** Measure 91 has a *f* dynamic. Measure 92 has a *ff* dynamic. Measure 93 has a *pp* dynamic with a *sfz* marking. Measure 94 has a *pp* dynamic with a *sfz* marking.
- Violoncello II (Vc. II):** Measure 91 is a whole rest. Measure 92 has a *ff* dynamic. Measure 93 has a *pp* dynamic with a *sfz* marking. Measure 94 has a *pp* dynamic with a *sfz* marking.

wieder Tempo

etwas langsamer

96

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

B♭ Cl. *pp* *f* *ff*

Fg. *pp* *f* *ff*

Cor. (Fa) *ffz* *f*

Tbn. *ffz* *f*

Xyl. *p*

wieder Tempo

etwas langsamer

96

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. I *p* *gliss sul C* *gliss.* *Glissando*

Vla. II *gliss sul C* *gliss.* *Glissando*

Vc. I *pp* *f*

Vc. II *pp* *f*

Cb. I *pp* *p* *f* *pizz*

Cb. II *pp* *p* *molto flag gliss.* *f*

102

Fl. *f* *ff*

Ob. *ff*

B♭ Cl. *p*

Fg. *f* *p*

Cor. (Fa) *f* *8^{va} pp*

C Tr. *fon sord.* *ff*

Tbn. *ff*

Vln. I. *f* *p* *Glissando ciuscundo*

Vln. II. *f* *pizz* *ppp* *f* *arco*

Vln. III. *f* *ff* *ppp* *f* *arco*

Vln. IV. *ff* *pizz* *ppp* *f* *arco*

Vla. I. *sul pont.* *ff* *p* *pp* *f* *ord.*

Vla. II. *sul pont.* *ff* *pp* *f* *ord.*

Vc. I. *arco* *ff* *sf* *sf* *c. l. schlagen* *sul pont.* *ff* *ord.* *p* *f*

Vc. II. *arco* *ff* *sf* *sf* *c. l. schlagen* *arco ord.* *p* *f*

Cb. I. *pizz* *ff*

Cb. II. *pizz* *ff* *pizz* *p*

etwas schneller

This page of a musical score covers measures 105 to 108. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.):** Measures 105-108. Starts with a rest, then enters in measure 106 with a *pp* dynamic. Features sixteenth-note runs and slurs.
- Oboe (Ob.):** Measures 105-108. Starts with a *p* dynamic, then *pp* in measure 106. Includes triplets and slurs.
- Bassoon (B. Cl.):** Measures 105-108. Starts with a *p* dynamic, then *pp* in measure 106. Includes triplets and slurs.
- Bassoon (B.):** Measures 105-108. Starts with a *p* dynamic, then *pp* in measure 106. Includes triplets and slurs.
- Cor Anglais (Cor. (Fa)):** Measures 105-108. Starts with a *p* dynamic, then *pp* in measure 106. Includes triplets and slurs.
- Xylophone (Xyl.):** Measures 105-108. Starts with a *pp* dynamic, then *pp* in measure 106. Includes triplets and slurs.
- Violin I (Vln. I.):** Measures 105-108. Starts with a *p* dynamic, then *ppp* in measure 106. Includes *Gliss.* markings and *pizz* (pizzicato) markings.
- Violin II (Vln. II.):** Measures 105-108. Starts with a *ppp* dynamic, then *sf* in measure 106. Includes *pizz* markings.
- Violin III (Vln. III.):** Measures 105-108. Starts with a *ppp* dynamic, then *sf* in measure 106.
- Violin IV (Vln. IV.):** Measures 105-108. Starts with a *ppp* dynamic, then *sf* in measure 106.
- Viola I (Vla. I.):** Measures 105-108. Starts with a *p* dynamic, then *pp* in measure 106. Includes *col legno* and *pizz* markings.
- Viola II (Vla. II.):** Measures 105-108. Starts with a *pp* dynamic, then *sf* in measure 106. Includes *col legno* and *pizz* markings.
- Violoncello I (Vc. I.):** Measures 105-108. Starts with a *p* dynamic, then *sf* in measure 106. Includes *col legno* and *pizz* markings.
- Violoncello II (Vc. II.):** Measures 105-108. Starts with a *p* dynamic, then *sf* in measure 106. Includes *col legno* and *pizz* markings.
- Contrabass I (Cb. I.):** Measures 105-108. Starts with a *pizz* dynamic, then *p* in measure 106. Includes *arco* and *pizz* markings.
- Contrabass II (Cb. II.):** Measures 105-108. Starts with a *p* dynamic, then *sf* in measure 106. Includes *arco* and *pizz* markings.

The score includes various musical notations such as dynamics (*p*, *pp*, *ppp*, *sf*), articulation (*pizz*, *arco*), and performance instructions (*col legno*, *arco sul extrem. pont.*). Measure numbers 105, 106, and 107 are clearly marked at the beginning of their respective staves.

poco rit.

109 grazioso

Ob. *p* *ff*

B♭ Cl. *p* *ff*

Fg. *pp* leggiero *ff*

109

Cor. (Fa) *f*

C Tr. *f* senza sord.

Tbn. *f* senza sord.

109 poco rit.

Vln. I arco *f*

Vln. II arco *f*

Vln. III arco *f* *pizz* *p* *arco sul ponti* *p* *arco* *f*

Vln. IV *p* *arco sul ponti* *p* *arco* *f*

Vla. I *f*

Vla. II *f* *arco* *f*

Vc. I *f*

Vc. II *f*

Cb. I *p* *pizz*

Cb. II *p* *pizz*

This page contains a musical score for measures 115 through 117. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 115-117. Dynamics: *pp* (measures 115-116), *f* (measure 117). Includes triplets and accents.
- Oboe (Ob.):** Measures 115-117. Dynamics: *pp* (measures 115-116), *ff* (measure 117). Includes triplets and accents.
- Bass Clarinet (B♭ Cl.):** Measures 115-117. Dynamics: *p fil.* (measure 115), *pp* (measures 116-117). Includes triplets and accents.
- Bassoon (Fg.):** Measures 115-117. Dynamics: *f* (measures 115-116), *ff* (measure 117). Includes triplets and accents.
- Cor (Fa):** Measures 115-117. Dynamics: *p* (measure 117). Includes triplets and accents.
- Trumpet (C Tr.):** Measures 115-117. Dynamics: *ff con sord.* (measure 116), *p* (measure 117). Includes triplets and accents.
- Trombone (Tbn.):** Measures 115-117. Dynamics: *p* (measure 117). Includes triplets and accents.
- Tam. rull. (Tamb. rull.):** Measures 115-117. Dynamics: *p* (measure 115), *f* (measure 117).
- Violin I (Vln. I):** Measures 115-117. Dynamics: *pp* (measures 115-116), *f* (measure 117). Includes triplets and accents. Tempo II starts at measure 115.
- Violin II (Vln. II):** Measures 115-117. Dynamics: *pp* (measures 115-116), *f* (measure 117). Includes triplets and accents.
- Violin III (Vln. III):** Measures 115-117. Dynamics: *pp* (measures 115-116).
- Violin IV (Vln. IV):** Measures 115-117. Dynamics: *pp* (measures 115-116).
- Viola I (Vla. I):** Measures 115-117. Dynamics: *f* (measures 115-116), *ff* (measure 117). Includes triplets and accents.
- Viola II (Vla. II):** Measures 115-117. Dynamics: *pp* (measures 115-116), *pp* (measure 117). Includes triplets and accents.
- Violoncello I (Vc. I):** Measures 115-117. Dynamics: *p* (measures 115-116), *pp* (measure 117). Includes triplets and accents.
- Violoncello II (Vc. II):** Measures 115-117. Dynamics: *p* (measures 115-116), *pp* (measure 117). Includes triplets and accents.
- Double Bass I (Cb. I):** Measures 115-117. Dynamics: *p* (measures 115-116), *pp* (measure 117). Includes triplets and accents.
- Double Bass II (Cb. II):** Measures 115-117. Dynamics: *pizz p* (measures 115-116), *pp* (measure 117). Includes triplets and accents.

The score includes various musical notations such as triplets, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking "Tempo II" is present at the beginning of measure 115.

rit.

This page contains the musical score for measures 123, 124, and 125. The score is arranged in systems for various instruments:

- Flute (Fl.):** Measure 123 has a rest. Measure 124 has a rest. Measure 125 features a complex melodic line starting with a triplet of eighth notes, marked *f*, and ending with a *pp* dynamic.
- Oboe (Ob.):** Measure 123 has a rest. Measure 124 has a melodic line marked *f*. Measure 125 has a rest.
- Bass Clarinet (B♭ Cl.):** Measure 123 has a rest. Measure 124 has a multi-phonetic texture marked *f*. Measure 125 has a rest.
- Figure Bass (Fig.):** Measure 123 has a triplet of eighth notes marked *p*. Measure 124 has a triplet of eighth notes marked *f*. Measure 125 has a triplet of eighth notes marked *pp*.
- Cor Anglais (Cor. (Fa)):** Measure 123 has a rest. Measure 124 has a melodic line marked *p*. Measure 125 has a rest.
- Trumpet (C Tr.):** Measure 123 has a rest. Measure 124 has a melodic line marked *p* with "con sord." and *ff*. Measure 125 has a rest.
- Trombone (Tbn.):** Measure 123 has a rest. Measure 124 has a melodic line marked *f* with "con sord." and *ff*. Measure 125 has a rest.
- Timpani (Timp.):** Measure 123 has a rhythmic pattern. Measure 124 has a rest. Measure 125 has a rest.
- Violin I (Vln. I.):** Measure 123 has a rest. Measure 124 has a rest. Measure 125 has a melodic line marked *pp*.
- Violin II (Vln. II.):** Measure 123 has a rest. Measure 124 has a melodic line marked *p* sul pont. Measure 125 has a melodic line marked *pp*.
- Violin III (Vln. III.):** Measure 123 has a rest. Measure 124 has a melodic line marked *p* sul pont. Measure 125 has a melodic line marked *pp*.
- Violin IV (Vln. IV.):** Measure 123 has a melodic line marked *p* sul pont. Measure 124 has a melodic line marked *f* with "flag gliss." and "8va -". Measure 125 has a melodic line marked *pp*.
- Viola I (Vla. I.):** Measure 123 has a melodic line marked *f*. Measure 124 has a melodic line marked *ff*. Measure 125 has a melodic line marked *pp*.
- Viola II (Vla. II.):** Measure 123 has a melodic line marked *f* pizz. Measure 124 has a melodic line marked *ff*. Measure 125 has a melodic line marked *pp*.
- Violoncello I (Vc. I.):** Measure 123 has a melodic line marked *p* pizz. Measure 124 has a melodic line marked *ff* with "arco" and "sul pont.". Measure 125 has a melodic line marked *pp*.
- Violoncello II (Vc. II.):** Measure 123 has a melodic line marked *p* pizz. Measure 124 has a melodic line marked *f* with "sul C" and "pizz.". Measure 125 has a melodic line marked *pp*.
- Contrabass I (Cb. I.):** Measure 123 has a melodic line marked *pp* with "arco" and "Glissando". Measure 124 has a melodic line marked *pp*. Measure 125 has a melodic line marked *pp*.
- Contrabass II (Cb. II.):** Measure 123 has a melodic line marked *pp* with "arco" and "Glissando". Measure 124 has a melodic line marked *p*. Measure 125 has a melodic line marked *pp*.

Tempo Andante

molto rit.

Fl. *pp* *sfz*

Ob. *sfz*

B. Cl. *p solo* *ff* *p < f*

Fg. *ff* *p < f*

Tbn. *senza sord.*

Tempo Andante

molto rit.

Vln. I. *fp* *sfz*

Vln. II. *fp* *sfz*

Vln. III. *pp* *fp* *sfz*

Vln. IV. *pp* *fp* *sfz*

Vla. I. *pp* *f*

Vla. II. *pp* *f*

Vc. I. *ff* *p < f*

Vc. II. *pp* *ff* *p < f*

Cb. I. *ff* *sfz* *pp*

Cb. II. *pp*

Tempo I: Vivace

Fl.

Ob.

B♭ Cl.

Fg.

Cor. (Fa)

C Tr.

Tbn.

Timp.

Tamb. rull.

Tempo I: Vivace

Vln. I.

Vln. II.

Vln. III.

Vln. IV.

Vla. I.

Vla. II.

Vc. I.

Vc. II.

Cb. I.

Cb. II.

135

Fl. *f* *p*

Ob.

B♭ Cl. *p*

Fg. *p*

Cor. (Fa) *f*

C Tr.

Tbn.

135

Timp.

135

Vln. I. *ff* *f pizz* *ff* sul G *p* spic.

Vln. II. *ff*

Vln. III. *ff*

Vln. IV. *ff*

Vla. I. *p* *ff*

Vla. II. *p* *ff*

Vc. I. *f* *f* *p*

Vc. II. *p* *f* *p*

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

Cb. II. *pizz* *p*

143

Ob. *fz* *f* *pp* *f* *pp*

B♭ Cl. *fz* *f*

Fg. *f*

Cor. (Fa) *f*

C Tr. *f*

Tbn. *f*

Timp. *f* mit holtz

Vln. I. *f* *fp* *fp*

Vln. II. *f* *fp* *fp*

Vln. III. *f* *fp* *fp*

Vln. IV. *f* *fp* *fp*

Vc. I. *f* *p*

Vc. II. *f* *p* *col legno salt.* *gliss.* *col legno salt.* *legno salt.*

Cb. I. *f* *f*

Cb. II. *f* *ord arco* *Glissando* *Glissando*

Detailed description: This page of a musical score covers measures 143 to 146. It features a variety of instruments including woodwinds (Oboe, B♭ Clarinet, Bassoon, Cor Anglais, Contrabassoon, Trombone), strings (Violins I-IV, Violas, Cellos, Double Basses), and percussion (Timpani). The score includes dynamic markings such as *fz*, *f*, *pp*, *fp*, and *p*. Performance techniques like *col legno*, *ord arco*, and *gliss.* are indicated. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The timpani part is marked 'mit holtz' and plays a steady rhythmic accompaniment. The cellos and double basses have a more active role, with some parts involving *ord arco* and glissandos.

149 8^{va}

Fl. *f* *stac.* *f*

Ob. *f* *stac.* *p*

B. Cl. *f* *p* *f*

Fg. *f* *p*

Cor. (Fa) *f* *p*

C. Tr. *con sord.* *f* *p* *p*

Tbn. *p*

Tamb. rull. *f* *p*

Vln. I. *f*

Vln. II. *f* *pizz.*

Vln. III. *f*

Vln. IV. *f*

Vla. I. *p*

Vla. II. *p* *sul C*

Vc. I. *p*

Vc. II. *p* *arco ord.*

Cb. I. *pizz.*

Cb. II. *pizz.*

This page of a musical score, numbered 34, covers measures 154 through 157. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings ranging from *f* (forte) to *ff* (fortissimo).
The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Fg.). The brass section consists of Cor Anglais (Fa), Trumpet (C Tr.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Contrabass I (Cb. I), and Contrabass II (Cb. II).
Key performance instructions include *senza sord.* (without mutes) for the trumpet and *con sord.* (with mutes) for the trombone. Specific techniques for strings are noted, such as *flag gliss.*, *c.l. salt.* (crescendo saltando), *legno salt.*, *pizz.* (pizzicato), and *arco* (arco). The score also features numerous *Glissando* markings and dynamic accents like *sf* (sforzando). Measure numbers 154, 155, 156, and 157 are clearly indicated at the beginning of their respective staves.

159

Fl. *ff* *pp* fast ohne Ton *pp* *fr.*

Ob.

B♭ Cl. *ff* *pp* fast ohne Ton *sim.*

Fg. *ff* *pp*

Cor. (Fa) *ff* *pp* *gliss.*

C Tr. *ff* *pp*

Tbn. *ff* *pp* *glissando*

159

159

Timp. *fff* *ppp* *ffz* *gliss.*

Vln. I. *f.c.l.salt.* *p* *sul pont.*

Vln. II. *f.c.l.salt.* *p* *sul pont.*

Vln. III. *f.c.l.salt.* *p* *sul pont.*

Vln. IV. *ff* *f* *p* *sul pont.*

Vla. I. *f* *pp* *sul pont.*

Vla. II. *ff* *pp* *sul pont.*

Vc. I. *c.l.salt.* *ff* *schlagen* *f* *p* *sul pont.*

Vc. II. *c.l.salt.* *ff* *schlagen* *f* *pp* *sul C flag gliss* *glissando* *8va Glissando* *8va Gliss* *8va Glissando* *8va Gliss* *8va Glissando* *8va Gliss*

Cb. I. *ff* *schlagen* *pp*

Cb. II. *ff* *schlagen* *pp* *pizz* *col legno schalgen*

171

Fl. *pp* *f* *p* *f* *p*

Ob. *pp*

B♭ Cl. *f* *p* *f* *p*

Fg. *p* *f* *p* *f*

Cor. (Fa)

C Tr. *p* *p*

Tbn. *p*

Vln. I. *pp* *sfz* *f* *pp*

Vln. II. *pp* *pp* *sfz* *f* *pp*

Vln. III. *pp* *pp* *sfz* *f* *pp*

Vln. IV. *pp* *sfz*

Vla. I. *fp* *pp* *pp* *sfz* *p* *f*

Vla. II. *fp* *pp* *pp* *sfz*

Vc. I. *pp* *f*

Vc. II. *f*

Cb. II.

177

Fl. *fr.* *f* *p* *p* *f*

Ob. *f* *p* *p* *f*

B♭ Cl. *fr.* *f* *p* *f* *p* *p* *f* *p* *f*

Fg. *f* *p* *f* *p* *f*

Cor. (Fa) *f* *fr.* *p* *p* *f*

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

Tbn. *f* *p* *p* *f*

Xyl. *p* *f*

Vln. I. *sul pont.* *f* *p* *pizz.* *f* *ord.* *p*

Vln. II. *sul pont.* *f* *p* *ord.* *p*

Vln. III. *sul pont.* *f* *p* *ord.* *p*

Vln. IV. *pizz.* *f* *ord.* *p*

Vla. I. *sul pont.* *f* *p*

Vla. II. *sul pont.* *f* *p*

Vc. I. *sul pont.* *f* *p* *ord.* *p*

Vc. II. *sul pont.* *f* *p* *ord.* *p*

Cb. I. *sul pont.* *f* *p* *ord.* *f*

Cb. II. *sul pont.* *f* *p*

178

179

180

184

Fl. *pp* *ffl.*

Ob. *p*

Bs. Cl. *pp*

Fg. *f* *p* *pp*

Cor (Fa) *f* *p*

Vln. I. *f* *p*

Vln. II. *f* *pp*

Vln. III. *f* *pp*

Vln. IV. *f* *p* *pp*

Vla. I. *f* *p* *pp* *pp* *gliss.* *flag gliss.*

Vla. II. *f* *p* *pp* *pp* *glissando* *glissando* *flag gliss.*

Vc. I. *p*

Vc. II. *f* *pp* *pizz* *pp* *arco* *pp* *Glissando* *Glissando*

Cb. I. *pizz* *f* *pp* *pp pizz*

Cb. II. *f* *pp* *p* *pizz* *arco*

190

Fl. *pp* *p* *p*

Ob. *pp* *p* *p*

B♭ Cl. *pp* *p* *p*

Fg. *p* *pp* *pp* *ff* *pp*

Cor. (Fa) *p*

C Tr. *con sord.*

Vln. I. *arco molto pont.* *p*

Vln. II. *c.l.bat.*

Vln. III. *c.l.bat.*

Vln. IV. *pp* *flag gliss.* *f c.l.bat.*

Vla. I. *flag gliss.* *pp* *ff* *pp*

Vla. II. *flag gliss.* *pp* *ff* *pp*

Vc. I. *pp* *ff* *pp*

Vc. II. *p pizz* *pp arco* *flag gliss.* *pp* *ff* *pp*

Cb. I. *c.l.bat.* *f*

Cb. II. *pizz* *c.l.bat.* *f*

Detailed description: This page of a musical score covers measures 190 to 194. It features a woodwind section (Flute, Oboe, Bass Clarinet, Fagotto), a brass section (Cor Anglais, Trumpet), and a string section (Violins I-IV, Violas I-II, Violas I-II, Cellos I-II, Double Basses I-II). The woodwinds and strings play complex rhythmic patterns with triplets and sextuplets. The strings use various techniques including pizzicato, arco, and glissando. The brass section has a more static role, with the trumpet playing a melodic line. Dynamics range from *pp* to *ff*. Performance instructions include *con sord.* for the trumpet and *arco molto pont.* for the violins.

This page contains the musical score for measures 196 through 200. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Measure 196 starts with a melodic line, followed by rests.
- B♭ Cl.** (Bass Clarinet): Measure 196 starts with a melodic line, followed by rests.
- Fg.** (Fagotto): Measure 196 starts with a melodic line, followed by rests.
- Cor. (Fa)** (Cor Anglais): Measure 196 starts with a melodic line, followed by rests.
- C Tr.** (Corno Troncone): Measure 196 starts with a melodic line, followed by rests.
- Tbn.** (Tromba): Measure 196 starts with a melodic line, followed by rests.
- Vln. I.** (Violini I): Measure 196 starts with a melodic line, followed by rests.
- Vln. II.** (Violini II): Measure 196 starts with a melodic line, followed by rests.
- Vln. III.** (Violini III): Measure 196 starts with a melodic line, followed by rests.
- Vln. IV.** (Violini IV): Measure 196 starts with a melodic line, followed by rests.
- Vla. I.** (Viole I): Measure 196 starts with a melodic line, followed by rests.
- Vla. II.** (Viole II): Measure 196 starts with a melodic line, followed by rests.
- Vc. I.** (Violoncelli I): Measure 196 starts with a melodic line, followed by rests.
- Vc. II.** (Violoncelli II): Measure 196 starts with a melodic line, followed by rests.
- Cb. I.** (Contrabbassi I): Measure 196 starts with a melodic line, followed by rests.
- Cb. II.** (Contrabbassi II): Measure 196 starts with a melodic line, followed by rests.

The score includes various musical notations such as dynamics (p, f, ff, pp, f c.l.), articulation (accents, staccato), and performance instructions (arco, pizz, gliss., Glissando). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score concludes with a double bar line at the end of measure 200.

202

Fl. *f* *p*

Ob. *p* *p*

B. Cl. *f* *p* *f*

Fg. *f* *f*

Cor. (Fa) *p*

C. Tr. *p* con sord. senza sord. *f*

Tbn. *f*

Vln. I. pizz arco pizz

Vln. III. *f* *f* *f*

Vln. IV. *f* *f* *f*

Vla. I. *p* pizz *p*

Vla. II. *p* poco pont. *p*

Vc. I. *p* pizz arco poco pont. *f* 8va

Vc. II. *p* pizz *f*

Cb. I. *p* pizz

acell. molto Vivo

Fl. *f* 6

Ob. *f*

Bs. Cl. *f* 3 3 3

Fg. *f* 3 3 3 3 3

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

C Tr. *f* 3 3 3 3

Tbn. *f* 3 3 3 3

Tamb. rull. *f* *ff* *fp* *fz* *f*

acell. molto Vivo

Vln. I. *f* *acell.* *ff*

Vln. II. *f* *fizz* *arco* *ff*

Vln. III. *ff* *f*

Vln. IV. *ff* *f*

Vla. I. *f* *Glissando* *arco* *f* *pizz*

Vla. II. *f* *Glissando* *arco* *f* *pizz*

Vc. I. *f* *arco* *f* *pizz* *arco*

Vc. II. *ff* *f* *pizz* *arco* *pizz* *f*

Cb. I. *ff* *f* *f*

Cb. II. *ff* *f*

229

Fl. *f* *f* *pp* *fffz* *f*

Ob. *f* *f* *f* *pp* *f*

Bs. Cl. *f* *fffz* *f*

Fg. *f* *f* *f*

229

Cor. (Fa)

C Tr.

Tbn. *f*

Xyl. *f*

229

Tamb. rull.

229

Vln. I. *f* *f* *pp* *f*

Vln. II. *f* *f* *pp* *f*

Vln. III. *f* *f* *pp* *f*

Vln. IV. *f* *f* *pp* *f*

Vla. I. *f* *f*

Vla. II. *f* *f*

Vc. I. *f* *f* *arco* *sul pont.* *fff* *f*

Vc. II. *f* *f* *arco* *sul pont.* *fff* *f*

Cb. I. *f* *f* *Glissando* *f*

Cb. II. *f* *f* *Glissando* *f* *arco*

242

Fl. *p* *p* *p* *p* *f*

Ob. *p* *p* *p* *f*

Bs. Cl. *p* *f*

Fg. *f* *p* *f*

Tamb. rull. *pp*

Vln. I. solo *ff*

Vln. II.

Vln. III. *p* *fp* *pp*

Vln. IV. *p* *fp* *pp*

Vla. I. *p* *pp*

Vc. I. *p* *pp*

Vc. II. *p* *pp* *f pizz*

Cb. 1. gliss

klingen lassen un langsam dämpfen

249

Fl. *pp* *ff* *pp*

Ob. *pp* *ff*

Bs. Cl. *p* *ff* *pp*

Fg. *f* *fp* *ff*

Cor. (Fa) *p* *gliss* *fp* *ff*

C Tr. *f* *fp* *ff*

Tbn. *fp* *ff*

Timp. *mit holtz* *ff*

Vln. I. *ff* sul pont. *f* ord. *pp* *ff*

Vln. II. *f* pizz *f* arco *p*

Vln. III. *f* *glissendo* *c.l. schlagen* *pizz* *arco* *p*

Vln. IV. *ff* *f* pizz *pp* *ff*

Vla. I. *f* pizz *ff* arco *f* *pp* *ff*

Vla. II. *ff* *f* *p* *ff*

Vc. I. *f* *ord* *pp* *ff*

Vc. II. *f* *ord* *pp* *ff* *ppp* *s.p. e flaut.*

Cb. I. *f* c.l. bat. *pp* *ff*

Cb. II. *f* *gliss. sul E* *ppp*

Musical score for measures 255-260, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Fg.), Cor Anglais (Cor (Fa)), Trumpet (C Tr.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Contrabass I (Cb. I), and Contrabass II (Cb. II). The score includes dynamic markings such as *pp*, *ff*, *f*, and *f con sord.*, as well as performance instructions like *arco* and *Glissando*. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

262

Fl. *pp* *pp*

Ob. *pp*

Bs. Cl. multi-*pp*
phonic

Fg. *p*

Cor (Fa) *p* con sord.

C Tr.

Vln. I. *p* col legno bat.

Vln. II. *p* col legno bat.

Vln. III. *ff* *pp* flag gliss. *Glissando* *Glissando* *Glissando*

Vln. IV. *ff* *pp*

Vla. I. *pp*

Vla. II. *p* *f* col legno bat.

Vc. I. *ff* *pp* s.p.

Vc. II. *ff* *p* *pizz* s.p. e.l. salt.

Cb. I. *ff* *p* *pizz* s.p. c.l. salt.

Cb. II. *ff* *pp* flag gliss. sul A s.p.

269

Fl. *ff*

Ob. *pp* *f* *ff*

B♭ Cl. *f*

Fg. *ff*

Cor. (Fa) *f* *ff*
senza sord. gliss.

C Tr. *pp* *f*

Tbn. *f*
senza sord.

Xyl. *ff*

Vln. I. *p* *ff*
c.l. salt.

Vln. II. *p* *ff*
c.l. salt. flag. gliss. Glissando

Vln. III. *p* *ff* *ff*

Vln. IV. *p* *ff* *ff*
flag. gliss. sul G Glissando

Vla. I. *p* *ff* *ff*

Vla. II. *p* *ff* *ff*
c.l. salt. arco

Vc. I. *p* *ff*
c.l. salt.

Vc. II. *pp* *ff*
arco

Cb. I. *pp* *ff*
arco

Cb. II. *ff*

274

Fl. *fp* *sffz* chrom. "gliss."

Ob. *fp* *sffz*

Bs. Cl. *ff* *sffz* gliss. 3

Fg. *fp* *sffz*

Cor. (Fa) *fp* *sffz*

C Tr. *f* *sffz* senza sord. 3

Tbn. *f* *sffz* Glissando senza sord.

Xyl. *ff* *fp* *sffz*

Vln. I. *ff* pizz *p*

Vln. II. *ff* 3

Vln. III. *fp* *ff* 6

Vln. IV. *fp* *ff* 6 *p*

Vla. I. *fp* *sffz* *ff* 3

Vla. II. *fp* *sffz* Glissando

Vc. I. *fp* *sffz* 8va 3 *p* 3 3 3

Vc. II. *fp* *sffz* *ff* 3

Cb. 1. *ff* 3

This page contains the musical score for measures 279 through 283. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Fg.)
- Cor Anglais (Cor. (Fa))
- Trumpet (C Tr.)
- Trombone (Tbn.)
- Timpani (Timp.)
- Violin I (Vln. I.)
- Violin II (Vln. II.)
- Violin III (Vln. III.)
- Violin IV (Vln. IV.)
- Viola I (Vla. I.)
- Viola II (Vla. II.)
- Violoncello I (Vc. I.)
- Violoncello II (Vc. II.)
- Contrabass I (Cb. I.)
- Contrabass II (Cb. II.)

The score features a variety of dynamic markings including *p*, *f*, *pp*, *ff*, *sfz*, and *ppp*. It includes numerous slurs, phrasing slurs, and articulation marks. Fingerings and bowings are indicated throughout. The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The brass parts provide harmonic support with sustained notes and rhythmic figures. The timpani part features a prominent roll in measure 280. The string sections play a dense texture of sixteenth notes, with the violins and cellos showing some glissando effects in measures 280 and 281.

molto rit. Presto

FL. *f* *8va* *7* *f* *8va* *f* *8va* *f* *8va*

Ob. *ff* *p* *sfz*

B. Cl. *f* *ff* *p* *sfz*

Fg. *ff* *f*

Cor. (Fa)

C Tr. *p* *sfz* *f*

Tbn. *f* *Glissando* *Glissando* *Glissando* *Glissando* *3*

Xyl. *f*

molto rit. Presto

Vln. I. *p* *ff* *sfz* *f* sul G

Vln. II. *p* *ff* *sfz* *f* sul G

Vln. III. *f*

Vln. IV. *f*

Vla. I. *p* *ff* *sfz* *f* *Glissando* *Glissando*

Vc. I. *ff*

Vc. II. *ff*

Cb. I. *ff*

Cb. II. *ff*