

# I.

Moderato  76

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

4 Corni (F)

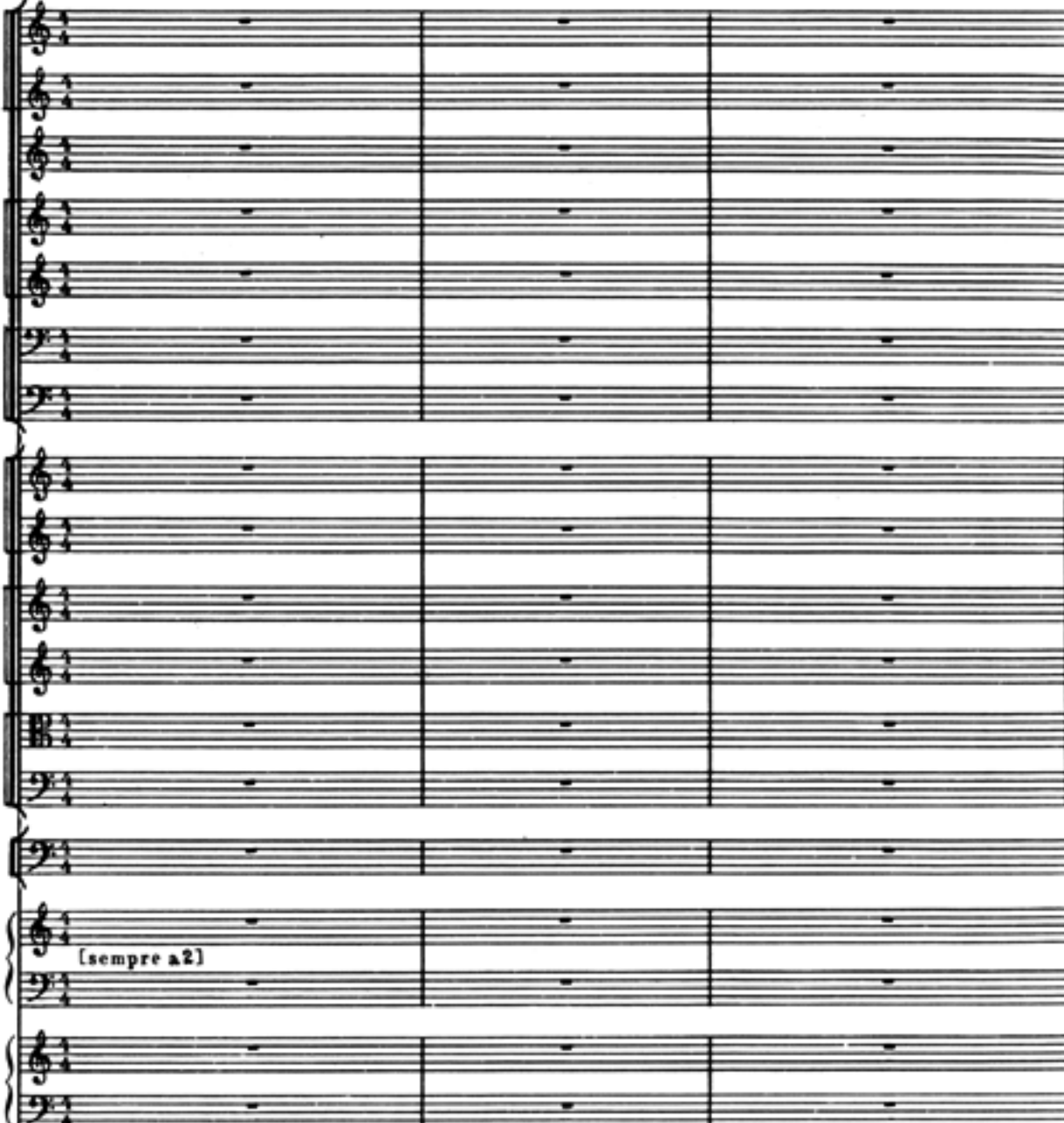
3 Trombe (B)

3 Tromboni  
Tuba

Timpani

2 Arpe

Piano



Moderato  76

Violini I

Violini II

Viole

Violoncelli

Contrabassi



1

*dim.* *p*

Archi

Archi

*cresc.*

2

Fag.

*f* *pp* *morendo* *mp espress.* *dim.*

Archi

*pizz.* *p* *arco* *dim.*

*pizz.* *p* *arco* *dim.*

3

F1.

Archl

*p*

*pp*

*pp*

*a2*

4

F1.

*a2*

*p*

*cresc.*

*cresc.*

*cresc.*

Archl

*a2*

*dim.*

*p*

*p cresc.*

*dim.*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

Archl

*dim.*

*p*

*cresc.*

5

F1. *ff* *p*

Ob.

Cl.

Fag. *I solo* *p* *espress.*

Arch. *ff* *dim.* *p* *dim.* *pp*

6

F1. *I* *p*

Ob. *I*

Cl. *I*

Fag. *crese.* *f* *dim.*

Arch. *f marc.* *dim.* *f marc.* *dim.* *dim.* *dim.*

Arch. *p crese.* *f* *dim.*



Ob. *f espr.* *cresc.*

Cl. *p cresc.*

Fag. *f* *p cresc.*

Cor. *f espress.* *dim.* *p* *cresc.*

Archi *p* *p cresc.*

Fl. *a2*

Ob. *a2*

Cl. pice. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *I. 11*

Archi *pizz.* *f pizz.*

Fl.

Cl.  
p.lee.

Fag.

Cor.

Tr-be

Archi

Fag.

Cor.

Arpe

Archi

8

9

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*non arpeggiato*

*p*

*p espresso*

Arpe

Archi

10

Archi

11

Picc.

Arpe

Archi

The musical score is written for a symphony. It features three main parts: Arpegiato (Arpe), Archi (Archi), and Piccolo (Picc.). The score is in 4/4 time and has a key signature of one flat (B-flat). The score is divided into measures 10 and 11. The Arpegiato part consists of a single note in each measure. The Archi part consists of a continuous eighth-note pattern. The Piccolo part consists of a single note in each measure.

12

Picc. *morendo*

Arpe

Archi

unis. pizz. *morendo*

pizz.

arco div. *p espress.*

div.

unis. pizz.

arco

pizz.

pp

Archi

*dim.*

*dim.*

13

Fl.

Cl.

Fag.

C-fag.

*pp*

*pp*

*pp*

*pp*

*I solo*

*p*

Archi

*molto dim.*

*molto dim.*

div.

arco

div.

*pp*





15

Cl.

Arpe

Archi

div.

*pp*

*div.*

*pp*

*P espess.*

16

Arpe

Archi

div. in 3

17

*una corda secco*

*f*

Archi

*unis.*

*pp*

*unis. pizz.*

*pizz.*



Cor. <sup>a2</sup>

P.no

Archi

==

Cor. <sup>a2</sup>

P.no

Archi

18 *poco animando*

Cor. *a2*

Tr-be *III a2*

P.no

Archi

19 *♩ = 104*

Fl. *a2*

Ob. *a2*

Cl. pice. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *III a2*

P.no

Archi

*mp*

*mp*

*mp*

20

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

P.no

Archi

pizz.

21

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

P.no

Archi

arco

pizz.

21

arco

pizz.

Picc.  
 Ob.  
 Cl.  
 Fag.  
 P-no  
 Archi

a2  
 f  
 a2  
 f  
 a2  
 f  
 arco  
 f

P-no  
 Archi

f





Picc.

Fl.

Ob.

Cl. in B $\flat$

Cl.

Cor.

Tr-be

Archi

23

Fag.

Cor.

Archi

div.

ff

Picc.  
 Fl.  
 Ob.  
 Cl.  
 picc.  
 Cl.  
 Fag.  
 Cor.  
 Tr-be  
 Archi  
 Fag.  
 Tr-be  
 Archi

Musical score for Symphony No. 5 (I), page 24. The score features woodwinds (Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon), brass (Coronet, Trumpet), and strings (Violin, Viola, Violoncello, Double Bass). The woodwinds and brass play a powerful, rhythmic motif marked *ff* (fortissimo). The strings provide a steady, pulsing accompaniment. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

25

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff*

Cl. *ff*

Cl. *ff* *a2*

Fag. *ff* *a2*

C fag.

Cor. *f* *a2*

Tr-be

Tr-ni

Tuba

Timp.

25 *div.* *div. in 3*

Archi *div.* *div. in 3*

♩ = 132

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. picc. *ff* *a2*

Cl. *ff* *a2*

Fag. *ff* *a2*

C far.

Cor. *a2*

Tr-be *f*

Tr-nl  
e  
Tuba

Timp.

♩ = 132

Archi *unis.*



26

Picc.

Fl.

Ob.

Cl.  
pico.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

26

Archl

Pico.  
 Fl.  
 Ob.  
 Cl. p.icc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 Archi

Musical notation includes various instruments and their parts across three measures. The woodwinds (Pico, Fl., Ob., Cl. p.icc., Cl., Fag., C-fag.) and strings (Archi) are active throughout. The brass section (Cor., Tr-be, Tr-ni, Tuba) has more limited activity, with the Tr-be part featuring a prominent melodic line in the third measure. The Timp. part is mostly silent. The Archi part consists of multiple staves showing complex rhythmic patterns and dynamics.

poco stringendo

Picc. Fl. Ob. Cl. Picc. Cl. Fag. C-fag.

*cresc.* *a2* *cresc.* *a2* *cresc.* *a2* *cresc.* *f* *cresc.*

Cor. Tr-be Tr-ni e Tuba Timp.

*a2* *f* *cresc.* *a2* *cresc.* *f* *cresc.* *f* *cresc.*

poco stringendo

Archi

*unis.* *cresc.* *div.* *cresc.* *div.* *cresc.* *f* *cresc.*

[27] Poco sostenuto  $\text{♩} = 126$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. pice. *ff*

Cl. *ff* I. II muta in B

Fag. *ff*

C fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni  
Tuba *ff*

Timp. *f*

T-ro *f*

P.tti *ff*

[27] Poco sostenuto  $\text{♩} = 126$

Archl *ff* *plaz.*

Tr-be

Tuba

Timp.

T-ro

Archi

Picc.

Fl.

Ob.

Cl.  
pleo.

Tr-be

Tuba

Timp.

T-ro

Archi

28

a2

p

OPERO.

a2

p

OPERO.

OPERO.



Picc.  
 Fl.  
 Ob.  
 Cl. in E-flat  
 Cl. in B-flat  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr ni  
 Tuba  
 Timp.  
 T-ro  
 Arch.  
 Arch.

Musical score for Symphony No. 5 (I), page 122. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Trolley. The music is in 4/4 time and features a variety of melodic and rhythmic patterns.

Picc.  
 Fl.  
 Ob.  
 Cl. ploc.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 T-ro  
 Archi

The score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon) plays a melodic line in the first three measures. The brass section (Cor Anglais, Trumpets, Trombones, Tuba) plays a rhythmic pattern. The percussion section (Timpani, Tom-tom) plays a rhythmic pattern. The string section (Archi) plays a rhythmic pattern.



Picc.  
 Fl. *a2*  
 Ob.  
 Cl. *picc.*  
 Cl. *a2*  
 Fag.  
 C-fag.  
 Cor. *a2*  
 Tr-be  
 Tr-ni  
 Tuba *a2*  
 Sil.  
 Archi

*ff*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*solli*  
*a2*

30

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-ba

Tr-ni  
Tuba

Timp.

P-ttl

Sil.

30

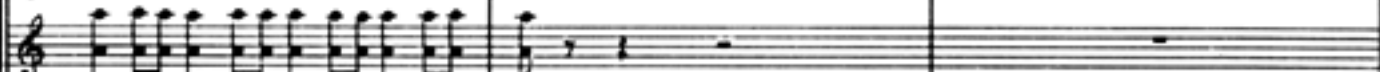
Archi



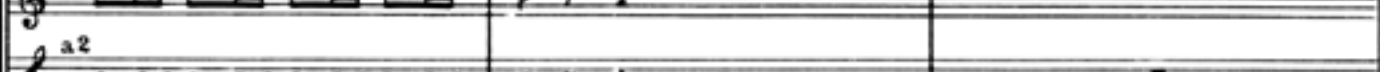
*poco stringendo* 31

Picc. 

Fl. 

Ob. 

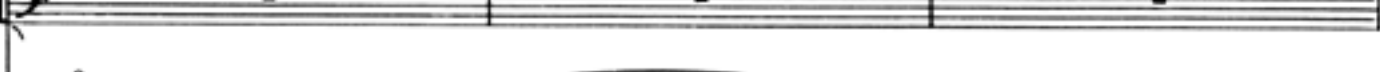
Cl. ploc. 

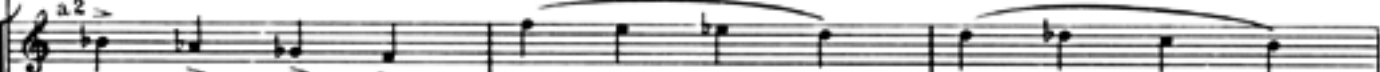
Cl. 

Fag. 

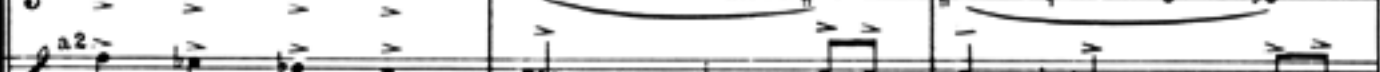
C-fag. 

Cor. 

Tr-be 

Tr-ni e Tuba 

Timp. 

T-ro 

Sil. 

*poco stringendo* 31

Arch. 



**System 1:**

- Picc.
- Fl.
- Ob.
- Cl. piccolo
- Cl.
- Fag.
- C. fag.

**System 2:**

- Cor. <sup>a2</sup>
- Cor. <sup>a2</sup>
- Tr-be
- Tr-be
- Tr-ni
- Tuba
- Timp.
- T-ro

**System 3:**

- Archi
- Archi
- Archi
- Archi

32 ♩ = 138

Picc. *ff*

Fl. *a2 ff*

Ob. *a2 ff*

Cl. picc. *ff*

Cl. *a2 ff*

Fag. *ff*

C fag.

Cor. *a2*

Tr-be

Tr-ni  
e

Tuba *a2 ff espress.*

Timp *ff*

T-ro *ff*

32 ♩ = 138

Archl *ff*

*div.*

*ff*

Pico.  
 Fl.  
 Ob.  
 Cl.  
 ploc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 Timp.  
 Archi

Musical score for Symphony No. 5 (I), page 130. The score is divided into three systems. The first system includes woodwinds (Pico, Fl., Ob., Cl. ploc., Cl., Fag., C-fag.), brass (Cor., Tr-be, Tr-ni e, Tuba), and percussion (Timp.). The second system includes the woodwinds and brass. The third system includes the woodwinds and brass. The score features various musical notations including notes, rests, and dynamic markings like 'espress.' and 'ff'.

Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Fag.  
C fag.

Corn.  
Tr. be  
Tr. ni  
e  
Tuba  
Timp

*dim.*  
*pp*  
*dim.*  
*a2*  
*pp cresc. espress.*  
*pp cresc. espress.*

Archl

*unia.*



Pico.  
 Fl.  
 Ob.  
 Cl.  
 pice.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-mi  
 e  
 Tuba  
 Timp  
 Archi

The musical score for "The Rose Tree" is presented in a five-staff format. The staves are labeled on the left as Cor. (Coronet), Tr-be (Trumpet B-flat), Tr-ni (Trumpet Natural), Tuba, and Timp. (Timpani). The time signature is 2/4. The key signature has one flat (B-flat). The score is divided into four measures. The Cor. and Tr-be parts have rests in the first measure. In the second measure, the Cor. part has a half note G4, and the Tr-be part has a half note F4. In the third measure, the Cor. part has a half note E4, and the Tr-be part has a half note D4. In the fourth measure, the Cor. part has a half note C4, and the Tr-be part has a half note B3. The Tr-ni part has a half note G4 in the first measure, a half note F4 in the second measure, a half note E4 in the third measure, and a half note D4 in the fourth measure. The Tuba part has a half note G4 in the first measure, a half note F4 in the second measure, a half note E4 in the third measure, and a half note D4 in the fourth measure. The Timp. part has a half note G4 in the first measure, a half note F4 in the second measure, a half note E4 in the third measure, and a half note D4 in the fourth measure. The score includes various musical notations such as rests, notes, and dynamic markings.

35

Archl



*riten.* *Largamente*  $\text{♩} = 66$

36

Pico.

Fl.

Ob.

Cl.  
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

P-tti

Sil.

*riten.* *Largamente*  $\text{♩} = 66$

36

Arch.







37

Picc.

Fl.

Ob.

Cl.  
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

37

Archl

38 molto riten.

Picc.

Fl.

Ob.

Cl. piccolo.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Trni e Tuba

Timp

P-ttl

Sl.

38 molto riten.

Archi

The musical score is written for a full orchestra. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Bassoon, Contrabassoon), brass (Cor, Trumpet, Trombone, Trumpet and Tuba), percussion (Timpani, Snare drum), and strings. The second system includes strings. The score is marked 'molto riten.' and 'ff'.

a tempo con tutta forza

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C-fag.

Cor.

Trbe

Tr-ni  
e  
Tuba

Timp.

T-tam

Sil.

This section of the score covers measures 1 through 4. The woodwinds (Piccolo, Flute, Oboe, Clarinet in C, Clarinet in B-flat, Bassoon, and Contrabassoon) are mostly silent, with the Bassoon playing a melodic line in measures 2 and 3. The percussion section (Cori, Trumpets, Trombones, Tuba, Timpani, and Tam-tam) is highly active, playing a rhythmic pattern of eighth notes. The Timpani and Tam-tam parts include dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo). The Snare Drum (Sill.) is also present but has no notation in this section.

a tempo con tutta forza

Arch.

This section of the score covers measures 1 through 4. The string section (Violins, Violas, Cellos, and Double Basses) is highly active, playing a rhythmic pattern of eighth notes. The Violins and Violas parts include dynamic markings of *dim.* (diminuendo). The Cellos and Double Basses parts include dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo).

*rallentando* 39 Più mosso  $\text{♩} = 84$  *I solo*

Fl. *p* *I solo*

Cor. *p* *I solo*

Tr-be *a2* *p dim.* *pp morendo* *pppp*

Tr-a III e Tuba *p dim.* *pp*

Timp. *p dim.* *pp morendo* *pppp*

Arpe *p*

Archi *p* *pizz.* *arco* *pp*

Archi *p* *pizz.* *pp* *arco* *pp*

Fl. *1*

Cor. *1*

Arpe

Archi



40

Fl.

Cor.

Arpe

Archl

41

Pico.

Fl.

Cl.

Cor.

C-lli

Arpe

Archl

\* Если валторнист не может взять ноту „си“ *piano*, то надлежит играть октавой ниже, как указано. [Примеч. автора]

Horn I [Cor], 3rd bar: If the horn player cannot play the B *piano*, he should play it an octave lower than written. [composer's remark]



Pico.  
 Cl.  
 Arpe  
 Archi

I  
 p cresc.  
 mf dim.  
 morendo

//

42  
 Pico.  
 Ob.  
 Cl.  
 Fag.  
 Archi

I  
 solo  
 p  
 solo  
 p espr.

Ob. I *cresc.* *f* *dim.*

Cl. I *cresc.* *f* *dim.*

Fag. I *cresc.* *f* *dim.*

Archl

Ob. I 48 *ppp*

Cl. I *ppp* *a2* *f* *dim.* *ppp*

Fag. I *ppp* *a2* *f* *dim.* *ppp*

Cor. *a2* *p cresc.* *f* *dim.* *ppp*

Archl *con sord.* *f* *dim.*

44 Moderato  $\text{♩} = 42$  45 solo

Picc. *I solo* *pp* *morendo*

Fl. *p*

Tr-be *I. II a2* *pp*

Timp. *pp*

Arch. *con sord.* *pp*

Arpe *pp* *con sord.* *pp*

Picc. *ppp*

Fl. *I. II a2* *pp*

Tr-be *pp*

Timp. *pp*

Arpe *p*

V-ni I *V-ni solo* *con sord.* *p* *gliss.*

V-ni II *altri con sord.* *pp* *con sord.* *pp* *gliss.*

V-ni III *pp* *gliss.*

V-la *gliss.*

V-o.

C-b.

46 con sord.

Cor. III con sord.

Arpe

V-no solo

V-ni I altri

V-ni II

V-le

V-c.

C-b.

*p*

*dim.*

*dim.*

47

Cor. III

Tr-be I, II a 2

Timp.

Cel.

Arpe

V-no solo

V-ni I altri

V-ni II

V-le

V-c.

C-b.

*pp*

*morendo*

*morendo*

*morendo*

*morendo*

*morendo*

*morendo*

*pp*

*pp*

*morendo*

## II.

**48** Allegretto  $\text{♩} = 128$

Violini I

Violini II

Viole

Violoncelli *senza sord.*  
*ff*

Contrabassi *senza sord.*  
*ff*

**49**

Fl. *ff dim.* *a2* *p*

Ob. *ff dim.* *a2* *p*

Cl. *ff dim.* *a2* *p*

Cl. *ff dim.* *a2* *pp*

Cor. *f* *a2* *dim.* *p*

Arch.



Fl. <sup>a2</sup>

Cl. <sup>a2</sup>  
picc.

Cor. <sup>a2</sup>

50

Fl. *Forse.*

Ob. *Forse.*

Cl. <sup>a2</sup>  
picc. *Forse.*

Cl. *f marc.*

Fag. *f marc.*

51

Fag. *ff*

V. c. *mf*

C. b. *mf*

Fag.

Archi

*senza sord.*

*f marc.*

*senza sord.*

*f marc.*

*cresc.*

*f marc.*

*cresc.*

*f marc.*

52 tutti senza sord.

*f marc.* *cresc.* *ff*

Archi

53

Pico.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Tr-be

Tr-ni e Tuba

Timp.

P-ttl

Archi

*pizz.* *f pizz.* *ff pizz.* *pizz.* *f pizz.* *f*

Pico.  
 Fl.  
 Ob.  
 Cl. floc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 T-ro  
 P-tti  
 Arpe  
 Archi

The score is for the second movement of Symphony No. 5. It features a complex woodwind section with multiple parts for Flute, Oboe, Clarinet, and Bassoon. The strings are active throughout, providing a harmonic foundation. The brass section, including Trumpets, Trombones, and Tuba, is mostly silent in this section. The percussion section includes Timpani, Snare Drum, and Cymbals. The harp (Arpe) is marked with a 'sempre a2' instruction. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment.

Pico.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C far.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Archl.

arco

f marc.

arco

f marc.





55

Picc.

Fl.

Ob.

Cl. in E-flat

Bassoon

Contrabassoon

Cor.

Tr-mp

Tr-tn & Tuba

Timp.

Cym.

Arch.

Picc.

Fl.

Ob. II

Cl. pice.

Cl. II

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp

Arch

Picc. *f marc.*  
 Fl.  
 Ob. II  
 Cl. E♭ ples. II  
 Cl. B♭  
 Fag. *cresc.*  
 C fag.  
 Cor.  
 Tr-be *mf cresc.*  
 Tr-ni  
 Tuba *cresc. mf*  
 Timp. *mf*  
 Archi *p cresc.*



This image shows a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl. plico., Cl., Fag., C fag., Cor., Tr-be, Tr-ni e Tuba, Timp, T-ro, and Archi. The score is written in 4/4 time and includes dynamic markings like 'a2' and 'con sord.'.



57

Cor. *a2*

Arpe

V-ni I *V-no solo* *p* *pizz.* *gliss.*

V-o. *p*

58

Arpe

V-ni *V-no solo* *gliss.*

V-o.

Fl. *rit.* *a tempo* *l solo* *p*

Arpe

V-ni I *V-no solo* *gliss.*

V-le

V-o.

59 I

Fl.

Fag. *pp*

V-ni III *pizz.* *pp*

V-le *pp*

V-o.

60

Fl.

Fag.

Arpe

Archi

arco sul C

gliss.

pizz.

arco sul G

gliss.

pizz.

rit.

61

Fl.

Fag.

Archi

tutti

arco *f marc.*

arco *f marc.*

arco *f marc.*

*f marc.*

senza sord.

senza sord.

Archi

gliss.

div. *b*

unis.

*ff*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cor. *f* *p subito* *pp*

Archi *f* *p subito* *dim.* *pp pizz.*

Picc.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Fag. *a2*

C far. *a2*

Cor. *a2*

Archi *mezzendo arco* *arco* *arco* *arco* *div.*

63

Picc.

Fl.

Ob.

Cl. pice.

Cl. a2

Fag. a2

C far.

Cor. a2

Tr-be

Tr ni

Tuba

Timp.

63

unis.

Archi

Pico.  
 Fl.  
 Ob.  
 Cl.  
 pice.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-m  
 Tuba  
 Timp.  
 Arpe  
 Archi

Musical score for Symphony No. 5 (II), page 161. The score features woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Cor, Trumpet, Trombone, Trumpet, Tuba), percussion (Tympani), harp, and strings. The woodwinds and strings are active in the first three measures, while the brass and harp enter in the fourth measure. Dynamics include *ff*, *f*, and *p*.



64

Fl. *a2*

Ob. *mf a2*

Cl. *mf a2*

Cor. *mf*

Archl. *pp* *dim.* *pp pizz.*

Picc. *ff* *dim.* *p* *dim.*

Fl. *a2* *ff* *dim.* *p* *dim.*

Ob. *a2* *ff* *dim.* *p* *dim.*

Cl. *a2* *ff* *dim.* *p* *dim.*

Cl. *a2* *ff* *dim.* *p* *dim.*

Cor. *a2* *ff* *dim.* *p* *dim.*

Archl. *morendo* *arco* *ff* *dim.* *p* *dim.*

ff *p dim.*

65

Picc. *pp*  
I

Fl. *pp*  
I

Cl. *pp*  
I solo

Fag. *p*  
solo

C-fag. *p*  
solo

Cor. *pp*  
a2

Archi *pp*  
unis.

66

Fag. *I*

C-fag.

Archi *pizz.*  
*p*

Pico. *tr* *p*

Archi

Fag. 67 *I*

C-fag. *p*

Archi *mf* *pizz.* *p* *mf* *f*

Fag. *I*

C-fag.

Archi *p*

68

Fag. *cresc.* *f*

C fag. *cresc.* *f*

Arch. *p* *cresc.* *f* (*pizz.*) *f*

Pico. *f*

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

Cl. *p* *cresc.* *f*

Fag. *f*

C fag. *f*

Arch. *dim.* *p* *cresc.* *f*

69

Picc.

Fl.

Ob.

Cl.  
pica.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tru-  
e

Tuba

Timp.

P-tti

Sil.

69

Archi

(pizz.)

(pizz.)

pizz.



Pico.  
 Fl.  
 Ob.  
 Cl. pice.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Trbe  
 Tral o Tuba  
 Timp.  
 P-ttl  
 Sil.  
 Archi

Musical score for Symphony No. 5 (II), page 167. The score includes parts for Pico., Fl., Ob., Cl. pice., Cl., Fag., C-fag., Cor., Trbe, Tral o Tuba, Timp., P-ttl, Sil., and Archi. The music is in 3/4 time and features complex woodwind and string passages.

70

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

T-ro

Sil.

Archi

70

sole

ff

Pico.  
 Fl.  
 Ob.  
 Cl. pice.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ai e Tuba  
 Timp.  
 T-ro  
 Sil.  
 Archl

a2  
 ff  
 a2  
 ff  
 a2  
 ff  
 ff  
 f  
 arco  
 ff marc.  
 arco  
 ff marc.

Pico.  
 Fl.  
 Ob.  
 Cl.  
 pice.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 Timp.  
 T-ro  
 Sil.

Musical score for measures 71-74. The score includes parts for Pico, Flute, Oboe, Clarinet, Piccolo Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, and Cymbal. The key signature has two sharps (F# and C#). The tempo is marked 'p' (piano). The score shows various musical notations including notes, rests, and dynamic markings like 'p', 'sf', and 'p sub.'

Archi

Musical score for measures 71-74, continuing from the previous page. The score includes parts for the string section (Archi). The key signature has two sharps (F# and C#). The tempo is marked 'p' (piano). The score shows various musical notations including notes, rests, and dynamic markings like 'p', 'p sub.', 'arco', and 'pizz.'

Picc. Fl. Ob. Cl. picc. Cl. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. Str. Archa

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in E-flat (picc.), Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Coronet, Trumpet, Trombone, and Trumpet and Tuba. The percussion section includes Timpani and Snare. The string section includes Violins, Violas, Cellos, and Double Basses. The score features a variety of musical notations, including notes, rests, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score includes dynamic markings such as *p* (piano) and *f* (forte).



72

Picc. *f marc.*

Fl.

Ob.

Cl. pice

Cl.

Fag. *cresc.*

C fag.

Cor. *a2 soli* *ff* *soli* *ff*

Tr-be *mf cresc.* *mf cresc.*

Tr-ni e Tuba *cresc.* *mf*

Timp.

72

Archi *cresc.* *cresc.* *cresc.* *cresc.* *ff*

Picc.  
 Fl.  
 Ob.  
 Cl.  
 picc.  
 Cl.  
 Fag. *a2*  
 C-fag.

Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba

Timp.  
 T-ro

Archi

*ff*  
*ff marc.*  
*ff*  
*arco*  
*ff*

*a2*  
*ff*  
*a2*  
*a2*  
*a2*  
*f*  
*f*  
*gliss.*  
*gliss.*

73

Pico.

Fl.

Ob.

Cl.  
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

73

Archl

[*ff*]

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-m  
e  
Tuba

Timp.

Archl

*I solo*  
*p*

*pp*  
*pp*

*solli*  
*ff* *dim.* *pp*

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

74

Picc. *ff*

Fl. *a2 ff*

Ob. *I a2 ff*

Cl. *picc. ff*

Cl. *a2 ff* *muta in A*

Fag. *(pp) a2 ff*

C-fag. *ff*

Cor. *a2 ff*

Tr-bo *ff*

Tr-ni  
Tuba *ff*

Timp. *ff*

Sil. *ff*

74

Archi *arco div. ff*

*arco ff*

*arco ff*

*ff*



# III.

75 Largo  $\text{♩} = 50$

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

Timpani

Celesta

2 Arpe [sempre a2]

Piano

75 Largo  $\text{♩} = 50$

Violini I

Violini II

Violini III *press.*

Viola I *press.*

Viola II

Violoncelli I

Violoncelli II *press.*

Contrabassi *press.*

Общее число первых и вторых скрипок разделить на три равные части. Ввиду того, что не во всех оркестрах имеется одинаковое количество скрипок, рекомендуется писать в партиях все три голоса в виде „divisi in 3“ [Примеч. автора] All violins, Movement III: All 1st and 2nd violins are to be divided into three equal sections. Since not all orchestras have the same number of violins, it is recommended that one write all three voices into the parts in the form of a “divisi in 3.” [composer’s remark]

76

I  
 V-ni II  
 III  
 I  
 V-le  
 II  
 I  
 V-o.  
 II  
 C-b.

*cresc.*  
*mf*  
*cresc.*  
*mf*  
*cresc.*  
*mf*  
*cresc.*  
*mf*

77

I  
 V-ni II  
 III  
 I  
 V-le  
 II  
 I  
 V-o.  
 II  
 C-b.

*espress.*  
*mf dim.*  
*dim.*  
*p*  
*cresc.*  
*mf dim.*  
*dim.*  
*p*  
*cresc.*  
*mf dim.*  
*dim.*  
*p*  
*cresc.*  
*mf dim.*  
*dim.*  
*p*  
*cresc.*  
*mf dim.*

78

*p espress.*

*p < mf dim.*

*p*

*pp*

*p < mf dim.*

*p*

*pp*

*p < mf dim.*

*p*

*poco espress.*

*pp*

*p < mf dim.*

*p*

*pp*

*p < mf dim.*

*p*

*pp*

*p < mf dim.*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf espress.*

*pp*

79 *I solo*

Fl.

Arpe

I

V-ni II

III

I

V-te

II

I

V-o.

II

C-b.

80

Fl.

Arpe

Fl.

Arpe

V-o. II

C-b.

*riten.*

*morendo*

*dim.*

*p dim.*

81 a tempo

Fl. *ppp*

I *pp cresc.* *f* *espress.*

V-al II *f* *espress.*

III *pp* *cresc.* *f*

V-le I *pp* *cresc.* *f*

II *pp* *cresc.* *f*

V-o. I *f* *espress.*

II *pp* *cresc.* *f*

C-b. *pp* *cresc.* *f*

82

Fl. *f* *a2*

Ob. *f* *tenuto*

Cl. plico. *f* *a2*

Cl. *f* *a2*

Fag. *f* *espress.* *tenuto*

Timp. *p*

I *f* *espress.* *tenuto*

V-al II *f* *espress.* *tenuto*

III *f* *espress.* *tenuto*

V-le I *f* *espress.* *tenuto*

II *f* *espress.* *tenuto*

V-o. I *f* *espress.* *tenuto*

II *f* *espress.* *tenuto*

C-b. *f* *espress.* *tenuto*

div. *co.*



The image shows the first system of a musical score for 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes parts for Violins I and II, Violas, Cellos, and Double Basses. The tempo is marked 'Largamente' and the dynamics range from 'mf' to 'ff'. The key signature is one sharp (F#) and the time signature is 3/4. The score shows the first six measures of the piece, with a repeat sign at the end of the first measure.

83 Poco più mosso  $\text{♩} = 72$

V-ni I

I

V-e.

II

C-b.

*f*

*morendo*

*morendo*

*morendo*

84

Ob.

*I solo*

*p*

V-ni I

*dim.*

*pp*

I

V-e.

II

C-b.

Ob.

*I*

V-ni

I

II

*pp*

85

Fl.

*I solo*

*p*

Cl.

V-ni

I

II

V-e.

I

II

*pp*

*pp*

*pp*

C-b.

*pp*

FL.

Cl.

V. ni II

V. ni III

86  $\text{♩} = 50$

Fl.

I solo

I

V. ni II

III

I

V. lo

II

I

V. o.

II

C. b.

div.

poco calando

87  $\text{♩} = 50$

Fl.

dim.

Cl.

Fag.

C. - fag.

C. - III

V. ni III

pizz.

V. o. I

pp

ppp

*p<sub>1</sub> espress.*

88

Cl.

Fag. I

C-fag.

V-e. I

Ob.

Cl.

Fag.

C-fag.

V-ni II

V-ni III

V-le I

V-le II

V-e. I

V-e. II

C-b.

*For press. cresc.*

*f*

*a2*

*f espress.*

*a2*

*p cresc.*

*f*

*p cresc.*

*f*

*f espress.*

*f espress.*

*mp espress. cresc.*

*f*

*p cresc.*

*f*

*espress. cresc.*

*f*

*unia.*

*p cresc.*

*f espress.*

*f*

*arco*

*mf*





Pico.  
 Fl.  
 Ob.  
 Cl. p.  
 Cl.  
 Fag.  
 C-fag.  
 Timp.  
 Sil.  
 Piano  
 I  
 V-ni II  
 III  
 V-la I  
 II  
 V-o I  
 II  
 C-b.

Musical score for Symphony No. 5 (III), page 89. The score features a woodwind section (Pico, Fl., Ob., Cl. p., Cl., Fag., C-fag.), a percussion section (Timp., Sil.), a piano section (Piano), and a string section (V-ni I, II, III, V-la I, II, V-o I, II, C-b.). The woodwinds and strings are playing a complex, rhythmic pattern with many accents and slurs. The piano section is playing a series of chords. The woodwinds and strings are marked with 'ff' and 'espress.'

Picc. *ff espress.*

Fl. *a2*

Ob. *a2*

Cl. picc.

Cl.

Fag. *a2*

C-fag.

Timp.

Sil.

Piano

I

V-al II

III

I

V-le II

I

V-c. II

C-b.



Cl. I

Cl. II

V-n I

V-n II

V-n III

V-le I

V-le II

C-b.

*ff*

*ff*

*ff*

Cl. I

Cl. II

V-n I

V-n II

V-n III

V-le I

V-le II

C-b.

*ff*

*ff*

Cl. I

Cl. II

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-c. I

V-c. II

C-b.

91

ff

ff

Fl. a2

ff *espress.*

Ob. ff *espress.*

Cl. pice. ff *espress.*

Cl. I

Cl. II

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-c. I

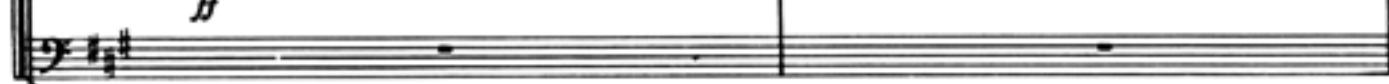
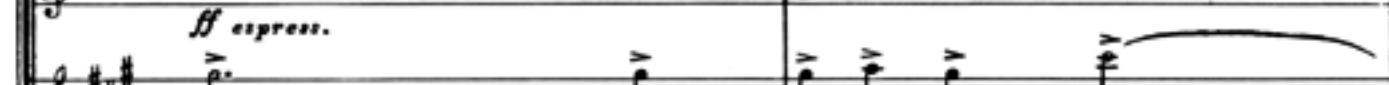
V-c. II

C-b.

ff

ff



Pico.   
 Fl.   
 Ob.   
 Cl. pice.   
 Cl.   
 Fag.   
 C-fag.   
 Timp.   
 V-ni I   
 V-ni II   
 V-ni III   
 V-la I   
 V-la II   
 V-c. I   
 V-c. II   
 C-b.   
*ff* *ff*

Pico.  
 Fl.  
 Ob.  
 Cl.  
 pica.  
 Cl.  
 I  
 II  
 Fag.  
 C-fag.  
 Timp.  
 I  
 V-ni II  
 III  
 I  
 V-la  
 II  
 I  
 V-o.  
 II  
 C-b.  
*ff* *ff*



I  
 V-ni I  
 III  
 V-la  
 I  
 II  
 V-o.  
 I  
 II  
 C-b.  
 pp  
 con sord.  
 unis.  
 con sord.  
 pp  
 poco espress.  
 poco espress.  
 poco espress.  
 poco espress.  
 con sord.  
 pp

94

Arpe  
 mp  
 I  
 V-ni II  
 III  
 V-la  
 I  
 II  
 V-o.  
 I  
 II  
 C-b.  
 morendo  
 morendo  
 morendo  
 morendo  
 morendo  
 morendo  
 morendo  
 morendo  
 morendo  
 p espress.

Arpe

95

Vai II

III

*p espress.*

V-le

I

II

*p espress.*

*pizz.*

V-o.

I

II

*pizz.*

*p*

C-b.

Vai II

III

*dim.*

V-le

I

II

V-o.

I

II

*dim.*

C-b.

*p*

*dim.*



Cel.   
 Arpe   
 I   
 Vni II   
 III   
 V-le   
 I   
 II   
 V-o.   
 I   
 II   
 C-b.

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

*p solo*

Cel.   
 Arpe

I   
 Vni II   
 III   
 V-le   
 I   
 II   
 V-o.   
 I   
 II   
 C-b.

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

[morendo]   
 morendo   
 morendo   
 morendo   
 morendo   
 morendo   
 morendo   
 morendo

arco   
 arco

## IV.

Allegro non troppo  $\text{♩} = 88$ 

97

Piccolo  
 2 Flauti  
 2 Oboi  
 Clarinetto piccolo (Es)  
 2 Clarinetti (B)  
 2 Fagotti  
 Contrafagotto  
 4 Corni (F)  
 3 Trombe (B)  
 3 Tromboni e Tuba  
 Timpani  
 2 Arpe  
 Piano  
 Violini I  
 Violini II  
 Virole  
 Violoncelli  
 Contrabassi

97 Allegro non troppo  $\text{♩} = 88$

\*[Contrabassoon, 1st bar: Incorrectly engraved as G in the Russian print; changed to D, according to an earlier source and the harmonic context (D Minor triad).]

[illegible]

poco a poco

98  $\text{♩} = 104$

Picc.

Fl.

Ob.

Cl.  
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
o  
Tuba

Timp.

poco a poco

unis.

98  $\text{♩} = 104$

div.

Archl

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Archl





*♩ = 108*

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
&  
Tuba

Timp.

*♩ = 108*

Archl

*div.*

*unis.*

**101**

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-al  
Tuba

Timp

**101**

div. unia.

div. unia.

div. unia.

Archl

Pico.  
 Fl.  
 Ob.  
 Cl.  
 pice.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 Timp.  
 Archi

*ff*  
*a2*  
*ff*  
*a2*  
*ff*  
*a2*  
*f*  
*f*  
*unis.*

102  $\text{♩} = 120$   
a2

Fag.

C-fag.

Tr-ni  
c  
Tuba

Archl

Fl.

Ob.

Cl.

Fag. a2

C-fag.

Archl

div.

div.

unis. div.

div.





Picc. *f*

Fl. *f*

Ob. *f*

Cl. picc. *f*

Cl. *f*

Fag. *ff* *a2*

C-fag. *ff*

Cor. *f*

Tr. b. *f*

Tr. ni  
& Tuba

Timp.

Archl. *ff*

104 Allegro  $\text{♩} = 132$

Picc.

Fl.

Ob.

Cl.  
piece.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

104 Allegro  $\text{♩} = 132$

Archl

Picc.  
 Fl.  
 Ob.  
 Cl. E $\flat$   
 Cl. B $\flat$   
 Fag.  
 C-fag.  
 Cor.  
 Tr. 1  
 Tr. 2  
 Tr. 3  
 Tuba  
 Timp.  
 Archl.

a2  
 ff  
 III  
 unia.  
 a2

Pico.  
 Fl.  
 Ob.  
 Cl.  
 pleo.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 Timp.  
 Archl

Musical score for Symphony No. 5 (IV), page 211. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Piccolo Clarinet, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Tuba. The percussion section includes Timpani. The string section is labeled Archl. The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *ff*.



105 *accelerando*

*p* *op. 80.*

Archi

Cor.

*f* *a2*

Archi

106

*f* *a2*

Cor.

*f* *I. II*

Tr-be

Archi

Pico.  
 Fl.  
 Ob.  
 Cl. pice.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 Archi

Musical score for Symphony No. 5 (IV), page 213. The score includes staves for Pico., Fl., Ob., Cl. pice., Cl., Fag., C fag., Cor., Tr-be, Tr-ni e Tuba, Timp., and Archi. The music features various dynamics like *f*, *a2*, and *IV*, and includes a section with rapid sixteenth-note passages for the strings.

107

Picc.

Fl.

Ob.

Cl.  
piece.

Cl.

Fag.

C fag.

Cor.

Archi

Archi

The musical score is for the fourth movement of Symphony No. 5. It shows measures 107 through 109. The instruments listed are Piccolo, Flute, Oboe, Clarinet (piece), Clarinet, Bassoon, Contrabassoon, Cor Anglais, and Strings (Archi). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A double bar line with repeat dots is placed between measures 108 and 109.

FL.

Ob.

Cl.  
piece.

Cl.

div.

div.

Archl

unis.

unis.

Picc.

FL.

Ob.

Cl.  
piece.

Cl.

Archl

div.

108 Più mosso  $\text{♩} = 72$

The musical score for measures 108 and 109 of Symphony No. 5 (IV) is presented for a full orchestra. The tempo is marked 'Più mosso' with a quarter note equal to 72 beats. The key signature is one sharp (F#). The score includes parts for Piccolo, Flute, Oboe, Clarinet in C (piccolo), Clarinet in C, Trumpet, and Strings. The woodwinds and strings play complex, flowing melodic lines. The trumpet part is marked 'I sola' and plays a sustained note. The string section is divided into 'univ.' and 'div.' parts.



Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Tr-be

Arch.

109

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Cor.

Tr-be

Arch.

Picc.  
 Fl. *a2*  
 Ob. *a2*  
 Cl. *a2*  
 Cl.  
 Fag.  
 C-fag.  
 Cor. *a2*  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 Sll.  
 Archi

Pico.  
 Fl. *a2*  
 Ob. *a2*  
 Cl. piece.  
 Cl. *a2*  
 Fag.  
 C fag.  
 Cor. *a2*  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 Sil.  
 Archi  
*arco*

The musical score for the first system of 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is written for a full orchestra and includes parts for the following instruments: Pico, Fl., Ob., Cl. picc., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni e Tuba, Timp., Sil., and Archi. The music is in 3/4 time and features a complex arrangement of woodwinds, brass, and strings. The score is written in a single system and includes various musical notations such as notes, rests, and dynamic markings.



110

Pico. *fff*

Fl. *fff* *a2*

Ob. *fff* *a2*

Cl. pice. *fff*

Cl. *fff* *a2*

Fag. *ff*

C-fag. *ff*

Cor. *a2*

Tr-be *ff*

Tr-ni  
e  
Tuba *ff*

Timp.

P-ttl *ff*

Sil.

110

Archl *ff*



Pico.  
 Fl.  
 Ob.  
 Cl. pice.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni e  
 Tuba  
 Timp.  
 P-tti  
 Archi

Pico.  
 Fl.  
 Ob.  
 Cl. pice.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 P-ttl  
 Archi

cella baech. di Timp.  
 p. arco.

Pico.  
 Fl.  
 Ob.  
 Cl. picc.  
 Cl.  
 Fag.  
 C fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 P-ttl  
 Archi

111  $\text{♩} = 92$

Pico.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-ttl

T.tam

111  $\text{♩} = 92$

Archi

Pico. *fff*  
 Fl. *fff*  
 Ob. *fff*  
 Cl. picc. *fff*  
 Cl. *fff*  
 Fag. *fff*  
 C-fag. *fff*  
 Cor. *fff*  
 Tr-be *fff*  
 Tr-ni e *fff*  
 Tuba *fff*  
 Timp.  
 Archl *fff*  
*unia.* *fff*  
*fff*  
*fff*

II





Cl. II

Fag. II

C-fag.

Cor. I solo

*p espress.*

Archi

div.

*p*

Cl.

Fag. II

C-fag.

Cor. I

Archi

Cl. II

Fag.

C-fag.

Cor. I

Archl

113 Poco animato

Cl. I

Fag. II

C-fag.

Cor. I

Archl

Cl. *dim.* *p* *craso.*

Archi *dim.* *p* *craso.*

*dim.* *p* *craso.*

*dim.* *p* *craso.*

*dim.* *p* *craso.*

114

Cl. *f craso.* *dim.*

Archi *f craso.* *ff* *dim.*

*f craso.* *ff* *dim.*

*f craso.* *ff* *dim.*

*f craso.* *ff* *dim.*

115 I solo

Fl. *p*

Cl. *p*

Fag. *p espress.*

Archi *p* *unis.* *p espress.*

Fl.

Ob.

Cl.

Fag.

Archi

116

Fl.

Ob.

Cl.

Fag.

Archi





Cor.

III *morendo*

*pp* *morendo*

Archi

119

*pp*

*pp*

*pp*

Archi

Archi

Fl.

Cor.

III.IV *pp*

Archi

*p espress.*

*p espress.*

Fl.

Cor.

Arpe

sole

*p*

Archi

*p*

*p*

*p*

Fl.

Cor.

Timp.

T-ro

Arpe

Archi

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Archi

122

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. *pp*

Fag. *pp*

C-fag.

Cor. *a2*

Tuba

Timp.

T-ro

123

Fl. *a2*

Ob. *a2* *cresc.*

Cl. *cresc.*

Cl. *a2* *cresc.*

Fag. *a2* *cresc.*

C-fag.

Cor. *a2*

Tuba

Timp.

T-ro

*mf non marc.*

*mf tenuto*

*mf tenuto*

*mf tenuto*

*IV*



Fl. *a2*

Ob. *a2*

Cl. *picc.*

Cl. *a2*

Fag.

C fag.

Cor. *IV*

Timp. *mf*

124

Fl. *a2*

Ob. *a2*

Cl. *picc.*

Cl. *a2*

Fag. *a2*

C fag.

Cor. *III*

125

*cresc.*

*f*

*cresc.*

*f*

*f*

*mf*

*mf*

Pico.   
 Fl.   
 Ob.   
 Cl. pice.   
 Cl.   
 Fag.   
 C fag.   
 Cor.   
 Tr-be   
 Tr-ni e Tuba   
 Timp.   
 Archi

a2   
 f   
 cresc.   
 a2   
 f   
 cresc.   
 a2   
 f   
 cresc.   
 cresc.   
 cresc.   
 cresc.   
 II   
 cresc.   
 cresc.   
 126   
 f tenuto   
 f tenuto   
 f   
 f

Fag. C-fag. Cor. Timp. Archi

*mf*

I, II

127

Fag. C-fag. Cor. Tr-be P-zo Archi

*f*

I, II

*cresc.*

*cresc.*

*cresc.*

*cresc.*

128  $\text{♩} = 116$

Pico. *ff tenuto*

Fl. *ff tenuto*

Ob. *ff tenuto*

Cl. pice. *ff tenuto*

Cl. *ff tenuto*

Fag. *ff*

C-fag. *ff*

Cor. *ff tenuto*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *[ord.]*

Tr-lo *[ord.]*

P-tti *[ord.]*

P-no *ff*

Arch. *ff*

Pico.  
 Fl.  
 Ob.  
 Cl. plect.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 Cassa  
 P-no  
 Archi

The score is for the fourth movement of Symphony No. 5, page 241. It features a variety of instruments including woodwinds, brass, percussion, piano, and strings. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a range of dynamics from *ff* to *sf*. The key signature has two flats, and the time signature is 4/4.



Pico.

Fl.

Ob.

Cl. piccolo

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-no

Archi

129

130

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr ni e Tuba

Timp.

P-no

130

Archi

The musical score is arranged in three systems. The first system includes Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, and Contrabassoon. The second system includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Timpani. The third system includes Piano and a string section (Archi). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and piano provide harmonic support. The score is written in a key with one flat and a 4/4 time signature.

Picc.

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

Cl. p. co.

Cl. <sup>a2</sup>

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

*p cresc.*

P-no

Archi





131  $\text{♩} = 188$

Picc.  $\text{ff}$

Fl.  $\text{a}^2$   $\text{ff}$

Ob.  $\text{a}^2$   $\text{ff}$

Cl. pice.  $\text{ff}$

Cl.  $\text{a}^2$   $\text{ff}$

Fag.  $\text{ff}$

C. fax.  $\text{ff}$

Cor.  $\text{a}^2$   $\text{ff}$

Tr. ba  $\text{ff}$

Tr. ni  $\text{ff}$

Tuba  $\text{ff}$

Timp.

Tr. lo

T. ro

P. til

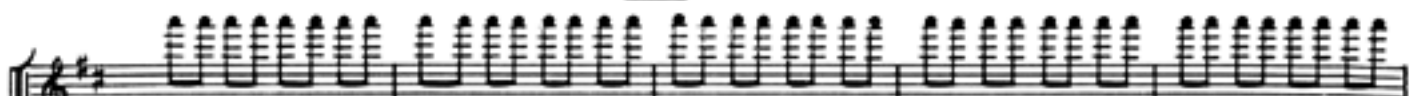
Cassa

P. no  $\text{ff}$

131  $\text{♩} = 188$

Archl.  $\text{ff}$

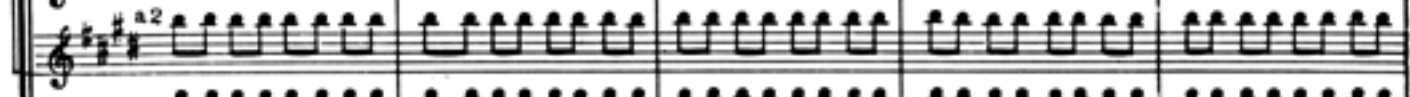


Picc. 

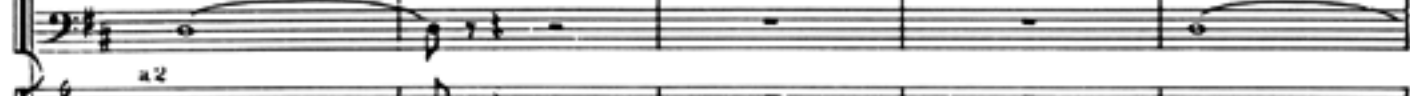
Fl. 

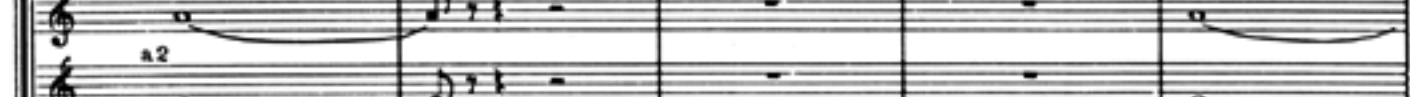
Ob. 

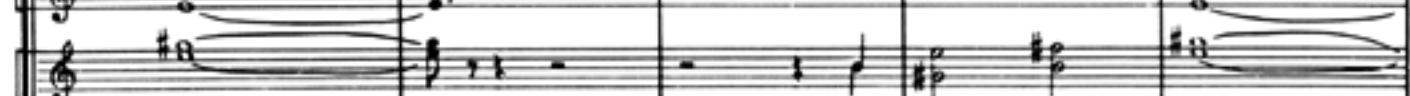
Cl. 

Cl. 

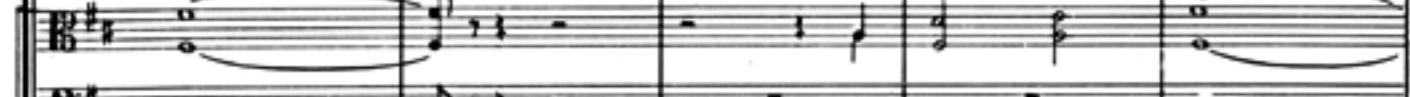
Fag. 

C fag. 

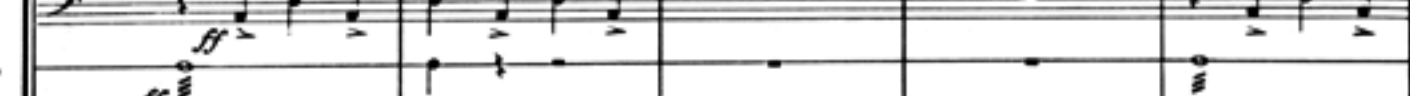
Cor 

Tr-be 

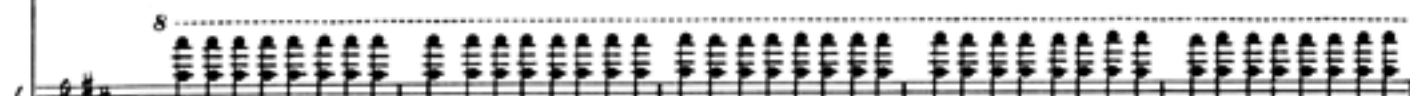
Tr-ni 

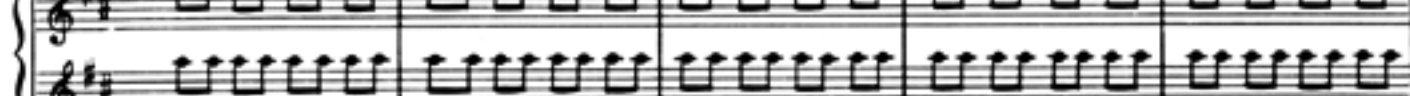
Tuba 

Timp 

Tr-lo 

P-ttl 

P-no 

Archi 

Pico.  
 Fl. <sup>a2</sup>  
 Ob. <sup>a2</sup>  
 Cl. pice.  
 Cl. <sup>a2</sup>  
 Fag. <sup>a2</sup>  
 C-fag.  
 Cor. <sup>a2</sup>  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp  
 Tr-lo  
 P-ttl  
 P-no  
 Archi

Pico.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-no

133

Archi

Pico.  
 Fl.  
 Ob.  
 Cl. piccolo.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 Tr-lo  
 T-ro  
 P-lli  
 P-no  
 Archi



134

Picc.

Fl.

Ob.

Cl.  
picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

P-ttl

P-no

134

Archi



This musical score page depicts the concluding measures of a symphony. The instrumentation includes:

- Woodwinds:** Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (C fag.).
- Brass:** Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Trai), and Tuba.
- Percussion:** Timpani (Timp), Triangle (Tr-lo), Tom-tom (T-ro), Snare Drum (P-tti), and Cymbals (Cassa).
- Strings:** Violins (P-ao) and a full section of Arches (Archi).

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The woodwinds and strings play rapid sixteenth-note passages, while the brass instruments provide sustained harmonic support. The percussion section features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a final, powerful chord from the brass and woodwinds.

THE END