

I.

Moderato  76

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

4 Corni (F)

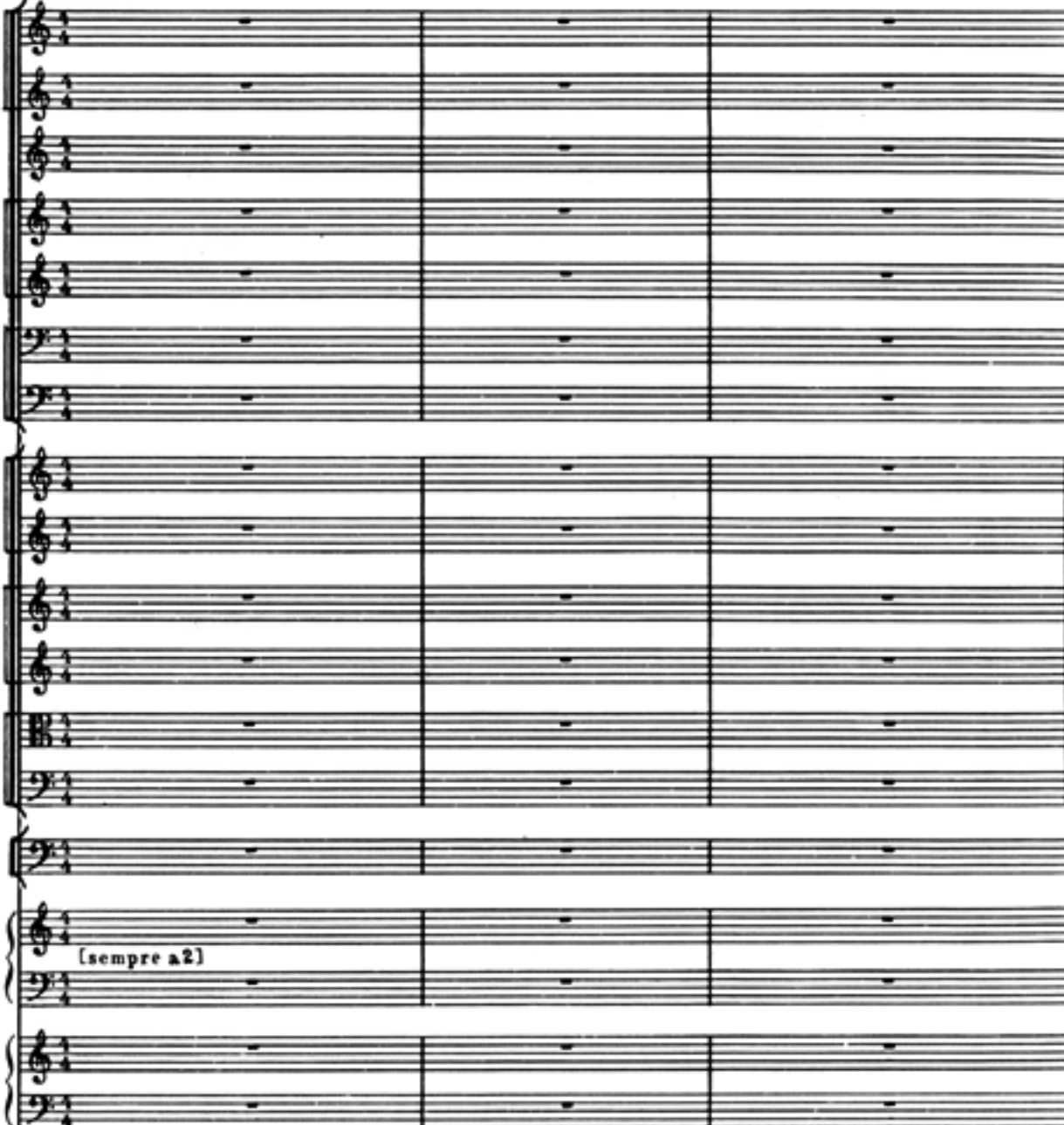
3 Trombe (B)

3 Tromboni
Tuba

Timpani

2 Arpe

Piano



Moderato  76

Violini I

Violini II

Viole

Violoncelli

Contrabassi



1

dim. *p*

Archi

Archi

cresc.

2

Fag. *p*

Archi

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

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

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

3

F1.

Archl

p

pp

pp

a2

4

F1.

p

a2

cresc.

cresc.

cresc.

Archl

a2

dim. p

dim. p

dim. p

dim. p

cresc.

cresc.

cresc.

cresc.

Archl

5

F1. *ff* $\rightarrow$ *p*

Ob.

Cl.

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

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

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

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

6

F1. *I* *p*

Ob. *I*

Cl. *I*

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

Arch. *f marc.* *dim.*

Arch. *f marc.* *dim.*

Arch. *f* *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.*

Arpe

Archi

10

Archi

11

Picc.

Arpe

Archi

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

pespess.

16

Arpe

Archi

div. in 3

17

una corda secco

f

Archi

unis.

pp

unis. pizz.

pizz.

Cor. ^{a2}

P.no

Archi

==

Cor. ^{a2}

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

Pico.
 Fl.
 Ob.
 Cl.
 p. o. o.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr. be
 Tr. ni
 Tuba
 Timp.
 P. no
 Archi

20
 pizz.
 20

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
 P-no
 Archi

Musical score for Symphony No. 5 (I), page 111. The score is divided into two systems by a double bar line with repeat dots. The first system includes woodwinds (Piccolo, Oboe, Clarinet, Bassoon), Piano, and Strings. The second system includes Piano and Strings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the Piano provides harmonic support with chords and single notes.

22 Allegro non troppo ♩ : 136

22 Allegro non troppo ♩ = 126

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni

Tuba

Tim.

P.no

22 Allegro non troppo ♩ = 126

Archi

Picc.

Fl.

Ob.

Cl. in B $\flat$

Cl.

Cor.

Tr. in B

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 play a rapid, ascending scale-like passage marked *ff*. The brass and strings provide harmonic support with various rhythmic patterns and articulations.

25

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Cl. *ff*
 Fag. *ff*
 C fag.

Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.

25 div. *div. in 3*
 Archi

♩ = 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

unis.

unis.

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 rests in the first two measures and enters in the third measure. The Timp. part is also present.

Picc.
 Fl.
 Ob.
 Cl. E.
 Cl. B.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Archi

poco stringendo
 a2
 cresc.
 a2
 cresc.
 a2
 cresc.
 a2
 cresc.
 f
 cresc.
 a2
 f
 a2
 cresc.
 a2
 cresc.
 f
 cresc.
 f
 cresc.
 unis.
 cresc.
 div.
 unis.
 cresc.
 div.
 cresc.
 cresc.
 f
 cresc.

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.

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Trombones. The percussion section includes Timpani and Trombones. The string section is represented by the Arch. (Archi) part. 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, Trumpet, Trombone, Trumpet and Tuba) plays a rhythmic pattern. The percussion section (Timpani, Snare Drum) plays a rhythmic pattern. The string section (Archi) plays a rhythmic pattern.

Picc.
 Fl. ^{a2}
 Ob.
 Cl.
 pice. ^{a2}
 Cl.
 Fag.
 C-fag.
 Cor. ^{a2} *cresc.*
 Tr-be ^{a2} *cresc.*
 Tr-ni *a2 soli*
 Tuba *ff*
 Sil.
 Archi

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and the string section (Violins, Violas, Cellos, Double Basses) play a complex, rhythmic pattern. The brass section (Cor Anglais, Trumpets, Trombones, Trumpet and Tuba) plays a series of chords and single notes, with a prominent crescendo marked in the Cor Anglais and Trombone parts. The percussion section (Snare Drum) plays a steady, rhythmic pattern. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

30

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-ba

Tr-ni
Tuba

Timp.

P-ttl

Sil.

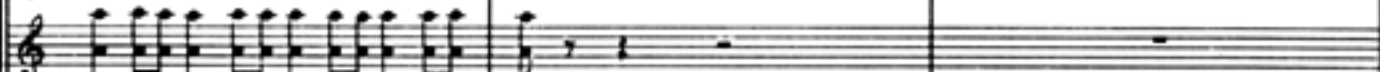
30

Archi

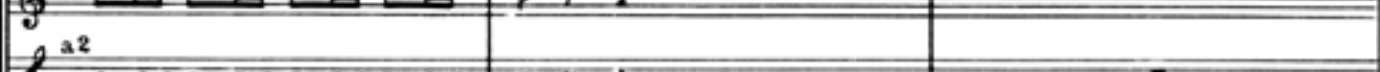
poco stringendo 31

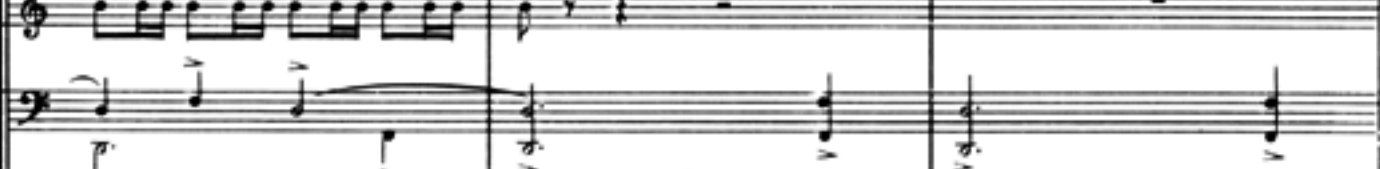
Picc. 

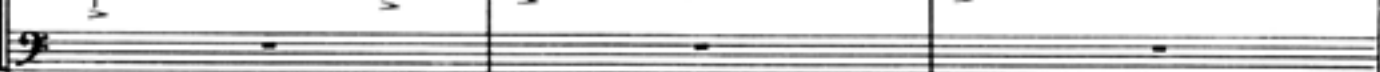
Fl. 

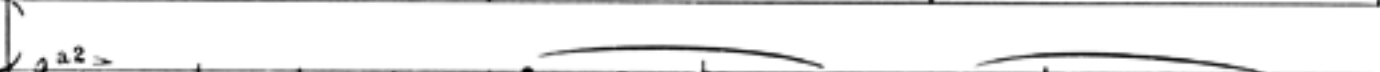
Ob. 

Cl. ploc. 

Cl. 

Fag. 

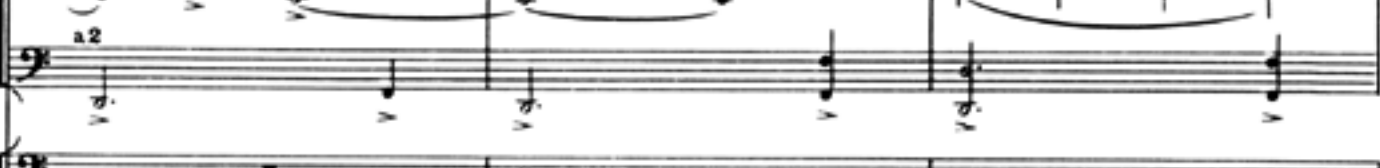
C-fag. 

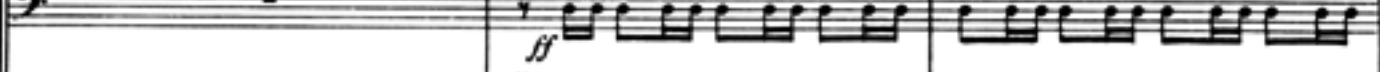
Cor. 

Tr-be 

Tr-ni e Tuba 

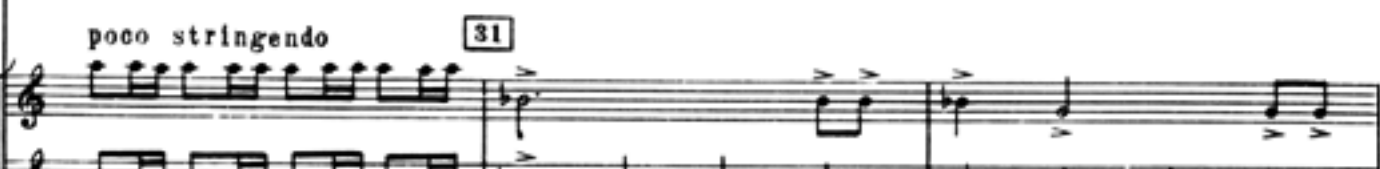
Timp. 

T-ro 

Sil. 

poco stringendo 31

Arch. 



Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C. fag.

Cor.
a 2

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

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 *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.

This block contains the musical notation for measures 34 through 37 for the woodwind section. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (C fag.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *a2* and *pp*.

Corn.
Tr. be
Tr. ni
e
Tuba
Timp

This block contains the musical notation for measures 34 through 37 for the brass and percussion section. The instruments listed are Cornet (Corn.), Trumpet in B-flat (Tr. be), Trumpet in C (Tr. ni e), Tuba, and Timpani (Timp). The notation includes notes, rests, and dynamic markings such as *dim.*, *pp*, *a2*, and *pp cresc. espress.*.

Archl

This block contains the musical notation for measures 34 through 37 for the string section (Archl). The notation includes notes, rests, and dynamic markings such as *cl*, *v*, and *unia.*.

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-mi
e

Tuba

Timp

Archi

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

Cor.
Tr-be
Tr-ni
Tuba
Timp.

Arch.

riten. *Largamente* ♩ = 66

36

Pico.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Sil.

riten. *Largamente* ♩ = 66

36

Arch.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

P-ttl

Archl

ff

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 for the first movement of Symphony No. 5, page 138. It features a complex orchestration with woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet piccolo, Clarinet, Bassoon, Contrabassoon), brass (Cor, Trumpet, Trombone, Trumpet and Tuba), percussion (Timpani, Snare drum, Cymbals), and strings. The second system includes strings. The score is marked 'molto riten.' and features various dynamics like 'ff' and 'tenuto'.

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 includes parts for Piccolo, Flute, Oboe, Clarinet (piccolo and standard), Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Tam-tam. The woodwinds and strings (from the previous page) play a melodic line in the right hand, while the woodwinds and percussion play a rhythmic pattern in the left hand. The woodwinds and percussion parts are marked with 'ff' (fortissimo) and 'dim.' (diminuendo). The woodwinds also have 'a2' markings. The percussion parts include a steady rhythm on the timpani and a single strike on the tam-tam.

a tempo con tutta forza

Archl

This section of the score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a melodic line in the right hand and a rhythmic pattern in the left hand. The parts are marked with 'ff' (fortissimo) and 'dim.' (diminuendo). The strings also have 'a2' markings.

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*

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

p *pp* *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 cresco.
 mf dim.
 morendo

//

Pico.
 Ob.
 Cl.
 Fag.
 Archi

42

Isolo
 p
 Isolo
 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* *I. II a2* *pp*

Tr-be *pp*

Timp. *pp*

Arch. *con sord.* *pp* *pp* *con sord.* *pp*

Picc. *ppp*

Fl. *I. II a2* *pp*

Tr-be *pp*

Timp. *pp*

Arpe *p*

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

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

V-ni II *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-la

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-la

V-c.

C-b.

pp

morendo

morendo

morendo

morendo

morendo

morendo

morendo

pp

pp

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. picc. *ff dim.* *a2* *p*

Cl.(B) *ff dim.* *a2* *pp*

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

Arch.

Fl. ^{a2}

Cl. ^{a2}
picc.

Cor. ^{a2}

50

Fl. *Forse.*

Ob. *Forse.*

Cl. ^{a2} *Forse.*

Cl. *Forse.*

Fag. *Forse.*

f marc.

f marc.

f marc.

f marc.

f marc.

Forse.

51

Fag. *ff*

V. c. *mf*

C. b. *mf*

dim.

dim.

p

p

Fag.

Archi

senza sord.

senza sord.

f marc.

f marc.

cresc.

f marc.

cresc.

f marc.

cresc.

f marc.

52

tutti
senza sord.

Archi

f marc. *cresc.* *ff*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

58

Pico.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

Timp.

P-ttl

Archi

a2 *f* *a2* *f* *a2* *f* *a2* *f*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *f pizz.* *f pizz.* *f pizz.* *pizz.* *f* *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 Piccolo, Flute, Oboe, Clarinet in F, Clarinet, Bassoon, and Contrabassoon. The strings (Archi) are active throughout, while the brass (Cor., Tr-be, Tr-ni e Tuba) and percussion (Timp., T-ro, P-tti) are mostly silent. The woodwinds play intricate melodic and harmonic lines, often with slurs and accents. The string section provides a steady accompaniment with various rhythmic patterns.

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.

Picc.

Fl.

Ob. II

Cl. pice.

Cl. II

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp

Archi

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

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

a tempo

tutti

arco *f marc.*

arco *f marc.*

arco *f marc.*

f marc.

Cor.

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. *a 2*

Ob. *mf a 2*

Cl. *mf a 2*

Cor. *mf*

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

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

Fl. *a 2* *ff* *dim.* *p* *dim.*

Ob. *a 2* *ff* *dim.* *p* *dim.*

Cl. *a 2* *ff* *dim.* *p* *dim.*

Cl. *a 2* *ff* *dim.* *p* *dim.*

Cor. *a 2* *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. *a2*
pp
a2
pp

Archi *pp*
unis.
pp

66

Fag. *I*

C-fag.

Archi *pizz.*
p
pizz.
p

Pico. *tr* *p*

Archi

Fag. 67 *I* *p*

C-fag. *p*

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

Fag. *I*

C-fag.

Archi *p*

68

Fag. *cresc.* *f*

C fag. *cresc.* *f*

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

Picc. *f*

Fl. *I* *p* *cresc.*

Cl. *I* *p* *cresc.*

Fag. *I*

C fag.

Archi *dim.* *p* *cresc.*

69

Picc.

Fl.

Ob.

Cl.
pica.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
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.
 Archl.

Musical score for Symphony No. 5 (II), page 167. The score includes staves for Pico., Fl., Ob., Cl. pice., Cl., Fag., C-fag., Cor., Trbe, Tral o Tuba, Timp., P-ttl, Sil., and Archl. 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.

Archi

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Str.

Archa

II

II

p

f

p

f

p

f

p

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.
 Cl. picc.
 Cl.
 Fag. *a2*
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 Archi

ff
ff marc.
arco
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.
 pice.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-m
 e
 Tuba
 Timp.
 Archi

I solo
 p
 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]

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

cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mf

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.*

V-le I *pp* *cresc.*

II *pp* *cresc.*

V-o. I *f espress.*

II *pp* *cresc.*

C-b. *pp* *cresc.*

82

Fl. *f* *a2*

Ob. *f espress.* *tenuis*

Cl. plico. *f* *a2*

Cl. *f* *a2*

Fag. *f espress.* *tenuis*

Timp. *p*

I *f*

V-al II *f*

III *f espress.* *tenuis*

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

II *f espress.* *tenuis*

V-o. I *f*

II *f*

C-b. *div.*

First System of Musical Score

Tempo: Largamente

Key Signature: D Major (two sharps)

Instrumentation: Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. pic.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Timpani (Timp.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (V-lo), Double Bass (V-o.), Double Bassoon (C-b.).

Measure 1: Piccolo and Flute enter with a sharp attack (*ff*). The rest of the orchestra is silent.

Measure 2: The rest of the orchestra enters with a sharp attack (*ff*). The Piccolo and Flute continue their melodic lines.

Measure 3: The Piccolo and Flute continue their melodic lines. The rest of the orchestra continues with a sharp attack (*ff*).

Measure 4: The Piccolo and Flute continue their melodic lines. The rest of the orchestra continues with a sharp attack (*ff*).

Measure 5: The Piccolo and Flute continue their melodic lines. The rest of the orchestra continues with a sharp attack (*ff*).

Second System of Musical Score

Tempo: Largamente

Key Signature: D Major (two sharps)

Instrumentation: Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (V-lo), Double Bass (V-o.), Double Bassoon (C-b.).

Measure 1: The Violin I and Violin II enter with a sharp attack (*ff*). The Viola, Violoncello, and Double Bass enter with a sharp attack (*ff*). The Double Bassoon enters with a sharp attack (*ff*).

Measure 2: The Violin I and Violin II continue their melodic lines. The Viola, Violoncello, and Double Bass continue with a sharp attack (*ff*). The Double Bassoon continues with a sharp attack (*ff*).

Measure 3: The Violin I and Violin II continue their melodic lines. The Viola, Violoncello, and Double Bass continue with a sharp attack (*ff*). The Double Bassoon continues with a sharp attack (*ff*).

Measure 4: The Violin I and Violin II continue their melodic lines. The Viola, Violoncello, and Double Bass continue with a sharp attack (*ff*). The Double Bassoon continues with a sharp attack (*ff*).

Measure 5: The Violin I and Violin II continue their melodic lines. The Viola, Violoncello, and Double Bass continue with a sharp attack (*ff*). The Double Bassoon continues with a sharp attack (*ff*).

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 dynamic is 'mf'. 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 sixth 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.

Cl.

I solo

p

V-ni

I

II

V-e.

I

II

C-b.

pp

pp

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.

ppp

Cl.

p₁ espress.

Fag.

C. - fag.

C. - III

V. ni III

pizz.

V. o. I

pp

88

Cl.

Fag.

C-fag.

V-c. I.

Ob.

Cl.

Fag.

C-fag.

V-ni

V-iii

V-le

V-c. II.

C-b.

p

f

cresc.

espress.

arco

f

a2

p

f

mp

p

cresc.

espress.

f

unis.

f

Pico.
 Fl.
 Ob.
 Cl. pco.
 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 includes woodwinds (Pico., Fl., Ob., Cl. pco., Cl., Fag., C-fag.), Percussion (Timp, Sil.), Piano, and Strings (I, V-ni II, III, V-la I, II, V-o I, II, C-b.). The score features various musical notations, including dynamics (ff, ff espress.), articulation (accents, slurs), and performance instructions (div.).

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-nl I

V-nl II

V-nl III

V-le I

V-le II

V-c. I

V-c. II

C-b.

ff

ff

ff

Cl. I

Cl. II

V-nl I

V-nl II

V-nl III

V-le I

V-le II

V-c. I

V-c. 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-e. I
 V-e. II
 C-b.

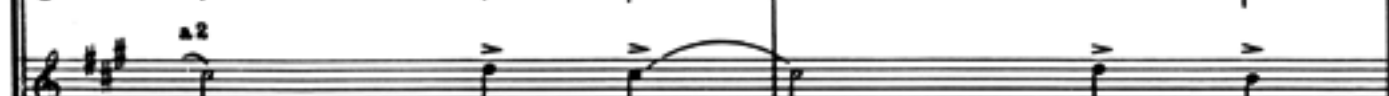
91 *fff*

Fl. *a2*
 Ob. *ff* *espress.*
 Cl. piece. *ff* *espress.*
 Cl. I
 Cl. II

V-ni I
 V-ni II
 V-ni III
 V-la I
 V-la II
 V-e. I
 V-e. II
 C-b. *fff*

Pico. 

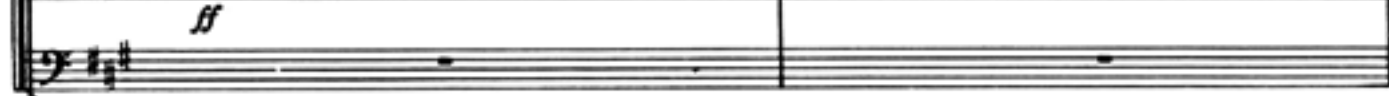
Fl. 

Ob. 

Cl. pice. 

Cl. 

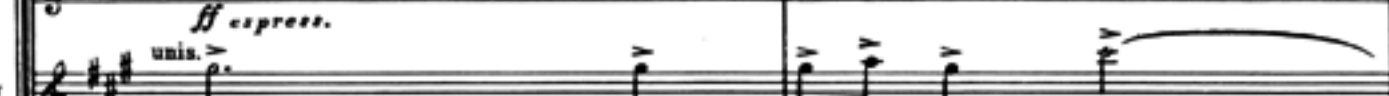
Fag. 

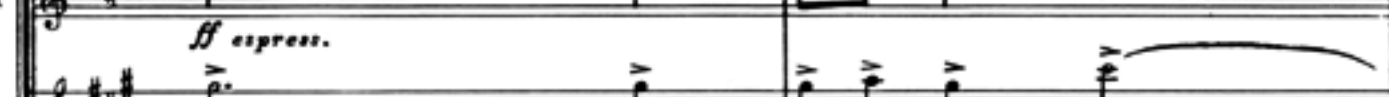
C-fag. 

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-le
 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-le
 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

p espress.

II

pizz.

V-o.

I

pizz.

II

p

C-b.

Vai II

III

dim.

V-le

I

II

V-o.

I

dim.

II

C-b.

p

dim.

[illegible]

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
Viola
Violoncelli
Contrabassi

The musical score for measures 97-100 is written for a full orchestra. The tempo is marked 'Allegro non troppo' with a metronome marking of 88. The key signature is one flat (B-flat major or D minor). The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinetto piccolo, Clarinetti, Fagotti, Contrafagotto), brass (Corni, Trombe, Tromboni, Tuba), percussion (Timpani), and strings (Violini, Viola, Violoncelli, Contrabassi). The woodwinds and brass sections have various dynamics and articulations. The strings are mostly silent in this section.

*[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 $\text{♩} = 104$

Pico.

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
e
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. unis.

div. unis.

Archl

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 205. 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 *ff* and *a2*, and includes a *unis.* marking for the strings.

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.

Fl. $\text{a}2$ $\text{J} = 126$

Ob.

Cl.

Fag. $\text{a}2$

C-fag.

Archl. *unis.* *div.*

103

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

Ob. *ff*

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

Fag. $\text{a}2$ *ff*

C-fag.

Cor. $\text{a}2$

Tr-be *I. II* $\text{a}2$

Archl. *div.* *mf* *unis.*

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

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. in B.
 Cl. in A.
 Fag.
 C-fag.
 Cor.
 Tr. in B.
 Tr. in A.
 Tr. in F.
 Tuba.
 Timp.
 Archi.

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 parts for Pico., Fl., Ob., Cl. pice., Cl., Fag., C fag., Cor., Tr-be, Tr-ni e Tuba, Timp., and Archi. The music is in 3/4 time and features various dynamics and articulations.

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 begins at measure 107. The Piccolo, Flute, Oboe, Clarinet (piece), Clarinet, Bassoon, and Contrabassoon parts are shown. The Flute and Bassoon parts have a dynamic marking of 'a2'. The Clarinet (piece) part has a dynamic marking of 'I'. The Cor Anglais part has a dynamic marking of 'IV'. The string section (Archi) is shown in two systems. The first system shows the Violins and Violas playing a rhythmic pattern. The second system shows the Violins and Violas playing a more complex rhythmic pattern. The string section is playing a rhythmic pattern of eighth and sixteenth notes. The woodwinds are playing a melodic line. The Piccolo is playing a rhythmic pattern. The Oboe is playing a melodic line. The Clarinet (piece) is playing a melodic line. The Clarinet is playing a melodic line. The Bassoon is playing a melodic line. The Contrabassoon is playing a melodic line. The Cor Anglais is playing a melodic line. The string section is playing a rhythmic pattern. The Violins are playing a rhythmic pattern. The Violas are playing a rhythmic pattern. The Cellos are playing a rhythmic pattern. The Double Basses are playing a rhythmic pattern. The key signature has two flats. The time signature is 4/4.

FL.

Ob.

Cl.
piece.

Cl.

div.

div.

Archl

unis.

unis.

Picc.

FL.

Ob.

Cl.
piece.

Cl.

div.

Archl

108 Più mosso $\text{♩} = 72$

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Tr-be

I sola

unia.

div.

Archl

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Tr-be

I b

Archl

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.
 Ob.
 Cl. piece.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr-be
 Tr-ni & Tuba
 Timp.
 Sil.
 Archl.

a2
 a2
 a2
 f
 f
 f
 f
 arco

Pico.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Sil.

Archi

110

Picc. *fff*

Fl. *fff* *a2*

Ob. *fff* *a2*

Cl. picc. *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 cres.

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. *fff*
 Archl. *fff*
 unia. *fff*

II

Cl. II
Fag. II
C-fag.
Cor. I solo
p espress.

Archi

div. *p*

Cl. II
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.*

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

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

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

114

Cl. *f craso.* *dim.*

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

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

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

Archi *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

127

Fag.

C-fag.

Cor.

Tr-be

P-zo

Archi

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

The score is written for a large symphony orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in E-flat (piccolo), Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Timpani. The percussion section includes Cymbals and Snare Drum. The keyboard section includes Piano. The string section is represented by the Archi (Archi) part. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The key signature is one flat (B-flat), 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

129

Archi

div.

130

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr ni e Tuba

Timp.

P-no

130

Archi

Picc.
 Fl.
 Ob.
 Cl. p.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e Tuba
 Timp.
 T-ro
 P-no
 Archi

a2
 a2
 a2
 a2
 p *cresc.*

131 $\text{♩} = 188$

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C. fax.

Cor.

Tr-be

Tron

Tuba

Timp.

Tr-lo

T-ro

P-ttl

Cassa

P-no

131 $\text{♩} = 188$

Archl

Picc.

Fl.

Ob.

Cl. in B $\flat$

Cl. in A

Fag.

C. fag.

Cor

Tr-be

Tr-ni

Tuba

Timp

Tr-lo

P-ttl

P-no

Archi

132

Pico.
 Fl. ^{a2}
 Ob. ^{a2}
 Cl. ^{a2}
 pice.
 Cl. ^{a2}
 Fag. ^{a2}
 C-fag.
 Cor. ^{a2}
 Tr-be
 Tr-ni
 e
 Tuba
 Timp
 Tr-l o
 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 (Pico.), 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.), Trumpets (Tr-be), Trombones (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 Arches (Archi).

The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play rapid sixteenth-note passages, while the brass instruments provide sustained harmonic support. The percussion section features a driving rhythmic pattern. The piece concludes with a final, powerful chord across all sections.

THE END