

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH
Op. 65

ВОСЬМАЯ СИМФОНИЯ

EIGHTH
SYMPHONY

ПАРТИТУРА
SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS
Москва 1963 Moscow

СОСТАВ ОРКЕСТРА ORCHESTRA

4 флейты (III, IV = Малым флейтам I, II)
2 гобоя
Английский рожок
Малый кларнет (Ми б)
2 кларнета (Си б)
Басовый кларнет (Си б)
3 фагота (III = Контрафаготу)

**

3 трубы (Си б)
4 валторны (Фа)
3 тромбона
Туба

**

4 литавры
Треугольник
Бубен
Малый барабан
Тарелки I
Тарелки II
Большой барабан
Там-там

**

Ксилофон

**

Скрипки I (16)
Скрипки II (14)
Альты (12)
Виолончели (12)
Контрабасы (10)

4 Flauti (III, IV = Piccoli I, II)
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
Clarinetti (B)
Clarinetto basso (B)
3 Fagotti (III = Contrafagotto)

**

3 Trombe (B)
4 Corni (F)
3 Tromboni
Tuba

**

4 Timpani
Triangolo
Tamburino
Tamburo
Piatti I
Piatti II
Cassa
Tam-tam

*

Silofono

*

Violini I (16)
Violini II (14)
Viole (12)
Violoncelli (12)
Contrabassi (10)

ВОСЬМАЯ СИМФОНИЯ

EIGHTH SYMPHONY

А. ШОСТАКОВИЧ
D. SHOSTAKOVICH ^{op. 65}

I

Adagio $\text{♩} = 80$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

V.I

V.II

V.le

V.o.

C.b.

dim.

mp

p

pp

1 sul tasto sin'al ⊗

sul tasto sin'al ⊗

sul tasto sin'al ⊗

sul tasto sin'al ⊗

sul tasto sin'al ⊗

sul tasto sin'al ⊗

V.I

V.II

V.le

V.o.

C.b.

V.I. *cresc.*
 V.II *cresc.*
 V-le *cresc.*
 V.c. *cresc.*
 C-b.

Fl. I.II a2 *p cresc. ff dim.*
 Tr-be in B *I.II con sord. p cresc. ff dim.*
 V-ni I *f cresc. ff dim.*
 V-ni II *f cresc. ff dim.*
 V-le *f cresc. ff dim.*
 C-b. *f cresc. ff dim.*

Fl. I.II a2 [4]
 Tr-be *III (in B) con sord. p*
 V-ni I *p*
 V-ni II *p*
 V-le *p*
 V.c. *p*
 C-b. *p espr. pp*

5

V.I.

V.II *cresc.*

V-le

V-o.

C-b. *cresc.*

cresc.

mf

cresc.

cresc.

6

Fl. I, II

Cl. basso in B

I, II

Fag. III

a2

f cresc.

ff dim.

p

a2

p

p

V.I

V-le *cresc.*

V-o.

C-b.

ff dim.

ff dim.

ff dim.

p

p

p

Ob.

Cingl. in F

Cl. in B

Cl. b.

a2

Fag.

V.I

V-le

V-o.

C-b.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp

pp

pp

Fl. I. II

Ob.

Cingl.

Cl. picc. in Es

Cl.

Cl. b.

Fg. I. II

Fag. III

Tr-be I. II

Tr-ba III

Cor. I. II in F

Cor. III. IV in F

Tr-ni

V. I

V. II

V-le

V-o.

f cresc.

ff

tenuto

a2

f cresc.

ff

tenuto

a2

f cresc.

ff

tenuto

a2

f

ff

con sord.

f

con sord.

f

con sord.

f

con sord.

f

I con sord.

f

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

7

7

Fl. I. II a2 I. II. III. IV a4 13

Ob. a2 I dim. mf

Cingl. dim. p

Cl. picc. dim. p

Cl. a2 dim. p

Cl. basso dim. p

I. II f dim. a2 f dim.

Fag. III Cambia in Contrafagotto

Tr-be dim. p

Cor. dim. p

Tr-a e I dim. pp

V-ni arco pp mp

V-ni arco pp mp

V-le arco pp mp

V-celli arco f dim.

C-bassi f dim.

8 Poco più mosso $\text{♩} = 72$
Fl. a^4

pp morendo

V.I. *arco*

V.II *pp espr. simile*

V-le *pp simile*

V-c. *pp simile*

C-b. *pp simile*

pp

V.I

V.II *pp*

V-le *pp sempre*

V-c. *pp sempre*

C-b. *pp sempre*

pp sempre

9

V.I *cresc.*

V.II *poco cresc.*

V-le *poco cresc.*

V-c. *poco cresc.*

C-b. *poco cresc.*

poco cresc.

V.I *f dim.*

V.II *mf dim.*

V-le *mf dim.*

V-c. *mf dim.*

C-b. *mf dim.*

mf dim.

dim. molto

dim. molto

dim. molto

dim. molto

dim. molto

dim. molto

div.

V-ni sul tasto sin'al ⊙

V-ni I
 V-ni II
 V-le *ppp*
 V-c. *ppp*
 C-b. *ppp*

cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

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

dim.
dim.
dim.
dim.
dim.

mp dim.
pp
pp
pp
pp

pp
pp
pp
pp
pp

un.
p

V.I
 V.II
 V-le *pp*
 V-c. *pp*
 C-b. *pp*

pp

Cor. ingl.

11

V-ni I
 V-le
 V-c.
 C-b.

sul tasto sin'al ⊙
 sul tasto sin'al ⊙

pp
pp
pp

p espr.
p espr.

Cor. ingl.

V-ni I
 V-le
 V-c.

cresc.

cresc.

cresc.

cresc.

Cor. ingl.

12

V-ni I
 V-le
 V-c.

f cresc.

f cresc.

f cresc.

molto aspr.

ff

ff

ff

V-ni I

13

V-c.
 C-b.

dim.

p dim.

div.

pp

cresc.

pp

cresc.

sul tasto sin'al

V.I
 V-c.
 C-b.

pp tranquillo

pp

dim.

pp

dim.

V.I

14

V-c.
 C-b.

pp

cresc.

dim.

pp

cresc.

dim.

pp

15

[illegible]

V.I. *cresc.* *ten.* *ten.* *dim.*

V.II *cresc.* *f* *dim.*

V-1a *cresc.* *f* *dim.*

V-c *cresc.* *f* *dim.*

C-b. *cresc.* *f* *dim.*

17 Adagio $\text{♩} = 52$
I. II

Fl. a2
Fl. III IV
V-nl I
V-le
p

18

Fl. a2
Ob. a2
Cl. picc.
V-le
V-c.
p
cresc. ma non accelerando
cresc. ma non accelerando
cresc. ma non accelerando
cresc. ma non accelerando
cresc. ma non accelerando

Fl. a2
Ob. a2
Cor. ingl.
Cl. picc.
Cl.
V-le
V-c.
mf cresc.
mf cresc.
mf cresc.

19

Fl. a2 *ff*

Ob. a2 *ff*

Cingl. *ff*

Cl. pice. *ff*

Cl. *ff*

Cl. basso *ff tenuto*

Fag. a2 *ff tenuto*

C.fag. *ff tenuto*

ff

Cor. *senza sord. f espr.*

senza sord. f espr.

19

V. I

V. II

V-le *ff*

V-o. *ff*

C-b. *ff tenuto*

ff

Fl. III. IV cambia in Flauti piccoli I. II

20 Fl. gr. I. II a2

Ob. a2
Cl. a2
Cl. piccolo
Cl. a2
Cl. basso
Fag.
C. fa.
C. fa.

mf
mf
mf
mf
ff pesante
ff pesante
ff pesante

a2 ff
ff
ff

Tr. bc
Cor.
Tr. ni e Tuba
Timp.

senza sord.
senza sord. *f pesante*
f pesante
I senza sord.
f espr.
f pesante
f pesante

V. I
V. II
V. le
V. e.
C. b.

div.
div. pizz.
ff

20

Fl. *a2*

bb. *a2*

Cingl.

Cl. piece

Cl. *a2*

Cl. basso

Fag.

C (ap.)

Tr-bc

Cor.

Tru e Tuba

Timp.

T-ro

solo

V. I

V. II unis.

V-le

V.e.

C-b.

unis.

Picc.

Fl. a^2

Ob. a^2

Cingl. a^2
(s)

Cl. a^2

Cl. a^2

Cl. basso

Fag.

C far.

Tr-be

Cor. a^2

Cor. a^2

Tr-ni e Tuba

Timp

T-ro

V. I

V. II

V. I f

V. q.

C-b. div.

arco

ff

pp cresc.

Picc. a_2 cresc. espr. 21
 Fl. a_2 cresc. espr. fff
 Ob. a_2 cresc. espr. fff
 Cingl. a_1 cresc. espr. fff
 Cl. a_1 cresc. espr. fff
 Cl. a_2 cresc. espr. fff
 Cl. basso cresc. espr. fff
 Fag. cresc. fff
 C fag. cresc. fff
 T-bc f cresc. ff
 Cor. f cresc. ff
 Trai e Tuba cresc. ff
 Timp. cresc. ff
 T-ro cresc. ff
 V. I a_2 21
 V. II cresc. espr. fff
 V-le cresc. espr. fff
 V-e. cresc. espr. fff
 C-b. cresc. espr. fff
 cresc. espr. fff

Picc. a^2 f
 Fl. a^2 f
 Ob. a^2 f
 Cingl. f
 Cl. picc. f
 Cl. a^2 f
 Cl. basso f
 Fag. f
 C. fag. f
 Tr-be f
 Cor. f
 Tr-ni e Tuba f
 Timp. f
 T. re f
 V. I f
 V. II f
 V-le f
 V-e. f
 C-b. f

piu fff
piu fff

[illegible]

Fl. 22

Ob. a2

Cingl.

Cl. picc.

Cl.

Cl. basso

Fag.

C fag.

Cor.

V. I 22

V. II

V-le

V-o.

C-b.

a2

tenuto

ff

tenuto

ff

tenuto

ff

tenuto

ff

marcatissimo

marcatissimo

marcatissimo

Fl. a2

Ob. a2

Cl. pice.

Cl. a2

Cl. basso tenuto

Fag. tenuto

C.fag.

ff tenuto

Cor.

Trni e Tuba
tenuto

f

cresc.

f cresc.

f cresc.

V. I

V. II *simile*

simile

V-le

simile

V-c.

C-b.

div. pizz.

ffff

div. pizz.

ffff

div. pizz.

ffff

pizz.

ffff

* Ноты с оттенком „*ffff*“ следует исполнять так сильно, чтобы после щипка струна ударялась о гриф. The notes marked *ffff* should be taken by plucking the string with such force as to make it knock against the finger-board.

N. 18220 Г.

29

Picc. 23

a2

Fl. a2

Ob. a2

C. ingl.

Cl. picc.

Cl.

Cl. b.

a2 ff

C-fag. ff

a2 *sf* *ten.*

Tr. b. *ff*

Cor. *ff*

ff

Tr. 1 e Tuba *ten.*

Timp.

solli *ten.*

ff *express.*

28

V.I unis. arco *g*

V.II unis. arco

V-le unis. arco

V-c. arco

C-b.

ff

Musical score for page 30, featuring the following instruments and parts:

- Picc.** (Piccolo): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Fl.** (Flute): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Cl. ingl.** (Clarinet in G): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Cl. piccolo** (Clarinet piccolo): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Cl. a2** (Clarinet in A): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Cl. b.** (Clarinet in B): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Fag. a2** (Bassoon in A): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- C. far.** (Contrabassoon): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Tr-be** (Trumpet): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Cor.** (Cor Anglais): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- Timp.** (Timpani): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- V. I** (Violin I): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- V. II** (Violin II): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- V. lo** (Viola): Treble clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- V. c.** (Violoncello): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.
- C. b.** (Contrabass): Bass clef, key signature of one sharp (F#), playing a melodic line with eighth notes and slurs.

5-
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl.
Cl. b.
Fag.
C. fag.
Tr. bc.
Cor.
Tr. e Tuba
Timp.
v. I
v. II
v. le
v. c.
C. b.

5-
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl.
Cl. b.
Fag.
C. fag.
Tr. bc.
Cor.
Tr. e Tuba
Timp.
v. I
v. II
v. le
v. c.
C. b.

ff *espress.*

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Tr. bc.
 Cor.
 Tr. n. III.
 Timp.
 V. I.
 V. II.
 V. III.
 V. c.
 C. b. b.

Picc. g.

a 2

Fl. g.

a 2

Ob.

a 2

Cingl.

Cl. picc.

Cl.

a 2

Cl. b.

Fag.

C. fag.

C. fag.

a 2

Tr. bc

Cor.

a 2

Tr. ni III

Tr. ni III

a 2

Tr. ni III

Tr. ni III

Timp.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

V. I. g.

Pico.
 Fl.
 Ob.
 Cingl.
 Cl. p. leo.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Tr. be.
 Cor.
 Tr. ni III
 Timp.
 V. I
 V. II
 V. le
 V. c.
 C. b.

Musical score for page 34, featuring various instruments including Piccolo, Flute, Oboe, Cinghiale, Clarinet, Bassoon, Trumpet, Horn, Trombone, Timpani, Violin, Viola, and Cello. The score includes dynamic markings like "cresc." and "ff", and articulation like "a2".

[illegible]

ff. N. 18220 Г.

Fl. *fff*
 Ob. *fff*
 Cl. picc. *fff*
 Cl. *fff*
 Cl. b. *fff*
 Fag. *fff*
 C-fag. *fff*

Tr-ba *fff*
 Cor. *fff*
 Tr-ni e Tuba *mf*
 Timp. *mf*
 Piatti *fff*

V. I. *fff*
 V. II. *f*
 V. lo. *f*
 V. c. *f*
 C-b. *f* pizz.
 pizz.
 pizz.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Cor.

Trni I-II

V.I

V.II

V-le

V-c.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Tr-be I.II

Cor.

V.I

V.II

V-le

V-c.

28

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Tr-be I, II

V. I

V. II

V-le

V-c.

Picc.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Tr-be I, II

Cor. I, II

V. I

V. II

V-le

V-c.

pizz.

pizz.

Fl. piccolo ^{a2}
 Fl. ^{a2}
 Ob.
 C. ingl.
 Cl. piccolo.
 Cl.
 Cl. basso
 Fag.
 C. fag.
 Tr. ba.
 Cor. ^{a2}
 Tr. ni e Tuba
 Timp.
 V. I.
 V. II.
 V. la.
 V. c.
 C. b.

Picc. a^2

Fl. a^2

Ob. a^2 I a^2 II

Cingl.

Cl. picc. a^2 I a^2 II

Cl. a^2 I a^2 II

Cl. basso

Fag.

C. fa.

Tr-be

Cor. a^2 soli a^2 soli a^2 soli

Tr-ni e Tuba

Timp.

[27]

V. I arco

V. II arco

V. le arco

V. o. arco

C. b. a^2 soli a^2 soli a^2 soli

Picc.

Fl.

Ob. I $\flat$

Ob. II $\flat$

Cingl.

Cl. pice.

Cl. I $\flat$

Cl. II $\sharp$

Cl. basso

Fag.

C fag.

Tr-he

Cor. $\sharp$ 2

Trni e Tuba

Timp.

V. I $\sharp$

V. II $\sharp$

V-le

V-c.

C-b.

Picc. I
 Picc. II
 Fl.
 Ob.
 C. angl.
 Cl. picc.
 Cl. I, II
 Corni
 Sil.
 V. I
 V. II
 V-le
 V-cell
 div.
 div.
 div.
 div.

Picc. I
 Picc. II
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 C.ingl. b
 Cl. pice. b
 Cl. I
 Cl. II
 Corni
 Sil.
 V. I
 V. II
 V-le
 V-celli

M. 19220 P.

Picc. I
 Picc. II
 Fl. I, II
 Ob. I, II
 Cingl.
 Cl. picc.
 Cl. I, II
 Cor. ^{a2}
 Sll.
 V. I
 V. II
 V-le
 V-celli

M. 18220 T.

Picc. *cresc.*
 Picc. *cresc.*
 Fl. *cresc.*
 Ob. *ff*
 G. *ff*
 Cl. *ff*
 Cl. I *cresc.*
 Cl. II *cresc.*
 Cl. b *cresc.*
 Fag. *ff*
 C-fag. *ff*
 Tr-ho *ff*
 Cor. *cresc.*
 Tr-ni c Tuba *ff*
 Timp. *ff*
 Sil. *ff*

V. I. *cresc.*
 V. II. *cresc.*
 V. lo *cresc.*
 V. c. *cresc.*
 C-b. *cresc.* *unio. sf*

Cl.basso

Fag. a2

Cfag.

1

Tr-be

a2

Tr-nie Tuba

Timp.

V-le

V-c.

C-b.

30

Cl.b.

Fag. a2

Cfag.

1b

Tr-be

Cor.

a2

Tr-nie Tuba

Timp.

V-le

V-c.

C-b.

II

Fl. 31 *a2* *ff*

Ob. *a2* *ff*

Cl. picc. *ff*

Cl. *a2* *ff*

Cl. b. *ff*

Fag. *a2*

C. fag.

II

Tr-be *ff*

a2 *ff*

Cor *a2* *ff*

a2 *ff*

Tr-ni e Tuba *ff*

Timp.

Sil. *ff*

V. I 31 *ff* *v*

V. II *ff* *v*

V-c.

C-b.

FL. *a2* *ff*

Ob. *ff* *a2*

Cl. ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C. fag. *ff*

Tr-he *a2*

Cor. *a2*

Tr-ni e Tuba

Timp.

Sil.

V. I *ff*

V. II *ff*

V-le *ff*

V-c. *ff*

C-b. *ff*

The musical score is for a symphony, featuring various instruments and woodwinds. The score is written in 2/4 time and includes dynamic markings like 'ff' and 'a2'. The instruments listed are Flute (FL.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Trumpet (Tr-he), Cor Anglais (Cor.), Trombone and Tuba (Tr-ni e Tuba), Timpani (Timp.), and Violins (V. I, V. II). The score is written in 2/4 time and includes dynamic markings like 'ff' and 'a2'. The instruments listed are Flute (FL.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Trumpet (Tr-he), Cor Anglais (Cor.), Trombone and Tuba (Tr-ni e Tuba), Timpani (Timp.), and Violins (V. I, V. II).

This page of a musical score is for a symphony orchestra and includes vocal parts. The instruments and voices are arranged in two systems. The first system includes:

- Flute (Fl.)
- Oboe (Ob.)
- Cornet (Cingl.)
- Clarinet in D (Cl. picc.)
- Clarinet in A (Cl. a2)
- Bassoon (Cl. b.)
- Fagotto (Fag.)
- Contrabassoon (C. ba.)

The second system includes:

- Trumpet in B-flat (Tr. ba.)
- Cor Anglais (Cor.)
- Trumpet in C (Tr. ni c.)
- Tuba (Tuba)
- Timpani (Timp.)
- Silbhorn (Silb.)

The vocal parts are:

- Vocal I (V.I.)
- Vocal II (V.II)
- Vocal III (V.le)
- Vocal C (V.c.)
- Contrabass (C. b.)

The score is written in 3/4 time and includes dynamic markings such as *f* (forte) and *sf* (sforzando). The page number 32 is visible in the top left corner.

a2
 Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl. a2
 Cl. b.
 Fag.
 C. fag.
 sf a2
 Tr. be.
 Cor.
 a2
 Tr. n. 1.
 e Tuba
 Tim.
 Sil.
 33
 V. I.
 V. II.
 V. le.
 V. c.
 C. b.
 sf

Fl. a_2

Ob. a_2

C.ingl.

Cl. picc.

Cl. a_2

Cl. b.

Fag.

C. fa.g.

Tr.

Trombe

Cor.

a_2 soli

a_2 soli

Tr. in b

Tuba

Timp.

Sil.

V.I

V.II

V.le

V.c.

C.-b.

34 Adagio $\text{♩} = 80$

34 Aug. 10 7:30

Picc.
a2
Fl.
a2
Ob.
a2
Cl.
picc.
Cl.
a2
Cl.
b.
Fag.
C.fag.
Isola
Tr-be
sola
Cor.
a2
soli
Tr-ni e Tuba
Timp.
T-ro
Pia.
t.
Cassa.
Sil.

The image shows a page of a musical score, numbered 34, dated August 10 at 7:30. The score is for a large orchestra, featuring multiple staves for various instruments. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr-ni e Tuba), Trombone (T-ro), and Tuba (Cassa). The score is written in a standard musical notation with a key signature of one flat and a common time signature. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'pp' (pianissimo). The score is written in a standard musical notation with a key signature of one flat and a common time signature. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'pp' (pianissimo). The score is written in a standard musical notation with a key signature of one flat and a common time signature. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'pp' (pianissimo).

34 Adagio $\text{♩} = 80$

34 Adagio $\text{♩} = 80$

This musical score is for measures 34 through 38 of a piece marked 'Adagio' with a tempo of 80 beats per minute. The score is written for a large ensemble, including Violins I (V.I.), Violins II (V.II), Violas (V.le), Cellos (C.), Double Basses (C.b.), and a Unobbligato (UNOB.) part. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The Unobbligato part is marked 'UNOB.' and features a prominent melodic line. The overall texture is dense and expressive, characteristic of a late 19th-century symphonic work.

Fl. picc. a2

Fl. a2

Ob. a2

Cingl.

Cl. picc. a2

Cl. a2

Cl. b.

Fag. a2

C.fag.

Tr-bc

Cor.

a2

Tr-nr Tuba

Timp.

T-ro *fpp cresc.*

Piatti *fpp cresc.*

Cassa

Tam-tam *fpp cresc.*

Sil.

V. I unis.

V. II unis.

V-le unis.

V-o unis.

C-b.

85] $\text{♩} = 66$ $\text{♩} = 66$

Cingl. solo
p espr.

V. I
ffpp subito

V. II
ffpp subito

V-le
ffpp subito

V-c.
ffpp subito

C-b.
ffpp subito

ffpp subito

86]

Cingl.

V. I

V. II

V-le

V-c.

C-b.

87]

Cingl.
cresc.

V. I
sempre pp

V. II
sempre pp

V-le
sempre pp

V-c.
sempre pp

C-b.
sempre pp

pp cresc.

sempre pp

Ob. Cingl. Cl.

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

a2 *a2*

38 Poco più mosso ♩ = 72

Cingl.

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

simile

simile

simile

simile

simile

simile

Cingl.

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

pp

p

39

Cingl.

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

dim.

pp

pp

sul tasto sin'al ⊕

sul tasto sin'al ⊕

V. I

V. II

V-le

V-c.

C-b.

p espress.

V. I[®]

V. II

V-le[®]

V-c.

C-b.

cresc.

f cresc. molto espress.

f cresc.

f cresc.

V. I

V. II

V-le

V-c.

C-b.

dim.

p

con sord.

p

p

V. I

V. II

V-le

V-c.

C-b.

rit.

con sord.

a tempo ma tranquillo

pp

pp

pp

p espr.

p espr.

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

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

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

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

rit. Adagio ♩ = 80

43 con sord. *espress.*

Tr-be con sord. *f cresc.*

a2 con sord. *espress. cresc.*

Cor. a2 con sord. *pp f espress. cresc.*

V. I 43 rit. Adagio ♩ = 80

V. II

V-le

V-c.

C-b.

dim.

dim.

dim.

dim.

44 ♩ = 56

a2

Tr-be *pp PPP*

a2 *pp PPP*

Cor. a2 *pp PPP*

V. I 44 ♩ = 56

V. II

V-le *pp*

V-c. *pp*

C-b. *pp*

pp

46

Allegretto (♩ = 132)

2 Flauti piccoli

2 Flauti

2 Oboi

Corno inglese

Clarinetto
piccolo (Es)

2 Clarinetti (B)

Clarinetto
basso (B)

2 Fagotti

Contrafagotto

3 Trombe (B)

4 Corni (F)

3 Tromboni
e
Tuba

Timpani

Triangolo

Tamburino

Tamburo

Piatti

Cassa

Silofono

46

Allegretto (♩ = 132)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

unis. senza sord.

sul G sin'al @

unis. senza sord.

sul G sin'al @

unis. senza sord.

unis. senza sord.

unis. senza sord.

Fl. picc.

47

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C fag.

Tr-be

Cor.

Trai e Tuba

Timp

V. I

V. II

V. lc

V. c.

C. b.

senza cord.

47

Fl. piccolo, I

Fl. a²

Ob. a²

Cingl.

Cl. piccolo

Cl. a²

Cl. b.

Fag. a²

C. fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

V. I

V. II

V-le

V-c.

C-b.

FL. picc.

Fl. a2

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b

Fag.

C. fag.

Tr-be

Cor.

Tr-ni

Timp.

V. I

V. II

V-le

V-c.

C-b.

М. 18220 Г.

Pico. *ff*
 Fl. *ff*
 Ob. *ff*
 Cingl. *ff*
 Cl. pico. *ff*
 Cl. *ff*
 Cl. b. *ff*
 Fag. *ff*
 C. fa. *ff*
 Tr. be. *ff*
 Cor. *ff*
 Tr. ni. *ff*
 Timp. *ff*
 V. I. *f*
 V. II. *ff*
 V. le. *ff*
 V. c. *ff*
 C. b. *ff* pizz. *ff*

Fl. picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Tr. b.

Cor.

Tr. al.

Timp.

V. I.

V. II.

V. Ic.

V. c.

C. b.

arco

arco

arco

51

М. 18220 Г.

Fl. poco accelerando

Tr-be I, II

a2

Cor. a2

Trani e Tuba

Timp.

V. I poco accelerando

V. II

V. le

V. o.

C. b. pizz. arco

53 (J-144)

Picc. I solo

Fl. a2

Tr-be I, II

V. I morendo

V. II

V. le

V. o.

C. b.

Picc. I

Musical score for Piccolo I and Violins I & II with Viola and Cello/Double Bass. The Piccolo I part features a melodic line with trills and slurs, marked with *sf* (sforzando). The Violins I and II parts play a rhythmic accompaniment of eighth notes. The Viola and Cello/Double Bass parts provide a steady bass line.

Picc. I

Musical score for Piccolo I, Flute, Clarinet, and Violins I & II with Viola and Cello/Double Bass. The Piccolo I part continues its melodic line. The Flute and Clarinet parts enter with a new melodic line, marked with *p* (piano). The Violins I and II parts continue their rhythmic accompaniment. The Viola and Cello/Double Bass parts provide a steady bass line. A measure number 54 is indicated in a box.

Picc. I

Musical score for Piccolo I, Flute, Clarinet, Trumpets, and Violins I & II with Viola and Cello/Double Bass. The Piccolo I part continues its melodic line. The Flute and Clarinet parts continue their melodic line. The Trumpets and Tuba parts enter with a new melodic line, marked with *con sord.* (con sordina). The Violins I and II parts continue their rhythmic accompaniment. The Viola and Cello/Double Bass parts provide a steady bass line.

Picc. I

55

Fag. I
 C-I. *f*
 Tr-be
 Tuba
 Cor. *p* *A2*
 V.I
 V.II
 V-le

Picc. I

Cl. picc. *f*
 Tr-be
 Cor. *A2*
 V.I
 V.II
 V-le

Y.I.

Picc. I

Picc. I

Cl. picc.

V.le

V.o.

sf

sf

sf

p

Picc. I

Fl.

Cl. picc.

Cl. (A)

Fag.

C.fag.

58

sf

p

p

p

p

p

V. I

V. II

V. le

V. o.

58

pizz.

p

pizz.

p

pizz.

This is a page from a musical score, likely for a symphony. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Trumpet (Tr. ba), Trombone (Cor.), Trumpet (Tr. al), Timpani (Timp.), Violin I (V. I), Violin II (V. II), Viola (V. le), Violoncello (V. o.), and Contrabass (C. b.). The score is written in 2/4 time. The key signature has one sharp (F#). The dynamics range from *f* (forte) to *p* (piano). There are also markings for *pizz.* (pizzicato) and *a2* (second ending). The page number 54 is visible in the bottom right corner.

Picc.

59

Fl.
 Ob. I
 C.ingl.
 Cl. picc.
 Cl. a2
 Cl. b.
 Fag.
 C fag.
 Tr-be
 Cor.
 Tr-ni
 Timp.
 V. I
 V. II
 V-le
 V-a.
 C-b.

con sord.
 mp
 con sord.
 mp
 div.
 f
 div. f

a2
 a2
 1
 2
 59
 60
 61

Picc.

a2

Fl. a2

Ob. a2

Cingl.

Cl. picc.

Cl. a2

Cl. b.

Fag. a2

C. fag.

Tr-be

Cor. senza sord. *f*

Tr-ni

Timp.

V.I

V.II

V.le

V.c.

C.b.

unis.

unis. arco

ff - marc.

Pico.
 50
 Fl.
 Ob.
 Clarinet in G
 Clarinet in B-flat
 Bassoon
 Contrabassoon
 Trumpet
 Trombone
 Tuba
 Timpani
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

Musical notation including notes, rests, and dynamic markings (f, ff, div., arco, marc.).
 Measure numbers 50 and 60 are indicated in boxes.
 The score is written for a full symphony orchestra.

Picc. a2
 Fla. a2
 Ob.
 Cingl.
 Cl. pitec.
 Cl. b.
 Fag. a2
 C-fag.
 (con sord.) a2
 Tr-be
 Cor.
 Tr-ni
 Timp.
 V. I
 V. II
 V-le
 V.c.
 C-b.

61

61

Musical score for orchestra and voices. The score is divided into two systems. The first system includes Piccolo (a2), Flute (a2), Oboe, Cinghiale, Clarinet (piccolo), Clarinet (b), Bassoon (a2), and Contrabassoon. The second system includes Trumpet (a2), Trombone, Trumpet (natural), Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando).

Picc. a2

62

Picc. a2
 Fl. a2
 Ob.
 C. ingl.
 Cl. picc.
 Cl. b.
 Cl. b.
 Fag. a2
 C-fag.
 Tr-be
 Cor.
 Trni
 Timp.

62

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

unis. arco
 f marc.
 arco
 f marc.

Tr-be

Cor.

Tr-ni

Timp.

mf *tenuto*

mf *tenuto*

mf *tenuto*

V. I
 V. II
 V-le
 V-c.
 C-b.
 V tenuto
 arco div.
 V tenuto
 V tenuto
 V tenuto
 V tenuto

63

Picc.

Fl.

Ob. a2

Cing. *p cresc.*

p cresc.
Cl. picc.

Cl. a2
Cl. #
Cl. b *p cresc.*

Fag. a2 *p cresc.*

C. fa. *p cresc.*

p cresc.
sole
sena sord.

Tr-be

Cor. *p cresc.*

p cresc.
Tr-ni II

Tuba *p cresc.*

p cresc.
Timp

mf cresc.

63

V. I *p cresc.*

V. II *p cresc.*

V. le *p cresc.*

V. c. *p cresc.*

C. b. *p cresc.*

p cresc.

Picc. *a2* *rit.* 64 *J=132*
 Fl. *a2*
 Ob. *a2*
 Cingl. *b $\flat$*
 Cl. pice.
 Cl. *a2* *# $\flat$*
 Cl. *b.* *solo*
 Fag. *a2* *soli*
 C. fag. *solo*
 Tr. be *senza sord.*
 Cor. *forosc.*
 II *I. II soli*
 Tr. e Tuba *soli*
 Timp. *a2*
 Tr. lo
 T. no
 P. titl.
 V. I *rit.* 64 *J=132*
 V. II *unis.*
 V. lc
 V. e
 C. b.

Picc. *a2*
 Fl. *a2*
 Ob. *a2*
 Cingl.
 Cl. picc.
 Cl. *a2*
 Cl. b.
 Fag.
 C fag.
 Tr-be
 Cor.
 Tr-ni c Tuba *a2*
 Timp.
 Tr-lo
 T-no
 P-ttl
 V. I
 V. II
 V-le
 V-c.
 C-b.

mf *esec.*

Picc. *a2* *rit.* 65 *a tempo*
 Fl. *a2*
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag. *cresc.*
 C-fag. *cresc.*
 Tr-be *mf* *cresc.*
 Cor. IV *mf* *cresc.*
 Tr-ni e Tuba *a2* *mf* *cresc.*
 Timp *mf*
 Tr-lo *p cresc.*
 T-no
 P-tti
 V. I *rit.* 65 *a tempo*
 V. II
 V-le *div.* *unis.*
 V.c. *cresc.*
 C-b. *cresc.*
 C-b. *cresc.*

Picc. ^{a2}
 Fl. ^{a2}
 Ob. ^{a2}
 Cingl.
 Cl. picc.
 Cl. ^{a2}
 Cl. b.
 Fag.
 C. fag.
 Tr. be.
 Cor.
 Tru e Tuba
 Timp.
 Tr. lo.
 T. no.
 P. tti.
 V. I.
 V. II.
 V. le.
 V. c.
 C. b.

66
 66

poco stringendo

Picc. a2
 Fl. a2
 Ob. a2
 Cingl. b
 Cl. picc. b
 Cl. a2
 Cl. b.
 Fag.
 C-fag.
 Tr-be
 Cor.
 Tr-ni
 e Tuba III
 Tr-lo
 T-ro
 P-tti
 V. I
 V. II
 V. le
 V. o.
 C. b.

solo a2
 sola b.
 poco stringendo
 poco stringendo

bacchi di Timp.
 p. feres.

67 $\text{♩} = 144$

Picc. a2

Fl. a2

Ob. a2

Cingl.

Cl. picc.

Cl. a2

Cl. b.

Fag. a2

C. fag.

Tr. be

Cor.

Tr. al e Tuba

Timp.

Tr. lo

T. no

Ptti

Cassa

67 $\text{♩} = 144$

V. I.

V. II.

V. le

V. c.

C. b.

VI. *fff* *marcatissimo*

VII. *fff* *marcatissimo*

V.le *fff* *marcatissimo*

V.c. *fff* *marcatissimo*

C.b. *fff* *marcatissimo*

Cl. b. 68

Fag.

II

Tr-be

Tr-nl

Tr-nl

T-ro

VI. 68

VII. *sf*

V-le *sf*

V.c. *sf*

sf

Cl. b.

Fag.

II

Tr-be

Tr-nl

Tr-nl

T-ro

VI. *sf*

VII. *sf*

V-le *sf*

V.c. *sf*

sf

Cl. b.
 Fag.
 II
 Tr. be
 I
 Tr. al
 III
 T. ro
 V. I.
 V. II.
 V. le
 V. c.

Cl. b.
 Fag.
 II
 Tr. be
 I
 Tr. al
 III
 T. ro
 V. I.
 V. II.
 V. le
 V. c.

69

Picc.

Fl. *a2*
 Ob. *fff marcato*
 Cingl. *fff marcato*
 Cl. pice. *fff marcato*
 Cl. *a2 fff marcato*
 Cl. b. *fff marcato*
 Fag. *ff marcato*
 C. far. *ff*
 Tr-be *ff marcato*
 Cor.
 Tr-ni *ff*
 Timp.
 Tro.
 VI. *sf*
 VII. *sf*
 Ve. *sf*
 Vc. *sf*
 C. b.

The musical score is arranged in two systems. The first system contains staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cinghiale (Cingl.), Clarinet piccolo (Cl. pice.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C. far.). The second system contains staves for Trombone (Tr-be), Cor Anglais (Cor.), Trumpet (Tr-ni), Timpani (Timp.), Trombone (Tro.), Violin I (VI.), Violin II (VII.), Viola (Ve.), Violoncello (Vc.), and Double Bass (C. b.). The score includes various musical notations such as notes, rests, and dynamic markings like *fff marcato* and *sf*.

Picc.

Fl.
a2

Ob.
a2

Cl. in G.

Cl. in Bb.

Fag.

Cfag.

Tr.

Tromb.

Cor.

Tru.

Timp.

Tro.

V.I.

V.II.

V.le

V.c.

C.b.

Picc. *a2* *1* *J=J* *L'istesso tempo*

Fl. *a2*

Ob. *a2*

Cingl.

Cl. pico.

Cl. *a2*

Cl. b.

Fag.

C. fag.

dim. *sf*

dim. *sf*

dim. *sf*

Tr-he.

Cor.

Tr-ni

Timp.

T-ro

Sil.

V.I.

V.II.

V.le

V.c.

Cb.

L'istesso tempo

f *pizz.* *dim.* *div.* *unis.* *f dim.*

ff *pizz.* *dim.* *div.* *f dim.*

ff *pizz.* *dim.* *div.*

ff *pizz.* *dim.* *div.*

ff *pizz.* *dim.*

[illegible]

Fl. I
C. fa. g.
T. ro.
V. I.
V. II.
V. le
V. e.
C. b.

p
pp
pp

Fl. I
Cl.
C. fa. g.
Cor. I, II
T. ro.
V. I.
V. II.
V. le
V. e.
C. b.

72
a2
p
sempre p
meno.

Fl. I. *ff*

Ob.

Cl. in G. *p*

Cl. in B $\flat$ *p*

Cl. basso *mf*

C. fag. *p*

V. I

V. II

V. le

V. c.

C. b.

73

div. arco

mp

arco

p

arco

p

74

Cl. *a2*

Cl. basso

Fag.

C fag.

V. I

V. II

V. le

V. c.

C. b.

rit. sin' alla fine

FL. picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl. a2

Cl. basso

Fag. I

C.fag.

Tr-be Peseo.

Senza sord. Peseo.

Cor. senza sord. Peseo.

Peseo.

Tr-nie Tuba

Timp.

Tr-lo

Sil.

V. I unis.

V. II unis.

V. Ic.

V.-c.

C.-b.

I. II cambia in B

cambia in Fag. III

soli secco

arco

III

[75] Allegro non troppo $\text{♩} = 152$

Viole

Violoncelli

Contrabassi

f marcantissimo

V.le

V.c.

C.b.

[76] V.le

V.c.

C.b.

sf

V.le

V.c.

C.b.

sf

Ob. [77] a2

Cl. picc.

Cl. in B a2

Tr-ba

ff

f

V.I [77]

V.II

V.le

V.c.

C.b.

Ob. 79

Cl. pice.

Cl.

Trba

ff

ff

ff

[illegible]

The first system of the musical score for 'The Rose Tree' features four staves. The top staff is for Oboe (Ob.) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and a half note G4. The second staff is for Clarinet in E-flat (Cl. in E-flat) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and a half note G4. The third staff is for Clarinet in A (Cl. in A) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and a half note G4. The fourth staff is for Trombone (Tr-ba) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and a half note G4. The music is in 2/4 time and features a key signature of one sharp (F#). The first system includes a forte (f) dynamic marking and a half note G4 in the bass clef.

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

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

80

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

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

81

V. I
 V. II
 V. le
 V. c.
 C. b.

Ob. 82
 Cl. piccolo
 Cl. a 2
 Tr. ba
 V. I 82
 V. II
 V. le
 V. c.
 C. b.

Tr. ni e Tuba 83
 Timp.
 V. I 83
 V. II
 V. le
 V. c.
 C. b.

marcatissimo
*pizz. *)*
*div. pizz. *)*
*pizz. *)*

*) Ноты с оттенком *marcatissimo* следует исполнять так сильно, чтобы после щипка струна ударила о гриф.
 The notes marked *marcatissimo* should be taken by plucking the string with such force as to make it knock against the finger-board.

84

Tr-ni e Tuba

Timp.

V. I

V. II

V. la

V. o.

Cb.

fff

fff

fff

Ob.

Cl. pice.

Cl.

85

ff

ff

ff

Tr-ni e Tuba

Timp.

V. I

V. II

V. la

V. o.

Cb.

fff

fff

fff

85

М. 18220 Г.

C. ingl.

87

Cl. b.

Fag. I, II

Fag. III

Tr-be

Cor.

a2

Tr-nie Tuba

Timp.

sole

ff sola

ff

ff

C. ingl.

Cl. b.

Fag. I, II

Fag. III

Tr-be

Cor.

a2

Tr-nie Tuba

Timp.

ff

ff

ff

Ob. 88 a2

Cingl. *ff marcotissimo*

Cl. picc. *ff*

Cl. *ff marcotissimo*

Cl. b. *ff marcotissimo*

Fag. I, II *ff*

Fag. III *ff*

Cor. *ff marcotissimo*

Tr-ni e Tuba *ff marcotissimo*

V. I 88 pizz.

V. II *f pizz.*

V. le *f pizz.*

V. e. *f pizz.*

C. b. *f pizz.*

Ob. a^2

Cingl.

Cl. pice.

Cl. a^2

Cl. b.

Fag. I. II a^2

Fag. III

a^2

Cor. a^2

V. I

V. II

V-le

V-o.

C-b.

Ob. *a2*

Cingl.

Cl. *picc.*

Cl. *a2*

Cl. b.

Fag. I, II *a2*

Fag. III

a2

Cor.

a2

V. II

V-le

V-e.

C-b.

Fl. picc. a^4

FL. f *marcatissimo* a^2

Ob. a^2 f *marcatissimo*

Cingl.

Cl. picc.

Cl. a^2

Cl. b.

Fag. I, II a^2

Fag. III

Cor. a^2

Trmi e Tuba

V. I

V. II

V-le

V-c.

C-b.

90

Cor. *sf* *sempre cresc. sin' al* 94

II *sf* *sempre cresc. sin' al* 94

Tr-ni
e Tuba *sf* *sempre cresc. sin' al* 94

90

V. I arco *sf* *sempre cresc. sin' al* 94

V. II arco *sf* *détaché* *sempre cresc. sin' al* 94

V. le arco *sf* *détaché* *sempre cresc. sin' al* 94

V. c. *sf* *détaché* *sempre cresc. sin' al* 94

C. b. *f* *détaché* *div.* *sempre cresc. sin' al* 94

sf *sf* *sf* *sf* *sf* *sf*

91

Cor. *sf* *sempre cresc. sin' al* 94

II *sf* *sempre cresc. sin' al* 94

Tr-ni
e Tuba *sf* *sempre cresc. sin' al* 94

91

V. I *sf* *sempre cresc. sin' al* 94

V. II *sf* *sempre cresc. sin' al* 94

V. le *sf* *sempre cresc. sin' al* 94

V. c. *sf* *sempre cresc. sin' al* 94

C. b. *sf* *sempre cresc. sin' al* 94

sf *sf* *sf* *sf* *sf* *sf*

Cor.

II

Tr-ni
e Tuba

V. I

V. II

V-le

V-c.

C-b.

Cor.

II

Tr-ni
e Tuba

92

V. I

V. II

V-le

V-c.

C-b.

92

Cor.

II

Tr-ni
e Tuba

V. I

V. II

V-le

V-c.

C-b.

98

Cor.

II

Tr-ni
e Tuba

98

V. I

V. II

V-le

V-c.

C-b.

94

Fl. picc. *a2*

Fl. *a2*

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag. I, II

Fag. III

Tr-be

Cor.

II *a2*

Tr-ni e Tuba *a2*

Timp.

Tamburo

Detailed description: This block contains the musical notation for measures 94 through 97 for a variety of orchestral instruments. The instruments listed on the left are Fl. picc., Fl., Ob., C. ingl., Cl. picc., Cl., Cl. b., Fag. I, II, Fag. III, Tr-be, Cor., II, Tr-ni e Tuba, Timp., and Tamburo. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *sf* (sforzando) and *a2* (second octave). The measures are connected by a continuous line, indicating a single melodic or harmonic progression across the instruments.

94

V. I

V. II

V. lo

V. c.

C. b. *unis. arco*

Detailed description: This block contains the musical notation for measures 94 through 97 for vocal and string parts. The instruments listed on the left are V. I, V. II, V. lo, V. c., and C. b. (Cello/Bass). The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *sf* (sforzando) and *unis. arco* (unison, arco). The measures are connected by a continuous line, indicating a single melodic or harmonic progression across the parts.

Fl. piccolo. *a2*

Fl. *a2*

Ob.

Cingl.

Cl. piccolo.

Cl.

Cl. b.

Fag. I, II

Fag. III

95

Tr-be

Cor.

Tr-ni e Tuba *a2*

Timp.

Tamburo

96

V. I

V. II

V. le

V. c.

C. b.

96

Cl. b.

Fag. I, II

Fag. III

V. I

V. II

V-le

V-c.

C-b.

dim.

dim.

f dim.

f dim.

Fag. I, II

V. I

V. II

V-le

V-c.

C-b.

mf dim.

mf dim.

V. I

V. II

V-le

V-c.

C-b.

mp dim.

p dim.

mp dim.

p dim.

Tr-be 97 I sola

Cor.

Trni e Tuba

f

sempre p

sempre p

sempre p

sempre p

Piatti

Cassa

p

sempre p

sempre p

V. I 97

V. II

V-le

V-c.

C-b.

pizz.

p

sempre p

Tr-ba I

Cor.

Trni e Tuba

Piatti

Cassa

C-b.

Picc.

Fl.

Cl. picc

Cl.

Tr-be

Cor.

Tr-ni e Tuba

T-ro

Piatti

Cassa

C-b.

solo

a2

ff

99

Cor.

Tr-ni e Tuba

T ro

Piatti

Cassa

99

V. I

V. II

V-le

C-b.

div.

ff

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Trmi e Tuba

Timp.

Piatti

Cassa

V. I

V. II

V. lo

V. c.

C. b.

Picc.

100

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

T-ro

Piatti

Cassa

V. I

V. II

V-le

V-c.

C-b.

100

Tr-be

Cor.

Tr-ni e Tuba

Tamburo

Piatti

Cassa

V.I

V.II

V.le

C.b.

div.

div.

div.

Tr-be

Cor.

Tr-ni e Tuba

Piatti

Cassa

V.I

V.II

V.le

C.b.

div.

div.

div.

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-m e Tuba

Timp.

Piatti

Cassa

101

V. I

V. II

V. le

V. o.

C. b.

102

Tr-be

Cor.

Tr-ni e Tuba

Piatti

Cassa

C-b

102

I

Tr-be sola
con sord.

f

dim. poco a poco

Cor.

Tr-ni e Tuba

Tamburo

solo

f

dim. poco a poco sin'al

103

Piatti

Cassa

C-b.

Tr-ba III

Tr-ba III

Cor.

Tr-ni e Tuba

Tamburo

Piatto

Cassa

C-bassi

Tr-ba III

Tr-ba III

Cor.

Tr-ni e Tuba

T-ro

Piatto

Cassa

V.le

C-b.

103

con sord. unis.

V.le

V.le

V.le

104

Silofono

V. I I con sord. *gliss.* *ff*

V. II con sord. *gliss.* *ff*

V.le

Sil.

V. I *gliss.* *ff*

V. II *gliss.* *ff*

V.le

105

con sord. a2

3 Tr-ni III con sord. *ff*

V.le

V.c. con sord.

C.b. con sord. *f* *arco*

a2

Tr-ni *f*

V.c. *f*

C.b. *f*

V-ni II

106

con sord.

V-le

V-o.

C-b.

V. II

V-le

V-o.

C-b.

V. II

V-le

V-o.

C-b.

107

Fg.

sempre cresc. sin'al 110

con sord.

Cor.

con sord.

sempre cresc. sin'al 110

107

con sord.

V. I

V. II

V-le

V-o.

C-b.

arco

sempre cresc. sin'al 110

arco

sempre cresc. sin'al 110

arco

sempre cresc. sin'al 110

arco

sempre cresc. sin'al 110

arco

sempre cresc. sin'al 110

arco

sempre cresc. sin'al 110

108

Fag.

Cor.

V. I

V. II

Viola

V-c.

C-b.

Fg.

Cor.

V. I

V. II

Viola

V-c.

C-b.

109

Fag.

Corn I

V-ni I

V-ni II

V-le

V-celli

C-bassi

Fag.

Cor.

V. I

V. II

V-le

V-c.

C-b.

110

Picc. *a2*

Fl. *a2*

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag. *sf*

Tr-be *con sord.*

Cor. *sf*

Trombe e Tuba *con sord.*

Timp. *solli coperti*

V. I

V. II

V-le

V-c.

C-b.

110

M. 18220 P.

Picc. $\text{a}2$
 Fl. $\text{a}2$
 Ob.
 Cl. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 Tr-be
 Cor.
 Tron e Tuba
 Timp.
 V. I
 V. II
 V. le
 V. c.
 C. b.

M. 15220 P.

a2

111

Picc. *a2*

Fl. *a2*

Ob.

C. ingl.

C. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

V. I

V. II

V-le

V-o.

C-b.

111

М. 18220 Г.

Picc. a2
 Fl. a2
 Ob.
 C. ingl.
 Cl. pice.
 Cl.
 Cl. b.
 Fag.
 Tr. be
 Cor.
 Tru e Tuba
 Timp
 T-ro
 Piatti
 V. I
 V. II
 V. lo
 V-o
 C-b.

Pico.

First system of the musical score for 'Pico.' The system includes staves for Fl. 1, Ob., C. ingl., Cl. piece., Cl. a2, Cl. b., Fag. a2, and Fag. III. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various dynamics including *dim.* (diminuendo) and *p* (piano). The Fag. III part includes the instruction 'Fag. III cambia in Contrafagotto'.

Second system of the musical score for 'Pico.' The system includes staves for Tr-be, Cor. III, and Truie Tuba. The key signature remains three sharps and the time signature is 3/4. Dynamics include *dim.* and *p*. The Truie Tuba part includes a measure with a '7' indicating a seven-measure rest.

Third system of the musical score for 'Pico.' The system includes staves for V. I, V. II, V-le, V-o, and C-b. The key signature remains three sharps and the time signature is 3/4. Dynamics include *dim.* and *p*.

Cl. a2 113

Cl. basso *pp*

V-ni I *pp*

V-ni II *p* con sord.

V-le *p*

V-c. *p* con sord.

C-b. *p* con sord.

V-ni II 114

V-c. *pp* molto vibrato

C-b. *pp*

V-ni II

V-le *espress.* con sord. *pp*

V-c. *pp* *espress.*

C-b. *pp*

V-ni II 115

V-le *poco espress.*

V-c. *espress.*

C-b. *pp*

116

V-ni I div. con sord.
 V-ni II *pp*
 V-le
 V-c.
 C-b.

molto espress.

V. I div. con sord.
 V. II *p*
 V-le *p*
 V-c. *p*
 C-b. *p*

p espress.

117

Corno I solo

tenuto

Corno I solo *p espr. dolce*
 V. I. div. *pp*
 V. II *pp*
 V-le *pp*
 V-c. *pp*
 C-b. *pp*

pp

Picc. I 118 I solo

Corno I pp

V-ni I div.

V-ni II

V-le. div.

V-c.

C-b.

morendo

Picc. I

Corno I

V-ni I div.

V-ni II

V-le

V-c. morendo

C-b.

Picc. I

V-ni I

V-ni II

V-celli

C-bassi

Picc. I Rit.

119 a tempo Picc. cambia in Fl. IV

Fl. I

V-ni I

V-celli

C-bassi

Fl. I

Fl. II *pp*

Fl. III *pp*

Fl. IV *pp*

V-ni I unis. pizz. *pp*

V-ni II unis. pizz. *pp*

V-le unis. pizz. *pp*

V-c. unis. pizz. *pp*

C-b.

Fl. I

Fl. II

Fl. III

Fl. IV

Cl. I

V-ni I

V-ni II

V-le

V-c.

C-b.

120

cambia in Piccolo I

I solo

pp

pp

120

arco

pp

arco

pp ma espress.

Cl. I

V-ni II

V-le

V-c.

C-b.

pp

5

Cl. I

Cl. II solo *pp* 5

V-ni II

V-le

V-celli

C-bassi

Cl. I *pp* 3

Cl. II *pp* 3

V. I

V. II

V-le

V-c.

C-b.

121

opero.

p *opero. arco*

pp

pp

pp

opero. xo.

opero. xo.

Cl. I

Cl. II *mf*

V. I

V. II

V-le

V-c.

C-b. *p*

p

$\equiv$ [illegible]

Fl. I

123

Fl. II

Fl. III

Cl. I

Cl. II

solo

pp

solo

p

V-ni I

123

V-ni II

V-le

V-celli

C-bassi

pizz.

pizz.

pizz.

p

Fl. I

Fl. II

Fl. III

Cl. I

Cl. II

Cl. basso

V-ni I

V-ni II

V-le

V-c.

C-b.

cambia in Flauto piccolo II

mf

p

p

rit.

attaca

124 Allegretto $\text{♩} = 138$

Clarinetto I (B) *pp*

Clarinetto II (B) *pp*

Clarinetto basso (B) *pp*

Fagotto I *solo* *p*

Fagotto II *p*

Contrafagotto *p*

Violoncelli *pp*

Contrabbassi *pp*

Fag. I

Fag. II

C-fag.

Fag. I *animando*

Fag. II *creso.*

C-fag.

Fag. I *rit.* *a tempo*

Fag. II *f* *dim.*

C-fag.

Fag. I $\text{♩} = 152$

p arco
 senza sord.
 V-ni I
 p
 senza sord.
 V-ni II arco
 p
 senza sord.
 V-le arco
 p
 senza sord.
 V-celli
 p
 senza sord.
 C-bassi
 p

V-ni I
 poco acceler.
 V-ni II
 cres.
 V-le
 cres.
 V-celli
 cres.
 C-bassi
 cres.

V. I
 f
 dim.
 V. II
 f
 dim.
 V-le
 f
 dim.
 V-c.
 f
 dim.
 C-b.
 f
 dim.

Fl. I solo *p*

Corn I *p*

Triang. *p*

V-ni I *pizz.*

V-ni II *pizz.*

V-le *pizz.*

V-c. *pizz.*

C-b. *pizz.*

Fl. I *p*

Fl. II solo *p*

Corno I

Triang.

V-ni I

V-ni II

V-le

V-c.

C-b.

Fl. I.

Cor. I

V. I

V. II

128

Fl. I.

V. I

V. II

V-le

V-c.

p

arco *mf*

arco *mf*

arco *mf*

129 *Uistesso tempo*

Cingl.

Cl. b.

Fag.

C.fag.

p

129 *Uistesso tempo*

V. I

V. II

V-le

V-c. arco

C-b. arco

dim.

dim.

dim.

dim.

mf

p

p

p

p semplice

Cingl.

Cl. b.

Fag.

C fag.

V-c.

Cingl. 130

Cl. b.

Fag.

C fag.

V-c.

pp

Cingl.

Cl. b.

Fag.

C fag.

V-c.

Ob.

Cingl.

Cl. b.

Fag.

C fag.

V-c.

ff

operc.

fp

Ob. 132

dim. *p*

Fag.

V. c. *dim.*

I

Ob. I

Fag.

cresc.

133

Ob. *ff* *dim.*

C. ingl. *p cresc.* *f* *dim.*

Fag. *f* *dim.*

I

Ob. 134

C. ingl.

Fag. I

V. I 134

V. II *p esp.*

V. c. *p*

C. b. *p*

V.I.
V.II
Vc. *espr.*
C-b.

cresc.
cresc.
cresc.
cresc.

135

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

f
f
f
f
f

Cl.b. animando
Fag.
Cfag.

f
f
f

II

135 $\text{♩} = 96$
marc.
marc.

Tr-be
Cor.

f
f
f

III

secco
secco

V.I animando
V.II
Vc.
V-le
V-c.
C-b.

cresc.
DISS.
cresc.
DISS.
cresc.
cresc.

arco
arco
f
f
f
f

136 $\text{♩} = 96$
marcato

Cl. b.

Fag. a2

Tr-be

Vc.

187

fff *f* *fff* *f*

Cl. b.

Fag. a2

Tr-be

Vc.

188

fff *f* *fff* *f*

non div.

non div.

V. I

V. II

V-c.

fff

Cl. b

Fag. a2

V. I

V. II

Vc.

fff *f* *fff* *f*

Fl.

Ob.

Cl. in G.

Cl. piece.

Cl.

Cl. b.

Fag. a2

C. far.

V. I

V. II

Vc.

fff *f* *fff* *f*

139

Fl.

Ob.

Cingl.

Cl. picc.

Cl. a_2 cambia Cl. I, II in Cl. A

Cl. b.

Fag. a_2

C-fag.

V. I

V. II

Vo.

Cl. b. a_2

Fag.

V. I

V. II

Vc.

Cl. b.

140

Fag. *ff*
 Cor. *f*
 V. I *ff*
 V. II *ff*
 V. c. *ff*

Cl. b.

Fag. a2
 Cor.
 V. I
 V. II
 V. c.

141 - 192

Cl. b.

Fag. a2
 V. I
 V. II
 V. c.
 C. b. *p subito*
p

V.I 142

V-le *dim.* *ppp*

V-o. *p*

C-b. *espr.*

V.II 143

V-le *mp*

V-o. *espr.*

C-b.

V.II

V-le

V-o.

C-b.

V.I 144

V.II *p espr.*

V-le *espr.*

V-o.

C-b.

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

espr. *pochissimo* *cresc.*

pochissimo *cresc.*

pochissimo *cresc.*

145

Fl. a2
Ob. I
V.II
V-le

mp *espr.*

146

Fl. a2
Ob. I
Cingl.

espr.

mp

Fl. a2

Ob. I
Cingl.

espr.

Fl. a2 147

Ob. I

Cingl.

Fag.

es. pp.

mp

Ob. I 148

Cingl.

Cl.

Fag. I

(in A) a2

f

es. pp.

Ob. I 149

Cingl.

Cl. a2

Cl. b.

Fag. I

C. fa.

a2

pp cresc.

pp cresc.

pp cresc.

V. I 149

V. II

V-le

V-o.

C-b.

p

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

Cl. b. *poco a poco*

Fag. a2 *poco a poco*

C-fag. *poco a poco*

V.I *poco a poco*

V.II *poco a poco* *cresc.* *poco a poco*

V.le *poco a poco* *cresc.* *poco a poco*

V.e. *poco a poco* *cresc.* *poco a poco*

C-b. *poco a poco*

poco a poco

150

Ob. a2 *mf cresc. poco a poco*

Cl. pice. *mf cresc. poco a poco*

Cl. a2 *mf cresc. poco a poco*

Cl. b. *mf cresc. poco a poco*

Fag. a2

C-fag.

tenuito

Cor. III *mp cresc. tenuito poco a poco*

V.I *mf cresc. poco a poco*

V.II *mf cresc. poco a poco*

V.le *mf cresc. poco a poco*

V.e. *mf cresc. poco a poco*

C-b.

Ob. a2

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. a2

C. fag.

Tr. be

Cor. III

Tr. ni

Timp.

V. I

V. II

V. le

V. c.

C. b.

f *cresc.*

f *cresc.*

f *cresc.*

Tr-be

Cor.

Trani e Tuba

Timp.

f

a2

sola

M. 18220 Г.

Fl. a2

Ob. a2

C.ingl.

Cl. pice.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor. a2

Trni o Tuba

Timp.

V. I

V. II

V-le

V-o.

C-b.

152

152

Fl. *a2 tenuto*

Ob. *ff tenuto*

Cingl. *ff tenuto*

Cl. picc. *ff tenuto*

Cl. *ff tenuto*

Cl. b. *ff*

Fag.

C-fag.

Tr-be *a2*

Cor. a2 *a2*

Tr-ni e Tuba *a2*

Timp.

v. I

v. II

v. le

v. c.

C. b.

Picc.

153

a2

Fl. a2

Ob. a2

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C fag.

a2

Tr-be

a2

Cor a2

Tr-ni e Tuba

Timp.

V. I

153

V. II

V-le

V-o.

C-b.

Picc. a2 *tenuto*
 Fl. a2 *tenuto*
 Ob. a2 *tenuto*
 Cingl.
 Cl. pice. *tenuto*
 Cl. a2 *tenuto*
 Cl. b. *tenuto*
 Fag. *ff*
 C. fa. *ff*
 Tr-be *tenuto*
 Cor. *tenuto*
 Tr-ni e Tuba *tenuto*
 Timp.

154 $\text{♩} = \text{♩}$
 cambia Cl. I, II in Cl. B
 164 $\text{♩} = \text{♩}$
 div. b_c
 div. ff_v
 div. ff_v
 arco. ff
 arco ff
ff

V.I. *div.* *ff* *unis.*

V.II

V-le

V-o.

C-b.

155 *div.* *ff* *unis.*

V.I

V.II

V-le

V-o. *div.* *ff*

C-b. *ff*

accelerando

Ob.

Cl. picc.

Cl. (in B) *ff*

156 *div.* *ff*

V.I

V.II *non div.* *div.*

V-le *non div.*

V-o. *non div.*

C-b.

Picc. Allegro $\text{♩} = 108$

Fl.
 Ob.
 Cingl.
 Cl. pice.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Tr. b.
 Cor.
 Tr. ni.
 Timp.

Measures 1-12 of the Piccolo section. The Piccolo (Picc.) part is the primary melodic line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The woodwinds (Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon) provide harmonic support with sustained notes and rhythmic patterns. The Flute and Oboe parts are marked with *ff* (fortissimo) in measures 10 and 11. The Clarinet in G part is marked with *ff* in measures 10 and 11. The Bassoon and Contrabassoon parts are marked with *ff* in measures 10 and 11. The Tr. b. part is marked with *ff* in measures 10 and 11. The Cor. part is marked with *ff* in measures 10 and 11. The Tr. ni. part is marked with *ff* in measures 10 and 11. The Timp. part is marked with *ff* in measures 10 and 11.

Allegro $\text{♩} = 108$

V. I.
 V. II.
 V. le.
 V. o.
 C. b.
 unis.
 unis.

Measures 13-24 of the Violin section. The Violin I (V. I.) and Violin II (V. II.) parts are the primary melodic lines, starting with a half note G4, followed by quarter notes A4, B4, and C5. The Violoncello (V. le.) and Viola (V. o.) parts provide harmonic support with sustained notes and rhythmic patterns. The Contrabass (C. b.) part is marked with *ff* in measures 13 and 14. The unis. parts are marked with *ff* in measures 13 and 14.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Tr-be

Cor.

Tr-nl

Timp.

V. I

V. II

V-le

V-o.

C-b.

ff détaché

ff détaché

ff détaché

a2

ancora più animando

Picc. 157

Fl.

Ob.

Cl. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Cfag.

Tr-be

Cor. a2 soli

Tr-ni

Timp.

v. I 157

ancora più animando

V. I

V. II

V-le

V-c.

C-b.

168

Picc.
Fl. a2
Ob.
Cingl.
Cl. pice.
Cl.
Cl. b.
Fag.
C. fag.
Tr-be
Cor.
Tr-m
Timp.
V. I
V. II
V-le
V-o.
C-b.

158

Picc. I
Picc. II *p cresc.*
I *p cresc.*
Fl. II *p cresc.*
I *p cresc.*
Ob. II *p cresc.*
Cingl. *p cresc.*
Cl. picc. *p cresc.*
I *p cresc.*
Cl. II *p cresc.*
Cl. b. *p cresc.*
Fag. a 2 *p cresc.*
C fag. *p cresc.*
II *p cresc.*
T-ba *p cresc.*
Cor. *p cresc.*
Trui *p cresc.*
I. II *mf cresc.*
Timp. *pp cresc.*
T-ro *pp cresc.*
V. I *p cresc.*
V. II *p cresc.*
V-le *p cresc.*
V-o *p cresc.*
C-b. *p cresc.*
C-b. *p cresc.*

Fl. p. *a2* *h* poco animato

Fl. a2 *h* *f* I *p cresc.* II *p cresc.*

Ob. a2 *h* *f* I *p cresc.* II *p cresc.*

Cingl. *h* *f* I *p cresc.* II *p cresc.*

Cl. p. *h* *f* I *p cresc.* II *p cresc.*

Cl. *h* *f* I *p cresc.* II *p cresc.*

Cl. b. *h* *f* I *p cresc.* II *p cresc.*

Fag. a2 *h* *f* I *p cresc.* II *p cresc.*

C. far. *h* *f* I *p cresc.* II *p cresc.*

Tr. b. *h* *f* I *p cresc.* II *p cresc.*

Cor. *h* *f* I *p cresc.* II *p cresc.*

Tr. ni e Tuba *h* *f* I *p cresc.* II *p cresc.*

Timp. *h* *f* I *p cresc.* II *p cresc.*

T. ro *h* *f* I *p cresc.* II *p cresc.*

P. tti *h* *f* I *p cresc.* II *p cresc.*

Cassa. *h* *f* I *p cresc.* II *p cresc.*

V. I *h* *f* I *p cresc.* II *p cresc.*

V. II *h* *f* I *p cresc.* II *p cresc.*

V. le *h* *f* I *p cresc.* II *p cresc.*

V. c. *h* *f* I *p cresc.* II *p cresc.*

Cb. *h* *f* I *p cresc.* II *p cresc.*

C. b. *h* *f* I *p cresc.* II *p cresc.*

I sola

I solo

poco animato unis.

unis. *p cresc.*

unis. *p cresc.*

unis. *p cresc.*

[illegible]

[illegible]

161 Più mosso $\text{♩} = 60$ Adagio $\text{♩} = 60$
rit.

Ob. *ff*

Cingl. *ff*

Cl. b. *ff*

Cl. *ff*

Fag. *ff*

C. fag. *ff*

Tr. be *ff*

Cor. *ff*

Tr. ni *ff*

Tuba *ff*

Timp. *ff*

P. titi *ff*

Cassa *ff*

pesante tenuto

pesante tenuto

pesante tenuto

pesante tenuto

pesante tenuto

socco

161 Più mosso $\text{♩} = 60$ Adagio $\text{♩} = 60$
rit.

V. I. unis.

V. II. unis.

V. le unis.

V. c.

C. b.

pesante tenuto

pesante tenuto

*) Если у 1-го и 2-го тромбона отсутствует эта нота, то ей следует взять октавой выше, а со следующего такта, начиная от ноты надо исполнять как написано.

If the first and second trombones have no it may be played an octave higher; beginning with of the next bar, play as written.

162 Allegretto $\text{♩} = 96$

Ob. a2 $\text{♩} = 96$

Cingl. ff p

Cl. a2 ff p

Cl.b. ff p

Fag. ff p

C.fag. ff p

solo

cambia in Fagotto III

Tr-be ff pp

Cor. ff pp

Tr-ni e Tuba ff pp

Timp. ff pp

162 Allegretto $\text{♩} = 96$

V.I. $\text{♩} = 96$

V.II ff p $pizz.$ p

V.le ff p $pizz.$ p

V.co ff p $pizz.$ p

C.b. ff p

Cl. b. 163

V. I *ff* *p*

V. II

V. le

Cl. b.

V. I *ff* *p* *ff*

V. II

V. le

Cl. b. 164

V. no solo

V. I *arco* *f*

V. II

V. le

Cl. b. 165

V. no solo *cresc.*

Cor. I. II con sord.

V. no solo *ff*

Cl. b.

Cor. I. II

V. no solo

Cl. b.

166

dim. *p tranquillo* *PPP*

V. no solo

dim. *p* *pizz.*

V. I *p* *pizz.*

V. II *p* *pizz.*

V. le *p* *pizz.*

V. c. solo *p* *arco*

V. c. altri *pizz.* *p*

C. b. *pizz.* *p*

mp *p*

V. no solo

p sempre

V. I *p sempre*

V. II *p sempre*

V. le *p sempre*

V. c. solo *p sempre*

V. c. altri *cresc.*

C. b. *p sempre*

p sempre

♩ = 168

167

Fag. I *f subito* *dim.*

Fag. II *f subito* *dim.*

Fag. III *f subito* *dim.*

♩ = 168

167

V-no solo

V. I

V. II

V-le

V-c solo *f* *dim.* *p*

V-c altri *f* *dim.* *p*

C-b

I *p*

II *p*

Fag. III *p*

Fag. I *rit.*

Fag. II

Fag. III

168 a tempo (senza animando)

Fl. I *pp*
 Cl. I *pp*
 Fag. I *pp*
 Sil. *pp*
cresc.

Fl. I *pp*
 Cl. I *pp*
 Fag. I *pp*
 Sil. *pp*
dim.
 poco rit.
 a tempo

169 162

Fag. I
 V. I con sord. arco
 V. II con sord. arco
 V. Ic con sord. arco
 V. o con sord. arco
 C. b. con sord. arco
p

Fl. picc.
 Fag. I
 V. I
 V. II
 V. Ic
 V. o
 C. b.
 I solo
 rit.
 a tempo

Picc. I

170

dim.

V. I

V. II

V-le

V-c.

C-b.

pp sul tasto

pp sul tasto

pp sul tasto

pp sul tasto

pp sul tasto

p

V. I

V. II

V-le

V-c.

C-b.

poco esp.

Fl. I

171

rit.

a tempo

pp

ppp

V. I

V. II

V-le

V-c.

C-b.

ppp

ppp

ppp

ppp

ppp

ppp

pp

pp

pp

pp

ppp

p

V-no solo

con sord.

rit.

V.I

V.II

V-le

V-c.

C-b.

ppp

Fl. I

172 Andante ♩ = 84

V-no solo

dim.

div.

morendo

div.

morendo

pp

pizz.

vibrato molto

morendo

pizz.

vibrato molto

V-c.

morendo

pizz.

vibrato molto

C-b.

morendo

pizz.

vibrato molto

p

Fl. I

tenuto

ten.

ten.

V.I

V.II

V-le

V-c.

div.

C-b.

Fl. I *ten.* *ten.* 173

V. I

V. II

V. le

V. c. div.

C. b.

Fl. I *ten.* *ten.* *ten.*

V. I

V. II

V. le *div. arco*

arco

V. c. div. *poco esp.*

C. b. *div. pizz.*

P molto vibrato

V. I

V. II

V. le

V. c. div.

C. b.

morendo

morendo

morendo

morendo

morendo

morendo