

Leopoldo Miguez (1850-1902)

Sinfonia opus 6

Edição: André Schwarz

orquestra  
(*orchestra*)

Movimentos:

- I. Grave – Allegro – p. 1
- II. Larghetto – p. 75
- III. Scherzo – p. 107

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# SINFONIA

opus 6

Leopoldo Miguez

Grave  $\text{♩} = 66$

The musical score is arranged in two systems. The first system includes the Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti in B $\flat$ , 2 Fagotti, 1 II in F / 4 Corni, III, IV in E $\flat$ , 2 Trombe in B $\flat$ , 3 Tromboni, Tuba, Timpani, and Gran Cassa e Piatti. The second system includes Violini I and II, Viole, Violoncelli, and Contrabassi. The score is in 3/4 time with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The tempo is marked 'Grave' with a quarter note equal to 66 beats per minute. The dynamic marking 'ff' (fortissimo) is present throughout. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments provide harmonic support. The timpani play a steady rhythmic pattern. The strings play a complex rhythmic pattern with many slurs and accents. The woodwinds play sustained chords and rhythmic patterns. The brass instruments play sustained chords and rhythmic patterns. The timpani play a steady rhythmic pattern. The strings play a complex rhythmic pattern with many slurs and accents.

4

Picc.

Fl.

Ob.

Cl.  
(Bb)

Fag.

Cor.  
(F)

Cor.  
(Eb)

Trb.  
(Bb)

Tbn.

Tba.

Timp.

I

Vln.

II

Vle.

Vc.

Cb.

div.

unis.

7 1

Picc. *ff*

Fl. *ff*  $\rightarrow$  *p*

Ob. *ff*

Cl. (B $\flat$ ) *ff*  $\rightarrow$  *p* *p*

Fag. *ff*

Cor. (F) *ff*  $\rightarrow$  *p* a 2

Cor. (E $\flat$ ) *ff*

Trb. (B $\flat$ ) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *fpp*

I 1 *ff* *pp*

Vln. *ff* *pp* unis.

II *ff* *pp*

Vle. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff*

10

Fl. I. *p*

Ob. I. *pp* *f*

Cl. (Bb) a 2 *pp* *p* *f*

Fag. *pp* *f*

Cor. (F) *pp* *f*

Cor. (Eb) *pp* *f*

Trb. (Bb)

Tbn.

Tba.

Timp.

Vln. I *f*

Vln. II *pp* *f*

Vle. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

14

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

14

I

Vln. I

II

Vle.

Vc.

Cb.

2

1.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (B $\flat$ ) *ff* *p* *mf*

Fag. *ff* *p* *mf*

Cor. (F) *ff* *f*

Cor. (E $\flat$ ) *ff*

Trb. (B $\flat$ ) *f*

Tbn.

Tba.

Timp. *ff* *mf*

I *ff* *mf*

II *ff* *mf*

Vle. *ff* *p* *mf*

Vc. *ff* *p* *mf*

Cb. *ff* *mf*

20

Fl.

Ob.

Cl. (B-)

Fag.

Cor. (F)

Cor. (E♭)

Trb. (B♭)

Tbn.

Tba.

Timp.

I.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*cresc.*

*f*

*ff*

*più f*



23 *accelerando*

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*mf*

*I. solo*

*p*

*ff*

*a 2*

*ff*

*p*

*ff*

*ff*

*ff*

**Allegro** ♩ = 120

27

Fl.

Ob.

Cl. (B $\flat$ ) *molto espressivo*

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

**Allegro** ♩ = 120

27

I

Vln. II

Vle. *molto espressivo*

Vc. *molto espressivo*

Cb.

3

31

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor (F)

Cor (E)

Trb. (B)

Tbn.

Tba.

Timp.

31

I

Vln. I

Vln. II

Vle.

Vc.

Cb.

*sf*

*f*

*ff*

*vigorosissimo*

3

35

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

35

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

35

I  
Vln. *sf*

II  
Vln. *sf*

Vle.

Vc.

Cb.



44

Fl.

mf

f

I.

Ob.

mf

f

Cl. (B $\flat$ )

f

Fag.

mf

f

Cor. (F)

cresc.

f

Cor. (E $\flat$ )

cresc.

f

Tba.

Timp.

44

I

cresc.

f

Vln. II

p

cresc.

f

Vle.

cresc.

f

Vc.

cresc.

f

Cb.

cresc.

f

49

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tba.

Timp.

5

I

Vln. II

Vle.

Vc.

Cb.

*dim.*

*p*

*f*

*fp*

*mf*

III.

54

Fl. I. *fp* *cresc.*

Ob. *fp* *cresc.*

Cl. (B $\flat$ ) *fp* *cresc.*

Fag. *p* *fp* *p* *fp* *cresc.*

Cor. (F) *p*

Cor. (E $\flat$ ) *p*

Trb. (B $\flat$ ) *p*

Tba. *p*

Timp.

54

I. *cresc.*

Vln. II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb. *p* *cresc.*



6

58

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tba.

Timp.

58

I

Vln. II

Vle.

Vc.

Cb.

*f*

*dim.*

*p*

*f*

*dim.*

*p*

*f*

*dim.*

*p*

*f*

*pp*

*mf*

*mf*

*pp*

6

62

Fl. *p sempre*

Ob. *p*

Cl. (B $\flat$ ) *p* I.

Fag. *p*

Cor. (F) *p* *pp*

Cor. (E $\flat$ ) *p* *pp*

Trb. (B $\flat$ ) *pp* *pp*

Tbn.

Tba.

Timp.

62

I. *p sempre* *p*

Vln. II *p* *p*

Vle. *p* *p*

Vc. *p* *p*

Cb. *p* *p*

66

Picc. *ff* a 2

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. (Bb) *p* *cresc.* *ff* a 2

Fag. *p* *cresc.* *ff*

Cor. (F) *cresc.* *ff* I.

Cor. (Eb) *cresc.* *ff*

Trb. (Bb) *cresc.* *ff* a 2

Tbn. *cresc.* *ff*

Tba. *pp* *cresc.* *ff*

I. *cresc.* *sf ff* V

Vln. II *cresc.* *sf ff* V

Vle. *pp* *cresc.* *ff*

Vc. *pp* *cresc.* *ff*

Cb. *pp* *cresc.* *ff*

70

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tbn.

Tba.

I

Vln.

II

Vle.

Vc.

Cb.

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

*sf*

*dim.*

7

Musical score for measures 73-76. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Bb) (Cl. (Bb)), Bassoon (Fag.), Horn (F) (Cor. (F)), Horn (Eb) (Cor. (Eb)), Trombone (Tbn.), and Tuba (Tba.). The Flute part begins with a *p* dynamic. The Oboe and Clarinet (Bb) parts are marked *p* and *staccato*. The Bassoon, Horn (F), Horn (Eb), Trombone, and Tuba parts also begin with a *p* dynamic. The score is in 2/4 time and B-flat major.

7

Musical score for measures 73-76. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part begins with a *p* dynamic, followed by a *pp* dynamic. The Violin II, Viola, Violoncello, and Contrabasso parts also begin with a *p* dynamic. The score is in 2/4 time and B-flat major.



Musical score for measures 77-80. The instruments listed are Oboe (Ob.), Clarinet (Bb) (Cl. (Bb)), and Violin I (Vln. I). The Oboe and Violin I parts end with a *dim.* dynamic. The Clarinet (Bb) part also ends with a *dim.* dynamic. The score is in 2/4 time and B-flat major.

Musical score for measures 80-82. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Violin I (Vln. I), Viola (Vle.), and Violoncello (Vc.).

- Flute (Fl.): Measure 80 is a whole rest. Measure 81 begins with a first ending bracket (I.) over a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *pp*.
- Oboe (Ob.): Measure 80 is a whole rest. Measure 81 begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *pp*.
- Clarinet in B-flat (Cl. (B)): Continuous sixteenth-note pattern starting in measure 80. Dynamics: *p*.
- Bassoon (Fag.): Measure 80 is a whole rest. Measure 81 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *pp*.
- Violin I (Vln. I): Measure 80 is a whole rest. Measure 81 is a whole rest.
- Viola (Vle.): Measure 80 is a whole rest. Measure 81 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *pp*.
- Violoncello (Vc.): Measure 80 is a whole rest. Measure 81 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *pp*.



Musical score for measures 83-85. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Flute (Fl.): Measure 83 is a whole rest. Measure 84 begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *espressivo*. Measure 85 begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Oboe (Ob.): Measure 83 is a whole rest. Measure 84 begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*. Measure 85 begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Clarinet in B-flat (Cl. (B)): Continuous sixteenth-note pattern starting in measure 83. Dynamics: *f*.
- Bassoon (Fag.): Measure 83 is a whole rest. Measure 84 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *f*. Measure 85 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *f*.
- Viola (Vle.): Measure 83 is a whole rest. Measure 84 begins with a half note G2, followed by quarter notes A2, B2, and C3. Measure 85 begins with a half note G2, followed by quarter notes A2, B2, and C3.
- Violoncello (Vc.): Measure 83 is a whole rest. Measure 84 begins with a half note G2, followed by quarter notes A2, B2, and C3. Measure 85 begins with a half note G2, followed by quarter notes A2, B2, and C3.
- Contrabass (Cb.): Measure 83 is a whole rest. Measure 84 is a whole rest. Measure 85 begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *f*.

8

Musical score for measures 86-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Violin I (Vln. I), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.: *pp*
- Ob.: *pp*
- Cl. (B): *p*
- Fag.: *p*
- Vln. I: *pp*
- Vle.: *pp*
- Vc.: *pp*
- Cb.: *pp*, *pizz.*

Measure 88 includes performance instructions: *div.*, *pp*, and *arco*.



Musical score for measures 89-91. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.: *pp*
- Ob.: *pp*
- Cl. (B): *crescendo*
- Fag.: *a 2*, *crescendo*
- Vln. I: *div.*, *crescendo*
- Vln. II: *crescendo*
- Vle.: *crescendo*
- Vc.: *unis.*, *div.*, *crescendo*, *unis.*
- Cb.: *crescendo*

9

Musical score for measures 92-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$ )), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 92: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ , marked *f*. Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes, marked *f*. Viola and Cello play a bass line, marked *f*. Contrabasso plays a bass line, marked *f*.

Measure 93: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ , marked *mf*. Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes, marked *pp*. Viola and Cello play a bass line, marked *pp*. Contrabasso plays a bass line, marked *pp*.

Measure 94: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ , marked *mf*. Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes, marked *pp*. Viola and Cello play a bass line, marked *pp*. Contrabasso plays a bass line, marked *pp*. The Flute and Oboe parts are marked *espressivo*. The Clarinet and Bassoon parts are marked *p*. The Violin I and II parts are marked *pizz.*

Musical score for measures 95-97. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$ )), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Cor Anglais (E) (Cor. (E)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 95: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ . Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes. Viola and Cello play a bass line. Contrabasso plays a bass line.

Measure 96: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ . Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes. Viola and Cello play a bass line. Contrabasso plays a bass line.

Measure 97: Flute and Oboe play a melodic line starting with a half note G $\flat$  and a half note F $\flat$ . Clarinet and Bassoon play a similar line. Violin I and II play a rhythmic pattern of eighth notes. Viola and Cello play a bass line. Contrabasso plays a bass line.



a 2

98

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Fag. *p*

Cor. (F) *p*

Cor. (E $\flat$ ) *p*

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

98

I *p*

Vln. II *p*

Vle. *p*

Vc. *p* arco

Cb. *p* arco

un poco rit. 10 a Tempo

102

Picc. *f*

Fl. *f* *p* *molto espressivo* I.

Ob. *f* *molto espressivo* I.

Cl. (B) *f* *p* *molto espressivo* I.

Fag. *f*

Cor. (F) *f*

Cor. (E♭) *f*

Trb. (B♭) *f* I.

Tbn. *f*

Tba. *f*

Timp. *f*

un poco rit. 10 a Tempo

102

I Vln. *f*

II Vln. *f*

Vle. *f* *p*

Vc. *f* *pizz.* *p*

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

Musical score for measures 106-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 106: Flute and Clarinet in B-flat play a melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 107: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 108: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 109: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 110: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.

Dynamic markings: *pp* (pianissimo) for Violin I and II. *div. pizz.* (divisi pizzicato) for Violin I and II.

Musical score for measures 110-114. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (B)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 110: Flute and Clarinet in B-flat play a melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 111: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 112: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 113: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.
- Measure 114: Flute and Clarinet in B-flat continue their melodic line. Violin I and II play a rhythmic accompaniment. Viola, Violoncello, and Contrabass provide harmonic support.

Dynamic markings: *p* (piano) for Flute and Clarinet in B-flat. *p* (piano) for Viola.

Musical score for measures 114-117. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Violin I (Vln. I), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Flute part features a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Violin I part is marked *div.* and *pizz.* and plays a rhythmic pattern. The Viola part has a dense, rhythmic accompaniment. The Violoncello and Contrabasso parts provide a steady bass line.

Musical score for measures 118-121. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Flute part has a melodic line with slurs and accents, marked *p*. The Oboe part has a melodic line with slurs and accents, marked *p*. The Clarinet and Bassoon parts have melodic lines with slurs and accents, marked *p*. The Violin I and II parts have rhythmic patterns, marked *pp*. The Viola part has a dense, rhythmic accompaniment. The Violoncello and Contrabasso parts provide a steady bass line.

**121**

Picc. - *f*

Fl. I. - *f*

Ob. - *f*

Cl. (Bb) - *f*

Fag. - *f*

Cor. (F) - *f*

Cor. (E) - *f*

Trb. (Bb) - *f*

Vln. I. - unis. arco *p* - *f*

Vln. II. - *f*

Vle. - *f*

Vc. - arco *f*

Cb. - arco *f*

13

125

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

13

125

I Vln. *pp*

II Vln. *pp*

Vle.

Vc. *f pp*

Cb. *2 contrabassi soli*

Un poco meno (a Tempo ritenuto)

129

I Vln. *pp*

II Vln. *pp*

Vle. *perdendosi*

Vc. *perdendosi*

Cb. *perdendosi*

134

Cl. (B) **14** Recitativo I. solo a Tempo

I Vln. a piacere a Tempo

II Vln. a piacere

Vle. *pp* 2 viole sole

Vc. *pp* div.

Cb. *pp*

139

Fl. I. a piacere a Tempo *pp* espressivo a piacere a Tempo a piacere

Ob. I. *pp* espressivo

Cl. (B) I. *pp* espressivo

Fag. a 2. *pp* espressivo

Vle. a piacere a Tempo a piacere a Tempo a piacere

Vc. a piacere a Tempo a piacere a Tempo a piacere

144 *a Tempo* *a piacere* *a Tempo*

Fl. *p* *f* *p*

Ob. *f*

Cl. (B) *p* *f* *p*

Fag. *f* *p*

Vcl. *pp*

Vc. *pp*

Detailed description: This system contains measures 144 to 148. It features staves for Flute, Oboe, Clarinet (B), Bassoon, Violin, and Viola. The tempo markings are 'a Tempo', 'a piacere', and 'a Tempo'. Dynamic markings include piano (p), forte (f), and pianissimo (pp). The bassoon part includes a 'a 2' marking. The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

149 *ritenuto* *a Tempo*

Fl. *pp* *pp* *dolce* *f*

Ob. *f*

Cl. (B) *pp* *pp* *dolce* *f*

Fag. *f*

Vcl. *pp* *ppp* *pp*

Vc. *pp* *ppp* *pp*

Detailed description: This system contains measures 149 to 153. It features staves for Flute, Oboe, Clarinet (B), Bassoon, Violin, and Viola. The tempo markings are 'ritenuto' and 'a Tempo'. Dynamic markings include pianissimo (pp), pianississimo (ppp), dolce, and forte (f). The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

154 *poco rit.* *poco meno* *div.*

Fl. *p* *pp* *pp*

Ob. *p* *pp* *pp*

Cl. (B) *p* *pp* *pp*

Vln. I *pp*

Vcl. *pp*

Vc. *pp*

Detailed description: This system contains measures 154 to 158. It features staves for Flute, Oboe, Clarinet (B), Violin I, Violin, and Viola. The tempo markings are 'poco rit.', 'poco meno', and 'div.'. Dynamic markings include piano (p) and pianissimo (pp). The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.



**Animato**

159

Fl. *ff*

Ob. *ff*

Cl. (B $\flat$ ) *ff*

Fag. *ff* a 2

**Animato**

159

Cor. (F) *ff*

Cor. (E $\flat$ ) *ff*

Trb. (B $\flat$ ) *ff*

Tbn. *ff*

Tba. *ff*

**Animato**

159

I *ff*

Vln. II *ff*

Vle. *ff* tutti

Vc. *ff* unis.

Cb. *ff* tutti

163

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p* *dim. e accel.* *pp*

Fag. *p*

Cor. (F) *p*

Cor. (E $\flat$ ) *p* *dim.*

Trb. (B $\flat$ ) *p*

Vln. I *p*

Vle. *p* *dim.*

Vc. *p* *dim. e accel.* *pp* *dim. e rit.*

Cb. *p* *dim.* *pp* *dim. e rit.*

167

ritard. rall. a piacere unis. a Tempo a piacere rubato

I *p* recitando

II *p* recitando

Vle. *pp*

Vc. *ppp* *pp*

Cb. *ppp*

15

172 *a Tempo* *a piacere* *a Tempo* *accelerando* *tratt.*

Score for measures 172-176. The system includes Violin I, Violin II, Viola, and Cello. The Violin I part features a melodic line with dynamics *pp* and *p*. The Viola and Cello parts provide harmonic support with *pp* dynamics. Performance markings include *a Tempo*, *a piacere*, *a Tempo*, *accelerando*, and *tratt.*

177 *dolcissimo*

Score for measures 177-181. The system includes Violin I, Violin II, Viola, and Cello. The Violin I part has a melodic line with dynamics *pp* and *f*. The Viola and Cello parts have *pp* dynamics. Performance marking is *dolcissimo*.

182 *Un poco meno*

Score for measures 182-186. The system includes Violin I, Violin II, Viola, and Cello. The Violin I part has a melodic line with dynamics *pp*. The Viola and Cello parts have *pp* dynamics. Performance marking is *Un poco meno*.

**Animato** *accelerando*

187

Picc. *ff*

Fl. *ff* a 2

Ob. *ff*

Cl. (B) *ff* a 2

Fag. *ff* *p dim.*

**Animato** *accelerando*

187

Cor. (F) *ff* *p dim.*

Cor. (E) *ff* *p dim.*

Trb. (B) *ff* *p*

Tbn. *ff*

Tba. *ff*

**Animato** *accelerando*

187

I *ff* *p dim.*

II *ff* *p*

Vle. *ff* *p dim.*

Vc. *ff* *p dim.*

Cb. *ff* *p dim.*

192 **a Tempo** 16

Fl. *pp*

Ob. *pp*

Cl. (B $\flat$ ) *pp*

Fag. *pp*

Cor. (F) *pp*

Cor. (E $\flat$ ) *pp*

192 **a Tempo** 16

Vln. I *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp* *ppp*

197

Fl. *pp sempre*

Ob. *pp sempre*

Cl. (B $\flat$ ) *pp sempre*

Fag. *pp* *p legato*

Cor. (F) I. *pp*

Cor. (E $\flat$ ) III. solo *p*

Vle. *div.*

Vc. *div.*

Cb. *div.*

202

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

I

Vln

II

Vle.

Vc.

Cb.

a 2

I.

IV.

I.

III.

*p*

*p*

*pp*

*pp*

unis.

div.

207

Picc.

Fl.

Ob.

Cl. (B.)

Fag.

Cor. (F)

Cor. (E♭)

Trb. (B♭)

Tbn.

Tba.

Timp.

17

207

Vln I

Vln II

Vle.

Vc.

Cb.

213

Picc. *f* *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

213

Cor. (F) *ff*

Cor. (Eb) *ff*

Trb. (Bb) *ff*

Tbn. *mf* *ff*

Tba. *ff*

Timp. *ff*

213

Vln I *ff*

Vln II *ff*

Vle. *ff*

Vc. *ff* *ff*

Cb. *ff*



219

Picc.

Fl.

Ob.

Cl. (B)

Fag.

219

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

219

I Vln

II Vln

Vle.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

18

224

Cor. (F)  
Cor. (Es)  
I Vln  
II Vln  
Vle.  
Vc.

*ff energico*  
*f*  
*p*

229

Cor. (F)  
Cor. (Es)  
I Vln  
II Vln  
Vle.  
Vc.

*mf*  
*mf*  
*ff*  
*f*  
*p*

234

Fl.  
Ob.  
Cor. (F)  
Cor. (Es)  
I Vln  
II Vln  
Vle.  
Vc.

*p*  
*p*  
*I.*  
*p*  
*p*

Musical score for Sinfonia op.6, page 42, measures 240-244. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Bb) (Cl. (Bb)), Bassoon (Fag.), Cor (F), Cor (Eb), Trumpet (Bb) (Trb. (Bb)), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *f*, *ff*, and *p*. The score also includes a *div.* marking for the Violin I part.

19

Tempo I.

245

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Tempo I.

245

Cor. (F)

Cor. (E)

Trb. (Bb)

Tbn.

Tba.

Timp.

19

Tempo I.

245

I Vln

II Vln

Vle.

Vc.

Cb.

*molto espressivo*



254

Picc.

Fl. a 2

Ob.

Cl. (B $\flat$ )

Fag.

254

Cor. (F)

Cor. (E)

Trb. (B $\flat$ ) a 2

Tbn.

Tba.

Timp.

254

I Vln

II Vln

Vle.

Vc.

Cb.

259 20

**System 1:**

- Picc.**: Rest
- Fl.**: *p*, *mf espressivo* (I. solo)
- Ob.**: Rest
- Cl. (Bb)**: *p*, *mf espressivo* (I. solo)
- Fag.**: *p*, *marcato* (*p*)
- Cor. (F)**: *p*
- Cor. (E)**: *p* (I. solo)
- Trb. (Bb)**: *p* (I. solo, *p* 3)
- Tbn.**: *p*
- Tba.**: *p*, *pp*
- Timp.**: Rest

**System 2:**

- Vln I**: *p*, *div.* 3, *unis.* (*p*)
- Vln II**: *p*, *unis.* (*p*)
- Vle.**: *p*
- Vc.**: *f espressivo*, *pizz.* (*p*)
- Cb.**: *p*, *pizz.*

21

Più animato

264

Fl.

Ob.

Cl. (B)

Fag.

Più animato

264

Cor. (F)

Cor. (E)

Trb. (B)

Tbn.

Tba.

21

Più animato

264

I Vln

II Vln

Vle.

Vc.

Cb.



269

Fl. *sf*

Ob.

Cl. (B $\flat$ ) *f*

Fag. *fp* *sf*

Cor. (F) *sf* I.

Cor. (E $\flat$ ) *sf* *sf*

Trb. (B $\flat$ )

Tbn.

Tba.

269

I. *sf* *p* *f*

II. *sf* *p* *f*

Vle. *sf p*

Vc. *sf p*

Cb. *p*

273

Picc. *f* *dim.* *p* *cresc.*

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

Ob. *f* *dim.* *p* *cresc.*

Cl. (B $\flat$ ) *f* *dim.* *a 2* *cresc.*

Fag. *f* *dim.* *pp* *cresc.*

Cor. (F) *f* *dim.* *pp* *cresc.*

Cor. (E $\flat$ ) *f* *dim.* *pp* *cresc.*

Trb. (B $\flat$ ) *f* *dim.* *pp* *cresc.*

Tbn. *f* *dim.* *pp* *cresc.*

Tba. *f* *dim.* *pp* *cresc.*

I *f* *dim.* *pp* *cresc.*

II *f* *dim.* *pp* *cresc.*

Vle. *f* *dim.* *pp* *cresc.*

Vc. *f* *dim.* *pp* *cresc.*

Cb. *mf* *p* *pp* *cresc.*

277

Picc.

*ff*

Fl.

a 2

*ff*

Ob.

*ff*

Cl.  
(B $\flat$ )

a 2

*ff*

Fag.

*ff*

277

Cor.  
(F)

*ff*

Cor.  
(E $\flat$ )

*ff*

Trb.  
(B $\flat$ )

*ff*

Tbn.

*ff*

Tba.

*ff*

277

I

Vln

*ff*

II

*ff*

Vle.

*ff*

Vc.

*ff*

Cb.

*ff*

22

281

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

281

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

281

22

I Vln

II Vln

Vle.

Vc.

Cb.

*dim.*

*p*

*pp*

Musical score for measures 285-292. The score includes parts for Oboe (Ob.), Clarinet (Bb) (Cl. (Bb)), Bassoon (Fag.), and Violin I (Vln. I). The key signature is B-flat major. The Oboe part features a melodic line with a *dim.* marking at the end. The Clarinet (Bb) part provides harmonic support with chords and a *dim.* marking. The Bassoon part has a first ending (*I.*) and a *p* dynamic marking. The Violin I part has a *dim.* marking.



Musical score for measures 289-296. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Bb) (Cl. (Bb)), Bassoon (Fag.), Violin I (Vln. I), Viola (Vle.), and Cello (Vc.). The key signature is B-flat major. The Flute part has a first ending (*I.*) and a *pp sostenuto* dynamic marking. The Oboe, Clarinet (Bb), and Bassoon parts all have *pp sostenuto* dynamic markings. The Violin I part has a *pp* dynamic marking and a *div.* (divisi) marking. The Viola and Cello parts also have *pp sostenuto* dynamic markings. A rehearsal mark **23** is present at the beginning of the section.

293

Fl. *p espressivo* *mf* *pp* *p*

Ob. *mf* *pp* *p*

Cl. (B) *mf* *pp* *a 2* *p*

Fag. *mf* *pp*

I Vln *mf* *pp* *unis.*

II Vln *pp*

Vle. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp* *pizz.*

297

Fl. *a 2* *p* *crescendo poco a poco*

Ob. *pp* *pp*

Cl. (B) *crescendo poco a poco*

Fag. *pp* *pp*

I Vln *pp* *div.* *pp*

II Vln *pp* *pp*

Vle. *pp* *pp*

Vc. *pp* *pp*

Cb. *arco* *pp* *pp*

24

300

Fl.

Ob.

Cl. (B)

Fag.

24

300

I Vln

II Vln

Vle.

Vc.

Cb.

pp

f

unis.

303

Fl.

Ob.

Cl. (B)

Fag.

mf espressivo

p

mf espressivo

pp

a 2

303

I. Cor. (F)

pp

303

I Vln

II Vln

Vc.

Cb.

pp

p

pizz.

pizz.

306

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln

II

Vle.

Vc.

Cb.

*pp*

*p*

*cresc.*

a 2

arco



25

311

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Fag. *f*

Cor. (F) *f*

Cor. (Eb) *f*

Trb. (Bb) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

25

311

Vln I *f* *molto espressivo*

Vln II *f* *molto espressivo*

Vle. *f*

Vc. *f* *molto espressivo*

Cb. *f* *pizz.*

315

Cl. (Bb)  
Fag.  
Vln I  
Vln II  
Vle.  
Vc.  
Cb.

*p*

Detailed description: This block contains the musical score for measures 315 to 317. The score is arranged in a standard orchestral layout with seven staves. The top staff is for Clarinet in B-flat (Cl. (Bb)), followed by Bassoon (Fag.), Violin I (Vln I), Violin II (Vln II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Measure 315 shows the Clarinet and Bassoon playing a rhythmic eighth-note pattern. The Violin I and II parts play a melodic line with slurs. The Viola and Cello parts play a sixteenth-note pattern with a '6' marking. The Contrabass part is mostly rests. Measure 316 continues the patterns, with a piano (*p*) dynamic marking appearing in the Clarinet and Bassoon parts. Measure 317 shows a change in the Clarinet and Bassoon parts, with a sharp sign (#) appearing in the Clarinet staff.



318

Cl. (Bb)  
Fag.  
Vln I  
Vln II  
Vle.  
Vc.  
Cb.

*p*

Detailed description: This block contains the musical score for measures 318 to 320. The instrumentation remains the same as in the previous block. Measure 318 shows the Clarinet and Bassoon parts continuing their rhythmic pattern. The Violin I and II parts play a melodic line with slurs. The Viola and Cello parts play a sixteenth-note pattern with a '6' marking. The Contrabass part is mostly rests. Measure 319 continues the patterns, with a piano (*p*) dynamic marking appearing in the Violin I, Violin II, Viola, and Cello parts. Measure 320 shows a change in the Violin I and II parts, with a sharp sign (#) appearing in the Violin I staff.

321

Cl. (B $\flat$ )

Fag.

Vln I

Vln II

Vle.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 321 to 323. The Clarinet in B-flat (Cl. (B $\flat$ )) part features a complex melodic line with many slurs and ties. The Bassoon (Fag.) part has a rhythmic pattern of eighth notes with rests. The Violin I (Vln I) and Violin II (Vln II) parts play sustained chords with some melodic movement. The Viola (Vle.) part has a sixteenth-note pattern with slurs. The Violoncello (Vc.) part has a similar sixteenth-note pattern. The Contrabass (Cb.) part has a simple eighth-note accompaniment.



324

Cl. (B $\flat$ )

Fag.

Vln I

Vln II

Vle.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 324 to 326. The Clarinet in B-flat (Cl. (B $\flat$ )) part continues with its complex melodic line. The Bassoon (Fag.) part maintains its rhythmic pattern. The Violin I (Vln I) and Violin II (Vln II) parts have sustained chords. The Viola (Vle.) part has a sixteenth-note pattern with slurs. The Violoncello (Vc.) part has a similar sixteenth-note pattern. The Contrabass (Cb.) part has a simple eighth-note accompaniment.

327

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

327

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

327

I

Vln

II

Vle.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

330

Picc. *f*

Fl. I. *p* *f* a2

Ob. I. *p* *f*

Cl. (B) *p* *f*

Fag. *p* *f*

330

Cor. (F) *f*

Cor. (E) *f*

Trb. (B) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

330

Vln I *f*

Vln II *f*

Vle. *f*

Vc. *f*

Cb. *f* arco

26

## Un poco più mosso

334

Picc. *f pp*

Fl. *mf*

Ob. *a 2 p*

Cl. (B) *a 2 p*

Fag. *f pp*

Cor. (F) *mf*

Cor. (E) *f pp*, *mf*

Trb. (B) *f pp*

Tbn. *f pp*

Tba. *f pp*

Timp. *f pp subito*

Detailed description: This block contains the musical score for woodwinds and percussion from measure 334 to 338. The Piccolo part is mostly silent. The Flute part has a melodic line starting in measure 338 with a first ending bracket and a *mf* dynamic. The Oboe and Clarinet (B) parts have a melodic line starting in measure 335 with a second ending bracket and a *p* dynamic. The Bassoon part has a sustained chordal texture with a *f pp* dynamic. The Cor Anglais parts have a sustained chordal texture, with the E-flat part having a *f pp* dynamic and the F part having a *mf* dynamic. The Trumpet (B) part has a sustained chordal texture with a *f pp* dynamic. The Trombone and Trombone parts have a sustained chordal texture with a *f pp* dynamic. The Timpani part has a rhythmic pattern of eighth notes with a *f pp subito* dynamic.

26

## Un poco più mosso

334

Vln I *mf*

Vln II *p*, *mf*

Vle. *f pp*, *mf*

Vc. *f pp*, *mf*

Cb. *f pp*, *mf*

Detailed description: This block contains the musical score for strings from measure 334 to 338. The Violin I part has a melodic line starting in measure 338 with a *mf* dynamic. The Violin II part has a melodic line starting in measure 338 with a *mf* dynamic. The Viola part has a sustained chordal texture with a *f pp* dynamic. The Violoncello part has a sustained chordal texture with a *f pp* dynamic. The Contrabass part has a sustained chordal texture with a *f pp* dynamic.

339

Picc. *f* *p*

Fl. *f* *p* a 2

Ob. *f* *p* I.

Cl. (Bb) *f* *p*

Fag. *f* *p*

Cor. (F) *f* *p*

Cor. (Eb) *f* *p* a 2

Trb. (Bb) *p* I.

Tbn. *f*

Tba. *f*

Timp. *f* *p*

I. *f* *p*

II. *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

27

344

Picc. *ff* *pp* *fp*

Fl. *ff* *pp subito* *pp* *ff p* a 2

Ob. *ff* *pp subito* *pp* *ff p*

Cl. (B) *ff* *pp subito* *pp* *ff p*

Fag. *ff* *pp subito* *pp* *ff p* 1.

Cor. (F) *ff* *pp subito* *pp* *ff p*

Cor. (E) *ff* *pp subito* *pp* *ff p*

Trb. (B) *ff* *pp* *ff p*

Tbn. *ff*

Tba. *ff* *pp* *ff p* *marcato* *p*

Timp. *ff* *pp* *ff*

27

344

Vln I *ff* *pp* *ff p*

Vln II *ff* *pp* *ff p*

Vle. *ff* *pp* *ff p*

Vc. *ff* *pp* *ff p* *marcato*

Cb. *ff* *pp* *ff p* *marcato*



349

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (F) *ff*

Cor. (E) *ff*

Trb. (B) *ff*

Tbn. *ff*

Tba. *ff*

Timp.

I *ff*

II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

354

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

354

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

*ff*

354

I

Vln

II

Vle.

Vc.

Cb.

28

359

Picc.

Fl.

ff sempre e marcato

Ob.

ff sempre e marcato

Cl. (B)

a 2

ff sempre e marcato

Fag.

ff sempre e marcato

359

Cor. (F)

Cor. (Eb)

Trb. (Bb)

Tbn.

Tba.

Timp.

28

359

I

Vln

ff sempre e marcato

II

ff sempre e marcato

Vle.

ff sempre e marcato

Vc.

ff sempre e marcato

Cb.

ff sempre e marcato

364 29

Picc.

Fl.

Ob. a 2

Cl. (B)

Fag.

Cor. (F)

Cor. (E) *ff marcato*

Trb. (B)

Tbn.

Tba.

Timp.

I. *f*

I. *f*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

369

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

369

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

369

I

Vln

II

Vle.

Vc.

Cb.

373

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln

II

Vle.

Vc.

Cb.

Grave come prima

Musical score for woodwinds, brass, and percussion. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. It begins at measure 377. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Cor Anglais (E-flat) (Cor. (E)), Trumpet in B-flat (Trb. (B)), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The dynamic marking is *fff* (fortissimo) throughout. The woodwinds and brass play sustained chords and melodic lines, while the timpani and percussion provide a steady rhythmic accompaniment.

Grave come prima

Musical score for strings. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. It begins at measure 377. The instruments listed are Violin I (Vln I), Violin II (Vln II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The dynamic marking is *fff* (fortissimo) throughout. The strings play a rhythmic accompaniment with sustained chords and melodic lines. The Violin I and II parts include markings for *div.* (divisi) and *unis.* (unison).

380

Picc.

Fl.

Ob.

Cl.  
(B)

Fag.

380

Cor.  
(F)

Cor.  
(E)

Trb.  
(B)

Tbn.

Tba.

Timp.

G.C.  
e Pt.

380

I

Vln

II

Vle.

Vc.

Cb.

div.

unis.



**Allegro vivo**

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Cor Anglais (E) (Cor. (E)), Trumpet in B-flat (Trb. (B)), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The second system includes Glockenspiel and Triangle (G.C. e Pt.). The score begins at measure 383. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked **Allegro vivo**. The dynamic marking *ff* (fortissimo) is used throughout the piece. The woodwinds and brass instruments play a rhythmic pattern of eighth notes, while the timpani and glockenspiel play a steady pulse.

**Allegro vivo**

Musical score for string instruments. The score is divided into two systems. The first system includes Violin I (Vln I), Violin II (Vln II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 383. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked **Allegro vivo**. The dynamic marking *ff* (fortissimo) is used throughout the piece. The strings play a rhythmic pattern of eighth notes. The Violin II part includes the instruction *unis.* (unison).

386

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln II

Vle.

Vc.

Cb.



II

Larghetto ♩ = 96

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B $\flat$

2 Fagotti

I. II in Ab

4 Corni

III. IV in E $\flat$

2 Trombe in B $\flat$

Timpani

Larghetto ♩ = 96

Violini I

Violini II

Viole

2 soli

Violoncelli

Contrabassi



Musical score for measures 13-16. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 13 starts with a treble clef and a key signature of two flats. The Violin I part features a melodic line with a fermata. The Violin II part has a rhythmic pattern with a 'div.' (divisi) marking. The Viola part plays a steady eighth-note accompaniment. The Violoncello part has a bass line with a 'pizz.' (pizzicato) marking in measure 15. The Contrabasso part provides a low-frequency accompaniment. A double bar line with repeat dots is at the end of measure 16.

Musical score for measures 17-20. The score includes parts for Clarinet in B-flat (Cl. (B)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 17 starts with a treble clef and a key signature of two flats. The Clarinet part is mostly silent. The Violin I part has a melodic line with a fermata. The Violin II part has a rhythmic pattern. The Viola part plays a steady eighth-note accompaniment. The Violoncello part has a bass line with a fermata in measure 19. The Contrabasso part provides a low-frequency accompaniment.

21

Fl.  
Ob.  
Cl. (B $\flat$ )  
Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

arco  
*pp*

25

2

*mf* molto espressivo

*pp*

*p*

*mf* espressivo

*dim.* *p* *perdendosi*

*perdendosi*

I.

Fl.  
Ob.  
Cl. (B $\flat$ )  
Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

Musical score for measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The music features melodic lines in the woodwinds and strings, with some woodwinds playing sustained notes and strings playing rhythmic patterns.

Musical score for measures 33-36. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The music continues with melodic lines in the woodwinds and strings, featuring a triplet in the Flute part in measure 34.



37

3

*f*

*p*

*pp*

*fz*

*arco*

*pp*

Fl.

Cl. (B)

Fag.

Vln. I

Vln. II

Vle.

Vc.

Cb.

41

*pp*

*p*

*pizz.*

*arco*

*pp*

*pp*

*soli rallent.*

Fl.

Cl. (B)

Fag.

Vln. I

Vln. II

Vle.

Vc.

Cb.

**Agitato**  $\text{♩} = 66$

44

Picc.  $f$

Fl.  $a 2$   $ff$

Ob.  $f$

Cl. (B $\flat$ )  $a 2$   $ff$

Fag.  $f$

44

Cor. (A $\flat$ )  $p$   $ff$

Cor. (E $\flat$ )  $p$   $ff$

Trb. (B $\flat$ )  $f$

Timp.  $p$   $f$

**Agitato**  $\text{♩} = 66$

44

Vln. I  $mp$   $ff$   $mp$

Vln. II  $mp$   $ff$   $mp$

Vle.  $mp$   $ff$   $mp$

Vc.  $mp$   $ff$   $mp$

Cb.  $mp$   $ff$   $mp$

49

Picc. *f*

Fl. a 2 *ff*

Ob. *f*

Cl. (B) a 2 *ff*

Fag. *f*

49

Cor. (A) *ff*

Cor. (E) *ff*

Trb. (B) *f*

49

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vle. *ff* *mp*

Ve. *ff* *mp*

Cb. *ff* *mp*

4

53

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (A $\flat$ )

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

58

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(A)

Cor.  
(E)

Trb.  
(B $\flat$ )

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

1.

3



68

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (A $\flat$ )

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

5

5

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*p*

*p*

*p*

*pizz.*

*p*

73

Picc. *f* *ff*

Fl. *f* *ff*

Ob. I. *ff*

Cl. (B) I. *ff*

Fag. a 2 *ff*

Cor. (A) *f* *ff*

Cor. (E) *p subito*

Trb. (B) I. *ff*

Timp. *ff* *p subito*

Vln. I arco *ff* *p subito* pizz.

Vln. II arco *ff* *p subito* pizz.

Vle. *ff*

Vc. *ff*

Cb. arco *p subito* pizz.



78 6

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

Cor. (Ab) *f* *ff*

Cor. (Eb) *f* *ff*

Trb. (Bb) *f* *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

82

Picc. *ff*

Fl. *ff* *f* a 2

Ob. *ff* *mf* *f*

Cl. (B) *ff* *mf* *f*

Fag. *mf* *f*

82

Cor. (A) *ff* *f*

Cor. (E) *ff* *mf* *f* III.

Trb. (B) *ff* *mf*

Timp. *f*

82

Vln. I *ff* *f*

Vln. II *ff* *f*

Vle. *f*

Vc. *ff* *f*

Cb. *ff* *f*

87

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (A)

Cor. (E)

Trb. (B)

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mf*

*f*

*ff*

*cresc.*

7

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$ )), Bassoon (Fag.), Cor Anglais (Cor. (A $\flat$ )), and Cor E-flat (Cor. (E $\flat$ )). The Flute part is marked "I. solo" and "mp". The Oboe part is marked "mp". The Clarinet and Bassoon parts are marked "p". The Bassoon part also includes a "cresc." marking. The Cor parts are marked "p". The Timp. part is marked "p".

7

Musical score for strings and double bass. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The Violin I and II parts are marked "p subito" and "cresc.". The Viola part is marked "mf". The Violoncello part is marked "p" and "cresc.". The Double Bass part is marked "p".

97

Fl. *f* *mp* a 2

Ob. *f* *mp*

Cl. (B $\flat$ ) *f* *p*

Fag. *p*

97

Cor. (A $\flat$ )

Cor. (E $\flat$ )

Timp.

97

Vln. I *f*

Vln. II *f* *p*

Vle. *f*

Vc. *f* *pp*

Cb. *f* *pp*

8

102

Ob. *pp*

Cl. (B)

Fag. *pp*

102

Cor. (A)

Cor. (E) *pp* III. *pp*

Timp. *pp*

8

102

Vln. I *pizz.* *arco* *pp*

Vln. II *pp*

Vle. *pp* *pizz.*

Vc. *pp* *pp*

Cb. *pp* *pizz.*

107

Cl. (B $\flat$ ) I. *pp*

Fag. *pp*

Cor. (A $\flat$ ) I. *pp*

Vln. I

Vln. II *pp*

Vle. *pp*

Vc. *ppp* *pizz.* *soli* *rallent.*

Cb. *ppp*

9

113

Fl. a 2 *p* *molto espressivo*

Ob. I. *p* *molto espressivo*

Cor. (A $\flat$ ) *pp*

Vln. I *ff* *pp* *perdendosi*

Vln. II *ppp* *div.*

Vle. *arco* *ppp*

Vc. *arco* *ppp*

Cb. *ppp*

Tempo I

119

Fl.

Ob.

Vln. I

Vln. II

Vle.

Vc.

Cb.

unis.

*p sost.*

*pp*

*pp*

*pp*

*pp*

arco

*pp*

*espress.*

*espress.*

123

Fl.

Ob.

Vln. I

Vln. II

Vle.

Vc.

Cb.

V



127

Fl.

Ob.

Cl.  
(B $\flat$ )

Cor.  
(A $\flat$ )

Cor.  
(E $\flat$ )

127

Vln. I

Vln. II

Vle.

Vc.

Cb.

*pp*

10

131

Fl.

*p* *dim.*

*p*

I.

Ob.

*p* *dim.*

*p*

I.

Cl.  
(B $\flat$ )

*p*

I.

Cor.  
(A $\flat$ )

*pp*

I.

Cor.  
(E $\flat$ )

*pp*

10

131

Vln. I

*pp*

*mf* *molto espressivo*

*mf* *molto espressivo*

*div.*

Vln. II

*div. pizz.*

Vle.

*pizz.*

*p*

Vc.

*pp*

*pizz.*

Cb.

*pizz.*

135

Fl.

Ob.

Cl.  
(B $\flat$ )

135

Cor.  
(A $\flat$ )

Cor.  
(E $\flat$ )

135

Vln. I

Vln. II

Vle.

Vc.

Cb.

*f*

138

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(A $\flat$ )

Cor.  
(E $\flat$ )

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mf*

*f*

*dim.*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

11

Musical score for woodwinds. The Flute part begins at measure 141 with a *dim.* dynamic and a melodic line. The Oboe part starts at measure 141 with a *mf* dynamic and a *cresc.* dynamic. The Clarinet (Bb) part begins at measure 141 with a *dim.* dynamic. The Bassoon part begins at measure 141 with a *p* dynamic and a *cresc.* dynamic. The Cor Anglais, Cor Eb, and Trumpet (Bb) parts are silent throughout this section.

11

Musical score for strings. The Violin I part begins at measure 141 with a *dim.* dynamic and a *p* dynamic, followed by a *cresc.* dynamic. The Violin II part begins at measure 141 with a *dim.* dynamic and a *p* dynamic, followed by a *cresc.* dynamic. The Viola part begins at measure 141 with a *dim.* dynamic and a *p* dynamic, followed by a *cresc.* dynamic. The Violoncello part begins at measure 141 with a *dim.* dynamic and a *p* dynamic, followed by a *cresc.* dynamic. The Contrabasso part begins at measure 141 with a *dim.* dynamic and a *p* dynamic, followed by a *cresc.* dynamic.

Un poco più lento

144

Fl. *f* *a2* *p*

Ob. *f* *p* I. *p dolce*

Cl. (B $\flat$ ) *f* *p* I. solo *p* *p dolce*

Fag. *f* *p*

Cor. (A $\flat$ ) *f* I.

Cor. (E $\flat$ ) *f*

Trb. (B $\flat$ ) *f* *p* I.

144

Vln. I *f* *p*

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

Vlc. *f* *pp*

Vc. *f* *p* *pp*

Cb. *f* *pp* *pp*

147

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (A $\flat$ )

Cor. (E $\flat$ )

147

III. solo

*p dolce*

*pp*

12

147

sordina

*pp*

div.

*pp*

unis.

Vln. I

sordina

*pp*

div.

*pp*

unis.

Vln. II

Vle.

Vc.

Cb.

151

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Vln. I

Vln. II *sordina*

Vle.

Vc.

Cb.

154

Fl. *p*

Cl.  
(B $\flat$ ) *p*

Fag.

Vln. I *delicatissimo*

Vln. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pizz.* *pp*





162

Fl. *pp* *sempre sostenuto*

Ob. I. *pp* *sempre sostenuto*

Cl. (B) I. *pp* *pp* *sempre sostenuto*

Fag. *pp* *sempre sostenuto*

Cor. (A) *pp*

Cor. (Eb) *pp*

162

Vln. I *pp*

Vln. II *ppp*

Vle. *pp* *ppp*

Vc. *ppp*

Cb. *arco* *ppp* *ppp*



III

Scherzo: Presto  $\text{♩} = 120$

Musical score for Scherzo: Presto, measures 1-7. The score includes parts for Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti in B $\flat$ , 2 Fagotti, I. II in G $\flat$  4 Corni, III. IV in F, 2 Trombe in B $\flat$ , 3 Tromboni, Tuba, and Timpani. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is 3/4. The tempo is Presto with a quarter note equal to 120 beats per minute. The woodwinds and strings are mostly silent, with some notes appearing in the Clarinet and Viola parts starting in measure 5.

Scherzo: Presto  $\text{♩} = 120$

Musical score for Scherzo: Presto, measures 8-14. The score includes parts for Violini I and II, Viola, Violoncelli, and Contrabassi. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is 3/4. The tempo is Presto with a quarter note equal to 120 beats per minute. The strings play a melodic line starting in measure 8, with the Viola and Violoncelli parts marked *pp*.

8

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln.

II

Vle.

Vc.

Cb.

*pp*

1

16

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

1

16

I

Vln.  
II

Vle.

Vc.

Cb.

*pp*

*a punta d'arco  
staccato molto leggero*

*pp*

*a punta d'arco  
staccato molto leggero*

24

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (G)

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

32

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

32

Cor.  
(G $\natural$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

32

I

Vln.

II

Vle.

Vc.

Cb.

*pp*

*p*

*pp*

*sempre pp*

*sempre pp*

*rinf.*

*rinf.*

*rinf.*

*pp*

*pp*

*pp*



40

Fl.

pp

f

pp

Ob.

pp

f

pp

Cl. (B $\flat$ )

Fag.

pp

f

pp

40

Cor. (G)

Cor. (F)

pp

f

pp

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

perdendosi

pp

40

Vln. I

Vln. II

Vle.

pp

f

pp

Vc.

Cb.

2

48

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

*pp* *staccato molto leggiero*

48

Cor.  
(G $\natural$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

2

48

I

Vln.

II

Vle.

Vc.

Cb.

*pp*

*pp*

56

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

56

Cor. (G)

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

56

I

Vln.

II

Vle.

Vc.

Cb.

64

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln.

II

Vle.

Vc.

Cb.

I.

*pp*

III.

*pp*

*sf*

*sf*

*sf*

72

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*f*

*f*

*f*

*f*

*pp*

*rinf.*

*pp*

*rinf.*

*pp*

*rinf.*

*f*

*f*

*f*

*f*

80 3

Fl. *pp*

Ob. *pp*

Cl. (Bb) *I.*

Fag. *I.* *p stacc. un poco marcato*

Cor. (G) *I.* *pp* *pp* *p*

Cor. (F) *III.* *p*

Trb. (Bb) *pp*

Tbn.

Tba.

Timp. *pp*

80 3

Vln. I *p* *stacc.*

Vln. II *p* *stacc. un poco marcato*

Vle. *pp* *p* *stacc. un poco marcato*

Vc.

Cb.

*crescendo poco a poco*

88 *crescendo poco a poco* *f*

Fl. *f*

Ob. *f*

Cl. (Bb) *a 2* *f*

Fag. *f*

88 *crescendo poco a poco* *f*

Cor. (Gb)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

88 *crescendo poco a poco* *f*

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

96 Fl. *p dolce e delicato*

96 Ob. *p dolce e delicato*

96 Cl. (B $\flat$ ) *p*

96 Fag. *p dolce e delicato*

96 Cor. (G $\flat$ ) *p* 1.

96 Cor. (F)

96 Trb. (B $\flat$ )

96 Tbn.

96 Tba.

96 Timp.

96 Vln. I *pp* *pp dolce*

96 Vln. II *pp*

96 Vle. *pp*

96 Vc. *pizz.* *pp*

96 Cb. *pizz.* *pp*



104

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln.

II

Vle.

Vc.

Cb.

*pp*

112

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (G)

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

112

Vln. I

Vln. II

Vle.

Vc.

Cb.

I.

a 2

pp

III.

pp

2

2

2

2

pp

*c r e s c e n d o*



120

Fl.

Ob.

Cl. (Bb)

Fag.

*p*

*c r e s c e n d o*

120

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

*p*

*c r e s c e n d o*

120

I

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mf marcato*

*p marcato*

*p marcato*

arco

*p*

arco

*p*

This page of the musical score, page 123, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$ )), Bassoon (Fag.), and Cor Anglais (Cor. (G $\sharp$ )). The brass section consists of Cor Anglais (Cor. (F)), Trumpet in B-flat (Trb. (B $\flat$ )), Trombone (Tbn.), and Tuba (Tba.). The string section is divided into Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 128. The Flute and Oboe parts feature a second ending bracketed with the number 4. The Clarinet part has a marking 'a 2'. The Bassoon part includes a first ending bracketed with the number 4. The Cor Anglais parts are marked with 'I.'. The string parts show dynamic markings such as *ff* and *f*, and include accents and slurs. The key signature has three flats, and the time signature is common time.

136

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G)

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

I

Vln.  
II

Vle.

Vc.

Cb.

*p*

*ff*

*a 2*

*I.*

*I.*

*a 2*

144

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (G)

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

I.

III.

a 2

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

144

I

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mf*

*mf*

2

2

152

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

I.

a 2

*mf*

*p*

*ff*

*p*

*ff*

*ff*

*p*





The musical score is arranged in systems. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 168-173. Dynamics: *f* (measures 171-172), *pp* (measures 172-173). Includes first ending bracket (I.) over measures 172-173.
- Oboe (Ob.):** Measures 168-173. Dynamics: *f* (measures 171-172), *pp* (measures 172-173). Includes first ending bracket (I.) over measures 172-173.
- Clarinet (Cl.) (B♭):** Measures 168-173. Dynamics: *f* (measures 171-172), *pp* (measures 172-173). Includes first ending bracket (I.) over measures 172-173.
- Bassoon (Fag.):** Measures 168-173. Dynamics: *f* (measures 171-172), *pp* (measures 172-173). Includes first ending bracket (I.) over measures 172-173.
- Horn (Cor.) (G♯):** Measures 168-173. Dynamics: *f* (measures 171-172), *p* (measures 172-173). Includes first ending bracket (I.) over measures 172-173.
- Horn (Cor.) (F):** Measures 168-173. Dynamics: *p* (measures 168-170, 172-173). Includes third ending bracket (III.) over measures 168-170 and 172-173.
- Trumpet (Trb.) (B♭):** Measures 168-173. Dynamics: *f* (measures 171-172).
- Trombone (Tbn.):** Measures 168-173. Rested.
- Tuba (Tba.):** Measures 168-173. Rested.
- Timpani (Timp.):** Measures 168-173. Dynamics: *f* (measures 171-172).
- Violin I (Vln. I):** Measures 168-173. Dynamics: *mf* (measures 171-172), *f* (measures 172-173).
- Violin II (Vln. II):** Measures 168-173. Dynamics: *mf* (measures 168-170), *f* (measures 171-173).
- Viola (Vle.):** Measures 168-173. Dynamics: *mf* (measures 171-172), *f* (measures 172-173), *pp* (measures 173).
- Violoncello (Vc.):** Measures 168-173. Dynamics: *mf* (measures 171-172), *f* (measures 172-173), *pp* (measures 173).
- Contrabass (Cb.):** Measures 168-173. Dynamics: *pp* (measures 172-173).

6

176

Musical score for Piccolo, Flute, Oboe, Clarinet (Bb), and Bassoon. The Piccolo part has a whole rest. The Flute part has a whole note G4 with a slur and a fermata. The Oboe part has a whole note G4 with a slur and a fermata, marked 'I.'. The Clarinet (Bb) part has a whole note G3 with a slur and a fermata. The Bassoon part has a whole note G3 with a slur and a fermata. Dynamics include *mf*, *ff*, and *f*. There are also markings 'a 2' and 'a 2' with an accent (>).

176

Musical score for Cor Anglais (Gb), Cor (F), Trumpet (Bb), Trombone, and Tuba. The Cor Anglais part has a whole note G4 with a slur and a fermata. The Cor (F) part has a whole note G3 with a slur and a fermata. The Trumpet (Bb) part has a whole note G3 with a slur and a fermata. The Trombone part has a whole note G3 with a slur and a fermata. The Tuba part has a whole note G3 with a slur and a fermata. Dynamics include *ff*, *f*, and *mf*. There is a marking 'III.' in the Cor (F) part.

6

176

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a whole note G4 with a slur and a fermata, marked *mf*. The Violin II part has a whole note G3 with a slur and a fermata, marked *mf*. The Viola part has a whole note G3 with a slur and a fermata, marked *mf*. The Violoncello part has a whole note G3 with a slur and a fermata, marked *mf*. The Contrabasso part has a whole note G3 with a slur and a fermata, marked *mf*. Dynamics include *mf*, *ff*, and *f*.

184

Picc. *p*

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Fag. *p*

*c r e s c e n d o*

184

Cor. (G $\natural$ ) *p*

Cor. (F) *p*

Trb. (B $\flat$ ) *p*

Tbn. *p*

Tba. *p*

Timp. *p*

*c r e s c e n d o*

184

Vln. I *mf*

Vln. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

*c r e s c e n d o*

192

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (B $\flat$ ) *f*

Fag. *f*

*c r e s c e n d o*

192

Cor. (G $\flat$ ) *f*

Cor. (F) *f*

Trb. (B $\flat$ ) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

*c r e s c e n d o*

192

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

200

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B $\flat$ ) *ff*

Fag. *ff*

200

Cor. (G) *ff*

Cor. (F) *ff*

Trb. (B $\flat$ ) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

200

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

The image displays a musical score for Sinfonia op.6 by Leopoldo Miguez, page 133. The score is organized into three systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The second system includes Cor in G (Cor. (G)), Cor in F (Cor. (F)), Trumpet in B-flat (Trb. (B)), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats and a common time signature. It begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as accents, slurs, and articulation marks. The page number 208 is indicated at the start of each system.

216

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B $\flat$ ) *ff*

Fag. *ff*

216

Cor. (G) *ff p*

Cor. (F) *ff p*

Trb. (B $\flat$ ) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

216

Vln. I *mf* *cresc.* *ff* *ff*

Vln. II *mf* *cresc.* *ff* *ff*

Vle. *mf* *cresc.* *ff* *ff*

Vc. *ff*

Cb. *ff*

7

224

Picc. *ff*

Fl. *f* *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

224

Cor. (G) *cresc.* *ff*

Cor. (F) *cresc.* *ff*

Trb. (Bb) *p* *cresc.* *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f*

224

7

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*



This musical score page (136) for Sinfonia op.6 by Leopoldo Miguez features a full orchestral ensemble. The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Clarinet in B-flat, and Bassoon. The second system includes Cor Anglais, Cor in F, Trumpet in B-flat, Trombone, and Tuba. The third system includes Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with three flats and 2/2 time. A dynamic marking of *sf* (sforzando) is present at the beginning of the second measure in each system. The Piccolo part has a *8va* marking in the first measure of the first system. The Flute, Oboe, and Clarinet parts have *8va* markings in the first measure of the first system. The Bassoon part has a *sf* marking in the first measure of the first system. The Cor Anglais part has a *sf* marking in the first measure of the first system. The Cor in F part has a *sf* marking in the first measure of the first system. The Trumpet in B-flat part has a *sf* marking in the first measure of the first system. The Trombone part has a *sf* marking in the first measure of the first system. The Tuba part has a *sf* marking in the first measure of the first system. The Timpani part has a *sf* marking in the first measure of the first system. The Violin I part has a *sf* marking in the first measure of the first system. The Violin II part has a *sf* marking in the first measure of the first system. The Viola part has a *sf* marking in the first measure of the first system. The Violoncello part has a *sf* marking in the first measure of the first system. The Contrabass part has a *sf* marking in the first measure of the first system.

240

Picc.

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*a 2*

*p*

*dim.*

*pp*

*p dim.*

*p dim.*

*p dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

248

Picc.

Fl.

Ob.

Cl. (Bb) I. a 2

Fag. I. pp f p

Cor. (G) I. a 2 f p

Cor. (F) III. f

Trb. (Bb) I. f

Tbn. I. f

Tba.

Timp. f

8

248

Vln. I. pp f p

Vln. II. pp f p

Vle. pp f p

Vc. pp f p

Cb. pp p

**Trio: Meno Presto**  $\text{♩} = 104$

256

Fl.

Ob.

Cl. (B)  
I.  
*pp*

Fag.  
*pp*

Cor. (G)  
*pp*

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.  
*pp*

**Trio: Meno Presto**  $\text{♩} = 104$

256

I  
Vln.  
*pizz.*  
*p*

II  
*pizz.*  
*p*

Vle.  
*pizz.*  
*p*

Vc.  
*pizz.*  
*p*

Cb.

264

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

I.

*p*

264

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

264

I

arco

*p*

Vln.

div.  
arco

II

*p*

Vle.

arco

*p*

Vc.

arco

*p*

Cb.

*p*

272

Fl.

Ob.

Cl. (B $\flat$ )

Fag. I.

272

Cor. (G $\flat$ )

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

272

I Vln.

II Vln.

Vle.

Vc.

Cb.

280 I.  
Fl. *p sosten.*

Ob.

Cl. (B $\flat$ ) *p*

Fag. *p*

280 I.  
Cor. (G $\sharp$ ) *p*

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

280 I.  
Vln. I

Vln. II

Vle.

Vc.

Cb.

288

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

288

Cor. (G $\flat$ )

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

288

I

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p*

*I.*



296 9

Fl. *p* *a 2*

Ob. *p* *I.* *p*

Cl. (B-) *p* *p*

Fag. *p*

Cor. (G) *pp*

Cor. (F)

Trb. (Bb)

Tbn. *I.* *pp*

Tba. *pp*

Timp.

296 9

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

304

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

304

Cor.  
(G $\sharp$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

304

I

Vln.

II

Vle.

Vc.

Cb.

*p*

*p*

V

V

*p*

*p*

312

Fl. *mf*  $\triangleright$  *p*

Ob. *mf*  $\triangleright$  *p*

Cl. (B $\flat$ )

Fag. *p* a 2

Cor. (G $\sharp$ ) *pp* I.

Cor. (F) *p* III. *pp*

Trb. (B $\flat$ ) *p* I.

Tbn. *pp*

Tba. *pp*

Vln. I *p* *cresc.* V

Vln. II *p* V

Vle. *cresc.* *p*

Vc. *cresc.* *p*

Cb. *p*

320

Picc.

Fl.

Ob.

Cl.  
(B)

Fag.

320

Cor.  
(G)

Cor.  
(F)

Trb.  
(B)

Tbn.

Tba.

Timp.

320

I

Vln.

II

Vle.

Vc.

Cb.

II.

V

*p*

V

*p*

V

*p*

10

328

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B) *ff* *mf*

Fag. *ff* *mf*

Cor. (G) *ff* a 2

Cor. (F) *ff* a 2

Trb. (B) *p* *ff* *mf*

Tbn. *ff* *mf*

Tba. *ff*

Timp. *ff*

328

10

Vln. I *cresc.* *ff* *mf*

Vln. II *cresc.* *ff* *mf*

Vle. *p* *cresc.* *ff* *mf*

Vc. *cresc.* *ff* *mf*

Cb. *ff* *mf*

336

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *a 2* *cresc.* *ff* *mf*

Fag. *a 2* *cresc.* *ff* *mf*

Cor. (G) *a 2*

Cor. (F) *a 2*

Trb. (Bb) *a 2* *f*

Tbn. I. *cresc.* *a 2* *ff* *I.* *mf*

Tbn. II. *cresc.* *ff* *mf*

Tba. *ff*

Timp. *ff*

336

Vln. I. *cresc.* *ff* *mf*

Vln. II. *cresc.* *ff* *mf*

Vle. *cresc.* *ff* *mf*

Vc. *cresc.* *ff* *mf*

Cb. *cresc.* *ff* *mf*

344

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) a 2 *cresc.* *ff*

Fag. a 2 *cresc.* *ff*

344

Cor. (G) *ff*

Cor. (F) *ff*

Trb. (B) a 2 *ff*

Tbn. I. *cresc.* *ff*

Tbn. II. *cresc.* *ff*

Tba. *ff*

Timp. *ff*

344

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

352

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

352

Cor.  
(G)

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

352

I

Vln.  
II

Vle.

Vc.

Cb.



360

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *fff marcato*

360

Cor. (G) *ff*

Cor. (F) *ff* a 2

Trb. (B) *ff* a 2

Tbn. *ff*

Tba. *ff*

Timp.

360

I *ff*

II *ff*

Vle. *fff marcato*

Vc. *fff marcato*

Cb. *fff marcato*

11



*diminuendo* 12

**System 1:**  
Picc. (376)  
Fl. (a 2)  
Ob. (a 2)  
Cl. (Bb)  
Fag. (a 2)  
Dynamics: *p*

**System 2:**  
Cor. (G) (II.)  
Cor. (F)  
Trb. (Bb)  
Tbn. (I.)  
Tba. (I.)  
Dynamics: *p*, *pp*

**System 3:**  
Vln. I (376)  
Vln. II  
Vle.  
Vc.  
Cb.  
Dynamics: *p*, *pp*

384

Fl.

Ob. I. *pp*

Cl. (Bb) I. *pp*

Fag.

384

Cor. (Gb)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

384

Vln. I *p espress.*

Vln. II

Vle. *pp*

Vc.

Cb.



400

Fl.

Ob. I. *p*

Cl. (B) *p*

Fag.

400

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

Timp.

400

I *mf espress.*

Vln. II *mf espress.*

Vle.

Vc.

Cb.

408

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

Timp.

I.

III.

I.

a 2

a 2

a 2

*p*

*cresc.*

*ff*

*pp*

*p*

*ff*

*ff*

*ff*

*p*

*cresc.*

*f*

*ff*

*p*

*cresc.*

*f*

*ff*

*p*

*cresc.*

*f*

*ff*

416

Picc. *mf* *cresc.* *ff*

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. (B) *mf* *cresc.* *ff*

Fag. *mf* *cresc.* *ff*

Cor. (G) *ff*

Cor. (F) *ff*

Trb. (B) *f*

Tbn. *mf* *cresc.* *ff*

Tba. *ff*

Timp. *ff*

I *mf* *cresc.* *ff*

Vln. II *mf* *cresc.* *ff*

Vle. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*



424

Picc. *mf* *cresc.* *ff*

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. (Bb) *mf* *cresc.* *ff*

Fag. *mf* *cresc.* *ff*

Cor. (Gs) *mf* *cresc.* *ff*

Cor. (F) *mf* *cresc.* *ff*

Trb. (Bb) *mf* *cresc.* *ff*

Tbn. I. *mf* *cresc.* *ff*

Tbn. II. *mf* *cresc.* *ff*

Tba. *mf* *cresc.* *ff*

Timp.

Vln. I *mf* *cresc.* *ff*

Vln. II *mf* *cresc.* *ff*

Vle. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

432

Picc.

Fl.

Ob.

Cl. (B)

Fag.

432

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

Timp.

432

I

Vln. II

Vle.

Vc.

Cb.

*ff*

440

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

440

Cor.  
(G)

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

440

I

Vln.

II

Vle.

Vc.

Cb.

13

448

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

Cor. (G) *ff*

Cor. (F) *ff*

Trb. (Bb) *ff*

Tbn. *ff*

Tba. *ff*

13

448

I *ff*

II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

456 14

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

I

Vln. II

Vle.

Vc.

Cb.

*ff*

*acc*

*a 2*

15

464

Fl. *mf stacc.*

Ob. *mf stacc.*

Cl. (B $\flat$ )

Fag. *a 2*  
*p*

Cor. (G $\flat$ )

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Detailed description: This block contains the musical notation for measures 464 through 471 for the woodwind and string sections. The Flute and Oboe parts are marked *mf stacc.* and play a rhythmic pattern of eighth notes. The Bassoon part is marked *a 2* and *p*. The strings (Violins I and II, Viola, Cello, and Double Bass) are also present, with the Cello and Double Bass parts marked *p* and *pizz.* respectively. The woodwind parts for Clarinet in B-flat, Horn in G-flat, Horn in F, Trumpet in B-flat, Trombone, and Tuba are shown as rests.

15

464

I *p dolce*

II *p dolce*

Vle. *p marcato staccato*

Vc. *p*

Cb. *pizz.*  
*pp*

Detailed description: This block contains the musical notation for measures 464 through 471 for the string section. The Violin I and II parts are marked *p dolce* and play a melodic line with long slurs. The Viola part is marked *p marcato staccato*. The Cello and Double Bass parts are marked *p* and *pizz.* respectively. The Double Bass part is also marked *pp*.

*diminuendo*

472

Fl. *p*

Ob. I. *mf marcato* *p*

Cl. (Bb) I. *mf marcato* *p*

Fag. *p* *p*

*diminuendo*

472

Cor. (G) *p* *p*

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

*diminuendo*

472

Vln. I *p* *p*

Vln. II *p* *p*

Vle. *p* *p*

Vc. *p*

Cb. *p*

480

Fl. *pp* I. a 2

Ob. *pp*

Cl. (B)

Fag. *pp*

480

Cor. (G) *pp*

Cor. (F)

Trb. (B)

Tbn.

Tba.

480

Vln. I *pp*

Vln. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp* arco



16

488

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

1.  
*P stacc.*

488

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

16

488

I

Vln.  
II

Vle.

Vc.

Cb.

*pp*

*pp*

*pp*

496

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

*cresc. molto*

*ff*

496

Cor.  
(G)

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

496

I

Vln.  
II

Vle.

Vc.

Cb.

*cresc. molto*

*ff*

*cresc. molto*

*ff*

*cresc. molto*

*ff*

504 **Primo Tempo**

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

*p* *dim.* *legato* *pp*

504

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

504 **Primo Tempo**

I

Vln. II

Vle.

Vc.

Cb.

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

512

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

512

Cor. (G $\flat$ )

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

512

I

Vln.

II

Vle.

Vc.

Cb.

*pp* *stacc.*

*pp* *stacc.*

520

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

520

Cor. (G $\flat$ )

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

520

I

Vln.

II

Vle.

Vc.

Cb.

528

Fl.  
Ob.  
Cl. (Bb)  
Fag.

*pp*

*pp*

Detailed description: This system contains the staves for Flute, Oboe, Clarinet (Bb), and Bassoon. The Flute part begins at measure 528 with a rest, followed by a *pp* dynamic marking and a melodic line starting in measure 531. The Oboe part also starts with a rest, then enters in measure 531 with a *pp* dynamic and a chordal accompaniment. The Clarinet (Bb) part plays a continuous eighth-note pattern throughout the system. The Bassoon part remains silent.

528

Cor. (G#)  
Cor. (F)  
Trb. (Bb)  
Tbn.  
Tba.

Detailed description: This system contains the staves for Horns (G# and F), Trumpets (Bb), Trombones, and Tubas. All instruments in this section are silent throughout the entire system, indicated by whole rests on every staff.

528

I  
Vln. II  
Vle.  
Vc.  
Cb.

*sempre pp*

*sempre pp*

Detailed description: This system contains the staves for Violins I and II, Viola, Violoncello, and Contrabass. Violins I and II play a rhythmic pattern of eighth notes, with the instruction *sempre pp* starting in measure 531. The Viola, Violoncello, and Contrabass parts play a similar eighth-note pattern, with the Viola and Cello parts having a *pp* dynamic marking in measure 531.

536

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (Gb)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

536

Vln. I

Vln. II

Vle.

Vc.

Cb.

*pp*

*f*

*rinf.*

*pp*

*f*

*pp*

*f*

544 17

Fl. *pp*

Ob. *pp* I. *p*

Cl. (Bb) I.

Fag. *pp* I. *p stacc. un poco marcato*

Cor. (Gb) I. *pp* *pp* I. *p*

Cor. (F) III. *p*

Trib. (Bb) *pp*

Tbn.

Tba.

Timp. *pp*

544 17

I. *p* *stacc.*

II. *p* *stacc. un poco marcato*

Vle. *pp* *p* *stacc. un poco marcato*

Vc.

Cb.



*crescendo poco a poco*

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Fag. *f*

Cor. (Gb) *f*

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

560

Fl. *p dolce e delicato*

Ob. *p dolce e delicato*

Cl. (B $\flat$ ) *p*

Fag. *p dolce e delicato*

560

Cor. (G) *I. p*

Cor. (F)

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

560

I. *pp*

Vln. II *pp*

Vle. *pp*

Vc. *pizz. pp*

Cb. *pizz. pp*

*pp dolce*

568

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

568

I

Vln. II

Vle.

Vc.

Cb.

*pp*

576

Fl.

I.

2

2

2

2

Ob.

a 2

pp

2

2

2

2

Cl.  
(B $\flat$ )

Fag.

2

2

576

Cor.  
(G $\sharp$ )

III.

pp

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

576

I

Vln.

pp

II

Vle.

Vc.

Cb.

*c r e s c e n d o*

584 Fl. *p*

584 Ob. *p*

584 Cl. (B $\flat$ ) *I. marcato*

584 Fag. *p*

*c r e s c e n d o*

584 Cor. (G) *p*

584 Cor. (F) *p*

584 Trb. (B $\flat$ ) *p*

584 Tbn. *p*

584 Tba. *p*

*c r e s c e n d o*

584 I. *mf marcato*

584 II. *p marcato*

584 Vle. *p marcato*

584 Vc. *arco p*

584 Cb. *arco p*

592

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

18

18

*ff*

*ff*

*ff*

*ff*

*ff*

*p* *f*

*p* *f*

*p* *f*

*f*

*f*

*f*

*a 2*

*I.*

*V.*

600

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p*

*a 2*

*I.*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

608

Fl.

Ob.

Cl. (Bb)

Fag.

608

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

608

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*mf*

*mf*

I. III. a 2

2 2

2 2



616

Fl.

*mf*

Ob.

*mf*

Cl. (Bb)

*mf*

Fag.

616

Cor. (G)

I.

a 2

Cor. (F)

*p*

*ff*

Trb. (Bb)

I.

*p*

*ff*

Tbn.

*p*

*ff*

Tba.

616

Vln. I

*ff*

Vln. II

*ff*

Vle.

*p*

Vc.

Cb.

19

624

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (G)

Cor. (F)

Trb. (Bb)

Tbn.

Tba.

Timp.

19

624

I

Vln. I

II

Vle.

Vc.

Cb.

*f* *pp*

*f* *pp*

*f* *pp*

*f* *p stacc.* *pp*

*f* *p*

*p* *f*

*p*

*p*

*f*

*p* *mf marcato* *f*

*mf marcato* *f*

*p* *mf marcato* *f* *pp*

*p* *mf marcato* *f* *pp*

*p* *pp*



640 20

640 20

640 20

*c r e s c e n d o*

648

Picc. *p*

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Fag. *p*

*c r e s c e n d o*

648

Cor. (G $\flat$ ) *p*

Cor. (F) *p*

Trb. (B $\flat$ ) *p*

Tbn. *p*

Tba. *p*

Timp. *p*

*c r e s c e n d o*

648

Vln. I *mf*

Vln. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

656 *c r e s c e n d o*

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (B $\flat$ ) *f*

Fag. *f*

656 *c r e s c e n d o*

Cor. (G $\flat$ ) *f*

Cor. (F) *f*

Trb. (B $\flat$ ) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

656 *c r e s c e n d o*

I Vln. *f*

II Vln. *f*

Vle. *f*

Vc. *f*

Cb. *f*

664

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

664

Cor. (Gb) *ff*

Cor. (F) *ff*

Trb. (Bb) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

664

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

672 Picc. *graz.*

Fl.

Ob.

Cl. (Bb) I.

Fag. II.

672 Cor. (G) *ff*

Cor. (F) *ff*

Trb. (Bb) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

672 I. Vln. *v.*

II. Vln. *v.*

Vle. *v.*

Vc. *v.*

Cb. *v.*



680

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B♭) *ff*

Fag. *ff*

680

Cor. (G) *ff p*

Cor. (F) *ff p*

Trb. (B♭) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

680

I *mf* *cresc.* *ff* *ff*

II *mf* *cresc.* *ff* *ff*

Vle. *mf* *cresc.* *ff* *ff*

Vc. *ff*

Cb. *ff*

21

688

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G)

Cor. (F)

Trb. (B)

Tbn.

Tba.

Timp.

688

I

Vln. II

Vle.

Vc.

Cb.

21

688

21



704

Picc.

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(G $\flat$ )

Cor.  
(F)

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln.

II

Vle.

Vc.

Cb.

*a 2*

*p*

*pp*

*dim.*

*p*

*pp*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

712

Picc. *f*

Fl. *f* a 2

Ob. *f* a 2

Cl. (B) I. *pp* *f* a 2 *p*

Fag. I. *pp* *f* a 2 *p*

Cor. (G) I. *f* a 2 *p*

Cor. (F) III. *f* a 2 *p*

Trb. (B) I. *f* a 2 *p*

Tbn. I. *f* *p*

Tba. *p*

Timp. *f* *p*

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

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

Vle. *pp* *f* *f* *p*

Vc. *pp* *f* *p*

Cb. *pp* *p*

# IV

Allegro con fuoco  $\text{♩} = 116$

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti in B $\flat$ , 2 Fagotti, 4 Corni (I, II in F and III, IV in E $\flat$ ), 2 Trombe in B $\flat$ , 3 Tromboni, Tuba, Timpani, Gran Cassa e Piatti, Arpa, and Fanfara. The second system includes Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is in 4/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). Dynamics include *ff*, *sf*, and *p*. The woodwinds and strings have various articulations and slurs. The brass parts are mostly block chords with accents.

7

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

Ob. *f* *p*

Cl. (Bb) *f* *dim.* *p*

Fag. *f* *dim.* *p*

Cor. (F) *f* *p*

Cor. (E) *f* *dim.* *p*

Trb. (Bb) *f* *dim.*

Tbn. *f* *dim.*

Tba. *f* *dim.*

Timp. *f* *p*

I *f* *dim.* *p*

II *f* *dim.* *p*

Vle. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

12

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. (B $\flat$ ) *cresc.* *f*

Fag. *cresc.* *f*

Cor. (F) *cresc.* *f*

Cor. (E $\flat$ ) *cresc.* *f*

Trb. (B $\flat$ ) *cresc.* *f*

Tbn. *cresc.* *f*

Tba. *cresc.* *f*

Timp. *cresc.* *f*

I *cresc.* *f*

II *cresc.* *f*

Vle. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*



1

17

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (F)

Cor. (Eb)

Trb. (Bb)

Tbn.

Tba.

Timp.

1

17

I

Vln. II

Vle.

Vc.

Cb.

*dim.*

*p*

*sf*

*f*

23

Fl. *f* *dim.* *f* *a 2*

Ob. *f* *f* *p*

Cl. (B $\flat$ ) *f* *dim.* *f*

Fag. *f* *dim.* *p* *f* *p*

Cor. (F) *f* *dim.* *f*

Cor. (E $\flat$ ) *f* *dim.* *f*

Trb. (B $\flat$ ) *f* *dim.* *f*

Tbn. *f* *dim.* *f*

Tba. *f* *dim.* *f*

Timp. *f* *f*

23

Vln. I *f* *dim.* *p* *fp* *f* *p*

Vln. II *f* *dim.* *p* *fp* *f* *p*

Vle. *f* *dim.* *p* *fp* *f* *p*

Vc. *f* *dim.* *p* *fp* *f* *p*

Cb. *f* *dim.* *p* *fp* *f* *p*

29

Fl. *f* *dim.* *p dolce*

Ob. *f* *dim.* *p dolce*

Cl. (B) *f* *dim.*

Fag. *f* *dim.* *p*

Cor. (Es) *f* *p* III.

Vln. I *p dolce*

Vln. II *f* *dim.* *p dolce*

Vle. *f* *dim.* *p dolce*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

35

Fl. *dim.* *pp* *dim.*

Ob. *dim.* *pp* *dim.*

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

Fag. *dim.* *pp* *dim.*

Cor. (F) *p* *dim.* *pp*

Cor. (Es) *pp*

Vln. I *dim.* *pp*

Vln. II *dim.* *pp* *dim.*

Vle. *dim.* *pp* *dim.*

Vc. *dim.* *pp* *dim.*

42 2

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

I  
Vln. *sf p*

II  
Vln. *pp stacc.*

Vle.  
Vle. *pp stacc.*

Vc.  
Vc. *pp stacc.*

Cb.  
Cb. *pp stacc.*

48

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F) *a 2*

Cor.  
(E $\flat$ ) *p*

I  
Vln. *p*

II  
Vln. *p*

Vle.  
Vle. *p*

Vc.  
Vc. *p*

Cb.  
Cb. *p*

54

Fl. *ff* *dim.*

Ob. *ff* *dim.* 1.

Cl. (Bb) *ff* *dim.* a 2

Fag. *ff* *dim.*

Cor. (F) *ff* *dim.*

Cor. (Eb) *ff* *dim.*

Trb. (Bb) *ff* *dim.*

Tbn. *ff* *dim.*

Tba. *ff* *dim.*

Timp. *f* *dim.* *p*

54

Vln. I *ff* *dim.*

Vln. II *ff* *dim.*

Vle. *ff* *dim.*

Vc. *ff* *dim.*

Cb. *ff* *dim.*

3

60

Fl. *p*

Ob. *p*

Cl. (Bb) *I. solo*  
*mf espressivo*

Fag. *p*

Cor. (F) *p*

Cor. (Eb) *p*

Trb. (Bb) *p*

Tbn. *p*

Tba. *p*

Timp. *p*

3

60

I *p*

Vln. II *p*

Vle. *p*

Vc. *p* pizz.

Cb. *p* pizz.

66

Cl. (B $\flat$ )

Vln. II

Vle.

Vc.

Cb.

72

Cl. (B $\flat$ )

Vln. II

Vle.

Vc.

Cb.

arco

78

I.

Fl.

Ob.

Cl. (B $\flat$ )

I

Vln. I

Vln. II

Vle.

Vc.

Cb.

I. solo

*mf cresc.*

*mf*

*dim.*

*mf*

*mf*

*cresc.*

*cresc.*

*dim.*

*dim.*

*dim.*

*arco*

*mf*

84

Fl. *a 2* *I.* *a 2* *I.* *cresc.* *f*

Ob. *a 2* *f*

Cl. (B $\flat$ ) *a 2* *I.* *a 2* *I.* *cresc.* *f*

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

Cor. (F) *mf*

Cor. (E $\flat$ ) *mf*

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I. *f*

II. *cresc.*

Vle. *cresc.*

Vc. *cresc.* *cresc.*

Cb. *cresc.* *cresc.*



4

90

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. (B $\flat$ ) *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. (F) *cresc.* *ff*

Cor. (E $\flat$ ) *cresc.* *ff*

Trb. (B $\flat$ ) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

4

90

I *cresc.* *ff*

II *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

a 2

96

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (E)

Trb. (B)

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

Cl. (B)

Fag.

I

Vln. I

Vle.

Vc.

Cb.

102

102

*p*

*p*

*pizz.*

*p*

*p*

*p*

*p dolce*

*p*

*p*

5

108

Picc. *mf* *cresc.*

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

Ob. *p* *cresc.* *cresc.*

Cl. (B $\flat$ ) *p* *cresc.* *cresc.*

Fag. *p* *cresc.* *cresc.*

108

Cor. (F) *p* *cresc.* *cresc.*

Cor. (E $\flat$ ) *p* *cresc.* *cresc.*

Trb. (B $\flat$ ) *p* *cresc.* *cresc.*

Tbn. *p* *cresc.* *cresc.*

Tbn. *p* *cresc.* *cresc.*

Tba. *p* *cresc.* *cresc.*

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

5

108

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

Vln. II *p* *cresc.* *cresc.*

Vle. *p* *cresc.* *cresc.*

Vc. *p* *cresc.* *cresc.*

Cb. *p* *cresc.* *cresc.*

6

114

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B $\flat$ ) *ff* a 2

Fag. *ff*

114

Cor. (F) *ff* a 2

Cor. (E $\flat$ ) *ff* a 2

Trb. (B $\flat$ ) *ff* I. *f*

Tbn. *ff* I. *f*

Tba. *f*

Timp. *f*

114

6

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

120

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

120

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

120

I Vln.

II Vln.

Vle.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*a 2*

126

Picc.

Fl.

Ob.

Cl. (Bb)

Fag.

126

Cor. (F)

Cor. (Eb)

Trb. (Bb)

Tbn.

Tba.

126

Vln. I

Vln. II

Vle.

Vc.

Cb.

*f*

*p*

*a 2*

132

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B $\flat$ ) *ff*

Fag. *ff*

Cor. (F) *ff*

Cor. (E $\flat$ ) *ff*

Trb. (B $\flat$ ) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

7

138

Picc.

Fl.

Ob.

Cl. (Bb)

Fag.

Cor. (F)

Cor. (E)

Trb. (Bb)

Tbn.

Tba.

Timp.

7

138

I

Vln. II

Vle.

Vc.

Cb.

*p stacc.*

*p stacc.*

*p*

*mf stacc.*

*mf*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*p subito*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*



145 *a 2 sempre*

Fl. *p stacc.* *pp*

Ob. *p stacc.* *pp* *p* *f*

Cl. (B $\flat$ ) *f*

Fag. *p* *pp* *p* *f*

Cor. (F) *pp*

Cor. (E $\flat$ ) *p* *f*

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I. *pp* *p* *f* *dim.*

Vln. II *pp* *p* *f* *dim.*

Vle. *pp* *p* *f* *dim.*

Vc. *p* *f* *dim.*

Cb. *p* *f* *dim.*

152

Fl. *mf*

Ob. *p*

Cl. (B $\flat$ ) *p*

Fag. *p*

Cor. (F) *p*

Cor. (E $\flat$ ) *p*

Trb. (B $\flat$ ) *p*

Tbn. *p*

Tba. *p*

Timp.

152

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

158

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*mf*

*ff*

*p*

164

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*p*

*ff*

*fp*

*cresc.*

*sfz*

*ff*

170

Picc.

Fl. *a 2*

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

8

*soli*

Vln. I *ff*

Vln. II *ff*

Vle. *ff sf*

Vc. *div. ff sf*

Cb. *ff sf*

176

Picc. *ff* *p*

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf* a 2

Fag. *p*

Cor. (F) *p*

Cor. (Eb) *p*

Trb. (Bb) *p* 1.

Tbn. *pp*

Tbn. *pp*

Tba. *p*

Timp. *p*

176

Vln. I *f* *p*

Vln. II *f* *p*

Vle. *f* *p*

Vc. *f* *p* unis.

Cb. *f* *p*

181

Picc. *p* *f*

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

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

Cl. (B $\flat$ ) *p* *f* *dim.*

Fag. *p* *f* *dim.*

181

Cor. (F) *p* *f*

Cor. (E $\flat$ ) *p* *f* *dim.*

Trb. (B $\flat$ ) *p* *f* *dim.*

Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

181

Vln. I *p* *f* *dim.*

Vln. II *p* *f* *dim.*

Vle. *p* *f* *dim.*

Vc. *p* *f* *dim.*

Cb. *p* *f* *dim.*





193 9

Fl. *f dim.*

Ob. *f dim.*

Cl. (B $\flat$ ) *f dim.*

Fag. *p f dim.*

Cor. (F) *f*

Cor. (E $\flat$ ) *f dim.*

Trb. (B $\flat$ ) *p f dim.*

Tbn. *p f*

Tba. *p f*

Timp. *f*

193 9

Vln. I *p f*

Vln. II *p f*

Vle. *p f p f dim.*

Vc. *p f p f dim.*

Cb. *p f p f dim.*

a 2

Musical score for measures 199-204. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horn in F (Cor. (F)), Horn in E-flat (Cor. (Es)), Trumpet in B-flat (Trb. (B)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major. The score features dynamic markings such as *p*, *pp*, and *ppp*. There are first and second endings indicated by 'I.' and 'a 2'. The music is written in a 4/4 time signature.

Musical score for measures 205-210. The score continues with the same instrumentation as the previous system. It features dynamic markings such as *cresc.*, *p*, and *mf*. The music is written in a 4/4 time signature.

10

211

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F)

Cor.  
(E $\flat$ )

*sf*

*p stacc.*

10

211

Vln. I

Vln. II

Vle.

Vc.

Cb.

*f*

*sf*

*p*

*sfz meno*

*pp*

*sf pp stacc.*

*sf pp stacc.*

*sf pp stacc.*

*sf pp stacc.*



217

Cl.  
(B $\flat$ )

Fag.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*pp*

*div. b*

223

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

223

Cor.  
(F)

Cor.  
(E $\flat$ )

Trb.  
(B $\flat$ )

Tbn.

Tba.

Timp.

223

I

Vln.

II

Vle.

Vc.

Cb.

*I.*  
*p*

*I.*  
*p*

*pp dolce*

*p stacc. marcato*

*pp*

*pp*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*p*

229

Picc. *f*

Fl. *cresc.* *ff* a 2

Ob. *cresc.* *ff* a 2

Cl. (Bb) *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. (F) *cresc.* *ff*

Cor. (Eb) *cresc.* *ff*

Trb. (Bb) *cresc.* *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

I. *cresc.* *ff*

Vln. II *cresc.* *ff*

Vle. *arco* *cresc.* *ff*

Vc. *arco* *cresc.* *ff*

Cb. *arco* *cresc.* *ff*

11

235

Picc. *dim.* *p*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. (Bb) *dim.* *p*

Fag. *dim.* *p*

235

Cor. (F) *dim.* *p*

Cor. (Eb) *dim.* *p*

Trb. (Bb) *dim.* *p*

Tbn. *dim.* *p*

Tba. *dim.* *p*

Timp. *dim.* *p*

11

235

I *dim.* *mf molto espressivo*

II *dim.* *p*

Vle. *dim.* *p*

Vc. *dim.* *mf molto espressivo*

Cb. *dim.* *pizz.* *p*

241

Measures 241-246 of the score. The instruments are Fag. (Bassoon), Vln. I & II (Violins), Vle. (Viola), Vc. (Cello), and Cb. (Double Bass). The key signature has two flats. Measure 241 starts with a first ending bracket. A dynamic marking of *p* is present in measure 242.

247

Measures 247-252 of the score. The instruments are Fag., Vln. I & II, Vle., Vc., and Cb. The key signature has two flats. Measure 247 starts with a first ending bracket. A dynamic marking of *mf* is present in measure 252.

253

Measures 253-258 of the score. The instruments are Fl. (Flute), Ob. (Oboe), Cl. (B) (Clarinet in B), Fag., Vln. I & II, Vle., Vc., and Cb. The key signature has two flats. Measures 253-257 are marked with *cresc.*. Measure 258 has a dynamic marking of *mf*. There are also markings for *a 2* for the Flute and Oboe.

259

FL. *f* a 2 *f*

Ob. *f* a 2 *f*

Cl. (Bb) *f* *dim.*

Fag. *f* *p* *f*

I Vln. *f* *p*

II Vln. *f* *p*

Vle. *f* *p*

Vc. 2 soli *f* *p*

Cb. *f* *p* arco

Detailed description: This system contains measures 259 to 264. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active. The Flute and Oboe have a second player (a 2) starting in measure 262. Dynamics range from forte (f) to piano (p). The Viola and Violoncello play a rhythmic pattern of eighth notes. The Contrabass has a section marked 'arco' starting in measure 262.

265

Picc.

FL. *f*

Ob. *f*

Cl. (Bb) a 2 *f*

Fag. *f*

Cor. (F) *f*

Cor. (Eb) *mf* *f*

Tba. *mf*

Detailed description: This system contains measures 265 to 270. The Piccolo is silent. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and brass (Cor. F, Cor. Eb, Tuba) are active. The Flute and Oboe have a second player (a 2) starting in measure 267. Dynamics range from forte (f) to mezzo-forte (mf). The Tuba has a section marked 'arco' starting in measure 267.

265

I Vln. *f*

II Vln. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Detailed description: This system contains measures 265 to 270. The woodwinds and brass are silent. The strings (Violins I & II, Viola, Violoncello, Contrabass) are active. Dynamics range from forte (f). The Viola and Violoncello play a rhythmic pattern of eighth notes.



12

271

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

271

Cor. (F) *ff*

Cor. (Eb) *ff*

Trb. (Bb) *f*

Tbn. *f*

Tba. *f*

Timp. *f*

12

271

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

277

Picc.

Fl.

Ob.

Cl.  
(Bb)

Fag.

277

Cor.  
(F)

Cor.  
(Eb)

Trb.  
(Bb)

Tbn.

Tba.

Timp.

277

I.

Vln.

II.

Vle.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*pizz.*

*p*

13

Musical score for Sinfonia op.6 by Leopoldo Miguez, page 234. The score is for measures 283-288 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Bb) (Cl. (B $\flat$ )), Bassoon (Fag.), Horn (F) (Cor. (F)), Horn (Eb) (Cor. (E $\flat$ )), Trumpet (Bb) (Trb. (B $\flat$ )), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems. The first system covers measures 283 to 288, and the second system covers measures 283 to 288. A rehearsal mark '13' is placed above the second system.

Measures 283-288: Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), Horn (Eb), Trumpet (Bb), Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *p* and *cresc.*.



294

Picc. *ff*

Fl. *ff* a 2

Ob. *ff*

Cl. (Bb) *ff*

Fag. *ff*

Cor. (F) *fff*

Cor. (Eb) *fff*

Trb. (Bb) *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

299

Picc. *ff*

Fl. *a 2* *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Fag. *p*

299

Cor. (F) *fff* *p*

Cor. (E $\flat$ ) *fff* *p*

Trb. (B $\flat$ ) *ff* *p*

Tbn. *ff*

Tba. *ff*

Timp. *p*

299

I *fff* *pp* *p*

II *fff* *pp* *p*

Vle. *fff* *p*

Vc. *fff* *p*

Cb. *fff* *p*

304

Picc.

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Cor.  
(Eb)

Trb.  
(B)

Tbn.

Tba.

Timp.

I

Vln.  
II

Vle.

Vc.

Cb.





14

314

Picc. *ff*

Fl. *ff* *pp* *ff*

Ob. *ff* *pp* *ff*

Cl. (Bb) *ff* *pp* *ff*

Fag. *ff* *pp* *pp* *ff*

314

Cor. (F) *ff* *pp* *f* *ff*

Cor. (Eb) *ff* *p* *pp* *ff*

Trb. (Bb) *ff* *pp* *pp* *ff*

Tbn. *ff* *pp* *pp* *ff*

Tba. *ff* *pp* *pp* *ff*

Timp. *ff* *pp* *ff*

14

314

I *ff* *pp* *ff*

II *ff* *pp* *ff*

Vle. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Cb. *ff* *pp* *pp* *ff*

320

Picc. *ff* *p*

Fl. *ff* *p*

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

Cl. (Bb) *a 2* *ff* *p*

Fag. *ff* *p*

320

Cor. (F) *p subito*

Cor. (Eb) *p subito*

Trb. (Bb) *ff* *p*

Tbn. *ff*

Tba. *p*

Timp.

320

Vln. I

Vln. II

Vle. *p*

Vc. *p*

Cb. *p*

326

Picc.

Fl.

Ob.

Cl. (B)

Fag.

326

Cor. (F)

Cor. (E)

Trb. (B)

Tbn.

Tba.

Timp.

326

I Vln.

II Vln.

Vle.

Vc.

Cb.

*f*

332 *a 2*  
Fl. *p* *crescendo*  
Ob. *p* *crescendo*  
Cl. (Bb) *p* *crescendo*  
Fag. *p* *crescendo* *a 2*  
Cor. (F) *p* *crescendo*  
Cor. (Eb) *p* *crescendo*  
Trb. (Bb) *p* *crescendo*  
Tbn. *p* *crescendo*  
Tba. *p* *crescendo*  
Timp. *p* *crescendo*  
I *p* *crescendo*  
Vln. II *p* *crescendo*  
Vle. *p* *crescendo*  
Vc. *p* *crescendo*  
Cb. *p* *crescendo*



15

343

Picc.

Fl. a 2

Ob. I. *p stacc.*

Cl. (B.) *p stacc.*

Fag. *mf stacc.*

343

Cor. (F) *p* *mf stacc.*

Cor. (Eb)

Trb. (Bb)

Tbn.

Tba.

Timp. *p subito*

343

I *mf stacc.* *pp*

II *mf stacc.* *pp*

Vle. *mf stacc.*

Vc. *mf stacc.*

Cb. *mf stacc.*

350 I.

Fl. *p* *p* *f*

Ob. *p* *f*

Cl. (Bb) *p* *f*

Fag. *p* *f*

Cor. (E) *p* *f*

Vln. I *p* *p* *f*

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

Vle. *p* *p* *f*

Vc. *p* *p* *f*

Cb. *p* *p* *f*

356 16 I.

Ob. *p* *cresc.*

Cl. (Bb) *f* *p* *f* *p* *cresc.*

Fag. *p* *cresc.*

Cor. (F) *pp* *cresc.*

Timp. *pp* *cresc.*

356 16

Vln. I *f* *f* *p* *p* *cresc.*

Vln. II *f* *f* *p* *pp* *cresc.*

Vle. *f* *f* *p* *pp* *cresc.*

Vc. *f* *f* *p* *pp* *cresc.*

Cb. *f* *f* *p* *pp* *cresc.*

362

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

I

Vln. II

Vle.

Vc.

Cb.

*f*

*cresc.*

*mf*

I.



367

Picc.

Fl.

Ob.

Cl.  
(B)

Fag.

367

Cor.  
(F)

Cor.  
(E)

Trb.  
(B)

Tbn.

Tba.

Timp.

367

I

Vln.

II

Vle.

Vc.

Cb.

*ff*

372

Picc.

Fl.

Ob.

Cl. (B $\flat$ )

Fag.

372

Cor. (F)

Cor. (E $\flat$ )

Trb. (B $\flat$ )

Tbn.

Tba.

Timp.

372

I

Vln.

II

Vle.

Vc.

Cb.

Alla breve

378

Picc.  
Fl.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Cor. (Eb)  
Trb. (B)  
Tbn.  
Tba.  
Timp.  
G.C. e Pt.  
Arpa

Alla breve

378

I  
II  
Vle.  
Vc.  
Cb.

386

Picc. *fff*

Fl. *fff* *pp* *ppp*

Ob. *fff* *pp* *ppp*

Cl. (B.) *fff* *pp* *ppp*

Fag. *fff* *pp* *ppp*

Cor. (F) *fff* *pp* *ppp*

Cor. (Es) *fff* *pp* *ppp*

Trb. (B) *fff* *pp* *ppp*

Tbn. *ff* *ppp* *pppp*

Tba. *ff* *ppp* *pppp*

Timp. *ff* *pp*

G. C. e Pt. *ff* *perdendosi*

Arpa *p*

386

Vln. I *fff* *pp* *ppp* *perdendosi*

Vln. II *fff* *pp* *ppp* *perdendosi*

Vle. *fff* *pp* *ppp* *perdendosi*

Vc. *fff* *pp* *ppp* *perdendosi*

Cb. *fff* *pp* *ppp* *perdendosi*



400

Picc. *ppp* *ff* *p* *pp*

Fl. *ppp* *ff* *p* *pp*

Ob. *ppp* *ff* *p* *pp*

Cl. (B $\flat$ ) *ppp* *ff* *p* *pp*

Fag. *ppp* *ff* *p* *pp*

400

Cor. (F) *ppp* *ff* *pp*

Cor. (E $\flat$ ) *ppp* *ff* *pp*

Trb. (B $\flat$ ) *ff* *pp* *ppp*

Tbn. *ff* *pp* *ppp*

Tba. *ff* *pp* *ppp*

Timp. *ppp* *ff* *pp* *pp*

G.C. e Pt. *ff* *ppp*

Arpa

400

I *ppp* *ff* *p* *pp*

Vln. II *ppp* *ff* *p* *pp*

Vle. *ppp* *ff* *p* *pp*

Vc. *ppp* *ff* *p* *pp*

Cb. *ppp* *ff* *p* *pp* *unis.*

408

Fl. *poco sfz* *ppp*

Ob. *poco sfz* *ppp*

Cl. (B $\flat$ ) *poco sfz* *ppp* a 2 I.

Fag. *poco sfz* *ppp*

Cor. (F) *poco sfz* *ppp* *pp* III.

Cor. (E $\flat$ ) *poco sfz* *ppp* *pp*

Timp. *sempre ppp*

G.C. e Pt. *p* *ppp*

Arpa *p*

408 unis.

Vln. I *poco sfz* *ppp*

Vln. II *poco sfz* *ppp*

Vle. *poco sfz* *ppp*

Vc. *poco sfz* *ppp*

Cb. *poco sfz* *ppp* *pp*

18

418

Fl.

Ob.

Cl.  
(B $\flat$ )

Fag.

Cor.  
(F)

Cor.  
(E $\flat$ )

Timp.

Arpa

18

418

I  
Vln.

II  
Vln.

Vle.

Vc.

Cb.



425

Ob.

Fag.

Cor. (F)

Cor. (Es)

Timp.

Arpa

solo

*f*

431

Ob.

Fag.

Cor. (F)

Cor. (Es)

Timp.

Arpa

Fanf.

*pp*

437

Andante ♩ = 69

Fanf.

*f marcato*

*sf*

*pp*

*f*

444 **Andante sostenuto** **Andante mistico assai sostenuto**

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B $\flat$

2 Fagotti

I, II in F  
4 Corni

III, IV in E $\flat$

2 Trombe in B $\flat$

3 Tromboni

Tuba

Timpani

Gran Cassa e Piatti

Arpa

2 Clarini in F

2 Clarini in E $\flat$

Fanfara

Mezzo Soprano (Solo)

Soprani

Contralti

Tenori

Bassi

Organo

*pp*  
Or - bis - mag - nus De - us, fa - ma su - per ae - th'ra

**I. *pp***  
Or - bis - mag - nus De - us, fa - ma su - per ae - th'ra

**II. *pp***  
Or - bis - mag - nus De - us, fa - ma su - per ae - th'ra

*pp sotto voce*

**444** **Andante sostenuto** **Andante mistico assai sostenuto**

*pp sotto voce* *cresc.*

*pp sotto voce* *cresc.*

*pp* *div.* *cresc.*

*pp sotto voce* *cresc.*

*pp* *cresc.*



457 1

Fl. *mf* *cresc.* *f* *cresc.*

Ob. *mf* *cresc.* *f* *cresc.*

Cl. (Bb) *mf* *cresc.* *f* *cresc.* *ff*

Fag. *mf* *cresc.* *f* *cresc.*

Cor. (F) *mf* *cresc.* *f* *cresc.*

Cor. (Eb) *mf* *cresc.* *f* *cresc.*

Trb. (Bb) *f* *cresc.* *ff*

Tbn. *f* *cresc.* *ff*

Tba. *mf* *cresc.* *f*

Arpa

Cln. (F)

S. *cresc.* *mf* *cresc.* *f* *cresc.* *ff*

C. *cresc.* *mf* *cresc.* *f* *cresc.* *ff*

T. *cresc.* *mf* *cresc.* *f* *cresc.* *unis. ff*

B. *cresc.* *mf* *cresc.* *f* *cresc.* *ff*

Org. *cresc.* *mf* *cresc.* *f* *cresc.*

457 1

I. *cresc.* *mf* *cresc.* *f* *cresc.* *div.*

Vln. II *cresc.* *mf* *cresc.* *f* *cresc.*

Vle. *cresc.* *mf* *cresc.* *f* *cresc.*

Vc. *cresc.* *mf* *cresc.* *f* *cresc.*

Cb. *cresc.* *mf* *cresc.* *f* *cresc.*

lis Di - vi - no se-mi-ne ere - tus a ca - li cho - ris sit ti - bi Gra - ta

lis Di - vi - no se-mi-ne se - mi-ne ere - tus Gra - ta

lis Di - vi - no se-mi-ne ere - tus a ca - li cho - ris sit ti - bi Gra - ta

lis Di - vi - no se - mi-ne ere - tus Gra - ta

463

Fl. *ff* *pp* *pp* *L.*

Ob. *ff* *pp*

Cl. (Bb) *ff* *pp* *L.*

Fag. *ff* *pp* *pp*

463

Cor. (F) *ff* *pp*

Cor. (E) *ff* *pp*

Trb. (Bb) *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Arpa *ff* *p*

Solo

S. *ff* sa lus

C. *ff* sa lus

T. *ff* sa lus *pp* *sotto voce* A...

B. *ff* sa lus *pp* *sotto voce* A...

Org. *ff* *pp*

463

I. *ff* *pp* *div.* *ppp* *sotto voce*

II. *ff* *pp* *div.* *ppp*

Vle. *ff* *pp* *div.* *ppp* *unis.*

Vc. *ff* *pp* *ppp*

Cb. *ff* *pp* *ppp*

468

Fl.

Ob.

Cl. (B)

Fag.

468

Cor. (F)

Cor. (E)

Tib. (B)

Tbn.

Tbn.

Tba.

Timp.

Arpa

*f espressivo*

Solo

Ti - bi con - ce - di - mus glo - ri - am Spe - e'tum jus - ti - tiae Tu - ae

S.

C.

T.

B.

Org.

468

I.

Vln. II

Vle.

Vc.

Cb.

3  $\text{♩} = \text{♩} \text{♩} \text{♩}$

474

Fl. *pp* *p* *espressivo* *ff* *pp* I.

Ob. *pp* *ff* *pp* I.

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

Fag. *pp* *p* *ff* *pp*

Cor. (F) *ff* *pp* *p* I.

Cor. (Es) *ff* *pp* *p*

Trb. (B) *f*

Tbn. *ff*

Tba. *ff*

Timp. *ff* *p*

Arpa *ff* *p*

S. *ppp* *mf* A. Di

C. *ppp* *mf* A. Di

T. *mf* Di

B. *mf* Di

Org. *pp* *ff* *mf*

474

3  $\text{♩} = \text{♩} \text{♩} \text{♩}$

I. *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

Vle. *ff* *pp*

Vc. *pp* *p* *ff* *pp*

Cb. *pp* *p* *ff* *pp*

480

Fl. *f* *cresc.*

Ob. *cresc.* *cresc.*

Cl. (Bb) *cresc.* *f* *cresc.* *ff*

Fag. *cresc.* *cresc.*

Cor. (F) *cresc.*

Cor. (E) *cresc.*

Trb. (Bb) *cresc.* *ff*

Tbn. *cresc.* *ff*

Tba. *cresc.*

Arpa *f* *cresc.* *cresc.*

Cln. (E) *ff*

S. *cresc.* *f* *ff*  
vi no se mi-ne cre tus a ca - li cho - ris sit ti - bi Gra - ta

C. *cresc.* *f* *ff*  
vi no se mi-ne cre tus Gra - ta

T. *cresc.* *f* *ff*  
vi no se mi-ne cre tus Gra - ta

B. *cresc.* *f* *ff*  
vi no se mi-ne cre tus Gra - ta

Org. *cresc.* *cresc.*

I. *cresc.* *cresc.*

II. *cresc.* *cresc.*

Vie. *cresc.* *cresc.*

Vc. *cresc.* *cresc.*

Cb. *cresc.* *cresc.*



485

Fl. *ff* *pp* *pp*

Ob. *ff* *pp*

Cl. (Bb) *ff* *pp*

Fag. *ff* *pp*

Cor. (F) *ff* *pp*

Cor. (Eb) *ff* *pp*

Trb. (Bb) *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Arpa *fff* *p*

Solo

S. sa - lus!

C. sa - lus! *ppp* 1. A...

T. sa - lus! *ppp* 1. A...

B. sa - lus! *ppp* 1. A...

Org. *ff* *pp* *ppp* *sotto voce*

4

485

I. *ff* *pp* *div.* *ppp*

II. *ff* *pp* *div.* *ppp*

Vle. *ff* *pp* *div.* *ppp*

Vc. *ff* *pp* *ppp* *div.*

Cb. *ff* *pp* *ppp* *div.*

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490

Fl.

Ob.

Cl. (Bb)

Fag.

490

Cor. (F)

Cor. (Eb)

Trb. (Bb)

Tbn.

Tba.

Arpa

Solo

*f* *espressivo*

Ti - bi con-ce-di-mus glo - ri - am Spe - c'lum jus - ti - tiae Tu - ac

tacet

S.

C.

T.

B.

Org.

490

I.

Vln. II

Vle.

Vc.

Cb.

*ppp*

2 soli

*ppp*

2 soli

*ppp*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

496

Picc. *p espressivo* *pp* *cresc. molto* *f cresc.* *ff*

Fl. *pp* *p cresc.* *cresc. molto* *f* *ff*

Ob. *pp* *p cresc.* *cresc. molto* *f* *ff*

Cl. (B) *pp* *p cresc.* *cresc. molto* *f* *ff*

Fag. *pp* *cresc. molto* *marcato* *ff*

496

Cor. (F) *mf cresc. molto* *ff* *ff*

Cor. (E) *mf f cresc. molto* *ff* *ff*

Trb. (B) *f* *a 2* *ff*

Tbn. *f* *a 2* *ff*

Tba. *f* *a 2* *marcato* *cresc. molto* *ff*

Timp. *ff*

Arpa

Cln. (E) *ff*

S. *pppp* *ff*  
Ti - bi gra - ta

C. *pppp* *ff*  
Ti - bi gra - ta

T. *ff*  
Ti - bi gra - ta

B. *ff*  
Ha! sa - las

Org. *pp* *ff*

5

496

I. *cresc. molto* *ff* *ff*

II. *cresc. molto* *ff* *ff*

Vle. *cresc. molto* *ff* *ff*

Vc. *pp* *p* *f cresc. molto* *ff* *ff*

Cb. *pp* *p* *f cresc. molto* *ff* *ff*

502 *mf* *L'istesso Tempo*

Picc.

Fl.

Ob.

Cl. (B)

Fag.

502 *mf* *L'istesso Tempo*

Cor. (F)

Cor. (E)

Trb. (B)

Tbn.

Tba.

Temp.

G.C. e Pt.

Cln. (F)

Cln. (E)

Fanf.

S. sa - lus gra - ta sa - lus gra - ta sa - lus gra - ta sa - lus!

C. sa - lus gra - ta sa - lus gra - ta sa - lus gra - ta sa - lus!

T. sa - lus gra - ta sa - lus gra - ta sa - lus gra - ta sa - lus!

B. gra - ta sa - lus gra - ta sa - lus!

Org.

502 *mf sempre* *L'istesso Tempo*

I. *mf sempre*

II. *mf sempre*

Vle. *mf sempre*

Vc. *mf sempre*

Cb. *mf sempre*

