



10 **1** Moderato

Fl.

Ob. *a2* *p*

Cor. ingl. *p* *mf* *tr* *3* *espress.*

Cl. *a2* *p* *espressivo* *mf*

Fg. *a2* *p* *3*

Cfg. *p*

Cor. *senza sord.* *p* *solo mf espress.* *3* *mf*

Tr.

Trb. *+*

Tb. *+*

Timp. *pp* *poco a poco cresc.*

Ar. *con Re*

**1** Moderato *senza sord.*

Vn. I *senza sord.*

Vn. II *senza sord.*

Vle. *senza sord.* *p* *tr* *3* *cresc.*

Vc. *arco* *pizz.* *senza sord.* *arco* *p* *3* *espress.* *f* *3*

Cb. *arco* *pizz.* *arco* *p*

Org. *p*

20 2 poco string.

Fl. *f espress.* *mf* *f*

Ob. *f espress.* *mf* *f*

Cor. ingl. *f* *mf* *f*

Cl. *f* *mf* *f*

Fg. *f* *mf* *f*

Cfg. *f* *mf* *f*

Cor. *f* *mf* *f*

Tr. *mf* *f*

Trb. *mf* *f*

Tb. *mf* *f*

Timp. *mf* *f*

Vn. I *f marc* *mf* *f* poco string.

Vn. II *f* *mf* *f*

Vle. *f* *mf* *f*

Vc. *f* *f marc* *f*

Cb. *f* *f marc* *f*

Org. *mf* *mf* *mar.* *piu cresc.*

(con copp.) *marcato* *mar.*

28 *Con moto* *rall.*

Fl. *p* *f*

Ob. *a2* *f espressivo* *p* *f*

Cor. ingl. *p* *f*

Cl. *a2* *f espressivo* *p* *f*

Fg. *p* *f*

Cfg. *f*

Cor. *f espressivo*

Tr. *senza sord.* *p* *mf*

Tb. *senza sord.* *p* *mf*

Tb. *senza sord.* *p* *mf*

Vn. I *3* *3* *Con moto* *f* *p* *f* *rall.*

Vn. II *3* *3* *f* *p* *f*

Vle *3* *3* *f* *p* *f*

Vc. *3* *3* *p* *f*

Cb. *3* *3* *p* *f*

Org. *mf* *cresc. molto* *mf* *cresc. molto*

Allegro agitato

34

Fl. *f* *f sempre*

Ob. *f* *f sempre*

Cor. ingl. *f* *f*

Cl. *f* *f sempre*

Fg. *f* *f sempre* a2

Cfg. *f sempre*

Cor. *f* *f sempre*

Tr. *f*

Trb. *mf* *senza sord.* *f* a2

Tb. *mf* *f*

Timp. *f* *f*

Vn. I *f* *sf* *sf* *sf* *sf* *sf*

Vn. II *f* *sf* *sf* *sf* *sf* *sf*

Vle. *f sempre* *sf* *sf* *sf* *sf* *sf*

Vc. *sf* *sf* *sf* *sf* *sf* *sf*

Cb. *sf* *sf* *sf* *sf* *sf* *sf*

Org. *f*

4 Poco meno mosso

41

Fl. *cresc. molto* *tr* *tr* *tr* *ff*

Ob. *cresc. molto* *tr* *tr* *tr* *ff*

Cor. ingl. *cresc. molto* *tr* *tr* *tr* *ff*

Cl. *cresc. molto* *tr* *tr* *tr* *ff*

Fg. *ff*

Cfg. *ff*

Cor. *cresc. molto* *cresc. molto* *ff*

Tr. *ff marcato* *ff marcato*

Tbn. *ff* *ff*

Tb. *ff*

Timp. *tr* *tr* *tr* *tr* *ff*

Vn. I *cresc. molto* *ff*

Vn. II *cresc. molto* *ff* *sf* *sf* *sf* *sf*

Vle. *div.* *cresc. molto* *ff* *sf* *sf* *sf* *sf* *sf*

Vc. *cresc. molto* *ff* *sf* *sf* *sf* *sf* *sf*

Cb. *cresc. molto* *ff* *sf* *sf* *sf* *sf* *sf*

Org. *cresc. molto* *cresc. molto* *ff* *tr*

4 Poco meno mosso

**Agitato**

47

Fl. *tr* *rfz* *a2* 3 3 3 3

Ob. *tr* *rfz* *a2* 3 3 3 3

Cor. ingl. *tr* *rfz* 3 3 3 3

Cl. *tr* *rfz* *a2* 3 3 3 3

Fg. *ff* *rfz* *a2* 3 3 3 3

Cfg. *ff* *rfz*

Cor. *ff* *rfz*

Tr. *ff* *rfz* *a2*

Trb. *ff* *rfz*

Tb. *ff* *rfz*

Timp. *tr* *ff* *rfz* *tr* *tr*

Trgl. *tr* *ff*

Pti. *ff*

G.C. *ff*

**Agitato**

Vn. I *8va* *rfz* 3 3 3 3

Vn. II *sf* *rfz* 3 3 3 3

Vle. *sf* *rfz* 3 3 3 3

Vc. *sf* *rfz* 3 3 3 3

Cb. *sf* *ff* *rfz* 3

Org. *3*

This page of a musical score, numbered 14, covers measures 50 to 55. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is common time (C).  
**Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cfg.) are grouped together. They play a melodic line starting in measure 50, featuring a quintuplet in measure 51 and a triplet in measure 52. The Flute and Oboe parts include a circled '5' above the first measure.  
**Brass:** The section includes Cor. a2, Trumpets (Tr.), Trombones (Trb.), and Tuba (Tb.). The Cor. a2 part starts with a *pp* dynamic and changes to *mf* in measure 52. The Tr., Trb., and Tb. parts also start with *pp* and change to *mf* in measure 52. The Timp. part has a trill (*tr*) in measure 52.  
**Percussion:** The Ar. (Arabic) part features a rhythmic pattern of chords, starting with a *sf* dynamic in measure 50 and continuing through measure 55.  
**Strings:** Violin I (Vn. I) and Violin II (Vn. II) play a complex, fast-moving melodic line with many slurs and accents, starting with a *p* dynamic. Viola (Vle) and Violoncello (Vc.) play a similar line, with Vle marked *f espress.* and Vc. marked *f espress.* and *pizz.* (pizzicato). The Cb. (Contrabass) part is mostly silent, with a *p* dynamic in measure 50 and *mf* in measure 52.  
**Piano:** The Org. (Organ) part provides harmonic support, starting with a *p* dynamic and changing to *f* in measure 52.



52

Fl. *p*

Ob. *p*

Cor. ingl. *p*

Cl. *p*

Fg. *p*

Cfg. *p*

Cor. *p*  
in E

Tr. *pp*

Trb. *pp*

Tb. *pp*

Cmpn. *solo*

Ar. *f*

Vn. I

Vn. II

Vle. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *arco* *p*

Org. *p*



56

Fl. *p* *mf*

Ob. *p* *mf*

Cor. ingl. *mf*

Cl. *p* *mf*

Fg. *mf*

Cfg. *p* *mf*

Cor. *mf* a2  
in F a2

Tr. *p* *mf*

Trb. *p* *mf*

Tb. *p* *mf*

Timp. *p* *mf*

Cmpn. *mf*

Ar. *mf*

Vn. I *mf*

Vn. II *mf*

Vle. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Org. *p* *mf*

57

Fl. *p* *mf* a2

Ob. *p* *mf*

Cor. ingl. *p* *pp*

Cl. *p dim.* *pp*

Fg. *p dim.* *pp*

Cfg. *p dim.* *pp*

Cor. *p*

Tr. *p dim.* *pp*

Trb. *p dim.* *pp*

Tb. *p dim.* *pp*

Timp. *p dim.* *pp*

Cmpn. *dim.* *p*

Ar. *mf* *p*

Vn. I *mf* *p*

Vn. II *mf* *p*

Vle. *p* *mf* *p*

Vc. *p* *p*

Cb. *p* *mf* *p*

Org. *p* *p*

59 **Adagio molto** 1. solo *mf* tranquillo e dolce rit. . . . . 6 **Moderato**

Fl. *mf* *triquillo e dolce* *p* 1. solo *mf* *espressivo* *cresc.*

Ob. *mf* *espressivo*

Cor. ingl. 1. solo

Cl. 6 3

Fg. 6 3

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp. *tr* *pp*

Cel. *solo* *mf* *dolce*

Ar.

**Adagio molto** rit. . . . . 6 **Moderato**

Vn. I *mf* *flag.*

Vn. II *mf* *flag.*

Vlc. *mf* *flag.* con sord. *p* con sord. *p*

Vc. *mf* *flag.* con sord. *p*

Cb. *mf* *flag.* (sul D) (sul A) *pp*

66

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Ar.

Vn. I

Vn. II

Vle

Vc.

Cb.

1. solo in B con sord. *p espress.*

2. solo in B con sord. *p*

*f*

*mf*

*mf con anima*

*p poco espressivo*

71

Fl. *mf* a2

Ob. *sf* a2

Cor. ingl.

Cl. *tr*

Fg. *p*

Cfg.

Cor. *p* 1. solo

Tr.

Trb.

Tb.

Timp. (tr)

Ar. *mf* 3 *cresc.* 3

Vn. I 3 *f* *p*

Vn. II *p*

Vle. *sf* *p*

Vc. *tr* *sf*

Cb. *sf*

Detailed description: This page of a musical score (page 21) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cfg.). The brass section consists of Cor. (Trumpet), Tr. (Trumpet), Trb. (Trombone), and Tb. (Tuba). Percussion includes Timp. (Timpani). The string section includes Vn. I (Violin I), Vn. II (Violin II), Vle. (Viola), Vc. (Cello), and Cb. (Contrabass). The score begins at measure 71. The Flute part has a melodic line starting with a grace note and a dynamic of *mf*, marked with a first octave (a2). The Oboe part has a melodic line with a dynamic of *sf* and a first octave (a2). The Clarinet part has a melodic line with trills (tr). The Bassoon part has a melodic line with a dynamic of *p*. The Cor. part has a melodic line with a dynamic of *p* and a first solo (1. solo). The Tr. part has a melodic line. The Trb. part has a melodic line. The Tb. part has a melodic line. The Timp. part has a melodic line with a trill (tr). The Ar. part has a melodic line with triplets (3) and a dynamic of *mf*, marked with a crescendo (cresc.). The Vn. I part has a melodic line with triplets (3) and dynamics of *f* and *p*. The Vn. II part has a melodic line with a dynamic of *p*. The Vle. part has a melodic line with dynamics of *sf* and *p*. The Vc. part has a melodic line with a trill (tr) and a dynamic of *sf*. The Cb. part has a melodic line with a dynamic of *sf*.







8 Tempo I

100

Fl. *pp*

Ob. *pp*

Cor. ingl. *pp*

Cl. *pp*

Fg. *pp*

Cfg. *pp*

Cor. *pp* con sord. +

Tr. *p* con sord. +  
in B con sord. +

Trb. *p* con sord. +

Tb. *p* con sord. +

Pti *mp* colli bacchetti di Timp.

Cel. *mf*

Ar. *f*

Vn. I

Vn. II

Vle

Vc.

Cb.

103

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Pti

Cel.

Ar.

Vn. I

Vn. II

Vle

Vc.

Cb.

*tr*

*p*

*(tr)*

*pizz.*

*p*

105

Fl. *a2*  
*p misterioso*  
3  
*mf dolce*  
1. solo  
3

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp. *tr*  
*pp*

Cel. *p*  
*mf*  
*p*

Ar.

Vn. I *(tutti)*  
*pp*  
3  
*pp*  
arco

Vn. II *pizz.*  
*pp*  
arco

Vle. *arco*  
*p*  
*pp*  
div. arco

Vc. *p*  
*pp*  
3  
arco

Cb. *pp*

112

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Cel.

Ar.

Vn. I

Vn. II

Vle

Vc.

Cb.

1. solo

*f* molto espressivo

*mf*

*f*

*mf*

senza sord.

*pp*

*p*

*pp*

*pp*

*pp*

pizz.

*pp*

118

Fl. *1. solo*  
*f espress.* 3

Ob. *a2* *p* *f* *tr*

Cor. ingl. *f*

Cl. *a2* *tr* *mf*

Fg. *p* *mf*

Cfg.

Cor. *p* *mf* *a2 senza sord.*

Tr.

Trb. *senza sord.* *p*

Tb. *senza sord.* *p*

Timp. *(tr)*

Ar. *f* *sf* *sf*

Vn. I *sul D* *p* *f appassionato*

Vn. II *p*

Vle. *p* *f*

Vc. *p* *f* *tr*

Cb. *arco* *p* *f*

Org. *mf* *mf*



129

9

Fl. *f* *a2* *3*

Ob. *f* *a2* *3* *p*

Cor. ingl. *p*

Cl. *p*

Fg. *a2* *p*

Cfg. *p*

Cor. *3* *p*

Tr. *senza sord.* *mf* *3* *p*

Trb. *pp*

Tb. *pp*

Timp. *mf* *p* *p* *tr*

Vn. I *3* *pp* *p*

Vn. II *3* *pp* *tr* *3* *p*

Vle. *3* *pp* *p*

Vc. *f espressivo* *3* *mf*

Cb. *p* *mf*

Org. *dim.* *p* *3* *mf* *mf*



137

Fl. *sf*

Ob. *sf*

Cor. ingl. *mf*

Cl. *sf*

Fg. *sf*

Cfg. *p*

Cor. *sf*

Tr. *sf*

Tib. *p*

Tb. *p*

Timp. *sf*, *p*, *tr*

Ar.

Vn. I *f*

Vn. II *f*

Vle. *f*, *fp*, trem.

Vc. *f*, *fp*, trem.

Cb. *f*, *fp*, trem.

Org. *f*

139

10

Fl. *f* *a2* *cresc. molto*

Ob. *f* *a2* *cresc. molto*

Cor. ingl. *f* *p* *mf*

Cl. *p* *a2* *tr* *mf*

Fg. *p* *a2*

Cfg. *mf* *p*

Cor. *mf* *p* *mf*

Tr. *mf* *p* *mf* *p* *mf*

Trb. *mf*

Tb. *mf*

Timp. *tr* *mf* *p* *tr* *p* *mf* *tr* *p* *mf*

Ar.

Vn. I *p* *cresc. molto*

Vn. II *p* *cresc. molto*

Vle. *f* *p* *cresc. molto*

Vc. *f* *f* *più espress. e cresc. molto*

Cb. *f* *p* *cresc. molto*

Org. *dim.* *mf*

144

Fl. *f* *più f*

Ob. *f* *più f*

Cor. ingl. *f*

Cl. *f* *più f*

Fg. *f* *più f*

Cfg. *f* *mf cresc. molto*

Cor. *f* *più f*

Tr.

Trb. *mf*

Tb. *mf* *cresc. molto*

Timp. *f* *mf* *cresc. molto*

Vn. I *f* *più f* *non divisi*

Vn. II *f* *più f* *non divisi*

Vle. *f* *più f* (trem.)

Vc. *ff* *più f*

Cb. *f* *cresc. molto*

Org. *f poco a poco cresc.* *ff*



157

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Trgl.

Pti

Vn. I

Vn. II

Vlc.

Vc.

Cb.

Org.

*fff*

*sf*

*rit.*

*dramatico*

*a2*

*tr*

*fz*

*f*

*trillo*

*p*

*pp*

Il tempo tranquillo

168 12 Andante con molto d'espressione

Fl.  
Ob.  
Cor. ingl.  
Cl.  
Fg.  
Cfg.  
Cor.  
Tr.  
Trb.  
Tb.  
Timp.  
Ar.

12 Andante con molto d'espressione

Vn. I  
Vn. II  
Vle  
Vc.  
Cb.  
Org.

con sord. (tutti)  
*f con anima*  
3  
3  
arco con sord.  
*p*  
arco  
*pp*

174

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Ar.

Vn. I

Vn. II

Vlc.

Vc.

Cb.

Org.

181 *8<sup>va</sup>*

Fl. *pp*

Ob. *pp*

Cor. ingl. *pp*

Cl. *pp*

Fg. *pp*

Cfg. *pp*

Cor. *pp* con sord. *pp* con sord.

Tr. *pp* con sord. *pp* con sord.

Trb. *pp* con sord.

Tb. *pp* con sord.

Timp. *pp* tr

Ar. *p*

Vn. I *pp subito*

Vn. II

Vle

Vc. *pp* div.

Cb. *pp*

Org. *pp* Man. III *p* Man. II



183

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Timp.

Ar.

Vn. I

Vn. II

Vle

Vc.

Cb.

Org.  
Man. III  
Man. II

Adagio molto

13

1. solo

rit.

perdendosi

Fl. *mf* *dolcissimo*

Ob.

Cor. ingl.

Cl.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.

Cel. *mf* *solo*

Ar. *mf* *bisbigliando*

13

Adagio molto

rit.

perdendosi

Vn. I *pp* *dolcissimo* *8<sup>va</sup> div.*

Vn. II *pp* *dolcissimo*

Vle. *pp* *dolcissimo*

Vc. *pp*

Cb. *p* (flag.)

Org. *ppp* (Echo tremolo) Man. III