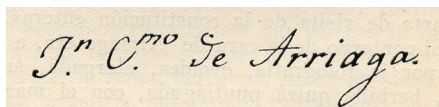


# Juan Crisóstomo de Arriaga

OBRA COMPLETA / COMPLETE WORKS



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**Juan Crisóstomo de Arriaga**

Obra Completa / Complete Works

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Coordinación del proyecto / *Project coordinator*: Isabel Gortázar

Asesoría musical / *Musical adviser*: Abili Fort

Editor y Distribuidor / *Editor and Distribution*: DINSIC Publicacions Musicals, S.L.  
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# Juan Crisóstomo de Arriaga

OBRA COMPLETA / COMPLETE WORKS

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# Obertura, op. 1

Juan Crisóstomo de Arriaga

**Adagio**

Flauto *f*

Clarineti 1/2 in Do *f* Solo *dolce*

Corni 1/2 in Fa *f*

**Adagio**

Violini I *f* *p* *p*

Violini II *f* *p* *p*

Viola *f* *p* *p*

Violoncelli *f* *p* *p*

Contrabassi *f* *p* *p*

7

Fl. *sf*

Cl. *sf*

Cr. *sf*

VI. I *p dolce* *f*

VI. II *p* *f*

Vle. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

14 **Allegro**

Fl. *sf*

Cl. *sf*

Cr. *sf*

VI. I *f* *p* *p gracioso*

VI. II *f* *p* *p*

Vle. *f* *p* *p*

Vlc. *f* *p* *p*

Cb. *f* *p* *p*

20

Fl.

Cl.

Cr.

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Cb. *p*

26

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

32

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*f*

*p*

*f*

*p*

*sf*

*f*

*f*

*f*

*f*

*f*

Musical score for measures 38-43. The score includes staves for Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cr.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.).

- Measures 38-40:** Flute, Clarinet, and Cor Anglais are silent. Violin I plays eighth-note patterns. Violin II, Viola, Violoncello, and Contrabass play half notes.
- Measure 41:** Flute and Clarinet enter with a half note G#4 (marked *p*). Violin I continues its pattern. Violin II, Viola, Violoncello, and Contrabass continue their half notes.
- Measure 42:** Similar to measure 41, with Flute and Clarinet playing G#4 (marked *p*).
- Measure 43:** Flute and Clarinet play A4 (marked *cresc.*). Violin I continues its pattern. Violin II, Viola, Violoncello, and Contrabass continue their half notes.

50

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

56

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

62

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*cresc.*

*ff*

68

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

73

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*(f)*

*ff*

*ff*

*f*

*f*

*f*

78

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*(ff)*

*pp*

*pp*

*pp*

84

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description: This system contains measures 84 through 88. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with slurs. The Clarinet part begins with a first ending bracket. The Violins I (VI. I) and Violins II (VI. II) play a continuous sixteenth-note pattern. The Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.) parts provide harmonic support with sustained notes and quarter-note movements.

89

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description: This system contains measures 89 through 93. The Flute (Fl.) and Clarinet (Cl.) parts continue their melodic lines. The Violins I (VI. I) and Violins II (VI. II) maintain their sixteenth-note patterns. The Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.) parts continue their harmonic support with sustained notes and quarter-note movements.



94

Fl. *ff*

Cl. *ff*

Cr. *ff*

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

101

Fl. *sf*

Cl. *sf*

Cr. *sf*

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. *f*

Cb. *f*

*p dolce*

108

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

114

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

[illegible]

132

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

140

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p* (2<sup>a</sup> *pp*)

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

147

Fl. *p* *f*

Cl. *p* *f* 8

Cr. *p* *f*

VI. I *pp* *cresc.* *f*

VI. II *pp* *cresc.* *f*

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

Vlc. *pp* *cresc.* *f*

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

152

Fl. *f*

Cl. *f* 8

Cr. *f*

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. *f*

Cb. *f*

157

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*pizz.*

*p*

*pizz.*

*p*

164

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

171

Solo

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

arco

pp

arco

pp

arco

pp

178

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

p

p

185

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

192

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*p*

*f*

*f*

*f*



200

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

*f*

*p*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

206

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

213

Fl. *f* *cresc.* *ff*

Cl. *f* *cresc.* *ff*

Cr. *f* *cresc.* *ff*

VI. I *f* *p* *cresc.* *ff*

VI. II *f* *p* *cresc.* *ff*

Vle. *f* *p* *cresc.* *ff*

Vlc. *f* *p* *cresc.* *ff*

Cb. *f* *p* *cresc.* *ff*

219

Fl. *ff*

Cl. *ff*

Cr. *ff*

VI. I *ff*

VI. II *ff*

Vle. *f*

Vlc. *f*

Cb. *f*

225

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*dim.*

*p*

*pp*

*f*

*dim.*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

232

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

239

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

245

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

251

Fl. *p* *f*

Cl. *p* *f*

Cr. *p* *f*

VI. I *sf* *p*

VI. II *sf*

Vle. *sf*

Vlc. *sf*

Cb. *sf*

257

Fl. *p* (*cresc.*)

Cl. *p* (*cresc.*)

Cr. *p* *cresc.*

VI. I *sf*

VI. II *p* *sf*

Vle. *p* *sf*

Vlc. *p* *sf*

Cb. *p* *sf*

263

Fl. *cresc.* *f*

Cl. *cresc.* *f*

Cr.

VI. I *cresc.* *f* *f* *p*

VI. II *cresc.* *f* *p*

Vle. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

269

Fl.

Cl.

Cr.

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Cb. *p*

275

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

281

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

[illegible][illegible]



301

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

307

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*f*

*f*

*f*

*f*

313

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

319

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

325

Fl. *p*

Cl. *f*

Cr.

VI. I *f* *ff*

VI. II *f* *ff*

Vle. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

330

Fl. *pp*

Cl. *pp*

Cr. *pp*

VI. I *pp*

VI. II *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

335

Fl. *p*

Cl. *f*

Cr. *f*

VI. I *f* *ff*

VI. II *f* *ff*

Vle. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

340

Fl. *p*

Cl. *p*

Cr. *p*

VI. I *pizz.* *p*

VI. II *pizz.* *p*

Vle. *pizz.* *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

347

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*f*

*arco*

*ff*

*arco*

*ff*

*arco*

*f*

*arco*

*f*

*arco*

*f*

354

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

[illegible]

This musical score page contains measures 366 through 370. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Clarinet (Cl.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Corn (Cr.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Violin I (Vl. I):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Violin II (Vl. II):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Viola (Vle.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Violoncello (Vlc.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.
- Contrabass (Cb.):** Measures 366-370. The part begins with a whole note G4 in measure 366, followed by a half rest. In measure 367, it plays a half note G4, then a half note F#4, and a half note E4. In measure 368, it plays a half note D4, then a half note C4, and a half note B3. In measure 369, it plays a half note A3, then a half note G3, and a half note F3. In measure 370, it plays a half note E3, then a half note D3, and a half note C3. The dynamic is *ff* (fortissimo) starting in measure 367.

371

Fl. *ff* *fff*

Cl. *ff* *ff*

Cr. *ff* *ff*

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

376

Fl. *f*

Cl. *(f)*

Cr. *f*

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. *f*

Cb. *f*

381

Fl. *ff*

Cl. *ff*

Cr. *ff*

VI. I *ff*

VI. II *f*

Vle. *f*

Vlc. *f*

Cb. *f*

386

Fl.

Cl.

Cr.

VI. I

VI. II

Vle.

Vlc.

Cb.



# Obertura, op. 20

Juan Crisóstomo de Arriaga

Adagio

Flauto

Oboe I

Oboe II

Clarinetto I in Do

Clarinetto II in Do

Fagotto I

Fagotto II

Corno I in Re

Corno II in Re

Tromba I in Re

Tromba II in Re

Timpani D / A

Adagio

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

5

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

5

VI. I

VI. II

Vle.

Vlc.

Cb.

The musical score for page 38, measures 5-8, is as follows:

- Measures 5-8:** The woodwind section (Flute, Oboe I & II, Clarinet I & II, Bassoon I & II) and the brass section (Cor I & II, Trumpet I & II) are in whole rests. The string section (Violin I & II, Viola, Violoncello, Contrabass) plays the following notes:
  - Violin I:** Measure 5: A4 (half note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note). Measure 6: A5 (half note), B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (quarter note), G6 (quarter note), A6 (quarter note). Measure 7: A6 (half note), B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (quarter note), A7 (quarter note). Measure 8: A7 (half note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (quarter note).
  - Violin II:** Measure 5: A4 (half note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note). Measure 6: A5 (half note), B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (quarter note), G6 (quarter note), A6 (quarter note). Measure 7: A6 (half note), B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (quarter note), A7 (quarter note). Measure 8: A7 (half note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (quarter note).
  - Viola:** Measure 5: A4 (half note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note). Measure 6: A5 (half note), B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (quarter note), G6 (quarter note), A6 (quarter note). Measure 7: A6 (half note), B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (quarter note), A7 (quarter note). Measure 8: A7 (half note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (quarter note).
  - Violoncello:** Measure 5: A4 (half note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note). Measure 6: A5 (half note), B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (quarter note), G6 (quarter note), A6 (quarter note). Measure 7: A6 (half note), B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (quarter note), A7 (quarter note). Measure 8: A7 (half note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (quarter note).
  - Contrabass:** Measure 5: A4 (half note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note). Measure 6: A5 (half note), B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (quarter note), G6 (quarter note), A6 (quarter note). Measure 7: A6 (half note), B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (quarter note), A7 (quarter note). Measure 8: A7 (half note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (quarter note).

9

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

9

VI. I

VI. II

Vle.

Vlc.

Cb.

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

12

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cr. I

Cr. II

Tr. I

Tr. II

12

Vi. I

Vi. II

Vle.

Vlc.

Cb.

*ff*

*ff*

pizz.

arco

*ff*

*ff*

*ff*

15

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*f*

*p*

*pp*

20

Fl. *p*

Ob. I

Ob. II

Cl. I *p*

Cl. II

Fg. I *p*

2 *p*

Cr. I

Cr. II

Tr. I

Tr. II

20

Vi. I *pp*

Vi. II *pp*

Vle. *p*

Vlc. *p*

Cb. *p*

23

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Detailed description: This system contains the staves for Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fg. I), and Double Bass (2). Measure 23 features a melodic line in the Flute and a rhythmic pattern in the Clarinets and Bassoon. Measures 24 and 25 continue these patterns with various dynamics and articulations.

Cr. I

Cr. II

Tr. I

Tr. II

*pp*

*pp*

Detailed description: This system contains the staves for Cor Anglais I (Cr. I), Cor Anglais II (Cr. II), Trumpet I (Tr. I), and Trumpet II (Tr. II). Measures 24 and 25 show the Cor Anglais playing a sustained note and the Trumpets playing a melodic line.

23

Vl. I

Vl. II

Vle.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*pizz.*

*pp*

Detailed description: This system contains the staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). Measures 23-25 show a complex orchestral texture with various dynamics and articulations, including pizzicato for the Cello and Double Bass in measure 25.

26

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f*

*f*

Cr. I

Cr. II

Tr. I

Tr. II

26

VI. I

VI. II

Vle.

Vlc.

Cb.

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

*pizz.* *arco*

*cresc.* *f* *pp*

*pizz.* *arco*

*cresc.* *f* *pp*

*pizz.* *arco*

*cresc.* *f* *pp*

*pizz.* *arco*



30 Allegro assai

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

30 Allegro assai

VI. I

VI. II

Vle.

Vlc.

Cb.

34

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

34

VI. I

VI. II

Vle.

Vlc.

Cb.

38

Fl. *f*

Ob. I *f fz*

Ob. II *f fz*

Cl. I *f*

Cl. II *f*

Fg. I *f*

2 *f*

Cr. I *f*

Cr. II *f*

Tr. I *f*

Tr. II *f*

*f*

38

VI. I *f fz*

VI. II *f fz*

Vle. *f*

Vlc. *f*

Cb. *f*

42

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

42

VI. I

VI. II

Vle.

Vlc.

Cb.

47

Fl. *p* *pp*

Ob. I *pp*

Ob. II *pp*

Cl. I *p* *pp*

Cl. II *pp*

Fg. I *pp*

2 *pp*

Cr. I *pp*

Cr. II *pp*

Tr. I

Tr. II

47

Vi. I *p*

Vi. II *p*

Vle. *p*

Vlc. *p*

Cb. *p*

52

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cr. I

Cr. II

Tr. I

Tr. II

*ff*

*ff*

*ff*

*ff*

*ff*

52

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

56

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*fz*

*fz*

Cr. I

Cr. II

Tr. I

Tr. II

*fz*

*fz*

56

Vi. I

Vi. II

Vle.

Vlc.

Cb.

*fz*

*fz*

*fz*

*fz*

60

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

60

VI. I

VI. II

Vle.

Vlc.

Cb.



64

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

64

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*pp*

*cresc.*

68

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Cr. I

Cr. II

Tr. I

Tr. II

Corni in La

Corni in La

Trombe in La

Trombe in La

*f*

*f*

*f*

*f*

Soli

Soli

Soli

Soli

68

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

72

Fl. *f* *f* *ff*

Ob. I *f* *f* *ff*

Ob. II *f* *f* *ff*

Cl. I *f* *f* *ff*

Cl. II *f* *f* *ff*

Fg. I *f* *f* *ff*

2 *f* *f* *ff*

Cr. I *f* *f* *ff*

Cr. II *f* *f* *ff*

Tr. I *f* *f* *ff*

Tr. II *f* *f* *ff*

72

Vl. I *f* *f* *ff*

Vl. II *f* *f* *ff*

Vle. *f* *f* *ff*

Vlc. *f* *f* *ff*

Cb. *f* *f* *ff*



82

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cr. I

Cr. II

Tr. I

Tr. II

*ff*

*ff*

*ff*

*ff*

82

Vi. I

Vi. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*pp*

*pp*

*dim.*

*dim.*

88

Fl. *Solo*  
*dolce*

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

88

VI. I *pp* *col legno*

VI. II *pp* *col legno*

Vle. *col legno*

Vlc. *col legno*

Cb. *col legno*

95

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Detailed description: This system contains staves for Flute I, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and a second Bassoon. Measure 95 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. Flute I plays a melodic line: quarter note F#4, quarter rest, eighth notes G#4 and A4 beamed together, quarter note B4, eighth notes C5 and D5 beamed together, quarter note E5, quarter note D5, eighth notes C5 and B4 beamed together, quarter note A4, quarter note G#4, quarter note F#4. Measures 96-99 show the continuation of this melody with triplets indicated by a '3' over the notes. All other instruments in this system have whole rests.

Cr. I

Cr. II

Tr. I

Tr. II

Detailed description: This system contains staves for Cornet I, Cornet II, Trumpet I, and Trumpet II. All four instruments have whole rests in measures 95 through 99.

95

Vi. I

Vi. II

Vle.

Vlc.

Cb.

Detailed description: This system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 95 starts with a treble clef, key signature of two sharps, and a common time signature. Violin I and Violin II play eighth-note patterns: eighth notes F#4 and G#4 beamed together, eighth notes A4 and B4 beamed together, quarter note C5, quarter note B4, eighth notes A4 and G#4 beamed together, eighth notes F#4 and E4 beamed together, quarter note D4. Viola plays eighth notes F#4, A4, C5, B4, A4, G#4, F#4, E4, D4. Violoncello and Contrabass play quarter-note patterns: quarter notes F#4, A4, C5, B4, A4, G#4, F#4, E4, D4. Measures 96-99 continue these patterns with some variations in the string parts.

Musical score for measures 98-102. The score includes parts for Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fg. I), and Bassoon II (2). The key signature has two sharps (F# and C#) and the time signature is 4/4.

- Measure 98:** Flute plays a quarter note F#4, followed by eighth notes G#4-A#4-Bb4-C#5. Oboes are silent. Clarinets play quarter notes F#3-G#3. Bassoons play quarter notes F#2-G#2.
- Measure 99:** Flute rests. Oboes rest. Clarinets play quarter notes F#3-G#3. Bassoons play quarter notes F#2-G#2.
- Measure 100:** Flute plays a half note F#4. Oboes enter with a half note F#4 (*f*). Clarinets play eighth notes F#3-G#3-A#3-Bb4 (*f*). Bassoons play eighth notes F#2-G#2-A#2-Bb3 (*f*).
- Measure 101:** Flute rests. Oboes play a half note Bb4 (*f*). Clarinets play eighth notes A#3-Bb4-C#5-D#5 (*f*). Bassoons play eighth notes G#2-A#2-Bb3-C#4 (*f*).
- Measure 102:** Flute rests. Oboes play a half note C#5 (*Solo dolce*). Clarinets play eighth notes Bb4-C#5-D#5-E6 (*f*). Bassoons play eighth notes A#2-Bb3-C#4-D#4 (*f*).

Example 1: Musical score for four staves (Cr. I, Cr. II, Tr. I, Tr. II). The score shows a crescendo/decrescendo hairpin across the first two staves, with dynamics *p* (piano) and *f* (forte) indicated. The notation includes a half note and a quarter note with a fermata.

[illegible]



105

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

105

VI. I

VI. II

Vle.

Vlc.

Cb.

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

[illegible][illegible]

116

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

116

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*pizz.*

*p*

*pizz.*

*p*

120

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f* *ff*

Cr. I

Cr. II

Tr. I

Tr. II

*f* *ff*

120

VI. I

VI. II

Vle.

Vlc.

Cb.

*f* *ff*

arco

[illegible]

This image shows a page of a musical score for measures 131 through 134. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fg. I), and Bassoon II (2). The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key, likely D major. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte). The measures are numbered 131, 132, 133, and 134 at the top of each staff. The notation is clear and professional, typical of a printed musical score.

Cr. I

Cr. II

Tr. I

Tr. II

[illegible]

[illegible]





146

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

146

VI. I

VI. II

Vle.

Vlc.

Cb.

*cresc.*

*p*

*f*

*cresc.*

*p*

*f*

*pp*

*cresc.*

*p*

*f*

*cresc.*

*p*

*f*

150

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

150

VI. I

VI. II

Vle.

Vlc.

Cb.

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

154

Solo

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*p*

*p*

*p*

*p*

Cr. I

Cr. II

Tr. I

Tr. II

154

Vl. I

Vl. II

Vle.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

158

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

158

VI. I

VI. II

Vle.

Vlc.

Cb.

161

Fl. *f*

Ob. I *Solo*

Ob. II

Cl. I *p*

Cl. II *p*

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

161

Vl. I

Vl. II

Vle.

Vlc.

Cb.

164

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

164

VI. I

VI. II

Vle.

Vlc.

Cb.

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

168

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

168

Vi. I

Vi. II

Vle.

Vlc.

Cb.

172

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

172

VI. I

VI. II

Vle.

Vlc.

Cb.

*p dolce*

*p*

*Soli*

*p*

*p*

*p*



178

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

178

VI. I

VI. II

Vle.

Vlc.

Cb.

*p dolce*

*pp*

*Soli*

*p*

*pp*

*p*

*pp*

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*cresc.*

*f*

*cresc.*

*f*

*f*

Cr. I

Cr. II

Tr. I

Tr. II

183

VI. I

VI. II

Vle.

Vlc.

Cb.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

187

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

This section of the score shows measures 187, 188, and 189 for the woodwind and lower string sections. The Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fg. I), and Double Bass II (2) are all marked with whole rests throughout these three measures.

Cr. I

Cr. II

Tr. I

Tr. II

This section of the score shows measures 187, 188, and 189 for the brass instruments. The Cornet I (Cr. I), Cornet II (Cr. II), Trumpet I (Tr. I), and Trumpet II (Tr. II) are all marked with whole rests throughout these three measures.

187

VI. I

VI. II

Vle.

Vlc.

Cb.

This section of the score shows measures 187, 188, and 189 for the string section. The Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.) are all playing a rhythmic pattern of eighth and sixteenth notes. The pattern starts on a half note in measure 187, followed by eighth notes in measure 188, and continues with a mix of eighth and sixteenth notes in measure 189. The dynamics are marked *p* (piano) at the beginning of each measure.

190

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

This block contains the musical notation for measures 190 through 194 for the woodwind and string sections. The instruments listed are Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fg. I), and a second Bassoon (2). Each instrument's staff shows a whole rest for every measure in this section.

Cr. I

Cr. II

Tr. I

Tr. II

This block contains the musical notation for measures 190 through 194 for the brass section. The instruments listed are Cornet I (Cr. I), Cornet II (Cr. II), Trumpet I (Tr. I), and Trumpet II (Tr. II). Each instrument's staff shows a whole rest for every measure in this section.

An empty musical staff with a bass clef and a key signature of two sharps (F# and C#).

190

VI. I

VI. II

Vle.

Vlc.

Cb.

This block contains the musical notation for measures 190 through 194 for the string section. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.).  
 - Violin I (VI. I): Starts with a sixteenth-note tremolo in measure 190, then plays a half note G# in measure 191, followed by eighth-note patterns in measures 192 and 193, and a whole rest in measure 194. Dynamics: *pp*.  
 - Violin II (VI. II): Starts with a half note G# in measure 190, followed by eighth-note patterns in measures 191 and 192, and a whole rest in measure 193. Dynamics: *pp*.  
 - Viola (Vle.): Starts with a half note G# in measure 190, followed by eighth-note patterns in measures 191 and 192, and a whole rest in measure 193. Dynamics: *pp*.  
 - Violoncello (Vlc.): Starts with a sixteenth-note tremolo in measure 190, then plays a half note G# in measure 191, followed by eighth-note patterns in measures 192 and 193, and a whole rest in measure 194. Dynamics: *pp*.  
 - Contrabass (Cb.): Starts with a half note G# in measure 190, followed by eighth-note patterns in measures 191 and 192, and a whole rest in measure 193. Dynamics: *pp*.  
 - In measure 194, the Viola (Vle.) and Violoncello (Vlc.) play a half note G#.

195

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

195

VI. I

VI. II

Vle.

Vlc.

Cb.

199

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f*

*f* *fz*

*f* *fz*

*f*

*f*

*f*

*f*

Corn. in Re

Cr. I

Cr. II

Tr. I

Tr. II

*f*

*f*

*f*

*f*

*f*

199

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f* *fz*

*f* *fz*

*f*

*f*

*f*

This section of the score covers measures 203 to 205. The woodwind section includes Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Fg. I), and Bassoon II (2). The string section consists of Violin I (Cr. I), Violin II (Cr. II), Viola (Tr. I), Violoncello (Tr. II), and Double Bass. The brass section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). The score is written for measures 203, 204, and 205. The key signature is one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass section provides harmonic support with sustained notes and rests. The Flute part features a melodic line with a trill in measure 203. The Oboe and Clarinet parts have dynamic markings of *fz* (forzando).

206

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

206

VI. I

VI. II

Vle.

Vlc.

Cb.



[illegible]

[illegible]

This block contains two systems of a musical score. The first system includes staves for Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Fg. I), and Double Bass (2). The second system includes staves for Cor I (Cr. I), Cor II (Cr. II), Trumpet I (Tr. I), Trumpet II (Tr. II), and a Bass staff. The third system includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 2/4 time with a key signature of one sharp (F#). Measure 220 shows the Flute and Violin I with complex, rapid passages. Measures 221 and 222 feature a variety of rhythmic patterns across the woodwinds and strings, with dynamic markings such as *fz* (forzando) and accents.

223

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*fz*

*fz*

*fz*

*fz*

*fz*

Cr. I

Cr. II

Tr. I

Tr. II

223

VI. I

VI. II

Vle.

Vlc.

Cb.

*fz*

*fz*

*fz*

*fz*

*fz*

226

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

226

VI. I

VI. II

Vle.

Vlc.

Cb.

[illegible]

Cr. I

Cr. II

Tr. I

Tr. II

*f*

*f*

*f*

*f*

Soli

Soli

Soli

Soli

Bass

Musical score for measures 230-232. The score includes staves for VI. I, VI. II, Vle., Vlc., and Cb. The key signature has two sharps (F# and C#). Measure 230 shows various rhythmic patterns across the staves. Measures 231 and 232 feature a forte (*f*) dynamic marking and include complex rhythmic figures, particularly in the VI. I and VI. II parts.

233

Fl. *f* *f* *ff*

Ob. I *f* *f* *ff*

Ob. II *f* *f* *ff*

Cl. I *f* *f* *ff*

Cl. II *f* *f* *ff*

Fg. I *f* *f* *ff*

2 *f* *f* *ff*

Cr. I *f* *Soli* *f* *ff*

Cr. II *f* *Soli* *f* *ff*

Tr. I *f* *Soli* *f* *ff*

Tr. II *f* *Soli* *f* *ff*

*f* *ff*

233

Vl. I *f* *f* *ff*

Vl. II *f* *f* *ff*

Vle. *f* *f* *ff*

Vlc. *f* *f* *ff*

Cb. *f* *f* *ff*

92



243

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fg. I *ff*

2 *ff*

Cr. I *ff*

Cr. II *ff*

Tr. I *ff*

Tr. II *ff*

*ff*

243

VI. I *ff* *p* *dim.*

VI. II *ff* *p* *dim.*

Vle. *ff*

Vlc. *ff* *pp*

Cb. *ff* *pp*

249

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Solo

Cr. I

Cr. II

Tr. I

Tr. II

249

VI. I

VI. II

Vle.

Vlc.

Cb.

*pp*

*col legno*

256

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

This system contains the first five staves of a musical score. The key signature has two sharps (F# and C#). The first staff (Flute) is silent. The second staff (Oboe I) is silent. The third staff (Oboe II) is silent. The fourth staff (Clarinet I) contains a melodic line starting with a quarter note, followed by eighth notes, and including two triplet markings. The fifth staff (Clarinet II) is silent. The sixth staff (Bassoon I) is silent. The seventh staff (Bassoon 2) is silent.

Cr. I

Cr. II

Tr. I

Tr. II

This system contains four staves for brass instruments. All four staves (Cornet I, Cornet II, Trumpet I, and Trumpet II) are silent throughout the measures shown.

256

Vi. I

Vi. II

Vle.

Vlc.

Cb.

This system contains five staves for string instruments. The key signature has two sharps. Violin I and Violin II play a rhythmic pattern of eighth notes. Viola plays a similar pattern. Violoncello and Contrabass play a steady eighth-note accompaniment.



[illegible]

[illegible][illegible]

277

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

277

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*pizz.*

*pizz.*

281

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cr. I

Cr. II

Tr. I

Tr. II

*f* *ff* *f* *ff* *f* *ff*

281

VI. I

VI. II

Vle.

Vlc.

Cb.

arco *f* *ff* arco *f* *ff* arco *f* *ff* arco *f* *ff* arco *f* *ff*



286

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*Solo*

*p*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*Solo*

*p*

Cr. I

Cr. II

Tr. I

Tr. II

*f*

*ff*

*f*

*ff*

*f*

*ff*

286

VI. I

pizz.

*p*

arco

*f*

*ff*

VI. II

pizz.

*p*

arco

*f*

*ff*

Vle.

pizz.

*p*

arco

*f*

*ff*

pizz.

*p*

Vlc.

pizz.

*p*

arco

*f*

*ff*

pizz.

*p*

Cb.

pizz.

*p*

arco

*f*

*ff*

pizz.

*p*

Fl. *p* *cresc.*

Ob. I *pp* *p* *cresc.*

Ob. II *pp* *p* *cresc.*

Cl. I *p* *cresc.*

Cl. II *p* *cresc.*

Fg. I *p* *cresc.*

2 *p* *cresc.*

Cr. I *pp* *cresc.* *p* *cresc.*

Cr. II *pp* *p* *cresc.*

Tr. I *cresc.*

Tr. II *cresc.*

*p* *cresc.*

292 *pizz.* *arco* *p* *pp* *cresc.* *p* *cresc.*

VI. I *pizz.* *arco* *pp* *cresc.* *p* *cresc.*

VI. II *pizz.* *arco* *pp* *cresc.* *p* *cresc.*

Vle. *p* *cresc.*

Vlc. *arco* *pp* *cresc.* *p* *cresc.*

Cb. *arco* *pp* *cresc.* *p* *cresc.*

297

Fl. *f* *ff* *pp*

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

Ob. II *f* *ff* *pp*

Cl. I *f* *ff* *pp*

Cl. II *f* *ff* *pp*

Fg. I *f* *ff* *pp*

2 *f* *ff* *pp*

Cr. I *f* *ff* *pp*

Cr. II *f* *ff* *pp*

Tr. I *f* *ff*

Tr. II *f* *ff*

*f* *ff*

297

Vl. I *f* *ff* *p*

Vl. II *f* *ff* *p*

Vle. *f* *ff* *p*

Vlc. *f* *ff* *p*

Cb. *f* *ff* *p*

301

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Cr. I

Cr. II

Tr. I

Tr. II

*f*

*f*

*f*

*f*

*f*

*f*

*f*

301

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

305

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Cr. I

Cr. II

Tr. I

Tr. II

*f*

*f*

*f*

*f*

305

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

309

Fl. *f* *cresc.*

Ob. I *f* *cresc.*

Ob. II *f* *cresc.*

Cl. I *f* *cresc.*

Cl. II *f* *cresc.*

Fg. I *f* *cresc.*

2 *f* *cresc.*

Cr. I *f*

Cr. II *f*

Tr. I *f*

Tr. II *f*

*f*

309

VI. I *f* *cresc.*

VI. II *f* *cresc.*

Vle. *f* *cresc.*

Vlc. *f* *cresc.*

Cb. *f* *cresc.*

312

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fg. I *ff*

2 *ff*

Cr. I *ff*

Cr. II *ff*

Tr. I *ff*

Tr. II *ff*

*ff*

*tr* ~~~~~ *tr* ~~~~~

312

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

316

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

2

Cr. I

Cr. II

Tr. I

Tr. II

316

VI. I

VI. II

Vle.

Vlc.

Cb.



# Obertura Los Esclavos Felices

Juan Crisóstomo de Arriaga

Andantino Pastoral ♩ = 100

Flauto I

Flauto II

Oboe I

Oboe II

Clarinetto I in Do

Clarinetto II in Do

Fagotto I

Fagotto II

Corni in Re

Timpani

Andantino Pastoral ♩ = 100

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*p*

*p*

*p*

*p*

*p*

6

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

6

VI. I

VI. II

Vle.

Vlc.

Cb.

11

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

11

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*dim.*

16

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Fg. I *p*

Fg. II

Cr.

Timp.

16

VI. I

VI. II

Vle.

Vlc.

Cb.

The musical score is written for a full orchestra. The top system (measures 16-21) features woodwinds and strings. Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoon I all have melodic lines starting in measure 16, often marked with a piano (*p*) dynamic. Bassoon II and the Cor Anglais provide harmonic support. The bottom system (measures 22-27) features strings. Violins I and II, Viola, Violoncello, and Contrabass all have rhythmic patterns, with the Violoncello and Contrabass often marked with a forte (*f*) dynamic.

22

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

22

Vi. I

Vi. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is written for a full orchestra. Measures 22-27 are shown. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais) and strings (Violins, Viola, Violoncello, Contrabass) are all active. The Flutes and Oboes play melodic lines with slurs and ties. The Clarinets and Bassoons provide harmonic support. The Cor Anglais plays a rhythmic pattern. The Timpani is silent. The Violins and Viola play a rhythmic pattern. The Violoncello and Contrabass play a rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4.

28

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

28

VI. I

VI. II

Vle.

Vlc.

Cb.

*solo*

*espressivo*



# Allegro assai

38

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

# Allegro assai

38

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*



45

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

45

VI. I

VI. II

Vle.

Vlc.

Cb.

51

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

51

VI. I

VI. II

Vle.

Vlc.

Cb.

57

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

57

VI. I

VI. II

Vle.

Vlc.

Cb.

*diminuendo*

The musical score for measures 57-62 is as follows:

- Measures 57-62:**
  - Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Cr., Timp., Cb.:** All staves contain whole rests.
  - Fg. I, Fg. II:** Each staff begins with a half note (F#) marked with an accent (>) and a slur, followed by a whole rest for the remainder of the measure.
  - VI. I:**
    - Measure 57: Quarter notes G#4, A#4, B4, C5.
    - Measure 58: Half note B4 with an accent (>) and a slur, followed by a whole rest.
    - Measure 59: Quarter notes B4, A#4, G#4, F#4.
    - Measure 60: Half note F#4 with an accent (>) and a slur, followed by a whole rest.
    - Measure 61: Quarter notes G#4, A#4, B4, C5.
    - Measure 62: Quarter notes B4, A#4, G#4, F#4.
  - VI. II:**
    - Measure 57: Whole rest.
    - Measures 58-62: Quarter notes G#4, A#4, B4, C5, followed by a whole rest.
  - Vle.:**
    - Measure 57: Whole rest.
    - Measures 58-62: Quarter notes G#4, A#4, B4, C5, followed by a whole rest.
  - Vlc.:**
    - Measure 57: Whole rest.
    - Measures 58-62: Half notes G#4, A#4, B4, C5, each marked with an accent (>) and a slur, followed by a whole rest.

63

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

63

VI. I

VI. II

Vle.

Vlc.

Cb.

pizz.

pizz.

[illegible]



81

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

81

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 81 through 85. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are arranged in two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns, and Timpani. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. In measure 81, the woodwinds and strings play sustained notes. In measure 82, the woodwinds play sustained notes, and the strings play a rhythmic pattern. In measure 83, the woodwinds play sustained notes, and the strings play a rhythmic pattern. In measure 84, the woodwinds play sustained notes, and the strings play a rhythmic pattern. In measure 85, the woodwinds play sustained notes, and the strings play a rhythmic pattern.

87

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

87

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*





99 *(S<sup>rit</sup>)* *loco*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

99

VI. I

VI. II

Vle.

Vlc.

Cb.

105

*solo*  
*p*  
*crescendo*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

105

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 105 through 112. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are arranged in two systems. The first system includes Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Fg. I, Fg. II, Cr., and Timp. The second system includes VI. I, VI. II, Vle., Vlc., and Cb. In measure 105, Fl. I has a 'solo' marking and a 'p' (piano) dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 106, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 107, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 108, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 109, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 110, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 111, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 112, Fl. I has a 'p' dynamic. Fl. II, Ob. I, Ob. II, Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 105, Cl. I has a 'solo' marking and a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 106, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 107, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 108, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 109, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 110, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 111, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 112, Cl. I has a 'p' dynamic. Cl. II, Fg. I, Fg. II, Cr., and Timp. have whole rests. In measure 105, VI. I has a 'pizz.' (pizzicato) marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 106, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 107, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 108, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 109, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 110, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 111, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests. In measure 112, VI. I has a 'pizz.' marking. VI. II, Vle., Vlc., and Cb. have whole rests.

112

Fl. I *ff* *p*

Fl. II

Ob. I *ff* *p*

Ob. II

Cl. I *ff* *p*

Cl. II

Fg. I *p*

Fg. II *p*

Cr.

Timp.

112

VI. I *arco* *ff* *p*

VI. II *arco* *ff* *p*

Vle. *arco* *ff* *p*

Vlc. *arco* *ff* *p* pizz.

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

119

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

119

Vi. I

Vi. II

Vle.

Vlc.

Cb.

*solo*

*solo*

126

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

126

VI. I

VI. II

Vle.

Vlc.

Cb.

*f*

*p*

*cresc.*

*decresc.*

133

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

133

Vi. I

Vi. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 133 to 140. The key signature has two sharps (F# and C#). The time signature is 4/4. Flute I (Fl. I) plays a melodic line starting in measure 133, with a slur over measures 133-134 and another slur over measures 135-136. Flute II (Fl. II) is silent. Oboe I (Ob. I) enters in measure 135 with a half note G#4, marked *p*, and has a slur over measures 135-136. Oboe II (Ob. II) is silent. Clarinet I (Cl. I) enters in measure 135 with a half note G#4, marked *p*, and has a slur over measures 135-136. Clarinet II (Cl. II) is silent. Bassoon I (Fg. I) enters in measure 135 with a half note G#4, marked *p*, and has a slur over measures 135-136. Bassoon II (Fg. II) is silent. Cor (Cr.) and Timpani (Timp.) are silent. Violin I (Vi. I) plays a melodic line starting in measure 133, with a slur over measures 133-134 and another slur over measures 135-136. Violin II (Vi. II) plays a rhythmic pattern of eighth notes. Viola (Vle.) plays a rhythmic pattern of eighth notes. Violoncello (Vlc.) and Contrabass (Cb.) play a rhythmic pattern of eighth notes.

141

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

141

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is written for a symphony orchestra. Measures 141-146 are shown. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Fl. I (melodic line with trills and slurs), Fl. II (rests), Ob. I (melodic line with slurs), Ob. II (rests), Cl. I (melodic line with slurs), Cl. II (rests), Fg. I (melodic line with slurs), Fg. II (rests), Cr. (rests), Timp. (rests), VI. I (rests), VI. II (chordal accompaniment), Vle. (chordal accompaniment), Vlc. (chordal accompaniment), and Cb. (chordal accompaniment).



148

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

148

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

Detailed description of the musical score: The score is for measures 148 to 154. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are arranged in two systems. The first system includes Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Fg. I, Fg. II, Cr., and Timp. The second system includes VI. I, VI. II, Vle., Vlc., and Cb. Fl. I has a melodic line starting in measure 148. Ob. I has a sustained note in measure 149. Fg. I has a melodic line starting in measure 148. VI. I has a melodic line starting in measure 148. VI. II has a chordal accompaniment. Vle. has a bass line. Vlc. and Cb. have sustained notes. The dynamics *p* (piano) are marked for Ob. I and Fg. I in measure 149.

155

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Corn in Do

Cr.

Timp.

155

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 155 through 161. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.   
 - Fl. I: Measures 155-161. Melodic line with eighth and sixteenth notes, including a trill in measure 156.   
 - Fl. II: Measures 155-161. Mostly rests, with a short melodic phrase in measure 161.   
 - Ob. I: Measures 155-161. Long notes in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Ob. II: Measures 155-161. Rests throughout.   
 - Cl. I: Measures 155-161. Rests in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Cl. II: Measures 155-161. Rests throughout.   
 - Fg. I: Measures 155-161. Long notes in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Fg. II: Measures 155-161. Rests throughout.   
 - Corn in Do: Measures 155-161. Rests in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Cr.: Measures 155-161. Rests in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Timp.: Measures 155-161. Rests throughout.   
 - VI. I: Measures 155-161. Melodic line with eighth and sixteenth notes, including a trill in measure 156.   
 - VI. II: Measures 155-161. Harmonic accompaniment with eighth and sixteenth notes.   
 - Vle.: Measures 155-161. Harmonic accompaniment with eighth and sixteenth notes.   
 - Vlc.: Measures 155-161. Long notes in measures 155-157, followed by a short melodic phrase in measure 161.   
 - Cb.: Measures 155-161. Long notes in measures 155-157, followed by a short melodic phrase in measure 161.



168

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

168

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is written for a full orchestra. Measures 168-173 are shown. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are arranged in two systems. The first system includes Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Fg. I, Fg. II, Cr., and Timp. The second system includes VI. I, VI. II, Vle., Vlc., and Cb. The notation includes various musical symbols such as notes, rests, beams, and slurs. The Flute I part has a melodic line starting in measure 173. The Oboe I part has a melodic line starting in measure 168. The Clarinet I part has a melodic line starting in measure 168. The Bassoon I part has a melodic line starting in measure 168. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes.

174

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

174

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

180

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

180

VI. I

VI. II

Vle.

Vlc.

Cb.

186

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

186

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

191

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

This block contains the musical notation for measures 191 through 195 for the woodwind and percussion sections. The instruments listed on the left are Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Fg. I, Fg. II, Cr., and Timp. The key signature has two sharps (F# and C#). Measures 191 and 192 show woodwinds playing sustained notes with dynamics *f* and *ff*. Measures 193 through 195 continue this texture with various articulations and dynamics. The percussion section (Cr. and Timp.) provides a rhythmic foundation, with the Cr. playing chords and the Timp. playing a steady pulse.

191

VI. I

VI. II

Vle.

Vlc.

Cb.

This block contains the musical notation for measures 191 through 195 for the string section. The instruments listed on the left are VI. I, VI. II, Vle., Vlc., and Cb. The key signature has two sharps (F# and C#). Measures 191 and 192 show the strings playing sustained notes with dynamics *f* and *ff*. Measures 193 through 195 continue this texture with various articulations and dynamics. The string section provides a rich harmonic background, with the VI. I and VI. II playing chords and the Vle., Vlc., and Cb. playing sustained notes.



197

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

197

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is written for a full orchestra. Measures 197-201 are shown. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play melodic lines with some sustained notes. The strings (Violins, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The Horns and Trumpets play sustained notes. The Timpani is silent.





212

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fg. I *ff*

Fg. II *ff*

Cr. *ff*

Timp. *ff*

212

VI. I *ff* *p* *p*

VI. II *ff* *p*

Vle. *p*

Vlc. *ff* *p*

Cb. *ff*

218

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

218

VI. I

VI. II

Vle.

Vlc.

Cb.

dim.

dim.

224

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

224

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is divided into two systems. The first system (measures 224-229) contains staves for woodwinds and percussion. Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Cor, and Timpani all have whole rests in measures 224-228. In measure 229, the Cor and Timpani have whole rests, while the woodwinds have whole rests. The second system (measures 224-229) contains staves for strings. Violin I has a melodic line starting with an eighth-note triplet in measure 224, followed by eighth notes and a sixteenth-note triplet in measure 225, then eighth notes and a quarter note in measure 226, and ending with a half note in measure 229. Violin II has a steady eighth-note accompaniment. Viola and Violoncello have a steady eighth-note accompaniment. Contrabass has a steady eighth-note accompaniment.

230

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

230

VI. I

VI. II

Vle.

Vlc.

Cb.

The image displays a musical score for measures 230 through 235. The top system includes staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Cymbal, and Timpani. All instruments in this system have whole rests for the duration of the measures. The bottom system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. These instruments have active notation. Violin I starts with a sixteenth-note pattern in measure 230, followed by a half note in measure 231, and then a series of eighth and sixteenth notes. Violin II plays a half note in measure 230, followed by a half note in measure 231, and then a half note in measure 232. Viola plays a half note in measure 230, followed by a half note in measure 231, and then a half note in measure 232. Violoncello and Contrabass play a half note in measure 230, followed by a half note in measure 231, and then a half note in measure 232. A 'p' (piano) dynamic marking is present in measures 230, 231, 232, 233, 234, and 235.

236

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

236

VI. I

VI. II

Vle.

Vlc.

Cb.

The musical score for measures 236-241 is as follows:

- Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Cr., Timp.:** All parts have whole rests for measures 236-241.
- Fg. I, Fg. II:** Both parts have whole rests for measures 236-240. In measure 241, they play a half note G2 (one ledger line below the staff) followed by a quarter rest.
- VI. I:** Measures 236-241 contain a complex melodic line with eighth and sixteenth notes, including a trill in measure 240 and a fermata in measure 241.
- VI. II:** Measures 236-241 contain a melodic line with quarter and eighth notes, including a trill in measure 240 and a fermata in measure 241.
- Vle.:** Measures 236-241 contain a melodic line with quarter and eighth notes, including a trill in measure 240 and a fermata in measure 241.
- Vlc.:** Measures 236-241 contain a melodic line with quarter and eighth notes, including a trill in measure 240 and a fermata in measure 241.
- Cb.:** Measures 236-241 contain a melodic line with quarter and eighth notes, including a trill in measure 240 and a fermata in measure 241.



242

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

242

VI. I

VI. II

Vle.

Vlc.

Cb.

*diminuendo*

The musical score for measures 242-247 is as follows:

- Measures 242-247:**
  - Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Cr., Timp., Vlc., Cb.:** All staves contain whole rests.
  - Fg. I, Fg. II:** Each staff begins with a half note (F#) marked with an accent (>) and a slur, followed by a whole rest for the remainder of the measure.
  - VI. I:**
    - Measure 242: Quarter notes G#4, A#4, B4, C5.
    - Measure 243: Quarter note B4, eighth notes A#4, G#4, F#4, E4, D4.
    - Measure 244: Quarter note D4, eighth notes C#4, B3, A3, G3, F#3, E3.
    - Measure 245: Quarter note E3, eighth notes D#3, C#3, B2, A2, G2, F#2.
    - Measure 246: Quarter note F#2, eighth notes E#2, D#2, C#2, B1, A1, G1.
    - Measure 247: Quarter note G1, eighth notes F#1, E#1, D#1, C#1, B0, A0, G0.
  - VI. II:**
    - Measure 242: Whole rest.
    - Measure 243: Quarter note G#4, eighth notes A#4, G#4, F#4, E4, D4.
    - Measure 244: Quarter note D4, eighth notes C#4, B3, A3, G3, F#3, E3.
    - Measure 245: Quarter note E3, eighth notes D#3, C#3, B2, A2, G2, F#2.
    - Measure 246: Quarter note F#2, eighth notes E#2, D#2, C#2, B1, A1, G1.
    - Measure 247: Quarter note G1, eighth notes F#1, E#1, D#1, C#1, B0, A0, G0.
  - Vle.:**
    - Measure 242: Whole rest.
    - Measure 243: Quarter note G#4, eighth notes A#4, G#4, F#4, E4, D4.
    - Measure 244: Quarter note D4, eighth notes C#4, B3, A3, G3, F#3, E3.
    - Measure 245: Quarter note E3, eighth notes D#3, C#3, B2, A2, G2, F#2.
    - Measure 246: Quarter note F#2, eighth notes E#2, D#2, C#2, B1, A1, G1.
    - Measure 247: Quarter note G1, eighth notes F#1, E#1, D#1, C#1, B0, A0, G0.

248

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

248

VI. I

VI. II

Vle.

Vlc.

Cb.

pizz.

pizz.

[illegible]

[illegible]





278

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

278

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

283

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

283

Vi. I

Vi. II

Vle.

Vlc.

Cb.



288

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

288

VI. I

VI. II

Vle.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

295

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

*ff*

*ff*

*ff*

*ff*

*ff*

295

VI. I

VI. II

Vle.

Vlc.

Cb.

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

*arco*

*ff*

*p*

303

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

303

VI. I

VI. II

Vle.

Vlc. pizz.

Cb. pizz.

[illegible]

317

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

317

VI. I

VI. II

Vle.

Vlc.

Cb.

*p*

8



332

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

333

334

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752

753

754

755

756

757

758

759

760

761

762

763

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765

766

767

768

769

770

771

772

773

7

339

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fg. I *ff*

Fg. II *ff*

Cr.

Timp.

339

VI. I *ff* *pp*

VI. II *ff*

Vle. *ff*

Vlc. *ppp*

Cb.



345 *poco a poco crescendo*

Fl. I *p* *poco a poco crescendo*

Fl. II

Ob. I *p* *poco a poco crescendo*

Ob. II

Cl. I *p*

Cl. II

Fg. I

Fg. II

Cr.

Timp.

345

VI. I *p* *poco a poco crescendo* *poco a poco crescendo*

VI. II *p* *poco a poco crescendo* *poco a poco crescendo*

Vle. *poco a poco crescendo*

Vlc. *p* *poco a poco crescendo* *poco a poco crescendo*

Cb. *p* *poco a poco crescendo* *poco a poco crescendo*



356

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fg. I *ff*

Fg. II *ff*

Cr. *ff*

Timp. *ff*

356

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*





375

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

375

VI. I

VI. II

Vle.

Vlc.

Cb.



**Presto**

388

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

This block contains the musical staves for the woodwind and percussion sections from measure 388 to 394. The instruments listed are Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Cor, and Timpani. In every measure of this section, all instruments are marked with a whole rest, indicating they are silent.

**Presto**

388

VI. I

VI. II

Vle.

Vlc.

Cb.

This block contains the musical staves for the string sections from measure 388 to 394. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I part begins in measure 388 with a melodic line starting on a half rest, marked with a piano (*p*) dynamic. The Violin II, Viola, Violoncello, and Contrabass parts enter in measure 389 with harmonic accompaniment, also marked with a piano (*p*) dynamic. The Violoncello and Contrabass parts have a *p* marking at the start of measure 389.





401

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr.

Timp.

401

VI. I

VI. II

Vle.

Vlc.

Cb.

This musical score page contains measures 401 through 408. The instruments are arranged in two systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais, and Timpani. The second system includes Violin I and II, Viola, Violoncello, and Contrabass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score shows a variety of musical textures, including melodic lines in the woodwinds and strings, and rhythmic patterns in the percussion. Measure 401 is marked with a '401' above the first staff. The page ends with a double bar line at the end of measure 408.

# Simphonie á Grand Orchestre

Juan Crisóstomo de Arriaga

Adagio

Flauto I  
Flauto II  
Oboe I  
Oboe II  
Clarinetto I in Si♭  
Clarinetto II in Si♭  
Fagotto I  
Fagotto II  
\*Corno I in Fa  
\*Corno II in Fa  
Tromba I in Re  
Tromba II in Re  
Timpani (in Re-La)

Adagio

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

\* La partitura original de Arriaga para las trompas se ha perdido. Hemos desarrollado una partitura provisional que las orquestas podrán utilizar si lo desean, o crear la suya propia. Esta partitura provisional no se ha registrado a efectos de derechos de Autor y es, por tanto, de dominio público.

*Arriaga's original score for horns in the Symphony has been lost. We have developed a provisional score which the various Orchestras are free to use, or modify at will. This provisional score has not been registered for Author's rights and is therefore in public domain.*

7

*solo*

Fl.I *p cresc. f ff*

Fl.II *p cresc. f ff*

Ob.I *p cresc. f ff*

Ob.II *p cresc. f ff*

Cl.I *p cresc. f*

Cl.II *p cresc. f*

Fg.I *p cresc.*

Fg.II *p cresc.*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

7

VI.I *p cresc. f ff*

VI.II *p cresc. f*

Vle. *p cresc. f*

Vlc. *p cresc. f*

Cb. *p cresc. f*

11

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *ff* *solo*

Cl.II *ff*

Fg.I *ff* *p*

Fg.II *ff* *p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

11

VI.I *p*

VI.II *ff* *p*

Vle. *ff pp*

Vlc. *ff* *p*

Cb. *ff* *p*

15

*solo*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*p*

*p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

15

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*

Detailed description of the musical score: The score is for measures 15 through 18. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4.   
 - Flute I (Fl.I) has a solo melodic line in measures 15 and 16, consisting of eighth and sixteenth notes.   
 - Flute II (Fl.II) is mostly silent, with a few notes in measure 17.   
 - Oboe I (Ob.I) has a solo melodic line in measures 17 and 18, consisting of eighth and sixteenth notes.   
 - Oboe II (Ob.II) is silent.   
 - Clarinet I (Cl.I) has a melodic line in measures 15 and 16, consisting of eighth and sixteenth notes.   
 - Clarinet II (Cl.II) is silent.   
 - Bassoon I (Fg.I) and Bassoon II (Fg.II) have a low, sustained note in measures 17 and 18, marked with a piano (*p*) dynamic.   
 - Cor Anglais I (Cr.I) and Cor Anglais II (Cr.II) are silent.   
 - Trumpet I (Tr.I) and Trumpet II (Tr.II) are silent.   
 - Timpani (Timp.) is silent.   
 - Violin I (VI.I) has a rhythmic pattern of eighth notes in measures 15 and 16, followed by a melodic line in measures 17 and 18.   
 - Violin II (VI.II) has a rhythmic pattern of eighth notes in measures 15 and 16, followed by a melodic line in measures 17 and 18.   
 - Viola (Vle.) has a rhythmic pattern of eighth notes in measures 15 and 16, followed by a melodic line in measures 17 and 18.   
 - Violoncello (Vlc.) has a melodic line in measures 15 and 16, followed by a sustained note in measures 17 and 18.   
 - Contrabass (Cb.) is silent in measures 15 and 16, then has a low, sustained note in measures 17 and 18, marked with a piano (*p*) dynamic.

19

Fl.I *p cresc. f ff p*

Fl.II *p cresc. f ff*

Ob.I *p cresc. f ff solo dolce p*

Ob.II *p cresc. f ff p*

Cl.I *p cresc. f ff*

Cl.II *p cresc. f ff*

Fg.I *p cresc. f*

Fg.II *p cresc. f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

19

VI.I *p cresc. f ff p*

VI.II *p cresc. f ff p*

Vle. *p cresc. f ff pp*

Vlc. *p cresc. f p*

Cb. *p cresc. f f p*





27

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

27

Vi.I

Vi.II

Vle.

Vlc.

Cb.

*p*

*pp*

*espress.*

31

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

31

VI.I

VI.II

Vle.

Vlc.

Cb.

*dim.*

*pp*

*cresc.*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

VI.I

VI.II

Vle.

Vlc.

Cb.



55

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

Fl.II *f*

Ob.I *f* *p* *cresc.*

Ob.II *f*

Cl.I *f* *pp* *cresc.*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

55

VI.I *f* *p* *cresc.*

VI.II *f* *p* *cresc.*

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

Vlc. *f* *p*

Cb. *f* *p*

65

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

65

VI.I

VI.II

Vle.

Vlc.

Cb.



Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

VI.I

VI.II

Vle.

Vlc.

Cb.



95

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

95

VI.I *f* *p* *f*

VI.II *f* *p* *f*

Vle. *f* *p* *f*

Vlc. *f* *p* *f*

Cb. *f* *p* *f*

105

Fl.I *p* *cresc.*

Fl.II

Ob.I *p* *cresc.*

Ob.II

Cl.I *p* *cresc.*

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

105

VI.I *p* *cresc.*

VI.II *p* *cresc.*

Vle. *p* *cresc.*

Vlc. *p*

Cb. *p*

115

Fl.I *f* *tr*

Fl.II *f*

Ob.I *f* *ff*

Ob.II *f* *ff*

Cl.I *f* *tr*

Cl.II *f*

Fg.I *f* *f*

Fg.II *f* *f*

Cr.I *f* *f*

Cr.II *f* *f*

Tr.I *f* *f*

Tr.II *f* *f*

Timp.

115

Vl.I *f* *ff*

Vl.II *f* *f*

Vle. *f* *ff*

Vlc. *f*

Cb. *ff*

125

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

125

VI.I

VI.II

Vle.

Vlc.

Cb.

135

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

135

Vl.I

Vl.II

Vle.

Vlc.

Cb.

145

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

145

Vi.I

Vi.II

Vle.

Vlc.

Cb.

155

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

155

Vl.I

Vl.II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

165

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Timp.

165

VI. I

VI. II

Vle.

Vlc.

Cb.



175 *Poco meno*

Fl.I  
Fl.II  
Ob.I  
Ob.II  
Cl.I  
Cl.II  
Fg.I  
Fg.II  
Cr.I  
Cr.II  
Tr.I  
Tr.II  
Timp.

175 *Poco meno*

Vl.I  
Vl.II  
Vle.  
Vlc.  
Cb.

*f*  
*f*  
*f*  
*p*  
*p*  
*p*  
*dolce*  
*p*

185

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*solo*  
*dolce*

*solo*  
*dolce*

*solo*  
*dolce*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

185

VI.I

VI.II

Vle.

Vlc.

Cb.

195

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

195

Vl.I

Vl.II

Vle.

Vlc.

Cb.

205

*solo*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

205

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*

*f*

*f*

215

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

215

VI.I

VI.II

Vle.

Vlc.

Cb.

225

Fl.I *f* *p*

Fl.II *f*

Ob.I *f* *p* *solo*

Ob.II *f*

Cl.I *f* *p*

Cl.II *f*

Fg.I *p*

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

225

VI.I *f* *p* *p*

VI.II *f* *p* *p*

Vle. *f* *p* *p*

Vlc. *f* *p* *p*

Cb. *p*







255

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

255

VI.I

VI.II

Vle.

Vlc.

Cb.

265

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

265

VI.I

VI.II

Vle.

Vlc.

Cb.

*ff*

*ff*

*ff*

*f*

*f*

275

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

275

VI.I

VI.II

Vle.

Vlc.

Cb.

285

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

285

Vi.I

Vi.II

Vle.

Vlc.

Cb.

*ff*

*f*

*ff*

295

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

295

VI.I

VI.II

Vle.

Vlc.

Cb.

The image shows a musical score for measures 295-304. The score is divided into two systems. The first system includes woodwinds (Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II) and strings (Cello I and II, Viola I and II, Violin I and II, Double Bass). The second system includes woodwinds (Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II) and strings (Cello I and II, Viola I and II, Violin I and II, Double Bass). The percussion section includes Timpani. The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The woodwinds and strings play a melodic line, while the percussion provides a rhythmic accompaniment. The score is written in a standard musical notation style, with a key signature of one flat and a common time signature.

305

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

305

VI.I

VI.II

Vle.

Vlc.

Cb.

315

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

315

VI.I

VI.II

Vle.

Vlc.

Cb.

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

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343

344

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717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748





335

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*f*

*f*

*f*

*f*

*solo*

*solo*

*p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

335

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

[illegible]

[illegible]

365

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

365

VI.I

VI.II

Vle.

Vlc.

Cb.

375

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

375

Vl.I

Vl.II

Vle.

Vlc.

Cb.

[illegible]



404

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

404

VI.I

VI.II

Vle.

Vlc.

Cb.



415

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

415

Vl.I

Vl.II

Vle.

Vlc.

Cb.

*ff*

*ff*

*f*

*p*

*f*

*p*

*f*

*p*

[illegible]



[illegible]

455

Fl.I *pp* *cresc.*

Fl.II

Ob.I *pp* *cresc.*

Ob.II

Cl.I *pp* *cresc.*

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

455

Vl.I *p cresc.*

Vl.II *p cresc.*

Vle. *p cresc.*

Vlc. *p cresc.*

Cb.

465

Fl.I *f* *ff*

Fl.II *f* *ff*

Ob.I *f* *ff*

Ob.II *f* *ff*

Cl.I *f* *ff*

Cl.II *f*

Fg.I *f* *f*

Fg.II *f* *f*

Cr.I *f* *f*

Cr.II *f* *f*

Tr.I *f* *f*

Tr.II *f* *f*

Timp.

465

VI.I *f* *ff*

VI.II *f* *f*

Vle. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

Detailed description of the musical score: The score is for measures 465 to 474. It features a large orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The brass section (Cor Anglais, Trumpets) has more limited parts. Dynamics are marked as *f* (forte) and *ff* (fortissimo). The key signature has one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measure 465 starts with a forte (*f*) dynamic. Measures 466-470 show various melodic and harmonic developments. Measures 471-474 reach a fortissimo (*ff*) climax. The score includes many slurs, ties, and articulation marks.

475

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

475

Vl.I

Vl.II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 475 to 484. It features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) have melodic and harmonic lines. The brass (Cor Anglais, Trumpets) and percussion (Timpani) provide rhythmic support. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

485

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

485

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*



495

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

495

VI.I

VI.II

Vle.

Vlc.

Cb.

The musical score is arranged in two systems. The first system contains parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Cor Anglais I & II, Trumpets I & II, and Timpani. The second system contains parts for Violins I & II, Viola, Violoncello, and Contrabass. The score is in B-flat major (one flat) and 4/4 time. Measure 495 is marked at the beginning of each system. The Flute parts have a melodic line with slurs. The Oboe and Clarinet parts have sustained notes with some movement. The Bassoon parts have a more active line. The Cor Anglais parts have a steady eighth-note pattern. The Trumpet parts have a melodic line. The Timpani part has a rhythmic pattern of eighth notes. The Violin parts have a melodic line. The Viola part has a sustained note. The Violoncello and Contrabass parts have a melodic line. Dynamic markings like 'p' (piano) are present in the Violin parts.

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

VI.I

VI.II

Vle.

Vlc.

Cb.

515 *Poco meno*

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *p*

515 *Poco meno*

VI.I

VI.II

Vle. *f*

Vlc.

Cb.

525

*Tempo I°*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

525

*Tempo I°*

VI.I

VI.II

Vle.

Vlc.

Cb.

535

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

535

Vl.I

Vl.II

Vle.

Vlc.

Cb.

*solo*

*dolce*

*solo*

*dolce*

The musical score for measures 535-544 is presented in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features several melodic lines, with specific markings for 'solo' and 'dolce' in measures 535, 536, and 537. The string section (Violins, Viola, Violoncello, Contrabass) provides a harmonic foundation with various rhythmic patterns. The percussion section (Cor Anglais, Trumpets, Timpani) is also present, though with less prominent melodic activity in this section.

545

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*solo*

*p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

545

Vi.I

Vi.II

Vle.

Vlc.

Cb.

555

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

555

VI.I

VI.II

Vle.

Vlc.

Cb.

565

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

565

VI.I

VI.II

Vle.

Vlc.

Cb.

*mf*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*f*



575

Fl.I *p*

Fl.II

Ob.I *p*

Ob.II

Cl.I *p* *solo*

Cl.II

Fg.I *solo* *p*

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

575

Vl.I *p*

Vl.II *p*

Vle. *p*

Vlc. *p*

Cb. *p*



[illegible]

605

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Timp.

605

VI. I

VI. II

Vle.

Vlc.

Cb.

*ff*

*p*

*f*

615

Fl.I *p* *f*

Fl.II *p* *f*

Ob.I *f* *f*

Ob.II *f* *f*

Cl.I *pp* *f*

Cl.II *p* *f*

Fg.I *pp* *f*

Fg.II *pp* *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *pp* *f*

615

Vl.I *f*

Vl.II *p* *f*

Vle. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

Detailed description of the musical score: The score is for measures 615 to 624. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines, often with long notes and slurs. The brass (Cor Anglais, Trumpets) provides harmonic support with sustained notes. The Timpani plays a rhythmic pattern of sixteenth notes in the first half of the measures, transitioning to sustained notes in the second half. Dynamics are marked as *pp* (pianissimo), *p* (piano), *f* (forte), and *pp* (pianissimo). The key signature has one flat (B-flat). The score is written for measures 615 to 624.

625

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

625

VI.I

VI.II

Vle.

Vlc.

Cb.









[illegible]



[illegible]



703

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

703

VI.I

VI.II

Vle.

Vlc.

Cb.

This musical score page contains measures 703 through 708. The instruments are arranged in two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, and Timpani. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, half notes, and full notes, with some measures containing rests. There are several slurs and ties across measures, indicating phrasing and sustained sounds. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic patterns.

712

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

712

VI.I

VI.II

Vle.

Vlc.

Cb.

This musical score page contains measures 712 through 719. The instrumentation includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B-flat) and a common time signature. Measures 712-715 show a complex woodwind and brass texture with many sustained notes and ties. The Timpani part features a rhythmic pattern of eighth notes. Measures 716-719 show a shift in the woodwind and brass parts, with more movement and some new entries. The string section provides a steady accompaniment with a mix of sustained notes and rhythmic patterns.

720

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

720

VI.I

VI.II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 720 through 729. The key signature is one flat (B-flat). The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features sustained notes with some melodic movement. The brass section (Cor Anglais, Trumpets) plays rhythmic patterns of eighth and sixteenth notes. The percussion section (Timpani) has a steady eighth-note pattern. The string section (Violins, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and some rhythmic patterns. The score is written for a full orchestra.



# II

Andante

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Ob.I dolce

Ob.II dolce

Cr.I TACET

Cr.II TACET

Tr.I TACET

Tr.II TACET

Timp. TACET

Andante

VI.I

VI.II

Vle.

Vlc.

Cb.

p

p

p

p

9

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Timp.

9

VI. I

VI. II

Vle.

Vlc.

Cb.

17

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *p* *f* *f*

Fg.II *p* *f* *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

17

VI.I *f* *p*

VI.II *f* *p*

Vle. *p* *f*

Vlc. *p* *f* *p*

Cb. *p* *f* *f*

23

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

23

VI.I

VI.II

Vle.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

28 *dolce*

Fl.I *dolce*

Fl.II *dolce*

Ob.I

Ob.II

Cl.I *dolce*

Cl.II *dolce*

Fg.I *p*

Fg.II *p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

28

Vi.I

Vi.II

Vle.

Vlc. *pizz.* *arco*

Cb.

34

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

34

VI.I *f* *pp* *dolce*

VI.II *f* *p* *p*

Vle. *f* *p* *p*

Vlc. *f* *p* *p*

Cb. *f* *p* *p*

40

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

40

VI.I

VI.II

Vle.

Vlc.

Cb.





52

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*solo*

*solo*

*solo*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

52

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

*p*

59

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

*f* *ff* *pp*

*f* *ff* *pp*

*f* *ff* *pp*

*f* *ff* *pp*

*f* *ff* *p*

*f* *ff* *p*

59

VI.I

VI.II

Vle.

Vlc.

Cb.

*pp* *cresc.* *f* *ff* *p*

*pp* *cresc.* *f* *ff* *p*

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

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

*f* *ff* *p*





81

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

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

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

81

VI.I

VI.II

Vle.

Vlc.

Cb.

*f* *fp* *f* *fp* *dolce* *ff* *fp* *p*

87

Fl.I *dolce*

Fl.II

Ob.I *solo*  
*p*

Ob.II

Cl.I *solo*  
*p*

Cl.II

Fg.I *p*

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

87

VI.I *p*

VI.II

Vle.

Vlc.

Cb.



101

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

101

VI.I

VI.II

Vle.

Vlc.

Cb.

101

102

103

104

105

106

107

108





117

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

117

VI.I

VI.II

Vle.

Vlc.

Cb.

*dolce*

The musical score is presented in two systems. The first system contains staves for woodwind instruments: Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Cor Anglais I, Cor Anglais II, Trumpet I, Trumpet II, and Timpani. The second system contains staves for string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins at measure 117. In measure 118, the Violin I staff has a *dolce* marking. The notation includes various musical symbols such as rests, notes, slurs, and ties across the measures.

124

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

124

VI.I

VI.II

Vle.

Vlc.

Cb.

130

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

solo

solo

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

130

VI.I

VI.II

Vle.

Vlc.

Cb.

p

p

p

p

p

< >

136

*solo*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

136

VI.I

VI.II

Vle.

Vlc.

Cb.

*pp cresc.* *f cresc.* *ff* *p*

*pp cresc.* *f cresc.* *ff* *p*

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

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

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

142

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

142

VI.I

VI.II

Vle.

Vlc.

Cb.

*pp*

*pp*

*p*

*p*

*p*

*pp*

*pp*

*tr*

*pp*

Detailed description of the musical score: The score is for measures 142 to 148. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) enters in measure 142 with a half note G#4, marked *pp*. In measure 143, they play a half note A4, also marked *pp*. In measure 144, they play a half note B4, marked *p*. In measure 145, they play a half note C5, marked *p*. In measure 146, they play a half note D5, marked *p*. In measure 147, they play a half note E5, marked *pp*, with a trill (tr) over the note. In measure 148, they play a half note F#5, marked *pp*. The string section (Violins, Viola, Violoncello, Contrabass) enters in measure 142 with a half note G#2, marked *pp*. In measure 143, they play a half note A2, marked *pp*. In measure 144, they play a half note B2, marked *p*. In measure 145, they play a half note C3, marked *p*. In measure 146, they play a half note D3, marked *p*. In measure 147, they play a half note E3, marked *pp*. In measure 148, they play a half note F#3, marked *pp*. The Timpani part is silent throughout the measures.

## Minuetto. Allegro

## III

Fl.I. *f*

Fl.II. *f*

Ob.I. *f*

Ob.II. *f*

Cl.I. *f*

Cl.II. *f*

Fg.I. *f*

Fg.II. *f*

Cr.I.

Cr.II.

Tr.I.

Tr.II.

Timp.

Minuetto. Allegro

VI.I. *f* *p*

VI.II. *f*

Vle. *f*

Vlc. *f* *p*

Cb. *f*

9

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

9

Vi.I *f*

Vi.II *f*

Vle. *f*

Vlc. *f*

Cb. *f*



19

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Tim.

19

VI. I

VI. II

Vle.

Vlc.

Cb.

This page of the musical score contains the following staves and markings:

- Flutes (Fl.I, Fl.II):** Flute I has a melodic line with dynamics *ff*, *p*, and *f*. Flute II has dynamics *ff* and *f*.
- Oboes (Ob.I, Ob.II):** Both Oboes have dynamics *ff* and *f*.
- Clarinets (Cl.I, Cl.II):** Both Clarinets have dynamics *ff* and *f*.
- Bassoons (Fg.I, Fg.II):** Both Bassoons have dynamics *ff* and *f*.
- Cor Anglais (Cr.I, Cr.II):** Both Cor Anglais have dynamics *f*.
- Trumpets (Tr.I, Tr.II):** Both Trumpets have dynamics *f*.
- Timpani (Timp.):** Features a rhythmic pattern.
- Violins (Vl.I, Vl.II):** Violin I has dynamics *ff*, *p*, and *f*. Violin II has dynamics *p* and *f*.
- Viola (Vle.):** Starts with *f*, then has dynamics *p* and *f*.
- Violoncello (Vlc.):** Starts with *f*, then has dynamics *ff*, *pizz.*, and *arco* with *f*.
- Contrabass (Cb.):** Starts with *f*, then has dynamics *ff*, *pizz.*, and *arco* with *f*.

39

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

39

VI.I

VI.II

Vle.

Vlc.

Cb.

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

VI.I

VI.II

Vle.

Vlc.

Cb.

59

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Timp.

59

VI. I

VI. II

Vle.

Vlc.

Cb.



[illegible]

92

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*solo*

*pp*

*solo*

*p*

*solo*

*pp*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

92

Vi.I

Vi.II

Vle.

Vlc.

Cb.

*p*



102

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

*pp*

*p*

*pp*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

102

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*

*p*

*p*

114

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

114

Vi.I

Vi.II

Vle.

Vlc.

Cb.

*pp*

*p*

*pizz.*

*pizz.*

126

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

1. 2. *DC Minuetto*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

126

VI.I

VI.II

Vle.

Vlc. *arco*

Cb.

1. 2. *DC Minuetto*

**Allegro con moto** ♩ = 120

The image shows a musical score for a piece titled "The Rose Tree". The score is written for five parts: Cr.I (Cello I), Cr.II (Cello II), Tr.I (Trumpet I), Tr.II (Trumpet II), and Timp. (Timpani). The key signature is one flat (B-flat), and the time signature is 2/4. The score begins with a double bar line and a repeat sign. The first measure of each part contains a whole rest, indicating that the instruments are silent for the first measure. The score is presented in a clean, black-and-white format with standard musical notation.

9

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

9

VI.I

VI.II

Vle.

Vlc.

Cb.

17

Fl.I *p*

Fl.II *p*

Ob.I *p*

Ob.II *p*

Cl.I

Cl.II

Fg.I *solo*  
*p*

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

17

VI.I

VI.II

Vle.

Vlc.

Cb.

This musical score page contains measures 25 through 31 of a piece. The instrumentation includes:

- Flutes (Fl. I, II):** Play eighth-note patterns, with Fl. I including a sharp sign in measure 27.
- Oboes (Ob. I, II):** Play eighth-note patterns, with Ob. II including a sharp sign in measure 25.
- Clarinets (Cl. I, II):** Remain silent throughout the measures.
- Fagotts (Fg. I, II):** Play eighth-note patterns, with Fg. II including a sharp sign in measure 25.
- Cornets (Cr. I, II):** Remain silent throughout the measures.
- Trumpets (Tr. I, II):** Remain silent throughout the measures.
- Timpani (Timp.):** Remains silent throughout the measures.
- Violins (Vl. I, II):** Play sixteenth-note triplets, with Vl. I including a sharp sign in measure 25.
- Viola (Vle.):** Plays sustained chords.
- Violoncello (Vlc.):** Plays a rhythmic pattern of eighth notes.
- Contrabass (Cb.):** Plays a rhythmic pattern of eighth notes.

The score is written in 2/4 time and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). Measure numbers 25, 26, and 27 are indicated at the top of the page.

33

Fl.I *f* *cresc.*

Fl.II *f*

Ob.I *ff* *cresc.*

Ob.II *ff* *cresc.*

Cl.I *ff*

Cl.II *ff*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *ff*

33

VI.I *p* *f* *p* *cresc.*

VI.II *p* *ff* *p* *cresc.*

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

Vlc. *p* *f* *p*

Cb. *f* *p*



41

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fg. I

Fg. II

Cr. I

Cr. II

Tr. I

Tr. II

Timp.

41

VI. I

VI. II

Vle.

Vlc.

Cb.

49

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

49

VI.I

VI.II

Vle.

Vlc.

Cb.

58

Fl.I *ff*

Fl.II *ff*

Ob.I *ff*

Ob.II *ff*

Cl.I *ff*

Cl.II *ff*

Fg.I *ff*

Fg.II *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

58

VI.I *ff*

VI.II *ff*

Vle. *ff*

Vlc. *ff*

Cb.

65

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

Detailed description: This system contains measures 65 through 70 of a musical score. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) is active. Flutes I and II play a melodic line starting on G4, moving up stepwise to A4, then Bb4, and finally C5. Oboes I and II play a similar line but with some variations in phrasing. Clarinets I and II play a more rhythmic pattern. Bassoons I and II play sustained notes on G2 and F2. The brass section (Cornets I & II, Trumpets I & II) and the timpani are silent throughout this passage.

65

VI.I

VI.II

Vle.

Vlc.

Cb.

Detailed description: This system contains measures 65 through 70 of a musical score for the string section. Violins I and II play a rhythmic pattern of eighth notes. The Viola plays a similar pattern but with some variations. The Violoncello and Contrabass play a steady eighth-note accompaniment. The strings are active throughout this passage.

71

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I *solo*  
*p*

Cl.II

Fg.I *p*

Fg.II *p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

71

VI.I *p* 3 3 3

VI.II *p*

Vle. *f* *p*

Vlc. *p*

Cb.



89

Fl.I. *p* 3 3

Ob.I. *p* 3

Cl.I. *p* solo 3 3

Fg.I. 3

Fl.II

Ob.II

Cl.II. *p*

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

Detailed description: This block contains the first system of a musical score, measures 89-91. It includes staves for Flute I, Oboe I, Clarinet I, Bassoon I, Flute II, Oboe II, Clarinet II, Bassoon II, Cor I, Cor II, Trumpet I, Trumpet II, and Timpani. Measures 89 and 90 show various woodwind entries with dynamics like *p* and accents. Measure 91 features more complex passages with triplets and a 'solo' marking for Clarinet I.

89

Vi.I. 3 3 3 3

Vi.II

Vle.

Vlc. *p* 3 3 3

Cb. 3

Detailed description: This block contains the second system of a musical score, measures 89-91. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 89 and 90 show string entries with triplets and dynamics like *p*. Measure 91 continues the string textures with various rhythmic patterns and triplets.

300



106

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

106

VI.I

VI.II

Vle.

Vlc.

Cb.

The musical score for measures 106-110 is as follows:

- Measures 106-110:**
  - Fl.I, Fl.II, Ob.I, Ob.II, Cl.I, Cl.II, Fg.I, Fg.II, Cr.I, Cr.II, Tr.I, Tr.II, Timp.:** All instruments have whole rests.
  - VI.I:** Measure 106 has a whole rest. Measures 107-110 have a half note G4, followed by a triplet of eighth notes (A4, B4, C5) marked *f*.
  - VI.II:** Measures 106-110 have a continuous sixteenth-note pattern marked *f cresc.* in measure 106 and *f* in measures 107-110.
  - Vle.:** Measures 106-110 have a continuous sixteenth-note pattern marked *f*.
  - Vlc.:** Measures 106-107 have a half note G2, followed by a triplet of eighth notes (A2, B2, C3) marked *f*. Measures 108-110 have a half note G2 marked *f*.
  - Cb.:** Measures 106-107 have a half note G2, followed by a triplet of eighth notes (A2, B2, C3) marked *f*. Measures 108-110 have a half note G2 marked *f*.

[illegible]

119

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

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

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

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

Cl.I *dim.* *p* *f*

Cl.II *dim.* *p* *f*

Fg.I *dim.* *p*

Fg.II *dim.* *p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

119

VI.I *p* *f*

VI.II *p* *f*

Vle. *p* *f*

Vlc. *p* *f*

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

127

Fl.I *dolce* *f* *f*

Fl.II

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

Ob.II *p* *f*

Cl.I *p* *f* *f* *f*

Cl.II *f*

Fg.I *solo* *p* *f* *f*

Fg.II *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

127

VI.I *p* *f*

VI.II *p* *f*

Vle. *p*

Vlc. *p* *f*

Cb. *p* *f*

[illegible]

145 2.

Fl.I *f* 3 *dim.* *p*

Fl.II *f* 3 *dim.* *p*

Ob.I *f* 3 *dim.* *p*

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

Cl.I *f* 3 *dim.* *p*

Cl.II *f* *dim.* *p*

Fg.I *f* 3

Fg.II *f* 3

Cr.I

Cr.II

Tr.I

Tr.II

Timp. *f*

145 2.

VI.I *f* *dim.* *p*

VI.II *f* *dim.* *p*

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

Vlc. *dim.* 3

Cb. *dim.* 3

156

Fl.I *ff* *p*

Fl.II *ff*

Ob.I *ff*

Ob.II *ff*

Cl.I *ff*

Cl.II *ff*

Fg.I *f*

Fg.II *f*

Cr.I

Cr.II

Tr.I *f*

Tr.II *f*

Timp. *f*

156

Vl.I *ff* *p* 3 3 3 3 3 3

Vl.II *ff* *p*

Vle. *ff* *p*

Vlc.

Cb.

308





184

Fl.I *f* *p*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f* *p*

Cl.II *f*

Fg.I *f* *p*

Fg.II *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

184

VI.I *f* *p*

VI.II *f* *p*

Vle. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

192

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

192

VI.I

VI.II

Vle.

Vlc.

Cb.

192

198

312



Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

212

VI.I

VI.II

Vle.

Vlc.

Cb.

220

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

220

VI.I

VI.II

Vle.

Vlc.

Cb.

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

*p*

*p*

*p*

*p*

*solo*

*p*

228

VI.I

VI.II

Vle.

Vlc.

Cb.

*p*



236

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

236

VI.I

VI.II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 236 to 243. The first system (measures 236-243) features woodwinds and brass. Flutes I and II, Oboes I and II, and Bassoon I play a rhythmic pattern of eighth notes. Clarinets I and II are silent. Bassoon II is silent. Cornets I and II, Trumpets I and II, and Timpani are also silent. The second system (measures 236-243) features strings. Violins I and II play a rhythmic pattern of eighth notes. Viola plays a sustained chord. Violoncello and Contrabass play a sustained chord. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

244

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

244

VI.I

VI.II

Vle.

Vlc.

Cb.

246



257

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

257

VI.I *f* 3

VI.II *f* 3

Vle. *f*

Vlc. *f*

Cb. *f*

263

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

This section of the score covers measures 263 to 268. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Cor Anglais I and II. The woodwinds play various melodic and harmonic lines, with some instruments having rests. The Cor Anglais parts are mostly rests.

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

This section of the score covers measures 263 to 268. It includes staves for Horn I and II, Trumpet I and II, and Timpani. The brass instruments have rests throughout this section, and the Timpani also has rests.

263

VI.I

VI.II

Vle.

Vlc.

Cb.

This section of the score covers measures 263 to 268. It includes staves for Violin I and II, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern, with the Violins and Violas having more active melodic lines than the lower strings.

269

Fl.I *ff*

Fl.II *ff*

Ob.I *ff*

Ob.II *ff*

Cl.I *ff*

Cl.II *ff*

Fg.I *f*

Fg.II *f*

Cr.I

Cr.II

Tr.I *f*

Tr.II *f*

Timp.

Detailed description: This system contains staves for woodwinds and strings. Measures 269-274. Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II all play a melodic line starting in measure 270, marked *ff*. The Bassoons have a *f* dynamic in measure 270. Trumpets I and II play a rhythmic pattern starting in measure 270, marked *f*. The Timpani plays a steady quarter-note pulse. Measures 271-274 show various dynamics and articulations for the woodwinds and strings.

269

VI.I *ff*

VI.II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *f*

Detailed description: This system contains staves for strings. Measures 269-274. Violins I and II play a melodic line starting in measure 270, marked *ff*. The Viola plays a rhythmic pattern starting in measure 270, marked *ff*. The Violoncello plays a rhythmic pattern starting in measure 270, marked *ff*. The Contrabass plays a rhythmic pattern starting in measure 270, marked *f*. Measures 271-274 show various dynamics and articulations for the strings.

275

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

275

VI.I

VI.II

Vle.

Vlc.

Cb.

Detailed description of the musical score: The score is written for a full orchestra. Measures 275-280 are shown. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play melodic lines with some rests. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic and rhythmic foundation. The Timpani has a steady rhythmic pattern. The brass (Cor Anglais, Trumpets) also contributes to the texture. The score is written in a standard musical notation with staves for each instrument.

281

Fl.I *solo* *p*

Fl.II

Ob.I *p*

Ob.II

Cl.I *p*

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

281

VI.I

VI.II

Vle. *fp*

Vlc.

Cb.



287 *Majeur*

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

287 *Majeur*

Vl.I

Vl.II

Vle.

Vlc.

Cb.

295

Fl.I. *p* 3 3 3

Fl.II

Ob.I *p*

Ob.II *p*

Cl.I

Cl.II

Fg.I *p*

Fg.II *p*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

295

VI.I 3 3 3

VI.II 3

Vle.

Vlc.

Cb.

303

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

303

VI.I

VI.II

Vle.

Vlc.

Cb.

Detailed description: This is a page of a musical score, measures 303 through 310. The score is written for a large orchestra. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I and II, Trumpet I and II, and Trombone I and II. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations such as rests, eighth notes, sixteenth notes, triplets, and slurs. The dynamics include a piano (p) marking. The measures are numbered 303 through 310 at the top of the page.



Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fg.I

Fg.II

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

319

VI.I

VI.II

Vle.

Vlc.

Cb.

326

Fl.I *ff* 3

Fl.II *ff* 3

Ob.I *ff* 3

Ob.II *ff* 3

Cl.I *ff*

Cl.II *ff*

Fg.I *ff*

Fg.II *ff*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

326

VI.I *ff* 3

VI.II *ff*

Vle. *ff*

Vlc. *f* 3

Cb. *f* 3

The musical score for measures 326-330 is presented in a standard orchestral layout. The top system (measures 326-330) includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, and Timpani. The bottom system (measures 326-330) includes parts for Violins I and II, Viola, and Cello. The score is written in G major (one sharp) and 4/4 time. Dynamics range from *ff* (fortissimo) to *f* (forte). Articulations include slurs, accents, and triplets. The Flute and Oboe parts feature melodic lines with triplets and slurs. The Clarinet and Bassoon parts provide harmonic support with sustained notes and slurs. The Violin and Viola parts play rhythmic patterns, while the Cello part provides a bass line with slurs and triplets.

332

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

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

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

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

Cl.I *dim.* *p* *f* *p*

Cl.II *dim.* *p* *f*

Fg.I *dim.* *p* *f* *p*

Fg.II *dim.* *p* *f*

Cr.I

Cr.II

Tr.I

Tr.II

Timp.

332

VI.I *dim.* *p* *f* *p*

VI.II *dim.* *p* *f* *p*

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

Vlc. *dim.* *p* *f* *p*

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

341

Fl.I *f*

Fl.II *f*

Ob.I *f*

Ob.II *f*

Cl.I *f*

Cl.II *f*

Fg.I *f*

Fg.II *f*

Cr.I *f*

Cr.II *f*

Tr.I *f*

Tr.II *f*

Timp. *f*

341

VI.I *f*

VI.II *f*

Vle. *f*

Vlc. *f*

Cb. *f*



349

Fl.I *ff*

Fl.II *ff*

Ob.I *ff*

Ob.II *ff*

Cl.I *ff*

Cl.II *ff*

Fg.I *ff*

Fg.II *ff*

Cr.I *ff*

Cr.II *ff*

Tr.I *ff*

Tr.II *ff*

Timp. *ff*

349

VI.I *ff*

VI.II *ff*

Vle. *ff*

Vlc. *f*

Cb. *f*





5

Req.

Oct.

Cl.I

Cl.II

Tpt.I

Tpt.II

Trpa.I

Trpa.II

Fg.I

Fg.II

Spton.

Tbn.

5

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

B.

Detailed description of the musical score: The score is for a large ensemble, likely a symphony or concert band. It consists of 15 staves. The top staff is for the Requiem (Req.), which has a treble clef and a key signature of one sharp (F#). The second staff is for the Octavina (Oct.), which has a treble clef and a key signature of two flats (Bb, Eb). The third and fourth staves are for Clarinet I (Cl.I) and Clarinet II (Cl.II), both with treble clefs and a key signature of one sharp. The fifth and sixth staves are for Trumpet I (Tpt.I) and Trumpet II (Tpt.II), both with treble clefs and a key signature of one sharp. The seventh and eighth staves are for Trombone I (Trpa.I) and Trombone II (Trpa.II), both with treble clefs and a key signature of one sharp. The ninth and tenth staves are for Flute I (Fg.I) and Flute II (Fg.II), both with bass clefs and a key signature of one sharp. The eleventh and twelfth staves are for Soprano (Spton.) and Tuba (Tbn.), both with bass clefs and a key signature of one sharp. The thirteenth staff is for the Triangle (Triang.), which has a treble clef and a key signature of one sharp. The fourteenth staff is for the Cymbal and Plate (Camp. y plat.), which has a treble clef and a key signature of one sharp. The fifteenth staff is for the Tambourine or Snare Drum (Tamb. o redobl.), which has a treble clef and a key signature of one sharp. The sixteenth staff is for the Bass (B.), which has a bass clef and a key signature of one sharp. The music is in 4/4 time and features a variety of melodic and rhythmic patterns across the instruments. The score is marked with a '5' at the beginning of the Requiem and Triangle parts, indicating a fifth measure or a specific section. The music is written in a standard musical notation with notes, rests, and other musical symbols.

9

Req.

Oct.

Cl.I

Cl.II

Tpt.I

Tpt.II

Trpa.I

Trpa.II

Fig.I

Fig.II

Spton.

Tbn.

9

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

B.

14

Req.

Oct.

Cl.I

Cl.II

Tpt.I

Tpt.II

Trpa.I

Trpa.II

Fg.I

Fg.II

Spton.

Tbn.

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

B.

*ff*

*tr*

1.

2.

*Fine*

19 *solo*

Req.

Oct.

Cl.I

Cl.II

*p*

Tpt.I

Tpt.II

Trpa.I

Trpa.II

*p*

*p*

Fg.I

*p*

Fg.II

*p*

Spton.

*p*

Tbn.

*p*

19

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

*pp*

B.

[illegible]



27

Req.

Oct.

Cl.I

Cl.II

Tpt.I

Tpt.II

Trpa.I

Trpa.II

Fg.I

Fg.II

Spton.

Tbn.

27

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

B.

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

32

Req.

Oct.

Cl.I

Cl.II

Tpt.I

Tpt.II

Trpa.I

Trpa.II

Fg.I

Fg.II

Spton.

Tbn.

Triang.

Camp.  
y plat.

Tamb.  
o redobl.

B.

1.

2. *D.C. al*  $\text{C}$

*f*

*f*

*f*



