

II

Moderato $\text{d} = 50$
senza sord.

Violoncello: f , p , p , pp

Contrabass: f , p , p , pp



44

I

Cl. mf espr.

Cl. b. 15 mf dim.



45

Cl. mf

Cl. b. mf

V-le p senza sord. div. pizz. 25

V-c. p div. pizz.

C-b. p pizz.



46

Cl. b. mf $dim.$

V-ni I p senza sord. cresc.

V-ni II p unis. arco pp cresc.

V-le p pp cresc.

V-c. p

C-b. p

34 pp

47

C. ingl. *p* *espr.*

V-ni I

V-ni II

V-le

V-c.

43

mp *dim.* *unis.* *mf* *p*

div. *unis.* *mf* *p*

mp *unis.* *arc.* *mf* *p*

mf *p*



48

Cl.

Fag.

C-fag.

V-ni I

V-ni II

V-le

V-c.

54

p *mf* *espr.* *p* *p* *p*



49

Cl.

Cl. b.

Fag.

C-fag.

V-c.

C-b.

63

mf *dim.* *p dim.*

pp *arco* *pp*

50

Cl. b.

C-fag.

V-c.

C-b. 74

pp

muta in Cl. III (B)

51

Cl.

V-ni I

V-ni II

V-le

V-c.

C-b. 86

mp

div.

a3

p

ff

p

pp

52 Andante $\text{♩} = 62$

Fl.

Ob.

C. ingl.

Cl.

C-fag.

I. II

III. IV

VI. VIII

V-ni I

V-ni II

V-le

V-c.

C-b.

mf

p

mf esp.

p

mp esp.

con sord.

p

con sord.

a2

p

unis. pizz.

p

mp esp.

pizz.

p

99

53

Ob.

C. ingl.

Cl.

C-fag.

I. II

III. IV

Cor.

VI. VIII a2

V-ni II

V-le

V-c.

C-b.

107

54

Ob.

Cl.

I. II

III-V

I. II

Timp.

Cassa

V-ni I

V-ni II

V-le

V-c.

C-b.

pp (ord.)

pp col legno

arco

f

div.

arco

div.

unis. ord.

cresc.

div.

cresc.

div.

cresc.

114

poco rit. a tempo

55

The musical score page 55 consists of 14 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), C. ingl. (English Horn), Cl. (Clarinet), Fag. (Bassoon), Cor. (Corno), Tr.-ni (Trombone), Tuba, Timp. (Timpani), V-ni I (Violin I), V-ni II (Violin II), V-le (Violoncello), V-c. (Double Bass), and C-b. (Contra Bass). The score is divided into measures by vertical bar lines. Measure 55 begins with a dynamic of **f**, followed by **ff**. The woodwind section (Flute, Oboe, English Horn, Clarinet) has melodic lines with grace notes and slurs. The brass section (Bassoon, Trombones, Double Bass) provides harmonic support with sustained notes and chords. The timpani (Timp.) plays rhythmic patterns. The strings (Violins, Violoncello, Double Bass) provide harmonic richness and bass support. The dynamic levels fluctuate between **f**, **ff**, **mf**, and **ff espr.**. Performance instructions like *poco rit.*, *a tempo*, *con sord.*, and *non div.* are included. Measure 55 concludes with a dynamic of **ff** and ends with a **dim.** instruction.

56 **Meno mosso** $\text{♩} = 54$

Ob. p

C. ingl. p

Cl.

pp dolce

poco cresc. p

mf

III. IV a2

Cor.

Timp. p pp

div.

V-ni I p

V-ni II pp

col legno

nat.

V-le pp

poco cresc. p *cresc.*

V-c. f

pp *cresc.*

C-b. p pp

128

Cl. f

mf ff

mf ff

p

Cl. f

mf ff

muta in Cl. b.

V-le mf

non div.

cresc. f

div. p *dim.*

V-c. f

cresc. f

div. p *dim.*

C-b. p *cresc.*

mf *cresc.*

f

mf

137

57 **Tempo I** ($\text{♩} = 50$)

V-le mp *espr.* *div.*

V-c. p

C-b. p *unis.*

147

58

Cl.

Fag.

C-fag.

V-le

V-c.

C-b.

=

59

Cl.

Cl. b.

Fag.

C-fag.

V-c.

C-b.

60

Fl.

Ob.

C. ingl.

Cl. II p

Cl. b. pp p mp

Fag. I pp p p

C-fag. p p

Cor. senza sord. mp mp mp mp

III. IV Tr-be mf

Tr-ni p p

Tuba mp

Timp. pp

Cassa p

P-tto sos. pp

V-ni I pp p mp mf non div. non div.

V-ni II pp p mp mf non div. non div.

V-le pp p mp mf non div. non div.

V-c. div. a3 p mf p pp p mp mf mf unis. non div.

C-b. pp p mp mf mf

61 *Largo* ♩ = 48

Picc. *f* *fff*

Fl. *fff*

Ob. *fff*

C. ingl. *fff*

Cl. *fff*

Cl. b. *fff*

Fag. *fff*

C-fag. *fff*

Cor. *fff*

Tr-be *f* *fff*

Tr-ni *fff*

Tuba *fff*

Timp. *fff*

Cassa *fff*

P-tto sos. *fff*

Arpa *p*

V-ni I *fff* *mf* *p*

V-ni II *fff* *mf* *p*

V-le *fff* *mf* *p*

V-c. *fff* *mp esp.* *p*

C-b. *fff*

62

I *p*

I *mf* *muta in Cl. III (B)*

I *p*

I *mf*

188

63

64 Più mosso $\text{♩} = 54$

Fl.

Cl.

Fag.

C-fag.

Cor.

Tr-ni

Tuba

Timp.

Arpa

V-ni I

V-ni II

V-le

V-c.

C-b.

197

65 Ancora più mosso $\text{♩} = 68$

Fl.

Cl.

Tuba

Arpa

V-ni I

V-ni II

V-le

V-c.

C-b.

204 **p**

mp *espr.*

muta in Cl. b.

Poco meno
mosso $\text{♩} = 62$

66

Fl.

C. ingl.

Cl.

C-fag.

I. II

III. IV

Cor.

V

VI, VIII

Arpa

V-ni I

V-ni II

V-le

V-c.

C-b.

210

mf *espr.*

I

mf *espr.*

p

p

mf

a2

mp

p

pizz.

mf *espr.*

mp

poco a poco rit. al - - - - - $\downarrow = 52$

a tempo ($\downarrow = 62$)

67

C. ingl. $\frac{13}{16}$ *mp espr.* *poco cresc.* *mf*

V. VI $\frac{13}{16}$ *con sord.* *pp* *con sord.*

Cor. VII. $\frac{13}{16}$ *pp*

P-tto sos. $\frac{13}{16}$ $\frac{2}{4}$ $\frac{5}{4}$ *pp*

Arpa $\frac{13}{16}$ *B_b, E_b* *p*

V-c. $\frac{13}{16}$ 217 *espr.* $\frac{2}{4}$ *f* $\frac{5}{4}$ *p*

68

69

Fl. $\frac{5}{4}$ $\frac{8}{8}$ *pp*

Cl. $\frac{5}{4}$ *pp* *mf* *espr.*

Cl. b. $\frac{5}{4}$ *pp* *[pp]*

Fag. $\frac{5}{4}$ *pp*

C-fag. $\frac{5}{4}$ *pp*

Cor. II $\frac{5}{4}$ *pp* IV $\frac{5}{4}$ *pp*

P-tto sos. $\frac{5}{4}$ *arco* *p*

Arpa $\frac{5}{4}$ *pp* *p*

V-ni II $\frac{5}{4}$ *ppp* *pp* *div. a3* $\frac{5}{4}$ *pp*

V-le $\frac{5}{4}$ *pp*

V-c. $\frac{5}{4}$ *mf* *p* *p dolce* *div.* $\frac{5}{4}$ *pp*

C-b. $\frac{5}{4}$

Poco più mosso $\text{J} = 67$

70

Musical score for orchestra and woodwind quintet, page 62, measures 70-71.

Measure 70: Flute (Fl.) and Oboe (Ob.) play eighth-note patterns. Clarinet (Cl.) and Bass Clarinet (Cl. b.) provide harmonic support. Cor anglais (C. angl.) and Horns (Cor.) enter with eighth-note patterns. The section concludes with a dynamic crescendo.

Measure 71: The instrumentation changes to a woodwind quintet (V-ni I, V-ni II, V-le, V-c., C-b.). The woodwinds play eighth-note patterns. The section begins with a dynamic crescendo.

Measure 235: The instrumentation returns to the full orchestra. Piccolo (Picc.) and Flute (Fl.) play eighth-note patterns. Oboe (Ob.) and Clarinet (Cl.) provide harmonic support. The section concludes with a dynamic crescendo.

71

Continuation of the musical score for orchestra and woodwind quintet, page 62, measures 71-72.

Measure 71 (continued): The woodwind quintet continues their eighth-note patterns. The section concludes with a dynamic crescendo.

Measure 72: The instrumentation changes back to the full orchestra. Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Cor.), Trombones (Tr.-be.), Bassoon (P-tto sos.), and Double Bass (V-c.) play eighth-note patterns. The section concludes with a dynamic crescendo.

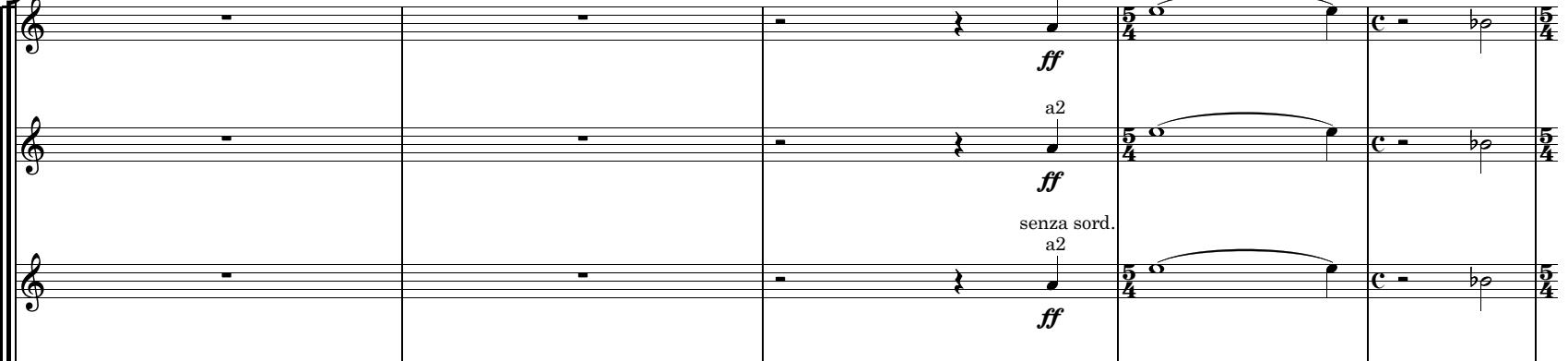
Measure 242: The instrumentation changes back to the woodwind quintet. The woodwinds play eighth-note patterns. The section concludes with a dynamic crescendo.

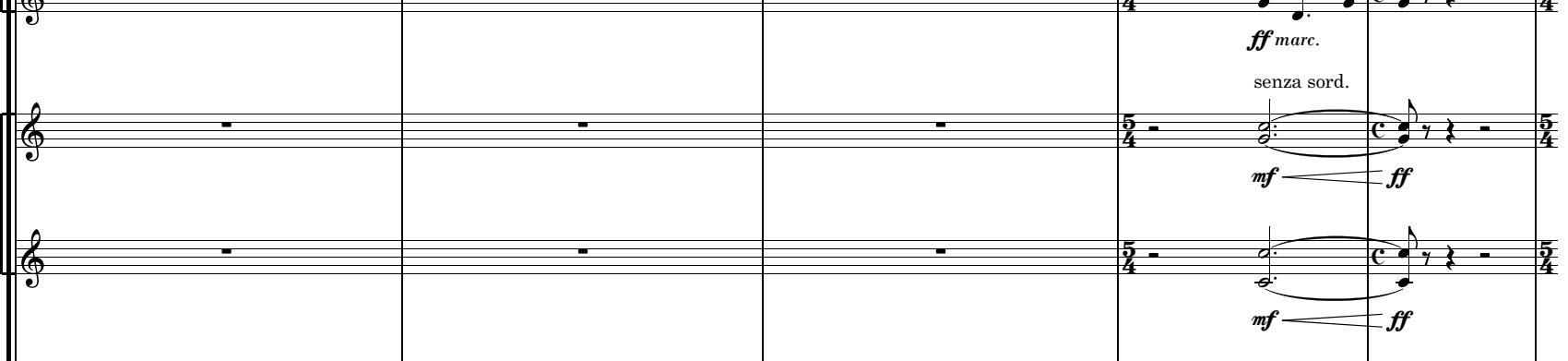
Allegro maestoso ♩ = 88

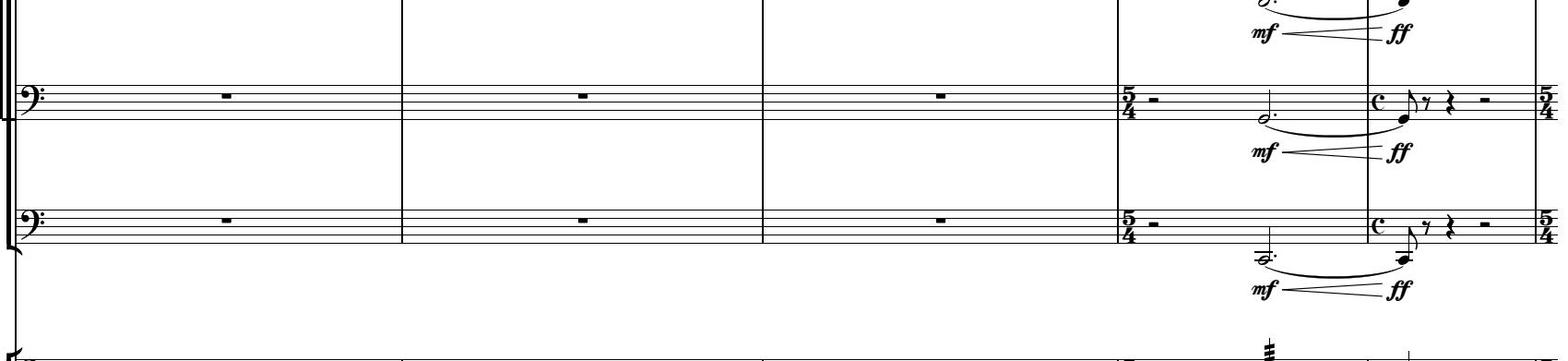
72

Cl. 

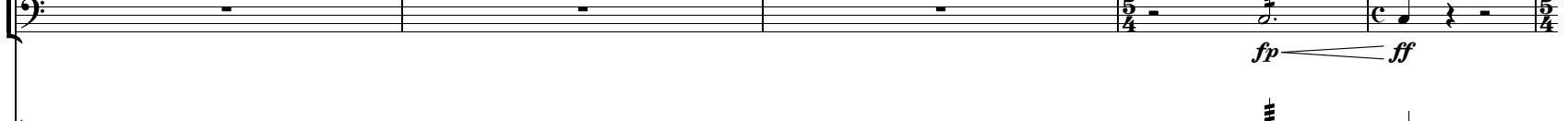
C-fag. 

Cor. 

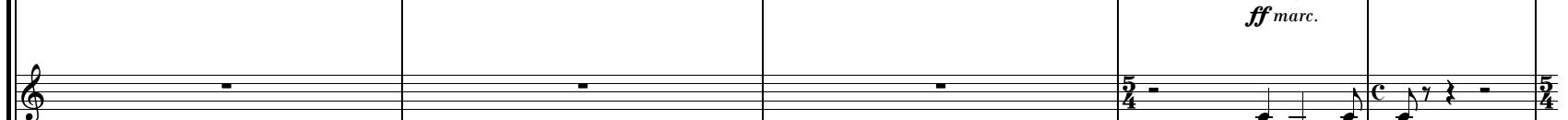
Tr-be. 

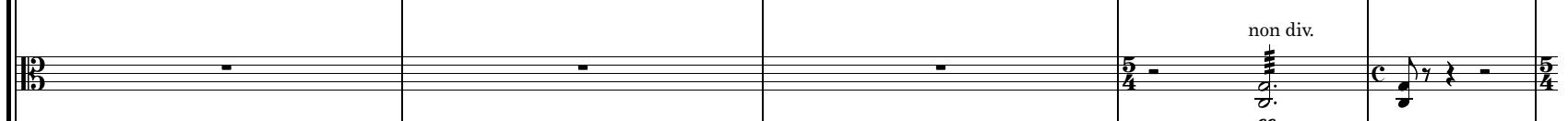
Tr-ni. 

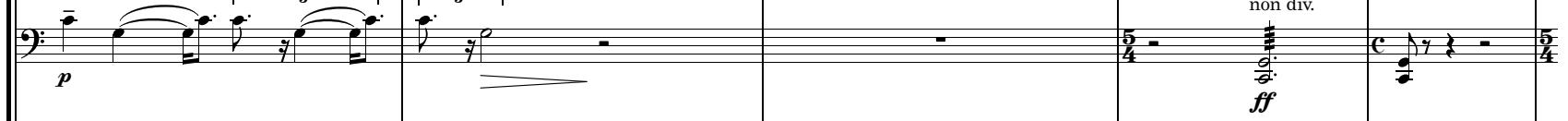
Tuba.

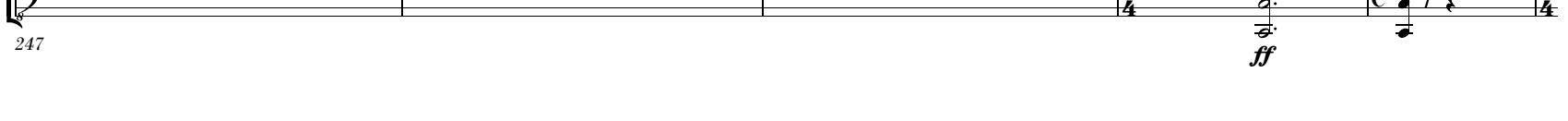
Timp. 

Cassa. 

V-ni I. 

V-ni II. 

V-le. 

V-c. 

C-b. 

247

73

C-fag.

a2

a2

Cor.

a2

a2

Tr-be

ff marc.

ff marc.

a2

ff marc.

Tr-ni

ff marc.

Tuba

ff

ff

ff marc.

Timp.

fp

ff

fp

ff

Cassa

mf

ff

mf

ff

V-ni I

V-ni II

V-le

V-c.

unis.

C-b.

252

74

ff

Fl.

Cl.

Cl. b.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

V-ni I

V-ni II

V-le

V-c.

C-b.

260

75

Fl.
Ob.
Cl.
Cl. b.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

ff
a2
ff
a2
p
p
p
p
p
p
pp
non div.
ff
ff
espr.
p

269

76

Ob.
C. ingl.
Cl.
Cl. b.
Timp.
V-ni II
V-le
V-c.
C-b.

I
mp espr.
II
mp espr.
mp espr.
pp
pp
pp
pp

278

77 Andante $\text{♩} = 62$

Picc. f < fff

Fl. f - fff

Ob. II I p fff

C. ingl. mf - fff

Cl. pp p fff

Cl. b. p mp fff

Fag. p fff

C-fag. p fff

Cor. mp fff

Tr-be f ff

Tr-ni p fff

Tuba mf fff

Timp. pp fff

Cassa (bacch. di Timp.) pp fff

P-tto sos. pp fff

V-ni I non div. ff

V-ni II non div. ff

V-le non div. ff

V-c. ff sub. mf esp. p pp p ff

C-b. ff