



WILHELM  
STENHAMMAR  
1871-1927

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Symfoni nr 1 i F-dur

*Symphony No 1 in F major*

Källkritisk utgåva av/Critical edition by Finn Rosengren

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Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 43/Edition No. 43  
2014/rev. 2021  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-706900-00-1

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
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## **Orkesterbesättning/Orchestra**

Flauto I, II, III

Oboe I, II, III

Clarinetto I, II, III in B

Fagotto I, II, III

Corno I, II, III, IV, V, VI in F

Tromba I, II, III in F, C

Trombone I, II, III

Tuba

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi



# Symfoni nr 1 F-dur

1.

Wilhelm Stenhammar  
(1871–1927)

Tempo molto tranquillo

1

3 Flauti

3 Oboi

3 Clarinetti in B

3 Fagotti

6 Corni in F

3 Trombe in F

3 Tromboni e Tuba

Timpani (F. C. G.)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*dolce*

*dolce*

*dolce espress.*

*pp*

*pp*

*meno p*

*pp*

*pp*

*meno p*

*pp*

*pp*

*meno p*

II.

I.

III, IV.

VI.

V.

11 2

Cl. (B) I. *pp* *mp* *p*  
II, III.

Cor. (F) *più f* *dim.* *dolce* *dim.* *pp* *cresc.* *mp* *pp* *p molto*  
III. *pp* *cresc.* *mp* III. *p* *p molto*

VI. I *pp* *fz* *p* *più p*  
VI. II *pp* *fz* *p* *più p*  
Vle *pp* *fz* *p* *div.* *più p*  
Vc. *fz* *p* *div.* *più p*  
Cb. *fz* *p* *più p* *pp*

2

22 3

Cl. (B) I. *dolce* *pp*  
II. *dolce* *pp*

Fag. *dolce* *pp*  
*dolce* *pp*

Cor. (F) *pp* *pp*

VI. I *dolciss.* *dim.* *pp* *pp sempre*  
VI. II *dolciss.* *dim.* *pp* *pp*  
Vle *dolciss.* *dim.* *pp* *pp*  
Vc. *dolciss.* *dim.* *pp*  
Cb. *dolciss.* *dim.* *pp*

3

31

Fl. I, II

Ob. I. dolce pp poco cresc. pp

Cl. (B) pp poco cresc. dolcissimo

Fag. dolce pp poco cresc. dolcissimo

Cor. (F) III. poco cresc. dolcissimo

VI. I pp pp sempre

VI. II pp sempre pp

Vle pp sempre pp

Vc. pp pp

Cb. pp pp

4

37

Ob. I, II. dolcissimo poco cresc. più cresc. p cresc.

Cl. (B) poco cresc. poco cresc. poco cresc.

Fag. poco cresc. III. dolcissimo poco cresc. più cresc. p cresc.

Cor. (F) III. poco cresc. I, II. dolcissimo poco cresc. più cresc. p cresc. III. dolcissimo dolce poco marc.

VI. I cresc. 3 pp 3 poco cresc. cresc. 3 3

VI. II pp poco cresc. pp poco cresc. cresc. 3

Vle pp poco cresc. pp poco cresc. cresc. 3

Vc. pizz. pp arco pizz. arco cresc. 3

Cb. pp poco cresc. pp poco cresc.

42

5

I, II. *f* *mf dim.*

Ob. *mp* *cresc.* *f* *mf dim.*

Cl. (B) *mp* *cresc.* *p* *cresc.* *f* *mf dim.*

Fag. *mp* *cresc.* *p* *cresc.* *più cresc.* *f* *mf dim.*

Cor. (F) *III. 3* *cresc.* *p* *mp* *cresc.* *f* *mf dim.*

Tr. (F) *f* *mf dim.*

Tbn. e Tuba

Timp.

5

VI. I *più cresc.* *3* *3* *3* *p* *cresc.* *più cresc.* *f*

VI. II *più cresc.* *3* *p* *cresc.* *più cresc.* *f*

Vle *più cresc.* *3* *p* *cresc.* *più cresc.* *f* *mf*

Vc. *più cresc.* *3* *p* *cresc.* *più cresc.* *f* *mf*

Cb. *div.* *p* *cresc.* *più cresc.* *f*



46

Fl.

Cl. (B)

Fag.

Cor. (F)

VI. I

VI. II

Vle

Cl. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*p dim.* *pp*

*p*

*p dim.* *più p* *pp*

*p dim.* *più p* *pp*

*p*

*p*

*p*

*p*

*pp* *div.* *(sim.)* *pp sempre*

*pp* *div.* *(sim.)*

*pp* *div.* *(sim.)*

*pp* *(sim.)*

**6**

54

I. *p dolce*

I, II. *espr.* *p* *f* *p* *p*

*pp* *cresc. espress.* *3* *3* *3* *5* *molto espr.* *pp*

II. *pp*

III. Solo *espr.* *p* *f* *p*

*pp* *mf* *p*

*p* *fz*

*pp* *fz* *dolce*

*pp* *fz* *dolce*

*pp* *fz* *dolce*

*pp* *fz* *dolce*

*pp* *fz*

62

Fl. I, II

Cl. (B) I, II

Fag. I.

Cor. (F) III.

VI. I

VI. II

Vle

Vc.

Cb.

*mf* < *dim.* *p dim.*

*mf* < *dim.* *p dim.*

*mf* < *dim.* *p dim.*

*mp cresc.* *mf* > *dolce* *dolce*

*p molto* *dim.* *p cresc. poco a poco* *mf dim.* *p dolce*

*più p* *p* *cresc. poco a poco* *mf dim.* *p dim. pp*

*p molto* *pp* *cresc. poco a poco* *mf dim.* *p dim.*

*p molto* *pp* *cresc. poco a poco* *mf dim.* *p dim.*

*p molto* *pp* *cresc. poco a poco* *mf dim.* *p dim.*

*pp cresc. poco a poco* *mf dim.* *p pp*

7

74

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*dolcissimo* *pp*

*dolcissimo* *pp*

*dolcissimo*

*Allegro*

*Allegro*

*pizz.* *arco divisi* *pp* *pp* *poco cresc.* *pp*

*pizz.* *arco divisi* *pp* *pp* *poco cresc.* *pp*

*pp* *pp* *pp* *pp* *poco cresc.* *pp*

*pp* *pp* *pp* *pp* *poco cresc.* *pp*

86 8

Fl.

Ob.

Cl. (B)

Fag.

I, II. *p dolce*

*p dolce*

I, II. *p dolce*

*p dolce*

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

*dolce*

*dolce*

*dolce*

*dolce*

8

Vl. I

Vl. II

Vle

Vc.

Cb.

*p*

*poco cresc.*

*p*

*p*

*poco cresc.*

*p*

98

9

I. a 2

III.

mf p cresc. f f p

Ob.

mf p cresc. f f p

Cl. (B)

mf p cresc. f f p p

Fag.

mf p cresc. f f p

Cor. (F)

mf p cresc. f f p III.

Tr. (F)

I. II. mf p mf p

Tbn. e Tuba

Timp.

p cresc. f f p p

9

VI. I

cresc. f f p

VI. II

p cresc. f f p

Vle

cresc. f f p

Vc.

cresc. arco f f p

Cb.

cresc. f f p

108

**10**

Fl. *p*

Ob. *p dolce*

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

Fag. *p pp cresc. f p*

Cor. (F) *espress. cresc. molto ff p dolce*

Tr. (F) *f p*

Tbn. e Tuba

Timp. *p pp*

VI. I *pp più pp ppp pp*

VI. II *pp più pp ppp pp*

Vle. *div. pp cresc. f pp*

Vc. *div. pp cresc. f pizz. p*

Cb. *div. pp cresc. f pizz. p*

120

11

Fl. I, II

Fl. III.

Ob. I.

Cl. (B) I. II.

Fag. I. III.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*dolce*

*dim.*

*dolce espress.*

*pp*

*p*

*cresc.*

*div.*

*arco*

*pp*

*p*

*cresc.*

12

131

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

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

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

Fag. *f* *f* *ff*

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

Tr. (F) *f* *f* *f* *f* *f* *f*

Tbn. e Tuba

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

Vl. I *f* *ff* 12

Vl. II *f* *ff*

Vle *non div.* *f* *ff*

Vc. *non div.* *f* *ff*

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

143

Fl. *p* *cresc.* *f* *più f* *ff*

Ob. *f* *più f* *ff*

Cl. (B) *p* *cresc.* *f* *più f* *ff*

Fag. *p* *cresc.* *f* *f* *a 2* *più f* *ff*

Cor. (F) *f* *più f* *ff*

Tr. (F)

Tbn. e Tuba

Timp.

VI. I *p* *cresc.* *f* *più f* *ff*

VI. II *p* *cresc.* *f* *più f* *ff*

Vle *p* *cresc.* *f* *più f* *ff*

Vc. *p* *cresc.* *f* *più f* *ff*

Cb. *p* *cresc.* *f* *più f* *ff*

Detailed description: This page of a musical score covers measures 143 to 148. It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon), a brass section (Coronet in F, Trumpet in F, Trombone and Tuba), Timpani, and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play melodic lines with dynamic markings of *p*, *cresc.*, *f*, *più f*, and *ff*. The brass section provides harmonic support, with the Coronet and Trumpet in F also marked with *f*, *più f*, and *ff*. The Bassoon part includes a *a 2* marking in measure 147. The score is written in a key signature of two flats and a common time signature.



13 ben tenuto

153

Fl. *ff* *p*

Ob. *ff* *ff sempre*

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

Fag. *ff* *ff sempre* *dim.*

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

Tr. (F) *ff* *dim.*

Tbn. e Tuba

Timp.

13 ben tenuto

VI. I *ff* *ff sempre* *dim.*

VI. II *ff* *ff sempre* *dim.*

Vle. *ff* *ff sempre* *dim.*

Vc. *ff* *ff sempre* *dim.*

Cb. *ff* *ff sempre* *dim.*

14 poco a poco in

Tempo più tranquillo

167

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

I. *p* poco cresc. *mf* II. *p*

III. *dim.* *p dim.* IV. *p*

V. *dim.* *p* VI. *pp*

Timp.

*p* *dim.* *pp*

14 poco a poco in

Tempo più tranquillo

VI. I

VI. II

Vle

Vc.

Cb.

*dim.* *pp*

divisi

*p dim.* *pp*

*p dim.* *pp* *dolciss. espr.* *cresc.*

*p dim.* *pp* *dolciss. espr.* *cresc.*

*p dim.* *pp* *dolciss. espr. arco* *cresc.*

*p* *pizz.* *dolciss. espr.* *cresc.*

*pizz.* *div.*

15

181

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.  
e  
Tuba

Timp.

15

VI. I

VI. II

Vle

Vc.

solo  
Cb.

tutti

196

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*meno p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*meno p* *cresc.* *dim.* *p* *pp* *ppp* *pp*

*pp espress.*

I.

II.

IV.

*arco*

*tutti*

*arco*

209 17

Fl. *espr. cresc.* *mf cresc.* II, III

Ob. *espr. cresc.* *mf cresc.*

Cl. (B) *espr. cresc.* *p cresc. poco a poco*

Fag. III. *pp poco cresc.* *p cresc. poco a poco* a 2

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

Tr. (F) V. *pp poco cresc.* *p cresc.*

Tbn. e Tuba

Timp.

17

VI. I *pp dolce* *poco cresc.* *p cresc. poco a poco*

VI. II *pp* *poco cresc.* *div.* *p cresc. poco a poco*

Vle *pp* *poco cresc.* *div.* *p cresc. poco a poco*

Vc. *pp* *poco cresc.* *p cresc. poco a poco*

Cb. *pp* *poco cresc.* *p cresc. poco a poco*

221

Fl. *f* *forte* *f sempre*

Ob. *f* *forte* *f sempre* a 2

Cl. (B) *f* *forte* *f sempre*

Fag. I, II. *f* *f* *f sempre* a 2

Cor. (F) I. *ff* *ff* *ff* *f*  
II. *ff* *ff* *ff* *f*  
III, IV. *f* *ff* *ff* *f*  
V, VI. *ff* *ff* *ff* *f*

Tr. (F) *poco f* *mf* *mf* *f*

Tbn. e Tuba *poco f* *mf* III. *mf* *f*

Timp. *poco f* *mf* *f*

VI. I *f* *forte* *f sempre* *graz.*

VI. II *f* *forte* *f sempre*

Vle *f* *f* *f sempre*

Vc. *f* *f* *f sempre*

Cb. *f* *f* *f sempre*

233

Sostenuto a tempo (tranquillo)

19

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

Sostenuto a tempo (tranquillo)

19

VI. I

VI. II

Vle

Vc.

Cb.

20 Tempo I poco moderato

245

Fl.

Ob.

Cl. (B)

Fag.

I.

III.

Cor. (F)

I.

IV.

VI.

Tr. (F)

Tbn. e Tuba

Timp.

20 Tempo I poco moderato

VI. I

VI. II

Vle

Vc.

1 Contrabasso solo

Cb.



259 a tempo tranquillo 21 I. Tempo I poco moderato

Fl. *pp*

Ob. *p*

Cl. (B) *pp* *p*

Fag. *pp*

Cor. (F) *pp* IV.

Tr. (F) *pp*

Tbn. e Tuba

Timp.

a tempo tranquillo 21 Tempo I poco moderato

VI. I

VI. II

Vle *pp* *pp* *poco cresc.* *pp* *pp*

Vc. *pp* non div. *pp* *poco cresc.* *pp* *pp*

Cb. *pp*

22 Tempo I allegro

273 animando I, II. *p* *cresc.* *f* *f* *f* a 2

Fl.

Ob. I, II. *p* *p cresc.* *f* *f* *f* III.

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

Fag. *f* *f* *p cresc.* *f* *f* a 2

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

Tr. (F) I. *p cresc.* *mf* *mf* II. *mf* *mf*

Tbn. e Tuba

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

animando 22 Tempo I allegro

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

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

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

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

Cb. *f* *f* *p cresc.* *f* *f* tutti

284

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. (F) *p*

Tr. (F) *p*

Tbn. e Tuba

Timp. *p*

VI. I *p* *pp* *p* *espress.*

VI. II *p* *pp* *p*

Vle *p*

Vc. *p espress.* *p pizz.* *arco* *p*

Cb. *p*

23

I.

II.



24

304

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

24

VI. I

VI. II

Vle

Vc.

Cb.

312

Fl. *p cresc.* *ff*

Ob. *p cresc.* *ff*

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

Fag. *f cresc.* *ff*

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

Tr. (F) *p cresc.* *ff*

Tbn. e Tuba *p cresc.* *ff*

Timp. (Cis, Fis) *p cresc.* *ff*

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

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

Vle *f* *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

25

320

26

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

26

VI. I

VI. II

Vle

Vc.

Cb.

The score consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon, Cor Anglais in F) plays a rhythmic pattern of eighth notes with a dynamic of *ff*. The brass section (Trumpet in F, Trombone and Tuba, Timpani) also plays a rhythmic pattern with dynamics ranging from *ff* to *p*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, starting with *ff* and gradually decreasing to *p* by measure 326. Performance instructions include *ff marcatisissimo*, *p cresc.*, *dim.*, and *poco marc.*. A box containing the number '26' appears at the top right and bottom right of the score.

330

Fl.

Ob. I, II. *p*

Cl. (B) I, II. *p*

Fag.

Cor. (F) III. *p*

VI. I *p*

VI. II *p*

Vc.

Cb.

340

Fl. I, II. *p*

Ob. *p*

Cl. (B) *p*

Fag. I, II. *p*

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

VI. I *p*

VI. II *p*

Vle. *mp marc.*

Vc. *p sempre*

Cb.

27

27



350

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

360

Fl. *f cresc.* *ff*

Ob. *mf cresc.* *f cresc.* *ff* *f marc.*

Cl. (B) *f cresc.* *ff* *f marc.*

Fag. *mf* *cresc.* *f cresc.* *ff* *f marc.*

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

Tr. (F) *cresc.* *f* *f marc.*

Tbn. e Tuba *pp* *mf cresc.* *f* *f marc.*

Timp.

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

VI. II *f* *ff* *f*

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

Vc. *ff* *ff* *f*

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

29

I, II

369

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

29

VI. I

VI. II

Vle

Vc.

Cb.

378

30

Fl.

III.

ff

Ob.

ff

a<sub>2</sub>

Cl. (B)

ff

ff

Fag.

ff

Cor. (F)

f

ff

Tr. (F)

f

mf

ff

Tbn. e Tuba

mf

mf

f

ff

Timp.

(C. G.)

ff

30

VI. I

f

ff

VI. II

f

ff

Vle

f

ff

Vc.

f

ff

Cb.

ff

386

Fl.

Musical notation for Flute (Fl.) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Ob.

Musical notation for Oboe (Ob.) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Cl.  
(B)

Musical notation for Clarinet in B-flat (Cl. (B)) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Fag.

Musical notation for Bassoon (Fag.) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Cor.  
(F)

Musical notation for French Horn (Cor. (F)) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Tr.  
(F)

Musical notation for Trumpet in F (Tr. (F)) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Tbn.  
e  
Tuba

Musical notation for Trombone and Tuba (Tbn. e Tuba) staves 1 and 2, measures 386-393. The staves are empty with a flat key signature and a common time signature.

Timp.

Musical notation for Timpani (Timp.) staff, measures 386-393. The staff is empty with a common time signature.

VI. I

Musical notation for Violin I (VI. I), measures 386-393. The staff contains musical notation with accents and *ff* markings.

VI. II

Musical notation for Violin II (VI. II), measures 386-393. The staff contains musical notation with accents and *ff* markings.

Vle

Musical notation for Viola (Vle), measures 386-393. The staff contains musical notation with accents and *ff* markings.

Vc.

Musical notation for Violoncello (Vc.), measures 386-393. The staff contains musical notation with accents and *ff* markings.

Cb.

Musical notation for Double Bass (Cb.), measures 386-393. The staff contains musical notation with accents and *ff* markings.

*ff*

394 31

Fl. *p p ff*

Ob. *f p ff*

Cl. (B) *f p p ff*

Fag. *f p p ff*

Tbn. e Tuba *f ff*

31

VI. I *meno f f f p* *divisi*

VI. II *meno f f f p* *divisi*

Vle *meno f f f p*

Vc. *meno f p f p f ff p*

Cb. *meno f p f p f ff p*

403 32

Fl. *p p molto più p*

Ob. *p p*

Cl. (B) *p p*

Fag. *p p p molto più p*

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

32

VI. I *p molto*

VI. II *p molto*

Vle *p div.*

Vc. *p molto più p*

Cb. *p molto più p*

411

Fl. *pp* *pp* *pp sempre*

Ob. *pp* II. *pp* *pp sempre*

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

Fag. *pp* *p marc.* *pp*

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

Tr. (F) *p marc.* I.

Tbn. e Tuba

Timp.

VI. I *pp*

VI. II *pp*

Vle *pp* *pp*

Vc. *pp* *pp*

Cb. *pp* *pp*

Detailed description of the musical score: This page contains measures 411 through 418 of a symphonic score. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) features melodic lines with various dynamics including *pp*, *pp sempre*, and *p marc.*. The brass section (Trumpet in F, Trombone and Tuba) has sparse entries, with the Trumpet in F playing *p marc.* and the Trombone/Tuba playing *p marc.*. The string section (Violins I and II, Viola, Violoncello, and Contrabasso) provides harmonic support with *pp* dynamics and includes tremolos in the lower strings. The score is written in a key signature of one flat and a common time signature.



33

420

Fl. *pp sempre*

Ob. *pp sempre*

Cl. (B) *pp sempre*

Fag. *p marc.* *pp sempre*

Cor. (F) *p marc.* *pp* *pp sempre* *pp*

Tr. (F) *pp* *pp sempre*

Tbn. e Tuba

Timp.

33

VI. I *pp sempre*

VI. II *pp sempre*

Vle *pp sempre*

Vc. *pp* *pp sempre*

Cb. *pp* *pp sempre*

430

Fl.

Ob.

Cl. (B)

Fag.

*pp*

I.

*pp*

*pp*

*pp*

*pp*

Cor. (F)

Tr. (F)

Tbn. e Tuba

*pp*

*pp*

III.

*pp*

Timp.

(F.C.A.)

*pp*

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

*p*

*p*

*pp*

*pp*

pizz.

arco div.

*p*

*pp*

*p*

*pp*

*p*

*p*

This page of the orchestral score, numbered 35, covers measures 440 through 445. The score is arranged for the following instruments:

- Flute (Fl.):** Remains silent throughout the passage.
- Oboe (Ob.):** Features a melodic line starting in measure 440 with a *poco cresc.* marking, reaching a *mp* dynamic by measure 442, and ending with a *p* dynamic in measure 445.
- Clarinet (B) (Cl. (B)):** Mirrors the Oboe's line with a *poco cresc.* marking, reaching *mp* in measure 442, and concluding with a *p* dynamic in measure 445.
- Bassoon (Fag.):** Enters in measure 441 with a *pp* dynamic, playing a sustained line that reaches *mp* in measure 442. It has two parts: II (second) and I (first). The first part ends with a *p* dynamic in measure 445.
- Horn (F) (Cor. (F)):** Plays a sustained harmonic line, reaching *mp* in measure 442 and ending with a *p* dynamic in measure 445.
- Trumpet (F) (Tr. (F)):** Remains silent.
- Trombone and Tuba (Tbn. e. Tuba):** Remains silent.
- Timpani (Timp.):** Plays a sustained drum roll starting in measure 441, with dynamics ranging from *pp* to *mp*.
- Violin I (VI. I):** Enters in measure 441 with a *pp* dynamic, playing a melodic line that reaches *mp* in measure 442 and ends with a *pizz.* (*p*) dynamic in measure 445.
- Violin II (VI. II):** Enters in measure 441 with a *pp* dynamic, playing a melodic line that reaches *mp* in measure 442 and ends with a *pizz.* (*p*) dynamic in measure 445.
- Viola (Vle):** Provides harmonic support with sustained chords, reaching *mp* in measure 442 and ending with a *pizz.* (*p*) dynamic in measure 445. A *poco cresc.* marking is present.
- Violoncello (Vc.):** Provides harmonic support with sustained chords, reaching *mp* in measure 442 and ending with a *pizz.* (*p*) dynamic in measure 445. A *poco cresc.* marking is present.
- Contrabass (Cb.):** Remains silent.

449

Fl. *mf* *cresc.* *f* a 2

Ob. *p* *cresc.* *mf* *cresc.* *f* a 2

Cl. (B) I. *p* *cresc.* *mf* *cresc.* *f*

Fag. *p* *cresc.* *mf* *cresc.* *f* a 2

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

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

Tbn. e Tuba

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

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

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

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

Vc. *p* *arco* *p* *cresc.* *f*

Cb. *p* *arco* *cresc.* *f*

36

458

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

Ob. *f* *cresc.* *ff* *dim.* *p* I.

Cl. (B) *f* *cresc.* *ff* *dim.* *p*

Fag. *f* *cresc.* *ff* *dim.* *p* *p*

Cor. (F) *ff* *a 2* *p* *mf espress.*

Tr. (F) *f* II. *p*

Tbn. e Tuba *f* *dim.* *pp*

Timp. *f* *cresc.* *dim.*

36

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

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

Vle *f* *cresc.* *dim.* *p* *mf espress.*

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

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

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

38

477

*f ff ff ff dim. p*

*ff ff ff ff dim. p*

*ff ff ff ff dim. p*

*ff ff ff ff dim. p*

*ff ff ff ff dim. p*

*ff ff ff ff dim. p*

*ff ff ff ff dim. p*

*mf ff mf ff dim. p*

*mf ff mf ff dim. p*

*p cresc. molto ff ff dim. p*

*f ff ff ff dim. p*

*f ff ff ff dim. p*

*f ff ff ff dim. p*

*f ff ff ff dim. p*

*f ff ff ff dim. p*

*arco f ff ff dim. p*

*f ff ff ff dim. p*

38

38

488

Fl. I, II. **39**  
*f*  
*più f*

Ob. *f*

Cl. (B) *cresc.*  
*f*  
*f*

Fag. *cresc.*  
*f*  
*f*  
*ff*  
*ff*

Cor. (F) *p*  
*cresc.*  
*f*  
*f*  
*ff*  
*a<sup>2</sup>*

Tr. (F) *f*  
*f*

Tbn. e Tuba

Timp. *pp*

VI. I *cresc.*  
*f*  
*più f*  
*ff*

VI. II *cresc.*  
*f*  
*più f*  
*ff*

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

Vc. *p*  
*cresc.*  
*f*  
*più f*  
*ff*  
*ff*

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



499

poco a poco in

40 Tempo più tranquillo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

poco a poco in

40 Tempo più tranquillo

512

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

41

VI. I

VI. II

Vle

Vc. I. (div.)

Vc. II.

Cb.

*cresc.* *dim.* *p molto* *pp* *ppp*

525

Fl. I. *pp* *cresc.* *dim.* *pp*

Fl. II. *pp* *cresc.* *dim.*

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

Cl. (B) I, II. *pp* *cresc.* *dim.* *p*

Fag. I. *pp* *cresc.* *dim.* *pp*

Fag. II. *pp* *cresc.* *dim.*

Cor. (F) II. *pp* *cresc.* III. *espr.* *dim.* *p*

Tr. (F)

Tbn. e Tuba

Timp.

VI. I. *cresc.* *dim.* *pp* *più pp*

VI. II. *cresc.* *dim.* *pp* *più pp*

Vle. *cresc.* *dim.* *pp* *più pp*

Vc. I. *cresc.* *dim.* *pp* *più pp*

Vc. II. pizz. *pp* *meno pp* *meno p* *cresc.* *arco* *pp* *più pp*

Solo Cb. *pp* *meno pp* *meno p* *cresc.* *arco* *pp* *più pp*

Tutti *pp* *meno pp* *meno p* *cresc.* *div.* *dim.* *p* *pp*

Contrabasso solo

538

43

I.

II, III.

I, II.

III.

Fl.

pp possibile

dolcissimo

pp cresc. poco a poco

Ob.

dolcissimo

pp

p cresc.

Cl. (B)

pp

dolcissimo

p cresc.

pp cresc. poco a poco

Fag.

pp possibile

pp

pp sempre

poco cresc.

pp cresc. poco a poco

Cor. (F)

dolcissimo

Tr. (F)

Tbn. e Tuba

Timp.

43

VI. I

pp

poco cresc.

pp cresc. poco a poco

VI. II

ppp

pp

pp

p cresc.

pp cresc. poco a poco

Vle

ppp

pp

pp

poco cresc.

pp cresc. poco a poco

Vc.

pp

pp sempre

poco cresc.

pp cresc. poco a poco

Cb.

ppp

pp arco

pp sempre

poco cresc.

pp cresc. poco a poco

552

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

564

Fl. *f sempre*

Ob. *f sempre* *a 2* *ff*

Cl. (B) *f sempre* *cresc.* *ff*

Fag. *f sempre* *cresc.* *ff* *p* III.

Cor. (F) *ff* *f* *cresc.* *ff* *p* IV.

Tr. (F) *a 2* *f sempre* *cresc.* *ff* II.

Tbn. e Tuba *ff* *dim.* *p* *dim.* *pp* *p*

Timp. *ff* *dim.* *p* *dim.* *pp* *p*

VI. I *f sempre* *cresc.* *ff*

VI. II *f sempre* *cresc.* *ff*

Vle *f sempre* *cresc.* *ff* *dim.* *p*

Vc. *f sempre* *cresc.* *ff* *dim.* *p*

Cb. *f sempre* *cresc.* *ff*

575 poco rit 46 Molto tranquillo

**Fl.** *pp*

**Ob.** *pp*

**Cl. (B)** *pp* II. *pp* I. *pp*

**Fag.** III. *pp* *pp* *pp*

**Cor. (F)** II. *pp* I. *pp* *dim.* *espress.* *p* III. *pp* *dim.* IV. *pp* *pp* *pp* *dim.* *pp*

**Tr. (F)** V, VI. *pp* *pp* *pp* *pp*

**Tbn. e Tuba** *pp* *p* *ppp* *pp* *p* *ppp*

**Timp.**

**VI. I** *pp*

**VI. II** *pp*

**Vle** *dim.* *pp* *pp* *ppp* *divisi*

**Vc.** *dim.* *pp* *ppp* *divisi*

**Cb.**

587 a tempo (tranquillo) poco rit. 47 Molto tranquillo

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B)), Bassoon (Fag.), Cor (F), Trumpet (Tr. (F)), Trombone and Tuba (Tbn. e Tuba), and Timpani (Timp.). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Tempo markings: a tempo (tranquillo), poco rit., 47 Molto tranquillo.

Dynamic markings: *pp*, *ppp*, *espress.*, *p*, *dolce*.

Rehearsal mark 47 is boxed in the score.



596 a tempo (tranquillo) poco rit. **48** Molto tranquillo

Fl.

Ob.

Cl. (B)  
I. *pp* I. *espr.* *p* *mf* *dim.*

Fag.  
*pp* *mf* *pp* *mp dim.*

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

Tr. (F)  
*pp* *pp* *mf* *mp dim.*

Tbn. e Tuba

Timp.

a tempo (tranquillo) poco rit. **48** Molto tranquillo

VI. I  
*dim.* *ppp* *pp* *mf* *pp*

VI. II  
*dim.* *ppp* *pp* *mf* *pp*

Vle  
*pp* *mf* *pp* *mp dim. molto*

Vc.  
*pp* *mf* *pp* *mp dim. molto*

Cb.  
*pp* *mf* *pp* *mp dim. molto*

605 Allegro; ♩. = Molto tranquillo; ♩

609 613

Fl.

Ob.

Cl. (B)

I. *pp*

II. *p poco marcato*

Fag. *p poco marcato*

Cor. (F)

IV. *pp*

V, VI. *pp*

Tr.

Tbn. e Tuba

I. *pp*

II. *pp*

III. *pp*

Tuba *pp*

Timp.

Allegro; ♩. = Molto tranquillo; ♩

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

617 621 625

Fl.

Ob.

Cl. (B)  
I, II.  
*p*  
*mp marc.*  
*poco cresc.*

Fag.  
II.  
*p*  
*mp marc.*  
*poco cresc.*

Cor. (F)

Tr.  
*pp*  
*poco cresc.*

Tbn. e Tuba  
*pp*  
*poco cresc.*

Timp.

VI. I  
*pp*  
*poco cresc.*

VI. II  
*pp*  
*poco cresc.*

Vla.  
*poco cresc.*

Vc.  
*poco cresc.*

Cb.  
*poco cresc.*

50

629

633

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr.

Tbn. e Tuba

Timp.

50

VI. I

VI. II

Vla.

Vc.

Cb.

637 641

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr.

Tbn. e Tuba

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

I. *mf ben marc. mf ben marc. cresc. mf cresc.*

II. *mf ben marc. mf cresc.*

III. *mf ben marc. cresc.*

*f dim. p f dim. p*

*mf dim. p molto mf dim. p molto mf dim. p molto mf dim. p molto*

51

645 649

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr.

Tbn. e Tuba

Timp.

51

VI. I

VI. II

Vla.

Vc.

Cb.

653

657 *ben marc.*

Fl. *f cresc.*

Ob. I. *f cresc.* *I. ben marc.* *f cresc.*

Cl. (B) *f* *f cresc.* *II. ben marc.* *f cresc.* *ben marc.* *f cresc.*

Fag. *f* *f cresc.* *II, III. ben marc.* *f cresc.* *I. f cresc.*

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

Tr. *mp* *p* *p cresc.* *cresc.*

Tbn. e Tuba *mp* *p* *p cresc.* *cresc.*

Timp. *mp* *p cresc.*

VI. I *mp* *p cresc.*

VI. II *mp* *p cresc.*

Vla. *mp* *p cresc.*

Vc. *mp* *p cresc.*

Cb. *mp* *p cresc.*

*Allegro (♩ = ♩)*

52

661 665

Fl. *ff* *f cresc.*

Ob. *ff* *f cresc.* II. I. *f cresc.*

Cl. (B) *ff* *f cresc.* II. *f cresc.*

Fag. *ff* *f cresc.* *f cresc.*

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

Tr. *mf* *mf* *cresc.* *cresc.*

Tbn. e Tuba *mf* *mf* *cresc.* *cresc.*

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

52

VI. I *mf* *cresc. molto*

VI. II *mf* *cresc. molto*

Vla. *mf* *cresc. molto*

Vc. *mf* *cresc. molto*

Cb. *mf* *cresc. molto*





molto poco a poco più animato

54

677

Fl. *ff sempre* *ff*

Ob. *ff sempre a 2* *ff*

Cl. (B) *ff sempre* *ff* *ff*

Fag. *ff sempre a 2* I, II. III.

Cor. (F) *ff sempre*

Tr. *fz*

Tbn. e Tuba *fz*

Timp. *ffz*

molto poco a poco più animato

54

8<sup>mo</sup>

VI. I *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff sempre*

VI. II *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff sempre*

Vle. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff sempre*

Vc. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff sempre*

Cb. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff sempre*



701

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

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

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

Fag. *f* *ff* *f* *p cresc. molto*

Cor. (F) *f* *ff* *f* *p cresc. molto*

Tr. *f* *cresc.* *p cresc.* *mf cresc. molto*

Tbn. e Tuba *f* *cresc.* *p cresc.* *mf cresc. molto*

Timp. *ff* *ff* *ff* *p cresc.* *cresc. molto*

VI. I *p cresc.* *cresc. molto*

VI. II *p cresc.* *cresc. molto*

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

Vc. *p* *mf*

Cb. *p* *mf*

56

713

Fl.

Ob.

Cl. (B)

Fag.

*ff*

*ff*

*ff*

*ff*

a 2

Cor. (F)

Tr.

Tbn. e Tuba

Timp.

*ff marcattissimo*

*ff marcattissimo*

*ff marcattissimo*

*ff*

*ffz*

*ffz*

*ff*

*ffz*

*ffz*

*ffz*

*ff*

*ffz*

*ffz*

*ffz*

*ff*

*ff*

*ff*

*ff*

56

VI. I

VI. II

Vle.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

2.

Andante con moto

3 Flauti

3 Oboi

3 Clarinetti in B

3 Fagotti

6 Corni in F

3 Trombe in C

3 Tromboni e Tuba

(E.C.A.)

Timpani

Andante con moto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

divisi

*p*

divisi

*p*

divisi

*p*

Die Hälfte

*p*

11

1

I.

Ob.

*espress.*

VI. I

*p*

*dim.*

VI. II

Vle

unis.

*sotto voce*

div.

Vc.

divisi

unis.

*p*

Cb.

tutti

*p*

21

2

Ob.

VI. I  
*dolce*

VI. II  
*dolce*

Vle  
*unis.*

Vc.

Cb.

31

*molto espress.*

Ob.

Cl. (B)  
I. II.  
*p*

Fag.  
I. II.  
*p*

Cor. (F)  
I.  
*dolce* *p*

VI. I  
*pp* *p dolce* *p*

VI. II  
*p dolce* *p*

Vle  
*pp* *p*

Vc.  
*pp* *divisi* *unis.* *p*

Cb.  
*pp* *p*

3

41

I.

Ob.

pp

II.

Cl. (B)

sotto voce

dim.

pp

I.

Fag.

sotto voce

dim.

pp

II.

sotto voce

dim.

pp

I.

Cor. (F)

pp

III, IV.

p

dim.

VI I

p molto

p espress.

dim.

pp

VI II

p molto

dim.

pp

dim.

Vle

p espress.

dim.

pp

dim.

Vc.

p molto

dim.

pp

dim.

Cb.

p molto

dim.

pp

dim.

4

52

pp

Ob.

Cor. (F)

pp

ppp

dolcissimo

cresc.

dim.

ppp

dolcissimo

cresc.

dim.

ppp

dolcissimo

cresc.

dim.

ppp

dolcissimo

cresc.

dim.

ppp



64 5

**Fl.** I. *mf* *p*

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

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

**Fag.** *pp* *mf* *dim.* *p* *cresc.* *cresc.*

**Cor. (F)** I. *mf* *p* *cresc.*  
II. *pp* *cresc.* *mf* *p*  
III. *pp*  
IV. *pp* *cresc.* *p* *cresc.* *cresc.*

**VI. I** *pp* *p* *p molto* *cresc.*

**VI. II** *pp* *mf* *p* *p molto* *cresc.*

**Vle** *pp* *cresc.* *p* *p molto* *cresc.*

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

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

6 I.

76

Fl. *f*

Ob. *f*

Cl. (B) *f* *p molto* *poco a poco cresc.*

Fag. *f* *dim.* *p* *p espress.* *poco a poco cresc.*

Cor. (F) I. *f*  
II. *f* *p* *dim.*  
III. *f* *f espr.* *dim.* *p*  
IV. *f*

6

VI. I *f* *dim.* *p* *dim.* *p dolce espress.* *poco a poco cresc.*

VI. II *f* *espr.* *dim.* *p* *dim.* *p molto* *poco a poco cresc.*

Vle *f* *dim.* *p* *dim.* *p molto* *espr.* *poco a poco cresc.*

Vc. *f* *dim.* *p* *dim.* *p molto* *poco a poco cresc.*

Cb. *f* *dim.* *p* *dim.* *p molto* *poco a poco cresc.*

86

Ob. I. *f*

Ob. II. *espr. cresc.* *f*

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

Fag. *espr. cresc.* *più cresc.* *f* *f* *p molto*

Cor. (F) *più cresc.* *f* *p* *espress.*

7

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

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

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

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

Cb. *f*

96

Fl. I. *p* *espress.*

Ob. I. *p* *espress.*

Cl. (B) I. *p* *espress.* *pp* *III.* *dolce espress.*

Fag. I. *p* *espress.* *pp* *p* *espress.*

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

8

VI. I *dolcissimo* *pp* *dim.* *p*

VI. II *p sempre* *pp* *p*

Vle *p sempre* *pp* *p* *p ben marc.*

Vc. *p sempre* *pp* *p*

Cb. *p*

105

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

I.

II.

III.

*p*

*pp*

*p espress.*

*pp*

*p*

*pp*

*p*

*p*

113

9 *molto espress.*

Fl. *pp*

Ob. *molto espress.* *pp*

Cl. (B) II. *p* II. *p* I. *molto espress.* II. *p*

Fag. *pp*

Cor. (F) III. *molto espress.* *p* I. *dolce* *pp*

9

VI. I. *p marc.* *p molto*

VI. II. *marc.* *p molto*

Vle. *p molto*

Vc. *p molto*

Cb. *p molto*

120

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*dolce espr.*

*dim.*

*pp*

*dolce*

*dim.*

*p molto*

*p*

*dim.*

*p molto*

*p sempre*

*dim.*

*pp*

*poco marc.*

*dim.*

*pp*

*p poco cresc.*

*p sempre*

*dim.*

*p molto*

*p sempre*

*dim.*

*p molto*

128

Fl.  
 Ob.  
 Cl.  
 (B)  
 Fag.  
 Cor.  
 (F)  
 VI. I  
 VI. II  
 Vle  
 Vc.  
 Cb.

Musical score for page 128 (page number 75), showing woodwind and string parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time with a key signature of one sharp (F#). The dynamics range from ppp to cresc. sempre. Performance markings include 'dim.', 'pp', 'poco cresc.', and 'cresc. sempre'. The woodwinds have long notes, while the strings play a rhythmic accompaniment of eighth notes with some rests.

135 11 a 2

Fl. *cresc. f* *f*

Ob. *cresc. f* *f*

Cl. (B) *cresc. f* *f*

Fag. *cresc. f* *f*

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

11

VI. I *cresc. f*

VI. II *f*

Vle *f*

Vc. *f* *f molto marc.*

Cb. *f* *f molto marc.*



141

The score for measures 141-146 includes the following parts and details:

- Flutes (Fl.):** Remains silent throughout the passage.
- Oboe (Ob.):** Starts with a half note G4 (marked *f*), followed by a whole note G#4. In measure 145, it plays a half note G#4 (marked *f*), then a half note A4, and a whole note B4. An "I." dynamic marking is present above the first note of measure 145.
- Clarinet (Cl.) (B):** Plays a series of chords in the right hand: G4-Bb4 (measures 141-142), G#4-Bb4 (measure 143), G#4-Bb4 (measure 144), G#4-Bb4 (measure 145), and G#4-Bb4 (measure 146). The left hand plays a steady bass line.
- Bassoon (Fag.):** Remains silent until measure 143, where it begins with a half note G3 (marked *f*), then a half note G#3, and continues with a bass line.
- Cor (F):** The first part (labeled II.) starts with a half note G4 (marked *f*), followed by a whole note G#4. The second part (labeled I.) begins in measure 145 with a half note G#4, then a half note A4, and a whole note B4.
- VI (Violins):** Both VI I and VI II parts play a rhythmic pattern of eighth notes with accidentals, marked *f sempre*.
- Vle (Viola):** Plays a rhythmic pattern of eighth notes with accidentals, marked *f sempre*.
- Vc (Violoncello) and Cb (Contrabasso):** Both play a rhythmic pattern of eighth notes with accidentals, marked *f sempre*.

12

147

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

V. VI.

VI. I

VI. II

Vle

Vc.

Cb.

*f*

*più f*

*forte*

*ff*

12

152

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff* a2

Cor. (F) *ff*

VI. I

VI. II

Vle. *divisi*

Vc. *div.*

Cb.

156 a 2

Fl. *forte* *fz*

Ob. *forte* *fz* *molto espress.*

Cl. (B) *forte* *fz* *molto espress.*

Fag. *forte* *fz* *forte marcatissimo* *molto espr.*

Cor. (F) *forte* *fz* *ff marc.*

Tr. (C) *ff marc.*

Tbn. e Tuba *forte marc.* *forte marcatissimo*

Timp.

VI. I *forte* *fz*

VI. II *forte* *molto espress.*

Vle *forte* *unis.*

Vc. *forte marcatissimo* *non div.*

Cb. *forte marcatissimo*

161 13

Fl. *fz* *cresc. possibile* *ff* *ff* *a 2*

Ob. *fz* *cresc. possibile* *ff* *ff* *ff*

Cl. (B) *fz* *cresc. possibile* *ff* *ff* *ff*

Fag. *fz* *cresc. possibile* *ff* *ff* *ff* I, II, III.

Cor. (F) *fz* *cresc. possibile* *ff marc.* *fff* *ff* *ff* *marcatissimo* *a 2*

Tr. (C) *ff marc.* *fff* *ff* *ff* *forte marcatissimo* *a 2*

Tbn. e Tuba *forte marc.* *ff marc.* *ff* *ff* *forte marcatissimo* *a 2*

Timp. *forte*

VI. I *fz* *cresc. possibile* *ff* *ff* *fortissimo*

VI. II *cresc. possibile* *ff* *ff* *fortissimo*

Vle *cresc. possibile* *ff*

Vc. *crescendo* *ff*

Cb. *crescendo* *ff*



14

174

Fl. *ffz* *ffz*

Ob. *ffz* *ffz*

Cl. (B) *ffz* *ffz* *p* *p* *dim.*

Fag. *ffz* *ffz dim.* *p* *dim.* *pp*

Cor. (F) *ffz* *ffz*

Tr. (C) *ffz* *ffz* *pp*

Tbn. e Tuba *ffz* *ffz dim.* *pp*

Timp. *ffz* *ffz*

14

VI. I *ffz* *ffz* *pp* *cresc.* *espress.* *poco f dim.*

VI. II *ffz* *ffz* *f* *fz* *mf dim.* *p* *dim.* *pp*

Vle *ffz* *ffz* *f* *fz* *mf* *dim.* *p* *dim.* *pp*

Vc. *ffz* *ffz* *f* *fz* *mf* *dim.* *p* *dim.* *pp*

Cb. *ffz* *ffz* *p* *dim.* *pp*

*non divisi* *unis.* *unis.*

181

VI. I *pp* *dolcissimo*

VI. II *dolcissimo*

Vle *dolcissimo*

Vc. *dolcissimo*

Cb.

188

VI. I *dolce espress.* *meno dolce* *molto espress.*

VI. II *dolce espress.* *meno dolce* *molto espr.*

Vle *dolce espress.* *meno dolce* *meno dolce* *meno dolce*

Vc. *dolce espr.* *meno dolce* *meno dolce*

Cb.

194

Fl. *p espress.*

Cl. (B) *p espress.*

Fag. *p molto* *p espress.*

VI. I *dim.* *p dolce espress.* *poco a poco cresc.*

VI. II *dim.* *p molto* *poco a poco cresc.*

Vle *espress.* *dim.* *p molto* *poco a poco cresc.*

Vc. *più dolce* *p* *p molto* *poco a poco cresc.*

Cb. *molto espr.* *dim.* *p molto* *poco a poco cresc.*



200

Fl. *più f* I. *f dim.* *dolcissimo*

Cl. (B) *più f* I. *f dim.* *dolcissimo*

Fag. *più f* *f dim.* *dolcissimo*

VI. I *f dim.* *dolce espress.*

VI. II *f dim.* *pp*

Vle *f dim.* *pp* *divisi.* *dolcissimo*

Vc. *f dim.* *dolcissimo*

Cb. *f dim.* *dolcissimo*

207

17

Fl. II. *p molto* *pp*

Cl. (B) III. II. *p molto* *pp*

Fag. *ppp*

VI. I *dolciss.* *tr* *pp*

VI. II *tr* *ppp*

Vle *tr* *ppp*

Vc. *div.* *ppp*

Cb. *ppp*

214

Cl. (B) I. *poco cresc.* *pp*

Cl. (B) II. *poco cresc.* *dim.*

Fag. *poco cresc.* *dim.* *pp*

Tbn. e Tuba *pp* *poco cresc.* *pp* *poco cresc.*

VI. I *pizz.* *poco cresc.* *dim.* *ppp*

VI. II *p* *poco cresc.* *dim.* *pp*

Vle *pizz.* *p* *poco cresc.* *dim.* *pp* *solo*

Vc. *pizz.* *p* *poco cresc.* *dim.* *pp* *solo arco* *pp*

Cb.

221

18

Cl. (B) *p molto* *più p* *dim.* *pp*

Tbn. e Tuba *mp dim.* *pp* *pp* *pp*

VI. I *p molto* *più p* *dim.* *ppp*

VI. II *tutti arco* *p* *dim.* *p molto* *più p* *pp* *pp* *solo*

Vle *tutti arco* *p* *dim.* *p molto* *più p* *pp* *pp* *solo*

Vc. *tutti pizz.* *p molto* *più p* *ppp* *solo, arco*

Cb.

19

230

Fl. *p* *cresc.* *a 2*

Ob. *p* *cresc.*

Cl. (B) *p* *cresc.*

Fag. *p* *cresc.*

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

Tr. (C) *pp* *poco cresc.* *p* *cresc.*

Tbn. e Tuba *dim.* *pp* *pp* *poco cresc.* *più cresc.*

Timp. *cresc.*

19

VI. I *pp* *dim.* *ppp*

VI. II *arco* *pp*

Vle *tutti* *pp* *pp* *pizz.* *pp*

Vc. *tutti pizz.* *pp*

Cb.

241

Fl. *a 2*  
*f* *più f*

Ob.  
*f* *più f* *dim.* *p* *dim.*

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

Fag.  
*f* *più f* *ff* *dim.* *p* *dim.*

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

Tr. (C)  
*f* *f* *f* *più f* *dim.* *p*

Tbn. e Tuba  
*f* *f* *f* *più f* *dim.* *p*

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

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

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

Vle  
*ff* *f* *cresc.* *ff* *f cresc.* *ff* *pizz.* *p* *pp*

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

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

249 **20**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn. e Tuba

Timp.

*sotto voce*

*pp*

*mp*

*f*

*dim.*

*mp*

*f*

*dim.*

*pp*

*pp*

*p cresc.*

*mf*

*p cresc.*

*f*

a 2

**20**

VI. I

VI. II

Vle

Vc.

Cb.

*arco divisi*

*f*

*ff*

*divisi*

*arco espress.*

*p*

*f*

*ff*

*arco espress.*

*p*

*f*

*ff*

*arco*

*p*

*p cresc.*

*mf*

*più f cresc.*

*ff*

*arco*

*p cresc.*

*mf*

*più f cresc.*

*ff*

258 21

Fl. *f cresc.* *ff*

Ob. *pp* *mf cresc.* *f cresc.* *ff dim.* *pp*

Cl. (B) *pp* *mf cresc.* *f cresc.* *ff dim.* *pp*

Fag. *p* *pp cresc.* *mf cresc.* *ff dim.* *pp*

Cor. (F) *p* *pp cresc.* *mf cresc.* *ff dim.* *pp*

Tr. (C) *f* *f*

Tbn. e Tuba *pp*

Timp. *p dim.* *pp cresc.* *mf cresc.* *ff ff*

21

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

VI. II *f* *ff ff* *p dim.* *pp*

Vle *pp cresc.* *p cresc.* *f* *cresc.* *ff ff* *p dim.* *pp*

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

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

3.

**Allegro amabile**

3 Flauti

3 Oboi

3 Clarinetti in B

3 Fagotti

6 Corni in F

Timpani (C.B.F.)

**Allegro amabile**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*p* << >

*p* << >

*p* << >

*p* << >

*p* << >

*p* << >

*p* molto

*p* molto

*p* molto

pizz.

*p* molto

11 1

Fl. *dolce*

Ob. *dolce*

Cl. (B) *p sempre* *dolce*

Fag. *p sempre* *dolce*

VI. I *p* *divisi* *p sempre* *pp*

VI. II *p sempre* *div.* *pp*

Vle *p sempre*

Vc. *p sempre*

Cb.

20

Fl.

Ob. *dolce*

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

Fag.

VI. I *dolce* *dim.* *pp*

VI. II *dolce*

Vle *dim.* *arco* *pp*

Vc. *dim.* *pp*

Cb. *pizz.* *p*



29 **2**

Ob. *sotto voce*

Cl. (B) *sotto voce*

Fag. II. *sotto voce*

VI. I

VI. II *pp*

Vle *pp*

Vc. *pizz.* *p*

Cb. *p*

36

Ob. *p*

Cl. (B) *p*

Fag. I. *p*

VI. I *f*

VI. II *pp*

Vle *pp*

Vc. *arco divisi* *p* *pizz.* *f* *p* *f* *p*

Cb.

43 3

Fl. *pp stacc.* *pp*

Ob.

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

Fag. *pp* *pp* *pp*

Cor. (F) *pp*

Timp.

VI. I *f* *p*

VI. II *pizz.* *p* *arco* *p*

Vle. *pizz.* *p* *arco* *p*

Vc. *f* *arco* *p* *p*

Cb. *pizz.* *p*

Detailed description: This page of a musical score covers measures 43 to 48. It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play staccato passages, with dynamics ranging from *pp* to *p*. The strings play pizzicato and arco passages, with dynamics ranging from *f* to *pp*. A rehearsal mark '3' is placed above measure 43. The score is in a key signature of two flats and a 4/4 time signature.



58

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*fz*

*p cresc.* *fp* *poco cresc.* *mf* *p cresc.*

*mfpp cresc.* *fz* *p cresc.* *fp* *poco cresc.* *mf* *p cresc.*

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

*p cresc.* *fz*

*fz*

*cresc.* *cresc.* *fz unis.* *p poco cresc.* *mf*

*mfpp cresc.* *fz arco* *p poco cresc.* *mf*

*mf* *fz* *p poco cresc.* *mf*

5

I, II.

Cl. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*mf* *p cresc.* *mf* *f* *più f* *ff* *p* *dolce espress.*

*mf* *p* *cresc.* *mf* *f* *più f* *ff* *p* *dolce*

*mf* *p cresc.* *mf* *f* *più f* *ff* *p* *dolce*

*più f* *sempre più f* *ff* *p*

*più f* *sempre più f* *ff* *dim.* *p* *p*

*più f* *sempre più f* *ff* *dim.* *p* *p*

*più f* *ff dim.* *p* *p*

6

Cl. (B)

Fag.

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*p* *p espress.* *p* *dolce*

*p* *I, II.* *p* *I.* *p* *III.* *p* *dolce*

*p* *III.* *p* *dolce*

*pizz.* *p* *f* *p* *arco* *p*

*pizz.* *p* *f* *p* *arco* *p*

*pizz.* *p* *f* *p* *arco* *p*

*pizz.* *p* *f* *p* *arco* *p*

*p* *f* *p* *p*

86

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

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

*pizz.* *arco*

*espress.*

*I.*

*III.*

*IV.*

*V.*

94

7 *espress.*

Fl. *mf* *cresc.* *pp*

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

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

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

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

Timp. *pp*

7

VI. I *cresc.* *p* *cresc.* *pp*

VI. II *cresc.* *p* *cresc.* *pp*

Vle *cresc.* *p* *cresc.* *pp* *div.*

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

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

102

Fl. *poco cresc.*

Ob. I. *espress.*  
*cresc.* *f dim.* *p*

Cl. (B) *poco cresc.* *cresc.* *espress.* *cresc.* *f dim.* *p*

Fag. III. *pp* *cresc.* *f dim.* *p* I. *p* *cresc.*

Cor. (F) *espr.* *cresc.* III. *espress.* *cresc.* *f dim.* *p* I. *p dolce* *cresc.*

IV. *poco cresc.* *cresc.* *f dim.* *p*

V. *espress.* *cresc.* *f dim.* *p*

VI. *poco cresc.* *cresc.* *f dim.* *p*

Timp.

8

VI. I *cresc.* *f dim.* *p dolce* *cresc.*

VI. II *cresc.* *f dim.* *p dolce* *cresc.*

Vle *trem.* *poco cresc.* *cresc.* *f dim.* *p* *cresc.*

Vc. *trem.* *poco cresc.* *cresc.* *f* *dim.* *p* *cresc.*

Cb. *trem.* *poco cresc.* *cresc.* *f* *dim.* *p* *cresc.*



111

Fag. *mf* *mf* *p molto* *dim.*

Cor. (F) III. *mf* *dim.* *p molto* *dim.*  
 IV. *mf* *dim.*  
 VI. *mf* *dim.*

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

VI. I *mf* *f* *dim.* *p molto* *dim.*

VI. II *mf* *f* *dim.* *p molto* *p dim.*

Vle *mf cresc.* *dim.* *p molto* *dim.*

Vc. *mf* *dim.* *p molto* *dim.*

Cb. *mf* *dim.* *p molto* *p dim.*

120 **9** *calmando* **9** *Tranquillo*

Fag. *pp*

Cor. (F) III. *pp* *pp cresc.* *mf* *dim.* *p* *II.* *p* *dim.*  
 II. *pp cresc.* *mf* *dim.* *p*  
 VI. *pp* *pp cresc.* *mf* *dim.* *p*

VI. I *pp* *cresc.* *mf* *dim.* *p* *dim.*

VI. II *pp* *cresc.* *mf* *dim.* *p* *dim.*

Vle *pp* *cresc.* *mf* *dim.* *p* *dim.*

Vc. *pp* *cresc.* *mf* *dim.* *p* *dim.*

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

132 10

Fl. *dolcissimo*

Ob. *dolce* *p molto*

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

Fag. *dolce*

Cor. (F)

Timp. *pp*

10

VI. I *pp* *pp* *p molto* *pp* *divisi.*

VI. II *pp* *p molto*

Vle *pp* *pp*

3 Solo-Vc. *pp* *pp*

Vc. *pp* *pp*

Cb. *pizz.* *p*

144 **11** *Quieto* **12**

Cl. (B) *dolce espress.*

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

Timp. *dim.* *ppp*

VI I *dim.*

VI II

Vle *dim.* *p espress.*

3 Solo-Vc. *pp sempre*

Vc. *pp sempre* *pizz.* *p*

Cb.

157

Cl. (B) *pp* *cresc.*

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

VI I

VI II

Vle *cresc.*

3 Solo-Vc. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

170 **13**

Cl. (B)

Cor. (F) I, II.

VI. I

VI. II

Vle

3 Solo-Vc.

Vc.

Cb.

*f* *dim.* *dolce* *pp*

*f* *dim.* *dolce* *pp*

*mf* *dim.* *p*

*mf* *dim.* *pp* *dolcissimo*

*mf* *dim.* *pp* *dolcissimo*

*f* *p*

183 **14**

Ob.

Cl. (B)

Cor. (F) I.

VI. I

VI. II

Vle

3 Solo-Vc.

Vc.

Cb.

*pp* *poco cresc.*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp* *poco cresc.*

*pp* *poco cresc.*

*p espress. cresc.* *dim.* *pp* *poco cresc.*

*cresc.* *dim.* *pp* *poco cresc.*

*cresc.* *dim.* *pp* *poco cresc.*

*cresc.* *mf* *dim.* *pp* *poco cresc.*

*pp* *arco* *poco cresc.*

*pp* *poco cresc.*

**14**

196 **15**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

*cresc.* *f* *dim.* *p* *dolcissimo*

*cresc.* *f* *dim.* *p* *dolcissimo*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

**15**

VI. I

VI. II

Vle

3 Solo-Vc.

Vc.

Cb.

*dolce espress.*

(Die drei ersten Pulte)

*cresc.* *f* *dim.* *pp molto*

(Die uebrigen)

*pp molto*

*dolce espress.*

*cresc.* *f* *dim.* *pp molto*

*cresc.* *f* *dim.* *p* *dolce espress.* *dim.*

*cresc.* *f* *dim.* *p* *dolce espress.* *dim.*

*cresc.* *f* *dim.* *pp molto*

210 **16**

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

VI. I *dim.*

VI. II *ppp* *ppp*

Vle *dim.* *ppp*

3 Solo-Vc. *dolce espress.* *dim.* *pp*

Vc. *dolce espress.* *dim.* *pp*

Cb. *pizz.* *p* *p espress.*

222 **17** Tempo I

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

VI. I *divisi* *p molto*

VI. II *tutti* *p molto* *p molto*

Vle *tutti* *p molto*

3 Solo-Vc. *pp sempre*

Vc. *pizz.* *pp*

18

231

Ob. *dolce*

Cl. (B) *p sempre*

Fag. *p sempre* *dolce*

Vl. I *divisi p* *div. p sempre* *pp*

Vl. II *p sempre* *pp*

Vle *p sempre*

3 Solo-Vc. *pp sempre* *pizz.*

Vc. *pp sempre* *unis pizz.*

Vc. *p sempre*

239

Fl. *dolce*

Ob. *I, II. dolce*

Cl. (B) *I. dolce* *dolce* *dim.*

Fag. *dim.*

Vl. I *dolce* *dim.*

Vl. II *dolce*

Vle *dim.*

3 Solo-Vc. *pp arco*

Vc. *pp arco*

Vc. *pizz.* *dim.*

Cb. *p*

248

Fl.

Ob. *sotto voce*

Cl. (B) *pp* *sotto voce*

Fag. I. *sotto voce*  
II. *sotto voce*

Cor. (F)

Timp.

VI. I *pp* *p* *f* *pizz.*

VI. II *pp*

Vle *pp* *pp*

3 Solo-Vc. *pizz.* *p* *arco* *p* *pizz.* *f*

Vc. *pp* *pizz.* *p* *arco* *p* *pizz.* *f*

Cb. *pizz.* *p*

Detailed description: This page of a musical score covers measures 248 to 256. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon I & II) plays a melodic line starting in measure 249, marked *sotto voce*. The string section (Violins I & II, Violas, 3 Solo Violas, and Cello) provides accompaniment with various textures, including *pp* (pianissimo) and *p* (piano) dynamics, and techniques like *pizz.* (pizzicato) and *arco* (arco). The percussion section (Timpani) has a simple rhythmic pattern. The score is in a key with two flats and a 3/4 time signature. A rehearsal mark '19' is placed above measure 249.



256 I, II.

Fl. *sotto voce*

Ob. *p*

Cl. (B)

Fag. *p*

Cor. (F)

Timp.

VI. I *f*

VI. II *pp*

Vle *pp*

3 Solo-Vc. *pp* arco pizz. *f p f p*

Vc. *pp* arco pizz. *f p f p*

Cb.

264 20

Fl. *pp stacc.* *pp sempre*

Ob. *p stacc.* *pp*

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

Fag. *pp* *pp* *pp*

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

Timp. *pp*

20

VI. I. *f* *p*

VI. II. *pizz.* *p* *pizz.* *p* *pizz.* *p*

Vle. *pizz.* *p* *arco* *p*

Vc. *tutti* *f* *arco* *p*

Cb. *pizz.* *p* *arco* *pp* *pp sempre*

271

Fl. *pp cresc.* *f* *cresc.* *f*

Ob. *pp cresc.* *f* *cresc.* *f*

Cl. (B) *pp* II. *p cresc.* *f*

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

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

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

VI. I *arco* *p* *cresc.* *f* *più f*

VI. II *arco* *p* *cresc.* *f* *più f*

Vle *p cresc.* *f* *più f*

Vc. *tutti* *p cresc.* *f* *più f*

Cb. *p cresc.*

279

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*cresc.* *f* *più f* *ff* *fz* *p*

*p cresc.* *f* *più f* *ff* *fz* *p*

*p cresc.* *f* *più f* *ff* *fz dim.* *p dolce espress.*

*cresc.* *f* *più f* *ff* *fz* *p*

*p cresc.* *f* *più f* *ff* *fz* *p*

*cresc.* *f* *più f* *ff* *fz dim.* *p dolce espress.*

*cresc.* *f* *più f* *ff* *fz dim.* *p dolce*

*cresc.* *f* *più f* *ff* *fz dim.* *p dolce*

*p cresc.* *f* *più f* *ff* *fz dim.* *pp*

21

*ff* *p*

*ff* *p* *div.*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *p*

22

288

Fl.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Timp.  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

II, III.  
I.  
I.  
III.  
IV.  
pizz. f p  
pizz. f p  
pizz. f p  
pizz. f p  
arco p  
arco p  
arco p  
arco p

*p* *p espress.* *p* *p espress.* *p* *p espress.* *p* *p* *p* *p* *p* *p* *p* *f* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

**22**

296

Fl. III. *espress.*  
*p* *p* *cresc.*

Ob. *p* *p* *p*

Cl. (B) *p* *espress.* *p* *cresc.*

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

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

V. *p* *cresc.*

Timp.

VI. I pizz. *p* *f* *p* arco *p* div. *cresc.*

VI. II pizz. *p* *f* *p* arco *p* div. *cresc.*

Vle *p* *cresc.*

Vc. pizz. *p* *f* *p* *mf* arco *p* *cresc.*

Cb. pizz. *p* *f* *p* *mf* arco *p* *cresc.*

23

303

I, II.

Fl. *mf* *espress.* *cresc.* *pp* *poco cresc.*

Ob. *cresc.* *mf* *espress.* *cresc.* *pp* *poco cresc.*

Cl. (B) *cresc.* *espress.* *mf* *cresc.* *pp* *poco cresc.*

Fag. *p* *cresc.* *pp* *poco cresc.*

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

Timp. *pp*

23

VI I *p* *cresc.* *pp* *cresc.*

VI II *p* *cresc.* *pp* *cresc.*

Vle *p* *cresc.* *pp* *trem.* *poco cresc.*

Vc. *p* *cresc.* *pp* *trem.* *poco cresc.*

Cb. *p* *cresc.* *pp* *trem.* *poco cresc.*

312

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

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

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

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

Cor. (F) *espress. cresc.* *f dim.* *p* *p* *cresc.* *mf*

Timp.

VI. I *f dim.* *p dolce* *cresc.*

VI. II *f dim.* *p dolce* *cresc.*

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

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

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



320

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves, mostly silent with rests.
- Ob. (Oboe):** Two staves, mostly silent with rests.
- Cl. (B) (Clarinet in B):** Two staves. The upper staff has a melodic line starting at measure 320 with dynamics *p*, *dim.*, and *p molto*. The lower staff has rests.
- Fag. (Bassoon):** Two staves. The upper staff has a melodic line with dynamics *mf*, *p*, *dim.*, and *p molto*. The lower staff has rests.
- Cor. (F) (Cor Anglais):** Three staves. The upper two staves have melodic lines with dynamics *mf*, *f*, *dim.*, and *p*, ending with *p molto*. The lower staff has rests.
- Timp. (Timpani):** One staff with a final roll starting at measure 325, dynamics *p dim.* and *pp*.
- VI. I (Violin I):** One staff with a melodic line, dynamics *mf*, *f*, *dim.*, *p*, *dim.*, and *p molto*.
- VI. II (Violin II):** One staff with rests until measure 325, then a melodic line with dynamics *mf* and *p molto*.
- Vle (Viola):** One staff with a rhythmic accompaniment, dynamics *mf*, *cresc.*, *dim.*, *p*, *dim.*, and *p molto*.
- Vc. (Violoncello):** One staff with a melodic line, dynamics *mf* and *p*.
- Cb. (Contrabass):** One staff with a melodic line, dynamics *mf* and *p*.

Dynamic markings include *mf*, *f*, *p*, *dim.*, *p molto*, *pp*, *cresc.*, and *pizz.*. The tempo marking **25 calmando** is present in the upper right corner.

329

Tranquillo Molto tranquillo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

VI. I

VI. II

Vle

Vc.

Cb.

*p molto* *cresc.* *mf* *pp* *dolcissimo espressivo*

*p molto* *cresc.* *mf* *pp* *dolce espress.*

*cresc.* *mf* *dim.* *dim.* *pp*

*poco cresc.* *mf* *p* *dim.* *pp*

*poco cresc.* *mf* *p* *dim.* *pp*

*cresc.* *mf* *p* *dim.* *pp*

*cresc.* *mf* *p* *dim.* *pp*

*arco*

*arco*

*pp* *6*

338 26

Fl. *pp* I.

Ob. *pp* I.

Cl. (B) *pp* *dolce* 3 3 3

Fag. *p molto* I, II.

Cor. (F) *pp* II.

26

Vl. I *pp sempre* *8va*

Vl. II *pp sempre*

Vle *pp sempre*

Vc. *pp sempre*

Cb. *pp sempre*

348

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

27

VI. I  
1<sup>o</sup> in drei Parteien geteilt *pp*

VI. II  
2<sup>o</sup> in drei Parteien geteilt *pp*

6 Solo-  
Bratschen

I. *pp*

II, III. *pp*

IV, V. *pp*

VI. *pp*

Vle

I. *pp*

II, III. *pp*

IV. *pp* pizz. arco

4 Solo-  
Vc.

die Ubrigen *pp* pizz. arco

Vc.

pizz. *pp*

Cb.

*pp* *pp* *pp*

*poco cresc.* *poco cresc.* *poco cresc.*

358

rallentando

rallent. sempre

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

I.

*p*

*dim.*

*pp*

rallentando

rallent. sempre

VI. I

VI. II

pizz.

*pp*

6 Solo-Bratschen

Vle

*dolce espress.*

*dim.*

*pp*

*ppp*

4 Solo-Vc.

*dim.*

*pp*

*ppp*

Vc.

*pp*

Cb.

*pp*

Allegro non tanto, ma con fuoco

3 Flauti

3 Oboi

3 Clarinetti in B

3 Fagotti

6 Corni in F

3 Trombe in F

3 Tromboni e Tuba

Timpani (F.C.G.)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*f* *fz* *ff* *dim.* *pp* *pp*

III. *ben tenuto*

*divisi* *trem.*

6

1

I. ben tenuto

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*p* *cresc.*

*ben tenuto* *p* *cresc.*

*ben tenuto* *p* *poco cresc.* *p* *cresc.*

*ben tenuto* *p* *poco cresc.* *p* *cresc.*

*ben tenuto* *p* *poco cresc.* *p* *cresc.* *mf marc.*

*ben tenuto* *p* *poco cresc.* *p* *cresc.*

*ben tenuto* *p* *poco cresc.* *p* *cresc.*

I. *ben tenuto* *p* II. *ben tenuto* *p* III. *p* *cresc.* *mf marc.*

*pp* *pp* *pp sempre* *pp sempre*

*divisi*

17 2

**Fl.**  
*p cresc.* *molto cresc.* *f ben ten.* *f*

**Ob.**  
*p* *cresc.* *molto cresc.* *f ben ten.* *f* *ff marcatissimo*

**Cl. (B)**  
*p* *cresc.* *molto cresc.* *f ben ten.* *f* *ff marcatissimo*

**Fag.**  
*p* *cresc.* *f ben ten.* *f* *ff*

**Cor. (F)**  
*p* *cresc.* *molto cresc.* *f ben ten.* *f* *ff marcatissimo*

**Tr. (F)**  
*f ben ten.* *f ben ten.* *f*

**Tbn. e Tuba**  
*p cresc.* *f ben ten.* *f* *f*

**Timp.**  
*f ben ten.* *f* *f marc.*

**VI. I**  
*cresc.* *molto cresc.* *f ben tenuto* *f* *ff*

**VI. II**  
*cresc.* *molto cresc.* *f ben tenuto* *f* *ff*

**Vle**  
*pp* *pp cresc.* *molto cresc.* *f ben tenuto* *f* *ff*

**Vc.**  
*p molto cresc.* *f ben tenuto* *f* *ff*

**Cb.**  
*f ben ten.* *f* *ff*



Musical score for orchestra and woodwinds, measures 27-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B) (Cl. (B)), Bassoon (Fag.), Horn II (Cor. (F) II.), Horn (F) (Cor. (F)), Trumpet (F) (Tr. (F)), Trombone and Tuba (Tbn. e Tuba), Tympani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *pp* to *f*, with markings for *cresc.* and *molto cresc.*. A rehearsal mark "3" is present at the end of the page.

36 a 2

Fl. *f* 3 *cresc.*

Ob. *f* 3 *cresc.* II. *pp cresc.* III. *pp cresc.*

Cl. (B) *f* 3 *cresc.* *pp* *cresc.*

Fag. *f* 3 *cresc.* *p ben marc.* *cresc.*

Cor. (F) *f* 3 *cresc.* IV. *p ben marc.* II. *p ben marc.* I. *p marc.* *cresc.* III. *p marc.* *cresc.* V. *pp cresc.*

Tr. (F) *f* 3 *cresc.* *ff marcatisimo*

Tbn. e Tuba III. *f* 3 *cresc.* *pp* *cresc.*

Timp.

VI. I *f* 3 *cresc.* *p* *cresc.*

VI. II *f* 3 *cresc.* *p* *cresc.*

Vle *f* 3 *cresc.* *p* *cresc.*

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

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

44

4

a 2 3

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.  
e  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

This page contains the musical score for measures 44 through 48. The score is divided into several systems of instruments:

- Flutes (Fl.):** Two staves. Both parts begin in measure 45 with a *p cresc.* dynamic and feature triplet patterns.
- Oboe (Ob.):** Two staves. The upper staff starts with a *p* dynamic and *espress.* marking. The lower staff has a *mf* dynamic. Both parts have triplet patterns in measures 45-48.
- Clarinets (Cl. (B)):** Two staves. The upper staff starts with *a 2 marc.* and *p* dynamics. The lower staff has a *p marc.* dynamic. Both parts feature triplet patterns.
- Bassoon (Fag.):** Two staves. The upper staff starts with *marc.* and *p* dynamics. The lower staff has a *p marc.* dynamic. Both parts feature triplet patterns.
- Cor Anglais (Cor. (F)):** Two staves. The upper staff starts with *a 2* and *p* dynamics. The lower staff has a *p marc.* dynamic. Both parts feature triplet patterns.
- Trumpets (Tr. (F)):** Two staves, both of which are empty throughout the page.
- Trumpets and Tubas (Tbn. e Tuba):** Two staves. The upper staff starts with *pp* and *III.* markings. The lower staff has a *pp* dynamic.
- Timpani (Timp.):** One staff with *mf dim.* and *p* dynamics, featuring a wavy line indicating a roll.
- Violins (VI. I, VI. II):** Two staves. VI. I starts with *espress.* and *p* dynamics. VI. II starts with *p* and *mf* dynamics. Both parts feature triplet patterns.
- Viola (Vle):** One staff with *p* and *mf* dynamics, featuring triplet patterns.
- Violoncello (Vc.):** One staff with *espress.* and *mf* dynamics, featuring triplet patterns.
- Double Bass (Cb.):** One staff with *p* and *mf* dynamics, featuring triplet patterns.

50

Fl. *a 2*  
*f* *fz* *p cresc.* *fz* *p cresc.*

Ob.  
*f* *fz* *p cresc.* *fz* *p cresc.*

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

Fag.  
*f* *fz* *p cresc.* *fz* *p cresc.*

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

Tr. (F)

Tbn. e Tuba

Timp.

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

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

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

Vc. *div. a 3*  
*f* *fz* *p cresc.* *fz* *p cresc.*

Cb.

5

54

Fl. *fz* *ff* *f* *a2*

Ob. *fz* *mf* *f* *più f* *ff* *f* *a2*

Cl. (B) *fz* *mf* *f* *più f* *ff* *f* *a2*

Fag. *fz* *mf* *f* *più f* *ff* *f*

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

Tr. (F) *mf* *f* *più f* *ff* *f*

Tbn. e Tuba *mf* *f* *più f* *ff* *f*

Timp. *ff* *mf cresc.* *ff* *f*

VI. I *fz* *f* *più f* *più f* *ff* *f* *8va*

VI. II *fz* *f* *più f* *più f* *ff* *f*

Vle *fz* *f* *più f* *più f* *ff* *f*

Vc. *fz* *f* *più f* *più f* *ff* *f*

Cb. *ff* *ff* *f*

5

This page of a musical score (page 130) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The brass section includes Trumpets in F (Tr. (F)), Trombones and Tubas (Tbn. e Tuba), and Timpani (Timp.). The string section includes Violins I and II (VI. I, VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 59. The Flute part has a dynamic marking of *f* and a *a2* marking. The Oboe, Clarinet, Bassoon, and Cor parts all have a dynamic marking of *f sempre*. The Trumpet part has dynamic markings of *mf*, *cresc.*, and *f*. The Trombone and Tuba parts have a dynamic marking of *f sempre*. The Timpani part has a dynamic marking of *f* and *f sempre*. The Violin I and II parts have a dynamic marking of *ff* and a triplet marking. The Viola, Violoncello, and Contrabass parts have a dynamic marking of *f sempre*.

Rehearsal marks are present: I. for the Cor part, III. for the Tr. part, II. for the Tbn. e Tuba part, and III. for the Timp. part. The score concludes with a triplet of eighth notes in the Flute part, marked with a dynamic of *f* and a *a2* marking.

67

6

Fl. *più f* *ff*

Ob. *più f* *ff* I.

Cl. (B) *più f* *ff* *f*

Fag. *più f* *ff* *a2* *cresc.* *f*

Cor. (F) *più f* *ff*

Tr. (F) *più f* *ff*

Tbn. e Tuba *più f* *ff* I. *f marc.* *f* Tuba *mf* *f*

Timp. *tr* *tr* *tr* *p cresc. molto*

VI. I *più f* *ff* 6

VI. II *più f* *ff*

Vle *più f* *ff*

Vc. *più f* *ff*

Cb. *più f* *ff*

73 *rallentando* *a tempo ben tenuto*

Fl. *p cresc.*

Ob. *I. fz dim. >* *p cresc.*

Cl. (B) *fz dim. >* *p cresc.*

Fag. *fz dim. >* *dim.* *p cresc.*

Cor. (F) *fz dim. >* *p* *II. p cresc.*

Tr. (F) *fz dim. >* *p*

Tbn. e Tuba *fz >* *dim.* *p*

Timp. *ff dim.* *p* *mp*

*rallentando* *a tempo ben tenuto*

VI. I *fz dim. >* *p* *cresc.*

VI. II *fz dim. >* *p* *cresc.*

Vle *fz dim. >* *p* *cresc.*

Vc. *fz dim. >* *p* *cresc.*

Cb. *fz dim. >* *p* *p* *cresc.*



7

82

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.  
e  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

Musical score for page 133, measures 82-90. The score includes parts for Flute, Oboe, Clarinet (B), Bassoon, Cor (F), Trumpet (F), Trombone and Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *f*, with markings for *cresc.*, *dim.*, and *p*. The score features first endings for the Clarinet and Bassoon parts. The Timpani part includes a drum roll marked *(Des. C. G.)*.

8

92

Fl.

Ob. a 2

Cl. (B)

Fag.

*ff* *dim.* *f* *cresc.* *ff* *dim.* *p* *cresc.* *mf* *f*

*ff* *dim.* *ff* *dim.*

*f* *cresc.* *ff* *dim.* *p* *cresc.* *mf* *f*

*f* *cresc.* *ff* *dim.* *p* *cresc.* *mf* *f*

Cor. (F) a 2

Tr. (F)

Tbn. e Tuba

Timp.

*ff* *ben ten.* *f dim.* *p* *a 2 forte* *mf*

*f* *cresc.* *ff* *dim.* *p* *cresc.* *mf* *f*

I. *f*

III. *f*

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

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

*f* *mf* *cresc.* *f* *p* *cresc.* *mf* *più f*

8

VI. I

VI. II

Vle

Vc.

Cb.

*ff* *ff dim.* *p*

*ff* *ff dim.* *p*

*ff* *ff dim.* *p* *cresc.* *mf* *cresc.*

*ff* *ff dim.* *p* *cresc.* *mf* *cresc.*

*ff* *ff dim.* *p* *cresc.* *mf* *cresc.*

9

101

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

*ff* *dim.* *mf* *dim.* *pp*

*ff* *dim.* *mf* *dim.* *pp*

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

*f dim.* *pp* *mp* *p dim.*

*f dim.* *pp*

*f dim.* *pp*

*f dim.* *pp*

*f* *mf dim.* *pp* *p*

9

VI. I

VI. II

Vle

Vc.

Cb.

*ff* *pp*

*ff dim.* *pp*

*ff dim.* *pp*

*ff dim.* *pp*

109

This musical score page contains measures 109 through 114. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Remains silent throughout the measures.
- Clarinet in B-flat (Cl. (B)):** Enters in measure 109 with a *pp* dynamic, playing a melodic line.
- Bassoon (Fag.):** Enters in measure 109 with a *pp* dynamic, playing a melodic line.
- Cor Anglais (F):** Enters in measure 110 with a *pp* dynamic, playing a melodic line.
- Trumpet in F (Tr. (F)):** Remains silent throughout the measures.
- Tuba and Trombone (Tbn. e Tuba):** Remains silent throughout the measures.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes, including triplet markings in measures 113 and 114.
- Violin I (VI. I):** Remains silent throughout the measures.
- Violin II (VI. II):** Remains silent throughout the measures.
- Viola (Vle):** Plays a chordal accompaniment, starting with a *pp* dynamic and *dim.* in measure 110, ending with a *ppp* dynamic in measure 114.
- Violoncello (Vc.):** Plays a chordal accompaniment, starting with a *pp* dynamic and *dim.* in measure 110, ending with a *ppp* dynamic in measure 114.
- Double Bass (Cb.):** Plays a chordal accompaniment, starting with a *pp* dynamic and *dim.* in measure 110, ending with a *ppp* dynamic in measure 114.

10

116

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*f*

*ff*

*dim.*

*pp*

*cresc.*

*arco*

*3*

*I.*

*V.*

*10*

124 I.

Fl. *pp*

Ob. *pp*

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

Fag. *pp*

Cor. (F) III. *p pp*

Tr. (F) *f*

Tbn. e Tuba *f*

Timp. *p cresc. ff*

VI. I *p cresc. 3 3 3 f*

VI. II (nur die Hälfte) *pp (alle) p cresc. 3 3 3 f*

Vle. *p cresc. 3 3 3 f*

Vc. *f*

Cb. *f*

11

Detailed description: This page of a musical score covers measures 124 to 138. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Coronet in F, Trumpets in F, Trombones and Tuba, Timpani) provides harmonic support and dynamic contrast. The score includes various dynamics such as *pp*, *p*, *f*, and *ff*, along with performance instructions like *dolce*, *dim.*, *cresc.*, and *alle*. Measure 124 is marked with a first ending bracket. The score concludes with a double bar line and a rehearsal mark '11' in a box.

131

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*f* *dim.* *p* *mf* *dim.* *pp* *p* *p*

*mf* *dim.* *pp* *pp*

*f* *dim.* *pp*

*f* *dim.* *p* *mf* *dim.* *pp* *p*

*ff* *dim.* *p* *mf* *dim.* *pp*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p* *mf* *dim.* *pp*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p* *mf* *dim.* *pp*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p* *p* *p molto*

*ff* *dim.* *p* *pp* *p molto*

*mf* *dim.* *p molto*

*ff* *dim.* *p* *p molto*

*mf* *dim.* *p molto*

*ff* *dim.* *p* *p molto*

(nur die Hälfte)

12

139

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

12

VI. I

VI. II

Vle

Vc.

Cb.



145

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.  
e  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

Musical score for page 141, measures 145-149. The score includes parts for Flute, Oboe, Clarinet (B), Bassoon, Horn (F), Trumpet (F), Trombone/Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *p*, *pp*, *p cresc.*, *poco*, and *cresc.* There are also triplets and accents marked throughout the score.

150

This musical score page, numbered 142, covers measures 150 to 154. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The brass section includes Trumpet in F (Tr. (F)), Trombone and Tuba (Tbn. e Tuba), and Timpani (Timp.). The score begins at measure 150 with a *cresc.* marking. The woodwinds and strings play a complex rhythmic pattern involving triplets and sixteenth notes. The brass instruments have rests in the first two measures of this system. Dynamic markings include *f* (forte) and *cresc.* (crescendo). The Cor Anglais part has first, second, and third endings marked I., II., and III. respectively. The string parts feature prominent triplet patterns throughout the measures.

13

155

Fl. *f sempre*

Ob. *f sempre* a 2

Cl. (B) *f sempre*

Fag. *f sempre*

Cor. (F) *f sempre*

Tr. (F) *f*

Tbn. e Tuba *f* I. II.

Timp.

VI. I *f sempre* divisi

VI. II *f sempre* divisi

Vle *f sempre* divisi

Vc. *f sempre*

Cb. *f sempre*

161 *a2*

Fl. *fz* *f* *fz* *fz* *fz* *fz* *più f* *fz*

Ob. *fz* *f* *fz* *fz* *fz* *fz* *più f* *fz*

Cl. (B) *fz* *f* *fz* *fz* *fz* *fz* *più f* *fz*

Fag. I, II. *fz* *f* *fz* *fz* *fz* *fz* *più f* *fz*

Cor. (F)

Tr. (F) *f ben tenuto* *f ben ten.* *f* *f* *I.* *più f*

Tbn. e Tuba *f ben tenuto* *f ben ten.* *f* *f* *I.* *più f*

Timp.

14

VI. I *f* *più f*

VI. II *f* *più f*

Vle *f* *più f*

Vc.

Cb.

169 *poco allargando* *ritornando in tempo*

Fl. *ff fz ff f sempre*

Ob. *ff fz ff f sempre*

Cl. (B) *ff fz ff f sempre*

Fag. *ff fz ff f sempre*

Cor. (F) *ff f sempre*

Tr. (F) *ff f*

Tbn. e Tuba *ff f*

Timp. *f*

VI. I *ff ff f sempre*

VI. II *ff ff f sempre*

Vle *ff ff f sempre* *divisi*

Vc. *ff f sempre*

Cb. *ff f sempre*

15

177

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

15

VI. I

VI. II

Vle

Vc.

Cb.

185

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

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

Cl. (B) *I. espress. dim.* *p cresc.*

Fag. *p cresc.*

Cor. (F) *I. espress. dim.* *III. p espress. cresc.*

Tr. (F)

Tbn. e Tuba

Timp.

VI. I *dim.* *p molto* *p molto (non legato) cresc.*

VI. II *p molto (non legato) cresc.*

Vle *p molto (non legato) cresc.*

Vc. *p molto (non legato) cresc.*

Cb. *p molto (non legato) cresc.*

Ben tenuto

193

Fl. *f marc.* *f marc.* *f marc.* *f sempre*

Ob. *f marc.* *f marc.* *f sempre* *f sempre*

Cl. (B) *f marc.* *f marc.* *f sempre* *f sempre*

Fag. *f* *f* *f marc.* *f sempre*

Cor. (F) *f marc.* *f marc.* *f sempre* *f sempre*

Tr. (F)

Tbn. e Tuba *p* *p* *p* *p*

Timp.

VI. I *f marc.* *f sempre*

VI. II *f marc.* *f sempre*

Vle *f marc.* *f sempre*

Vc. *f marc.* *f sempre*

Cb. *f* *f* *f*

II. *p*

III. *f*

I. *f*

a 2 *f sempre*



199 *allargando*

Fl. *f sempre*

Ob. *più f*

Cl. (B) I, II. *più f*  
III. *più f*

Fag. *f* *a 2* *f* *a 2* *più f*

Cor. (F) *f marc.* *f* *più f*

Tr. (F) III. *f* *più f*

Tbn. e Tuba *p* *p* *f* *più f* *a 2* *più f*

Timp.

VI. I *allargando* *forte* *più f*

VI. II *div.* *forte* *più f*

Vle *div.* *forte* *più f*

Vc. *forte* *più f*

Cb. *f* *f* *f* *più f*

**17** Con molta larghezza

204

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

(F.Des.G.)

**17** Con molta larghezza

Vl. I

Vl. II

Vle

Vc.

Cb.

211 Tempo I

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 211-215, starting with a first ending (I.) in measure 214. Dynamics include *p*.
- Ob. (Oboe):** Measures 211-215, starting with a first ending (I.) in measure 214. Dynamics include *p*.
- Cl. (B) (Clarinet in B):** Measures 211-215, playing a rhythmic pattern. Dynamics include *f marc.* and *p*.
- Fag. (Bassoon):** Measures 211-215, playing a rhythmic pattern. Dynamics include *mf dim.*, *pp*, and *p*.
- Cor. (F) (Cor Anglais):** Measures 211-215, playing a rhythmic pattern. Dynamics include *mf marc.*, *mf dim.*, *pp*, and *p*.
- Tr. (F) (Trumpet):** Measures 211-215, playing a rhythmic pattern. Dynamics include *mf marc.*.
- Tbn. e Tuba (Trombone and Tuba):** Measures 211-215, playing a rhythmic pattern. Dynamics include *p cresc.*, *mf*, *ppp*, *cresc.*, and *mf*.
- Timp. (Timpani):** Measures 211-215, playing a rhythmic pattern. Dynamics include *pp*, *cresc.*, *mf dim.*, and *pp*.
- VI. I (Violin I):** Measures 211-215, playing a melodic line. Dynamics include *f* and *espress.*.
- VI. II (Violin II):** Measures 211-215, playing a melodic line. Dynamics include *p*.
- Vle (Viola):** Measures 211-215, playing a rhythmic pattern. Dynamics include *pp*, *cresc.*, *f dim.*, and *pp*.
- Vc. (Violoncello):** Measures 211-215, playing a melodic line. Dynamics include *f* and *espress.*.
- Cb. (Contrabass):** Measures 211-215, playing a rhythmic pattern. Dynamics include *pp*, *cresc.*, *f dim.*, and *pp*.

220 **18**

Fl. *p* *a 2* *3*

Ob. *f marc.* *a 2* *I.* *p* *III.* *mf*

Cl. (B) *II.* *f marc.* *f marc.* *a 2 marc.* *I.* *mf* *3* *p* *3* *p*

Fag. *mf* *marc.* *a 2* *I.* *mf* *3* *p* *3* *p cresc.*

Cor. (F) *II.* *f* *I.* *mf* *p* *p cresc.* *a 2* *I.* *mf* *p* *p cresc.*

Tr. (F) *IV.* *f marc.* *III.* *mf* *p* *p cresc.* *a 2* *marc.* *a 2* *3* *p* *p cresc.*

Tbn. e Tuba *cresc.* *mf* *Tuba* *p cresc.* *III.* *pp*

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

**18**

VI. I *pp cresc.* *mf dim.* *p* *cresc.* *espr.* *p* *p* *f* *mf* *p cresc.*

VI. II *f* *p* *cresc.* *3* *3* *3* *p* *mf* *p* *mf* *p cresc.*

Vle *f* *p* *cresc.* *3* *3* *3* *p* *mf* *p* *mf* *p cresc.*

Vc. *div.* *pp cresc.* *mf dim.* *p* *cresc.* *p* *mf* *mf* *mf*

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

227

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*cresc.*

*f*

*fz*

*p*

*fz*

*poco a poco più forte*

*a 2*

*p cresc.*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

*a 2*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

*p cresc.*

*f*

*fz*

*p*

*fz*

*poco a poco più forte*

*a 2*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

*a 2*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

*IV. poco a poco più forte*

*a 2*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

*div. a 3*

*fz*

*p*

*fz*

*poco a poco più forte*

*div. a 3*

*p cresc.*

*fz*

*fz*

*p*

*fz*

*poco a poco più forte*

232

Fl. *fz* *fz* *fz* *sempre più f*

Ob. *fz* *fz* *fz* *sempre più f*

Cl. (B) *fz* *fz* *f* *sempre più f*

Fag. *fz* *fz* *f* *sempre più f*

Cor. (F) *fz* *fz* *f* *sempre più f*

Tr. (F) *mf cresc.* *mf cresc.*

Tbn. e Tuba

Timp.

VI. I *fz* *fz* *fz* *sempre più f*

VI. II *fz* *fz* *fz* *sempre più f*

Vle *fz* *fz* *fz* *sempre più f*

Vc. *fz* *fz* *fz* *sempre più f*

Cb.

236

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

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

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

Tr. (F) *ff* *mf* *ff*

Tbn. e Tuba *ff* *mf* *ff*

Timp. (F.C.G.) *ff* *p* *ff* *p* *ff*

VI. I *ff* *ff sempre*

VI. II *ff* *ff sempre*

Vle *ff* *ff sempre*

Vc. *ff* *ff sempre*

Cb. *ff*

20

The musical score is divided into two systems, each with a rehearsal mark '20'. The top system (measures 20-24) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horns (Cor. (F)), Trumpets (Tr. (F)), Trombone and Tuba (Tbn. e Tuba), and Timpani (Timp.). The woodwinds and brass sections play sustained notes with dynamic markings of *f* and *f sempre*. The Horns part features intricate rhythmic patterns with *mf cresc.*, *ff*, and *f* dynamics. The Timpani part consists of triplets and rolls with *mf cresc.*, *ff*, and *f* dynamics.

The bottom system (measures 24-28) includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a complex rhythmic pattern of eighth and sixteenth notes. The Violins and Viola parts feature triplets with *ff* dynamics, while the Violoncello and Contrabass parts have *f* dynamics. A box labeled '20' is placed above the Violin I staff in the second system.



248

Fl. *a2* *più f* *ff* *ff*

Ob. *più f* *ff* *ff*

Cl. (B) *più f* *ff* *ff*

Fag. *più f* *ff* *ff*

Cor. (F) *f* *più f* *ff* *ff*

Tr. (F) *più f* *ff* *ff*

Tbn. e Tuba *II.* *più f* *ff* *ff*

Timp. *tr* *più f* *ff* *ff*

VI. I *più f* *ff* *ff*

VI. II *più f* *ff* *ff*

Vle *più f* *ff* *ff*

Vc. *più f* *ff* *ff*

Cb. *più f* *ff* *ff*

21

254 a 2

Fl. *f sempre*

Ob. *f sempre*

Cl. (B) *f sempre*

Fag. *f sempre*

Cor. (F) *f sempre*

Tr. (F) *f*

Tbn. e Tuba *f*

Timp. *f*

21

VI. I *f sempre*

VI. II *f sempre*

Vle *f sempre*

Vc. *f sempre*

Cb. *f sempre*



270

Fl. *a 2*  
*sempre più f*  
*ff*

Ob.  
*sempre più f*  
*ff*  
*a 2*  
*f*

Cl. (B)  
*sempre più f*  
*ff*  
*f* II.

Fag.  
*sempre più f*  
*ff*  
*f*  
*a 2*

Cor. (F)  
*f*  
*sempre più f*  
*ff*  
*f*  
VI.  
*sempre più f*  
*ff*  
*f*  
*a 2*

Tr. (F)  
*mf poco a poco più f*  
*ff*  
*f*

Tbn. e Tuba  
*poco a poco più f*  
*ff*  
*f*  
*f*

Timp.  
*ff*  
(F.C.F.)

VI. I  
*sempre più f*  
*ff*

VI. II  
*sempre più f*  
*ff*

Vle  
*sempre più f*  
*ff*

Vc.  
*sempre più f*  
*ff*

Cb.  
*sempre più f*  
*ff*

277

23

rallent. Poco sostenuto

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

23

rallent. Poco sostenuto

VI. I

VI. II

Vle

Vc.

Cb.

poco rallentando

24 Tranquillo

286

Fl. *ff ben ten.*

Ob. *ff ben ten.* *f dim.* *pp*

Cl. (B) *ff ben ten.* *dim.* *pp*

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

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

Tr. (F) *f* *dim.* *pp*

Tbn. e Tuba *f* *dim.* *pp* III.

Timp. *f* *dim.* *pp*

VI. I *ff ben ten.* *dim.* *pp* 3 3

VI. II *ff ben ten.* *dim.* *pp* 3 3

Vle *ff ben ten.* *dim.* *pp* 3 3

Vc. *f* *div.* *dim.* *pp*

Cb. *f* *dim.* *pp*

poco rallentando

24 Tranquillo

293

**Cor. (F)**  
I. *p* *poco cresc.*  
III. *p* *poco cresc.*

**Tr. (F)**  
*p* *poco cresc.*

**Tbn. e Tuba**  
II. *p* *poco cresc.*  
III. *p* *poco cresc.*

**Timp.**

**VI. I**  
*pp sempre*

**VI. II**  
*pp sempre*

**Vle**  
*pp sempre*

**Vc.**

**Cb.**

Detailed description: This page of a musical score covers measures 293 to 296. The top section features brass instruments: two French Horns (I and III), Trumpet (F), and three Trombones/Tubas (II and III). The French Horns and Trumpet play a melodic line starting on a whole note in measure 293, moving to a half note in measure 294, and then a quarter note in measure 295, ending with a whole note in measure 296. The Trombones/Tubas play a similar melodic line, starting on a whole note in measure 293, moving to a half note in measure 294, and then a quarter note in measure 295, ending with a whole note in measure 296. The Timp. part is silent. The string section (VI. I, VI. II, Vle, Vc., Cb.) plays a rhythmic accompaniment of eighth notes. VI. I and VI. II play a melodic line of eighth notes, starting on a whole note in measure 293, moving to a half note in measure 294, and then a quarter note in measure 295, ending with a whole note in measure 296. Vle plays a melodic line of eighth notes, starting on a whole note in measure 293, moving to a half note in measure 294, and then a quarter note in measure 295, ending with a whole note in measure 296. Vc. and Cb. are silent. Dynamics include *p* (piano) and *pp* (pianissimo) for the brass and strings, and *poco cresc.* (poco crescendo) for the brass. Articulations include *sempre* (sempre) for the strings and *poco cresc.* (poco crescendo) for the brass. The score is in 4/4 time and features a key signature of one flat.

299 25 II.

Cor. (F)

Tr. (F)  
I. *p*

Tbn. e Tuba  
*p*

III. *p*

Timp.

25

VI. I

VI. II

Vle

Vc.

Cb.



305

Cor.  
(F)

Tr.  
(F)

Tbn.  
e  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

The musical score for measures 305-309 is as follows:

- Cor. (F):** Measures 305-306: whole note G4; Measures 307-309: whole rest.
- Tr. (F):** Measures 305-306: whole note G4; Measures 307-309: whole note G4.
- Tbn. e Tuba:** Measures 305-306: whole note G3; Measures 307-309: whole note G3.
- Timp.:** Whole rests throughout.
- VI. I:** Measures 305-309: eighth-note patterns starting on E4, with a *g<sup>ma</sup>* marking at the end.
- VI. II:** Measures 305-309: eighth-note patterns starting on E4, with a *g<sup>ma</sup>* marking at the end.
- Vle:** Measures 305-309: eighth-note patterns starting on E3, with a *g<sup>ma</sup>* marking at the end.
- Vc.:** Whole rests throughout.
- Cb.:** Whole rests throughout.

310

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

I

II

III

IV

Vc. soli

Vc.

Cb.

*più f*

*dim.*

*poco cresc.*

*mp*

*dim.*

(8)

315 **26**

Cor. (F)

IV.

*p*

Tr. (F)

*p molto*

*pp*

Tbn. e Tuba

*p molto*

*p molto*

Timp.

**26**

(8)

VI. I

*pp*

VI. II

*pp*

Vle

*pp*

I

II

Vc. soli

III

IV

Vc.

*dolce espress.*

Cb.

320

Cor. (F)  
Tr. (F)  
Tbn. e Tuba  
Timp.  
VI. I  
VI. II  
Vle  
I  
II  
Vc. soli  
III  
IV  
Vc.  
Cb.

*p cresc. poco a poco*  
*p*  
*cresc. poco a poco*  
*cresc. poco a poco*  
III.  
II, III.  
*p cresc.*  
*cresc. poco a poco*  
*cresc. poco a poco*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*p*  
*dolce espress.*  
*p*  
*poco cresc.*  
*p poco cresc.*  
*poco cresc.*

Detailed description: This page of a musical score covers measures 320 to 324. The woodwind section includes Cor. (F), Tr. (F), Tbn. e Tuba, and Timp. The string section includes VI. I, VI. II, Vle, I, II, Vc. soli (III and IV), Vc., and Cb. The woodwinds and strings play sustained notes with a *cresc. poco a poco* dynamic. The brass section (Tbn. e Tuba) has a *p* dynamic. The strings (VI. I, VI. II, Vle) play a rhythmic pattern of eighth notes with a *poco cresc.* dynamic. The Vc. soli parts (III and IV) feature triplets and a *dolce espress.* dynamic. The Vc. part has a *p* dynamic. The Cb. part is silent.

325

27

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

27

VI. I

VI. II

Vle

I

II

Vc. soli

III

IV

Vc.

Cb.

329

Cor. (F)  
Tr. (F)  
Tbn. e Tuba  
Timp.  
VI. I  
VI. II  
Vle  
I  
II  
Vc. soli  
III  
IV  
Vc.  
Cb.

*dim.* *p* *p dolce*  
*III.*  
*p dolce*  
*dim.* *p* *p molto*  
*dim.* *p molto*  
*dim.* *p molto* *II.*  
*dim.* *p molto*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.* *pp*  
*dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.*  
*dim.* *p* *dim.*

*pizz.*



Sempre molto tranquillo

341

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

Sempre molto tranquillo

VI. I

VI. II

Vle

Vc.

Cb.



Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. e Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

III.

*mp* *dim.* *pp*

*mp* *dim.* *pp*

*mp* *dim.* *pp*

*poco cresc.* *mp* *pp cresc.*

*poco cresc.* *mp* *pp cresc.*

*poco cresc.* *mp* *p cresc.*

III. *pp*

*p dim.* *ppp*

*p dim.* *ppp*

*p* *fz dim.* *pp* *mf*

*p* *fz dim.* *pp* *mf*

*p* *fz dim.* *pp* *mf*

*poco cresc.* *mp dim.* *pp cresc.*

*poco cresc.* *mp dim.* *pp cresc.*

356

Fl. I. *f* *dim.*

Fl. II, III. *f* *dim.*

Ob. *f* *dim.*

Ob. III. *mf dim.* *p* *f* *dim.*

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

Fag. *mf* *mp cresc.* *f* *dim.* *p*

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

Tr. (F) *mf* *mp cresc.* *f* *dim.*

Tbn. e Tuba *mp dim.* *pp* *mf* *dim.*

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

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

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

Vc. *mf dim.* *p cresc.* *f* *dim.* *pp*

Cb. *mf dim.* *p cresc.* *f* *dim.*

364 30

Fl. *dolce espress.*

Ob. *dolce espress.*

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

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

Cor. (F) *p dim.* *pp* *pp* *pp* *IV.* *pp* *III.* *dolce espress.* *VI.*

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

Tbn. e Tuba *p dim.* *ppp* *ppp*

Timp.

30

VI. I *p dim.* *pp*

VI. II *p dim.* *pp*

Vle *p dim.* *pp* *div.*

Vc. *dolce espress.* *dim.* *pp*

Cb. *p dim.* *pp*

372 31 *molto espress.*

Fl. *dim.* *pp* *p cresc.*

Ob. *dim.* *pp* *molto espress.* *p cresc.* *molto espress.* *p cresc.*

Cl. (B) *pp* *cresc.* *mp* *pp* *cresc.* *molto espress.* *p cresc.*

Fag. *pp* *cresc.* *mp* *pp* *cresc.*

Cor. (F) III. *dim.* *pp* *mp* *dim.* *pp* *pp cresc.*

VI. *mp* *di* *pp*

Tr. (F)

Tbn. e Tuba

Timp.

31 *molto espress.*

VI. I *p cresc.* *mf* *dim.* *p*

VI. II *cresc.* *mp* *dim.* *pp* *cresc.*

Vle *cresc.* *mp* *dim.* *pp* *cresc.*

Vc. *molto espress.* *p cresc.* *mf* *dim.* *p*

Cb. *cresc.* *mp* *dim.* *pp* *cresc.*

380

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

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

Cl. (B) *mf* *f* *molto dim.* *p dim.* II.

Fag. *mf* *p cresc.* *f* *molto dim.* *p* a 2

Cor. (F) *mf* *dim.* *p cresc.* *f* *molto dim.* *p dim.* I. III. V.

Tr. (F) *mf* *fz* *molto dim.* *pp* I. II.

Tbn. e Tuba *p cresc.* *f* *molto dim.* *p cresc.* *f* *molto dim.* III.

Timp. *p cresc.* *f* *molto dim.*

VI. I *mf* *dim.* *p* *f* *fz* *molto dim.*

VI. II *tutti* *mf* *dim.* *p* *f* *fz* *molto dim.* *div.*

Vle *unis.* *mf* *dim.* *p* *f* *fz* *molto dim.*

Vc. *mf* *dim.* *p cresc.* *f* *fz* *molto dim.*

Cb. *mf* *dim.* *p cresc.* *f* *fz* *molto dim.*

388 **32**

Fl. *dolce espress.* *pp* *dim.* *pp*

Ob. *dolce espress.* *pp* *dim.* *pp*

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

Fag. *pp* *pp* II.

I. *pp* *dolcissimo* *dim.* *ppp*

II. *p espress.* *dolcissimo* *dim.* *ppp*

III. *pp*

IV. *ppp* *ppp sempre*

V. *pp*

VI. *ppp* *ppp sempre*

Tr. (F) II. *ppp*

Tbn. e Tuba *ppp*

Timp. *ppp*

**32**

VI. I. *pp* *ppp*

VI. II. *pp* *ppp*

Vle. *pp* *ppp*

Vc. *p espress.* *div.* *dim.* *ppp*

Cb. *pp*

396

Fl. I. *pp*  
 Fl. III. *pp*  
 Ob. *pp*  
 Cl. (B) *pp*  
 Fag. *pp*  
 Cor. (F)  
 Tr. (F) *ppp*  
 Tbn. e Tuba *ppp sempre*  
 Timp.  
 Vl. I *ppp sempre*  
 Vl. II *ppp sempre*  
 Vle *ppp sempre*  
 Vc. *ppp sempre*  
 Cb. *ppp sempre*

Measure 396: Flute I and III, Oboe, Clarinet Bb, Bassoon, Trumpet F, Trombone/Tuba, and Timpani. Measure 397: Flute I and III, Oboe, Clarinet Bb, Bassoon, Trumpet F, Trombone/Tuba, and Timpani. Measure 398: Flute I and III, Oboe, Clarinet Bb, Bassoon, Trumpet F, Trombone/Tuba, and Timpani. Measure 399: Flute I and III, Oboe, Clarinet Bb, Bassoon, Trumpet F, Trombone/Tuba, and Timpani. Measure 400: Flute I and III, Oboe, Clarinet Bb, Bassoon, Trumpet F, Trombone/Tuba, and Timpani.

404

This page of a musical score covers measures 404 through 408. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone and Tuba (Tbn. e Tuba), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 6/4 time with a key signature of one flat (B-flat). The woodwinds (Ob., Cl. (B), Fag.) and strings (Vle, Vc., Cb.) play sustained chords, often marked *pp* (pianissimo) or *ppp* (pianississimo). The Flute (Fl.) has rests in measures 404-407, with a single note in measure 408. The Oboe (Ob.) and Clarinet (Cl. (B)) have melodic lines with some rests. The Bassoon (Fag.) plays a rhythmic pattern of eighth notes. The Cor Anglais (Cor. (F)) has a melodic line starting in measure 408. The Trumpets (Tr. (F)) and Trombones/Tubas (Tbn. e Tuba) play sustained chords, with the Trumpets marked *pp sempre*. The Timpani (Timp.) plays a rhythmic pattern of eighth notes, marked *pp sempre*. The Violins (VI. I, VI. II), Viola (Vle), and Violoncello (Vc.) play sustained chords, with the Violins marked *ppp*. The Contrabass (Cb.) plays a rhythmic pattern of eighth notes, marked *pp sempre*.

Measure 408 features a first ending (I.) for the Trumpets (Tr. (F)) and Trombones/Tubas (Tbn. e Tuba), marked *p*. The score concludes with a repeat sign in measure 408.



411

34 poco accelerando

This musical score page, numbered 181, covers measures 411 to 415. It is marked with a rehearsal sign '34 poco accelerando' at the beginning of measure 411. The score is arranged in a standard orchestral format with the following parts:

- Fl.**: Flute, mostly silent.
- Ob.**: Oboe, playing a melodic line starting in measure 411 with a *p molto* dynamic, moving to *mp* by measure 413.
- Cl. (B)**: Clarinet in B-flat, playing a melodic line with *mp* dynamics.
- Fag.**: Bassoon, playing a melodic line with *p molto* dynamics, moving to *mp* by measure 413.
- Cor. (F)**: Cor Anglais, playing a melodic line with *p cresc. poco a poco* dynamics, moving to *mf cresc.* by measure 415.
- Tr. (F)**: Trumpet in F, playing a melodic line with *cresc. poco a poco* dynamics.
- Tbn. e Tuba**: Trombone and Tuba, playing a melodic line with *cresc. poco a poco* dynamics.
- Timp.**: Timpani, playing a rhythmic pattern with *cresc. poco a poco* dynamics.
- VI. I, VI. II, Vle**: Violins I and II, and Viola, playing a melodic line with *pp cresc. poco a poco* dynamics.
- Vc.**: Violoncello, playing a melodic line with *pp cresc. poco a poco* dynamics.
- Cb.**: Contrabasso, playing a melodic line with *pp cresc. poco a poco* dynamics.

The score features various musical notations including rests, melodic lines, dynamic markings (*p molto*, *mp*, *mf*, *pp*), and performance instructions like *cresc. poco a poco* and *poco accelerando*. The rehearsal sign '34' is enclosed in a box at the start of measure 411. The page number '181' is located in the top right corner, and the measure number '411' is at the top left.

Animato

416

Fl. *mf* *più f* *f*

Ob. *mf* *più f* *f*

Cl. (B) *mf* *più f* *f*

Fag. *mf* *più f* *f*

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

Tr. (F) *mf cresc.* *f* *cresc. sempre*

Tbn. e Tuba *f* *cresc. sempre*

Timp. *f* *cresc. sempre*

VI. I *f cresc. sempre*

VI. II *f cresc. sempre*

Vle *f cresc. sempre*

Vc. *f cresc. sempre*

Cb. *f cresc. sempre*

*8va*

421

Fl. *sempre più f* *ff*

Ob. *sempre più f* *ff*

Cl. (B) *sempre più f* *ff*

Fag. *sempre più f* *ff*

Cor. (F) *sempre più f* *ff*

Tr. (F) *più f* *sempre più f* *ff*

Tbn. e Tuba I. II. III. *ff*

Tuba *ff*

Timp. *ff*

Vi. I (8) *ff*

Vi. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

# Wilhelm Stenhammar

Wilhelm Stenhammar (1871–1927) tillhör de stora namnen i svensk musikhistoria – i dag mest känd som tonsättare, under sin korta livstid lika respekterad som pianist och dirigent. Det hör till saken att Stenhammar var verksam när det moderna musiklivet formades, och de främsta namnen under denna epok har aldrig förlorat sin lyskraft. För Stenhammars del illustreras det av de kompositioner som stadigt behållit sin plats som repertoarverk, i första hand hans första pianokonsert (b-moll), *Två sentimentala romanser* för violin och orkester, pianoverket *Sensommarnätter*, solosånger som ”Flickan kom från sin älsklings möte” samt körsångerna ”Sverige” och ”I seralliets have”.

Wilhelm Stenhammar skaffade sig en gedigen och framför allt bred musikalisk skolning: pianostudier vid Richard Anderssons musikskola, orgel för Wilhelm Heintze och August Lagergren, kontrapunkt för Joseph Dente, komposition för Emil Sjögren och Andreas Hallén. Som så många andra svenska musikstuderande vid denna tid, och tidigare, for Stenhammar också utomlands, till Berlin för pianostudier.

Redan under studietiden började Stenhammar framträda som pianist, men också komponera. Som pianist inledde han ett samarbete med violinisten Tor Aulin och dennes stråckkvartett som skulle komma att utveckla kammarmusicerande i Sverige. Deras turnéer runt om i landet är legendariska.

Stenhammar var dirigent för kören Filharmoniska sällskapet i Stockholm 1897–1900. 1902 var han med att grundade det som idag benämns Kungliga Filharmonikerna i Stockholm. Han dirigerade i perioder också vid Kungl. Teatern och var åren 1907–22 konstnärlig ledare för dåvarande Göteborgs orkesterförening. Wilhelm Stenhammar komponerade parallellt med sin verksamhet som pianist och dirigent. Periodvis tog dock de sistnämnda engagemangen över, men som fulltecknad musiker och dirigent behövde han å andra sidan inte komponera på beställning såsom flera av hans tonsättarkolleger tvingades till.

Wilhelm Stenhammar blev invald som ledamot nr 501 i Kungl. Musikaliska akademien den 29 november 1900.

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## Symfoni nr 1 i F-dur

Wilhelm Stenhammar komponerade sin första symfoni mellan hösten 1902 och sommaren 1903. Autografen till partituret är daterad 31 augusti 1903. Det första framförandet ägde rum den 15 december samma år i Musikaliska akademins konsertsal i Stockholm med Konsertföreningens orkester under ledning av Tor Aulin. Verket väckte då starkt bifall, men Stenhammar valde ändå att dra tillbaka symfonin, och något mer framförande av verket i dess helhet kom aldrig att äga rum under hans livstid.

Troligen var det starka intryck från ett framförande av Sibelius andra symfoni tidigare samma höst som låg bakom detta. Den självkritiske Stenhammar ansåg att hans eget verk i jämförelse med detta var osjälvständigt och endast rörde sig på ytan. ”Idyllisk Bruckner”, var hans lakoniska beskrivning av symfonin i en självbiografisk skiss (se *Musikmänniskor*, utgiven av Folke H. Törnblom 1943). Han umgicks en tid med planer på en omarbetning och gjorde en del förändringar i instrumentationen, men i övrigt lät han verket ligga. Partituret använde han för att få rätt höjd på pianostolen: ”För närvarande använder jag partituret till att sitta på, när jag övar Diabellivariationerna och Wohltemperiertes Klavier. Och jag hoppas att det skall må gott därav.” (Brev till Karl Valentin 23 juni 1904 som svar på dennes förslag om att ge ut symfonin hos Musikaliska konstföreningen.) Andra satsen fann dock nåd inför hans självkritik och framfördes några gånger under titeln ”Nenia”.

När Stenhammar senare fullbordat sin andra symfoni, den i g-moll, kom den att presenteras utan ordningsnummer som Symfoni op. 34, vilket måste tas som en indikation på att han vid det laget slutat att räkna med F-dursymfonin över huvud taget. Efter Stenhammars död kom dock verket upp på repertoaren igen, först med Konsertföreningens orkester i Stockholm, men snart nog även i Göteborg, och genom åren har

det därefter framförts tämligen regelbundet. Det har framförts en del kritik mot detta med hänvisning till att verket förkastats av tonsättaren, men verkets påtagliga kvaliteter väger ändå tyngre än de invändningar man kan ha mot en viss stilistisk osjälvständighet med bitvis rätt tydliga influenser från andra tonsättare, inte bara Bruckner. Och det faktum att han ägnade arbete åt att revidera instrumentationen efter uruppförandet talar för att han åtminstone då kunde tänka sig en framtid för symfonin. Vid tidigare framföranden av symfonin har de handskrivna originalstämmorna från 1903 eller fotokopior av dessa använts. Göteborgs symfoniker valde dock att göra en egen renskrift någon gång på 1980-talet. Det finns minst tre partiturskrifter, men detta är den första kompletta utgåvan av verket, 111 år efter dess tillkomst.

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## Wilhelm Stenhammar

Wilhelm Stenhammar (1871–1927) is among the great names in Swedish music history – now mostly remembered as a composer, but equally respected as a pianist and conductor during his short life. Part of this is due to the fact that Stenhammar was active during the formation of modern musical life, and the foremost names of this period have never lost their radiance. For Stenhammar's part, this is illustrated by the compositions that have consistently kept their places as repertoire pieces, on the first hand his first piano concerto (B flat minor), *Två sentimentala romanser* ('Two Sentimental Romances') for violin and orchestra, the piano piece *Sensommarnätter* ('Late Summer Nights'), solo songs such as 'Flickan kom från sin älsklings möte' ('The Girl Came from Meeting Her Lover') and the choral songs 'Sverige' ('Sweden') and 'I seraljets have' ('In the Seraglio Garden').

He acquired a musical education that was both sound and extensive: piano studies at Richard Andersson's School of Music, organ for Wilhelm Heintze and August Lagergren, counterpoint for Joseph Dente, composition for Emil Sjögren and Andreas Hallén. Like so many other Swedish music students at the time, and earlier, he also travelled abroad, to Berlin, to study piano.

Stenhammar started performing as a pianist during his studies, and also began composing. As a pianist, he began collaborating with the violinist Tor Aulin and his string quartet, which would come to develop chamber music in Sweden. Their tours around the country are legendary.

He was a conductor for the Stockholm Philharmonic Society choir from 1897 to 1900. In 1902, he was among the founders of what is now known as the Royal Stockholm Philharmonic Orchestra in Stockholm. He also conducted at the Royal Opera and was artistic director of what was then the Gothenburg Orchestra Association from 1907 to 1922.

In tandem with his career as a pianist and conductor, Stenhammar was a composer. However, the former activities would periodically eclipse his other work, but as a fully-fledged musician and conductor, he was not forced to compose on commission, as many of his colleagues were.

On November 29, 1900 Wilhelm Stenhammar was elected to the Royal Academy of Music as member No. 501.

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Transl. Martin Thomson

# Symphony No. 1 in F major

Wilhelm Stenhammar composed his first symphony between the autumn of 1902 and the summer of 1903, with the autograph of the score dated 31 August 1903. The work was premiered on 15 December in the Royal Swedish Academy of Music's concert hall in Stockholm by the Stockholm Concert Society led by Tor Aulin. Although the symphony was warmly received, Stenhammar withdrew it, and it was never performed in full again during his lifetime.

It is very likely that Stenhammar's decision was made under the profound influence that a performance of Sibelius's second symphony earlier that autumn had on him, which made the self-critical Swede realise that his own work was unoriginal and superficial by comparison. 'Idyllic Bruckner', was his laconic description of the symphony in an autobiographical sketch (see *Musikmänniskor*, published by Folke H. Törnblom in 1943). He entertained brief plans for a rewrite and made a number of changes to the instrumentation, but otherwise he left the score alone and just used it to bring his piano stool to the right height: 'At present I use the score to sit on when practising the Diabelli variations and *Wohltemperiertes Klavier*. And I trust it's happy there.' (Letter to Karl Valentin dated 23 June 1904 as a response to his suggestion to publish the symphony through the Swedish Art Music Society.) The second movement, however, found favour in his self-critical eyes and was performed a few times under the title 'Nenia'.

Later, when Stenhammar completed his second symphony, the one in G minor, it was presented without serial number as Symphony op. 34, which can only mean that by this time he had completely discounted the F major symphony altogether. The work returned to the repertoire after Stenhammar's death, originally with the Stockholm Concert Society but soon thereafter in Gothenburg, after which it has been performed with fair regularity over the years. This revival has attracted a degree of criticism in light of the composer's own rejection of the work, but its obvious qualities outweigh the objections one might have to a certain stylistic lack of originality with the occasional unsubtle influence of other composers, not only Bruckner. And the fact that he put effort into revising the instrumentation after the premier intimates that, back then at least, he imagined a future for the symphony.

Earlier performances of the symphony used the original handwritten parts from 1903 or photocopies thereof, and the Gothenburg Symphony Orchestra made its own fair copy in the 1980s. There are at least three copies of the score, but this is the first complete issue, made 111 years after its creation.

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Trans. Neil Betteridge

# Kritisk kommentar

## Källmaterial

**A** Partitur i autograf, Musik- och teaterbiblioteket, Stockholm, accessionsnummer 1939/1795. Partituret är uppdelat i tre inbundna volymer. Volym 1 omfattar 70 notsidor och innehåller sats 1, volym 2 omfattar 56 notsidor och innehåller sats 2–3, och volym 3 omfattar 78 notsidor och innehåller sats 4.

På första notsidan i volym 1 finns följande text: ”Der erste Theil / einer Symfonie / von / Wilh. Stenhammar”. På ett tomt notblad före sats 2 i volym 2 finns texten: ”Wilh. Stenhammar / Symfoni / Fdur. / 2dra och 3dje satserna”. Föreliggande utgåva bygger helt på denna källa.

Partituret är skrivet med synnerligen stor noggrannhet. Där finns ytterst få fel, och de mångskiftande nyans- och artikulationsanvisningarna är utsatta med största konsekvens. Till och med sid- och ackoladbrytningarna är ytterst välplanerade.

Det finns dock rätt mycket ändringar i manuskriptet, ändringar som troligen är betingade av de erfarenheter som Stenhammar kunde göra i samband med det första framförandet och repetitionerna inför detta. Framför allt gäller ändringarna hornstämmorna. Stenhammar fann uppenbarligen att horngruppens roll i orkesterklangen blev för dominant, och han strök därför ganska frikostigt i stämmorna. Främst strök han toner eller passager som var dubblade inom gruppen, vilket får till följd att alla hornen mindre ofta spelar samtidigt. I samband med detta flyttade han vissa insatser mellan stämmorna så att musikerna i stor utsträckning spelar växelvis och därigenom får ökad möjlighet till återhämtning. På några ställen ströks horngruppen helt, t.ex. i sats 1, takt 480–487, där Stenhammar uppenbarligen föredrog en bleckblåsarklang utan inslag av horn.

Vissa horninsatser flyttades till andra instrument. Så t.ex. låg klarinetternas stämmor i sats 2, takt 210–226 ursprungligen i hornen, men Stenhammar valde istället klarinetternas mjukare klang, vilket också gör att trombonegruppens insatser kommer att innebära en större klangkontrast. Den största klangliga förändringen genomförde han i sidotemat i sats 1, takt 174–190, där det som nu spelas av dividerade violor och celli ursprungligen låg i horngruppen!

Det finns även ett fåtal andra ställen, där Stenhammar gjort mindre förändringar i instrumentationen och även där i form av en uttunning av klangen.

Även strykningarna och förändringarna är minutiöst väl genomtänkta och tydligt och klart noterade i partituret. Endast på ett par enstaka ställen finns oklarheter som behöver diskuteras.

Trots att denna utgåva helt baserar sig på autografen kan det vara på sin plats med några korta ord om tidigare existerande material till symfonin:

**K1** Partitur i avskrift, Stockholms Konserthus. Möjligen är detta det partitur som enligt Bo Wallner (Wilhelm Stenhammar och hans tid, Norstedts, Stockholm 1991, kap. 5) skrevs ut efter orkesterstämmorna (**S1**) inför framförandet i Stockholm 1931. Detta måste göras eftersom Stenhammars autograf var försvunnen och inte hittades förrän partituret var utskrivet. Stenhammars strykningar och övriga ändringar är därför införda i efterhand. På sista sidan står anteckningen ”Corr. 8/1 31 EÅ”. Möjligen står dessa initialer för Edvard Åkerberg, som var trumpetare i Konsertföreningens orkester och därtill dirigent och arrangör.

**K2** Partitur i avskrift, Musik- och teaterbiblioteket, Stockholm, accessionsnummer 1946/723, 206 sidor. Utskrivet av Alfred Rummel, Uppsala 1946. Stenhammars ändringar är inte återgivna i detta partitur.

**K3** Partitur i avskrift, Svensk Musik, Stockholm, 205 sidor. Datering okänd. I sats 1 är några av Stenhammars ändringar återgivna, därtill finns en del andra markeringar om reducering än de som tonsättaren gjort i autografen. I de övriga satserna är autografens ursprungliga version återgiven.

**S1** Stämmaterial, Stockholms Konserthus. Av allt att döma är det detta material som användes vid uruppförandet. Liksom partitur **K1** är även stämmorna försedda med anteckningen ”Corr. EÅ”, en anteckning som förmodligen gjordes efter utförd korrekturläsning inför verkets nypremiär 1931. Stenhammars ändringar är införda som anteckningar i efterhand.

Detta material har sedan kopierats och funnits tillgängligt som hyresmaterial hos Svensk Musik tillsammans med **K3**. Detta har inneburit att dirigenterna fått ett partitur som stundtals rätt starkt avviker från den version som musikerna har haft i sina stämmor – en mardrömssituation under ett repetitionsarbete.

**S2** Stämmaterial, Göteborgs Konserthus. Detta material är troligen utskrivet efter **S1**, enligt uppgift från Konserthusets bibliotek på 1980-talet, då symfonin spelades ett flertal gånger under Neeme Järvis ledning.

## Kommentarer

Några generella påpekanden:

- Uppenbara mindre fel har rättats utan särskild kommentar.
- Komplettering av uppenbart felande förtecken, nyansbeteckningar, bågar och artikulationsbeteckningar har gjorts utan särskild markering eller kommentar.
- Stenhammars partiturruppställning med hornen mellan klarinetter och fagotter har ändrats till den numera gängse.
- Tremolon i pukstämman är i regel markerade med *tr* och en våglinje i varje takt, även om sammanhanget visar att en lång oavbruten virvel är avsedd. Sådana tremolon har i utgåvan noterats med anvisningen *tr* utsatt endast i första takten och våglinjen utdragen över resten av virveln. Tveksamma ställen har redovisats.
- För diminuendo använder Stenhammar förutom de vanliga beteckningarna *dim.*, eller diminuendopil en kombination av båda, där ordet *dim.* är inskrivet i en diminuendopil med stor öppning. Detta senare notationssätt används i sammanhang där uppenbarligen ett stort och snabbt diminuendo är avsett. I utgåvan används kombinationstecknet för mycket korta diminuendon, men där utrymmet tillåter har ordet *dim.* och pilen skrivits efter varandra.
- På något enstaka ställe har Stenhammar även använt motsvarande sätt att notera crescendo med texten *cresc.* inskriven i pilen. Detta notationssätt har dock inte använts i utgåvan, utan de få ställena har redovisats i kommentarerna nedan.
- Repetitionssifforna i utgåvan är hämtade från **A**.

Kommentarerna nedan avser Stenhammars autograf (**A**).

### Sats 1:

<i>Takt</i>	<i>Instrument</i>	<i>Kommentar</i>
56	Vle	Accenttecken på 2:a noten saknas. Tillagt i analogi med nästa takt och med övriga stråkstämmor.
173–174	Vc.	Ursprungligen fanns en pizzicatoton i båda stämmorna på 1-a slaget i 174, men den ströks i samband med ominstrumenteringen av följande takter, då Vle och Vc. fick överta det som ursprungligen spelades av horngruppen. Pizzicatot i 173 hänger därmed litet ”i luften” men har ändå behållits i utgåvan.
312–315	Träblås	Drillarna är noterade med nytt <i>tr</i> -tecken och ny våglinje i varje takt, men bågarna och det musikaliska sammanhanget tyder på att Stenhammar avser långa sammanhängande drillar.
372	Cor. I, II	Anvisningen <i>f marc.</i> har tagits bort, eftersom den avser en fortsättning, som Stenhammar strukit.
379	Ob. I, II	Första noten är en fjärdedel. Har ändrats till 8-del och 8-delspaus i analogi med Cl. II, III och flera stämmor i 375–376.
395–403	Träblås, Stråkar	Längden på bågarna över drillar och efterslag är oklar. Tidigare i satsen har bågarna alltid slutat på den sista noten i takten (med undantag av Fl. I, II i 382, där bågen går till följande 1-a). Fr.o.m. 395 går blåsarnas bågar alltid över till första noten i följande takt, medan stråkarnas bågar är otydligt markerade. I 395–406 slutar vissa bågar på sista noten, andra ungefär på taktstrecken, medan några går nästan fram till första noten i följande takt. Fr.o.m. 412 går samtliga bågar över till nästa takt.
409	Vc., Cb.	Nyansbeteckningen står strax till höger om 1:a noten. Har flyttats till 2:a taktslaget i analogi med övriga instrument samt i enlighet med nyansernas placering i följande takter.
455	Timp.	Texten <i>cresc.</i> är inskriven i crescendopilen.



478–480	Timp.	Varje takt har sitt tr-tecken och sin egen våglinje, men det är rimligt att anta att virveln i 478-479 skall bindas ihop och 480 sättas an på nytt.
553	Vle	Vle. är noterade på ett notsystem i detta avsnitt. På 3:e slaget i 553 står anvisningen <i>non divisi</i> , på 1:a slaget i 555 <i>div</i> .
605	Cl. II, Fag. I, II	Den ursprungliga anvisningen var <i>pp ma poco marcato</i> . I det följande avsnittet har Stenhammar på motsvarande sätt höjt flera nyanser i träblåsarstämmorna en grad.
609	Cl. III	Här har Stenhammar glömt att höja nyansen till <i>p</i> , så som han gjort i Cl. II och Fag i 605.
637–638	Cor. III, IV	I slutet av 637 står anvisningen <i>dim.</i> inskriven i en diminuendopil, som sträcker sig fram t.o.m. halvnoten i 638. Ordet <i>dim.</i> är tydligt struket, men diminuendopilen ser ut att vara intakt. Även i Cor. I, II och alla Fag. fanns ursprungligen ett <i>dim.</i> (men ingen pil) i slutet av 637, men det flyttade Stenhammar till 639.
644	Fl., Ob., Cl.	Anvisningen <i>cresc.</i> är skriven inuti crescendopilen.
657	Träblås	Anvisningen <i>ben marc.</i> är endast utsatt för Fl. I, II och Fag. II, III. Har förts in i alla likartade stämmor.
<b>Sats 2:</b>		
56	VI. II	Återställningstecknet före 2-a noten saknas. Rent formellt skall tonen naturligtvis vara <i>d</i> , men Stenhammar är oftast noga med säkerhetsförteck en i liknande situationer, och även ett <i>diss</i> klingar möjligt här. En jämförelse med parallellstället i 186 bekräftar dock tonden <i>d</i> .
145	Cl. I	A har ett <i>f</i> här, vilket tagits bort i utgåvan. I ursprungsversionen pauserade Cl. i 143–144 och behövde därför en ny startnyans i 145.
149, 151	Cor. V, VI	Beteckningarna <i>più f</i> och <i>ff</i> tillagda i analogi med Fag 3.
152–156	Vle, Vc.	Fördelningen av toner mellan över- och underspelare är inte helt tydligt angiven.
164–171	Timp.	Här är notationen med långa våglinjer och bindbågar mellan takterna Stenhammars egen, troligen för att därigenom göra klart att virvlarna i 172, 173 och 174 skall sättas an separat.
195	Vc.	I början av takten, som inleder en ny rad i A, finns en båge som går fram till 1:a noten och som ser ut att komma från föregående takt. I 194 finns däremot ingen båge som går över till nästa takt, och det förefaller mest sannolikt i att artikulationen i 194–196 skall vara som i 192–193.
197	Vc.	Halvnot utan efterföljande punkt.
220	Tbn. III	Bågen är tvetydig. Den går från 219 och långt till höger om noten i 220 men inte fram till 221.
226	Cl. II	Denna insats är noterat i Cor. III utan någon anteckning om ändring, men eftersom alla hornens insatser från 210 till 225 är flyttade till klarinetterna förefaller det självklart att även 226 skall flyttas. Takten inleder en ny sida, och det är antagligen därför som Stenhammar glömt att markera den.
237–240	Cor. VI	Två bågar om vardera två takter. Har anpassats till övriga.

**Sats 3:**

- 136–137 Vl. I, Vle Det finns en tunn blyertsbåge över taktstreckets mellan sista noten i 136 och första i 137 i överstämman. Däremot saknas bindbåge mellan f-en i Vl. I
- 197 Vl. II Noterade på två system, det ena markerat "(Die drei ersten Pulte)" och det andra "(Die Uebrigen)".
- 273 Cor. I, II Har anvisningen *p cresc.*, vilket har anpassats efter övriga stämmor.
- 303–308 Ob. I, II, III A har en båge från sista noten i 303 till 1:a noten i 306 och en direkt anslutande ny båge från 1:a noten i 306 till frasens slut i 308.

**Sats 4:**

- 58–59 Timp. Virvlarna i dessa takter är på sedvanligt sätt i detta verk skrivna med var sitt tr-tecken och var sin våglinje. Detta har bibehållits i utgåvan då det kan vara lämpligt med en ny attack i 59.
- 70–74 Cor. I, III Här finns några strykningar och omflyttningar av insatser mellan stämmorna, och det är inte helt klart vem som spelar vad. Cor. I och Cor. III har bytt stämmor i 70. Det finns ingen anteckning om att Cor. III skall spela en ton på 1:a slaget i 70, men detta verkar ändå sannolikt om inte figuren i föregående takt skall bli hängande i luften. Vidare saknas anvisning om när Cor. I och III skall återgå till sina ursprungliga stämmor. I utgåvan sker detta på 4:e slaget i 71, men möjligen avsåg Stenhammar stämbyte ända till 1:a slaget i 74.
- 72 Cor. V, VI Legatobåge saknas.
- 120 Vc., Cb. Anvisningen *dim.* saknas.
- 134 Cor. III, IV Förhållandet att Cor. III och IV har nyansen *p*, när flertalet blåsarstämmor har *mf* och klarinetterna *f* kan tyckas besynnerligt men är troligen högst avsiktligt. Troligen ville inte Stenhammar konkurrera ut klangen av de låga klarinetterna med för stark horninblandning.
- 146 Vl. I Ordet *poco* är inskrivet i crescendopilen.
- 163–168 Cl. III, Fag. I, II Dessa stämmor ersätter strukna horninsatser och är endast antydda i partituret med en halvnot i början av takt 163 och 167 och en avslutande åttondel i 165 och 168. I 159–161 är dock motsvarande stämmor helt utskrivna, och dessa tre takter ger därmed mönstret även för 163–168.
- 171 Cor. V, VI. I autografen finns det även en punkterad 4-delsnot med efterföljande 8-delspaus i första halvan av takten (noterat  $a+a1$ ). Den har tagits bort i utgåvan, eftersom den med all sannolikhet borde varit struken i likhet med övriga horn, som ursprungligen också spelade här. Tönen i andra halvan av takten är markerad *ff* med blyerts, vilket måste innebära att insatsen skall börja här.
- 187 Vl. I Ordet *molto* är halvt inskrivet i diminuendopilen. Menar Stenhammar piano molto följt av ett diminuendo eller ett piano, följt av ett diminuendo molto?
- 242–243 Timp. Se kommentar till 58–59.