

III

SCHERZO

Vivace $\text{d} = 80$

5

Flauti I. II.

(II. muta in Flauto picc.)

Oboi I. II.

Clarinetti I. II. A

Fagotti I. II.

I. II. F

Corni

III. IV. D

Trombe I. II. C

Timpani D, A

Vivace $\text{d} = 80$

I.

Violini

II.

Viole

Violoncelli

Contrabbassi

*ppoco espresso.
pizz.*

dim.

F.I.II.

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I.II.F

Cor.

III.IV.D

Trbe.I.III.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

This musical score page contains six systems of music. The first system includes parts for Flute I & II, Oboe I & II, Clarinet I & II A, Bassoon I & II, and Trombone I & III C. The second system includes parts for Horn I & II, Trombone I & III C, Timpani D, A, Violin I & II, Cello, and Double Bass. The third system includes parts for Violin I & II, Trombone I & III C, Timpani D, A, and Double Bass. The fourth system includes parts for Trombone I & III C, Timpani D, A, and Double Bass. The fifth system includes parts for Violin I & II, Trombone I & III C, Timpani D, A, and Double Bass. The sixth system includes parts for Trombone I & III C, Timpani D, A, and Double Bass. The score uses a mix of treble and bass clefs, and includes dynamic markings such as *mf*, *f*, and *dim.*

10

F.I.II.

Ob.I.II.

Cl.I.III.A

Fag.I.II.

I.II.F

Cor.

III.IV.D

Trbe.I.II.C

Timp.D,A

I.

Viol.

II.

Vle.

Vlc.

Cb.

15

F.I. II.

Ob.I. II.

Cl.I. III. A

Fag.I. II.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp.D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

a 2

f

a 2

f

cresc.

arco

ppp

Fl.I.II. *mf*

Ob.I.II. *mf*

Cl.I.III.A *mf*

Fag.I.II. *mf*

Measure 20: Flute I, II, Oboe I, II, Clarinet I, III, A, Bassoon I, II play eighth-note chords. Measure 21: Flute I, II, Oboe I, II play eighth-note chords. Measure 22: Clarinet I, III, A, Bassoon I, II play eighth-note chords.

I.II.F

Cor.

III.IV.D

Trbe.I.II.C

Timp.D,A

Measures 20-22: All parts remain silent.

I. *mf* *[espress.]*

Viol. *mf* *[espress.]*

II. *mf* *[espress.]*

Vle. *mf*

Vlc. *mf* *pizz.*

Cb. *mf*

Measures 20-22: Violin I and II play eighth-note patterns with dynamic markings *mf* and *[espress.]*. Trombone I and II play eighth-note patterns with dynamic markings *mf* and *[espress.]*. Trombone I has a dynamic marking *div.*. Cello and Double Bass play eighth-note chords. Measures 23-25: Violin I and II play eighth-note patterns with dynamic markings *dim.*. Trombone I and II play eighth-note patterns with dynamic markings *dim.*. Cello and Double Bass play eighth-note chords.

F. I. II. a² f 25 A

Ob. I. II. f

C. I. II. A. f

Fag. I. III. f

I. II. F. a² f

Cor.

III. IV. D. mf

Trbe I. II. C. mf cresc.

Timp. D, A. mf cresc.

I. tr. piùf f_x mf

Viol. tr. piùf f_x mf

II. tr. piùf f_x mf

Vle. piùf f_x mf

Vlc. piùf f_x mf

Cb. arco piùf mf

Fl.I. II. *a²*
cresc. *tr* *ff* *tr*
 Ob.I. III. *cresc.* *tr* *ff* *tr*
 Cl. I. II. A. *cresc.* *tr* *ff* *a²*
 Fag. I. II. *cresc.* *ff*
 I. II. F.
 Cor.
 III. IV. D. *a²* *cresc.* *ff*
 Trbe I. II. C.
 Timp. D, A. *ff* *tr* *ff*
 I.
 Viol. *ff*
 II.
 Vle. *ff* *f* *dim.*
 Vlc. *ff* *fp*
 Cb. *ff* *fp*

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. III.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I. Viol.

II.

Vle

Vlc.

Cb.

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

a2

f

a2

f

pp

f

p *pp* *f*

tr *tr* *tr* *tr*

p *pp* *f*

p *pp* *fp*

pp *fp*

p *dim.* *pp* *f* *con forza*

dim. *pp* *f* *con forza*

dim.

35 a²

F1.I. II. f ff

Ob.I. II. f ff

Cl. I. II. A. ff

Fag.I. II. ff

I. III. F. ff

Cor. ff

III. IV. D. ff

TrbeI. II. C. ff

Timp.D,A. ff

I. fp ff f^x f^x f^x f^x

Viol. fp ff f^x f^x f^x f^x

II. fp ff f^x f^x f^x f^x

Vle. 3 3 ff

Vlc. 3 3 ff v v v v

Cb. f^x ff v v v v

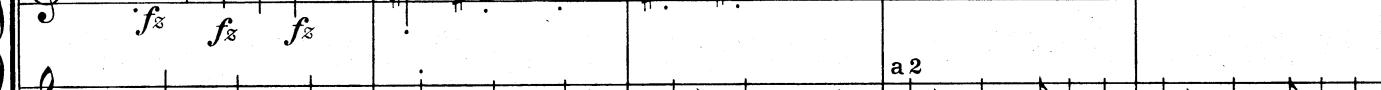
Fl.I.II. 

 Ob.I.II. 

 Cl.I.II.A 

 Fag.I.II. 

 I.II.F 

 Cor. 

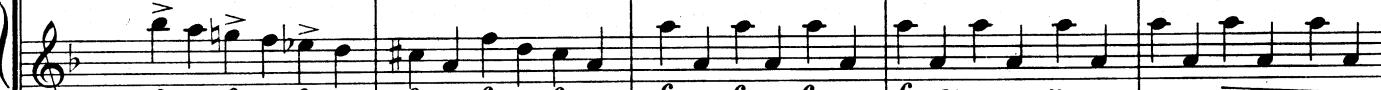
 III.IV.D 

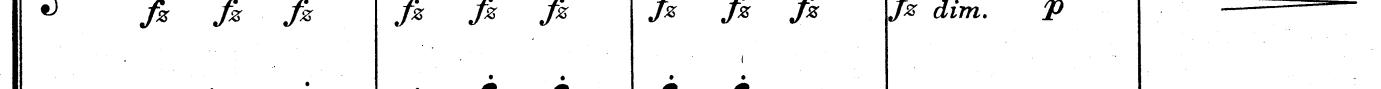
 Trbe.I.II.C 

 Timp.D,A 

 I. 

 Viol. 

 II. 

 Vle. 

 Vlc. 

 Cb. 

40

a^2 $b^{\dot{2}}$ $c^{\dot{2}}$ $d^{\dot{2}}$ $e^{\dot{2}}$ $f^{\dot{2}}$ $g^{\dot{2}}$ $h^{\dot{2}}$ $i^{\dot{2}}$ $j^{\dot{2}}$ $k^{\dot{2}}$ $l^{\dot{2}}$ $m^{\dot{2}}$ $n^{\dot{2}}$ $o^{\dot{2}}$ $p^{\dot{2}}$ $q^{\dot{2}}$ $r^{\dot{2}}$ $s^{\dot{2}}$ $t^{\dot{2}}$ $u^{\dot{2}}$ $v^{\dot{2}}$ $w^{\dot{2}}$ $x^{\dot{2}}$ $y^{\dot{2}}$ $z^{\dot{2}}$

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

a^2 $b^{\dot{2}}$ $c^{\dot{2}}$ $d^{\dot{2}}$ $e^{\dot{2}}$ $f^{\dot{2}}$ $g^{\dot{2}}$ $h^{\dot{2}}$ $i^{\dot{2}}$ $j^{\dot{2}}$ $k^{\dot{2}}$ $l^{\dot{2}}$ $m^{\dot{2}}$ $n^{\dot{2}}$ $o^{\dot{2}}$ $p^{\dot{2}}$ $q^{\dot{2}}$ $r^{\dot{2}}$ $s^{\dot{2}}$ $t^{\dot{2}}$ $u^{\dot{2}}$ $v^{\dot{2}}$ $w^{\dot{2}}$ $x^{\dot{2}}$ $y^{\dot{2}}$ $z^{\dot{2}}$

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

$f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv
 $f_z f_z f_z$ $f_z f_z f_z$ $f_z f_z f_z$ $f_z dim. p$ \equiv

45

Fl. I. II. *mp* *fz* *p*

Ob. I. II. *mp* *fz* *p*

Ct. I. II. A *mp* *fz* *p*

Fag. I. II. *p* *fz* *p*

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I. *pp*

Viol. *p*

II. *pizz.*

Vle. *p*

Vlc. *pizz.*

Cb. *p*

pizz.

fz

a2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. F

Cor.

III. IV. D

Trbe I. III. C

Timp. D. A

50

B

mf p

mf p

mf p

mf p

f

mf p

mf p

mf p

mf p

mf p

mf p

I.

Viol.

II.

Vle

Vlc.

Cb.

mf

p

p

p

arco

arco

p

Fl.I.II. Ob.I.II. Cl.I.II.A. Fag.I.II.

I.II.F Cor. III.IV.D. Trbe.I.II.C. Timp.D,A.

I. Viol. II. Vle. Vlc. Cb.

55

F1. I. II.

Ob. I. III.

Cl. I. II. A

Fag. I. III.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

C

60

F1.I. II. a2 f ff

Ob.I. III. a2 f ff

Cl.I. II. A a2 f ff

Fag.I. III. a2 ff

I. III. F - f

Cor. -

III. IV. D -

Trbe I. II. C - f

Timp. D, A - f

I. ff

Viol. ff

II. ff

Vle ff

Vlc. ff

Cb. ff

65

Fl. I, II.

Ob. I, II.

Cl. I, II, A

Fag. I, II.

I. II, F

Cor.

III. IV, D

Trbe I, II, C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

70

F.II.II. a²

Ob.I.II. a²

Cl.I.II.A a²

Fag.I.II. a²

I.II.F

Cor.

III.IV.D a²

Trbe.I.II.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

75

II. muta in Flauto piccolo

F.I.

F.II.

Ob.I.II.

Cl.I.II.A

Fag.I.III.

I.II.F

Cor.

III.IV.D

Trbe I.II.C

Timp.D,A

I.

Viol.

II.

Vle.

Vlc.

Cb.

D

Fl.I. *ff*

Fl.picc. muta in Flauto II.

Ob.I.III. *ff*

Cl.I.II.A *ff*

Fag.I.III. *ff*

f_x *f_x*

I.II.F *ff*

Cor. *ff*

III.IV.D *ff*

Trbe.I.II.C *ff*

Timp.D,A *ff*

I. *ff*

Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff con forza*

f_x *f_x*

f_x *f_x*

f_x *f_x*

f_x *f_x*

Fl.I.II. Ob.I.II. Cl.I.II.A Fag.I.II.

I. II.F Cor. III. IV.D Trbe I.II.C

Timp.D, A

I. Viol. II. Vle. Vlc. Cb.

Fl.I.II.

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I. II.F

Cor.

III.IV.D

Trbe I.II.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

F.I.II. Ob.I.II. Cl.I.II.A. Fag.I.II.

I.II.F. Cor. III.IV.D. Trbe I.II.C. Timp. D,A.

I. Viol. II. Vle. Vlc. Cb.

90

a2

a2

a2

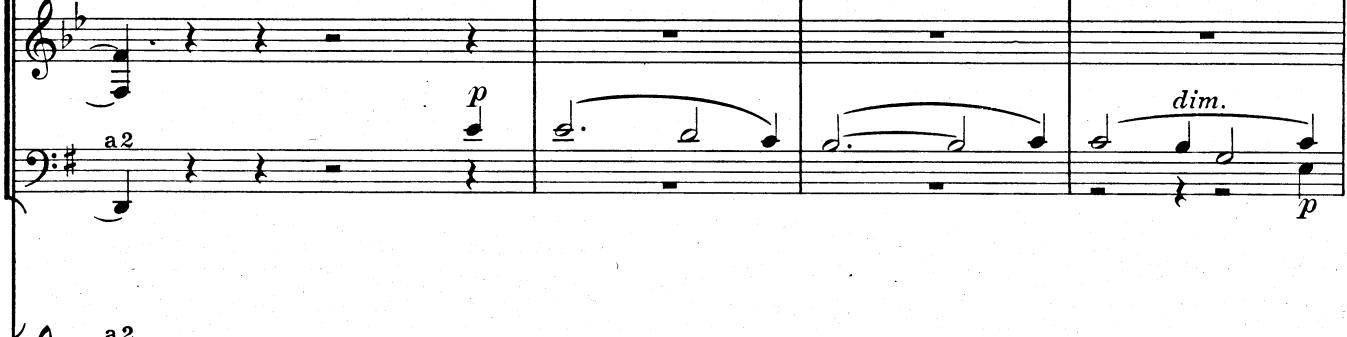
trm

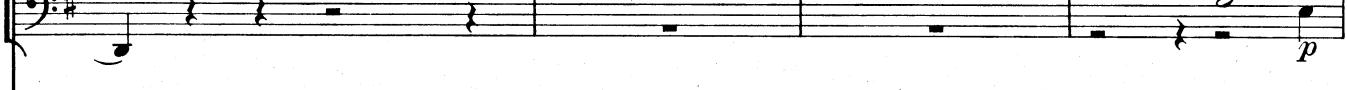
H 1535

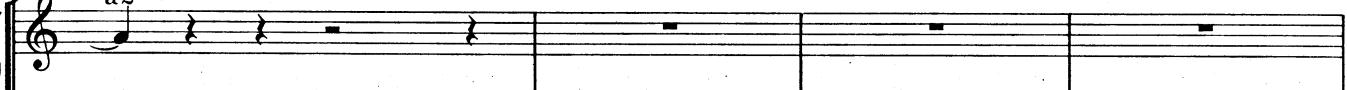
Poco meno mosso

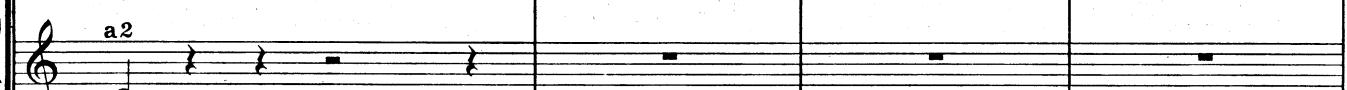
Fl.I.II. 

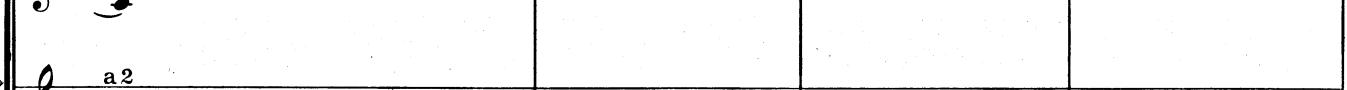
Ob.I.III. 

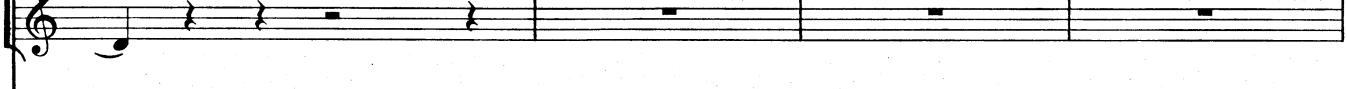
Cl.I.II.A. 

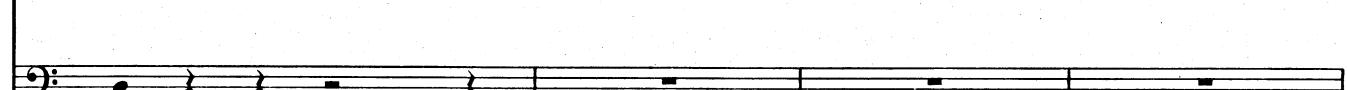
Fag.I.III. 

I.II.F. 

Cor. 

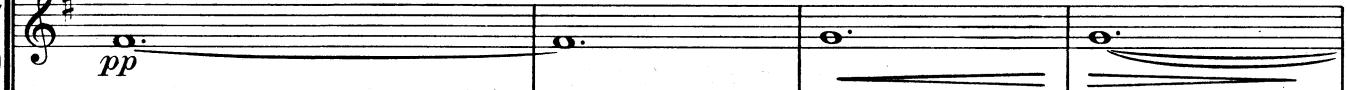
III.IV.D. 

Trbe I.II.C. 

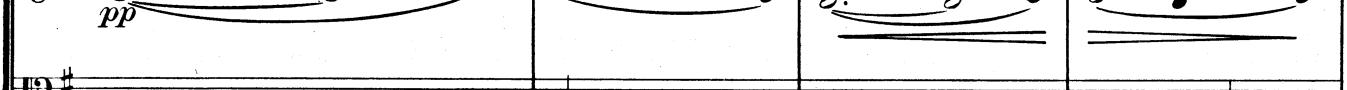
Timp.D,A. 

Poco meno mosso

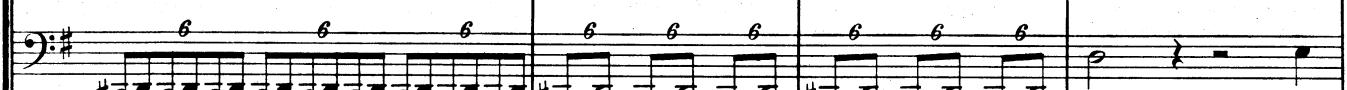
Sul G

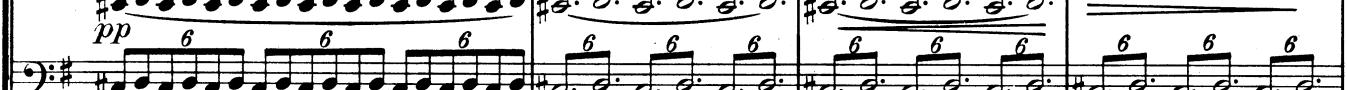
I. 

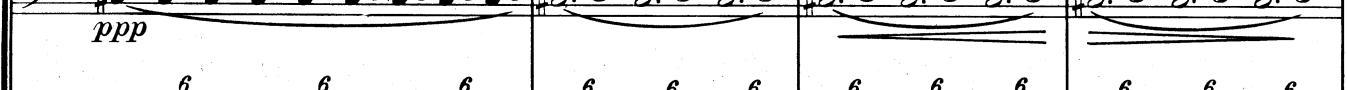
Viol. 

II. 

Vle. 

I. 

Vlc. 

II. 

Cb. 

Fl. I. II.

Ob. I. III.

Cl. I. II. A

Fag. I. II.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

b

pp

p

100

a2

pp

p

4.Corda

pp

p

pp

p

pp

p

pp

p

Fl.II.

Ob.I. II.

Cl.I. II. A

Fag.I. III.

I. II.F

Cor.

III. IV.D

Trbe I. II.C

Timp. D, A

I. Viol.

II. Vle.

Vlc.

II. Cb.

Fl.I.II. E 105

Ob.I.II.

Soli Cl.I.II.A Soli

Fag. I.II. *pp legato*

I.II.F Cor.

III.IV.D

Trbe I.II.C

Timp.D,A

I. Viol. II.

Vle. Vlc. Cb.

Fl. I. II. 110
fz *dim.*
 Ob. I. II. *fz* *dim.*
 Cl. I. II. A *fz* *p*
 Fag. I. II. *p*

I. II. F
 Cor.
 III. IV. D
 Trbe I. II. C

Timp. D, A

I. Viol. *pp*
 II. *pp*
 Vle *p*
 Vlc. *pp*
 Cb. *pp*

Fl. I. II.

Ob. I. III.

Cl. I. II. A

Fag. I. II.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

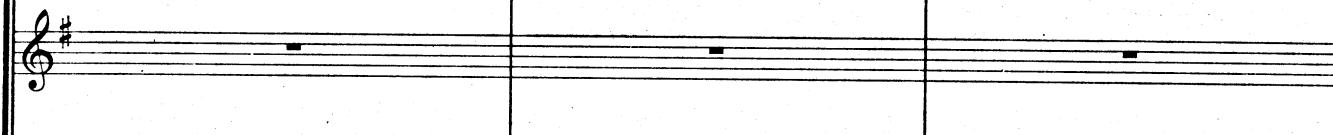
Vle.

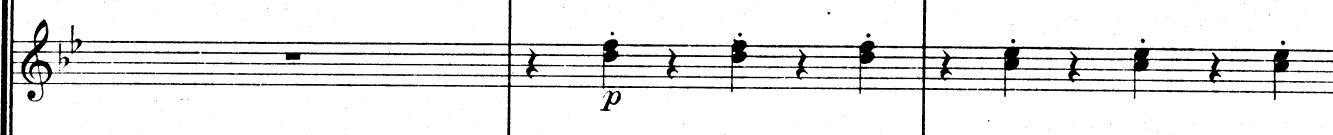
Vlc.

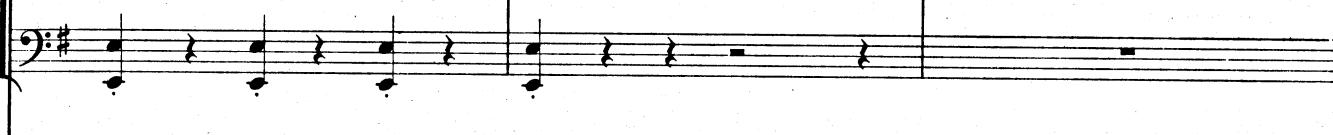
Cb.

This musical score page contains two staves of four measures each, labeled 115 and 116. The instrumentation includes Flute I & II, Oboe I & III, Clarinet I & II A, Bassoon I & II, Horn I & II, Cor (Corno), Trombones III & IV, Trombone I & II C, Timpani D & A, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 115 starts with a dynamic of *dim.* for Flute I & II, Oboe I & III, and Bassoon I & II. Measures 116 begin with a dynamic of *pp*. Measure 116 concludes with a dynamic of *pp* for Violin I, *pp* for Violin II, and *pp* for Double Bass.

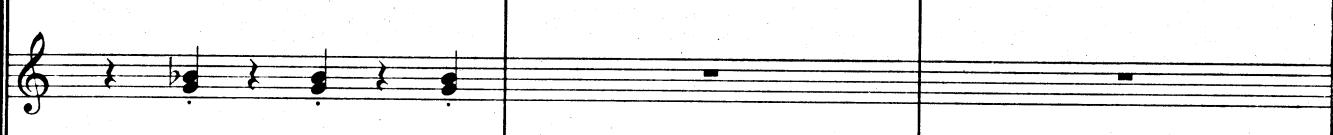
Fl.I.II. 

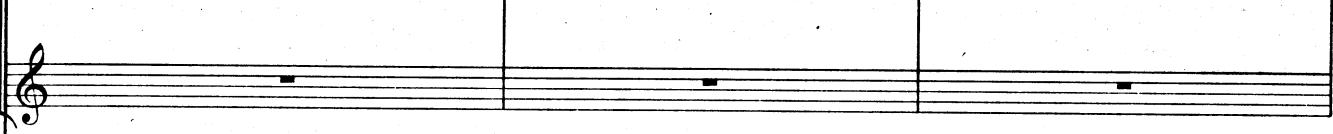
Ob.I.III. 

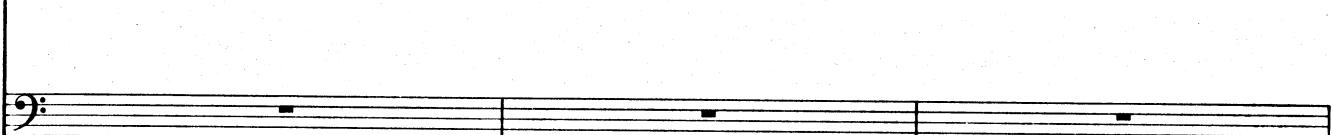
Cl.I.II.A. 

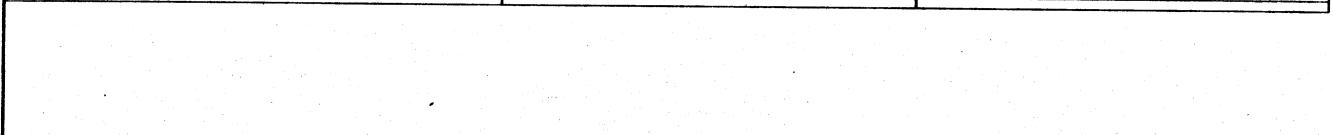
Fag.I.III. 

I. II.F. 

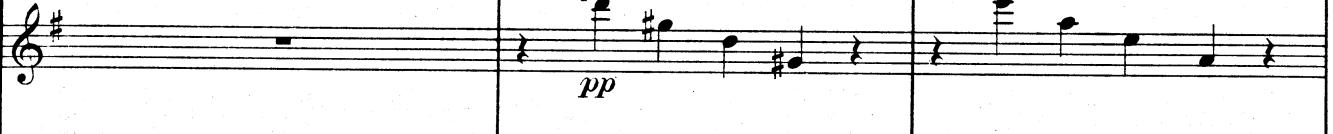
Cor. 

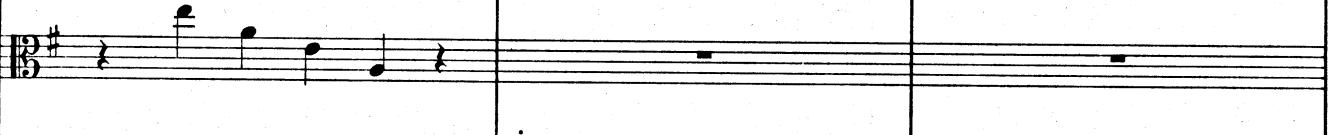
III. IV.D. 

Trbe I.II.C. 

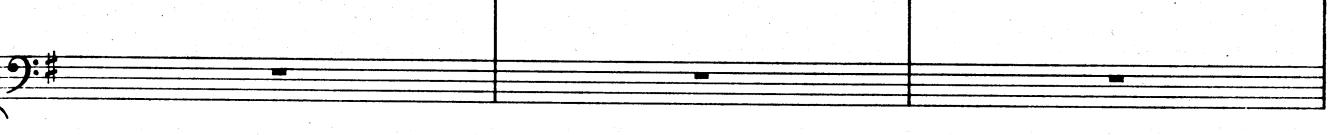
Timp.D, A. 

I. 

Viol. 

Vle. 

Vlc. 

Cb. 

120

F1.I.II.

Ob.I.III.

Cl.I.II.A

Fag.I.II.

I. II.F

Cor.

III. IV.D

Trbe I.II.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

pp

p

pp

dim.

pizz.

pp

pizz.

pp

125

F. I. II.

Ob. I. III.

p

Cl. I. II. A

p

mp

Fag. I. II.

p

I. II. F

pp

Cor.

pp

III. IV. D

pp

Trbe I. II. C

Timp. D, A

pp

I.

Viol.

pp

II.

arco

pp

Vle.

arco

pp

Vlc.

arco

Vcl.

pp

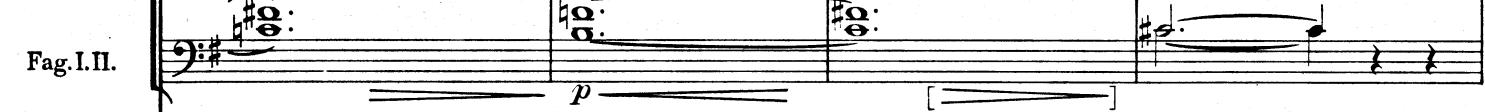
Cb.

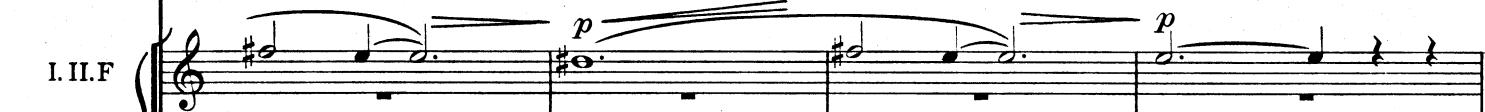
pp

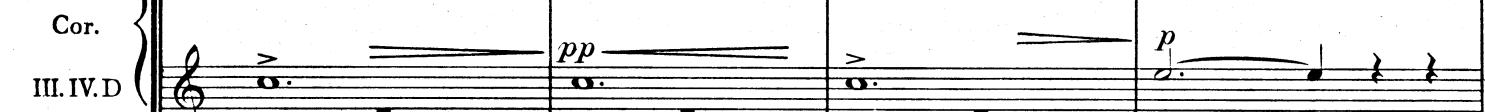
F.I.II. F# 

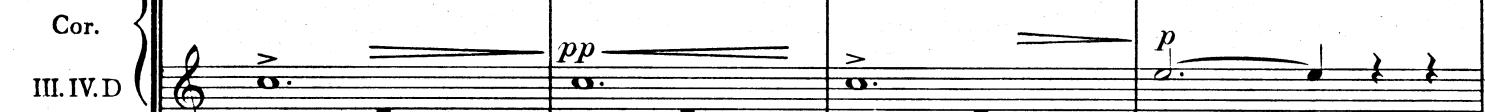
Ob.I.II. 

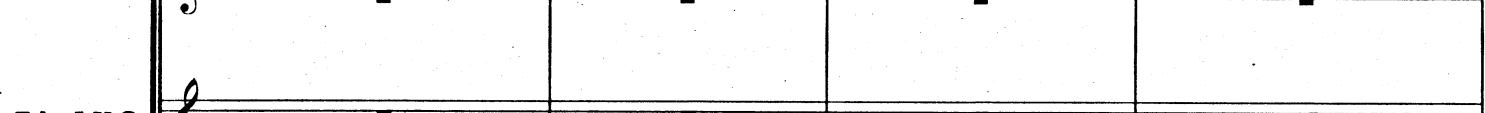
Cl.I. II.A. 

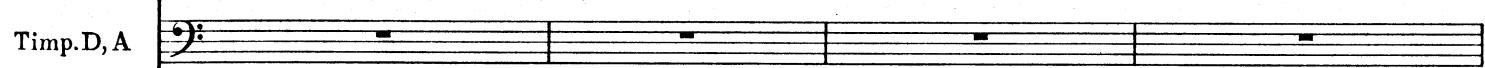
Fag.I.II. 

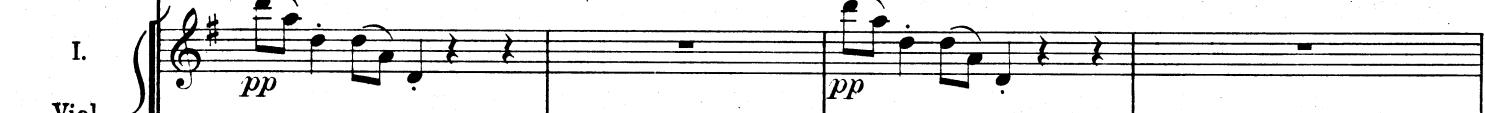
I. II.F. 

Cor. 

III. IV.D. 

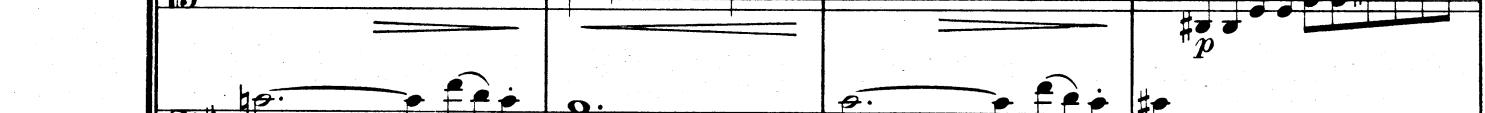
Trbe I.II.C. 

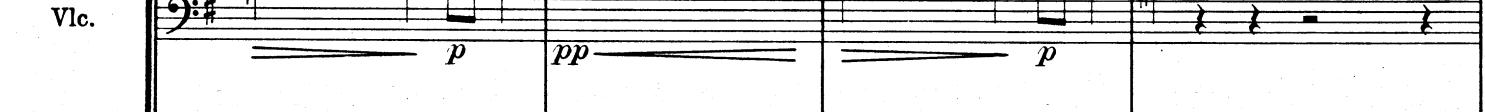
Timp.D,A. 

I. Viol. 

II. 

Vle. 

Vlc. 

Cb. 

Fl. I. II.

Ob. I. II.

Ci. I. II. A

Fag. I. II.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D. A

I.

Viol.

II.

Vle.

Vle.

Cb.

8

135

p

f

p

p

pp

p

p

pp

pp

pp

p

p

pp

pp

p

p

pp

Fl.I.II.

Ob.I.II.

Cl.I.II.A

Fag.I.II.

I. II.F

Cor.

III. IV.D

Trbe I.II.C

Timp.D, A

140

Solo p

p

pizz.

pp

pp

pp

f

Fl.I.II. Ob.I.II. cresc. 145 f

Cl.I.III.A Fag.I.II. a² p f

I.III.F Cor. f^s f

III.IV.D Trbe.I.II.C

Timp.D,A

I. Viol. 4. Corda f

II. p f

Vle. pespressivo

I. Vlc. f

II. p f

Cb. pp cresc. f

dim. dim. dim.

F1.I.III. Ob.I.III. Cl.I.II.A G

dim. dim. pp

Ob.I.III. Cl.I.II.A Fag.I.III.

Cl.I.II.A Fag.I.III. a2 dim. dim. pp

I.II.F Cor. III:IV.D

III:IV.D Trbe I.III.C

Timp.D,A

dim. p dim.

I. arco

I. Viol. II. Vle

II. dim. p dim. pp

Vle pp

I. Vlc. II. Vlc. Cb.

I. f_z dim. p dim. pp

II. f_z dim. p dim. pp

Cb. dim. p dim. pp

6 6 6 6 6 6 6 6 6 6 6 6

150

F.I.III. (p) f^x

Ob.I.III. ♫: p ♫: p ♫:

Cl.I.II.A. ♫: f p ♫: ♫:

Fag.I.II. ♫: ♫: ♫: fp

I.II.F. ♪ p ♪ p

Cor. ♪ p ♪ p

III.IV.D.

Trbe I.II.C. Sole pp

Timp.D, A. tr pp

I. Viol. ♫: ♫: ♫: ♫:

II. ♫: ♫: ♫: ♫:

Vle. ♫: ♫: ♫: ♫:

I. Vlc. ♫: ♫: ♫: ♫: mp

II. ♫: ♫: ♫: ♫: mp

Cb. ♫: ♫: ♫: ♫: mp

155

The musical score consists of four systems of music, each with a different instrumentation:

- System 1:** Flute I, II, III (F.I.III.) in G major; Oboe III (Ob.III.) in G major; Clarinet I, II, III, A (Cl.I.II.A.) in F major; Bassoon I, III (Fag.I.III.) in G major.
- System 2:** Bassoon II, F (Bassoon II, F) in G major; Clarinet III, IV, D (Cl.III.IV.D.) in F major; Bassoon III, IV, C (Bassoon III, IV.C) in G major; Timpani D, A (Timp.D,A.) in G major.
- System 3:** Violin I (Viol.), Violin II (Viol. II), and Viola (Vle.) in G major.
- System 4:** Double Bass (Cb.) in G major; Bassoon I, II, III, C (Bassoon I, II, III, C) in G major.

Measure 155 starts with a dynamic of **pp**. Measures 156-157 show sustained notes with dynamics of **pp**. Measures 158-159 show eighth-note patterns with dynamics of **pp**. Measures 160-161 show eighth-note patterns with dynamics of **pp**.

accelerando 160

This musical score page contains four systems of music, each with multiple staves and specific dynamics and performance instructions.

System 1: Flute II (F1.II.), Oboe II (Ob.II.), Clarinet I, II, III, A (Cl.I.II.A), Bassoon I, II, III (Fag.I.III.). The bassoon staff has a bass clef. Dynamics: *p*, *mf*, *cresc.*

System 2: Bassoon II, III, IV, D (III.IV.D), Trombone II, III, C (Trbe.I.II.C). The bassoon staff has a bass clef. Dynamics: *p*, *mf*, *cresc.*

System 3: Timpani, Drums, A (Timp.D,A). Dynamics: *tr*, *mf*, *cresc.*

System 4: Violin I (I.Viol.), Violin II (II.Viol.), Viola (Vle), Cello (Vlc.), Double Bass (Cb.). The double bass staff has a bass clef. Dynamics: *pp*, *p*, *mf*, *cresc.*

Vivace

165 a₂

Fl.I.II. ff ff

Ob.I.II. ff ff

Ct.I.II.A. ff ff

Fag.I.II. ff ff

I.II.F. f a₂

Cor. f f

III.IV.D. f f

Trbe I.II.C. f f

Timp.D,A. f f

Vivace

I. ff ff

Viol. ff ff

II. ff ff

Vle. ff ff

Vlc. ff ff

Cb. f f

H

F1.I.II. a2 *tr.* *tr.*

Ob.I.II. a2 *tr.* *tr.*

C1.I.II.A a2 *tr.* *tr.*

Fag.I.III. a2 *tr.* *tr.*

ff

I.II.F a2 *ff*

Cor. *ff*

III.IV.D

Trbe I.III.C

Timp.D,A

f

tr. *tr.*

f

I.

Viol. *con forza* *ff*

II.

Vle. *con forza* *ff*

Vlc. *con forza* *ff*

Cb. *ff con forza* *ff*

Fl.I.III. *a2* 170

Ob.I.II. *p*

Cl.I.II.A. *dimin.*

Fag.I.III. *pp*

I.II.F. *p*

Cor. *pp*

III.IV.D. *p*

Trbe I.II.C. *a2*

Timp.D,A. *p* *pp*

I. *pp*

Viol. *pp*

II. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

175

F. I. II.

Ob. I. II.

C. I. III. A

Fag. I. III.

I. II. F.

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

p *f* *ff* *cresc.*

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

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

fp *p* *fp* *p* *fp* *p* *fp* *p*

poco espress. *pizz.*

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

H 1535

180

Fl.I.II.

Ob.I.II.

Cl.I.II.A

Fag.I.III.

I.II.F

Cor.

III.IV.D

Trbe.I.II.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

The musical score page 180 features a grid of staves for various instruments. The top section includes Flute I, II, Oboe I, II, Clarinet I, II, Bassoon I, II, Horn I, II, Trombone III, C, Timpani D, A, Violin I, Violin II, Viola, and Cello. The middle section includes Flute I, II, Oboe I, II, Clarinet I, II, Bassoon I, II, Horn I, II, Trombone III, C, Timpani D, A, Violin I, Violin II, Viola, and Cello. The bottom section includes Flute I, II, Oboe I, II, Clarinet I, II, Bassoon I, II, Horn I, II, Trombone III, C, Timpani D, A, Violin I, Violin II, Viola, and Cello. The score includes dynamic markings like *mf*, *f*, *p*, and trills.

185

Fl.I.II.

Ob.I.III.

Cl.I.III.A

Fag.I.III.

I.II.F

Cor.

III.IV.D

Trbe.I.III.C

Timp.D,A

I.

Viol.

II.

Vle

Vlc.

Cb.

pp

p

p

pp

pp

pp

pp

pp

pp

pp

pp

pizz.

cresc.

arco

ppp

Fl.I.III. 190 Ob.I.III. Cl.I.II.A Fag.I.II.

I.III.F Cor. III.IV.D

Trbe I.II.C Timp.D,A

I. Viol. II. Vle. Vlc. Cb.

J

measures 190-191 of a musical score. The score is for orchestra and includes parts for Flute III, Oboe III, Clarinet II, Bassoon II, Trombones III, IV, Bass Trombone, Horns I, II, Trombones III, IV, Bass Trombone, Bassoon, and Cello/Bass. The score shows two systems of music. The first system starts with measures 190, featuring woodwind entries (Flute III, Oboe III, Clarinet II) followed by a bassoon entry. The second system begins with measure 191, featuring brass entries (Trombones III, IV, Bass Trombone) and bassoon entries. Dynamics include f (fortissimo), mf (mezzo-forte), and crescendo markings.

195

a2

Fl. I.II. Ob. I.II. Cl. I.II. A Fag. I.II.

I.II.F Cor. III. IV.D Trbe I.II.C

Timp. D,A

I. Viol. II. Vle Vlc. Cb.

200

F.I.II. *a²* f cresc. *tr* *ff*

Ob.I.II. *a²* f cresc. *tr* *ff*

Cl.I.II.A *a²* f cresc. *tr* *ff*

Fag.I.II. *a²* f cresc. *ff* *a²*

I.II.F *a²* *ff*

Cor. *a²* *ff*

III.IV.D *mf* cresc. *ff*

Trbe.I.II.C *mf* cresc. *ff*

Timp.D,A *mf* cresc. *ff*

I. *tr* *ff*

Viol. *tr* *mf* *ff*

II. *tr* *mf* *ff*

Vle. *tr* *mf* [cresc.] *ff*

Vlc. *mf* [cresc.] *ff*

Cb. *mf* *ff*

F1.I.II. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Ob.I.II. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Cl.I.II.A *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Fag.I.II. *a2* *dim.* *mp* *dim.*

I.III.F *dim.* *mp*

Cor. *dim.* *mp*

III.IV.D *dim.* *mp*

Trbe I.II.C *dim.*

Timp.D,A *dim.* *mp* *dim.*

I. *dim.* *mp* *dim.*

Viol. *dim.* *mp* *dim.*

II. *dim.* *mp* *dim.*

Vle. *dim.* *mp* *dim.*

Vlc. *dim.* *mp* *dim.*

Cb. *dim.* *mp* *dim.*

205

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. III.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

K 210

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

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

Cl. I.II.A *f dim.* *p*

Fag. I.II. *a2* *f dim.* *p*

I.II.F *pp* *f*

Cor. *pp* *f*

III.IV.D *pp* *f*

Trbe III.C *pp* *f*

Timp.D,A *pp* *f*

I. Viol. *arco* *f* *p dim.*
II. *arco* *f* *p dim.*

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

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

Cb. *arco* *f*

F. I. II.

245 *p* 3 - - - - *dim.* 3 - - - - *pp* 220 - - - - *pp*

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. III. F

Cor.

III. IV. D

Trbe I. III. C

Timp. D, A

tr - - - - *tr* - - - - *tr* - - - - *tr* - *tr* - - - - *ppp*

I.

Viol.

II.

Vle

Vlc.

Cb.

ten. - - - - *dim.* - - - - *pp* - - - - *dim.* - - - - *pp* - - - - *↔*

ten. - - - - *dim.* - - - - *pp* - - - - *dim.* - - - -

fp - - - - *dim.* - - - - *pp* - - - - *ppp* - - - - *pp*

ten. - - - - *dim.* - - - - *pp* - - - - *dim.* - - - - *pp*

225

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. III. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

poco a poco ritardando 230

Musical score page 1 featuring a section for woodwinds and brass. The instruments include Flute II, Oboe II, Clarinet III/A, Bassoon I/II, and Trombones II/III/C. The bassoon part features sustained notes with grace notes and dynamic markings like *p*, *dim.*, and *pp*. The brass parts also have sustained notes with grace notes and dynamics like *f* and *pp*. The strings and timpani parts are silent in this section.

poco a poco ritardando

Musical score page 2 featuring a section for strings and brass. The instruments include Violin I, Violin II, Viola, Cello, and Double Bass. The violins play sustained notes with grace notes and dynamics like *f* and *pp*. The viola, cello, and double bass provide harmonic support with sustained notes and dynamics like *p*, *dim.*, and *pp*.

in tempo

235

a2

 $\underline{\Omega}.$ $\underline{\Omega}.$

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. III.

I. II. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

in tempo

I.

Viol.

II.

Vle

Vlc.

Cb.

240

L            

F1. I. II. 

Ob. I. II. 
a²

Cl. I. II. A 
a²

Fag. I. II. 
a²

I. III. F 
Cor. 
a²

III. IV. D 

Trbe I. II. C 

Tim. D, A 

I. Viol. 
II. 

Vle 

Vlc. 

Cb. 

Fl. I. II. Ob. I. II. Cl. I. II. A. Fag. I. II.

I. III. F. Cor. III. IV. C. Trbe I. III. C.

Timp. D, A.

I. Viol. II. Viol. Vle. Vlc. Cb.

ff

245

250

F. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. III. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I.

Viol.

II.

Vle

Vlc.

Cb.

a²

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

L. III. F

Cor.

III. IV. D

Trbe I. II. C

Timp. D, A

I. Viol.

II.

Vle

Vlc.

Cb.

255