

A

Scherzo

III

Allegro molto vivace (♩ = 152)

I

Score for Scherzo, III, Allegro molto vivace (♩ = 152). The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings.

Woodwinds: Flutes I & II, Piccolo, 2 Oboes, Clarinets in A I & II, 2 Bassoons. Flutes I & II, Piccolo, and 2 Oboes have an orange highlight in the first measure. Clarinets in A I & II and 2 Bassoons have a green highlight in the first measure.

Brass: Horns in F I & II, III & IV, 2 Trumpets in A, Alto & Tenor, Trombones, Bass, Tuba, Timpani, Bass Drum, Cymbal. Horns in F I & II, III & IV, 2 Trumpets in A, Alto & Tenor, Trombones, Bass, Tuba, Timpani, Bass Drum, and Cymbal have a green highlight in the first measure.

Strings: Violins I divisi, Violins II divisi, Violas divisi, Violoncellos divisi, Contrabasses divisi. Violins I divisi, Violins II divisi, Violas divisi, Violoncellos divisi, and Contrabasses divisi have a pink highlight in the first measure.

Handwritten Annotations:

- ① 1-4 (purple) near Alto & Tenor.
- Handwritten "I" above the first measure of the string section.
- Handwritten "AC" and "3-4" in a red box at the bottom right.

G: I II I II

79

I
AC 3-4

[illegible]

$G: I \rightarrow I$

$$\sigma_j / v_i$$
 v_i

AC 7-8

Ob. *p* *un poco marcato* *pp*

Hn. I & II *p* *3*

Tpt. *pp* *p*

Vln. I (div.) *7* *pp* *p*

Vln. II (div.) *arco* *p* *arco* *p*

Vla. (div.) *p* *p*

Vc. (div.) *sempre p*

Cb. (div.) *sempre p*

G: (m)

I *24*

Fl. *pp*

II *pp*

Ob. *p* *pp*

Hn. I & II *p* *3*

Tpt. *pp* *p*

Vln. I (div.) *7* *pp* *p*

Vln. II (div.) *p* *p*

Vla. (div.) *p* *poco cresc.*

Vc. (div.) *poco a poco cresc.*

Cb. (div.) *poco a poco cresc.*

G:

74

AC 27-37 (1)

Fl. I *p* *mp*

Fl. II *p* *mp*

Ob. *p* *mp*

Cl. I *mp* *mf* *f*

Cl. II *mp* *mf* *f*

Bsn. *f*

I & II Hn. *f*

III & IV *mp un poco cresc.* *mf*

Tpt. *mp* *mf*

Vln. I (div.) *mp* *f*

Vln. II (div.) *mp* *f*

Vla. (div.) *mp* *f*

Vc. (div.) *f*

Cb. (div.) *f*

arco

arco

f

G:

Fl. I

Fl. II

Bsn.

Oboe I & II

Hn.

III & IV

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Db. (div.)

dim.

pizz.

f

mf

mp

p

arco

dim.

pizz.

Scherzo

36

36

Fl. I

Fl. II

Picc.

Cl. I

Cl. II

Bsn.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

5 37-44

G:

I

$$/ E_b: I^b$$

46

I Fl. *f* *marcato* *ff*

II Fl. *f* *marcato* *ff*

Picc. *f*

Ob. *a 2* *f* *marcato* *ff*

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

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

Bsn. *a 2* *f* *ff* *a 2* *ff*

I & II Hn. *ff*

III & IV *ff*

Tpt. *f*

A. T. *f*

Tbn. *f*

B. *f*

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

Vln. I (div.) *marcato* *ff*

Vln. II (div.) *marcato* *ff*

Vla. (div.) *arco* *f* *ff*

Ve. (div.) *f* *ff*

Cb. *unis.* *f* *ff*

Ex. (Ib)

$$\# \overline{V}^b_4$$

HC 49-52

transition

51

I Fl.

II Fl.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV Hn.

Tpt.

A. T.

Tbn.

B.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

ff

ff

ff

pp cresc.

pp

p

pp

mp

p

pp

pp cresc.

pp

pp

pp cresc.

mp

mp

mp

ff

pp cresc.

mp

mp

ff

pp cresc.

E♭: (♯♭)

/E: ♭

② 53-70

50

I Fl. *ff* *pp* *mf* *f*

II Fl. *ff* *pp* *mf* *f*

Picc. *ff* *pp* *f*

Ob. *ff* *pp* *f*

I Cl. *mf* *mf*

II Cl. *mf* *mp* *mf*

Bsn. *f* *pp cresc.* *f*

I & II Hn. *f* *pp* *p* *f*

III & IV Hn. *f* *pp* *p* *f*

Tpt. *mf* *mp* *mf*

A. T. *p*

Tbn. *p*

B. *p*

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

Vln. I *mf* *f* *mf* *f*

Vln. II *f* *mp* *f*

Vla. *f* *pp cresc.* *mp* *f*

Vc. *f* *pp cresc.* *mp* *f*

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

$$E: \quad \nabla_y^b \quad i_y^b \quad \nabla_y^b \quad i_y^b \quad \nabla_y^b$$

66

Fl. I *f cresc.* *ff*

Fl. II *f cresc.* *ff*

Picc. *f cresc.* *ff*

Ob. I *f* *ff*

Ob. II *f cresc.* *ff*

Bsn. *f cresc.* *ff*

Hn. I & II *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

B. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

B. D. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff* *dim.* *mf*

Vc. *f* *ff* *mf*

Cb. *f* *ff*

$E: \quad \dot{u} \quad \quad \quad \dot{v} \quad \quad \quad \dot{w} \quad \quad \quad \dot{v} \quad \quad \quad \dot{u}$

$$E = I$$

E: (I)

$I_6 \quad VI \quad IV_4^6 \quad II$

$$v_i b \quad \top \quad \boxed{Hc} \quad \text{jo}$$

[illegible]

86

Fl. I, Fl. II, Ob., Cl. I, Cl. II, Bsn., I & II Hn., III & IV Tbn., Tba., Vln. I, Vln. II, Vla., Vc., Cb.

mf, *cresc.*, *f*, *div.*, *mf cresc.*, *f*

pp un poco cresc.

∴

 \overline{bVT}_6
$$\frac{V}{bVT}$$

bvt

I

$$\frac{ib}{iy} = f$$
$$\frac{V_2}{V_1}$$

E: \hat{v}_i $\frac{\hat{v}_{ib}^{\text{no}}}{\hat{v}_{ib}}$ $\hat{v}_{ib}^{\text{cresc.}}$ \parallel $b \overline{VTT}^{\text{ff}}$ $b \overline{VT}_b$ $\frac{\hat{v}_{ib}^{\text{no}}}{\hat{v}_{ib}}$

AC 93-96

Fate'

96

Score for measures 96-104. Instruments include Flute (I, II), Piccolo, Oboe, Clarinet (I, II), Bassoon, Horns (I & II, III & IV), Trumpet, Violin (I, II), Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *ff*. A green shaded area covers measures 96-97, and a purple shaded area covers measures 98-104. Handwritten notes include "⑩ 97-104" in purple and "E: $\frac{7}{4}$ I $\frac{6}{4}$ " in blue.

Score for measures 102-113. Instruments include Flute (I, II), Piccolo, Clarinet (I, II), Bassoon, Violin (I, II), Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *ff*. A purple shaded area covers measures 105-113. Handwritten notes include "⑩ 105-113" in purple, "E: $\frac{7}{4}$ I $\frac{6}{4}$ " in blue, and "⑫ 99(3)-104 (3)" in red.

[illegible]

Handwritten musical score for "The Rose Tree" (Op. 10, No. 112-113). The score is written for a full orchestra and includes several handwritten annotations in blue ink:

- Top left:** "E?" and "mf" (mezzo-forte).
- Top center:** "V" (Violoncello).
- Top right:** "bII" (B-flat II), "V₁/bVI" (Violoncello 1/B-flat VI), "II" (II), "I" (I), "V₂/VI" (Violoncello 2/VI), "V₃/III" (Violoncello 3/III), and a red box containing "A" (Alto).
- First staff (I):** "p" (piano), "113" (measure number), and "mark" (circled in blue).
- Second staff (II):** "p" (piano).
- Third staff (I & II):** "pp" (pianissimo), "113-122" (circled in blue), and "pp" (pianissimo).
- Fourth staff (Hn.):** "pp" (pianissimo).
- Fifth staff (III & IV):** "pp" (pianissimo).
- Sixth staff (Vla.):** "pp" (pianissimo).
- Seventh staff (Vc.):** "pp" (pianissimo), "sempre pp" (sempre pianissimo).
- Eighth staff (Cb.):** "pp" (pianissimo), "sempre pp" (sempre pianissimo).

The score is written in 4/8 time and features a key signature of one sharp (F#). The music is characterized by a steady eighth-note rhythm in the lower strings and woodwinds, with a more melodic line in the upper woodwinds.

$$f: I$$

118

Score for measures 118-122. Instruments: Fl. I & II, Ob., Cl. I & II, Bsn., Hn. I & II, III & IV, Vln. I & II, Vla., Vc., Cb. Dynamics: *mp*, *mf*, *ff*, *f*, *p*, *pp*, *sempre p*. Performance markings: *a 2*, *6*, *sempre p*, *mf*, *ff*, *f*, *p*, *pp*, *mf*, *f*. A pink highlight covers measures 121-122 in the Vc. and Cb. staves.

Handwritten notes below the score: $\equiv E:$, I_b , VI , IV_4 , II , VI_b , V , and a red box containing $HL 122$.

123

Score for measures 123-127. Instruments: Fl. I & II, Cl. I & II, Bsn., Hn. I & II, III & IV, Vln. I & II, Vla., Vc., Cb. Dynamics: *p*, *pp*, *un poco cresc.*, *f*. Performance markings: *un poco cresc.*, *pp*, *f*, *3*, *3*. A purple highlight covers measures 123-124 in the Hn. and III & IV staves. A purple circle with the number 13 is next to the first measure of the Hn. staff.

Handwritten notes below the score: $E:$ and I .

[illegible]

E:

$C: I_b$

✓

I

τ

I

Ac

Ac 129-131 (1)

Fl. I 132

Fl. II

Ob. a 2

Cl. I

Cl. II

Bsn. a 2

I & II

Hn.

III & IV

Tpt.

Tbn. B. f

Vln. I

Vln. II

Vla.

Vc.

Cb.

Li I v I v I

$$I_b \quad \cancel{V} \quad I \quad \cancel{V} \quad / \quad G: I$$

[illegible]
$$g: (\mathbb{I})$$

7

I

AC 141-142

manh

Score for measures 145-156. The score includes parts for Flute I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Violin I (div.), Violin II (div.), Viola (div.), Violoncello (div.), and Contrabass.

Measure 145 is marked with a green box. Measure 146 is marked with a purple box. Measure 147 is marked with a pink box. Measure 148 is marked with a pink box. Measure 149 is marked with a pink box. Measure 150 is marked with a pink box. Measure 151 is marked with a pink box. Measure 152 is marked with a pink box. Measure 153 is marked with a pink box. Measure 154 is marked with a pink box. Measure 155 is marked with a pink box. Measure 156 is marked with a pink box.

Handwritten notes include:

- 145-156
- 145-156
- 145-156

G: 145-156 vi AU 145-156

Ob. 150

Hn. I & II

Tpt.

A. T.

Tbn.

B.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

poco cresc.

mf dim.

p

poco cresc.

mf dim.

p

poco cresc.

mf dim.

p

dim.

pp

poco cresc.

mf dim.

p

dim.

pp

mf

arco,

mp

p

dim.

pp

mf

arco

mp

p

dim.

pp

pizz.

mf

pizz.

mf

mf dim.

p

p

pp

mf dim.

p

Gi

TV

155

Ob.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Ve. (div.)

Ch. (div.)

mf *pizz.* *pp* *arco* *p* *p leggiero* *arco* *p leggiero* *mf* *mp* *pizz.* *mp* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

155-174

[illegible]

4:

163

Score for measures 163-165, featuring woodwinds, brass, strings, and percussion.

Flutes (Fl.): I and II. Measures 163-165: Rests in 163 and 164; enter in 165 with a half note G4, tied to the next measure. Dynamics: *pp* (165), *p* (166).

Oboe (Ob.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *pp* (165), *p* (166).

Horn (Hn.) I & II: Measures 163-165: Play a half note G4 in 163, tied to 164, then a half note A4 in 165. Dynamics: *p* (163).

Trumpet (Tpt.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *pp* (165), *p* (166).

Violin (Vln.) I (div.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *p* (165).

Violin (Vln.) II (div.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *p* (165).

Viola (Vla.) (div.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *p poco cresc.* (165).

Violoncello (Vc.) (div.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *poco a poco cresc.* (165).

Contra Bass (Cb.) (div.): Measures 163-165: Rests in 163 and 164; enters in 165 with a half note G4, tied to the next measure. Dynamics: *poco a poco cresc.* (165).

G:

165-175(1)

167

I Fl. *mp*

II Fl. *mp*

Ob. *mp*

I Cl. *mp* *mf* *f* *f*

II Cl. *mp* *mf* *f* *f*

Bsn. *f* *f*

I & II Hn. *f* *f*

III & IV *mp un poco cresc.* *mf* *f*

Tpt. *mp* *mf*

Vln. I (div.) *mp* *f* *f*

Vln. II (div.) *mp* *f* *f*

Vla. (div.) *mp* *f* *f*

Vc. (div.) *f* *f*

Cb. (div.) *f* *f*

g: (\sqrt{y})

171

I
Cl.

II

Bsn.

I & II
Hn.

III & IV

Vln. I
(div.)

Vln. II
(div.)

Vla.
(div.)

Vc.
(div.)

Cb.
(div.)

mf

mp

p

pizz.

dim.

[illegible]

G: 7

7

I

I

180

I Fl. *mp* *f marcato*

II Fl. *mp* *f marcato*

Picc. *mp*

I Cl. *mp*

II Cl. *mp*

Bsn. *mp* *f*

Hn. I & II *mf*

Tpt. *mf*

Tbn. A. T. *p* *mp* *p*

Timp. *f*

Vln. I (div.) *p* *f marcato*

Vln. II (div.) *p* *f marcato*

Vla. (div.) *f*

Vc. (div.) *p* *f*

Cb. (div.) *f*

19

183-190

G:

Tj

[AU] 181-182

I

/Eb: Ib

184

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

Hn. III & IV

Tpt.

Timp.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

f marcato

f

ff

pp

arco

$$F_b(I_b)$$
$$\nabla I_b \nabla I_b \nabla I_b$$

[HC] 187-190

20 191-194

Ep: ∇

$$G: \mathbb{T}^n \rightarrow \mathbb{T}^n$$

DV 191-194

∇_y

transition

[illegible]

201

I Fl. *p* *mp*
 II Fl. *p* *mp*
 Picc. *leggeramente* *p* *mp*
 Ob. *p* *leggeramente* *a 2* *p*
 I Cl. *leggeramente* *p* *mp*
 II Cl. *p* *mp*
 Bsn. *p* *leggeramente* *mp*
 I & II Hn. *p* *p poco a poco cresc.*
 III & IV Hn. *p* *p poco a poco cresc.*
 Tpt. *p* *mp*
 A. T. *p*
 Tbn. *p*
 B. *leggeramente* *p*
 Tba. *pp* *p*
 Timp. *p* *mp*
 Vln. I *p* *mp*
 Vln. II *p* *div.* *p*
 Vla. *p* *mp*
 Vc. *p* *mp*
 Cb. *p* *mp*

G: II *III* *#i°* *tb*

$G: v_{12}$
 $\#iv^o$
 I_b
 π_b

DV

209-228

[illegible]

216

Fl. I *fff*

Fl. II *fff*

Picc. *fff*

Ob. *fff*

Cl. I *fff*

Cl. II *fff*

Bsn. *fff*

I & II Hn. *fff*

III & IV Hn. *fff*

Tpt. *fff*

A. T. *fff*

Tbn. *fff*

B. *fff*

Tba. *fff*

Timp. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

221

I Fl. *sempre fff*

II Fl. *sempre fff*

Picc. *sempre fff*

Ob. *a 2* *sempre fff*

I Cl. *sempre fff*

II Cl. *sempre fff*

Bsn. *sempre fff*

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

B. D. *fff*

Vln. I *sempre fff*

Vln. II *sempre fff*

Vla. *sempre fff*

Vc. *sempre fff*

Cb. *fff*

G: (U)

225

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G: (T)

[illegible]

233

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

G: I IV I_b V_i IV II_b V_i_b

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (B. D.), Cymbals (Cym.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The music is arranged in a multi-staff format, with each instrument or group of instruments having its own staff. The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in purple ink, including a circled "23" and the number "239-254". There is also a pink rectangular highlight on the bottom left of the page.

Q: $\sqrt{I_6}$ $\begin{matrix} \top \\ \boxed{H U} \\ \text{238} \end{matrix}$ I_6 \top \mathbb{Z}_6 $\overline{\mathbb{Z}_6}$

243

I FL.

II

Picc.

Ob.

I Cl.

II

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G.F

IV

I

bvt

bvt

bvt

I

III

9: \bar{v}_i $\frac{\bar{v}_i^0}{\bar{v}_i}$ $\bar{v}_i \gamma$ \parallel \parallel_b \overline{vii} III $\frac{v_i}{2} / \text{IV}$

Fate!

254

Fl. I

Fl. II

Picc.

Ob.

Cl. I

Cl. II

Bsn.

I & II

Hn.

III & IV

Tpt.

Tbn. A. T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24 255-262

pizz.

div.

q: $\mathcal{I} \rightarrow \mathcal{V}$ \boxed{AV} 25/ - 254

264

I Fl. *ff*

II Fl. *ff*

Picc. *ff*

Ob. *ff*

I Cl. *ff*

II Cl. *ff*

Bsn. *f* *ff* *fff*

I & II Hn. *ff* *fff*

III & IV *f* *ff* *fff*

Tpt. *fff*

A. T. *fff*

Tbn. *fff*

B. *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *pizz.* *f* *ff* *arco* *fff*

Vc. *pizz.* *f* *ff* *arco* *fff*

Cb. *f* *ff*

G: V $\text{I}^b_4 \text{V}$ II_6 V_7 V

269

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV Hn.

Tpt.

A. T.

Tbn.

B.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Handwritten blue annotations at the bottom:

9: I 4/4 TT TT II Ibb

vii /

274

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

marcato assai

a 2

g: $\frac{v_{11}^0}{v}$ $\frac{v}{v}$ $\frac{v}{2}$

$\boxed{AC}^{26)} \rightarrow 83(1)$

G:

$$\begin{pmatrix} T & Y \\ 2 \end{pmatrix} I_6$$

287

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

G: Ib vi tv 116 vi6

I Fl.
 II Fl.
 Picc.
 Ob.
 I Cl.
 II Cl.
 Bsn.
 I & II Hn.
 III & IV Tpt.
 A. T.
 Tbn.
 B.
 Tba.
 Timp.
 B. D.
 Cym.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

27
 273-315
 G: V16
 H4 272

297

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G:

bVII₆V/
bVII

bVII

I

V/
vi

[illegible]

The image displays a complex musical score for a symphony, likely from the 19th or 20th century, given the instrumentation and notation. The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is in standard musical notation, with various clefs, key signatures, and time signatures. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a professional, clean style, with clear notation and a well-organized layout. The score is a full page, showing the beginning of a section. The notation is in black ink on a white background. The score is a detailed and comprehensive musical score, suitable for a professional orchestra.

Score for Coda section, measures 324-347. The score includes parts for Flute I & II, Piccolo, Oboe, Clarinet I & II, Bassoon, Horn I & II, Horn III & IV, Trumpet, Trombone, Euphonium, Tuba, Timpani, Cymbal, Violin I & II, Viola, Violoncello, and Contrabass.

Key markings and dynamics include:

- Flute I & II:** *mf*
- Oboe:** *mf*
- Clarinet I & II:** *p*, *mp*, *mf*
- Bassoon:** *fff*, *p cresc.*, *mf cresc.*
- Horn I & II:** *p cresc.*, *mf cresc.*
- Horn III & IV:** *p cresc.*, *mf cresc.*
- Trumpet:** *p*, *mf*
- Trombone:** *p*, *mf*
- Euphonium:** *mf*
- Tuba:** *p*, *mf*
- Timpani:** *p*, *mf*
- Cymbal:** *fff*
- Violin I & II:** *mf*
- Viola:** *p*, *mf*
- Violoncello:** *fff*, *p*, *mf*
- Contrabass:** *fff*, *p*, *mf*

Handwritten notes in purple ink: (28) 316-347

G: I₄ V₆ I

320

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

cresc.

div.

7

$\frac{V}{V_i}$ V_i

I Fl.
 II Fl.
 Picc.
 Ob.
 I Cl.
 II Cl.
 Bsn.
 I & II Hn.
 III & IV Hn.
 Tpt.
 A. T.
 Tbn.
 B.
 Tba.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Handwritten blue annotations at the bottom of the page:
 G1 II II b DUT V_2/vi VI/vi

[illegible]

g_i $\frac{v}{v}$ T_k AC $328-330(1)$ I

332

Fl. I

Fl. II

Picc.

Ob.

Cl. I

Cl. II

Bsn.

I & II

Hn.

III & IV

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I Fl.

II Fl.

Picc.

Ob.

I Cl.

II Cl.

Bsn.

I & II Hn.

III & IV Hn.

Tpt.

A. T.

Tbn.

B.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

fff

