

Symphony No. 9, op. 95

IV - Allegro con fuoco

Antonín Dvořák

Allegro con fuoco ♩ = 152

Flauti
I. II.

Oboi
I. II.

Clarinetto
I. II. A

Fagotti
I. II.

Corni
I. II. E

Corni
III. IV. E

Trombe
I. II. E

Tromboni
I. II.

Tromboni
III.

Timpani E, H

Piatti

Violini
I.

Violini
II.

Viole

Violoncelli

Contrabassi

10 ^{a 2} 15

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. *ff*

Fag. I. II. *ff*

Cor. I. II. E *ff*

Cor. III. IV. E *ff* ^{a 2}

Trbe. I. II. *ff* ^{a 2}

Trbni. I. II. *ff*

Trbni. III. *ff*

Timp. *ff*

Piatti

Viol. I. *ff*

Viol. II. *ff*

Vle *ff*

Vcl. *ff*

Cb. *ff*

20
a 2

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. *ff*

Fag. I. II. *ff*

Cor. I. II. E *ff*

Cor. III. IV. E *ff* a 2

Trbe. I. II. *ff*

Trbni. I. II. *ff*

Trbni. III. *ff*

Timp. *ff*

Piatti

Viol. I. *ff*

Viol. II. *ff*

Vle *ff*

Vcl. *ff*

Cb. *ff*

25

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

ff

ff

ff

fz

fz

Fl. I. II. *ff* *a 2* **1**

Ob. I. II. *ff* *a 2*

Cl. I. II. *ff* *a 2*

Fag. I. II. *ff* *a 2*

Cor. I. II. E *ff*

Cor. III. IV. E *ff* *a 2*

Trbe. I. II. *ff* *a 2*

Trbni. I. II. *ff*

Trbni. III. *ff*

Timp. *ff*

Piatti

Viol. I. *ff*

Viol. II. *ff*

Vle *ff*

Vcl. *fz* *ff*

Cb. *fz* *ff*

35

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

a 2

fz

fz

8

2 45 a 2

Fl. I. II. *f*

Ob. I. II. *f*

Cl. I. II. *f*

Fag. I. II. *f*

Cor. I. II. E *f* a 2

Cor. III. IV. E *f* a 2

Trbe. I. II. *f*

Trbni. I. II. *f*

Trbni. III. *f*

Timp.

Piatti

Viol. I. *ff* 3 3 *fz*

Viol. II. *ff* 3 3 *fz*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

Fl. I. II. *a 2* 50 *f* *3* *3*

Ob. I. II. *f* *3* *3*

Cl. I. II. *f* *3* *3*

Fag. I. II. *[f]*

Cor. I. II. E *a 2*

Cor. III. IV. E *a 2*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *f* *[z]* *f* *[z]*

Piatti

Viol. I. *3* *fz* *ff* *>*

Viol. II. *3* *fz* *[f]* *fz*

Vle *[f]*

Vcl. *3* *fz* *fz*

Cb. *3* *fz* *fz*

Fl. I. II. *a 2*

Ob. I. II. *a 2* *3*

Cl. I. II. *3*

Fag. I. II.

Cor. I. II. E *a 2*

Cor. III. IV. E *a 2*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *f* [*z*] *f* [*z*] *f*

Piatti

Viol. I. *ff* *z*

Viol. II. *ff* *z*

Vle *ff* *3*

Vcl. *fz* *ff*

Cb. *fz* *ff*

12

13

Fl. I. II. *a 2 3* *p* *3* *dim.* *pp* 65

Ob. I. II. *p* *pp*

Cl. I. II. *3* *p* *3* *Solo* *p*

Fag. I. II. *a 2* *p* *3* *3* *staccato* *p* *3* *fz*

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti *soli* *mf*

Viol. I. *p* *3* *3* *dim.* *pp* *ppp*

Viol. II. *p* *dim.* *ppp* *arco*

Vle *p* *dim.* *ppp* *arco*

Vcl. *pp* *3* *ppp*

Cb.

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

f *dim.* *p*

pp *mf* *3*

pp *pp* *pp*

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

p

dim.

80

mf 3

mf 3

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

molto cresc.

p

cresc.

cresc.

mf 3

p 3

p 3

[illegible]

Fl. I. II. *a 2* *ff*

Ob. I. II. *ff*

Cl. I. II. *a 2* *ff*

Fag. I. II. *ff*

Cor. I. II. E *ff*

Cor. III. IV. E *ff*

Trbe. I. II. *a 2* *ff*

Trbni. I. II. *a 2* *ff*

Trbni. III. *a 2* *ff*

Timp. *p* *ff*

Piatti

Viol. I. *ff* *fz fz fz fz*

Viol. II. *ff*

Vle *ff*

Vcl. *ff marcato*

Cb. *ff marcato*

95

Fl. I. II. *a 2*

Ob. I. II.

Cl. I. II. *a 2*

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II. *a 2*

Trbni. I. II. *a 2*

Trbni. III.

Timp.

Piatti

Viol. I. *ff*

Viol. II. *ff*

Vle

Vcl.

Cb.

fz fz fz fz

100

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. *ff*

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II. *f* a 2 3

Trbni. I. II. *f*

Trbni. III. *f*

Timp. *f*

Piatti

Viol. I. *ff*

Viol. II. *ff*

Vle *ff* 3 3 3 3

Vcl. *ff*

Cb. *ff*

Detailed description of the musical score: The score is for measures 100, 101, and 102. The key signature is one sharp (F#). The time signature is not explicitly shown but is implied to be 4/4. The woodwinds (Flutes, Oboes, Clarinets) play sustained chords with a forte (ff) dynamic. The brass section (Trumpets, Trombones, Cor Anglais) has rests in measure 100 and enters in measure 101 with a forte (f) dynamic. The strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes with a forte (ff) dynamic. The percussion (Timpani, Cymbals) has rests in measure 100 and enters in measure 101 with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

22

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

f

a 2

ff

f marcato

f marcato

f marcato

f marcato

f marcato

110 a 2

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

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

Cl. I. II. *f* *dim.*

Fag. I. II. *f* *dim.*

Cor. I. II. E *muta in F*

Cor. III. IV. E a 2 *fp* *dim.*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle *mf* *[dim.]*

Vcl. *pizz* *mf* *dim.*

Cb.

a 2

115

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor.

I. II. E

Cor.

III. IV. E

Trbe.

I. II.

Trbni.

I. II.

Trbni.

III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

*mp**dim.**p**dim.**mp**dim.**p**dim.**mp**dim.**p**dim.**dim.**mp**dim.**p**dim.**dim.**mp**dim.**p**dim.**dim.**sempre diminuendo**mp**p**mp**dim.**p**mp**dim.**p**mp**dim.**p**mp**dim.**p*

120

Fl. I. II. *pp* *a 2*

Ob. I. II. *pp*

Cl. I. II.

Fag. I. II. *pp*

Cor. I. II. E

Cor. III. IV. E *muta in F*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *pp* *dim.* *ppp*

Viol. II. *pp* *dim.* *ppp*

Vle. *pp* *dim.*

Vcl. *pp* *dim.*

Cb. *ppp* *dim.*

Fl. I. II.

Ob. I. II.

Cl. I. II. *a 2*

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *ppp*

Viol. II. *ppp*

Vle *pizz.* *pp*

Vcl. *pizz.* *pp*

Cb. *pizz.* *pp*

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

136

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II.

Fag. I. II.

Cor. I. II. E a 2 muta in E

Cor. III. IV. E a 2 muta in E

Trbe. I. II. muta in Es

Trbni. I. II.

Trbni. III.

Timp. *pp*

Piatti

Viol. I. *pp*

Viol. II. *pp*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Fl. I. II. 140 *f* *p* 6

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

Cl. I. II.

Fag. I. II.

Cor. I. II. E *f* *fz*

Cor. III. IV. E *f* *fz*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *muta in Es-H*

Piatti

Viol. I. *f* *dim.* *p* *dim.* *fpp*

Viol. II. *f* *dim.* *p* *dim.* *fpp*

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

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

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

145

Fl. I. II. *fz* *fz*

Ob. I. II.

Cl. I. II. *p* *p*

Fag. I. II.

Cor. I. II. E *fz* *fp*

Cor. III. IV. E *fz* *fp*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *pp* *pp*

Viol. II. *pp* *pp*

Vle *pp* *pp*

Vcl. *pp* *pp*

Cb. *pp* *pp*

Fl. I. II. *fz* *p* *f*

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

Cl. I. II.

Fag. I. II. *p* *f*

Cor. I. II. E *pp* *fp* *pp* *f*

Cor. III. IV. E *pp* *fp* *pp* *f*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *pp* *pp* *f*

Viol. II. *fpp* *f*

Vle *fpp* *f*

Vcl. *pp* *f*

Cb. *pp* *f*

150

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

p

f

fp

p

[illegible]

Fl. I. II. *pp*

Ob. I. II.

Cl. I. II. *pp*

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E *pp*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *pp*

Piatti

Viol. I. *pp* ³

Viol. II.

Vle *[stacc.]* *fp*

Vcl. *pp* ³

Cb. *pp* ³

165

7

170

p

p

p

pp

p

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

Detailed description of the musical score: The score is for a full orchestra. Measures 165-170 are shown. Flute I & II has a melodic line starting at measure 165 with a dynamic of *p*. Oboe I & II has a similar melodic line. Clarinet I & II has a melodic line starting at measure 170 with a dynamic of *p*. Bassoon I & II has a melodic line starting at measure 170 with a dynamic of *p*. Cor Anglais I & II E and Cor Anglais III & IV E have a melodic line starting at measure 165 with a dynamic of *p*. Trumpet I & II, Trombone I & II, Trombone III, Timpani, Cymbals, Violin I & II, Viola, Violoncello, and Contrabass have a melodic line starting at measure 165 with a dynamic of *pp*.

Fl. I. II. *p* *cresc. molto* 175 *ff* a 2

Ob. I. II. *ff*

Cl. I. II. *cresc. molto* *ff*

Fag. I. II. *p* *cresc. molto* *ff*

Cor. I. II. E *ff*

Cor. III. IV. E *cresc.*

Trbe. I. II. *ff* a 2

Trbni. I. II. *ff* a 2

Trbni. III.

Timp. *ff*

Piatti

Viol. I. *pp* *cresc.* *ff*

Viol. II. *pp* *cresc.* *ff*

Vle *cresc.* *ff*

Vcl. *cresc.* *ff*

Cb. *cresc.* *ff*

Fl. I. II. *p* *cresc.* 180 *ff* a 2

Ob. I. II. *p* *cresc.* *ff*

Cl. I. II. *p* *cresc.* *ff*

Fag. I. II. *p* *cresc.* *ff*

Cor. I. II. E

Cor. III. IV. E *ff*

Trbe. I. II. *muta in E* *ff* a 2

Trbni. I. II. *ff* a 2

Trbni. III.

Timp. *ff*

Piatti

Viol. I. *pp* *cresc. molto* *ff*

Viol. II. *pp* *cresc. molto* *ff*

Vle *pp* *cresc.* *ff*

Vcl. *pp* *cresc.* *ff*

Cb. *pp* *cresc.* *ff*

183 184 185

Fl. I. II. *a 2*
 Ob. I. II.
 Cl. I. II.
 Fag. I. II. *a 2*
 Cor. I. II. E
 Cor. III. IV. E
 Trbe. I. II. *a 2*
 Trbni. I. II. *a 2*
 Trbni. III.
 Timp.
 Piatti
 Viol. I.
 Viol. II.
 Vle
 Vcl.
 Cb.

p *fp* *cresc.*
p *fp* *cresc.*
p *fp* *cresc.*
p *fp* *cresc.*
p *cresc.*
pp *cresc.*
pp *cresc.*
pp *cresc.*
pp *cresc.*
pp *cresc.*

Es muta in E

[illegible]

195

Fl. I. II. *ff* *ff* *ff* *f* *cresc.*

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

Cl. I. II. *ff* *ff* *ff* *f* *cresc.*

Fag. I. II. *ff* *fz* *fz* *ff* *ff* *f* *cresc.*

Cor. I. II. E *ff* *ff* *ff* *f* *cresc.*

Cor. III. IV. E *ff* *fz* *fz* *f* *cresc.*

Trbe. I. II. *ff* *ff* *ff* *f* *cresc.*

Trbni. I. II. *ff* *ff* *ff* *f* *cresc.*

Trbni. III. *ff* *ff* *ff* *f* *cresc.*

Timp.

Piatti

Viol. I. *[ff]* *fz* *fz* *cresc.*

Viol. II. *ff* *ff* *ff* *f* *cresc.*

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

Vcl. *f* *fz* *fz* *ff* *ff* *f* *cresc.*

Cb. *f* *fz* *fz* *ff* *ff* *f* *cresc.*

muta in E

muta in C

a 2

a 2

200

Fl. I. II. *a 2* *ff*

Ob. I. II. *ff*

Cl. I. II. *ff*

Fag. I. II. *ff*

Cor. I. II. E *a 2* *ff*

Cor. III. IV. E *ff*

Trbe. I. II. *a 2* *ff marcato*

Trbni. I. II. *a 2* *fz*

Trbni. III. *fz*

Timp.

Piatti

Viol. I. *ff* *fz*

Viol. II. *ff* *fz*

Vle. *ff* *fz*

Vcl. *ff* *fz*

Cb. *ff* *fz*

210

Fl. I. II. *fz* *fff*

Ob. I. II. *fz* *fff*

Cl. I. II. *fz* *fff*

Fag. I. II. *fz* *fff*

Cor. I. II. E *fff*

Cor. III. IV. E *fff*

Trbe. I. II. *ff* *fff*

Trbni. I. II. *ff*

Trbni. III. *ff*

Timp. *ff*

Piatti

Viol. I. *fff*

Viol. II. *fff*

Vle *fff*

Vcl. *fff*

Cb. *fff*

9 Poco meno mosso

215

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor.
I. II. E

Cor.
III. IV. E

Trbe.
I. II.

Trbni.
I. II.

Trbni.
III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

The musical score for measures 215-220 is written for a full orchestra. The tempo is marked "Poco meno mosso". The key signature has one sharp (F#). The score includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Cor Anglais I, II, E and III, IV, E, Trumpets I & II, Trombones I, II, and III, Timpani, Cymbals, Violins I & II, Viola, Violoncello, and Contrabass.

In measure 215, the Oboe I & II part begins with a melodic line marked *p legato*, followed by a *dim.* and *pp* section. The Clarinet I & II part plays a sustained note marked *p* with a *dim.* and *pp* section. The Trombone I & II part plays a sustained note marked *pp*. The Trombone III part plays a sustained note marked *pp*. The Timpani part plays a sustained note marked *pp*. The Cymbals part plays a sustained note marked *pp*. The Violin I & II parts play a sustained note marked *pp*. The Viola part plays a sustained note marked *pp*. The Violoncello part plays a melodic line marked *mf*, followed by a *p* section. The Contrabass part plays a melodic line marked *pp*.

In measure 216, the Oboe I & II part continues its melodic line, marked *pp*. The Clarinet I & II part continues its sustained note, marked *pp*. The Trombone I & II part continues its sustained note, marked *pp*. The Trombone III part continues its sustained note, marked *pp*. The Timpani part continues its sustained note, marked *pp*. The Cymbals part continues its sustained note, marked *pp*. The Violin I & II parts continue their sustained note, marked *pp*. The Viola part continues its sustained note, marked *pp*. The Violoncello part continues its melodic line, marked *p*. The Contrabass part continues its melodic line, marked *pp*.

In measure 217, the Oboe I & II part continues its melodic line, marked *pp*. The Clarinet I & II part continues its sustained note, marked *pp*. The Trombone I & II part continues its sustained note, marked *pp*. The Trombone III part continues its sustained note, marked *pp*. The Timpani part continues its sustained note, marked *pp*. The Cymbals part continues its sustained note, marked *pp*. The Violin I & II parts continue their sustained note, marked *pp*. The Viola part continues its sustained note, marked *pp*. The Violoncello part continues its melodic line, marked *p*. The Contrabass part continues its melodic line, marked *pp*.

In measure 218, the Oboe I & II part continues its melodic line, marked *pp*. The Clarinet I & II part continues its sustained note, marked *pp*. The Trombone I & II part continues its sustained note, marked *pp*. The Trombone III part continues its sustained note, marked *pp*. The Timpani part continues its sustained note, marked *pp*. The Cymbals part continues its sustained note, marked *pp*. The Violin I & II parts continue their sustained note, marked *pp*. The Viola part continues its sustained note, marked *pp*. The Violoncello part continues its melodic line, marked *p*. The Contrabass part continues its melodic line, marked *pp*.

In measure 219, the Oboe I & II part continues its melodic line, marked *pp*. The Clarinet I & II part continues its sustained note, marked *pp*. The Trombone I & II part continues its sustained note, marked *pp*. The Trombone III part continues its sustained note, marked *pp*. The Timpani part continues its sustained note, marked *pp*. The Cymbals part continues its sustained note, marked *pp*. The Violin I & II parts continue their sustained note, marked *pp*. The Viola part continues its sustained note, marked *pp*. The Violoncello part continues its melodic line, marked *p*. The Contrabass part continues its melodic line, marked *pp*.

In measure 220, the Oboe I & II part continues its melodic line, marked *pp*. The Clarinet I & II part continues its sustained note, marked *pp*. The Trombone I & II part continues its sustained note, marked *pp*. The Trombone III part continues its sustained note, marked *pp*. The Timpani part continues its sustained note, marked *pp*. The Cymbals part continues its sustained note, marked *pp*. The Violin I & II parts continue their sustained note, marked *pp*. The Viola part continues its sustained note, marked *pp*. The Violoncello part continues its melodic line, marked *p*. The Contrabass part continues its melodic line, marked *pp*.

in tempo [Tempo I.]

This musical score page contains measures 1 through 6 of a symphony. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked 'in tempo [Tempo I.]'. The score is arranged in systems for various instruments:

- Fl. I. II.** and **Ob. I. II.**: Both parts have a melodic line starting in measure 3, marked *mp* (mezzo-piano), with a triplet of eighth notes and a dynamic marking of 230.
- Cl. I. II.**: Remains silent until measure 5, where it enters with a half note marked *mf* (mezzo-forte).
- Fag. I. II.**: Features a 'Solo' part starting in measure 1 with a half note marked *p* (piano), followed by a melodic line.
- Cor. I. II. E** and **Cor. III. IV. E**: Both parts enter in measure 5 with a half note marked *mf*.
- Trbe. I. II.**, **Trbni. I. II.**, and **Trbni. III.**: All three parts remain silent throughout the measures shown.
- Timp.** and **Piatti**: Both parts remain silent throughout the measures shown.
- Viol. I.**: Features a melodic line starting in measure 1, marked *mf*, with a long phrase extending through measure 3.
- Viol. II.**: Provides harmonic support with chords, marked *pp* (pianissimo) in measure 1.
- Vle** (Viola): Provides harmonic support with chords, marked *pp* in measure 1.
- Vcl.** (Violoncello): Features a melodic line starting in measure 1, marked *pp*, and a 'pizz.' (pizzicato) section in measure 2.
- Cb.** (Contrabasso): Provides harmonic support with chords, marked *pp* in measure 1.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *p*, *mf*, *pp*) to guide the performance.

235

Fl. I. II. *mf* *dim.* *f*

Ob. I. II. *mf* *dim.* *f*

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

Fag. I. II.

Cor. I. II. E *dim.*

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

240

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

f *3*

f *3*

f *2*

dim.

p

p

Fl. I. II. *a 2* *p* *cresc.* 245

Ob. I. II. *a 2* *p* *cresc.*

Cl. I. II.

Fag. I. II.

Cor. I. II. E *p* *fz*

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *molto* *cresc.*

Viol. II. *[p]* *molto* *cresc.*

Vle *[p]* *molto* *cresc.*

Vcl. *p* 3 *molto* 3 *fz* *cresc.* *mf* 3

Cb. *arco* *p* 3 *molto* 3 *fz* *cresc.* *mf* 3

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

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

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

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

Cor. I. II. E *dim.* *p*

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *p*

Piatti

Viol. I. *f* *dim.* *p* *dim.*

Viol. II. *f* *dim.* *p* *dim.*

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

Vcl. *f* *dim.* *mf* *dim.* *mp* *dim.*

Cb. *f* *dim.* *[mf]* *dim.* *p*

a 2 250

Un poco sostenuto

10

Fl. I. II.

Fl. I. II. staff: Treble clef, key signature of three sharps (F#, C#, G#). Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Ob. I. II.

Ob. I. II. staff: Treble clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Cl. I. II.

Cl. I. II. staff: Treble clef, key signature of one sharp (F#). Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Fag. I. II.

Fag. I. II. staff: Bass clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Cor.
I. II. E

Cor. I. II. E staff: Treble clef, key signature of three sharps. The staff contains a series of rests.

Cor.
III. IV. E

Cor. III. IV. E staff: Treble clef, key signature of three sharps. The staff contains a series of rests.

Trbe.
I. II.

Trbe. I. II. staff: Treble clef, key signature of three sharps. The staff contains a series of rests.

Trbni.
I. II.

Trbni. I. II. staff: Bass clef, key signature of three sharps. The staff contains a series of rests.

Trbni.
III.

Trbni. III. staff: Bass clef, key signature of three sharps. The staff contains a series of rests.

Timp.

Timp. staff: Bass clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Piatti

Piatti staff: Treble clef, key signature of three sharps. The staff contains a series of rests.

Viol. I.

Viol. I. staff: Treble clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Viol. II.

Viol. II. staff: Treble clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Vle

Vle staff: Bass clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Vcl.

Vcl. staff: Bass clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

Cb.

Cb. staff: Bass clef, key signature of three sharps. Measure 10 starts with a piano (*p*) dynamic. The staff contains a series of chords and single notes, with a crescendo leading to a forte (*fz*) dynamic in the third measure.

255

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. *p*

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp. *p*

Piatti

Viol. I.

Viol. II.

Vle *fz* *p*

Vcl. *f* *p*

Cb. *p*

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor.
I. II. E

Cor.
III. IV. E

Trbe.
I. II.

Trbni.
I. II.

Trbni.
III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

The musical score for measures 260-262 is as follows:

- Fl. I. II.**: Measure 260 has a whole rest. Measure 261 has a half note G4, quarter note A4, and quarter note B4, all beamed together. Measure 262 has a whole rest.
- Ob. I. II.**: Measure 260 has a whole rest. Measure 261 has a half note G4, quarter note A4, and quarter note B4, all beamed together. Measure 262 has a whole rest.
- Cl. I. II.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Fag. I. II.**: Measure 260 has a half note G2, quarter note A2, and quarter note B2, all beamed together. Measure 261 has a half note G2, quarter note A2, and quarter note B2, all beamed together. Measure 262 has a half note G2, quarter note A2, and quarter note B2, all beamed together.
- Cor. I. II. E**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Cor. III. IV. E**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Trbe. I. II.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Trbni. I. II.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Trbni. III.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Timp.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Piatti**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Viol. I.**: Measure 260 has a triplet of eighth notes G4, A4, B4, followed by a quarter note C5. Measure 261 has a triplet of eighth notes G4, A4, B4, followed by a quarter note C5. Measure 262 has a triplet of eighth notes G4, A4, B4, followed by a quarter note C5.
- Viol. II.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Vle**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Vcl.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.
- Cb.**: Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest.

Fl. I. II. *a 2* *p* *fz* *p* 265

Ob. I. II. *[p]* *fz* *p*

Cl. I. II.

Fag. I. II. *p* *staccato* *p* *p* *p*

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle *pp*

Vcl. *dim.* *pp*

Cb.

Fl. I. II. *fz* *a 2* *pp* 270

Ob. I. II. *fz* *pp*

Cl. I. II. *fz* *pp* *pp*

Fag. I. II. *p*

Cor. I. II. E *p* *f* *dim.*

Cor. III. IV. E *a 2* *p*

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I. *dim.* *ppp*

Viol. II. *dim.* *ppp*

Vle

Vcl. *ppp*

Cb.

poco stringendo

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

Soli

p

cresc.

molto cresc.

pp

3

3

3

3

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

a 2

ff

f

ff 3 3 3 3

ff 3 3 3 3

ff 3 3 3 3

ff 3 3

ff

6 6

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

285

a 2

3

3

3

3

6

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II. a 2

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

ff

This musical score page, numbered 295, contains staves for various instruments. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, and Cor Anglais I, II, & E. The brass section includes Trumpets I & II (marked 'a 2'), Trombones I & II, Trombone III, and Timpans. Percussion includes Cymbals (Piatti). The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is written in G major (one sharp) and 4/4 time. The woodwinds and strings play sustained chords and moving lines, while the brass and percussion provide rhythmic and harmonic support. A forte (ff) dynamic marking is present in the Timpans staff.

Fl. I. II. *fz* *fff*

Ob. I. II. *fz* *fff*

Cl. I. II. *fz* *fff*

Fag. I. II. *fz* *fff*

Cor. I. II. E *fz* *fff*

Cor. III. IV. E *fz* *fff*

Trbe. I. II. *fz* *fff*

Trbni. I. II. *fz* *fff*

Trbni. III. *fz* *fff*

Timp. *fff*

Piatti

Viol. I. *fff*

Viol. II. *fff*

Vle *fff*

Vcl. *fff*

Cb. *fff*

305

68

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. E

Cor. III. IV. E

Trbe. I. II.

Trbni. I. II.

Trbni. III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

70

in tempo

Meno mosso e maestoso

330

325

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor.
I. II. E

Cor.
III. IV. E

Trbe.
I. II.

Trbni.
I. II.

Trbni.
III.

Timp.

Piatti

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

a 2

ff

a 2

ff

a 2

ff

a 2

ff

a 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

a 2

335

 f^{θ}

74