

Tapiola

Tondichtung für großes Orchester

Jean Sibelius, Op. 112

Largamente $\text{♩} = 60$

The musical score is written for a large orchestra. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked "Largamente" with a quarter note equal to 60 beats per minute. The score is divided into measures 1 through 9. The instruments and their parts are as follows:

- Flute I & II:** Play a sustained note in measure 5, marked *p* and *f*.
- Flute III:** Play a sustained note in measure 5, marked *p* and *f*.
- Oboe I & II:** Play a sustained note in measure 9, marked *poco f*.
- Cor Anglais:** Play a sustained note in measure 9, marked *poco f*.
- Clarinet in A I & II:** Play a sustained note in measure 9, marked *poco f*.
- Bass Clarinet:** Play a sustained note in measure 9, marked *poco f*.
- Bassoon I & II:** Play a sustained note in measure 9, marked *poco f*.
- Contrabassoon:** Play a sustained note in measure 9, marked *poco f*.
- Horn in E I & II:** Play a sustained note in measure 1, marked *mf*, and in measure 5, marked *f* and *pp*. In measure 9, marked *mf* and *poco f*.
- Horn in E III & IV:** Play a sustained note in measure 1, marked *mf*, and in measure 5, marked *f* and *pp*. In measure 9, marked *mf* and *poco f*.
- Trumpet in Bb I & II:** Play a sustained note in measure 5, marked *poco f* and *pp*.
- Trumpet in Bb III:** Play a sustained note in measure 5, marked *poco f* and *pp*.
- Trombone I:** Play a sustained note in measure 5, marked *poco f* and *pp*.
- Trombone II & III:** Play a sustained note in measure 5, marked *poco f* and *pp*.
- Timpani:** Play a sustained note in measure 1, marked *mf*, and in measure 5, marked *poco f dim.* and *p*. In measure 9, marked *mf*.
- Violin I:** Play a sustained note in measure 1, marked *f*, and in measure 5, marked *poco f*.
- Violin II:** Play a sustained note in measure 1, marked *f*, and in measure 5, marked *poco f*.
- Viola:** Play a sustained note in measure 1, marked *f*, and in measure 5, marked *poco f*.
- Violoncello:** Play a sustained note in measure 1, marked *f*, and in measure 5, marked *poco f*.
- Double Bass:** Play a sustained note in measure 1, marked *f*, and in measure 5, marked *poco f*.

The image shows a page of a musical score for measures 21 through 24. The tempo is marked 'Allegro moderato' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for the following instruments:

- Tpt in B♭ I, II**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *fp* and *cresc. molto al*.
- Tpt in B♭ III**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *fp* and *cresc. molto al*.
- Tbn. I**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *fp* and *cresc. molto al*.
- Tbn. II, III**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *fp* and *cresc. molto al*.
- Timp.**: Measures 21-22 have a whole note. Measures 23-24 have a whole note, with dynamics *fp* and *cresc. molto al*.
- Vln I**: Measures 21-22 have a whole note, with dynamics *p* and *cresc. molto al*. Measure 23 has a whole note, and measure 24 has a whole note.
- Vln II**: Measures 21-22 have a whole note, with dynamics *p* and *cresc. molto al*. Measure 23 has a whole note, and measure 24 has a whole note.
- Vla**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *p* and *cresc. molto al*.
- Vc.**: Measures 21-22 have a whole rest. Measures 23-24 have a whole note, with dynamics *p* and *cresc. molto al*.

The score is written for a full orchestra, with measures 21 and 22 showing a transition from a whole rest to a whole note in the brass and woodwinds, and measures 23 and 24 showing a continuation of the whole note in the brass and woodwinds, with dynamics *fp* and *cresc. molto al*.

Tapiola

3

25 26 27 28 30 31 32 33

Ob. I, II

Cl. in A I, II

Bsn. I, II

Hn. in E I, II

Hn. in E III, IV

Tpt. in B♭ I, II

Tpt. in B♭ III

Tbn. I

Tbn. II, III

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

25 *mf* *ff* 26 27 28 30 31 32 33

This musical score page contains measures 34 through 43. It features a full orchestral and vocal ensemble. The instruments and voices are arranged in the following order from top to bottom: Flute I & II, Oboe I & II, Clarinet in A I & II, Bass Clarinet, Bassoon I & II, Horn in E I & II, Horn in E III & IV, Violin I, Violin II, Viola, Violoncello I, Violoncello II, Double Bass, and the vocal soloists (Soprano, Alto, Tenor, and Bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *poco f*, *molto f*, *molto sf*), articulation marks, and performance instructions like *dolce* and *con sord.* (with mutes). A rehearsal mark 'A' is placed above measure 37. The key signature has one sharp (F#), and the time signature is 4/4. The page number '10' is located at the bottom right.

Tapiola

5

44 45 46 47 48 49 50 51 52 53

Fl. I, II

Ob. I, II

Cl. in A I, II

B. Cl.

Bsn I, II

Hn in E I, II

Hn in E III, IV

1

2

3

4

Vla

1

2

Vc.

D. B.

ff

dolce

mp

pp

54 55 56 57 58 59 60 61 62 63 64

Fl. I, II

Ob. I, II

Cl. in A I, II

Bsn I, II

Timp.

1

2

3

4

Vla

1

2

Vc.

D. B.

54 55 56 57 58 59 60 61 62 63 64

poco f

mf

p

65 66 67 68 69 70 71 72 73 74

Bsn I, II

Timp.

1

2

3

4

Vla

1

2

Vc.

D. B.

65 66 67 68 69 70 71 72 73 74

p

mf

fz

dolce

poco f

cresc. poco a poco

75 76 77 78 79 80 81 82 83 84 85

Bsn I, II

Vln II

1

2

Vla

3

4

1

Vc.

2

D. B.

m con sord. *div. 1.2.* *p* *cresc. poco a poco*

m con sord. *div. 3.4.* *p* *cresc. poco a poco*

p *pp* *pp* *pp* *pp*

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

75 76 77 78 79 80 81 82 83 84 85

Detailed description: This page of the musical score for 'Tapiola' covers measures 75 to 85. The instrumentation includes Bsn I, II; Vln II (first and second parts); Vla (first, second, third, and fourth parts); Vc. (first and second parts); and D. B. The key signature is one sharp (F#). The Bsn I, II part features a melodic line with a crescendo from measure 75 to 85. The Vln II part has a melodic line starting in measure 81, marked 'm con sord.' and 'div. 1.2.', with a crescendo from measure 81 to 85. The Vla parts have a melodic line starting in measure 75, marked 'p', with a crescendo from measure 75 to 85. The Vc. parts have a melodic line starting in measure 75, marked 'cresc. poco a poco', with a crescendo from measure 75 to 85. The D. B. part has a melodic line starting in measure 75, marked 'cresc. poco a poco', with a crescendo from measure 75 to 85. The score includes various musical notations such as notes, rests, and dynamic markings.

86 87 88 89 90 91 92 93 94 dim. 95 96

Bsn I, II

Tpt in B♭ I, II

Tpt in B♭ III

Tbn. I

Tbn. II, III

Vln I

Vln II

1.2

3.4

1

2

Vla

3

4

1

Vc.

2

D. B.

86 87 88 89 90 91 92 93 94 95 96

pppp

pppp

ppp

ppp

meno p dim. poco a poco

meno p dim. poco a poco

con sord.

div. 1.2.

p

poco a poco cresc. al

con sord.

div. 3.4.

p

poco a poco cresc. al

div. 1.2.

poco a poco cresc. al

div. 3.4.

poco a poco cresc. al

piu pp

ppp

piu pp

ppp

piu pp

ppp

piu pp

ppp

97 98 99 100 101 102 103 104 105 106 107

Fl. I, II *mf* *p*

Fl. III *mf* *p*

Cl. in A I *mf* *p sempre dolciss.*

Cl. in A II *mf* *p sempre dolciss.*

Bsn. I, II *p*

Tpt. in B♭ I, II *p dim. poco a poco al...* *pp*

Tpt. in B♭ III *p dim. poco a poco al...* *pp*

Tbn. I *pp dim.*

Tbn. II, III *pp dim.*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vc. *mf* *dim.* *unis.*

D. B. *mf* *dim.*

108 109 110 111 112 113 114 115

Fl. I, II *poco a poco meno p*

Fl. III *poco a poco meno p*

Cl. in A I *poco a poco meno p*

Cl. in A II *poco a poco meno p*

Vln. I *poco a poco meno p*

Vln. II *poco a poco meno p*

116 117 118 119 120 121 122 123

Fl. I, II
Fl. III
Ob. I, II
Cl. in A I
Cl. in A II

div. 1.2.
I 2
Vln I
3.4
div. 3.4.
div. 1.2.
1.2
Vln II
3.4
div. 3.4.

124 125 126 127 128 129 130 131

Fl. I, II
Fl. III
Ob. I, II
Cl. in A I
Cl. in A II

div. 1.2.
I 2
Vln I
3.4
div. 3.4.
div. 1.2.
1.2
Vln II
3.4
div. 3.4.

div. 1.2.
con sord.
mf
div. 3.4.
con sord.
mf

cresc. poco a poco

132 133 134 135 136 137 138 139

Fl. I, II: 132, 133, 135, 136, 137, 138, 139. Dynamics: *f*, *fp*, *f*. Includes a key signature change to D major at measure 134.

Fl. III: To Picc. at measure 134, Picc. at measure 138. Dynamics: *f*.

Ob. I, II: Dynamics: *f*, *fp*, *f*.

Cl. in A I: Dynamics: *f*, *fp*, *poco f*.

Cl. in A II: Dynamics: *f*, *fp*, *poco f*.

B. Cl.: Dynamics: *poco f*.

Bsn I: Dynamics: *mf*, *fp*, *poco f*.

Bsn II: Dynamics: *mf*, *fp*, *poco f*.

Vln I: Divisions 1.2 and 3.4. Dynamics: *f* at measure 139.

Vln II: Divisions 1.2 and 3.4. Dynamics: *f* at measure 139.

Vla: Divisions 1.2 and 3.4. Dynamics: *f* at measure 139.

Vc.: Divisions 1.2 and 3.4. Dynamics: *f* at measure 139.

This page of the musical score covers measures 140 through 147. The instrumentation includes:

- Woodwinds:** Flute I & II, Oboe I & II, Clarinet in A I & II, Bass Clarinet, Bassoon I & II, Horn in E I & II, Horn in E III & IV, Trumpet in B-flat I & II, Trumpet in B-flat III, Trombone I, Trombone II & III, and Timpani.
- Strings:** Violin I (div. 1.2, 3.4), Violin II (div. 1.2, 3.4), Viola (div. 1.2, 3.4), Violoncello (div. 1.2, 3.4), and Double Bass (div.).
- Percussion:** Timpani.

The score is written in a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings (pp, ppp, f, mp). The woodwind and brass sections have long, sustained notes, while the strings play a more active, rhythmic pattern. The timpani part features a series of rolls and single strokes. The overall texture is dense and orchestral.

148 149 150 151 152 153 154 155

Cl. in A I,II

Bsn I

Hn in E I,II

Hn in E III,IV

Tpt in Bb I,II

Tpt in Bb III

Tbn. I

Tbn. II,III

Timpani

Vln I

Vln II

Vla

Vc.

D. B.

mf

Solo marcato

poco p

div. 1.2.

div. 3.4.

div. 1.2.

div. 3.4.

div. 1.2.

div. 3.4.

div. 1.2.

poco f

f

3

4

div.

156 158 159 160 161 *grasioso* 162

Fl. I, II **E** *mf* *dim. molto* *mf* *grasioso*

Ob. I, II *mf* *grasioso*

C. A. *mf dolce* *grasioso*

Bsn I *mf* *grasioso*

Vln I *div. 1.2.* *div. 3.4.*

Vln II *div. 1.2.* *div. 3.4.*

Vla *div. 1.2.* *div. 3.4.*

Vc. *div. 1.2.* *div. 3.4.*

D. B. *div.*

156 157 158 159 160 161 162

Fl. I, II 1. 163 164 165 166 167 168

mf
II. gracioso
rfz

cresc. poco a poco

Ob. I, II *cresc. poco a poco*

C. A. *cresc. poco a poco*

Vln I 1. 2. *div. 1. 2.*
div. 3. 4.

Vln II 1. 2. *div. 1. 2.*
div. 3. 4.

Vla 1. 2. *div. 1. 2.*
div. 3. 4.

Vc. 1. 2. *div. 1. 2.*
div. 3. 4.

D. B. 1. 2. *div.*

163 164 165 166 167 168

169 170 171 172 173 174

Fl. I, II *dim. poco a poco*

Ob. I, II *dim. poco a poco*

C. A. *dim. poco a poco*

Vln I *div. 1.2.* *dim. poco a poco*

3.4 *div. 3.4.* *dim. poco a poco*

Vln II *div. 1.2.* *dim. poco a poco*

3.4 *div. 3.4.* *dim. poco a poco*

Vla *div. 1.2.* *dim. poco a poco*

3.4 *div. 3.4.* *dim. poco a poco*

Vc. *div. 1.2.* *dim. poco a poco*

3.4 *div. 3.4.* *dim. poco a poco*

D. B. *div.* *dim. poco a poco*

169 170 171 172 173 174

Fl. I, II 175 176 177 178 179 180

Ob. I, II

C. A.

Vln I 1 2 div. 1.2.

3.4 div. 3.4.

Vln II 1.2 div. 1.2.

3.4 div. 3.4.

Vla 1.2 div. 1.2.

3.4 div. 3.4.

Vc. 1.2 div. 1.2.

3.4 div. 3.4.

D. B. 1 div. 1.

2

175 176 177 178 179 180

Detailed description: This page of the musical score for 'Tapiola' covers measures 175 through 180. The instrumentation includes Flute I and II, Oboe I and II, Clarinet A, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds (Flute, Oboe, Clarinet) play melodic lines with various ornaments and trills. The strings (Violins, Viola, Cello, Double Bass) provide a harmonic foundation with long, sustained notes and some divisi passages. The score is written in a key with one sharp (F#) and a common time signature. Measure numbers 175, 176, 177, 178, 179, and 180 are clearly marked at the beginning of each measure group. Divisi markings (div. 1.2. and div. 3.4.) are present for the string sections, indicating where the parts split into first and second endings.

181 183 184 185 186 187 188 189 190 191 192 193

Fl. I, II

Ob. I, II

C. A.

Cl. in A I, II

B. Cl.

Bsn. I, II

Cbsn.

Hn in E I, II

Hn in E III, IV

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

181 182 183 184 185 186 187 188 189 190 191 192 193

Tapiola

19

194 195 196 197 198 199 200 201 202 203 204 205

Cl. in A I,II

B. Cl.

Bsn I,II

Cbsn

Hn in E I,II

Hn in E III,IV

1

Vla

2

1

Vc.

2

D. B.

194 195 196 197 198 199 200 201 202 203 204 205

un poco cresc.

cresc. molto

mp

cresc. molto

mp

cresc. molto

mp

cresc. molto

mp

cresc. molto

206 207

Cl. in A I/II

B. Cl.

Bsn I/II

Cbsn

I

Vla

2

I

Vc.

2

D. B.

206 207



208

G

209

210

211

Fl. I,II

Ob. I,II

Cl. in A I,II

Hn in E I,II

Hn in E III,IV

Timp.

1

2

3

1

2

3

1

2

Vln I 2

Vln II 2

Vla

208

209

210

211

coll' punto, quasi saltato sempre

coll' punto, quasi saltato sempre

coll' punto, quasi saltato sempre

212 213 214 215

Fl. I,II

Ob. I,II

Cl. in A I,II

Bsn I

Hn in E I,II

Hn in E III,IV

Timp.

1

Vln I 2

3

1

Vln II 2

3

1

Vla

2

1

Vc.

2

D. B.

Solo

ppp

coll' punto, quasi saltato sempre

pp

pp

Fiageolet

212 213 214 215

pp

This musical score page contains measures 216 through 219. The instruments and their parts are as follows:

- Fl. I, II:** Measures 216-217 have a melodic line with a *sempre ppp* marking. Measures 218-219 have rests.
- Ob. I, II:** Similar to the flutes, with a melodic line in measures 216-217 and rests in 218-219.
- Cl. in A I, II:** Measures 216-217 have a sustained low note. Measures 218-219 have rests.
- Hn in E I, II:** Measures 216-217 have rests. Measures 218-219 have a melodic line with a *ppp* marking.
- Hn in E III, IV:** Measures 216-217 have rests. Measures 218-219 have a sustained low note with a *ppp* marking.
- Timp.** Measures 216-217 have a rhythmic pattern. Measures 218-219 have rests.
- Vln I 1, 2:** Measures 216-217 have a melodic line. Measures 218-219 have rests.
- Vln II 1, 2:** Measures 216-217 have a melodic line. Measures 218-219 have rests.
- Vla:** Measures 216-217 have rests. Measures 218-219 have a melodic line.
- D. B.** Measures 216-217 have a sustained low note. Measures 218-219 have rests.

This musical score page contains measures 220 through 223. The instruments and parts are as follows:

- Fl. I, II:** Flute parts, measures 220-221 are rests, measure 222 is a rest, and measure 223 has a *pp* (pianissimo) melodic phrase.
- Ob. I, II:** Oboe parts, measures 220-221 are rests, measure 222 is a rest, and measure 223 has a *pp* (pianissimo) melodic phrase.
- Cl. in A I, II:** Clarinet in A parts, measure 220 has a *ppp* (pianissimissimo) melodic phrase, measure 221 is a rest, measure 222 is a rest, and measure 223 is a rest.
- Bsn. I, II:** Bassoon parts, measure 220 has a *ppp* (pianissimissimo) melodic phrase, measure 221 is a rest, measure 222 is a rest, and measure 223 is a rest.
- Hr. in E I, II:** Horn in E parts, measures 220-221 are rests, measure 222 has a melodic phrase, and measure 223 is a rest.
- Hr. in E III, IV:** Horn in E parts, measures 220-221 are rests, measure 222 has a melodic phrase, and measure 223 is a rest.
- Timp.:** Timpani, measure 220 has a *>* (accent) on a dotted quarter note, measure 221 is a rest, measure 222 is a rest, and measure 223 is a rest.
- Vln. I 1, 2, 3:** Violin I parts, measure 220 has a melodic phrase, measure 221 is a rest, measure 222 has a melodic phrase, and measure 223 has a *p* (piano) melodic phrase.
- Vln. II 1, 2, 3:** Violin II parts, measure 220 has a melodic phrase, measure 221 is a rest, measure 222 has a melodic phrase, and measure 223 has a *p* (piano) melodic phrase.

The score is written for a symphony orchestra, with measures 220-223. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *ppp* (pianissimissimo) to *p* (piano). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation.

224 225 226 227

Fl. I, II *pp* *mp*

Ob. I, II *pp* *p*

Cl. in A I, II *pp*

B. Cl. *pp*

Bsn I, II

Timp.

1 *pp*

Vln I 2 *pp*

3 *pp*

1 *pp*

Vln II 2 *pp*

3 *pp*

1 *pp*

Vla *pp*

2 *pp*

1 *pp*

Vc. *pp*

2 *pp*

D. B.

224 225 226 *ff* 227

Tapiola

25

[illegible]

232 233 234 235 236

Fl. I, II *mp*

Picc. *p*

Ob. I, II *mp* *mf*

C. A. *p*

Cl. in A I, II *mp* *mf*

B. Cl. *mf*

Bsn. I, II *sfz*

Hr. in E I, II

Timp. *p marcato*

Vln I *p*

Vln II *unis.* *p*

I *unis.* *p*

Vla 2 *unis.* *p*

I *unis.* *p*

Vc. 2 *unis.* *p*

D. B. *div. pizz.* *unis.*

H

237 238 239 240 241

Fl. I, II *mf* *cresc.* *f*

Picc.

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

C. A.

Cl. in A I, II *dim.* *cresc.* *f*

B. Cl.

Bsn. I, II *cresc.* *f*

Cbsn. *mf* *dim.*

Vln. I

Vln. II

Vla.

Vc.

D. B.

242 243 238 244 239 245 240 241

Fl. I, II *mf* *cresc. poco a poco* *mf* *dim.* *pp* *unis.*

B. Cl. *dim.* *pp* *unis.*

Bsn. I, II *mf* *cresc. poco a poco* *pp* *unis.*

Cbsn. *pp*

Timp. *marcato* *poco p* *cresc. poco a poco*

Vln. I *p* *segue* *cresc. poco a poco*

Vln. II *p* *segue* *cresc. poco a poco*

1 *p*

2 *p*

Vla. *p* *cresc. poco a poco*

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

D. B. *pp*

242 243 244 245

246 247 248 249

Fl. I,II *cresc.* *poco f*

Picc. *ppp* *dim.*

Ob. I,II *poco f*

Cl. in A I *Solo* *ppp* *dim.*

Bsn. I,II *cresc.* *poco f*

Timp. *mf*

Vln I *mf*

Vln II *mf*

I *V* *mf* *unis.*

Vla *V* *mf* *unis.*

I *p* *mf* *1*

Vc. *p* *mf* *2*

D. B. *mf* *div.* *p*

246 247 248 249

unisa.
253

250 251 252 253

Fl. I, II *f* *cresc.*

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

Cl. in A I *f* *mf*

Cl. in A II *mf*

B. Cl. *mf*

Bsn. I, II *mf*

Hn in E I, II *mf*

Hn in E III, IV *mf*

Tpt in B♭ I, II *ppp*

Tpt in B♭ III *ppp*

Tbn. I *ppp* II. *ppp*

Tbn. II, III *ppp* III.

Timp.

Vln I

Vln II

Vla

I *mf*

Vc. *mf*

2 *mf*

D. B. I, 2 *mf* *p* *mf* *p*

Detailed description: This is a page of a musical score for the piece 'Tapiola', page 29, covering measures 250 to 253. The score is for a large orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns) and brass (Trumpets, Trombones) sections are primarily playing sustained notes or chords, with some woodwinds showing dynamic changes (e.g., Flutes and Oboes moving from *f* to *cresc.* and *mf*). The strings (Violins, Viola, Violoncello, Double Bass) are playing a rhythmic, flowing pattern. The percussion (Timpani) is playing a steady, rhythmic pattern. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The page number 29 is in the top right corner, and the title 'Tapiola' is in the top center.

This page of the musical score is for measures 254 through 257. The instruments and their parts are as follows:

- Fl. I, II:** Measures 254 and 255 are marked *ff*. Measures 256 and 257 are marked *dim.*
- Picc.:** Measure 254 is marked *f* with a triplet. Measures 256 and 257 are marked *mp*.
- Ob. I, II:** Measures 254 and 255 are marked *ff*. Measures 256 and 257 are marked *dim.*
- Cl. in A I:** Measures 254 and 255 are marked *ff*. Measures 256 and 257 are marked *dim.*
- Cl. in A II:** Measure 254 is marked *f* with a triplet. Measures 256 and 257 are marked *mf*.
- B. Cl.:** Measure 254 is marked *f*. Measures 256 and 257 are marked *mf*.
- Bsn. I, II:** Measure 254 is marked *f*. Measures 256 and 257 are marked *dim.*
- Hn. in E I, II:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Hn. in E III, IV:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Tpt. in Bb I, II:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Tpt. in Bb III:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Tbn. I:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Tbn. II, III:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Timp.:** Measures 254 and 255 are marked *dim.*. Measures 256 and 257 are marked *dim.*
- Vln. I:** Measures 254 and 255 are marked *mf*. Measures 256 and 257 are marked *dim.*
- Vln. II:** Measures 254 and 255 are marked *mf*. Measures 256 and 257 are marked *dim.*
- Vla.:** Measures 254 and 255 are marked *mf*. Measures 256 and 257 are marked *dim.*
- Vc.:** Measures 254 and 255 are marked *mf*. Measures 256 and 257 are marked *dim.*
- D. B. I, 2:** Measures 254 and 255 are marked *mf*. Measures 256 and 257 are marked *dim.*

Tapiola

31

[illegible]

Musical score for measures 264-269. The score is written for a full orchestra. The instruments and their parts are as follows:

- Fl. I:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4. Dynamics: *pp* in measure 266.
- C. A.:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Cl. in A II:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- B. Cl.:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Bsn. I, II:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Hn. in E I, II:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Hn. in E III, IV:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Tbn. I:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Tbn. II, III:** Measures 264-265: Whole note G4, half note A4. Measures 266-267: Whole note G4, half note A4. Measures 268-269: Whole note G4, half note A4.
- Vln. I:** Measures 264-265: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 266-267: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 268-269: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Dynamics: *pp* in measure 264, *p* in measure 266, *pp* in measure 268.
- Vln. II:** Measures 264-265: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 266-267: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 268-269: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Dynamics: *pp* in measure 264, *p* in measure 266, *pp* in measure 268.
- Vla.:** Measures 264-265: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 266-267: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 268-269: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Dynamics: *pp* in measure 264, *p* in measure 266, *pp* in measure 268.
- Vc.:** Measures 264-265: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 266-267: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 268-269: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Dynamics: *pp* in measure 264, *p* in measure 266, *pp* in measure 268.
- D. B.:** Measures 264-265: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 266-267: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measures 268-269: Quarter note G4, eighth note A4, eighth note B4, quarter note C5.

270 271 272 273 274 275 276 277 278 279

Fl. I

Fl. II

Fl. III

Ob. I, II

C. A.

B. Cl.

Bsn. I, II

Hn. in E I, II

Hn. in E III, IV

Tbn. II, III

Vc.

D. B.

mf

mf

mf

unis.

p

pp sempre

morendo

ppp III.

pp sempre

pp sempre

280 281 282 283 284 285 286 287 288 289

Fl. I, II

Fl. III

B. Cl.

Bsn. I, II

Hn. in E I, II

Hn. in E III, IV

Vc.

D. B.

poco dim.

poco dim.

pp

diminuendo

pp

ppp

K

290 291 292 293 294 295 296 297 298 299 300 301

1 *mf* con sord.

Vln I 2 *mf* con sord.

3 *mf* con sord.

1 *mf* senza sord.

Vln II 2 *ppp* sempre senza sord.

3 *ppp* sempre senza sord.

Vla *ppp* sempre Flag.

1 con sord. *mf* Flag.

2 con sord. *mf* Flag.

Vc. 3 con sord. *mf* Flag.

4 con sord. *mf* Flag.

D.B. *mf* Flag.

290 291 292 293 294 295 296 297 298 299 300 301

302 303 304 305 306 307 308 309 310 311 312 313 314

Timp. *ppp* *pp*

Vln I 1 *mezza*

2 *mezza*

3 *mezza*

1 *mezza*

Vln II 2 *ppp* *sempre ppp*

3 *ppp* *sempre ppp*

Vla *ppp* *Flag.* *f* unis.

1 *mf* Flag. *f* unis.

2 *mf* Flag. *f* unis.

Vc. 3 *mf* Flag. *f* unis.

4 *mf* Flag. *f* unis.

D.B. *mf* *f* unis.

302 303 304 305 306 307 308 309 310 311 312 313 314

p *Flag.*

Measures 315-326 of the musical score for Tapiola. The score is for a string orchestra and includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#). The tempo/mood is marked *dolce*. The dynamics range from *pp* (pianissimo) to *pp* (pianissimo). The score includes various musical notations such as notes, rests, and slurs.

Measures 315-326. Dynamics: *pp*. Markings: *dolce*.

Measures 327-338 of the musical score for Tapiola. The score is for a string orchestra and includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#). The tempo/mood is marked *mezza*. The dynamics range from *ppp* (pianississimo) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

Measures 327-338. Dynamics: *ppp*, *mezza*, *mf*. Markings: *ppp sempre*, *mezza*, *unis.*.

339 340 341 342 343 344 345 346 347 348 349 350

1

Vln I 2

3

1

Vln II 2

3

1

Vla 2

3

Vc.

D. B.

p

p

p

ppp

ppp

ppp

p

p

p

339 340 341 342 343 344 345 346 347 348 349 350

Allegro $\text{♩} = 80$

L

351 352 353 354 355 356 357 358 359 360 361 362

Fl. I, II

Cl. in A II

B. Cl.

Bsn I, II

Cbsn

Hn in E I, II

Hn in E III, IV

Tpt in B♭ I, II

Tpt in B♭ III

Tbn. I

Tbn. II, III

Timp.

I

Vln I 2

3

I

Vln II 2

3

I

Vla 2

3

Vc.

D. B.

mp poco cresc.

fff dim. molto

P cresc. possibile *fff* dim. molto

P cresc. possibile *fff* dim. molto

P cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

cresc. possibile *fff* dim. molto

tr *cresc. possibile* *fff* dim. molto

unis.

unis.

unis.

unis.

unis.

senza sord. *mp* poco cresc.

senza sord. *mp* poco cresc.

senza sord. *mp* poco cresc.

f *fff* dim. molto

351 352 353 354 355 356 357 358 359 360 361 362

363 364 365 366 367 368 369 370 371 372

Fl. I, II *mp* *fz*

Ob. I *poco p*

Ob. II *poco p*

Cl. in A I *mp* *fz*

Cl. in A II *mp* *fz*

B. Cl. *mp* *rfz*

Bsn I, II *mp* *rfz*

Hn in E III, IV *p* IV.

Tpt in Bb I, II *ppp*

Tpt in Bb III *ppp*

Vln I *senza sord.* *p*

Vln II *senza sord.* *p*

I *rfz*

Vla 2 *rfz*

3 *rfz*

363 364 365 366 367 368 369 370 371 372

373 374 375 376 377 378 379 380 381

Fl. I, II *mf* *f* *f*

Fl. III *f* *f* *f*

Ob. I *mf* *poco f*

Ob. II *mf* *poco f*

C. A. *mf* *poco f*

Cl. in A I

Cl. in A II

B. Cl. *poco p*

Bsn I, II *poco p* *mf*

Hn in E I, II *mf*

Hn in E III, IV *p* *mf*

Tpt in Bb I, II *ppp* *ppp*

Tpt in Bb III *ppp* *ppp*

Vln I *p* *f*

Vln II *p* *f*

I *f* *unis.*

Vla 2 *f* *unis.*

3 *f* *unis.*

Vc. *senza sord* *poco f*

D. B. *p sempre*

373 374 375 376 377 378 379 380 381

Fl. I, II

Fl. III

Ob. I

Ob. II

C. A.

B. Cl.

Bsn I, II

Hn in E I, II

Hn in E III, IV

Tpt in Bb I, II

Tpt in Bb III

Vln I

Vln II

Vla

Vc.

D. B.

382 383 384 385 386 387 388 389

f

f

f

f

ppp

ppp

382 383 384 385 386 387 388 389

Detailed description: This page contains the musical score for measures 382 through 389 of the piece 'Tapiola'. The score is arranged in a system of staves. The woodwind section includes Flutes I, II, and III; Oboes I and II; Cor Anglais; Bass Clarinet; and Bassoons I and II. The brass section includes Horns in E (I, II and III, IV), Trumpets in Bb (I, II and III). The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Measures 382-385 show a complex woodwind and string texture with various articulations and dynamics. Measures 386-389 feature a more sustained texture with prominent flutes and strings. Dynamics such as *f* (forte) and *ppp* (pianississimo) are indicated throughout the score.

[illegible]

399 400 401 402 403 404 405

Fl. I, II *ff*

Ob. I *ff*

Ob. II *ff*

C. A. *ff*

Cl. in A I *ff*

Cl. in A II *ff*

Hn in E I, II

Hn in E III, IV

Tpt in Bb I, II *ff* *cresc. possibile*

Tpt in Bb III *ff*

Tbn. I *f* *ff* *cresc. possibile*

Tbn. II, III *f* *ff* *cresc. possibile*

Timp. *ff* *tr* *ff*

Vln I *arco* *ff* *pizz.*

Vln II *arco* *ff* *pizz.*

Vla *arco* *ff* *pizz.*

Vc. *arco* *ff* *pizz.*

D. B. I, 2 *div.* *ff* *f*

399 400 401 402 403 404 405

406 407 408 409 410 411 412

Fl. I, II *ff*

Picc. *ff*

Ob. I, II *ff*

C. A. *ff*

Cl. in A I *ff*

Cl. in A II *ff*

Cbsn. *f*

Hn in E I, II *ff*

Hn in E III, IV *ff*

Tpt in Bb I, II *fff* *ff* *ff*

Tpt in Bb III *ff* *ff*

Tbn. I *fff* *ff* *ff*

Tbn. II, III *fff* *ff*

Timp. *fff* *ff* *ff*

Vln I *fff* *ff* *pizz.* *arco* *ff*

Vln II *fff* *ff* *pizz.* *arco* *ff*

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

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

D. B. 1, 2 *div.* *ff*

406 407 408 409 410 411 412

413 414 415 416 **N** 418 419 420

Fl. I, II *mf*

Picc. *mf*

B. Cl. *mf*

Cbsn.

Hn in E I, II *ff*

Hn in E III, IV *ff*

Tpt in Bb I, II *cresc. possibile* *fff*

Tpt in Bb III *cresc. possibile* *fff*

Tbn. I *cresc.* *fff*

Tbn. II, III *ff cresc.* *fff*

Timp. *ff* *cresc.* *fff*

Vln I *pizz.* *mf*

Vln II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D. B. 1, 2 *div.* *b_p.* *unis.* *pizz.* *mf*

413 414 *ff* 415 416 417 *mf* 418 419 420

Fl. I, II
Picc.
Ob. I, II
Cl. in A I
Cl. in A II
B. Cl.
Hn in E I, II
Hn in E III, IV
Vln I
Vln II
Vla
Vc.
421 422 423 424 425 426 427 428

mf

arco

Cl. in A I
Cl. in A II
Cbsn
Hn in E I, II
Hn in E III, IV
Vln I
Vln II
Vla
Vc.
D. B.
429 430 431 432 433 434 435 436

mp

sempre dolce

cresc. poco a poco

437 438 439 440 441 442 443

Ob. I, II *mf* *poco f*

Cl. in A I *poco f*

Cl. in A II *poco f*

B. Cl.

Cbsn. *mf*

Tpt in Bb I, II *ppp* *pp* *p*

Tbn. II, III *ppp* *pp* *p*

Vln I *sempre mf*

Vln II *sempre mf*

Vla.

Vc.

D. B.

444 445 446 447 448 449 450

Fl. I, II *poco f* *cresc.*

Ob. I, II *f*

Cl. in A I *poco f*

Cl. in A II *poco f*

B. Cl. *fz* *f cresc.*

Cbsn *fz* *f cresc.*

Tpt in B♭ I, II *mp* *cresc. poco a poco*

Tpt in B♭ III *mp* *cresc. poco a poco*

Tbn. II, III *mp* *cresc. poco a poco*

1 Vln I

2 Vln I

Vln II

1 Vla

2 Vla

Vc.

D. B. *f*

444 445 446 447 448 449 450

poco rallentando al.....

451 452 453 454 455 456

Fl. I, II *piu f cresc. poco a poco*

Ob. I, II *piu f cresc. poco a poco*

Cl. in A I *piu f cresc. poco a poco*

Cl. in A II *piu f cresc. poco a poco*

B. Cl. *fz* *f*

Bsn I, II *f*

Cbsn *fz* *f*

Tpt in B♭ I, II

Tpt in B♭ III

Tbn. I *p*

Tbn. II, III

Vln I 1 *mf*

Vln I 2

Vln II

Vla 1

Vla 2

Vc.

D. B. *f*

Tapiola

49

457 458 459 460 461 462 463

Fl. I. II

Ob. I. II

Cl. in A I

Cl. in A II

B. Cl.

Bsn. I. II

Cbsn.

Hn in E I. II

Hn in E III. IV

Tpt in B♭ I. II

Tpt in B♭ III

Tbn. I

Tbn. II. III

Vln I

Vln II

Vla

Vc.

D. B.

Allegro moderato $\text{♩} = 60$

poco f

f

al fff

mf

tr

piu f cresc. poco a poco

con sord.

464 465 466 467 468 469 470 471 472 473

Fl. I, II *poco f*

Ob. I, II *mf*

C. A. *mf*

Cl. in A I *mf*

Cl. in A II *mf*

Hn in E I, II *poco a poco meno f* *mf dim.* *pp*

Hn in E III, IV *poco a poco meno f* *mf dim.* *pp*

Tpt in Bb I, II *poco a poco meno f* *mf dim.* *pp*

Tpt in Bb III *poco a poco meno f* *mf dim.* *pp*

Tbn. I *poco a poco meno f* *mf dim.* *pp*

Tbn. II, III

Vln I *unis. arco* *f* *p*

Vln II *arco* *f* *p*

Vla *unis. arco* *f* *p*

Vc. *arco* *f* *p*

D. B. *poco a poco meno f* *div.* *p*

Fl. I, II: *dim.* (474-475), *cresc.* (476), *mf* (477-482)

Ob. I, II: *dim.* (474-475), *p* (476-482)

C. A.: *dim.* (474-475), *p* (476-482)

Cl. in A I: *dim.* (474-475), *cresc.* (476), *mf* (477-478), *p dolce* (479-482)

Cl. in A II: *dim.* (474-475), *cresc.* (476), *mf* (477-478), *p dolce* (479-482)

Hr. in E III, IV: *pp* (474-482)

Vln I: *mf* (474-482)

Vln II: *mf* (474-482)

Vla: *mf* (474-475), *p* (476-477), *mf* (478-482)

Vc. 1, 2: *mf* (474-475), *p* (476-477), *unis.* (478-482)

D. B. 1, 2: *mf* (474-475), *unis.* (476-482)

Measures 474, 475, 476, 477, 478, 479, 480, 481, 482 are indicated at the bottom of the page.

483 484 485 486 487 488 489

Fl. I, II

Ob. I, II

Cl. in A I

Cl. in A II

cresc.

f

Vln I

2

Vln II

2

Vla

3

4

483 484 485 486 487 488 489

490 **P** 491 492 493 494 495 496 497 498

Fl. I, II *f* *mf cresc.*

Picc. *mf*

Ob. I, II *f* *mf cresc.*

C. A. *f*

Cl. in A I *f* *fz*

Cl. in A II *f* *fz*

Bsn I *f* *fz*

Bsn II *f* *fz*

Hn in E I, II *fp cresc. molto* *pp*

Hn in E III, IV *fp cresc. molto* *pp*

Tpt in Bb I, II *fp cresc. molto* *ff*

Tpt in Bb III *fp cresc. molto* *ff*

Tbn. I *fp cresc. molto* *ff* *ppp*

Tbn. II, III *fp cresc. molto* *ff* *ppp*

Timp. *f cresc. molto* *ff*

Vln I 1 *ff* *f*

Vln I 2 *ff* *f*

Vln II 1 *ff* *f*

Vln II 2 *ff* *f*

Vla 1 *ff* *f*

Vla 2 *ff* *f*

Vc. *div.* *ff*

D. B. *div.* *ff*

490 491 492 493 494 495 496 497 498

499 500 501 502 503 504 505

Fl. I, II

Picc.

Ob. I, II

C. A.

Cl. in A I

Cl. in A II

B. Cl.

Bsn I

Bsn II

Cbsn

Hn in E I, II

Hn in E III, IV

Tpt in Bb I, II

Tpt in Bb III

Tbn. I

Tbn. II, III

Vln I

Vln II

Vla

Vc. 1, 2

D. B. 1, 2

499 500 501 502 503 504 505

506 507 508 509 510 511 512 513 Allegro $\text{♩} = 70$

Fl. I, II

Ob. I, II

C. A.

Cl. in A I

Cl. in A II

B. Cl.

Bsn I

Bsn II

Cbsn

Hn in E I, II

Hn in E III, IV

Tpt in B♭ I, II

Tpt in B♭ III

Tbn. I

Tbn. II, III

1

Vln I

2

Vln II

1

Vla

2

Vc. I, 2

D. B. I, 2

506 507 508 509 510 511 512 513

514 poco a poco 515 516 senza sord. 517 518 519 520 521 522 523 524 525

Vln I 1 2 poco a poco senza sord.

Vln II 1 2 poco a poco senza sord.

Vla 1 2 senza sord.

D. B. 1, 2 div. *pp*

526 527 528 529 530 531 532 533 534

Vln I 1 2 *cresc. molto*

Vln II 1 2 *cresc. molto*

Vla 1 2 *cresc. molto*

Vc. 1, 2 div. *senza sord.* *cresc. molto*

535 536 537 538 539 540 541 542 543

Vln I 1 2 *ff*

Vln II 1 2 *ff*

Vla 1 2 *ff*

Vc. 1, 2 div. *ff*

Tapiola

57

[illegible]

553 554 555 556 557 558 559 560 561

Cl. in A I

Cl. in A II

B. Cl.

Tpt in Bb I II

Tpt in Bb III

Tbn. I

Tbn. II III

Timp.

1

Vln I

2

1

Vln II

2

1

Vla

2

Vc. 1

2

553 554 555 556 557 558 559 560 561

Tapiola

59

Allegro moderato $\text{♩} = 60$

[illegible]

571 572 573 574 575 576 577 578 579 580

Fl. I, II *dim.* *p* *poco f* *fff*

Ob. I, II *dim.* *p*

C. A. *dim. molto* *p*

Cl. in A I *dim. molto* *p*

Cl. in A II *dim. molto* *p* *f* *fff*

B. Cl. *dim. molto* *p* *fff*

Bsn I, II *dim. molto* *p* *poco f* *fff* *fz*

Cbsn *dim. molto* *p* *ppp*

Hn in E I, II *dim. molto* *p*

Hn in E III, IV *dim. molto* *p*

Tpt in B♭ I, II *dim. molto* *p*

Tpt in B♭ III *dim. molto* *p*

Tbn. I *dim. molto* *p*

Tbn. II, III *dim. molto* *p*

Timp. *tr* *dim. molto* *p* *ppp*

1 *dim. molto* *p*

2 *dim. molto* *p*

Vln II *dim. molto* *p*

Vla *dim. molto* *p*

Vc. 1 *dim. molto* *p*

2 *dim. molto* *p*

D. B. 1 *dim. molto* *p*

2 *dim. molto* *p*

571 572 573 574 575 576 577 578 579 580

R

Fl. I,II 581 582 583 584 585 587 *p* *ff*

Picc. *ff*

Ob. I,II *ff*

Cl. in A I *ff*

Cl. in A II *ff*

Bsn I,II *p* *ff*

Hn in E I,II *poco f* *ff*

Hn in E III,IV *poco f* *ff*

Tpt in Bb I,II *mf* *ff*

Tpt in Bb III *mf* *ff*

Tbn. I *mf* *ff*

Tbn. II,III *mf* *ff*

Vln I 1 *unis.* *p* *f* *ff* *mf*

Vln I 2 *unis.* *p* *f* *ff* *mf*

Vln II *unis.* *p* *f* *ff* *mf*

Vla *p* *f* *ff* *mf*

Vc. 1 *div.* *unis.* *p* *f* *ff* *f*

Vc. 2 *div.* *unis.* *p* *f* *ff*

D. B. 1 *div.* *unis.* *p* *f* *ff*

D. B. 2 *div.* *unis.* *p* *f* *ff*

581 582 583 *p* 584 *f* 585 586 587

588 589 590 591 592 593 594 595 596 597

Picc. *mf* *p* *p* *mf*

Cl. in A I *mf* *p* *p* *mf*

B. Cl. *mf*

Hn in E I.II *poco f* *dim.*

Hn in E III.IV *poco f* *dim.*

Tpt in Bb I.II

Tpt in Bb III

Tbn. I

Tbn. II.III

Timp. *ff* *mf* *p*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

588 *ff* 589 590 591 592 593 594 595 596 597

598 599 600 601 602 603 604 605 606 607 608 609 610

Cl. in A I *pp* *mp*

Bsn I.II *mp*

Hn in E I.II *mf* *poco dim.* *mp*

Hn in E III.IV *mf* *poco dim.* *mp*

Vln I *meno f*

Vln II *meno f*

Vla *meno f*

Vc. *meno f*

598 *meno f* 599 600 601 602 603 604 605 606 607 608 609 610

611 612 613 **S** 615 616 617 618 619 620 621 622 623 624 625 626

Fl. I, II *pp cresc.* *ff* *dim.* *pp*

Ob. I, II *pp cresc.* *ff* *dim.* *pp*

C. A. *pp cresc.* *ff* *dim.* *pp*

Cl. in A I *pp cresc.* *ff* *dim.* *pp*

Cl. in A II *pp cresc.* *ff* *dim.* *pp*

B. Cl. *pp cresc.* *ff* *dim.* *pp*

Bsn I, II *pp cresc.* *ff* *dim.* *pp*

Cbsn *pp cresc.* *ff* *dim.* *pp*

Hn in E I, II *pp cresc.* *ff* *dim.* *pp*

Hn in E III, IV *pp cresc.* *ff* *dim.* *pp*

Tpt in B♭ I, II *pp cresc.* *ff* *dim.* *pp*

Tpt in B♭ III *pp cresc.* *ff* *dim.* *pp*

Tbn. I *pp cresc.* *ff* *dim.* *pp*

Tbn. II, III *pp cresc.* *ff* *dim.* *pp*

Timpani *tr* *tr* *pp cresc.* *ff* *dim.* *pp*

Vln I *mf* *sempre mf* *mf sempre*

Vln II *mf* *sempre mf* *mf sempre*

Vla *mf* *sempre mf* *mf sempre*

Vc. *mf* *sempre* *mf sempre*

D. B. *mf* *sempre* *mf sempre*

611 612 *p* 613 614 615 *mf* 616 617 618 *p* 619 620 621 622 623 624 *mp* 625 626

627 628 629 630 631 632 633 634

1 Vln I

2 Vln I

1 Vln II

2 Vln II

1 Vla

2 Vla

3 Vla

4 Vla

Vc. 1.2.4 3 div.

D. B.

627 628 629 630 631 632 633 634