

**Antonín Dvořák**

1841-1904



**SYMPHONY NR 7**

in D minor

Op.70

*for Orchestra*

---

1885



**Full Conductor's Score**





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1841-1904

## SYMPHONY NR 7

in D minor

Op.70

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Source : Antonín Dvořák: complete work, series 3, vol.7 - Edited by O. Šourek, 1955. Plate H 1535

## Full Conductor's Score

# Antonín Dvořák

SYMPHONY NR 7

in D minor

Op.70

*Orchestra*

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2 Flauti + Piccolo

2 Oboi

2 Clarinetti

2 Fagotti

4 Corni

2 Trombe

3 Tromboni

Timpani

String ensemble

Approx. duration : 40 min.



## EDITORIAL REMARKS

- *This transcription is engraved from the complete edition of Dvořák's works, Series 3, Vol. 7, edited by O. Šourek Plate H 1535. It is also intended to be as faithful to the original as possible, including the exact position of dynamics, hairpins, articulations, tremolos, beams, acchordic or polyphonic notation, etc.*
- *Parenthesized or bracketed items also come from this edition, with the exception of a few cautionary accidentals, added to improve the readability of the parts.*
- *Some important details (missing slurs, articulations) found in the original edition (N. Simrock, 1885), were included, and are specified in footnotes.*
- *Trills of which the second note is altered have this alteration placed UNDER the sign of the trill according to the treaty of «Music Theory» by A. Danhauser (1996).*
- *Other minor changes are described below:*
  - *Timpani: trillspanners have been extended on several bars in place of interruptions on each bar in the reference edition, and this apart from a change of note or variation in dynamics (sFz ...).*
  - *Violins: some octavation symbols have been added for better readability.*
  - *Cello: in the reference score, music with treble clef are transposed up for an octave. We preserved this setting, using the sign of octavation below the treble clef to remove any ambiguity.*
  - *The first movement has the rehearsal mark «I», usually omitted in other scores, but present in the score of 1885. This marker was placed here for a better match between different versions (parts and conductor score).*
  - *The second movement includes only A, B and C markers. The item D is found in some editions. It has been included in this version.*
  - *In the third movement, the pick-up first bar is fully counted, contrary to usage. We have taken this feature to better match existing scores.*
  - *Movement 4 last bars : several editions among which the 1885 edition indicate a FF. We have chosen the FFz from our reference edition.*
  - *Movement 4 last bars : several editions whose 1885 edition indicate a FF. We have chosen the FFZ from our reference edition.*
  - *Movement 4 strings, 178-180 bars : all editions show an 'Arco' playing. However, the pizzicato appears to be more logical, as confirmed by many interpretations. The information corresponding to this second version is bracketed.*

## NOTES ÉDITORIALES

- *Cette transcription est réalisée à partir de l'édition complète de l'œuvre de Dvořák, série 3, vol. 7, éditée par O. Šourek, Plate H 1535. Elle se veut aussi fidèle que possible à l'originale, et ce y compris la position exacte des nuances, des soufflets, des articulations, des trémolos, des ligatures, la notation polyphonique ou accordique, etc.*
- *Les items placés entre parenthèses ou entre crochets proviennent également de l'édition originale, à l'exception de quelques altérations de précaution, ajoutées pour améliorer la lisibilité des parties.*
- *Quelques détails importants, trouvés dans l'édition originale (N. Simrock, 1885), ont été repris (liaisons ou articulations manquantes,...) et sont spécifiées dans les notes de bas de page.*
- *Les trilles dont la seconde note est altérée voient cette altération placée SOUS le signe du trille, conformément au traité de la «Théorie de la musique» de A. Danhauser (1996).*
- *D'autres modifications mineures sont décrites ci-après :*
  - *Timbales : les extenseurs de trilles ont été étendus sur plusieurs mesures là où ils étaient interrompus sur chaque barre dans l'édition de référence, et ceci en dehors des cas de changement de note ou de variation de nuance (sFz, ...).*
  - *Violons : des symboles d'octavation ont été ajoutés pour assurer une meilleure lisibilité.*
  - *Violoncelle : dans la partition de référence, les passages en clef de sol sont transposés à l'octave supérieure. Nous avons conservé cette disposition, en utilisant le signe d'octavation pour lever toute équivoque.*
  - *Le premier mouvement comporte le repère «I», habituellement omis dans d'autres partitions - mais présent dans la partition de 1885. Ce repère a été repris ici, pour une meilleure correspondance entre différentes versions.*
  - *Le second mouvement ne comprend que les repères A, B et C. Le repère D se retrouve dans certaines éditions. Il a été repris dans cette version.*
  - *Dans le troisième mouvement, la mesure de la levée initiale est comptée intégralement, contrairement à l'usage. Nous avons repris cette particularité pour une meilleure correspondance avec les partitions existantes.*
  - *Mouvement 3, mesure 163-164, cors I à IV : les indications de sextolet sont supprimées car incorrectes.*
  - *Mouvement 4, dernière mesures : plusieurs éditions dont l'édition de 1885 indiquent un FF. Nous avons retenu le FFz de notre édition de référence.*
  - *Mouvement 4, cordes, mesures 178-180 : toutes les éditions indiquent un jeu avec l'archet. Toutefois le pizzicato apparait comme plus logique, ainsi que le confirment de nombreuses interprétations. Les indications correspondant à cette seconde version sont indiquées entre parenthèse.*



# Symphony nr 7 for Orchestra in D minor

## -- I --

Antonín Dvořák  
Op.70

1 2 3 4 5 6 7 8

**Allegro maestoso** (♩ = 66)

Flauto I

Flauto II

Oboe I

Oboe II

Clarinetto I in B $\flat$

Clarinetto II in B $\flat$

Fagotto I

Fagotto II

Corno I in F

Corno II in F

Corno III in D

Corno VI in D

Tromba I (D)

Tromba II (D)

Trombone I

Trombone II

Trombone III

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

[in D & A]

*pp*

**Allegro maestoso** (♩ = 66)

*pp*

*cresc.*

*fpp*

*divisi*

*fpp*

*fpp*

*fpp*

[ ] (1)

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

Solo

*p*

*pp*

*cresc.*

*f*

*pizz.*

*arco*

*pp*

*f*







Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*f*

*fz*

*con forza*

*mf*

*f con forza*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*f*

*fz*

*mp*

*p*

*pp*

*pizz.*

Solo

**B**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*f*

*mf*

*fz*

*arco*

*cresc.*

50 51 52 53 54 55

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (Bb)  
Cl. II (Bb)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. VI (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1.Viol.  
2.Viol.  
Vle.  
Vlc.  
Cb.

*f* *fz* *ff*

**C**

This page contains the musical score for measures 56 through 61. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are:

- Fl. I, Fl. II
- Ob. I, Ob. II
- Cl. I (Bb), Cl. II (Bb)
- Fg. I, Fg. II
- Cor. I (F), Cor. II (F), Cor. III (D), Cor. VI (D)
- Tr. I (D), Tr. II (D)
- Trmb. I, Trmb. II, Trmb. III
- Timp.
- 1. Viol., 2. Viol.
- Vle. (Violoncello)
- Cb. (Contrabasso)

Measure 59 includes dynamic markings of *ffz* (fortissimo forzando) for many instruments. Measure 61 features a *Solo* marking for the first horn and *[Muta in Bb]* instructions for the trumpets and timpani.



Fl. I *p* *pp* *fz*

Fl. II *p* *pp*

Ob. I *p* *pp* *fz*

Ob. II

Cl. I (Bb) *p* *pp*

Cl. II (Bb)

Fg. I *p* *pp*

Fg. II

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

Cor. II (F) *fz*

Cor. III (D)

Cor. VI (D)

Tr. I (Bb)

Tr. II (Bb)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *pp* *f* *pp* *fz*

2.Viol. *pp* *f* *pp* *fz*

Vle *pp* *fz* *pp* *fz*

Vlc. *pp* *fz* *pp* *fz*

Cb. *fz*

*ritard.* **D** *in tempo*

Fl. I *p dolce* *fp*

Fl. II

Ob. I

Ob. II *pp*

Cl. I (Bb) *pp* *p dolce* *fp*

Cl. II (Bb) *p dolce* *fp*

Fg. I *pp* *pp* *fp*

Fg. II *pp* *pp* *fp*

Cor. I (F) *pp*

Cor. II (F) *pp*

Cor. III (D)

Cor. VI (D)

Tr. I (Bb)

Tr. II (Bb)

Trmb. I

Trmb. II

Trmb. III

Timp.

*ritard.* **D** *in tempo*

1. Viol. *pp*

2. Viol. *pp* *pp* *cresc.* *fp*

Vle *pp* *pp* *cresc.* *fp*

Vlc. *pizz.* *pp* *cresc.* *fz* *arco*

Cb. *pp* *pizz.* *ritard.* *in tempo* **D** *fp*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (Bb)  
Cl. II (Bb)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. VI (D)  
Tr. I (Bb)  
Tr. II (Bb)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle  
Vlc.  
Cb.

Dynamic markings: *pp*, *p*, *fz*, *dim.*, *arco*, *[pp] (4)*

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

Fl. II *mf* *p* *fp*

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

Ob. II *p* *fp*

Cl. I (Bb) *mf* *p* *fz*

Cl. II (Bb) *mf* *p* *fz*

Fg. I *p* *fz*

Fg. II *p* *fz*

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

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

Cor. III (D)

Cor. VI (D)

Tr. I (Bb)

Tr. II (Bb)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol. *pp* *fp*

2. Viol. *pp* *fp*

Vle *pp* *fp*

Vlc. *pizz.* *pp* *arco* *fp*

Cb. *pizz.* *pp* *arco* *fp*

Fl. I *pp*

Fl. II

Ob. I

Ob. II

Cl. I (Bb) *> pp*

Cl. II (Bb) *> pp*

Fg. I *pp*

Fg. II *pp*

Cor. I (F) *pp*

Cor. II (F) *pp*

Cor. III (D)

Cor. VI (D)

Tr. I (Bb) *pp* in Bb

Tr. II (Bb) *pp* in Bb

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol. *pp*

2. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp* *pizz.*

*[pp]*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (B $\flat$ )

Tr. II (B $\flat$ )

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*dim.*

*pp*

*p*

*mf*

*ff*

*cresc.*

*pizz.*

*arco*

*[p]*

**E**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (B $\flat$ )

Tr. II (B $\flat$ )

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*p*, *pp*, *f*, *mf*, *fz*

Dynamic markings and performance instructions are present throughout the score, including *p*, *pp*, *f*, *mf*, and *fz*. The score includes various musical notations such as slurs, accents, and articulation marks.

103 104 105 106 107

Fl. I *fp* *p* *pp* *mf* *f*

Fl. II *[pp]* *mf* *f*

Ob. I *mf* *f*

Ob. II *Solo* *p* *mf* *f*

Cl. I (Bb) *p* *dim.* *[pp]* *mf* *f*

Cl. II (Bb) *[pp]* *mf* *f*

Fg. I *p* *pp* *[pp]* *f*

Fg. II *[pp]* *f*

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

Cor. II (F) *[pp]* *f*

Cor. III (D) *f*

Cor. VI (D) *f*

Tr. I (Bb)

Tr. II (Bb)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *pp* *f*

2.Viol. *pp* *f*

Vle *pp* *f*

Vlc. *pp* *f*

Cb. *f*







Fl. I *mf* *fz cresc.* *fz* *ff*  
 Fl. II *mf* *fz cresc.* *fz* *ff*  
 Ob. I *mf* *fz cresc.* *fz* *ff*  
 Ob. II *mf* *fz cresc.* *fz* *ff*  
 Cl. I (Bb) *mf* *fz cresc.* *fz* *ff*  
 Cl. II (Bb) *mf* *fz cresc.* *fz* *ff*  
 Fg. I *mf* *fz cresc.* *fz* *ff*  
 Fg. II *mf* *fz cresc.* *fz* *ff*  
 Cor. I (F) *mf* *fz cresc.* *fz*  
 Cor. II (F) *mf* *fz cresc.* *fz*  
 Cor. III (Bb) *mf* *fz cresc.* *fz*  
 Cor. III (Bb) *mf* *fz cresc.* *fz*  
 Tr. I (Bb) *mf* *cresc.* *f*  
 Tr. II (Bb) *mf* *cresc.* *f*  
 Trmb. I *mf* *cresc.* *f*  
 Trmb. II *mf* *cresc.* *f*  
 Trmb. III *mf* *cresc.* *f*  
 Timp. *mf* *cresc.* *f*  
 1. Viol. *mf* *fz* *cresc.* *f*  
 2. Viol. *mf* *fz* *cresc.* *f*  
 Vle. *mf* *cresc.* *f*  
 Vlc. *mf* *cresc.* *f*  
 Cb. *arco* *mf* *cresc.* *f*

G

Musical score for orchestra, measures 123-127. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II (Bb), Bassoons I and II, Cor Anglais I, II, and III (F), Trumpets I and II (Bb), Trombones I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with *ff* (fortissimo) throughout. A section marked 'G' begins at measure 126. The score is written in a key signature of one flat (Bb) and a common time signature (C).



Fl. I *fz*  
 Fl. II *fz*  
 Ob. I *fz*  
 Ob. II *fz*  
 Cl. I (Bb) *fz*  
 Cl. II (Bb) *fz*  
 Fg. I *fz*  
 Fg. II *fz*  
 Cor. I (F) *fz*  
 Cor. II (F) *fz*  
 Cor. III (Bb) *fz*  
 Cor. III (Bb) *fz*  
 Tr. I (Bb)  
 Tr. II (Bb)  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp. [Muta in D & A]  
 1. Viol. *fz*  
 2. Viol. *fz*  
 Vle. *ff*  
 Vlc. *ff*  
 Cb. *ff*

139 140 141 142 143 144

Fl. I *ff* *p*

Fl. II *ff*

Ob. I *ff* *f* *dim.* *mp*

Ob. II *ff* *f* *dim.* *mp*

Cl. I (B $\flat$ ) *ff* *ff* Muta in A *p* in A

Cl. II (B $\flat$ ) *ff* *ff* Muta in A

Fg. I *ff* *f* *dim.* *mp* *p*

Fg. II *ff* *f* *dim.* *mp*

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

Cor. II (F) *mf* *dim.*

Cor. III (D) *f* *dim.* in D

Cor. III (D) *f* *dim.* in D

Tr. I (B $\flat$ )

Tr. II (B $\flat$ )

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *fz* *ff* *dim.* *mp* *p* *dim.*

2.Viol. *fz* *ff* *dim.* *mp* *p* *dim.*

Vle. *ff* *dim.* *mp* *p* *dim.*

Vlc. *ff* *dim.* *mp* *p* *dim.*

Cb. *ff* *dim.* *mp* *p* *dim.*





This musical score page contains parts for woodwinds and strings. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais I, II, and III (D), Trumpets I and II (Bb), and Trombones I, II, and III. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score spans measures 150 to 155. Dynamics include *p*, *mf*, *fz*, *dim.*, and *pp*. The woodwinds have various melodic and rhythmic patterns, while the strings provide a steady accompaniment.

This page contains the musical score for measures 156 through 161. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Flutes:** Fl. I and Fl. II, both starting with a *f* dynamic and playing a melodic line with grace notes.
- Oboes:** Ob. I and Ob. II, both starting with a *f* dynamic and playing a melodic line with grace notes.
- Clarinets:** Cl. I (A) and Cl. II (A), both starting with a *ff* dynamic and playing a melodic line with grace notes.
- English Horns:** Fg. I and Fg. II, both starting with a *ff* dynamic and playing a rhythmic pattern.
- Cor Anglais:** Cor. I (F), Cor. II (F), Cor. III (D), and Cor. III (D), all starting with a *ff* dynamic and playing a melodic line with grace notes.
- Trumpets:** Tr. I (B $\flat$ ) and Tr. II (B $\flat$ ), both starting with a *f* dynamic and playing a melodic line with grace notes.
- Trumpets:** Trmb. I, Trmb. II, and Trmb. III, all playing a rhythmic pattern.
- Timpani:** Timp., playing a rhythmic pattern.
- Violins:** 1. Viol. and 2. Viol., both starting with a *ff* dynamic and playing a melodic line with grace notes.
- Viola:** Vle., starting with a *f* dynamic and playing a melodic line with grace notes.
- Violoncello:** Vlc., starting with a *f* dynamic and playing a melodic line with grace notes.
- Double Bass:** Cb., starting with a *f* dynamic and playing a melodic line with grace notes.

The score includes various dynamic markings such as *f*, *ff*, *fz*, and *div.* (divisi). The key signature is one flat (B $\flat$ ), and the time signature is 4/4.

I

I

Fl. I *fz* *fz* *fz* *f* *fp*

Fl. II *fz* *fz* *fz* *fp* *fp*

Ob. I *fz* *fz* *fz* *fp* *fp*

Ob. II *fz* *fz* *fz* *fp* *fp*

Cl. I (A) *fz* *fz* *fz* *f* *p* *mf*

Cl. II (A) *fz* *fz* *fz* *f* *p* *mf*

Fg. I *fz* *fz* *fz* *f* *p* *mf*

Fg. II *fz* *fz* *fz* *f* *p* *mf*

Cor. I (F) *fz* *fz* *fz* *fp* *pp* *fp* *pp*

Cor. II (F) *fz* *fz* *fz* *fp* *pp* *fp* *pp*

Cor. III (D) *fz* *fz* *fz* *fp* *pp* *fp* *pp*

Cor. III (D) *fz* *fz* *fz* *fp* *pp* *fp* *pp*

Tr. I (B $\flat$ ) *fz* [Muta in D] *fp* *pp* *fp* *pp*

Tr. II (B $\flat$ ) *fz* [Muta in D] *fp* *pp* *fp* *pp*

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *fz* *fz* *fz* *f* *fp* *pp* *fp* *pp*

2.Viol. *fz* *fz* *fz* *f* *fp* *pp* *fp* *pp*

Vle. *fz* *fz* *fz* *f* *fp* *pp* *fp* *pp*

Vlc. *fz* *fz* *fz* *f* *fp* *pp* *fp* *pp*

Cb. *fz* *fz* *fz* *f* *fp* *pp* *fp* *pp*

169

170

171

172

173

174

Fl. I *p* *dim.* *pp*

Fl. II *p*

Ob. I *p* *pp*

Ob. II *p*

Cl. I (A) *p* *dim.* *pp* *pp tranquillo*

Cl. II (A) *p* *pp tranquillo*

Fg. I [*p*]

Fg. II [*p*]

Cor. I (F) *pp*

Cor. II (F) *fp*

Cor. III (D)

Cor. III (D)

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol. *p* *dim.* *pp* *ppp*

Vle *fp* *p* *dim.* *pp* *ppp*

Vlc. *p* *p* *dim.* *pp* *ppp*

Cb. *p* *pp*

Musical score for orchestra, measures 175-180. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (A), Bassoon I and II, Cor Anglais I, II, and III (D), Trumpet I and II (D), Trombone I, II, and III, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics are indicated throughout, including *mf*, *fz*, *ff*, *p*, and *pp*. The key signature changes from two flats to one flat and then to no sharps or flats.





K

Musical score for orchestra and strings, measures 194-199. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (A), Bassoon I and II, Cor I, II, and III (F and D), Trumpet I and II (D), Trombone I, II, and III, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *fff*, *ff*, *fz*, and *fz* with accents. There are also markings for *[in D & A]* and *[K]*. The score is written in a key signature of two flats and a common time signature.



Fl. I *ff*  
 Fl. II *ff*  
 Ob. I *ff*  
 Ob. II *ff*  
 Cl. I (A) *ff*  
 Cl. II (A) *ff*  
 Fg. I *ff*  
 Fg. II *ff*  
 Cor. I (F) *ff* Solo *f fp* *pp*  
 Cor. II (F) *ff* *f fp*  
 Cor. III (D) *ff*  
 Cor. III (D) *ff*  
 Tr. I (D) *ff*  
 Tr. I (D) *ff*  
 Trmb. I *ff*  
 Trmb. II *ff*  
 Trmb. III *ff*  
 Timp.  
 1.Viol.  
 2.Viol. *pp*  
 Vle *pp*  
 Vlc. *pp*  
 Cb. *pp*

Fl. I *p*

Fl. II

Ob. I *p* *fz* *dim.*

Ob. II *fz* *dim.*

Cl. I (A) *p* *f* *dim.*

Cl. II (A) *f* *dim.*

Fg. I *p* *f* *dim.*

Fg. II *f* *dim.*

Cor. I (F) *fz* *f* *dim.*

Cor. II (F) *fz* *f*

Cor. III (D) *fz* *dim.*

Cor. III (D) *fz* *dim.*

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol. *mf* *f*

2. Viol. *mf* *f*

Vle. *mf* *f*

Vlc. *mf* *f*

Cb. *fz* *f*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. III (D)  
Tr. I (D)  
Tr. I (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle.  
Vlc.  
Cb.

*p*, *pp*, *p dolce*, *dim.*, *pizz.*, *cresc.*

**L**





Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. III (D)  
Tr. I (D)  
Tr. I (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle.  
Vlc.  
Cb.

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

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

234 235 236 237 238

Fl. I *p* *dim.* [*p*] *f*

Fl. II [*p*] *f*

Ob. I *p* *p* *pp* *f*

Ob. II *f*

Cl. I (A) *p dim.* *p* *f*

Cl. II (A) *p* *f*

Fg. I *p* *dim.* [*p*] *f*

Fg. II [*p*] *f*

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

Cor. II (F) [*pp*] *f*

Cor. III (D) *f*

Cor. III (D) *f*

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol. *pp* [*M*] *f espressivo*

2. Viol. *pp* *f espressivo*

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

Vlc. *p cresc.* *f*

Cb. [*M*] *f*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. III (D)

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*dim.*

*p*

*pp*

*pizz.*

8-





Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. III (D)

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*mf*

*ff*

*fz*

*ff con forza*

*Solo*

*cresc.*

*[ fz ]*

258 259 260 261 262 263

[con forza]

Fl. I [con forza]

Fl. II [con forza]

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I fz

Fg. II fz

Cor. I (F) fz

Cor. II (F) fz

Cor. III (D) fz

Cor. III (D) fz

Tr. I (D)

Tr. I (D) ff

Trmb. I fz

Trmb. II fz

Trmb. III fz

Timp. *tr*

1.Viol.

2.Viol.

Vle. fz

Vlc. fz

Cb. [fz] con forza fz

Fl. I *TRV* *poco a poco accelerando* *ff*

Fl. II *TRV* *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Fg. I *ff*

Fg. II *ff*

Cor. I (F) *[ff]*

Cor. II (F) *[ff]*

Cor. III (D) *[ff]*

Cor. III (D) *[ff]*

Tr. I (D) *ff*

Tr. I (D) *ff*

Trmb. I *ff*

Trmb. II *ff*

Trmb. III *ff*

Timp. *ff*

1. Viol. *ff* *Sua* *poco a poco accelerando*

2. Viol. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff* *poco a poco accelerando*

*N*



Fl. I *fz*  
 Fl. II *fz*  
 Ob. I *fz*  
 Ob. II *fz*  
 Cl. I (A) *fz*  
 Cl. II (A) *fz*  
 Fg. I  
 Fg. II  
 Cor. I (F) *fz*  
 Cor. II (F) *fz*  
 Cor. III (D) *fz*  
 Cor. III (D) *fz*  
 Tr. I (D) *fz*  
 Tr. I (D) *fz*  
 Trmb. I *ff*  
 Trmb. II *ff*  
 Trmb. III *ff*  
 Timp.  
 1. Viol. *fz*  
 2. Viol. *fz*  
 Vle. *fz*  
 Vle. *fz*  
 Cb. *fz*



**P** Tempo I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. III (D)

Tr. I (D)

Tr. I (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

**P** Tempo I



Fl. I *fz* *pp* *p*

Fl. II

Ob. I *pp*

Ob. II *pp*

Cl. I (A) [*p*] *fz* *pp dim.*

Cl. II (A)

Fg. I *pp*

Fg. II *p*

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. III (D) *pp*

Tr. I (D)

Tr. I (D)

Trmb. I *ppp*

Trmb. II *ppp*

Trmb. III *ppp*

Timp. *ppp*

1.Viol. *dim.* *pp*

2.Viol. *dim.* *pp*

Vle. *dim.* *ppp*

Vlc. *dim.* *ppp*

Cb. *dim.* *pp*





-- II --

1 2 3 4 5 6

Poco adagio (♩ = 56)

Flauto I

Flauto II

Oboe I

Oboe II

Clarinetto I in B $\flat$

Clarinetto II in B $\flat$

Fagotto I

Fagotto II

Corno I in F

Corno II in F

Corno III in F

Corno IV in F

Tromba I in F

Tromba II in F

Trombone I

Trombone II

Trombone III

[in F & C]

Timpani

Poco adagio (♩ = 56)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Poco adagio (♩ = 56)



12

13

14

15

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle.

Vlc.

Cb.

*p*

*fz dim.*

*p*

*pp*

*fz*

*fp*

*[p]*

*pp*

*p*

*pp*

*dim.*

*p*

*pp*

*dim.*

*p*

*pp*

*dim.*

*p*

*pp*

*pizz.*

*cresc.*

*dim.*

*p*

*pp*

16

17

18

19

20

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol.

2.Viol.

Vle.

Vlc.

Cb.

*f*

*pp*

*dim.*

*espressivo*

*pizz.*

*arco*

*[espressivo]*





Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle.

Vlc.

Cb.

*p* *f* *ff* *mf* *dim.* *arco*



35 36 37 38

Fl. I *mp* *pp* *pp*

Fl. II *pp*

Ob. I *mp* *pp* *pp*

Ob. II *mf* *dim.* *pp* *pp*

Cl. I (Bb) *mf* *pp* *pp* *p*

Cl. II (Bb) *mf* *pp*

Fg. I *mf* *pp*

Fg. II *mf* *pp*

Cor. I (F) *pp*

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

Cor. III (F) *pp*

Cor. IV (F) *pp*

Tr. I (F) *pp*

Tr. II (F) *pp*

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *pp* *pp* *arco*

2.Viol. *pp* *pp*

Vle. *pp* *arco*

Vlc. *p* *pp* *pizz.* *arco*

Cb. *pp* *pp*



Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I (Bb) *p* Solo *espressivo* *mf* *f* *dim.*

Cl. II (Bb) *p* *f* *dim.*

Fg. I *p* *pp* *dim.*

Fg. II *p* *pp* *dim.*

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

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

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

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

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

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

Trmb. I *p* *pp*

Trmb. II *p* *pp*

Trmb. III *p* *pp*

Timp. *p* *pp* [C Muta in E]

1.Viol. *p* *pp*

2.Viol. *p* *pp*

Vle. *p* *pp* *mf*

Vlc. *p* *pp* *Leggio I.* *semplice* *mf*

Cb. *p* *pp*

Fl. I Solo *p* *f* *dim.*

Fl. II *f* *dim.*

Ob. I *pp* *f*

Ob. II *pp* *f*

Cl. I (Bb) *p* *p*

Cl. II (Bb)

Fg. I *p* *dim.* Solo *mp*

Fg. II *p*

Cor. I (F) *p*

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol. *pp* *cresc.* *dim.*

Vle. *p* *pp* *Leggio I.* *pp* *cresc.* *dim.*

Vlc. *[p]* *[dim]* *pp*

Cb. *[p]* *[dim]* *[pp]*

Fl. I *p* *fz*  
 Fl. II *p* *f*  
 Ob. I *dim.* *p* *fz*  
 Ob. II *dim.* *p* *fz*  
 Cl. I (Bb) *dim.* *p* [*fz*]  
 Cl. II (Bb) *f*  
 Fg. I *p* *cresc.* *mf* *cresc.*  
 Fg. II *p* *cresc.* *mf* *cresc.*  
 Cor. I (F) *pp* *cresc.* *mf* *cresc.*  
 Cor. II (F) *pp* *cresc.* *mf* *cresc.*  
 Cor. III (F) *pp* *cresc.* *mf* *cresc.*  
 Cor. IV (F) *mf* *cresc.*  
 Tr. I (F) *mf* *cresc.*  
 Tr. II (F) *mf* *cresc.*  
 Trmb. I *mf* *cresc.*  
 Trmb. II *mf* *cresc.*  
 Trmb. III *mf* *cresc.*  
 Timp. *mf* *cresc.*  
 1. Viol. *pp* *mf*  
 2. Viol. *p* *dim.* *pp* *pp* *Tutti div.* *mf*  
 Vle. *p* *dim.* *pp* *pp* *cresc.* *mf*  
 Vlc. *Tutti* *p* *dim.* *pp* *cresc.* *mf*  
 Cb. *p* *dim.* *pp* *cresc.* *mf*

Fl. I *ff* *dim.* *p*  
 Fl. II *ff* *dim.* *p*  
 Ob. I *ff* *dim.* *p*  
 Ob. II *ff* *dim.* *p*  
 Cl. I (Bb) *ff* *dim.* *p*  
 Cl. II (Bb) *ff* *dim.* *p*  
 Fg. I *ff* *dim.* *p dim.*  
 Fg. II *ff* *dim.* *p dim.*  
 Cor. I (F) *ff* *[ff]* *dim.* *p dim.*  
 Cor. II (F) *ff* *[ff]* *dim.* *p dim.*  
 Cor. III (F) *ff* *dim.* *p dim.*  
 Cor. IV (F) *ff* *dim.* *p dim.*  
 Tr. I (F) -  
 Tr. II (F) -  
 Trmb. I *fz* *fz* *fz* *fz*  
 Trmb. II *fz* *fz* *fz* *fz*  
 Trmb. III -  
 Timp. -  
 1. Viol. *ff* *dim.* *p dim.* *pp*  
 2. Viol. *ff* *dim.* *p dim.* *pp*  
 Vle. *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *dim.* *p dim.* *pp*  
 Vlc. *ff* *arco* *pizz.* *dim.* *p dim.*  
 Cb. *ff* *dim.* *p dim.*



59

60

61

62

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I (B $\flat$ ) *p* *fz* *mf* *pp* *mf*

Cl. II (B $\flat$ ) *p*

Fg. I *p* [cresc.]

Fg. II *p* [cresc.]

Cor. I (F) *pp*

Cor. II (F) *pp*

Cor. III (F) *pp*

Cor. IV (F) *pp*

Tr. I (F)

Tr. II (F)

Trmb. I *ppp*

Trmb. II *ppp*

Trmb. III *ppp*

Timp. *pp*

1. Viol. *pp*

2. Viol. *pp*

Vle. *pp* *cresc.*

Vlc. *arco* *pp* *p* *cresc.*

Cb. *pp* *cresc.*

Fl. I *ff* *mp* *dim.*  
 Fl. II *ff*  
 Ob. I *ff* *mp* *dim.*  
 Ob. II *ff*  
 Cl. I (B $\flat$ ) *ff*  
 Cl. II (B $\flat$ ) *ff*  
 Fg. I *ff*  
 Fg. II *ff*  
 Cor. I (F) *ff*  
 Cor. II (F) *ff*  
 Cor. III (F) *ff*  
 Cor. IV (F) *ff*  
 Tr. I (F) *ff*  
 Tr. II (F) *ff*  
 Trmb. I *f*  
 Trmb. II *f*  
 Trmb. III *f*  
 Timp. *f*  
 1. Viol. *ff* [*p*] *dim.* *pp*  
 2. Viol. *ff* *f* *dim.* *p* *dim.* *pp*  
 Vle. *ff* *p* *dim.* *pp*  
 Vlc. *ff* *p* *dim.* *pp*  
 Cb. *ff* *p*

Fl. I *cresc.* *f*

Fl. II

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

Ob. II *p* *f*

Cl. I (Bb) *p* *f* *p*

Cl. II (Bb)

Fg. I *f* *p* *f*

Fg. II *p* *f*

Cor. I (F)

Cor. II (F)

Cor. III (F) *f*

Cor. IV (F) *f*

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp. *pp*

1. Viol. *cresc.* *f* *p* *molto cresc.* *p*

2. Viol. *cresc.* *f* *p* *molto cresc.* *p*

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

Vlc. *cresc.* *f* *p* *fz* *p*

Cb. *p* *f* *fz* *p*

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *pp*

Cl. I (Bb) *pp*

Cl. II (Bb)

Fg. I *pp*

Fg. II *pp*

Cor. I (F) *pp*

Cor. II (F)

Cor. III (F) *pp*

Cor. IV (F) *pp*

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp. [E Muta in C]

1. Viol. *pp* *dim.* *pizz.*

2. Viol. *pp* *dim.* *p*

Vle. *pp* *dim.* *mf* *espress.*

Vlc. *pizz.* *pp* *arco* *mf* *espress.*

Cb. *pp* *dim.* *p* *pizz.*

Fl. I *fz* *p* *pp* *cresc.*

Fl. II *fz* *p* *pp* *cresc.*

Ob. I *fz* *p* *pp* *cresc.*

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II *fz* *dim.* *p* *pp* *cresc.*

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

Cor. II (F)

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

Cor. IV (F) *fz* *pp*

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *fz* *p* *pp* *cresc.*

2.Viol. *fz* *p* *pp* *cresc.*

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

Vlc. *f* *dim.* *p* *pp* *cresc.*

Cb. *fz* *dim.* *p* *pp* *cresc.*

Fl. I *f* *ff* *pp*  
 Fl. II *f* *ff*  
 Ob. I *f* *ff* *pp*  
 Ob. II  
 Cl. I (B $\flat$ ) *p* *pp*  
 Cl. II (B $\flat$ ) *pp*  
 Fg. I *p* *pp* *ten. ten.* *[sim]*  
 Fg. II *f* *pp* *ten. ten.* *[sim]*  
 Cor. I (F) *p* *pp* *pp*  
 Cor. II (F) *pp*  
 Cor. III (F) *pp*  
 Cor. IV (F) *pp*  
 Tr. I (F)  
 Tr. II (F)  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp.  
 1. Viol. *mf* *arco* *f* *pp dolce* *pp*  
 2. Viol. *mf* *f* *pp* *pp*  
 Vle. *f* *pp dolce* *[pp]*  
 Vlc. *f* *dim.* *pp* *[ten. ten.]* *[sim.]*  
 Cb. *[f]* *arco* *dim.* *pp* *ten. ten.* *[sim.]*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol.

2.Viol.

Vle.

Vlc.

Cb.

*cresc.*

*mf*

*f*

*ff*

*ffz*

*ff pesante*





Fl. I *ff* *ffz* *p dim.*  
 Fl. II *ff* *ffz* *p dim.*  
 Ob. I *ff* *ffz* *p dim.*  
 Ob. II *ff* *ffz* *p dim.*  
 Cl. I (B $\flat$ ) *ff* *ffz* *p dim.*  
 Cl. II (B $\flat$ ) *ff* *ffz* *p dim.*  
 Fg. I *ffz* *p dim.*  
 Fg. II *ffz* *p dim.*  
 Cor. I (F) *ff* *ffz* *mp dim.*  
 Cor. II (F) *ff* *ffz* *mp dim.*  
 Cor. III (F) *ff* *ffz*  
 Cor. IV (F) *ff* *ffz*  
 Tr. I (F) *ff* *ffz* *p dim. pp*  
 Tr. II (F) *ff* *ffz* *p dim. pp*  
 Trmb. I *ff* *ffz*  
 Trmb. II *ff* *ffz*  
 Trmb. III *ff* *ffz*  
 Timp. *ff* *ffz* *p*  
 1. Viol. *ffz* *dim.* *p*  
 2. Viol. *ffz* *ffz dim.* *p dim.*  
 Vle. *ff* *ffz* *dim.* *p dim.*  
 Vlc. *ffz* *dim.* *p dim.*  
 Cb. *ffz* *dim.* *p dim.*

Fl. I *pp*

Fl. II *pp*

Ob. I *pp* *p* *dim.*

Ob. II *pp*

Cl. I (B $\flat$ ) *pp* *pp*

Cl. II (B $\flat$ ) *pp* *pp*

Fg. I *pp* *dim.* *pp*

Fg. II *pp* *dim.*

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

Cor. II (F)

Cor. III (F)

Cor. IV (F)

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp. *pp*

1. Viol. *pp* *ppp* *morendo*

2. Viol. *ppp* *morendo*

Vle. *pp* *ppp*

Vlc. *pp* *dim.* *ppp*

Cb. *pp* *dim.* *ppp*

Fl. I *p* [*p*] *cresc.* *f*

Fl. II [*p*] *cresc.* *f*

Ob. I *pp* *p* *cresc.* *f*

Ob. II *p* *cresc.* *f*

Cl. I (B $\flat$ ) *p* *cresc.* *f*

Cl. II (B $\flat$ ) *p* *cresc.* *f*

Fg. I

Fg. II *pp*

Cor. I (F) *mf*

Cor. II (F) *mf*

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

Cor. IV (F) *pp*

Tr. I (F)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol. *dim.*

2.Viol. *dim.*

Vle. *ppp* *dim.*

Vlc. *ppp* *dim.*

Cb. *ppp* *dim.*

This page contains the musical score for measures 104 through 110. The instruments and their parts are as follows:

- Fl. I & II:** Flute parts with dynamics *f*, *p*, and *pp*.
- Ob. I & II:** Oboe parts with dynamics *f* and *pp*.
- Cl. I (Bb) & II (Bb):** Clarinet parts with dynamics *f*, *p*, *dim.*, and *pp*. The second clarinet part includes a first ending bracket labeled '1'.
- Fg. I & II:** Bassoon parts with dynamics *f*, *p*, *dim.*, and *pp*.
- Cor. I, II, III, IV (F):** Horn parts with dynamics *f* and *pp*.
- Tr. I & II (F):** Trumpet parts, mostly resting.
- Trmb. I, II, III:** Trombone parts, mostly resting.
- Timp.:** Timpani part with dynamics *fz* and *pp*.
- 1. Viol. & 2. Viol.:** Violin parts with dynamics *pp* and *ppp*.
- Vle. & Vlc.:** Viola and Violoncello parts with dynamics *pp* and *ppp*.
- Cb.:** Cello part with dynamics *ppp*.

-- III --

2 3 4 5 6 7

Scherzo (♩. = 80)  
Vivace

Flauto I

Flauto II

Oboe I

Oboe II

Clarinetto I in A

Clarinetto II in A

Fagotto I

Fagotto II

Corno I in F

Corno II in F

Corno III in D

Corno VI in D

Tromba I in C

Tromba II in C

Timpani [in D & A]

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Scherzo (♩. = 80)  
Vivace

*p* *fp* *fz* *p* *mf* *fz* *fz*

*p* *fp* *fz* *p* *mf* *fz* *fz*

*p* *fp* *fz* *p* *mf*

*p poco espr* *pizz.* *arco* *mf* *fz* *fz*

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

13

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

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

*fz* *f* *p* *pp* *pizz.* *pp*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*mf*

*f*

*fz*

*pp*

*cresc.*

*arco*

*ppp*

*div.*

*pizz.*

*[espress.]*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*dim.*

*più f*

*fz*

*mf*

*cresc.*

*arco*

**A**



27

28

29

30

31

Fl. I *cresc.* *ff* *tr.*

Fl. II *cresc.* *ff* *tr.*

Ob. I *cresc.* *ff* *tr.*

Ob. II *cresc.* *ff* *tr.*

Cl. I (A) *cresc.* *ff* *tr.*

Cl. II (A) *cresc.* *ff* *tr.* *p*

Fg. I *cresc.* *ff* *p*

Fg. II *cresc.* *ff*

Cor. I (F) *ff*

Cor. II (F) *ff*

Cor. III (D) *cresc.* *ff*

Cor. VI (D) *cresc.* *ff*

Tr. I (C) *ff*

Tr. II (C) *ff*

Timp. *ff* *tr.* *ff* *p*

1.Viol. *ff* *p*

2.Viol. *ff*

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

Vlc. *ff* *fp* *dim.*

Cb. *ff* *fp* *dim.*





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

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

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

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

Cl. I (A) *mp* *fz* *p* *fz*

Cl. II (A) *mp* *fz* *p* *fz fz*

Fg. I *p* *fz* *p* *fz [fz]*

Fg. II *p* *fz* *p* *fz [fz]*

Cor. I (F) *f*

Cor. II (F) *f*

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol. *pp* *p* *mf*

2.Viol. *p* *p* *mf*

Vle. *pizz.* *p* *p* *mf*

Vlc. *pizz.* *p* *fz* *p* *mf*

Cb. *pizz.* *p* *fz* *mf*

Fl. I: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Fl. II: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Ob. I: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Ob. II: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cl. I (A): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cl. II (A): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Fg. I: [*fz*] *fz* [*fz*] *fz* *mf* *p* *dim.* *p*  
 Fg. II: [*fz*] *fz* [*fz*] *fz* *mf* *p* *dim.* *p*  
 Cor. I (F): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cor. II (F): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cor. III (D): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cor. VI (D): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Tr. I (C): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Tr. II (C): *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Timp.: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 1.Viol.: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 2.Viol.: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Vle: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Vlc.: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
 Cb.: *fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*pp*

*cresc.*

*molto*

*f*

*arco*

*mf*

*[f]*

60 61 62 63 64

[C]

Fl. I *f* *ff*

Fl. II *f* *ff*

Ob. I *f* *ff*

Ob. II *f* *ff*

Cl. I (A) *f* *ff*

Cl. II (A) *f* *ff*

Fg. I *ff*

Fg. II *ff*

Cor. I (F) *f*

Cor. II (F) *f*

Cor. III (D)

Cor. VI (D)

Tr. I (C) *f*

Tr. II (C) *f*

Timp. *f*

1.Viol. *ff* *ff*

2.Viol. *ff* *ff*

Vle. *ff*

Vlc. *f*

Cb. *ff*

[C]

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*ff*

*fz*

*ff con forza*

*ff con forza*

*ff con forza*

Detailed description of the musical score: This page contains the musical notation for measures 65 through 70. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II in A, Bassoons I & II) plays melodic lines with trills and slurs. The brass section (Cor. I & II in F, Cor. III & VI in D, Tr. I & II in C) provides harmonic support with sustained notes and accents. The percussion section (Timpani) features a rhythmic pattern of eighth and sixteenth notes. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a complex rhythmic accompaniment with various articulations and dynamics. Dynamics range from *fz* (forzando) to *ff* (fortissimo) and *ff con forza* (fortissimo con forza). The key signature has one flat (B-flat), and the time signature is 4/4.









This page contains the musical score for measures 87 through 92 of an orchestral piece. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are:

- Fl. I and Fl. II (Flutes)
- Ob. I and Ob. II (Oboes)
- Cl. I (A) and Cl. II (A) (Clarinets)
- Fg. I and Fg. II (Bassoons)
- Cor. I (F), Cor. II (F), Cor. III (D), and Cor. VI (D) (Horns)
- Tr. I (C) and Tr. II (C) (Trumpets)
- Timp. (Timpani)
- 1. Viol. and 2. Viol. (Violins)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score features a variety of rhythmic patterns and dynamics. Many parts are marked with *fz* (forzando), indicating accents. The woodwinds and strings play sustained notes, while the brass instruments have more active parts. The percussion includes a steady timpani pattern. The strings have a melodic line in the lower register. The score concludes with a double bar line at the end of measure 92.

*poco meno mosso*

Fl. I *p* *pp*

Fl. II *p*

Ob. I Solo *dim.* *pp*

Ob. II *p*

Cl. I (A)

Cl. II (A)

Fg. I *p* *dim.*

Fg. II *p*

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

*poco meno mosso*  
*sul G*

1.Viol. *pp*

2.Viol. *pp* 4.Corda

Vle. *pp*

Vlc. I *pp*

Vlc. II *ppp*

Cb. *ppp* *poco meno mosso*

Fl. I *p* *f* *p* *pp*

Fl. II

Ob. I *p* *f* *p* *pp*

Ob. II

Cl. I (A)

Cl. II (A) *p* *f* *p* *pp*

Fg. I *f* *p* *dim.* *pp*

Fg. II *f* *p* *dim.* *pp*

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1. Viol. *p* *f* *dim.* *p dim.* *pp*

2. Viol. *p* *f* *dim.* *p dim.* *pp*

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

Vlc. I *p* *f* *dim.* *p dim.* *pp*

Vlc. II *p* *f* *fz* *p dim.* *pp*

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

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II

Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. VI (D)  
Tr. I (C)  
Tr. II (C)

Timp.

1.Viol.  
2.Viol.  
Vle  
Vlc. I+II  
Cb.

Fl. I *p dim.* *dim.* *pp*

Fl. II *p dim.* *dim.* *pp* *p*

Ob. I *p dim.* *dim.* *pp*

Ob. II *p dim.* *dim.* *pp*

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

Cl. II (A) *[p]* *dim.* *pp*

Fg. I *p* *dim.* *pp* *pp*

Fg. II *p* *dim.* *pp* *pp*

Cor. I (F) -

Cor. II (F) -

Cor. III (D) *pp*

Cor. VI (D) *pp*

Tr. I (C) -

Tr. II (C) -

Timp. -

1. Viol. *pp* *dim.*

2. Viol. *pp*

Vle *p* *pp* *pizz. (16)*

Vlc. *pp*

Cb. *pp*



Fl. I *mp*

Fl. II *9*

Ob. I

Ob. II

Cl. I (A) *p*

Cl. II (A) *p*

Fg. I *pp*

Fg. II *pp*

Cor. I (F) *pp*

Cor. II (F)

Cor. III (D) *pp*

Cor. VI (D) *pp*

Tr. I (C)

Tr. II (C)

Timp. *pp*

1.Viol. *ppp pizz.* *fz*

2.Viol. *pp*

Vle. *[pp]*

Vlc. *pizz.* *pp*

Cb.

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I (A)  
 Cl. II (A)  
 Fg. I  
 Fg. II  
 Cor. I (F)  
 Cor. II (F)  
 Cor. III (D)  
 Cor. VI (D)  
 Tr. I (C)  
 Tr. II (C)  
 Timp.  
 1. Viol.  
 2. Viol.  
 Vle.  
 Vlc.  
 Cb.

Solo  
 p  
 pp  
 dim.  
 arco  
 pizz.  
 pp

Musical score for measures 121-125. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais I, II, III, and VI, Trumpets I and II, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *p*, *pp*, *dim.*, *arco*, and *pizz.*. A *Solo* marking is present for the first Oboe in measure 122. A slur spans measures 124 and 125 for the Flute I, Oboe II, and Bassoon I parts.

126 127 128 129 130 131

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. VI (D)  
Tr. I (C)  
Tr. II (C)  
Timp.  
1.Viol.  
2.Viol.  
Vle  
Vlc.  
Cb.

The score is arranged in systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, and Cor Anglais I, II, III, and VI. The second system includes Trumpets I and II, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *p*, *mp*, *f*, *pp*, and *legato*. There are also performance markings like *8:* and *(17)*. A fermata is present over measure 129.

17 - Tenuto in place of dots according to N. Simrock 1885

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*pp*

*fz*

*p*

*f*

*[p]*

*ppp*

*[pp]*

137

138

139

140

141

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*[pp]*

*p*

*Solo*

*pizz.*

*pp*

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

Fl. II

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

Ob. II

Cl. I (A)

Cl. II (A) *f* *dim.*

Fg. I *p* *f* *dim.* *p* *dim.*

Fg. II *p* *f* *dim.* *p* *dim.*

Cor. I (F) *fz* *f* *dim.* *p* *dim.*

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1. Viol.

2. Viol. *4. Corda* *p* *p* *p* *f* *dim.* *p* *dim.*

Vle

Vlc. I *p espress.* *f* *fz* *dim.* *p* *dim.*

Vlc. II *p* *f* *fz* *dim.* *p* *dim.*

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

148

149

150

151

152

153

G

Fl. I *pp* [ *p* ] *fz* *p*

Fl. II *p*

Ob. I *pp* *f* *p* *fz* *p*

Ob. II *f* *p* *fz* *p*

Cl. I (A) *p* *f* *p*

Cl. II (A) *pp*

Fg. I *pp* *fp* *fp*

Fg. II *pp*

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

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

Cor. III (D) *p*

Cor. VI (D) *p*

Tr. I (C) Solo *pp*

Tr. II (C) Solo *pp*

Timp. *pp*

1.Viol. *arco* *pp* *pp*

2.Viol. *pp* *pp*

Vle. *pp* *pp*

Vlc. I *pp* *p* *mp*

Vlc. II *pp* *pp* *mp*

Cb. *pp* *pp* *mp*

Fl. I *accelerando*

Fl. II

Ob. I *pp*

Ob. II *pp*

Cl. I (A) *pp* *p*

Cl. II (A) *pp* *p*

Fg. I *p*

Fg. II *p*

Cor. I (F)

Cor. II (F) *pp*

Cor. III (D) *pp* *pp*

Cor. VI (D) *pp* *pp*

Tr. I (C)

Tr. II (C)

Timp. *fp*

1. Viol. *pp* *accelerando*

2. Viol.

Vle. *pp*

Vlc. I+II *pp*

Cb. *pp* *accelerando*









This page of a musical score contains measures 179 through 185. The instruments and their parts are as follows:

- Fl. I & II:** Flutes, mostly silent with rests.
- Ob. I & II:** Oboes. Ob. II has a melodic line starting in measure 181, marked *mf* and *p*.
- Cl. I (A) & II (A):** Clarinets. Cl. I has a melodic line starting in measure 181, marked *mf* and *pp*. Cl. II has a melodic line starting in measure 182, marked *mf* and *pp*.
- Fg. I & II:** Bassoons. Fg. I has a melodic line starting in measure 181, marked *mf* and *pp*. Fg. II has a melodic line starting in measure 181, marked *mf* and *pp*.
- Cor. I (F) & II (F):** Corneets. Cor. I has a melodic line starting in measure 181, marked *mf* and *p*. Cor. II has a melodic line starting in measure 181, marked *mf* and *p*.
- Cor. III (D) & VI (D):** Corneets. Cor. III has a melodic line starting in measure 181, marked *mf* and *pp*. Cor. VI has a melodic line starting in measure 181, marked *mf* and *pp*.
- Tr. I (C) & II (C):** Trumpets. Tr. I has a melodic line starting in measure 181, marked *mf* and *p*. Tr. II has a melodic line starting in measure 181, marked *mf* and *p*.
- Timp.:** Timpani. Has a rhythmic pattern starting in measure 181, marked *mf* and *pp*.
- 1. Viol. & 2. Viol.:** Violins. Both have melodic lines starting in measure 179, marked *fz* and *f*. They continue with melodic lines through measure 185, marked *p* and *pp*.
- Vle.:** Viola. Has a melodic line starting in measure 179, marked *fz* and *f*. It continues with a melodic line through measure 185, marked *p* and *pp*.
- Vlc.:** Violoncello. Has a melodic line starting in measure 179, marked *fz* and *f*. It continues with a melodic line through measure 185, marked *p* and *pp*.
- Cb.:** Contrabass. Has a melodic line starting in measure 179, marked *fz* and *f*. It continues with a melodic line through measure 185, marked *p* and *pp*.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*mf*

*mf*

*f*

*f*

*f*

*f*

*fz fz fz*

*fz fz fz*

*pp*

*cresc.*

*cresc.*

*pp*

*cresc.*

*arco*

*ppp*

*mf espressivo*

*mf [espressivo]*

*mf*

*mf*

*pizz.*

*mf*

**J**



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

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

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

Ob. II *f* *cresc.* *ff* *dim.*

Cl. I (A) *f* *cresc.* *ff* *dim.*

Cl. II (A) *f* *cresc.* *ff* *dim.*

Fg. I *f* *cresc.* *ff* *dim.*

Fg. II *f* *cresc.* *ff* *dim.*

Cor. I (F) *mf* *cresc.* *ff* *dim.*

Cor. II (F) *mf* *cresc.* *ff* *dim.*

Cor. III (D) *mf* *cresc.* *ff* *dim.*

Cor. VI (D) *mf* *cresc.* *ff* *dim.*

Tr. I (C) *mf* *cresc.* *ff* *dim.*

Tr. II (C) *mf* *cresc.* *ff* *dim.*

Timp. *mf* *cresc.* *ff* *dim.*

1.Viol. *mf* *ff* *dim.*

2.Viol. *mf* *ff* *dim.*

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

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

Cb. *mf* *ff* *dim.*

Fl. I *mp dim.* *p*  
 Fl. II *mp dim.* *p*  
 Ob. I *mp dim.* *p*  
 Ob. II *mp dim.* *p dim.*  
 Cl. I (A) *mp dim.* *p* *p* *pp* *pp*  
 Cl. II (A) *mp dim.* *p* *p* *pp* *pp*  
 Fg. I *mp dim.* *p* *p* *pp* *pp*  
 Fg. II *mp dim.* *p* *p* *pp* *pp*  
 Cor. I (F) *mp*  
 Cor. II (F) *mp*  
 Cor. III (D) *mp* *p*  
 Cor. VI (D) *mp* *p*  
 Tr. I (C)  
 Tr. II (C)  
 Timp. *mp dim.* *p* *pp*  
 1.Viol. *mp dim.* *p* *dim.* *pp*  
 2.Viol. *mp dim.* *p pizz.* *dim.* *pp*  
 Vle. *mp dim.* *fp* *p dim.* *pp*  
 Vlc. *mp dim.* *p pizz.* *ppp*  
 Cb. *mp dim.* *p pizz.* *ppp*



210 211 212 213 214 215 216

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

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

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

Ob. II *p* *f dim.* *[p]*

Cl. I (A) *f dim.* *[p]*

Cl. II (A) *f dim.* *[p]*

Fg. I *f dim.* *p*

Fg. II *f dim.* *p*

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

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

Cor. III (D) *pp* *f*

Cor. VI (D) *pp* *f*

Tr. I (C) *pp* *f*

Tr. II (C) *pp* *f*

Timp. *pp* *f* *ppp*

1.Viol. *f* *p dim.* *ten.* *dim.*

2.Viol. *arco* *f* *p dim.* *ten.* *dim.*

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

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

Cb. *arco* *f*

Musical score for orchestral instruments. The score is arranged in systems. The first system includes Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, and Fg. II. The second system includes Cor. I (F), Cor. II (F), Cor. III (D), Cor. VI (D), Tr. I (C), and Tr. II (C). The third system includes Timp. The fourth system includes 1. Viol., 2. Viol., Vle, Vlc., and Cb. The score features various dynamics such as *dim.*, *pp*, *p*, and *ppp*. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

*poco a poco ritard.*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

*poco a poco ritard.*

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*In Tempo*

Fl. I *mp* *ff*

Fl. II *mp* *ff*

Ob. I *p* *mf* *ff*

Ob. II *p* *mf* *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Fg. I *p* *f* *ff*

Fg. II *p* *f* *ff*

Cor. I (F) *ff*

Cor. II (F) *ff*

Cor. III (D) *p* *ff*

Cor. VI (D) *p* *ff*

Tr. I (C) *ff*

Tr. II (C) *ff*

Timp. *pp* *ff*

1.Viol. *In Tempo* *mf* *f* *ff*

2.Viol. *pp* *mf* *f* *ff*

Vle. *mf* *ff*

Vlc. *p* *mf* *ff*

Cb. *p* *mf* *ff*

*In Tempo*

L

L

239

240

241

242

243

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*ff*

*fz*

*f*

*[ff]*

This page contains the musical score for measures 244 through 249. The instruments listed on the left are Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, Fg. II, Cor. I (F), Cor. II (F), Cor. III (D), Cor. VI (D), Tr. I (C), Tr. II (C), Timp., 1. Viol., 2. Viol., Vle., Vlc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *fff*. The woodwinds and strings play complex melodic and harmonic lines, while the brass instruments provide harmonic support and rhythmic patterns. The timpani part features a series of rolls and accents. The strings play a rhythmic accompaniment with some melodic fragments.

250

251

252

253

254

255

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. VI (D)  
Tr. I (C)  
Tr. II (C)  
Timp.  
1.Viol.  
2.Viol.  
Vle  
Vlc.  
Cb.

*fz fz fz fz fz fz*





*Poco a poco cresc.*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

*Poco a poco cresc.*

1. Viol.

2. Viol.

Vle.

Vlc.

Cb.

*Poco a poco cresc.*

Fl. I *fz* *f<sup>3</sup>* *fp* *dim. p* *dim.* *pp*  
 Fl. II *fz* *p* *f<sup>3</sup>* *fp* *p* *pp*  
 Ob. I *fz* *p* *fp* *p* *dim.* *pp*  
 Ob. II *fz* *p* *fp* *p*  
 Cl. I (A) *fz* *p* *f<sup>3</sup>* *fp* *p* *dim.* *pp*  
 Cl. II (A) *fz* *p* *f<sup>3</sup>* *fp* *p* *dim.* *pp*  
 Fg. I *fz* *p* *p* *dim.* *pp*  
 Fg. II *[f]* *p* *dim.* *pp*  
 Cor. I (F) *fz* *p* *fp* *p*  
 Cor. II (F) *fp* *p*  
 Cor. III (D) *fz* *fp* *p* *pp*  
 Cor. IV (D) *fz* *fp* *p* *pp*  
 Tr. I (D) *fp* *p* *pp*  
 Tr. II (D) *pp*  
 Trmb. I *pp*  
 Trmb. II *pp*  
 Trmb. III *pp*  
 Timp. *fp* *[pp]* *fp*  
 1. Viol. *f* *f<sup>3</sup>* *pp*  
 2. Viol. *f* *pp*  
 Vle. *f* *f<sup>3</sup>* *pp*  
 Vlc. *f* *f<sup>3</sup>* *p<sup>3</sup>* *pp*  
 Cb. *f*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1.Viol.  
2.Viol.  
Vle  
Vlc.  
Cb.

*mf* *cresc.* *f*  
*f*  
*mp*  
*p* *fz* *p* *f*  
*p* *fz* *p* *fz* *p* *f*  
*f*  
*f*  
*p* *fz* *p* *fz* *p* *fz*  
*pp* *f* *p* *f* *p* *f* *p*  
*pp* *f* *p* *f* *p* *f* *p*  
*pp* *f* *p* *f* *p* *f* *p*  
*pp* *fz* *p* *f* *p* *f* *p*  
*p* *pp* *fz* *fz* *p* *f*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Fg. I *ff*

Fg. II *ff*

Cor. I (F) *ff*

Cor. II (F) *ff*

Cor. III (D) *f*

Cor. IV (D) *f*

Tr. I (D) *ff*

Tr. II (D) *ff*

Trmb. I *ff*

Trmb. II *ff*

Trmb. III *ff*

Timp. *ff*

1. Viol. *f* *ff* *marcato*

2. Viol. *f* *ff* *marcato*

Vle. *f* *ff* *ffz* *marcato*

Vlc. *ff* *ff* *ffz* *marcato*

Cb. *ff* *ffz* *ffz* *marcato*

**A**

This musical score page contains measures 50 through 56. The instruments are arranged as follows:

- Flutes (Fl. I, Fl. II):** Play a melodic line with eighth-note patterns and rests.
- Oboes (Ob. I, Ob. II):** Play a melodic line with eighth-note patterns and rests.
- Clarinets (Cl. I (A), Cl. II (A)):** Play a melodic line with eighth-note patterns and rests.
- Bassoons (Fg. I, Fg. II):** Play a melodic line with eighth-note patterns and rests.
- Cor Anglais (Cor. I (F), Cor. II (F)):** Play a melodic line with eighth-note patterns and rests.
- Trumpets (Tr. I (D), Tr. II (D)):** Play a melodic line with eighth-note patterns and rests.
- Trumpets (Trmb. I, Trmb. II, Trmb. III):** Play a melodic line with eighth-note patterns and rests.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes.
- Violins (1.Viol., 2.Viol.):** Play a melodic line with eighth-note patterns and rests.
- Viola (Vle):** Play a melodic line with eighth-note patterns and rests.
- Violoncello (Vlc.):** Play a melodic line with eighth-note patterns and rests.
- Double Bass (Cb.):** Play a melodic line with eighth-note patterns and rests.

This page contains the musical score for measures 57 through 63. The instruments listed on the left are Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, Fg. II, Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D), Tr. I (D), Tr. II (D), Trmb. I, Trmb. II, Trmb. III, Timp., 1. Viol., 2. Viol., Vle, Vlc., and Cb. The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. The dynamic marking *ff* (fortissimo) is prominent throughout the score, especially in the woodwind and string sections. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play melodic lines with various articulations and slurs. The brass section (Coronets, Trumpets, Trombones) provides harmonic support with sustained notes and rhythmic patterns. The strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic accompaniment, often with slurs and dynamic markings. The percussion section includes a snare drum and cymbals, with a prominent snare drum roll in measure 58. The overall texture is dense and powerful, characteristic of a full orchestral performance.

*ritard.* **B** *in tempo*

Fl. I *f* *ff*

Fl. II *f* *ff*

Ob. I *f* *ff*

Ob. II *f* *ff*

Cl. I (A) *f* *ff*

Cl. II (A) *f* *ff*

Fg. I *f* *ff*

Fg. II *f* *ff*

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

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

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

Cor. IV (D) *f* *ff*

Tr. I (D) *f* *ff*

Tr. II (D) *f* *ff*

Trmb. I *f* *ff*

Trmb. II *f* *ff*

Trmb. III *f* *ff*

Timp. *f* *fz*

1.Viol. *ff marcato* *ff*

2.Viol. *ff* *ff*

Vle *ff* *ff*

Vlc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

*ritard.* **B** *in tempo*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle.  
Vlc.  
Cb.

*p*, *f*, *ff*, *fz*, *tr*, *tr*



Fl. I *ff* *mp*

Fl. II *ff*

Ob. I *ff* *mp*

Ob. II *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Fg. I *ff* *p dim.*

Fg. II *ff* *p dim.*

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

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

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

Cor. IV (D) *ff* *f*

Tr. I (D) *ff* *f*

Tr. II (D) *ff* *f*

Trmb. I *ff* *f*

Trmb. II *ff* *f*

Trmb. III *ff* *f*

Timp. *ff* *f*

1. Viol. *fz* *f* *p* *p<sup>3</sup> dim.*

2. Viol. *ff* *fz* *f dim.* *p* *p dim.*

Vle. *ff* *dim.* *p* *p dim.*

Vlc. *ff* *dim.* *p* *p dim.*

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

Fl. I *ff* *mf*

Fl. II *ff*

Ob. I *ff* *mf*

Ob. II *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Fg. I *ff*

Fg. II *ff*

Cor. I (F) *f*

Cor. II (F) *f*

Cor. III (D)

Cor. IV (D)

Tr. I (D) *f*

Tr. II (D) *f*

Trmb. I

Trmb. II

Trmb. III

Timp. *f*

1. Viol. *f* *ff* *f* *dim.*

2. Viol. *f* *ff* *f* *dim.*

Vle. *f* *ff* *f* *dim.*

Vlc. *f* *ff* *f* *dim.*

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 90 through 96. It features a large ensemble of instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (both in A), Bassoons I and II, and Cor Anglais I and II. The brass section includes Trumpets I and II (both in D), Trombones I, II, and III, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. Dynamics range from fortissimo (ff) to mezzo-forte (mf) and decrescendo (dim.). The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass and timpani provide a steady accompaniment. The woodwinds have melodic lines, particularly in measures 93 and 96.

Fl. I: *mp dim.* *p*

Ob. I: *mp dim.* *p*

Cl. I (A): *p*

Fg. I: *p*

Fg. II: *p*

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol.: *mf* *p* *dim.* *pp* *pp*

2.Viol.: *mf* *p* *dim.* *pp* *pp*

Vle: *mf* *p* *dim.* *pp* *p* *mf [espressivo]*

Vlc.: *mf* *p* *dim.* *pp* *mf espressivo*

Cb.: *mf* *p* *pp* *mf*

This page of a musical score covers measures 104 through 110. The instrumentation includes:

- Flutes I and II (Fl. I, Fl. II)
- Oboes I and II (Ob. I, Ob. II)
- Clarinets I and II (Cl. I (A), Cl. II (A))
- Bassoons I and II (Fg. I, Fg. II)
- Cor Anglais I, II, III, and IV (Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D))
- Trumpets I and II (Tr. I (D), Tr. II (D))
- Trumpets III, II, and I (Trmb. I, Trmb. II, Trmb. III)
- Timpani (Timp.)
- Violins I and II (1. Viol., 2. Viol.)
- Viola (Vle)
- Violoncello (Vlc.)
- Double Bass (Cb.)

Key features of the score include:

- Measures 107-110: Flutes I and II, Oboes I and II, and Bassoon I play melodic lines marked *mp* (mezzo-piano).
- Measures 107-110: Cor Anglais III and IV play melodic lines marked *p* (piano).
- Measures 107-110: Viola plays chords marked *divisi* (divided).
- Measures 107-110: Violoncello plays chords marked *pizz.* (pizzicato).
- Measures 104-106: Most woodwind and brass parts are silent, indicated by a horizontal line with a dash.
- Measures 104-106: Bassoons I and II play a rhythmic accompaniment of quarter notes.
- Measures 104-106: Violins I and II play a rhythmic accompaniment of eighth notes.
- Measures 104-106: Double Bass plays a rhythmic accompaniment of quarter notes.

Fl. I *p* *pp*

Fl. II

Ob. I *p* *pp*

Ob. II [*pp*]

Cl. I (A) [*mp*] *pp*

Cl. II (A) *fp*

Fg. I *p*

Fg. II *p*

Cor. I (F)

Cor. II (F)

Cor. III (D) *p*

Cor. IV (D) *p*

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp. *p*

1.Viol. *pp*

2.Viol. *pp*

Vle. *pp*<sup>3</sup> [*div.*]

Vlc. *arco* *pp*

Cb. *pizz.* *p*

This page contains the musical score for measures 118 through 124. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I and Fl. II (Flutes)
- Ob. I and Ob. II (Oboes)
- Cl. I (A) and Cl. II (A) (Clarinets)
- Fg. I and Fg. II (Fagots)
- Cor. I (F), Cor. II (F), Cor. III (D), and Cor. IV (D) (Coronets)
- Tr. I (D) and Tr. II (D) (Trumpets)
- Trmb. I, Trmb. II, and Trmb. III (Trumpets in B-flat)
- Timp. (Timpani)
- 1. Viol. and 2. Viol. (Violins)
- Vle. and Vlc. (Violas)
- Cb. (Cello)

The score includes various musical notations such as dynamics (e.g., *f*, *fz*, *arco*), articulation (accents, slurs), and performance instructions. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bottom of the page features the conductor's name: 003-DvoSy7HCondC.

125

126

127

128

129

130

131

132

Fl. I *ff*  
 Fl. II *ff*  
 Ob. I *ff*  
 Ob. II *ff*  
 Cl. I (A) *f*  
 Cl. II (A) *f*  
 Fg. I *f*  
 Fg. II *f*  
 Cor. I (F)  
 Cor. II (F)  
 Cor. III (D) *f*  
 Cor. IV (D) *f*  
 Tr. I (D) *f*  
 Tr. II (D) *f*  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp. *f*  
 1.Viol. *f* *espressivo*  
 2.Viol. *f*  
 Vle. *f*  
 Vlc. *ff*  
 Cb. *ff*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

Detailed description of the musical score: This page contains the musical notation for measures 133 through 140. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (both in A), Bassoons I and II, and Cor Anglais I, II, III, and IV. The brass section includes Trumpets I and II, Trombones I, II, and III, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamic markings such as *fz* (forzando), *ff* (fortissimo), and *f* (forte). There are also accents and slurs throughout the piece. The key signature is D major, and the time signature is 4/4. The page number 142 is located at the top left, and the measure numbers 133-140 are at the top.



Musical score for orchestra and strings, measures 141-148. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais I and II, Horns I, II, III, and IV (D), Trumpets I and II (D), Trombones I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#). The score features various dynamics such as *fz* (forzando), *ff* (fortissimo), and *f* (forte). A first ending bracket labeled 'F' is present at the end of measure 147. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass provide harmonic support.

Fl. I *f* *mp* *dim.*

Fl. II *f* *mp* *dim.*

Ob. I *f* *mp* *dim.*

Ob. II *f* *mp* *dim.*

Cl. I (A) *f* *mp* *dim.*

Cl. II (A) *f* *mp* *dim.*

Fg. I *f* *mp* *dim.*

Fg. II *f* *mp* *dim.*

Cor. I (F) -

Cor. II (F) -

Cor. III (D) *p*

Cor. IV (D) *p*

Tr. I (D) -

Tr. II (D) -

Trmb. I *fz* *pp*

Trmb. II *fz* *pp*

Trmb. III *fz* *pp*

Timp. *fz* *p*

1. Viol. *fz* *ff* *p* *pp*

2. Viol. *fz* *ff* *p* *pp*

Vle *fz* *ff* *p* *pp*

Vlc. *fz* *ff* *p* *pp*

Cb. *fz* *ff* *p* *pp*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle.  
Vlc.  
Cb.

*fz*  
*dim.*  
*p*  
*pp*  
*pp*  
*pp*  
*ppp*  
*pp*  
*pp*  
*pp*  
*pp*

G

*poco ritard.*

*in tempo*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

G

*poco ritard.*

*in tempo*

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*pizz.*

*arco*

*ppp*

*pp*

*pp*

*ppp*

*pp*

*poco ritard.*

G

*pp*

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *pp*

Cl. I (A) *pp*

Cl. II (A) *pp*

Fg. I *pp*

Fg. II *pp*

Cor. I (F) *pp*

Cor. II (F) *pp*

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I *ppp*

Trmb. II *ppp*

Trmb. III *ppp*

Timp.

1.Viol. *ppp* (*pizz.*) (20) *pp* (*arco*) (21) *pp* (*arco*) (22)

2.Viol. *ppp* (*pizz.*) (20) *pp* (*arco*) (22)

Vle. *pp* (*pizz.*) (20) *pp* (*arco*) (23)

Vlc. *pp* (*pizz.*) (20) *pp* (*arco*) (23)

Cb. *ppp*

20 - See editorial remarks  
 21 - See editorial remarks  
 22 - See editorial remarks  
 23 - See editorial remarks

Musical score for measures 187-195. The score includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I (A), Clarinet II (A), Bassoon I, Bassoon II, Cor I (F), Cor II (F), Cor III (D), Cor IV (D), Trumpet I (D), Trumpet II (D), Trombone I, Trombone II, Trombone III, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mf*, *f*, *pp*, *dim.*, and *cresc.*, along with articulation marks like *tr* and *acc.*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The timpani part is mostly silent, with some low notes in measures 192-195.

196 197 198 199 200 201 202

Fl. I *cresc.*

Fl. II

Ob. I *cresc.*

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I *cresc.*

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D) Solo *p*

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III *cresc.*

Timp.

1.Viol. *cresc.*

2.Viol. *cresc.*

Vle

Vlc. *pp* *cresc.*

Cb. *cresc.*

203 204 205 206 207 208 209

Fl. I *f* *fz* *fz* *fz* *fz* *ff*

Fl. II *f* *f* *fz* *fz* *fz* *fz* *ff*

Ob. I *f* *f* *fz* *fz* *fz* *fz* *ff*

Ob. II *fz* *fz* *fz* *fz* *ff*

Cl. I (A) *f* *fz* *fz* *fz* *fz* *ff*

Cl. II (A) *f* *fz* *fz* *fz* *fz* *ff*

Fg. I *f* *f* *f* *ff*

Fg. II *f* *f* *f* *ff*

Cor. I (F) *f*

Cor. II (F)

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

Cor. IV (D) *f* *ff*

Tr. I (D)

Tr. II (D)

Trmb. I *f*

Trmb. II *f*

Trmb. III *mf* *f*

Timp.

1. Viol. *mf* *f* *ff*

2. Viol. *mf* *cresc.* *f* *ff*

Vle. *cresc.* *mf* *cresc.* *f* *ff marcato*

Vlc. *cresc.* *mf* *cresc.* *f* *ff marcato*

Cb. *mf* *cresc.* *f* *ff*

H





This page of a musical score contains parts for the following instruments:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Cl. I (A)
- Cl. II (A)
- Fg. I
- Fg. II
- Cor. I (F)
- Cor. II (F)
- Cor. III (D)
- Cor. IV (D)
- Tr. I (D)
- Tr. II (D)
- Trmb. I
- Trmb. II
- Trmb. III
- Timp.
- 1. Viol.
- 2. Viol.
- Vle
- Vlc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominently used in many sections, particularly in measures 221-224 across most instruments. The woodwinds and strings play active parts, while the brass instruments (Horns, Trumpets, Trombones) are mostly silent or play sustained notes. The Timpani part features a roll in measure 221.

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I (A)  
 Cl. II (A)  
 Fg. I  
 Fg. II  
 Cor. I (F)  
 Cor. II (F)  
 Cor. III (D)  
 Cor. IV (D)  
 Tr. I (D)  
 Tr. II (D)  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp.  
 1. Viol.  
 2. Viol.  
 Vle.  
 Vlc.  
 Cb.

Musical score for measures 227-234. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fg. I, II), Cor Anglais (Cor. I, II, III, IV), Trumpets (Tr. I, II), Trombones (Trmb. I, II, III), Timpani (Timp.), Violins (1. Viol., 2. Viol.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamics such as *fz*, *f*, *mf*, and *ff*. A section marked with a 'J' symbol begins at measure 227. The bottom of the page contains the text '003-DvoSy7HCondC' and dynamic markings *fz* and *fz* at the end of the string parts.

This page contains the musical score for measures 235 through 242. The score is arranged in systems for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais I, II, III, and IV, and Trumpets I and II. The brass section includes Trombones I, II, and III, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics are indicated throughout the score, with *ff* (fortissimo) appearing frequently, particularly in measures 241 and 242. The score features complex rhythmic patterns and melodic lines across all instruments.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*dim.*

*dim.*

*f*

*f*

*mp*

*pp*

*p*

*p*

*pp*

*p*

*pp*

*p*

This musical score page contains the following instruments and parts:

- Flutes:** Fl. I and Fl. II. Fl. I has a key signature change to one sharp (F#) and dynamic markings of *p*, *fz*, *p*, and *pp*. Fl. II is silent.
- Oboes:** Ob. I and Ob. II. Ob. I has a key signature change to one sharp (F#) and dynamic markings of *p*, *fz*, *p*, and *pp*. Ob. II has dynamic markings of *p* and *pp*.
- Clarinets:** Cl. I (A) and Cl. II (A). Cl. I has a key signature change to two flats (Bb) and dynamic markings of *mf*, *fz*, *p*, *pp*, and *dim.*. Cl. II is silent.
- Bassoons:** Fg. I and Fg. II. Fg. I is silent. Fg. II has a key signature change to two flats (Bb) and a dynamic marking of *pp*.
- Horns:** Cor. I (F), Cor. II (F), Cor. III (D), and Cor. IV (D). Cor. I has a key signature change to one sharp (F#) and a dynamic marking of *pp*. The other horns are silent.
- Trumpets:** Tr. I (D) and Tr. II (D). Both are silent.
- Trombones:** Trmb. I, Trmb. II, and Trmb. III. Trmb. I has a dynamic marking of *ppp*. Trmb. II has a key signature change to one sharp (F#) and a dynamic marking of *ppp*. Trmb. III has a key signature change to two flats (Bb) and a dynamic marking of *ppp*.
- Timpani:** Timp. is silent.
- String Instruments:** 1. Viol., 2. Viol., Vle., Vlc., and Cb. All have a key signature change to one sharp (F#) and a dynamic marking of *ppp*.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle.  
Vlc.  
Cb.

This page of a musical score contains parts for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), and Bassoons I and II, all with a *poco cresc.* marking. The brass section includes Cor. I, II, III, and IV (F and D), Tr. I and II (D), and Trmb. I, II, and III, which are mostly silent. The percussion section includes Timp. with a *pp cresc.* marking. The string section includes Violins I and II, Viola, Violoncello, and Contrabass, with *pp* and *poco cresc.* markings. The score is written in a key signature of two flats and a 3/4 time signature.



This musical score page covers measures 279 to 285. It features a full orchestral and string ensemble. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, and four Cornets (F, F, D, D). The brass section consists of three Trumpets (D), three Trombones (I, II, III), and a Timpani player. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with a 'L' (Lento) and includes dynamic markings such as *ff* and *f*. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments provide a steady harmonic and rhythmic foundation.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1. Viol.  
2. Viol.  
Vle  
Vlc.  
Cb.

*ff*

294

295

296

297

298

299

300

301

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I (A)  
 Cl. II (A)  
 Fg. I  
 Fg. II  
 Cor. I (F)  
 Cor. II (F)  
 Cor. III (D)  
 Cor. IV (D)  
 Tr. I (D)  
 Tr. II (D)  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp.  
 1.Viol.  
 2.Viol.  
 Vle  
 Vlc.  
 Cb.

Musical score for measures 294-301. The score includes parts for Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. I (A), Cl. II (A)), Bassoons (Fg. I, Fg. II), Cor Anglais (Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D)), Trumpets (Tr. I (D), Tr. II (D)), Trombones (Trmb. I, Trmb. II, Trmb. III), Timpani (Timp.), Violins (1.Viol., 2.Viol.), Viola (Vle), Cello (Vlc.), and Double Bass (Cb.). The score features various dynamics such as *ff*, *fz*, and *fp*, and includes a rehearsal mark (M) at the beginning of measure 301. The key signature is one flat (B-flat major/D minor).

The musical score is arranged in a standard orchestral layout. The top section contains the woodwinds: Flutes I and II, Oboes I and II, Clarinets I and II (A), and Bassoons I and II. The middle section contains the brass: Cor Anglais I and II, Cor Anglais III and IV, Trumpets I and II, and Trombones I, II, and III. Below the brass is the Timpani part. The bottom section contains the strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, f, mf, fp, dim., pp, ppp), articulation (accents, slurs), and performance instructions (pizz.).

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

Timp.

1.Viol.

2.Viol.

Vle

Vlc.

Cb.

*pp dim.*

*pp³*

*pp*

Musical score for measures 316-323. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II (A), Bassoons I and II, Cor Anglais I, II, III, and IV, Trumpets I and II, Trombones I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Contrabass.

Key performance markings include *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *divisi*, and *mp espress.* (mezzo-piano, expressive). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

324

325

326

327

328

329

330

331

*tranquillo*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (A)

Cl. II (A)

Fg. I

Fg. II

Cor. I (F)

Cor. II (F)

Cor. III (D)

Cor. IV (D)

Tr. I (D)

Tr. II (D)

Trmb. I

Trmb. II

Trmb. III

*dim.*

*p*

*mf*

*[p]*

*Solo*

Timp.

1. Viol.

2. Viol.

Vle.

Vlc.

Cb.

*arco*

*pizz.*

*tranquillo*

*p*

*pp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

This page contains the musical score for measures 332 through 339. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, Fg. II, Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D), Tr. I (D), Tr. II (D), Trmb. I, Trmb. II, Trmb. III, Timp., 1. Viol., 2. Viol., Vle., Vlc., and Cb. The score includes various dynamics such as *ff*, *fz*, *f*, and *p*. There are also performance markings like *arco* and *tr*. A rehearsal mark 'N' is present at the top right and bottom right of the page.



340

341

342

343

344

345

346

347

This musical score page covers measures 340 through 347. The instrumentation includes:

- Flutes:** Fl. I and Fl. II, both playing a melodic line with grace notes.
- Oboes:** Ob. I and Ob. II, playing a rhythmic accompaniment.
- Clarinets:** Cl. I (A) and Cl. II (A), playing a rhythmic accompaniment.
- Fagots:** Fg. I and Fg. II, playing a rhythmic accompaniment.
- Cor Anglais:** Cor. I (F) and Cor. II (F) are silent; Cor. III (D) and Cor. IV (D) play a rhythmic accompaniment.
- Trumpets:** Tr. I (D) and Tr. II (D) play a rhythmic accompaniment.
- Trumpets:** Trmb. I, II, and III are silent.
- Percussion:** Timp. plays a rhythmic accompaniment.
- Violins:** 1. Viol. and 2. Viol. play a melodic line with grace notes.
- Viola:** Vle. plays a rhythmic accompaniment.
- Violoncello:** Vlc. plays a rhythmic accompaniment.
- Double Bass:** Cb. plays a rhythmic accompaniment.

Dynamic markings include *ff* (fortissimo) and *fz* (forzando). A first ending bracket is present above measures 345-347 for the Violin parts.

Fl. I *fz*  
 Fl. II *fz*  
 Ob. I *fz*  
 Ob. II *fz*  
 Cl. I (A) *fz*  
 Cl. II (A) *fz*  
 Fg. I *fz*  
 Fg. II *fz*  
 Cor. I (F) *fz*  
 Cor. II (F) *fz*  
 Cor. III (D) *fz*  
 Cor. IV (D) *fz*  
 Tr. I (D) *f*  
 Tr. II (D) *f*  
 Trmb. I *f*  
 Trmb. II *f*  
 Trmb. III *f*  
 Timp. *f*  
 1.Viol. *fz*  
 2.Viol. *fz*  
 Vle. *ff*  
 Vlc. *fz*  
 Cb. *fz*



Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I (A)  
 Cl. II (A)  
 Fg. I  
 Fg. II  
 Cor. I (F)  
 Cor. II (F)  
 Cor. III (D)  
 Cor. IV (D)  
 Tr. I (D)  
 Tr. II (D)  
 Trmb. I  
 Trmb. II  
 Trmb. III  
 Timp.  
 1. Viol.  
 2. Viol.  
 Vle.  
 Vlc.  
 Cb.

Musical score for measures 364-370. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fg. I, II), Cori (Cor. I, II, III, IV), Trumpets (Tr. I, II), Trombones (Trmb. I, II, III), Timpani (Timp.), Violins (1. Viol., 2. Viol.), Viola (Vle.), Violoncello (Vlc.), and Cello (Cb.). The score features various dynamics such as *f*, *ff*, *ffz*, *p*, and *legato*. The key signature is B-flat major, and the time signature is 4/4. The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, and strings in the lower staves.

371

372

373

374

375

376

377

This musical score page contains measures 371 through 377. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, Fg. II, Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D), Tr. I (D), Tr. II (D), Trmb. I, Trmb. II, Trmb. III, Timp., 1.Viol., 2.Viol., Vle, Vlc., and Cb. The score features various dynamics such as *f*, *ffz*, and *ff*, along with articulation marks like accents and slurs. The woodwinds and strings play sustained notes or rhythmic patterns, while the brass instruments play sustained notes. The timpani part includes rolls and accents. The violins play a melodic line with slurs and accents. The viola and cello parts provide harmonic support with sustained notes and rhythmic patterns.

378 379 380 381 382 383 384 385

Fl. I *ff*

Fl. II *ff*

Ob. I *fz* *ff* *ff* *ff*

Ob. II *fz* *ff* *f* *ff*

Cl. I (A) *fz* *ff* *ff*

Cl. II (A) *fz* *ff*

Fg. I *fz* *ff*

Fg. II *fz* *ff*

Cor. I (F) *ffz* *ff*

Cor. II (F) *ffz* *ff*

Cor. III (D) *ffz* *f* *ff*

Cor. IV (D) *ffz* *f* *ff*

Tr. I (D) *fz* *f*

Tr. II (D) *fz* *f*

Trmb. I *fz* *ff*

Trmb. II *fz* *ff*

Trmb. III *fz* *ff*

Timp. *f* *ff*

1. Viol. *ff* *fz* *fz* *fz* *ff*

2. Viol. *ff* *ff* *ff* *ff* *ff*

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

Vlc. *ffz* *ff* *ff* *ff* *ff*

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

**P**

The image shows a page of a musical score for an orchestra. The score is divided into systems of staves for different instruments. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I (A), Cl. II (A), Fg. I, Fg. II, Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D), Tr. I (D), Tr. II (D), Trmb. I, Trmb. II, Trmb. III, Timp., 1. Viol., 2. Viol., Vle., Vlc., and Cb. The score spans measures 386 to 393. Dynamics markings such as *p*, *mp*, *dim.*, *pp*, *ff*, and *ffz* are used throughout. The key signature is B-flat major, and the time signature is 3/4. The music features complex rhythmic patterns and dynamic contrasts.

Fl. I *fz*  
 Fl. II *fz*  
 Ob. I *fz*  
 Ob. II *fz*  
 Cl. I (A) *fz*  
 Cl. II (A) *fz*  
 Fg. I *ffz*  
 Fg. II *ffz*  
 Cor. I (F) *ffz*  
 Cor. II (F) *ffz*  
 Cor. III (D) *ffz*  
 Cor. IV (D) *ffz*  
 Tr. I (D) *ffz*  
 Tr. II (D) *ffz*  
 Trmb. I *ffz*  
 Trmb. II *ffz*  
 Trmb. III *ffz*  
 Timp. *ffz*  
 1. Viol. *ff*  
 2. Viol. *ff*  
 Vle. *ffz*  
 Vlc. *ffz*  
 Cb. *ffz*



403 404 405 406 407 408 409 410 411 412

Poco animato.

Poco animato.

Poco animato.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I (A)  
Cl. II (A)  
Fg. I  
Fg. II  
Cor. I (F)  
Cor. II (F)  
Cor. III (D)  
Cor. IV (D)  
Tr. I (D)  
Tr. II (D)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1.Viol.  
2.Viol.  
Vle  
Vlc.  
Cb.

This page contains the musical score for measures 443 through 452. The instruments listed on the left are:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Cl. I (A)
- Cl. II (A)
- Fg. I
- Fg. II
- Cor. I (F)
- Cor. II (F)
- Cor. III (D)
- Cor. IV (D)
- Tr. I (D)
- Tr. II (D)
- Trmb. I
- Trmb. II
- Trmb. III
- Timp.
- 1. Viol.
- 2. Viol.
- Vle.
- Vlc.
- Cb.

The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *tr* (trill) and *trm* (trill). The woodwinds and brass sections play sustained notes and rhythmic patterns, while the strings provide a complex harmonic and rhythmic foundation.

423 424 425 426 427 428 429 430 431 432 433 434

**Molto maestoso.**

Fl. I *ff* *fz* *fz* *ffz* (24)

Fl. II *ff* *fz* *fz* *ffz* (24)

Ob. I *ff* *fz* *fz* *ffz* (24)

Ob. II *ff* *fz* *fz* *ffz* (24)

Cl. I (A) *ff* *fz* *fz* *ffz* (24)

Cl. II (A) *ff* *fz* *fz* *ffz* (24)

Fg. I *ff* *fz* *fz* *ffz* (24)

Fg. II *ff* *fz* *fz* *ffz* (24)

Cor. I (F) *ff* *fz* *fz* *ffz* (24)

Cor. II (F) *ff* *fz* *fz* *ffz* (24)

Cor. III (D) *ff* *fz* *fz* *ffz* (24)

Cor. IV (D) *ff* *fz* *fz* *ffz* (24)

Tr. I (D) *ff* *fz* *fz* *ffz* (24)

Tr. II (D) *ff* *fz* *fz* *ffz* (24)

Trmb. I *ff* *fz* *fz* *ffz* (24)

Trmb. II *ff* *fz* *fz* *ffz* (24)

Trmb. III *ff* *fz* *fz* *ffz* (24)

Timp. *ff* *ffz* *ffz* *ffz* (24)

**Molto maestoso.**

1.Viol. *ff* *fz* *fz* *ffz* (24)

2.Viol. *ff* *fz* *fz* *ffz* (24)

Vle *ff* *fz* *fz* *ffz* (24)

Vlc. *ff* *fz* *fz* *ffz* (24)

Cb. *ff* *fz* *fz* *ffz* (24)

**Molto maestoso.**



## THE MUTOPIA PROJECT

<http://www.mutopiaproject.org>

- DigiClassic scores (Conductor, parts and study format) participate in the Mutofia project which aiming at online Internet old scores fallen into the public domain, with a print quality problems rarely achieved so far.
- *The scores are taken from the original website <http://imslp.org/>, wich includes nearly 60,000 works and more than 220,000 free scores (dec. 2012).*
- *DigiClassic uses free software LilyPond for a print quality worthy of the engraving masters of the nineteenth century.*
- *The scores are as faithful as possible to the originals. However, these old scores often show slight differences or inconsistencies, which are corrected as logically as possible (phrasing, dynamics, sometimes mistakes on notes or durations, indication or not of tuplet numbers).*
- *The quotations in parts also come (if available) from original scores, which entrusts the book an excellent read.*
- *The differences between the parts and the conducting score are kept, optimized, either for the player, or for the conductor.*
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**for Orchestra**



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