

9

Andante con moto ♩ = 96

5

I. Flauti

II. Flauti

Oboi I. II.

Clarineti I. II. A

Fagotti I. II.

Corni I. II. D

Timpani D, A

Andante con moto ♩ = 96

I. Violini

II. Violini

Viole

Violoncelli

Contrabassi

15 20

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

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

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

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

Cor. I. II. D *f* *ff marc.*

Timp. *mf* *ff*

I. Viol. *f* *ff*

II. Viol. *f* *ff*

Vle. *ff*

Vlc. *f* *ff*

Cb. *ff*

Poco sostenuto ♩ = 92

poco a poco accelerando

30 35

I. Fl. *mp* *p* *cresc.*

II. *p* *cresc.*

Ob. I. II. *mp* *p* *cresc.*

Cl. I. II. A *pp* *p cresc.*

Fag. I. II. *pp* *cresc.*

Cor. I. II. D *mp* *cresc.*

Timp. *pp cresc.*

Poco sostenuto ♩ = 92

poco a poco accelerando

I. Viol. *mp* *cresc.*

II. *pp* *cresc.*

Vle. *mp* *cresc.*

Vlc. *pp* *cresc.*

Cb. *pp*

Tempo I.

40

Musical score for woodwinds and percussion. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II A, Bassoon I and II, and Cor I and II D. The percussion part includes Timpani. The score is marked with dynamics such as *mf*, *dimin.*, *p*, and *pp*. The woodwinds play melodic lines with various articulations, while the percussion provides a steady rhythmic accompaniment.

Tempo I.

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The score is marked with dynamics such as *mf*, *dimin.*, *p*, and *pp*. The strings play a rhythmic accompaniment with various articulations, including *pizz.* (pizzicato) for the Contrabasso.

45

50

This musical score page features the following parts and markings:

- Flutes (Fl. I, II):** Part I starts with a *cresc.* marking at measure 45, followed by *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51. Part II follows a similar dynamic path.
- Oboe (Ob. I, II):** Part I starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51. A *a 2* marking is present above the staff at measure 47.
- Clarinets (Cl. I, II, A):** Part I starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51.
- Bassoon (Fag. I, II):** Part I starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51.
- Cor (Cor. I, II, D):** Part I starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51.
- Timpani (Timp.):** A single staff with rhythmic notation.
- Violins (Viol. I, II):** Part I starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51. Part II follows a similar dynamic path.
- Viola (Vle):** Starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51.
- Violoncello (Vlc.):** Starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51.
- Double Bass (Cb.):** Starts with *cresc.* at measure 45, *f* at measure 47, *dimin.* at measure 49, and *fs* at measure 51. An *arco* marking is present above the staff at measure 51.

55 60

I. Fl. *ff* *p*

II. Fl. *ff* *p*

Ob. I. II. *ff* *p* *dim.* *pp*

Cl. I. II. A. *ff* *pp*

Fag. I. II. *ff* *p* *pp*

Cor. I. II. D. *ff* *p* *dim.* *pp* *morendo*

Timp. *ff* *p* *dim.* *pp* *morendo*

I. Viol. *ff* *pp* *morendo*

II. Viol. *ff* *pp* *morendo* *ppp*

Vle. *ff* *pp* *morendo* *ppp*

Vlc. *ff* *p* *p* *morendo* *ppp*

Cb. *ff* *p*

I. Fl. I. II. II. Ob. I. II. Cl. I. II. A. Fag. I. II. Cor. I. II. D. Timp. Viol. I. II. Vle. Vlc. Cb.

p *pp* *pp* *p* *a 2* *pp* *p* *pp* *pp*

70

I. Fl. I. II. *f*

Ob. I. II. *fp* *poco a poco cresc.* *f*

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

Fag. I. II. *fp* *poco a poco cresc.* *f*

Cor. I. II. D *poco a poco cresc.*

Timp. *fp* *poco a poco cresc.*

I. Viol. *p*

II. Viol. *p*

Vle. *p*

Vlc. *poco a poco cresc.*

Cb. *p*

75

I. *f*

Fl. II. *f*

Ob. I. II. *f*

Cl. I. II. A *f*

Fag. I. II. *f* *ff*

Cor. I. II. D *f* *ff marc.*

Timp. *mf* *ff*

80

I. *ff*

Viol. II. *f* *ff*

Vlc. *ff*

Vlc. *f* *ff*

Cb. *ff*

