



# Jean-François Lucarelli

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## About the piece

<b>Title:</b>	Symphonie n°7 [op.70]
<b>Composer:</b>	Dvorak, Antonin
<b>Copyright:</b>	Copyright © Jean-François Lucarelli
<b>Publisher:</b>	Lucarelli, Jean-François
<b>Style:</b>	Classical
<b>Comment:</b>	Dvořák, symphony nr.7 for full orchestra, op.70 Full conductor score (format B4) Engraver with LilyPond software (under GNU licence)

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**Antonín Dvořák**

1841-1904



**SYMPHONY NR 7**

in D minor

Op.70

*for Orchestra*

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1885



**Full Conductor's Score**





# Antonín Dvořák

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

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# 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. In this embodiment, these excerpts are written in the C key without transposing, according to modern usage.*
  - *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. Dans cette réalisation, ces passages sont repris en clef d'ut sans transposition, selon l'usage moderne.*
  - *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 apparaît comme plus logique, ainsi que le confirment de nombreuses interprétations. Les indications correspondant à cette seconde version sont indiquées entre parenthèse.*







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)

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)

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)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*f*

*fz*

*f con forza*

*mf*

*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)

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)

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*cresc.*

*mf*

*f*

*fz*

*arco*

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)  
Trmb. I  
Trmb. II  
Trmb. III  
Timp.  
1.Viol.  
2.Viol.  
Vle.  
Vlc.  
Cb.

*f* *fz* *ff*

**C**





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 (B $\flat$ ) *pp* *p dolce*

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

Tr. II (B $\flat$ )

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



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.*



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

Fl. II: -

Ob. I: -

Ob. II: -

Cl. I (B $\flat$ ): *f* *mf*

Cl. II (B $\flat$ ): -

Fg. I: *p* *pp*

Fg. II: -

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

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

Cor. III (D): -

Cor. VI (D): -

Tr. I (B $\flat$ ): -

Tr. II (B $\flat$ ): -

Trmb. I: -

Trmb. II: -

Trmb. III: -

Timp.: -

1.Viol.: *p* *f* *p* *pp* *fz*

2.Viol.: *p* *f* *p* *pp* *fz*

Vle: *p* *f* *p* *pp* *fz*

Vlc.: *p* *f* *p* *pp* *fz*

Cb.: - *fz*



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: *p* (measures 116-117)  
 Fl. II: *mf* (measures 116-117)  
 Ob. I: *p* (measures 116-117)  
 Ob. II: (rest)  
 Cl. I (B $\flat$ ): *mf* (measures 116-117)  
 Cl. II (B $\flat$ ): *p* (measures 114-117), *mf* (measures 116-117)  
 Fg. I: *p* (measures 114-117), *mf* (measures 116-117)  
 Fg. II: *mf* (measures 116-117)  
 Cor. I (F): (rest)  
 Cor. II (F): (rest)  
 Cor. III (B $\flat$ ): [Muta in B $\flat$  basso]  
 Tr. I (B $\flat$ ): (rest)  
 Tr. II (B $\flat$ ): (rest)  
 Trmb. I: *pp* (measures 114-117)  
 Trmb. II: *pp* (measures 114-117)  
 Trmb. III: *pp* (measures 114-117)  
 Timp.: *pp* (measures 114-117), [in B $\flat$  & F]  
 1. Viol.: *pp* (measures 113-117), 18 (measures 114-117)  
 2. Viol.: *pp* (measures 113-117), 18 (measures 114-117)  
 Vle: *pp* (measures 113-117), 18 (measures 114-117)  
 Vlc.: *pp* (measures 113-117)  
 Cb.: (rest)

Fl. I *mf* *fz cresc.* *fz* *ff*  
 Fl. II *fz cresc.* *fz* *ff*  
 Ob. I *ff*  
 Ob. II *ff*  
 Cl. I (Bb) *fz cresc.* *fz* *ff*  
 Cl. II (Bb) *fz cresc.* *fz* *ff*  
 Fg. I *fz cresc.* *fz* *ff*  
 Fg. II *fz cresc.* *fz* *ff*  
 Cor. I (F) *mf* *fz cresc.* *fz*  
 Cor. II (F) *mf* *fz cresc.* *fz*  
 Cor. III (Bb) *ff*  
 Cor. III (Bb) *ff*  
 Tr. I (Bb) *mf* *cresc.* *f*  
 Tr. II (Bb) *mf* *cresc.* *f*  
 Trmb. I *ff*  
 Trmb. II *ff*  
 Trmb. III *ff*  
 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

This page contains the musical score for measures 123 through 127. 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 (Bb) in Bb basso, Tr. I (Bb), Tr. II (Bb), Trmb. I, Trmb. II, Trmb. III, Timp., 1. Viol., 2. Viol., Vle., Vlc., and Cb. The score is written in a key signature of one flat (Bb) and a common time signature (C). The dynamic marking *ff* (fortissimo) is prominent throughout the score. Measure 123 shows the beginning of a section with various woodwind and brass entries. Measure 124 continues the texture with more woodwind activity. Measure 125 features a prominent woodwind melody. Measure 126 is marked with a 'G' above the staff, indicating a key change to G major. Measure 127 concludes the section with a final chord. The percussion part (Timp.) features a rhythmic pattern of eighth notes and rests.

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 (B $\flat$ )

Cor. III (B $\flat$ )

Tr. I (B $\flat$ )

Tr. II (B $\flat$ )

Trmb. I

Trmb. II

Trmb. III

Timp.

1. Viol.

2. Viol.

Vle

Vlc.

Cb.

*ff*

*fz*

*con forza*

*divisi*

*ff*

*fz*

*con forza*

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.*

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

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.*





Fl. I: *p*, *fz*, *dim.*

Fl. II: [*mf*] [*<*], *fz*

Ob. I: *p*

Cl. I (A): *p*, *p*, *p*

Cl. II (A): *p*, *p*, *p*

Fg. I: *p*

Fg. II: *p*

Cor. I (F):

Cor. II (F):

Cor. III (D):

Cor. III (D):

Tr. I (Bb):

Tr. II (Bb):

Trmb. I:

Trmb. II:

Trmb. III:

Timp.:

1.Viol.: *pp*, *pp*

2.Viol.: *pp*

Vle: *pp*

Vlc.: *pp*

Cb.: *pp*



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*

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*



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.

Musical score for measures 181-186. 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), Horns (Cor. I (F), Cor. II (F), Cor. III (D), Cor. III (D)), Trumpets (Tr. I (D), Tr. I (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 *fz*, *ff*, and *f*, and includes performance markings like *div.* and *J*. The key signature changes from one flat to two flats between measures 185 and 186.







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*  
 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*

*ppp*

*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.

*fz*

*f*

*p*

*pp*

*arco*





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 ]*



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*

Fig. I *ff*

Fig. 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*

Vlc. *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

294 295 296 297 298 299 300

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

Timpani [in F & C]

Poco adagio (♩ = 56)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Poco adagio (♩ = 56)











Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. I

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*

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

*arco* *f* *ff* *p*



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 *f* *ff* *dim.*  
 Fl. II *f* *ff* *dim.*  
 Ob. I *f* *ff* *dim.*  
 Ob. II *f* *ff* *dim.*  
 Cl. I (Bb) *f* *ff* *dim.*  
 Cl. II (Bb) *f* *ff* *dim.*  
 Fg. I *f* *ff* *dim.*  
 Fg. I *f* *ff* *dim.*  
 Cor. I (F) *f* *ff* *dim.*  
 Cor. II (F) *f* *ff* *dim.*  
 Cor. III (F) *f* *ff* *dim.*  
 Cor. IV (F) *f* *ff* *dim.*  
 Tr. I (F) *f* *ff* *dim.*  
 Tr. II (F) *f* *ff* *dim.*  
 Trmb. I *f* *ff* *dim.*  
 Trmb. II *f* *ff* *dim.*  
 Trmb. III *f* *ff* *dim.*  
 Timp. *f* *ff* *ff*  
 1.Viol. *f* *ff* *dim.*  
 2.Viol. *f* *ff* *fz* *dim.*  
 Vle. *ff* *ff* *[div.] (11)* *dim.*  
 Vle. *ff* *marcato*  
 Cb. *ff* *marcato*

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* *ff*

Fl. II *p* *f*

Ob. I *dim.* *p* *ff*

Ob. II *dim.* *p* *ff*

Cl. I (Bb) *dim.* *p* [*ff*]

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)

Tr. II (F)

Trmb. I

Trmb. II

Trmb. III

Timp.

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. I *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. I *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

[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.* *pizz.*

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

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

Cl. II (Bb) *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. I

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.

*fz*

*ff*

*sf*

*trmn*

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. I *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*

Vle. *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 *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.*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (Bb)

Cl. II (Bb)

Fg. I

Fg. I

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*

*p*

*pp*

*ppp*

*dim.*

*1*

*fz*

*3*

-- 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* *mf* *fz* *fz*

*pizz.* *arco* *mf* *fz* *fz*

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

13

This page of a musical score contains measures 8 through 14. 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 features various dynamics such as *f*, *mf*, *dim.*, *p*, and *pp*, along with performance markings like accents and slurs. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

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*

*mf*

*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*

*arco*

*più f*

*mf*

*cresc.*

**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* *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  
 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* *mf* *p* *dim.* *p*  
*fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
*fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
*fz* *fz* *fz* *fz* *mf* *p* *dim.* *p*  
*[fz]* *fz* *[fz]* *fz* *mf* *p* *p*  
*[fz]* *fz* *[fz]* *fz* *mf* *p* *p*  
*mf* *p* *p*  
*mf* *p* *p*  
*mf* *p* *p*  
*mf* *p* *p*  
*mp* *p* *pp*  
*mf* *p* *p*  
*mf* *p* *p*  
*arco* *mf* *p* *p*  
*arco* *mf* *p* *p*  
*mf* *p* *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]*

Detailed description of the musical score: This page contains the musical notation for measures 54 through 59. 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) and brass section (Coronets I & II in F, Cor. III in D, Cor. VI in D, Trumpets I & II in C, Trombones) are mostly silent or play simple rhythmic patterns. The string section (Violins I & II, Viola, Violoncello, and Double Bass) is active, with dynamic markings ranging from *pp* to *f*. The Viola and Violoncello parts include the instruction *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.





65 66 67 68 69 70

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*  
*ff*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*fz fz*  
*fz fz*  
*ff*  
*ff con forza*  
*ff con forza*  
*ff con forza*

Detailed description: This page of a musical score covers measures 65 through 70. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in A (Cl. I and II), and two bassoons (Fg. I and II). The brass section consists of four horns (Cor. I, II, III, VI), two trumpets (Tr. I and II), and timpani (Timp.). The string section includes two violins (1. Viol. and 2. Viol.), a viola (Vle.), a violoncello (Vlc.), and a double bass (Cb.). The score is written in a key signature of one flat (B-flat) and a common time signature. Measures 65-67 show various melodic lines with trills and slurs. Measures 68-70 feature a more rhythmic and dynamic section, with many instruments playing fortissimo (ff) or fortissimo con forza (ff con forza). The double bass part in measure 70 has a specific instruction: *ff con forza*.



This page contains the musical score for measures 77 through 81. 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.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *ff* (fortissimo) and *fz* (forzando). Specific performance instructions include *Gr. Fl.* (Grand Flute) for Fl. II in measure 81 and *8-* (octave up) for the Violins in measure 79. The woodwinds and strings play sustained chords and rhythmic patterns throughout the measures.

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*



93

94

95

96

97

98

*poco meno mosso*

Fl. I *p* *pp*

Fl. II *p*

Ob. I Solo *p* *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

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.

*mp*

*p*

*pp*

*ppp*

*pizz.*

*fz*

*[pp]*



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.

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

This page contains the musical score for measures 132 through 136. The instruments and their parts are as follows:

- Fl. I:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *pp* in measure 136.
- Fl. II:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *pp* in measure 136.
- Ob. I:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *p* in measure 134 and *pp* in measure 136.
- Ob. II:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *fz* in measure 133, *p* in measure 134, and *pp* in measure 136.
- Cl. I (A):** Plays a melodic line starting in measure 132, marked *p* in measure 132, *f* in measure 133, *p* in measure 134, and *pp* in measure 136.
- Cl. II (A):** Plays a melodic line starting in measure 132, marked *p* in measure 132, *f* in measure 133, *p* in measure 134, *f* in measure 135, and *pp* in measure 136.
- Fg. I:** Plays a melodic line starting in measure 132, marked *[p]* in measure 132, *[p]* in measure 134, and *[pp]* in measure 136.
- Fg. II:** Plays a melodic line starting in measure 132, marked *[p]* in measure 132, *p* in measure 133, and *[pp]* in measure 136.
- Cor. I (F):** Plays a melodic line starting in measure 132, marked *p* in measure 132, and is silent in the following measures.
- Cor. II (F):** Is silent throughout all measures.
- Cor. III (D):** Plays a melodic line starting in measure 132, marked *p* in measure 132, *p* in measure 134, *fz* in measure 135, and *pp* in measure 136.
- Cor. VI (D):** Is silent throughout all measures.
- Tr. I (C):** Is silent throughout all measures.
- Tr. II (C):** Is silent throughout all measures.
- Timp.:** Is silent throughout all measures.
- 1. Viol.:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *p* in measure 134 and *pp* in measure 136.
- 2. Viol.:** Starts with a rest in measure 132, then plays a melodic line starting in measure 133, marked *p* in measure 134 and *pp* in measure 136.
- Vle:** Plays a melodic line starting in measure 132, marked *p* in measure 132, *p* in measure 133, and *pp* in measure 136.
- Vlc.:** Plays a melodic line starting in measure 132, marked *p* in measure 133, and is silent in the following measures.
- Cb.:** Plays a melodic line starting in measure 132, marked *[p]* in measure 132, and *[pp]* in measure 136.

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.*

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

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*

*p*

*f*

*fz*

*fz*

*fz*

*mf espressivo*

*mf [espressivo]*

*pp*

*cresc.*

*cresc.*

*pp*

*cresc.*

*arco*

*ppp*

*pizz.*

*mf*

*mf*

*mf*

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.

*f*

*ff*

*più f*

*fz*

*arco*

*più f*

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* *pp* *pp*

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

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

Fg. II *mp dim.* *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*

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 orchestra, measures 217-223. 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 VI (D), Trumpet I (C), Trumpet II (C), Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *dim.*, *pp*, *p*, and *ppp*, and includes articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor).

*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.

*poco a 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. VI (D)

Tr. I (C)

Tr. II (C)

Timp.

*In Tempo*

1. Viol.

2. Viol.

Vle.

Vlc.

Cb.



Fl. I  
 Fl. II [*ff*]  
 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.

Musical score for measures 243-248. 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, III, and VI, Trumpet I and II, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics include *ff*, *fz*, and *fff*.

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*





*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.*

This page contains the musical score for measures 22 through 31. The instruments are arranged as follows:

- Flutes (Fl. I, II):** Fl. I has a melodic line with dynamics *fz*, *f<sup>3</sup>*, *fp*, *dim. p*, *dim.*, and *pp*. Fl. II has dynamics *fz*, *p*, *f<sup>3</sup>*, *fp*, *p*, and *pp*.
- Oboes (Ob. I, II):** Ob. I has dynamics *fz*, *p*, *fp*, *p*, *dim.*, and *pp*. Ob. II has dynamics *fz*, *p*, *fp*, and *p*.
- Clarinets (Cl. I, II (A)):** Cl. I has dynamics *fz*, *p*, *f*, *fp*, *p*, *dim.*, and *pp*. Cl. II has dynamics *fz*, *p*, *f*, *fp*, *p*, *dim.*, and *pp*.
- Bassoons (Fg. I, II):** Fg. I has dynamics *fz*, *p*, *p*, *dim.*, and *pp*. Fg. II has dynamics *[f]*, *p*, *dim.*, and *pp*.
- Cor Anglais (Cor. I, II, III, IV (F, F, D, D)):** Cor. I and II have dynamics *fz*, *p*, *fp*, and *p*. Cor. III and IV have dynamics *fz*, *fp*, *p*, and *pp*.
- Trumpets (Tr. I, II (D)):** Tr. I and II have dynamics *fp*, *p*, and *pp*.
- Trumpets (Trmb. I, II, III):** All three parts are silent.
- Timpani (Timp.):** Dynamics *fp*, *[pp]*, and *fp*.
- Violins (1. Viol., 2. Viol.):** 1. Viol. has dynamics *f*, *f<sup>3</sup>*, and *pp*. 2. Viol. has dynamics *f* and *pp*.
- Viola (Vle):** Dynamics *f* and *pp*.
- Violoncello (Vlc.):** Dynamics *f* and *pp*.
- Double Bass (Cb.):** Dynamics *f* and *pp*.



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*<sup>3</sup> *ff* *marcato*  
 2. Viol. *f* *ff* *marcato*  
 Vle. *f* *ff* *marcato*  
 Vlc. *ff* *ff* *marcato*  
 Cb. *ff* *ffz* *ffz* *marcato*

This page contains the musical score for measures 50 through 56. 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 (Fagotts)
- 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. (Viola)
- Vlc. (Violoncello)
- Cb. (Double Bass)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a significant role in the texture, while the brass instruments provide harmonic support and rhythmic accents. The overall style is characteristic of late 19th or early 20th-century orchestral music.



*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*





82 83 84 85 86 87 88 89

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*

**C**

Musical score for orchestra and strings, measures 90-96. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (A), Bassoon I and II, Cor I-IV (F, F, D, D), Trumpet I and II (D), Trombone I-III, Timpani, Violin I and II, Viola, and Cello. Dynamics range from *ff* to *mf* and *dim.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like accents and slurs. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments are mostly silent or play simple harmonic support.

Fl. I *mp dim.* *p*

Fl. II

Ob. I *mp dim.* *p*

Ob. II

Cl. I (A) *p*

Cl. II (A)

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. *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* *mf*

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

- Flutes (Fl. I, Fl. II):** Both parts are silent in measures 104-106. In measure 107, they enter with a melodic line marked *mp*. They continue with similar melodic patterns through measures 108-110.
- Oboes (Ob. I, Ob. II):** Both parts are silent in measures 104-106. In measure 107, they enter with a melodic line marked *mp*. They continue with similar melodic patterns through measures 108-110.
- Clarinets (Cl. I (A), Cl. II (A)):** Both parts are silent throughout all measures.
- Bassoons (Fg. I, Fg. II):** Both parts play a steady, rhythmic accompaniment of quarter notes throughout all measures.
- Cor Anglais (Cor. I (F), Cor. II (F)):** Both parts are silent throughout all measures.
- Cor Anglais (Cor. III (D), Cor. IV (D)):** Both parts are silent in measures 104-106. In measure 107, they enter with a melodic line marked *p*. They continue with similar melodic patterns through measures 108-110.
- Trumpets (Tr. I (D), Tr. II (D)):** Both parts are silent throughout all measures.
- Trumpets (Trmb. I, Trmb. II, Trmb. III):** All three parts are silent throughout all measures.
- Timpani (Timp.):** The part is silent throughout all measures.
- Violins (1. Viol., 2. Viol.):** Both parts play a rhythmic accompaniment of eighth notes throughout all measures.
- Viola (Vle):** The part is silent in measures 104-106. In measure 107, it enters with a melodic line marked *divisi*. It continues with similar melodic patterns through measures 108-110.
- Violoncello (Vlc.):** The part is silent in measures 104-106. In measure 107, it enters with a melodic line marked *pizz.*. It continues with similar melodic patterns through measures 108-110.
- Double Bass (Cb.):** The part is silent throughout all measures.

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 a 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 text "003-DvoSy7CondB" and the website "free-scores.com".

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 *f*

Trmb. II *f*

Trmb. III *f*

Timp. *f*

1.Viol. *f* *espressivo*

2.Viol. *f*

Vle. *f*

Vlc. *ff*

Cb. *ff*







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) *p*  
 Cor. II (F) *p*  
 Cor. III (D) *p*  
 Cor. IV (D) *p*  
 Tr. I (D) *ff* *pp*  
 Tr. II (D) *ff* *pp*  
 Trmb. I *ff* *pp*  
 Trmb. II *ff* *pp*  
 Trmb. III *ff* *pp*  
 Timp. *ff* *p*  
 1. Viol. *ff* *p* *pp*  
 2. Viol. *ff* *p* *pp*  
 Vle. *ff* *p* *pp*  
 Vlc. *ff* *p* *pp*  
 Cb. *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*





This musical score page covers measures 187 to 195. The instruments and their parts are as follows:

- Fl. I:** Starts with a *p* dynamic, playing a melodic line with slurs and accents. Dynamics change to *mf* and *tr* later in the passage.
- Fl. II:** Remains silent throughout the measures.
- Ob. I:** Remains silent until measure 195, where it plays a short melodic phrase with *mf* dynamic.
- Ob. II:** Plays a sustained note in the lower register, with a dynamic of *p*.
- Cl. I (A):** Plays a sustained note with *[p]* dynamic.
- Cl. II (A):** Plays a sustained note with *p* dynamic.
- Fg. I:** Plays a melodic line starting with *mf*, followed by a *cresc.* (crescendo) leading to *f* (forte) by measure 195.
- Fg. II:** Remains silent throughout the measures.
- Cor. I (F), Cor. II (F), Cor. III (D), Cor. IV (D):** All four horns are silent throughout the passage.
- Tr. I (D), Tr. II (D):** Both trumpets are silent throughout the passage.
- Trmb. I, Trmb. II, Trmb. III:** All three trombones are silent until measure 192, where they play a short melodic phrase with *pp* (pianissimo) dynamic.
- Timp.:** Remains silent throughout the measures.
- 1. Viol.:** Plays a melodic line starting with *p*, then *dim.* (diminuendo), and ending with *pp*.
- 2. Viol.:** Plays a sustained note with *pp* dynamic.
- Vle:** Plays a sustained note with *pp* dynamic.
- Vlc.:** Plays a melodic line with *pp* dynamic, featuring sixteenth-note patterns and slurs.
- Cb.:** Plays a melodic line with *pp* dynamic, featuring sixteenth-note patterns and slurs.

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.*

Detailed description of the musical score: This page contains measures 196 through 202 of a symphony. The score is arranged in systems. The first system includes Flute I (with a crescendo), Flute II, Oboe I (with a crescendo), Oboe II, Clarinet I (A), Clarinet II (A), Bassoon I (with a crescendo), and Bassoon II. The second system includes Cor. I (F), Cor. II (F), Cor. III (D) with a solo part starting in measure 199, Cor. IV (D), Trumpet I (D), Trumpet II (D), Trombone I, Trombone II, Trombone III (with a crescendo), and Timpani. The third system includes Violin I (with a crescendo), Violin II (with a crescendo), Viola, Violoncello (with triplets and a crescendo), and Contrabass (with a crescendo). The key signature changes from one flat to two flats between measures 199 and 200.



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 musical score page covers measures 210 through 218. The instruments and their parts are as follows:

- Flutes (Fl. I, II):** Remain silent until measure 217, where they play a melodic line marked *ff*.
- Oboes (Ob. I, II):** Remain silent until measure 217, where they play a melodic line marked *ff*.
- Clarinets (Cl. I, II (A)):** Remain silent until measure 217, where they play a melodic line marked *ff*.
- Bassoons (Fg. I, II):** Remain silent until measure 217, where they play a melodic line marked *ff*.
- Cor Anglais (Cor. I, II (F), III (D), IV (D)):** Enter in measure 213 with a melodic line marked *fz*, which becomes *ff* in measure 217.
- Trumpets (Tr. I, II (D)):** Enter in measure 217 with a melodic line marked *ff*.
- Trumpets (Trmb. I, II, III):** Enter in measure 210 with a melodic line marked *fz*, which becomes *ff* in measure 217.
- Timpani (Timp.):** Remains silent throughout the page.
- Violins (1. Viol., 2. Viol.):** Play a melodic line starting in measure 210, marked *fz* in measure 211 and *ff* in measure 217.
- Viola (Vle):** Play a melodic line starting in measure 210, marked *ff* in measure 217.
- Violoncello (Vlc.):** Play a melodic line starting in measure 210, marked *ffz* in measure 213 and *ff* in measure 217.
- Double Bass (Cb.):** Play a melodic line starting in measure 210, marked *fz* in measure 211 and *ff* in measure 217.



This page of a musical score covers measures 227 to 234. 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 musical notations including rests, notes, and dynamic markings such as *fz*, *f*, *mf*, and *ff*. A section marked with a 'J' in a box begins at measure 227 and ends at measure 234. The woodwinds and strings have significant activity, particularly in the later measures, while the brass instruments are mostly silent.





Fl. I: *p* (triplets), *fz*, *p*, *pp*  
 Fl. II: *p* (triplets), *fz*, *p*, *pp*  
 Ob. I: *p* (triplets), *fz*, *p*, *pp*  
 Ob. II: *p*, *pp*  
 Cl. I (A): *mf*, *fz*, *p*, *pp*, *dim.*  
 Cl. II (A): *pp*  
 Fg. I: *pp*  
 Fg. II: *pp*  
 Cor. I (F): *pp*  
 Cor. II (F): *pp*  
 Cor. III (D): *pp*  
 Cor. IV (D): *pp*  
 Tr. I (D): *pp*  
 Tr. II (D): *pp*  
 Trmb. I: *ppp*  
 Trmb. II: *ppp*  
 Trmb. III: *ppp*  
 Timp.: *ppp*  
 1. Viol.: *ppp*, *pp*  
 2. Viol.: *ppp*, *pp*  
 Vle.: *ppp*, *pp*  
 Vlc.: *ppp*, *pp*  
 Cb.: *ppp*, *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.

Dynamic markings: *p*, *[p]*, *fz*, *p*, *fp*, *pp*, *ppp*.

Measure numbers: 259, 260, 261, 262, 263, 264, 265, 266, 267.







This page of a musical score contains measures 286 through 293. The instruments are arranged as follows:

- Flutes:** Fl. I and Fl. II. Both play a melodic line starting with a half note G4 in measure 286, followed by eighth-note patterns.
- Oboes:** Ob. I and Ob. II. Ob. I plays a melodic line similar to the flutes. Ob. II plays a lower melodic line.
- Clarinets:** Cl. I (A) and Cl. II (A). Both play a rhythmic pattern of eighth notes.
- Bassoons:** Fg. I and Fg. II. Both play a rhythmic pattern of eighth notes.
- Cor Anglais:** Cor. I (F), Cor. II (F), Cor. III (D), and Cor. IV (D). Cor. I and II play a melodic line. Cor. III and IV play a rhythmic pattern.
- Trumpets:** Tr. I (D) and Tr. II (D). Both play a rhythmic pattern.
- Trumpets:** Trmb. I, Trmb. II, and Trmb. III. Trmb. I and II play a rhythmic pattern. Trmb. III plays a rhythmic pattern.
- Timpani:** Timp. plays a rhythmic pattern.
- Violins:** 1. Viol. and 2. Viol. Both play a melodic line.
- Viola:** Vle. plays a melodic line.
- Violoncello:** Vlc. plays a rhythmic pattern.
- Double Bass:** Cb. plays a rhythmic pattern.

Dynamic markings include *ff* (fortissimo) for the strings and some woodwinds.





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.*

*pp<sup>3</sup>*

*pp*

This page contains the musical score for measures 316 through 323. The instruments and their parts are as follows:

- Fl. I & II:** Flutes I and II, mostly resting.
- Ob. I & II:** Oboes I and II, playing a melodic line starting in measure 320 with a *mp* dynamic.
- Cl. I (A) & II (A):** Clarinets I and II in A, playing a melodic line starting in measure 320 with a *mp* dynamic.
- Fg. I & II:** Bassoons I and II, playing a rhythmic accompaniment starting in measure 316 with a *p* dynamic.
- Cor. I, II, III, IV:** Four horns (F, F, D, D), mostly resting.
- Tr. I & II:** Trumpets I and II (D), mostly resting.
- Trmb. I, II, III:** Trombones I, II, and III, mostly resting.
- Timp.:** Timpani, playing a rhythmic pattern.
- 1. Viol. & 2. Viol.:** Violins I and II, playing a melodic line starting in measure 316 with a *pp* dynamic.
- Vle.:** Violoncello, playing a melodic line starting in measure 316 with a *mp espress.* dynamic.
- Cb.:** Contrabass, playing a rhythmic accompaniment starting in measure 316 with a *[p]* dynamic.







340

341

342

343

344

345

346

347

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*

*fz*

*f*

8

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*













This page contains a musical score for measures 394 through 402. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I and Fl. II: Flutes, playing sustained notes with *ffz* dynamics.
- Ob. I and Ob. II: Oboes, playing sustained notes with *ffz* dynamics.
- Cl. I (A) and Cl. II (A): Clarinets in A, playing sustained notes with *ffz* dynamics.
- Fg. I and Fg. II: Bassoons, playing sustained notes with *ffz* dynamics.
- Cor. I (F), Cor. II (F), Cor. III (D), and Cor. IV (D): Four horns, playing sustained notes with *ffz* dynamics.
- Tr. I (D) and Tr. II (D): Trumpets in D, playing sustained notes with *ffz* dynamics.
- Trmb. I, Trmb. II, and Trmb. III: Trombones, playing sustained notes with *ffz* dynamics.
- Timp.: Timpani, playing a rhythmic pattern with *ffz* dynamics.
- 1. Viol. and 2. Viol.: Violins, playing melodic lines with *ff* dynamics.
- Vle.: Viola, playing a melodic line with *ffz* dynamics.
- Vlc.: Violoncello, playing a melodic line with *ffz* dynamics.
- Cb.: Double Bass, playing a melodic line with *ffz* dynamics.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4.



This page of a musical score contains measures 443 through 452. The instruments are arranged as follows from top to bottom: Flute I and II, Oboe I and II, Clarinet I and II (A), Bassoon I and II, Cor I, II, III, and IV (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 *ff* (fortissimo) and *f* (forte), and includes performance markings like *tr* (trill) and *trm* (trill mark). The music is written in a key signature of two flats and a common time signature.





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