

To Mr. & Mrs. Carl Stoeckel

New England

Second Symphony in B^b minor

by

Edgar Stillman-Kelley

Opus 33


Orchestral Score
Orchestral Parts
Extra String Parts

In Preparation

Arrangement for Piano 4 hands
(C. Hugo Grimm)

Arrangement for Piano 2 hands
(C. Hugo Grimm)

G. Schirmer, New York

Albert Stahl, Berlin  Friedr. Hofmeister, Leipsic

The composer of the present work has sought to embody in symphonic form, certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England.

The quotations prefixed to the several movements of this symphony are from the Log Book of the Mayflower, and refer to the experiences of those English voyagers who landed in 1620. These experiences were so frequently paralleled in the subsequent history of this region that they gave to the mental and spiritual life of New England its peculiar character.

The Log Book, later extended into the well known History of Plymouth Colony was written by Governor Wm. Bradford, an ancestor of the composer.

„All great and honorable actions are accompanied with great difficulties; and must be both enterprised and overcome with answerable courages.“

II. *„Warm and fair weather, the birds sang in the woods most pleasantly.“*

III. *„Great lamentations and heaviness.“*

IV. *„The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves.“ (Paraphrase by Palfrey.)*

This symphony was written for the Norfolk Music Festival where it was first performed June 3rd 1913, by The New York Philharmonic Orchestra unter the direction of the composer.

Its first European production was at the Festival of the Franz-Liszt Society, under the protection of His Highness the Duke of Saxe-Altenburg April 27th 1914, by the Altenburg Court Orchestra conducted by the composer.

Der Komponist hat versucht, in sinfonischer Form gewisse Gedanken und Empfindungen zu verkörpern, die bei jener Gruppe von Pionieren vorherrschten, die sich zuerst in Neu-England niederließen.

Die den verschiedenen Sätzen der Sinfonie vorgestellten Zitate sind dem Schiffsbuch der „Mayflower“ entnommen und beziehen sich auf die Erfahrungen jener englischen Einwanderer, die im Jahre 1620 in Neu-England landeten.

Diese Erfahrungen wiederholten sich in der Geschichte jener Gegend so oft, daß sie dem geistigen und seelischen Leben Neu-Englands seine eigenartigen Charakterzüge verliehen.

Dieses Logbuch der „Mayflower“ wurde von William Bradford geschrieben, der viele Jahre Gouverneur der Plymouth-Kolonie war und ein Vorfahre des Komponisten ist.

I. *„Alle großen und ruhmvollen Taten sind von großen Hindernissen begleitet und müssen mit Mut und Verantwortlichkeitsgefühl unternommen und durchgeführt werden.“*

II. *„Warmes Wetter,
In den Wäldern sangen die Vögel aufs holdeste.“*

III. *„Große Klagen und Schwermut.“*

IV. *„Die richtige Art, die Verstorbenen zu betrauern und zu ehren, ist, treu zusammenzuhalten und tapfer miteinander für die Sache zu arbeiten, der sich die Lebenden und die Toten geweiht haben.“*

Diese Sinfonie wurde für das Musik-Fest in Norfolk, Conn. U. S. A. komponiert, wo am 3ten Juni 1913 die Uraufführung durch das New-Yorker Philharmonic Orchestra unter der Leitung des Komponisten stattfand.

In Europa wurde sie zum ersten Mal auf dem Musik-Fest der Franz-Liszt Gesellschaft unter dem Schutze seiner Hoheit des Herzogs von Sachsen-Altenburg am 27ten April 1914, durch die herzogliche Hofkapelle ebenfalls unter der Leitung des Komponisten aufgeführt.


Instruments of the Orchestra.

First Violins (VI. I.)

Second Violins (VI. II.)

Violas (Vle.)

Violoncellos (Vcl.)

Double Basses (Cb.) at least two of which should be able to play the Contra C 

Three Flutes (Fl.)

Piccolo (Picc.)*

Two Oboes (Ob.)

English Horn (Cor. Ingl.)

Two Clarinets (Cl.)

Bass Clarinet (Cl. Basso). In the fourth movement only.

Two Bassoons (Fg.)

Four Horns (Cor.)

Two Trumpets (Trbe.)

Three Trombones (Trbni.)

Tuba (Tub.)

Three Kettle Drums (Timp.)

Side Drum (Tamb.)

Harp (Arpa)

*) The orchestral parts are so arranged that the Piccolo, English Horn and Bass Clarinet can be played respectively by the third flutist, second oboist and second clarinetist.


Instrumente des Orchesters.

Erste Violinen (VI. I.)

Zweite Violinen (VI. II.)

Bratschen (Vle.)

Violoncelle (Vcl.)

Contrabässe (Cb.), wovon wenigstens zwei das große C angeben können. 

Drei Flöten (Fl.)

Piccolo (Picc.)*

Zwei Oboen (Ob.)

Englisch Horn (Cor. Ingl.)

Zwei Clarinetten (Cl.)

Baß-Clarinet (Cl. Basso). Nur im 4. Satze.

Zwei Fagotte (Fg.)

Vier Hörner (Cor.)

Zwei Trompeten (Trbe.)

Drei Posaunen (Trbni.)

Tuba (Tub.)

Drei Pauken (Timp.)

Kleine Trommel (Tamb.)

Harfe (Arpa)

*) Die Orchesterstimmen sind so eingerichtet, daß Piccolo, Englisch Horn und Baß-Clarinet je vom dritten Flötisten, zweiten Hoboisten und zweiten Clarinetisten geblasen werden können.

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At the present time there is much discussion concerning the support of creative musical art in our country. Prizes are being offered, productions are being planned, and other means devised for furthering its development, but as yet nothing has been done toward solving the serious problem of the engraving and publishing of the larger orchestral scores of our American composers.

Certain music clubs and a number of individuals interested are now arranging to publish the works of Edgar Stillman-Kelley, an American composer of international reputation, who has written extensively for the orchestra.

It is the earnest wish of Stillman-Kelley, for whom this movement has been started, that an organization of a permanent character be formed for the purpose of rendering a similar service to other American composers, and the committee is now working toward that end.

The compositions of Stillman-Kelley, which are to be printed, have been publicly performed by many of the large orchestras and seriously considered by both critics and public.

Ella May Smith, President.

The Stillman - Kelley Publication Society

To Mr. Heinrich Meyn, *Treasurer*, 150 West Fifty-ninth Street, New York.

Sir—I desire to become a member of the Stillman-Kelley Publication Society and enclose \$.....

for copies of this composer's orchestral scores.

Symphony No. 1— <i>Gulliver</i> .	Symphonic Suite— <i>Macbeth</i> .
Symphony No. 2— <i>New England</i> .	Symphonic Suite— <i>Aladdin</i> .

Said score or scores to be delivered to me as soon as printed, or retained by the committee for presentation to music libraries.

Date 191

Name

Address

The price of scores will be Ten Dollars each.
 The list of subscribers and library presentations will be given to members in the annual report.



NEW ENGLAND

SECOND SYMPHONY IN B \flat MINOR

Edgar Stillman-Kelley, Op.33

I.

All great and honorable actions are accompanied with great difficulties and must be both enterprised and overcome with answerable courages.

Alle großen und ruhmvollen Taten sind von großen Hindernissen begleitet und müssen mit Mut und Verantwortlichkeitsgefühl unternommen und durchgeführt werden.

Lento maestoso. $\text{♩} = 63$.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauti (Piccolo), Oboi, Corno Inglese, Clarinetti in B \flat (Sib), and Fagotti. The brass section includes Corni in F (Fa), Trombe in B \flat (Si \flat), Tromboni, and Tuba. The percussion section includes Timpani (B \flat , C, F, Sib, Do, Fa) and Arpa. The string section includes Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is marked with a tempo of Lento maestoso at 63 beats per minute. Dynamics range from *mf* to *ff*. Articulations include *fp con sord.*, *div.*, *pizz.*, and *mf pizz.*

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cor. I
II
III
IV

Trbe. I
II

Trbni. I
II
III
Tub.

Timp.

Arpa

VI. I
II

Vle.

Vel.

Cb.

f

a₂

arco

f

A

Cor.
I II
III IV
mf

Trbe
I II
mf *dim.*

Trbni
I II
III Tub
mf *dim.* *mf*

Vle.
I
II
III
mf *dim.* *p*

senza sord.

Allegro appassionato. ♩ = 104.

Ob. I II

Fg. I II

Cor.
I II
III IV

Trbe
I II

Trbni
I II
III Tub

Timp.
fp *mf*

Allegro appassionato. ♩ = 104.

Vle.
senza sord. *f*

Vcl.
f

Cb.
f

8

Ob. I II

Fg. I II

Cor. I II III IV

Trbe. I II

Trbni. I II III Tub.

Timp.

VI. II

Vle.

Vcl.

Cb.

Ob. I II

Fg. I II

Cor. I II III IV

Trbe. I II

Trbni. I II III Tub.

Timp.

VI. II

Vle.

Vcl.

Cb.

sf

f

mf

marcato

simile

sostenuto

fp

fp

B Un poco tranquillo ♩ = 92

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Detailed description: This block contains the first four staves of the orchestral score. The Flute (Fl.) and Oboe (Ob.) staves are in treble clef and play a melodic line with dynamics ranging from *p* to *mf*. The Clarinet (Cl.) and Bassoon (Fg.) staves are in bass clef and play a rhythmic accompaniment of eighth notes, also with dynamics from *p* to *mf*. The music is in a key with three flats and a 3/4 time signature.

B Un poco tranquillo ♩ = 92

Cor. I II III IV

Arpa

Detailed description: This block contains the fifth and sixth staves. The Horns (Cor.) section consists of four staves (I, II, III, IV) in bass clef, playing sustained chords with dynamics from *p* to *mf*. The Arpa (Arpeggio) section consists of two staves in bass clef, playing a harmonic accompaniment with dynamics from *mf* to *p*.

B Un poco tranquillo ♩ = 92

Vi. I II

Vle.

Vcl.

Cb.

Detailed description: This block contains the seventh through tenth staves. The Violin (Vi.) and Viola (Vle.) staves are in treble clef, playing a melodic line with dynamics from *p* to *mf*. The Violoncello (Vcl.) and Contrabasso (Cb.) staves are in bass clef, playing a rhythmic accompaniment with dynamics from *p* to *mf*. The Cb. staff includes markings for *pizz.* (pizzicato), *div.* (divisi), and *arco* (arco). The music is in a key with three flats and a 3/4 time signature.

B

Poco agitato e risoluto. ♩ = 112.

I II
Fl.
III

I II
Ob.

I II
Cl.

I II
Fg.

Poco agitato e risoluto. ♩ = 112.

I II
Cor.
III IV

I II
Trbè.

I II III
Trbni.
Tub.

Timp.

Arpa

Poco agitato e risoluto. ♩ = 112.

I II
Vl.

Vle.

Vcl.

Cb.

con fuoco

I II
Fl.
III
Ob. I II
Cl. I II
Fg. I II

mf cresc. *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

a 2 *ff* *ff* *ff* *ff* *ff*

I II
Cor.
III IV
Trbe. I II
Trbni. I II III IV

mf cresc. *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

ff *ff* *ff* *ff* *ff* *ff*

I
VI.
II
Vle.
Vel.
Cb.

mf cresc. *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

div. *div.* *div.* *div.* *div.* *div.*

ff *ff* *ff* *ff* *ff* *ff*

unis. *unis.* *unis.* *unis.* *unis.* *unis.*

con fuoco

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** I and II (top two staves)
- Oboes (Ob.):** I and II (third and fourth staves)
- Clarinets (Cl.):** I and II (fifth and sixth staves)
- Bassoon (Fg.):** I and II (seventh staff)
- Cor Anglais (Cor.):** I and II (eighth staff)
- Trumpets (Trbe.):** I and II (ninth staff)
- Trumpets (Trbni.):** I and II (tenth staff)
- Tuba (Tub.):** III (eleventh staff)
- Violins (VI.):** I and II (twelfth and thirteenth staves)
- Viola (Vle.):** (fourteenth staff)
- Violoncello (Vcl.):** (fifteenth staff)
- Double Bass (Cb.):** (sixteenth staff)

The score includes various musical notations such as slurs, accents, and dynamic markings. A *sf* (sforzando) marking is present in the tuba part, and *unis.* (unison) and *div.* (divisi) markings are present in the string parts.

This page of a musical score, numbered 13, contains the following parts and staves:

- Fl.** (Flute): Staves I and II, with a third staff (III) below. Dynamics include *sf*.
- Ob.** (Oboe): Staves I and II.
- Cl.** (Clarinet): Staves I and II.
- Fg.** (Bassoon): Staves I and II.
- Cor.** (Cor Anglais): Staves I and II, with staves III and IV below.
- Trbe.** (Trumpet): Staves I and II.
- Trbni.** (Trumpet in B-flat): Staves I and II, with staves III and IV below.
- VI.** (Violin): Staves I and II.
- Vle.** (Viola): Staff I.
- Vel.** (Violoncello): Staff I.
- Cb.** (Double Bass): Staff I.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a variety of musical notations, including slurs, accents, and dynamic markings such as *sf* (sforzando). The woodwind and brass sections play sustained notes with accents, while the strings play a rhythmic pattern of eighth notes.

I II
 Fl. I II *sf sf ff di - mi - nu - en - do*
 III *sf sf ff di - mi - nu - en - do*
 Ob. I II *sf sf ff dim.* Oboe II muta in Corno Inglese.
 Cl. I II *sf sf ff di - mi - nu - en - do*
 Fg. I II *sf sf ff dim.*
 Cor. I II *sf sf ff dim.*
 III IV *sf sf ff di - mi - nu - en - do*
 Trbni. I II *sf sf ff dim.*
 III *sf sf ff dim.*
 Tub. *sf sf ff dim.*
 VI. I II *ff di - mi - nu - en - do*
 Vle. *ff di - mi - nu - en - do*
 Vel. *ff di - mi - nu - en - do*
 Cb. *ff dim.*

E Poco meno mosso. $\text{♩} = \text{♩} = \text{♩}$ ($\text{♩} = 69$)
muta in A (La)

Cl. in B \flat I II
Cor. in F I II III IV
VI. I II
Vle. I II
Vcl. I II
Cb. I II

E Poco meno mosso. $\text{♩} = \text{♩} = \text{♩}$ ($\text{♩} = 69$)
p unis. mf marc. f sf

div. fp mf unis. mf f sf

div. fp unis. mf f sf

fp mf f sf

mf f sf

E Poco meno mosso. $\text{♩} = \text{♩} = \text{♩}$ ($\text{♩} = 69$)
mf f sf

Solo I
Ob. I. mf sf f
Cor. Ingl. mf sf f
Cl. in A I II mf
Fg. I II mf
Cor. in F I II III IV mf
Arpa f sf
VI. I II mf pizz. arco sf unis. f sf
Vle. I II mf pizz. arco f sf
Vcl. I II mf pizz. arco sf f sf
Cb. I II mf f sf f

cresc.

Fl. I II *f* **F**

Ob. I. *sf* *f* *mf*

Cor. Ingl. *f* *mf* Cor. Ingl. muta in Ob. II.

Cl. in A I II *sf* *f* *p cresc.* *mf*

Fg. I II *sf* *f* *mf* *mf*

Cor. in F I II III IV *sf* *f* *mf* *mf*

Vl. I II *sf* *f* *mf* *p cresc.* *mf*

Vle. *sf* *f* *mf* *p cresc.* *mf*

Vcl. *sf* *f* *mf* *p cresc.* *mf*

Cb. *sf* *f* *mf* *p cresc.* *mf*

Fl. I II *p* *p* Solo I. *p espress.*

Ob. I II Solo I. *p espress.*

Cl. in A I II *p espress.*

Fg. I II *p* *p*

Cor. in F I II III IV *p* *pp* *qp* *qp* *qp*

Vl. I II *p* *pizz.*

Vle. *p* *pizz.*

Vcl. *p* *div.*

Cb. *p* *pizz.* *p arco* *pizz.*

G Più mosso. ♩=112

Fl. I II *pp*

Picc. *f* Piccolo

Ob. I II *f*

Cl. in A I II *f*

Fg. I II *pp* *f* unis. *sf*

Cor. in F I II *pp* *f* *ff*

III IV *pp* *f* *ff*

Trbe. I in B \flat II *ff*

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

III Tub. *f* a 2 *sf*

Arpa *pp*

Vl. I *pp* *div.* *f* unis. *ff*

II *pp* arco

Vle. *pp* *div.* arco *f* *ff*

Vcl. I *pp* *ff*

II *pp* *ff*

Cb. *pp* *div.* arco *f* *ff*

G Più mosso. ♩=112

This musical score page, numbered 19, features a full orchestral arrangement. The instruments and their parts are as follows:

- Flute (Fl.):** Part I and II. A dynamic marking of *ff* is present. A performance instruction "muta in Fl. III" is written above the staff.
- Piccolo (Picc.):** Part I and II. A dynamic marking of *f* is present.
- Oboe (Ob.):** Part I and II. A dynamic marking of *ff* is present.
- Clarinet in A (Cl. in A):** Part I and II. A dynamic marking of *ff* is present.
- Bassoon (Fg.):** Part I and II. A dynamic marking of *f* is present. A performance instruction "a 2" is written above the staff.
- Horn in F (Cor. in F):** Parts I, II, III, and IV. A dynamic marking of *ff* is present.
- Trumpet in B-flat (Trbe. I in Bb):** Part I and II. A dynamic marking of *ff* is present.
- Trombone (Trbnl.):** Parts I, II, III, and IV. A dynamic marking of *mf* is present. A performance instruction "a 2" is written above the staff.
- Violin (Vl.):** Part I and II. A dynamic marking of *f* is present.
- Viola (Vle.):** Part I and II. A dynamic marking of *f* is present.
- Cello (Vcl.):** Part I and II. A dynamic marking of *f* is present.
- Double Bass (Cb.):** Part I and II. A dynamic marking of *f* is present.

Musical score for measures 20-23. The staves include Oboe (I, II), Bassoon (I, II), Cor. in F (I, II, III, IV), Trb. in Bb (I, II), Trbn. (I, II, III, Tub.), VI. (I, II), and Vle. The music is in D major and 2/4 time. Measures 20-22 feature a rhythmic pattern of eighth notes. Measure 23 includes a *div.* (divisi) marking for the VI. and Vle. parts.

Musical score for measures 24-27. The staves include Oboe (I, II), Cl. in A (I, II), Bassoon (I, II), Cor. in F (I, II, III, IV), Trb. in Bb (I, II), Trbn. (I, II, III, Tub.), VI. (I, II), Vle., Vel., and Cb. The music is in D major and 2/4 time. Measures 24-26 feature a rhythmic pattern of eighth notes. Measure 27 includes a *div.* marking for the VI. and Vle. parts. Dynamic markings include *H* (forte) and *ff* (fortissimo).

riten.

Ob. I
II

Cl. in A I
II

Fg. I
II

Cor. in F I
II
III
IV

Trbe. in B^b I
II

VI. I
II

Vle.

Vcl.

Ob.

f *sempre dimin.* *riten.*

a 2

f *riten.*

f *riten.*

f *riten.*

f *riten.*

I Poco moderato. ♩ = 76

Fl. I
II

Ob. I

Cor. Ingl.

Cl. in A I
II

Fg. I
II

Cor. in F I
II
III
IV

VI. I

Vle.

Vcl.

I Solo espress. *p* *mf* *espr.* *p*

I Solo mf *p* *pp* *pp*

I Solo mf *p* *pp* *pp*

I Poco moderato. ♩ = 76

2 Viole Soli *p*

Cor. Ingl. *Solo*
mf

Cl. I in A
 Cl. II muta in B \flat (Sib)
 Clar II muta in B \flat (Sib)

Fg. I II
p

Cor. in F I II III IV
p
pp

poco accel.

Fl. I II
f cresc.

Ob. I II
f

Cor. Ingl.
f

Cl. I in B \flat
mf cresc. molto

Cl. II
mf cresc. molto

Fg. I II
 I. a 2
mf cresc. molto

Cor. in F I II III IV
mf sf
mf sf
 a 2
mf sf

Trbe. I in B \flat II
f sf
f sf

Trbni. I II
f sf
f sf

poco accel.

poco accel.

VI. I
mf cresc. molto

VI. II
mf cresc. molto

Vle.
 Tutti
mf cresc. molto

div.

K Tempo I. ♩=104

Fl. I II
Ob. I.
Cor. Ingl.
Cl. in Bb I II
Fg. I II

ff *ff sf* *sf dim.*

Detailed description: This system contains five staves for woodwinds. The Flute I and II staves feature a melodic line starting with a fortissimo (*ff*) dynamic, moving through fortissimo-sforzando (*ff sf*) to sfzando (*sf*) and finally diminishing (*dim.*). The Oboe I, Cor Anglais, Clarinet in Bb I & II, and Bassoon I & II staves follow a similar dynamic contour, providing harmonic support. The Clarinet and Bassoon parts include some grace notes and slurs.

K Tempo I. ♩=104

Cor. in F I II III IV
Trbe. in Bb I II
Trbni. I II III
Tub.
Timp.

ff *ff sf* *sf dim.*

Detailed description: This system contains five staves for brass and percussion. The Horns in F (I-IV), Trumpets in Bb (I-II), and Trombones (I-III) all play a rhythmic pattern of eighth notes, starting fortissimo (*ff*) and moving through *ff sf* to *sf dim.*. The Tuba part has a few notes, and the Timpani part features a complex rhythmic pattern with triplets and sixteenth notes, marked *f* and *ff*.

K Tempo I. ♩=104

VI. I II
Vle.
Vcl.
Cb.

ff *ff sf* *sf dim.*

ff trem. *ff* *dim.*

unis.

Detailed description: This system contains four staves for strings. The Violin I and II, Viola, and Violoncello parts play a rhythmic pattern of eighth notes, starting fortissimo (*ff*) and moving through *ff sf* to *sf dim.*. The Contrabasso part has a few notes, marked *ff trem.* and *ff*. The Violin parts include some triplets and sixteenth notes. The Viola and Violoncello parts have some slurs and dynamics like *unis.* and *dim.*

L Poco tranquillo. ♩ = 92

Ob. I
 Cor. Ingl.
 Cl. in B^b I
 II
 Fg. I
 II
 Cor. III in F
 IV

Arpa
 Vl. I
 II
 Vle.
 Vcl.
 Cb.

Poco tranquillo. ♩ = 92

Fl. I
 II
 III
 Cor. Ingl.
 Cl. in B^b I
 II
 Fg. I
 II
 Cor. in F I
 II
 III
 IV

Arpa
 Vl. I
 II
 Vle.
 Vcl.

Fl. I II *pp*

Cor. Ingl. *Solo*
p ma marcato

Cl. in B^b I II *pp*

Arpa

8

Vl. I II

Vle. *2 Soli.*
p

Vel.

Cb.

2 Soli con sord. *pp*
div.

2 Soli con sord. *pp*
div.

2 Soli *pp*

pp

Fg. I II

Cor. II

Arpa

Vl. I II *pp*

Vle.

Vel. *1 Solo.*
p ma marcato

Cb.

II *p*

p

sempre stacc.

I
II

Fl. I

Fl. II

III

Ob. I

Cor. Ingl.

Cl. I
in B \flat

Cl. II

Fg. I
II

Solo I

mf espress.

mf

I
II

Cor. in F

Solo IV

III
IV

mf espress.

mf

Trbn III
Tub.

sempre stacc.

p

I
II

Vi.

Tutti div.

p senza sord.

Tutti div.

sempre stacc.

II

Vle.

Tutti div.

p

sempre stacc.

Vcl.

Tutti

mf espress.

div.

unis

Cb.

mf espress.

Più mosso. ♩ = 108

Fl. I II
III
Ob. I
Cor. Ingl.
Cl. in B \flat I II
Fg. I II

ff
mf molto cresc.

Più mosso. ♩ = 108

Cor. in F I II III IV
Trbe. in B \flat I II
Trbni. I II III
Tub.

ff
f *cresc.*
mf molto cresc.
à 2
ff sf
ff
Tbne III.

Più mosso. ♩ = 108

VI. I II
Vle.
Vcl.
Cb.

ff
f cresc.
f cresc.
mf molto cresc.
mf molto cresc.
mf molto cresc.
ff
mf molto cresc.
div.
unis.
div.
div.

a tempo ♩ = 100

I
II
Fl. *ff* *simile*

III
ff *simile*

Ob. I
ff *simile*

Cor. Ingl.
ff *simile*

I
Cl. in B \flat *ff sf*

II
ff sf

I
Fg. II *ff* *à 2*

I
II
Cor. *f* *simile*

III
IV
f *simile*

I
II
Trbn. in B \flat *f* *simile*

I
II
Trbni. *f* *simile*

III
Tub. *f*

a tempo ♩ = 100

I
VI. *ff*

II
ff

Vle. *ff* *div.*

Vcl. *ff* *unis.*

Cb. *ff* *unis.*

P Più mosso.

Ob. I
 Cor. Ingl.
 Cl. in B^b I
 II
 Fg. I
 II

le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -

p *f* *p* *f* *p* *f*

P Più mosso.

Cor. in F I
 II
 III
 IV
 Trbe. in B^b I
 II
 Trbni. I
 II
 III
 Tub.

le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -

p *f* *p* *f* *p* *f* *p* *f*

P Più mosso.

Vi. I
 II
 Vle.
 Vcl.
 Cb.

le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -
 le - - - ran - - - do - - -

p *f* *p* *f* *p* *f* *p* *f*

12 12 12 12 6 6 6 6

poco a poco meno

Fl. I II

Ob. I.

Cor. Ingl.

Cl. I in B² II

Fg. I II

f

mf

p dolce

Muta in Oboe II

poco moderato ♩ = 76

Soli à 2

Cor. in F I II

Trbe. I in B^b II

Trbni. I II III Tub.

f

p dolce

poco moderato ♩ = 76

Solo I.

p dolce

poco a poco meno

Viol. I II

Vle.

Vel.

Cb.

f

dim.

p

unis.

p

div.

unis.

This page of a musical score includes the following parts and markings:

- Fl. I & II:** Flute parts with a *Solo I.* marking in the final measure.
- Ob. I:** Oboe part with *Solo dolce* and *p espress.* markings.
- Cor. Ingl.:** English Horn part.
- Cl. in B^b I & II:** Clarinet parts with *Solo I.* and *dolce* markings.
- Fg. I & II:** Bassoon parts with *Solo I.* and *p* markings.
- Cor. I, II, III, IV:** Horn parts with *p* and *pp* markings.
- Trbni. I, II, III:** Trumpet parts.
- Tub.:** Trombone part.
- Vi. I & II:** Violin parts.
- Vle.:** Viola part.
- Vel.:** Violoncello part with *pp* marking.
- Cb.:** Contrabass part with *pp* marking.

Tempo markings include *Q* (Quadrante) at the top and bottom of the page.

R Più a più ac - ce - le -

Fl. I II

Ob. I II

Cl. in B^b I II

Fg. I II

Cor. in F I II III IV

Trbe. in B^b I II

Trbni. I II III Tub.

Timp.

VI. I II

Vle. 2 Vle soli Tutti

Vel. div. unis.

Cb. div.

mf *p* *espress.* *Solo p* *espress.* *p* *poco a poco cresc.* *mf*

p *p* *p* *pp* *p* *poco a poco cresc.* *mf*

sf pp *poco a poco cre* *mf cre* *div.* *p cre* *div.* *p cre* *div.* *p cre*

ran - do - - - al - - - S Tempo I. ♩ = 104

Fl. I II scen f do ff

Ob. I II scen f do ff

Cl. in B^b I II scen f do ff

Fg. I II scen f do ff

Cor. in F I II III IV scen f cresc. 3 3 3 3 do ff

Trbe. in B^b I II scen f do ff

Trbni. I II III Tub. scen f do ff

Timp. scen f do ff

Vi. I II scen f do ff

Vle. scen non div. f do ff

Vel. unis. scen f do ff

Cb. scen f do ff

3 3 6 12 3 3 6 12 3 3 6 12 3 3 6 12

div. 3 3

div. 3 3

12 12 12 12

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cor. I II III IV

Trbe. I II

Trbni. I II III Tub.

Timp.

VI. I II

Vle.

Vel.

Cb.

sf *sfz*

a 2

con fuoco

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Detailed description: This section contains the musical notation for the woodwind instruments. It includes parts for Flute (I and II), Oboe (I and II), Clarinet (I and II), and Bassoon (I and II). The notation features various dynamics such as *sf* (sforzando) and *ff* (fortissimo), along with accents and slurs. The woodwinds play a complex, rhythmic pattern with many sixteenth and thirty-second notes.

con fuoco

Cor. I II

III IV

Trbc. I II

Trbni. I II III

Tub.

Timp.

Detailed description: This section contains the musical notation for the brass and percussion instruments. It includes parts for Horns (I, II, III, IV), Trumpets (I, II), Trombones (I, II, III), Tuba, and Timpani. The brass instruments play a powerful, rhythmic accompaniment with dynamics ranging from *sf* to *ff*. The tuba part is particularly prominent with long, sustained notes. The timpani part features a steady, rhythmic pattern.

con fuoco

VI. I II

Vle.

Vcl.

Cb.

Detailed description: This section contains the musical notation for the string instruments. It includes parts for Violins (I and II), Viola, Violoncello (Vcl.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamics such as *sf* and *f*. The notation includes many sixteenth and thirty-second notes, creating a dense, textured sound.

T
Poco meno.

I Solo

Fl. I II
Ob. I II
Cl. I II
Fg. I II
Cor. I II III IV
Timp.

Ob. II muta in Cor. Ingl.

Solo I
Solo
I Solo
I Solo

p

VI. I II
Vle.
Vel.
Cb..

unis.
Poco meno.

pizz.
p

mf

Misterioso espressivo. $\text{♩} = \text{♩} (\text{♩} = 42)$

Fl. I
Ob. I
Cor. Ingl.
Cl. I II
Fg. I
Cor. IV

Solo I
dolciss.
Solo I
p dolciss.
p dolciss.
Solo I
p

VI. I
Vle.
Vel.
Cb.

Misterioso espressivo.
 $\text{♩} = \text{♩} (\text{♩} = 42)$
arco div.
arco
pp
arco
pp
2 Soli arco
pp

div.

poco rit. **U** *poco meno mosso* $\text{♩} = \text{♩} (\text{♩} = 69)$

Fl. I

Ob. I *dolce*

Cor. Ingl.

Cl. I *p*

Cl. II *p*

Fg. I *p*

Fg. II *p*

Cor. I *poco rit.* **U** *poco meno mosso* $\text{♩} = \text{♩} (\text{♩} = 69)$ *I Solo*

Cor. II *p*

V

Fl. I *p*

Fl. II *p*

Fl. III *p*

Ob. I *p*

Cor. Ingl. *p*

Cl. I *pp*

Cl. II *pp*

Fg. I *pp*

Fg. II *pp*

Cor. I *sf* *p*

Cor. II *p*

Cor. III *p*

Cor. IV *p*

Trbe. I *I Solo* *p*

Vl. I *p*

Vel. *p*

This page of a musical score, numbered 40, features a variety of orchestral parts. The woodwind section includes Flutes I and II, Oboe I, Cor Anglais, Clarinets I and II, Bassoons I and II, and Horns I, II, III, and IV. The brass section consists of Trumpets I and II, Trombones I, II, and III, and a Tuba. The string section includes Violins I and II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics such as *p* (piano) and *sf* (sforzando) are used throughout. Performance instructions like *divarco* and *unis* are present for the strings. The piece concludes with a *p* dynamic marking and a *a 2* (ritardando) marking.

W Più mosso. ♩ = 112.

Fl. I II III
Ob. I
Cor. Ingl.
Cl. I II
Fg. I II

Detailed description: This section of the score covers the woodwind and lower string parts. It includes staves for Flutes I, II, and III; Oboe I; Cor Anglais; Clarinets I and II; and Bassoons I and II. The music is in a key with two flats and a 3/4 time signature. Dynamics range from *mf* to *p* and *f*. The tempo is marked 'W Più mosso. ♩ = 112.' with a wavy line above the text.

W Più mosso. ♩ = 112.

Cor. I II III IV
Trbe. I II
Trbni. I II III
Tub.
Timp.

Detailed description: This section of the score covers the brass and percussion parts. It includes staves for Cor I, II, III, and IV; Trumpets I and II; Trombones I, II, and III; Tubas; and Timpani. The music continues in the same key and tempo. Dynamics range from *mf* to *p* and *f*. The tempo is marked 'W Più mosso. ♩ = 112.' with a wavy line above the text.

W Più mosso. ♩ = 112.

VI. I II
Vle.
Vel.
Cb.

Detailed description: This section of the score covers the string parts. It includes staves for Violins I and II; Viola; Violoncello; and Contrabasso. The music continues in the same key and tempo. Dynamics range from *mf* to *p* and *f*. The tempo is marked 'W Più mosso. ♩ = 112.' with a wavy line above the text.

This musical score page, numbered 42, is arranged in a standard orchestral format. It features a woodwind section at the top, a brass section in the middle, and a string section at the bottom. The woodwind section includes Flutes I and II, Oboe I, Cor Anglais, Clarinets I and II, Bassoons I and II, and Cor Anglais. The brass section includes Trumpets I, II, III, and IV, Trombones I and II, Trombones III and IV, and Tubas. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It contains five measures of music. The woodwinds and strings play melodic lines with various dynamics such as *ff*, *f*, and *p*. The brass section provides harmonic support with chords and sustained notes. The Contrabass part includes a *div.* (divisi) marking in the fourth measure. The page is identified by the number 'A. 900 S.' at the bottom center.

poco ritenuto **X** *meno mosso* ♩=76

I Fl. *f*

II Fl. *f*

III Fl. *f*

Ob. I *f*

Cor. Ingl. *f*

I Cl. *f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

I Cor. *f*

II Cor. *f*

III Cor. *f*

IV Cor. *f*

I Trbn. *f*

II Trbn. *f*

III Trbn. *f*

Tub. *f*

Timp. *trun* *p*

poco ritenuto **X** *meno mosso* ♩=76

I Vl. *f* *dim.* *mf* *p* *espress.*

II Vl. *f* *dim.* *mf* *p*

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

Vcl. *f* *dim.* *mf* *p*

Cb. *f sf* *sf* *dim.* *mf* *p*

Fl. I II Solo I dolce p

Ob. I Solo I p p

Fg. I II sempre p p

Cor. I II III IV p p

Timp. p p pp poco cresc. muta Fin G (Fa in Solb)

VI. I II p poco cresc. p

Vle. p poco cresc. p

Vel. p poco cresc. p

Cb. a2 sempre p sempre p

Fl. I II III a2 mf mf poco cresc. ed accel. f

Ob. I mf poco cresc. ed accel. f

Cl. I II mf poco cresc. ed accel. mf poco cresc. ed accel.

Fg. I II p poco cresc. ed accel.

Cor. I II III IV p p p poco cresc. ed accel.

VI. I II pp poco cresc. ed accel. Tutti mf

Vle. p p pp poco cresc. ed accel. mf

Vel. p p pp poco cresc. ed accel. mf

Cb. p pizz. div. arco pp poco cresc. ed accel. mf

A.900 S.

Y ♩ = 69
Tranquillo assai.

ritenuto Meno mosso.

Solo *p* *p* *pp* *pp*

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

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

Fl. III *p* *p* *pp* *pp*

Ob. I *p poco cresc.* *p* *pp* *pp*

Cor. Ingl. *p poco cresc.* *p* *pp* *pp*

Cl. I *p* *p* *pp* *pp*

Cl. II *p* *p* *pp* *pp*

Trbni. I *p* *p* *pp* *pp*

Trbni. II *p* *p* *pp* *pp*

Trbni. III *p* *p* *pp* *pp*

Tub. *p* *p* *pp* *pp*

Vi. I *p* *p* *pp* *pp*

Vi. II *p* *p* *pp* *pp*

Y ♩ = 69
Tranquillo assai.

Trbni. I *p* *p* *pp* *pp*

Trbni. II *p* *p* *pp* *pp*

Trbni. III *p* *p* *pp* *pp*

Tub. *p* *p* *pp* *pp*

Vi. I *p* *p* *pp* *pp*

Vi. II *p* *p* *pp* *pp*

Vle. *p* *p* *pp* *pp*

Risoluto assai. ♩ = 104.

I. II. Fl. I. II. III. Ob. I. II. Cl. I. II. Fg. I. II. Cor. I. II. III. VI. Trbe. I. II. Trbni. I. II. III. Tub. Timp. Vl. I. II. Vle. Vcl. Cb.

a 2

Risoluto assai. ♩ = 104.

tutti

Risoluto assai. ♩ = 104.

div.

Risoluto assai. ♩ = 104.

f, *cresc.*, *ff*, *p*, *molto cresc.*, *ff*, *trm*

II.

Warm and fair weather; the birds sang
in the woods most pleasantly.

Warmes, schönes Wetter. In den Wäldern
sangen die Vögel auf's holdeste.

Larghetto misterioso. ♩ = 69.

I. Flauti. *pp*
 II. *pp*
 Piccolo.
 Oboe I. *pp*
 Corno Inglese.
 I. Clarinetti. *pp*
 in Bb (Sib)
 II. *pp*
 I. Fagotti.
 II. *Larghetto misterioso. ♩ = 69*
 I. II. Corni. *pp*
 in F (Fa)
 III. IV.
 I. Trombe. *pp*
 in Bb (Sib)
 II. *pp*
 in A (ba)
 I. Tromboni.
 II. *pp*
 III. Tuba.
 Timpana. *pp*
 in F (Fa)
 Arpa.
 Violini I. *Larghetto misterioso. ♩ = 69*
 2 Soli con sord. *ppp*
 ponticello
 Violini II. *ppp*
 2 Soli con sord. *ppp*
 ponticello
 Viole. *pp*
 con sord. pizz. *ppp*
 Violoncelli. *pp*
 con sord. pizz. *ppp*
 Contrabassi. *ppp*
 div. *ppp*
 div. *ppp*
 ponticello *ppp*
 ponticello *ppp*
 ponticello *ppp*
 ponticello *ppp*

Larghetto misterioso. ♩ = 69.

This movement is evolved from themes derived
from New-England bird motives collected by the composer.

Dieser Satz ist aus selbst gesammelten Motiven nach
dem Gesang der Vögel Neu-Englands verarbeitet.

Fl. I. *pp* *3 3 3 3 3 3*

Ob. I. *pp*

Cor. Ingl. *pp*

I. *pp*

Cl. II. *pp*

I. II. *p*

Cor. III. *p*

IV. *p*

I. *2 Soli.* *pp* *tutti* *mf* *mf*

VI. II. *2 Soli.* *pp* *tutti* *pp* *f pizz.*

Vle. *2 Soli.* *arco* *pp* *tutti* *pp* *mf pizz.*

Vcl. *unis* *pp* *pizz.* *arco* *pp* *mf pizz.*

CB. *pp* *mf*

Ob. I. *pp* *3 3*

I. II. *pp*

Cor. III. *pp*

IV. *pp*

Arpa. *glissando* *ppp* *p* *ppp* *(Cb in G#) (A in Ab)*

I. *4 Soli arco* *pp*

VI. II. *4 Soli arco* *pp*

Vle. *arco div.* *pp* *unis* *div.*

3 3 3 3 3 3

I. Fl. *pp*

II. Fl. *pp*

I. Cl. *pp* *pp* *p* *ppp*

II. Cl. *pp* *pp* *p* *ppp*

Fg. *pp* *ppp* *p*

I. Cor. *pp* *ppp* *p*

II. Cor. *pp* *ppp* *p*

III. Cor. *pp* *ppp* *p*

IV. Cor. *pp* *ppp* *p*

Arpa. (C in Cb) (B# in Bq)

I. Vl. *pizz.* *g* *f* *p*

II. Vl. *pizz.* *g* *f* *p*

Vle. *pizz. unis.* *g* *f* *p*

Vel. *p* *mf* *mf* *mf*

Cb. *p* *mf*

21 22 23

I. Fl. *pp* *p*

II. Fl. *pp* *p*

I. Cl. *pp* *pp* *p*

II. Cl. *pp* *pp* *p*

Fg. *pp* *pp* *p*

I. Cor. *ppp* *ppp* *p*

II. Cor. *ppp* *ppp* *p*

III. Cor. *ppp* *ppp* *p*

IV. Cor. *ppp* *ppp* *p*

Arpa. *ppp* *p* *ppp*

I. Vl. *pp* *pp* *arco p*

II. Vl. *pp* *pp* *arco p*

Vle. *ppp* *pp* *arco p*

Vel. *ppp* *pp* *arco p*

21 22 23

B Allegretto pastorale. ♩ = 56-69

Fl. I. Fl. II. Fag. I. Cor. I. II. III. IV. Arpa. VI. I. VI. II. Vle. Vcl. Cb.

Musical score for the first system, including Flutes (Fl. I, Fl. II), Bassoon (Fag. I), Horns (Cor. I-IV), and Piano (Arpa.). The score includes dynamics such as *p*, *pp*, and *pizz.* (pizzicato). The piano part features arpeggiated figures with '2' markings. The strings (VI. I, VI. II, Vle., Vcl., Cb.) have markings like '4 Soli.' and 'pp'.

B Allegretto pastorale. ♩ = 56-69

VI. I. VI. II. Vle. Vcl. Cb.

Musical score for the second system, including Violins (VI. I, VI. II), Viola (Vle.), Cello (Vcl.), and Contrabass (Cb.). It features '4 Soli.' markings and dynamics like *pp* and *pizz.*

B Allegretto pastorale. ♩ = 56-69

Fl. I. Fl. II. Ob. I. Cor. Ingl. Cl. I. Cor. I. II. III. IV. Arpa. VI. I. VI. II. Vle. Vcl.

Musical score for the third system, including Flutes (Fl. I, Fl. II), Oboe (Ob. I), English Horn (Cor. Ingl.), Clarinet (Cl. I), Horns (Cor. I-IV), Piano (Arpa.), Violins (VI. I, VI. II), Viola (Vle.), and Cello (Vcl.). Dynamics include *pp*, *p*, and *pizz.*

I. Fl. I.

II. Fl. II. Piccolo.

Ob. I.

Cor. Ingl.

I. Cl.

II. Cl.

I. Cor.

II. Cor.

Arpa.

I. VI.

II. VI.

VI.

Vel.

p

pp

pp

I. Fl. *pp* Fl.II.
 Picc. *pp*
 Ob. I.
 I. Cl. *pp*
 II. Cl.
 Fag. II. *pp*
 I. Cor. *pp*
 II. Cor. *pp*
 III. Cor. *pp*
 IV. Cor. *pp*
 Arpa. *p*
 I. Vl. *tutti div. p*
 II. Vl. *tutti div. p*
 Vle. *senza sord.*
 Vcl. *senza sord.*

I. Fl. *pp*
 II. Fl. *pp*
 I. Cl. *pp*
 II. Cl. *pp*
 Cor. I. *pp*
 Arpa. *p*
 I. Vl. *Soli* *pizz.* *senza sord.*
 II. Vl. *div.* *pizz.* *senza sord.*
 Vle. *4Soli* *arco* *marcato*
 Vcl. *p* *marcato* *arco*

Musical score for measures 54-58. The score includes parts for Flute I and II, Clarinet I and II, Cor Anglais I, II, III, and IV, Arpa (Harp), Violin I and II, and Viola. The music features triplet patterns in the woodwinds and strings, and a vocal line in the Viola. Dynamics include *poco*, *a*, *pp*, *mf*, and *cres*. Performance markings include *I. II.*, *Picc.*, *pp*, *poco*, *a*, *poco*, *cres*, and *- cen - do*.

Musical score for measures 59-63. The score includes parts for Flute I and II, Piccolo, Oboe I, Cor Anglais, Clarinet I and II, Bassoon I and II, Horn I, II, III, and IV, Arpa (Harp), Violin I and II, Viola, and Cello. The music features a steady accompaniment in the strings and woodwinds, with a vocal line in the Viola. Dynamics include *p poco cresc.*, *p poco cresc.*, *mf*, *mf*, *f*, *mf*, *tutti*, *pizz.*, and *mf*. Performance markings include *simile*, *unis.*, *Solo*, *Solo*, *mf*, *tutti*, *tutti*, *tutti*, *tutti*, *tutti*, *tutti*, and *pizz.*.

D

Fl. I.

Ob. I.

Cor. Ingl.

Cl. I.

Cl. II.

Fg. I.

Fg. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Arpa.

Vl. I.

Vl. II.

Vle.

Vcl.

Cb.

mf

f

spiccato

arco

D

Fl. I.

Cl. I.

Cl. II.

Fg. I.

Fg. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Arpa.

Vl. I.

Vl. II.

Vle.

Vcl.

Cb.

mf

f

spiccato

a. 2.

Più animato. ♩ = 92.

Fl. I
Fl. II
Picc.
Ob. I
Cor. Ingl.
Cl. I
Cl. II
Fg. I
Fg. II

Cor. I
Cor. II
Cor. III
Cor. IV

Più animato. ♩ = 92.

Arpa

VI. I
VI. II
Vle.
Vel.
Cb.

4 Soli div.
mf pont. pp mf pp

Tutti unis.

pizz. arco

mf cresc. mf cresc. mf cresc. mf cresc.

div. 3

mf cresc. mf cresc.

mf cresc.

mf cresc.

Più animato. ♩ = 92.

Dreitaktig.
F Poco mosso quasi ♩ = 120-132.

Fl. I II *f cresc.*

Picc. *f cresc.* *f sf sf sf simile* *muta in Fl. III*

Ob. I *f cresc.* *f sf sf sf simile*

Cor. Ingl. *f cresc.*

Cl. I II *f cresc.*

Fg. I II *f cresc.* *a2*

Cor. I II III IV *f cresc.*

F Poco mosso quasi ♩ = 120-132.

Arpa *ff*

Dreitaktig.

Vi. I II *f cresc.* *f sf sf sf simile*

Vle. *f cresc.* *unis.* *pizz.*

Vel. *f cresc.* *pizz.* *div.*

Cb. *f cresc.* *arco* *div.*

F Poco mosso quasi ♩ = 120-132.

a 2 *poco rit.* *Zweitaktig.* *Poco animato. ♩ = 80.*

Fl. I
Fl. II
Ob. I
Cor. Ingl.
Cl. I
Cl. II
Fg. I
Fg. II
Cor. I & II
Cor. III & IV
Arpa.

poco rit. *Poco animato. ♩ = 80.*

Vl. I
Vl. II
Vle.
Vcl.
Cb.

G un pochettino animato ♩ = 104 poco rubato

Fl. I
Fl. II
Ob. I
Cor. Ingl.
Cl. II
Fg. I

tutti G un pochettino animato ♩ = 104

Vl. I
Vl. II
Vle.
Vcl.

Tempo I. ♩ = 56-69

Fl. I
Ob. I
Cl. I
Vl. I
Vl. II
Vle.
Vel.

p
pizz.

Detailed description: This system contains the first six staves of the score. The Flute I staff begins with a melodic line marked *p* and includes a triplet. The Oboe I staff has a rhythmic pattern of eighth notes. The Clarinet I staff also features a triplet. The Violin I and II staves have a melodic line with a *pizz.* marking. The Viola and Cello staves provide a steady bass accompaniment.

Fl. I
Fl. II
Ob. I
Cor. Ingl.
Cl. I
Cl. II
Fg. I
Fg. II

p
H

Detailed description: This system contains the next six staves. The Flute I and II staves have melodic lines with triplets and a *p* dynamic. The Oboe I staff has a melodic line with triplets. The Cor Anglais staff has a melodic line with triplets. The Clarinet I and II staves have melodic lines with triplets. The Bassoon I and II staves have a melodic line with a *p* dynamic. A large *H* marking is present above the Flute I staff.

Vl. I
Vl. II
Vle.
Vel.
Cb.

arco
pp
p
arco div. *pp*
H

Detailed description: This system contains the final five staves. The Violin I and II staves have a melodic line. The Viola staff has a melodic line with a *pp* dynamic and an *arco* marking. The Cello and Double Bass staves have a melodic line with a *p* dynamic and an *arco* marking. A large *H* marking is present above the Viola staff.

Fl. I
Cl. I
Cl. II
Vl. II
Vle.
Vel.
Cb.

p
pizz.
pp
arco
pp

I Poco più animato. ♩=88.

Fl. I
Fl. II
Ob. I
Cor. Ingl.
Cl. I
Fg. I
Fg. II
Cor. I
Cor. II

p
p
p
f

I Poco più animato. ♩=88.

Vl. I
Vl. II
Vle.
Vel.
Cb.

Tutti

p
dim
f
pp
arco
p
dim.
div.
p
dim.
f
Tutti
f
pp
pizz.
pp

Fl. I II *mf*

Ob. I *p*

Cor. Ingl. *p*

Cl. I II *p*

Fg. I II *p*

Vi. II *div.* *unis.* *p*

Vle. *p*

Vel. *arco* *p*

Cb. *p*

Fl. I II *pp*

Ob. I *p*

Cor. Ingl. *p*

Cl. I II *pp*

Fg. I II *p*

Vi. II *pp*

Vle. *pp*

Vel. *pp*

Cb. *2 Soli* *pizz.* *p*

K

♩ = 80

Ob. I

Cl. I

Fg. I
II

Vle.

Vel.

p 3 rit. 3

rit.

rit.

L *Meno mosso.*

Fl. I
II
III

Ob. I

Cl. I

Fg. I
II

p 3 3 3

p 3 3 3 simile

p 3 3 3 simile

L *Meno mosso.*

VI. II

Vle.

Vel.

pizz.

p

pizz.

p

pizz.

p

Fl. I
II
III

Ob. I

Cl. I

Flauto III muta in Piccolo

p

con sordino - sul ponticello
arco

Viol. I.
divisi
in 3

pp

con sordino - sul ponticello
arco

pp

M Poco a poco accel.

Fl. I *I Solo*

Ob. I

Cl. I

VI. I senza sordini

VI. II senza sordini

VI. II ponticello *pp*

Vle. arco *pp* ponticello

Vel. *pp*

p cresc.

cresc.

pizz. cresc. pizz. cresc. pizz. p cresc.

M

Meno mosso. $\text{♩} = 63$.

Fl. I *a 2*

Fl. II *ff*

Ob. I *f sf mf f*

Cor. Ingl. *f sf mf f*

Cl. I *f sf mf f*

Cl. II *f sf mf f*

Fg. I *f sf mf f*

Fg. II *f sf mf f*

Cl. II muta in A (La)

a 2

Meno mosso. $\text{♩} = 63$.

Cor. I *f sf mf f sf*

Cor. II *f sf mf f sf*

Cor. III *f sf mf f sf*

Cor. IV *f sf mf f sf*

Trbe. I *f sf mf f sf*

Trbni. I *f sf mf f sf*

Trbni. II *f sf mf f sf*

Trbni. III *f sf mf f sf*

Tub. *f sf mf f sf*

Meno mosso. $\text{♩} = 63$.

Tutti unis. arco *cantabile*

VI. I *f sf cantabile*

VI. II *f sf cantabile*

Vle. *f sf cantabile*

Vel. *f sf cantabile*

Cb. *Tutti arco*

div.

N

Fl. I & II unis. *poco rit.*

Ob. I *poco rit.*

Cor. Ingl. *poco rit.*

Cl. I in B. *poco rit.*

Fg. I & II *poco rit.*

N

Cor. I, II, III, IV *poco rit.*

Trbni. I, II, III, Tub. *poco rit.*

N

Vi. I, II *poco rit.*

Vle. *poco rit.*

Vel. *poco rit.*

Cb. *poco rit.*

mf, *sf*, *f*, *div.*, *unis*

Tempo I. ♩ = 56-69

accel.

Fl. I
II

Ob. I.

Cor. Ingl.

Cl. I
II in A (La)

Fg. I
II

Tempo I. ♩ = 56-69

Cor. I
II
III
IV

Trbn. II in A (La)

Trbn. I
II
III
Tub.

accel.

Solo II

Solo I

Tempo I. ♩ = 56-69

VI. I
II

Vle.

Vel.

Cb.

accel.

p *poco cresc.*

unis.

div.

mf

I Fl. *a2* *p*

Picc. *Piccolo* *p* *3*

Ob. I *3* *dim.* *p* *ff* *3*

Cl. I in Bb *3* *dim.* *pp* *ff* *3*

Cl. II in A *3* *dim.* *pp*

Fg. I *pp*

Fg. II *pp*

Cor. I *3* *dim.* *pp*

Cor. II *3* *dim.* *pp*

Cor. III *3* *dim.* *pp*

Cor. IV *3* *dim.* *pp*

Trbe. I in Bb *3* *dim.* *ff* *3*

Trbe. II in A *3* *dim.*

Trbni. I *3* *dim.*

Trbni. II *3* *dim.*

Trbni. III *3* *dim.*

Trbni. Tub. *3* *dim.*

Arpa *mf*

VI. I *dim.* *pp* *cresc.*

VI. II *dim.* *pp* *cresc.*

Vle. *div.* *unis.* *dim.* *pp* *cresc.*

Vcl. *div.* *pizz.* *dim.* *pp* *unis.* *arco* *cresc.*

Cb. *dim.* *pp* *cresc.*

This musical score page, numbered 68, contains the following parts and markings:

- Fl.** (Flute): I and II staves. Solo I marking above the final measure.
- Picc.** (Piccolo): Staff with rests.
- Ob. I** (Oboe I): Staff with triplets and *dim.* marking.
- Cl.** (Clarinet): I in Bb and II in A staves. I in Bb has triplets and *dim.* marking.
- Fg.** (Fagotto): I and II staves. *mf* and *dim.* markings.
- Cor.** (Cornet): I, II, III, and IV staves. I and II have triplets and *mf* marking. III and IV have triplets and *dim.* marking.
- Trbe. I** (Trumpet I): Staff in Bb with triplets and *dim.* marking.
- Trbni.** (Trumpet): I and II staves. I has triplets and *f* marking. II has triplets and *dim.* marking.
- Tub.** (Tuba): III staff with *mf* and *dim.* markings.
- VI.** (Violin): I and II staves. *mf* and *dim.* markings.
- Vle.** (Viola): Staff with *mf* and *dim.* markings. Includes *div.* and *unis.* markings.
- Vcl.** (Violoncello): Staff with *mf* and *dim.* markings.
- Cb.** (Contrabasso): Staff with *mf* and *dim.* markings. Includes *plzz.* marking.

P
Fl. I

Ob. I
pp *ff* *dim.*

Cl. I
pp *ff* *dim.*
Cl. II
pp *ff* *dim.*
Muta in B♭(Sib)

Fg. II
pp *mf* *dim.*

P
Cor. I II
pp *mf* *ff* *dim.*
Cor. III IV
pp *mf* *ff* *dim.*

Trbe. II
pp *ff* *dim.*
Muta in B♭ (Sib)

Trbni. I II
pp *Solo II* *f* *dim.*
Trbni. III Tub.
pp *mf* *dim.*

Arpa
mf

P
VI. I
pp *mf* *dim.*
VI. II
pp *mf* *dim.*

Vle.
pp *mf* *dim.*
div. unis.

Vcl.
pp *mf* *dim.*

Cb.
arco *pizz.*
pp *mf*

Fl. I II *mf*

Ob. I

Cor. Ingl. *pp* *espressivo* *mf*

Cl. in Bb I II *mf* II in B2 *mf*

Fg. I II *pp* *espressivo* *p*

Cor. I II III IV *pp* *pp* *pp*

VI. I II *pp*

Vle. *pp*

Vcl. *pp* *arco*

Cb. *pp*

Fl. I II *mf* *a 2*

Cl. in Bb I II *p* *p molto cresc.* *f* *mf*

Fg. I II *p* *p molto cresc.* *f* *mf*

Cor. I II III IV *pp* *p cresc.* *p cresc.* *mf cresc.* *mf cresc.*

VI. I II *pp* *p molto cresc.* *mf*

Vle. *p* *p molto cresc.* *mf*

Vcl. *pp* *p molto cresc.* *mf*

Cb. *pp* *p molto cresc.* *mf*

p molto cresc. A.900 S. *mf*

I II
 Fl. Picc. *f*
 Ob. I *f*
 Cor. Ingl. *p*
 Cl. I II *p*
 Fg. I II *f*
 Cor. I II III IV *f*
 Trbn. in Bb (Sib) I II *mf*
 Trbn. I II III Tub. *mf*
 Timp. *mf*
 Arpa
 VI I div. *f*
 VI II *f*
 Vle. *f*
 Vel. *f*
 Cb. *f*

Musical score for page 71, featuring various orchestral instruments including Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Trbn. in Bb (Sib)), Trombone (Trbn.), Timpani (Timp.), Harp (Arpa), Violin (VI I div.), Violin II (VI II), Viola (Vle.), Violoncello (Vel.), and Contrabass (Cb.). The score includes dynamic markings such as *f*, *p*, *mf*, and *unis.*

This page of a musical score, numbered 72, contains the following instruments and parts:

- Flutes:** Fl. I and II
- Piccolo:** Picc.
- Oboe:** Ob. I
- Cor Anglais:** Cor. Ingl.
- Clarinets:** Cl. I and II
- Bassoons:** Fg. I and II
- Horns:** Cor. I, II, III, and IV
- Trumpets:** Trbe. I and II
- Trombones:** Trbni. I, II, III, and Tub.
- Timpani:** Timp.
- Arpa:** Arpa
- Violins:** VI. I and II
- Viola:** Vle.
- Violoncello:** Vel.
- Contrabass:** Cb.

Performance markings include *stacc.* (staccato) for the Cor Anglais, Clarinets, and Bassoons; *mf* (mezzo-forte) for the Trumpets, Trombones, and Tubas; *f* (forte) for the Trumpets; *simile* for the Trumpets; and *div.* (divisi) for the Violoncello and Contrabass. The score is written in a key signature of one flat and a 4/4 time signature.

This page of a musical score, numbered 73, contains the following parts and markings:

- Fl. (Flute):** Solo I, *mf* *molto*, *mf*, *p*
- Picc. (Piccolo):** *mf* *molto*
- Ob. I (Oboe):** *mf* *molto*, *mf*, *mf*, *p*, *p*
- Cl. (Clarinet):** *mf* *molto*, *mf*, *p*
- Fg. (Bassoon):** *mf* *molto*, *mf* *molto*, *mf*, *p*, *p*
- Cor. (Horn):** *p* *molto*, *p* *molto*, *mf*, *mf*
- Trbe. (Trumpet):** *p* *molto*, *p* *molto*
- Trbni. (Trombone):** *p* *molto*, *p* *molto*
- Tub. (Tuba):** *p* *molto*, *molto*
- Timp. (Timpani):** *p*, *mf*, *p*, *mf*
- Arpa (Arpa):** *f*, *f*
- VI. (Violin):** *mf* *molto*, *f*, *molto*, *f*, *mf*, *p*
- Vle. (Viola):** *mf* *molto*, *f*, *mf* *molto*, *f*, *mf*, *p*
- Vcl. (Cello):** *mf* *molto*, *f*, *mf* *molto*, *f*, *mf*, *p*, *p*
- Cb. (Cello/Bass):** *mf* *molto*, *f*, *mf* *molto*, *f*, *mf*, *p*

Additional markings include "unis." for unison and "a 2" for a second ending. The score is marked with various dynamics and articulations throughout.

I
 Cl. II
 Fg.
 I
 Cor. II
 III
 IV
 I
 Vl. II
 Vle.
 Vcl.
 Cb.

R Poco animato. ♩=80.
 Ob. I
 Cor. Ingl.
 I
 Cl. II
 Fg. I
 II
 I
 Cor. II
 III
 IV
 I
 Vl. II
 Vle.
 Vcl.
 Cb.

I Fl. I
 II Fl. II
 Ob.
 Cor. Ingl.
 I Cl. I
 II Cl. II
 Fg. I
 II Fg. II
 I Cor. III
 II Cor. IV
 I VI. I
 II VI. II
 Vle.
 Vcl.
 Cb.

I Fl. I
 II Fl. II
 Ob. I
 Cor. Ingl.
 I Cl. I
 II Cl. II
 Fg. I
 II Fg. II
 VI. II
 Vle.
 Vcl.

Più animato. ♩=92.

Dreitaktig.
Più mosso quasi ♩=120-132.

Fl. I
Fl. II
Picc.
Ob. I
Cor. Ingl.
Cl. I
Cl. II
Fg. I
Fg. II
Cor. I
Cor. II
Cor. III
Cor. IV
Arpa.
VI. I
VI. II
Vle.
Vel.
Cb.

Più animato. ♩=92.

Più mosso quasi ♩=120-132.
Dreitaktig.

Fl. I II *a2* *poco rit.*

Picc. *muta in Fl. III* *p*

Ob. I

Cor. Ingl.

Cl. I II *mf dim.*

Fg. I II *mf dim.*

Cor. I II III IV *p*

Arpa. *poco rit.*

Vl. I II *pizz.* *mf dim.*

Vle. *mf dim.*

Vel. *mf dim.*

Cb. *mf dim.* *poco rit.*

S Tempo I. Zweitaktig. ♩ = 80

Fl. I II *p* *pp*

Ob. I *pp*

Cor. Ingl. *pp*

Cl. I II *pp*

S Tempo I. Zweitaktig. ♩ = 80

Arpa. *p*

Vl. I II *arco* *2 Soli* *pp* *pp* *Tutti* *pp*

Vle. *pp* *div.* *pp* *arco* *pp* *div.*

Vel. *pp* *pp* *pp* *pp* *unis.* *div.* *l'arco*

Cb. *pp* *pizz.* *pp* *pp* *unis.* *pp*

Fl. I
Fl. II
Ob. I
Cl. I
Cl. II
Vi. I
Vi. II
Vle.
Vcl.
Cb.

p
p
ppp
ppp
ppp
pp
pp
pp
pp
pp

56-69
2 Soli
2 Soli
pizz.

Ob. I
Cl. I
Cl. II
Fg. I
Vi. II
Vle.
Vcl.
Cb.

pp
pp
pp
pp
pp
pp
pp
pp

Tutti div.
unis.
arco
div.
pp
2 Soli

Fl. I
Ob. I
Cl. I
Fg. I

mf
mf
mf
mf

Solo

Vi. I
Vi. II
Vle.
Vcl.
Cb.

mf
mf
mf
mf
mf

pizz.
4 Soli arco
4 Soli arco
Tutti pizz.
unis. pizz.
Tutti mf
mf pizz.

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

Ob. I *p* *stacc.*

Cor. Ingl. *p* *stacc.*

Cl. I *mf* *Solo*

Cl. II *p* *stacc.*

Fg. I *pp*

Arpa. *p*

VI. I *p*

VI. II *p*

Vle. *p*

Vel. *p*

Fl. I

Cl. I *Solo* *p*

Cl. II *p*

Fg. I *stacc.*

Fg. II *stacc.*

Cor. I

Cor. II *pp*

Arpa.

VI. I *tutti* *p*

VI. II *tutti arco* *p*

Vle. *p*

Vel. *p*

Cb. *2 Soli* *p*

U

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

pp *pp*

III.

Great lamentations and heaviness. | Große Klagen und Schwermut.

Lento ma non troppo. ♩ = 60.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Corno Inglese, Clarinetti, Fagotti) and strings (Violini I & II, Viole, Violoncelli, Contrabassi) play melodic lines with dynamics ranging from *p* to *f* and *poco cresc.* The brass section (Corni in Fa, Trombe, Tromboni) provides harmonic support with *f* dynamics. The percussion (Timpani, Tamburo) and harp (Arpa) play rhythmic accompaniment. The score includes various performance instructions such as *Solo*, *pizz.*, *arco*, and *div. pizz.*.

Lento ma non troppo. ♩ = 60.

A. 900 S.

poco rit.

A a tempo

Fl. I II

Ob. I II

Cl. I II

FG. I II

Solo

p

I Solo

poco rit.

A a tempo

Cor. I II III IV

Trbe. I II

Trbni. I II III Tub.

mf

mf

mf

I & II unis.

f

Timp. *mf*

poco rit.

A a tempo

Arpa.

mf

Vl. I II

Vle.

Vel.

Cb.

f

arco

poco rit.

A a tempo

Fl. I II *a 2* *espress.*

Ob. I II *p* *cresc.* *f* *f espress.*

Cl. I *Solo*

Fg. I II *p cresc.* *f* *p* *II* *p espress.* *I* *mf* *mf*

Cor. I II *mf*

Timp. *p* *f* *mf* *Fa muta in Fa#* *(F in F#)*

Arpa *mf cresc.* *ff*

Vi. I II *p cresc.* *f* *dim.*

Vle. *p cresc.* *pizz.* *arco* *f* *dim.* *mf* *div. mf* *Solo*

Vel. *p cresc.* *pizz.* *arco* *f* *dim.* *p*

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

Ob. I II *poco accel.* *rit.* *a tempo* *mf*

Cl. I *cresc.* *rit. e dim.*

Cor. I II III IV *p* *cresc.* *rit. e dim.* *marc. melodia* *mf a tempo*

Vle. *poco accel.* *mf* *rit.* *pp*

Vel. I II *tutti* *mf* *rit.* *pp*

Cb. *mf* *pp*

♩ = 80.

B

Ob. I *poco - cresc - ed - accel - f*

Ob. II *poco - cresc - ed - accel - f*

Cl. I *f*

Cl. II *f*

Fg. I *I Solo*

Fg. II *p f*

I & II unis.

B

♩ = 80.

Cor. I *poco - cresc - ed - accel - f*

Cor. II *f*

Cor. III *III Solo*

Cor. IV *f*

Trbe. I *poco - cresc - ed - accel - p cresc - f*

Trbe. II *p f*

Trbni. I *f*

Trbni. II *f*

Tub. III *f*

B

♩ = 80.

VI. II *f*

Vle. *poco - cresc - ed - accel - f*

Vel. I *ppoco - cresc - ed - accel - f*

Vel. II *poco - cresc - ed - accel - f*

Cb. *poco - cresc - ed - accel - f*

div.

This musical score page features the following instruments and parts:

- Ob.** (Oboe): I and II parts, marked *dim.*
- Cl.** (Clarinet): I and II parts, marked *dim.*
- Fg.** (Fagott/Bassoon): I and II parts, marked *dim.*
- Cor.** (Corni): I, II, III, and IV parts, marked *mf dim.*
- Trbe.** (Trumpets): I and II parts, marked *mf dim.*
- Trbni.** (Trombones): I, II, III, and Tub. parts.
- Vi.** (Violins): I and II parts, marked *dim.*
- Vle.** (Viola): marked *dim.*
- Vel.** (Violoncelli): I and II parts, marked *dim.*
- Cb.** (Cello/Double Bass): marked *dim.* and *unis.*

C poco riten.

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

Ob. II *p cresc.* *sf* *f molto dim.*

Cl. I *p* *mf cresc.* *f molto dim.*

Cl. II *p* *cresc.* *f molto dim.*

Fg. I *p* *p cresc.* *f molto dim.*

Fg. II *a2* *p* *f molto dim.*

C poco riten.

Cor. I *p* *mf cresc.* *f molto dim.*

Cor. II *p* *mf cresc.* *f molto dim.*

Cor. III *p* *mf cresc.* *f molto dim.*

Cor. IV *p* *mf cresc.* *f molto dim.*

Trbe. I *mf* *f* *molto dim.*

Trbe. II *mf* *f* *molto dim.*

Trbni. I *f* *molto dim.*

Trbni. II *mf* *molto dim.*

Trbni. III *mf cresc.* *f* *molto dim.*

Tub. *mf cresc.* *f* *molto dim.*

Timp. *p cresc.* *f* *molto dim.*

C poco riten.

VI. I *pp* *p cresc.* *f molto dim.*

VI. II *pp* *p cresc.* *f molto dim.*

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

Vel. *pp* *p cresc.* *f molto dim.*

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

unis.

pizz.

arco

New England Hymn.*)

Neu-England-Hymne.*)

Moderato molto. $\text{♩} = 72$.

Flauti I II *mf* *poco cresc.* *a 2* *Solo I* *p* *cresc. molto* *a 2* *mf* *f*

Oboi I II *p* *cresc. molto* *f*

Clarineti I II *mf* *marcato* *poco cresc.* *p* *cresc. molto* *f*

Fagotti I II *mf* *poco cresc.* *p* *cresc. molto* *f*

Corni I II III IV *mf* *poco cresc.* *p* *cresc. molto* *f*

Trombe I II

Tromboni I II III Tuba

Timpani in F (Fa) B \flat (Sib)

Viole I II *mf* *marcato* *poco cresc.* *p* *sf* *cresc. molto* *f*

Violoncelli I II *mf* *poco cresc.* *p* *sf* *cresc. molto* *f*

Contrabassi *mf* *poco cresc.* *p* *cresc. molto* *f*

*) This hymn "Why do we mourn departed friends" (composed by Timothy Swan, born in Suffield, Connecticut, 1757) stands out from among all contemporaneous attempts at composition in this country, by virtue of its melodic, metric and harmonic qualities rendering it worthy to rank with the German chorales.

*) Die Hymne „Warum betrauern wir die hingeschiedenen Freunde“ (Komponist Timothy Swan, geb. zu Suffield, Connecticut, U. S. A. 1757) zeichnet sich vor anderen amerikanischen Kirchenkompositionen jener Zeit durch ihre melodischen, metrischen und harmonischen Eigenschaften aus. Dieselbe dürfte sich den deutschen Chorälen an die Seite stellen.

Solo I **D**

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cor. I
II
III
IV

Trbe. I
II

Trbni. I
II
III

Timp.

Vle. I
II

Vel. I
II

Cb.

D

D

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cor. I
II
III
IV

Trbe. I
II

Trbn. I
II
III
Tub.

Timp.

Vle. I
II

Vel. I
II

Cb.

poco rit.

p

sf

p

p

p

p

p

mf

p

p

p

poco rit.

trun

trun

trun

poco rit.

Muta in Corno Ingl.

Var. I.

Lento. ♩=63.

Violini I

Violini II

Viola

Violoncelli

VI. I

VI. II

Vle.

Vcl.

VI. I

VI. II

Vle.

Vcl.

VI. I

VI. II

Vle.

Vcl.

Var. II.

Maestoso. ♩ = 60.

Flauti I II III

Oboe I

Corno Inglese

Clarineti I II

Fagotti I II

Corni I II III IV

Trombe I II

Tromboni I II III Tuba

Timpani

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Maestoso. ♩ = 60.

F

This page contains a musical score for a full orchestra. The instruments listed on the left are: Fl. I & II, Ob. I, Cor. Ingl., Cl. I & II, Fg. I & II, Cor. I & II, III & IV, Trbe. I & II, Trbn. I & II, III, Tub., Arpa, Vl. I & II, Vle., Vel., and Cb. The score is in F major and 3/4 time. A dynamic marking of **F** (Fortissimo) is placed at the top center. A marking "a 2" is present above the first flute staff. Various dynamic markings such as *mf*, *f*, and *sf* are used throughout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and the string section (Violins, Viola, Cello) have more active parts, while the brass section (Trumpets, Trombones, Tuba) has more sparse, punctuating parts.

F

I II
 Fl. *mf cresc. molto* *ff*
 III *ff*
 Ob. I *sf* *mf* *cresc. molto* *ff*
 Cor. Ingl. *sf* *mf* *ff*
 Cl. I *sf* *mf cresc. molto* *ff*
 II *sf* *mf cresc. molto* *ff*
 Fg. I II *sf* *sf* *mf* *cresc. molto* *ff*
 Cor. I II *sf* *mf cresc. molto* *ff*
 III IV *mf* *mf cresc. molto* *ff*
 Trbe. I II *mf cresc. molto* *f*
 Trbni. I II *f* *f*
 III Tub. *mf cresc. molto* *f*
 Arpa *sf* *f* *ff*
 VI. I *mf* *cresc. molto* *ff* *div.*
 II *mf* *cresc. molto* *ff* *div.*
 Vle *mf* *cresc. molto* *ff* *div.*
 Vel. *mf* *div.* *cresc. molto* *ff*
 Cb. *mf* *anis. pizz.* *arco* *cresc. molto* *ff*

animato
Tempo I.
Solo I

Fl. I II
mf *poco cresc.* *ff* *mf*

Ob. I
mf *poco cresc.* *ff*

Cor. Engl.
mf *poco cresc.* *ff* *mf* *p*

Cl. I II
mf *poco cresc.* *animato* *ff* *Solo* *mf* *p*

FG. I II
mf *f* *ff* *Sf* *mf* *Solo* *mf* *p*

Cor. I II III IV
mf animato *ff*

Trbni. I II III Tub.
animato *f* *ff*

Timp.
sf *sf* *p < f*

Arpa

VI. I II
sf *mf* *poco cresc.* *animato unis.* *ff* *ff* *ff* *ff* *p* *div.*

Vle.
sf *mf* *poco cresc.* *unif.* *ff* *ff* *ff* *ff* *p*

Vcl.
sf *sf* *mf* *unif.* *ff* *ff* *ff* *ff* *pizz* *mf* *pizz* *div.*

Cb.
mf poco cresc. *unif.* *animato* *ff* *ff* *ff* *ff* *mf*

Tempo I.

I II
 Fl. *mf cresc.*
 III *cresc.*
 Ob. I *mf cresc.*
 Cor. Ingl. *dim.*
 Cl. I *cresc.*
 II *cresc.*
 Fg. I *dim.*
 II *dim.*
 Cor. I II
 III IV *mf*
 Trbe. I II *dim.*
 Trbni. I II *p*
 III IV *pp*
 Timp. *ppp*
 Arpa *mf*
 Vl. I II *p cresc.*
 Vle. *p cresc.*
 Vcl. *arco*
 Cb. *unis. arco*
p cresc.
dim.
dim.
unis.
p

A. 900 S.

Var. III.

Allegretto grazioso. ♩ = 108.

Ob. I
mf dolce

Cor. Ingl
mf dolce

Cl. I
mf dolce

Cl. II
mf dolce

VI. I
p dolce

VI. II
p dolce

Vle.
p dolce

Vcl.
p dolce

div.

un.

p

Fl. I
Fl. II

Ob. I

Cl. I

Cl. II

Cor. I
Cor. II
Cor. III
Cor. IV

VI. I

VI. II

Vle.

Vcl.

Iu. II un.

Solo I

mf

mf

p

p

p

p

p

un.

un.

p

p

p

molto rit. **Andante.** ♩ = 76

Fl. I II *mf*

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

Cor. Ingl. *mf* *cresc.* *f* *p* *muta in Ob. II*

Cl. I II *mf* *cresc.* *f* *p*

Fg. I II *cresc.* *p* *f* *p*

Cor. I II *cresc.* *f* *p*

VI. I II *cresc.* *mf* *p* *molto rit.* **Andante.** ♩ = 76 *unis.*

Vle. *cresc.* *mf* *p* *div.* *unis.* *div.*

Vcl. *cresc.* *mf* *p*

Cb. *cresc.* *sf* *p*

Var. IV.
Allegro con fuoco. $\text{♩} = 76$

I Fl. II
III
Ob. I II
Cl. I II
Fg. I II

f p f f p cresc. f

f p f f p cresc. f

f p cresc. f

f p cresc. f

f p 3 cresc. I Solo f

I Cor. II
III IV
Trbc. I II
Trbni. I II III
Tub.
Timp. in B, Des, F (Si, Reb, Fa)
Tamb.

f p f p cresc. f

f p f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

f dämpfen! f

p cresc. f p cresc. f

I VI. II
Vle.
Vcl.
Cb.

f p f p cresc. f

f p f p cresc. f

f p f p cresc. f

f p f p cresc. f

f p cresc. pizz. arco f

f p cresc. f

This page of a musical score, numbered 99, contains the following instruments and parts:

- Flutes (Fl.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Oboes (Ob.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Clarinets (Cl.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Bassoon (Fg.):** I and II staves, with dynamics *p*, *f*, and *pp*. Includes a section labeled "II Solo".
- Cor Anglais (Cor.):** I, II, III, and IV staves, with dynamics *p*, *f*, and *mf*. Includes a section labeled "I marc."
- Trumpets (Trbe.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Trombones (Trbni.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Tuba (Tub.):** III staff, with dynamics *p*.
- Timpani (Timp.):** Staff with dynamics *f* and *mf*. Includes a section labeled "trum".
- Snare Drum (Tamb.):** Staff with dynamics *p*.
- Violins (Vl.):** I and II staves, with dynamics *p*, *f*, and *pp*.
- Viola (Vle.):** Staff with dynamics *p*, *f*, and *pp*.
- Cello (Vel.):** Staff with dynamics *p*, *f*, and *pp*.
- Cone (Cb.):** Staff with dynamics *p*, *f*, and *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large Roman numeral "I" is placed at the end of several staves, indicating the start of a new section.

poco cresc.

K

Fl. I II
 Fl. III
 Ob. I II
 Cl. I II
 Fg. I II

Detailed description: This section of the score covers woodwind instruments. The Flute I and II parts start with a *poco cresc.* marking and dynamic markings of *p*, *f*, *p*, *f*, *p*, and *p*. Flute III has a *pp* starting dynamic. Oboe I and II parts have dynamics of *f*, *p*, *f*, *p*, and *p*. Clarinet I and II parts have dynamics of *p*, *f*, *p*, *f*, *p*, and *p*. Bassoon I and II parts have dynamics of *f*, *p*, *f*, *p*, and *p*. The section concludes with a *cresc.* marking.

K

Cor. I II
 Cor. III IV
 Trbe. I II
 Trbn. I II
 Tub. III

Detailed description: This section of the score covers brass instruments. The Horn I and II parts have dynamics of *f*, *p*, *f*, and *p*. Horn III and IV parts have dynamics of *f*, *p*, *f*, and *p*. Trumpet I and II parts have dynamics of *f*, *p*, *f*, and *p*. Trombone I and II parts have dynamics of *f*, *p*, *f*, and *p*. The Tuba part has dynamics of *f*, *p*, *f*, and *p*. The section concludes with a *cresc.* marking.

K

VI. I II
 Vle.
 Vel.
 Cb.

Detailed description: This section of the score covers string instruments. Violin I and II parts feature triplet patterns with dynamics of *f*, *p*, *f*, *p*, *pp*, and *pp*. Viola, Violoncello, and Contrabass parts have dynamics of *f*, *p*, *f*, *p*, and *p*. The section concludes with a *cresc.* marking and a *pizz.* marking for the Cb. part.

K

This musical score is for a full orchestra, arranged in systems. The instruments included are:

- Flutes (Fl.): I and II
- Clarinets (Cl.): I and II
- Bassoon (Fg.)
- Cornets (Cor.): I and II
- Trumpets (Trbe.): I and II
- Trumpets (Trbni.): I and II
- Tuba (Tub.)
- Timpani (Timp.)
- Tam-tam (Tamb.)
- Violins (Vl.): I and II
- Violas (Vle.)
- Violoncello (Vcl.)
- Double Bass (Cb.)

The score features a variety of musical notations, including dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mf cresc.* (mezzo-forte crescendo). Performance directions like *marc.* (marcato) and *arco* (arco) are present. A large **L** (Lento) marking is placed above the score in several locations, indicating the tempo. The woodwinds and strings play complex rhythmic patterns, often with slurs and ties, while the brass instruments provide harmonic support with sustained notes and crescendos. The percussion parts are simpler, focusing on rhythmic patterns and specific effects like the tam-tam.

M

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

Ob. I II *poco cresc.* *f* *p* *f* *p* *p* *cresc.*

Cl. I II *poco cresc.* *f* *p* *f* *p* *p* *cresc.*

Fg. I II *poco cresc.* *f* *p* *f* *p* *p* *cresc.*

M

Cer. I II III IV *f* *p* *f* *p*

Trbe. I II *f* *p* *f* *p* *p* *cresc.*

Trbnl. I II III Tub. *f* *p* *f* *p* *p* *cresc.*

Timp. *f*

Tamb. *p* *p*

M

VI. I II *f* *p* *f* *p* *p* *cresc.*

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

Vcl. *f* *p* *f* *p* *p* *cresc.*

Cb. *f* *p* *f* *p* *p* *cresc.*

M

I II
 Fl. *f p f p ff lunga*
 III *f p f p ff lunga*
 Ob. I II *f p f p ff*
 Cl. I II *f p f p ff lunga*
 Fg. I II *f p f p ff lunga*
 Cor. I II III IV *f p f p ff lunga*
 Trbe. I II *f p f p ff lunga*
 Trbni. I II III Tub. *f p f p ff lunga*
 Timp. *f lunga*
 Tamb. *p p p lunga*
 Vl. I II *f p f p ff lunga*
 Vcl. *f p f p ff lunga*
 Cb. *arco f p f p ff lunga*

Var. V.

Adagio ma non troppo. ♩=46

Ob. I

Cor. Ingl.

I

Cl. I

II

I

Fig. II

Adagio ma non troppo. ♩=46

I Solo

Cor. I

II

III

IV

Trbn. I

II

Adagio ma non troppo. ♩=46

I

VI. II

Vie.

I

Vcl. divisi II

div. unis.

Cb.

This page of a musical score, numbered 106, contains the following instruments and parts:

- Flutes (Fl.):** I and II. Part I includes a first ending marked "a 2".
- Oboe (Ob.):** I.
- Cor Anglais (Cor. Ingl.):** I.
- Clarinets (Cl.):** I and II.
- Bassoons (Fg.):** I and II. Part I includes a first ending marked "a 2" and a "Solo I" section.
- Cornets (Cor.):** I, II, III, and IV.
- Trumpets (Trbn.):** I and II.
- Trumpet III (Trbn. III):** Part III.
- Tuba (Tub.):** Part III.
- Timpani (Timp.):** Features a rhythmic pattern of "trmmmm trm" with dynamics *ppp*, *pp*, and *ppp*.
- Violins (Vl.):** I and II.
- Viola (Vle.):**
- Violoncello (Vcl.):** I and II.
- Double Bass (Cb.):**

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features dynamic markings such as *p*, *cresc.*, *f*, *mf*, and *dim.*. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic texture.

Fl. I II **P** *pp*

Ob. I *p*

Cor. Ingl. *p* Mute in Ob. II

Cor. I II *pp*

Fg. I II

Cor. I II **P** *p*

Cor. III IV *p*

Trbni. I II III *mf*

Timp. *tr*

Viol. I div. **P** *pp* *pp* *pp*

Viol. II *p* *pp*

Vle. *unis.* *p*

Vcl. *pp*

Cb. **P**

Viol. I div. 4 Soli

Viol. II 2 Soli

Tutti div.

IV

The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves.

Die richtige Art, die Verstorbenen zu betrauern und zu ehren, ist, treu zusammenzuhalten und tapfer miteinander für die Sache zu arbeiten, der sich die Lebenden und die Toten geweiht haben.

Allegro. ♩ = 108

Flauti (Piccolo) I II III

Oboi I II

Corno Inglese

Clarineti in B^b (Si^b) I II

Clar.-Basso in B^b (Si^b)

Fagotti I II

Allegro. ♩ = 108

Corni in F (Fa) I II III IV

Trombe in B^b (Si^b) I II

Tromboni I II III

Tuba

Timpani in F, B^b & E^b (in Fa, Sib & Mib)

Tamburo

Arpa

Allegro. ♩ = 108

Violini I II

Viole

Violoncelli

Contrabassi

This page of a musical score, numbered 109, contains the following instrument parts:

- Flutes (Fl.):** I and II staves, both marked *ff*.
- Oboes (Ob.):** I and II staves, both marked *ff*.
- Clarinets (Cl.):** I and II staves, both marked *ff*.
- Bassoons (Fg.):** I and II staves, both marked *ff*.
- Horns (Cor.):** I, II, III, and IV staves, all marked *ff*.
- Trumpets (Trbe.):** I and II staves, both marked *ff*.
- Trombones (Trbni.):** I and II staves, both marked *ff*.
- Tuba (Tub.):** III staff.
- Timpani (Timp.):** One staff.
- Violins (VI.):** I and II staves.
- Viola (Vle.):** One staff.
- Cello (Vcl.):** One staff.
- Double Bass (Cb.):** One staff.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a variety of musical notations, including rests, dynamics (such as *f* and *ff*), and articulation marks. A *div.* (divisi) instruction is present above the first violin staff in the second measure of the page.

Muta Fl. III in Piccolo

à 2

unis. div. unis.

A

A

A

Detailed description: This is a page of a musical score for an orchestra, numbered 110. It contains staves for various instruments: Flutes (I, II, III), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Cor Anglais (I, II, III, IV), Trumpets (I, II), Trombones (I, II, III), Timpani, Violins (I, II), Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as accents and hairpins. Performance instructions include 'Muta Fl. III in Piccolo' for the third flute and 'à 2' for the bassoon. Section markers 'A' are placed at the beginning and end of the page. The bottom of the page is marked with 'A' and the number '900 S.'

Fl. I, II

Picc.

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II, III, IV

Trbe. I, II

Trbn. I, II, III

VI. I, II

Vle.

Vel.

Cb.

cresc.

f cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

ff

div.

f

cresc.

f

ff

div.

f

unis.

cresc.

ff

unis.

ff

div.

ff

div.

ff

B

Fl. I
Fl. II

Picc. *Muta Piccolo in Fl. III*

Ob. I
Ob. II

Cl. I
Cl. II

Fg. I
Fg. II

Cor. I
Cor. II
Cor. III
Cor. IV

Trbe. I
Trbe. II

Trbni. I
Trbni. II
Tub. III

Timp.

Viol. I div.
Viol. II

Vle. div.

Vel. *unis.*

Cb. *ff*

B

Fl. I II *simile*

Ob. I II *simile*

Cl. I II *simile*

Fg. I II *simile* *ff* *f* *sf* *sf* *dim.*

Cor. I II *simile* *ff*

Cor. III IV *simile* *ff*

Trbn. I II *simile* *f*

Trbn. III Tub. *simile* *f* *dim.*

Timp. *simile* *f* *dim.*

VI. I *simile* *unis.* *sf* *sf* *di*

VI. II *simile* *f* *sf* *sf* *di*

Vle. *simile* *f* *sf* *sf* *di*

Vel. *simile* *div.* *unis.* *div.* *unis.* *f* *di*

Cb. *simile* *div.* *f* *di*

Musical score for the first system of instruments. The instruments listed on the left are: Ob. I & II, Cl. I & II, Fg. I & II, Cor. I, II, III, IV, Trbni. I, II, III, Tub., Timp., Vl. I & II, Vle., Vel., and Cb. The music is in 4/4 time with a common time signature (C). The vocal line (Vl. I) includes the lyrics: "di - mi - nu - en - do". Dynamic markings include *mf*, *f*, and *mf*. There are also performance instructions like "unis." and "C".

Musical score for the second system of instruments. The instruments listed on the left are: Ob. I, Fg. I & II, Cor. I & II, Arpa., Vl. I & II, Vle., Vel., and Cb. The music is in 4/4 time with a common time signature (C). The tempo is marked "Poco meno mosso. ♩ = 88". The Ob. I part has a "Solo" marking. Dynamics include *p*, *p molto espress.*, *molto espress.*, *mf*, and *p*. Performance instructions include "dolce", "pizz.", and "arco". The vocal line (Vl. I) includes the lyrics: "di - mi - nu - en - do".

This musical score page features the following instruments and parts:

- Flutes (Fl.):** I and II staves, mostly silent with some notes at the end.
- Clarinets (Cl.):** I and II staves, playing a melodic line with *p* and *molto espress.* markings.
- Bassoon (Fg.):** I and II staves, playing a melodic line with *p* markings.
- Cor Anglais (Cor.):** I, II, III, and IV staves, playing a melodic line with *p* and *mf* markings.
- Arpa (Arpa.):** Grand piano accompaniment with *mf* and *cresc.* markings.
- Violins (Vi.):** I and II staves, playing a melodic line with *mf* and *espress.* markings.
- Viola (Vle.):** Single staff, playing a melodic line with *p* markings.
- Violoncello (Vcl.):** Single staff, playing a melodic line with *pizz.* and *arco* markings.
- Contrabasso (Cb.):** Single staff, playing a melodic line with *pizz.* and *p* markings.

The score includes dynamic markings such as *p*, *mf*, *molto espress.*, *espress.*, and *cresc.*, as well as performance instructions like *pizz.* and *arco*. A large **D** is placed above the staff at the end of the section.

Appassionato.

Fl. I II
 Fl. III
 Ob. I II
 Cl. I II
 Fg. a 2b

cresc. *f* *simile* *f* *simile*

Cor. I II
 Cor. III IV
 Trbe.
 Trbni. I II
 Tub. III

cresc. *f* *Appassionato.* *f* *sf* *simile* *sf* *simile* *sf* *simile*

Arpa.

Appassionato.

VI. I II
 Vle.
 Vel.
 Cb.

mf *f* *sf* *mf* *f* *sf* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *arco* *mf* *cresc.* *arco* *mf* *cresc.* *sf* *sf* *sf* *sf* *sf*

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** I and II staves.
- Oboes (Ob.):** I and II staves.
- Clarinets (Cl.):** I and II staves.
- Bassoon (Fg.):** I and II staves.
- Cor Anglais (Cor.):** I, II, III, and IV staves.
- Trumpets (Trbe.):** I and II staves.
- Trombones (Trbni.):** I and II staves.
- Tuba (Tub.):** III staff.
- Violins (VI.):** I and II staves.
- Viola (Vle.):** Staff.
- Cello (Vel.):** Staff.
- Double Bass (Cb.):** Staff.

Key performance markings include *sf* (sforzando), *dim.* (diminuendo), and *mf* (mezzo-forte). The score is written in a key signature of two flats and a common time signature.

Poco animato. ♩ = 96.

I Solo

Fl. I

Ob. I
II

Cl. I
II

Fg. I
II

Cor. I
II

VI. I.

Fl. I
II
III

Ob. I
II

Cl. I
II

Cor. I
II

Trbe. I
II

Trbni. I
II

VI. I.

Vlc.

This page of a musical score, numbered 120, contains the orchestral parts for various instruments. The score is organized into systems, each with a bracketed label on the left. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Trbe.), Trombone (Trbni.), Violin I (Vl. I.), Viola (Vle.), and Violoncello (Vel.). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score begins with a dynamic marking of *mf* and includes several *cresc.* (crescendo) markings. A section change is indicated by the instruction "Muta in Piccolo." in the Flute part. The Violoncello part includes a *stacc.* (staccato) marking. The Violin I part concludes with a *div.* (diviso) marking. The score is printed in black ink on a white background.

Tempo I.

Fl. I II
Ob. I II
Cl. I II
Fg. I II

This section of the score covers the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) parts. It consists of four systems of staves. The first system shows the initial entries for each instrument, with dynamic markings of *f* (forte). The subsequent systems show the instruments playing in unison or in close harmony, with various rhythmic patterns and articulations. The time signature is 3/4.

Tempo I.

Cor. I II III IV
Trbn. I II
Tub. III
Timp.

This section of the score covers the Horn (Cor.), Trumpet (Trbn.), Trombone (Tub.), and Timpani (Timp.) parts. It consists of four systems of staves. The Horns and Trumpets have dynamic markings of *f*. The Trombones and Timpani have dynamic markings of *f* and *mf*. The time signature is 3/4.

Tempo I.

VI. I II
Vle.
Vel.
Cb.

This section of the score covers the Violin (VI.), Viola (Vle.), Violoncello (Vel.), and Contrabass (Cb.) parts. It consists of four systems of staves. The Violins and Violas have dynamic markings of *f*. The Violoncello and Contrabass have dynamic markings of *f* and *mf*. The time signature is 3/4.

F

The musical score is arranged in systems for various instruments. The top system includes Flute I and II, Piccolo, Oboe I and II, Clarinet I and II, and Bassoon I and II. The middle system includes Horn I and II, Horn III and IV, Trumpet I and II, Trombone I and II, and Tuba. The bottom system includes Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The score is in F major, indicated by two flats in the key signature. The music features a crescendo leading to a fortissimo (ff) section marked with a large 'F'. The bassoon part includes a 'a2' marking. The timpani part includes a 'III ff' marking. The cellos and double basses play a 'div. ff' section.

Fl. I
Fl. II
Picc. Muta in Fl. III
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
Cor. I
Cor. II
Cor. III
Cor. IV
Trbe. I
Trbe. II
Trbni. I
Trbni. II
Trbni. III
Tub.
Timp.
VI. I.
VI. II.
Vle.
Vel. unis.
Cb.

Fl. I II

Ob. I II

Cl. I II

Fg. I II

Cor. I II III IV

Trbe. I II

Trbni. I II III Tub.

Timp.

Vi. I II

Vle.

Vel.

Cb.

ff *f* *a 2* *Solo* *G* *f* *dim.* *G* *ff* *f* *ff* *f*

Muta Ob. II in Cor. Ingl.

Muta Cl. II in Clar. Basso

a 2

Cl. I

Cl. II

Fg.

Cor. III

Cor. IV

Timp.

Muta F in G^b, E^b in D. (Fa in Sol^b, Mi^b in Re.)

mf dim.

div.

p

pp

pp

pp

mf dim.

mf dim.

mf dim.

Cl. I

Cl. II

Vle.

Vel.

Cb.

Allegretto pastorale. ♩ = 54.

I Solo

Fl. I

Cl. I

Cor. I & II

Arpa.

Allegretto pastorale. ♩ = 54.

4 Soli ponticello

pp

4 Soli ponticello

pp

4 Soli ponticello

pp

unis.

Cl. I

Cl. II

Vle.

Vel.

Fl. I
Fl. II
Ob. I
Cor. Ingl.
Cl. I
Cor. I
Cor. II
Cor. III
Cor. IV
Arpa.
I
II
III
IV
4 Soli
VI.
4 Soli
Vle.
4 Soli
Vel.

H

pp
p
Solo
pp
pp
pp
pp
pp
pp
pp

Fl. I
Cor. Ingl.
Cl. I
Cor. I
Cor. II
Arpa.
I
II
III
IV
4 Soli
VI.
4 Soli
Vle.
4 Soli
Vel.

H

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

div.

Fl. I II

Cor. Ingl.

Cor. I II

Arpa.

Vl. I II

Vle.

Vel.

I Solo *pp*

ppp

p

ppp

ppp

ppp

ppp

ppp

I poco animato

Fl. I II

Cor. Ingl.

Cl. I

Cl. Basso

Timp.

pp

p

pp

mf

mf

Solo

ppp

ppp

I poco animato ponticello

Vl. I

Vl. II

Vle.

Vel.

2 Soli pp

pizz.

p

div. pizz. p

pp

ppp

Tutti

Tutti

Tutti

mf

mf

mf

p

molto dim.

pp

mf

molto dim.

K Dreitaktig. ♩ = 63.
Poco animato.

Cor.Ingl.
Cl.Basso
Timp.
Vle.
Vel.

Cor.Ingl.
Cl.I
Cl.Basso
Cor. I
Cor. II
Timp.
Vle.
Vel.

L poco a poco accel.

L poco a poco accel.

e crescendo al Allegro con moto

I
II
Fl.
III
Cor.Ingl.
Cl.I
Cl.Basso
Fg. I
Fg. II
Cor. I
Cor. II
Timp.

e crescendo al Allegro con moto

Vl.II
Vle.
Vel.

M Zweitaktig.

a 2

Fl. I II
III
Cor. Ingl.
Cl. I
Cl. Basso
Fg. I II
Timp.

M Zweitaktig.

Tutti

Vi. I
II
Vle.
Vel.

M p

N

Fl. I II
Cor. Ingl.
Cl. Basso
Fg. I II
Timp.

Muta in Ob. II
Muta Cl. Basso in Cl. II
I & II unis.

Vi. I
II
Vle.
Vel.

Allegro con moto. ♩ = 92.

Fl. I II

Ob. I II

Cl. I Solo

Cl. II Solo

Cor. I II III IV

Timp.

Viol. II

Viola

Violoncello

Contrabasso

Dynamic markings: *p*, *mf*, *sf*, *p*.

Performance markings: Solo, II Solo, a2, II p.

Tempo: Allegro con moto. ♩ = 92.

This system contains the first six measures of the score. The woodwinds and strings play a rhythmic pattern of eighth notes. The flute and clarinet parts feature melodic lines with dynamic markings. The timpani part provides a steady accompaniment.

Fl.

Ob. I II

Cl. I II

Cor. I II III IV

Timp.

Viol. I

Viol. II

Viola

Violoncello

Contrabasso

Dynamic markings: *mf*, *f*, *sf*, *poco cresc.*, *mf*.

Performance markings: *poco cresc.*, *2 unis.*, *a2*.

Tempo: Allegro con moto. ♩ = 92.

This system contains measures 7 through 12. The music continues with the same rhythmic texture. There is a notable dynamic shift in the flute and clarinet parts, moving from *mf* to *f* and *sf*. The string parts also show a gradual increase in volume, marked as *poco cresc.*

P

This page of a musical score, numbered 131, features a variety of instruments. The woodwind section includes Flutes (Fl. I and II), Oboes (Ob. I and II), Clarinets (Cl. I and II), Bassoons (Fg. I and II), and Cor Anglais (Cor. I, II, III, IV). The brass section consists of Trumpets (Trbn. I and II), Trombones (Trbn. III and IV), and Tubas (Tub.). The percussion section includes Timpani (Timp.). The string section is represented by Violins (VI. I and II), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 2/4 time signature. It features dynamic markings such as *f*, *mf*, *ff*, *p*, and *pp*, along with performance instructions like *poco cresc.*, *sempre cresc.*, and *Solo*. A large **P** (Piano) marking is placed at the top right of the page. The music is characterized by sustained chords in the woodwinds and strings, and rhythmic patterns in the brass and percussion.

I
II
Fl.

III

Ob. I
a2

I
Cl.

II

Fg. I

I
II
Cor.

III
IV

Trbe. I
II

I
II
Trbni.

III
Tub.

Timp.

I
VI.

II

Vle.

Vel.

Cb.

This page contains a musical score for an orchestra, spanning measures 134 to 138. The instruments and their parts are as follows:

- Flutes (Fl.):** I and II parts. Flute I has a first ending marked *a2* in the second measure.
- Oboes (Ob.):** I and II parts.
- Clarinets (Cl.):** I and II parts.
- Bassoons (Fg.):** I and II parts. Bassoon II has a first ending marked *a2* in the second measure.
- Cor Anglais (Cor.):** I, II, III, and IV parts.
- Trumpets (Trbe):** I and II parts.
- Trombones (Trbni.):** I, II, III, and IV parts.
- Tubas (Tub.):** I, II, III, and IV parts.
- Timpani (Timp.):** Single part.
- Violins (Vl.):** I and II parts.
- Viola (Vle.):** Single part, with markings *div.* and *unis.* in measures 136 and 137.
- Violoncello (Vcl.):** Single part.
- Contrabass (Cb.):** Single part.

The score includes various dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4.

R

Fl. I, II, III

Ob. I, II

Cl. I, II

Fag. I, II

Cor. I, II, III, IV

Trbe. I, II

Trbni. I, II, III

Tub.

Timp.

Tamb.

VI. I, II

Vle. unis.

Vcl. div.

Cb.

Rff

Rff

This page of a musical score, numbered 136, contains the following parts and markings:

- Flutes (Fl.):** I and II staves. Dynamics include *ff*.
- Oboes (Ob.):** I and II staves. Dynamics include *ff*.
- Clarinets (Cl.):** I and II staves. Dynamics include *ff simile* and *ff*.
- Bassoons (Fag.):** I and II staves. Dynamics include *ff simile* and *ff*.
- Cor Anglais (Cor.):** I and II staves. Dynamics include *ff simile* and *ff*.
- Trumpets (Trbn.):** I, II, III, and IV staves. Dynamics include *ff simile* and *ff*.
- Trumpets (Trbn.):** I and II staves. Dynamics include *ff simile* and *ff*.
- Tuba (Tub.):** III staff. Dynamics include *ff* and *sf*.
- Tam-tam (Tamb.):** Staff. Dynamics include *sf*.
- Violins (VI.):** I and II staves. Marking: *div.*
- Viola (Vle.):** Staff. Marking: *div.*
- Violoncello (Vcl.):** Staff.
- Double Bass (Cb.):** Staff.

Tempo I.

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Detailed description: This system contains the woodwind parts. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The music is written in a key with two flats and a common time signature. The tempo is marked 'Tempo I.' and the dynamic is 'ff'. The notation features complex rhythmic patterns with many beamed notes and accents.

Tempo I.

Cor. I II III IV

Trbn. I II

Trbni. I II III Tub.

Timp.

Tamb.

Detailed description: This system contains the brass and percussion parts. It includes staves for Corianders I-IV, Trumpets I-II, Trombones I-II, and Tubas III. It also includes staves for Timpani and Tambourine. The music is in the same key and tempo as the woodwinds. The brass parts have a strong rhythmic presence with many beamed notes. The percussion parts provide a steady accompaniment.

Tempo I.

VI. I II

Vle.

Vel.

Cb.

Detailed description: This system contains the string parts. It includes staves for Violin I and II, Viola, Violoncello, and Contrabass. The music is in the same key and tempo. The string parts feature a mix of rhythmic patterns, including some sustained notes and some more active passages.

T

Fl. I
Fl. II
Fl. III *Muta Fl. III in Piccolo*

Ob. I
Ob. II

Cl. I
Cl. II

Fag. I
Fag. II *unis.* *à 2*

Cor. I
Cor. II
Cor. III
Cor. IV *à 2*

Trbe. I
Trbe. II *Solo I*

Trbni. I
Trbni. II
Trbni. III
Tub. *mf = f*

Timp. *Muta G^b in F, D in E^b (Sol ^b in Fa, Re in Mi ^b)*

Tamb.

VI. I
VI. II *div.* *unis.*

Vle. *div.* *unis.*

Vcl. *div.*

Cb. *f*

T

Fl. I
II

Ob. I
II

Cl. in B^b
I
II

Fag. I
II

Cor.
I
II
III
IV

Trbe. I
II

Trbni.
I
II
III
Tub.

Vi. I
II

Vle.

Vcl.

Cb.

f

mf

div.

A. 900 S.

cresc. **Tempo I.**

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

Picc. *ff* Picc.

Ob. I II *cresc.* *ff*

Cl. I in B \flat *cresc.* *ff*

Cl. II *cresc.* *ff*

Fag. I II *ff* *a²*

Cor. I II *f cresc.* *ff* *a²*

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

Trbo. I II *p cresc.* *ff*

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

Trbni. III Tub. *f* *ff*

Tub. *f*

Timp.

Tomb.

Tempo I. *div.*

Vl. I *f cresc.* *f* *ff*

Vl. II *unis.* *f cresc.* *ff*

Vle. *f cresc.* *div.* *unis.* *ff*

Vcl. *ff* *div.*

Cb. *ff*

Meno mosso. ♩ = 88.

The score is divided into three systems. The first system includes Flutes (Fl. I, II, III), Oboes (Ob. I), Clarinets (Cl. I, II), and Bassoon (Fg. I). The second system includes Cor Anglais (Cor. I, II, III, IV) and Arpa. The third system includes Violins (VI. I, II), Viola (Vle.), Violoncello (Vel. div. I, II), and Contrabass (Cb.).

Key performance instructions include: *con espress.*, *I Solo p*, *p*, *mf*, *pizz.*, and *arco*. The tempo is marked *Meno mosso* with a metronome marking of ♩ = 88.

Appassionato.

Solo I

V

Fl. I II *pp* *mf* *f*

Ob. I II *pp* *espress.* *mf* *f* *a 2* *stacc.*

Cl. I II *mf* *espress.* *mf* *f* *stacc.*

Fg. I II *mf* *f* *sf* *f* *a 2* *sf*

V

Cor. I II III IV *f* *stacc.* *f* *stacc.* *f* *stacc.* *stacc.*

Trbe. I II *f* *stacc.* *stacc.*

Trbn. I II III Tub *f* *stacc.* *stacc.* *f* *stacc.* *stacc.*

Arpa *mf* *f* *cresc.*

V

Appassionato

VI. I II *mf* *espress.* *f* *f*

Vle. *mf* *espress.* *f* *f*

Vel. *unis.* *pizz.* *arco* *mf cresc.* *f*

Cb. *pizz.* *mf cresc.* *div. arco* *V* *cresc.* *f sf* *sf*

Andante. ♩ = 58.

X

Score for measures X through the end of the section. The score includes parts for Timp., Arpa., VI. I., VI. II., Vle., Vel., and Cb. The tempo is Andante (♩ = 58). Dynamics include pp, mf, f, p, and marc. The Cb. part includes pizz. and p markings.

Y

Score for measures Y through the end of the section. The score includes parts for Tympani, Arpa., VI. I., VI. II., Vle., Vel., and Cb. Dynamics include mf, f, sf, and espress. The VI. I. and VI. II. parts include Tutti div. markings.

Allegro appassionato. ♩=104.

Fl. I II
Ob. I II
Cl. I II
Fg. I II

Detailed description: This system contains the woodwind parts. Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The music is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro appassionato' with a quarter note equal to 104 beats per minute. The dynamics range from *f* (forte) to *sfz* (sforzando). The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often in pairs.

Allegro appassionato. ♩=104.

Cor. I II III IV
Trbe. I II
Trbni. I II III
Tub.
Timp.

Detailed description: This system contains the brass and percussion parts. Cori (Cornets) I-IV, Trbe. (Trumpets) I-II, Trbni. (Trombones) I-III, Tub. (Tuba), and Timp. (Timpani). The brass instruments play a rhythmic pattern of eighth and sixteenth notes, often in pairs. The timpani part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *sfz*.

Arpa.

Detailed description: This system contains the Arpa (Harp) part. The harp plays a rhythmic pattern of eighth and sixteenth notes, often in pairs. Dynamics include *f*.

Allegro appassionato. ♩=104.

Vi. I II
Vle.
Vel.
Cb.

Detailed description: This system contains the string parts. Violins I and II, Vle. (Viola), Vel. (Violoncello), and Cb. (Contrabbasso). The strings play a rhythmic pattern of eighth and sixteenth notes, often in pairs. Dynamics include *f* and *sfz*. Performance instructions include 'sempre div.' (sempre diviso), 'unis.' (unisono), and 'arco' (arco). The double bass part is marked 'arco' and 'div.'.

This musical score page, numbered 149, contains the following parts and markings:

- Flutes (Fl.):** I and II staves, marked *sf*.
- Oboes (Ob.):** I and II staves, marked *sf*.
- Clarinets (Cl.):** I and II staves, marked *sf*.
- Bassoons (Fg.):** I and II staves, marked *sf*.
- Cor Anglais (Cor.):** I and II staves, marked *sf*.
- Trumpets (Trbe.):** I and II staves, marked *sf*.
- Trumpets (Trbni.):** I and II staves, marked *sf*.
- Tuba (Tub.):** III staff, marked *sf*.
- Timpani (Timp.):** Staff with rhythmic patterns.
- Violins (Vl.):** I and II staves, marked *sf*.
- Viola (Vle.):** Staff.
- Cello (Vel.):** Staff.
- Double Bass (Cb.):** Staff.

Dynamic and performance markings include *sf* (sforzando) and *simile* (simile) throughout the score. A *unis* (unison) marking is present in the Violin II part.

Z poco accel.

Fl. I II *ff*

Picc. *ff*

Ob. I II *ff*

Cl. I II *ff*

Fg. I II *ff*

Z *sf* poco accel.

Cor. I II III IV *ff*

Trbe. I II *f*

Trbni. I II III *f*

Tuba *f*

Z poco accel.

Vl. I II *ff f*

Vle. *ff f*

Vel. *ff f*

Cb. *ff* *nnis.*

Più

Più

Più div.

animato ♩ = 126 *simile* *riten.*

I
II

Fl.

Picc.

Ob. I
II

Cl. I
II

Fg. I
II

animato ♩ = 126 *simile* *riten.*

I
II

Cor.

III
IV

Trbn. I
II

Trbni.
III

Tub.

Timp.

animato ♩ = 126 *riten.*

I
II

VI.

Vle.

Vel.

Cb.