

# APPALACHIAN SPRING

Ballet for Martha

Aaron Copland  
(1943-1944)

Very slowly (♩ = 66) Solo 1 Faster (♩ = 88)

I. 2 Flauti 1 2 3 4 *p* 5 6 7

II. 2 Oboi

I. 2 Clarinetti in A Solo *p* semplice ("white" tone)

II. 2 Fagotti

2 Corni in F

2 Trombe in Bb

2 Tromboni

Percussion

Very slowly (♩ = 66) Faster (♩ = 88)

Pianoforte

Arpa (laissez vibrer) *mp*

Very slowly (♩ = 66) HALF (div.) *p* 1 Faster (♩ = 88)

Violino I HALF V *mp* *p* HALF (div.)

Violino II *mp* *pp* *p* HALF (div.)

Viola HALF V *mp* *p* HALF (div.)

Violoncello *p* HALF *p*

Contrabasso *p*

② Moving forward

I. Fl. I. II. Solo *p* *mf cant.*

Cl. I (in A) Solo *p*

Fg. I. II. I. Solo *mf*

Cor. (F) I. II. I. con sord. *mf*

Tr. (Bb) I. II. I. Solo con sord. *mf*

Arpa

VI. I. *p* Vln. gva. Solo *p*

VI. II. *p*

Vla. *p*

Vc. *p* div.

Moving forward

Fl. I. *p*

(In A) I. *p*

Cl. (in A) II. *p*

VI. I. Solo gva. *p* *rit.*

VI. II. *p*

Vla. *p*

Vc. *p*

a tempo

Fl. I.

Ob. I. II

(in A) I  
Cl.

(in A) II

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Arpa

I Solo *p*

I. senza sord. *mp*

I. Solo *mp* (sord.)

II. *p* (open)

*mp* espress.

*pp*

④

a tempo

Vi. I

Vi. II

Vla.

Vc.

*pp*

*pp*

*pp*

④

Fl. I

Ob. I. II

Fg. I. II

VI. I

VI. II

Vla.

I. Solo *mp* espress.

I. Solo *mp* espress.

HALF (div.) *p*

*p*

*p*

*p*

Ob. I. II. **5** I. Solo *p* *espress.*

Fg. I. II. *p*

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

VI. I. **5** HALF (unis.) *p*

VI. II. HALF (unis.) *p*

Vla. HALF (unis.) *p*

Vc. HALF (unis.) *p*

46 47 *Solo* *As at first* 48 49 **6** **Allegro** ( $\text{♩} = 160$ ) 52 53 54

Cl. I (in A) *p*

Fg. I. II. *p*

Cor. (F) I. II. (cuivré) *sf*

Xylo. *f*

Tabor (Long Dr.) *f*

Pfte. *As at first* **Allegro** ( $\text{♩} = 160$ ) *Vigorouso* *8va* *sf*

Arpa *p*

VI. I. *pp* **6** **Allegro** ( $\text{♩} = 160$ ) *Tutti* *Vigorouso*

VI. II. *pp* *Tutti* *Vigorouso*

Vla. *pp* *Tutti* *Vigorouso*

Vc. *pp* *Vigorouso*

Cb. *pp* HALF *pp*

I. Fl. I. II. *mf*  
 Ob. I. II. *I. Solo p* *a2 mf*  
 (In A) I. Cl. *Solo p* *mp* *mf*  
 (In A) II. Cl. *mp* *mf*  
 Fg. I. II. *I. Solo* *a2 mp* *mf*  
 Pfte. *sfp*  
 VI. I. *sfp* *mf*  
 VI. II. *pizz.* *sfp* *mf*  
 Vla. *p* *HALF pizz. p* *Tutti arco mf*  
 Vc. *HALF pizz. p* *Tutti arco mf*

Detailed description of the musical score: This page contains measures 55 through 61 of a musical score. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) have active parts, while the Percussion (Pfte.) has a single dynamic marking. The score includes various performance instructions such as 'Solo', 'I. Solo', 'a2', 'HALF pizz.', and 'Tutti arco'. Dynamic markings range from piano (*p*) to fortissimo (*sfp*). The key signature has one sharp (F#) and the time signature is 3/4.

Ob. I. II *f marc.* *a2*

(in A) I *f marc.*

(in A) II *f marc.*

Cor. (F) I. II (cuivré)

Xylo. *f*

Tabor

Pfte. *f marc.* *gva*

Vi. I *f marc.* *pizz.* *arco*

Vi. II *f marc.* *pizz.*

Vla. *f marc.* *pizz.*

Vc. *f marc.* *pizz.* *arco*

67 68 69 70 71

I. Solo *mf*

II. Solo *mf*

VI. I *pizz.* *arco* *mf* *2 Soli div.*

VI. II *arco* *pizz.* *div. (1/2 arco pizz.)*

Vla. *pizz.* *arco* *pizz.* *div. (1/2 arco pizz.)*

Vc. *pizz.* *arco* *pizz.* *div. (1/2 arco pizz.)* *mf*

8 *non legato*

I. Fl. I. II. *non legato*

Ob. I. II. *non legato*

(In A) I. Cl. *f non legato*

(In A) II. *f non legato*

Cor. (F) I. II. (Open) a 2 *f marc.*

Tr. (Bb) I. II. (Open) a 2 *f marc.*

Trb. I. II. a 2 *f marc.*

8 *gva*

Pfte. *f non legato (bell like)*

2 Soli VI. I. *f marc.* Tutti div.

VI. II. *unis. arco*

Vla. *f marc.* *unis. arco*

Vc. *f marc.*

I. Fl. *f* *ff*  
 II. Fl. *f* *ff*  
 Ob. I, II *ff*  
 (in A) I Cl. *ff*  
 (in A) II Cl. *ff*  
 Fg. I, II *f* *ff*  
 Cor. (F) I, II *f*  
 Tr. (Bb) I, II *ff*  
 Trb. I, II *f*  
 Xylo. *f*  
 Pfte. *gva*  
 VI. I *unis.* *gva*  
 VI. II *gva*  
 Vla. *f marc.*  
 Vc. *f marc.*  
 Cb. *Tutti* *f marc.*



I. Fl. I. II.  
 II. Fl. I. II.  
 Fg. I. II. *a2*  
 Cor. (F) I. II.  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 Xylo.  
 Pfte. *8va*  
 VI. I. *8va*  
 VI. II.  
 Vla.  
 Vc.  
 Cb.

10

I. Fl.

II. Fl.

Ob. I. II

(in A) I

Cl.

(in A) II

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Trb. I. II

Pfte.

Vi. I

Vi. II

Vla.

Vc.

Cb.

10

10

I. Fl. I. II.  
 II. Fl. I. II.  
 Ob. I. II. *a2*  
 (In A) I.  
 Cl. I. II. (In A)  
 Fg. I. II. *a2* I.  
 Cor. (F) I. II.  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 VI. I. *gva*  
 VI. II. *gva*  
 Vla.  
 Vc.  
 Cb.

This page contains the musical score for measures 92 through 97. The score is arranged in a system with ten staves. The top two staves are for Flutes I and II. The next three staves are for Oboes I and II, Clarinets I and II (both in A), and Bassoons I and II. The fourth staff is for Cor Anglais (F) I and II. The fifth and sixth staves are for Trumpets (Bb) I and II and Trombones I and II. The seventh and eighth staves are for Violins I and II, with dynamic markings *gva* (grandioso) indicated by dashed lines. The ninth staff is for Viola. The tenth and eleventh staves are for Violoncello and Contrabass. The key signature is two sharps (F# and C#), and the time signature is common time (C). A circled number '10' appears above measure 94 and below measure 95.

Fl. I Solo *mf* Solo *p* (11)  
 Ob. I, II I. Solo *p*  
 (in A) I Solo *p* Change to Bb  
 Cl. (in A) II Solo *p* Change to Bb  
 Fg. I, II I. Solo *p* *a2* *sub. f marc.*  
 Cor. (F) I, II *dim.* *a2* *sub. f marc.*  
 Tr. (Bb) I, II *dim.*  
 Trb. I, II *dim.*  
 Timp. *f*  
 Tri. *p*  
 Pfte. *f secco*  
 VI. I (11) *pizz.*  
 VI. II *pizz.*  
 Vla.  
 Vc. Cb.

I. Fl. I. II. Ob. I. II. (In Bb) Cl. I. II. (In Bb) Bsn. I. II. Cor. (F) I. II. Tr. (Bb) I. II. Timp. Xylo. Pfte. VI. I. VI. II. Vla. Vc. Cb.

Musical score for measures 104-109. The score is written for a full orchestra and strings. The key signature is one flat (Bb) and the time signature is 7/8. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (In Bb, I, II), Bassoon (In Bb, I, II), Horns (F, I, II), Trumpets (Bb, I, II), Timpani, Xylophone, Percussion (Pfte.), Violins (VI. I, VI. II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.).

Dynamics include *f marc.* (measures 105-106), *f* (measures 107-108), and *sf* (measures 108-109). Performance markings include *arco* for the strings in measure 105 and *a2* for the Flute I and Horn I parts in measures 104-105.

14

Musical score for measures 110-114. The score includes parts for:
 

- Flute I (Fl. I.) and Flute II (Fl. II.): Solo in measure 112, *mf*.
- Oboe I and II (Ob. I. II.): *sf* in measure 110.
- Clarinet I (Cl. I.) and Clarinet II (Cl. II. in Bb): *sf* in measure 110, *mf* in measure 112.
- Cor Anglais (Cor. (F) I. II.): *a2* in measure 111.
- Trumpet I and II (Tr. (Bb) I. II.): *fp* in measure 111.
- Timpani (Timp.): *mf* in measure 111.
- Xylophone (Xylo.): *mf* in measure 111.
- Percussion (Pfte.): *sf* in measure 110, *p* in measure 112 (labeled ARPA).
- Violin I (Vi. I.) and Violin II (Vi. II.): *sf* in measure 110.
- Viola (Vla.): *sf* in measure 110.
- Violoncello (Vc.): *sf* in measure 110.

12

I. Fl. I. II. *non legato*  
 II. Fl. I. II. *non legato*  
 Ob. I. II. *f* *non legato*  
 (in Bb) Cl. I. II. *non legato*  
 Cor. (F) I. II. *f marc.*  
 Tr. (Bb) I. II. *f* *mf*  
 Arpa *p*  
 VI. I. *f marc.*  
 VI. II. *f marc.*  
 Vla. *f marc.*  
 Vc. *f marc.*  
 Cb. *f marc.*

This page contains a musical score for an orchestra, spanning measures 120 to 124. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- I. Fl. (Flute I)
- II. Fl. (Flute II)
- Ob. I, II (Oboe I, II)
- (in Bb) I (Clarinet in B-flat I)
- (in Bb) II (Clarinet in B-flat II)
- Fg. I, II (Bassoon I, II)
- Cor. (F) I, II (Trumpet in F I, II)
- Tr. (Bb) I, II (Trumpet in B-flat I, II)
- Trb. I, II (Trombone I, II)
- Tabor (Tabor)
- Pfte. (Percussion)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in 5/4 time. Measures 120 and 121 are marked with a '6' above the staff, indicating a 6/8 time signature. Measures 122, 123, and 124 are marked with a 'C' above the staff, indicating common time. The music features various dynamics such as *f* (forte), *sf* (sforzando), and *f* (forte) with accents. There are also markings for *a2* (second octave) and *a2* (second octave) in the bassoon part. The percussion part includes a Tabor and Pfte. (Percussion). The string parts (VI. I, VI. II, Vla., Vc., Cb.) are written in 5/4 time.



I. Fl. I. II. *fff*  
 II. Fl. *fff*  
 Ob. I. II. *fff*  
 (in Bb) I. Cl. *fff*  
 (in Bb) II. Cl. *fff*  
 Fg. I. II. *fff*  
 Cor. (F) I. II. *fff*  
 Tr. (Bb) I. II. *f* *cresc.* *ff*  
 Trb. I. II. *f* *cresc.* *ff*  
 Tabor *ff*  
 Pfte. *f* *cresc.* *f* *cresc.* *fff*  
 VI. I. *f* *cresc.* *f* *cresc.* *fff*  
 VI. II. *f* *cresc.* *f* *cresc.* *fff*  
 Vla. *f* *cresc.* *f* *cresc.* *fff*  
 Vc. *f* *cresc.* *f* *cresc.* *fff*  
 Cb. *fff*

I. Fl. *sf* *ff-p*  
 II. Fl. *sf*  
 Ob. I. II *a2* *sf*  
 Cl. (in Bb) *sf*  
 Cl. (in Bb) II *sf*  
 Fg. I. II *a2* *sf*  
 Cor. (F) I. II *marc.* *ff*  
 Tr. (Bb) I. II *ff* *marc.* *ff-p*  
 Trb. I. II *ff*  
 Timp. *f*  
 Xylo. *ff*  
 Tabor  
 Pfte. *sva* *sf*  
 VI. I *ff* *ff-p*  
 VI. II *ff* *ff-p*  
 Vla. *ff* *div. V*  
 Vc. *ff* *mf espress.*  
 Cb. *ff*  
 Vc. e Cb. *ff*

Fl. I

Vi. I

Vi. II

Vla.

Vc.

Cb.

14

*mf*

*mp*

*p*

unis.

div.

*mf*

*p*

I.

Fl. II.

Glock.

Arpa

Vi. I

Vi. II

Vla.

Vc. Cb.

142

143

144

145

146

15

147

148

Solo

*pp*

*pp*

*pp*

15

Fl. I. Solo *mp*

Fl. II.

Ob. I. II. I. Solo *mp* I Solo *p*

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

Cl. (in Bb) II.

Fg. I. II. II. Solo *mp* I. Solo *mp*

155 156 157 158 159 160 161

16 Moderato ( $\text{♩} = 104$ )

( $\text{♩} = \text{♩}$ ) Twice as slow ( $\text{♩} = 52$ )

(in Bb) I. Solo *mf espress.*

Cl. *p*

(in Bb) II.

Fg. I. II. I. *p* II. *p*

Cor. (F) I. II. I. con sord. *p*

Tr. (B) I. II. I. con sord. *p*

Trb. I. II. I. con sord. I. *p*

Arpa *secco p*

163 164 a tempo primo (♩ = ♩) 166 167 (18) 168 I. Solo As before (a trifle slower (♩ = 50)) 21 169 170

Ob. I. II  
Cl. (in Bb) I  
Cl. (in Bb) II  
Fg. I. II  
Trb. I. II  
Arpa  
VI. I  
VI. II  
Via.

171 a tempo primo (♩ = ♩) 172 173 Slower (♩ = 80) 174 175 176

Cl. (in Bb) I  
Cl. (in Bb) II  
Fg. I. II  
Cor. (F) I. II  
Trb. I. II  
Arpa

19) Much slower, poco rubato (♩ = 69)

Press forward

(in Bb) I  
Cl  
(in Bb) II  
Fg. I, II  
Cor. (F) I, II  
VI. I  
VI. II  
Vla.  
Vc.

Much slower, poco rubato (♩ = 69) *sf-p*

Tutti *sf-p* con sord. *f* molto espress. *sim.*

Tutti con sord. *sf-p*

Tutti *sf-p* con sord. *f* molto espress. *sf-p*

con sord. *sf-p* *sf-p*

Press forward

rit. - - - a tempo I.

Ob. I, II  
Fg. I, II  
Cor. (F) I, II  
Tr. (Bb) I, II  
VI. I  
VI. II  
Vla.  
Vc.

*mf*

(Open) *mf*

(Open) I. *mf*

rit. - - - a tempo V

*meno f*

*meno f*

20 Più accel. rit. a tempo Poco accel.

(in Bb) I  
Cl.  
(in Bb) II  
Fg. I. II  
Cor. (F) I. II  
Tr. (Bb) I. II

20 Più accel. rit. a tempo Poco accel.

VI. I  
VI. II  
Vla.  
Vc.  
Cb.

195 196 197 198 199 200

a tempo a2 21 Poco accel. rit.

Ob. I. II  
(in Bb) I  
(in Bb) II  
Fg. I. II  
Cor. (F) I. II  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

Slower (♩ = 52)

Fl. I

Ob. I, II

(in Bb) Cl. I

(in Bb) Cl. II

Fg. I, II

*I. Solo*  
*p tenderly*

*I. Solo*  
*p tenderly*

*mp tenderly*

Slower (♩ = 52)

Vi. I

Vi. II

Vla.

Vc.

*4 Vins. div. senza sord.*  
*p*

*2 Vins.*  
*senza sord. p*

*4 Vlas. div.*  
*senza sord. p*

*4 Vics. div.*  
*senza sord. p*

As before (♩ = 63)

Fl. I

Cl. II (in Bb)

Fg. I, II

Vi. I

Vi. II

Vla.

Vc.

*Solo*  
*pp*

*(II)*  
*pp*

*I.*  
*mp*

*Tutti senza sord.*  
*ppp*

*Tutti senza sord.*  
*ppp*

*Tutti senza sord.*  
*ppp*

*Tutti senza sord.*  
*ppp*

*ppp*



23 Fast (♩=132)

I. Fl. I. *mp*

Fl. II = Picc. I *mp* Solo PICC.

Ob. I. II *mp* Playfully I. Solo

Cl. I (in Bb) *mp* Solo

Tri. *p*

23 Fast (♩=132)

VI. I *p* pizz.

VI. II *p* *fp*

Vla. *p*

Fl. I *mf*

Picc. *mf* (Picc.) Solo

Ob. I. II *mp* I. Solo *mf*

Cl. I (in Bb) *mf* Solo

VI. I

VI. II

24

Fl. I

Ob. I. II

Cl. I (in Bb)

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Wood Bl.

Vi. I

Vi. II

Vla.

*fp*

I. con sord.

*fp*

II. Solo

*p*

*mf* Playfully

*p*

*p*

*mf*

*a2*

*mf*

229

230

231

232

25

Fl. I

Picc.

Ob. I. II

Cl. I (in Bb)

Fg. I. II

Tr. (Bb) I. II

Trb. I. II

Wood Bl. Tri.

Vi. I

Vi. II

Vla.

Vc.

*mp*

PICC.

*mp*

*a2*

*mp*

*a2*

*Soli*

*mp*

II.

*mf*

I. non legato

Wood Bl.

Tri.

*p*

*pizz*

*mf*

*mp*

*p*

*mf*

*mp*

*pizz.*

*f*

*f*

*8va*

Fl. I  
 Picc.  
 Ob. I. II  
 (In Bb) I  
 Cl.  
 (In Bb) II  
 Fg. I. II  
 Cor. (F) I. II  
 Trb. I. II  
 Tri.  
 Vi. I  
 Vi. II  
 Vla.  
 Vc.

*8*  
*f*  
*mf*  
*mf*  
*f*  
 I. *non legato*  
 II. *con sord.*  
 I.  
*f*  
*f*  
*f*  
*f*  
*arco*

Fl. I  
Picc.  
Ob. I, II  
(in Bb) I  
Cl. (in Bb) II  
Fg. I, II  
Cor. (F) I, II  
Tr. I, II  
Snare Dr. Tri.  
VI. I  
VI. II  
Vla.

*mf*, *f*, *sf*, *p*, *II. secco*, *(cuivre)*, *I. Solo*, *Sn. Drum Brush on*, *mf*, *mf*, *f*, *div. secco*, *p*, *p secco*

26

Change to Clar. in A

Ob. I, II  
Cl. I (in A)  
Fg. I, II  
Tr. I, II  
Sn. Dr. (Brush)  
VI. II  
Vla.

*mp*, *mp secco*, *p*, *I. Solo*, *II.*

241 242 243 244

I. Fl. Fl. Picc. Ob. I. II. (in A) I. Cl. (in A) II. Fg. I. II. Sn. Dr. Pfte. Vi. I. Vi. II. Vla.

Musical score for measures 245-248. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob. I. II.), Clarinet (Cl. in A I. II.), Bassoon (Fg. I. II.), Snare Drum (Sn. Dr.), Percussion (Pfte.), Violin (Vi. I. II.), and Viola (Vla.). The key signature is two sharps (F# and C#) and the time signature is common time (C).

Performance markings include: *secco*, *p*, *Stick (on rim)*, *stacc.*, *mp*, *arco*, *unis.*, *div.*, *Solo*, and *mf*.

I.  
 Fl.  
 Picc.  
 Ob. I. II. *a2*  
 (in A) I.  
 Cl.  
 (in A) II.  
 Fg. I. II.  
 Cor. (F) I. II. *I. con sord.*  
 Tr. (Bb) I. II. *con sord.*  
 Trb. I. II. *II. con sord.*  
 Pfte. *p stacc.*  
 Vi. I.  
 Vi. II. *div. pizz.*  
 Vla. *unis. pizz.*  
 Vc. *pizz.*

28 More deliberate tempo (♩ = 126)

I. Fl.  
 Picc. (Picc. = Fl. II)  
 Ob. I. II  
 (in A) I  
 Cl. (in A) II  
 Fg. I. II  
 Cor. (F) I. II  
 Tr. (Bb) I. II  
 Trb. I. II (I. con sord.)  
 Timp.  
 Pfte.  
 Vi. I  
 Vi. II  
 Vla.  
 Vc.  
 Cb.

VI. I  
VI. II  
Vla.  
(div.)

261 262 263 264

(In A) I  
Cl. *mf non legato, relaxed*

(In A) II  
Cor. (F) I, II *a 2 senza sord. mf non legato, relaxed*

Tr. (Bb) I, II *II. senza sord. mf*

Trb. I, II *senza sord. mf*

Timp. *mf*

Sn. Dr. *(on rim) mf*

Pfte. *mf*

VI. I *mp leggiero*

VI. II *mp leggiero*

Vla. *mp leggiero unis.*

Vc. *mp leggiero arco*

Cb. *mp stacc. arco*

*mp stacc.*



265 266 267 268

Ob. I. II *a2*

(In A) I  
Cl.  
(In A) II

Cor. (F) I. II *a2*

Tr. (Bb) I. II *I. senza sord.*

Trb. I. II

Timp.

Sn. Dr.

Pfte.

Vi. I *sim.*

Vi. II *sim.*

Vla. *sim.*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 265 to 268. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Oboe I & II, Clarinet in A I & II, and Cor Anglais I & II, all playing a melodic line with some grace notes. The brass section features Trumpets in Bb I & II and Trombones I & II, with the trumpets playing a rhythmic pattern. The percussion section includes Timpani and Snare Drum, both playing a consistent rhythmic pattern. The piano part consists of a complex accompaniment with many sixteenth notes. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment with some melodic movement, marked *sim.* (sustained).

Ob. I. II *a2*

(in A) I.

(in A) II

Cor. (F) I. II *a2*

Tr. (Bb) I. II

Trb. I. II

Timp.

Sn. Dr. *2 Sticks*

Pfte.

Vi. I *f marc. div.*

Vi. II *f marc.*

Vla. *f marc.*

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 269 to 272. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Ob., Cor., Tr., Trb.) and strings (Vi., Vla., Vc., Cb.) play melodic and harmonic lines. The percussion (Timp., Sn. Dr.) provides rhythmic support. The woodwinds and strings are marked with *f marc.* (forte marcato). The snare drum is marked with *f* and *2 Sticks*. The score includes various musical notations such as notes, rests, and dynamic markings.

Ob. I. II

(in A) I.

Cl.

(in A) II

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Trb. I. II

Timp.

Sn. Dr.

Pfte.

Vi. I

Vi. II

Vla.

Vc.

Cb.

30

*f*

*a2*

*8va (ad lib)*

*8va (ad lib)*

I. Fl. I. II. *ff*  
 II. Fl. I. II. *ff*  
 Ob. I. II. *ff*  
 (in A) I. Cl. *ff*  
 (in A) II. Cl. *ff*  
 Fg. I. II. *ff marc.*  
 Cor. (F) I. II. *ff marc.*  
 Tr. (Bb) I. II. *ff marc.*  
 Trb. I. II. *ff marc.*  
 Timp.  
 Sn. Dr.  
 Pfte. *ff*  
 VI. I. *ff unis.*  
 VI. II. *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Cb. *ff*

Musical score for orchestral instruments. The score is written for measures 276, 277, 278, and 279. The instruments listed on the left are: Flutes (I, II), Oboes (I, II), Clarinets (in A) (I, II), Bassoon (I, II), Horns (F) (I, II), Trumpets (Bb) (I, II), Trombones (I, II), Timpani, Snare Drum, Piano (Pfte.), Violins (VI. I, VI. II), Violas (Vla.), Violas (Vc.), and Cellos (Cb.). The score includes various musical notations such as dynamics (*ff*, *ff marc.*), articulation (*un.*), and performance instructions. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures corresponding to the page numbers 276, 277, 278, and 279.

This musical score page contains the following parts and markings:

- Flutes (Fl. I, II):** Markings include *8va* (octave up), *marc.* (marcato), and *sfz* (sforzando).
- Oboes (Ob. I, II):** Markings include *a 2* (second octave), *marc.*, and *sfz*.
- Clarinets (Cl. (in A) I, II):** Markings include *marc.* and *sfz*.
- Bassoons (Fg. I, II):** Markings include *a 2*, *marc.*, and *sfz*.
- Trumpets (Tr. (B $\flat$ ) I, II):** Markings include *sfz*.
- Trombones (Trb. I, II):** Markings include *a 2* and *sfz*.
- Percussion (Pfte.):** Markings include *8va* and *8va*.
- Violins (VI. I, II):** Markings include *sfz*.
- Viola (Vla.):** Markings include *sfz*.
- Cello (Vc.):** Markings include *sfz*.

31

Ob. I. II. *f* *a2*

(in A) I. *f*

Cl. (in A) II. *f*

Fg. I. II. *f* *pesante* *a2*

Cor. (F) I. II. *f* *pesante* *a2*

Tr. (Bb) I. II. *f* *Solo* II. *f*

Trb. I. II. *f* *pesante*

Tabor *f* *pesante*

Bass Dr. *mf* *pesante, secco*

Pfte. *f* *pesante*

VI. I. *f* *pesante e ritmico*

VI. II. *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pesante e ritmico* *sim.*

290

291

292

293

294

32

32

32

Ob. I. II  
(in A) I.  
Cl. (in A) II  
Fg. I. II  
Cor. (F) I. II  
Tr. (Bb) I. II  
Trb. I. II  
Timp.  
Tabor  
Pfte.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

The musical score consists of ten staves. The top staff is for Oboe I & II, with a dynamic marking of *a2*. The next two staves are for Clarinet I and II, both in A, with a dynamic marking of *gva*. The fifth staff is for Bassoon I & II, with a dynamic marking of *a2*. The sixth staff is for Cor Anglais I & II, with a dynamic marking of *a2*. The seventh staff is for Trumpet I & II in Bb. The eighth staff is for Trombone I & II. The ninth staff is for Timpani. The tenth staff is for Tabor. The eleventh and twelfth staves are for Piano, with a dynamic marking of *f pesante*. The thirteenth and fourteenth staves are for Violin I and II, with a dynamic marking of *f*. The fifteenth staff is for Viola, with a dynamic marking of *f pesante*. The sixteenth staff is for Violoncello, with a dynamic marking of *f pesante*. The seventeenth staff is for Contrabass, with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

I. Fl. I. II. *ff marc.*  
 Ob. I. II. *ff marc.*  
 (in A) I. Cl. *ff marc.*  
 (in A) II. *ff marc.*  
 Fg. I. II. *a2*  
 Cor. (F) I. II. *a2*  
 Tr. (Bb) I. II. *ff*  
 Trb. I. II. *ff marc.*  
 Timp.  
 Tri. Cym. *f* *Tri.* *susp. Cym. (hard stick)*  
 Pfte.  
 Vi. I. *8va*  
 Vi. II. *8va div.*  
 Vla. *ff div.*  
 Vc. *ff marc.*  
 Cb. *ff marc.*



33 Molto Moderato (♩ = 66)

I. Fl. I. II. Ob. I. II. (In A) I. Cl. (In A) II. Fg. I. II. Cor. (F) I. II. Tr. (Bb) I. II. Trb. I. II. Timp. Tri. Cym. VI. I. VI. II. Vla. Vc. Cb.

Musical score for measures 301-306. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked "Molto Moderato" with a quarter note equal to 66 beats per minute. The score includes parts for various instruments: Flutes (I, II), Oboes (I, II), Clarinets (In A, I, II), Bassoon (In A, I, II), Horns (F, I, II), Trumpets (Bb, I, II), Trombones (I, II), Timpani, Cymbals, Violins (I, II), Viola, Violoncello, and Contrabass. The score contains dynamic markings such as *fff*, *ff*, and *f*, as well as performance instructions like "eloquent" and "unis." (unison). A rehearsal mark (33) is present at the beginning of measure 303.

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

*mf* *p* *p* *f* *mf* *f* *mf* *p* *mf* *p*

Cor. (F) I. II. Tr. (Bb) I. II. Trb. I. II.

*a2*

VI. I. VI. II. Vla. Vc. Cb.

HALF *mf* *p* *mf* *p* *mf* *p* *mf* *p* *HALF (div.)* *p* *HALF (div.)* *p* *HALF* *p*

Meno mosso ancora Solo  
 rit. (35) sub. Allegro

Fl. I. *pp* *p* *espress.* *mp*

Fl. II. Fl. II = Picc. *mp*

Ob. I. II. I. Solo *mp* *espress.* *mp*

(In A) I. *p*

Cl. (Change to Clarinets in Bb)

Fg. I. II.

Claves *mf* *8va.*

Arpa *p*

Pfte. *p* *8va.*

Meno mosso ancora rit. (35) sub. Allegro

VI. I. *pp* *pp* *sfz* *p* *sfz* *p*

VI. II. *p* *pp* *sfz* *p* *sfz* *p*

Vla. *pp* *sfz* *p* *sfz* *p*

Vc. *pp* *sfz* *Tutti unis* *p* *sfz* *p*

Cb. *pp* *Tutti sfz* *sfz*

Tutti, non div. At the frog.

320

321 *gva.*

322

323

324

36 325

326

Fl. I  
Picc.  
Ob. I, II  
(in Bb) I  
Cl.  
(in Bb) II  
Fg. I, II  
Tr. (Bb) I, II  
Trb. I, II  
Claves  
Arpa  
Pfte.  
VI. I  
VI. II  
Vla.  
Vc.

*mp*, *mf*, *sf*, *gva.*, *36*

327 328 329 330 331

Cór. (F) I. II. *ff* *sfz* *p*

Tr. (Bb) I. II. *mf*

Trb. I. II. *mf*

Vi. I. *sfz* *p* *sf*

Vi. II. *sfz* *p* *sf*

Vla. *sfz* *p* *sfz*

Vc. *sfz* *p*

Cb. *sfz*

332 333 334 335 336

Fl. I. II. *mp*

Fg. I. II. *p*

Cor. (F) I. II.

Vi. I. *mp*

Vi. II. *mp stacc.*

Vla. *p*

Accel. (37) Presto (♩ = 92) *8va*

Accel. (37) Presto (♩ = 92) *non legato*

Fl. I

Cl. I (in Bb)

Fg. I, II

VI. I

VI. II

Vla.

*non legato*

*mp*

*p*

*p stacc.*

Fl. I

Picc.

Ob. I, II

(in Bb) I.

Cl.

(in Bb) II.

Fg. I, II

Cor. (F) I, II

Tr. (Bb) I, II

VI. I

VI. II

Vla.

Vc.

*gva*

341

342

343

344

345

**(38)**

*Soli*

*a 2*

*sf*

*sfz*

*mp*

*mp*

*mp*

*mp*

*con sord.*

*sf*

*con sord*

*p*

*p*

*p*

*sf*

*mf*

*sf*

*mf*

*non div.*

*pizz.*

*mp*

*pizz.*

*mp*

*mp*

*mp*

*mp*

346 347 348 349 350

Ob. I. II

(in Bb) I.

Cl. (in Bb) II

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Vi. I

Vi. II

Vla.

Vc.

Cb.

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

senza sord.

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

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

arco *mp*

(pizz.) *p*

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

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

pizz. *mp*

(39)

351 352 353 354 355

Fg. I. II

Tr. (Bb) I. II

Vi. I

Vi. II

Vla.

Vc.

Cb.

*p*

con sord. *p*

*pizz.*

*mp*

non legato arco

non legato

arco

I.

I. Fl. *sf marc. sf f marc. sf*  
 Picc. *f sf sf sf*  
 Ob. I. II *non legato f sf sf sf*  
 (in Bb) I. Cl. *f marc. sf sf*  
 (in Bb) II Cl. *f marc. sf sf*  
 Fg. I. II  
 Cor. (F) I. II *con sord. f sf sf sf*  
 Tr. (Bb) I. II *f sf sf sf*  
 Trb. I. II *con sord. f sf sf sf*  
 VI. I *f sf sf sf*  
 VI. II *f sf sf sf*  
 Vla. *f sf sf*  
 Vc. *f sf sf sf*



I. Fl. *sf*  
 Picc. *sf*  
 Ob. I, II *a2*  
 (in Bb) I. Cl. *sf*  
 (in Bb) II. Cl. *sf*  
 Cor. (F) I, II *a2*  
 Tr. (Bb) I, II *sf*  
 Trb. I, II *sf*  
 Timp.  
 Bass Dr.  
 Pfte. *f stacc.*  
 Vi. I *sf*  
 Vi. II *sf*  
 Vla. *sf*  
 Vc. *sf*  
 Cb. *arco*

Musical notation includes various dynamics such as *sf* (sforzando), *f* (forte), and *stacc.* (staccato). Performance instructions include *a2* (second octave), *8va* (eightva), *div. marc.* (divisi marcato), and *arco* (arco). Rehearsal marks are indicated by circled numbers 41 and 42.

8va

I.

Fl.

Picc.

Ob.  
I. II

(in Bb) I

Cl.  
(in Bb) II

Cor. (F)  
I. II

Tr. (Bb)  
I. II

Trb.  
I. II

Timp.

B. Dr.

unis.

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical notation for measures 366, 367, and 368 of a symphony. The score is arranged in systems. The first system includes Flute I, Flute II, Piccolo, Oboe I and II, Clarinet in Bb I, and Clarinet in Bb II. The second system includes Cor Anglais (F) I and II, Trumpet in Bb I and II, Trombone I and II, Timpani, and Bass Drum. The third system includes Violin I and II (marked 'unis.'), Viola, Violoncello, and Contrabass. The notation features various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and hairpins. The key signature has one flat (Bb), and the time signature is 7/8.

8va

I. Fl. *cresc.* *ff*

Picc. *cresc.* *ff*

Ob. I. II *cresc.* *ff*

(In Bb) I *cresc.* *ff*

Cl. *cresc.* *ff*

(In Bb) II *cresc.* *ff*

Cor. (F) I. II *a2* *cresc.* *ff* *mf*

Tr. (Bb) I. II *cresc.* *ff*

Trb. I. II *cresc.* *ff* *mf*

Timp. *cresc.* *ff*

B. Dr. *cresc.* *ff*

Vi. I *cresc.* *ff* *At the frog* *V* *mp*

Vi. II *cresc.* *ff* *At the frog* *V* *mp*

Vla. *cresc.* *ff* *mf*

Vc. *cresc.* *ff* *Mark the Bass* *V* *mf*

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

373

374

375

376

8va

I.

Fl.

Picc.

Fg.

I, II

Cor. (F)

I, II

Vi. I

Vi. II

Vla.

Vc.

Cb.

*p*

8va

*p*

a2

a2

*p*

V

V

V

V

377

378

379

380

I.

Fl.

Picc.

Fg.

I, II

Cor. (F)

I, II

Vi. I

Vi. II

Vla.

Vc.

Cb.

8

8

a2

a2

I. Fl.

Picc.

Ob. I. II

(in Bb) I.

Cl. (in Bb) II.

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Trb. I. II

Claves

Arpa

Pfte.

VI. I

VI. II

Vla.

Vc.

Cb.

54

44

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

394 395 396 397

Ob. I. II *f marc.*

(in Bb) I. *f marc.*

Cl. *f marc.*

(in Bb) II. *f marc.*

Fg. I. II *f marc.*

Cor. (F) I. II *f mf*

Tr. (Bb) I. II *f mf*

Pfte. *mf non legato*

VI. I *div. f marc.*

VI. II *mf*

Vla. *f marc.*

Vc. *f marc.*

Cb. *f marc.*

45 398 399 400 401 402

I. Fl. *f*

Picc. *f* Solo

Ob. I. II *a2*

(In Bb) I

Cl. (In Bb) II

Fg. I. II *a2*

Cor. (F) I. II *a2*

Tr. (Bb) I. II

Trb. I. II *a2*

Pfte.

VI. I

VI. II *unis.* *div. pizz.*

Vla. *div.* *p* *div.*

Vc. *div.* *p* *p*

Cb.

403 404 405 <sup>gva</sup> 406

I. Fl. Picc. Arpa VI. I VI. II Vla.

Take Fl. II.

Pres de la table

46 div. pizz. arco unis.

407 408 409 410

Fl. I Fg. I. II Tr. (Bb) I. II Arpa VI. I VI. II Vla.

I. III con sord. unis.



411 412 413 414 415

④7

I. Fl. I. II. *mf*

Ob. I. II. *a2 sf-mf sf sf sf sf sf mf*

(in Bb) I. Cl. *sf-mf sf sf sf sf sf*

(in Bb) II. *sf-mf sf sf sf sf sf*

Fg. I. II.

Tr. (Bb) I. II. *sf-p sf sf*

④7

VI. I. *sf-p sf sf sf mf*

VI. II. *unis. sf-p sf sf sf sf-p p*

Vla. *sf-p sf sf p*

Vc. *unis. sf-p sf-p sf sf sf*

Cb.

I. Fl. I. II. *f*  
 Ob. I. II. *f*  
 (In Bb) I. Cl. I. II. (in Bb) II. *mf* *f*  
 Fg. I. II. *mf* *f* *ff* *p*  
 Cor. (F) I. II. *mf* *f* *ff*  
 Tr. (Bb) I. II. II. (senza sord.) *p* I. senza sord. *mf* *f* *ff* *p*  
 VI. I. *mf* *ff*  
 VI. II. *mp* *ff*  
 Vla. *mp* *f* *ff*  
 Vc. *mf* *f* *ff*

Musical score for measures 416-420. The score includes parts for Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bassoon I and II, Horns in F I and II, Trumpets in Bb I and II, Violins I and II, Viola, and Violoncello. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. Dynamics range from *p* to *ff*.



60

I. Fl. *8va*  
 II. Fl. *8va*  
 Ob. I. II. *a2*  
 (in Bb) Cl. I.  
 (in Bb) Cl. II.  
 Fg. I. II.  
 Cor. (F) I. II. *a2*  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 Xylo.  
 Pfte. *8*  
 VI. I.  
 VI. II.  
 Vla.  
 Vc.

431

432

433

434

(49) 435

61

This page of a musical score contains measures 431 through 435. The instruments are arranged as follows from top to bottom:

- Flutes:** Fl. I, Fl. II
- Oboes:** Ob. I, II
- Clarinets:** Cl. (in Bb) I, Cl. (in Bb) II
- Bassoon:** Fg. I, II
- Cor:** Cor. (F) I, II
- Trumpets:** Tr. (Bb) I, II
- Trumpet:** Trb. I, II
- Percussion:** Timp., Xylo., Pfte.
- Violins:** Vi. I, Vi. II
- Viola:** Via.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key musical features and markings include:

- Measures 431-433:** Many instruments play sixteenth-note patterns. The Flutes, Oboes, and Clarinets have *sf* (sforzando) markings.
- Measure 434:** The Flutes and Oboes play a sustained note with *sf*. The Cor (F) I, II and Tr. (Bb) I, II play a melodic line with *sf*. The Pfte. and Vc. play a rhythmic pattern with *ff* (fortissimo).
- Measure 435:** The Flutes and Oboes play a melodic line with *ff*. The Cor (F) I, II and Tr. (Bb) I, II play a melodic line with *ff*. The Pfte. and Vc. play a rhythmic pattern with *ff*. The Cb. plays a melodic line with *ff*.

Other markings include *div.* (divisi) for the strings, *8va* (octave) for the Pfte., and *un.* (unison) for the strings in measure 435. A circled number (49) is present above measure 435.

I. Fl.   
 II. Fl.   
 Ob. I. II.   
 (in Bb) I. Cl.   
 (in Bb) II. Cl.   
 Fg. I. II.   
 Cor. (F) I. II.   
 Tr. (Bb) I. II.   
 Trb. I. II.   
 Timp.   
 Xylo.   
 Claves   
 Arpa   
 Pfte   
 Vi. I.   
 Vi. II.   
 Vla.   
 Vc.   
 Cb.

442

443

444

445

446

447

448

More deliberate tempo (♩ = 120) 63

I. Fl. I. II.   
 Ob. I. II.   
 (in B♭) I. Cl.   
 (in B♭) II.   
 Fg. I. II.   
 Cor. (F) I. II.   
 Tr. (B♭) I. II.   
 Trb. I. II.   
 Xylo. Timp.   
 Claves   
 Arpa   
 Pfte.   
 VI. I.   
 VI. II.   
 Vla.   
 Vc.   
 Cb.

Musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Percussion, Arpa, and Strings. The score includes measures 442 through 448. Key markings include *a2*, *ten.*, *Xyl.*, *Timp.*, *f*, *ov*, *50*, *un.*, *pizz.*, and *sf*. The tempo marking "More deliberate tempo (♩ = 120)" is present at the top right and bottom right.

rit. ten. ten.

Meno mosso (♩ = 96)

(51)

I. Fl. I. II. ten. ten. ten. ten.

Ob. I. II. a 2 I. Solo sub. *mf* cant. espress.

(in B♭) I. Cl. ten. ten. ten. ten.

(in B♭) II. Cl. ten. ten. ten. ten.

Fg. I. II. ten. a 2 ten. ten.

Cor. (F) I. II. a 2

Tr. (B♭) I. II. a 2

Trb. I. II. a 2

Timp. *sf sf sf*

Arpa *mf* (brittle) *gva*

Vi. Solo cant.

VI. I. *sf rit. sf sf sub. mf (51) dolce*  
Meno mosso (♩ = 96) *p dolce*

VI. II. *sf sf sf sf p dolce*

Vla. *sf sf sf sf p dolce*

Cb. *sf arco p pizz. (pizz.) p*



Fl. I  
Ob. I. II  
Cl. I (in Bb)  
Fg. I. II  
Arpa  
Vi. Solo  
Vi. I  
Vi. II  
Vla.  
Vc.  
Cb.

52

1.

Solo  
*p cant.*

*p*

*ppp*

*p*

*pp*

*p*

*ppp*

8va

8va

52 *div.*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*pizz.*

*arco*

*p*

*ppp*

*arco*

*p*

*ppp*

Fl. I. (in Bb) I. Cl. (in Bb) II. Fg. I. II. Tr. (Bb) I. II. Arpa. VI. II. Vla. Vc.

53

Solo *p* *mp* Solo *mp* I. Solo *mp* I. Solo con sord. *mp*

As at first (slowly)

div. *p* *p* *pp* *p* *pp*

475 54 476 477 478 479 480 481 Solo 482 483 484 485

Fl. I. Cl. I. Fg. I. II. Tr. (Bb) I. II. Arpa. VI. I. VI. II. Vla. Vc. Cb.

54

Solo *p*

unif. *mf* *p* *mp* *p* *pp* *pp* *pp* *pp*

div. Vc., Cb.

(♩=♩) Doppio movimento (♩ = 72)

486 487 488 489 490 491 492

Fl. I

Picc.

Cl. I. (in Bb)

Arpa

*p*

*p*

*p* simply expressive

PICC.

*p*

(♩=♩) Doppio movimento (♩ = 72)

55

Vi. I

Vi. II

Vla.

Vc. Cb.

493 494 495 496 497 498 499 500

I. Fl.

Picc.

(in Bb) I

Cl. (in Bb) II

Tri.

Arpa

*sf*

*p*

*sf*

*p*

*sf*

*sf*

*mf*

*sf*

\* Shakey melody "The gift to be simple"

A trifle faster (♩ = 80)

501 502 503 504 505 507

Fl. I

Picc.

Ob. I. II

(In Bb) I.

Cl.

(in Bb) II

Fg. I. II

Tr. (Bb) I. II

Arpa

II. Solo *p*

I. Solo *mp*

Solo *p*

I. Solo *mp*

II. Solo *p*

con sord. *p*

Take Fl. II

508 509 510 511 512 513 514

I.

Fl. I.

Fl. II.

Ob. I. II

(In Bb) I.

Cl.

(in Bb) II

Fg. I. II

Cor. (F) I. II

Tr. (Bb) I. II

Tri.

*f sf*

*f sf a2*

*f sf a2*

*f sf*

(Open) *pp*

*f sf*

*f sf*

I. Fl. I. II. *mf*

Ob. I. II. (a 2) I. Solo *mf*

(in Bb) I. Cl. *mf*

(in Bb) II. Fg. I. II. (a 2) Solo II. *mf*

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

Glock. sounds 8va

Arpa *p* 8va

Pfte. *p* 8va senza  $\text{tr}$

VI. I. VI. II. *p* div. pizz.

(59)

523

524

525

526

527

528

I. Fl. *p leggiero*

II. Fl. *p leggiero*

Ob. I. II *p leggiero*

(in Bb) I Cl. *p leggiero*

(in Bb) II Cl. *p leggiero*

Fg. I. II *p leggiero*

Cor. (F) I. II *con sord. p*

Trb. I. II *I. Solo cant. mf dolce*

Glock. sounds 8va

Arpa

Pfte. *8va*

Vi. I *59*

Vi. II

Vla. *mf cant. dolce*

60

I. Fl. I. II.  
 Ob. I. II.  
 (in Bb) Cl. I. II.  
 Fg. I. II.  
 Cor. (F) I. II.  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 Glock. sounds 8va  
 Arpa  
 Pfte.  
 VI. I.  
 VI. II.  
 Vla.  
 Vc. Cb.

senza sord. a 2  
 f cant.  
 I. a 2  
 8va  
 cant. sonore div.

I. Fl. I. II.  
 II. Fl. I. II.  
 Ob. I. II.  
 (in Bb) Cl. I. II.  
 (in Bb) Cl. I. II.  
 Fg. I. II.  
 Cor. (F) I. II.  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 Glock. sounds 8va  
 Arpa  
 Pfte.  
 VI. I.  
 VI. II.  
 Vla.  
 Vc. Cb.

Musical score for measures 535-540. The score is written for a full orchestra. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets in Bb I and II, and Bassoons I and II. The brass section includes Cor. (F) I and II, Tr. (Bb) I and II, and Trb. I and II. The percussion section includes Glock. sounds 8va. The string section includes Arpa, Pfte., VI. I, VI. II, Vla., and Vc. Cb. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.



I. Fl. I. II.  
 II. Fl. I. II.  
 Ob. I. II.  
 (in Bb) Cl. I. II.  
 (in Bb) Cl. I. II.  
 Fg. I. II.  
 Cor. (F) I. II.  
 Tr. (Bb) I. II.  
 Trb. I. II.  
 Glock. sounds 8va  
 Arpa  
 Pfte.  
 VI. I.  
 VI. II.  
 Vla.  
 Vc. Cb.

Musical score for measures 541-546. The score is written for a full orchestra. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes parts for Flutes I and II, Oboes I and II, Clarinets in B-flat I and II, Bassoons I and II, Horns in F I and II, Trumpets in B-flat I and II, Trombones I and II, Glockenspiel (sounds 8va), Arpa, Percussion (Pfte.), Violins I and II, Viola, and Cello/Double Bass (Vc. Cb.). The measures are numbered 541 through 546 at the top. The page number 73 is in the top right corner. The score features various musical notations including slurs, accents, and dynamic markings such as *gva*.

547 548 (61) 549 Solo 550 551 552

I. Fl. I. II. *p*

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

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

(in Bb) II. Cl. Solo *p*

Fg. I. II. *p*

Cor. (F) I. II. *a2*

Tr. (Bb) I. II.

Trb. I. II. *a2*

Glock. sounds 8va

Arpa *8va*

Pfte. (61)

VI. I. (61)

VI. II. *arco p sostenuto*

Vla. *p sostenuto pizz. p*

Vc. *p sostenuto*

Cb. *p*

62 Doppio movimento

Fl. I  
 Ob. I. II  
 (in Bb) Cl.  
 (in Bb) II  
 Fg. I. II

Cor. (F) I. II  
 Tr. (Bb) I. II  
 Trb. II. I. II

*mf* cresc. non legato  
*mf* cresc. Vigoroso e marc.  
*mf* cresc. Vigoroso e marc.  
*mf* cresc. *f*

62 Doppio movimento

Vi. I  
 VI. II  
 Vla.  
 Vc.

div.  
*mf* cresc.  
*f* cresc.  
*mf* cresc.  
*mf* cresc.

Tr. (Bb) I. II  
 Trb. I. II  
 VI. I  
 Vla.

a2  
 a2  
 unis.  
*f*  
*f*

571 572 573 574 575 576 577 578

Ob. I. II *f sf* *Vigorouso e marc.*

(in Bb) I Cl. *f sf* *Vigorouso e marc.*

(in Bb) II *f sf* *Vigorouso e marc.*

Cor. (F) I. II *a2 sf*

Tr. (Bb) I. II *a2 sf*

Trb. I. II *a2 sf*

579 580 581 582 583 584

Ob. I. II *a2*

(in Bb) I Cl. *a2*

(in Bb) II *a2*

Cor. (F) I. II *a2*

Tr. (Bb) I. II *a2*

Trb. I. II *a2*

VI. I

Vla.

585

586

64 A trifle slower (♩ = 66) 589

590

591

592

Ob. I. II

(in Bb) I

Cl. (in Bb) II

Fg. I. II

Tr. (Bb) I. II

Trb. I. II

Vi. I

Vla.

Vc. Cb.

*Solo*

*mf*

*I. Solo*

*mf*

*a2*

*p*

*a2*

*p*

64 A trifle slower (♩ = 66)

*arco*

*p*

593

594

595

596

597

598

599

600

601

602

I.

Fl. I.

Fl. II.

Ob. I. II

(in Bb) I

Cl. (in Bb) II

Fg. I. II

Vc. Cb.

*mf*

*mf*

*I.*

The score is arranged in systems. The top system includes Flutes I and II, Oboes I and II, Clarinets I and II (in Bb), and Bassoon I and II. The second system includes Cor Anglais I and II, Trumpets I and II (in Bb), Trombones I and II, and Timpani. The third system includes Arpa and Pftte. The bottom system includes Violins I and II, Viola, Violoncello, and Contrabasso. Dynamics include *fff*, *legato e marc.*, and *marc.*. Performance instructions include *a2* and *♯* for accidentals. A *♯*va marking is present in the Pftte part.

66 (67)  $(\text{♩} = \text{♩})$  Moderato ( $\text{♩} = 96$ )

I. Fl.

II. Fl.

Ob. I. II.

(in Bb) Cl.

(in Bb) Cl.

Fg. I. II.

Cor. (F) I. II.

Tr. (Bb) I. II.

Trb. I. II.

Timp.

Arpa

Pfte.

VI. I.

VI. II.

Vla.

Vc.

Cb.

*sf* *p* *pp* *ppp*

*ppp* con sord. *V*

*ppp* con sord. *V*

*ppp* con sord. *V*

*ppp*

*V* Like a prayer

623 624 625 626 627 628 629 630  
poco rit. a tempo

VI. I

VI. II

Vla.

Vc.

Detailed description: This block contains the musical notation for measures 623 through 630 for the string section. It includes staves for Violin I, Violin II, Viola, and Violoncello. The music features a melodic line in the violins and a supporting bass line in the cellos and violas. The tempo changes from 'poco rit.' to 'a tempo' at measure 630.

631 632 633 634 635 636 637 638  
poco rit.

VI. I

VI. II

Vla.

Vc.

Cb.

con sord.

pp

Detailed description: This block contains the musical notation for measures 631 through 638. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music continues with a melodic line in the violins and a supporting bass line. The tempo is 'poco rit.'. The double bass part includes the instruction 'con sord.' and 'pp'.

639 640 641 642 643 644 645 646

69 Più mosso (♩ = 104)

I.

Fl. I.

Fl. II.

Ob. I. II.

(in Bb) I.

Cl. I.

(in Bb) II.

Fg. I. II.

p dolce

Detailed description: This block contains the musical notation for measures 639 through 646 for the woodwind section. It includes staves for Flute I, Flute II, Oboe I and II, Clarinet I, Clarinet II, and Bassoon I and II. The music features a melodic line in the flutes and a supporting bass line in the bassoons. The tempo is 'Più mosso' and the dynamics are 'p dolce'.



647 648 649 650 651 652 653 654 655

(♩=♩) Andante  
(very calm) ♩=69

70 a tempo

rit.

71 Solo

*p* sost. molto

I.

Fl. I. II

*mf*

(in B♭) I.

Cl.

(in B♭) II

*mf*

I.

Fig. I. II

*mf* *mf* *p*

I. con sord.

Cor. (F) I. II

*mf* *p*

70 a tempo

rit.

71 (♩=♩) Andante  
(very calm) ♩=69

*mf* sonore

*p* *pp*

VI. I

*mf* sonore

*p* *pp*

VI. II

*mf* sonore

*p* *pp*

Vla.

*mf* sonore

*p* *pp*

Vc.

*mf* sonore

*p* *pp*

Cb.

*mf* sonore

*p* *pp*

Fl. I. (72)

Cl. I (in Bb) Solo *p sost.*

Arpa *p sost. molto* *8va*

Vi. Solo Solo *p*

Vi. I *p sost. molto* HALF (72)

Vi. II *p sost. molto* HALF

Vla. *p sost. molto* HALF

Vc. *p sost. molto* HALF

Cb. *p sost. molto*

Fl. I. (73)

Cl. I (in Bb) Solo *pp* *p (white tone)*

Glock. *pp* Flag

Arpa *laissez vibrer* *pp* *8va*

Vi. Solo (73)

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

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

Vla. *pp* *div.* *p*

Vc. *pp* *p*

Cb. *pp* *p*