

2

20

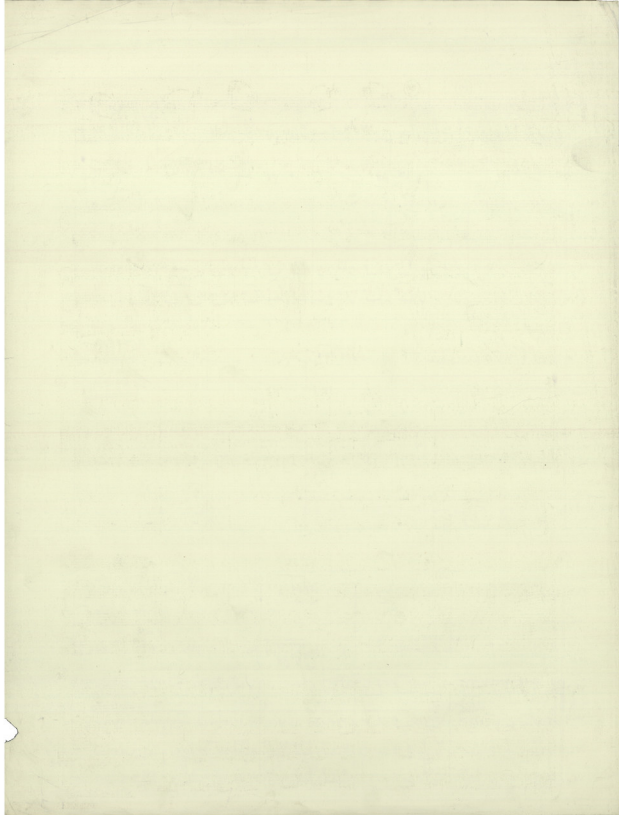
Fl. 1
Fl. 2
Clfa
VI. 1
VI. 2
Al.
Vc.

25

Fl. 1
Cl. 2
VI. 1
VI. 2
Al.
Vc.

30

Fl. 1
Hrb. 2
Cl. 1
VI. 1
VI. 2
Al.
Vc.



35

Fl. 2

Hrb. 2

Cl. 1
in B \flat

C/ho

VI. 1

VI. 2

Al.

Vc.

40

Fl. 2

Hrb. 2

Cl. 1
in B \flat

C/ho

40

VI. 1

VI. 2

Al.

Vc.

45

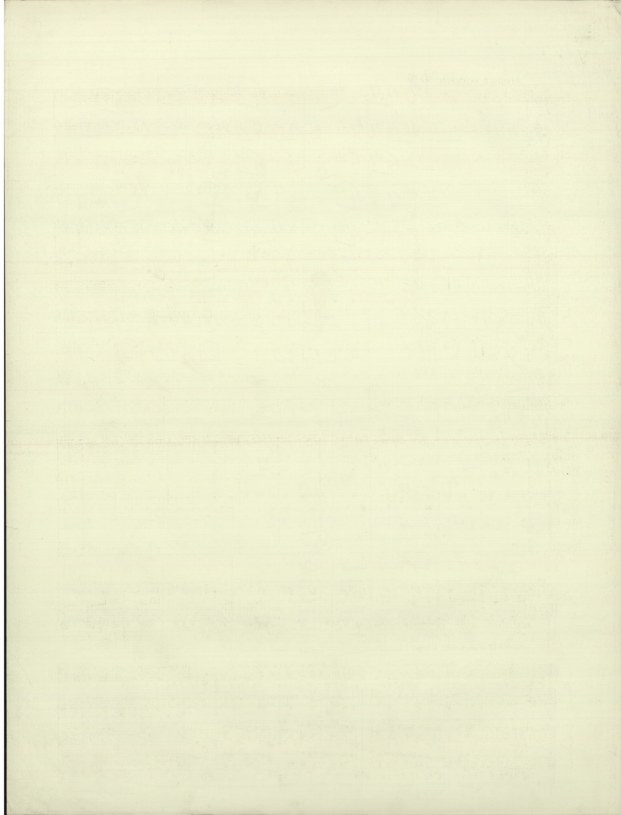
VI. 1

VI. 2

Al.

Vc.

tr. forte



4

Andanté moderato $\text{♩} = 76$

Fl.

Hrb.

Cl. in E \sharp

Bsn.

[1
2
3
4]

Crs.

[1
2
3
4]

Trp. in C

[1
2
3]

Trb.

Tb.

1 Timpani

2 Grands caisses

3 Cymb.

4 Tam-tam

5 Colonne

6 Claque

7 Bongos

3 3 3 2

marcato

pp

Andanté moderato $\text{♩} = 76$

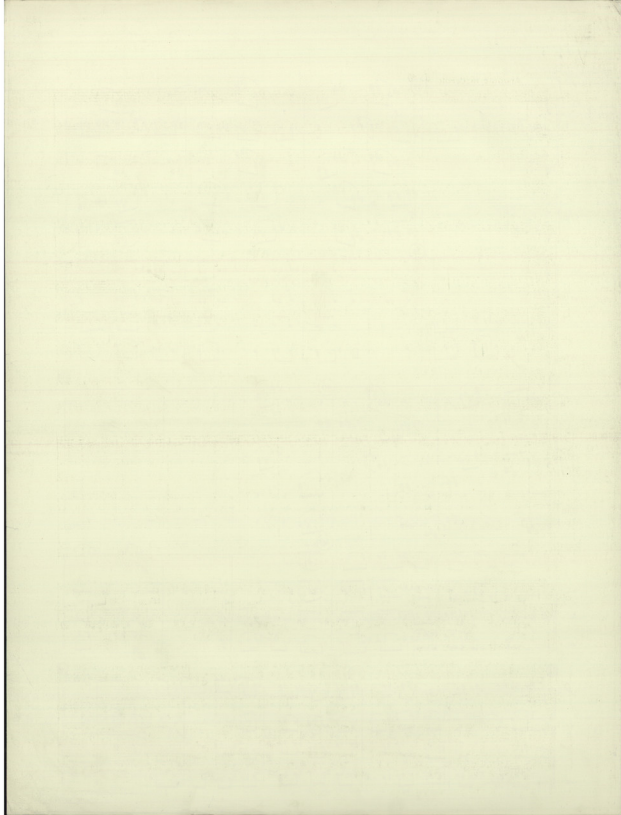
[1
2
3]

Vc. Pizz. **pp**

[1
2
3]

C.B. Pizz. **pp**

Nota / 3 Tompette, (in Si \flat) sur ecclésié in Do



Fl

Hrb.

Cl (A/B)

Bsn

5

Crs

1
2
3
4

Trp (A/B)

Sourdines

Tous les accents renforcés

Trb.

Sourdines

1
2
3

Tb.

5

1 Timp

2 G.C.

3 Cymb

4 T.T.

5 C.Cl.

6 C/gas

7 B/gas

5

prco

5

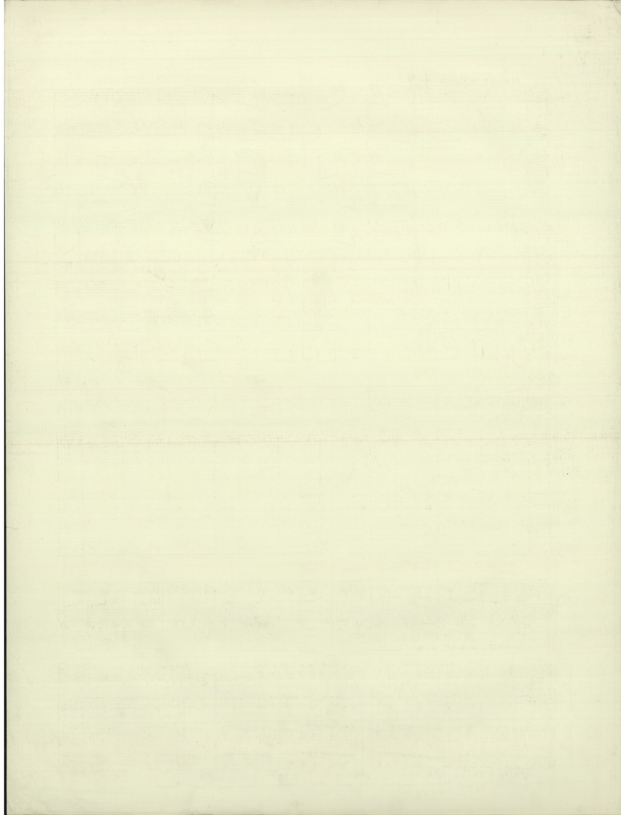
1
2
3
4

Vc.

1
2
3
4

C.B.

5

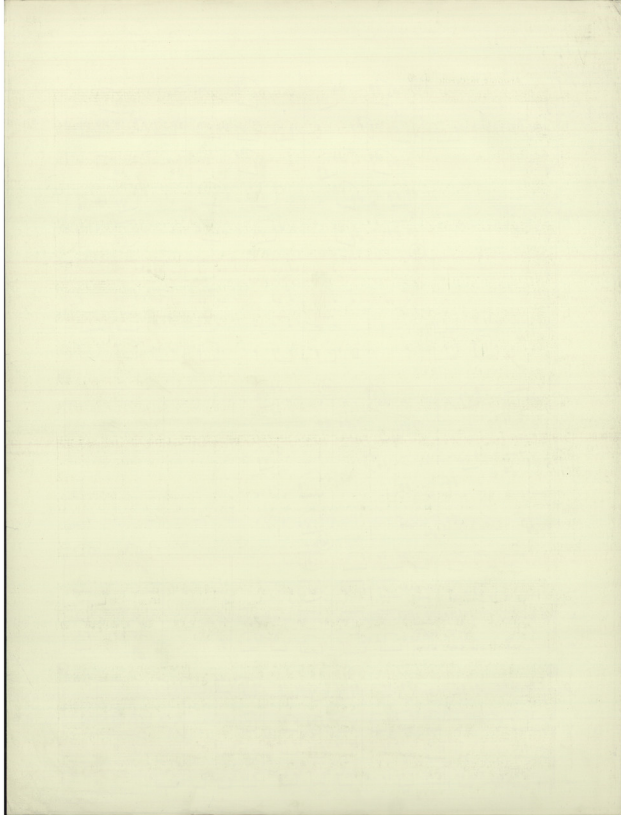


V

6

bsn. a3
 Crs. 3, 4 p sec
 Trp. ind. 1, 2, 3, 4
 Trb. 1, 2, 3
 Tb.
 Timp.
 1 T.Ton.
 G.C.
 2 Cymb.
 T.T.
 3 C.C.I.
 4 Gps.
 B.Gps.
 pBp.
 VI. 1 div
 VI. 2 Pizz. div. p
 AL. Pizz. div. p
 VC. 1, 2, 3 Pizz. p
 CB. 1, 2

* T. M. D. = Requies da B. B. B.



10

Fl.

Hrb.

Ci.
in G²

Bsn

Do

10

Ctr

Trp.
in D³

Trb.

Tb.

REP

bez Sourdines

bez Sourdines

Temp

1. Tom

G.C.

2. Cymb

3. T. Mil

C. Cl.

4. Cgas

3. Bgas

PTD

10

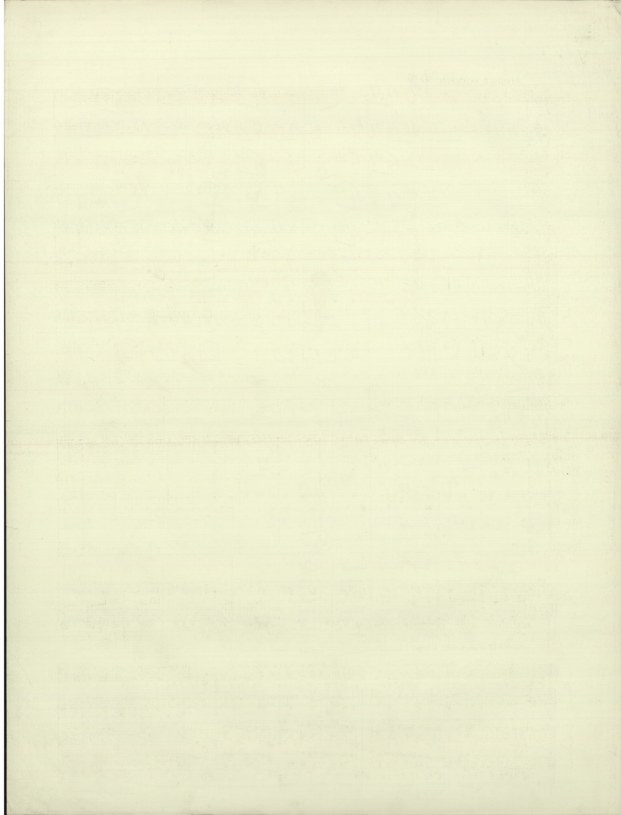
VI. 1

VI. 2

Al.

Vc

C B



FL. 1, 2

Hrb. 1, 2

Cl. in Bb 1, 2

Bsn. 1, 2

Cra. 1, 2

Trp. 1, 2

Trb. 1, 2

Tb. 1, 2

1. Tmp. G.C.

2. Cymb.

3. T. Mill.

4. C. Cl.

5. Bass.

Pf. 1, 2

VL 1, 2

AL 1, 2

Vc. 1, 2

C.B. 1, 2

avec les bag de timp.

cresc.

Arco

a 3 div.

Arco

a 3 div.

Arco

a 3 div.

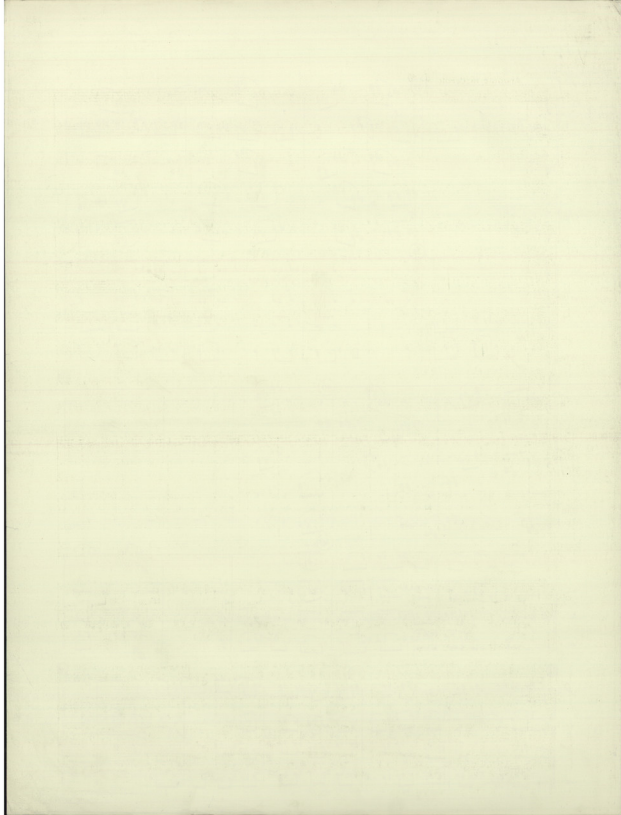
Arco

a 2 div.

Arco

f





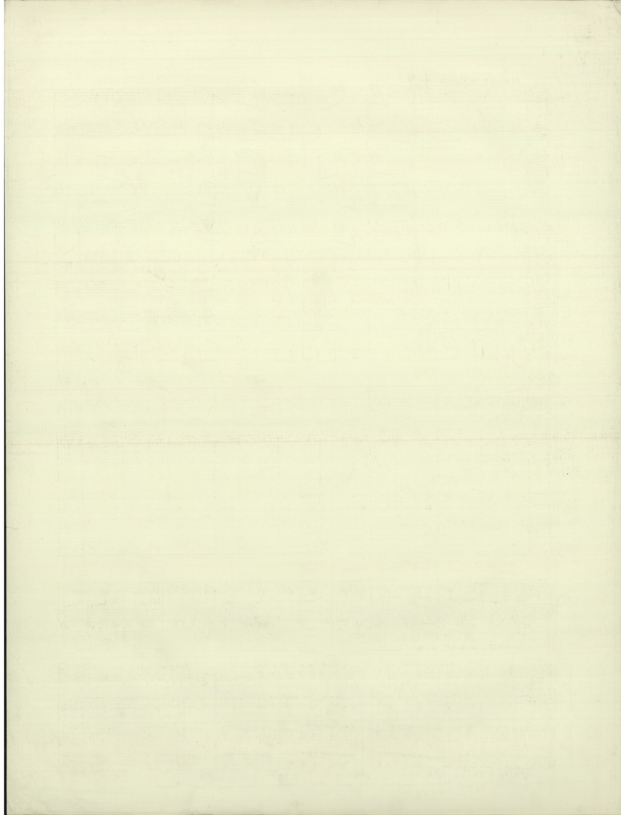
Handwritten checkmark (✓) in the top left corner.

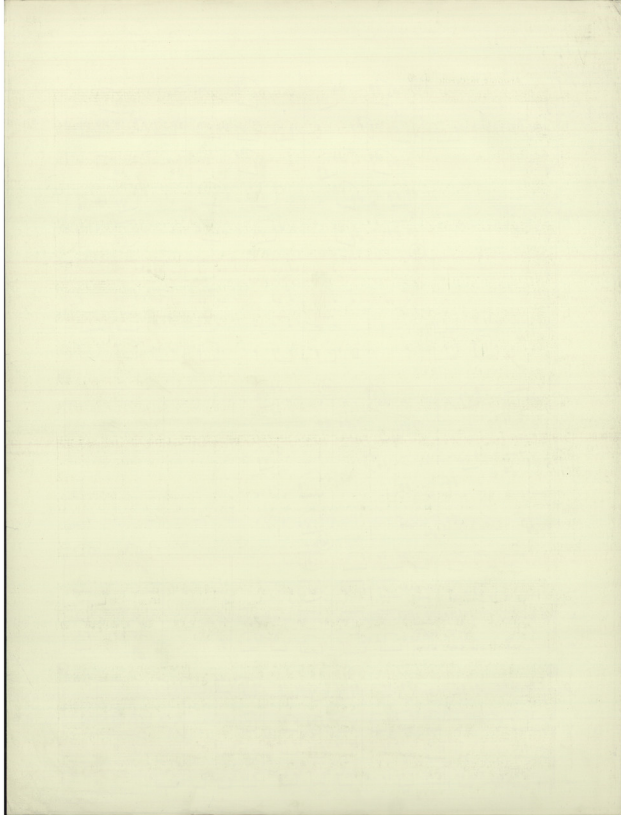
The score is arranged in systems. The first system includes:

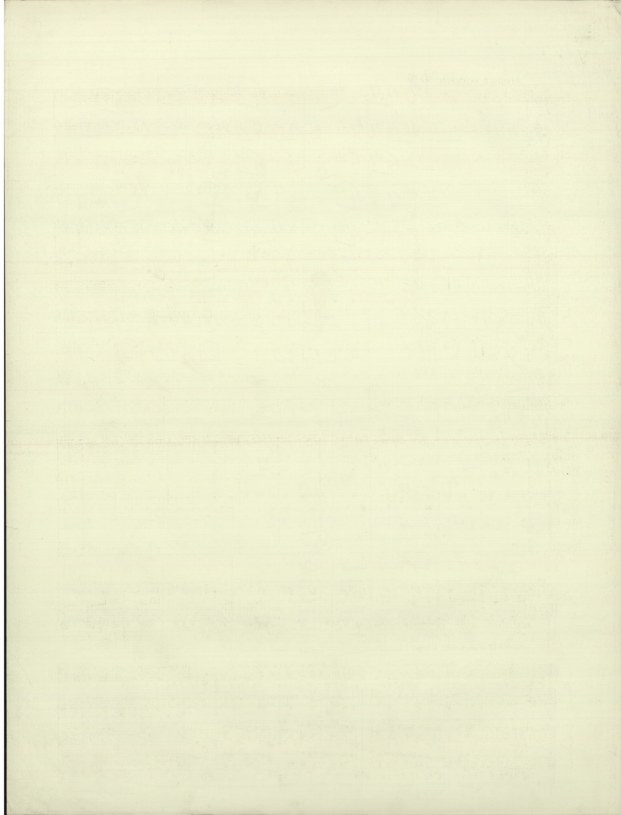
- Fl. 1 & 2
- Hrb. 1 & 2
- Cl. in A 1 & 2
- Bsn. 1 & 2
- Crs. 1 & 2
- Trp. in D 1 & 2
- Trb. 1 & 2
- Tb. 1 & 2
- Timp. 1
- Tom. G.C.
- Cymb. 2
- Ther. C Cl.
- Glas. 4
- Plogas 3
- pno
- VI. 1
- VI. 2
- Al.
- Vc.
- C. B. 1 & 2

Key musical markings and annotations include:

- Dynamic markings: *ff*, *marc*, *Pizz*, *espr*.
- Articulation: *acc*.
- Performance instructions: *espr*, *acc*.
- Sectional markings: *2*, *3*, *o 2*, *a 3*.
- Tempo/Character markings: *ff*, *ff*, *ff*, *ff*, *ff*.







12

Fl. 1
2
3

Hfb. 1
2
3

Cl. in B^b 1
2
3

Sax. 1
2
3

Cor. 1
2
3

Trp. 1
2
3

Trb. 1
2
3

Tb.

Timp. 1
2
3
4
5
6
7
8
9
10
11
12

PNO

VI. 1
VI. 2
AL.
VC.
C.B. 1
2
3

30

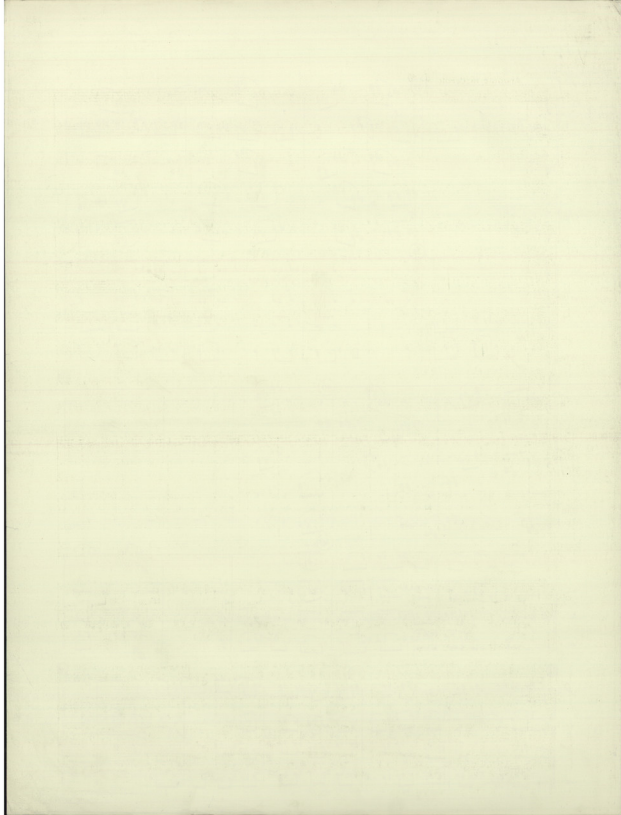
30

30

3 3 3 2

o 4 PIZZ
v xp

PIZZ



Fl.

Hrb.

Cl.
in A¹

Bsn.

[1
2
3]
Cra.

[1
2]
Trp.
in D²

[1
2
3]
Trb.

Tb.

Sordides

Sordides

1 Timp.

2 G.C.

3 Omb.

4 T.T.

5 C.Cl.

6 Cgas.

7 Bgas.

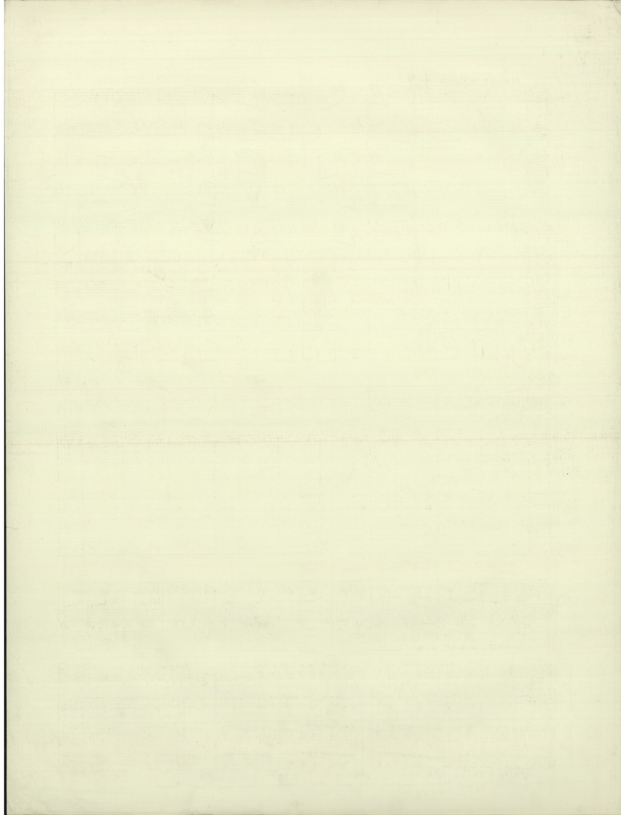
pp

p

pcp

[1
2
3
4]
Vc.

[1
2
3
4]
C.B.



V

35

Fl.
Hrb.
Cl. in si
Bsn.

35

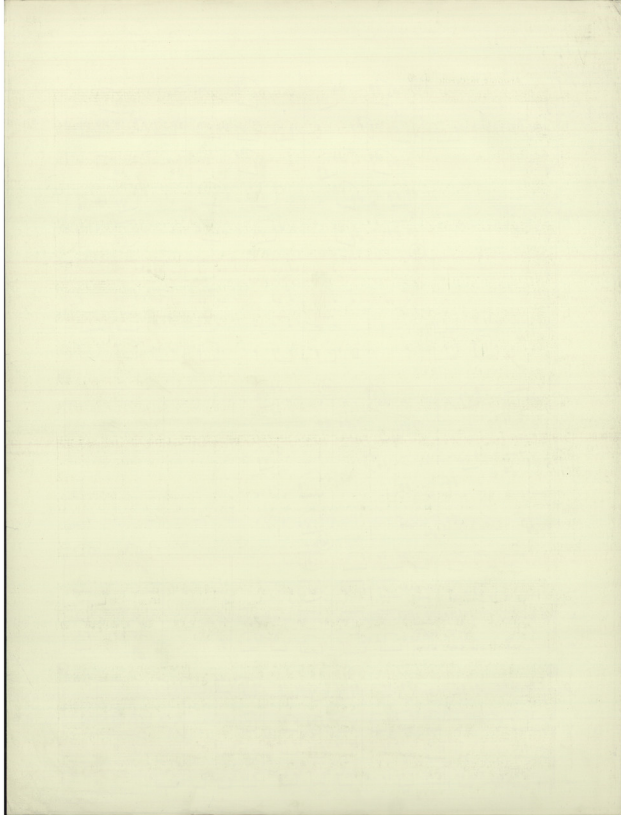
Crs.
Trp. ind.
Trb.
Tb.

1 G.C.
2 Qmb.
T.E.
3 C.Cl.
4 Clys.
B. Bggs.

PNO

35

2 Vc.
3
4
1 C.B.
3
4



Fl.

Hrb.

[1
2
3
4] Cl. in A

Bsn.

[1
2
3] Cms

[1
2
3
4] Trp. in G

[1
2
3] Trb.

Tb.

Timp

1 T. T.

2 G. C.

3 Cymb

4 Tri.

5 Cong.

6 Cong.

Pno

VI. 1

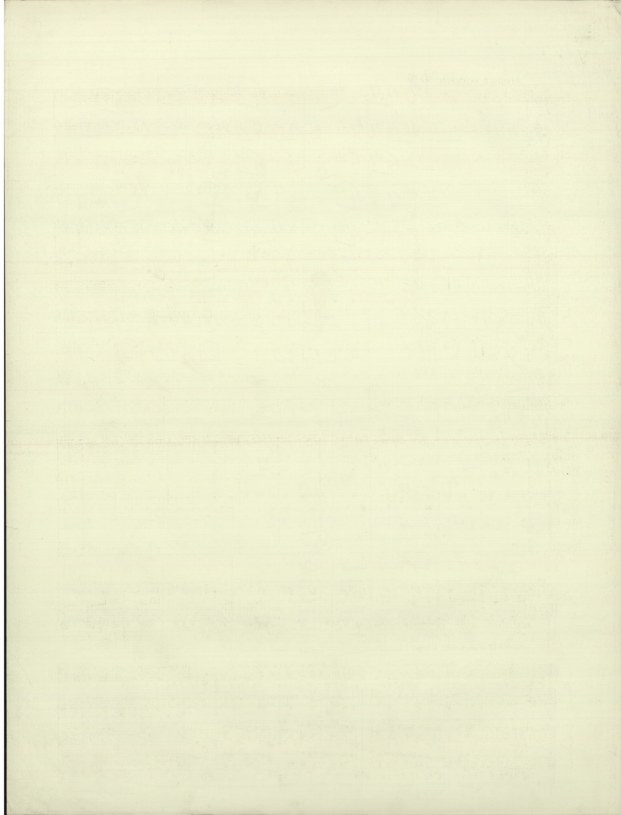
VI. 2

Al.

[1
2
3
4] Vc.

[1
2
3
4] C. B.

* T. militaire - Bayonets de Poissie



40

Fl.

Hrb.

C1. [1, 2, 3]

Bsn. [1, 2]

40

Ctr.

TRP. [1, 2]

Trb. [1, 3]

Tb.

Timp. [1 T.T., G.C., 2 Oym., 3 T.M., C.C.I., 4 Cgas., 5 Bgas.]

40

pno.

40

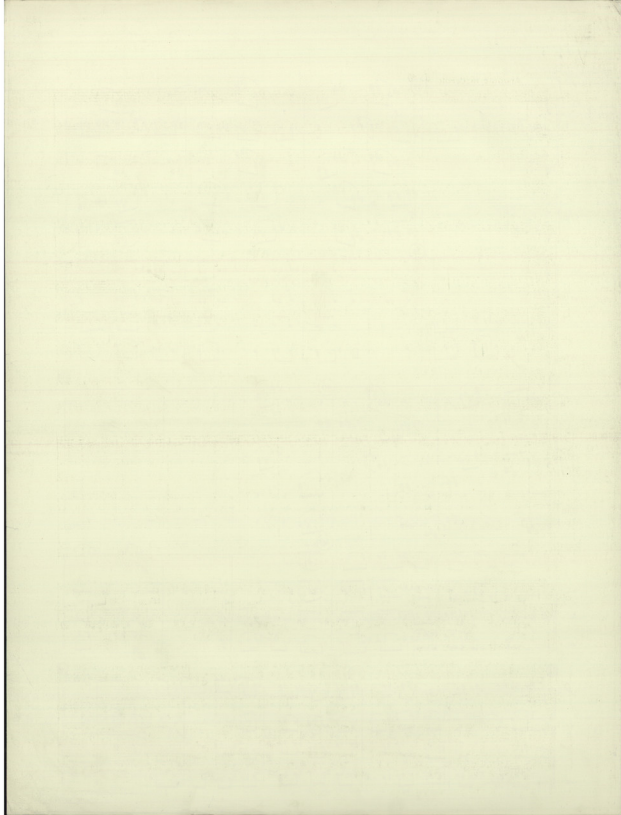
VI. 1 unis *mf*

VI. 2 unis

Al. unis

Vc. [1, 2]

C.B. [1, 2]



Fl. 1
Fl. 2

Hrb 1
Hrb 2

Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3

Bsn 1
Bsn 2

Trp 1
Trp 2
Trp 3
Trp 4

Trbn 1
Trbn 2
Trbn 3
Trbn 4

Tb 1
Tb 2
Tb 3
Tb 4

1 Timp
T. G. C.
2 Omb
3 T. M.
C. Cl.
4 Cgca
5 B. gca

PCC

VI. 1
VI. 2

AL

Vc 1
Vc 2
Vc 3
Vc 4

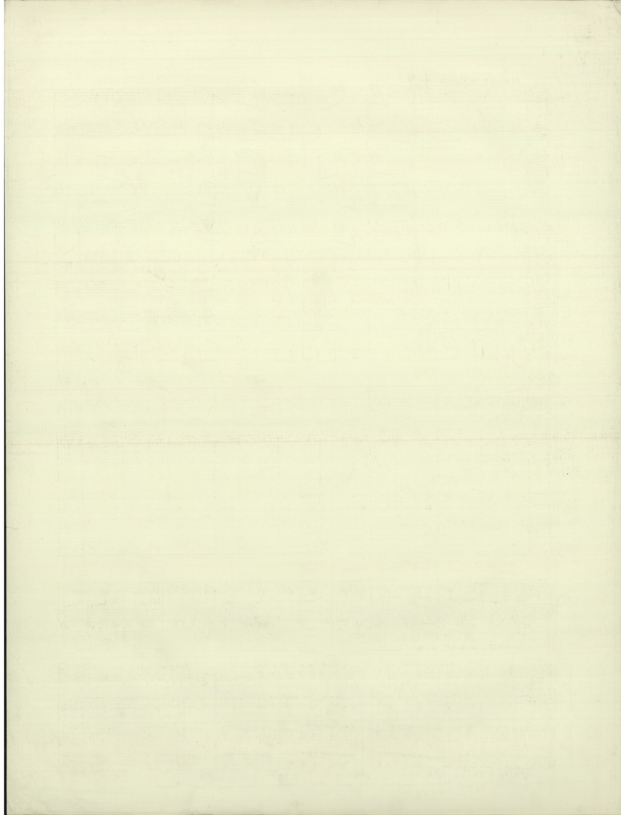
C.B. 1
C.B. 2
C.B. 3
C.B. 4

45

45

Presto 4.16
al marc

45
Presto 4.16



Handwritten checkmark ✓

50 55

PFD

Andante con molto $\text{♩} = 59$

1 2 3

F1 2 3

HTb 1 2

CI 1 2 3

Bsn. 1 2

1 2 3 4

Crs

Trp. 1 2 3 4

Trb

Timp

Handwritten note: *Handwritten note with arrow pointing to PFD staff*

PFD

marc.

Andante con molto $\text{♩} = 59$

VI. 1

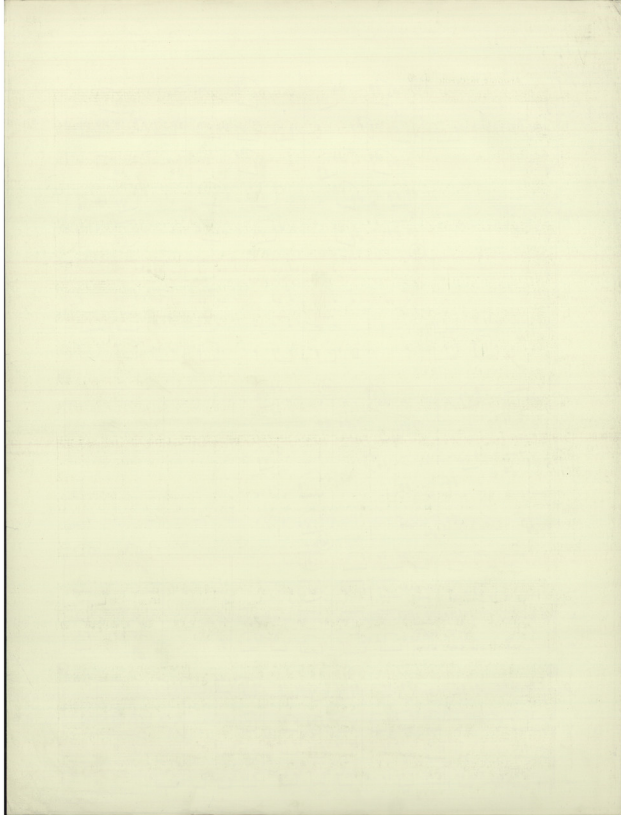
VI. 2

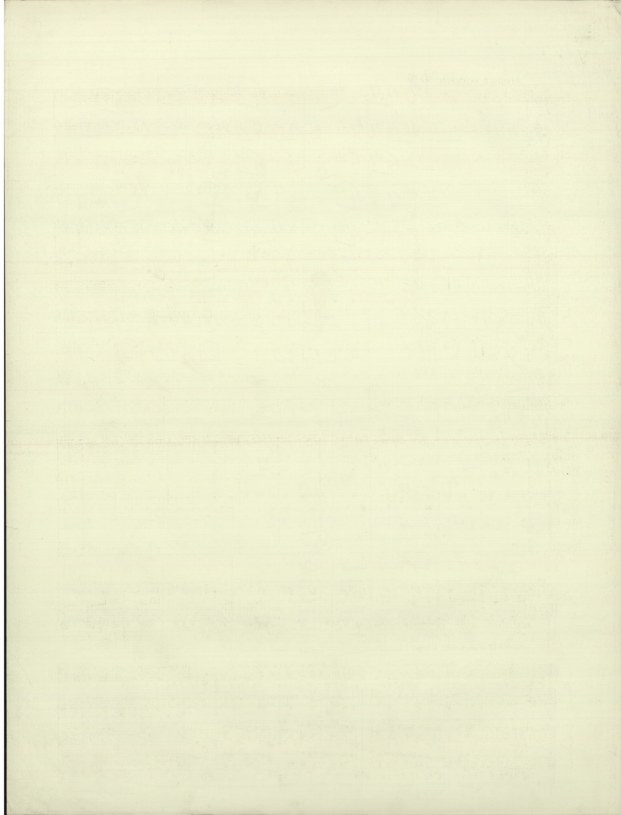
Al.

Pizz. *mp*

Pizz. *mp*

Pizz. *mp*

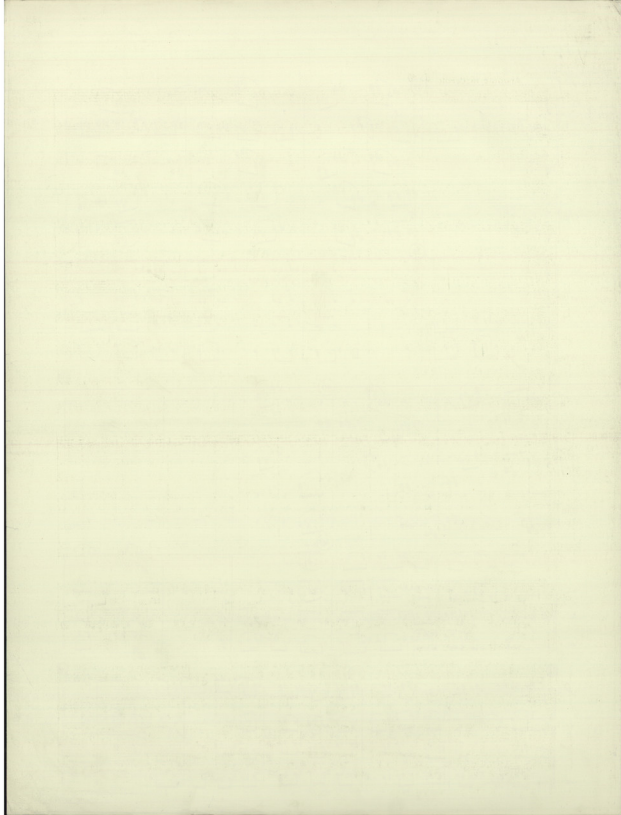




Fl 1
 Fl 2
 Fl 3
 Hrb 1
 Cl in Bb 1
 Cl in Bb 2
 Cl in Bb 3
 Sax 1
 Sax 2
 Ctr 1
 Ctr 2
 Trp in D 1
 Trp in D 2
 Trb 1
 Trb 2
 Trb 3
 Tuba
 Tmp C.C.
 Cym
 Tr. Snq
 B. B. S.
 PFD
 VI 1
 VI 2
 AI
 Ve.
 C. B.

poco cresc.
div.
div.
div.
a 3
a 3
pizz.
pizz.

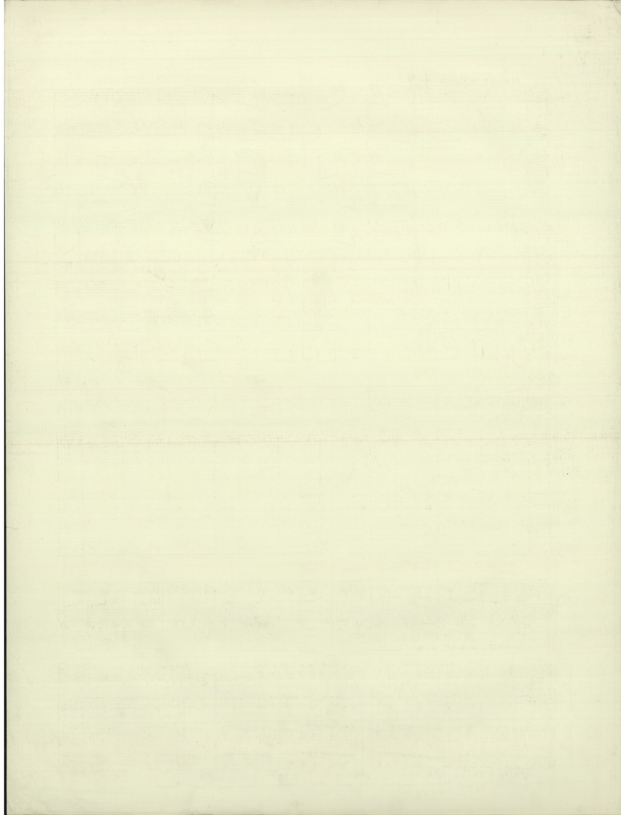
64
 65
 66



This page of a musical score, numbered 21, contains the following instruments and parts:

- Flutes (Fl. 1, 2):** Two staves with complex melodic lines.
- Horn 2 (Hrb. 2):** A single staff with a melodic line.
- Clarinets (Cl. 1, 2):** Two staves with rhythmic patterns.
- Bassoon (Bsn.):** A single staff with rhythmic patterns.
- Trumpets (Trp. 1, 2):** Two staves with rhythmic patterns.
- Trombones (Trb. 1, 2):** Two staves with rhythmic patterns.
- Tuba (Tb.):** A single staff with rhythmic patterns.
- Timpani (Timp.):** A single staff with rhythmic patterns.
- Percussion (G.C., Cymb., G.ags., B. Bca., B. Bpa.):** A group of five staves with rhythmic patterns.
- Piano (p.p.):** A grand staff with complex harmonic textures.
- Violins (VI. 1, 2):** Two staves with melodic lines.
- Viola (Al.):** A single staff with melodic lines.
- Violoncello (Vc.):** A single staff with melodic lines.
- Double Bass (C.B.):** A single staff with melodic lines.

The score is written in a standard musical notation with various dynamics and articulations. A handwritten mark "FA" is visible on the right side of the page, pointing to the Clarinet 2 staff.



70

1
Fl. 2

3

Hrb. 1

1
Cl. in A

2
3

Bsn. 1
2
3

1
Cra. 2

1
Trp. in D

2
3
4

1
Trb. 2

3

Tb.

1
Timp. O.C.

2
Cymb.

4
Snare

5
Bass

pff

VI. 1

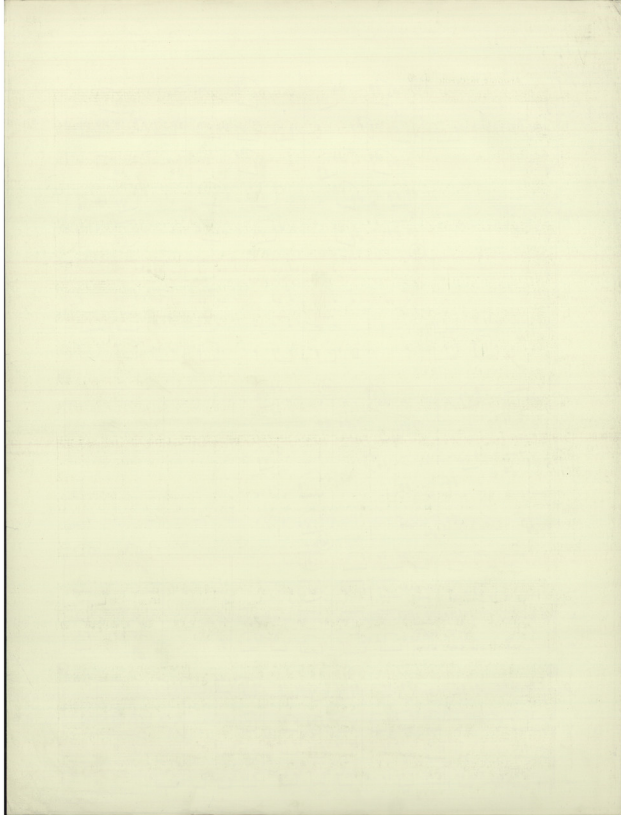
VI. 2

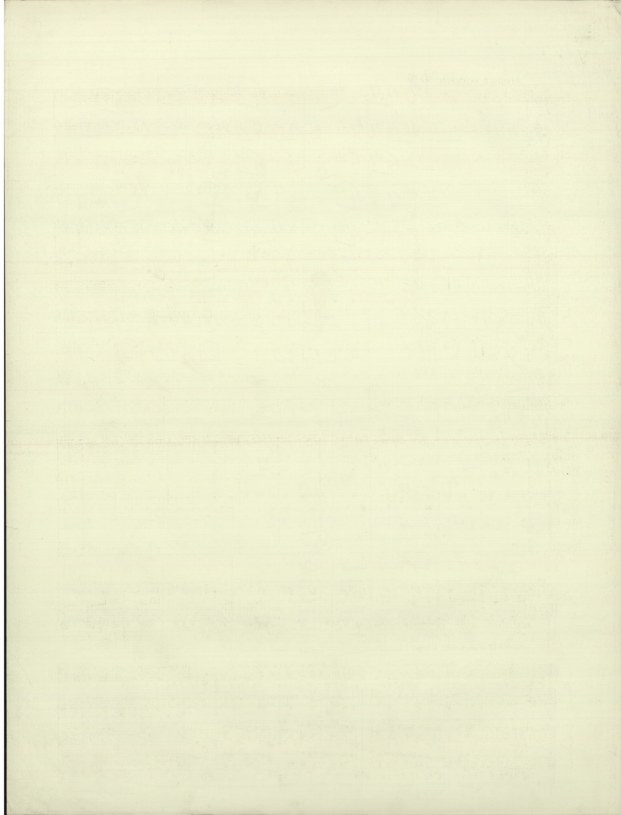
AL

VE.

C.B.

70





24 (75)

1 2 3 1 2 3 1 2 3 1 2

Fl

Hrb

Cl.
instr.

Bsn

Crs

Trp.
instr.

Trb.

Tb.

1 Timp.

2 G.C.

4 Cymb.

5 T.Baq.

5 Bjal.

LA 1

PA 2

md

1 2 3 1 2 3 1 2 3 1 2

pno

m.g.

Arco a 4

VI 1

Arco a 4

VI 2

Pizz.

AL

1

3

1

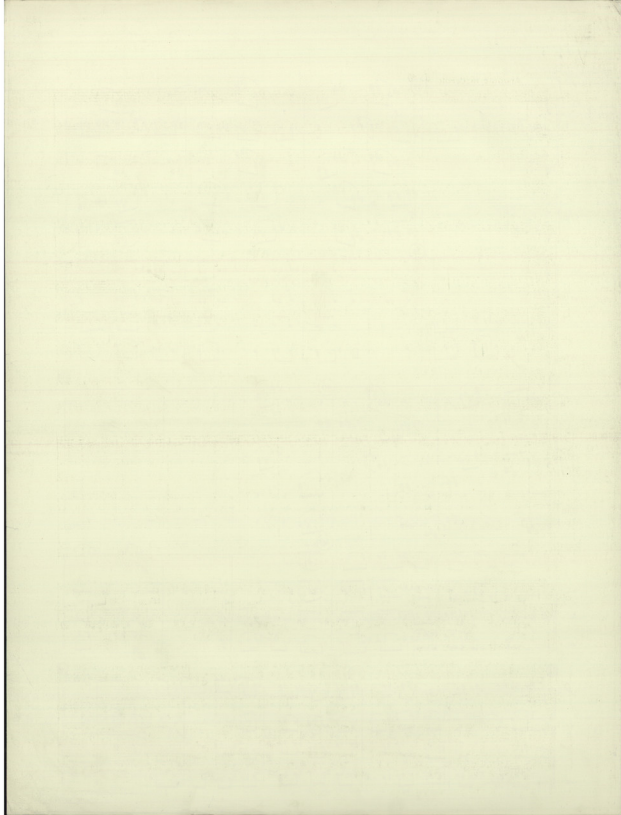
2

3

3

C.B.

75



Handwritten mark: *v*

Fl. 1

Hrb. 2

Cl. in A 2

Bsn. 3

Cor. 1

Trp. in C 3

Trb. 1

Tb.

Timp. 1

G.C. 2

Cymb. 4

Trio 4

Harp 4

Pf. 4

Vi. 1

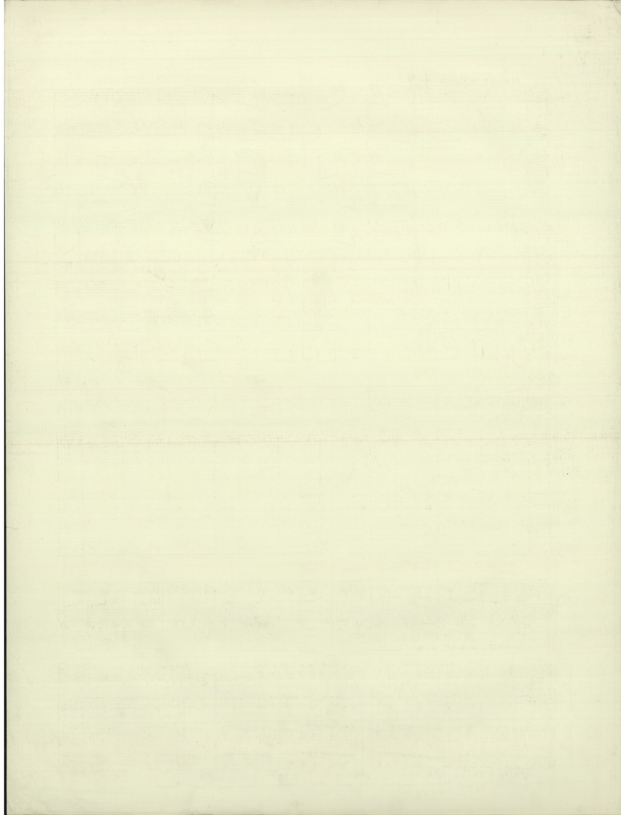
Vi. 2

Al. 2

Vc. 2

C.B. 3

ff *ff* *cresc.*



1 Fl.

Hrb.

[1
Cl. in A]

[2
3]

Crn.

Trp. in C

Trbn.

Tb.

1 Timp.

2 G.C.

4 Cym.

1 Bqd.

2 Tpas.

PAR

PNO.

VI. 1

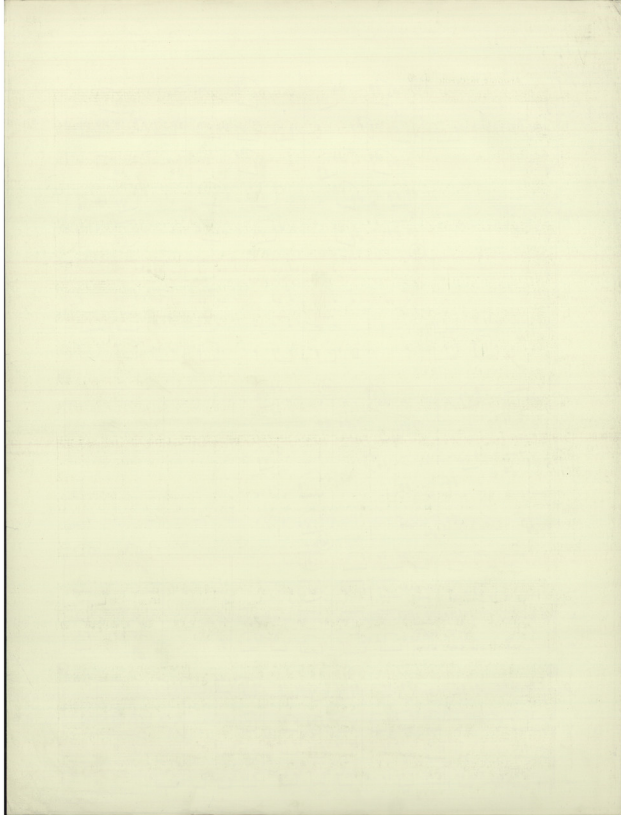
VI. 2

[1
2]

[1
2
3]

C. B.

• tremolo avec les deux baguettes des timbales.



V

Larghetto $\text{♩} = 48$

Picc. *pp dolce*

Cymb.

85

80

Andante cantabile $\text{♩} = 60$

Crs. 3

Trb. 2

Tb.

VI. 1

VI. 2

pp sub.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. in Bb

90

cresc.

Crs. 1

Crs. 3

Trb. 2

Tb.

VI. 1

VI. 2

Al.

Vc.

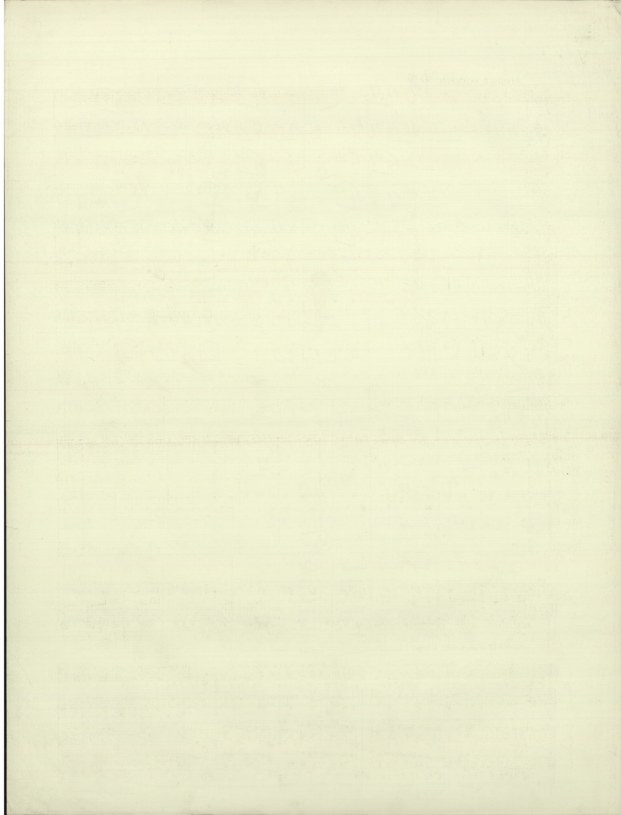
pp sub.

mf

90

Allegretto in G major Andante cantabile

Alte Sopranen Sopranen und Altinnen 1844 von Anton Bruckner

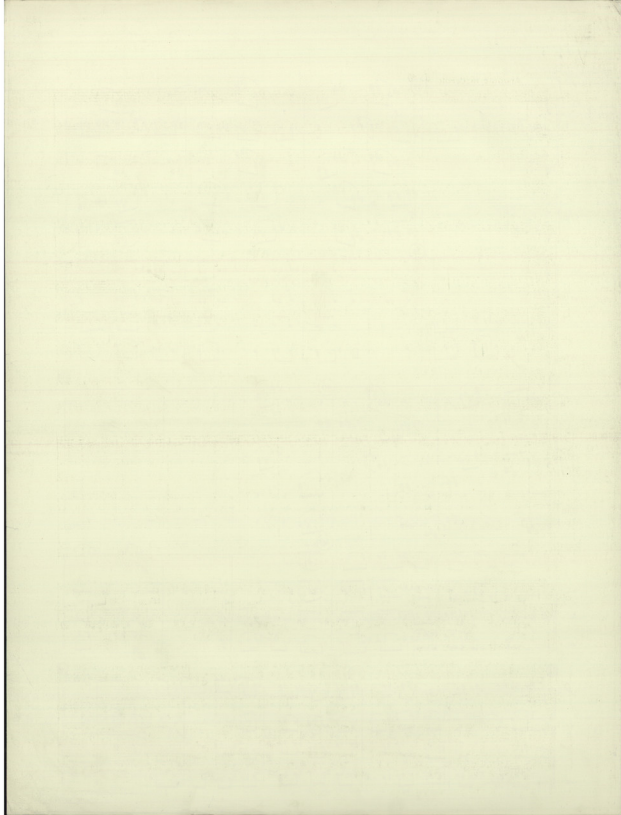


Musical score for the first system, measures 1-4. The instruments are Flute (Fl.), Horns (Hrb.), Clarinet in B-flat (Cl. in Bb), Violins (VI. 1, VI. 2), Alto (Al.), Violoncello (Vc.), and Contrabass (C.B.). The score includes dynamic markings such as *mf* and *p*, and performance instructions like *sub.* (subito) and *mf*. There are also some handwritten annotations, including an arrow pointing to a note in the Clarinet part and a circled 'B' in the Violoncello part.

Handwritten notes on the right margin of the first system:

- 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Musical score for the second system, measures 5-8. The instruments are Piccolo (Picc.), Flute (Fl.), Horns (Hrb.), Clarinet in B-flat (Cl. in Bb), Violins (VI. 1, VI. 2), Alto (Al.), Violoncello (Vc.), and Contrabass (C.B.). The score includes dynamic markings such as *mf* and *p*, and performance instructions like *sub.* (subito). There are also some handwritten annotations, including a circled 'B' in the Violoncello part.



100

VI. 1
VI. 2
Al.
Vc.
C.B.

Detailed description: This system contains measures 100 through 103. It features five staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Alto (Al.), Violoncello (Vc.), and Contrabasso (C.B.). The music is in a minor key with a 4/4 time signature. Measure 100 starts with a dynamic marking of *mf*. The Violin 1 part has a fermata over the first measure. The Violoncello and Contrabasso parts feature triplet patterns in the first measure. The system concludes with a double bar line and a repeat sign.

VI. 1
VI. 2
Al.
Vc.
C.B.

Detailed description: This system contains measures 104 through 107. It features the same five staves as the previous system. The music continues with complex rhythmic patterns and dynamics. The Violin 1 part has several accents and slurs. The Violoncello and Contrabasso parts continue with their triplet patterns. The system concludes with a double bar line and a repeat sign.

110

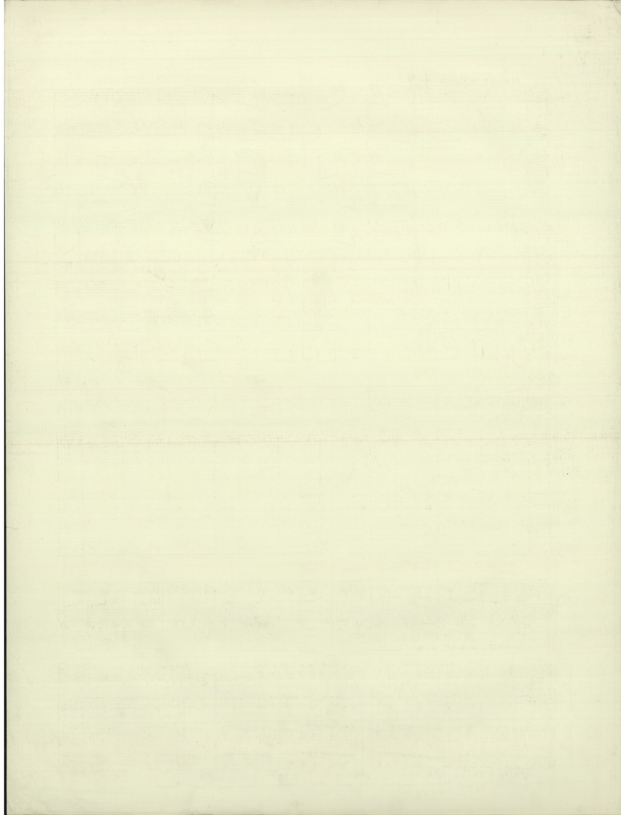
Flc.
Fl.
Hrb.
Cl. in Bb.

Detailed description: This system contains measures 110 through 113. It features four staves: Flute (Flc.), Flute II (Fl.), Horn (Hrb.), and Clarinet in B-flat (Cl. in Bb.). All staves are mostly empty, indicating rests for these instruments. The system concludes with a double bar line and a repeat sign.

VI. 1
VI. 2
Al.
Vc.
C.B.

Detailed description: This system contains measures 114 through 117. It features the same five staves as the previous systems. The music continues with complex rhythmic patterns and dynamics. The Violin 2 part has a *dim.* marking in measure 115. The Violoncello and Contrabasso parts have a *pizz.* marking in measure 117. The system concludes with a double bar line and a repeat sign.

Handwritten note at the bottom of the page.

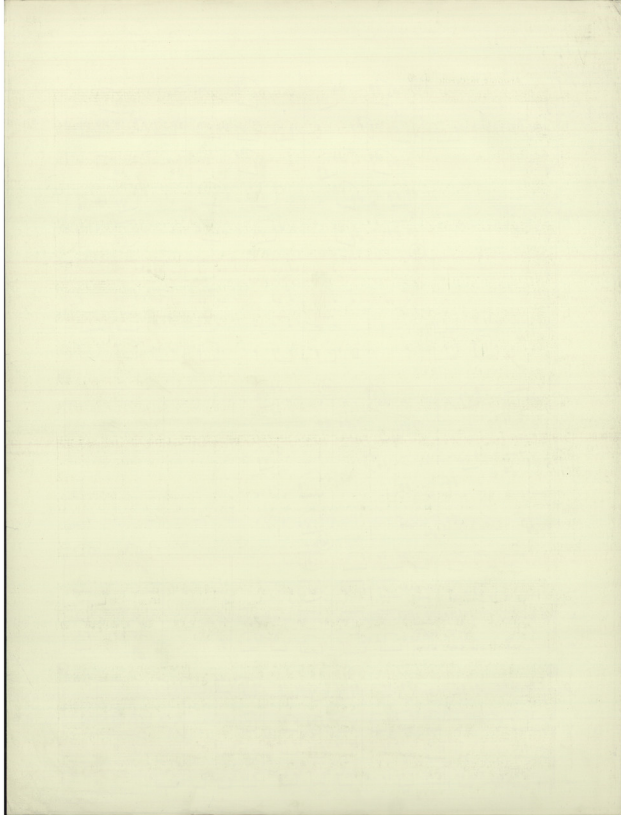


Alegro marcato $\text{♩} = 80$

Picc. $\text{♩} = 80$
 Fl. 1 & 2
 Hrb. 1 & 2
 Cl. 1 & 2
 in Sib.
 Bsn. 1 & 2
 Crn. 1, 2, 3
 Trp. 1, 2, 3
 Trb. 1, 2, 3
 Tb.
 1. Timp.
 2. Cym.
 3. ...
 5. ...

Alegro marcato $\text{♩} = 88$

VI. 1
 Pizz. ♯
 VI. 2
 Pizz. ♯
 A1.
 Pizz. ♯ Div.
 VE.
 Pizz. ♯
 C. B.
 Pizz. ♯



120

Picc

Fl. 2

Hrb. 1

Cl. 1 in Bb

Bsn. 1

ff marcato

ff

ff

ff

ff

ff

120

Crs

Trp. 1 Alto

Trb. 1

Trb. 3

Tb.

1. Imp

xylophone

2.

3.

5.

120

Vi. 1

Vi. 2

Al.

Vc.

C.B.

Arco

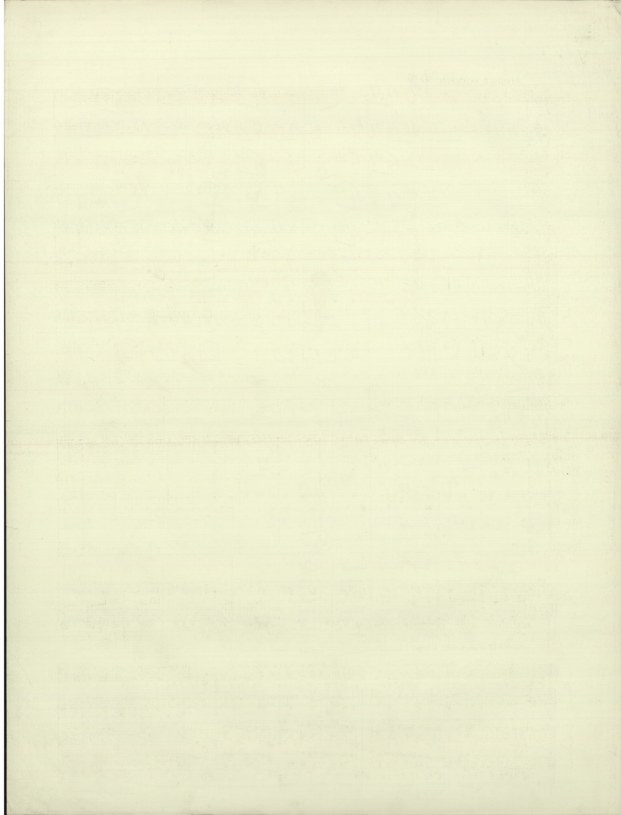
ff marcato

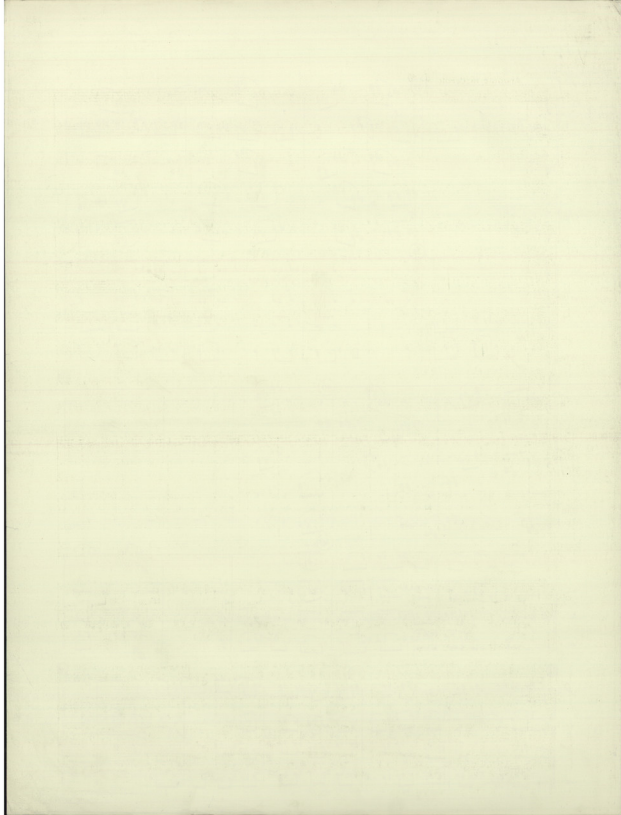
ff marcato

ff marcato

ff marcato

Solo





Picc. 140

Fl. 1 140

Fl. 2 140

HrB 1 140

HrB 2 140

Cl. 1 140

Bsn. 1 140

Crs. 140

Trp. 140

Trb. *sempre marcato* 140

Tb. *sempre marcato* 140

Timp. 140

G.C. 140

Xyl. 140

Cym. 140

T.M. 140

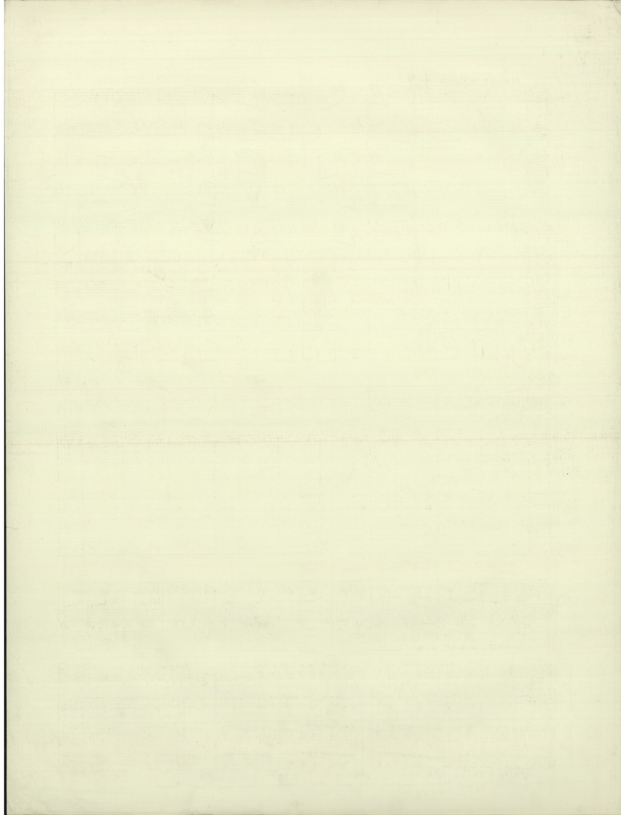
Vi. 1 140

Vi. 2 140

Al. 140

Ve. 140

C. B. 140



34

Picc. *180*

Fl. 1

Fl. 2

Hrb.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

190

Crs. 1

Crs. 2

Trp. *Sourd.* *part*

Trb. 1

Trb. 2

Tb. 1

Tb. 2

Timp.

G.C. 4

Xyl. 4

Cymb. 2

T.M. 3

T.M.

190

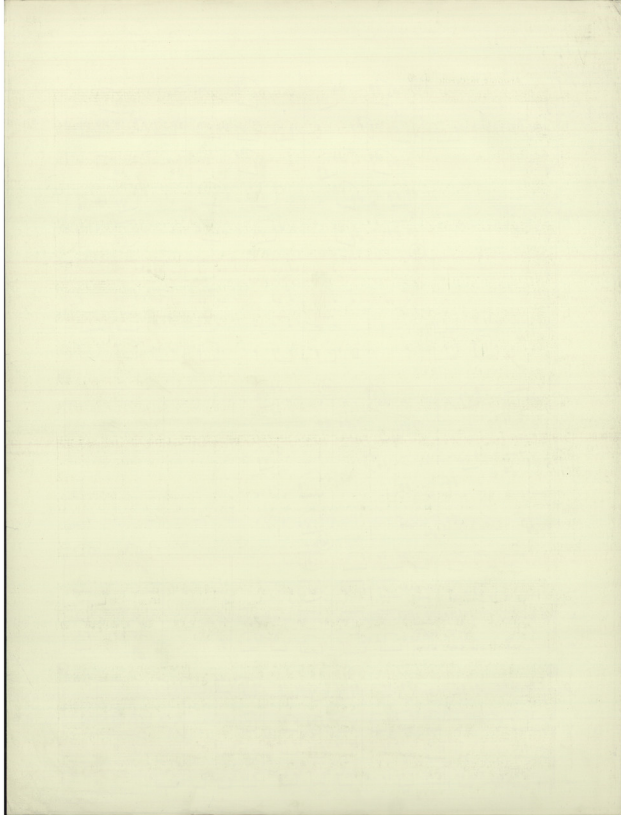
Vi. 1

Vi. 2

Al.

Vc.

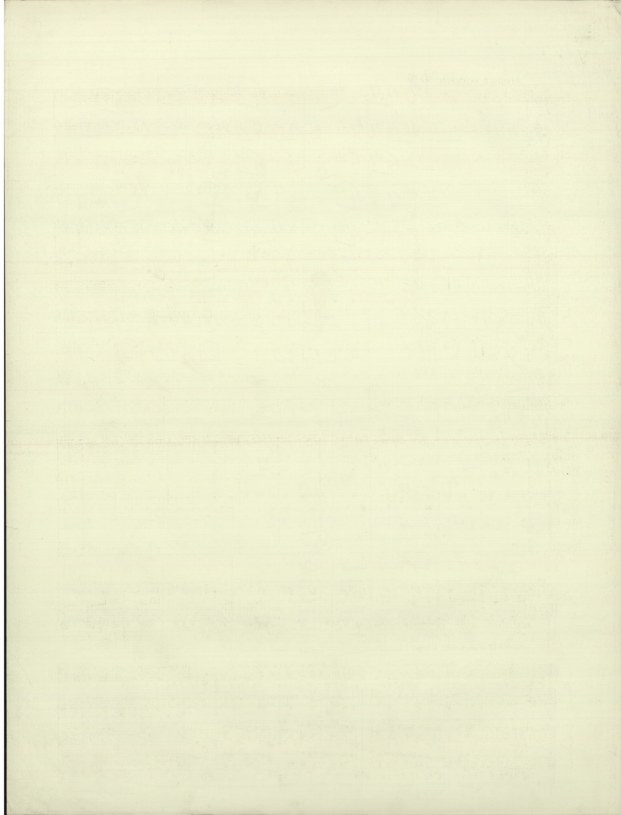
C.B.



Picc.
 Fl.
 Hrb.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
ff
f marc.

Crs.
 Trp.
 Trb.
 Tb.
 Timp.
 G.C.
 Cymb.
 T.M.
 Xyl.
f marc.
 sord.

VI. 1
 VI. 2
 AI.
 VC.
 C.B.
ff
ff
ff
 div. a 3
f marc.
f marc.



180

Picc.

Fl. 1
Fl. 2

Hrb. 1
Hrb. 2

Cl. in A

Bsn. 1

Cor

Trp. 1
Trp. 3

Trb. 1
Trb. 3

Tb.

Trimp.

1. G.C.
2. Cymb.

3. T.T.M.

4. Xyl.

port

espr.

espr.

180

IV

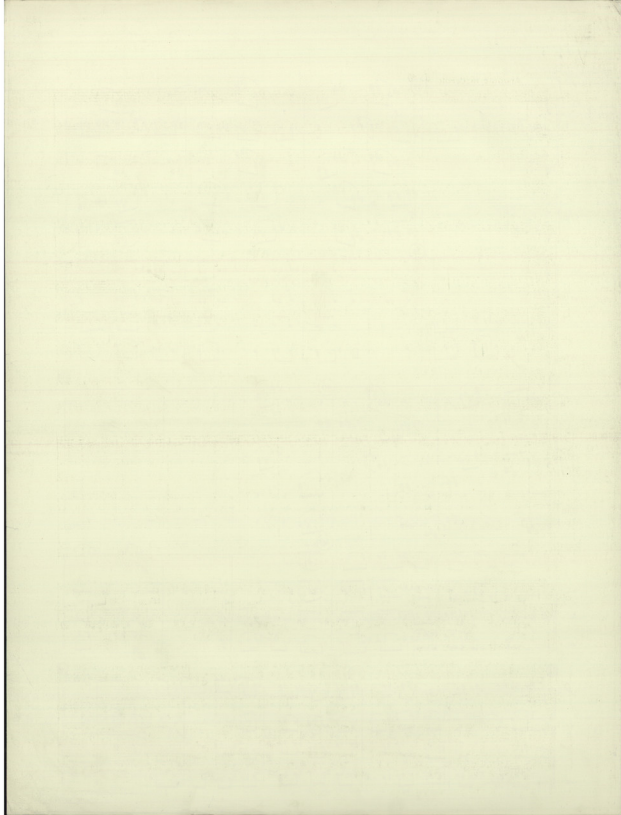
VI. 1

VI. 2

Al.

Vc.

C.B.



Flc. *3*

Fl. 1 *3*

Hrb. 1

Cl. 1 *3*

Bsn. 1 *3*

170

Crs. *3*

Trp. 1 *3*

Trb. 1 *3*

Trb. 2

Timp.

G.C.

Cymb.

3 T.M.

4 xylo.

170

FAR

Sil

Vi. 1

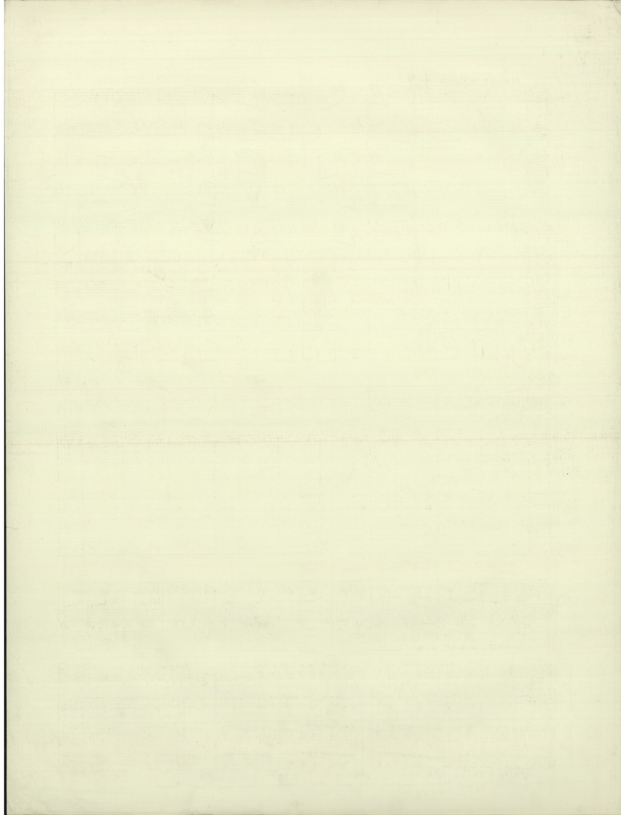
Vi. 2

Al.

Vc.

C.B.

170



Più mosso d-92

3

Picc. 1

Fl. 1

Hrb. 1

Cl. 1

Bsn. 1

Cl. 2

Bsn. 2

Crs. 1

Trp. 1

Trb. 1

Trb. 2

Tb. 1

Timp. 1

1. GC

2. Cymb.

3. Tr. M.

4. Xylo.

ff

ff

ff marc.

ff secca

ff marc. sans cordes

180

Più mosso d-92

VI. 1

VI. 2

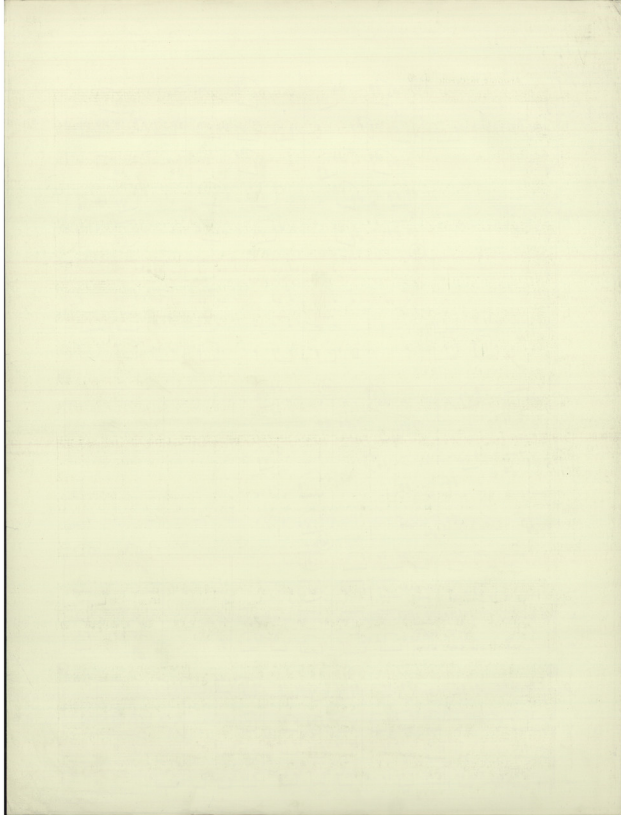
Al.

Vc.

C.B.

ff petante

180



81

82

Picc.

[Fl. 1]

[Fl. 2]

Hrb.

Cl. in A

Ban.

[Cors.]

[Trp. in Eb]

[Trb.]

Tb.

Timp.

1. G.C.

3. T.M.

Vi. 1

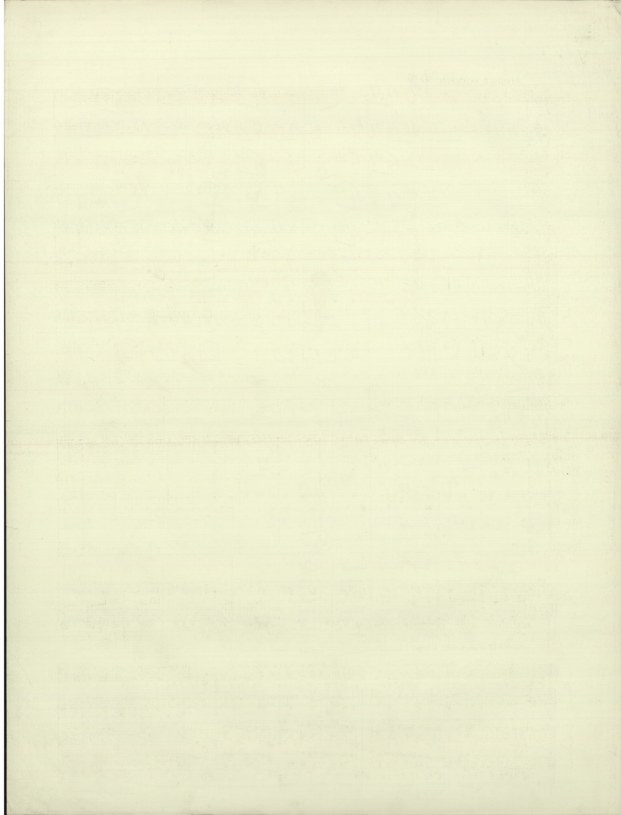
Vi. 2

Al.

Vc.

C.B.





8

190

Picc.

[1
Fl.
2

Hrb.

Cl.
in B

Bsn.

190

[1
Crs.
2

[1
Trp.
in C
2

[3
Trb.

Tb.

Timp.

1. G.C.

2. Cymb.

DR

T. M.

190

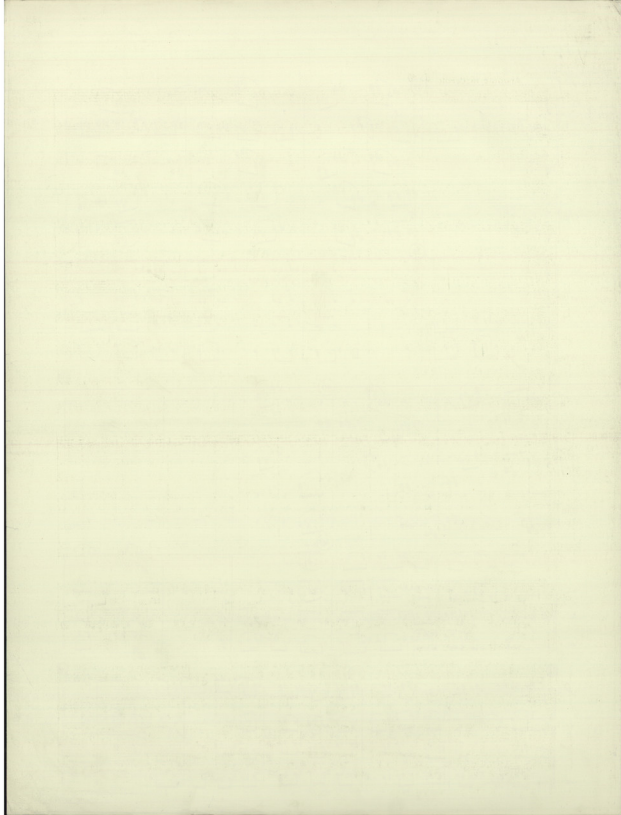
V. 1

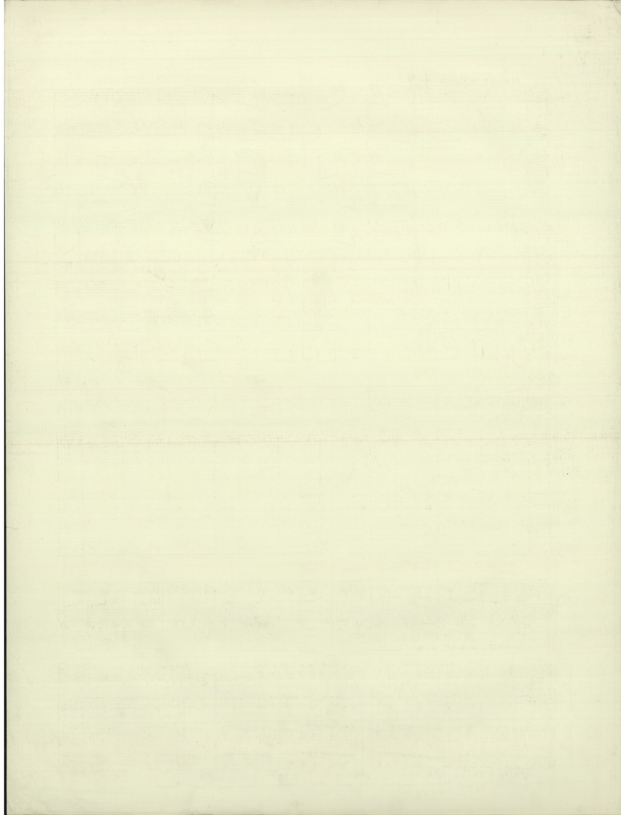
V. 2

AL.

VC.

C. B.





210

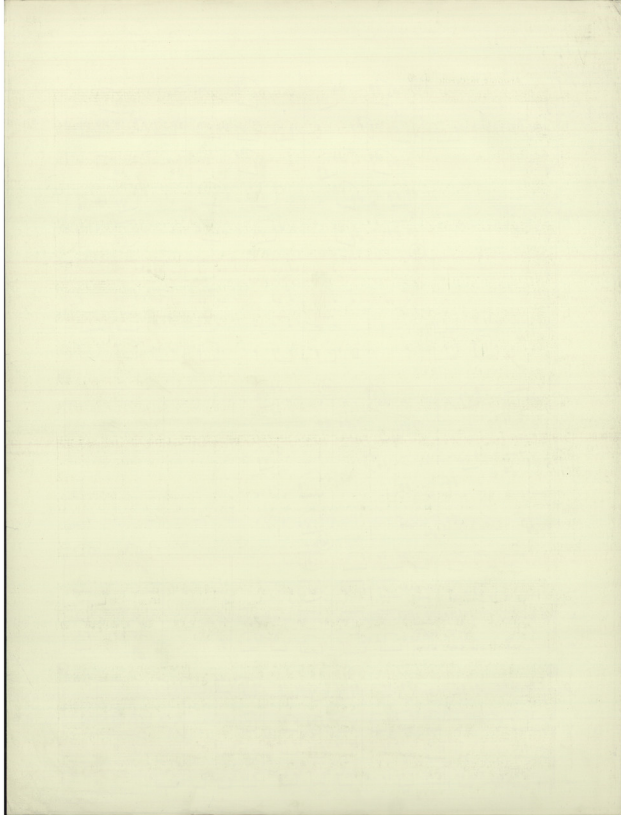
Flc.
 Fl. 1
 Fl. 2
 Hib.
 Cl. 1
 Cl. 2
 Bsn.
 Cr. 1
 Cr. 2
 Trp. 1
 Trp. 2
 Trb. 1
 Trb. 2
 Trb. 3
 Tb.
 Tmp.
 4 G.C.
 2 Cymb.
 3 T.M.

Detailed description: This block contains the musical notation for the percussion section, measures 210 through 215. It includes staves for Flute (Flc.), Flute 1 and 2 (Fl.), Horn (Hib.), Clarinet 1 and 2 (Cl.), Bassoon (Bsn.), Cor 1 and 2 (Cr.), Trumpet 1 and 2 (Trp.), Trombone 1, 2, and 3 (Trb.), and Tuba (Tb.). It also includes staves for Timpani (Tmp.), Gong/Cymbal (G.C.), Cymbal (Cymb.), and Tom-tom (T.M.). The notation shows various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled measure number '210' is present at the top right of the first staff.

210

Vi. 1
 Vi. 2
 Al.
 Vc.
 C.B.

Detailed description: This block contains the musical notation for the string section, measures 210 through 215. It includes staves for Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Al.), Violoncello (Vc.), and Contrabass (C.B.). The notation shows rhythmic patterns with eighth and sixteenth notes. A circled measure number '210' is present at the top right of the first staff.



Handwritten 'V' in the top left corner.

220

Picc.

Fl. 1

Fl. 2

Hrb. 1

Cl. in A 1

Cl. in A 2

Sax. 1

Sax. 2

Cr. 1

Cr. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Timp.

1. G.C.

2. Cymb.

3. T.M.

VI. 1

VI. 2

Al.

Vc.

C.B.

74

220

220

44

Picc.

Fl. 1

Fl. 2

Hr. 2

Cl. in Bb 1

Cl. in Bb 2

Sax. 2

Cra. 1

Cra. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1. G. C.

2. Cymb.

3. T. M.

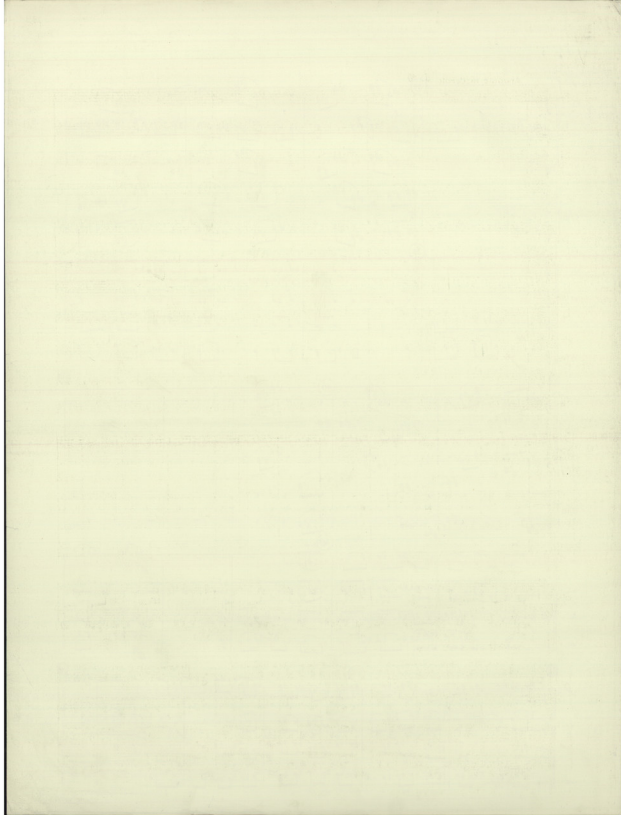
VI. 1

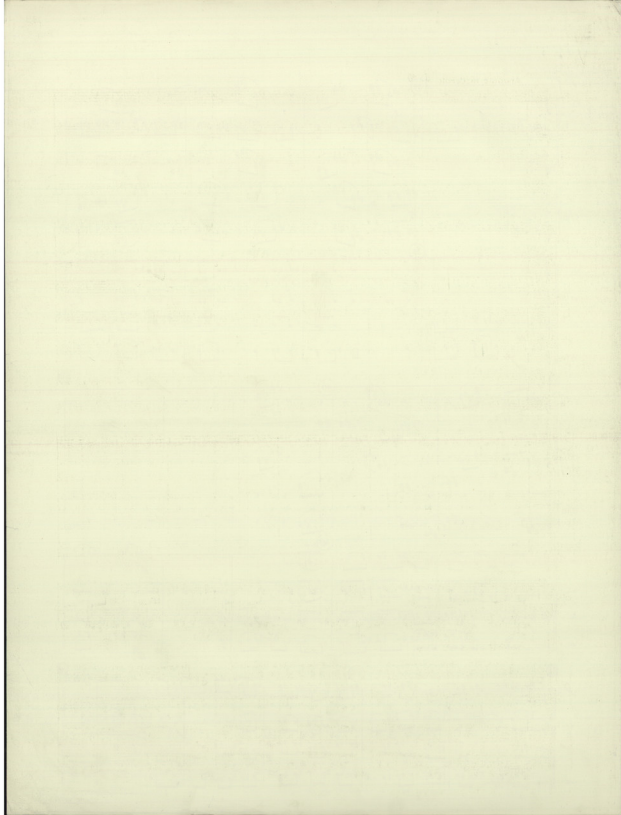
VI. 2

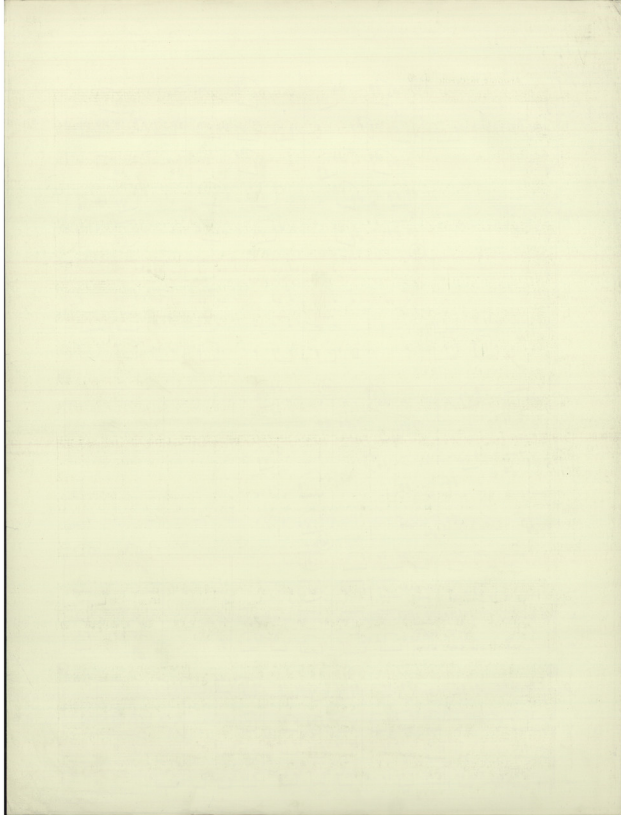
Al.

Ve.

C. B.







250

Picc.

Fl. 1

Fl. 2

Hrb. 1

Cl. 1

Cl. 2

Bsn.

Crs. 1

Crs. 2

Trp.

Trb. 1

Trb. 2

Trb. 3

Tb.

250

Timp

1. G.C.

2. Cymb

3. Y.M.

250

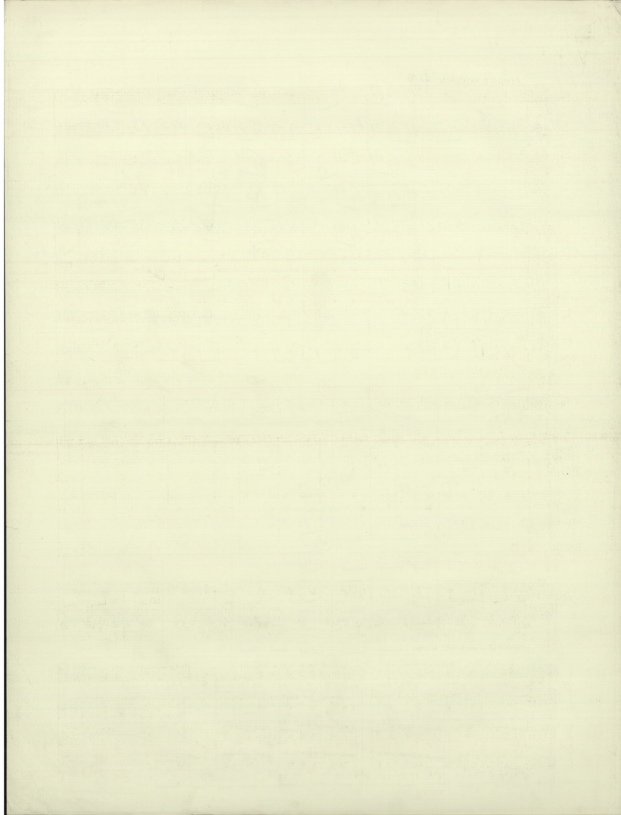
VI. 1

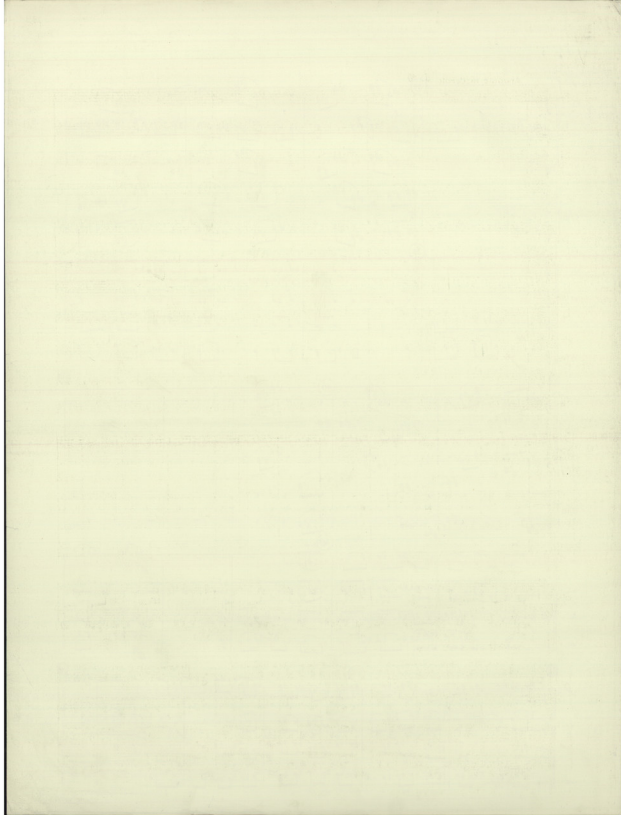
VI. 2

AI.

Ve.

C.B.





✓

1^o primo

Picc. 1 2 3 4 5 6 7 8 9 10

Fl. 1 2

Hfb. 1 2

Cl. 1 2

Bsn. 1 2

Tempo primo vibrato

Ctr. 1 2 3 4

Trp. 1 2 3

Trb. 1 2 3

Tb. 1 2 3

Timp. 1 G.C. 3 Tom 2 Cym. 4 Cym. 3 T. (B-4-2)

1^o tempo primo

Vi. 1 2

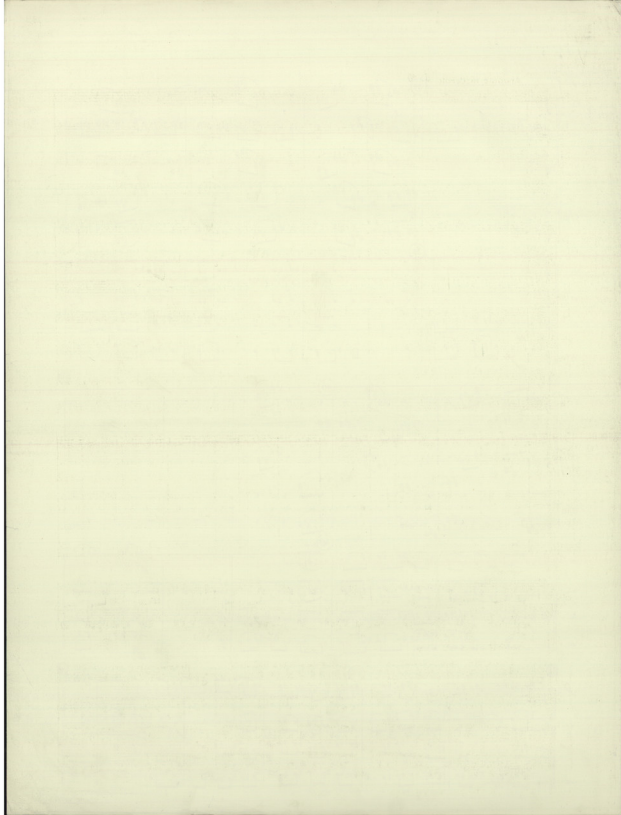
Al. 1 2

Vc. B.

div. unis div. pizz. marc.

80

M. pendant toute la durée de la note tenue, faire des ondulations d'un quart de ton (en haut et en bas) chaque musicien à sa façon, très irrégulièrement.



50

270

272

274

Picc. 1, 2

Fl. 1, 2

Hrb. 1, 2

Clinet 1, 2

Ban. 1, 2

270

Ctr. 1, 2, 3, 4

Trp. 1, 2, 3

Trb. 1, 2, 3

Tb.

270

Timp. 1, 2

G.C.

T. Tom

Cymb.

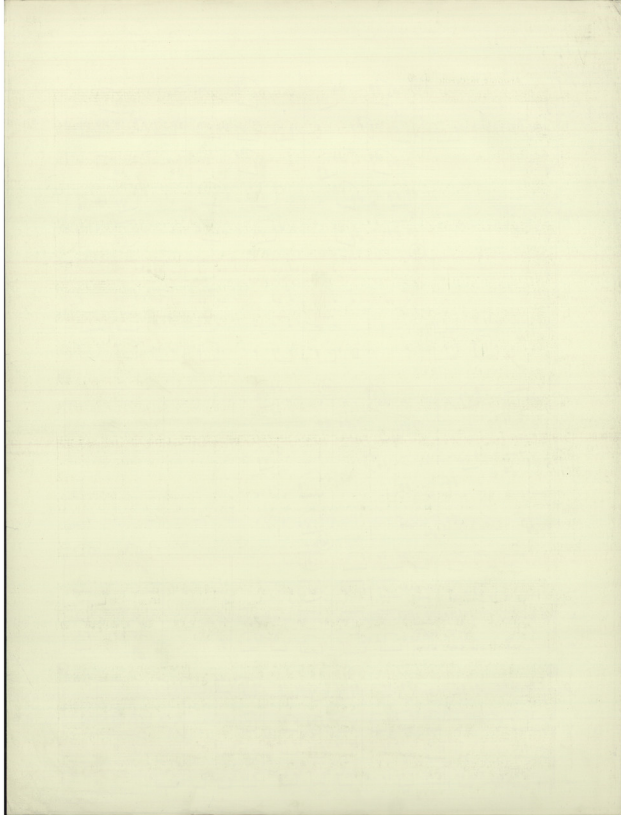
Drum

Vi. 1, 2

Vl. 1, 2

Al. 1, 2

Cs.



Picc *mf* **2** **280** *mf* **2** *mf* **2**

[Fl 1] *mf* **2**

[Fl 2] *mf* **2**

[Eb 1] *mf* **2**

[Eb 2] *mf* **2**

[Cl in A] *mf* **2**

[Cl in Bb] *mf* **2**

[Bsn 1] *mf* **2**

[Bsn 2] *mf* **2**

280

[Cor 1] *mf* **2**

[Cor 2] *mf* **2**

[Cor 3] *mf* **2**

[Cor 4] *mf* **2**

[Trp 2 in D] *mf* **2**

[Trp 3 in D] *mf* **2**

[Trp 3 in Eb] *mf* **2**

[Trb 2] *mf* **2**

[Trb 3] *mf* **2**

[Trb 3] *mf* **2**

[Trb] *mf* **2**

[Timp] *mf* **2**

[G.C.] *mf* **2**

[T. Tom] *mf* **2**

[Cymb] *mf* **2**

[Bsn] *mf* **2**

280

[Vi 1] *mf* **2**

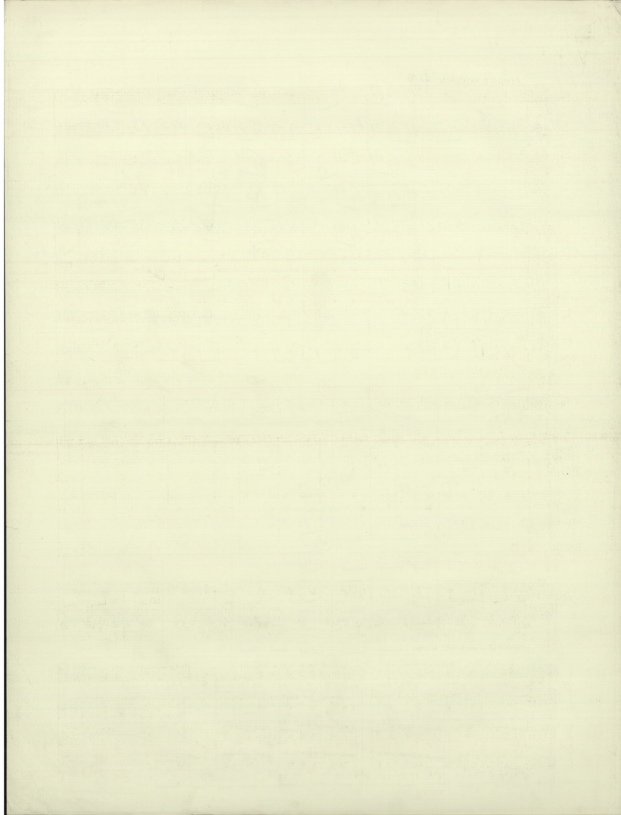
[Vi 2] *mf* **2**

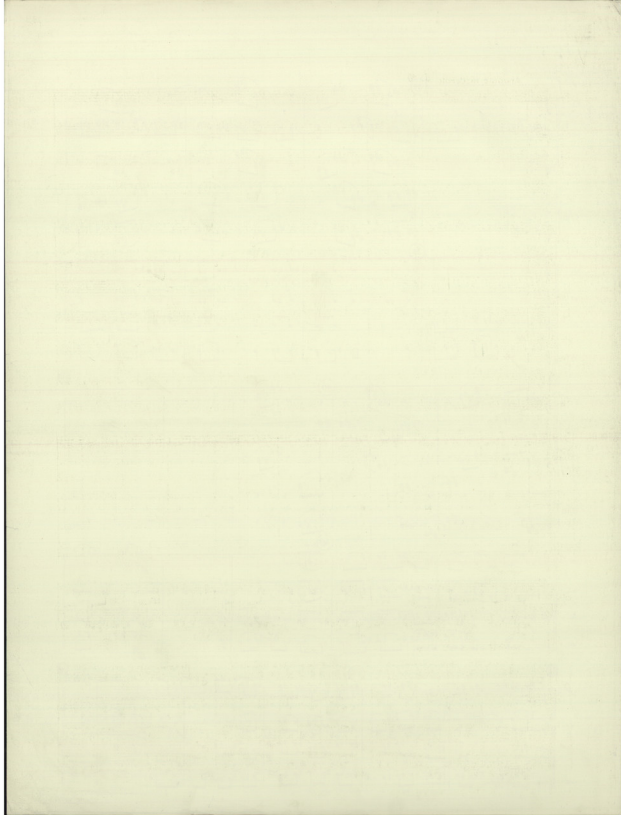
[Al 1] *mf* **2**

[Al 2] *mf* **2**

[Vc/B] *mf* **2**

div. *unis*





Picc. *pp* *mf* *f* *ff*

Fl. 1 *pp* *mf* *f* *ff*

Fl. 2 *pp* *mf* *f* *ff*

Hr. 1 *pp* *mf* *f* *ff*

Hr. 2 *pp* *mf* *f* *ff*

Clarinet 1 *pp* *mf* *f* *ff*

Clarinet 2 *pp* *mf* *f* *ff*

Bsn. 1 *pp* *mf* *f* *ff*

Bsn. 2 *pp* *mf* *f* *ff*

Obs. 1 *pp* *mf* *f* *ff*

Obs. 2 *pp* *mf* *f* *ff*

Obs. 3 *pp* *mf* *f* *ff*

Obs. 4 *pp* *mf* *f* *ff*

Trp. 1 *pp* *mf* *f* *ff*

Trp. 2 *pp* *mf* *f* *ff*

Trp. 3 *pp* *mf* *f* *ff*

Trb. 1 *pp* *mf* *f* *ff*

Trb. 2 *pp* *mf* *f* *ff*

Tb. *pp* *mf* *f* *ff*

Timp. 1 G.C. *mf* *f* *ff*

Tom *mf* *f* *ff*

Cymb. *mf* *f* *ff*

Bell *mf* *f* *ff*

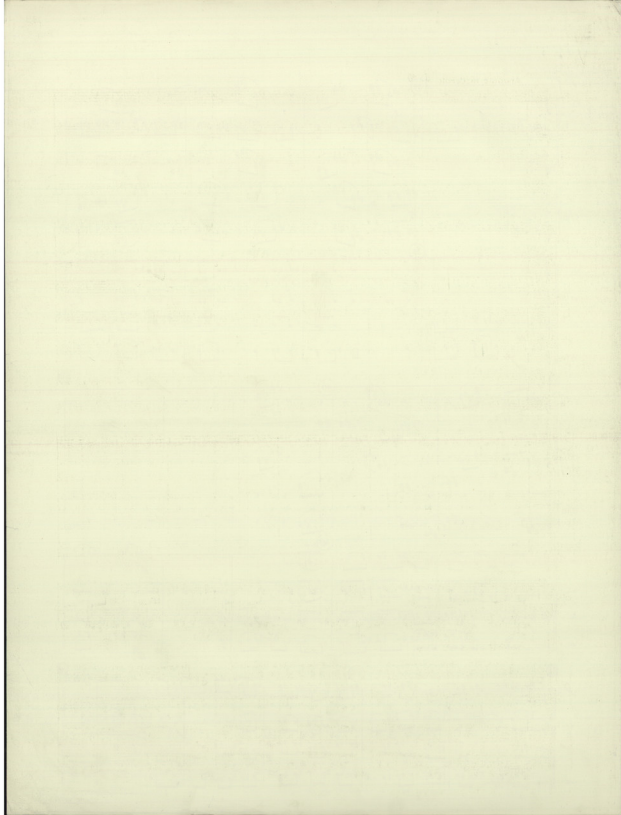
Vl. 1 *pp* *mf* *f* *ff*

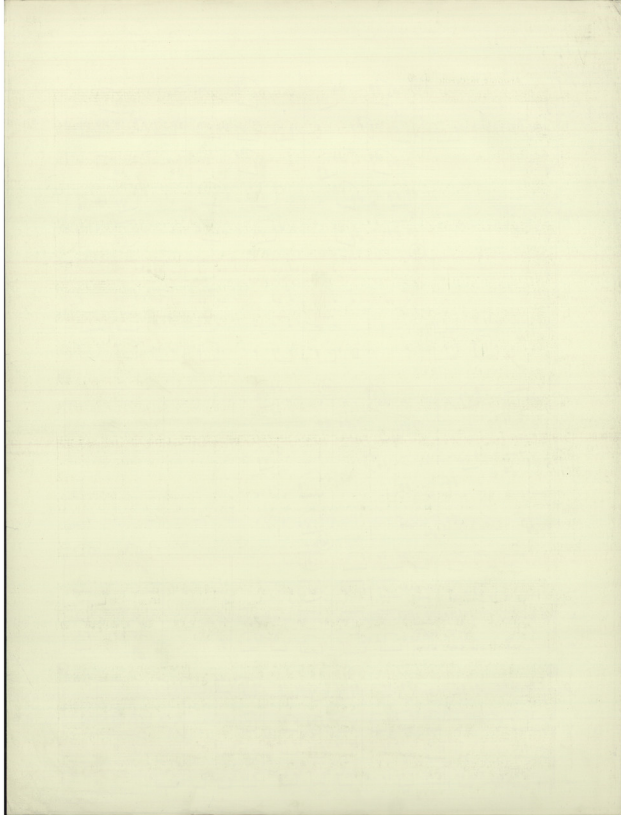
Vl. 2 *pp* *mf* *f* *ff*

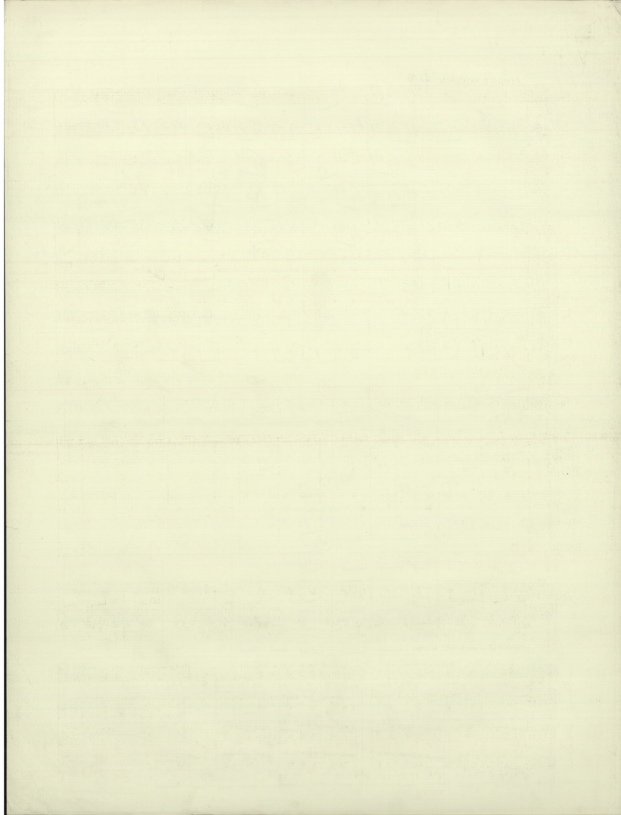
Vla. 1 *pp* *mf* *f* *ff*

Vla. 2 *pp* *mf* *f* *ff*

C.B. *pp* *mf* *f* *ff*







10

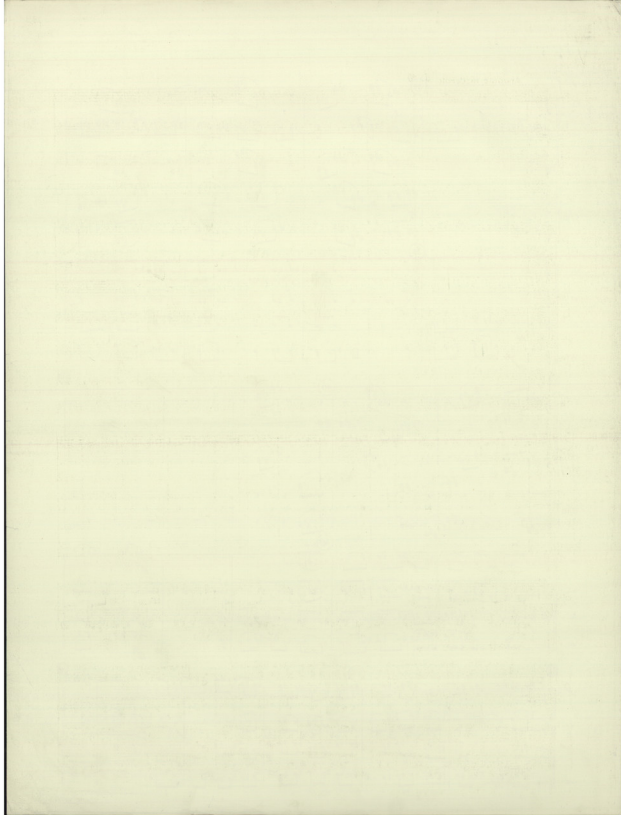
Trp in C
1 2
Trb
1 3
Tbn
T.M.
VI 1
VI 2
AI
VC
C.B.

mf
cresc.
f cant.

15

Trp in C
1 3
Trb
1 3
Tbn
T.M.
VI 1
VI 2
AI
VC
C.B.

mf
cresc.
f cant.



1
2
3

Trp. 1
2
3

Trb. 1
2
3

Tb.

Timp.

1 G.C.
2 Cymb.
3 IT.Tam.

VI. 1
VI. 2
AL.
Ve.
C.B.

20

F1. 1
2
3

Crs. 1

1
2
3

Trp. 1
2
3

Trb. 1
2
3

Tb.

Timp.

1 G.C.

20

Poco più mosso

mf esp. e dot.

mf

Sourd.

mf

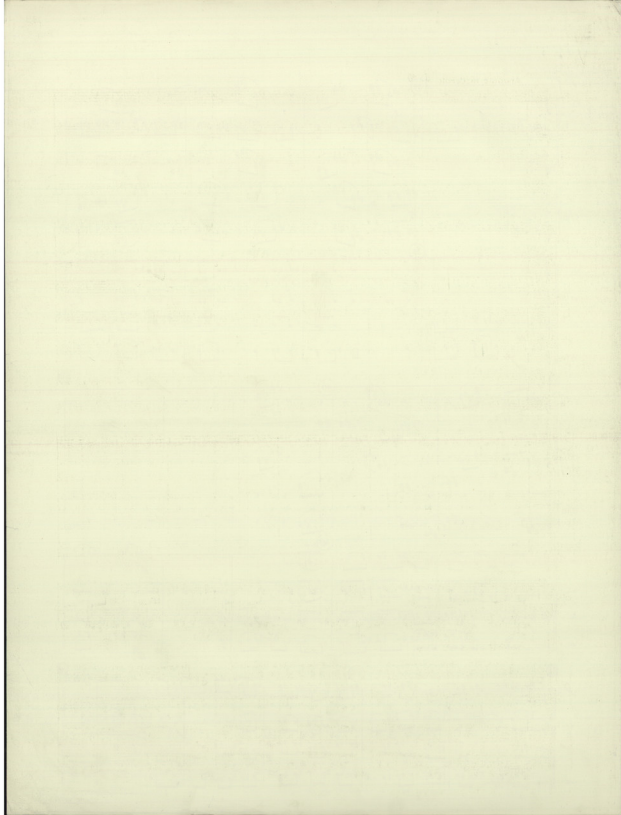
VI. 1

Ve.

C.B.

20

Poco più mosso



58

25

Fl. 1/2

Hrb. 1

Cl. 1 in Bb

Cra 1

Trp. 1 in D

Trb. 1

Sound

25

Vi. 1

Al.

Vc.

espr.

mf

mf

30

Picc.

Fl. 1/2

Hrb. 1

Cl. 1 in Bb

Bsn. 1

3 Fl. prend Picc. 1.2

espr.

a 2

a 2

a 2

1

3

Cra

Trp. 1 in D

Trb. 1

4

1. Tom

2

2 T. Tom

sans Sound.

Sound.

sans Sound.

sans Sound.

30

Vi. 1

Vi. 2

Al.

Vc.

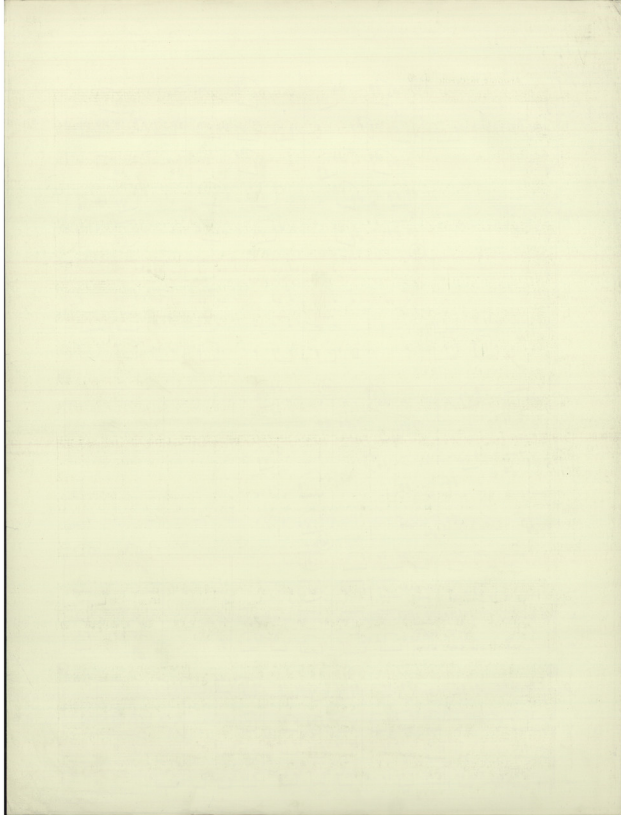
Pizz.

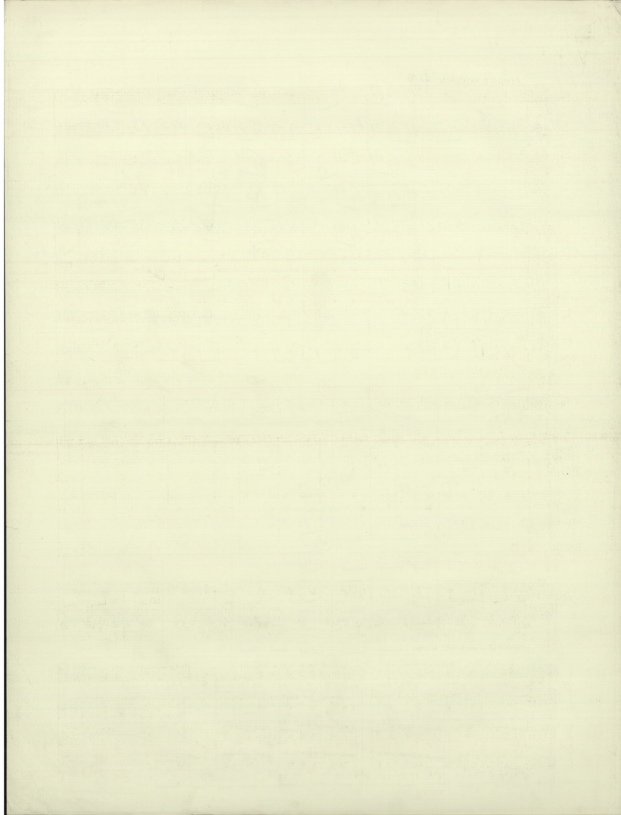
div.

Pizz.

Pizz.

espr.





40

Picc. *mf*

Fl. 2 *mf*

Hrb. 1 *mf*

Cl. 1 *mf*

Bsn. 2 *mf*

40

Os 1 *mf*

Os 2 *mf*

Trp. 2 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *mf*

Temp. *mf*

Cymb. *mf*

T.M. *mf*

Cel. *mf*

Hrp. *mf*

40

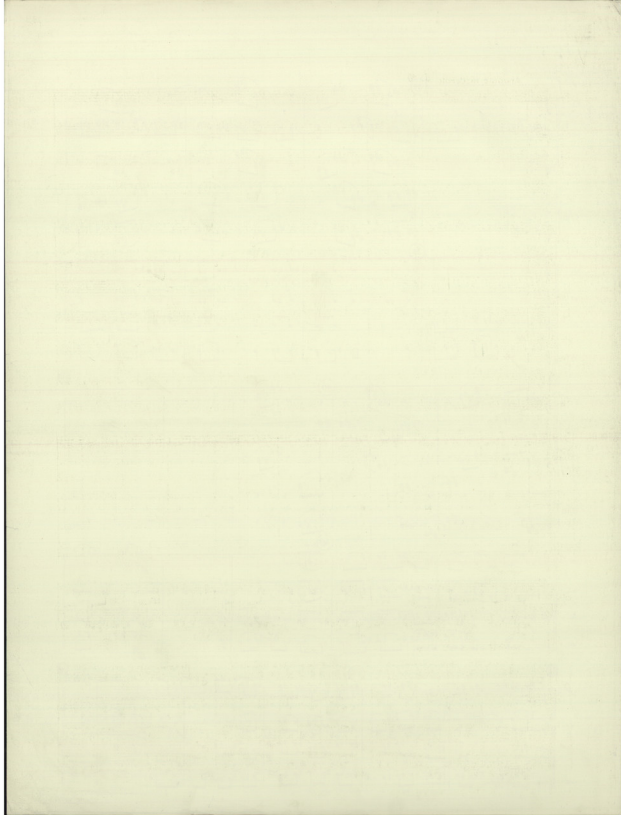
Vi. 1 *mf* *div. unis* *cresc.*

Vi. 2 *mf* *cresc.*

Al. *mf* *cresc.*

Vc. *mf*

Cb. *mf*



4
1
2
3

45

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Hrb. 1 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Cns. 1 *ppp*

Cns. 2 *ppp*

[3] *ppp*

[4] *ppp*

[1] *ppp*

[2] *ppp*

Tr. b. 1 *ppp*

Tr. b. 2 *ppp*

Tb. *ppp*

Temp. *ppp*

1. Tim. *ppp*

G.C. *ppp*

Cymb. *ppp*

T.M. *ppp*

Cel. *ppp*

Hrp. *ppp*

45

VI. 1 *ppp*

VI. 2 *ppp*

AI. *ppp*

Vc. *ppp*

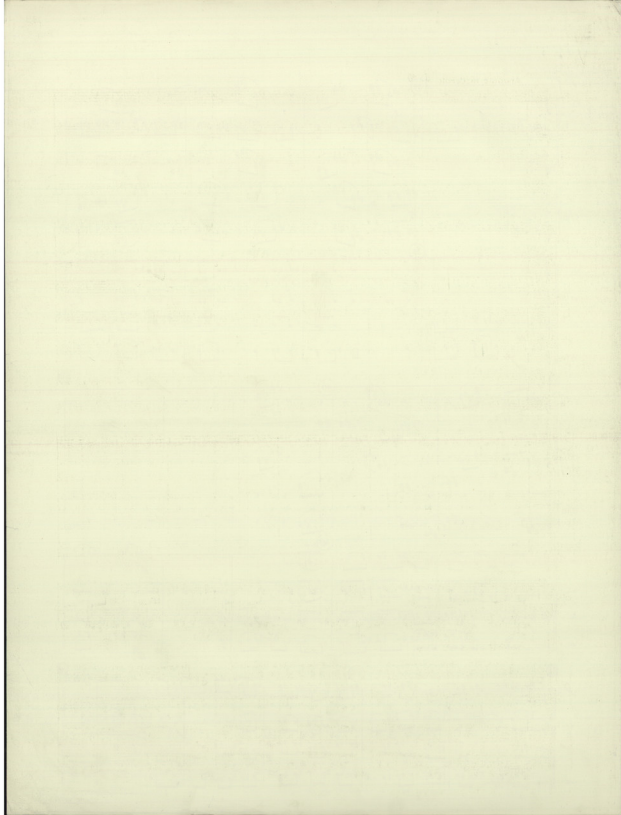
C.B. *ppp*

div. pizz.

unis

Arco

Evan
Amo
in
the
Quality



50

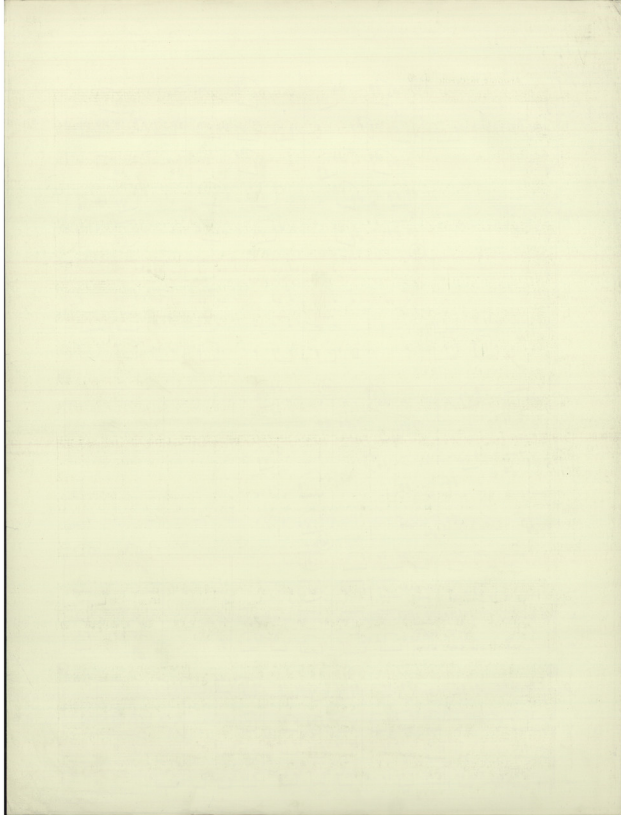
Picc.
 Fl. 1
 Hrb. 1
 Cl. *in Bb*
 Bsn 2

50

Crs. *ff stacc.*
 Trp. *in D* *ff stacc.*
 Trb. 1 *ff*
 Trb. 2 *ff*
 Tb. *ff*
 Timp. *ff*
 Xylo.
 1. G.C.
 2. Cymb.
 4. Tom.

50

VI. 1 *div.*
 VI. 2
 AL.
 VC.
 C. B.



Lento

55

Picc.

Fl. 2

Hrb. 1
2

Cl. 1
in B^b

Ban. 1
2

Lento

55

Crs.

Trp. in D
1
2
3

Trb.
1
2
3

Tb.

Timp.

Xylo.

1 G.C.

3 Cymb.

3 T. Tom.

Lento

55

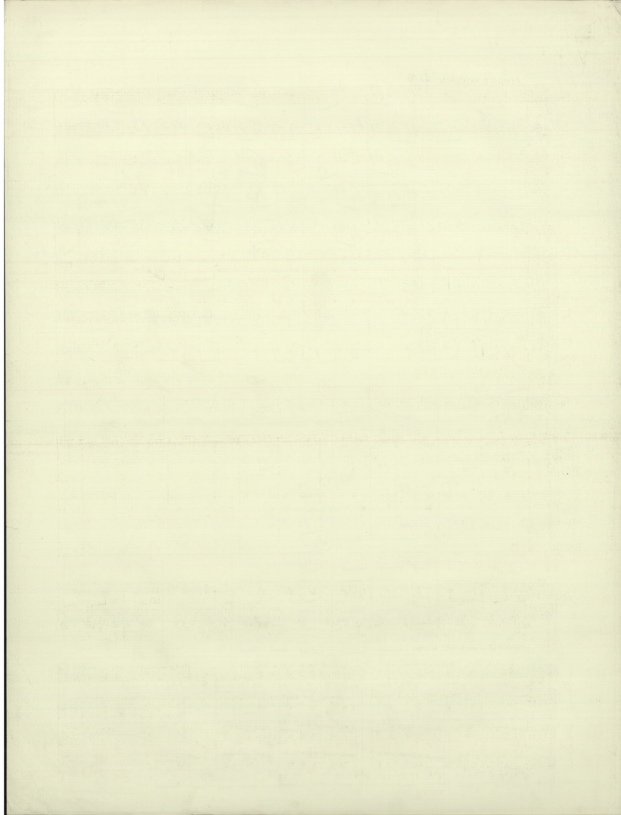
VI. 1

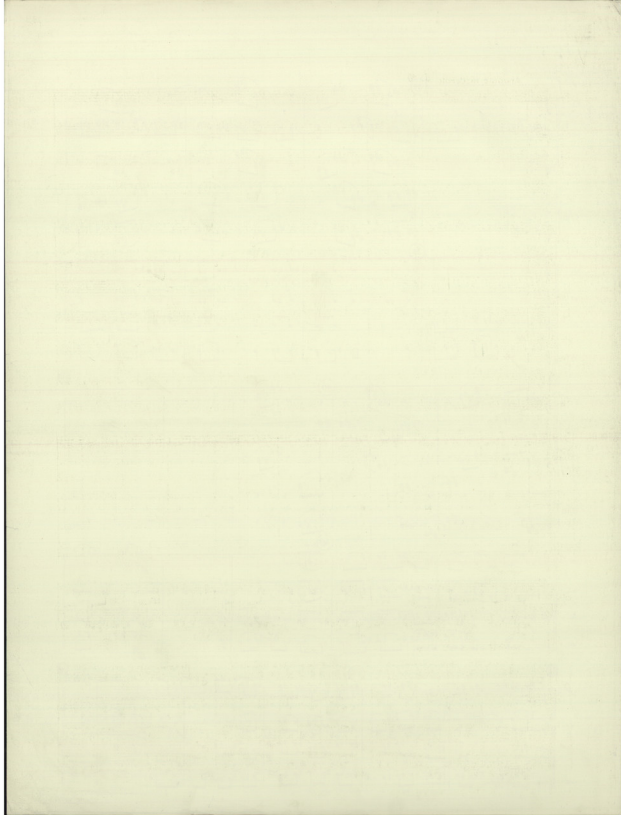
VI. 2

AI.

Vc.

C. B.





60

Picc.

Fl. 1

Hrb.

Cl. 1
in situ

Bsn. 1

60

Crs.
1
2

Trp.
in situ

Solo

Trb.
1
3
mf cresc. cantabile

Tb.

Timp.
T.R.

3 T.M.

Cel.

Hrp.

60

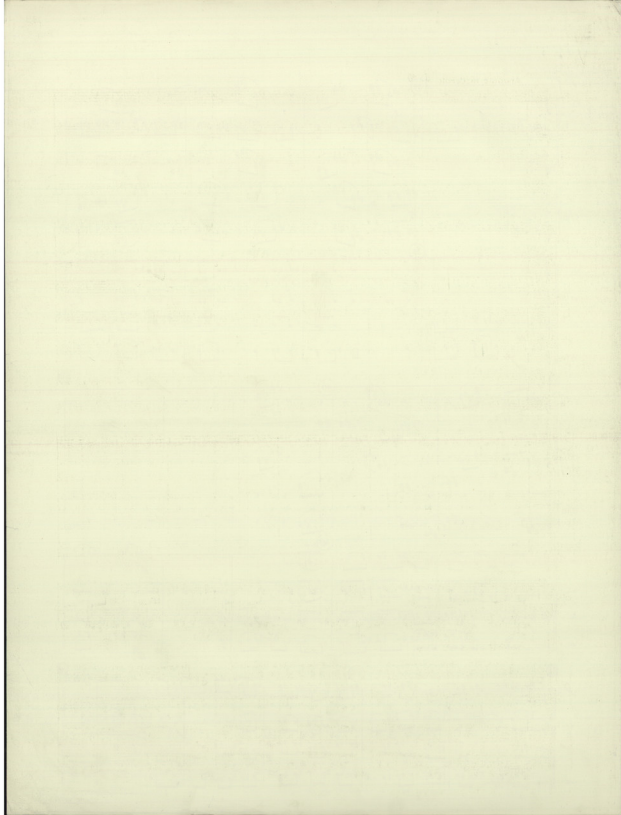
Vi. 1

Vi. 2

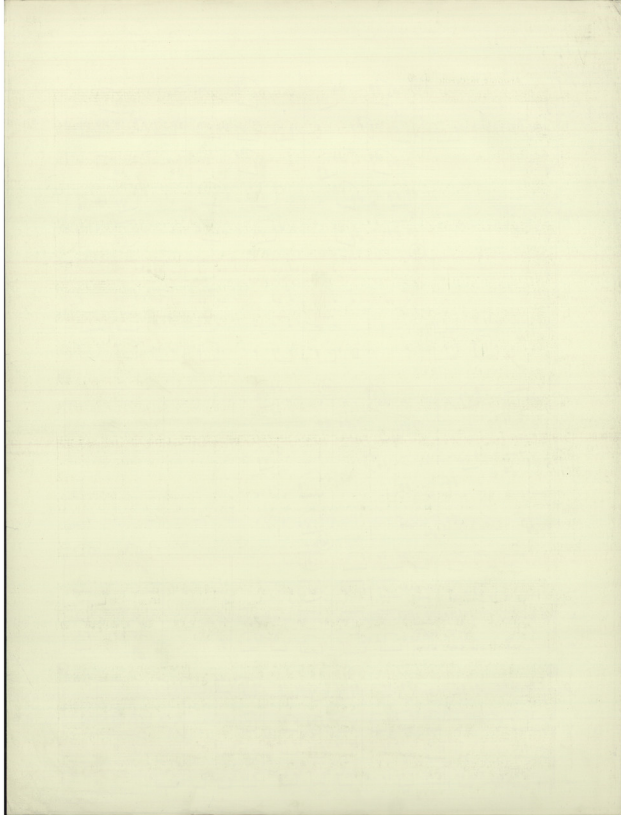
Al.

Vc.

C.B.



Picc.
 Fl. 1
 2
 Hrb. 1
 Cl. 1
 in B
 2
 Bsn. 1
 2
 Crs.
 1
 2
 3
 4
 Trp.
 1
 2
 3
 Trb.
 1
 2
 3
 Tb.
 Timp.
 4 Trm.
 3 Trm.
 T.M.
 Cel.
 Hrp.
 VI. 1
 VI. 2
 AI.
 Vc.
 C. B.



V

90

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Hob. 1 *mf* *ff*

Hob. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

90

Crs. *mf* *cresc.* *ff*

Trp. Solo. *mf* *ff* *cantabile*

Trp. Solo. *mf* *ff* *cantabile*

Trb. 1 *mf* *ff* *sempre marcato*

Trb. 2 *mf* *ff* *sempre marcato*

Timp. *mf* *ff*

Tam. *mf* *ff*

T.N. *mf* *ff*

90

Vi. 1 *cresc.* *ff*

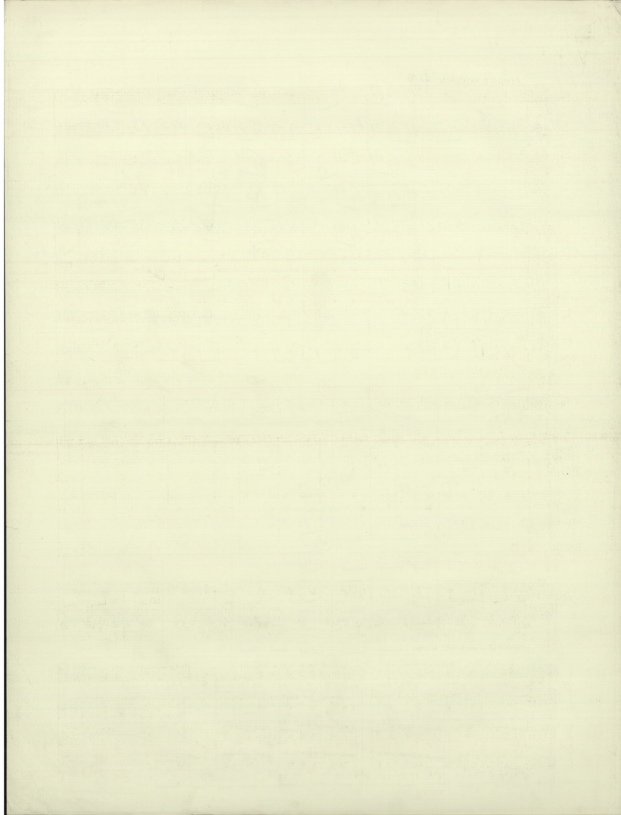
Vi. 2 *cresc.* *ff*

Al. *cresc.* *ff* *div.* *unis*

Vc. 1 *cresc.* *ff*

Vc. 2 *cresc.* *ff*

C.B. *cresc.* *ff*



95 *cresc. molto*

Picc. *mfz*

Fl. 1

Hb. 1

Cl. 1

Bsn. 2

95 *cresc. molto*

Cr. 3

Trp. 2

Trb. 1

Tb. 3

4 2 3

Timp.

Trm.

T. tom.

T.M.

95 *cresc. molto*

VI. 1

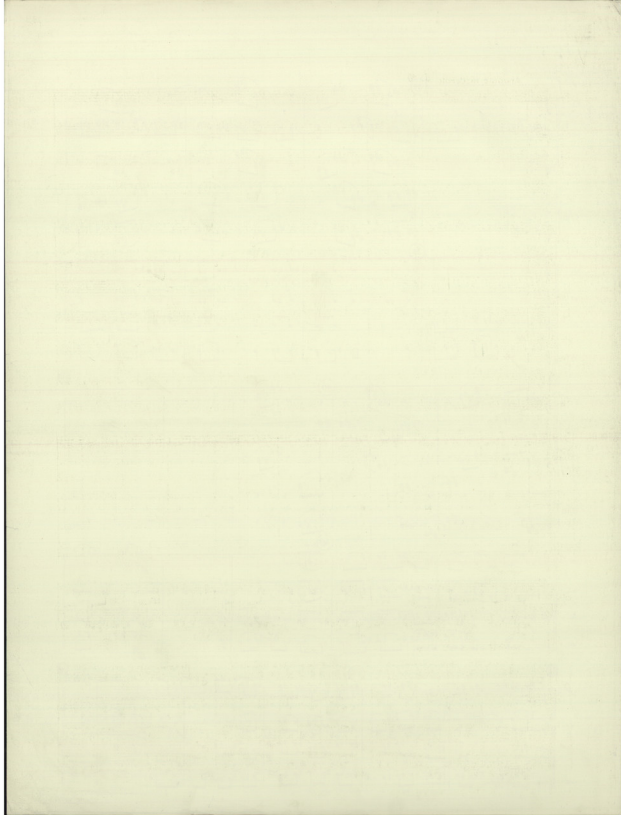
VI. 2

Al.

Ve. 1

Ve. 2

C. B.



100

poco rit. A Tempo

Picc.

Fl. 1

Fl. 2

Hr. 1

Hr. 2

Cl. in Bb

Bassoon

100

Or. 3

Or. 4

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Timp.

4. T. Tam.

2. T. Tam.

3. T. M.

Cel.

Hrp.

100

poco rit. A Tempo

div.

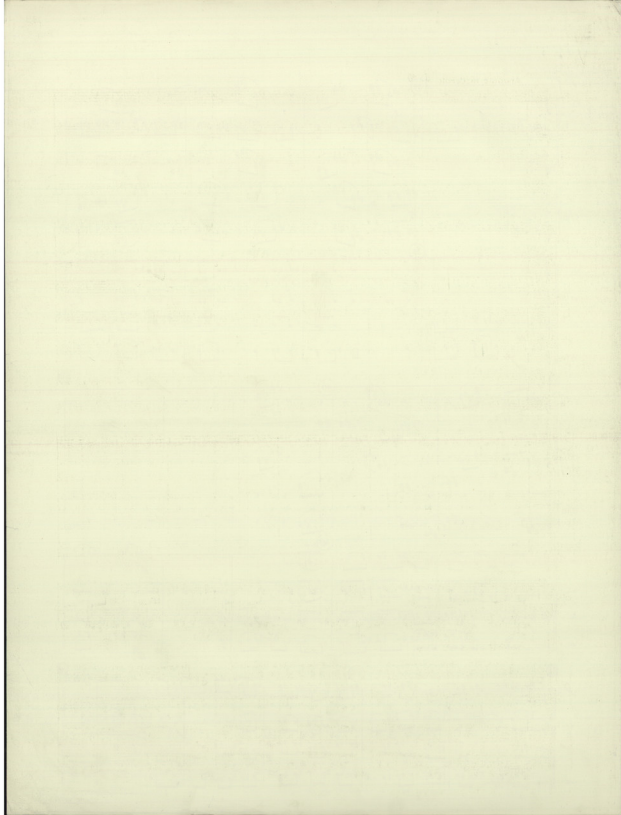
div.

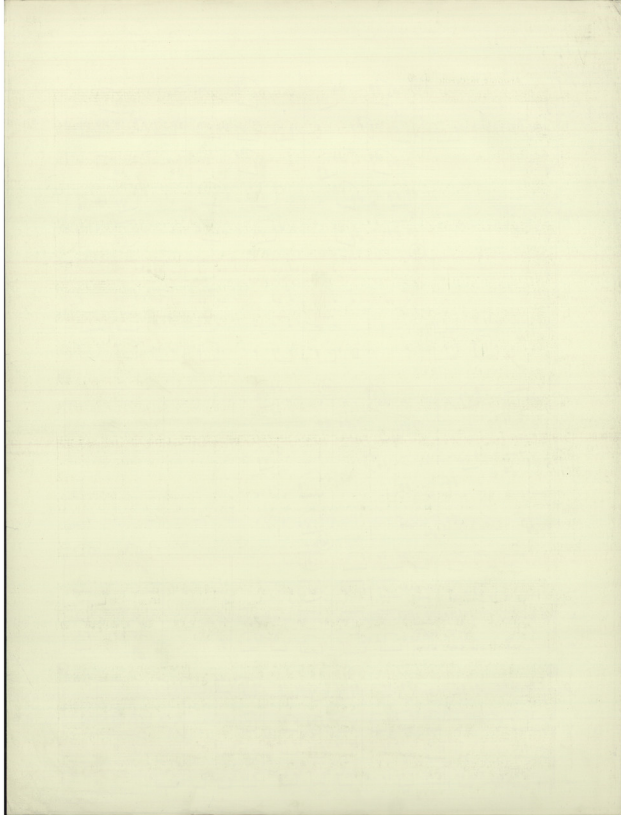
div.

1

2

C. B.





1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

110

Picc.

Fl. 1
2

Hrb. 1
2

Cl. 1
2
in Bb

Bsn. 1
2

Cr. 1
2
3

Trp. 1
2
3

Trb. 1
2
3

Tb.

Timp.

G.C.

Cymb.

T.cim.

110

110

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

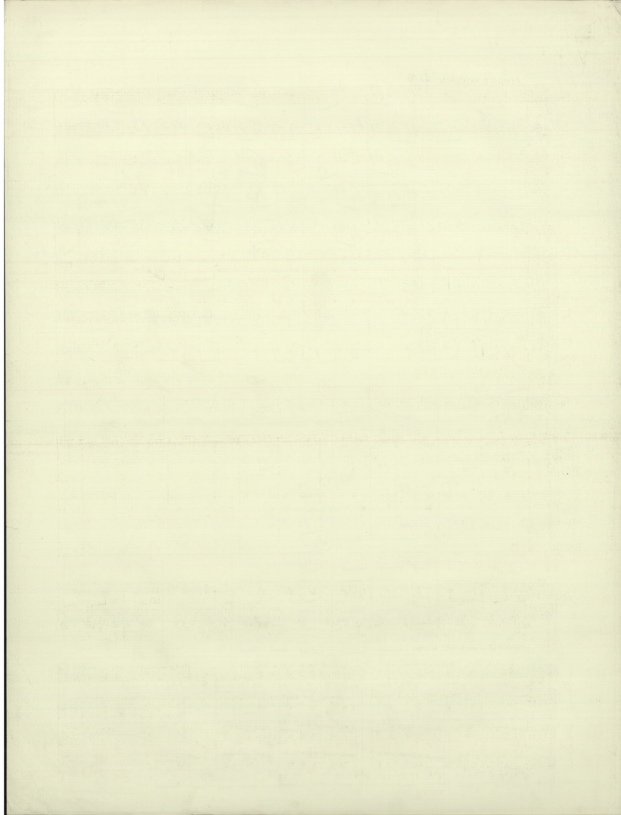
Vi. 1

Vi. 2

Al. *unis*

Vc.

C.b.



DEUXIÈME MOUVEMENT

Presto ♩.152

Woodwind and Brass section staves:

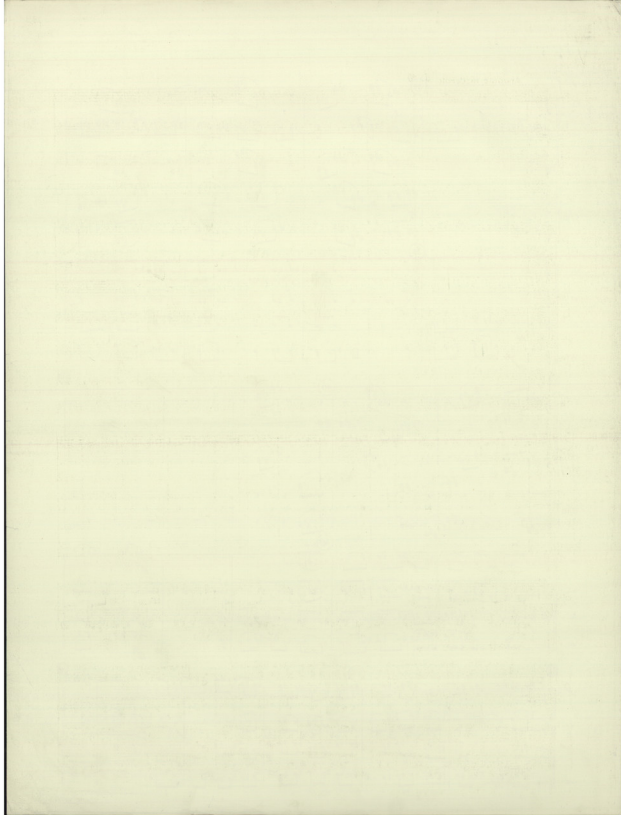
- Picc.
- Fl. (a 2)
- Hrb. (a 3)
- Cl. in Bb (a 3)
- Bsn. (a 3)
- Crs. (1, 2, 3)
- Trp. in D (a 4)
- Trb. (a 3)
- Tb.
- 1. Timp.
- 2. Cymb.
- 3. Tam.

Presto ♩.152

String section staves with fingerings:

- VI. (Violin I)
- VI. 2. (Violin II)
- Al. 1. (Viola I)
- Al. 2. (Viola II)
- Vc. 1. (Violoncello I)
- Vc. 2. (Violoncello II)
- C.B. (Contrabasso)

Fingerings for VI. 1: 1 2 3 1 2 1 2 3 1 2 1 2 3 1 2



V

1 2 3 1 2 1 2 3 1 2

Flac.

[1 Fl]

[2 Fl]

[1 Hrb2]

[3 Hrb2]

[1 Cl in sr]

[2 Cl in sr]

[3 Cl in sr]

[1 Bsn.2]

[3 Bsn.2]

[1 Crs]

[2 Crs]

[3 Crs]

1. Tom.

2. Cym.

1 2 3 1 2

1 2 3 1 2 1 2 3 1 2

[1 Vl. 1]

[Vl. 2]

[1 AL]

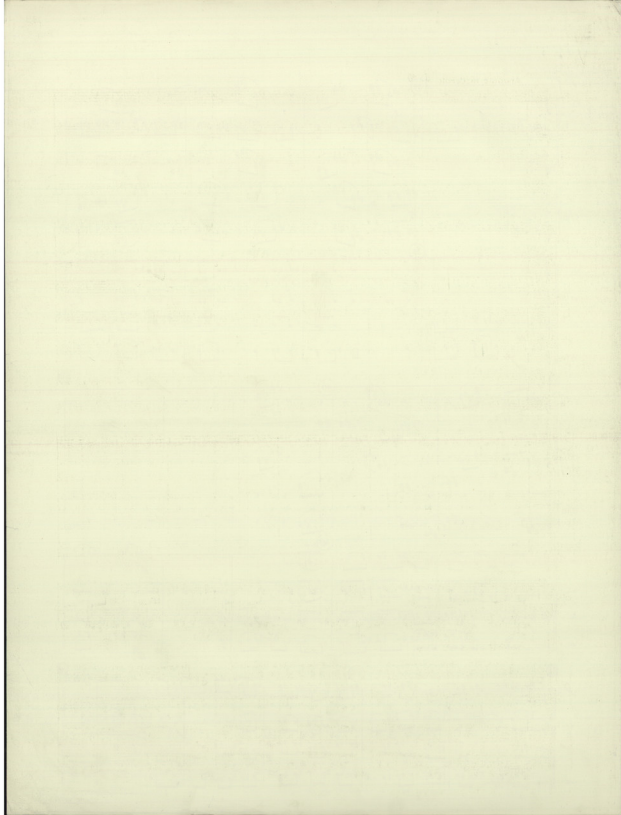
[2 AL]

[1 Vc.]

[2 Vc.]

C. B.

Div.



1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

Fl. 1
2

Hob. 2
3

Cl. in Bb
1
3

Bsn.
1
2

Cra.
1
3

Trp. in Ab
1
2
3
4

Tru.
1
2
3

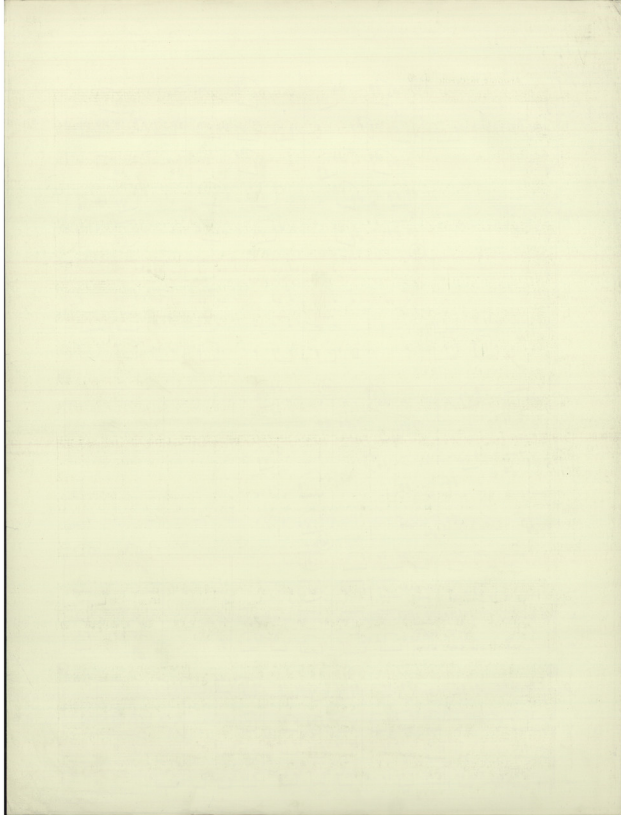
1) Tom.
2) Cymb.
avec bag.

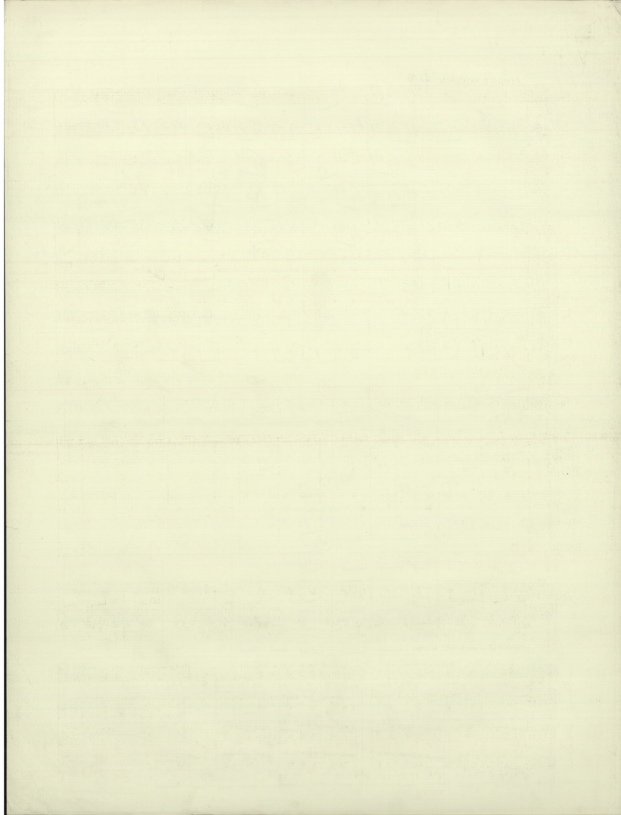
VI. 1
2

AI.
1
2

Vc. 1
2

C. B.
1





1 Af. Dr.
 2 Cymb.
 3 Legno
 4 G.C.
 5

Timp.

3

poco a poco cresc.

VI. 1
 VI. 2
 Al.
 vc.
 C.B.

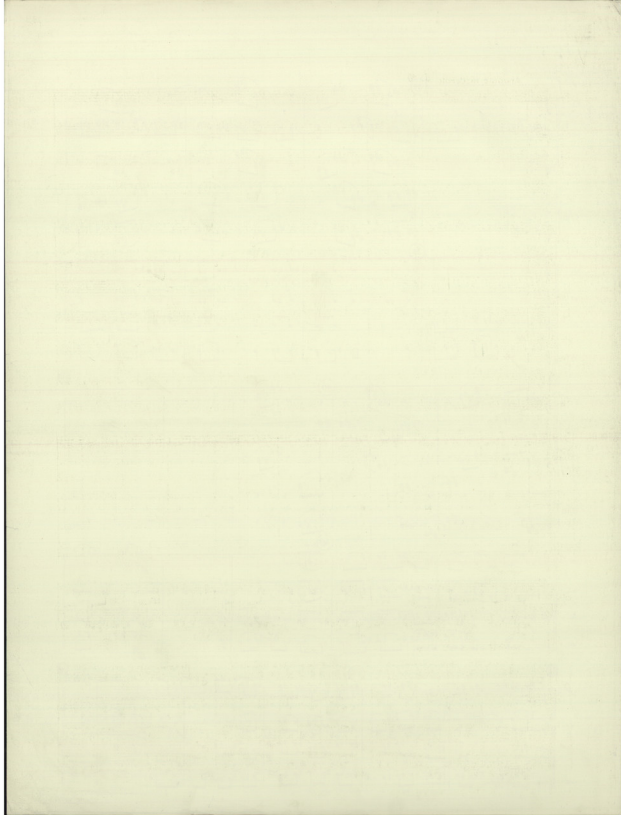
poco a poco cresc.

1 Af. Dr.
 2 Cymb.
 3 Legno
 4 G.C.
 5

Timp.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1
 VI. 2
 Al.
 vc.
 C.B.



V

4

Flac.

Fl. 1
Fl. 2

Hrb.

Cl. in Bb
Cl. in Eb

Bas.

4

Crs.

Trp. in Bb
Trp. in Eb

Trb.

Tb.

Timp.

1. A. Dr.
2. Gmb.
3. Agnc.
4. G.C.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

mf cresc. 1 2 3 1 2 1 2 3 1 2

T. tom

4

Vi. 1

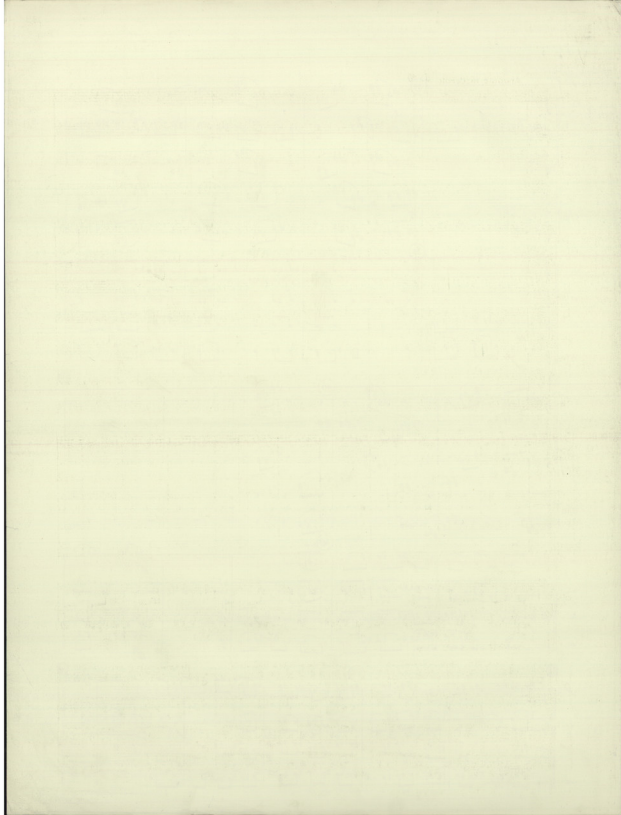
Vi. 2

Al.

Vc. 1
Vc. 2

C.B.

mf cresc. div.



5

Picc.

Fl. 1
Fl. 2

Hfb. 1
Hfb. 2
Hfb. 3

Cl. 1
Cl. 2
Cl. 3

Bsn. 1
Bsn. 2
Bsn. 3

5

Crs. 1
Crs. 2

Trp. 1
Trp. 2
Trp. 3
Trp. 4

Tpb. 1
Tpb. 2
Tpb. 3

Tb. 1
Tb. 2

f marc.

f marc.

f marc.

f marc.

f marc.

f marc.

f marc.

f marc.

Imp.

ADr.

Cymb.

Zam.

G.C.

f cresc.

Vi. 1

Vi. 2

Al.

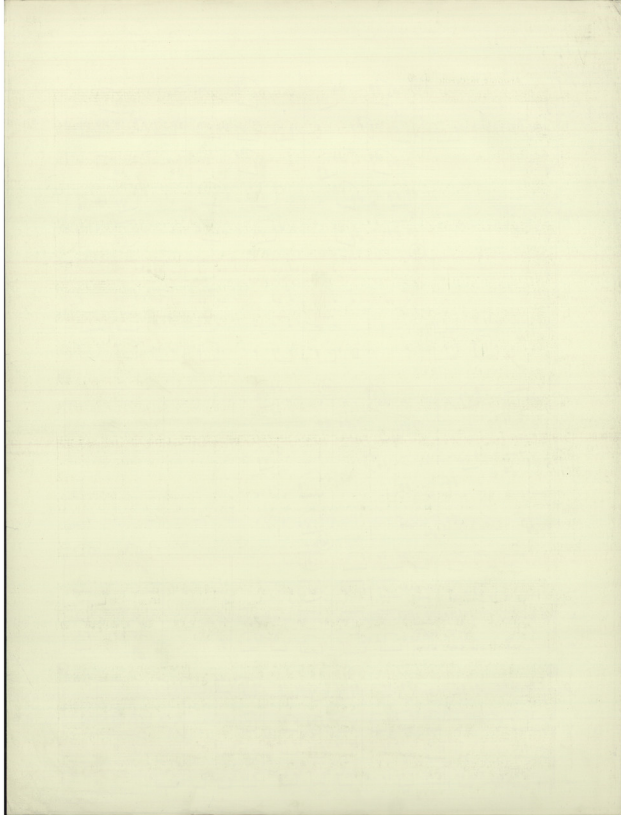
Vc. 1
Vc. 2

C. B. 1
C. B. 2

div.

div.

f cresc.



1 2 3 1 2 1 2 3 1 2 79

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Hfb. 1 *ff*

Hfb. 2 *ff*

Cl. in Bb 1, 2 *ff*

Ban. 1, 2, 3 *ff*

Crs. *cresc.*

Trp. 1, 2, 3, 4 *cresc.*

Trb. 1, 2, 3 *cresc.*

Timp.

1 A Dr.

2 Cymb.

3 Tr. Bm.

4 C.

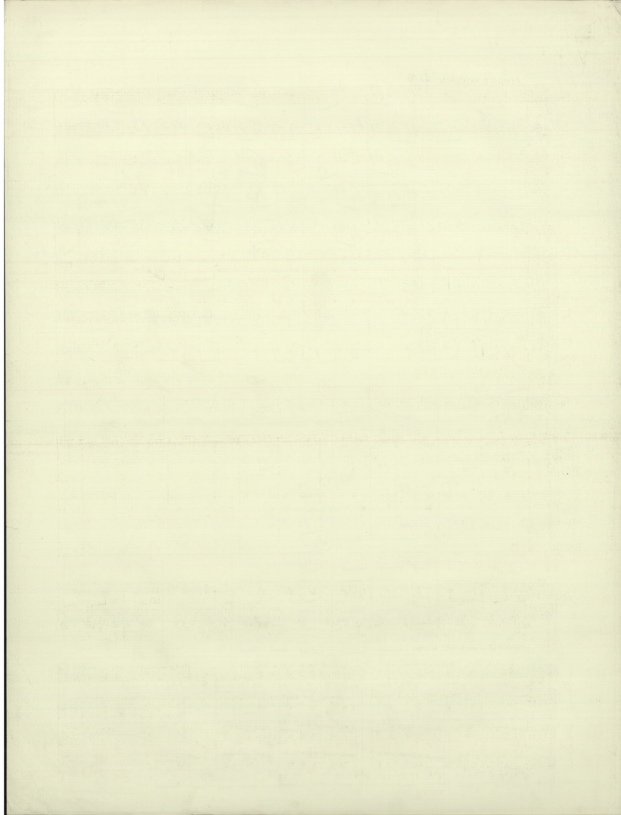
VI. 1

VI. 2

Al. 1, 2

Vc. 1, 2

C.B. 1, 2



60

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

Fl. 1

Fl. 2

Hfb.

Cl. in A

Ban.

Cor.

Trp. in D

Trb.

Tyb.

1 Cymb.

2 G.C.

4 Tom.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

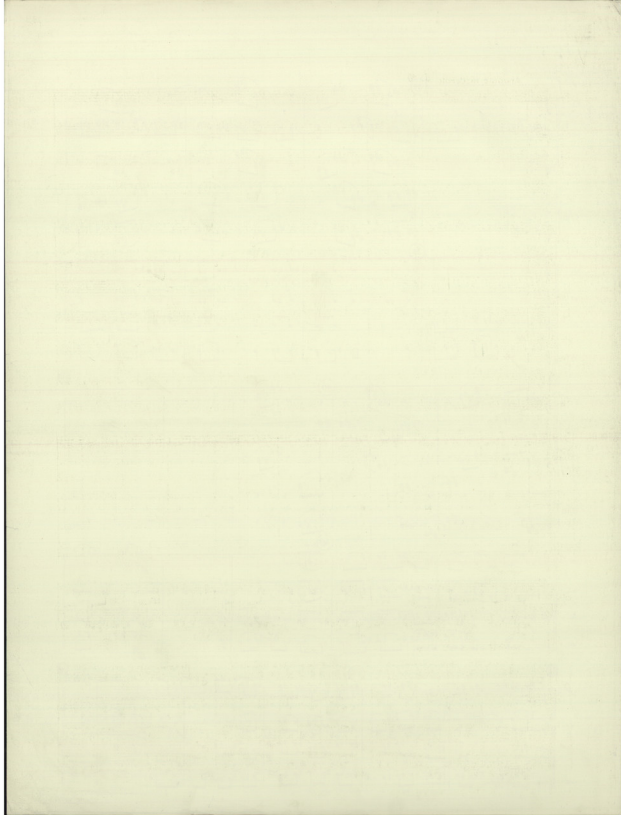
Vi. 1

Vi. 2

Al.

Vc.

C. B.



6 Poco meno

Flc.
 Fl. 1
 Fl. 2
 Hrb. 1
 Hrb. 2
 Hrb. 3
 Cl. 1
 Cl. 2
 Cl. 3
 Ban.

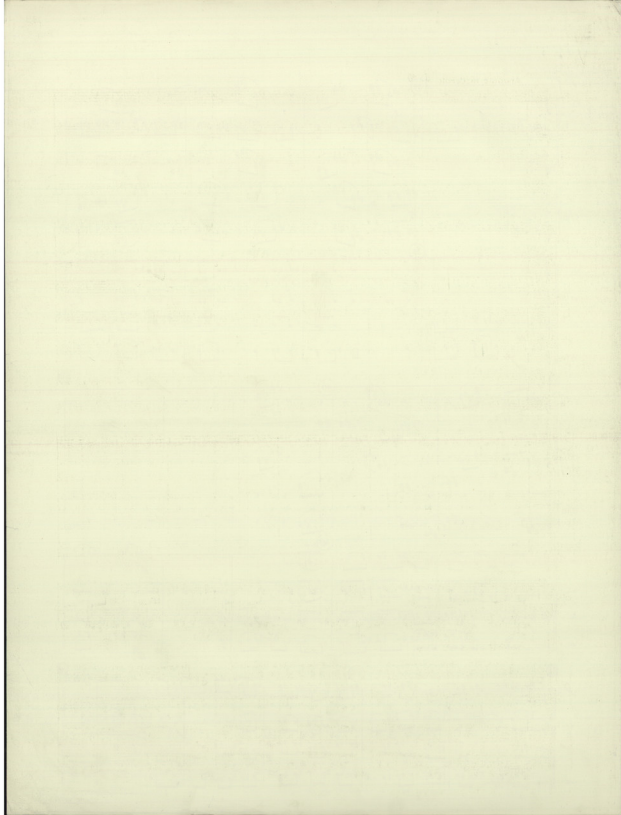
6 Poco meno

Crs.
 Trp. (no 3)
 Trp. 1
 Trp. 2
 Trp. 3
 1 Xylo
 2 Cymb.
 3 G.C.
 4 T.M.

6 Poco meno

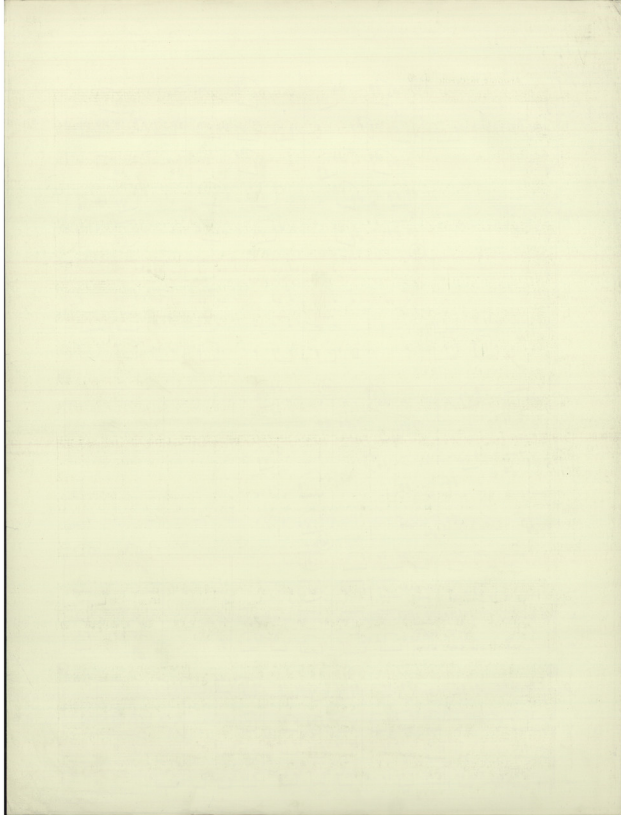
VI. 1
 VI. 2
 Al. 1
 Al. 2
 Vc. 1
 Vc. 2
 C.B. 1
 C.B. 2

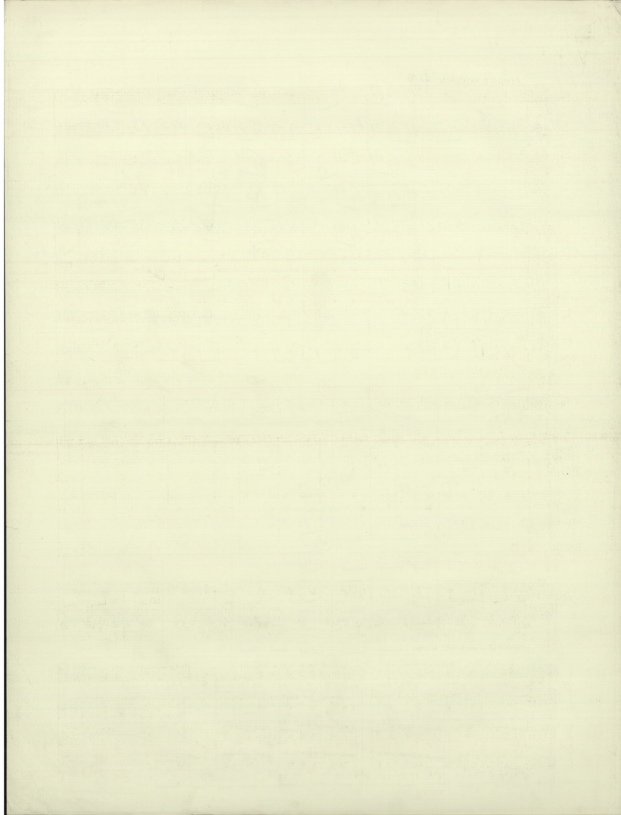
sempre ff



Flcc.
 Fl. 1
 Fl. 2
 Hrb. 1
 Hrb. 2
 Hrb. 3
 Clarinet in Bb 1
 Clarinet in Bb 2
 Clarinet in Bb 3
 Bassoon 1
 Bassoon 2
 Bassoon 3
 Ctr. 1
 Ctr. 2
 Trp. in D 1
 Trp. in D 2
 Trp. in D 3
 Timp.
 O.C.
 T. Horn

VI. 1
 VI. 2
 AL 1
 AL 2
 Vc. 1
 Vc. 2
 G.B. 1
 G.B. 2





Fl. 1
Fl. 2

Hrb. 1
Hrb. 2
Hrb. 3

Cl. 1
Cl. 2
Cl. 3

Ban. 1
L.Tb.

Crs. 1
Crs. 2
Crs. 3

Trp. 1
Trp. 2
Trp. 3
Trp. 4

Tpt. 1
Tuba 1
Tuba 2
Tuba 3

Timp.

1 G C
2 Gmb
3 T. M.
4 A. D.

avec bong des timb

VI. 1

VI. 2

Al.

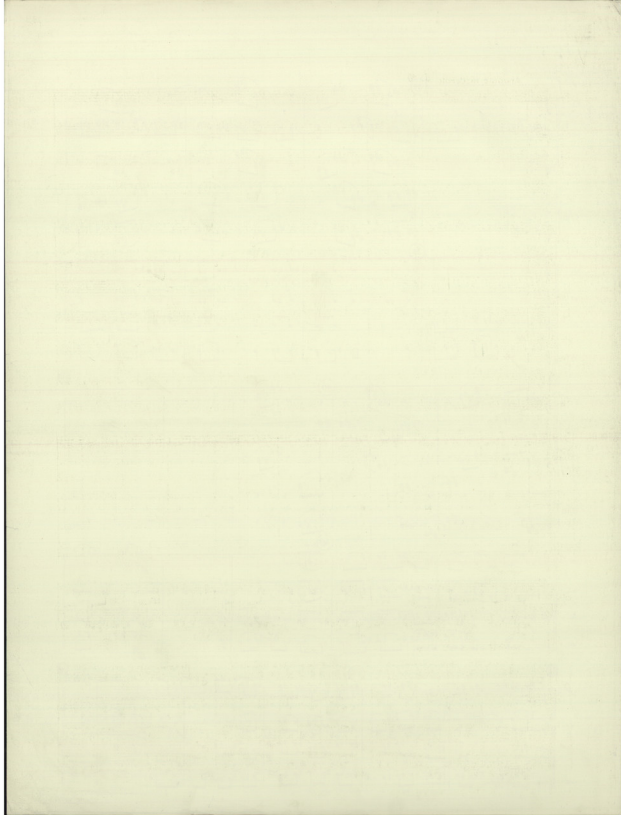
VE. 1
VE. 2

C.B. 1
C.B. 2

Pizz

Arco

f sempre



B

Picc.

[1 Fl.]
[2 Fl.]

[1 Hrb.]
[2 Hrb.]
[3 Hrb.]

[1 Cl.]
[2 Cl.]
[3 Cl.]

[1 Bsn.]
[2 Bsn.]
[3 Bsn.]

B

Ctr.

Trp.

[1 Trb.]
[2 Trb.]
[3 Trb.]

Tb.

Timp.

1/2 G.C.

2/3 Cymb.

4

B

Vi. 1

Vi. 2

Al.

[1 vc.]
[2 vc.]

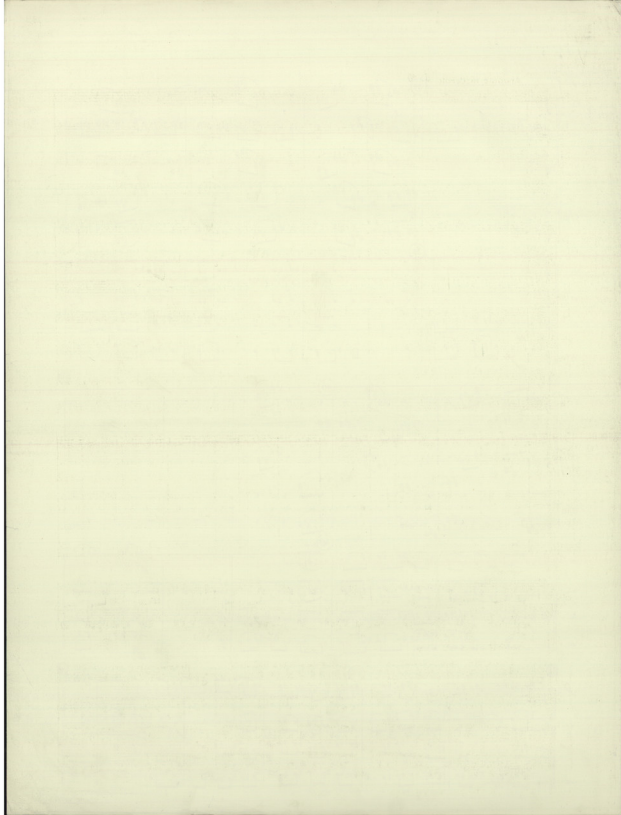
[1 C.B.]
[2 C.B.]

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco



Picc.

[1
Fl 2

[1
Hrb. 2

[1
Clasi 2
3

[1
Bsn. 2

9

Cri.

Trp.
In Do

[1
Trb. 2
3

Timp.

1 O.C.
2 Cymb.
3 T.M.
4 Ad. Dr.

F

9

Vi. 1

[Vi. 2

Al.

[1
Ve. 2

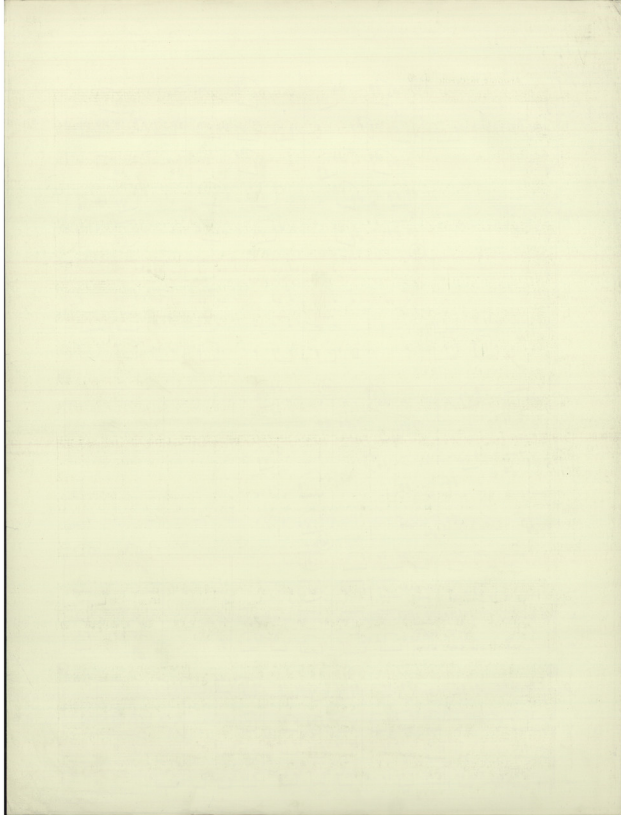
[1
C. B. 2

Pizz

Pizz

Pizz

9



Picc

[Fl. 1
2]

[Hrb. 1
3]

[Clarinet 1
2
3]

[Bsn. 1
2
3]

[Csa. 1
2]

[Trp. ind. 1
2]

[Trb. 1
3]

Tp.

Tempo

1 C.G.
2 Cymb.
3 T.M.
4 T. Bnd.

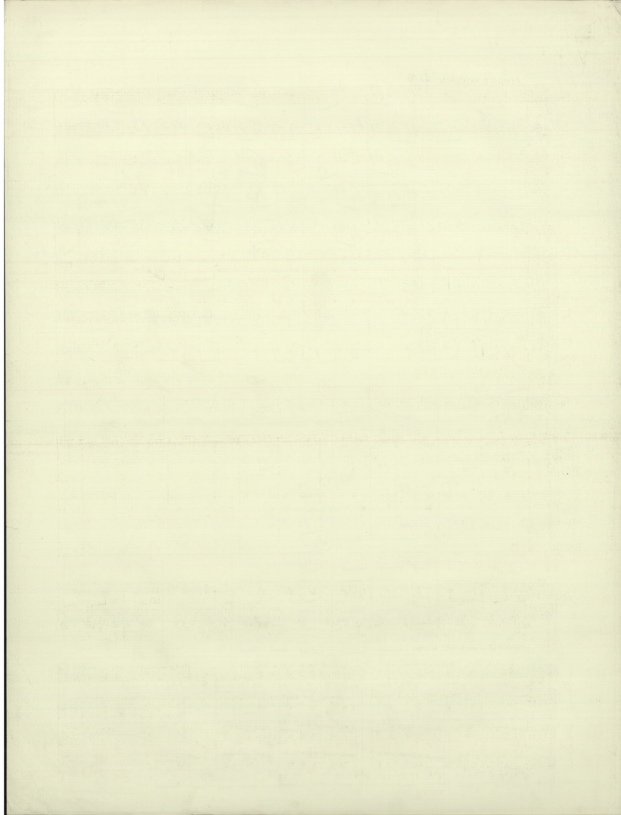
[VI 1]

[VI 2]

[A. 1]

[Vc. 1]

[C. B.]



V 02

10

Picc.

[Fl. 1]

[Fl. 2]

[Hrb. 1]

[Hrb. 2]

[Hrb. 3]

[Cl. 1]

[Cl. 2]

[Cl. 3]

10

Crs.

Trp. in D

1 4

3 3

2 2

4 4

Temp.

G.C.

Trbn.

T.M.

T. Bq.

Bq.

10

[Vi. 1]

[Vi. 2]

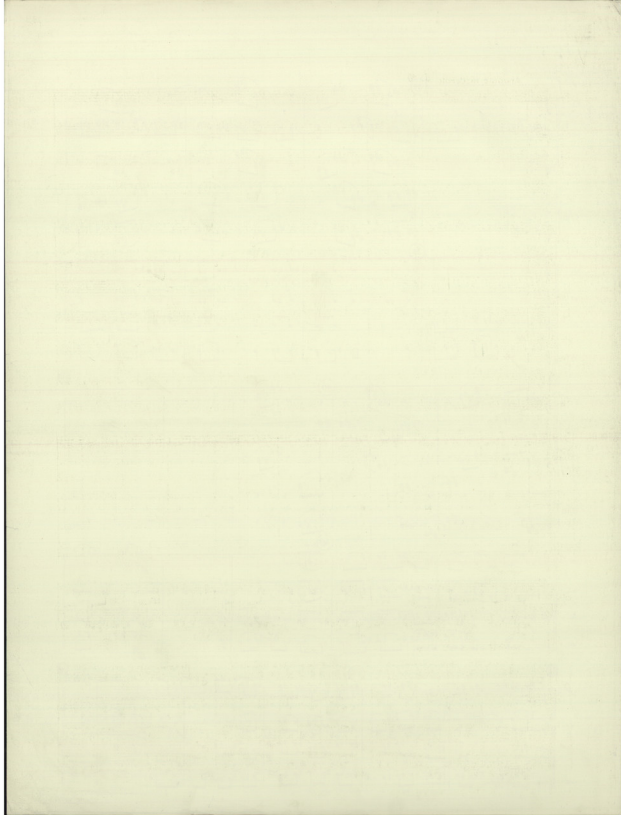
[Al. 1]

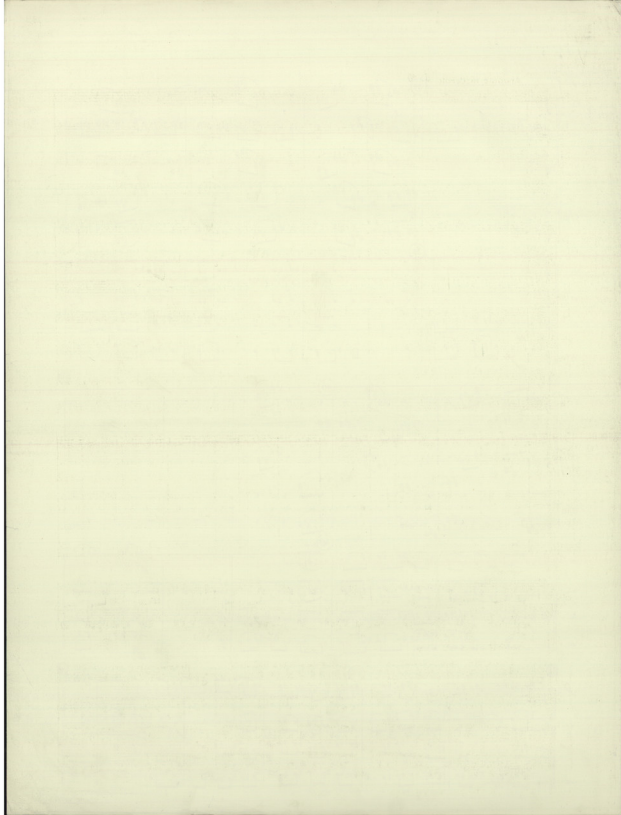
[Al. 2]

[Vc. 1]

[Vc. 2]

[C.B.]





90

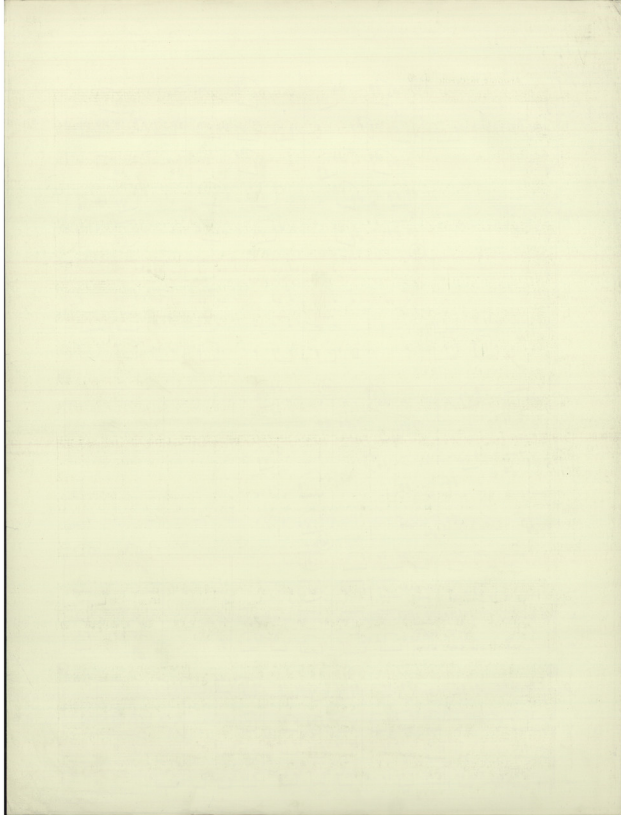
Adagio #.50

Fl. 1
Fl. 2
Hib.
Cl. Ins.
Bsn.
Cra. 1
Cra. 2
Trp. Indo.
Trb.

① Xylo

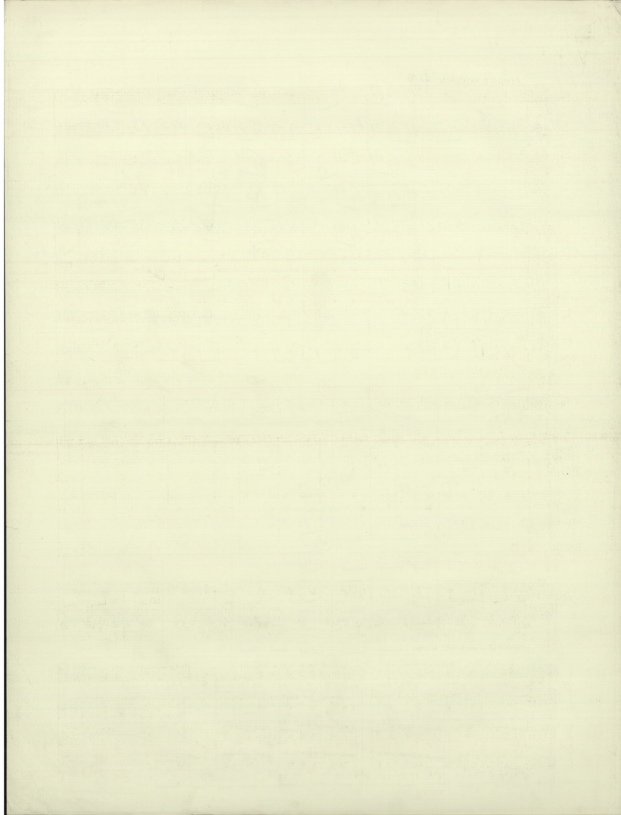
Adagio #.50

1st VI. 1, 2, 3
2nd VI. 1, 2, 3
Al. 1, 2, 3
Vc. 1, 2, 3



Fl. 1
Fl. 2
Hrb.
Cl. in Bb
Bsn.
[1
Crs. 2
[3
Trp. in D
Trb.

Xylo.
[1
1^a Vi. 2
[3
[1
2^a Vi. 2
[3
[1
Al. 2
[3
[1
Ve. 2
[3



Fl. 1
Fl. 2

15

Cl. in Bb 1
Cl. in Bb 2

mf

15

1. VI. 1
2. VI. 1
3. VI. 1

1. VI. 2
2. VI. 2
3. VI. 2

1. VI. 3
2. VI. 3
3. VI. 3

1. VI. 4
2. VI. 4
3. VI. 4

1. VI. 5
2. VI. 5
3. VI. 5

1. VI. 6
2. VI. 6
3. VI. 6

1. VI. 7
2. VI. 7
3. VI. 7

1. VI. 8
2. VI. 8
3. VI. 8

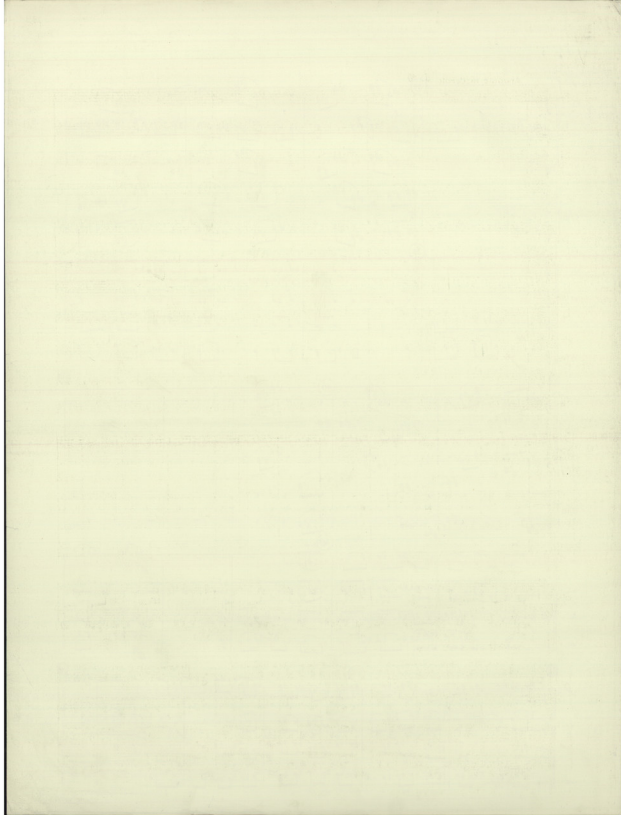
1. VI. 9
2. VI. 9
3. VI. 9

1. VI. 10
2. VI. 10
3. VI. 10

Cl. in Bb 1
Cl. in Bb 2

20

Cra



S.C.H.

25

Picc.

Fl.

Hfb.

Bsn.

marcato al sec

Crs 3

Crs 4

Trp 1

Trp 2

Trp 3

Trp 4

Trp 5

Trp 6

Timp

J.C.

Cel.

30

Picc.

Fl. 1

Fl. 2

Cl in Bb 1

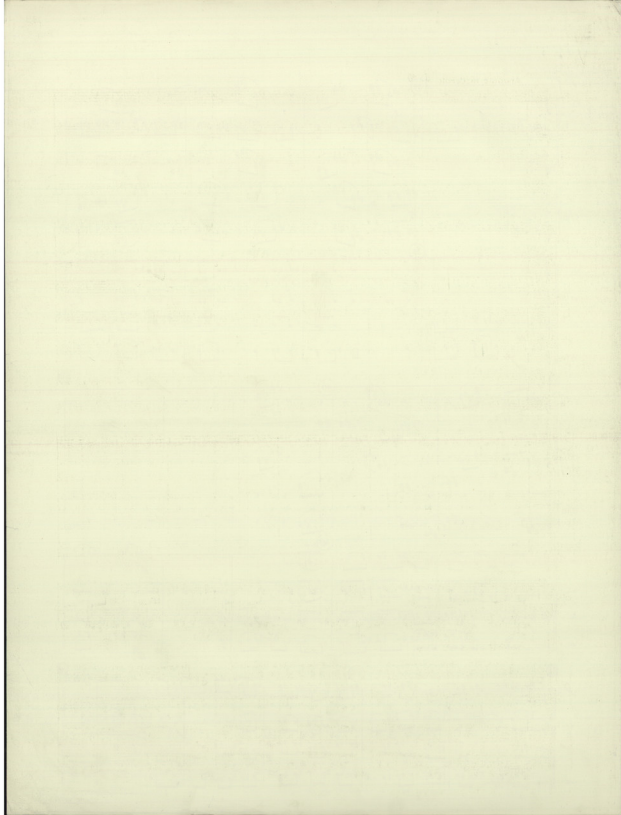
Cl in Bb 2

Bsn.

25

Cel.

Hrp.



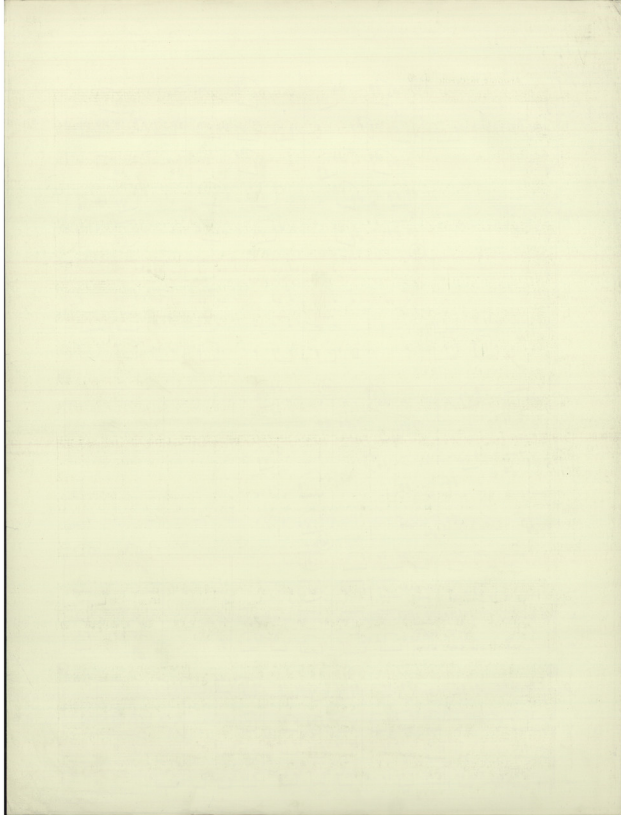
94

LAB

Musical score for Clarinet 1 (Cl 1) and Clarinet 2 (Cl 2). Both parts feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes dynamic markings such as *mf* and *f*. A handwritten checkmark is visible to the left of the staff.

Musical score for Percussion (Perc.), Flute (Fl.), Horn (Hrb.), Clarinet Bass (Cl in Bb), and Bass (Bsn.). The Percussion part includes circled measure numbers 36 and 40. The other instruments have rests in these measures.

Musical score for Oboe (Obs), Trumpet 1 and 2 (Trp 1, 2 in G), Trombone 1 and 2 (Trb 1, 2), Timpani (Timp), and Strings (G.C., Hrp., Vi. 1, Vi. 2, Al., Ve.). The Oboe part is marked *marcato of sec* and *enchaînez*. The strings play a steady rhythmic accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings.



Adagio $\text{♩} = 54$

Fl. 1 *espr.*

Hrb. 1 *espr.*

Hrp.

1^a VI. 1 *solo*

2^a VI. 1 *solo*

3^a VI. 1 *solo*

1^a VI. 2 *soli ass.*

2^a VI. 2 *soli ass.*

Al. 1 *soli ass.*

Al. 2 *soli ass.*

Ve. 1 *soli ass.*

Ve. 2 *soli ass.*

C. B. 1 *soli ass.*

C. B. 2 *soli ass.*

Fl. 1

Hrb. 1

C. B. 1 *subito*

C. B. 2 *subito*

Hrp.

1^a VI. 1 *solo*

2^a VI. 1 *solo*

3^a VI. 1 *solo*

1^a VI. 2 *soli a 2*

2^a VI. 2 *soli a 2*

Al. 1 *soli a 2*

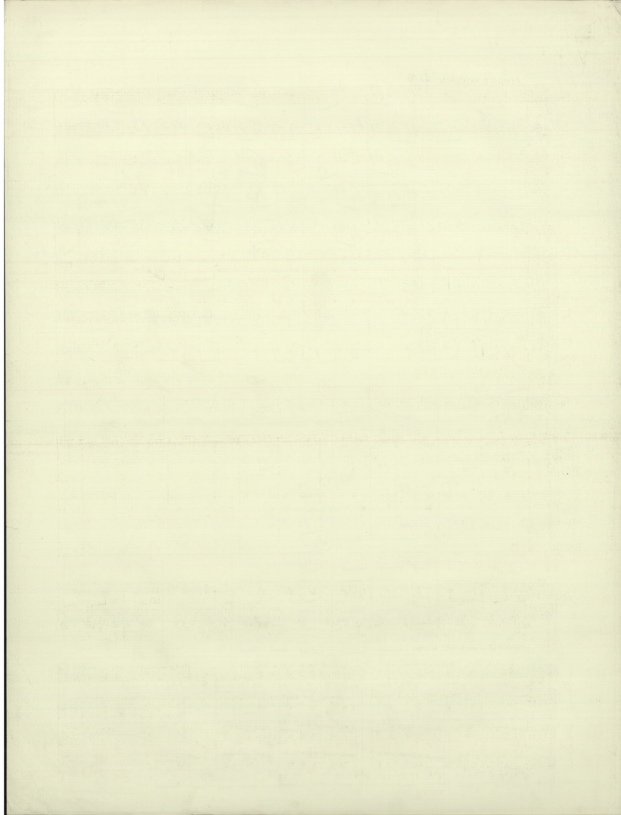
Al. 2 *soli a 2*

Ve. 1 *soli a 2*

Ve. 2 *soli a 2*

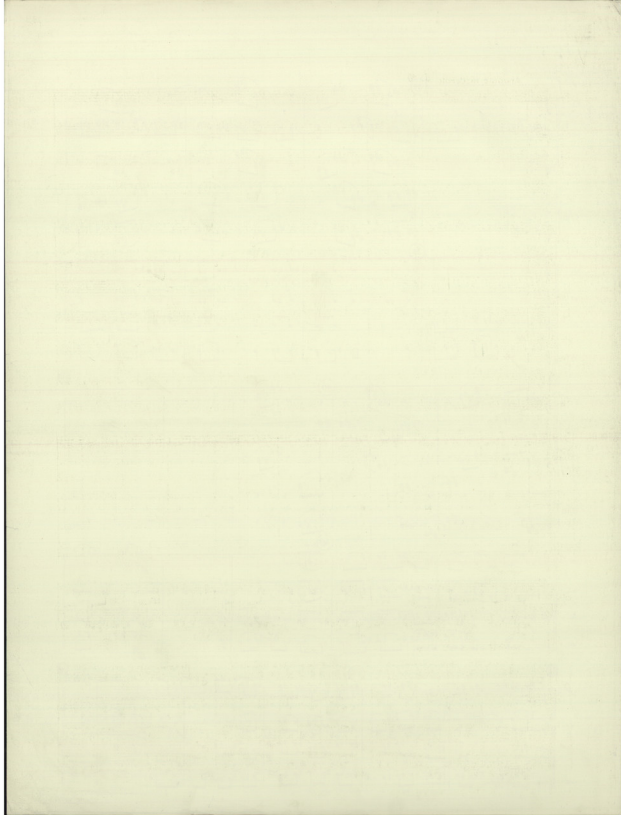
C. B. 1 *soli a 2*

C. B. 2 *soli a 2*



Fl. 1 2 *f* *molto espr.* *sp.* **10**
 Hrb. 1 2 *f* *molto espr.* *sp.*
 Cl. in Bb 1 2 *f* *molto espr.*
 Cor 1 2 *f* *molto espr.* *sp.* **10**
 Trp. in G 1 2 *mf* *mf* *mf*
 Trb. 1 2 *mf* *mf* *mf*
 Tuba *mf*
 Timp. *mf*
 1) G.C. *mf*
 2) Gymb. *mf*
 3) T. Tom. *mf*

Vi. 1 *f* *molto espr.* *sp.* **10**
 Tutti
 Vi. 2 *f* *molto espr.*
 Tutti
 Al. 1 2 *mf* *mf*
 Tutti
 Vc. *f* *molto espr.* *sp.*
 Tutti
 C.B. *mf*



V

Fl. 1 2

Hrb¹₂

[Cl] 1 2

Bsn 1 2

15

Crs

[Trp] 1 2 3

Trb. 1 3

Tb.

Timp

G.C.

Cymb

Tom

15

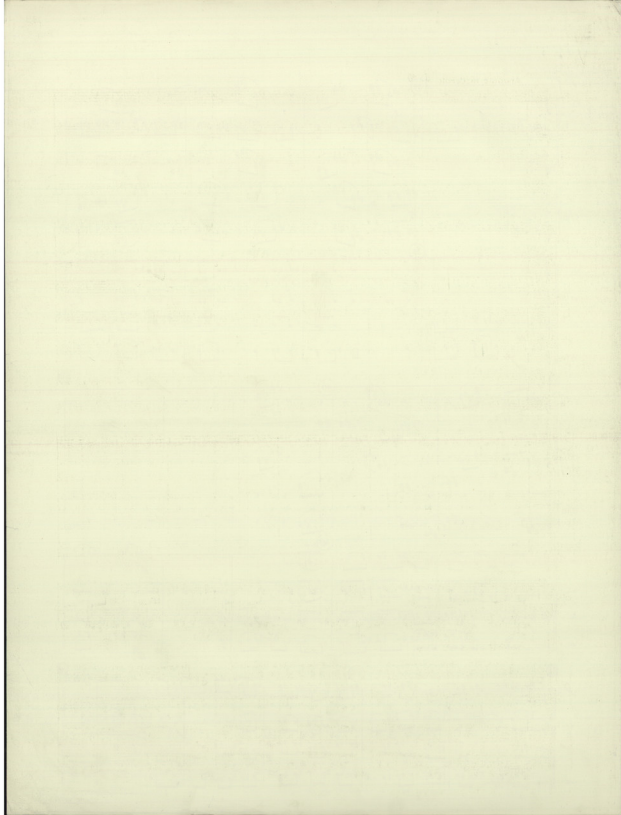
Vi. 1 2

[Al.] 1 2

Ve.

C.B.

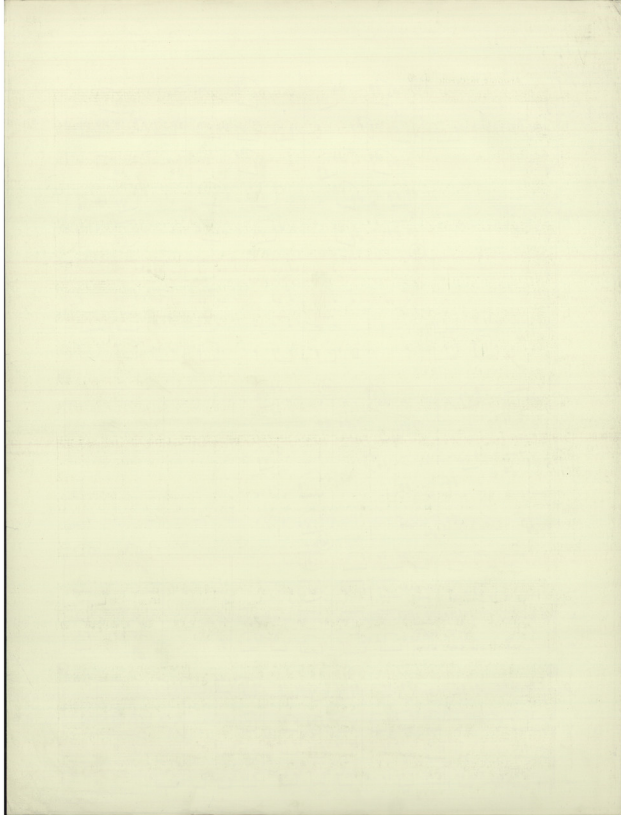
15



Picc.
 Fl.
 Hrb.
 Cl insi
 1
 2
 Bsn.
 1
 2
 Cra.
 1
 2
 Trp in C
 1
 2
 3
 Trb.
 1
 2
 3
 Tuba
 Timp.
 G.C.
 Cymb.
 T.Tom.
 Vi. 1
 Vi. 2
 1
 2
 Al.
 1
 2
 3
 Vc.
 C.B.

a 2 sans Sourd.
fiat.
gliss.
molto
2 sans Sourd.
gax
div.
unis.
unis.

F
Tutti - Tom (Arrang.)



Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Hr. b. 1 *mf* *pp*

Hr. b. 2 *mf* *pp*

20

Cl. 1

Cl. 2

Bas. 1

Bas. 2

Rev

Cra. 1

Cra. 2

Trp. in D *Sord.*

20

Trb. 1 *gliss.*

Trb. 2 *gliss.*

Tb. 1

Tb. 2

Timp.

1 G.C.

2 Cym.

3 Tom.

Vi. 1 *mf* *pp*

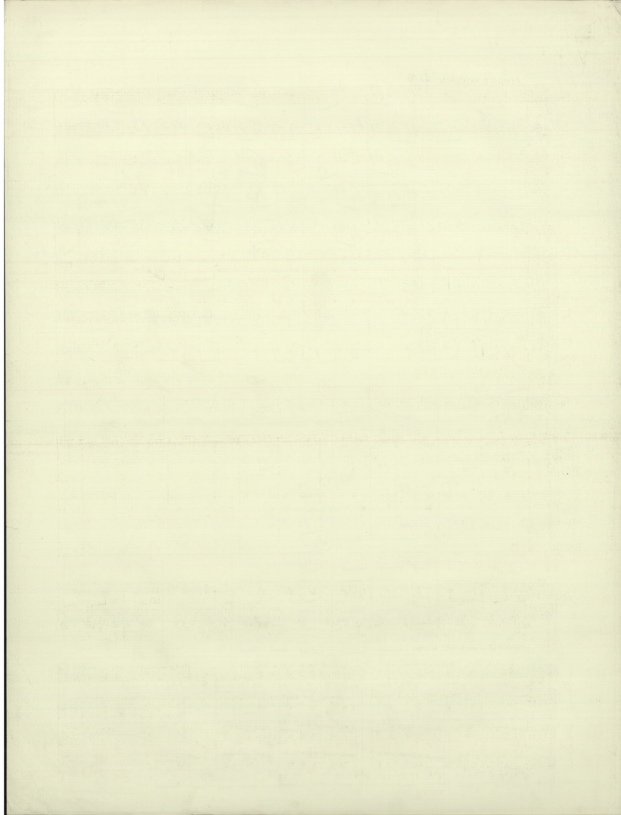
Vi. 2 *mf* *pp* *uns.*

Al.

Vc.

C.B.

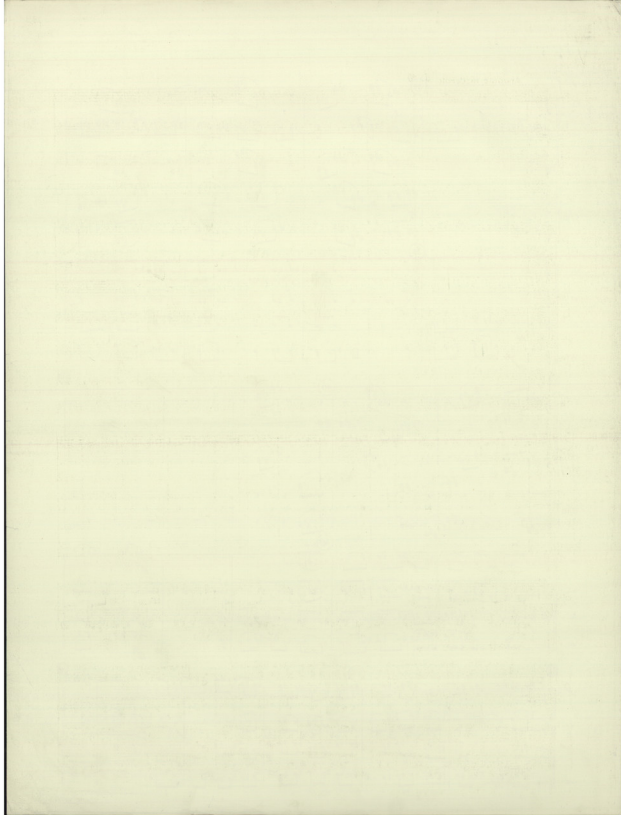
20



Flc. 1
Fl. 2
Hrb. 1
Cl. in A¹
Cl. in B²
Sax. 1
Sax. 2

Cor. 1
Cor. 2
Trp. in D
Trp. in C
Trb. 1
Trb. 2
Tb.
Timp.
G.C.
Cym.
T. Tom.

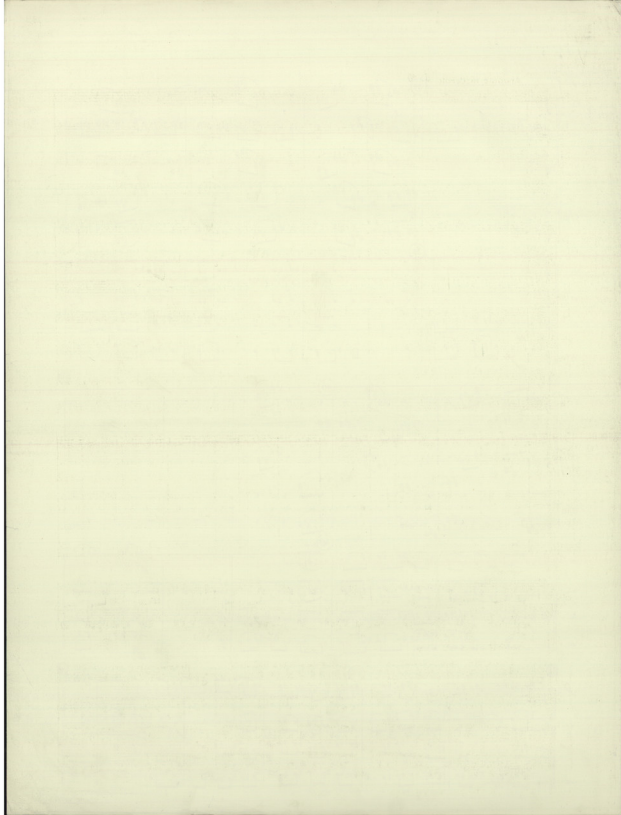
Viol. 1
Viol. 2
Vi. 1
Vi. 2
Vc.
C.B.

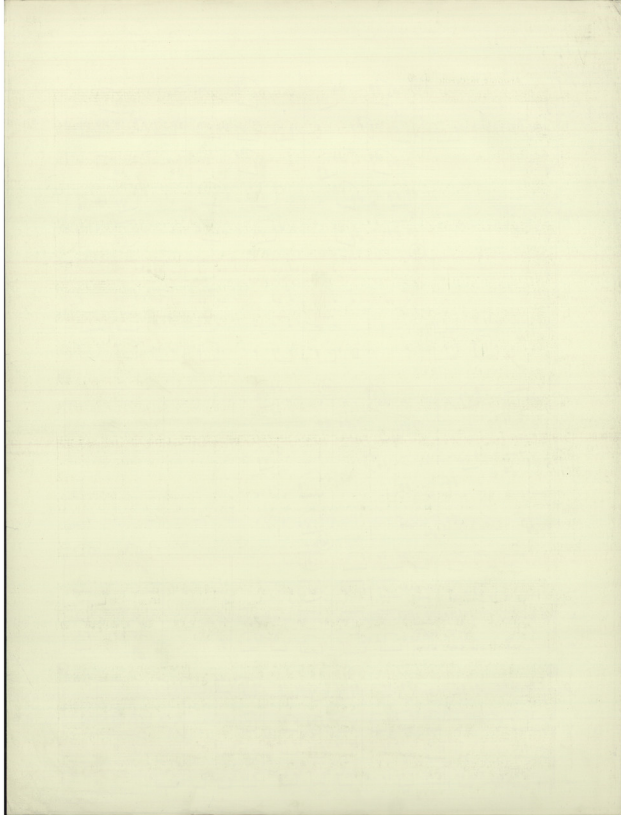


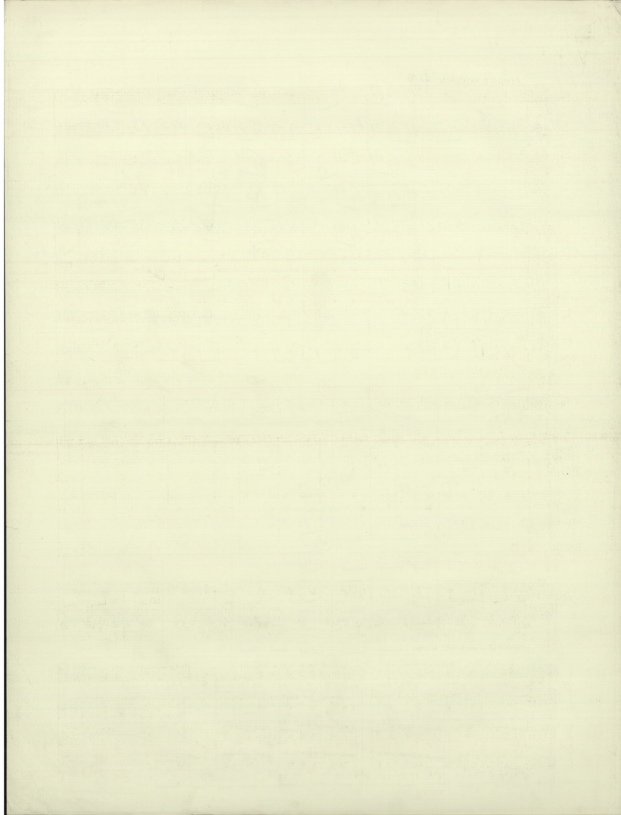
Picc.
 Fl. 1
 Fl. 2
 Hrb. 1
 Hrb. 2
 Cl. 1
 Cl. 2
 Cor. 1
 Cor. 2
 Trp. 1
 Trp. 2
 Trp. 3
 Trb. 1
 Trb. 2
 Trb. 3
 Tbn.
 Timp.
 1 G C
 2 Cymb.
 3 Tom.
 Vl. 1
 Vl. 2
 Vln. 1
 Vln. 2
 Ve.
 C.B.

a 2 sans Sourd.
a 2
flat
maib
2 sans Sourd.
gliss.
gliss.
div.
unis
unis

REB







104

25

Picc.

F1.

F2.

Hrb.

3rd Cl.

1st Bsn.

2nd Bsn.

30

1st Ctr.

2nd Ctr.

Trp. 3rd

Trb.

Tb.

Joc.

R64
(Notes
for
Soloist)

Hrp.

Cel.

35

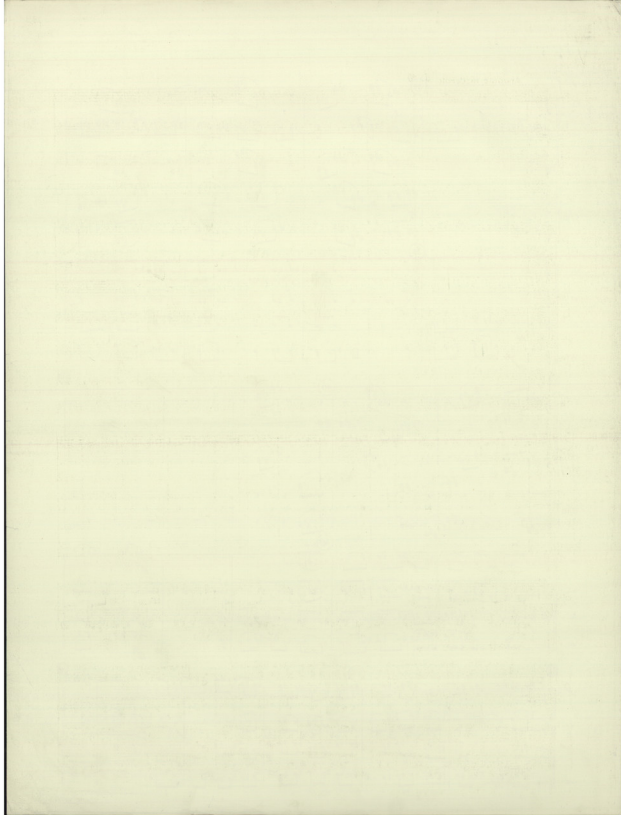
V1.1

V1.2 div.

A1.2

Vc.

C.B.



✓

40

Fl. 1 2^a

Fl. 3

Hrb.

Clari. 1 2

Bsn. 1 2

40

Cor. 1 2

Trp. 1 2 3

Tbn. 1 2 3

Temp.

G.C.

Cymb.

Tam.

Hrp.

Cel.

40

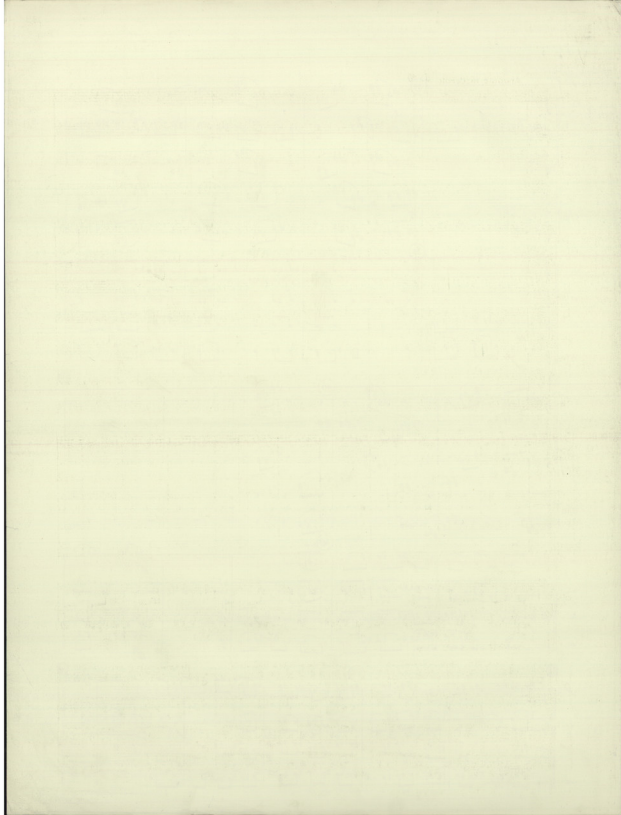
Vl. 1

Vl. 2 div.

Al. 1 2

Ve.

C.B.



Fl. 1 *gliss*

Hrb.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Crs. 1

Crs. 2

Crs. 3

Kb. 1 *sord*

Kb. 2

Kb. 3

Trb. 1 *sord*

Trb. 2 *sord a 2*

Tb. 3 *tuba*

Timp.

D.C.

Smb.

Trom.

Hrp.

Cel.

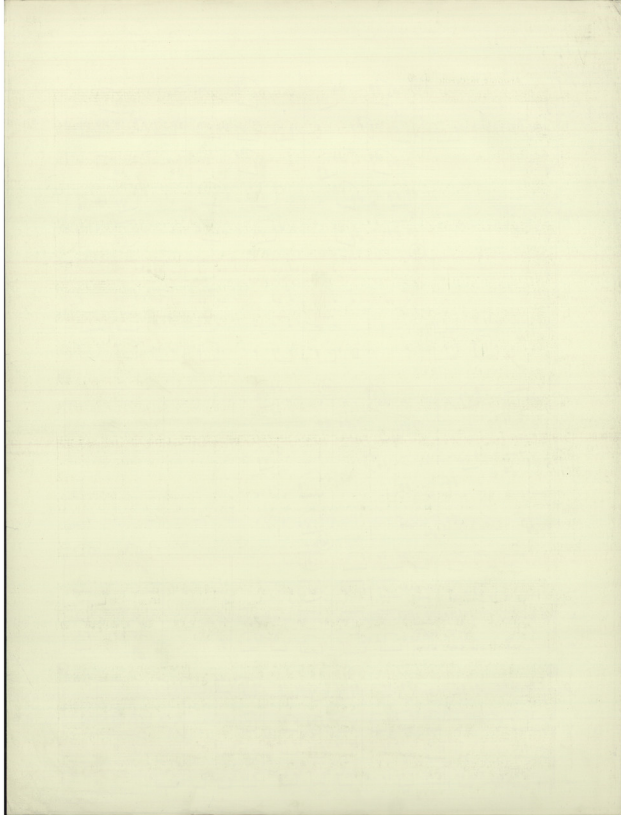
Vi. 1

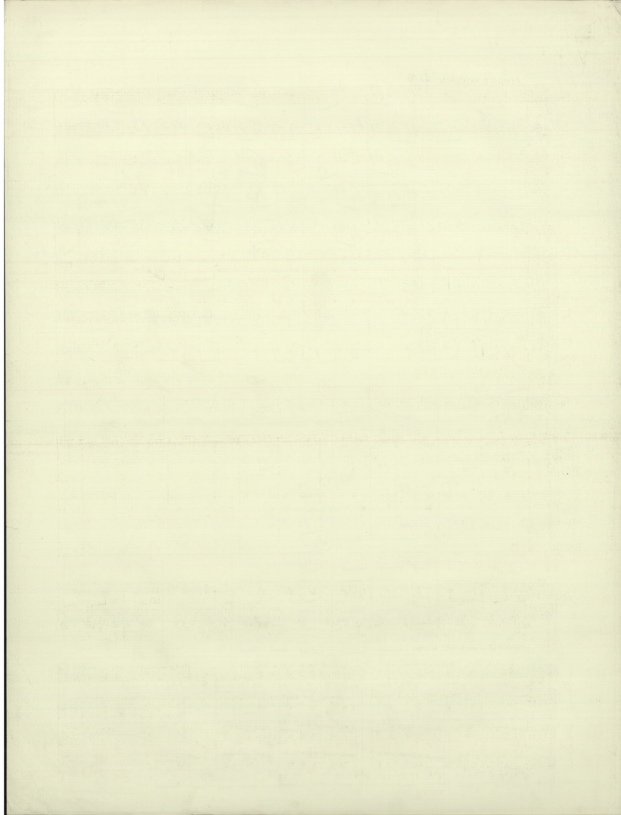
Vi. 2 *div. unis*

Ai. 2 *unis*

Ver.

C.B. *arco*





108

Vivace ♩.126

50

Multa in Picc.

50

ôtez Sound.

ôtez Sound.

3 T.M.

50

ôtez Sound.

ôtez Sound.

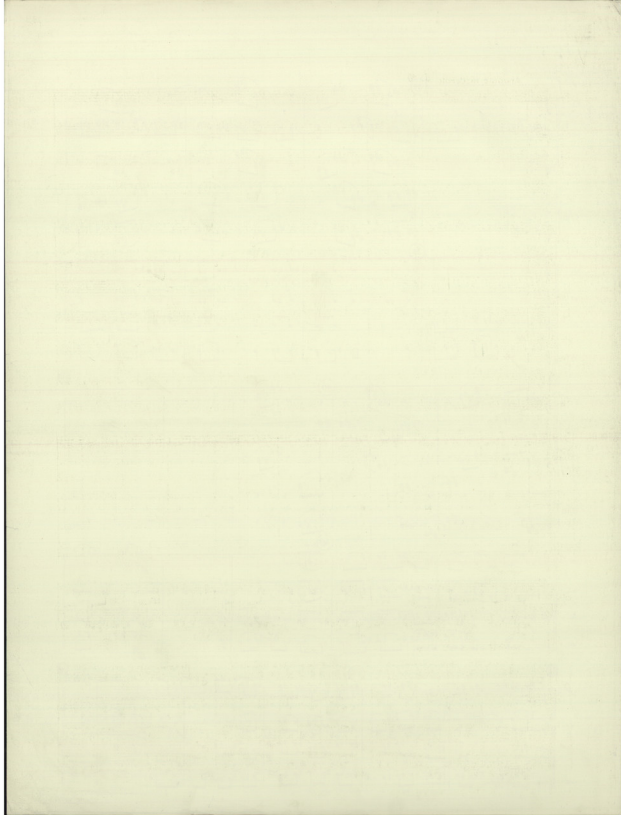
ôtez Sound.

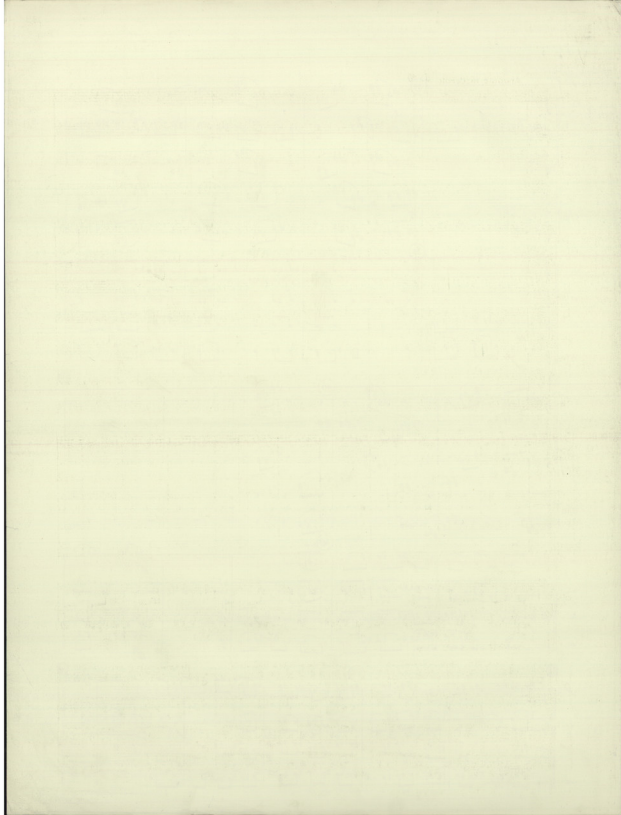
ôtez Sound.

Vivace ♩.126

C.B.

all.





60

Picc.

Ban.

60

Ctr.

Trp.

Tb.

Xylo.

Temp.

Hrp.

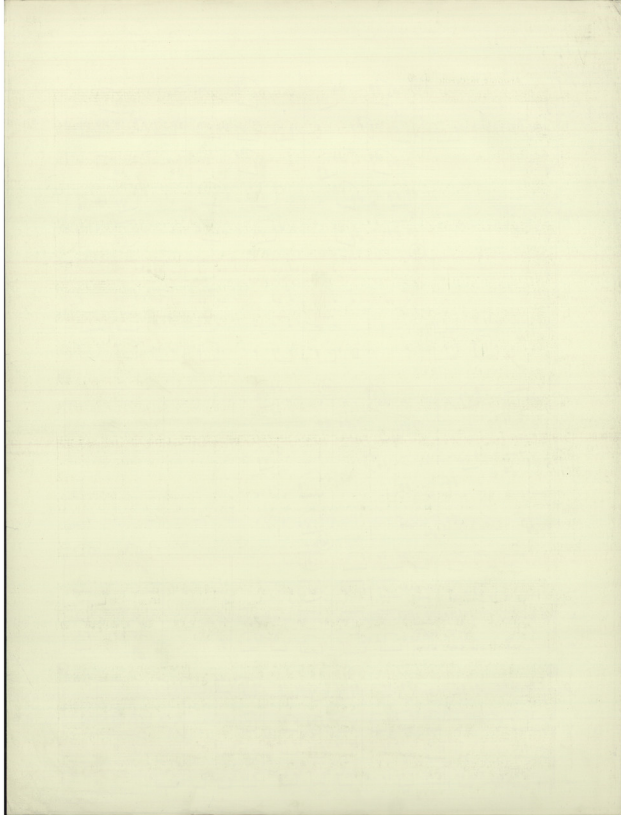
60

Vl. 1

Al.

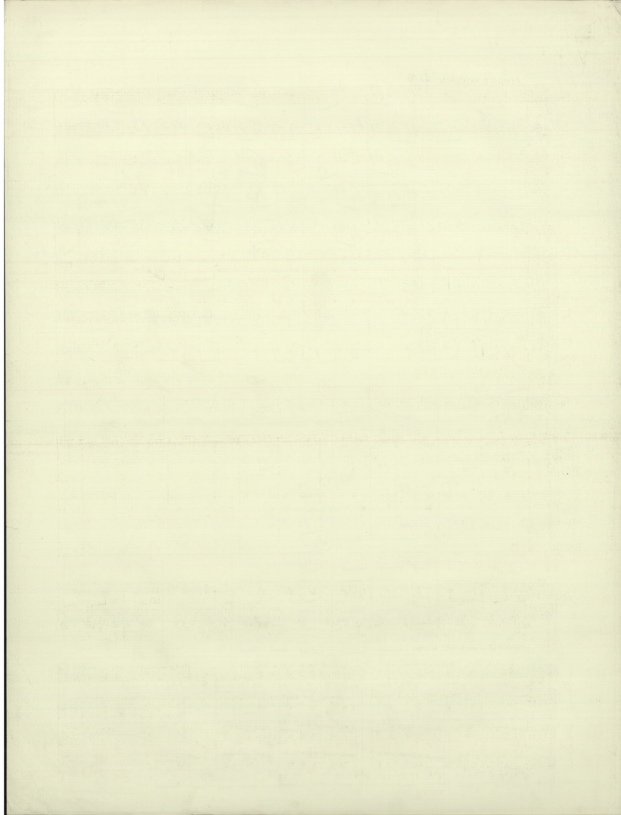
Vc.

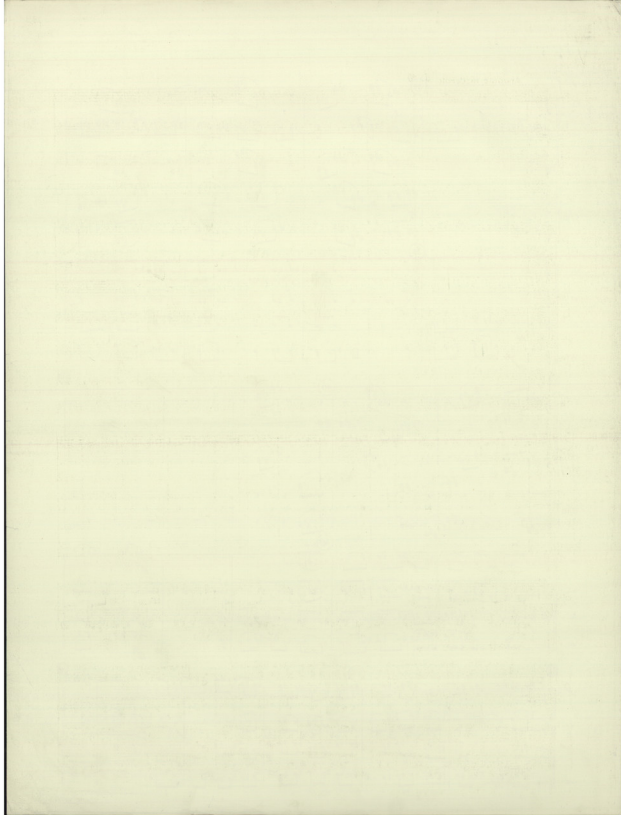
C.B.



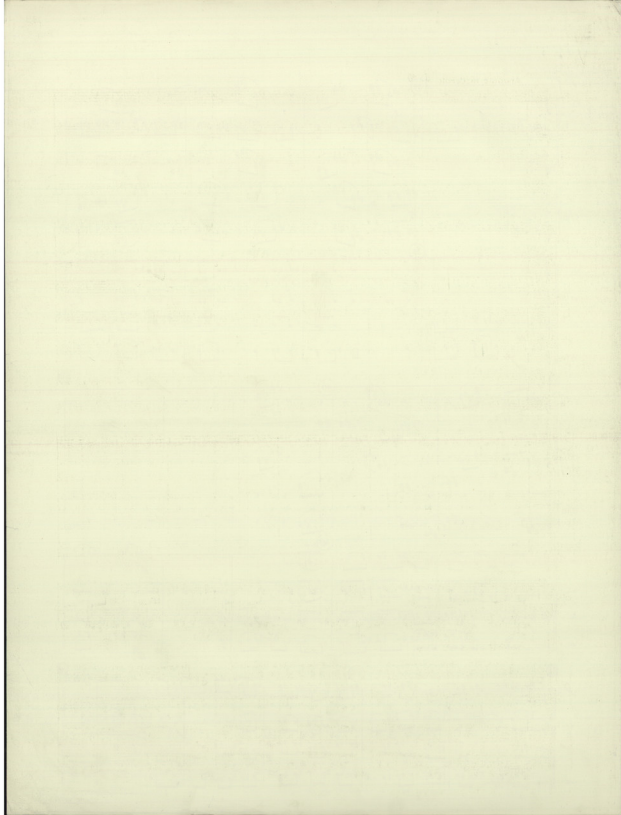
Picc.
 Fl. 1
 Fl. 2
 Hrb. 2
 Cl. 1
 Cl. 2
 Bsn.
 [1
 [2
 [1
 [2
 [3
 Trp.
 Trb.
 [1
 [3
 Tb.
 Xylo.
 Timp.
 G.C.
 Cymb.
 Tom.
 Hrp.
 Vr. 1
 Vr. 2
 Al.
 Vc.
 C. b.

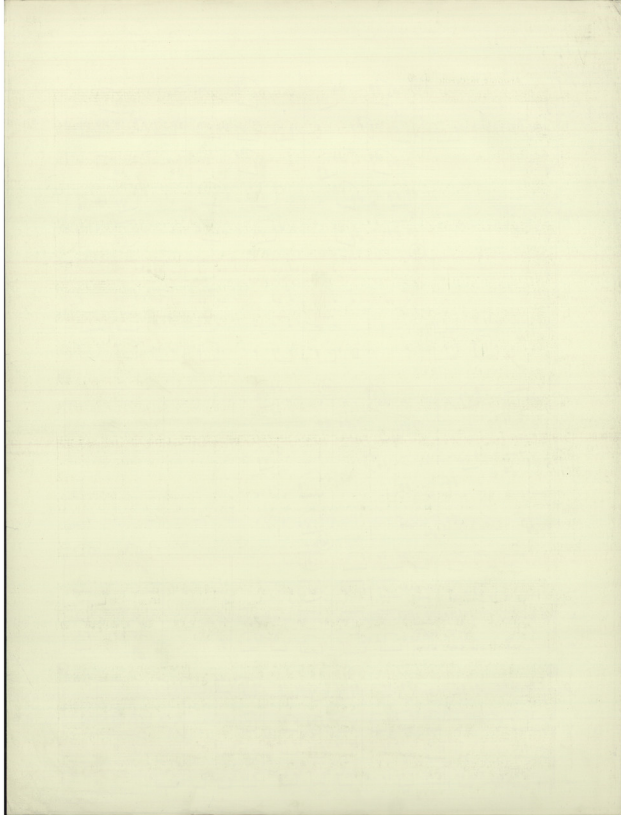
a2
a2
a2
f marc.
f
Arco
Arco





Handwritten checkmark: ✓





Picc.
 Fl. 1
 2
 Hrb. 2
 Cl. 1
 in Bb
 2
 Bsn. 1
 2

muto in Fl. 3^a

80

Crs. 1
 2
 3
 4
 Trp. in D 1
 2
 3
 Trb. 1
 2
 3
 Tuba
 Xylo.
 Hrp.

1 2 3 4

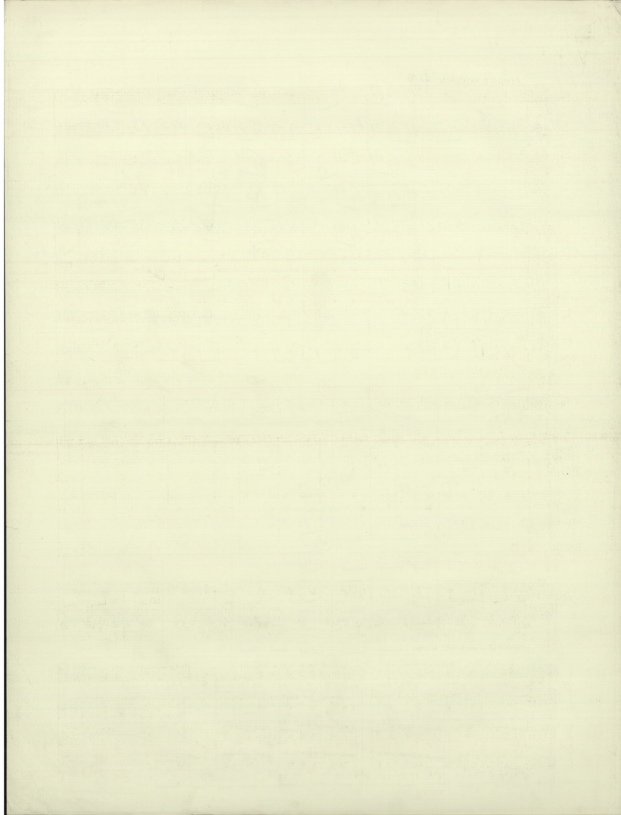
80

VI. 1
 2
 AI.
 Vg.
 C. B.

80

unis

unis



116

85

Picc.

Fl. 1
2

Hrb. 1
2

Cl. 1
in sib

San. 1
2

Crs. 1
2

Trp. in do 1
2
3

Trb. 1
3

Tb.

Xylo

Hrp

85

85

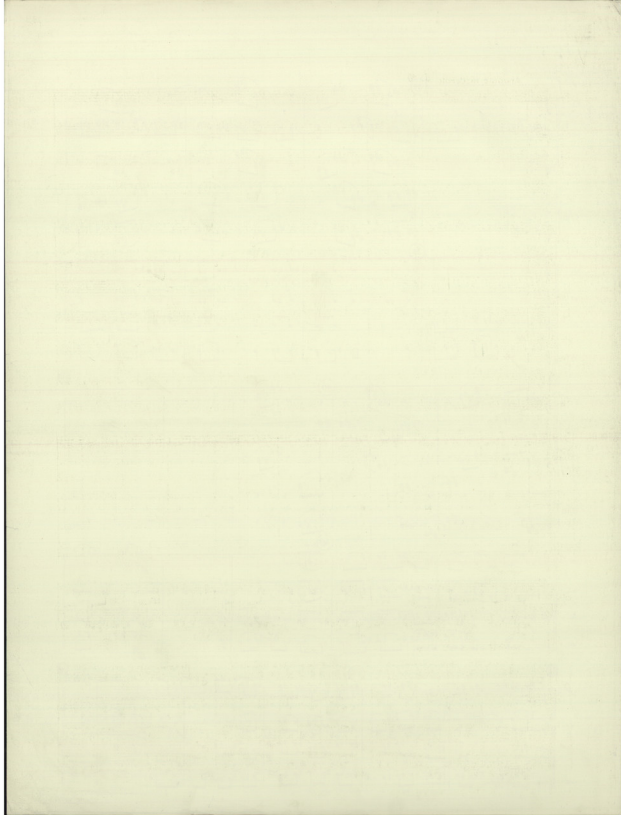
VI. 1

VI. 2

Al.

Vc.

C. B.



V

117

90 Adagio $\text{♩} = 54$

Fl. 1 & 2 *mf dolce*

Fl. 3 *mf dolce*

Hrb. 1 & 2

Cl. 1 & 2 in Bb

Bsn. 1 & 2

90 Sound.

Cl. 1 & 2 *Sound.*

Trp. 1 & 2 *Sound. mf dolce*

Trp. 3 *mf dolce*

Trb. 1 & 2 *Sound.*

Tb. 1 & 2

Xylo.

Timp.

J.K.C.

90 Adagio $\text{♩} = 54$

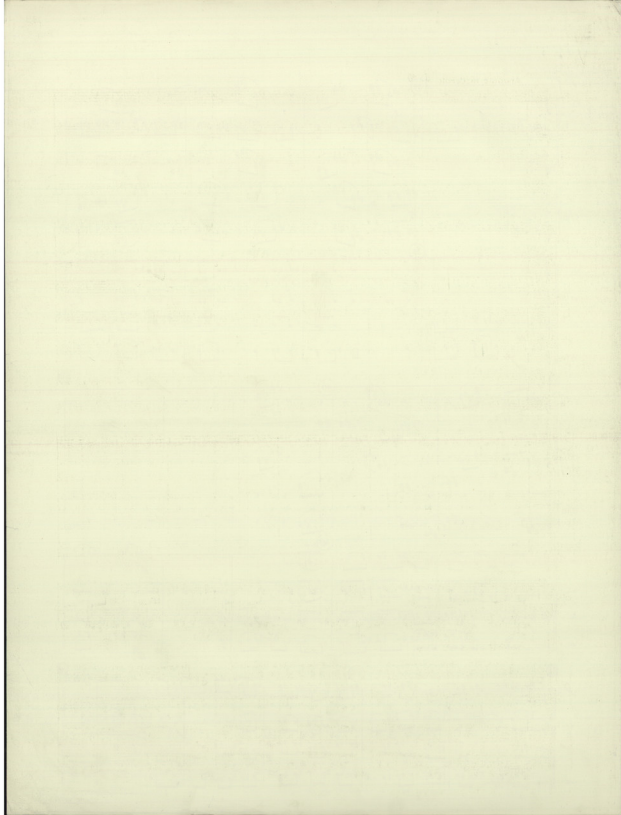
Vl. 1 *f molto espr.*

Vl. 2 *f molto espr.*

Vi. *Pizz. molto espr.*

Vc. *mf molto espr.*

C.B. *Arco molto espr.*



1 2

Fl.

3

Hrb2

Cl. 1
ins 2

Bsn. 1
2

1 2

Crs

1 2

Trp. 1
ins 2
3

Trb. 1
2

3

Tb.

Xylo

Timp

jac

1 2

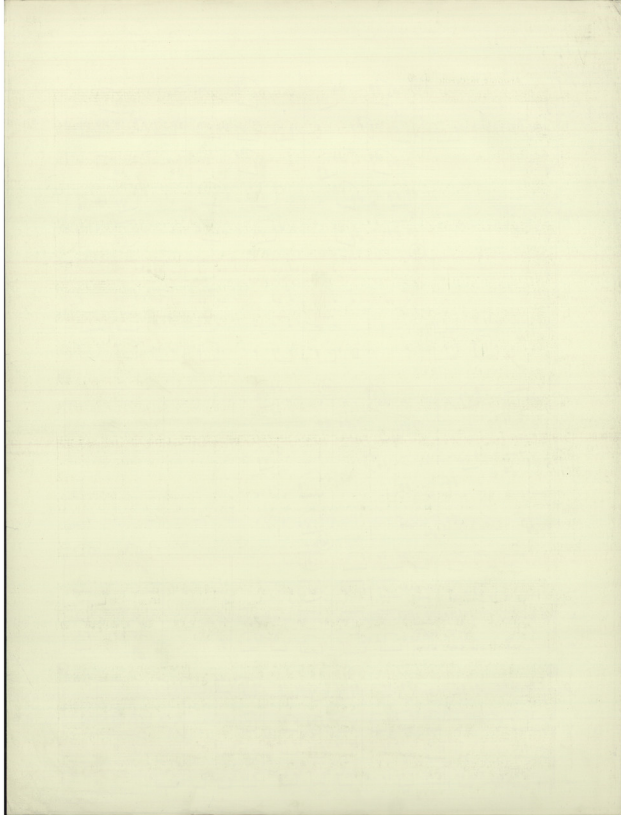
Vi.

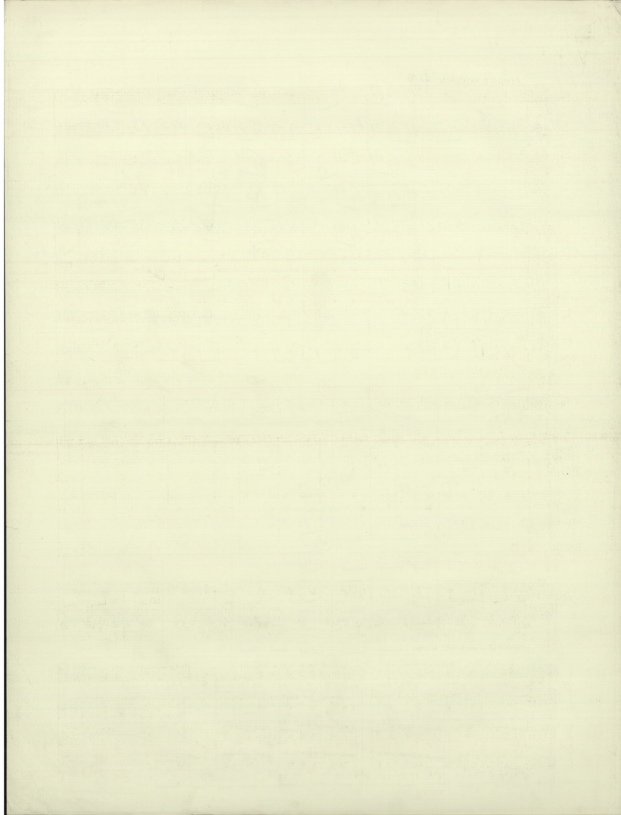
Vi.

Al.

ve.

C. B.





100

Andante sostenuto 4.56

Fl. 1

Hfb. 1

Ci. in sol

Bsn. 1

Trp. in do

2 Cymb.

3 T. Tam.

Cel.

pno SOLO

(suspende avec des brases)

mp sempre

mp stacc. comme un instrument de percussion

Ci. in sol

Bns

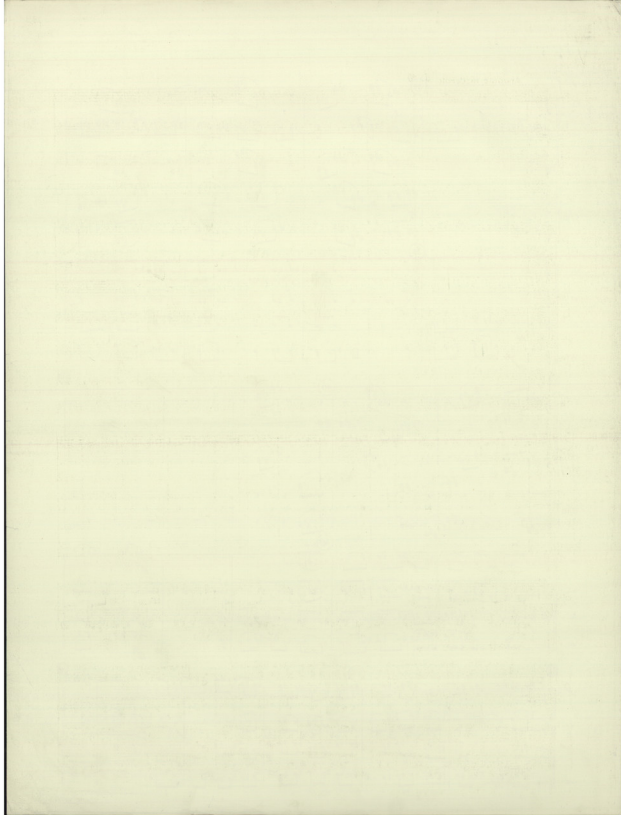
2 Cymb.

3 T. Tam.

Cel.

pno

mf molto esp.

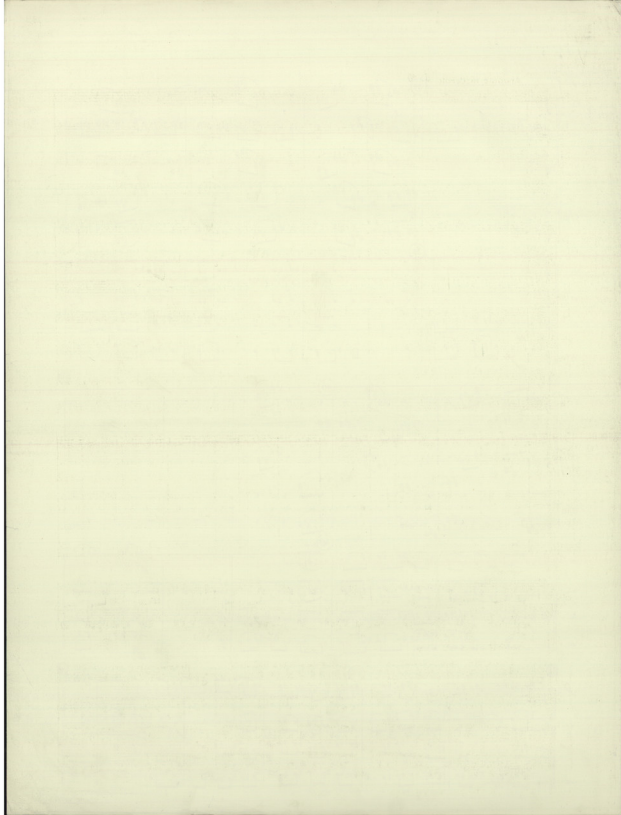


poco

CI 1
CI 2
Bsn. 1
Bsn. 2
Cymb.
T. Tom.
Cel.
P.D.P.

poco

CI 1
CI 2
Bsn. 1
Bsn. 2
Tmp. In' do
Cymb.
T. Tom.
Cel.
P.D.P.



Cl. in E♭
 1
 2

Bsn.
 1
 2

Trp. in A
 1st

Sound (metal)
 2nd *molto esp.*

Cymb.
 5 10 5

T. Tom (A-)

Cel.
 1

PNO
poco pedal

1 2 3 1 2

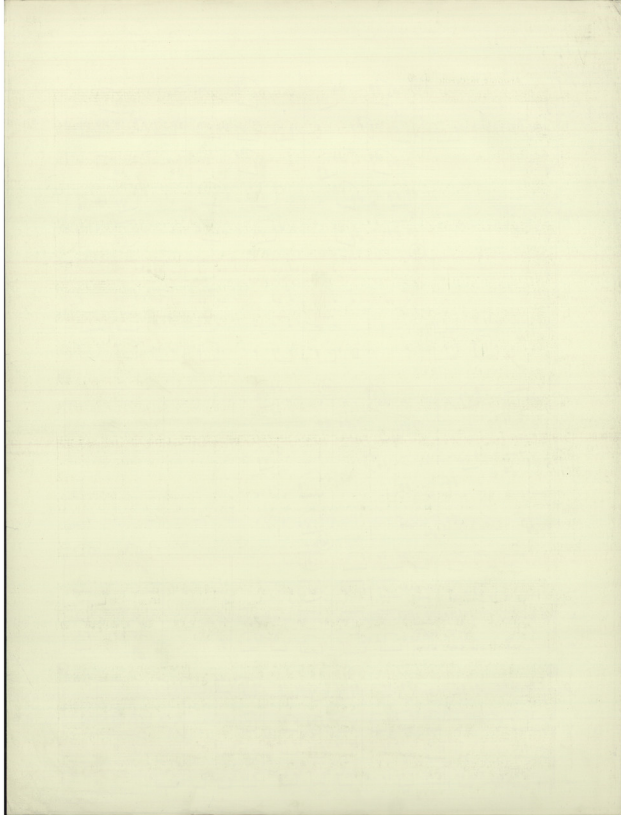
1

1st Violini
 1
 2
 3
 4

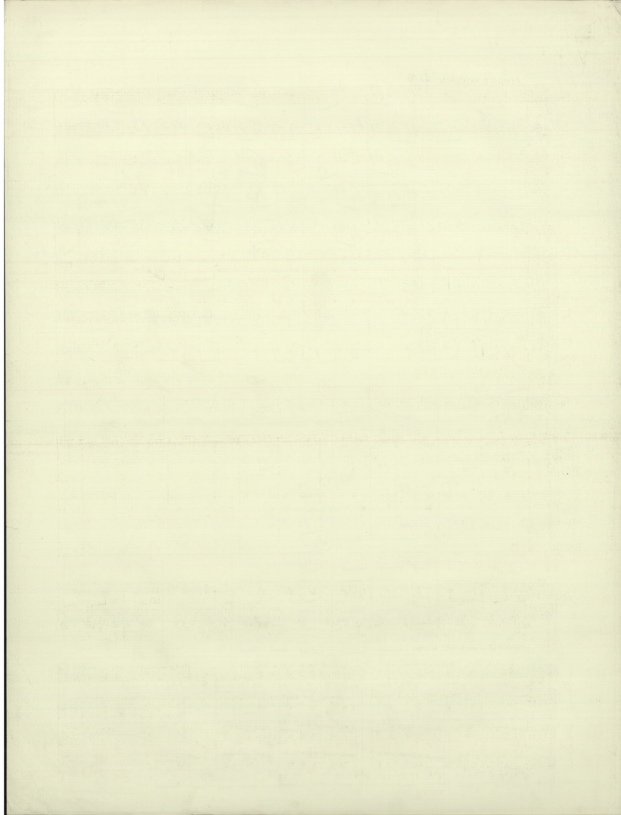
2nd Violini
 1
 2
 3

Solo
 Al.
 Ve.

Detailed description of the musical score: The score is for page 122 and features a variety of instruments. The woodwind section includes two Clarinets in E-flat (Cl. in E♭), Bassoon (Bsn.), and Trumpet in A (Trp. in A). The brass section includes a second Trumpet (2nd Trp.) playing a 'molto esp.' (molto espressivo) part. Percussion includes Cymbals (Cymb.) with patterns of 5, 10, and 5 strokes, and Tom-toms (T. Tom) with a specific pattern. The keyboard section includes Celeste (Cel.) and Piano (PNO) with a 'poco pedal' instruction. The string section consists of first and second Violins (1st Violini, 2nd Violini), Solo Violoncello (Solo Al.), and Viola (Ve.). The score contains numerous musical notations, including slurs, accents, and dynamic markings like *ppp* and *molto esp.*. A circled '1' appears above the first measure of several staves, likely indicating a first ending or a specific measure.



1. Fl. 1
 2. Fl. 2
 1. Clar.
 2. Clar.
 Trp. 1
 in C
 2. Cymb.
 3. Tam.
 (b.)
 Cel.
 P. 19
 V. 1
 2
 3
 4
 V. 1
 2
 3
 Solo
 V.



1
Cl in Eb

2

1
Bsn

2

Trp in Eb

3 Cymb

3 Tom (G-)

Cel

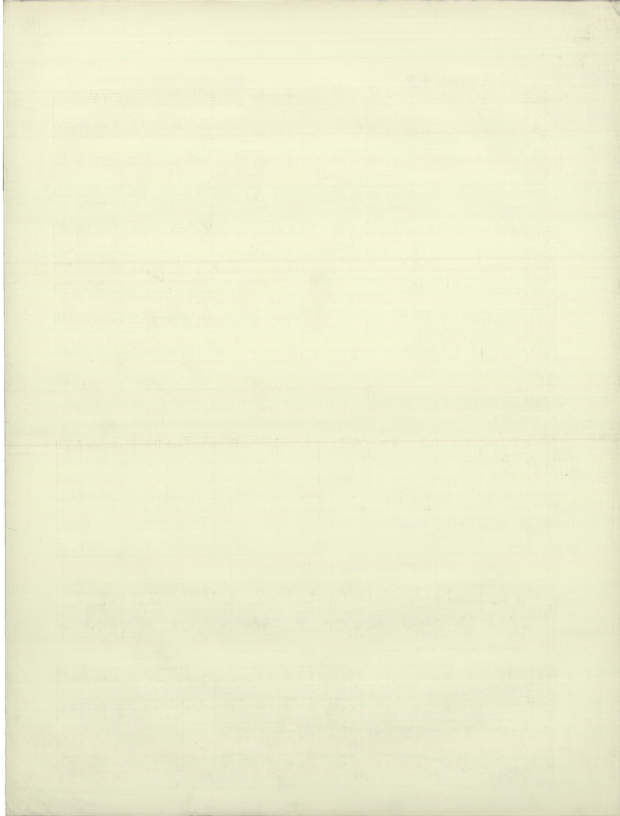
pno

1
2
4
V. I. quartet

1
2
3
V. I. duo

Al. Solo

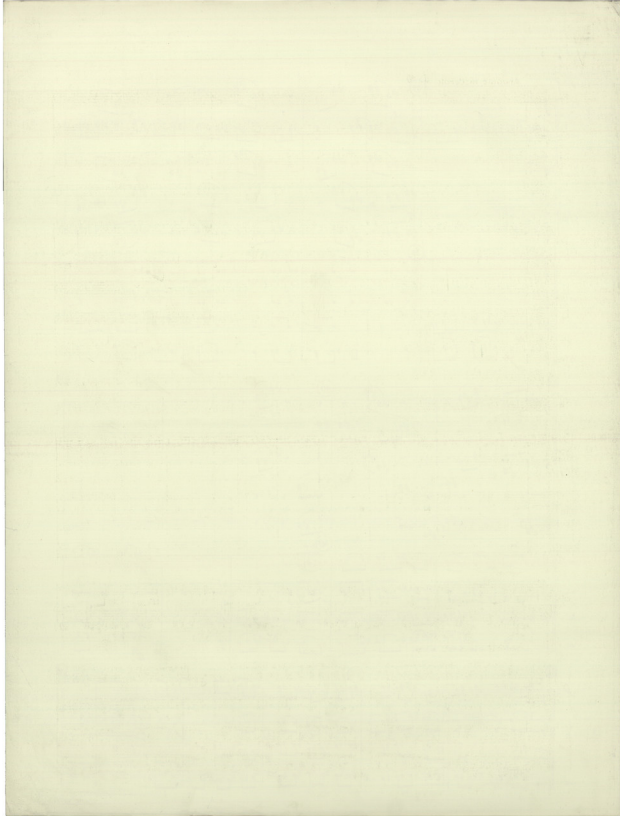
Ve.

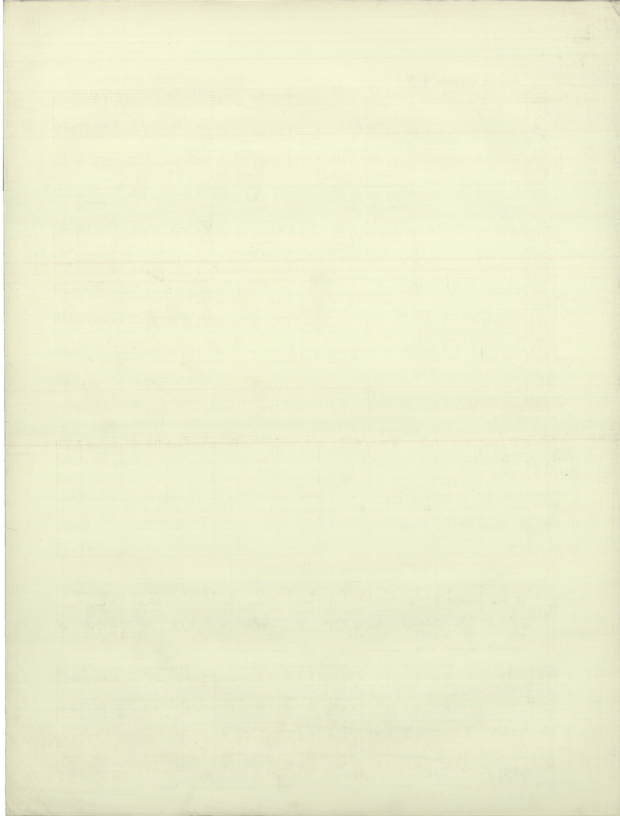


1
 Cl.
 2
 1
 Bsn.
 2
 Trp.
 in Eb
 2
 Cmb.
 3
 Tam.
 (dr.)

Cl.
 pho.

1
 2
 3
 4
 1
 2
 3
 4
 Solo
 Al.
 Vc.





V

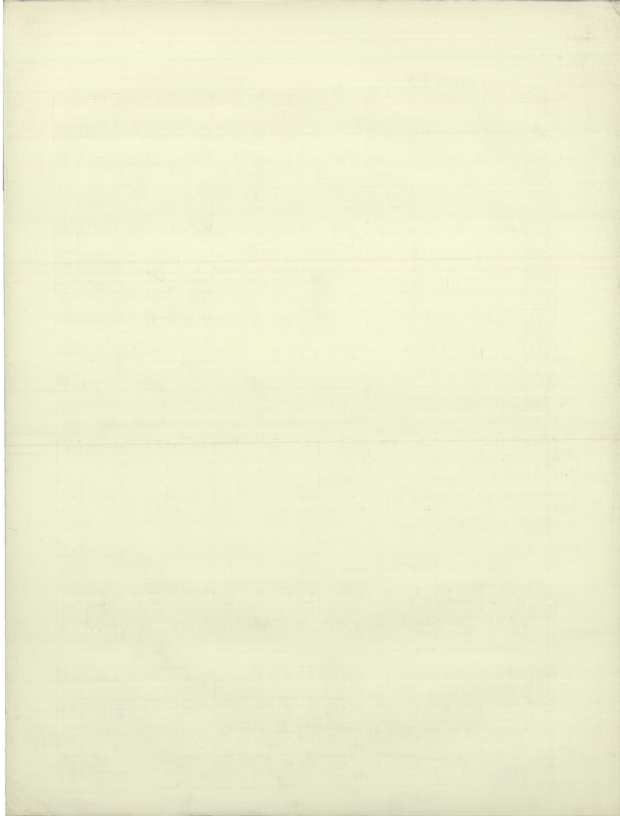
51

4 1 G.C.
 2 Cymb
 3 T.M.
 4 T.Brq
 5 Bpca

vi. 1
 div.
 vi. 2
 Al.
 Vc.

4 1 G.C.
 2 Cymb
 3 T.M.
 4 T.Brq
 5 Bpca

vi. 1
 div.
 vi. 2
 Al.
 Vc.



1. Vln. I *mf espr.*

2. Vln. II *mf espr.*

CL. in B \flat

1.

2.

Bsn.

1.

2.

3

4. G.C.

Gymb.

2. T.M.

3. T. Bca.

4. Ctrp.

Opf.

3

Cel.

0

Pf.

sfac.

5

3

VI. 1. *div.*

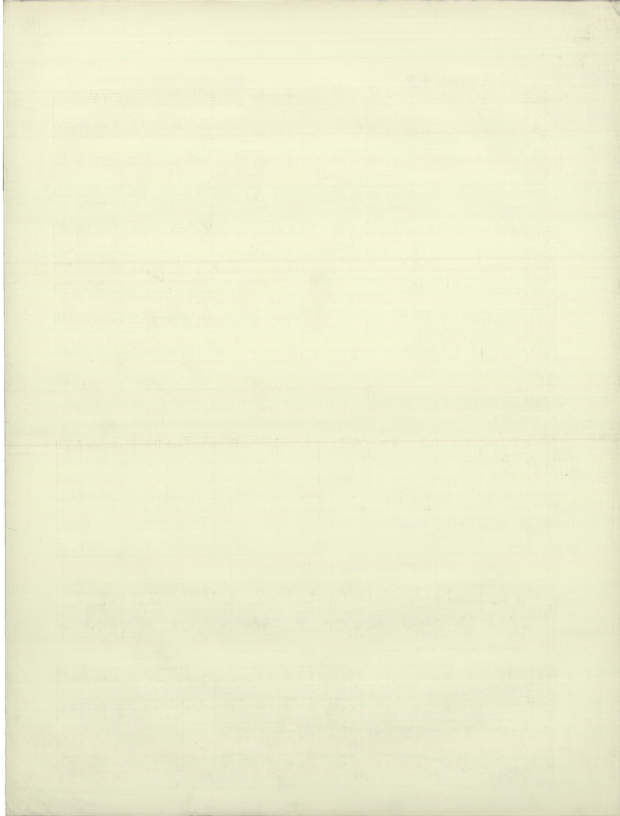
VI. 2.

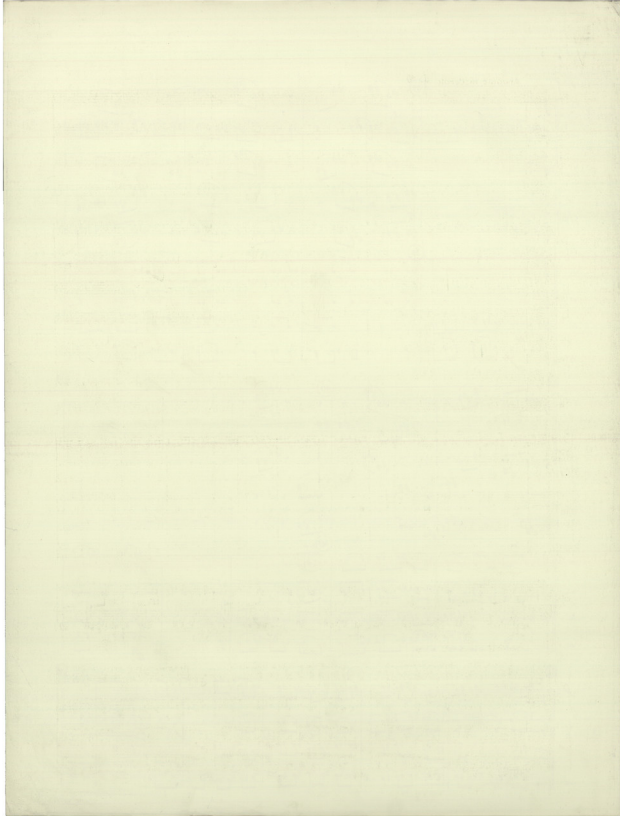
AL.

Vc.

C.B.

contabile





206

1. Hrb. 1
2. Hrb. 2

1. Cl. in A¹
2. Cl. in A²

1. Bsn.
2. Bsn.

3. Crs.
2. Crs.

1. Trp.
2. Trp.

1. C. G.
2. Cym.

Cel.

P. P.

5 5 5 5 5 5 5 5 5 5

Vi. 1
div.

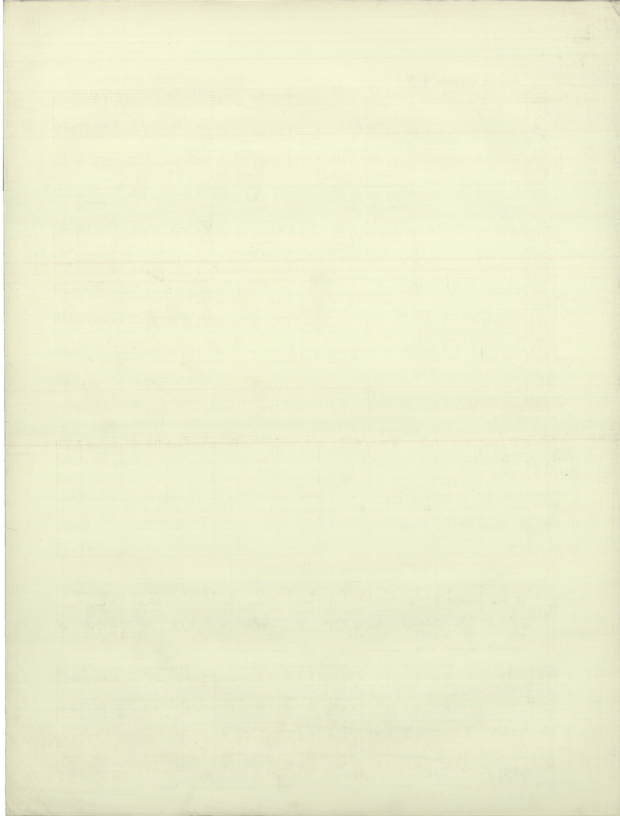
Vi. 2

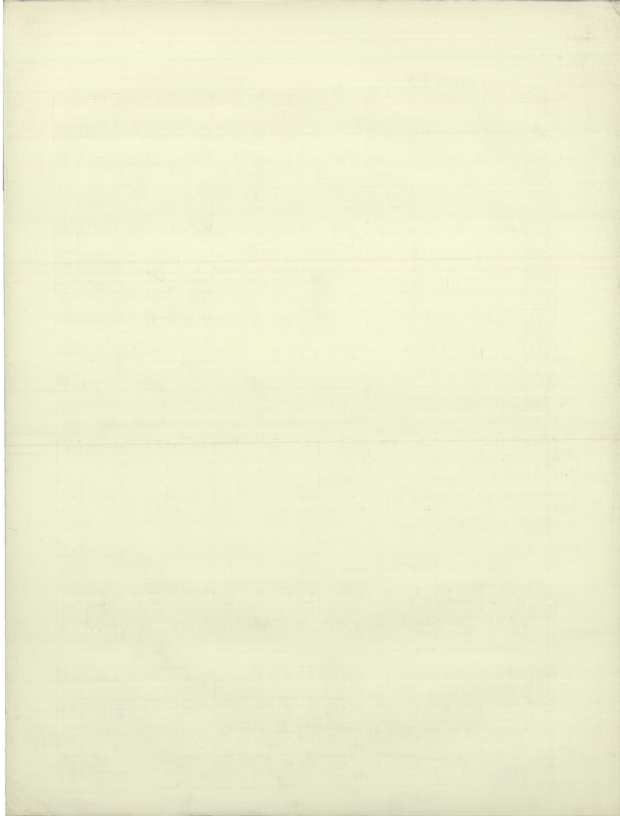
Al.

Vc.

C. B.

Detailed description: This is a page of a musical score, page 130, numbered 206 in the top right corner. The score is arranged in a standard orchestral format. At the top, there are two staves for Horns (Hrb.), numbered 1 and 2. Below these are two staves for Clarinets in A (Cl. in A), numbered 1 and 2. The next two staves are for Bassoons (Bsn.), numbered 1 and 2. There are two empty staves for Cor Anglais (Crs.). Below these are two staves for Trumpets (Trp.), numbered 1 and 2. The percussion section includes two staves for Cymbals (C. G. and Cym.) and a single staff for Celesta (Cel.). The piano part (P. P.) is shown on a grand staff with a bass line featuring a repeating rhythmic pattern of eighth notes, with a bracket underneath indicating a measure of five notes. The string section at the bottom consists of five staves: Violins 1 and 2, Viola (Al.), Violoncello (Vc.), and Double Bass (C. B.). The Violin 1 part includes the instruction 'div.' (divisi). The score is divided into measures by vertical bar lines, with a double bar line indicating a section change or rehearsal mark.





④

Flc. 1
 Fl. 2
 Hrb. 1
 Hrb. 2
 Cl. in A¹ 1
 Cl. in A¹ 2
 Bsn. 1
 Bsn. 2

mf
mf
mf *espr.*
mf *espr.*

LAH
 Carr
 1. 2. 3.
 4. 5. 6.
 7. 8. 9.
 10. 11. 12.
 X 13. 14.

H.C.
 Cym.

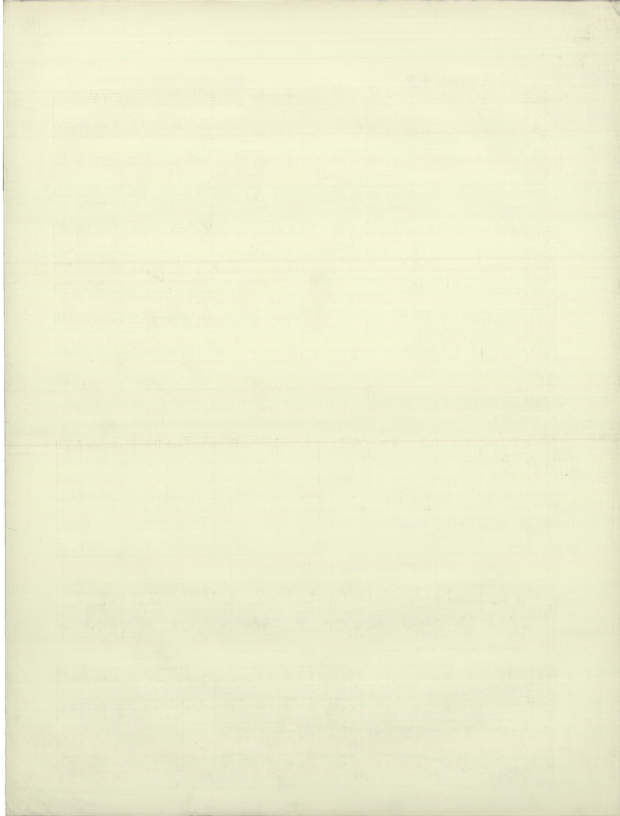
④

Cd.
 PdB.

④

Vi. 1
 Vi. 2
 Al.
 Vc.
 C.B.

unis
unis



V

F cresc

Flc.
Fl. 1
Fl. 2
[1
Hb.
[2
[1
Cl. in A^b
[2
[1
Bsn.
[2

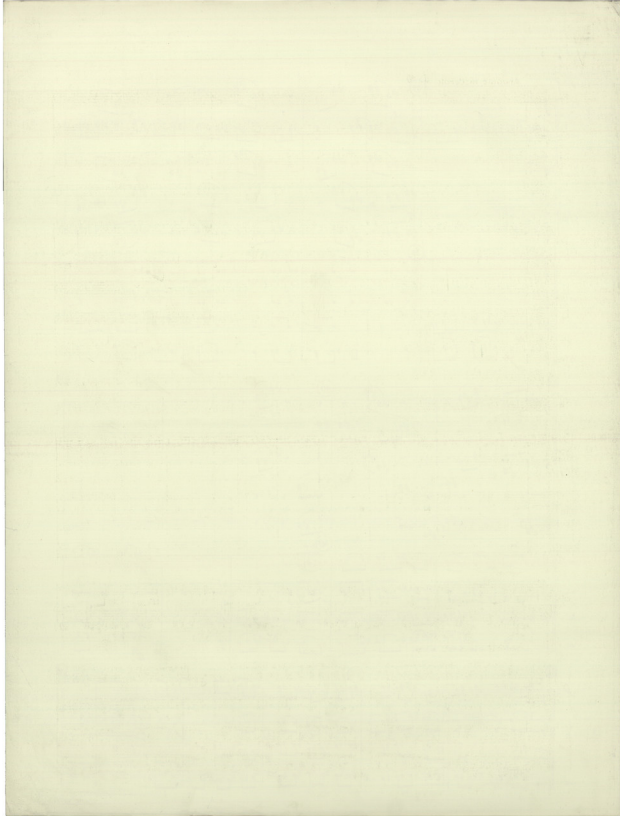
F cresc

1 O.C.
2 Omb.
Cl.
PNO

cresc

VI. 1
VI. 2
AI.
VC.
C.B.

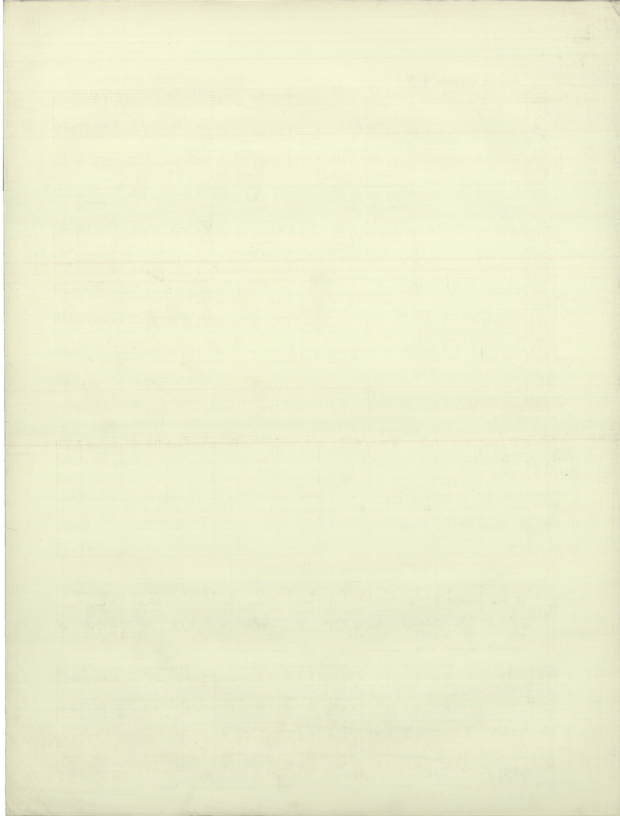
✓



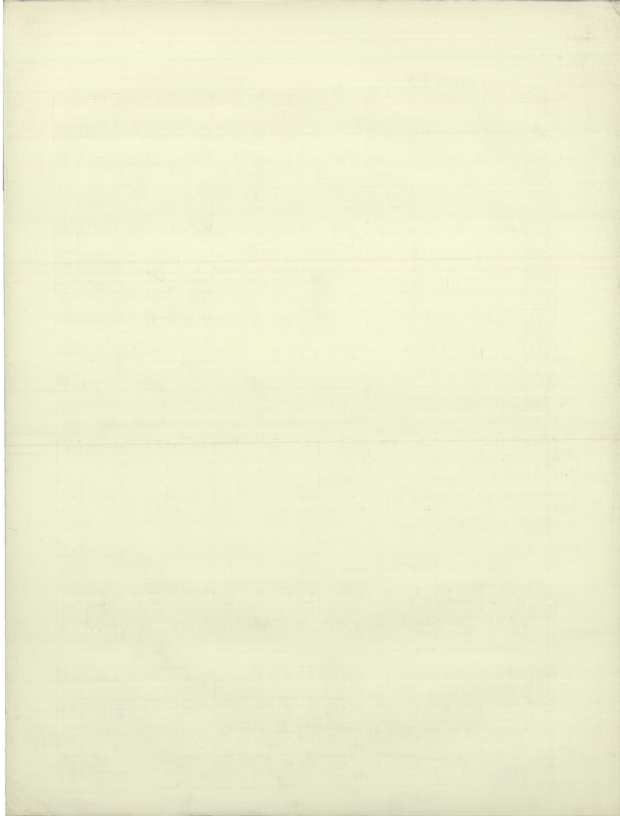
Picc.
 Fl.
 Hrn. 1
 Hrn. 2
 Cl. 1
 Cl. 2
 Bsn.
 Trp. 1
 Trp. 2
 Trb. 1
 Trb. 2
 Tuba
 G.C.
 Cymb.
 T.M.
 Ob.
 PNO
 VI. 1
 VI. 2
 AL.
 VL.
 C.B.

P.H. X (Vto)
 V. il m. r. c. t. (n. r. c. t.)

Tuba
 P.H. &
 G. C. S.
 div. r. c. t.
 X
 r. c. t.
 m. r. c. t.



Picc. 1
 Fl. 2
 Hrb. 1
 Cl. in G¹ 1
 Cl. in G² 2
 Sax. 1
 Sax. 2
 Trp. in D¹
 Trp. in D²
 Trb. 1
 Trb. 2
 Tuba
 Perc. Cymb.
 Perc. T.M.
 Cel.
 PPD
 Vi. 1
 Vi. 2
 Al.
 Vc.
 C.B.



5

Picc. Fl. 1

Fl. 2

Hib. 3

Cl. in Bb 1

Cl. in Bb 2

Ban. 3

5

Crs. 1

Crs. 2

Crs. 3

Crs. 4

Trp. in D 1

Trp. in D 2

Trp. in D 3

Trb. 1

Trb. 2

Tb. 3

Sourd.

Sourd.

RE li

1 G.C.

2 Cymb.

3 T.M.

4 T. Tom

Bong.

bag. ordinari

pp2

ff molto marcato cres — *an* — *do*

5

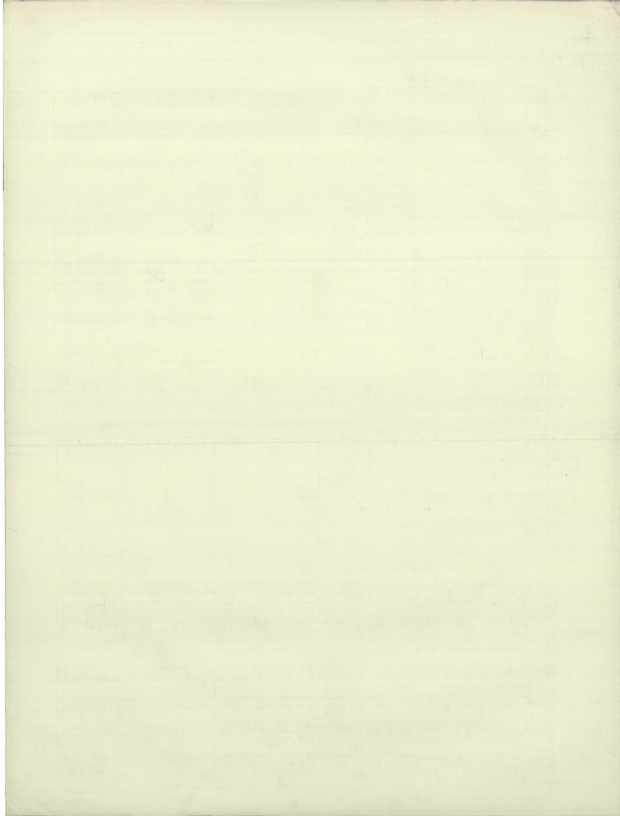
VI. 1

VI. 2

Al.

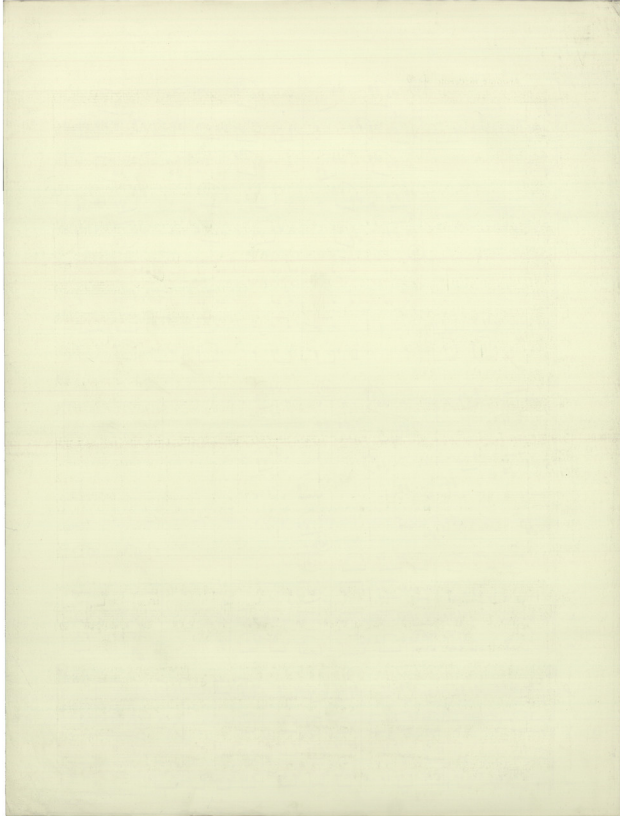
Ve.

C.B.



Picc. Fl. 1
 Fl. 2
 Hrb. 1
 Cl. in Bb 1
 Bsn. 1
 Crs. 1, 2, 3, 4
 Trp. in C 1, 2
 TAB Ten. 1, 2
 Tbn. 1, 2, 3
 Timp.
 G.C. Cymb.
 T.M.
 Trm.
 Cel.
 P.D.
 VI. 1
 VI. 2
 AI.
 VC.
 C.B.

Musical score for a large orchestra, including woodwinds, brass, percussion, strings, and piano. The score is divided into two systems by a vertical dashed line. The piano part (P.D.) is written in a grand staff with treble and bass clefs. The woodwinds and brass parts include Piccolo Flute 1, Flute 2, Horns 1, Clarinet in Bb 1, Bassoon 1, Trumpets in C 1 and 2, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpani, Gong/Cymbal, Tom-toms, and Triangle. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf' and 'cresc. sempre'.



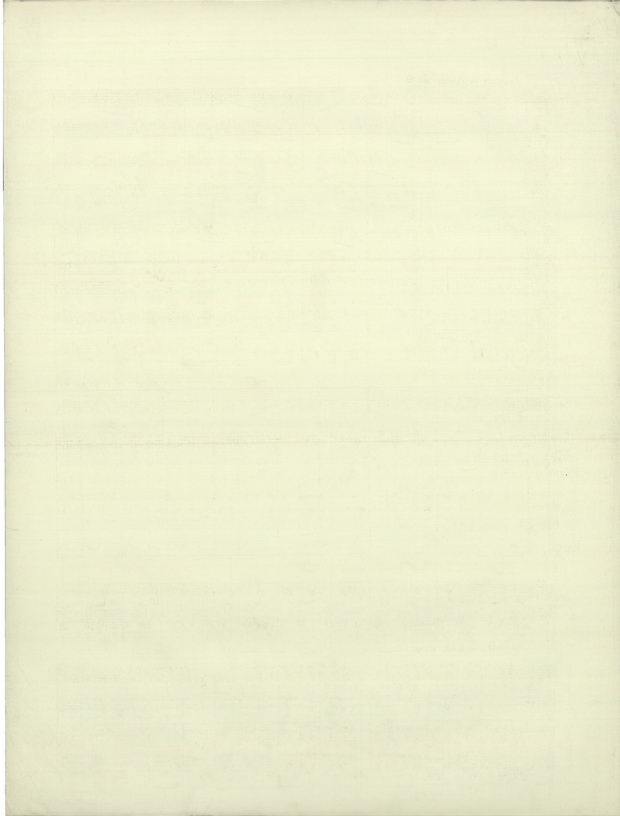
Picc. Fl. 1
 Fl. 2
 Hrb. 1
 Cl. 1
 Bass
 Crs.
 Trp. 1
 Trp. 2
 Tenor
 Bass
 Timp.
 1 G.C.
 2 Cymb.
 3 T.M.
 4 Bass
 5 Cym.
 Cel.
 PNO

Detailed description of the first system: This system contains the staves for the Piccolo Flute 1, Flute 2, Horns 1, Clarinet 1, Bass, Cymbals (two staves), Trumpets 1 and 2, Trombones (Tenor and Bass), Timpani, and Piano. The music features complex rhythmic patterns with many triplets and sixteenth notes. A vertical dashed line is present in the middle of the system.

sempre cresc.

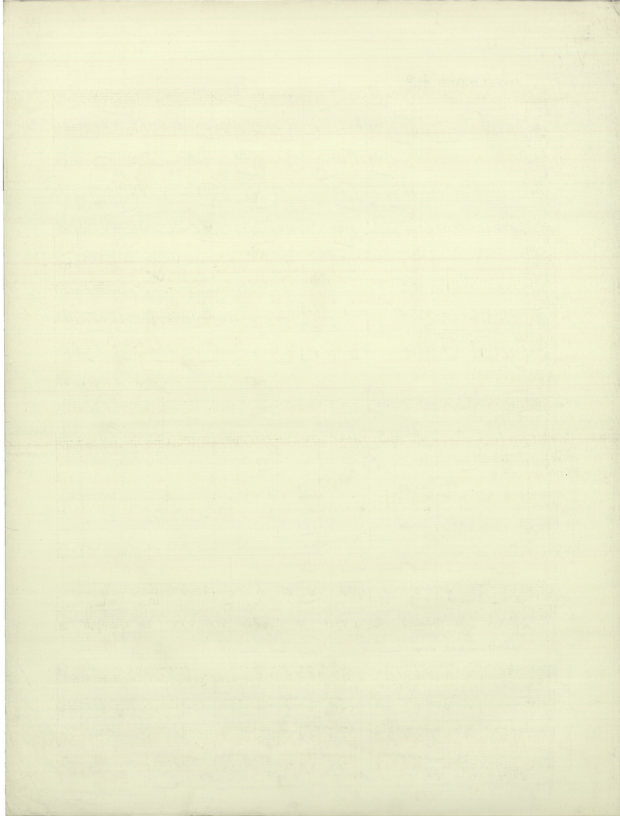
VI. 1
 VI. 2
 Al.
 Vc.
 C.B.

Detailed description of the string section: This system contains the staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music consists of sustained chords and melodic lines, with many triplets. A vertical dashed line is present in the middle of the system.



40

Flc. 1
 Fl. 2
 Hrb. 1
 Cl. in Bb
 Bsn
 Cor.
 Trp. in G
 Trb. 1
 Trb. 2
 Temp.
 1 G.C.
 2 Cymb.
 3 T.M.
 4 Basses
 Cel.
 PFD.
 cresc.
 VI. 1
 VI. 2
 AI.
 Vc.
 C.B.



244

Tempo primo
ma poco sostenuto

Picc

Fl 1

Fl 2

Hr. 3

Cl. in E

Cl. in Bb

Bsn. 1

Bsn. 2

Bsn. 3

256

Coro

Trp. in D

Trp. in Bb

Trb. 1

Trb. 2

Trb. 3

Tb.

Timp.

1. Cym.

2. Cym.

3. Tam.

p. pp

266

Tempo primo
ma poco sostenuto

VI. 1

VI. 2

Al.

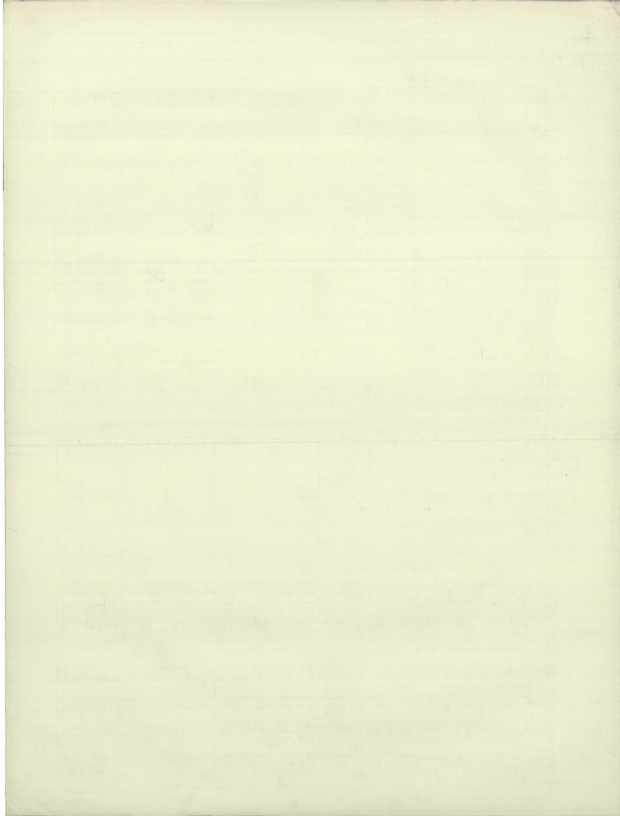
Ve.

C. B.

div. a 2 Pizz.

Pizz.

55 197



278

260

Fl. *div in 3* *3+2*

Hrb. *div in 3* *z marc.*

Cl. in E^b *div in 3*

Bsn. *div in 3*

Cms. 1 *3+2*
2 *Sourd.*

Trp. in D^o *Sourd.* *div in 3*

Trb. *Sourd.* *div in 3* *f* *très courts et sempre marc.*

Tb.

Timp. *3+2*

Tom. 1 *accr.*
2 *ten.*
3 *mf*

Tom. 4 *mf*

260

Cl. sp.

260

p. H^c *ff sempre et marc.* *3+2*

260

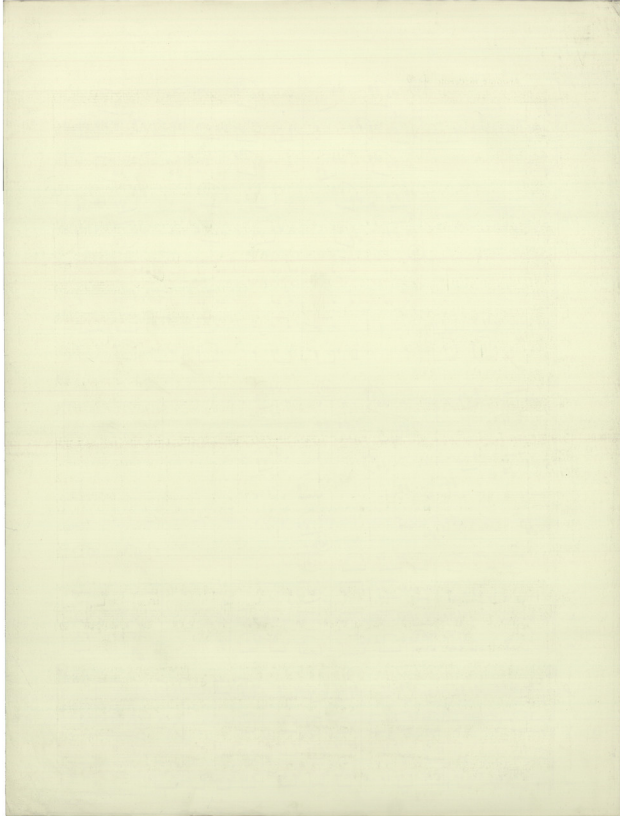
VI. 1 *Arco* *div in 3* *3+2*

VI. 2 *Arco* *div in 3*

Al. *Arco* *div in 3*

Ve. *Arco* *div in 3*

C.B.



265

Fl. 1
Fl. 2
Hrb. 2
Cl. in Bb
Bsn. 2
Cra. 1
Cra. 2
Trp. in D
Trb. 1
Trb. 2

Timp.
Tom. 1
Tom. 2
Tom. 3

multo in Cymbales

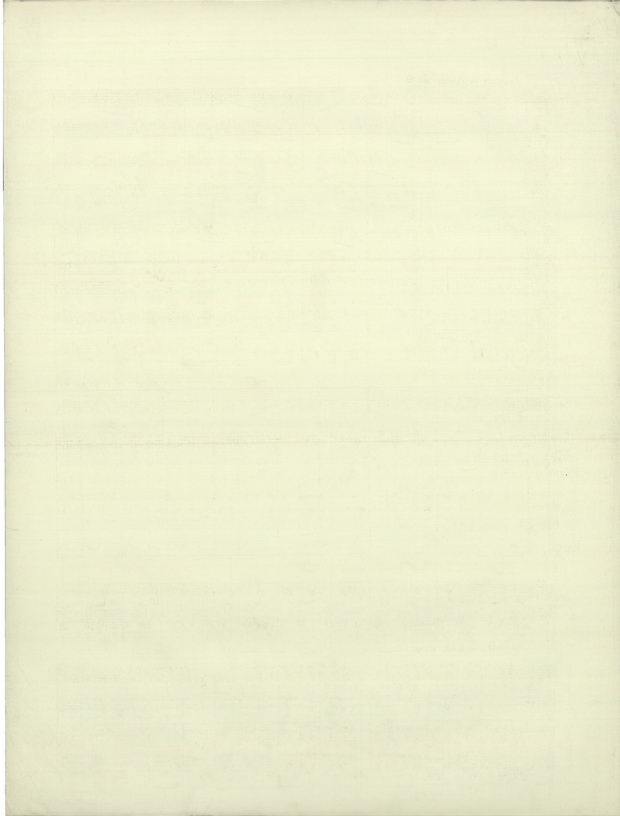
265

Glt. p.

Pr. 20

265

V. 1
V. 2
Al.
Ve.
C. B.



Fl. 1
Hrb.
Cl. Bass
Bsn.
Crs.
Tromp. M.
Tuba
Timp.
Tom.
Tom. b.

ôter Sourd. et lever les tubs

mf

mu. 10 n. 1. Tom.

Gf/va.
pno.
VI. 1
VI. 2
Al.
Vc.
C.B.

in 3

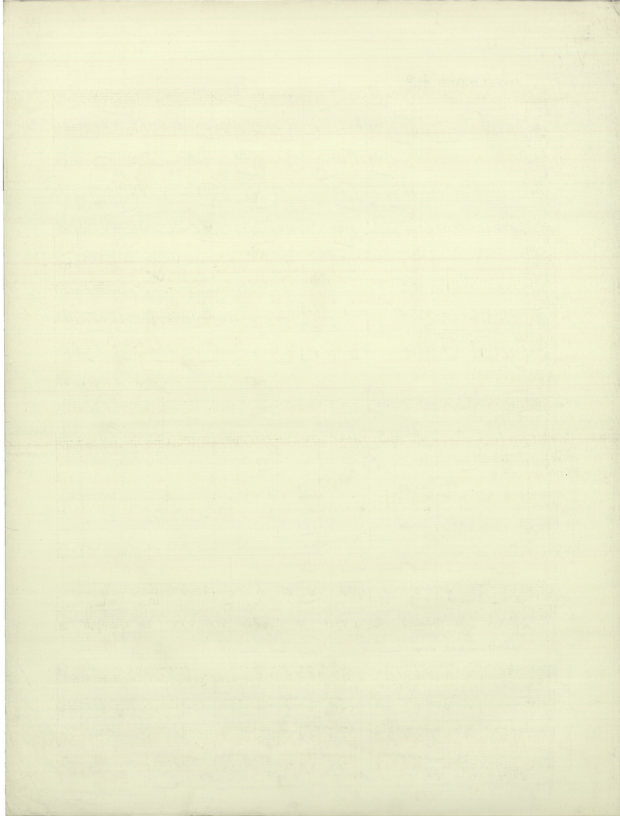
Pizz.

Pizz.

Pizz.

Pizz. div. o 2

Pizz.



Musical score for brass and woodwind instruments. The instruments listed on the left are:

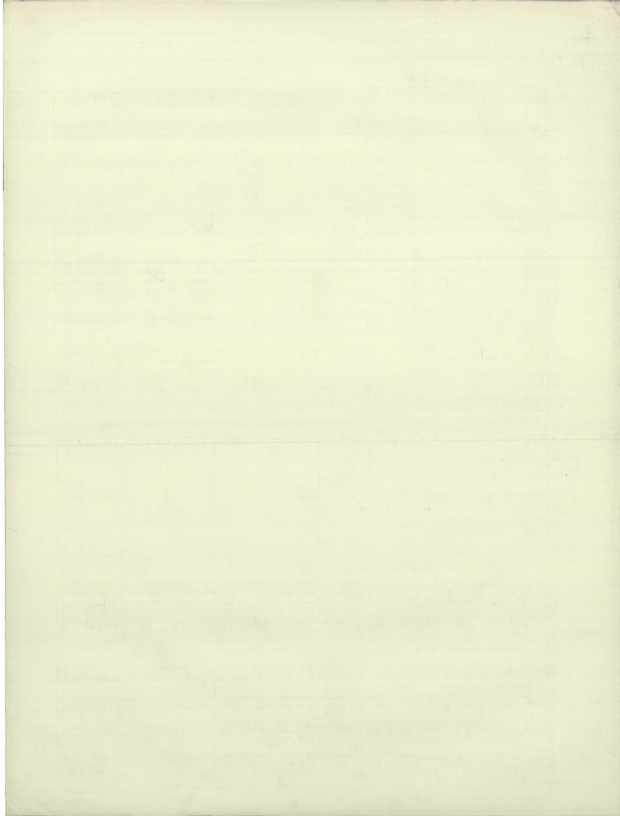
- Fl. 1
- Hrb. 2
- Cl. in Bb
- Bsn. 2
- Cor. 2
- Trp. in D
- Trb. 2
- Tb. 2
- Temp.
- G.C.
- Cym.
- Tom.

The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The woodwinds and brass instruments play complex rhythmic patterns, while the percussion instruments provide a steady accompaniment.

Musical score for strings, consisting of two staves. The notation is sparse, with long horizontal lines indicating sustained notes or rests.

Musical score for piano, consisting of two staves. The notation is dense, featuring complex rhythmic patterns and chords.

Musical score for strings, consisting of five staves labeled VI. 1, VI. 2, AL, VC, and C.B. The notation is dense, featuring complex rhythmic patterns and chords.



275

FL 1/2
Hrb 2/3
Cl. 1/2
Wp 2/3
Srn 1/2
Cr3 1/2
3/4
Trp 1/2
Inob 2/3
Trb 1/2
3
Tb
Timp
GC
Cymb
Ttom

This block contains the musical notation for woodwinds, brass, and percussion. The woodwinds include Flute (FL), Horns (Hrb), Clarinet (Cl.), and Bassoon (Wp). The brass section includes Trumpets (Trp), Trombones (Trb), and Tuba (Tb). The percussion section includes Timpani (Timp), Gong/Cymbal (GC), Cymbal (Cymb), and Tom-tom (Ttom). The notation is dense with sixteenth and thirty-second notes, indicating a fast tempo.

276

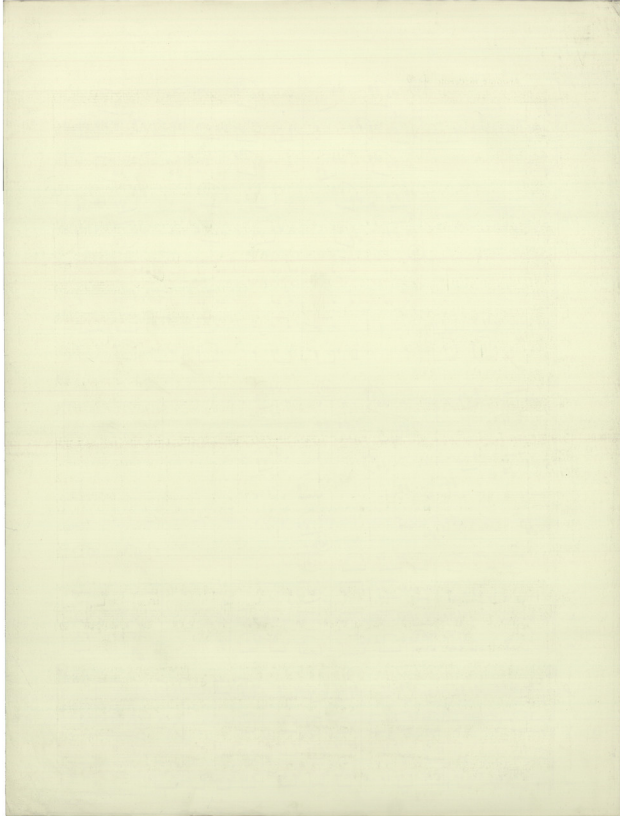
G/Op
pOp

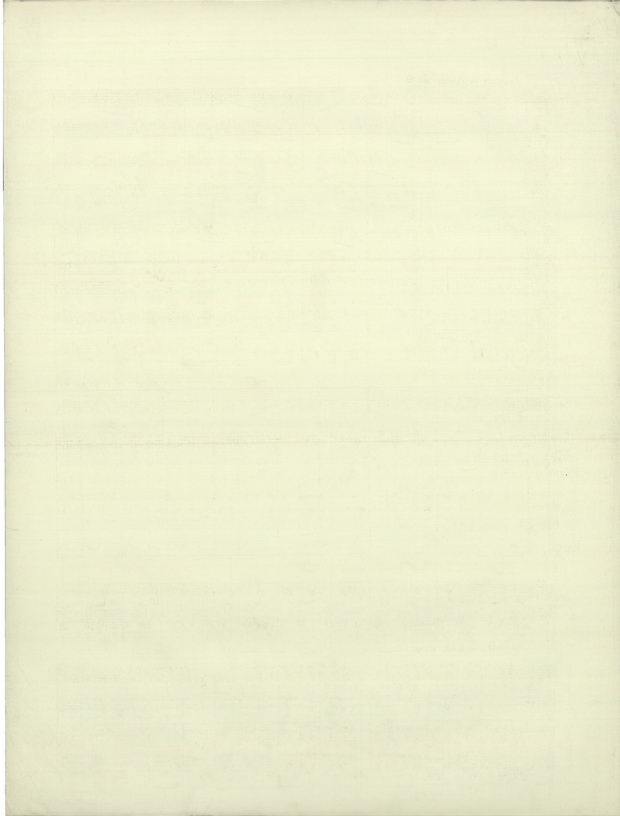
This block contains the musical notation for the string section and piano. The strings are labeled G/Op (Violin/Guitar/Oboe) and pOp (Piano). The notation shows a complex rhythmic pattern with many sixteenth notes.

275

VI 1
VI 2
AI
VC
C.B

This block contains the musical notation for the string section and double bass. The instruments are Violin I (VI 1), Violin II (VI 2), Viola (AI), Violoncello (VC), and Double Bass (C.B). The notation is consistent with the previous sections, featuring a fast, rhythmic pattern.



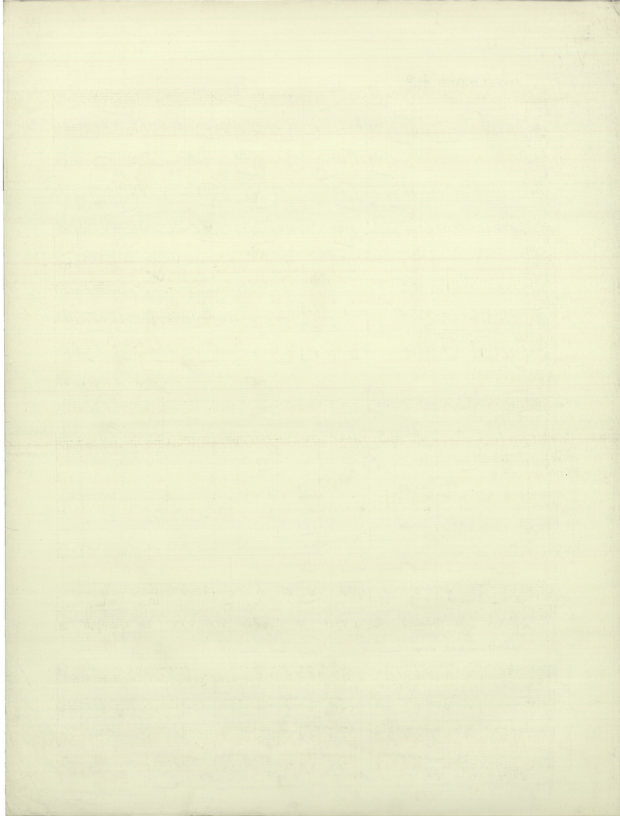


200

Fl. 1
Fl. 2
Hrb. 1
Hrb. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Timp.
G.C.
Tom.
Tom.
Cong.
Gt/Bc
PNO
Vi. 1
Vi. 2
Al.
Vc.
C.B.

200

200



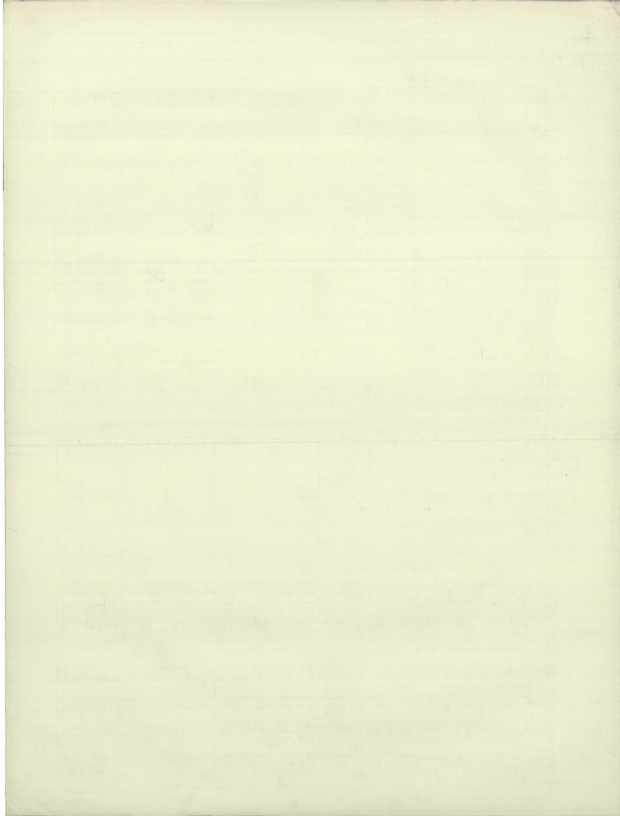
Fl. 1
Fl. 3
Hrb. 1
Hrb. 3
Cl. in Bb
Bsn. 1
Bsn. 3
Crs. 1
Crs. 2
Trp. in D
Trb. 1
Trb. 3

f marc

Tempo

① G.C.
② Tom.
③ Tom.
④ Co.H.

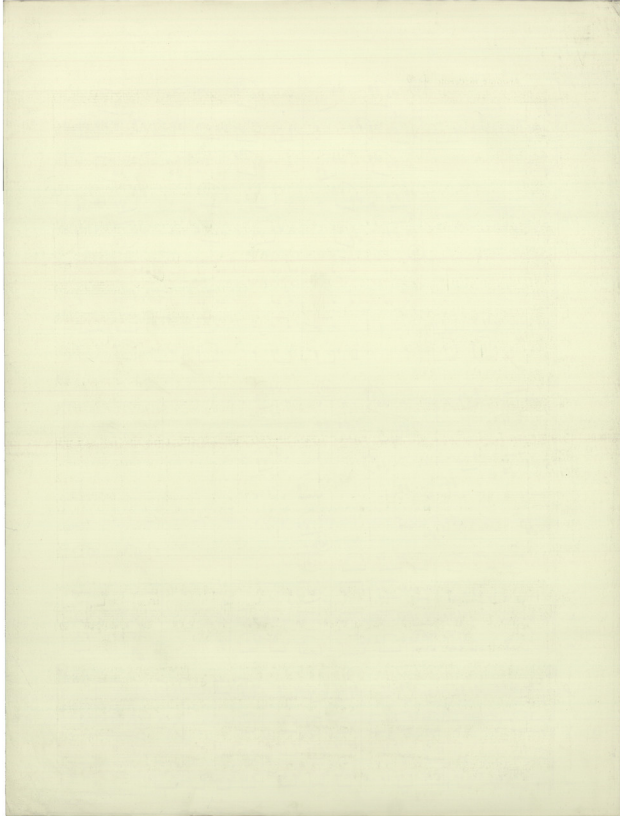
Cl. in Bb
PND
VI. 1
VI. 2
Al.
Vc.
C. B.



290

Fl. 1 & 2
 Hrb. 1 & 2
 Cl. in Bb 1 & 2
 Bsn. 1 & 2
 Crs. 1 & 2
 Trp. in Bb 1 & 2
 Trb. 1 & 2
 Xylo.
 Timp.
 1 G.C.
 2 Tom.
 3 Tom.
 4 Cast.
 G. Sp.
 P. Sp.
 290
 VI. 1
 VI. 2
 AI.
 VC.
 C. B.

stac.
marc.
ff cont.
ff cont.
Arco
Arco
 div.



1
Fl.

2
Hrb.

3
Cl. in B \flat

4
1
2
3
Bsn.

5
1
2
3
Cns.

6
1
2
3
Trp. in D \flat

7
1
2
Trb.

8
Tb.

9
Xylo.

10
Timp.

11
1
2
3
4
5
6
G C.
Tom
Tom
Cast
Cymb. sup.

12
G/4p.

13
pno.

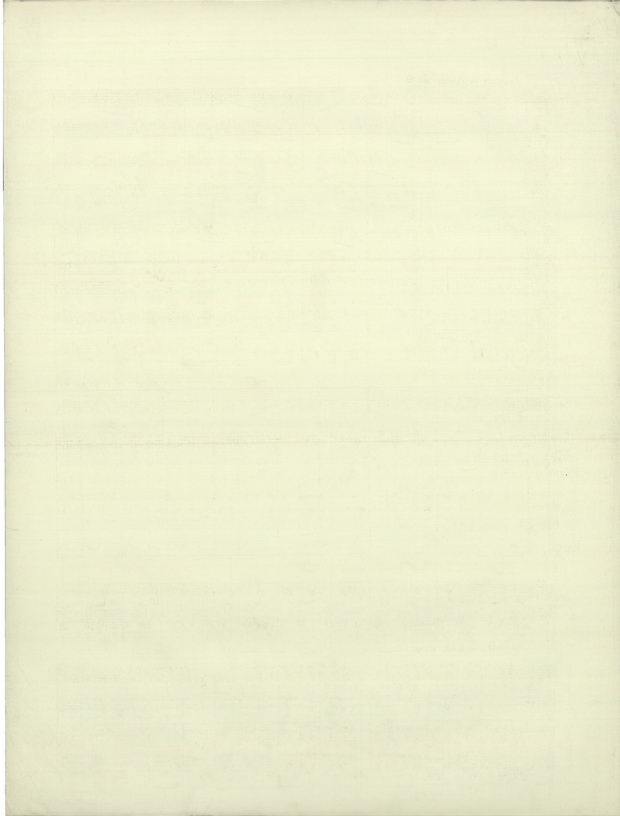
14
1
2
3
4
5
VI.

15
VI.

16
AI.

17
Ve.

18
C.B.



200

Fl. 1
Fl. 2

Hr. 2

Cl. in G 1
Cl. in G 2

Bsn. 1
Bsn. 2
Bsn. 3

Cr. 1
Cr. 2

Trp. in B 1
Trp. in B 2
Trp. in B 3

Trb. 1
Trb. 2

1 Xylo
Timp

2 G.C.
3 Cymb.
4 Tom

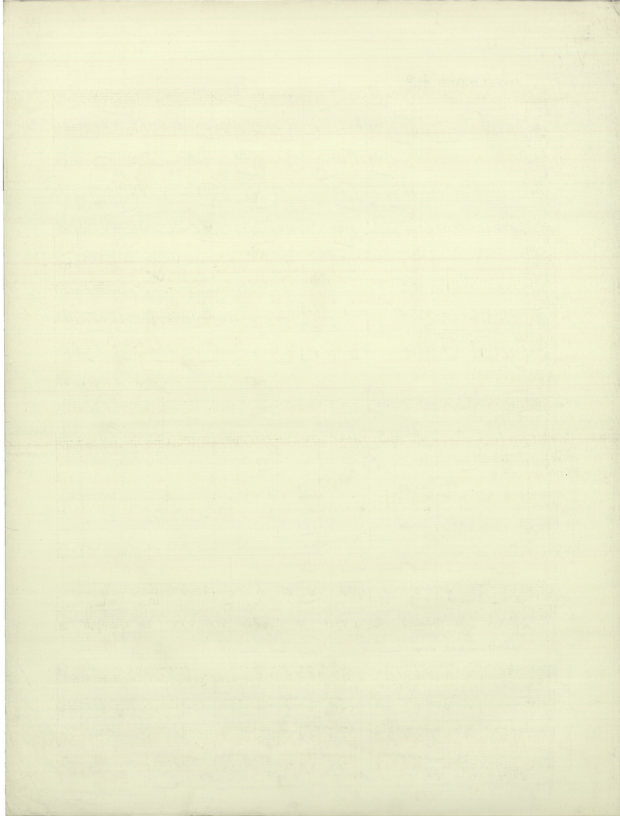
4 Cast.

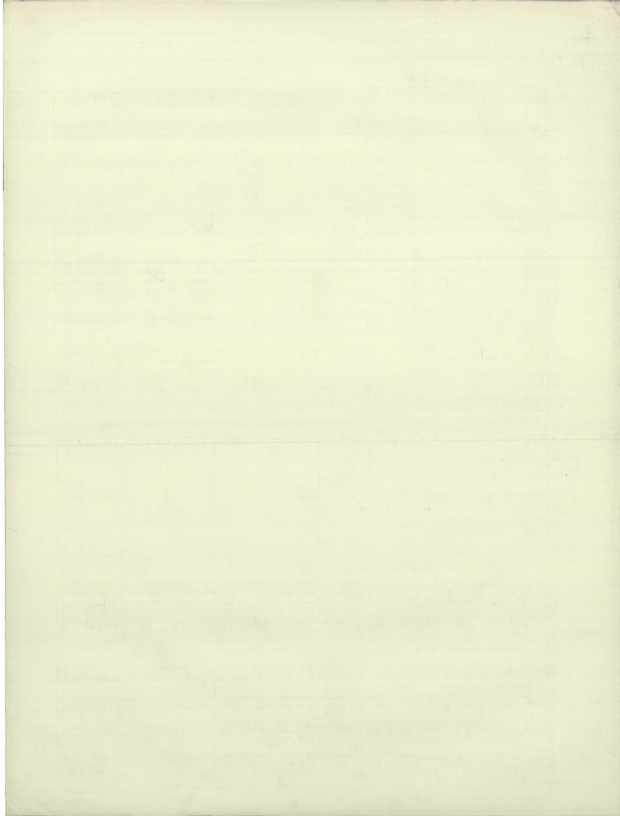
Glyc.

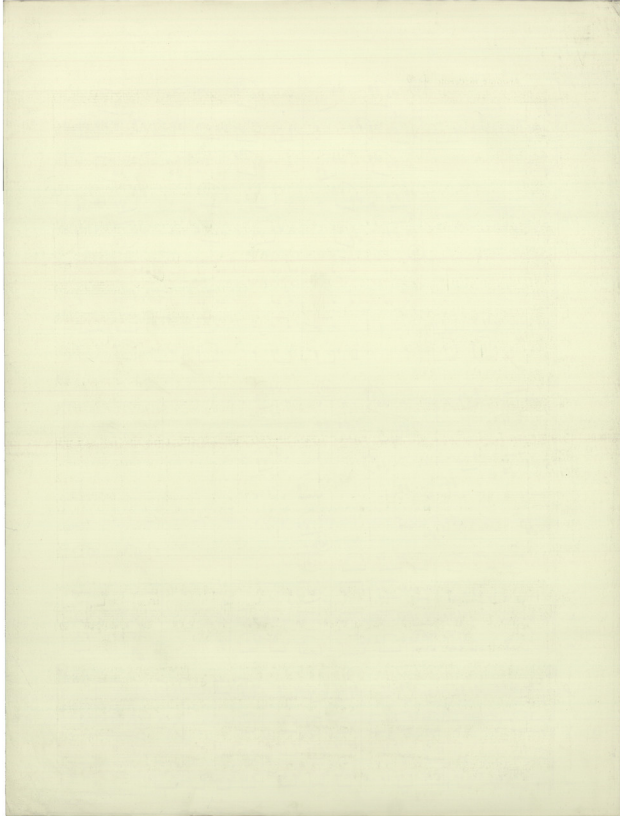
pBp

200

Vi. 1
Vi. 2
A1.
Vc.
C.B.







310

Fl. 1, 2, 3
Hrb. 1, 2, 3
Cl. ins. 1, 2, 3
Bsn. 1, 2, 3

310

Crs. 1, 3, 4
Trp. in D 1, 2, 3
Frb. 1, 2
Tb. 1, 2, 3, 4

1

2

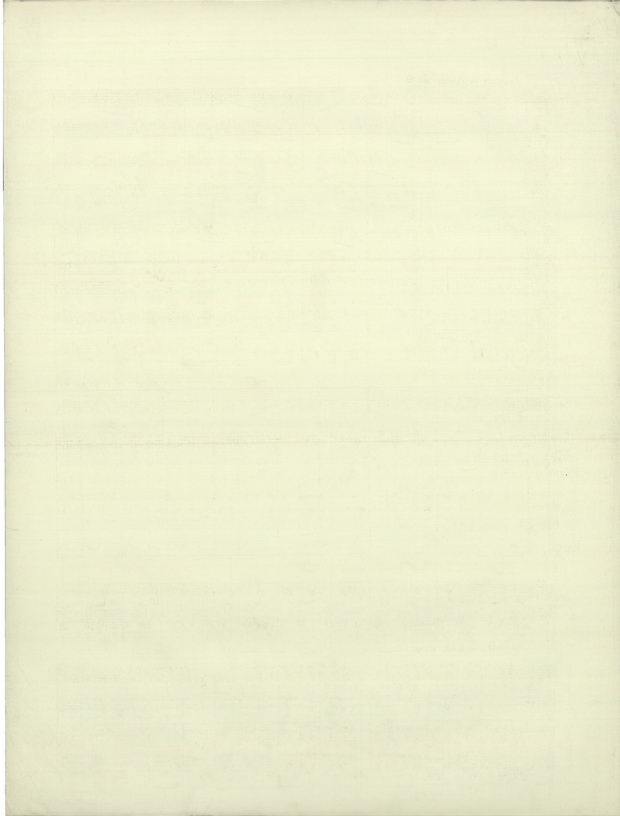
3

4

xylo
Timp.
G.C.
Cymb.
Tom.
Cst.
Clyp.

310

pno.
div.
Vi. 1
Vi. 2
Al.
Vc.
C.B.



crescendo *maxima* *très long* (315)

Fl. 1
Fl. 2
Hob. 1
Hob. 2
Cl. in E
Cl. in Bb
Bsn. 1
Bsn. 2

crescendo *maxima* *très long* (315)

Crs.
Trp. in D
Trp. in C
Trb.
Tb.

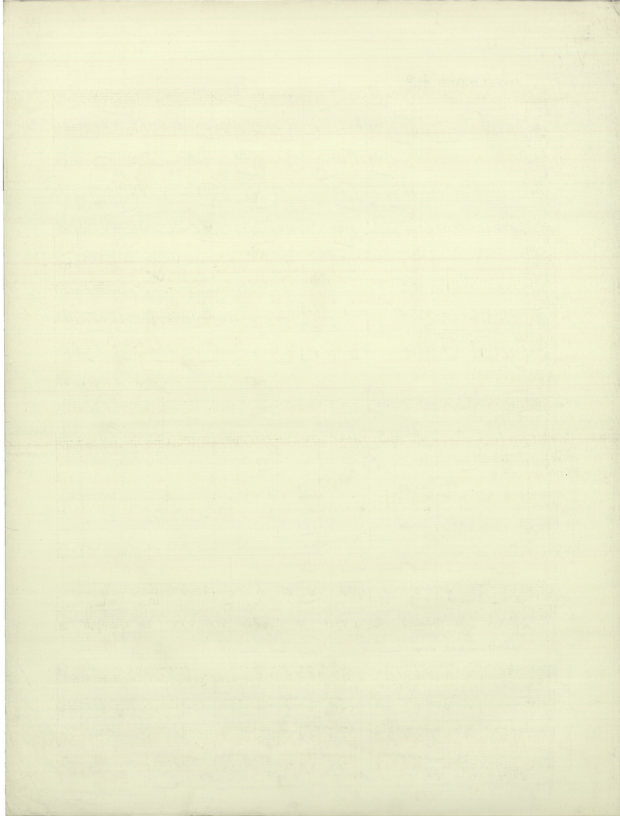
(A) Xylo.
Timp.
(B) C. C.
(C) Cymb.
(D) Tam.
(E) Cast.

G. Trp.
G. Trb.

PIANO *dolce* $\text{♩} = 60$
très sonore

crescendo *maxima* *très long* (315)

Vi. 1
Vi. 2
Al.
Vc.
C. B.



ΣΤΕΡΤΙΟΥ

ΣΤΕΡΤΙΟΥ

285

Fl. 1
Fl. 2
Fl. 3

Mrb. 1
Mrb. 2
Mrb. 3

Cl. in A 1
Cl. in A 2

Bsn. 1
Bsn. 2
Bsn. 3

Crs. 1
Crs. 2

Trp. 1
Trp. 2
Trp. 3

Trb. 1
Trb. 2
Trb. 3

Timp.

1 G.C.
2 Tom.
3 Tom.
4 Cast.

Gl. Ac.

P.

286

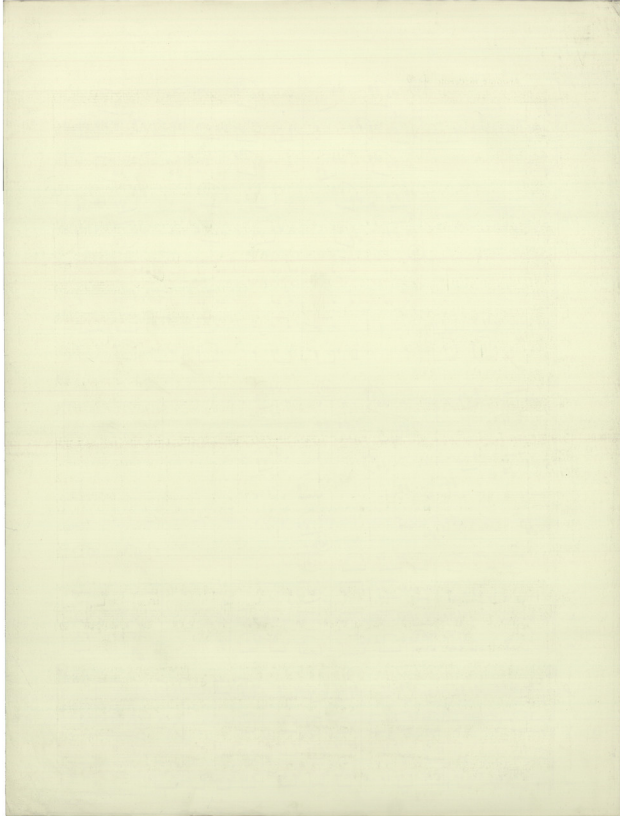
Vi. 1
Vi. 2

Al.

Vc.

C.B.

289



CONCERTANTE ? 295
1^a CONCERTANTE
DE STR. BALNO

V
Ker piro
CONTRALTO
Su sira Balnos
(mou 9^o de KONTRALTO) ?

SYMPHONIA N°2

POUR ORCHESTRE ET PIANO SOLO ^{1^{re} CONCERTANTE}
ET ~~NECESSO~~ CONTRALTO

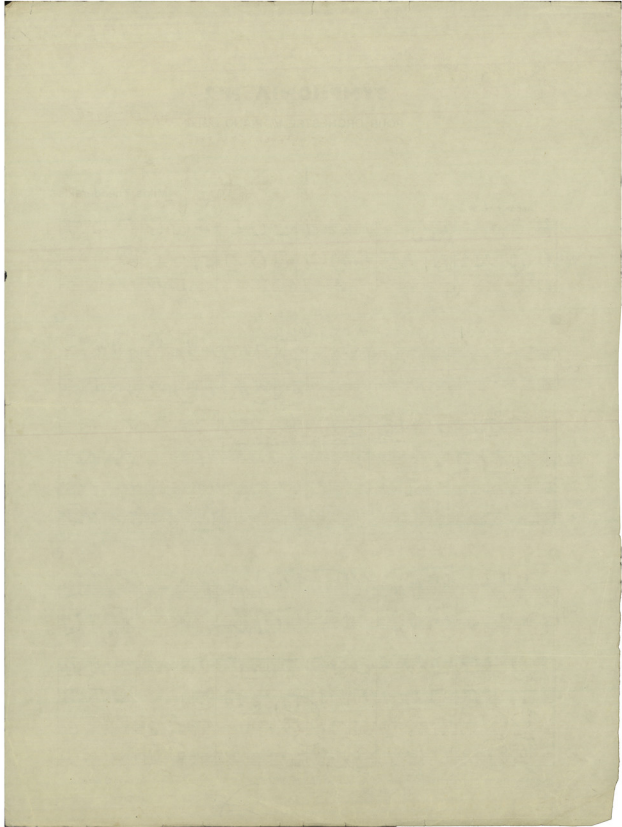
I

Mikis Theodorakis

Andante $\text{♩} = 60$
sourd.
VI. 1
VI. 2
AL.
3^o espr.

C/fo
10
3
mf
3
3
3
VI. 1
VI. 2
AL.
VC.
3^o espr.

C/fo
15
3
3
3
3
VI. 1
VI. 2
AL.
VC.
3^o espr.



Fl. 1 20

C/ta

VI. 1

VI. 2

Al.

Vc.

Fl. 2 25

Cl. 1

VI. 1

VI. 2

Al.

Vc.

Fl. 2 30

Hrb. 1

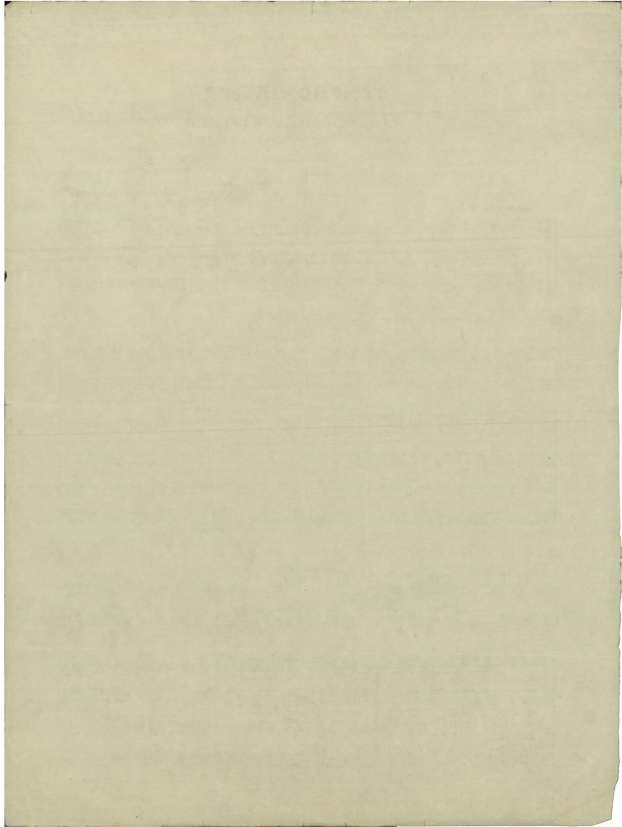
Cl. 2

VI. 1

VI. 2

Al.

Vc.



FL. 3
Hr. 2
Cl. 2
C/hn

35

VI. 1
VI. 2
Al.
Vc.

35

FL. 2
Hr. 2
Cl. 2
C/hn

40

VI. 1
VI. 2
Al.
Vc.

40

VI. 1
VI. 2
Al.
Vc.

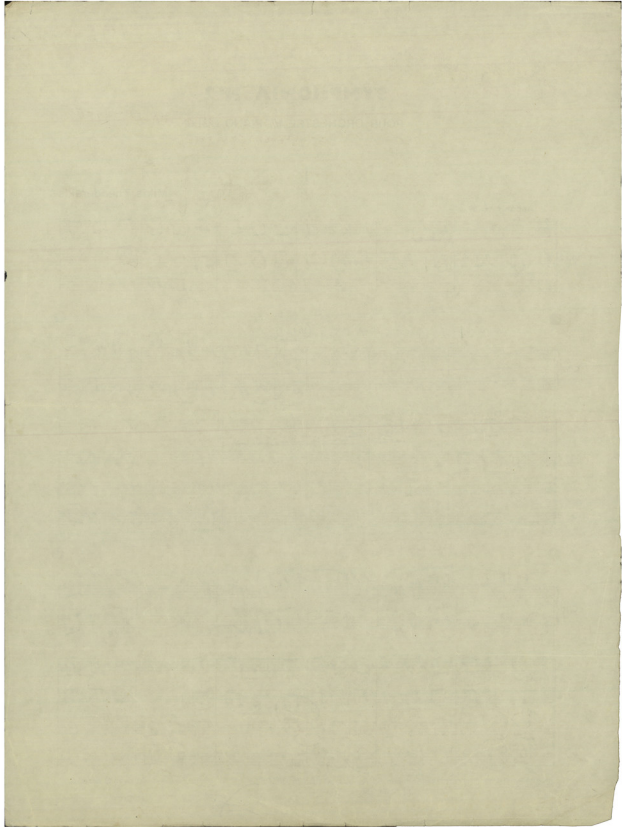
45

à travers

sound

enchaînez

[Handwritten flourish]



80

Picc

Fl. 1

Hib1

Cl. 1
Sib

Bsn. 1

80

Crs

1

2

3

Trp

1

3

Trb

1

3

Tb

SOLO

mf cresc

Contab. 4

Timp

I.R.

3 T.M.

Cel.

Hrp

80

80

VI. 1

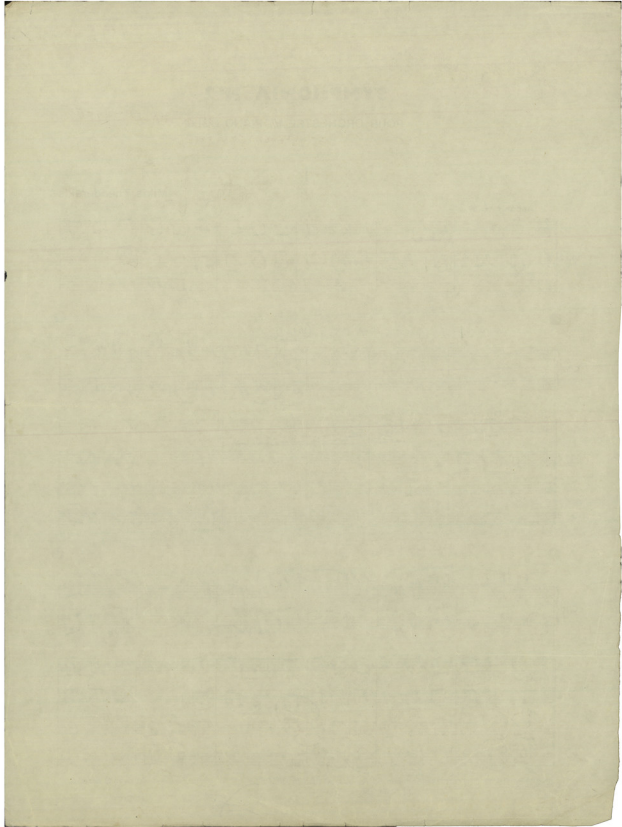
VI. 2

AI.

VC.

C.B.

2





Picc.
 Fl. 1
 Hrb. 1
 Cl. 1
 Bsn. 1
 Cr. S.
 Trp.
 Trb.
 Tbn.

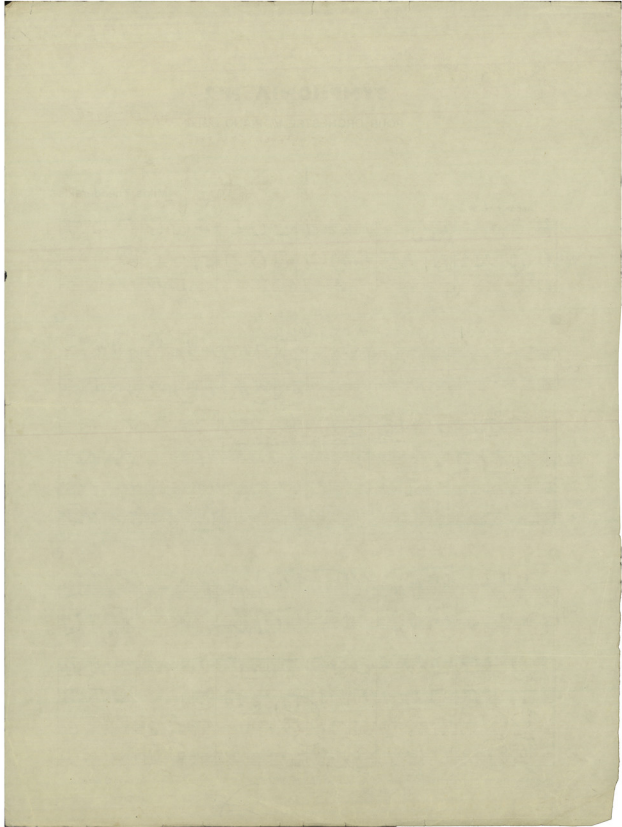
Musical score for woodwinds and brass. Includes a circled "B5" marking above the Piccolo staff.

Timp.
 T.R.
 T.M.
 Cel.
 Hrp.

Musical score for percussion and strings. Includes a circled "B5" marking above the Horns section.

VI. 1
 VI. 2
 AI.
 Vc.
 C. B.

Musical score for strings. Includes a circled "B5" marking above the Violin I staff.



125

V

300

90

Picc. 1, 2
Fl. 1, 2
Hfb. 1, 2
Cl. 1, 2
Bsn. 1, 2

mf, f, ff

3

90

Crs. 1, 4
Trp. 1, 3
Trb. 1, 3
Tb.
Timp. 1
Tlam. 3
T.M.

mf, cresc, ff

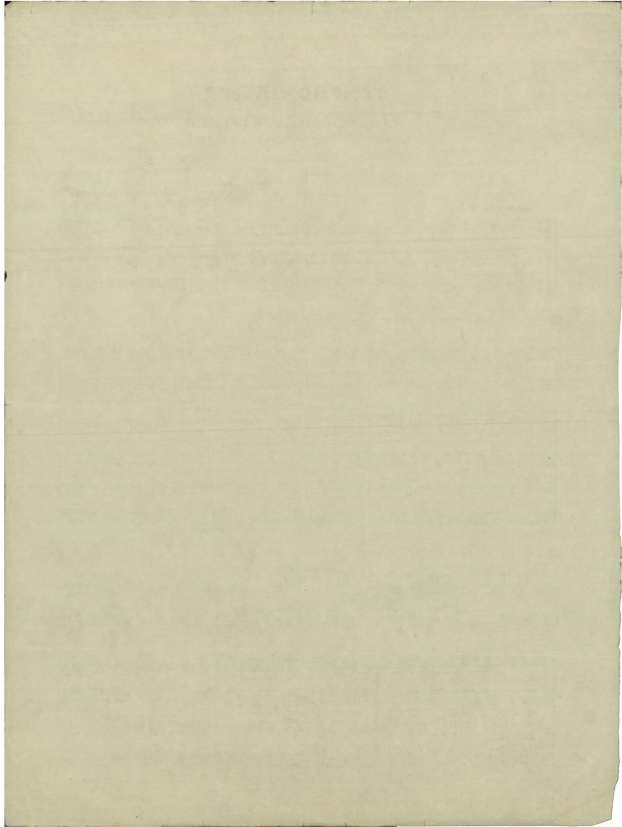
Sourd., sans Sourd., *cantabile*, *sempre marcato*

90

VI. 1, 2
AL.
Vc. 1, 2
C.B.

cresc., div., unis, FF

FF



68

FFF

gr

95

cresc. molto

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

cresc. molto

02

95

cresc. molto

FFF

do

Crs. 1, 3, 4

Trp. 1, 3

Trb. 1, 3

Tb. 1, 3

Timp.

T.R.

T. Tam.

T.M.

cresc. molto

FFF

95

cresc. molto

VI. 1, 2

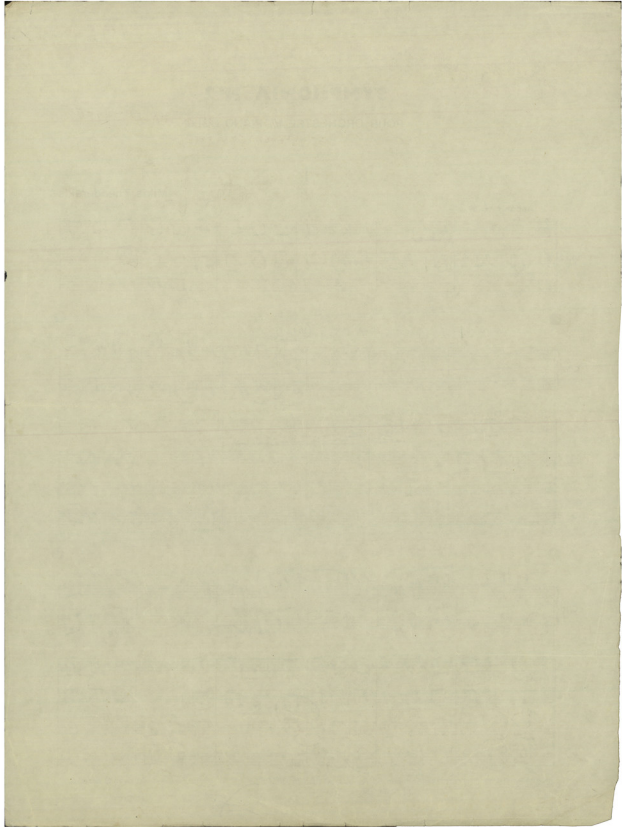
AI.

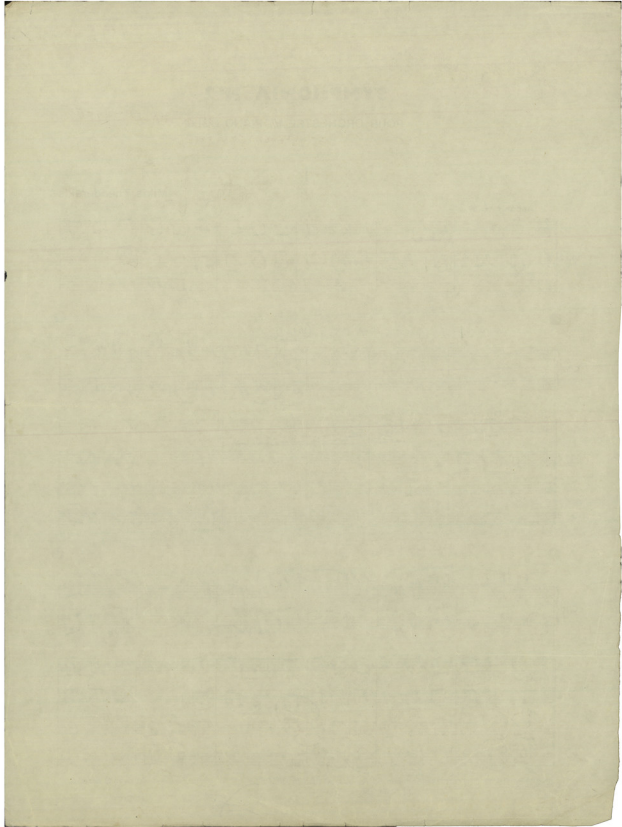
Ve. 1, 2

C. B.

cresc. molto







Handwritten musical notation in red ink on aged paper. The notation is arranged in two staves:

- Top Staff:** Labeled "Pic" (Piccolo). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter).
- Bottom Staff:** Labeled "Fl¹₂" (Flute 1 and 2). It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter).

The notation is written in a simple, hand-drawn style. The paper shows signs of age, including a horizontal crease and some discoloration.

SOA

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

110

Picc. Fl. 1 2 Hib. 2 Cl. 1 Ban. 2

2 3

Crs. 1 2 Trp. 1 3 Trb. 1 3 Tb.

Timp. G.C. Cymb. T.Jam.

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

110

Vi. 1 VI. 2

Univ. Al. Vc. C.B.

ms

ms

ms

From
Miss

Stoppet Nagayun in die
ai tempo. 3 clar. in Trio
A. Hoffm.

Presto $\text{♩} = 152$

DEUXIÈME MOUVEMENT

Woodwind and Percussion staves:

- Picc. (Piccolo)
- Fl. (Flute) $\text{a} 2$
- Hob. (Horn)
- Cl. (Clarinet) $\text{a} 3$
- Bsn. (Bassoon) $\text{a} 3$
- Cr. (Cornet) 1, 2, 3, 4
- Trp. (Trumpet) $\text{a} 4$
- Trb. (Trombone) $\text{a} 3$
- Tb. (Tuba)
- Timp. (Timpani)
- Cymb. (Cymbal) 2, 3
- T.Tam. (Tamtam)

String section staves:

- VI. (Violin I)
- VI. 2 (Violin II)
- AI. 1, 2 (Viola I, Viola II)
- Vc. 1, 2 (Violoncello I, Violoncello II)
- C.B. (Contrabasso)

Tempo: Presto $\text{♩} = 152$

Rehearsal marks: 1 2 3 1 2 1 2 3 1 2 1 2 3 1 2







1 2 3 1 2

Picc. [1 Fl. [2 Fl. [1 Hrb. 2 Cl. 1 2 3 Bsn. [1 Crs. [2 Trp. [1 2 3 Trb. 2 3 T. Tam. 2 Cymb.

Handwritten annotations: **mp in 1/2** (under Cl. 2 staff), **ff** (under Crs. 1 staff), **ff** (under Trb. 3 staff).

④ **FR. CADA d.**
PPP subito **3 Legno**

2 1 2 3 1 2 1 2 3 1 2

VI. 1 VI. 2 AI. 1 2 vc. 3 C.B. 1

Handwritten annotations: **PPP subito** (under C.B. 1 staff), **ff** (under VI. 1 staff), **ff** (under VI. 2 staff), **ff** (under AI. 1 staff), **ff** (under AI. 2 staff), **ff** (under vc. 3 staff).



Timp

1
2
3
4
5

1 2 3 1 2 1 2 3 1 2 1 2 3 4 2

3 poco a poco cresc. - - -

VI. 1

VI. 2

AL

Vc.

C.B.

poco a poco cresc. - - -

Timp

1
2
3
4
5

BONGS
AFSAW DRUMS

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

3 poco a poco cresc. - - -

VI. 1

VI. 2

AL

Vc.

C.B.



4

Picc.

Fl. 1
2

Hrb. 1
2
3

Cl. 1
2
3

Bsn. 1
2
3

4

Crs. 1
2
3
4

Trp. 1
2
3
4

Trb. 1
2
3

Tb.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Timp.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 1 2 3 1 2

4

1 2 3 1 2 *mf* 2 *cresc.* 3 1 2 1 2 3 1 2

Vi. 1

Vi. 2

Al.

Vc. 1
2

C. B.

mf cresc. *div.*



5

Picc.

Fl. 1
Fl. 2

HPb. 1
HPb. 2
HPb. 3

Cl. 1
Cl. 2
Cl. 3

Bsn. 1
Bsn. 2
Bsn. 3

Crs. 1
Crs. 2
Crs. 3
Crs. 4

Trp. 1
Trp. 2
Trp. 3

Trb. 1
Trb. 2
Trb. 3

Td.

Timp.

G.C.
Cymb.
Tom.

1
2
3
4
5

1 - 2 - 3 - 1 - 2 - 1 - 2 - 3 - 1 - 2 -

5 *f* *cresc.* - - - 1 2 3 - 1 2 -

VI. 1

VI. 2

Al.

Vc. 1

Vc. 2

C.B. 1 *div.*

f *cresc.*

Detailed description of the musical score: This page contains the musical score for page 78 of a symphony. It features a variety of instruments including Piccolo, Flutes (1 and 2), Horns in pairs (HPb. 1-3), Clarinets (Cl. 1-3), Bassoons (Bsn. 1-3), Cymbals (Crs. 1-4), Trumpets (Trp. 1-3), Trombones (Trb. 1-3), Trombone (Td.), Timpani (Timp.), Gong/Cymbal (G.C.), Cymbal (Cymb.), and Tom-toms (Tom.). The score is divided into five systems. The first system includes Piccolo, Flutes, Horns, Clarinets, Bassoons, and Cymbals. The second system includes Cymbals, Trumpets, Trombones, and Trombone. The third system includes Timpani, Gong/Cymbal, and Tom-toms. The fourth system includes Violins I and II, Alto, Violoncello I and II, and Contrabass I. The fifth system includes Contrabass II. The score includes a rehearsal mark '5' in a circle at the beginning of the second system. Performance instructions include 'f cresc.' (forte crescendo) and 'div.' (divisi). The bottom of the page has a sequence of numbers: '1 - 2 - 3 - 1 - 2 - 1 - 2 - 3 - 1 - 2 -' and '5 f cresc. - - - 1 2 3 - 1 2 -'.



Picc.

Fl. 1 2

Hfb. 1 2 3

Cl. 1 2 3

Bsn. 1 2 3

Crs. 1 2

Trp. 1 2 3 4

Trb. 1 2 3

Timp.

1 G.C.

2 Qmb.

3 T.Tam.

4

5

VI. 1

VI. 2

AL. 1 2

Vc. 1 2

C.B. 1 2



80 1 2 3 1 2 1 2 3 1 2 1 2 3 1 2 3 1 2

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Crs. 1

Crs. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb. 3

Xylo.

G.C.

Cymb.

1

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4

5

Vi. 1

Vi. 2

Al. 1

Al. 2

Vc. 1

Vc. 2

C. B. 1

C. B. 2



6 Poco meno

Picc.

Fl. 1
2

Hfb. 1
2
3

Cl. 1
3

Bsn. 1
3

6 Poco meno

Crs. 1
3
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Trp. 1
3
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Trb. 1
3

Xylo.

2 Cymb.

3 T. Tam.

3 T. M.

6 Poco meno

VI. 1

VI. 2

Al. 1
2

Vc. 1
2

C.B. 1
2



Picc. 1

Fl. 1
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Hrb. 1
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Cl. 1
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Bsn. 1
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Crs. 1
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Trp. 1
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Trb. 1
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Timp. 1
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1 G.C.
2 Cymb.
3 Tam.

VI. 1

VI. 2

Al. 1
2

Vc. 1
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C.B. 1
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11
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Picc. 7
 Fl. 1, 2 o2
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Flcc. 1 2

Fl. 1 2

Hrb. 1 2 3

Cl. 1 2 3

Bsn. 1 2 3

Crs. 1 2 3 4

Trp. 1 2 3 4

Bsn. 1 2 3

Timp. 1 G.C. 2 Cymb. 3 T.M. 4 Af. Dr.

mf *f* *sec* *de sec*

avec bag. des limb.

VI. 1

VI. 2

Al.

Vc. 1 2

C.B. 1 2

Pizz. *f*

Arco



B

Picc.

[1 Fl.

[2 Fl.

[1 Hrb.

[2 Hrb.

[3 Hrb.

[1 Cl. in xy.

[2 Cl. in xy.

[3 Cl. in xy.

[1 Bsn.

[2 Bsn.

[3 Bsn.

B

Crs.

Trp.

[1 Trb.

[2 Trb.

[3 Trb.

Temp.

1 G.C.

2 Cymb.

3

4

B

VI. 1

[VI. 2

AI. Pizz. Arco

[1 Vc. Pizz. Arco

[2 Vc. Pizz. Arco

[1 C.B. Pizz. Arco

[2 C.B. Pizz. Arco



Picc. 9
 [1 Fl.
 [2 Fl.
 [1 Hrb.
 [2 Hrb.
 [1 Cl.
 [2 Cl.
 [3 Cl.
 [1 Bsn.
 [2 Bsn.
 [3 Bsn.
 Ctr. 9
 Trp. in D
 [1 Trb.
 [2 Trb.
 [3 Trb.
 Timp.
 1 G.C.
 2 Cymb.
 3 T.M.
 4 Af. Dr.

VI. 1 9 *Pizz.*
 [VI. 2 *Pizz.*
 [VI. 3 *Pizz.*
 AI.
 [1 Vc.
 [2 Vc.
 [1 C.B.
 [2 C.B.



Picc.

[1
Fl.

[2

[1
Hfb.

[3

[1
Clari.

[2

[3

[1
Bsn.

[2

[3

[1
Cra.

[2

[3

[4

[1
Trp.
Horn

[2

[3

[1
Trb.

[2

[3

Tb.

1 C. G.
2 Cymb.
3 T. M.
4 T. Bsc.
5 Bass

[VI 1

[VI 2

[AI. 1

[AI. 2

[VC. 1

[VC. 2

[C. B. 1

[C. B. 2



88

10

Picc.

Fl. 1

Fl. 2

Hr. 1

Hr. 2

Hr. 3

Cl. (in B)

Cl. 1

Cl. 2

Cl. 3

10

Crs.

Trp. in G

Trmp.

1. G.C.

2. T. Tom.

3. T. M.

4. T. Bsq.

5. Bajar.

10

Vi. 1

Vi. 2

Al. 1

Al. 2

Vc. 1

Vc. 2

C. B.



Σελ. 72. 89.

κι ήρουν οι δασείς οι κραιπτοί !!

↓

DEUXIÈME MOUVEMENT

Presto ♩.152

Picc.

Fl.

Hrb.

Cl. in B♭

Bsn.

Cra.

Trp. in D

Trb.

Tb.

Timp.

Cymb.

T.Tam.

Presto ♩.152

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Vi.

VI 2

Al.

1 2

Vc.

1 2

C.B.





1 2 3 1 2 1 2 3 1 2

Picc. [1] *ff* *stacc.*

Fl. 1 [1] *ff* *stacc.*

Fl. 2 [1] *ff* *stacc.*

Hrb. 1 [1] *ff* *stacc.*

Hrb. 2 [1] *ff* *stacc.*

Cl. 1 [1] *ff*

Cl. 2 [1] *ff*

Cl. 3 [1] *ff*

Bsn. 1 [1] *ff*

Bsn. 2 [1] *ff*

Bsn. 3 [1] *ff*

Crs. 1, 2, 3, 4

1. Tam.

2. Cymb.

VI. 1 [1] 1 2 3 1 2 1 2 3 1 2

VI. 2 [1] 1 2 3 1 2 1 2 3 1 2

AL. 1 [1] 1 2 3 1 2 1 2 3 1 2

AL. 2 [1] 1 2 3 1 2 1 2 3 1 2

Vc. 1 [1] 1 2 3 1 2 1 2 3 1 2

Vc. 2 [1] 1 2 3 1 2 1 2 3 1 2

C. B. [1] 1 2 3 1 2 1 2 3 1 2

Div.





1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

Picc.

[Fl. 1 2

[Hrb. 2 3

[Cl. in E♭ 1 2 3

[Bsn. 1 2 3

[Crs. 2 3

[TRP. in D♭ 1 2 3 4

[Trb. 3

[Tuba

1. T. Tom. avec bag.

2. Cymb.

f 1 2 3 1 2 3 1 2 3 1 2 3 1 2

VI. 1

[VI. 2

[AL. 1 2

[Vc. 1 2

[C. B.







1
Timp

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1

VI. 2

Al.

Vc.

C.B.

poco a poco cresc.

1
2
3
4
5
Timp

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

VI. 1

VI. 2

Al.

Vc.

C.B.

Handwritten signature or mark.



④

Picc.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 5

Cl. in G[♯] 1

Cl. in G[♯] 2

Cl. in G[♯] 3

Bsn. 1

Bsn. 2

Bsn. 3

④

Crs. 1

Crs. 2

Crs. 3

Crs. 4

Trp. in C 1

Trp. in C 2

Trp. in C 3

Trb. 1

Trb. 2

Trb. 3

Tb.

2 AFRICAN DRUMS

Timp.

1 2 3 1 2 1 2 3 1 2 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

1 2 3 1 2 3 1 2 3 1 2

mf cresc

OC

1

2

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TAM-TAM

VI. 1

VI. 2

Al.

Vc. 1

Vc. 2

C. B.

mf cresc

div. **Handwritten!**







Enstat to FB.
va from 80 2 *frans...*

1 2 3 1 2 3 1 2 3 1 2 3 1 2

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Picc.

Fl.

Hrb

Cl

Bsn.

Crs

Trp

Trb.

Tb.

Xylo.

Oymb.

G.C.

T.T.

VI. 1

VI. 2

Al.

Vc.

C.B.

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Esü to ällöpp tulpa: Su. 103 mti. Täht-tam no jõe Gän CASSA

V

8 Poco meno

Picc. *FF*

Fl. 1 *FF*

Fl. 2 *FF*

Hrb. 1 *FF*

Hrb. 2 *FF*

Cl. in Bb 1 *FF*

Cl. in Bb 2 *FF*

Bsn. 1

Bsn. 2

Bsn. 3

224

81

dot

8 Poco meno

Crs. 1 *F*

Crs. 2 *F*

Crs. 3 *F*

Trp. in Bb 1 *F*

Trp. in Bb 2 *F*

Trp. in Bb 3 *F*

Trb. 1 *F*

Trb. 2 *F*

Trb. 3 *F*

Xylo. 1 *F*

Xylo. 2 *F*

Cymb. *F*

T. 1 *F*

T. 2 *F*

T. 3 *F*

8 Poco meno

VI. 1 *FFF*

VI. 2 *FFF*

AL. 1 *Sempre Fff*

AL. 2 *FFF*

Vc. 1 *FFF*

Vc. 2 *FFF*

C.B. 1 *FFF*

C.B. 2 *FFF*





V

Picc. 1
 Fl. 2
 Hrb. 1, 2, 3
 Clarinet in Bb 1, 3
 Bassoon 1, 3
 Crs. 2, 3, 4
 Trp. in D 1, 2, 3
 Trb. 1, 2, 3
 Td.
 Timp. 1, 2, 3
 1. G.C.
 2. Cymb.
 3. Tam.

VI. 1
 VI. 2
 AI. 1, 2
 Vc. 1, 2
 C.B. 1, 2

CASSA TAM
 FF
 Pizz

5/12

[Handwritten signature]







Pic. B

[1 Fl.]

[2 Fl.]

[1 Hrb.]

[2 Hrb.]

[3 Hrb.]

[1 Cl.]

[2 Cl.]

[3 Cl.]

[1 Bsn.]

[2 Bsn.]

[3 Bsn.]

Crs. B

Trp.

[1 Trb.]

[2 Trb.]

[3 Trb.]

1 Timp.

2 Cymb.

3

4

B

VI. 1

[VI. 2]

Al.

[1 vc.]

[2 vc.]

[1 C.B.]

[2 C.B.]

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco

Pizz. Arco



Picc. 9

[1 Fl.]

[2 Fl.]

[1 Hrb.]

[2 Hrb.]

[1 Cl.]

[2 Cl.]

[3 Cl.]

[1 Bsn.]

[2 Bsn.]

Crs. 9

Trp.

[1 Trb.]

[2 Trb.]

[3 Trb.]

Temp.

1 G.C.

2 Cymb.

3 T.M.

4 Af.Dr.

VI. 1 9

[VI. 2]

[VI. 3]

Al.

[1 Vc.]

[2 Vc.]

[1 C.B.]

[2 C.B.]

l. 4



Plcc

[1 Fl.

[2 Fl.

[1 Hrb.

[3 Hrb.

[1 Cl.

[2 Cl.

[3 Cl.

[1 Bsn.

[2 Bsn.

[1 Crs.

[2 Crs.

[1 Trp.

[2 Trp.

[1 Trb.

[2 Trb.

[3 Trb.

Tb.

Timp.

1 C.G.

2 Cymb.

3 T.M.

4 Tr.Bsq.

5 B.Css.

[Vi 1

[Vi 2

Al. 1

Vc. 1

Vc. 2

C. B.

[Handwritten signature]



10

Picc

[1 Fl.]

[2 Fl.]

[1 Hrb.]

[2 Hrb.]

[3 Hrb.]

[1 Cl.]

[2 Cl.]

[3 Cl.]

10

Crs

Trp

Timp

1 C.C.

2 C.Cm

3 T.M.

4 T.Baq

5 Dgqr

10

[VI. 1]

[VI. 2]

[1 Al.]

[2 Al.]

[1 Vc.]

[2 Vc.]

C.B.

#







✓ 90
300

✓

Adagio $\text{♩} = 50$

5

1 Fl.
2 Fl.
Hrb.
Cl. Insl.
Bsn.
1 Crn.
2 Crn.
3 Trp.
4 Trp.
Indo.
Trb.

mf

Adagio $\text{♩} = 50$

5

1st Vi.
2nd Vi.
3rd Vi.
1st Vi.
2nd Vi.
3rd Vi.
Al.
1.
2.
3.
vc.
1.
2.
3.

6



Fl. 1
Fl. 2
Hib.
Cl.
Bsn.

Crs. 1
Crs. 2
Trp.
Trb.

Xylo.

1st Vi. 1
1st Vi. 2
3rd Vi.
2nd Vi. 1
2nd Vi. 2
3rd Vi.
Al. 1
Al. 2
3rd Al.
Vc. 1
Vc. 2
3rd Vc.



82

15

Cl.

Fl. 1
Fl. 2

Cl. 1
Cl. 2

15

1st V. 1
1st V. 2
3

2nd V. 1
2nd V. 2
3

AL 1
AL 2
3

VC 1
VC 2
3

98

Cl.

Cl. 1
Cl. 2

Cl. 3

98

2



V

25


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
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
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
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
marcato et sec


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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
Trp. 233 


Trp. 234 


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
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
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
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
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
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
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
Trp. 242 


Trp. 243 


Trp. 244 


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
Trp. 246 


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
Trp. 248 


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
Trp. 250 


Trp. 251 


Trp. 252 


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
Trp. 254 


Trp. 255 


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
Trp. 257 


Trp. 258 


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
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
Trp. 261 


Trp. 262 


Trp. 263 


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
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
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
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
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
Trp. 269 


Trp. 270 


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
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
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
Trp. 274 


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
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
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
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
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
Trp. 280 

Trp. 281 

Trp. 282 

Trp. 283 

Trp. 284 

Trp. 285 

Trp. 286



V 24
204

Handwritten musical notation for strings, circled in blue. It consists of two staves with rhythmic patterns.

35

AD

2.

210
Cl.

Musical staves for woodwinds: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Double Bass (Dan.).

marcato e sec

enchaînez

Musical staves for brass and percussion: Trumpets (Trp. 1, 2), Trombones (Tbn. 1, 2), Timpani (Timp), Gong/Cymbal (G.C.), Harp (Hrp.), Violins (Vi. 1, 2), Viola (Al.), and Cello (Vc.).

20

X





171 761 | 871 711 | 761 761

Adagio $\text{♩} = 54$

espr.

Fl. 1
Hrb. 1

Hrp
1^o Vi. 1, 2
2^o Vi. 1, 2

Fl. 1
Hrb. 1
Hrp
1^o Vi. 1, 2
2^o Vi. 1, 2
Al. 1, 2
Vc. 1, 2
C. B. 1, 2

5

5

3
VCL



subito

ff





✓ 2006 26

Fl. 1 & 2: *f* molto espr. *sp.* 10

Hrb. 1 & 2: *f* molto espr. *sp.*

Cl. 1 & 2: *f* molto espr. *sp.*

Sn. 1 & 2: *f* molto espr. *sp.*

Crs. 1 & 4: *f* molto espr. *sp.* 10

Trp. 1 & 2: *mf*

Trp. 1 & 2: *mf* Sound, *mf*

Trb. 1 & 2: *mf* Sound, *mf*

Tb. 1 & 2: *mf*

Timp: *f* *tr.* *gliss.* *tr.*

G.C. 1: *mf*

Gymb. 2: *mf*

T. Tam. 3: *mf*

Vi. 1 & 2: *f* molto espr. *sp.* 10

Al. 1 & 2: *mf* Tutti

Vc. 1 & 2: *f* molto espr. *sp.* Tutti

C.B. 1 & 2: *mf* Tutti





✓ 18

Picc. 2

Fl. 1

Hrb. 1

Ci. 2

Bsn.

Crs.

Trp. *a 2 sans Sourd.*

Trb. *a 2* *fla.* *glla* *all. n.*

Tb.

Timp.

G.C.

Cymb. T.R.

T.Tam.

Vi. 1 *div.*

Vi. 2

Al. *unis*

Vc.

C.B.

3/2

b

b

b

b

b

2



106
99

Picc. 1
Fl. 1 2
Hrb. 1 2

20

Cl.
2

Crn. 1 2 3
Trp. 1 3
Trb. 1 2
Tb.
Timp.
1 O.C.
2 Cymb.
3 Tom.

20

Sord.

gliss.

VI. 1
VI. 2
AI.
Vc.
C.B.

20

unis



28/100

Picc. 25

Fl. 1 3

Fl. 2

HrB. 1

Cl. 1 lib

Cl. 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. 1 lib

Trp. 2

Trp. 3

Trb. 1

Trb. 2

Tb.

Timp.

1 GC.

2 Cymb.

3 T. Tom.

25

VI. 1 #

VI. 2 #

AI. 1

AI. 2

VC.

C.B.

25

6 1 1 1 1 1 1 1



107

Picc.

Fl. 1

Fl. 2

Hib. 1

Hib. 2

1

2

Bsn.

1

2

rib'd.

1

2

3

4

1

2

3

Trb.

1

2

3

Tb

20

Timp

1 GC

2 Cymb

T.R.

3 Tom

vi. 1

vi. 2

1

2

3

Ve.

C.B.

Handwritten notes in red ink:

- div.
- unis
- unis
- unis
- unis

Handwritten signature or mark



✓ 112 102

30

Flc.

Fl. 1

Fl. 2

Hrb. 1

Fl. 1

1

2

1

2

Bsn.

Trp.

1

2

3

4

5

Trp.

1

2

3

Trb.

gliss.

gliss.

1

2

3

Trb.

7b.

1

2

3

Timp.

O.C.

Cymb.

T.R.

Tam.

30

VI. 1

VI. 2

AI.

VE.

CB.

unis

Handwritten signature or mark at the bottom right of the page.





✓ 104
14

35

Picc.

[1 Fl. 1]

[2 Fl. 2]

Hrb.

[1]

[2]

[1 Bsn]

[2 Bsn]

rit^c

35

[1 Crs]

[2 Crs]

[3 Crs]

[1 Trp]

[2 Trp]

Tb.

[1 C.]

Do

Hrp.

[1 Cel]

[2 Cel]

35

[1 Vi. 1]

[2 Vi. 1]

[1 Vi. 2]

[2 Vi. 2]

[1 Al. 2]

[2 Al. 2]

Vc.

[1 C. B.]

[2 C. B.]

Handwritten signature or mark at the bottom right of the page.



40

Handwritten circled note: *2b Cl.*

Handwritten circled note: *Dr Trp*

1st Fl. 2nd Fl.

3rd Fl.

1st Clarinet 2nd Clarinet

1st Bassoon 2nd Bassoon

40

1st Trumpet 2nd Trumpet

3rd Trumpet

1st Trombone 2nd Trombone

3rd Trombone

1st Tuba 2nd Tuba

1st Timp. 2nd Timp.

1st G.C. 2nd G.C.

1st Cymb. 2nd Cymb.

1st TR 2nd TR

1st TRM 2nd TRM

40

Harp

Cel.

1st Violin 2nd Violin

1st Viola 2nd Viola

1st Violoncello 2nd Violoncello

1st Bass 2nd Bass

1st Contrabass 2nd Contrabass







107



Handwritten musical score for a symphony orchestra, starting at measure 45. The score includes parts for Flute (Fl.), Horns (Hr.), Clarinet (Cl.), Bassoon (Bsn), Oboe (Ob), Trumpet (Trp.), Trombone (Tbn.), Timpani (Timp.), Cymbals (Cymb.), Harp (Hrp.), Cello (Cel.), Violin (Vl.), Viola (Vla.), Alto (Al.), Violoncello (Vc.), and Contrabass (Cb.).

Key features and annotations:

- Measure 45:** Circled in red. Contains a complex melodic line with triplets and slurs.
- Flute (Fl.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark. Includes a *dim.* marking.
- Horn (Hr.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Clarinet (Cl.):** Part 1. Measure 45 has a circled measure with a red checkmark.
- Bassoon (Bsn):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Oboe (Ob):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Trumpet (Trp.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Trombone (Tbn.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Timpani (Timp.):** Part 1 (G.C.), Part 2 (T.R.), Part 3 (T.Tom). Measure 45 has a circled measure with a red checkmark.
- Harp (Hrp.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Cello (Cel.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Violin (Vl.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Viola (Vla.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Alto (Al.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Violoncello (Vc.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark.
- Contrabass (Cb.):** Part 1 and 2. Measure 45 has a circled measure with a red checkmark. Includes a *pizz.* marking.

Additional markings include *mf*, *pp*, and *plizz.* throughout the score.

MS 107

20

Handwritten signature or initials





55

Picc.



120 110

60

Picc.

Fl. 2

Hrb. 2

Cl. 2 **Cl. 2**

Bsn. 2

Ctr. 2

Trp. 2 **Trp. 2**

Trb. 2 sans Sound. # Sound.

Xylo.

Timp.

G.C.

Gmb.

Trian.

60

60

VI. 1

VI. 2

AL.

VC. Arco # Pizz #

C.B. Arco # Pizz #





128
117



Picc.
 Fl. 1
 Fl. 2
 Hrb. 1
 Hrb. 2
 Bsn. 1
 Bsn. 2
 Crs. 1
 Crs. 2
 Trp. 1
 Trp. 2
 Trb. 1
 Trb. 2
 Trb. 3
 Tb.
 Xylo.
 Timp.
 G.C.
 Cymb.
 Tam.
 Hrp.
 VI. 1
 VI. 2
 AL.
 VC.
 C.B.

a2
 f marc.
 Arco
 Arco

Do
 0







Picc.

Fl. 1

Solo

Hrb. 2

clari

Picc. 2
1
2

bsn

Cns. 1
2

Trp. 1
2
3

Trb. 1
2

Tb.

Xylo

Timp.

1 GC

2 Cymb

3 Tam

Hrp.

VL 1

VL 2

AL

Vc.

C.B.







285
115

Picc. *muto in Fl. 3^a* (80)

Fl. 1

Hfb. 1

Hfb. 2

Bsn. 1

Bsn. 2

Crs. 1

Crs. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Tb.

Xylo

Hrp.

VI. 1

VI. 2

Al.

Vc.

C.B.

unif

f

(80)

210

(80)

(80)

✓

↑

↓



✓ 120
Ab

Picc.

Fl. 1
2

Hrb. 1
2

Cl. 1
2

Bsn. 1
2

Crs. 1
2
3

Trp. 1
2
3

Trb. 1
2
3

Tb.

Xylo.

Hrp.

Vi. 1
2

Al.

Vc.

C.B.

mf

dim.

85

85

85

Handwritten annotations: Red circles around specific passages in the Clarinet, Trumpet, Trombone, and Harp staves. Red markings (b, 7, 8) are present in the Clarinet, Trumpet, Trombone, and Harp staves.





120 ~~110~~ 11790 Adagio $\text{♩} = 54$

Fl. 1 & 2 *mf dolce*

Fl. 3 *mf dolce*

Hr. 1 & 2

C. 1 & 2

Bsn. 1 & 2

90 Sound.

Crs. 1 & 2

Trp. 1 & 2 *Sound, mf dolce*

Trp. 3 *mf dolce*

Trb. 1 & 2 *Sound*

Tb. 1 & 2

Xylo. 1 & 2

Timp. 1 & 2

G.C. 1 & 2

90 Adagio $\text{♩} = 54$

Vl. 1 *f molto espr.*

Vl. 2 *f molto espr.*

Al. *Pizz. mf molto espr.*

Vc. *mf molto espr.*

C.B. *Arco mf molto espr.*



✓

118

~~118~~ 369

1 2

Fl.

3

Hrb2

1 2

Cl.

1 2

Bsn.

Do

1 2

Crs

3 4

1 2

Trp.

3

Trb.

1 2

Tb.

Xylo

Timp

J.C.C.

VI. 1

VI. 2

Al.

v.

C.B.

6





130/120

100

Andante sostenuto \downarrow .56

Fl. 1

Hrb. 1

Cl. 1

Cl. 2

Bsn. 1

Trp. 1

2 Cymb.

3 T. Tom.

Cel.

pno

Solo

(Suspendu avec des Brosses)

ppp sempre

ppp stacc. comme un instrument de la percussion

Cl. 1

Cl. 2

Bns

2 Cymb.

3 T. Tom.

Cel.

pno

mf molto espr.

Handwritten signature or mark.





1st

poco

Cl. In. si¹
2

Bsn.
1
2

Cymb.
T. Tam.

Cel.

pno

poco

Cl. In. si¹
2

Bsn.
1
2

Trp. In. do

Cymb.
T. Tam.

Cel.

pno





Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems.

First System:

- 1, 2:** Flutes (Fl. 1, Fl. 2) with a '5' above the notes.
- Ban.:** Bassoons (Bsn. 1, Bsn. 2) with a '5' above the notes.
- Trp. 1 in C:** Trumpet 1 in C, marked *mf*.
- Cymb.:** Cymbal with a '5' above the notes.
- 2 T. Tom.:** Two Tom-toms with a '5' above the notes.
- Cel.:** Celli (Cello) with a '6' above the notes.
- pi. p.:** Piano part.

Second System:

- 1, 2, 3, 4:** Violins (Viol. 1, Viol. 2, Viol. 3, Viol. 4).
- 1, 2, 3:** Violas (Vcl. 1, Vcl. 2, Vcl. 3).
- Al. Solo:** Alto Solo.
- Vc.:** Violoncello (Cello).

The score includes various musical notations such as dynamics (*mf*), articulation marks (accents, slurs), and performance instructions. There are several handwritten red marks: a checkmark at the top left, a checkmark on the right side, and a large stylized signature or mark at the bottom right.



Handwritten checkmark ✓

124

1 Cl in D^b

2 Cl in D^b

3 Bsn

4 Bsn

Trp 1 in D^b

2 Cymb

3 Tam (tr.)

Cel

pno

1^a Vi
a quatre soli

2^a Vi
a trois soli

3^a Vi
a trois soli

Al.
Solo

Vc

Handwritten annotations: red circles, red arrows, red asterisks, and a large circle around the bottom right section.

Handwritten number 17

Detailed description of the score: The score is for page 124 of a musical work. It includes parts for woodwinds (Clarinets in D^b, Bassoons, Trumpet 1 in D^b), percussion (Cymbals, Tam-tam), strings (Cello, Piano, Violins I and II, Viola, Violoncello), and voice (Alto Solo). The woodwind and percussion parts feature complex rhythmic patterns with accents and slurs. The string parts consist of rhythmic accompaniment. The vocal part has lyrics in French: 'a quatre soli', 'a trois soli', and 'Solo'. Red annotations are present throughout, including circles around specific notes and groups of notes, arrows pointing to notes, and asterisks. A large circle is drawn around the bottom right section of the score, encompassing parts of the strings and voice. A handwritten number '17' is written above the vocal part.





Cl. in Bb
1
2

Bsn.
1
2

Trp. in Eb

Cymb.
Tom.

(2-)

Handwritten annotations: A red checkmark is next to the Cl. in Bb part. A red circle highlights a measure in the Trp. in Eb part. A red line connects the Trp. in Eb part to the Cymb. and Tom. parts.

Gel.

pno

Handwritten annotations: A red checkmark is at the end of the pno staff. A large handwritten 'X' is written below the pno staff.

Tr. V. I
4

Handwritten annotations: A large handwritten 'X' is written below the staff.

Tr. V. II
2
3

Handwritten annotations: A large handwritten 'X' is written below the staff.

Al. Solo

VC.

Handwritten annotations: A large handwritten 'X' is written below the staff.







№ 5 παύση το σχήμα τος № 4.
Ότιο για να τρι βάρια όλη οι με. 127 (το № 5)
Μαρεσι και γρηγο το № 5 οι με. 126 με το... Διαί του σχήμα

Handwritten musical score for the first system, measures 126-127. The score includes staves for Timp, G.C., Cymb, T.M., T.Bsq, T.M.C.C.I., Cgas, Bgas, VI. 1, VI. 2 (div.), AL, and Vc.

Handwritten notes on the right side of the first system: *Μαρεσι*, *αριστερά*, *το δεξιά*, *το δεξιά*.

Handwritten musical score for the second system, measures 128-129. The score includes staves for Timp, G.C., Cymb, T.M., T.Bsq, T.M.C.C.I., Cgas, Bgas, VI. 1, VI. 2 (div.), AL, and Vc.

Handwritten note on the right side of the second system: *Μαρεσι*.

Handwritten notes at the bottom of the page, including a large flourish on the right.







1
Hrb.

2

Cl. in Bb

1

2

Bsn.

1

2

Crs.

1

2

3

1

2

3

1

2

C.G.

2

Gymb.

Cymb. suspendu avec des Brosses

Cel.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

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96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

Vi. 1

div.

Vi. 2

Al.

Vc.

C. B.





Handwritten musical score for a symphony orchestra, page 130. The score is arranged in systems and includes the following parts:

- Hrnb.** (Horn): 1 and 2 staves, featuring melodic lines with red markings and accents.
- Cl. in B \flat** (Clarinet): 1 and 2 staves, primarily playing sustained notes with dynamic markings like *mf* and *f*.
- Bsn.** (Bassoon): 1 and 2 staves, playing sustained notes with dynamic markings like *mf* and *f*.
- Crs.** (Cymbal): 1, 2, and 3 staves, mostly silent.
- Trp. in B \flat** (Trumpet): 1, 2, and 3 staves, mostly silent.
- 1/2 C. G. / 2/ Cymb.** (Cymbal): A single staff with rhythmic patterns and dynamic markings like *mf* and *f*.
- Cel.** (Celesta): A single staff with a rhythmic accompaniment.
- pHp.** (Piano): A single staff with a rhythmic accompaniment, featuring a red marking.
- VI. 1** (Violin I): A single staff with melodic lines and red markings.
- VI. 2** (Violin II): A single staff with a melodic line, marked *div.*
- AL.** (Alto): A single staff with a melodic line.
- Vc.** (Viola): A single staff with a melodic line.
- C.B.** (Cello): A single staff with a melodic line.

The score is marked with various dynamics such as *mf*, *f*, *mfz*, and *div.*. Red markings, including wavy lines and accents, are present throughout the score, particularly in the woodwind and string parts. A large handwritten checkmark is visible in the top right corner of the page.



Picc.

Fl. 1

Hrb. 1 2

Cl. in Bb 1 2

Bsn. 1 2

1) G.C.
2) Qymb.

Cel.

pno

Vi. 1

Vi. 2

AL.

Vc.

C.B.

[Handwritten scribbles]

[Handwritten signature]





4

Picc. *mf*

Fl. 1 *mf*

Hrb. 1 *mf espr*

Hrb. 2 *mf espr*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 1 *mf espr*

Bsn. 2 *mf espr*

1/2 G.C.

2/2 Cymb.

4

Cel. *mf*

PNO

4

Vl. 1 *f*

Vl. 2 *f* unis

Al. *f* unis

Vc. *f*

C.B. *f*

Solo







Musical score for Percussion (Perc.), Horns (Hrb.), Clarinets (Cl. in A), and Bassoons (Bsn.).

Handwritten red annotations include a checkmark, a circled '1', and various scribbles and lines across the staves.

1) G.C.
2) Cymb.

Musical score for Clarinet (Cl.) and Piano (PNO.).

Handwritten red annotations include a circled '1' and 'cresc.' markings.

Musical score for Violins (VI. 1, VI. 2), Alto (Al.), Viola (Vc.), and Cello (C.B.).

Handwritten red annotations include 'cresc.' markings and various scribbles.



12. h

Picc.
Fl.
HrD. 1
Cl. 1 in E^b
2
Bsn 2

Trp. 1 in A
2
Trb. 2
3
Tb.
G.C.
Cymb.
T.M.

*Zugpaus
für die Holz
und Opernorg.*

Gal.
PNO
VI. 1
VI. 2
AI.
VC.
C.B.



Picc.
 Fl. 2
 Hob. 2
 Cl. in si^b
 Bsn. 2
 Trp. in do
 Trb. 2
 Tb.
 G.C. Omb.
 T.M.

Cel.
 PNO
 VI. 1
 VI. 2
 AL.
 VC.
 C.B.





5

Picc. Fl. 1

Fl. 2

Hrb. 1
3

Cl. 1
ins. 1/3

Bsn. 1
3

5

Crs. 1
3

Trp. 1
ins. 2/4

Trb. 1
3

Timp.

1) G.C.
2) Cymb.
T.M.
5) Bgas.
Cl. gas.

Sourd.

Sourd.

bag. ordinaire

5

PNO

ff *molto marcato cres* *an* *do*

5

VI. 1

VI. 2

AI.

Ve.

C.B.

Handwritten notes in the top left corner, including the name "J. J. ...".

Handwritten notes in the top center, including the name "J. J. ...".

Handwritten notes in the middle left, including the name "Xanthus ...".

Main handwritten notes in the middle right, including the date "6/10/81" and the name "Xanthus ...".

Handwritten notes at the bottom left, including the name "J. J. ...".



Handwritten musical score for orchestra and strings. The score is divided into two systems by a vertical dashed line. The instruments listed on the left are:

- Picc. Fl. 1
- Fl. 2
- Hrb. 3
- Cl. ins. 3
- Bsn. 3
- Crs. 3
- Trp. ind. 3
- Bsn. 3
- Tb. 3
- Timp.
- 1 G.C.
- 2 Gymb.
- 3 T.M.
- 4 Bgas.
- 5 Cgas.
- Cel.
- PFO
- VI. 1
- VI. 2
- Al.
- Vc.
- C.B.

Key features of the score include:

- A large blue oval circling the woodwind parts (Fl. 1, Fl. 2, Hrb. 3, Cl. ins. 3, Bsn. 3, Crs. 3, Trp. ind. 3, Bsn. 3, Tb. 3).
- Red markings (arcs and circles) above and below notes in the woodwind parts.
- Dynamic markings such as *mf* and *f*.
- Tempo marking *cruc. sempre* for the PFO.
- Handwritten numbers (5, 0) above some staves.
- A red circle with the number "40" in the PFO part.
- A large handwritten signature or mark in the bottom right corner.



Flc. 1
 Fl. 2
 Hrb. 3
 Cl. in Bb 3
 Bsn 3
 Crs 3
 Trp (in Ab) 1 2 3 4
 Bsn 1
 Tb. 3
 Timp
 1 GC
 2 Cymb
 3 T.M.
 4 Bgas
 5 Cgas
 Cel.
 PNO
 VI. 1
 VI. 2
 AI.
 Vc.
 C.B.

sempre cresc.

The score is for a full orchestra. The woodwinds and brass sections have complex rhythmic patterns with many slurs and accents. The strings play a steady accompaniment. The piano part features a prominent melodic line with some red markings. The strings section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Gong/Cymbal, Tom-toms, Bass Drum, and Snare Drum. The conductor's part is at the bottom.



140

Flc.
 Fl. 1
 Fl. 2
 Hrb.
 Cl.
 in F³
 Bsn.
 Crs.
 1
 2
 3
 4
 Trp.
 in D♭
 1
 2
 3
 4
 Trb.
 1
 2
 3
 Timp.
 1
 2
 3
 4
 5
 Cym.
 T.M.
 Bgas.
 Cgas.
 Cel.
 Pno.
 cresc.
 Vl. 1
 Vl. 2
 Al.
 Vc.
 C.B.



mikis théodorakis DEUXIÈME SYMPHONIE (le chant de la terre)

pour Orchestre, Piano concertante
et mezzo Soprano ou Chœur d'enfants

FLÛTE 1^e

PREMIER MOUVEMENT

Andante $\text{♩} = 60$

VI. 1-2
Alto
Cello
F1. ↓

5 10 entrée Celesta 15 20 4

mf

25 30 35 40 Cordes

Andante moderato $\text{♩} = 76$

Pizz. cordes et piano

5 Basses Cors *Tempo* 10 Basses Cors

15 20 25 f marcato

30 Tuba 35 40 Hautbois

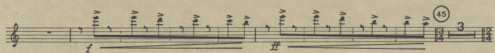
mf

3 + 3 + 3 + 2

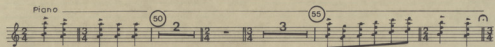
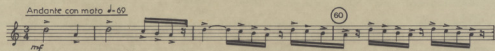


FLÛTE 1^e

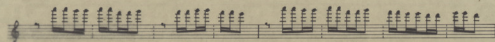
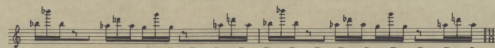
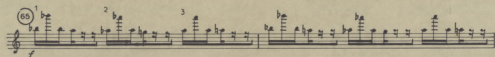
2



Piano

Andante con moto $\text{♩} = 60$ 

Fluor





FLÛTE 1^e

80

Larghetto \downarrow 48
 Piccolo
 85
 Andante cantabile
 VI 1^e

90 100 110
 10 10
 VI 2^e

accelto
 Allegro ~~mod~~ \downarrow 80
 ff marcato
 120

130
 Postumato
 f espressivo

140

150

160

170



FLÛTE 1^a

4

più mosso $\text{♩} = 92$

Musical score for Flute 1, measures 180-290. The score is written on ten staves. Measures 180-200 are marked with a circled measure number and a forte (*ff*) dynamic. Measures 200-210 are marked with a circled measure number and a forte (*ff*) dynamic. Measures 210-220 are marked with a circled measure number. Measures 220-230 are marked with a circled measure number. Measures 230-240 are marked with a circled measure number. Measures 240-250 are marked with a circled measure number. Measures 250-260 are marked with a circled measure number. Measures 260-270 are marked with a circled measure number. Measures 270-280 are marked with a circled measure number. Measures 280-290 are marked with a circled measure number. The score includes various musical notations such as notes, rests, slurs, and dynamics.

Tempo primo





6

FLÛTE 1^{re}

70

Cordes

75

80

85

90

95

100

105

110

mf

f

fff

poco rit.

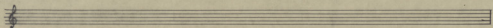
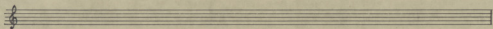
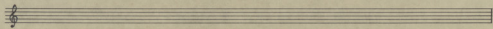
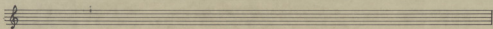
Maestoso

molto

fff

ppp

b





mikis théodorakis
DEUXIÈME SYMPHONIE

(le chant de la terre)

pour Orchestre, Piano concertante
et mezzo Soprano ou Chœur d'enfants

FLÛTE 2^e

PREMIÈRE PARTIE *NEU VÉNANT*

Andante $\text{♩} = 60$

5 10 15 20 30

VI. 1-2 Alto Cello Fl. ↓ *mf*

25 35 40

f *mf* *mf* *mf*

Andante moderato $\text{♩} = 76$

5 10 15 20 25 30 35 40

Bassons-Corps *mf - fpp*

Pizz. cordes et piano *f* *ff* *mf* *mf*

30 35 40

Tuba Hautbois



FLÛTE 2^e

2

f *ff* 45

Piano 50 55

Andante con moto $\text{♩} = 69$ *mf* 60

f *Fl* *Fl* *Fl*

65 ¹ ² ³ *f*

f 70

f 75

f *cresc.*

f

75 80 1 2 3 1 2 3 1 2 3 1 2

f



FLÛTE 2^e

3

80

f

Larghetto $\text{♩} = 48$

85

89

Piccolo

VI. 1^e

Andante cantabile

7

90

100

110

VI. 2^e

$\text{♩} = 80$ *marcato*

Allegro moderato

120

ff marcato

130

postamento

f espressivo

140

150

160

170



FLÛTE 2^e

4

Più mosso $\text{♩} = 92$

ff

180

190

200

210

220

230

240

250

260

4

Tempo primo

p

270

280

290

pva - 7



FLÛTE 2^e

5

3

∞

4

300

Andante $\downarrow = 58$

Trp.

5

VI. 1^a

2

10

3

15

VI. 1^a

Vc.

20

Poca piú mosso

mf

dolce espr.

25

30

35

1^a

2^a

f

ff

40

2^a

45

fff

50

2

55

Lento a tempo, poco meno mosso

2

60

65

mf

f

4



FLÛTE 2^e

6

70

75

80

Cordes

85

90

95

100

105

110

sol# ✓

allegro

ff

mf

f

ff

poco rit.

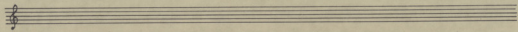
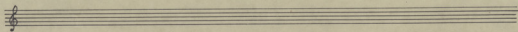
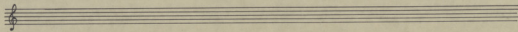
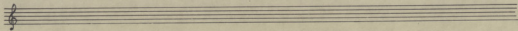
Maestoso

molto

ff

a tempo

2039







FLÛTE 3^e, PICCOLO

Andante con molto $\downarrow = 69$

mf

f Fl *Fl* *Fl*

f

f

f

Larghetto $\downarrow = 48$

p dolce

PICCOLO



FLÛTE 3^e, PICCOLO

3

Andante cantabile \downarrow 60

8 10 10 2

Cordes

Allegro marcato \downarrow 80

Piccola \downarrow *sv^a*

Cordes Pizz.

120

Fl. 1^{re}

130

Piccato \downarrow

espu. Portamento

140

150

160

170

170





FLÛTE 3^e, PICCOLO

290

300

Andante

5

Vi. 1^a

10

15

Vc.

20

Prenez FLUTE

Poco più mosso

mf dolce espressivo

25

30

Prenez PICCOLO

Picc

f espr.

35

40

Fl. 1^a, 2^a

45

cresc.

fff

50

ff

55

60

65

Lento a tempo ma poco meno mosso

mf

f

70

75

80

Fl. 1^a

Picc

85

Fl. 1^a, 2^a

Cors

3



FLUTE 3^o, PICCOLO

90 *mf*

95 *ff*

100 *fff poco rit* *A tempo* *FL 1^o*

105 *cresc. molto* *fff* *Maestoso*

110 *pppp*

