



Martin Lohse

Symphony in one movement
for symphony orchestra

Orchestra

2 Flutes (2nd db. Picc and Alto)
2 Oboes (2nd db. Eng. Hn)
2 Clarinets in Bb (2nd db. Picc Cl. in Eb)
2 Bassoons (2nd db. Contra Bsn)

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Timpani

Four timpani, minimum range:

I II III IV

Violin I (10-14 players)
Violin II (8-12 players)
Viola (6-10 players)
Violoncello (4-8 players)
Contrabass (2-6 players)

All transposed instruments are notated in transposition
Piccolo flute sounds an octave above
Horns sounds a fifth below in both G- and F-clef
Contrabass sounds an octave below

Duration: 24-26 min

Symphony in one movement

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Martin Lohse 2020

5/4 Lento $\text{♩} = 52-60$ **3/4** **5/4**

Flute 1 2
Oboe 1 2
Clarinet (Bb) 1
Clarinet (Eb)
Bassoon 1 2
Horn (F) 1 2 3 4
Trumpet (C) 1 2 3
Trombone 1 2 3
Tuba
Timpani
Violin I
Violin II
Viola
Violoncello
Contrabass

f *ff* *f* *mp* *f* *ff* *f* *mp*

*Can be played on clarinet in Bb

1.3. 2.4. a 3.

mf < *più f*

A

4/4 5/4^{a2} 4/4

Fl. 1 2

Vn.I

Vn.II

Vla

Vc.

Cb.

pp *mp*

mp *p*

p

p

legato
3 3 3
pp

pizz.
pp

B

4/4 5/4 4/4

Fl. 1 2

Hn. (F) 1 2 3 4

Vn.I

Vn.II

Vla

Vc.

Cb.

pp *mp*

mp *p*

p

p

1.3. *p*

2.4.

23

Fl. 1
2

pp

Ob. 1
2

a 2

p

Cl. (Bb) 1
2

a 2

pp

Bsn. 1
2

p

mf

Hn. (F) 1
2
3
4

1.3.

2.4.

Vn. I

mp

Vn. II

p

Vla.

mp

div.

p

Vc.

Cb.

p

D Allegro con moto ♩ = c. 128

27

Fl. 1 2 *mp*

Cl. (Bb) 1 2 *mp* *p*

Bsn. 1 2 *mf* *p*

Hn. (F) 1 2 3 4 *mf*

Vn. I *mf*

Vn. II *mf*

Vla 1 2 *mf* *tutti*

Vc. *mp* *p* *pizz.*

Cb. *mp* *pizz.* *p*

E

32

Fl. 1 2 *a 2*

Ob. 1 2 *a 2* *legato* *mp*

Cl. (Bb) 1 2 *a 2*

Bsn. 1 2 *7 7 7* *7 7 7* *7 7 7* *7 7 7*

Tuba *p*

Vn. I *mp*

Vn. II *p*

Vla. *p*

Vc. 1 2 *div.*

Cb. 1 2 *div.* *7 7* *7 7*

37

Fl. 1 2 *a 2*

Ob. 1 2 *a 2*

Cl. (Bb) 1 2 *a 2*

Bsn. 1 2

Tuba

Vn. I

Vn. II

Vla

Vc. 1 2 *div.*

Cb. 1 2 *div.*

46

Fl. 1 2 *a 2* **F** *cresc.*

Ob. 1 2 *a 2* *cresc.*

Cl. (Bb) 1 2 *a 2* *cresc.*

Bsn. 1 2 *cresc.* *cresc.*

Hn. (F) 1 2 3 4 1.3. 1.3. *pp* 2.4. 2.4.

Tuba *cresc.*

Vn.I *cresc.*

Vn.II *cresc.*

Vla *cresc.*

Vc. 1 2 *div.* *cresc.*

Cb. 1 2 *div.* *cresc.* *arco* *arco* *cresc.*

51

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2 3 4

Tbn. 1 2 3

Tuba

Vn. I

Vn. II

Vla

Vc. 1 2

Cb. 1 2

a 2

mf

1.3.

2.4.

più p

p

meno p

div.

66

Fl. 1
2

1
2

Ob.
per Eng. Hn

Cl. (Bb)
1
2

1
2

Bsn.
1
2

Hn. (F)
1
2
3
4

Tpt. (C)
1
2
3

Tbn.
1
2
3

Tuba

Vn. I
Vn. II

Vla.

Vc. 1
2

Cb. 1
2

a 2

a 3

1.3.

2.4.

p

pp

div.

70 G

Fl. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Vn.I
Vn.II

Vla

Vc. 1
2

Cb. 1
2

pp

pp

p

per Cbsn

p

div.

div.

75

Cl. (Bb) 1
2

Timp.

Vc. 1
2

Cb. 1
2

ppp *mf* *ppp* *tutti pp*

div.

div.

tutti pp

3 H Adagio $\text{♩} = \text{c. } 64$

1. solo legato

Tbn. 1
2
3

p legato

pp

I

1. solo legato et espress.

89

Tpt. (C) 1 2 3

Tbn. 1 2 3

p
legato

pp

rit.....

2+2+3
16

96

Tpt. (C) 1 2 3

Tbn. 1 2 3

Timp.

Vla.

pp *ppp* *3* *3* *3* *p* *pp*

sim.

2+2+3
16

J Allegro con moto ♩ = c. 128

1. solo

Cl. (Bb) 1 2

Hn. (F) 1 2 3 4

Timp.

Vla.

Vc.

p *mf*

mp

mp

mp

109

Fl. 1 2

Cl. (Bb) 1 2

Hn. (F) 1 2 3 4

Timp.

Vn. I

Vn. II

Vla.

Vc.

1. non legato
mp

2.

1. non legato
mp

2.

1.3.
2.4.

pp — *mf* — *pp*

mp

mp

116

Fl. 1
2

Cl. (Bb) 1
2

Hn. (F) 1
2
3
4

Vn.I

Vn.II

Vla

Vc.

121

Fl. 1
2

Cl. (Bb) 1
2

Hn. (F) 1
2
3
4

Vn.I

Vn.II

Vla

Vc.

L

126

Fl. 1
2

Cl. (Bb) 1
2

Hn. (F) 1
2
3
4

Vn.I

Vn.II

Vla

Vc.

131

Fl. 1
2

Cl. (Bb) 1
2

Hn. (F) 1
2
3
4

Vn.I

Vn.II

Vla

Vc.

4/4

4/4 M

Fl. 1 2

Cl. (Bb) 1 2

Timp.

p *mp* *p* *mp*

p *mp*

pp <

N

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (Bb) 1 2

Bsn. 1

Cbsn

Timp.

Vc.

Cb.

mp *p* *mp* *p*

mp

mp

p *mp* *mp* *p*

mp

mp

mf *pp* < *mf*

marcato *mf* *marcato*

mf

1. *p* *mp* *p*

142 *mp* *p* *mp*

2. *p* *mp*

Eng. Hn. *mp*

Cl. (Bb) 1. *p* *mp* *p*

2. *mp*

Bsn. 1

Cbsn. *mp*

Timp. *pp* < *mf* *pp* <

Vc.

Cb.

Detailed description: This page of a musical score contains eight staves. The Flute (Fl.) staff has two parts, with dynamics *p*, *mp*, and *p* above the staff, and *mp* and *p* below. The Oboe (Ob.) staff has dynamics *p* and *mp* below. The English Horn (Eng. Hn.) staff has a dynamic of *mp* below. The Clarinet in B-flat (Cl. (Bb)) staff has two parts with dynamics *p*, *mp*, and *p* above, and *mp* below. The Bassoon (Bsn.) and Contrabassoon (Cbsn.) staves have a dynamic of *mp* below. The Timpani (Timp.) staff has dynamics *pp* < *mf* and *pp* < below. The Viola (Vc.) and Cello (Cb.) staves are mostly silent, with some notes in the second measure.

145

1. *mp*

2. *p*

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (Bb) 1 2

Bsn. 1

Cbsn

Timp.

Vc.

Cb.

p

mp

mf

pp < *mf*

3

154

1. *mf* *meno f*

2. *meno f*

Eng. Hn. *mf* *mf*

Cl. (Bb) 1 *mf* *mf*

2. *mf*

Bsn. 1

Cbsn. *mp*

Hn. (F) 1 *p* *p* *p*

2 *p*

3 *p*

4 *mp*

Tpt. (C) 1 *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf*

2 *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf*

3 *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf*

Tuba *mp* *mp* *mp*

Timp. *p* *mf* *p*

Vn. I *p cresc.*

Vn. II *p cresc.*

Vla. *p cresc.*

Vc.

Cb.

4 **P**

Allegro vivace ♩ = 168

Musical score for measures 161-166. The score includes parts for Violin I (Vn.I), Violin II (Vn.II), Viola 1 and 2 (Vla 1/2), Violoncello 1 and 2 (Vc. 1/2), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/8. The tempo is marked 'Allegro vivace' with a quarter note equal to 168. The dynamics are marked *mp* and *p*. The Vn.I and Vn.II parts feature triplet patterns. The Vla 1/2 and Vc. 1/2 parts are marked 'legato' and 'ord. legato'. The Cb. part has a long note with a fermata.

Musical score for measures 166-171. The score includes parts for Oboe 1 and 2 (Ob. 1/2), Clarinet in Bb (Cl. (Bb) 1/2), Bassoon 1 and 2 (Bsn. 1/2), Violin I (Vn.I), Violin II (Vn.II), Viola 1 and 2 (Vla 1/2), Violoncello 1 and 2 (Vc. 1/2), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/8. The tempo is marked 'Allegro vivace' with a quarter note equal to 168. The dynamics are marked *mp* and *p*. The woodwind parts (Ob., Cl., Bsn.) have first and second endings. The Vn.I and Vn.II parts feature triplet patterns. The Vla 1/2 and Vc. 1/2 parts are marked 'div.'. The Cb. part has a long note with a fermata.

171

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Timp.

Vn. I

Vn. II

Vla. 1
2

Vc. 1
2

Cb.

p <

The musical score for measures 171-175 includes the following parts:

- Ob. 1 & 2:** Oboe parts with eighth-note patterns and rests.
- Cl. (Bb) 1 & 2:** Clarinet parts with sixteenth-note patterns.
- Bsn. 1 & 2:** Bassoon parts with sixteenth-note patterns.
- Timp.:** Timpani part with a final triplet of eighth notes in measure 175, marked *p*.
- Vn. I & II:** Violin parts with triplet eighth-note patterns.
- Vla. 1 & 2:** Viola parts with eighth-note patterns, marked *div.*
- Vc. 1 & 2:** Violoncello parts with eighth-note patterns, marked *div.*
- Cb.:** Contrabass part with a long, low note.

R

Fl. 1 *p* *mf* *mf*

Picc. *p* *mf* *mf*

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2 3 4 *pp* *mp* *pp*

Tpt. (C) 1 2 3 *mf*

Tbn. 1 2 3 *mf*

Tuba *pp* *mp* *pp*

Timp. *mf* *p* *mf*

Vn. I *pp*

Vn. II *pp*

Vla. *pp* *tutti* *p*

Vc. *pp* *tutti* *p*

Cb. *pp* *mp*

*The brackets indicate the rhythm/time signature of the melody.

184

Fl. 1
Picc.
Ob. 1
2
Cl. (Bb) 1
2
Bsn. 1
2
Hn. (F) 1
2
3
4
Tpt. (C) 1
2
3
Tbn. 1
2
3
Tuba
Timp.
Vn. I
Vn. II
Vla.
Vc.
Cb.

mf
mf
mp
pp
mp
pp
mp
pp
mf
p
mf
p
pp
mp
pp

192

Fl. 1
Picc.
Ob. 1
2
Cl. (Bb) 1
2
Bsn. 1
2
Hn. (F) 1
2
3
4
Tbn. 1
2
3
Tuba
Timp.
Vn. I
Vn. II
Vla.
Vc.
Cb.

mf
cresc.
mp
pp
p
mf
meno p
piú
p
mp

196

Fl. 1
Picc.
Ob. 1
2
Cl. (Bb) 1
2
Bsn. 1
2
Hn. (F) 1
3
2
4
Tpt. (C) 1
2
3
Tbn. 1
2
3
Tuba
Timp.
Vn. I
Vn. II
Vla.
Vc.
Cb.

mf *meno f* *mf* *meno f* *mp* *pp* *mp* *mp* *pp* *mp* *meno f* *mp* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

200

Fl. 1 *mp* *meno f* *p* *mp* *f*

Picc. *mp* *meno f* *mp* *mf* *f*

Ob. 1 2 *mf* *mf*

Cl. (Bb) 1 2 *mf* *mf*

Bsn. 1 2 *mf*

Hn. (F) 1 3 *p* *mf* *p*

2 4 *p* *mf* *p*

Tpt. (C) 1 2 3 *a3*

Tbn. 1 2 3 *f*

Tuba *p* *mf* *p*

Timp. *mf* *p* *mf*

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *p* *mf*

T

204

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vcl.

Cb.

f

f

mf

p

mf

p

p < mf

p

mf

U

Fl. 1 *f*

Picc. *f*

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 3 *mf* *p* *mf*
2 4 *mf* *p* *mf*

Tpt. (C) 1 2 3 *meno f*

Tbn. 1 2 3 *a 3*

Tuba *mf* *p* *mf*

Timp. *p* *mf* *p*

Vn. I *p* *mf* *p*

Vn. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

rit.....

212

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2
3
4

Tpt. (C) 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

meno f

p

mf

mp

pp

ppp

mf

p

mf

p

pp

mp

mf

pp

mp

3 **V** Andante $\text{♩} = \text{c. } 76$

216

Fl. 1 *mf*

Picc. *mf* per Fl.

Ob. 1 2 *p* *p* *p*

Cl. (Bb) 1 2 *p* *p* *p*

Bsn. 1 2 *p* *p* *p*

Hn. (F) 1 3 *p*

2 4 *p*

Tpt. (C) 1 2 3 *p*

Tbn. 1 *mp* *legato*

2 3 *p*

Tuba *p*

Timp. *pp*

Vn. I *pp* *pppp* trem

Vn. II *pp* *pppp* trem

Vla. *pp* *pppp* trem

Vc. *pp*

Cb. *pizz.*

pp *p*

219

Ob. 1
2

Bsn. 1
2

Tbn. 1
2
3

Vn. I
ppp

Vn. II
ppp

Vla.
ppp
trem

Vc.
ppp

Cb.
pp

222

Ob. 1
2

Bsn. 1
2

Tbn. 1
2
3

Vn. I

Vn. II

Vla.

Vc.

Cb.

225

Ob. 1
2

Bsn. 1
2

Tbn. 1
2
3

Vn. I

Vn. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 41, contains measures 225 through 227. The score is arranged in a system with multiple staves. The woodwind section includes two oboes (Ob. 1 and 2), two bassoons (Bsn. 1 and 2), and three trombones (Tbn. 1, 2, and 3). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 225 and 226 feature complex woodwind passages with frequent triplets and sixteenth-note patterns. The strings provide a rhythmic accompaniment with eighth-note patterns. Measure 227 shows a continuation of these textures. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in black ink on a white background.

231

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2
a 2

Bsn. 1
2

Tpt. (C) 1
2
3
cresc.

Tbn. 1
2
3
cresc.

Vn. I
mp

Vn. II
mp

Vla
mp

234 $\text{♩} = \text{c. } 92$ *rit.* $\text{♩} = \text{c. } 64$ *accel.*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff*
a 2 *ff*

Bsn. 1 2 *ff*

Hn. (F) 1 3 *mf* 3 >
2 4 *mf* 3 >

Tpt. (C) 1 2 3 *mf* < *mp* 3.

Tbn. 1 2 3 *mf* < > >

Vn. I *mf* *f* *8va*

Vn. II *mf* 3 3 *f*

Vla *mf* 3 3 3 *f*

Vc. *mf*

239 (8)

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Horns, Trumpets, Trombones, Tuba) is positioned in the upper half, and the string section (Violins, Viola, Violoncello, Contrabass) is in the lower half. A dashed horizontal line separates the woodwinds from the strings. The score is for measures 239 and 240. Measure 239 begins with a dynamic marking of *mp* and features a triplet of eighth notes in the Flute and Oboe parts. Measure 240 starts with a dynamic marking of *f* and continues with complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds have various articulations and dynamics, while the strings play a steady accompaniment of quarter notes.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Hn. (F) 1
2
3
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Vn. I
Vn. II
Vla
Vc.
Cb.

(8)

243

Fl. 1 2

mp

f

3

3

Ob. 1 2

mp

f

3

3

Cl. (Bb) 1 2

1. mp

2.

f

3

3

Hn. (F) 1 2 3 4

Tpt. (C) 1 2 3

1.2.

Tbn. 1 2 3

Tuba

Vn. I

Vn. II

Vla

Vc.

Cb.

Più mosso $\text{♩} = c. 86$

245 (8)

Fl. 1 2 *mp* *f*

Ob. 1 2 *mp* *f*

Cl. (B♭) 1 2 *mp* *f*

Hn. (F) 1 3 2 4

Tpt. (C) 1 2 3 1.2.

Tbn. 1 2 3

Tuba

Timp. *mp* *f*

Vn. I (8) *f* legato et espress.

Vn. II *f* legato

Vla. *f* legato

Vc. *f* legato

poco rit.....

247

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Vn.I

Vn.II

Vla

Vc.



A tempo

250

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Vn.I

Vn.II

Vla

Vc.

poco rit..... A tempo

253

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3

2
4

Tbn. 1
2

3

Timp.

Vn.I

Vn.II

Vla

Vc.

Cb.

ff

p *mf*

mp

mf < *ff*

mf <

mp

arco

ff

AA

Musical score for measures 262-267. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Horns in F (1, 3, 2, 4), Violin I and II, Viola, and Violoncello. Measure 262 features a first ending (1.) and a second ending (2.) for the woodwinds. Measure 263 includes a first ending (1.) and a second ending (2.) for the woodwinds, with dynamics *mp* and *p*. Measure 264 has a first ending (1.) and a second ending (2.) for the woodwinds. Measures 265-267 show sustained notes for the woodwinds and horns.



AB

Musical score for measures 268-273. The score includes parts for Oboe 1 and 2, Clarinet in Bb 1 and 2, Tuba, Timpani, Violin I, Violoncello, and Contrabass. Measure 268 features a first ending (1.) and a second ending (2.) for the woodwinds, with dynamics *mp* and *pp*. Measure 269 includes a first ending (1.) and a second ending (2.) for the woodwinds, with dynamics *pp* and *mp*. Measure 270 has a first ending (1.) and a second ending (2.) for the woodwinds, with dynamics *pp* and *mp*. Measures 271-273 show sustained notes for the woodwinds and horns, with dynamics *pp* and *mp*.

273 a 2

Ob. 1
2

Cl. (Bb) 1
2

Tuba
mp

Timp.
mp *pp < mp* *pp <*

Vn. I
ppp

Vc.
mp

Cb.
mp



AC

Fl. 1
2

Ob. 1
2
a 2

Cl. (Bb) 1
2

Hn. (F) 1
3
4
ppp *f*

Tuba
mp

Timp.
mp

Vc.
mp

Cb.
mp

AD
Largo $\text{♩} = \text{c. } 40$

284

1
Fl. *p* *pp* per A. Fl.

2
p *pp*

1
Ob. *p* *pp* per Eng. Hn.

2
p *pp*

1
Cl. (Bb) *p* *pp*

2
p *pp* a 2

1
Bsn. *pp* *mf*

2
pp *mf*

1
Hn. (F) *mf* *pp*

3
mf *pp*

2
4
mf *pp*

Vn.II *p* legato

Vla *p* legato

poco accel...... **Grave** $\text{♩} = 32-36$

293

Fl. 1 *mp* A. Fl.

A. Fl. *mp*

1
Cl. (Bb) *mp*

2
mp

Vn.I *p* legato *mp* *più p* legato

Vn.II *mp*

Vla *mp*

Vc. *p* legato *mf*

3/4

3/2

AE Lento $\text{♩} = c. 56$

4/2

3/2

301

Fl. 1

A. Fl.

Cl. (Bb) 1/2

Vn.I

1

Vn.II

2

Vla

Vc.

Cb.

p

p

1 arco

2 pizz.

p

legato

p

p

pizz.

p



poco rit.....

308

Vn.I

1

Vn.II

2

Vla

Vc.

Cb.

3/2

4/2

3/2

4/2

3/2

3/4

4/2

4 **AF**

Adagio $\text{♩} = c. 68$ accel.....

A. Fl. *mp*

Eng. Hnlegato *mp*

Cl. (Bb) 1 *pp*

2

Bsn. 1 *p*

2 *p sim.*

Vn.II *tutti p pizz.*

Vc. *pizz. p*

Cb. *p*



$\text{♩} = c. 90$ rit.....

3

318

A. Fl.

Eng. Hn

Cl. (Bb) 1

2

Bsn. 1

2

Vn.II

Vc.

Cb.

accel.

3 **AG** Piú mosso $\text{♩} = \text{c. } 88$
legato

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1:** Flute 1, Treble clef, 3/4 time signature. Features a melodic line with a *p* dynamic and a *legato* marking. Includes a first ending bracket and a *3* measure rest.
- A. Fl.:** Alto Flute, Treble clef. Mirrors the melodic line of the Fl. 1.
- Eng. Hn.:** English Horn, Treble clef. Mirrors the melodic line of the Fl. 1.
- Cl. (Bb) 1/2:** Clarinet in B-flat, Treble clef. Plays a rhythmic accompaniment of eighth notes.
- Bsn. 1/2:** Bassoon, Bass clef. Plays a rhythmic accompaniment of eighth notes.
- Vn.I:** Violin I, Treble clef. Features a melodic line with a *p* dynamic and a *legato* marking.
- Vn.II:** Violin II, Treble clef. Features a melodic line with a *pizz.* (pizzicato) marking and a *p* dynamic.
- Vc.:** Violoncello, Bass clef. Provides a steady bass line.
- Cb.:** Contrabass, Bass clef. Provides a steady bass line.

The score includes various musical notations such as dynamics (*p*), articulation (*legato*, *pizz.*), and performance instructions (*accel.*, *AG*). It also features first ending brackets and measure rests.

328

Fl. 1 *p* AH

A. Fl. *p*

Eng. Hn. *p*

Cl. (Bb) 1 *p*

2

Bsn. 1 *p*

2

Vn.I *p*

Vn.II *p*

Vc. *p*

Cb. *p*

rit.

331

3/2 4/2 3/2 4/2

$\text{♩} = \text{c. } 116$

Fl. 1

A. Fl.

Eng. Hn

Cl. (Bb) 1 2

1 Bsn.

2

Vn.I

Vn.II

Vc.

Cb.

p

4
2

9 AI **Meno mosso** $\text{♩} = c. 72$

accel.....

335

Fl. 1 *mp*

A. Fl. *mp* legato

Ob. 1 *p*

Eng. Hn *p*

Cl. (Bb) 1 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. (F) 1 3 *p* a 2

Hn. (F) 2 4 *p* a 2

Timp. *ppp* \curvearrowright *p*

Vn.I *mp* legato

Vn.II *p* legato arco

Vla *p* legato

Vc.

Cb.

338

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/3

2/4

Vn. I

Vn. II

Vla

Cb.

1. *p*

2. *p* *a2*

a2

a2

a2

341

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3

2
4

Timp.

Vn. I

Vn. II

Vla

Cb.

p <

Detailed description: This page of a musical score contains measures 341, 342, and 343. The score is for a full orchestra. The woodwind section includes Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet in B-flat (1 and 2), Bassoon (1 and 2), and Horn in F (1 and 3). The brass section includes Trumpets 1 and 3, Trumpets 2 and 4, and Timpani. The string section includes Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 341 starts with a measure rest for the strings. The woodwinds play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and some melodic fragments. The timpani has a short melodic line at the end of the page. The dynamic marking *p* (piano) is indicated at the end of the timpani part.

AJ Andante moderato $\text{♩} = c. 96$

Fl. 1 *cresc.*

A. Fl. *cresc.*

Ob. 1 *p cresc.*

Eng. Hn. *p cresc.*

Cl. (Bb) 1 *cresc.* a 2

2 *p cresc.* a 2

Bsn. 1 *cresc.* a 2

2 a 2

Hn. (F) 1 *p* a 2 *meno p* a 2

2 *p* *meno p*

3 *p*

4 *p*

Tbn. 1 *mp cresc.*

2 *p cresc.*

3 *p cresc.*

Tuba *p cresc.*

Timp. *mf* *p* *mf* 3

Vn. I *pp* trem

Vn. II *p* legato

Vla. *pp* trem

Vc. *mf* arco

Cb. *mf* arco

347

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp

p < mf

cresc.

mf

mf

350

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/3 and 2/4

Tbn. 1/2/3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf

p

a 2

mf

p < mf

trem

Detailed description: This page of a musical score covers measures 350, 351, and 352. The woodwind section includes Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet in Bb (1 and 2), Bassoon (1 and 2), Horn in F (1, 2, 3, and 4), Trombone (1, 2, and 3), and Tuba. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf* (mezzo-forte), *p* (piano), and *a 2* (second octave). The woodwinds play melodic lines with slurs and accents. The brass section provides harmonic support with sustained notes and chords. The strings play a rhythmic accompaniment with tremolos in the violins and cellos. The timpani has a specific rhythmic pattern in measure 352.

Fl. 1
mp cresc.

A. Fl.
mf cresc.

Ob. 1
mp cresc.

Eng. Hn
mp cresc.

Cl. (Bb) 1/2
mp cresc.

Bsn. 1/2
mf cresc.

Hn. (F) 1/2/3/4
meno p

Tpt. (C) 1/2/3
mp cresc.

Tbn. 1/2/3
mf cresc.

Tuba
p cresc.

Timp.
p < mf

Vn. I
p cresc.

Vn. II
p cresc.

Vla.
p cresc.

Vc.
mf

Cb.
mf

356

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf

p^3 \leftarrow *mf*

mp

mp

mp

mf

mf

mf

359

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mp

mp

p $\overset{3}{\leftarrow}$ *mf*

mf

mf

mf

mf

mf

mf

Moderato $\text{♩} = c. 100$

poco rit.

362 (8)

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2/3

Tpt. (C) 1/2/3

Tbn. 1/2/3

Tuba

Timp. *mf* *p*³ *mf*

Vn. I

Vn. II

Vla.

Vc. *meno f* *f*

Cb. *meno f* *f*

molto rit.....

365

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/3, 2/4

Tpt. (C) 1/2/3

Tbn. 1/2/3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

f

f

f

f

f

mf

mf

mf

mf

mf

mf

mf

mp

f

mp

f

f

f

più f

più f

369 (8)

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

f

f

mf

f

mf

f

mf

f

mf

mf

mf

p

p

p

mp

f

p

mp

f

mf

ff

ff

p

p

ff

f

371 (8)

Fl. 1 *f* 3 3 3

A. Fl. *f* 3 3 3

Ob. 1 *mf* 3 3 *f* *mf* 3 3 *f*

Eng. Hn. *mf* 3 3 *f* *mf* 3 3 *f*

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 3 *a 2* *mf* 2 4 *a 2* *mf*

Tpt. (C) 1 2 *a 2* *più f* 4 4 *p* 3 *mp* *p*

Tbn. 1 2 *a 2* *p* *f* 4 4 3 *p* *mp*

Tuba *f* 4 4

Timp. *mf < ff*

Vn. I

Vn. II

Vla. *ff* 4 4 *p*

Vc. *p* *ff* 4 4

Cb. *f* 4 4

373 (8)

Fl. 1 *f* *f*

A. Fl. *f* *f*

Ob. 1 *mf* *f* *mf* *f*

Eng. Hn. *mf* *f* *mf* *f*

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 3 a2 2 4 a2

Tpt. (C) 1 2 a2 3 *più f* *p* *mp* *p*

Tbn. 1 2 a2 3 *p* *f* *p* *mp*

Tuba *f*

Timp. *mf < ff*

Vn.I

Vn.II

Vla. *ff* *p*

Vc. *p* *ff*

Cb. *f*

AN espress.

375 (8)

Fl. 1 *f* *espress.*

A. Fl. *f* *espress.*

Ob. 1 *mf* *f* *espress.*

Eng. Hn. *mf* *f* *espress.*

Cl. (Bb) 1 2 *f* *a2* *espress.*

Bsn. 1 2 *f* *a2* *espress.*

Hn. (F) 1 3 *f* *a2* *espress.*

4 *mf*

Tpt. (C) 1 2 *piu f* *a2* *p*

3 *mp*

Tbn. 1 2 *p* *f* *a2* *p*

3 *p* *mp*

Tuba *f*

Timp. *mf* *ff*

Vn. I

Vn. II

Vla. *ff* *p*

Vc. *p* *ff*

Cb. *f*

377

Fl. 1

A. Fl.

Ob. 1

Eng. Hn

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. II

Vla.

Vc.

Cb.

mf

mf

mf

più f

p

più f

mp

p

f

mf

a 2

p

f

f

mf < ff

mf <

ff

p

ff

p

f

380

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
3

2
4

Tpt. (C) 1
2

3

Tbn. 1
2

3

Tuba

Timp.

Vn. II

Vla.

Vc.

Cb.

mf

mf

p *più f* *p*

f *p* *f* *mp* *mp*

f *f* *mf < ff*

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

387 (8)

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/3/4

Tpt. (C) 1/2/3

Tbn. 1/2/3

Tuba

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

(8)

Fl. 1 *f*

A. Fl. *f*

Ob. 1 *mf* *f*

Eng. Hn. *mf* *f*

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 3 4 *mf*

Tpt. (C) 1 2 3 *più f* *mf* *p*

Tbn. 1 2 3 *p* *f* *p* *mp*

Tuba *f*

Timp. *mf < ff*

Vn. I

Vn. II

Vla. *ff* *p*

Vc. *p* *ff*

Cb. *f*

395

Fl. 1
A. Fl.
Ob. 1
Eng. Hn
Cl. (Bb) 1 2
Bsn. 1 2
Hn. (F) 1 3 2 4
Tpt. (C) 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Vla
Vc.
Cb.

f *f*
mf *f*
mf *f*
mp
mp
più f *p*
p *f*
p *mp*
f
mf *f*
ff *p*
p *ff*
f

397

Fl. 1 *mf* *mp*

A. Fl. *mf* *mp*

Ob. 1 *mp* *mf* *p* *mp*

Eng. Hn. *mp* *mf* *p* *mp*

Cl. (Bb) 1 2 *mp sub.*

Bsn. 1 2 *mp sub.*

Hn. (F) 1 3 *p*

2 4 *p*

Tpt. (C) 1 2 *meno f* *pp*

3 *p* *pp*

Tbn. 1 2 *pp* *mp*

3 *pp* *p*

Tuba *mp sub.*

Timp. *mp < mf*

Vla. *f* *pp*

Vc. *pp* *mf*

Cb. *mf*

401

Fl. 1 *mp* *p* *ppp*

A. Fl. *mp* *p* *ppp*

Ob. 1 *mp* *p* *ppp*

Eng. Hn. *p* *mp*

Cl. (Bb) 1 *p* *mp*

Bsn. 1 *p* *mp*

Hn. (F) 1 3 2 4

Tpt. (C) 1 2 3 *p* *ppp* (con sord.) *ppp*

Tbn. 1 2 3 *pp* *p* *pp* *pp* *pp*

Tuba *p* *pp* *pp*

Timp. *mp* *mf*

Vn. I *ppp* trem 3 3 3

Vn. II *ppp* trem

Vla. *mp* *ppp* trem

Vc. *pp* *mp*

Cb. *mp*

406

1 a 2 4 4 a 2 4 4

Tpt. (C)

1 *pppp* *pp* *pppp* *ppp*

2 *pppp* *pp* *pppp* *ppp*

3 *pppp* *pp* *pppp* *ppp*

Tbn.

1 *pp* 4 4 *pppp* *pp* 4 4

2 *pppp* *pp* *pppp* *ppp*

3 *pp* *pppp* *ppp*

Tuba

pp 4 4 *pp* 4 4

Timp.

p *ppp* < *pp*

Vn.I

Vn.II

Vla

Vc.

p 4 4 *pppp* *pp* 4 4 *pppp*

Cb.

p 4 4 *pp* 4 4

rit.

AR

12/4 24/16

Timp.

ppp *f* *ppp* *ppp* < *pp*

Vn.I

ppp

Vn.II

Vla

24 **AS** Moderato grazioso ♩. = c. 112 **12** **18**

Fl. 1 *mp*

A. Fl. *mf*

solo *rubato*

Fl. 1 **15** **12**

A. Fl.

Fl. 1 **12** **3**

A. Fl.

poco rit.

3 **AT** Andante poco sostenuto ♩ = c. 56

sul tasto legato

Vn.I *p*

Vn.II *p*

Vla *p*

Vc. *p*

AU

Musical score for measures 94-99. The score includes parts for Violin I (Vn.I), Violin II (Vn.II), Viola (Vla), and Violoncello (Vc). Vn.I starts with a *mp* dynamic and a *legato* marking. Vn.II starts with a *p* dynamic and a *legato* marking. Vla features triplets and a *sim.* marking. Vc has a long note with a slur. A double bar line is present at the end of the system.



AV

Musical score for measures 440-444. The score includes parts for Violin I (Vn.I), Violin II (Vn.II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Vn.I starts with a *p* dynamic. Vn.II starts with a *p* dynamic. Vla features triplets. Vc has a long note with a slur. Cb has a long note with a slur and a *legato* marking. A *p* dynamic marking is also present at the bottom of the system.



Musical score for measures 445-449. The score includes parts for Violin I (Vn.I), Violin II (Vn.II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Vn.I starts with a *p* dynamic. Vn.II starts with a *p* dynamic. Vla features triplets. Vc has a long note with a slur. Cb has a long note with a slur.

450

Eng. Hn

Cl. (Bb) 1/2

Vn. I

Vn. II

Vla.

Vc.

Cb.

AW solo rubato

mf

pppp *mp* *ppp* *pp*

456

Eng. Hn

Cl. (Bb) 1/2

rit.

24
16

24
16

AX Moderato grazioso ♩. = 112

12
16

18
16

Fl. 1

A. Fl.

mp rubato

mf

466

Fl. 1

A. Fl.

15
16

12
16

12
16

24
16 AY

469

Fl. 1

A. Fl.

Vn.I

Vla

per Fl.

mp

p



473

Timp.

Vn.I

Vn.II

Vla

pp

mp

pp

pp



475

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Timp.

Vn.I

Vn.II

Vla

mp

mp

mp

mp

pp

pp

pp

481

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Timp.

Vn.I
Vn.II
Vla

mp

mp

mp

mp

pp

mp

pp

per Cbsn

483

BA **Vivace grazioso** ♩ = c. 168

Play 4 times Play 4 times Play 4 times Play 4 times

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Vn.I
Vn.II
Vla

mp

mp

BB Play 4 times Play 4 times Play 4 times **BC** Play 4 times Play 4 times Play 4 times

Fl. 1
2 *mp*

Ob. 1
2 *mp*

Cl. (Bb) 1
2 *mp*

Vn. I

Vn. II

BD 494 Play 4 times Play 4 times Play 4 times Play 4 times Play 4 times Play 4 times **6**

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Tbn. 1
2
3 senza sord.

Vn. I

Vn. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

6 **BE** poco accel.

Fl. 1
2 *cresc.*

Ob. 1
2 *cresc.*

Cl. (Bb) 1
2 *cresc.*

Bsn. 1 *mp cresc.*

Cbsn *mp cresc.*

Hn. (F) 1 *pp cresc.* a 2
2
3
4 *pp cresc.*

Tpt. (C) 1 *mf cresc.* senza sord. a 3
2
3

Tbn. 1 *mf cresc.* a 3
2
3

Tuba *p cresc.*

Vn. I *cresc.*

Vn. II *cresc.*

Vla *cresc.*

Vc. *cresc.*

Cb. *cresc.*

*The brackets indicate the rhythm/time signature of the melody.

504

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Vn. I

Vn. II

Vla

Vc.

Cb.

The musical score for page 101, measures 504-507, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and brass (Horn, Trumpet, Trombone, Tuba) sections play sustained chords and rhythmic patterns. The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic accompaniment with eighth and sixteenth notes. The score includes dynamic markings such as *a 3* and *mf*, and articulation like accents and slurs. The key signature has two flats, and the time signature is 4/4.

BF

508

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
3

2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Vn. I

Vn. II

Vla

Vc.

Cb.

meno f cresc.

a 2

a 3

512

Fl. 1
2
mf cresc.

Ob. 1
2
mf cresc.

Cl. (Bb) 1
2
mf cresc.

Bsn. 1
mf cresc.

Cbsn.
mf cresc.

Hn. (F) 1
3
p cresc.

2
4
p cresc. a 2

Tpt. (C) 1
2
3
meno f cresc. a 3

Tbn. 1
2
3

Tuba

Vn. I
mf cresc.

Vn. II
mf cresc.

Vla.
mf cresc.

Vc.
mf cresc.

Cb.
mf cresc.

BG

516

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
3

2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Vn. I

Vn. II

Vla

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and brass section (Horn, Trumpet, Trombone, Tuba) are positioned in the upper half of the page. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is positioned in the lower half. The score includes various musical notations such as stems, beams, slurs, and articulation marks. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with a 'BG' in a box at the top right and the measure number '516' at the top left.

520

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
3
2
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Vn. I

Vn. II

Vla

Vc.

Cb.

mp cresc.

mp cresc.

f

a 3

a 3

BH

Fl. 1 2
1. *cresc.*
2. *cresc.*

Ob. 1 2
1. *cresc.*
2. *cresc.*

Cl. (Bb) 1 2
1. *cresc.*
2. *cresc.*

Bsn. 1
cresc.

Cbsn
cresc.

Hn. (F)
1 3
2 4

Tbn. 1 2 3
2.3.

Tuba
mf

Timp.
mp

Vn. I
mf
trem

Vn. II
mf
trem

Vla
mf
trem

Vc.
mf

Cb.
mf

rit.

532 1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1

Cbsn

Hn. (F) 1 3 2 4

Tpt. (C) 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp *mf* *f* *ff* *fff*

3
4 BI Piú mosso $\text{♩} = \text{c. } 86$

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
2

3
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. I
ff

Vn. II
ff

Vla
ff
trem

Vc.
ff
trem

Cb.
ff

544

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Cbsn

Hn. (F) 1
2
3
4

Tpt. (C) 1
2
3

Tbn. 1
2
3

Tuba

Timp.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf *ff* *mf* *ff*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

548

Fl. 1 2
Ob. 1 2
Cl. (Bb) 1 2
Bsn. 1
Cbsn
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Vn. I
Vn. II
Vla
Vc.
Cb.

f cresc.
f cresc.
f cresc.
f cresc.
f cresc.
mf *ff* *mf* *f cresc.*
ff *mf* *ff* *f cresc.*
ff *ff* *f cresc.*
ff *mf* *ff* *f cresc.*
cresc.
ff cresc.
ff cresc.
ff cresc.
sf cresc.
sf cresc.

1. 2.
a 2
a 3
1. 2.
3.
1. 2.
3.

553 ^{a 2}

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1

Cbsn

Hn. (F) 1 3 2 4

Tpt. (C) 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Vn. I

Vn. II

Vla

Vc.

Cb.

8^{va}

1.2. 3.

ff cresc.

ff cresc.

560 (8) ^{a 2}

Fl. 1 2 *fff*

Ob. 1 2 *fff*

Cl. (Bb) 1 2 *fff* ^{a 2} ^{a 2} ^{a 2}

Bsn. 1 *fff*

Cbsn *fff*

Hn. (F) 1 3 *fff*

2 4 *fff*

Tpt. (C) 1 2 3 *fff* 1.2. 3.

Tbn. 1 2 3 *fff*

Tuba *fff*

Timp. *fff*

Vn.I (8) *fff*

Vn.II (8) *fff*

Vla *fff*

Vc. *fff*

Cb. *fff*