

13

FL. *mf* *f* *ff*

Ob. *ff*

C.A. *mp* *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Bsn. *pp* *pp* *f*

Hn. 1 *mp*

Hn. 2

F Tpt. *ff*

Timp. *ff*

Hp. *f* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *f* *ff* *f*

Vc. *f* *ff*

Db. *ff*

SAMPLE COPY

Andante

2

FL

Ob.

C. A.

CL

B. CL

Bsn. *p*

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

19

2

2

24

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

con sord.

mp

p

p

3

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

p

f

SAMPLE COPY

34

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Temp.

Hp.

Vln. I

Vln.

Vla.

Vc.

Db.

SAMPLE COPY

4

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

4

4

p

mf

f

SAMPLE COPY

FL. *p*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1 *f*

Hn. 2

F Tpt. *mf*

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

SAMPLE COPY

5

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

49

5

5

pp

mf

mf

mp

p

SAMPLE COPY

54

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln.

Vla.

Vc.

Db.

mp

p

pp

mf

pp

asi f

dolce, vibrato

sul D

dolce, vibrato

dolce, vibrato

pp

6

Quasi Presto, ma non troppo più della misura precedente

FL. *pp* *f* *f* *p*

Ob. *f* *mf* *pp*

C. A. *f* *mf*

Cl. *pp* *f* *f*

B. Cl. *pp* *pp* *pp*

Bsn. *pp* *f* *pp*

Hn. 1 *mf*

Hn. 2

F. Tpt. *mp* senza sord.

Timp.

Hp.

Vln. I *ff* *f*

Vln. II *pp* *ff* *ff*

Vla. *f* *pp*

Vc. *f* sul D *pp* leggiero

Db.

66

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

mp

pp

mf

pp

f

pp

mp

p

ff

mf

pp

pp

sempre pp

(pp)

sempre pp

mf

pp

pp

pp

mf

SAMPLE COPY

70

7

poco rit. Più rit. A tempo

FL *mp* *p* *mf* *morendo*

Ob. *mp* *p leggiero*

C. A.

Cl. *mp* *p* *mf* *morendo*

B. Cl. *mf*

Bsn. *mf* *f*

Hn. 1 *p*

Hn. 2

F Tpt. *mf*

Timp. *mf*

Hp. *p* F#

Vln. I *mf* *quasi f vibrato* *poco rit.* *Più rit.* *A tempo*

Vln. II *mp* *ff* *mf*

Vla. *pp* *ff*

Vc. *p* *morendo*

Db. *f* *pp* *morendo*

Presto

rit.

Tempo quasi 1/2 d. Presto

75

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Presto

rit.

Tempo quasi 1/2 d. Presto

Vln. I

Vln. II

Vla.

Vc.

Db.

81

FL *mf* *ff* *p* *pp flatterz.*

Ob. *sfz* *p* *mf*

C.A. *sfz* *p* *p* *s* *s* *s*

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

B. CL *mf*

Bsn. *mf* *p*

Hn. 1 *sfz* *quasi f*

Hn. 2

F Tpt. *mf* *sfz* *pp* *(pp)³* *s* *s*

Timp. *sfz* *pp*

8

Hp.

Vln. I *mf*

Vln. II *sfz* *mf* *ff*

Vla. *sfz* *mf*

Vc. *p*

Db. *mf*

86

Fl. *quasi f*

Ob.

C. A.

Cl. *mf*

B. Cl.

Bsn.

Hn. 1 *p* *pp*

Hn. 2

F Tpt. *f*

Timp.

Hp.

Vln. I

Vln. II *f* *ff*

Vla. *p* *f*

Vc. *pizz.* *f*

Db. *poco dim.*

91 **9**

FL

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

ff

f

mp

ppp

p

pp

mf

sfz

p sub.

ff

p leggiero

p vibrato

ff

pizz.

p leggiero

p vibrato

ff

pizz.

p leggiero

sfz p spicc.

ff

arco

mf

quasi f

p

pizz.

mp

10

Fl. *ff* *ff*

Ob. *ff* *ff*

C. A. *ff*

Cl. *ff* *fff*

B. Cl. *ff*

Bsu. *pp* *ff* *f*

Hn. 1 *pp* *p*

Hn. 2

F Tpt. *ff* *ff*

Timp. *f*

Hp. *f*

Vln. I *fff* arco *fff* pizz.

Vln. II *fff* arco *fff* pizz.

Vla. *f* *fff* pizz. *fff* arco *dolce e tenero*

Vc. *fff* pizz.

Db. *f* arco

10

Andante (♩ = ♩ tempo precedente)

11

104

FL

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

11

Hp.

Andante (tempo precedente)

Vln. I

Vln. II

Vla.

Vc.

Db.

arco
dolce e tenero

dolce e tenero

12

120

FL

Ob. *pp dolce*

C. A.

CL

B. CL

Bsn.

Hn. 1 *p*

Hn. 2

F Tpt.

Timp.

12

MS

p *riso.* *f* *p*

Vln. I *sempre pp*

Vln. II

Vla. *piu f*

Vc.

Db.

125

The musical score is arranged in a standard orchestral format with the following parts and their initial dynamics:

- Fl. (Flute):** Rest
- Ob. (Oboe):** *mp*
- C.A. (Clarinet in A):** Rest
- Cl. (Clarinet in Bb):** Rest
- B. Cl. (Bassoon):** Rest
- Bsu. (Bassoon):** Rest
- Hn. 1 (Horn 1):** *pp*
- Hn. 2 (Horn 2):** Rest
- F Tpt. (Trumpet in F):** Rest
- Timp. (Timpani):** Rest
- Hp. (Piano):** *p*
- Vln. I (Violin I):** *mp*
- Vln. (Violin II):** *mp*
- Vla. (Viola):** *mp*
- Vc. (Cello):** *poco più f*
- Db. (Double Bass):** *poco più f*

Measure 125 is marked with a large 'S' and the word 'SAMPLE COPY' is written diagonally across the entire page. The score contains various musical notations including notes, rests, slurs, and dynamic markings.

130

FL

Ob. *ten.*

C. A.

CL *pp* *3*

B. CL

Bsn.

Hn. 1 *p* *pp*

Hn. 2

F Tpt.

Timp.

Hp. *mf* *arpegg. lentamente*

Vln. I *poco più f* *3*

Vln. II *pp*

Vla. *p*

Vc.

Db.

135

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln.

Vla.

Vc.

Db.

14

140

FL

Ob.

C. A.

CL

B. CL

Bsn.

mp

pp

p

ppp

Hn. 1

Hn. 2

F Tpt.

Timp.

p

pp

14

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

pp

mp

Ar

MD

3

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15

The image displays a page of a musical score for a symphony orchestra, page 29. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flute (FL), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (CL), Bass Clarinet (B. CL), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in F (F Tpt.), Timpani (Timp.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is divided into three measures. The first measure starts at measure 150. The second measure contains a rehearsal mark '15'. The third measure contains a rehearsal mark '5'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark 'SAMPLE COPY' is overlaid across the entire page. The bottom right corner of the page has the marking 'quasi f'.

SAMPLE COPY

SAMPLE COPY

quasi f

Musical score for orchestra and woodwinds, page 30. The score includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), French Trumpet (F Tpt.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.).

Key musical features include:

- Measures 153-155:** Flute and Oboe play a melodic line with a slur and fermata. Clarinet in Bb and Bass Clarinet play a rhythmic pattern with triplets.
- Measures 156-158:** Bassoon and Clarinet in Bb continue their rhythmic patterns. Bass Clarinet and Horn 1 play sustained notes.
- Measures 159-161:** Harp plays a complex arpeggiated texture. Violin I and II play a rapid sixteenth-note passage. Viola and Cello play sustained chords.
- Measures 162-164:** Violin I and II continue their rapid passage. Viola and Cello play sustained notes.
- Measures 165-167:** Violin I and II play a melodic line with a slur and fermata. Viola and Cello play sustained notes.
- Measures 168-170:** Violin I and II play a melodic line with a slur and fermata. Viola and Cello play sustained notes.
- Measures 171-173:** Violin I and II play a melodic line with a slur and fermata. Viola and Cello play sustained notes.

Dynamic markings include *pp*, *ppp*, *mf*, *f*, *ff*, and *ffff*. Performance instructions include *meno f*, *sim.*, and *pp*.

A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire page.

156

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pppp quasi niente

pp dolce

con sord.

FFF

pp dolce

16

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsu.

Hn. 1

Hn. 2

F Tpt.

Timp.

16

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

161

16

pp

con sord.

pp sempre

morendo

con sord. harm. sul D

p

pp

morendo

6

6

6

3

6

6

167

FL

Ob.

C. A.

CL *ppp dolcissimo*

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp. *sempre ppp* *ppp* *ppp* *gliss.*

Vln. I *senza sord.* *poco f*

Vln. II *sempre ppp*

Vla. *con sord.* *harm. sul D* *sul G* *sul C*

Vc. *sul A*

Db. *con sord.* *sul G* *sul D* *sul G*

p

** (if the player can take and leave the pedal rapidly enough, if not omit this C#)*

171

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

17

Harp

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

pp

p

pp

p

con sord.

p

p

sul G

sul G

F# E# D# B# G#

SAMPLE COPY

Quasi allegro

Presto

175

FL. *mp*

Ob. *mp* *mf* *sfz* *f*

C. A. *mf* *sfz* *p*

CL. *p* *f*

B. CL. *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2

F Tpt. *senza sord.* *quasi f*

Timp. *f* *mf*

Hp. *f* *ff*

Vln. I *Quasi allegro* *Presto*

Vln. II

Vla. *senza sord.* *ff*

Vc. *senza sord.* *f*

Db. *senza sord.* *f*

178

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsu.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

pp

p

quasi f

mf cantando con molto espressione

p

pp

ppp

mp

quasi mf

18

senza sord.

f

f

p

f

p

f

ritardando assai

183

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

dolcissimo

pp'

mp

pppp

pp

pp

pp

pp'

A Tempo

19

FL. *ff*

Ob. *ff* *pp*

C.A. *ff*

Cl. *ff*

B. Cl. *pp*

Bsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

F Tpt. *pp* *f* *pp*

Timp. *f*
Muta D \flat in F

Hp.

19

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *pp*

Vc. *ff* *f* *p*

Db. *ff* *f* *p*

A Tempo

SAMPLE COPY

20

196

FL. *pp* *f*

Ob. *p* *f*

C. A. *f*

CL. *fp* *p* *f*

B. CL. *f*

Bsn. *fp* *f*

Hn. 1 *p* *p* *f*

Hn. 2 *p* *f*

F Tpt. *mf*

Timp. *mf*

20

Hp.

Vln. I *f* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *sempre p* *mf* *f*

Vc. *sempre p*

Db. *sempre p*

204

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln.

Vla.

Vc.

Db.

p

mp

p

21

22 Ritardare!

Ritard. $\text{♩} = \text{♩}$

The image shows a page of a musical score for a symphony orchestra. The page is numbered 42 in the top left corner. At the top, there is a rehearsal mark '22 Ritardare!' and a tempo change instruction 'Ritard. $\text{♩} = \text{♩}$ '. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon (Bsu.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (F Tpt.), and Timpani (Timp.). The second system includes parts for Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in a key signature of one flat (Bb) and a 4/4 time signature. Various dynamics such as *quasi f*, *mf*, *pp*, *f*, and *p* are indicated throughout the score. A large, diagonal watermark reading 'SAMPLE COPY' is overlaid across the entire page.

230

23

Fl. *f* *ff* *pppp quasi niente*

Ob. *mf* *ff*

C.A. *mf* *ff*

Cl. *mf* *f* *ff* *pppp quasi niente*

B. Cl. *mf* *f* *ff* *pppp quasi niente*

Bsn. *ff*

Hn. 1 *f*

Hn. 2 *f* *pppp quasi niente*

F Tpt.

Timp.

23

Hp. *ff*

Vln. I *ff* *pppp quasi niente*

Vln. II *pppp quasi niente*

Vla. *mf* *mf cantando*

Vc.

Db.

24

237

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pppp

mp

mf

ritando

p

mf

pppp! quasi niente

24

SAMPLE COPY

243

Fl. *p* *pp*

Ob. *pp*

C.A. *ffff* *p*

Cl. *f*

B. Cl. *f*

Bsn. *ffff* *sempre ffff*

Hn. 1 *pp*

Hn. 2 *pp* *fff*

F Tpt. *ffff*

Timp.

Hp.

Vln. I *mf* *pp* *con sord.* *pp*

Vln. *pp* *sempre ffff*

Vla. *p*

Vc. *quasi f*

Db.

25

Musical score for various instruments including Flute (FL), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (CL), Bass Clarinet (B. CL), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in F (F Tpt.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *f*, *mf*, and *p*, and features a large diagonal watermark reading "SAMPLE COPY".

25

This image shows a page of a musical score, page 48, for an orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsu.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in F (F Tpt.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 2/4 time and features dynamic markings such as *mf*, *f*, *p*, and *mp*. A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire page.

26

Più Allegro (♩ = ♩)

260

FL *mp* *mf*

Ob. *p*

C. A. *p*

CL

B. CL

Bsn. *pp!*

Hn. 1 *I solo* *p* *mf cantando con espressione*

Hn. 2

F Tpt.

Timp.

26

Più Allegro (♩ = ♩)
senza sord.

Vln. I *p* *pp*

Vln. II

Vla. *pp*

Vc. *p* *pp*

Db. *pp*

SAMPLE COPY

265

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsu.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

f

mp

pp

p

pp

pp

pp

pp

27

269

FL. *f*

Ob. *p*

C. A. *p*

CL. *p* *quasi*

B. CL.

Bsn.

Hn. 1 *f*

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II *fp* *p*

Vla. *p*

Vc. *p*

Db.

27

SAMPLE COPY

272

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

B. Cl. *p*

Bsu. *mf* *quasi f* *f* *mf*

Hn. 1

Hn. 2 *p*

F Tpt. *p*

Timp. *pp* *mf*

Hp. *mf* *f* *p*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *quasi f* *f* *mf*

28

278

FL *p* *mf* *f*

Ob. *p* *mf* *f*

C. A. *pp* *mf*

CL *p* *mf* *f*

B. CL *p* *mf* *f*

Bsn. *mf* *f*

Hn. 1 *pp* *mf* *f*

Hn. 2 *pp* *f*

F Tpt. *ppoco f*

Timp. *p*

28

Hp.

Vln. I *mf* *f*

Vln. II *f* *f*

Vla. *mf*

Vc. *quasi f*

Db. *quasi f*

SAMPLE COPY

29

Musical score for a symphony orchestra, measures 29-32. The score includes parts for Flute (FL), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (CL), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (F Tpt.), Timpani (Timp.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.).

Measure 29: Flute (FL) starts with *mf*, Oboe (Ob.) with *p*, Clarinet in A (C.A.) with *mf*, Bassoon (Bsn.) with *p*, Horn 1 (Hn. 1) with *p*, Horn 2 (Hn. 2) with *p*, Trumpet (F Tpt.) with *pp!*, Timpani (Timp.) with *pp!*, Piano (Hp.) is silent, Violin I (Vln. I) with *sempre f*, Violin II (Vln. II) with *sempre f*, Viola (Vla.) with *p!*, Cello (Vc.) with *f*, and Double Bass (Db.) with *f*.

Measure 30: Flute (FL) with *f*, Oboe (Ob.) with *p*, Clarinet in A (C.A.) with *mf*, Bassoon (Bsn.) with *p*, Horn 1 (Hn. 1) with *p*, Horn 2 (Hn. 2) with *p*, Trumpet (F Tpt.) with *pp!*, Timpani (Timp.) with *pp!*, Piano (Hp.) is silent, Violin I (Vln. I) with *sempre f*, Violin II (Vln. II) with *sempre f*, Viola (Vla.) with *f*, Cello (Vc.) with *f*, and Double Bass (Db.) with *f*.

Measure 31: Flute (FL) with *mf*, Oboe (Ob.) with *p*, Clarinet in A (C.A.) with *mf*, Bassoon (Bsn.) with *p*, Horn 1 (Hn. 1) with *p*, Horn 2 (Hn. 2) with *p*, Trumpet (F Tpt.) with *pp!*, Timpani (Timp.) with *pp!*, Piano (Hp.) is silent, Violin I (Vln. I) with *sempre f*, Violin II (Vln. II) with *sempre f*, Viola (Vla.) with *f*, Cello (Vc.) with *f*, and Double Bass (Db.) with *f*.

Measure 32: Flute (FL) with *mf*, Oboe (Ob.) with *p*, Clarinet in A (C.A.) with *mf*, Bassoon (Bsn.) with *p*, Horn 1 (Hn. 1) with *p*, Horn 2 (Hn. 2) with *p*, Trumpet (F Tpt.) with *pp!*, Timpani (Timp.) with *pp!*, Piano (Hp.) is silent, Violin I (Vln. I) with *sempre f*, Violin II (Vln. II) with *sempre f*, Viola (Vla.) with *f*, Cello (Vc.) with *f*, and Double Bass (Db.) with *f*.

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296

Fl. *mf* *f* *ff*

Ob. *p* *f*

C.A. *p* *f*

Cl. *mf* *f*

B. Cl. *sempre f*

Bsn.

Hn. 1 *mf*

Hn. 2

F Tpt. *mp*

Timp. *mf*

Hp.

30

Vln. I *sempre ff*

Vln. II *sempre ff*

Vla. *ff con forza*

Vc.

Db.

SAMPLE COPY

302

FL. *f* *ff*

Ob. *ff* *f* *ff*

C. A. *f* *ff*

CL. *ff* *f* *ff*

B. CL. *f* *ff*

Bsn. *f* *ff*

Hn. 1 *f* *ff* *quasi f*

Hn. 2 *f* *ff* *quasi f*

F Tpt. *f* *ff* *quasi f*

Timp. *mp* *pp* *sfz* *pp* *sfz*

Hp. *f* *ff* *Eh* *mf*

Vln. I *mf* *div.*

Vln. II *mf*

Vla. *sfz* *mf*

Vc. *mf*

Db. *mf*

313

FL. *ff* *fff* *p*

Ob. *ff* *fff* *p*

C. A. *ff* *fff*

CL. *ff* *fff* *p*

B. CL.

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

F Tpt. *f*

Timp.

Hp.

Vln. I *ff*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db.

SAMPLE COPY

318

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsu.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln.

Vla.

Vc.

Db.

32

pp

p

f

p

f

con sord.

quasi f

senza sord.

poco f

32

pp

f

p

f

p

mf

322

FL *ff*

Ob. *f*

C. A. *p*

CL *f* *f* *f* *ff*

B. CL *p*

Bsn.

Hn. 1 *mp* *p*

Hn. 2

F Tpt.

Timp.

Hp. *p*

Vln. I *fff con tutta forza* *ff* *mp*

Vln. II

Vla. *mp* *p*

Vc. *mp* *p*

Db. *f*

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Presto

33

Tempo primo

327

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsu.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

33

Presto

Tempo primo

Vln. I

Vln. II

Vla.

Vc.

Db.

333

FL *f* *pp*

Ob. *pp* *ppp*

C. A. *ffz* *pp* *ppp*

CL *mf* *pp*

B. CL

Bsn. *p*

Hn. 1 *ffz* *mf* *Isolo*

Hn. 2 *ffz*

F Tpt. *ffz* *mf*

Timp. *mf*

Hp. *rit.*

Vln. I *p saltato* *f*

Vln. II *p saltato*

Vla. *f*

Vc.

Db. *mf*

337

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f* *pp* *pp* *mf* *pp* *mf* *mf* *mf* *p* *quasi f* *f*

34

34

Ritardando

342

FL *f*

Ob. *f* *ppp!*

C.A. *f*

CL *f* *ppp!* *p*

B. CL *p* *ppp!* *p*

Bsn. *p*

Hn. 1 *p* *I solo*

Hn. 2

F Tpt.

Timp.

Hp. *p* *f*

Vln. I *p* *p!* *Ritardando*

Vln. II *p* *p!*

Vla. *mf cantando*

Vc. *p* *pizz. ms.*

Db. *p* *pp*

353

FL. *pp*

Ob. *pp*

C. A. *pp*

CL. *pp* *morendo*

B. CL. *pp* *morendo*

Bsn. *ppp*

Hn. 1 *pp* *morendo*

Hn. 2 *pp* *morendo*

F Tpt.

Timp.

Hp.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Db.

Andante (Patetico)

36

339

Fl. *ff*

Ob. *ff* *pp*

C.A. *ff* *pp*

Cl. *ff* *pp*

B. Cl. *ff* *pp* *p*

Bsn. *ff* *pp*

Hn. 1 *ff* *pp* *ppp*

Hn. 2 *ff* *pp* *ppp*

F Tpt. *quasi f*

Timp. *pp* *mf*

Hp.

Andante (Patetico)

Vln. I *ff*

Vln. II *ff* *unis.*

Vla. *ff* *f*

Vc. *ff* *quasi f*

Db. *ff* *p*

365

FL

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

p

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371 37

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

37

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

376

FL

Ob.

C. A.

CL

B. CL

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score, page 71, starting at measure 376. The score is for a full orchestra and includes parts for Flute (FL), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (CL), Bass Clarinet (B. CL), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), French Trumpet (F Tpt.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f* and *sf*. A large, bold, black watermark reading "SAMPLE COPY" is oriented diagonally across the entire page, from the bottom left to the top right.

38

FL.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

F Tpt.

Timp.

38

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

poco meno

f

p

f

f

This page contains a musical score for measures 38 through 41. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), French Trumpet (F Tpt.), Timpani (Timp.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *p* (piano). A tempo change to *poco meno* is indicated in the Horn 1 part. A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire page.

