

# Capriccio Italien (1880)

Piotr Ilyich Tchaikovsky  
Op. 45

Andante un poco rubato ♩ = 132

Flutes 1-2

Oboes 1-2

Cor Anglais

Clarinets in A 1-2

Bassoons 1-2

Horns in F 1-2

Horns in F 3-4

Cornets in A 1-2

Trumpets in B $\flat$  1-2

Trombones 1-2

Bass Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

14

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *pp*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

24

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*p*

33

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

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

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

*f* *ff* *mf*

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

rit. a tempo

41

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*pp*

*ppp*

un poco stringendo  $\text{♩} = 90$

52

Fl. 1-2 *mf* *f* *ff*

Ob. 1-2 *f* *ff*

Cl. 1-2 *mf* *f* *ff*

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

un poco stringendo  $\text{♩} = 90$

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc.

Cb.

Tempo I ♩ = 66

63

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Cym.

Tempo I ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.

Vln. I  
Vln. II  
Via.  
Vc.  
Cb.



rit. . . . . ♩=80

84

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

rit. . . . . ♩=80

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*mp*

105

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pizz.*

*pp*

*p*

*pizz.*

*pp*

*p*

116

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Glock.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*mf*  
*pp*  
*mp*  
*pizz.*  
*3*

Detailed description: This page of a musical score covers measures 116 through 121. It features a full orchestral and chamber ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with chords and sustained notes. The Glockenspiel and Timpani are silent. The Violin I and Viola parts feature a prominent triplet figure starting in measure 119. Dynamics range from *pp* to *mf*. Performance markings include *pizz.* (pizzicato) and accents.

124

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tri.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*mf*

*arco*

*pizz.*

*pp*

*p*

*pp*

*p*



135

Musical score for measures 135-140, featuring a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The score includes parts for the following instruments:

- Fl. 1-2
- Ob. 1-2
- Cl. 1-2
- Bsn. 1-2
- Hn. 1-2
- Hn. 3-4
- Cor. 1-2
- Tpt. 1-2
- Tbn. 1-2
- B. Tbn.
- Tba.
- Timp.
- Tri.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Clarinets 1-2 and Bassoons 1-2:** Play complex rhythmic patterns with triplets, marked with dynamics *f* and *f*.
- Triangle:** Plays a rhythmic pattern of eighth notes and rests.
- Violins I and II:** Play melodic lines with dynamics *f* and *mp*.
- Viola, Violoncello, and Contrabass:** Play accompaniment with dynamics *f* and *mp*, including markings for *arco*.
- Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba:** Play sustained notes or chords, marked with dynamics *p*.

142

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Tamb.  
Glock.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* *mf* *f* *ff* *pizz.* *arco*

Detailed description: This page of a musical score covers measures 142 to 145. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinet, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are active throughout. The percussion section includes Timpani, Tambores, Glockenspiel, and Harp. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is also present. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. The score features various musical notations such as slurs, accents, and triplets.





157

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
Tamb.  
Glock.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

162

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Tamb.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*v*

166

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Glock.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*

*mp*

Detailed description: This page of a musical score covers measures 166 to 169. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) plays a melodic line with eighth-note patterns and slurs. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with sustained notes. The string section (Violins, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment of sixteenth-note patterns. The Glockenspiel (Glock.) plays a simple rhythmic pattern. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *mp* (mezzo-piano).



173

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tri.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*molto rit.*

*ff*

Allegro moderato ♩ = 120

179

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.

Fl. 1-2: *f*, *a3.*  
Hn. 1-2: *f*

Woodwinds and percussion score for measures 179-182. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Cor Anglais, Trumpets, Trombones, and Tuba) are mostly silent, with some dynamics like *f* and *a3.* indicated. The timpani part shows a steady pulse.

Allegro moderato ♩ = 120

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Vln. I: *mf*, *ff*  
Vln. II: *mf*  
Vla.: *mf*  
Vc.: *mf*  
Cb.: *mf*

String score for measures 179-182. The Violin I part has dynamics *mf* and *ff*. The Violin II, Viola, Violoncello, and Contrabasso parts are marked *mf*. The strings play a rhythmic accompaniment with triplets.

185

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score is for measures 185 through 190. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute 1-2 part has a melodic line with a trill in measure 188. The Horn 1-2 part has a melodic line with a triplet in measure 188. The Cor Anglais 1-2 part has a melodic line with a forte dynamic in measure 189. The Trombone 1-2 part has a melodic line with a mezzo-forte dynamic in measure 189. The Bass Trombone part has a melodic line with a mezzo-forte dynamic in measure 190. The Timpani part is silent. The Violin I part has a melodic line with a forte dynamic in measure 189 and a mezzo-forte dynamic in measure 190. The Violin II part has a rhythmic accompaniment with a forte dynamic in measure 189 and a mezzo-forte dynamic in measure 190. The Viola part has a rhythmic accompaniment with a forte dynamic in measure 189 and a mezzo-forte dynamic in measure 190. The Violoncello part has a rhythmic accompaniment with a forte dynamic in measure 189 and a mezzo-forte dynamic in measure 190. The Contrabass part has a rhythmic accompaniment with a forte dynamic in measure 189 and a mezzo-forte dynamic in measure 190.



191

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*sf*

*ff*

196

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

Cl. 1-2 *mf* *f* *p*

Bsn. 1-2 *p*

Hn. 1-2 *p*

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn. *pp*

Tba.

Timp.

Tamb. *pp*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *mf*

202

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Tamb.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

Detailed description: This page of a musical score covers measures 202 through 207. The score is for a large orchestra and includes parts for Flutes (1-2), Oboes (1-2), Clarinets (1-2), Bassoons (1-2), Horns (1-2 and 3-4), Cor Anglais (1-2), Trumpets (1-2), Trombones (1-2), Baritone Trombone, Tuba, Timpani, Tambourine, Harp, Violins (I and II), Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features a variety of musical textures, including melodic lines, chords, and rhythmic patterns. Dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. Measure numbers 202, 203, 204, 205, 206, and 207 are clearly indicated at the top of each measure. The Harp part (Hp.) has a consistent rhythmic accompaniment. The woodwinds and strings play complex passages, often with triplets and slurs. The percussion parts include a steady Tambourine accompaniment and a Timpani part that remains mostly silent.

209

The musical score for measures 209-214 is arranged in a multi-staff format. The instruments and parts include:

- Fl. 1-2:** Flutes, starting with a rest in measure 209 and playing a melodic line with triplets from measure 210.
- Ob. 1-2:** Oboes, playing a melodic line with triplets from measure 210.
- C. A.:** Clarinet in A, playing a melodic line with triplets from measure 210.
- Cl. 1-2:** Clarinet in B-flat, playing a rhythmic accompaniment of eighth notes with triplets.
- Bsn. 1-2:** Bassoons, playing a rhythmic accompaniment of eighth notes with triplets.
- Hn. 1-2:** Horns in F, playing a rhythmic accompaniment of eighth notes.
- Hn. 3-4:** Horns in E-flat, playing a melodic line with triplets.
- Cor. 1-2:** Cor Anglais in C, playing a melodic line with triplets.
- Tpt. 1-2:** Trumpets in B-flat, playing a rhythmic accompaniment of eighth notes.
- Tbn. 1-2:** Trombones in F, playing a rhythmic accompaniment of eighth notes.
- B. Tbn.:** Baritone Trombone in E-flat, playing a rhythmic accompaniment of eighth notes.
- Tba.:** Tuba in C, playing a rhythmic accompaniment of eighth notes.
- Timp.:** Timpani, playing a rhythmic accompaniment of eighth notes.
- Tamb.:** Tambourine, playing a rhythmic accompaniment of eighth notes with triplets.
- Hp.:** Harp, playing a rhythmic accompaniment of eighth notes with triplets.
- Vln. I & II:** Violins, playing a melodic line with triplets.
- Vla.:** Viola, playing a melodic line with triplets.
- Vc.:** Violoncello, playing a melodic line with triplets.
- Cb.:** Contrabass, playing a rhythmic accompaniment of eighth notes.

Key musical features include the use of triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is in 4/4 time and features a complex melodic and rhythmic texture.



Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 30, measure 221. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins I and II, Viola, Violoncello, Contrabass) have active parts, while the brass (Horns, Cor Anglais, Trumpets, Trombones, Tuba) and Timpani are mostly silent. The Harp has a complex, multi-measure accompaniment. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature.

225

Fl. 1-2 *mf*

Ob. 1-2 *f*

C. A. *mf*

Cl. 1-2 *f*

Bsn. 1-2 *f*

Hn. 1-2 *f* *mf*

Hn. 3-4 *f* *mf*

Cor. 1-2

Tpt. 1-2

Tbn. 1-2 *mf*

B. Tbn. *mf*

Tba.

Timp.

Harp

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*





233

Picc.

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz.*

*f*

240

Picc.

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*arco*

246

Musical score for measures 246-250. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet 1-2, Bassoon 1-2, Horn 1-2, Horn 3-4, Cor Anglais 1-2, Trumpet 1-2, Trombone 1-2, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major or D-flat minor). The woodwinds and strings play sustained notes and chords, while the Horn 1-2 part features a melodic line with accents and a *pp* dynamic marking. The Violin I and II parts have a *pp* dynamic marking and a melodic line. The Violoncello part has a *pizz.* dynamic marking and a rhythmic pattern. The Contrabass part has a melodic line.

255 **Andante** ♩ = 44

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.

This section of the score features woodwinds and percussion. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, and Cor Anglais) play a melodic line consisting of eighth-note triplets. The brass instruments (Trumpets, Trombones, and Tuba) play a rhythmic accompaniment of eighth-note triplets. The timpani part is silent. Dynamics range from *pp* to *p*. The score includes various articulations such as slurs and accents.

**Andante** ♩ = 44

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This section of the score features the string ensemble. The Violins I and II, Viola, and Violoncello play a melodic line consisting of eighth-note triplets. The Double Bass plays a rhythmic accompaniment of eighth-note triplets. Dynamics range from *p* to *mf*. The score includes various articulations such as slurs and accents.

263

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

Fl. 1-2

Ob. 1-2 *p* *mf*

Cl. 1-2 *p* *mf* *mp* *p*

Bsn. 1-2 *p* *mf* *mp* *p*

Hn. 1-2

Hn. 3-4

Cor. 1-2 *p* *mf* *mp* *p*

Tpt. 1-2

Tbn. 1-2 *p* *mf* *mp* *p*

B. Tbn. *p* *mf* *mp* *p*

Tba. *p* *mf*

Timp.

Vln. I *f* *ff* *mf* *p*

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

Vla. *f* *ff* *mf* *p*

Vc. *f* *ff* *mf* *p*

Cb. *arco* *mf* *p*

accel. . . . .

279

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.

accel. . . . .

Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

Presto  $\text{♩} = 288$

289

Fl. 1-2 *p* *mf*

Ob. 1-2

C. A. *p* *mf*

Cl. 1-2 *p* *mf*

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Presto  $\text{♩} = 288$

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*







321

Fl. 1-2 *mf*

Ob. 1-2 *mf*

C. A. *f*

Cl. 1-2 *mf*

Bsn. 1-2 *mf*

Hn. 1-2

Hn. 3-4 *f*

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tri. *mf*

Tamb. *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*  
arco

Vc. *mf*  
arco

Cb. *mf*



342

Fl. 1-2 *mf* *f* *mf* *f* *mf* < *f* *p*

Ob. 1-2 *mf* *f* *mf* *f* *mf* < *f* *p*

C. A. *mf* *f* *mf* *f* *mf* < *f* *p*

Cl. 1-2 *f* *f* *f* *f*

Bsn. 1-2 *f* *f* *f* *f*

Hn. 1-2 *mf* *f* *mf* *f* *mf* *f* *p*

Hn. 3-4 *mf* *f* *mf* *f* *mf* *f* *p*

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tamb. *mf* *f* *mf* *f* *mf* *f* *p*

Vln. I *mf* *f* *mf* *f* *mf* < *f* *p*

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

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

Vc. *mf* *f* *mf* *f* *mf* *f* *p*

Cb. *mf* *f* *mf* *f* *mf* *f* *p*

353

Fl. 1-2 *f*

Ob. 1-2

C. A.

Cl. 1-2 *f*

Bsn. 1-2 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Cor. 1-2 *mf*

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tamb. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

364

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*f*

*mf*

*p*

374

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*pizz.*



384

Fl. 1-2  
 Ob. 1-2  
 C. A.  
 Cl. 1-2  
 Bsn. 1-2

*ff* *a3*

Detailed description: This block contains the woodwind parts for measures 384-392. The Flute and Oboe parts feature a complex, rhythmic melody with many slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained chords and rhythmic patterns. Dynamics are marked *ff* throughout. A trill is indicated in the Flute part starting in measure 391.

Hn. 1-2  
 Hn. 3-4  
 Cor. 1-2  
 Tpt. 1-2  
 Tbn. 1-2  
 B. Tbn.  
 Tba.

*ff*

Detailed description: This block contains the brass and percussion parts for measures 384-392. The Horns, Trumpets, and Trombones are mostly silent, with some playing in the final measures. The Tympani (Tmb.) and other percussion instruments have rhythmic patterns. Dynamics are marked *ff*.

B. D.  
 Cym.  
 Tamb.  
 Hp.

*ff* *mf*

Detailed description: This block contains the percussion and keyboard parts for measures 384-392. The Bass Drum (B.D.), Cymbals (Cym.), and Tambourine (Tamb.) have rhythmic patterns. The Harp (Hp.) part is mostly silent. Dynamics are marked *ff* and *mf*.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*ff* *arco*

Detailed description: This block contains the string parts for measures 384-392. The Violins, Viola, Violoncello, and Contrabass parts are playing sustained chords or rhythmic patterns. Dynamics are marked *ff* and *arco* is indicated for the Violins, Viola, and Violoncello.

394

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*f*

*ff*

*mf*

*f*

405

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

8

8

8

Picc.

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

427

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

438

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

449 **Allarg.** rit. **Allegro moderato** ♩ = 160

Fl. 1-2 *fff*

Ob. 1-2 *fff*

C. A. *ff* *fff*

Cl. 1-2 *fff*

Bsn. 1-2 *ff* *fff*

Hn. 1-2 *ff* *fff*

Hn. 3-4 *fff*

Cor. 1-2 *fff*

Tpt. 1-2 *fff*

Tbn. 1-2 *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *fff*

B. D. *fff*

Tamb. *fff*

Hp. *fff*

**Allarg.** **Allegro moderato** ♩ = 160

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

460

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
Cym.  
Tamb.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fff*





485

*molto rit.*

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

498

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
Cym.  
Tamb.  
Hp.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score, numbered 60 and 509, features a woodwind and string section. The woodwinds include Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2, Bassoons 1-2, Horns 1-2, Horns 3-4, Cor Anglais, Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba. The strings consist of Violins I and II, Viola, Violoncello, and Contrabass. The score is in the key of D major (two sharps) and 4/4 time. The Piccolo and Flutes 1-2 enter in measure 509 with a melodic line marked *p*. The Clarinet 1-2 part has a complex rhythmic pattern with slurs and accents, marked *pp*. The Bassoon 1-2 part provides a steady accompaniment with slurs and accents, also marked *pp*. The Horns 1-2 and Horns 3-4 play sustained notes with accents, marked *pp*. The Violins I and II, Viola, and Violoncello have melodic lines with slurs and accents, marked *pp*. The Contrabass part consists of a low, sustained line with slurs and accents. The Timp. part consists of a steady pattern of quarter notes.



530

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

C. A. *mf* *f*

Cl. 1-2 *mf* *f*

Bsn. 1-2 *mf* *f*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Cor. 1-2 *f*

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Tamb. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Piu presto ♩ = 360

540

Fl. 1-2 *ff* *fff*

Ob. 1-2 *ff* *fff*

C. A. *ff* *fff*

Cl. 1-2 *ff* *fff*

Bsn. 1-2 *ff* *fff*

Hn. 1-2 *ff* *fff*

Hn. 3-4 *ff* *fff*

Cor. 1-2 *ff* *fff*

Tpt. 1-2 *ff* *fff*

Tbn. 1-2 *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* *fff*

B. D.

Cym.

Tamb. *ff*

Piu presto ♩ = 360

Vln. I *ff* *fff* *fff*

Vln. II *ff* *fff* *fff*

Vla. *ff* *fff* *fff*

Vc. *ff* *fff* *fff*

Cb. *ff* *fff* *fff*

551

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.



562

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

572  $\text{♩} = 250$

Fl. 1-2

Ob. 1-2

C. A.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Cor. 1-2

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tamb.

$\text{♩} = 250$

Vln. I

Vln. II

Vla.

Vc.

Cb.



607

Fl. 1-2  
Ob. 1-2  
C. A.  
Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
Hn. 3-4  
Cor. 1-2  
Tpt. 1-2  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
Cym.  
Tamb.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

