

I.

Moderato $\text{♩} = 76$

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni
Tuba

Timpani

2 Arpe
[sempre a2]

Piano

Moderato $\text{♩} = 76$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Archl

dim.

p

dim.

p

dim.

p

dim.

p

Archl

cresc.

2

Fag.

p

f *pp*

morendo

pp

morendo

mp espress.

dim.

Archl

pizz.

p

arco

mp dim.

pizz.

p

arco

dim.

dim.

3

Fl. *a2*

Archi *p*

pp

4

Fl. *a2* *p*

Archi *cresc.*

Fl. *a2* *dim. p* *p cresc.*

Archi *dim. p* *cresc.*

5

Fl. *p*

Ob.

Cl.

Fag. *I solo p espress.*

Archi

ff dim. p dim. pp

6

Fl.

Ob.

Cl.

Fag. *cresc. f dim.*

Archi

f marc. dim. p cresc. f dim.

Ob. *f espr.* *cresc.*

Cl. *p cresc.*

Fag. *f* *Peresc.* *cresc.*

Cor. *f espress.* *dim.* *p* *cresc.*

Archl. *mf* *p* *p cresc.*

Fl. *a2*

Ob. *a2*

Cl. pice. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *I. 11*

Archl. *pizz.* *f*

Fl.
 Cl. pice.
 Fag.
 Cor.
 Tr-be
 Archi
 Fag.
 Cor.
 Arpe
 Archi

Musical score for Symphony No. 5 (I), measures 8-9. The score includes parts for Flute (Fl.), Clarinet in E-flat (Cl. pice.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Strings (Archi), and Harp (Arpe). The score features various dynamics such as *dim.*, *p*, and *espress.*, and includes performance instructions like *arco* and *non arpeggiato*.

Arpe

Archi

10

Arpe

Archi

Pico.

11

Arpe

Archi

13

Picc.
morendo

Arpa

Archi
unis. pizz.
morendo
pizz.
div.
pizz.
arco div. *p espress.*
p
pp

Archi
dim.
dim.

Fl.
Cl.
Fag.
C-fag.
13
I solo
p
pp
pp
pp

Archi
molto dim.
molto dim.
div.
arco
div.
pp

15

Cl.

Arpe

Archi

div. *pp* *div.* *pp* *pes.*

16

Arpe

Archi

div. in 3

17 \downarrow 92

P-no

Archi

una corda secco *f*

pp *unia.* *unia. pizz.* *pizz.*

22

Cor.

P-no

Archi

||

Cor.

P-no

Archi

18

poco animando

Cor. *a2*

Tr-be *III a2*

P.no

Archi

19 ♩ = 104

Fl.

Ob.

Cl. pice.

Cl.

Fag.

Cor. *a2*

Tr-be *III a2*

P.no

Archi

Pico.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C. fag.

Cor.

Tr. be

Tr. ni Tuba

Timp.

P. no

Archi

20

pizz.

21

Picc.

Fl.

Ob.

Cl. pte.

Cl.

Fag.

C. far.

Cor.

Tr. ba

Tr. ni

Tuba

Timp.

P. no

Archi

arco

pizz.

arco

21

Detailed description of the musical score: This page of the score, numbered 110, contains measures 20 through 23. The Piccolo part has a rest in measure 20 and enters in measure 21 with a sixteenth-note pattern. The Flute and Oboe parts play a melodic line starting in measure 20, marked with accents and 'a2'. The Clarinet in E-flat and Clarinet in B-flat parts play a similar melodic line. The Bassoon and Contrabassoon parts have rests until measure 21, then play a rhythmic accompaniment. The Cor Anglais parts play a melodic line starting in measure 21. The Trumpet and Trombone parts have rests. The Trumpet and Tuba parts have rests. The Timpani part has rests. The Piano part plays a rhythmic accompaniment. The String parts play a rhythmic accompaniment, marked with 'arco' and 'pizz.'.

Picc.

Ob.

Cl.

Fag.

P-no

Archi

P-no

Archi

The musical score is arranged in systems. The first system includes Piccolo, Oboe, Clarinet, and Bassoon. The second system includes Piano and a double-staff for the strings. The third system includes Piano and a double-staff for the strings. The fourth system includes Piano and a double-staff for the strings. The score features various musical notations including dynamics (f, p, a2), articulation (accents, slurs), and performance instructions (arco). The Piccolo part has a melodic line with slurs and accents. The Oboe part has a melodic line with an accent and a dynamic marking of *a2*. The Clarinet part has a melodic line with a dynamic marking of *a2*. The Bassoon part has a melodic line with a dynamic marking of *f*. The Piano part has a rhythmic accompaniment. The string parts have a rhythmic accompaniment with various articulations and dynamics.

22 Allegro non troppo ♩ = 126

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C fag.

Cor.

Tr-be

Trni

Tuba

Tim.

P-no

22 Allegro non troppo ♩ = 126

Archi

Picc.
 Fl.
 Ob.
 Cl. piece.
 Cl.
 Cor.
 Tr-be
 Archi
 Fag. 23
 Cor.
 Archi

Musical score for Symphony No. 5 (I), page 113. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Cor Anglais, Trumpet, and various string sections. The woodwinds and strings play rhythmic patterns with accents. The bassoon and cor anglais parts are mostly rests, with a final measure marked *ff* and *a2*. The strings play a complex rhythmic pattern with accents and a *div.* marking in the final measure.

Picc.
 Fl.
 Ob.
 Cl. in E \flat .
 Cl. in B \flat .
 Fag.
 Cor.
 Tr-be
 Archi
 Fag.
 Tr-be
 Archi

Musical score for Symphony No. 5 (I), page 24. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E \flat , Clarinet in B \flat , Bassoon, Cor Anglais, Trumpet, and various string sections. The woodwinds play a melodic line marked *ff* with slurs. The strings play a rhythmic accompaniment with various articulations like accents and staccato.

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C. far.

Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.

25 div. div. in 3

Arch.

♩ = 132

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. ploc. *ff* *a2*

Cl. *ff* *a2*

Fag. *ff* *a2*

C. far.

Cor. *a2*

Tr-be *f*

Tr-ni
Tuba

Timp.

♩ = 132

Archi *unis.*

26

Picc.

Fl.

Ob.

Cl. ples.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

26

Archl

Pico.
 Fl. *a2*
b_p.
 Ob. *a2*
b_p.
 Cl. picc. *v*
 Cl. *a2*
b_p.
 Fag. *a2*
 C-fag.
 Cor.
 Tr-be *[s]*
 Tr-ni
 Tuba
 Timp.
 Archi *div.*

poco stringendo

Picc.

Fl.

Ob.

Cl. in F

Cl. in B \flat

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

f

cresc.

a2

cresc.

a2

cresc.

a2

cresc.

a2

cresc.

f marc.

f marc.

unis.

cresc.

div.

cresc.

cresc.

f marc.

poco stringendo

27 Poco sostenuto $\text{♩} = 126$

The musical score is divided into two systems. The first system includes the following parts: Picc., Fl., Ob., Cl. in E-flat (pico.), Cl. in B-flat, Fag., C-fag., Cor., Tr-be, Tr-ni o Tuba, Timp., T-ro, and P.tti. The second system includes the Archi (string) parts. The score is marked with a tempo of 126 beats per minute and the instruction 'Poco sostenuto'. The key signature is one flat (B-flat major or E-flat minor). The score shows a transition from a woodwind-dominated texture to a more full orchestral sound with the entry of the strings and brass. The first system ends with a double bar line, and the second system begins with a new measure. The string parts in the second system are marked with 'pizz.' (pizzicato). The woodwind parts in the second system are marked with 'ff' (fortissimo). The brass parts in the second system are marked with 'ff' (fortissimo). The string parts in the second system are marked with 'ff' (fortissimo). The score is marked with a tempo of 126 beats per minute and the instruction 'Poco sostenuto'. The key signature is one flat (B-flat major or E-flat minor). The score shows a transition from a woodwind-dominated texture to a more full orchestral sound with the entry of the strings and brass. The first system ends with a double bar line, and the second system begins with a new measure. The string parts in the second system are marked with 'pizz.' (pizzicato). The woodwind parts in the second system are marked with 'ff' (fortissimo). The brass parts in the second system are marked with 'ff' (fortissimo). The string parts in the second system are marked with 'ff' (fortissimo).

Tr-be

Tuba

Timp.

T-ro

Archi

28

Picc.

Fl.

Ob.

Cl.
pleo.

Tr-be

Tuba

Timp.

T-ro

Archi

Picc.
 Fl.
 Ob.
 Cl. in E \flat
 Cl. in B \flat
 Fag.
 C. fag.
 Cor.
 Tr. in B
 Tr. in E
 Tr. ni. / Tuba
 Timp.
 T. ro.
 Arch.

Musical score for Symphony No. 5 (I), page 122. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Trombone, and Arch. The music is in 4/4 time and features various dynamics and articulations.

Picc.

Fl.

Ob.

Cl. ploc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

T-ro

Archi

The musical score is arranged in systems. The woodwind section includes Piccolo, Flute (with second flute 'a2'), Oboe (with second oboe 'a2'), Clarinet in E-flat (ploc.), Clarinet in B-flat (with second clarinet 'a2'), Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, and Trumpet and Tuba. The percussion section includes Timpani and Snare Drum. The string section is labeled 'Archi' and consists of five staves. The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support and rhythmic patterns.

29

Picc.

Fl.

Ob.

Cl. pleo.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp

T-ro

Sil.

29

Archi

ff *espress.*

ff

ff *espress.*

ff

marco.

marco.

marco.

marco.

ff

poco meno f

poco meno f

poco meno f

poco meno f

ff

ff

fff
arco

fff

Picc.
 Fl. *a2*
 Ob.
 Cl. *a2*
 Cl. *a2*
 Fag.
 C-fag.
 Cor. *a2*
 Tr-be *a2*
 Trni & Tuba *a2 soli*
 Sil.
 Archi

cresc.
cresc.
cresc.
cresc.
ff

30

Picc.

Fl. *a2*

Ob.

Cl. picc.

Cl. *a2*

Fag. *p.*

C-fag.

Cor. *a2* *ff*

Tr-bo *ff*

Tr-ni
Tuba *a2* *ff*

Timp.

P-ttl *ff*

Sil.

30

Archl

poco stringendo 31

Picc.

Fl. ^{a2}

Ob.

Cl. _{picc.}

Cl. ^{a2}

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Sil.

poco stringendo 31

Arch.

System 1:
 Picc. (Piccolo)
 Fl. (Flute)
 Ob. (Oboe)
 Cl. picc. (Clarinet piccolo)
 Cl. (Clarinet)
 Fag. (Bassoon)
 C. far. (Contrabass)

System 2:
 Cor. (Cor Anglais)
 Tr-be (Trumpet)
 Tr-ni o Tuba (Trumpet and Tuba)
 Timp. (Timpani)
 T-ro (Tom-tom)

System 3:
 Archi (Archi)

32 ♩ = 138

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp
T-ro

32 ♩ = 138

Archi

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

This section of the score covers measures 33-36 for the woodwind instruments. The Piccolo, Flute, Oboe, Clarinet in C, Clarinet in Bb, and Bassoon all play a melodic line with slurs and accents. The Contrabassoon part is mostly silent. The key signature has two flats, and the time signature is 4/4.

Cor.
Tr-be
Tr-ni
Tuba
Timp.

This section covers measures 33-36 for the brass instruments. The Cor Anglais (two parts) plays a sustained note with a dynamic marking of *fff* *espress.*. The Trumpet and Tuba parts play a sustained note with a dynamic marking of *v*. The Trombone and Timpani parts are silent. The key signature has two flats, and the time signature is 4/4.

Archi

This section covers measures 33-36 for the string instruments. The strings play a rhythmic pattern with slurs and accents. The key signature has two flats, and the time signature is 4/4.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.

Corn.
Tr. ba.
Tr. ni
Tuba
Timp.

dim. pp
dim. pp
pp cresc. espress.
pp cresc. espress.

Archl.

cresc.
pp

Picc.
 Fl.
 Ob.
 Cl. pice.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

Picc.
Fl.
Ob.
Cl. pice.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Trani
Tuba
Timp

Archi

134

Picc.

Fl.

Ob.

Cl.
poco.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-m

Tuba

Timp.

Cil.

Archi

poco.

ff

riten. Largamente $\text{♩} = 66$

36

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

P-ttl

Sil.

Arch.

riten. Largamente $\text{♩} = 66$

36

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 P-ttl
 Archl.

Musical score for Symphony No. 5 (I), page 136. The score includes parts for Piccolo, Flute, Oboe, Clarinet in Piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Percussion, and Strings. The music features complex rhythmic patterns and dynamic markings such as 'a2', 'v', and 'ff'.

37

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

37

Archl

molto riten.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Trni e Tuba
Timp
P-ttl

Sil.

molto riten.

Archi

a tempo con tutta forza

Picc.
Fl.
Ob.
Cl. Picc.
Cl.
Fag.
C-fag.
Cor.
Trbe
Trni
Tuba
Timp.
T-tam
Sil.

This section of the score covers woodwinds and percussion. The Piccolo (Picc.) and Flute (Fl.) parts are mostly silent. The Oboe (Ob.) and Clarinet in C (Cl.) parts have some initial activity. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts feature a melodic line starting in the second measure, marked with a forte dynamic (ff) and a second octave sign (a2). The Horns (Cor.) and Trumpets (Trni) play a rhythmic pattern of eighth notes. The Trombones (Trbe) play a similar pattern, with a dynamic marking of *dim.* (diminuendo) appearing in the fourth measure. The Tuba part also plays a rhythmic pattern, with a *dim.* marking in the fourth measure. The Timpani (Timp.) part plays a rhythmic pattern, with a *dim.* marking in the fourth measure. The Snare Drum (T-tam) and Cymbals (Sil.) are silent.

a tempo con tutta forza

Archi

This section of the score covers the string ensemble (Archi). The Violins (Vn I and Vn II) and Violas (Vla) parts play a rhythmic pattern of eighth notes. The Cellos (Vcl) and Double Basses (Cb) parts play a melodic line starting in the second measure, marked with a forte dynamic (ff) and a second octave sign (a2). The dynamic marking *dim.* (diminuendo) appears in the fourth measure for all string parts.

rallentando 39 Più mosso $\text{♩} = 84$ I solo

Fl. I solo

Cor.

Tr-be *a2*
p dim. *pp morendo* *pppp*

Tr-a III e Tuba *p dim.* *pp*

Timp. *p dim.* *pp morendo* *pppp*

Arpe

Archi *p* *pizz.* *arco* *pp*

p *pizz.* *pp arco* *pp*

Fl.

Cor.

Arpe

Archi

Fl.

Cor.

Arpe

Archi

40

Pico.

Fl.

Cl.

Cor.

C-III

Arpe

Archi

41

solo

pp

I solo

dim

*¹) Если валторнист не может взять ноту „си“ *piano*, то надлежит играть октавой ниже, как указано. [Примеч. автора]

Horn I [Cor], 3rd bar: If the horn player cannot play the B *piano*, he should play it an octave lower than written. [composer's remark]

Picc. *mf dim.* *morendo*

Cl. *p cresc.* *mf dim.*

Arpe

Archi



42

Picc.

Ob. *I solo* *p*

Cl. *I* *p*

Fag. *I solo* *p espr.*

Archi

Ob. I *cresc.* *f* *dim.*

Cl. I *cresc.* *f* *dim.*

Fag. I *cresc.* *f* *dim.*

Archl

Detailed description: This system contains the first six staves of a musical score. The top three staves are for woodwinds: Oboe I, Clarinet I, and Bassoon I. Each has a melodic line with slurs and dynamic markings: *cresc.*, *f*, and *dim.*. The bottom three staves are for strings, labeled 'Archl', and are currently empty.

Ob. I **48** *ppp*

Cl. I *ppp* *a2* *f* *dim.* *ppp*

Fag. I *ppp* *a2* *f* *dim.* *ppp*

Cor. *p cresc.* *f* *dim.* *ppp*

Archl *con sord.* *f* *dim.*

Detailed description: This system contains the next six staves, starting at measure 48. The woodwind parts (Ob. I, Cl. I, Fag. I) continue with their melodic lines, including dynamic markings *ppp*, *a2*, *f*, *dim.*, and *ppp*. The Cor Anglais part (Cor.) has a melodic line with dynamics *p cresc.*, *f*, *dim.*, and *ppp*. The string part (Archl) is marked *con sord.* and has dynamics *f* and *dim.*.

44 Moderato $\text{♩} = 42$ 45 solo

Picc. *I solo* *pp* *morendo*

Fl. *p* *I. II a2* *pp*

Tr-be *pp*

Timp. *pp*

Archl. *con sord.* *pp*

Arpe. *pp* *con sord.* *pp*

Picc. *ppp*

Fl. *I*

Tr-be *I. II a2* *pp*

Timp. *pp*

Arpe. *p*

V-no solo *con sord.* *p* *gliss.*

V-ni I *altri con sord.* *pp* *con sord.* *pp* *gliss.*

V-ni II *pp* *gliss.*

V-le *gliss.*

V-o.

C-b.

46 con sord.

Cor. III con sord. *p*

Arpe

V-no solo

V-alli altri

V-all II

V-le

V-c. *p*

C-b. *p*

dim.

47

Cor. III

Tr-be I, II a 2 *pp*

Timp. *pp*

Cel. *p*

Arpe

V-no solo *p*

V-all altri

V-all II

V-le

V-c. *pp*

C-b. *pp*

morendo

II.

48 Allegretto $\text{♩} = 128$

Violini I

Violini II

Viola

Violoncelli *senza sord.*

Contrabassi *senza sord.*

ff

49

Fl.

Ob.

Cl. picc.

Cl.(B)

Cor.

Arch.

ff dim. *a2* *p*

ff dim. *a2* *p*

ff dim. *a2* *pp*

f *a2* *dim.* *p*

f *dim.* *p*

Fl. ^{a2}

Cl. picc. ^{a2}

Cor. ^{a2}

50

Fl. *Poco cresc.*

Ob. *Poco cresc.*

Cl. picc. *Poco cresc.*

Cl. ^{a2}

Fag. ^{a2} *marco.*

51

Fag. ^{a2} *ff*

V-c. *mf*

C-b. *mf*

Fag.

Archi

senza sord.

senza sord.

cresc.

f marc.

52

tutti
senza sord.

Archi

58

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
Tr-be
Tr-ni
e
Tuba
Timp.
P-ttl

Archi

Pico.
 Fl.
 Ob.
 Cl. floc.
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 P-tti
 Arpe [sempre a2]
 Archi

The score is for the second movement of Symphony No. 5. It features a complex woodwind section with Piccolo, Flute, Oboe, Clarinet in F, Clarinet in Bb, Bassoon, and Contrabassoon. The strings are represented by a full section (Archi) and include Timpani, Trombones, Trumpets and Tubas, and Percussion. The harp (Arpe) is marked 'sempre a2'. The score is written in 4/4 time and spans four measures.

Picc.
 Fl. a2
 Ob. a2
 Cl. picc.
 Cl. a2
 Fag. marc.
 C fag.
 Cor.
 Tr-be mf
 Tr-ni e Tuba mf
 Timp.
 T-ro 4 8 4 4
 P-ttl 4 8 4 4
 Archi arco f marc.

54

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C. far.

Cor.

Tr. ba.

Tr. ni e Tuba

Timp

T. ro

54

Archi

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C. far.

Cor.
Tr. bc
Tr. ni e Tuba
Timp.
T. ro

Archi

Picc.
 Fl.
 Ob. II
 Cl. picc.
 Cl. II
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp
 Archi

Picc. *f marc.*

Fl.

Ob. II

Cl. p. sec. II

Cl. II

Fag. *cresc.* *hp.*

C fag.

Cor.

Tr-be *mf cresc.*

Tr-ni

Tuba *cresc.* *mf*

Timp. *mf*

Archl *p* *cresc.*

56

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C. far.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

soli

mf

f

56

Archl.

ff

ff marc.

gliss.

arco

Picc.
 Fl.
 Ob.
 Cl. in E \flat .
 Cl. in B \flat .
 Fag.
 C. fag.
 Cor.
 Tr. be
 Tr. ni e Tuba
 Timp
 T. ro
 Archi

Musical score for Symphony No. 5 (II), page 156. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Trombone, and Archi. The score is written in 4/4 time and features various dynamics, articulations, and performance instructions such as "con sord." and "gliss."

57

Cor. *a2*

Arpe

V-ni I *V-no solo* *p* *pizz.* *gliss.*

V-o. *p*

58

Arpe

V-ni *V-no solo* *gliss.*

V-o.

Fl. *rit.* *a tempo* *l solo* *p*

Arpe

V-ni I *V-no solo* *gliss.*

V-le *p*

V-o.

59 I

Fl.

Fag. *pp*

V-ni III *pizz.* *pp*

V-le *pp*

V-o.

60

Fl.

Fag.

Arpe

Archi

arco sul C

gliss.

pizz.

arco sul G

gliss.

pizz.

rit.

61

Fl.

Fag.

Archi

a tempo

tutti

arco *f marc.*

arco *f marc.*

arco *f marc.*

f marc.

Cor.

senza sord.

senza sord.

Archi

gliss.

div. b

unis

Fl. *mf* *a2*

Ob. *mf* *a2*

Cl. *mf* *a2*

Cor. *f* *p subito* *pp*

Archl *f* *p subito* *dim.* *pp pizz.*

Picc

Fl. *a2*

Ob. *a2*

Cl. picc.

Cl. *a2*

Fag. *a2*

C far.

Cor. *a2*

Archl *mezzendo arco* *arco* *arco* *arco* *div.*

63

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C. far.

Cor.

Tr. ba.

Tr. ni

Tuba

Timp.

63

unis.

Archi

Pico.
 Fl.
 Ob. *a2*
 Cl. ptes. *a2*
 Cl. *a2*
 Fag. *a2*
 C-fag. *ff*
 Cor. *ff* *f* *p sub.*
 Trube
 Trai
 Tuba
 Timp.
 Arpe
 Archi *ff* *f* *p*

64

Fl. *a2*

Ob. *mf a2*

Cl. *mf a2*

Cor. *pp*

Archl. *dim.* *pp pizz.*

Picc. *ff* *dim.* *p dim.*

Fl. *a2* *ff* *dim.* *p dim.*

Ob. *a2* *ff* *dim.* *p dim.*

Cl. pie. *a2* *ff* *dim.* *p dim.*

Cl. *a2* *ff* *dim.* *p dim.*

Cor. *a2* *ff* *dim.* *p dim.*

Archl. *morendo* *arco* *ff* *dim.* *p dim.*

Archl. *arco* *ff* *dim.* *p dim.*

Archl. *arco* *ff* *dim.* *p dim.*

Archl. *arco* *ff* *dim.* *p dim.*

ff *p dim.*

65

Picc. *pp.*
I

Fl. *pp.*
I

Cl. *pp.*
I solo

Fag. *p.*
solo

C-fag. *p.*
solo

Cor. *pp.*
a2

Archi *pp.*
unis.

66

Fag. *I*

C-fag. *I*

Archi *pizz.*
p.

Picc. *tr* *p*

Archi

Fag. 67 *I*

C-fag. *p*

Archi *mf* *pizz.* *p* *mf* *f*

Fag. *I*

C-fag.

Archi *p*

68

Fag. *cresc.* *f*

C fag. *cresc.* *f*

Archl. *p* *cresc.* *f* (*pizz.*) *f*

Picc. *f*

Fl. *p* *cresc.*

Cl. *p* *cresc.*

Fag. *I*

C fag. *I*

Archl. *dim.* *p* *cresc.*

Picc.
 Fl.
 Ob.
 Cl. in B \flat
 Cl. in A
 Fag.
 C. fag.
 Cor.
 Tr. ba.
 Tr. ni
 e
 Tuba
 Timp.
 P-tti
 Sil.
 Archi

a2
 f
 a2
 f
 a2
 f
 mf
 mf
 mf
 mf
 f
 (pizz.)
 (pizz.)
 pizz.
 f

Picc.
 Fl.
 Ob.
 Cl. in E \flat .
 Cl. in B \flat .
 Fag.
 C-fag.
 Cor.
 Trb.
 Tru.
 Tuba
 Timp.
 P-ttl.
 Sll.
 Archl.

f marc.
arco
f marc.
arco
f marc.

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 Sil.
 Archi

70

70

sole
ff

Pico.
 Fl.
 Ob.
 Cl. pice.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr-be
 Tr-ai e Tuba
 Timp.
 T-ro
 Sil.
 Archl

Musical score for Symphony No. 5 (II), page 169. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Trumpet and Tuba, Timpani, Tom-tom, Snare Drum, and Strings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern. The score is marked with dynamics such as *ff*, *f*, and *arco*.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

Woodwind and string staves for measures 70-72. The Piccolo (Picc.) and Flute (Fl.) parts feature a melodic line with grace notes and slurs. The Oboe (Ob.) part has a dynamic marking of *p* and a second ending bracket labeled "II". The Clarinet in C (Cl.) and Clarinet in Bb (Cl. picc.) parts have a dynamic marking of *p*. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts have a dynamic marking of *p sub.*

Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
Sll.

Brass and percussion staves for measures 70-72. The Trumpet (Tr-be) part has a dynamic marking of *f* and *p sub.*. The Trombone (Tr-ni) part has a dynamic marking of *p* and *p sub.*. The Tuba part has a dynamic marking of *p sub.*. The Timpani (Timp.) part has a dynamic marking of *p*. The Tom-tom (T-ro) and Snare Drum (Sll.) parts have rhythmic patterns.

Archi

String staves for measures 70-72. The Violin (Vln.) part has a dynamic marking of *p sub.* and *arco*. The Viola (Vla.) part has a dynamic marking of *p*. The Cello (Vcl.) and Double Bass (Cb.) parts have a dynamic marking of *p* and *plizz.*

Picc.
 Fl.
 Ob.
 Cl.
 picc.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Str.
 Arch.

II
 II
 p
 p
 p

72

Picc. *f marc.*

Fl.

Ob.

Cl. pice

Cl.

Fag. *cresc.*

C fag.

Cor. *a2 soil* *ff soil*

Tr-be *mf cresc.*

Tr-ni e Tuba *cresc.* *mf*

Timp.

72

Archi *cresc.* *ff*

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag. *a2*
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp. *ff*
 T-ro *f*
 Archi *ff marc.* *alleg.*
arco *ff*

73

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-al

Tuba

Timp.

T-ro

Archl.

73

Pico.
 Fl.
 Ob.
 Cl. piceo.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ai e Tuba
 Timp.
 Archi

I solo
 p
 pp
 soli
 ff dim. pp
 pizz.
 p pizz.
 p pizz.
 p

71

Picc. *ff*

Fl. *a2 ff*

Ob. *I a2 ff*

Cl. picc. *ff*

Cl. *a2 ff* *muta in A*

Fag. *(pp) a2 ff*

C-bas. *ff*

Cor. *a2 ff*

Tr-bo *ff*

Tr-ni
Tuba *ff*

Timp. *ff*

Sil. *ff*

74

Archi *arco ff*

arco ff

arco ff

III.

75 Largo $\text{♩} = 50$

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo (Es)

2 Clarinetti (A)

2 Fagotti

Contrafagotto

Timpani

Celesta

2 Arpe [sempre a2]

Piano

75 Largo $\text{♩} = 50$

Violini I

Violini II

Violini III *press.*

Viole I *press.*

Viole II

Violoncelli I

Violoncelli II *press.*

Contrabassi *press.*

Общее число первых и вторых скрипок разделить на три равные части. Ввиду того, что не во всех оркестрах имеется одинаковое количество скрипок, рекомендуется писать в партиях все три голоса в виде „divisi in 3“ [Примеч. автора] *All violins, Movement III: All 1st and 2nd violins are to be divided into three equal sections. Since not all orchestras have the same number of violins, it is recommended that one write all three voices into the parts in the form of a "divisi in 3."* [composer's remark]

Musical score for measures 76-77. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The key signature is two sharps (F# and C#). The music features a melodic line in Violin III, Viola I, and Violoncello I, with dynamics *cresc.* and *mf*. The other instruments provide harmonic support with sustained notes and chords.



Musical score for measures 77-78. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The key signature is two sharps (F# and C#). The music features a melodic line in Violin III, Viola I, and Violoncello I, with dynamics *dim.*, *p*, *cresc.*, and *mf dim.*. The other instruments provide harmonic support with sustained notes and chords.

First system of musical notation (measures 77-78). The score includes parts for Violin I, Violin II (IIa and IIb), Viola, Violoncello (I and II), and Contrabass. Dynamics include *p*, *mf dim.*, *p*, *poco espress.*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of musical notation (measures 77-78). The score includes parts for Violin I, Violin II (IIa and IIb), Viola, Violoncello (I and II), and Contrabass. Dynamics include *pp*, *mf espress.*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4.

Isolo

79

Fl.

Arpe

V-ni I

V-ni II

V-ni III

V-te I

V-te II

V-o. I

V-o. II

C-b.

80

Fl.

Arpe

Fl. *riten.*

Arpe

V-o. II *p*

C-b. *dim.*

morendo

p dim.

81 a tempo

Fl. *ppp*

I *pp cresc.* *f* *sf press.*

V-al II *f* *sf press.*

III *pp* *cresc.*

V-le I *pp* *cresc.*

II *pp* *cresc.*

V-o. I *f* *sf press.*

II *pp* *cresc.*

C-b. *pp* *cresc.*

82 *sf* *a2*

Fl. *f* *a2*

Ob. *sf press.* *tenuis*

Cl. ptoo. *f* *a2*

Cl. *f* *a2*

Fag. *f* *tenuis*

Timp. *p*

I *f* *tenuis*

V-al II *f* *tenuis*

III *sf press.* *tenuis*

V-le I *sf press.* *tenuis*

II *sf press.* *tenuis*

V-o. I *f* *tenuis*

II *f* *tenuis*

C-b. *f* *div.*

Largamente

The musical score is arranged in a standard orchestral format. The top section includes the Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. poco.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle section features the Timpani (Timp.). The bottom section contains the string ensemble, with Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (V-le), Double Bass (V-o.), and Contrabass (C-b.). The score is written in D major, indicated by two sharps in the key signature. The tempo is marked 'Largamente' at the top and bottom of the page. Dynamics include fortissimo (ff) and mezzo-forte (mf). The Flute, Oboe, and Clarinet parts include an 'a2' marking, likely indicating a second octave. The Violoncello part includes a 'unis.' marking, indicating unison. The score is divided into measures by vertical bar lines, and various musical notations such as slurs, accents, and dynamic markings are used throughout.

83 Poco più mosso $\text{♩} = 72$

V-ni I
I
V-c.
II
C-b.

f *morendo*

Ob.
V-ni I
I
V-c.
II
C-b.

84 *I solo* *p* *dim.* *pp*

Ob.
V-ni
I
II

pp

85
Fl.
Cl.
V-ni
I
II
V-c.
I
II
C-b.

I solo *p* *pp* *pp* *pp*

FL. *I*

Cl.

V. al II

V. al III

56 $\text{♩} = 60$

Fl. *Isolo* $\text{♩} = 72$ *p*

V. al I *pp*

V. al II *pp*

V. al III

V. lo I *pp*

V. lo II *pp*

V. o. I *pp*

V. o. II *pp*

C. b. *pp* *div.*

poco calando

87 $\text{♩} = 60$

Fl. *dim.* *ppp*

Cl.

Fag. *p* *espress.*

C. fag. *p*

C. III *pp*

V. al III *pizz.*

V. o. I *pp*

CL. 

Fag.  I

C-fag. 

V. o. I  arco *mf*

Ob.  *P espress. cresc.* *f*

CL.  a2 *f espress.*

Fag.  a2 *p cresc.* *f*

C-fag.  *p cresc.* *f*

V. ni II  *f espress.*

V. ni III  *f espress.*

V. lo I  *mp espress. cresc.* *f*

V. lo II  *p cresc.* *f*

V. o. I  *espress. cresc.* *f*

V. o. II  *f espress.*

C. b.  unia. *p cresc.* *f*

Musical score for Symphony No. 5 (III), measures 1-3. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Timpani, Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score features a "cresc." marking in the woodwinds and strings, and a "p" marking in the violins.

Picc.

Fl.

Ob.

Cl. p.c.o.

Cl.

Fag.

C-fag.

Timp

Sil.

Piano

I

V-al II

III

I

V-la II

I

V-o.

II

C-b.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Timp.

Sil.

Piano

I

V-al II

III

I

II

V-c.

I

II

C-b.

ff espress.

90

Cl. I *ff*

Cl. II *ff*

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-o. I *ff espress.*

V-o. II *ff espress.*

C-b. *div. >* *fff*

Cl. I

Cl. II

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-o. I

V-o. II

C-b. *fff*

Cl. I
 Cl. II
 V-ni I
 V-ni II
 V-ni III
 V-la I
 V-la II
 V-c. I
 V-c. II
 C-b.

ff *ff* *ff*

Cl. I
 Cl. II
 V-ni I
 V-ni II
 V-ni III
 V-la I
 V-la II
 V-c. I
 V-c. II
 C-b.

ff *ff*

Cl. I
Cl. II

V-ni I
V-ni II
V-ni III

V-la I
V-la II

V-c. I
V-c. II

C-b.

91 *ff*

Fl. *ff^{a2} > express.*

Ob. *ff > express.*

Cl. piece. *ff > express.*

Cl. I
Cl. II

V-ni I
V-ni II
V-ni III

V-la I
V-la II

V-c. I
V-c. II

C-b.

ff

Pico.
 FL. *a2*
 Ob. *a2*
 Cl. pice.
 Cl. I
 Cl. II
 Fag. *ff*
 C-fag.
 Timp.
 V-nl I *ff espress.*
 V-nl II *unis. ff espress.*
 V-nl III *ff espress.*
 V-le I
 V-le II
 V-c. I
 V-c. II
 C-b. *ff*

Pico.

Fl.

Ob.

Cl. pice.

Cl. I

Cl. II

Fag.

C-fag.

Timp.

V-nl I

V-nl II

V-ls I

V-ls II

V-ns I

V-ns II

C-b.

ff

ff

This section of the score covers measures 92 and 93. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. piece.), Clarinet in B (Cl.), Bassoon (Fag.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le I, II), Violoncello (V-o. I, II), and Double Bass (C-b.).

- Measures 92-93:** The woodwinds and strings play a rhythmic pattern of eighth notes. The Flute and Oboe parts are marked *a2*. The Clarinet in C and Bassoon parts are marked *I*. The Clarinet in B parts are marked *II*. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.
- Measure 93:** The woodwinds and strings continue their rhythmic pattern. The Clarinet in C and Bassoon parts are marked *I*. The Clarinet in B parts are marked *II*. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.
- Measure 94:** The woodwinds and strings continue their rhythmic pattern. The Clarinet in C and Bassoon parts are marked *I*. The Clarinet in B parts are marked *II*. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.

This section of the score covers measures 94 and 95. It includes staves for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le I, II), Violoncello (V-o. I, II), and Double Bass (C-b.).

- Measures 94-95:** The woodwinds and strings continue their rhythmic pattern. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.
- Measure 96:** The woodwinds and strings continue their rhythmic pattern. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.
- Measure 97:** The woodwinds and strings continue their rhythmic pattern. The Violin and Viola parts are marked *I* and *II*. The Violoncello and Double Bass parts are marked *I* and *II*. The dynamic is *ff*.

con sord.

con sord. *pp*

con sord. *pp*

con sord. *pp*

con sord. *pp*

mf

morendo

mf

morendo

pp

Musical score for Symphony No. 5 (III), measures 91-94. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, Double Bass II, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features dynamic markings such as *pp*, *con sord.*, and *poco espress.*. A double bar line is present at the end of measure 94.

94

Musical score for Symphony No. 5 (III), measures 95-98. The score includes parts for Arpeggio (Arpe), Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, Double Bass II, and Contrabass. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The music features dynamic markings such as *mp*, *p*, and *morendo*. The Arpeggio part is marked *mp* and has a specific rhythmic pattern. The string parts are marked *morendo* and *p espress.*.

Arpe

V-al II

III

V-le I

V-le II

V-o I

V-o II

C-b.

p espress.

p espress.

pizz.

pizz.

p

V-al II

III

V-le I

V-le II

V-o I

V-o II

C-b.

dim.

dim.

dim.

p

dim.

sola

Cel. *p solo*

Arpe *p*

Vai I *pp*

Vai II *pp*

Vai III *pp*

V-le I *pp*

V-le II

V-o. I *pp*

V-o. II

C-b. *pp*

Cel.

Arpe

Vai I *pp* [*morendo*]

Vai II *pp* *morendo*

Vai III *pp* *morendo*

V-le I *pp* *arco* *morendo*

V-le II *pp* *arco* *morendo*

V-o. I *pp* *arco* *morendo*

V-o. II *pp* *arco* *morendo*

C-b. *pp* *morendo*

IV.

Allegro non troppo $\text{♩} = 88$

97

Piccolo
2 Flauti
2 Oboi
Clarinetto piccolo (Es)
2 Clarinetti (B)
2 Fagotti
Contrafagotto
4 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
2 Arpe
Piano
Violini I
Violini II
Viole
Violoncelli
Contrabassi

*[Contrabassoon, 1st bar: Incorrectly engraved as G in the Russian print; changed to D, according to an earlier source and the harmonic context (D Minor triad).]

accelerando

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C-fag.

Cor.

Tr. ba

Tr. ni

Tuba

Timp

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

accelerando

div.

unia.

poco a poco 98 $\text{♩} = 104$

Picc.

Fl.

Ob.

Cl.
pico.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
o
Tuba

Timp.

poco a poco 98 $\text{♩} = 104$

Archl

unis.

div.

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.

This section of the score covers measures 99-102 for the woodwind instruments. The Piccolo, Flute, Clarinet piccolo, and Clarinet parts feature melodic lines with various articulations and dynamics. The Bassoon and Contrabassoon parts provide a rhythmic accompaniment with steady eighth-note patterns. The Oboe part has a more active role with eighth-note figures.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

This section of the score covers measures 99-102 for the brass instruments. The Cor Anglais parts enter in measure 100 with a melodic line marked *f marc.* and *a2*. The Trumpet and Trombone parts are mostly silent in this section. The Trumpet and Euphonium, Tuba, and Timpani parts are also silent.

Archl

This section of the score covers measures 99-102 for the string instruments. The Violin I part has a melodic line with a *div.* (divisi) marking in measure 100. The Violin II part has a rhythmic accompaniment. The Viola and Cello parts have a steady eighth-note accompaniment. The Double Bass part is mostly silent.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Trbu

Trni e Tuba

Timp.

Archi

♩ = 108

Picc.

Fl.

Ob.

Cl.
piece

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

♩ = 108

Archi

101

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-al
Tuba

Timp

101

Archl

Pico.
 Fl.
 Ob.
 Cl. ploc.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Archi

Musical score for Symphony No. 5, Part IV. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat (piccolo), Clarinet in B-flat, Bassoon, Contrabassoon, Horns (two parts), Trumpets, Trombones, and Arches. The music is in 4/4 time with a key signature of one sharp (F#). The Piccolo, Flute, and Oboe parts feature complex rhythmic patterns with accents and fortissimo (ff) dynamics. The Clarinet parts play a steady eighth-note accompaniment. The Bassoon and Contrabassoon play a similar eighth-note accompaniment. The Horns play a simple quarter-note accompaniment. The Trumpets and Trombones are mostly silent, with some activity in the final measure. The Arches play a complex rhythmic pattern with accents and fortissimo dynamics.

102 $\text{♩} = 120$
a2

Fag.

C-fag.

Tr-ni
Tuba

Archl

Fl.

Ob.

Cl.

Fag. a2

C-fag.

Archl

div.

div.

un. div.

div.

Fl. $\text{♩} = 126$

Ob.

Cl.

Fag.

C-fag.

Archl

unis.

div.

103

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Archl

div.

mf unis.

mf unis.

mf unis.

mf unis.

Picc. *f*
 Fl. *f*
 Ob. *f*
 Cl. in E \flat *f*
 Cl. in B \flat *f*
 Fag. *ff*
 C-fag. *ff*
 Cor. *f*
 Tr. *f*
 Tr. & Tuba
 Timp.
 Archi *ff*

104 Allegro $\text{♩} = 132$

Picc.

Fl.

Ob.

Cl. piec.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

This section of the score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat (piccolo), Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet in C, Tuba, and Timpani. The woodwinds and brasses play a rhythmic pattern of eighth notes, often marked with accents and dynamics like *ff*. The Cor Anglais and Trombone parts have specific articulation markings like *II* and *a2*.

104 Allegro $\text{♩} = 132$

Arch.

This section shows the string parts for the first and second violins, violas, cellos, and double basses. The strings play a rhythmic accompaniment of eighth notes, with some parts marked *div.* (divisi) and *unis.* (unison). Dynamics include *ff* and *mf*.

Picc.
 Fl. *a2*
 Ob. *a2*
 Cl. *b*
 Cl. *a2*
 Fag. *b a2*
 C-fag. *b*
 Cor. *b*
 Tr-be *a2*
 Tr-ni
 Tuba *III*
 Timp. *ff*
 Archi *una.*

Picc.

Fl.

Ob.

Cl.
pleo.

Cl.

Fag.

C.fag.

Cor.

Trbe

Trni
Tuba

Timp.

Archi

ff

105 *accelerando*

Archi

p *cresc.*

Cor.

Archi

106

Cor.

a2 *ff*

Tr-be

I. II *ff*

Archi

Picc.
 Fl.
 Ob.
 Cl. *picc.*
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Archi

Musical score for Symphony No. 5 (IV), page 213. The score includes parts for Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Horns (two staves), Trumpets, Trombones, Tuba, Timpani, and Strings (Violins, Violas, Cellos, Double Basses). The score is written in 3/4 time and features various dynamics such as *f* and *ff*, and articulation marks like accents and slurs. The woodwinds and strings play active parts, while the brass instruments have more static or rhythmic roles. The strings feature a prominent tremolo in the violins and a rhythmic pattern in the cellos and double basses.

Pico

Fl.

Ob.

Cl. piece

Cl.

Fag.

C fag.

Cor.

Archl.

Archl.

FL.

Ob.

Cl.
picc.

Cl.

div.

unis.

Archl

Picc.

FL.

Ob.

Cl.
picc.

Cl.

Archl

108 Più mosso $\text{♩} = 72$

First system of the musical score, measures 108-111. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. ploc.), Trumpet (Tr-be), and Archi (Violins, Violas, Cellos, Double Basses). The Piccolo part has a dynamic marking of *mf*. The Trumpet part has a dynamic marking of *ff* and the instruction *I sola*. The Archi part has dynamic markings of *unif.* and *div.*. The music is in 3/4 time and features a complex melodic line with many accidentals.

Second system of the musical score, measures 108-111. This system continues the orchestral parts from the first system. The Piccolo part has a dynamic marking of *mf*. The Trumpet part has a dynamic marking of *ff* and the instruction *I b*. The Archi part has dynamic markings of *unif.* and *div.*. The music continues with a complex melodic line and many accidentals.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Tr-be I

Archi

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Cor. I. II a2>

Tr-be I

Archi

109

pizz.

Picc.

Fl.

Ob.

Cl. p/so.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Sil.

Archi

Picc.

Fl. *a2*

Ob. *a2*

Cl. in E \flat

Cl. in B \flat *a2*

Fag.

C. fag.

Cor. *a2*

Tr. ba

Tr. ni
Tuba *f*

Timp.

Sil.

Archi *arco*

Picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Sil.
 Archi

a2
a2
a2
a2
cresc.
cresc.
a2
a2
cresc.
cresc.
cresc.
f
f
cresc.
cresc.
[cresc.]
[cresc.]

110

Picc. *fff*

Fl. *fff* ^{a2}

Ob. *fff* ^{a2}

Cl. picc. *fff*

Cl. *fff* ^{a2}

Fag. *ff* ^{a2}

C-fag. *ff*

Cor. *ff* ^{a2}

Tr-be *ff*

Tr-ni
Tuba *ff*

Timp.

P-ttl *ff*

Sil.

110

Archl *ff*

Pico.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 P-iii
 Archi

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in E-flat (piccolo), Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet in C, and Tuba. The percussion section includes Timpani and three pairs of Cymbals (P-iii). The string section (Archi) is represented by a single staff. The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds and strings play sustained notes, while the brass section has a more active, rhythmic part.

Picco.
 Fl.
 Ob.
 Cl. pice.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr. ba.
 Tr. ni e Tuba
 Timp.
 P-tti
 Archi

cella baockh. di Timp.
poco.

Pico
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 C fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 P-ttl
 Archi

The score is for the fourth movement of a symphony. It features a complex orchestration with woodwinds, brass, and strings. The woodwinds (Pico, Fl., Ob., Cl. picc., Cl.) play rapid, repetitive patterns. The brass (Fag., C fag., Cor., Tr-be, Tr-ni e Tuba) provides harmonic support with sustained notes and chords. The strings (Archi) play a rhythmic accompaniment. The percussion (Timp., P-ttl) is used for rhythmic emphasis. The score is divided into three measures, with various dynamics and articulations indicated.

111 $\text{♩} = 92$

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.

Cor.
Tr. ba
Tr. ni
Tuba
Timp.
P. tim
T. tam

111 $\text{♩} = 92$

Archl

Pico. *fff*
 Fl. *fff* a2
 Ob. *fff* a2
 Cl. picc. *fff*
 Cl. *fff* a2
 Fag. *fff* a2
 C-fag. *fff*
 Cor. *fff* a2 II
 Tr-be *fff* a2
 Tr-ni e Tuba *fff*
 Timp.
 Archl. *fff* unia. *fff*

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cfag.

Cer. II

Tr-be

Tr-ni

Tuba

Timp.

Archl

Cl. II
 Fag. II
 C-fag.
 Cor. I solo
p espress.
 Archl.
 div.
p

Cl.
 Fag. II
 C-fag.
 Cor. I
 Archl.

Cl. II

Fag.

C-fag.

Cor. I

Archl

113 Poco animato

Cl. I

Fag.

C-fag.

Cor. I

Archl

Cl. *dim.* *p* *craso.*

Archi *dim.* *p* *craso.*

114

Cl. *f craso.* *dim.*

Archi *f craso.* *ff* *dim.*

115 *I solo*

Fl. *p*

Cl. *p*

Fag. *p espress.*

Archi *p unis.* *p espress.*

Fl. *I*

Ob.

Cl.

Fag.

Archi

Fl. *I*

Ob.

Cl.

Fag.

Archi

116

117

Archl

mus. *pp*

pp

This system contains the first two staves of measures 117 and 118. The top staff is for strings (Archl) and the bottom staff is for woodwinds (Cl., Fag., C. far.). The woodwind parts are marked with *pp* and include dynamic markings for *pp* and *pp*. The string part features a melodic line with slurs and a *pp* marking.

Cl.

Fag.

C. far.

II

pp

pp

pp

This system contains the next two staves of measures 117 and 118. The top staff is for Clarinet (Cl.), the middle for Bassoon (Fag.), and the bottom for Contrabassoon (C. far.). The Clarinet part is marked with *pp* and includes a *pp* marking. The Bassoon and Contrabassoon parts are marked with *pp* and include a *pp* marking. The system is labeled with a Roman numeral II.

Cor.

III

pp

pp

This system contains the next two staves of measures 117 and 118. The top staff is for Horn (Cor.). The Horn part is marked with *pp* and includes a *pp* marking. The system is labeled with a Roman numeral III.

Archl

This system contains the next two staves of measures 117 and 118. The top staff is for strings (Archl) and the bottom staff is for woodwinds (Cl., Fag., C. far.). The string part features a melodic line with slurs and a *pp* marking. The woodwind parts are marked with *pp* and include a *pp* marking.

118

Cor.

I. II

pp

Archl

This system contains the final two staves of measures 117 and 118. The top staff is for Horn (Cor.) and the bottom staff is for strings (Archl). The Horn part is marked with *pp* and includes a *pp* marking. The system is labeled with Roman numerals I. II.

Cor.

III *morendo*

pp *morendo*

Archi

119

pp

pp

pp

Archi

Archi

Fl.

Cor.

Archi

III.IV *pp*

pp

p espress.

p espress.

Fl.

Cor.

Arpe

Archi

pp

sole *p*

p

Fl.

Cor.

Timp.

T-ro

Arpe

Archl

This system contains the first six staves of the score. The Flute and Cor Anglais parts feature a melodic line with slurs. The Timpani part has a rhythmic pattern with a 'coll' marking. The Trombone part has a melodic line with a 'pp' dynamic marking. The Harp part has a complex texture with many notes. The Archi part consists of two staves with a melodic line and a 'pp' dynamic marking.

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Archl

This system contains the second six staves of the score. The Clarinet part has a melodic line with a 'pp' dynamic marking. The Bassoon and Contrabassoon parts have a melodic line with a 'pp' dynamic marking. The Cor Anglais part has a melodic line with a 'pp' dynamic marking. The Tuba part has a melodic line with a 'pp' dynamic marking. The Timpani part has a rhythmic pattern. The Trombone part has a melodic line with a 'pp' dynamic marking. The Archi part consists of two staves with a melodic line.

Fl.

Ob.

Cl. Picc.

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Fl.

Ob.

Cl. Picc.

Cl.

Fag.

C-fag.

Cor.

Tuba

Timp.

T-ro

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Fag. *a2*

C fag.

Cor. *IV*

Timp.

f

mf

124

125

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. *a2*

Fag. *a2*

C-fag.

Cor. *III*

cresc.

f

mf

mf

Pico.
 Fl.
 Ob.
 Cl. pice.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr. ba.
 Tr. ni e Tuba.
 Timp.
 Archi

a2
 f
 cresc.
 a2
 cresc.
 f
 cresc.
 a2
 cresc.
 cresc.
 II
 cresc.
 cresc.
 126
 f tenuto
 f tenuto
 f
 f

Fag. 
 C-fag. 
 Cor. 
 Timp. 
 Archi 

127 
 Fag. 
 C-fag. 
 Cor. 
 Tr. ba 
 P-zo 
 Archi 

Pico.

Fl. ^{a2}

Ob. ^{a2}

Cl. plect. ^{a2}

Cl. ^{a2}

Fag. ^{a2b}

C-fag. ^b

Cor. ^{a2}

Tr-be ^{a2}

Tr-ni e Tuba ^{a2}

Timp.

Cassa

P-no

Archi

The musical score is written for a full orchestra. It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Coronet, Trumpet, Trombone, Trumpet and Tuba), percussion (Timpani, Cymbals), piano, and strings. The notation includes clefs, key signatures, and dynamic markings. The score is organized into systems, with some instruments grouped together. The page number 241 is located at the bottom right.

Picc.

Fl.

Ob.

Cl. *picc.*

Cl.

Fag.

C. *far.*

Cor.

Tr. *be*

Tr. *ni*
e
Tuba

Timp.

P. *no*

129

Archi

div.

Detailed description of the musical score: This page of a musical score for Symphony No. 5 (IV) features a variety of instruments. The woodwinds include Piccolo, Flute (with *a2* marking), Oboe (with *a2* marking), Clarinet in B-flat (*picc.*), Clarinet in A (*a2*), Bassoon, and Contrabass. The brass section consists of Cor Anglais (with *a2* and *solli* markings), Trumpet, Trombone, and Tuba. Percussion includes Timpani. The keyboard part is for Piano, and the strings are labeled 'Archi' with a *div.* marking. The score is written in a key with one flat and a 3/4 time signature. The page number '129' is enclosed in a box at the top left and bottom left.

Picc.
Fl.
Ob.
Cl. pice.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr ni
Tuba
Timp.

P-no

Archi

Picc.
 Fl. ^{a2}
 Ob. ^{a2}
 Cl. picc.
 Cl. ^{a2}
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 P-no
 Archi

p cresc.

molto riten.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cfar.

Cor.

Trbe

Trni e Tuba

Timp.

T-ro

P-no

Archi

cresc.

cresc.

cresc.

cresc.

cresc.

a2

f cresc.

f cresc.

cresc.

cresc.

f cresc.

f

cresc.

cresc.

ff

cresc.

cresc.

cresc.

ritin.

ff

131 $\text{♩} = 188$

Picc.

Fl.

Ob.

Cl. pice.

Cl.

Fag.

C. fac.

Cor.

Tr. ba

Tr. al c

Tr. ba

Timp.

Tr. lo

T. ro

F. til

Cassa

P. no

131 $\text{♩} = 188$

Archl

Picc
Fl.
Ob.
Cl. picc.
CL.
Fag.
C fag.
Cor
Tr-be
Tr-ni
Tuba
Timp
Tr-lo
P-ttl

P-no
Archi

Pico.
 Fl. ^{a2}
 Ob. ^{a2}
 Cl. picc. ^{a2}
 Cl. ^{a2}
 Fag. ^{a2}
 C-fag.
 Cor. ^{a2}
 Tr-be
 Tr-ni
 Tuba
 Timp
 Tr-lo
 P-ttl
 P-no
 Archi

Picc.
Fl.
Ob.
Cl. Picc.
Cl.
Fag.
Cfag.

This section of the score covers measures 133 to 137. The Piccolo, Flute, Oboe, Clarinet Piccolo, Clarinet, and Bassoon parts feature a dense, rhythmic texture of sixteenth notes. The Contrabassoon part consists of sustained notes with long horizontal lines indicating breath marks.

Cor.
Tr-be
Tru
Tuba
Timp
T-ro

This section covers measures 133 to 137. The Cor Anglais and Trombone parts have sustained notes with long horizontal lines. The Trumpet and Tuba parts play rhythmic patterns. The Timpani and Tom-tom parts play a steady, rhythmic pattern.

F-no

This section covers measures 133 to 137. The Piano part features a complex, rhythmic texture with many sixteenth notes.

Archl

This section covers measures 133 to 137. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic pattern of sixteenth notes.

Picco.
 Fl.
 Ob.
 Cl. in C.
 Cl. in B \flat .
 Fag.
 C-fag.
 Cor.
 Tr-be.
 Tr-ni.
 Tuba.
 Timp.
 Tr-lo.
 T-ro.
 P-lli.
 P-no.
 Archi.

The score is for the fourth movement of a symphony. It features a complex orchestration with multiple woodwinds, brass instruments, and a full string section. The woodwinds (Piccolo, Flute, Oboe, Clarinets, Bassoon, Contrabass) play a rhythmic pattern of eighth notes. The brass instruments (Cor Anglais, Trumpets, Trombone, Tuba) play sustained notes with long slurs. The strings (Archi) play a rhythmic pattern of eighth notes. The piano part (P-no.) plays a rhythmic pattern of eighth notes. The timpani (Timp.) plays a rhythmic pattern of eighth notes. The trill (P-lli) plays a rhythmic pattern of eighth notes. The percussion (Tr-lo, T-ro) plays a rhythmic pattern of eighth notes.

134

Picc.

Fl. ^{a2}

Ob. ^{a2}

Cl. _{picc.}

Cl. ^{a2}

Fag. ^{a2}

C fag.

Cor. ^{a2}

Tr-be

Tr-ni
e
Tuba

Timp

Tr-lo

P-ttl

P-no

134

Archi

This page contains the musical score for the final movement of a symphony, labeled "THE END". The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (Cfag.).
- Brass:** Cor Anglais (Cor.), Trumpet (Tr. be), Trombone (Tr. al.), and Tuba.
- Percussion:** Timpani (Timp.), Triangle (Tr. lo), Tom-tom (T. ro), Snare Drum (P. tti), and Cymbals (Cassa).
- Strings:** Violins (P. aa), Violas, Cellos, and Double Basses (Archi).

The score features a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and sustained, melodic lines in the brass and lower strings. The percussion provides a steady rhythmic accompaniment. The piece concludes with a final, powerful chord.

THE END