

To Granville Bantock

Symphony No. 3

in C major, Op. 52
(1904-7)

I.

Allegro moderato.

2 Flauti.
2 Oboi.
2 Clarinetti in B.
2 Fagotti.
I. II.
4 Corni in F.
III. IV.
2 Trombe in B.
3 Tromboni.
Timpani.
Violini I.
Violini II.
Viola.
Violoncelli.
Bassi.

Mit liegendem Bogen.
p Mit liegendem Bogen.
p

Allegro moderato.

Fag.
Cor.
Vla.
Vcll.
Bss.

p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*
p cresc. - *f*

dim. p

Fl. **1** *f*

Ob. *f*

Clar. *f*

Fag. *f sf* *cresc.* *f* *dim.* *p* *a 2.*

Cor. *mf* *cresc.* *f* *dim.* *p*

Timp. *mp* *pp* *cresc.* *f* *dim.* *p*

Viol. *f* *rfz* *f* *dim. p*

Vla. *f sf* *dim. p*

Vcll. *f sf* *dim. p*

1

Fl. *f*

Ob. *a 2.* *f*

Clar. *f*

Fag. *f*

Cor. *mf*

Viol. *f* *sf*

Vla. *f*

Vcll. *pizz.* *f*

a 2.

2

a 2.

f sf

ff

a 2.

ff

f

cresc.

ff

poco f

cresc.

f

poco f

cresc.

f

Trbe.

mp

I. II.

mp

Trbn.

mp

III.

mp

Timp.

tr

p

poco f

cresc.

f

poco f

cresc.

f

unis.

poco f

cresc.

f

arco

poco f

cresc.

f

Bss.

poco f

cresc.

f

2

The musical score is divided into two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are marked with dynamics such as *sf* and *ff*, and include the instruction *a 2.* (second ending). The piano accompaniment includes complex rhythmic patterns and dynamics like *ff* and *poco f*. The second system continues the piano accompaniment with dense textures, including *cresc.* markings and a *tr* (trill) in the bass line. The score concludes with a *f* dynamic marking.

Fl. *pp*

Ob. *ff* *p* *fp* *pp*

Clar. *fp* *pp*

Fag. *fp* *p* *ppp* *ppp*

Cor. *ff* *p* *fp* *dim.* *piano sempre*

Trbe. a2. *pesante* *ff* *p* *p* *dim.* *pp*

Trbn. *pesante* *f* *piuf* *ff* *pp*

Timp. *f* *piuf* *ff* *pp*

Viol. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

marcato *p marcato* *p dolce* *mp* *piano sempre* *piano sempre*

3

Cor. *p*

Viol. *p* *mf*

Cor. III, IV.

dim. *pp*

Viol.

dim. *pp*

dim. *pp* *p ma poco*

div. pizz. *p* *pp* *p* *cresc. poco a poco*

Viol.

a poco cresc. *mp* *cresc.* *mp* *cresc.*

cresc. *cresc.* *cresc.*

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

mf *ff* *ff* *ff* *mf*

mf *ff* *ff* *ff* *mf*

f *f* *f* *mf* *dim.* *p*

Fl. *(♩ = ♩)*

Ob. *cresc.* *ff ff ff* *dim.*

Clar. *cresc.* *ff ff ff* *dim.*

Fag. *cresc.* *ff* *dim.* *a 2.*

Cor. *dim.* *p* *f*

Viol. *rfz* *f* *rfz*

p *f* *rfz*

Fl. *(♩ = ♩)*

Fag. *ff*

Cor. *mf* *f* *dim.*

Timp. *mf* *dim.* *marcato*

Viol. *rfz* *rfz* *dim.*

f *rfz* *rfz*

Fl. *p subito*

Cor. *p* *pp* *dim.* *ppp*

Timp. *p dim.* *ppp*

Viol. *p dolce* *div.* *p*

div. *p*

sul D. *p*

p subito *arco* *p*

p subito

(♩ = ♩)

Poco pesante. 5 Tranquillo. *sul D* *Die Hälfte.*

Viol. *mf* *ppp* *sul D* *sempre ppp*

mf *ppp* *sul D* *sempre ppp*

mf *ppp* *sul D* *sempre ppp*

mf *ppp* *sul D* *sempre ppp*

mf *ppp* *sul D* *sempre ppp*

Fl. *poco* *a poco* *a tempo* *ten.*

mp *mp*

Viol. *ppp*

Fl. ten. *pp*
 Ob. *pp*
 Clar. *mp*
 Cor. *p*, *III.*, *dim.*
 Viol. *Alle. div. pp*, *mp*, *pp*, *unis.*
 Cello/Double Bass *mp*, *p*

The score for measures 5-8 shows a delicate texture. The strings play a rhythmic accompaniment with various articulations. The woodwinds have sparse, measured entries. The violins feature a prominent, fast passage marked *Alle. div.* in measure 5, which continues through the system.

Fag. I. *p*
 Cor. *pp*, *p*, *IV.*
 Viol. *mp*
 Cello/Double Bass *p*, *mp*, *div.*

Measures 9-12 continue the musical material. The bassoon (Fag. I) enters in measure 9 with a sustained note. The cor Anglais has a more active role with a *pp* entry in measure 9 and a *p* entry in measure 11. The strings maintain their accompaniment, with the cello and double bass playing a more active line in measure 12.

I. Fl. I. *p dim.*

Fl. II. *pp*

I. Clar. II. *pp*

Fag. *pp*

Cor. I. *pp*

Cor. IV. *pp*

Viol. *pp*

pp

pizz. p

Clar. *p*

Cor. *p*

Timp. *pp*

Viol. *p*

pp

p

arco *p*

Clar.

Cor. *p*

Timp. *pp*

Viol. *p*

This system contains the first four staves of the score. The Clarinet part has a few notes with accents. The Cor Anglais part consists of sustained notes with a *p* dynamic. The Timpani part has a roll followed by a few notes with a *pp* dynamic. The Violin part has a complex, rhythmic melody with a *p* dynamic, while the rest of the strings are mostly silent.

Fl.

Ob.

Clar.

Cor. *p*

Timp. *pp*

Viol. *mp*

This system contains the next four staves. The Flute, Oboe, and Clarinet parts have notes with a *mf* dynamic. The Cor Anglais part has sustained notes with a *p* dynamic. The Timpani part has a roll with a *pp* dynamic. The Violin part continues its complex melody with a *mp* dynamic, and the other string parts also have some activity with a *mp* dynamic.

Musical score for measures 1-7 of the first system. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Cor, Violin, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. Dynamics include *p*, *pp*, and *mp*. A first ending bracket labeled 'I.' spans measures 5-7. The Cello/Double Bass part has a *p* dynamic marking at the start of measure 7.

Musical score for measures 8-14 of the second system. The score includes parts for Flute I, Oboe I and II, Clarinet I and II, Bassoon, Cor III and IV, Timp., Violin, and Cello/Double Bass. The key signature is one flat. Dynamics include *pp*, *p*, *dim.*, *p marcato*, and *spiccato*. A first ending bracket labeled 'I.' spans measures 8-10. The Timp. part has a *p marcato* dynamic marking. The Violin part has a *spiccato* dynamic marking. The Cello/Double Bass part has *pp dim.* dynamic markings.

8

Fl.

Clar.

Fag.

Cor. III. IV.

Timp.

Viol.

pp *I. solo.* *espress.*

più p (ma poco a poco cresc.)

8

Fag.

Cor. III. IV.

Viol.

I. II.

p

Clar. I. solo. *pp*

Fag. I.

Cor.

Viol.

9

Ob. I. solo. *pp*

Clar. I.

Cor.

Viol.

9

Ob. I.

Clar. I.

Cor.

Viol.

This system contains the first four staves of the score. The Ob. I. staff has dynamics *mf* and *p*. The Clar. I. staff has dynamics *pp* and *mf*. The Cor. staff consists of two staves with dynamics *mf* and *pp*. The Viol. staff consists of two staves with a *pp* dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

Clar. a2.

Fag. a2.

Cor.

Timp.

Viol.

This system contains the next five staves of the score. The Clar. a2. staff has dynamics *poco f* and *p*. The Fag. a2. staff has dynamics *poco f*, *dim.*, and *p*. The Cor. staff consists of two staves with a *mp* dynamic. The Timp. staff has a *pp* dynamic. The Viol. staff consists of two staves with dynamics *p* and *poco a poco cresc.*. The music continues in the same key and time signature.

Fag. a 2. *ff* *dim.*

Cor. *poco a poco cresc.*

Timp. *poco a poco cresc.*

Viol. *poco f* *dim.* *p*

10

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Clar. *mf* *cresc.* *ff*

Fag. a 2. *mf* *cresc.* *ff*

Cor. *cresc. molto*

Trbe. *cresc. molto*

Trbn. *mf*

Timp. *mf*

Viol. *cresc. molto. div.* *mf* *cresc.* *ff*

10 *cresc. molto* *f*

Fl. a 2.

Ob. a 2.

Clar. a 2.

Fag. a 2.

Cor. *p*

Trbe. *p*

Trbn. *p*

Timp. *p* *mf* *p*

Viol. *ff* *sul G.* *pizz.* *ff* *p*

Fl. a 2.

Ob. a 2.

Clar. a 2.

Fag. a 2.

Cor. *poco f*

Timp. *poco f* *dim.*

Viol. *ff* *arco* *pizz.* *ff* *rfz*

11 *f*

12 (♩ = ♩)

Fl. a2. sf

Ob. a2. sf

Clar. sf

Fag. sf

Cor. sf

Viol. f

arco f

12 f

Fag. sf

Cor. sf

Trbe. sf

Trbn. p

Timp. p

Viol. f

cresc.

cresc.

cresc.

cresc.

Fl. a 2. *ff* *p*

Ob. a 2. *ff* *p*

Clar. *ff* a 2. *p*

Fag. *ff* a 2. *p*

Cor. *ff* *sf* a 2. *sf* *ff*

Trbe. *poco f* a 2. *pesante f < più f <*

Trbn. *poco f* a 2. *pesante f < più f <*

Timp. *f* *tr* *tr* *tr*

Viol. *ff* *p* sul G. *ff* *p* sul G. *ff* *p* sul G. *ff* *p*

Fl. I. *ff*
Fl. II. *ff*
Ob. I. *ff*
Ob. II. *ff*
Clar. I. *ff*
Clar. II. *ff*
Fag. *ff*
Cor. a 2. *p* *poco f*
Trbe. *ff dim.* *dim. molto* *pp*
Trbn. *ff dim.* *dim. molto* *pp*
Timp. *ff* *dim.* *mf* *marcato*
Viol. *mf* *f* *sul G.*

Fl. 8 *più*

Ob. *più*

Clar. *più*

Fag. *più*

Cor. *mp*

Trbe. *dim.*

Trbn. *p*

Timp. *p*

Viol. *cresc.* *ff*

cresc. *ff*

cresc. *ff*

cresc. div. *mf cresc.*

14

Fl. 8 *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Fag. *dim.* *p*

Cor. *dim.* *p*

Trbe. *pp*

Trbn. *pp dim.* *ppp*

Timp. *tr* *pp dim.* *ppp*

Viol. *dim.* *mp* *poco a poco cresc.*

dim. *mp* *poco a poco cresc.*

dim. *mp* *poco a poco cresc.*

dim. *mp* *poco a poco cresc.*

dim. *pp*

14

Cor. *mf* *cresc.*

Timp. *p* *cresc.*

Viol. *ff*

I. Fl. *f* *cresc.* *ff ff ff*

II. H. *f* *cresc.* *ff ff ff*

I. Ob. *f* *cresc.* *ff ff ff*

II. *f* *cresc.* *ff ff ff*

I. Clar. *f* *cresc.* *ff*

II. *f* *cresc.* *ff ff ff*

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

Timp. *ff* *dim. molto* *p*

Viol. *ff* *dim.* *p*

(♩ = ♩)

Fl. *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Fag. *ff* *a 2.*

Cor. *f* *più f*

Trbe. *mf* *mf*

Trbn. *mf* *mf*

Viol. *rfz* *f* *più f* *rfz*

f *più f* *rfz*

f *più f* *rfz*

f *rfz*

15 (♩ = ♩)

Ob.
Clar.
Fag. a 2.
Cor.
Trbe.
Tbn.
Viol.
Cb.
Kb.

mf *f* *mf*
mf *f* *mf*
ff
mf *cresc.* *f*
mf *cresc.* *f*
mf *spiccato* *f*
mf *spiccato* *f* *spiccato*
mf *spiccato* *f* *spiccato*
mf *spiccato* *f* *spiccato*
mf

15

Fl.
Ob.
Clar.
Fag.
Cor.
Viol.
Cb.
Kb.

ff *a 2.* *ff* *f dim.*
mf *ff* *ff*
mf *mf* *p*
mf *pp*
mf *spiccato* *f* *spiccato* *f*
mf *spiccato* *f* *spiccato* *f*
mf *div. pizz.*

I.

Fl. I. *p dim.*

Fl. II. *p dim.*

Clar. I. *p dim. pp*

Cor. *dim. dim.*

Viol. *pizz. p*

Viol. II. *pizz. p*

Viola. *pizz. p*

Vcllo. *pizz. p*

Vcllo. II. *p*

(♩ = ♩ ma un pochettino largamente)

16

Fl. *p dim. pp*

Ob. *f*

Clar. *f*

Fag. *f*

Cor. *f dim.*

Trbe. *p dim. pp*

Trbn. *mf dim. p*

Viol. *pizz. f*

Viol. II. *pizz. f*

Viola. *pizz. f*

Vcllo. *pizz. f*

Vcllo. II. *pizz. f*

16 (♩ = ♩ ma un pochettino largamente)

Fl. a 2.

Ob. a 2.

Clar. #4

Fag. *poco f*

Cor. *poco f*

Trbc. *poco f*

Timp. *pp*

mf dim. p mf dim. poco a poco p

Viol. *arco*

Fl. a 2.

Ob. a 2. *dim. p*

Clar. *dim. p*

Fag. *dim. p*

Cor. a 2.

Trbc.

Trbn. *poco f*

Timp. *poco f*

f cresc. ff p

mf mf p

mf mf p

poco f dim. a 2.

poco f dim.

f p

poco marcato pp

Viol. *sul G. cresc. f*

pp div. pp

II.

Andantino con moto, quasi allegretto.

2 Flauti. *p dolce*

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

I. II. *pp dim.* *pp dim.* *pp dim.* *pp*

4 Corni in F. *pp* *p* *p*

Timpani. *pp dim.* *pp dim.* *pp dim.* *pp*

Violini I.

Violini II.

Viole. *con sord. pizz.* *pp*

Violoncelli. *con sord. pizz.* *pp* *ppp*

Bassi. *pizz.* *pp* *ppp*

Andantino con moto, quasi allegretto.

ppp

Fl. *marcato* *mp*

Clar. *mp*

Fag. *mf* *pp*

Cor. *dim. molto* *ppp* *dim.*

Timp. *dim. molto* *ppp* *pp più pp*

Viol. *con sord. pizz.* *pp* *mf* *pp*

con sord. p. z. *pp* *mf* *pp*

pizz. *pp* *mf* *pp*

div. arco *pp* *pp*

pp *mf* *pp*

2

Fl. *mf*

Clar. *p* *subito* *mf*

Cor. *ppp* *dim.* *pp*

Viol. *pizz.* *div. arco* *mp*

2

Fl. *poco f*

Clar. *mp*

Cor. *pp*

Viol. *p*

Fl. 3

Clar. *p* *mf*

Cor. *pp*

Viol. *pizz.* *arco div.* *mp* *p*

Fl.

Clar. *pp* I.

Cor. *pp*

Timp. *pp*

Viol. *arco div.* *pp* *Spitze breit.* *div. arco* *pp* *poco* *cresc.*

poco *cresc.*

poco *cresc.*

poco *cresc.*

poco *cresc.*

Fl. I.
Clar.
Cor. III. IV.
Timp.
Viol.
Mit liegendem Bogen.
div. arco
sul G.
p dolce
ppp
mf

Fl.
Ob.
Clar. I.
Fag.
Cor. III. IV.
Timp.
Viol.
pizz.
div. arco
poco f
dim. p
ppp
mf
f
mf
f
mf
f
mf
mf
f
mf
f
mf
f
mf

Clar. I.

Cor. III, IV.

Viol.

Clar.

Fag.

Cor.

Viol.

pizz. div. arco

poco f

poco f

Clar.

Fag.

Cor.

Viol.

pizz.

Clar. 5

Fag.

Cor.

Viol. div. arco

5

6 (d.)

Cor. *poco dim.*

Timp. *poco dim.*

Viol. *poco dim.*

Vla. *poco dim.*

Vcll. div. a 3. *poco dim.*

Bss. *poco dim.*

arco

pp

6 (d.)

Tranquillo (d = d.).

Fl.

Ob.

Clar.

Fag.

Timp.

ppp

pp

p

Tranquillo (d = d.).

Fl. (d. = d) 7 Tempo I.

Clar. *mp*

Cor. *gest. pp marc.*

Timp. *p*

Viol. *pp marc.*

Vla. *pizz.*

Vcell. *pp div.* *dim.* *ppp* *pp* *unis. pizz.*

Bss. *pp* *div.* *ppp* *pp*

(d. = d) 7 *pp marcato* *e sempre legatissimo* Tempo I.

Fl. *mp* *dim. pp* *mf*

Ob. *mf*

Clar. *mf*

Cor. *p* *pp*

Timp. *p*

Viol. *p*

Bss. *p*

Fl. 8

Ob. *p*

Cor. *pp*

Viol. *p*

p

8

Detailed description: This system contains measures 1 through 8. The Flute part begins with a melodic line in measure 1, marked with a box containing the number 8. The Oboe part has a sustained note in measure 1, followed by a melodic line starting in measure 2, marked *p*. The Cor Anglais part has a sustained note in measure 1, followed by a melodic line starting in measure 2, marked *pp*. The Violin and Viola parts play a rhythmic eighth-note pattern starting in measure 1, marked *p*. The Cello and Double Bass parts play a rhythmic eighth-note pattern starting in measure 1, marked *p*. A second box with the number 8 is located at the end of the system.

Fl. *p* *mf*

Ob. *p* *mf* *mp*

Cor. *pp*

Viol. *p*

p

p

p

p

Detailed description: This system contains measures 9 through 16. The Flute part has a melodic line in measure 9, marked *p*, which continues through measure 10, marked *mf*. The Oboe part has a melodic line in measure 9, marked *p*, which continues through measure 10, marked *mf*, and then a melodic line in measure 11, marked *mp*. The Cor Anglais part has a sustained note in measure 9, followed by a melodic line starting in measure 10, marked *pp*. The Violin and Viola parts play a rhythmic eighth-note pattern starting in measure 9, marked *p*. The Cello and Double Bass parts play a rhythmic eighth-note pattern starting in measure 9, marked *p*. There are double bar lines at the beginning and end of the system.

Fl. *pp* 9

Ob. *p* *dim.*

Cor. *pp* *ppp* *morendo*

Viol. *dim.* *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *ppp* *pp* *pizz.* *pp*

dim. *ppp* 9

Un pochettino con moto. (♩)

Fl. Poco a poco - - - all' 10 *pp* *p* *a. 2.*

Clar. *pp* *p*

Timp. *pp*

Viol. *div.* *mp* *mf* *dim.* *pp* *arco*

div. *mp* *mf* *dim.* *pp*

pp *mp* *mf* *dim.* *p*

pp *mf* *p*

Poco a poco - - - all' 10 Un pochettino con moto.

Fl. a 2. *ppp*

Ob. *pp*

Clar. *ppp* *mf* *pp*

Fag. I. *ppp* *mf* *pp*

Cor. *pp* *pp* *pp*

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

Viol. I. *dim.* *mf dim.* *pp*

Viol. II. *arco* *pp* *dim.* *arco* *pp* *pizz.* *mp marc.*

4 Violini soli. *mf dim.* *pp*

pizz. *pp* *arco* *pp* *dim.* *arco* *pp* *dim.* *pp*

Fl. [11] *mf pp* *pp* *mf* *pp*

Ob. *mf pp* *pp* *mf* *pp*

Clar. *mf pp* *pp* *mf* *pp*

Fag. *mf pp* *pp* *mf* *pp*

Cor. *pp* *pp* *pp*

Timp. *pp* *mp* *pp*

Viol. I. *mf pp dim.* *mf pp dim.* *mf pp* *pp* *(lunga)*

Viol. II. *mf pp dim.* *mf pp dim.* *mf pp* *pp* *(lunga)*

pp *pp* *pp*

[11]

Fl. a 2. *mf*

Ob. a 2. *mf*

Clar. I. *pp* *mf* a 2.

Fag. I. *pp* *mf*

Cor. *p* *pp*

Timp. *p* *pp*

Tutti. *p* *dim.*

Viol. *p* *dim.*

Fl. *dim.* a 2. *rit.* **12** Tempo I. *mp*

Ob. *cresc.* a 2. *p* *dim.* *pp*

Clar. *cresc.* a 2. *p* *dim.* *pp*

Cor. *dim.* *pp*

Timp. *dim.* *pp* *p*

Viol. *marc.* *mf* *marc.* *mf*

pizz. *mf* *pizz.* *mf* *pizz.* *mf*

mp *pp* *rit.* **12** Tempo I.

Fl. I.

Clar.

Timp.

Musical score for Fl. I, Clar., and Timp. measures 1-12. The Fl. I part has a melodic line starting in measure 10. The Clarinet part is mostly silent. The Timpani part has a rhythmic pattern of eighth notes.

Fl.

Clar.

Fag.

Cor.

Timp.

13

I.

Musical score for Fl., Clar., Fag., Cor., and Timp. measures 13-24. Measure 13 is marked with a box containing the number 13. The Flute part has a melodic line starting in measure 13. The Clarinet and Bassoon parts have melodic lines. The Horns and Timpani parts have rhythmic patterns. Dynamics include *mf*, *poco f*, *dim.*, and *mp*.

pizz.

13

arco

pizz.

f

f

f

f

13

14

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

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

14

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

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

poco f *dim.* *p* *poco f* *poco f* *poco f* *f* *f* *f* *f*

Ob. allargando - - - all' -

Clar.

Fag.

Cor.

Viol.

dim. p

dim. p

dim. p

poco dim.

poco dim.

poco dim.

poco dim.

15 *poco f* - Andante. allargando - - - all' -

Fl. **15** *mf* *allargando* *a tempo*

Ob. *poco f* *mf cresc.* *sf*

Clar. *poco f* *mf cresc.* *sf*

Fag. *poco f* *mf cresc.* *sf*

Cor. I. II. *poco f* *mf cresc.* *sf*

Viol. *mf* *mf* *sf* *poco f*

arco *mf* *mf* *sf* *poco f*

15 *mf* - - - Andante. allargando *sf* *poco f* *a tempo*

III.

Moderato. (♩) Allegro (ma non tanto).

2 Flauti. *a 2.*
fp

2 Oboi.
fp

2 Clarinetti in B.

2 Fagotti.

I. II.
4 Corni in F. *fp* *dim.* *pp*

III. IV.
fp *pp*

2 Trombe in B.

3 Tromboni.

Timpani.

Violino I. *pizz.*

Violino II. *sf* *pizz.*

Viole. *sf* *pizz.* *div. sf* *pizz.* *arco* *V* *p*

Violoncelli. *p* *marcato* *3*

Bassi. *p* *marcato* *3*

Moderato. Allegro (ma non tanto). *pp*

Fl.
Ob.
Clar.
Cor. III. IV.
Viol.
Viola.

mf
mf
mf
mp
mp
pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp
arco
mp
arco
mp

1

Fl.
Ob.
Clar.
Fag.
Cor. III. IV.
Viol.
Viola.

dim.
mf
mf
p
dim.
dim.
dim. pp
arco
mp
div. arco con sord.
pp
unif.
p
sf
sfz
arco
sfz
dim.
p
sfz
p
dim. molto
pp

più allegro *)

1

più allegro

*) sempre un pochettino

meno allegro più allegro meno più

Fl.
dim. *mp* *dim.*

Ob.
p *più p* *p*

Cor.
p *p* *più p*

Viol.
p *pp*

pp *pp* *p* sul C.

meno allegro più allegro meno più

allarg. ravnivando all' 2 Allegro.

Fl.
sf *cresc.* *rfz*

Ob.
sf *dim.* *rfz*

Fag.
p *dim.* *rfz*

Cor.
p *dim.*

Viol.
pizz. *arco div.* *div.* *unis.* *ppp*

p *pp*

dim. *pp* *ppp*

marcato *3* *dim.* *ppp*

allarg. ravnivando all' 2 Allegro.

Fl. *marcato*

Meno allegro.

mp

Viol. I. div. a 4 parti. *mp*

ppp *dim. possibile* *ppp* *dim. possibile* *ppp* *dim. possibile*

p *marcato*

Fl. *a tempo*

a 2. *mp*

Clar. *mp*

Fag. *mp*

p

Meno allegro.

Cor. *mf*

Timp. *pp*

Viol. I. *mf*

a tempo *pp* *dim.* *pp* *mp* *marc.*

3 Più allegro.

Fl. a 2. I. *mf* *dim.* *p*
Clar. *mf* *dim.* *p*
Fag. *mf* *dim.* *fp* *dim.*
Cor. *mf* *fp* *dim.*
Timp. *p* *dim.*
Viol. I. *p* *pp sempre*
Viol. II. *p* *pp sempre* *div.*
mp sempre
mp sempre
pp

3 Più allegro.

Poco a poco meno allegro.

Fl. *p* *pp* *dim.* *pp* *gest.*
Ob. *p* *pp* *dim.* *pp* *gest.*
Clar. *p* *pp* *dim.* *pp* *gest.*
Cor. *pp* *pp* *dim.* *pp* *gest.*
Timp. *pp*
Viol. I. *pp* *morendo*
Viol. II. *pp* *morendo*
ppp

Poco a poco meno allegro.

4

Allegro (non tanto).

Fl. *mp* *mf* *mf*

Clar.

Fag. *p* *mp*

Cor.

Timp.

Viol. I.

Viol. II.

4

Allegro (non tanto).

Fl.

Ob. *poco f* *p* *p*

Clar. *poco f* *mf*

Fag. *mf*

Cor. *nat. marcato* *p* *dim.*

Timp. *mp* *dim.* *pp*

Viol. *mf* *dim.* *pp*

Fl. Cl. Fag. Cor. Timp. Viol.

p *dim.* *p* *dim.* *f* *dim.* *gest. rfz* *cresc.* *gest.* *cresc.* *sf* *gest.* *cresc.* *sf* *sf* *sf* *sf* *tr* *tr* *tr* *tr* *tr*

p *cresc.* *sf cresc.* *tr* *tr* *tr* *tr* *tr*

senza sord. *poco f* *rfz* *cresc. rfz* *sf* *sf* *sf* *sf*

poco f *rfz* *cresc. rfz* *sf* *sf* *sf* *sf*

mf *cresc.* *div. pizz.* *cresc.*

Poco a poco più moderato.

Fl. 5 Fag. Cor. Viol. I. Viol. II. Cello/Double Bass

mp *marc.* *marc.* *marc.* *mp*

mp *marc.* *marc.* *marc.* *mp*

fp *marc.* *p* *marc.* *mp*

div. f *pp sempre*

div. fp *pp sempre*

fp *dim.* *pp sempre*

fp *marc.* *mf* *dim.* *pp sempre*

f *arco* *mf marc.* *mp*

5 Poco a poco più moderato.

Fag. I.

Cor.

Viol. I.

Viol. II.

p marc.

pp

piu p

dim.

pp

Ob.

Clar.

Fag.

Cor.

Viol. I.

Viol. II.

con suono

pp dolce

dim.

poco a 6 poco ravnivando all' - - - - a 2

poco f

poco f

poco f

dim. molto

dim. molto

poco a 6 poco ravnivando all' - - - - *dim. molto*

Allegro.

Fl. *poco f* *dim.*

Ob. *a 2.* *f* *f*

Clar. *f* *f*

Fag. *f* *f*

Cor. *mf* *mf*

nat. *mf* *mf*

p *pp*

Viol. I. *poco a poco cresc.*

poco a poco cresc.

Viol. II. *poco a poco cresc.*

f *più f* *più f*

mf *3* *marc.* *f con suono*

Allegro.

a. 2. *f* *più f*

a. 2. *f* *più f*

a. 2. *f* *più f*

a. 2. *ff*

poco f *f* *cresc. sempre*

poco f *f* *cresc. sempre*

Trbn. *mf* *poco a poco cresc.*

mf *poco a poco cresc.*

tr. *mp* *poco a poco crescendo al*

poco f *cresc. sempre*

poco f *cresc. sempre*

poco f *cresc. sempre*

poco f *cresc. sempre*

poco f *cresc. poco a poco*

poco f *cresc. poco a poco*

p *cresc. poco a poco*

Clar. a 2. >

Fag. *ff* *p* a 2. >

Cor. III. *mf* *p*

Viol. *p dim.* *pp* *p* *mf* *rfz* *p*

Vcll. *f* *p* *mf* *rfz* *p* *mf* *rfz* *mf* *p* *rfz* *mf*

Ob. a 2.

Clar. a 2.

Fag. *f* a 2.

Cor. III. *mf*

Viol. *mf* *marc.* *mp* *mf* *mf* *mf*

Vcll. *rfz* *mp* *mp* *rfz* *mf* *mp* *mf* *p*

9

tranquillo a tempo

11

Fl. *mf*

Ob. *mf*

Clar.

Fag. *mf*

Viol. *p*

pizz. *p* *arco* *pp*

p dolce *mf* *p dolce*

tranquillo a tempo

11

tranquillo

a tempo

tranquillo

Fl. *a 2* *mf*

Ob.

Clar. *mf*

Fag. *mf*

Cor. *mf* *pp*

Timp. *mp* *dim.* *pp*

Viol. *p* *mp marcato* *p* *div.*

pizz. *p* *arco* *pp*

p dolce *mf* *p dolce*

mp marcato *p* *pp*

tranquillo a tempo tranquillo

Fl. a tempo 12 tranquillo a tempo

Ob. I. *p dolce*

Fag. *mf* *poco f* *dim.*

Cor. *mf* *poco f*

Timp. *mp*

Viol. *p* *marc.* *p* *p leggiero*

Viole div. *p* *marcato* *mf marcato*

Violoncello *p* *marc.* *p* *mf*

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

a tempo *p* 12 tranquillo a tempo

Fag. *molto* *pp*

Cor. II. *mf* *p*

Cor. IV. *mf* *p*

Timp. *mf* *p*

Viol. *leggero* *p*

Viole. *dim.*

Violoncello *dim.*

13 *allargando* I. *a tempo, con energia* *)

Ob. *pp* *dim.* *PPP dim.*

Fag. *a 2.* *poco f* *cresc. molto* *ff* *p*

II. *dim.* *pp*

Cor. IV. *dim.* *pp*

Timp. *pp* *morendo*

Viol. *p* *f* *poco f*

Viole. *p* *f* *poco f*

Vell. div. *f* *poco f*

13 *allargando* *a tempo, con energia*

Cor. III. *ppp* *dim.* *pp*

Viol. *mf* *mf*

Viole. *dim.* *p* *mf*

Vell. *dim.* *p* *mf*

*) Poco a poco un pochissimo stretto al fine.

14 Sempre energico.

Clar. a 2.

Fag. a 2.

Cor. III. II. pp a 2. poco f f

Timp. poco f

Viol. sul G. poco f r fz marcato r fz marcato

Viole. div. f sf marcato

Vell. f sf marcato

mf

14 Sempre energico.

Fl. a 2. poco f

Ob. I. p sf 1. marcato poco f f

Clar. sf poco f

Fag. a 2. f sf poco f

Cor. a 2. f sf marcato mf

Timp. dim. pp mf p poco f dim. p

Viol. pp r fz p

Viole. r fz f

Vell. pizz. arco mf pizz. mf

14 15

Fl. *mf* *p* *ff*

Obl. *mf* *p* *ff*

Clar. *f* *marcato* *p* *ff*

Fag. *f* *mp* *rfz* *f* *a2.* *f*

Cor. *dim. pp* *mp* *dim. p* *a2.* *f* *p*

Timp. *mf* *p*

Viol. *mf* *p* *mf* *f* *sul G.*

Viola. *div.* *poco f* *p* *mf* *cresc.* *f* *sul G.*

arco *poco f* *mf*

(non slentando)

16 17 18 19

Fl. *pp sempre* *dolcissimo*

Clar. *pp sempre* *dolcissimo*

Fag. *pp sempre possibile* *dolcissimo*

Cor. *dim.* *p dim.* *ppp*

Timp. *p dim.* *ppp* *ppp morendo*

Viol. *pp*

Viola. *pp* *ma marcato* *ppp*

fp dim. *ppp*

(non slentando)

16

Fl. *più pp* *mf*

Ob.

Fag. *più pp*

II. *mf* *marcato poco f*

Cor. IV. *f* *poco f*

Timp. *ppp* *morendo* *mf* *p*

Viol. *ppp* *mf* *p*

poco f *mf*

16

Fl. *mf* *a 2.*

Ob. *mf* *a 2.*

Clar. *mf*

Cor. *sempre marcato*

Viol. *pizz.* *p* *arco* *p*

mf *pizz.* *arco* *p*

mf *pizz.* *arco* *p*

mf *poco cresc.*

Fl.

Ob. a 2.

Clar.

Fag.

Cor.

Viol. *poco cresc.*

mf *cresc.*

17 **Sempre energico.**

Fl.

Ob.

Clar.

Fag.

Cor.

Trbn. *mf marc.*

Timp. *mf*

Viol. *mf cresc.*

arco *mf 3 cresc.*

17 **Sempre energico.**

Fl.

Ob.

Clar.

Fag. a 2.

Cor.

Trbn. III.

Viol.

div.

ff

dim.

p

mp

cresc. molto

Fl.

Ob.

Clar.

Fag.

Trbe.

Trbn.

Timp.

Viol. *cresc. molto*

p

a 2.

ff

f

f

f

19

Fl. a 2.
Ob. a 2.
Clar.
Fag.
Cor. a 2.
Trbe.
Trbn.
Timp.
Viol.
Vcllo
Vcllo

19

Più energico.

Fl. a 2.
Ob. a 2.
Clar.
Fag.
Cor. a 2.
Timp.
Viol.
Vcllo
Vcllo

Più energico.

First system of musical notation. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of notes, including eighth and sixteenth notes, with some slurs and accents. Dynamics include *ff* (fortissimo) and *a 2.* (second ending). The bottom staff also includes *ff* and *a 2.* markings.

Second system of musical notation. It includes five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The instruments are labeled: Trbe. (Trumpet), Trbn. I, II, III (Trumpets), and a bass line. Dynamics include *f* (forte), *f sempre* (fortissimo sempre), *poco f* (poco fortissimo), and *p* (piano). The music shows a transition from a more active melodic line to a sustained, lower register sound.

Third system of musical notation. It consists of five staves, all in bass clef. The music is characterized by dense, rhythmic patterns, likely representing a drum set or a similar percussive instrument. The dynamics are consistently *ff* (fortissimo) and *sempre ff* (fortissimo sempre) throughout the system.

Musical score for the first system, measures 1-4. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is marked with a forte dynamic (*ff*) and includes first and second endings, indicated by "a. 2." and "tr".

Musical score for the second system, measures 5-8. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is marked with a forte dynamic (*ff*) and includes first and second endings, indicated by "a. 2." and "tr".

Musical score for the third system, measures 9-10. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is marked with a forte dynamic (*f*) and includes first and second endings, indicated by "a. 2." and "tr".

Musical score for the fourth system, measures 11-14. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is marked with a forte dynamic (*mf*) and includes first and second endings, indicated by "a. 2." and "tr".

This musical score consists of several systems of staves. The first system includes five staves: three treble clefs and two bass clefs. The first two treble staves are marked with *a 2.* and *ff*. The third treble staff has *tr* and *a 2.* markings. The two bass staves are marked with *ff*. The second system features a grand staff (treble and bass clefs) with *f* and *ff* markings, and a separate bass staff with *marcato* and *ff* markings. The third system continues with similar notation, including *f*, *ff*, and *a 2.* markings. The fourth system shows a grand staff with *ff* and *p* markings, and a separate bass staff with *f* and *p* markings. The final system is a grand staff with *ff* markings.