

39

Fl. 1 *ff espr. cantando*

Fl. 2 *ff espr. cantando*

Ob. 1 *ff espr. cantando*

Ob. 2 *ff espr. cantando*

Cl. 1 *ff espr. cantando*

Cl. 2 *ff espr. cantando*

Bsn. 1 *ff espr. cantando*

Bsn. 2 *ff espr. cantando*

Hn. in F 1 *f espr. cantando*

Hn. in F 2 *f espr. cantando*

Hn. in F 3 *f espr. cantando*

Hn. in F 4 *f espr. cantando*

Tpt. 1 (senza sord.) *f*

Tpt. 2 (senza sord.) *f*

Tbn. 1 *ff con forze*

Tbn. 2 *ff con forze*

Tba. *ff con forze*

Timp. *mf* — *ff*

Perc.

Hp.

Pho.

Vln. I 1 *ff*

Vln. I 2 *ff*

Vln. I 3 *ff*

Vln. I 4 *ff*

Vln. II 1 *ff*

Vln. II 2 *ff*

Vln. II 3 *ff*

Vln. II 4 *ff*

Via. *ff con forze*

Vc. *ff con forze*

Cb. *ff con forze*

Detailed description: This page of a musical score, numbered 8, covers measures 39 to 44. It features a large ensemble of instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) is marked with *ff espr. cantando* (fortissimo, expressive, cantando), indicating a powerful, singing quality. The brass section (Trumpets, Trombones, and Tuba) is marked *ff con forze* (fortissimo, con forze), suggesting a strong, forceful sound. The percussion section includes Timpani, marked with a dynamic shift from *mf* to *ff*. The string section (Violins I and II, Violas, Cellos, and Double Basses) is marked *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play sustained notes with slurs, while the brass and percussion play more rhythmic patterns. The overall texture is dense and powerful.

51

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

Fl. 2 *p* *mf* *mf*

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

Ob. 2 *p* *mf* *mf*

Cl. 1 *p* *mf* *mf*

Cl. 2 *p* *mf* *mf*

Bsn. 1 *p* *mf* *mf*

Bsn. 2 *p* *mf* *mf*

Hn. in F 1 *p* *mf* *p* *mf*

Hn. in F 2 *p* *mf* *p* *mf*

Hn. in F 3 *p* *mf* *p* *mf*

Hn. in F 4 *p* *mf* *p* *mf*

Tpt. 1 (con sord.) *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf*

Tbn. 1 con sord. *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Timp. *p* *pp*

Perc. (tam tam) *pp* *mf* l.v.

Hp. l.v.

Pno. l.v.

Vln I 1 *f* *ff* *n* sul pont.

Vln I 2 *f* *ff* *n* sul pont.

Vln I 3 *f* *ff* *n* sul pont.

Vln I 4 *f* *ff* *n* sul pont.

Vln II 1 *f* *ff* *n* sul pont.

Vln II 2 *f* *ff* *n* sul pont.

Vln II 3 *f* *ff* *n* sul pont.

Vln II 4 *f* *ff* *n* sul pont.

Vla. *f* *ff* *n*

Vc. *f* *ff* *n*

Ch. *f* *ff* *n*

* continue upward in similar fashion out of sync. with others $\frac{m}{V} \frac{m}{V}$

55

Fl. 1
p

Fl. 2
p

Ob. 1
p

Ob. 2
p

Cl. 1
p

Cl. 2
p

Bsn. 1
p

Bsn. 2
p

Hn. in F 1
p

Hn. in F 2
p

Hn. in F 3
p

Hn. in F 4
p

Tpt. 1
p

Tpt. 2
p

Tbn. 1
p

Tbn. 2
p

Tba
p

Timp.

Perc.

Hp

Pno

Vln. I
ppp *f* *p* *ppp*

Vln. I
ppp *f* *p* *ppp*

Vln. I
ppp *f* *p* *ppp*

Vln. II
ppp *f* *ppp* *f*

Vln. II
ppp *f* *ppp* *f*

Vln. II
ppp *f* *ppp* *f*

Vla
ppp *f* *ppp* *f*

Vc.
ppp *f* *ppp* *f*

Cb.
ppp *f* *ppp* *f*

