

Felix

Mendelssohn Bartholdy

Lobgesang · Hymn of Praise op. 52

Sinfonie-Kantate nach Worten der Heiligen Schrift
Symphony cantata, the words selected from Holy Scriptures
MWV A 18

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann

Soli (SST), Coro (SSAATB)
Flauto, Oboe, Clarinetto, Fagotto
Corno, Tromba, Trombone, Timpani
2 Violini, Viola, Violoncello, Contrabbasso
ed Organo ad libitum

Stuttgarter Mendelssohn-Ausgaben

Partitur / Full score



Carus 40.076/50

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.076/50); komplettes Orchestermaterial leihweise.
Zu dieser Bearbeitung können Klavierauszug (Carus 40.076/03), Klavierauszug XL im Großdruck (Carus 40.076/04)
und Chorpartitur (Carus 40.076/05) der Originalfassung verwendet werden.

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/4007650

The following performance material is available for this work:
full score (Carus 40.076/50); orchestral material for rental.
Vocal score (Carus 40.076/03), vocal score XL in large print (Carus 40.076/04) and choral score (Carus 40.076/05)
from the original version can be used to perform this arrangement.

↓ Digital editions for this work are listed at www.carus-verlag.com/4007650

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Vorwort

Vor der Komposition zum *Lobgesang* befand sich Mendelssohn in einer längeren Schaffenskrise, die sich über mehr als zehn Jahre erstreckte. In den 1830ern versuchte er sich an mehreren Sinfonien, die entweder zunächst gar nicht vollendet wurden (wie etwa die „Italienische“ und die „Schottische“ Sinfonie) oder nur einmal aufgeführt, dann aber nicht veröffentlicht wurden („Reformations“-Sinfonie). Trotzdem begann Mendelssohn gegen Ende der 1830er Jahre die Arbeit an einer neuen Sinfonie in B-Dur. Als er 1839 vom Rat der Stadt Leipzig, anlässlich des 400. Jahrestages der Erfindung des Buchdrucks mit beweglichen Lettern durch Johannes Gutenberg, einen Kompositionsauftrag erhielt, verwendete Mendelssohn seine Skizzen zu dieser B-Dur-Sinfonie und erweiterte sie um Chor- und Vokalsätze, da der Auftrag aus einem großen Werk für Chor und Orchester bestand.

Der Komponist war sich anfangs nicht im Klaren darüber, ob es ein kleineres Oratorium oder eine größere Psalm-Vertonung werden würde. Durch den eher ungewöhnlichen Kompositionsprozess mit der Verwendung schon komponierter rein sinfonischer Musik hat Mendelssohn hier eine ganz eigene Form geschaffen, die aus einem größeren, dreisätzigen Instrumentalteil (alle Sätze direkt ineinander übergehend) und den darauf folgenden Chören und Solo-Nummern (zwei Soprane, ein Tenor) besteht. Der Instrumentalteil macht etwa ein Drittel der Gesamtdauer aus. Auch nach mehreren Aufführungen im Jahre 1840 hatte das Werk noch keine Bezeichnung, bis es dann 1841 als „Sinfonie-Kantate“ veröffentlicht wurde. Der *Lobgesang* wurde zu einem der meistaufgeführten Werke zu Lebzeiten des Komponisten.

Den Text des Werkes hat Mendelssohn aus Bibelziten sowie dem evangelischen Kirchenlied „Nun danket alle Gott“ von Martin Rinckart zusammengestellt. Das wichtigste poetische Bild des *Lobgesangs* ist sicherlich die Entwicklung von der Finsternis zum Licht, in Anlehnung an die aufklärerische Bedeutung des Buchdrucks, besonders eindrücklich beim Übergang von Nr. 6 zu Nr. 7 (Tenor solo „Hüter, ist die Nacht bald hin?“, Sopran solo „Die Nacht ist vergangen!“).

Robert Schumann schrieb in seiner Kritik zur Uraufführung in der *Neuen Zeitschrift für Musik* am 4. Juli 1840, dass er die Anzahl der Mitwirkenden auf etwa fünfhundert schätze. Auch wenn es vielleicht nicht ganz so viele gewesen sein sollten, so übersteigt der Bedarf an Sängern und Orchestermusikern bei weitem die Möglichkeiten eines Chores üblicher Größe. Daher gibt es nun diese Bearbeitung für Kammerorchester, bei dem die siebzehn Bläser der Originalfassung auf sieben reduziert und umarrangiert wurden. Das Klangvolumen wird damit etwas zurückgenommen, der sinfonische Charakter sowie eine hohe dynamische Bandbreite bleiben aber erhalten.

Die Streicher blieben unverändert bis auf eine einzige kleine Ausnahme: In der Nummer 1 (*Sinfonia*) hält das Violoncello sein *a* von Takt 653 noch einen Takt länger bis zur ersten Achtelnote von Takt 655 aus, um den Ton des originalen 2. Horns zu übernehmen.

Die Stimmen der Pauken und der Orgel wurden ebenfalls unverändert übernommen. Die Orgel ist für das Arrangement optional. Sämtliche Vokalpartien (Soli und Chor) sind mit der Originalfassung identisch, sodass die Klavierauszüge, Chorpartituren und Übehilfen der Urtext-Ausgabe (Carus 40.076) verwendet werden können.

Merzhausen, im Dezember 2022

Joachim Linckelmann

Foreword

Before composing the *Lobgesang*, Mendelssohn was going through a prolonged creative crisis that lasted for more than ten years. In the 1830s he attempted several symphonies that were either not completed at first (such as the “Italian” and “Scottish” symphonies) or only performed once but not published afterwards (the “Reformation” Symphony). Nevertheless, Mendelssohn began work on a new symphony in B-flat major in the late 1830s. In 1839 he received a commission from the City Council of Leipzig on the occasion of the 400th anniversary of Johannes Gutenberg’s invention of movable-type printing, for which he used his sketches for this B-flat-major symphony, expanding them to include choral and vocal movements as the commission was for a large-scale work for choir and orchestra.

The composer was initially unsure of whether it would become a smaller oratorio or a larger psalm setting. As a result of this rather unusual compositional process involving the use of already-composed purely symphonic music, Mendelssohn created an entirely unique form consisting of a larger, three-movement instrumental part (with each movement directly transitioning into the next) and the subsequent choruses and solo sections (two sopranos, one tenor). The instrumental part accounts for about one third of the total duration. Even after several performances in 1840, the work still had no designation until it was published in 1841 as a “Symphony-Cantata.” The *Lobgesang* went on to become one of the composer’s most-performed works during his lifetime.

The text of the work was compiled by Mendelssohn from Bible quotations as well as the Protestant hymn “Nun danket alle Gott” (“Let all men praise the Lord,” better known as “Now thank we all our God”) by Martin Rinckart. The most important poetic image of the *Lobgesang* is certainly the progression from darkness to light, analogous to the enlightening significance of the printing press. This is heard particularly vividly in the transition from No. 6 to No. 7, with the tenor solo “Hüter, ist die Nacht bald hin?” (“Watchman, will the night soon pass?”) and the soprano solo “Die Nacht ist vergangen!” (“The night is departing!”).

In his review of the world premiere in the *Neue Zeitschrift für Musik* on July 4, 1840, Robert Schumann wrote that he estimated the number of participants to be about five hundred. Even if there may not have been quite as many, the need for singers and orchestral musicians far exceeds the possibilities of a choir of usual size. Therefore, this arrangement for chamber orchestra is now available, in which the seventeen wind instruments of the original version have been scaled down to seven and rearranged. The sound volume is thus somewhat reduced, but the symphonic character and a high dynamic range are retained.

The strings remained unchanged except for a single small exception: in the first piece (*Sinfonia*), the cello holds its *a* from measure 653 one measure longer, up to the first eighth note of measure 655, in order to play the note of the original 2nd horn.

The timpani and organ parts also remain unaltered. The organ is optional in this arrangement. All vocal parts (solos and choir) are identical to the original version, so that the vocal scores, choral scores, and practice aids from the Urtext edition (Carus 40.076) can be used.

Merzhausen, December 2022
Translation: Aaron Epstein

Joachim Linckelmann

Lobgesang

Sinfonie-Kantate op. 52

Felix Mendelssohn Bartholdy
1809–1847

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann (*1964)

1. Sinfonia

Maestoso con moto ♩ = 96

Flauto

Oboe

Clarinetto in Sib/B

Fagotto

Corno in Fa/F

Tromba in Do/C

Trombone

Timpani in Sib-Fa/B-F

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Aufführungsdauer / Duration: ca. 66 min.

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Based on the Urtext edition
by Douglass Seaton

7

Fl *f* *f* *f* *p*

Ob *f* *f* *f* *p*

Cl_t (Sib) *f* *f* *f* *p*

Fg *f* *f* *f* *p*

Cor (Fa) *f* *f* *f* *p*

Tr (Do)

Trb *f* *f*

Timp

VII *f* *f* *f*

VII II *f* *f* *f*

Va *f* *f* *f*

Vc *f* *f* *f*

Cb *f* *f* *f*

14

Fl

Ob

Cl^t (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII^{II}

Va

Vc

Cb

ff

ff

ff

ff

ff

ff

ff

f

tr

ff

ff

ff

ff

Allegro ♩ = 160

20

Fl *sf* *ff* *p* *sf* *sf*

Ob *sf* *ff*

Cl_t (Sib) *sf* *ff* *fp*

Fg *sf* *ff* *fp*

Cor (Fa) *sf* *ff*

Tr (Do) *ff*

Trb *sf*

Timp *ff*

VII *ff* *p* *sf* *sf* *p*

VII II *sf* *ff* *p* *sf*

Va *sf* *ff* *p* *sf*

Vc *sf* *ff* *p* *sf* *p*

Cb *sf* *ff* *p*

27

Fl

Ob

Clf (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII

Va

Vc

Cb

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

33

Fl
sf *f sf* *f sf*

Ob
sf *f* *f*

Cl^t
(Sib)
sf *f sf* *f sf*

Fg
sf *f* *f*

Cor
(Fa)
sf *f* *f*

Tr
(Do)

Trb

Timp

VII
p *f* *p* *f*

VII II
sf *p* *f* *p* *f*

Va
sf *p* *f* *p* *f*

Vc
sf *p* *f* *p* *f*

Cb
sf *f* *f*

38

Fl *p* *cresc.* *cre - - - - scen - - - - do*

Ob *p* *cresc.* *cre - - - - scen - - - - do*

Cl^t (Sib) *p* *cresc.* *cre - - - - scen - - - - do*

Fg *p* *cresc.* *cre - - - - scen **f** - - - - do*

Cor (Fa) *p* *cresc.*

Tr (Do) *cresc.*

Trb

Timp *tr* *p* *cresc.*

VII *cresc.* *cre - - - - scen - - - - do*

VII^{II} *p* *cresc.* *cre - - - - scen - - - - do*

Va *p* *cresc.* *cre - - - - scen - - - - do*

Vc *p* *p* *cre - **f** - scen - - - - do*

Cb *p* *p* *cre - **f** - scen - - - - do*

43

Fl *f sf p sf sf sf*

Ob *f fp*

Cl_t (Sib) *f fp p*

Fg *f p*

Cor (Fa) *f*

Tr (Do) *f*

Trb

Timp

VII *f sf p sf sf sf p*

VII II *f sf p sf p*

Va *f sf p sf p*

Vc *f sf p sf p*

Cb *f*

48

Fl *p* *cresc.*

Ob *p* *cresc.*

Cl^t (Sib) *cresc.*

Fg *cre - - - - - scen - - - - -*

Cor (Fa) *p*

Tr (Do)

Trb

Timp

VII *cre - - - - - scen - - - - -*

VII^I *p* *cre - - - - - scen - - - - -*

Va *p* *cre - - - - - scen - - - - -*

Vc *p* *cre - - - - - scen - - - - -*

Cb *p* *cre - - - - - scen - - - - -*

53

Fl

Ob

Clf (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

sf

f

tr

do

58

Fl *sf*

Ob *sf*

Cl^t (Sib) *sf*

Fg

Cor (Fa)

Tr (Do)

Trb

Timp *tr*

VII

VII^{II}

Va

Vc

Cb

62

Fl

Ob

Cl_t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

ff

ff

ff

ff

ff

f

ff

f

ff

f

ff

f

tr

66

Fl *f*

Ob *f*

Cl^t (Sib) *f*

Fg *f*

Cor (Fa) *f*

Tr (Do)

Trb

Timp

VII *f*

VII^{II} *f*

Va *f*

Vc

Cb

70

Fl

Ob

Cl_t
(Sib)

Eg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

73

Fl

Ob

Cl^t (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII^{II}

Va

Vc

Cb

f

f

f

f

f

77

tr ~~~~~

Fl
ff *sf* *sf* *dim.*

Ob
ff *sf* *sf* *dim.*

Cl^t
 (Sib)
ff *sf* *sf* *dim.*

Fg
ff *sf* *sf* *sf* *sf* *dim.*

Cor
 (Fa)
ff *ff* *sf* *sf* *sf* *sf* *dim.*

Tr
 (Do)
ff *sf* *sf* *dim.*

Trb
ff *sf*

Timp
ff *sf*

VII
ff *sf* *sf* *dim.*

VII
ff *sf* *sf* *dim.*

Va
ff *sf* *sf* *dim.*

Vc
ff *sf* *sf* *dim.*

Cb
ff *sf* *sf* *dim.*

82

Fl

p

Ob

p

Clf (Sib)

p *dim.*

Fg

p *dim.*

Cor (Fa)

p *tr*

Tr (Do)

Trb

Timp

VII

p

VII II

p

Va

div. *p* *dim.*

Vc

p *dim.*

Cb

89

ritard. a tempo

Fl

Ob

Cl^t (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

tr

ritard. a tempo

p *p* *p* *p* *p*

96

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VIII

Va

Vc

Cb

p

cresc.

tr

Animato

Musical score for various instruments including Flute (Fl), Oboe (Ob), Clarinet (Clt (Sib)), Bassoon (Fg), Horn (Cor (Fa)), Trumpet (Tr (Do)), Trombone (Trb), Timpani (Timp), Violin I (VII), Violin II (VII II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is marked *Animato* and includes dynamic markings such as *p*, *p cresc.*, *sf*, and *sfz*. A large watermark 'Carus' is overlaid on the score.

Fl

Ob

Clf (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VIII

Va

Vc

Cb

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

113

Fl

Ob

Cl_t (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

p

cresc.

sf

sf

116

Fl *cresc.* *sf* *cresc.*

Ob *cresc.* *sf* *cresc.*

Cl^t (Sib) *cresc.* *sf* *cresc.*

Fg *cresc.* *sf* *cresc.*

Cor (Fa) *cresc.*

Tr (Do) *p cresc.*

Trb

Timp *cresc.*

VII *p* *sf* *cresc.*

VII^{II} *sf* *cresc.*

Va *cresc.* *sf* *cresc.*

Vc *cresc.* *sf* *cresc.*

Cb *cresc.* *cresc.*

120

Fl *f* *p* *cresc.*

Ob *p* *cresc.*

Cl_t (Sib) *p* *cresc.*

Fg *p* *cresc.*

Cor (Fa) *p* *cresc.*

Tr (Do)

Trb

Timp

VII *fp* *cresc.*

VII II *f* *p* *cresc.*

Va *f* *p* *cresc.*

Vc *f* *p* *cresc.*

Cb *f* *p* *cresc.*

123

The musical score consists of 12 measures across three systems. The instruments and their dynamics are as follows:

- Flute (Fl):** Measures 123-124 have dynamics f and ff . Measure 125 has f .
- Oboe (Ob):** Measures 123-124 have dynamics f and ff . Measure 125 has f .
- Clarinet in B-flat (Clt Sib):** Measures 123-124 have dynamics f and ff . Measure 125 has f .
- Bassoon (Fg):** Measures 123-124 have dynamics f and ff . Measure 125 has f .
- Horn in F (Cor Fa):** Measure 123 has f . Measures 124 and 125 have rests.
- Trombone (Trb):** Measures 123, 124, and 125 have rests.
- Timpani (Timp):** Measure 123 has p . Measures 124 and 125 have f .
- Violin I (VI I):** Measures 123-124 have f . Measure 125 has f .
- Violin II (VI II):** Measures 123-124 have f . Measure 125 has f .
- Viola (Va):** Measures 123-124 have f . Measure 125 has f .
- Violoncello (Vc):** Measures 123-124 have f . Measure 125 has f .
- Contrabass (Cb):** Measures 123-124 have f . Measure 125 has f .

A large watermark reading "Carus" is overlaid diagonally across the middle of the page.

126

Fl

Ob

Clt (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

f *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

tr

130

The score consists of 13 measures. The key signature has two flats. Measure 130 starts with a dynamic of *sf*. Measure 131 has a dynamic of *ff*. Measure 132 has dynamics of *ff* and *f*. A large watermark 'Carus' is overlaid on the score.

Fl

Ob

Cl
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

tr

VII

VII

Va

Vc

Cb

f *ff* *ff* *f* *f* *tr* *f* *f* *ff* *ff* *f* *f* *f* *ff* *f*

133

Fl
sf sf ff sf sf

Ob
sf sf ff sf sf

Clf (Sib)
sf sf ff sf sf

Fg
sf sf ff sf sf

Cor (Fa)
sf sf ff sf sf

Tr (Do)
sf sf sf sf

Trb

Timp

VII
sf sf

VII
sf sf

Va
sf sf

Vc
sf sf sf sf

Cb
sf sf sf sf

Carus

143

Fl
sf *f* *sf*

Ob
sf *f* *sf*

Clt
(Sib)
ff *f* *sf*

Fg
ff *f* *f* *sf*

Cor
(Fa)
f *sf*

Tr
(Do)

Trb
f *sf*

Timp

VII
f

VII II
sf *f*

Va
sf *f*

Vc
sf *f* *sf*

Cb
f *f*

149

Fl
 Ob
 Clt (Sib)
 Fg
 Cor (Fa)
 Tr (Do)
 Trb
 Timp
 VI I
 VI II
 Va
 Vc
 Cb

f *sf* *f* *sf* *f* *sf* *f* *f* *sf* *f* *f*

155

Fl *f* *ff* *ff*

Ob *f* *ff* *ff*

Cl_t (Sib) *f* *ff* *ff*

Eg *ff* *ff*

Cor (Fa) *ff* *f* *ff*

Tr (Do) *ff* *ff*

Trb *f* *f* *ff*

Timp *tr* *ff*

VII *sempre f*

VII II *sf* *sempre f*

Va *sempre f*

Vc *sempre f*

Cb *sempre f*

167

Fl *ff* *p* *f*

Ob *ff* *p* *f*

Cl_t (Sib) *ff* *p*

Eg *ff*

Cor (Fa) *ff* *ff*

Tr (Do) *ff*

Trb *ff*

Timp *tr*

VII *p* *f*

VII II *ff* *p* *f*

Va *ff* *p* *f*

Vc *ff* *p* *f*

Cb *ff* *f*

172

Fl *ff*

Ob *ff* *p* *sf*

Cl^t (Sib) *ff* *p* *sf*

Fg *ff*

Cor (Fa)

Tr (Do) *ff*

Trb

Timp

VII *p* *sf*

VIII *f* *p* *sf*

Va *f* *p* *p* *sf*

Vc *p*

Cb

Fl

Musical staff for Flute (Fl). The notation starts with a treble clef and a key signature of one flat (B-flat). The piece begins at measure 177. A dynamic marking of *f* (forte) is present in the second measure. The staff shows various melodic lines with slurs and rests.

Ob

Musical staff for Oboe (Ob). The notation starts with a treble clef and a key signature of one flat. Dynamic markings of *sf* (sforzando) and *f* are present in the first and second measures respectively. The staff shows melodic lines with slurs and rests.

Cl^t
(Sib)

Musical staff for Clarinet in B-flat (Cl^t (Sib)). The notation starts with a treble clef and a key signature of one flat. Dynamic markings of *sf*, *f*, and *p* (piano) are present in the first, second, and fourth measures respectively. The staff shows melodic lines with slurs and rests.

Fg

Musical staff for Bassoon (Fg). The notation starts with a bass clef and a key signature of one flat. A dynamic marking of *f* is present in the second measure. The staff shows melodic lines with slurs and rests.

Cor
(Fa)

Musical staff for Horn in F (Cor (Fa)). The notation starts with a treble clef and a key signature of one flat. A dynamic marking of *f* is present in the second measure. The staff shows melodic lines with slurs and rests.

Tr
(Do)

Musical staff for Trumpet in D (Tr (Do)). The notation starts with a treble clef and a key signature of one flat. A dynamic marking of *f* is present in the second measure. The staff shows melodic lines with slurs and rests.

Trb

Musical staff for Trombone (Trb). The notation starts with a bass clef and a key signature of one flat. A dynamic marking of *f* is present in the second measure. The staff shows melodic lines with slurs and rests.

Timp

Musical staff for Timpani (Timp). The staff is mostly empty, indicating rests for the instrument throughout this section.

VII I

Musical staff for Violin I (VII I). The notation starts with a treble clef and a key signature of one flat. Dynamic markings of *f* and *p* are present in the second and fourth measures respectively. The staff shows a complex melodic line with many slurs and ties.

VII II

Musical staff for Violin II (VII II). The notation starts with a treble clef and a key signature of one flat. Dynamic markings of *f* and *p* are present in the second and fourth measures respectively. The staff shows a complex melodic line with many slurs and ties.

Va

Musical staff for Viola (Va). The notation starts with a treble clef and a key signature of one flat. Dynamic markings of *f* and *p* are present in the second and fourth measures respectively. The staff shows a complex melodic line with many slurs and ties.

Vc

Musical staff for Violoncello (Vc). The notation starts with a bass clef and a key signature of one flat. Dynamic markings of *f* and *p* are present in the second and fourth measures respectively. The staff shows a complex melodic line with many slurs and ties.

Cb

Musical staff for Double Bass (Cb). The notation starts with a bass clef and a key signature of one flat. Dynamic markings of *f* and *p* are present in the second and fourth measures respectively. The staff shows a complex melodic line with many slurs and ties.



183

Fl *p* *sf* *mf cresc.* *sf*

Ob *p* *sf* *mf* *sf*

Cl^t (Sib) *mf cresc.* *sf*

Fg *sf*

Cor (Fa) *p* *sf*

Tr (Do)

Trb

Timp *tr* *p cresc.*

VII *f* *cresc.* *f*

VIII *f*

Va *cresc.* *f*

Vc *cresc.* *f*

Cb *cresc.* *f*

Fl
 Ob
 Clt (Sib)
 Fg
 Cor (Fa)
 Tr (Do)
 Trb
 Timp
 VI I
 VI II
 Va
 Vc
 Cb

f
f
f
f
f
f
f
f
f
f
f
f
f
f
f

Carus

Fl
f *f* *f* *f* *f*

Ob
f *f* *f*

Cltr (Sib)
f *f* *f* *f*

Fg
f *f*

Cor (Fa)
f

Tr (Do)
f

Trb

Timp

VII
f *sempre f*

Va
f *f*

Vc

Cb

Fl

Ob

Clt
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

sf

f

sf

f

sf

sf

f

f

sf

sf

sf

f

ff

f

sf

f

3

f

3

201

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII^{II}

Va

Vc

Cb

The image shows a page of musical notation for measures 201, 202, and 203. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) have melodic lines with various articulations and dynamics. The brass parts (Horn, Trumpet, Trombone) have sustained notes and dynamic markings. The percussion part (Timpani) is mostly rests. The string parts (Violin I, Violin II, Viola, Cello) have rhythmic patterns and dynamic markings. A large, stylized watermark 'Carus' is superimposed over the center of the page.

Fl
f

Ob
f

Clt (Sib)
f

Fg
ff

Cor (Fa)
ff

Tr (Do)
ff

Trb
ff

Timp
ff

VII I

VII II
ff

Va
ff

Vc
ff

Cb
ff

209

Fl *ff* *f* di - - - mi - - - nu - - - en - - -

Ob *ff* *f* di - - - mi - - - nu - - - en - - -

Cl^t (Sib) *ff* *f* di - - - mi - - - nu - - - en - - -

Fg *ff* *f* di - - - mi - - - nu - - - en - - -

Cor (Fa) *ff* *f* di - - - mi - - - nu - - - en - - -

Tr (Do) *ff* *f* di - - - mi - - - nu - - - en - - -

Trb *ff* *f* di - - - mi - - - nu - - - en - - -

Timp

VII *f* di - - - mi - - - nu - - - en - - -

VII II *f* *f* di - - - mi - - - nu - - - en - - -

Va *f* *f* di - - - mi - - - nu - - - en - - -

Vc *f* *f* di - - - mi - - - nu - - - en - - -

Cb *f* *f* di - - - mi - - - nu - - - en - - -

Carus

Fl
do al *p* dim. *pp*

Ob
do al *p* dim. *pp*

Cl^t
(Sib)
do al *p* dim. *pp*

Fg
do al *p* dim. *pp*

Cor
(Fa)
do al *p* dim. *pp*

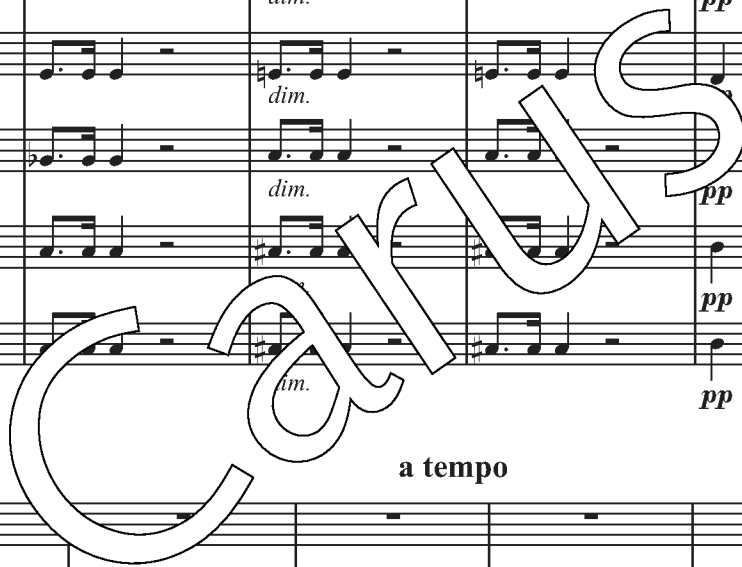
VII
do al *p* dim. *pp*

VII
do al *p* dim. *pp*

Va
do al *p* dim. *pp*

Vc
do al *p* dim. *pp*

Cb
do al *p* dim. *pp*



Fl
pp

Ob

Cl^t
(Sib)

Fg
p

Cor
(Fa)
p

VII
pizz. ritard. a tempo

VII
pizz. ritard. a tempo

Va
pizz. ritard. a tempo

Vc
pizz. ritard. a tempo
Vc I arco cresc.

Cb
pizz. ritard. a tempo
Vc II cresc.

ritard. a tempo

Fl
Ob
Cl
(Sib)
Fg
Cor
(Fa)
Tr
(Do)
Trb
Timp
VI I
VI II
Va
Vc
Cb

pp
p
pp
pp
tr
pp
pp

Carus

SA

249

Fl *p cresc.*

Ob *cresc.* *cresc.*

Cl^t (Sib) *cresc.* *f*

Fg *cresc.* *p* *cresc.*

Cor (Fa) *p cresc.* *cresc.*

Tr (Do) *p cresc.*

Trb

Timp *tr* *cresc.*

VII *cresc.*

VII^{II} *cresc.* *cresc.*

Va *cresc.*

Vc *cresc.*

Cb *cresc.*

254

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII II

Va

Vc

Cb

sf

f

cresc.

ff

tr

f

cresc.

ff

f

cresc.

sf

ff

sf

cresc.

f

cresc.

sf

ff

cresc.

f

cresc.

ff

cresc.

f

cresc.

ff

259

Fl

Ob

Cl^t (Sib.)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII^{II}

Va

Vc

Cb

sf sf sf *p* *sf* *sf* *sf*

sf sf sf *p* *sf* *p*

sf sf sf

sf sf sf *p*

sf sf sf *fp* *p*

sf *sf* *sf* *sf* *sf* *p*

sf sf sf sf *p* *sf* *sf* *p*

sf sf sf sf *p* *sf* *sf* *p*

sf sf sf sf *p* *sf* *sf* *p*

sf sf sf sf *p*

Fl

Ob

Cl^t
(Si^b)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl

Ob

Cl^t
(Si^b)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

ff

cresc.

sf

p

cresc.

sf

p

cresc.

sf

p

ff

sf

sf

cresc.

sf

p

ff

sf

sf

cresc.

sf

p

ff

sf

sf

cresc.

sf

p

275

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

cresc.

p

281

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

p

f

p

p

f

f

p

p

p

p

p

p

This page contains a musical score for a symphony orchestra, starting at measure 286. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Soprano) (Clt (Sib)), Bassoon (Fg), Horn (F), Trumpet (D), Trombone (Trb), Timpani (Timp), Violin I (VII), Violin II (VII II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score includes various musical notations such as dynamics (cresc., p, f), articulation (accents), and phrasing slurs. A large, semi-transparent watermark with the word "Carus" is overlaid diagonally across the center of the page.

293 Animato

The musical score consists of the following parts and their dynamics:

- Flute (Fl):** Measures 293-297. Dynamics: *p*, *sf*, *f*, *sf*.
- Oboe (Ob):** Measures 293-297. Dynamics: *p*, *sf*, *f*, *sf*.
- Clarinet (Sib) (Clt (Sib)):** Measures 293-297. Dynamics: *p*, *sf*, *f*, *sf*.
- Bassoon (Fg):** Measures 293-297. Dynamics: *p*, *sf*, *f*, *sf*.
- Horn (Fa) (Cor (Fa)):** Measures 293-297. Dynamics: *p*, *sf*.
- Trumpet (Do) (Tr (Do)):** Measures 293-297. Dynamics: *p*, *sf*.
- Trombone (Trb):** Measures 293-297. Dynamics: *p*, *sf*.
- Timpani (Timp):** Measures 293-297. Dynamics: *p*, *sf*.
- Violin I (VII):** Measures 293-297. Dynamics: *p*, *sf*.
- Violin II (VII):** Measures 293-297. Dynamics: *p*, *sf*.
- Viola (Va):** Measures 293-297. Dynamics: *p*, *sf*.
- Violoncello (Vc):** Measures 293-297. Dynamics: *p*, *sf*.
- Double Bass (Cb):** Measures 293-297. Dynamics: *p*, *sf*.

Fl

Ob

Cl (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VI II

Va

Vc

Cb

sf *p* *cresc.* *sf*

p *cresc.* *sf*

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

p *cresc.* *sf*

sf *p* *cresc.* *sf*

sf *p* *cresc.* *sf*

sf *p* *cresc.* *sf*

sf *p* *cresc.* *sf*

sf *p* *cresc.* *sf*

sf *p* *cresc.* *sf*

303

Fl
Ob
Clt (Sib)
Fg
Cor (Fa)
Tr (Do)
Trb
Timp
VII
VII
Va
Vc
Cb

sf
sf
sf
sf
sf
sf
tr
p
sf
sf
fp
sf
sf
sf
fp
sf
sf
sf
fp
sf
sf
sf
fp

308

Fl *p cresc. f*

Ob *p cresc. f*

Clf (Sib) *p cresc. f*

Fg *p cresc. f*

Cor (Fa) *p cresc. f*

Tr (Do) *cres. f*

Trb

Timp *p cresc. f*

VII *f*

VI II *p cresc. f*

Va *p cresc. f*

Vc *p cresc. f*

Cb *p cresc. f*

312

Fl

Ob

Clf (Sib)

Fg

Cor (Fa)

Tr (Do)

Trb

Timp

VII

VII

Va

Vc

Cb

f *f* *sf* *f*

f *f* *sf* *sf*

f *sf* *sf*

f *f* *sf* *sf*

f *sf* *sf*

f *sf* *f*

tr *tr* *tr* *tr*

sf *sf* *f* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf*

sf *sf*

sf *sf*

Fl

Musical staff for Flute (Fl), showing a melodic line with dynamic markings of *sf* (sforzando) and slurs. The staff is in a key signature of two flats (Bb, Eb) and a common time signature.

Ob

Musical staff for Oboe (Ob), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Cltr
(Sib)

Musical staff for Clarinet in Bb (Cltr (Sib)), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Fg

Musical staff for Bassoon (Fg), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Cor
(Fa)

Musical staff for Horn in F (Cor (Fa)), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Tr
(Do)

Musical staff for Trumpet in C (Tr (Do)), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Trb

Musical staff for Trombone (Trb), showing a line of rests. The staff is in a key signature of two flats and a common time signature.

Timp

Musical staff for Timpani (Timp), showing rhythmic patterns with dynamic markings of *tr* (trill) and slurs. The staff is in a key signature of two flats and a common time signature.

VII

Musical staff for Violin I (VII), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

VI II

Musical staff for Violin II (VI II), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Va

Musical staff for Viola (Va), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Vc

Musical staff for Violoncello (Vc), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Cb

Musical staff for Contrabass (Cb), showing a melodic line with dynamic markings of *sf* and slurs. The staff is in a key signature of two flats and a common time signature.

Carus

Carus

322

Fl *sf*

Ob *sf*

Cl^t (Sib) *sf*

Fg *sf*

Cor (Fa) *sf*

Tr (Do) *sf*

Trb

Timp

VII *più f*

VII *f sf sf*

Va *f sf sf*

Vc *f sf sf*

Cb *f sf sf*

328

Fl
ff sf sf

Ob
sf ff sf

Cl
(Sib)
ff sf

Fg
sf ff sf sf

Cor
(Fa)
sf ff

Tr
(Do)
sf ff

Trb

Timp
tr

VII
sf

VI II
ff sf sf sf sf sf sf

Va
ff sf sf sf sf

Vc
ff sf sf sf

Cb
ff sf sf sf

CARUS

333

Fl *ff*

Ob *ff*

Cl^t (Sib) *ff*

Eg *ff*

Cor (Fa) *ff*

Tr (Do) *ff*

Trb

Timp *ff*

VII *sf*

VII *ff sf sf sf sf*

Va *ff sf sf sf sf sf*

Vc *ff sf sf sf sf sf*

Cb *ff*

Fl

Ob

Cl
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VI II

Va

Vc

Cb

ff *sf* *f* *ff* *f* *f* *f* *f* *f* *f* *f*

tr

Carus

Fl

Ob
f *più f* *ff*

Cl^t (Sib)
ff

Fg
ff

Cor (Fa)
f *f*

Tr (Do)
f

Trb
f

Timp
f

VII
f *più f* *ff* *con forza*

VII^{II}
f *più f* *ff*

Va
più f *ff*

Vc
più f *ff*

Cb
più f *ff*

351

Fl
sf sf sf *più f*

Ob
sf sf sf *più f*

Cl^t
(Sib)
sf sf sf sf

Fg
sf sf sf sf *più f*

Cor
(Fa)
f sf *cresc.*

Tr
(Do)
f

Trb
f

Timp
tr

VII
sf *più f*

VI II
sf sf sf *più f*

Va
sf sf sf sf sf sf *più f*

Vc
più f

Cb
più f

357

Fl
cresc. *al* *ff* *sf* *ff* *sf sf*

Ob
cresc. *al* *ff* *sf* *ff* *sf sf*

Cl^t (Sib)
cresc. *al* *ff* *sf* *sf* *ff* *sf sf*

Fg
cresc. *al* *ff* *sf* *sf* *ff* *sf sf*

Cor (Fa)
al *ff* *sf* *ff* *sf sf*

Tr (Do)
cresc. *al* *ff* *sf* *ff* *sf sf*

Trb
cresc. *al* *ff* *sf* *sf* *sf sf*

Timp
ff *sf*

VII
ff *sf* *sf sf*

VII^{II}
ff *sf* *sf sf*

Va
ff *sf* *sf sf*

Vc
ff *sf* *sf sf*

Cb
ff *sf* *sf sf*

363

Fl
Ob
Clt (Sib)
Fg
Cor (Fa)
Tr (Do)
Trb
Timp
Vl I
Vl II
Va
Vc
Cb

ff
ff
ff
ff
ff
ff
ff
tr
tr
ff
ff

367

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII

Va

Vc

Cb

f

f

f

f

tr

sf

sf

Maestoso con moto come I°

372

Fl *sf sf sf ff*

Ob *sf sf sf ff*

Cl (Sib) *sf sf sf ff*

Fg *sf sf ff*

Cor (Fa)

Tr (Do) *ff*

Trb *f*

Timp *ff ff*

VII *sf ff ff*

VII II *sf sf ff ff*

Va *sf sf ff ff*

Vc *sf ff ff*

Cb *sf ff ff*

Maestoso con moto come I°

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

VII

VII^{II}

Va

Vc

Cb

mf

dim.

pp

p

dim.

pizz.

Allegretto un poco agitato ♩. = 80

383

Flauto *pp*

Oboe

Clarinetto in Sib/B *pp*

Fagotto

Violino I *p* arco

Violino II *p* pizz.

Viola *p*

Violoncello *p* arco

Contrabbasso *p* pizz.

389

Fl *p*

Ob *cresc.* *sf*

Cl (Sib)

Fg *Solo* *p* *cresc.* *sf*

VI I *pizz.* *cresc.*

VI II *cresc.*

Va *cresc.*

Vc *pizz.* *cresc.*

Cb *cresc.*

396

Fl

Ob

Cl^t (Sib)

Fg

VII

VII^{II}

Va

Vc

Cb

dim. *p* *p* *cresc.* *sf* *p*

arco *cresc.* *cresc.* *cresc.* *cresc.*

403

Fl

Ob

Cl^t (Sib)

Fg

VII

VII^{II}

Va

Vc

Cb

p *pizz.* *arco* *cresc.* *dim.* *sf*

cresc. *cresc.* *sf* *sf*

p *pizz.* *arco* *cresc.* *sf*

Fl
Ob
Cl (Sib)
Fg
VI I
VI II
Va
Vc
Cb

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



Fl
Ob
Cl (Sib)
Fg
VI I
VI II
Va
Vc
Cb

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

424

Fl

Ob

Cl^t (Sib)

Fg

VII

VII^{II}

Va

Vc

Cb

dim. *p* *p* *cre* - - - *scen* - - - *do*

dim. *p* *pizz.* *p* *cre* - - - *scen* - - - *do*

dim. *cre* - - - *scen* - - - *do*

dim. *cre* - - - *scen* - - - *do*

dim. *p* *p* *cre* - - - *scen* - - - *do*

dim. *p* *cre* - - - *scen* - - - *do* *f*

431

Fl

Ob

Cl^t (Sib)

Fg

VII

VII^{II}

Va

Vc

Cb

f *dim.* *p*

f *p*

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

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

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

f *sf* *dim.* *dim.* *p*

f *sf* *dim.* *dim.* *p*

dim. *p*

439

Fl *p* *cresc.* *p*

Ob *cresc.*

Cl (Sib) *p* *p*

Fg *cresc.*

VII *p* *p*

VII II *cresc.* *p* *cresc.*

Va *cresc.* *p* *cresc.*

Vc *p* *p*

Cb *cresc.* *p* *cresc.*



447

Fl

Ob

Cl (Sib)

Fg *sf*

Cor (Fa)

Trb

VII *p* *sf* *p* pizz.

VII II *dim.* *cresc.* *p*

Va *dim.* *cresc.* *p*

Vc *p* *sf* *p* pizz.

Cb *dim.* *cresc.* *sf* *p*

454

Fl *p* *sf* *cresc.*

Ob *mf* *cresc.*

Cl^t (Sib) *p* *sf* *cresc.*

Fg *p* *sf* *cresc.*

Cor (Fa) *p* *sf* *cresc.*

Trb *p* *sf* *cresc.*

VII *arco* *pizz.* *p*

VII II *p* *pizz.*

Va *p* *pizz.*

Vc *pizz.* *arco*

Cb *p* *pizz.*

461

Fl *mf*

Ob *mf*

Cl^t (Sib) *mf*

Fg *mf*

Cor (Fa) *mf*

Trb *mf*

VII *p*

VII II *p*

Va *p*

Vc *p*

Cb *p*

469

Fl *f* *cresc.* *sf*

Ob *f* *cresc.* *sf*

Cl^t (Si^b) *f* *cresc.* *sf*

Fg *f* *cresc.* *sf*

Cor (Fa) *f* *cresc.* *sf*

Trb *f* *cresc.* *sf*

VII *f* *cresc.* *sf*

VII *p*

Va *p*

Vc *pizz.* *arco* *p*

Cb *p*

476

Fl *p* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

Ob *f* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

Cl^t (Si^b) *p* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

Fg *p* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

Cor (Fa) *p* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

Trb *p* *cresc.* *al* *f* *sf* *sf* *sf* *sf*

VII *p*

VII *p*

Va *p*

Vc *p*

Cb *p*

Carus

484

Fl
Ob
Clf (Sib)
Fg
Cor (Fa)
Trb
VII
VIII
Va
Vc
Cb

f *f* *f* *f*
cresc. *arco* *cresc.*
cresc. *al* *cresc.*
cresc. *cresc.*
cresc.

492

Fl
Ob
Clf (Sib)
Fg
Cor (Fa)
Trb
VII
VIII
Va
Vc
Cb

ff *ff* *ff* *ff*
ff *ff* *ff*
ff *f* *f*
f *al* *f* *f* *cresc.*
f *f* *f* *f* *cresc.*
arco *al* *f* *f* *f*

500

Fl

Ob

Cl_t (Si_b)

Fg

Cor (Fa)

Trb

VII

VI II

Va

Vc

Cb

ff sf sf sf sf

f

cresc.

f

cresc.

f

cresc.

f

cresc.

508

Fl

Ob

Cl_t (Si_b)

Fg

Cor (Fa)

Trb

VII

VI II

Va

Vc

Cb

p dim. p

p

pp

p

p pizz.

p pizz.

pizz. p

pizz. p

p

515

Fl

Ob

Cl_t (Sib)

Fg

Cor (Fa)

VII

VII II

Va

Vc

Cb

p

pp

arco

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

522

Fl

Ob

Cl_t (Sib)

Fg

Cor (Fa)

VII

VII II

Va

Vc

Cb

p

cresc.

cresc.

cresc.

pp

f

p

cresc.

cresc.

p

pizz.

cresc.

cresc.

cresc.

cresc.

530

Fl
sf *p* *p*

Ob
sf *sf* *p*

Cl
(Sib)
sf *sf* *p*

Fg
sf *sf* *p* *p*

Cor
(Fa)
sf *sf*

VII
sf *p* *p*

VII
f *dim.* *p* *f* *dim.* *p*

Va
f *dim.* *p* *f* *dim.* *p*

Vc
sf *p* *sf* *p*

Cb
sf *p* *sf* *p*

538

Fl
sf *p*

Ob
sf *dim.* *pp*

Cl
(Sib)
sf *dim.* *pp*

Fg
sf *p dim.* *pp*

Cor
(Fa)

VII
pp *pizz.*

VII
dim. *pp*

Va
dim. *pizz.* *pp*

Vc
dim.

Cb
dim.

546

Fl *cresc.* *sf* *p dim.*

Ob *sf* *p dim.*

Cl^t (Sib) *f* *dim.* *pp*

Fg *f* *dim.* *pp*

Cor (Fa) *pp*

VII *f diminuendo*

VII *f diminuendo*

Va *f diminuendo*

Vc *f diminuendo*

Cb

553

Fl

Ob

Cl^t (Sib) *pp*

Fg *pp*

Cor (Fa) *pp*

VII *dim.* *pp* *pp*

VII *dim.* *pp* *pp*

Va *pp* *arco* *pp*

Vc *pp* *pp*

Cb *pp* *pp*

560 **Adagio religioso** ♩ = 76

Flauto

Oboe

Clarinetto
in La/A

Fagotto

Corno
in Fa/F

Violino I
arco
p cantabile

Violino II
arco
p

Viola
arco
p

Violoncello
arco
p

Contrabbasso
arco
p

569

Fl

Ob

Cl
(La)

Fg

Cor
(Fa)

VII

VI II

Va

Vc

Cb

579

Fl
f *p* *ff* *p* *dim.*

Ob
f *p* *ff* *p* *dim.*

Cl
 (La)
f *p* *ff* *p* *dim.*

Fg
f *p* *ff* *p* *dim.*

Cor
 (Fa)
f *p* *f* *p* *pp*

VII
cresc.

VII II

Va
cresc.

Vc
cresc.

Cb
cresc.

589

Fl
cresc.

Ob
cresc.

Cl
 (La)

Fg

Cor
 (Fa)

VII
f *dim.* *p* *pp*

VII II
f *dim.* *p* *pp*

Va
f *dim.* *p* *pp*

Vc
f *p* *pp*

Cb
f *p*

596

Fl

Ob

Cl (La)

Fg

Cor (Fa)

VII

VI II

Va

Vc

Cb

sf

sf

f

f

f

cresc.

cresc.

cresc.

cresc.

p

600

Fl

Ob

Cl (La)

Fg

Cor (Fa)

VII

VI II

Va

Vc

Cb

sf

sf

f

f

f

cresc.

cresc.

f

f

f

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cre

cre

cresc.

cre

cresc.

cresc.

604

Fl
- - - scen - - - - - do

Ob
- - - scen - - - - - do

Cl
(La)

Fg
- - - scen - - - - - do

Cor
(Fa)
cresc.

VII
cresc.

VII II
cresc.

Va
cresc.

Vc
cresc.

Cb
cresc.

f *dim.*

608

Fl
p

Ob

Cl
(La)

Fg
p

Cor
(Fa)
p

VII
p

VII II
p

Va
p
pizz.

Vc
p
pizz.

Cb
p

f *p*

f *p*

f *dim.*

f *dim.*

f *dim.*

612

Fl

Ob

Cl^t
(La)

Fg

Cor
(Fa)

VII

VI II

Va

Vc

Cb

p *sf* *p* *sf* *p* *sf* *p* *arco* *p* *p*

618

Fl

Ob

Cl^t
(La)

Fg

Cor
(Fa)

VII

VI II

Va

Vc

Cb

p *cresc.* *f* *sf* *dim.* *p* *cresc.* *f* *sf* *dim.* *p* *cresc.* *f* *sf* *dim.* *p* *pizz.* *cresc.* *arco* *f* *dim.* *p* *cresc.* *arco* *f* *dim.* *p* *cresc.* *f* *dim.*

624

Fl

Ob

Cl^t
(La)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

cantabile

pp

pp

ppizz.

pp

sempre pp

sempre p

627

Fl

Ob

Cl^t
(La)

Fg

Cor
(Fa)

VII

VII^{II}

Va

Vc

Cb

p

cresc.

cresc.

cresc.

cresc.

p

cresc.

cresc.

cresc.

pp

cresc.

cresc.

cresc.

cresc.

630

Fl
Ob
Cl (La)
Fg
Cor (Fa)
VII
VI II
Va
Vc
Cb

633

Fl
Ob
Cl (La)
Fg
Cor (Fa)
VII
VI II
Va
Vc
Cb

636

Fl *ff* *p*

Ob *ff* *dim.* *p*

Cl^t (La) *ff* *p* *f* *p*

Fg *ff* *p*

Cor (Fa) *ff* *p*

VII *f* *pp*

VIII *f* *pp*

Va *f* *pp*

Vc *f* *dim.* *arco* *pp* *pizz.*

Cb *f* *dim.* *p*

640

Fl *p* *cre* - - - *scen* - - -

Ob *p* *cre* - - - *scen* - - -

Cl^t (La) *p* *cre* - - - *scen* - - -

Fg *p* *cre* - - - *scen* - - -

Cor (Fa) *p* *cre* - - - *scen* - - -

VII *p* *cre* - - - *scen* - - -

VIII *p* *cre* - - - *scen* - - -

Va *p* *cre* - - - *scen* - - -

Vc *p* *arco* *pizz.* *arco* *cre* - - - *scen* - - -

Cb *p* *arco* *pizz.* *arco* *cre* - - - *scen* - - -

646

Fl
do al *sf* *f* *f* *p*

Ob
do al *f* *f* *p*

Cl
(La)
do al *sf* *f* *p*

Fg
do al *f* *f* *p*

Cor
(Fa)
do al *f* *f* *p*

VII
do al *sf* *f* *p*

VII
do al *f* *f* *p*

Va
do al *f* *f* *p*

Vc
do al *f* *f* *p*

Cb
do al *f* *f* *p*

650

Fl
f *f* *dim.*

Ob
f *f* *dim.*

Cl
(La)
f *f* *dim.*

Fg
f *f* *dim.*

Cor
(Fa)
f *f* *dim.*

VII
f *f* *dim.*

VII
f *più f* *dim.*

Va
f *più f* *dim.*

Vc
f *più f* *dim.*

Cb
f *più f* *dim.*

654

Fl
Ob
Cl^t (La)
Fg
Cor (Fa)
VII
VII^I
Va
Vc
Cb

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

659

Fl
Ob
Cl^t (La)
Fg
Cor (Fa)
VII
VII^I
Va
Vc
Cb

p
f
f
f
f
pp arco
arco
cresc.
cresc.
cresc.
cresc.

2. Coro

Allegro moderato maestoso ♩ = 100

Flauto

Oboe

Clarinetto
in Sib/B

Fagotto

Corno
in Fa/F

Tromba
in Do/C

Trombone

Timpani in
Sib-Fa / B-F

Allegro moderato maestoso ♩ = 100

Soprano

Alto

Tenore

Basso

Organo
(ad lib.)

Allegro moderato maestoso ♩ = 100

Violino I

Violino II

Viola

Violoncello e
Contrabbasso

4

Fl

Ob

Cl^t
(Sib)

Fg

Cor
(Fa)

Tr
(Do)

Trb

Timp

S

A

T

B

Org
(ad lib.)

VII

VII

Va

Vc e Cb

cresc.

f

p

f

cre - - - - - scen - - - - -

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen