

# JEAN



# SIBELIUS

## CASSAZIONE

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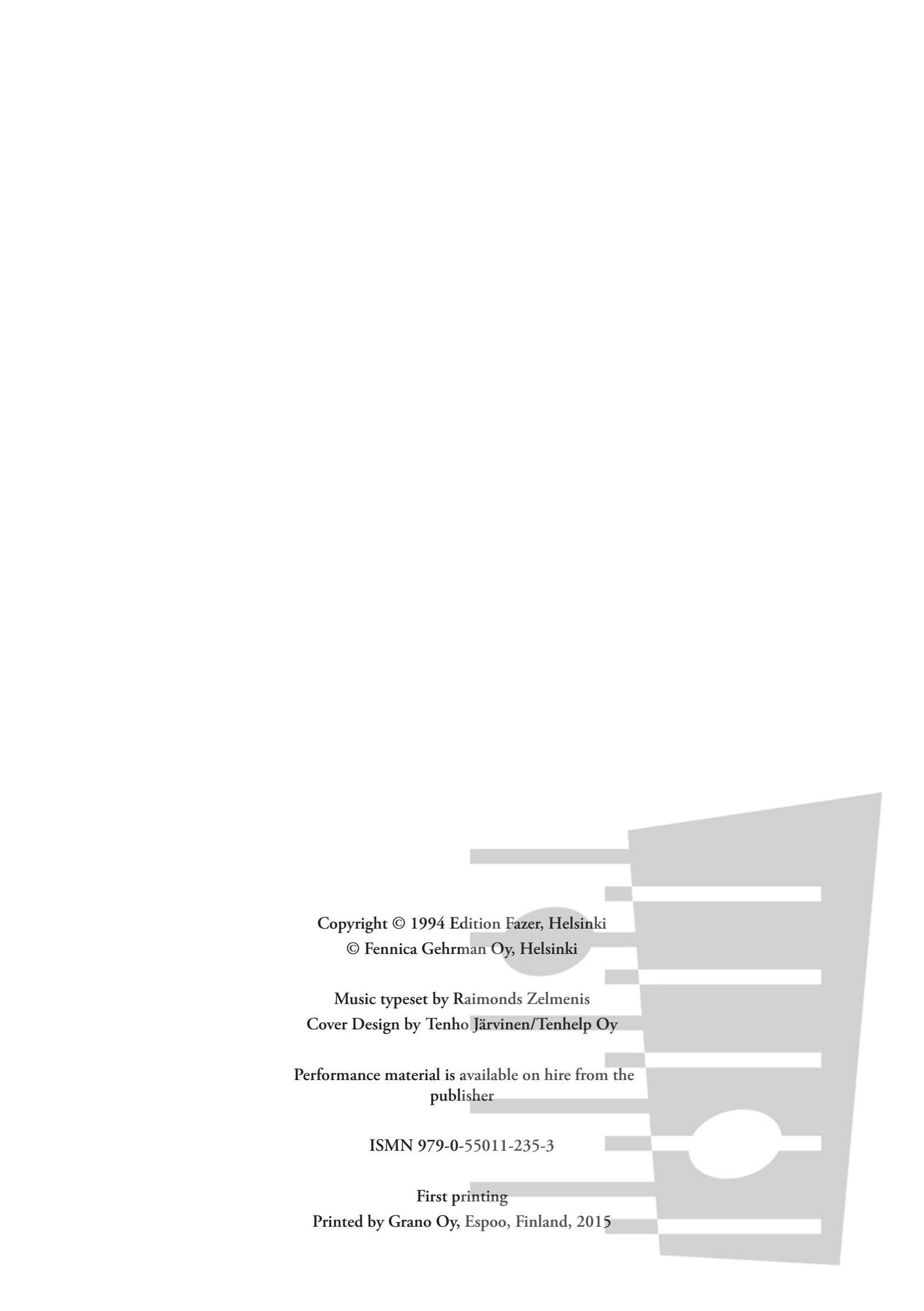
for orchestra, op. 6      1904

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S      C      O      R      E

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Music typeset by Raimonds Zelmenis  
Cover Design by Tenho Järvinen/Tenhelp Oy

Performance material is available on hire from the  
publisher

ISMN 979-0-55011-235-3

First printing  
Printed by Grano Oy, Espoo, Finland, 2015

## Cassazione op. 6

Jean Sibelius made his first sketches for material that would later find its way into *Cassazione* at the end of the 1890s; there are already hints of it among the sketches for the First Symphony, completed in 1899. Thereafter, snatches of *Cassazione* turn up again and again, woven into a number of works composed over a long period of time. These include the Violin Concerto (1903/04), *Pohjola's Daughter* (1906) and the Third Symphony (1907). The network of sketches for *Cassazione* stretched right up to the funeral march In memoriam of 1909 and the *Jagd* movement of the orchestral suite *Scènes historiques* II (1912).

Sibelius would appear to have composed – or compiled – *Cassazione* in a very short time in early 1904. No mention is made of a work of that name in his correspondence or other literary sources before the programme details for the premiere. In his letters to Axel Carpelan he had, however, referred to a piece called *Intrada* and *Fantasia* he was working on. He conducted the first performance of *Cassazione* as the opening number in a concert of his music held at the Helsinki University Hall on February 8, 1904. The main item on the programme, the Violin Concerto, understandably received most attention from the audience and critics, and *Cassazione* was regarded more or less just as a pleasant occasional piece. The unusual title spurred the critics to seek points of reference as far back as the Viennese Classical era.

The *Cassazione* heard in February 1904 was scored for an orchestra with double woodwinds, four French horns, two trumpets and three trombones. It was with an orchestra such as this that it was performed in Turku and Vaasa in March and April, as is evident from the date written on the third-horn part. No specific document remains to indicate when the arrangement for small orchestra was made: not even the year or whether it was ever performed. The date of this version has been deduced only by gathering together scraps of information found in other sources.

*Cassazione* was one of the works on the programme for a concert tour to Oulu made by Sibelius at the end of 1904. Nowhere is there any information about the orchestra, but Sibelius did tell his wife, Aino, in a letter after the rehearsal for the concert that he was worried because there was no cello. Using the arrangement for small orchestra, he therefore pencilled the cello solo into the parts for the first French horn and the double bass, presumably in case the performance had to manage without a cello. In that case, the solo could be played by the horn or double bass. The version of *Cassazione* for small orchestra must therefore have been heard at the end of 1904. This conclusion is supported by the fact that the other works performed on the tour were suitable for a small ensemble.

Sibelius was already debating whether to publish *Cassazione* in 1905 already, but soon withdrew it. In the 1910s he added it to the list of his works awaiting revision. Though he never actually got back to it, he did reserve an opus number for it; this number would change a couple of times before being finalised in around 1930. In 1927 he used one of *Cassazione*'s thematic motifs as the epilogue to his incidental music for *The Tempest*.

In the end, Sibelius did not appear to give either version of *Cassazione* priority, assigning the opus number six to both the original version for large orchestra and the one for small ensemble.

**Timo Virtanen**

*Translation Susan Sinisalo*

## STRUMENTI DELL'ORCHESTRA

2 Flauti

2 Oboi

2 Clarinetti in Si♭

2 Fagotti

4 Corni in Fa

2 Trombe in Fa

3 Tromboni

Timpani

Archi

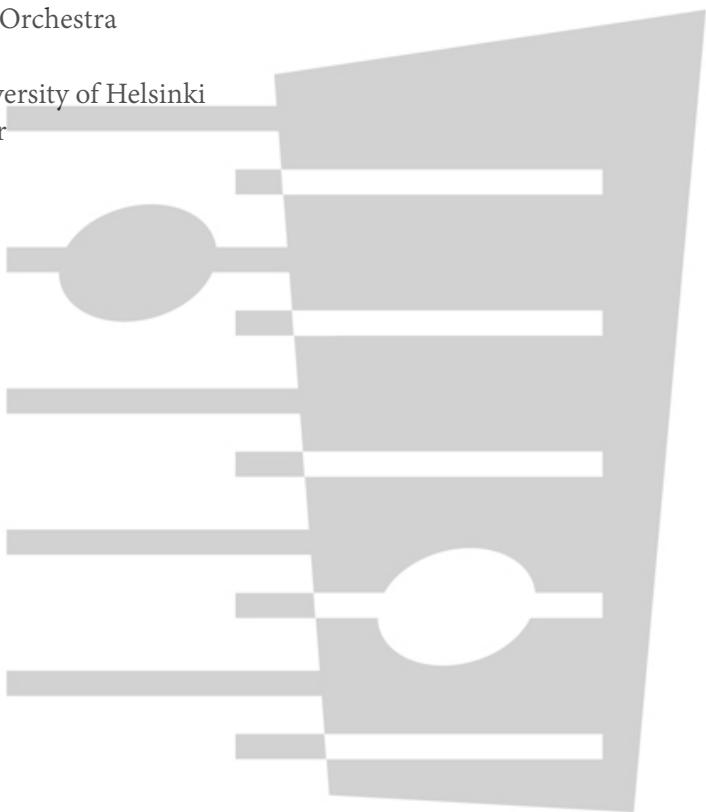
Durata: 13 min.

Premiere: Helsinki Philharmonic Orchestra

February 8, 1904

Main Auditorium, University of Helsinki

Jean Sibelius, conductor



# Cassazione

for orchestra

JEAN SIBELIUS, op. 6

**Allegro moderato**

Musical score for Flauti 1, 2, Oboi 1, 2, Clarinetti 1, 2 in Sib, and Fagotti 1, 2. The score consists of four staves. The first three staves have a treble clef, and the fourth has a bass clef. All staves are in common time. The notes are mostly rests.

Musical score for Corni 1, 2 in Fa, Trombe 1, 2 in Fa, Tromboni 1, 2, and Timpani. The score consists of four staves. The first two staves have a treble clef, and the last two have a bass clef. The notes are mostly rests. Dynamics include *f*, *a 2 pesante*, *f*, *a 2 pesante*, *f*, and *pesante*. The Timpani staff shows dynamic markings *p*, *f*, *p*, and *f*.

Timpani dynamic markings: *p*, *f*, *p*, *f*.

**Allegro moderato**

Musical score for Violini I, II, Viole, Violoncelli, and Contrabbassi. The score consists of five staves. The first two staves have a treble clef, and the last three have a bass clef. The notes are mostly rests. Dynamics include *f* and *p*.

10

Cor. in Fa 1, 2

Tr. in Fa 1, 2

Tbn. 1-3

Tim.

I VI. II Vle. Vc. Cb.

*p* — *f*



16

Tr. in Fa 1, 2

Tbn. 1, 2

3

Tim.

*p cresc.*

a 2 *marcatissimo*

*f*

2. *marcatissimo*

*f* *marcatissimo*

*f*

*tr* *tr*

*f*

I VI. II Vle. Vc. Cb.

*f cresc.*

*ff*

*f cresc.*

*ff*

*f cresc.*

*ff*

20

Cor. in Fa 1, 2

Tr. in Fa 1, 2 (a 2)

Tbn. 1, 2 (2.)

Tim. dim. pp

Vl. I II Vle Vc. Cb.

27

Fl. 1, 2 marcato A mp

Fg. 1, 2 marcato mp

Cor. in Fa 1, 2 a 2 dim. molto pp

Tbn. 1, 2 dim. molto pp

Vl. I II Vle Vc. Cb. dim. molto pp pizz. mp dim. dim.

**34**

Fl. 1, 2      *p*

Ob. 1, 2      *mp*

Cl. in Sib 1, 2

Fg. 1, 2      *p*

I

VI.

II

Vle      *ppp*

Vc.      *ppp*

Cb.      *pp*



**40**

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

1, 2

Cor. in Fa

3, 4

Timp.

I

VI.

II

Vle      *pizz.*

Vc.      *pizz.*

Cb.      *p*

48

Cl. 1, 2 in Sib<sup>#</sup>  
*mp*

1, 2 Cor. in Fa  
*p*

3, 4 Timp.  
*tr*

I Vl.  
II  
Vle  
Vc.  
Cb.

54

Fl. 1, 2  
*mp*

Cl. 1, 2

Fg. 1, 2  
*mp*

Cor. in Fa

Timp.  
*morendo* **B** *pppp*

I VI.  
II  
Vle  
Vc.  
Cb.

60

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Sib  
Fg. 1, 2

Cor. in Fa  
1, 2  
3, 4

Spitze  
I VI.  
II Vle.  
Vc.  
Cb.

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

66

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Sib  
Fg. 1, 2

Cor. in Fa  
1, 2  
3, 4

I VI.  
II Vle.  
Vc.  
Cb.

*pp*

*p*

72

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Sib  
Fg. 1, 2  
Cor. 1, 2 in Fa

*dim. molto*

VI.  
II.  
Vle.  
Vc.  
Cb.

(pizz.) — 3 —  
*mf* — 3 —

C  
78

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Sib  
Fg. 1, 2

*f*      *più f*  
*f*      *più f*  
*f*      *più f*  
*f*      *più f*

1, 2  
Cor. in Fa  
3, 4

*mf*      *mf*  
*mf*      *mf*

VI.  
II.  
Vle.  
Vc.  
Cb.

*f*      *mf* cresc.  
*f*      *mf* cresc.  
*f*      *mf* cresc.  
*f*      *mf* cresc.

84

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. in Sib 1  
Cl. in Sib 2

Fg. 1  
Fg. 2

*f*

Cor. in Fa 1, 2  
Cor. in Fa 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2  
Tbn. 3

Timp.

Vl. I  
Vl. II

Vle

Vc.

Cb.

*f*

**8**

90 (8<sup>va</sup>)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

This section shows parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Sib 1, Clarinet in Sib 2, Bassoon 1, and Bassoon 2. The music consists of eighth-note patterns with dynamic markings of ff and f.

Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
Tr. in Fa 1, 2  
Tbn. 1, 2  
Tbn. 3  
Timp.

This section shows parts for Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Timpani, and Cello 1, 2, 3. The music includes sustained notes with dynamics ff and f, and a dynamic ff followed by dim. and p.

I Vl.  
II Vl.  
Vle  
Vc.  
Cb.

This section shows parts for Violin I, Violin II, Viola, Cello, and Double Bass. The music features sustained notes with dynamics ff and f, and a dynamic ff followed by dim. and p.

D

96

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
in Sib

Fg. 1, 2

Cor. 1, 2  
in Fa

3, 4

Tr. 1, 2  
in Fa

Tbn. 1, 2

Tbn. 3

VI.

II.

Vle.

Vc.

Cb.

103

*crescendo e stringendo*

I

VI.

II

Vle.

Vc.

Cb.

**Presto**

110

Fl. 1 f cresc. possibile ffz ten.

Fl. 2 f cresc. possibile ffz

Ob. 1 f cresc. possibile ffz

Ob. 2 f cresc. possibile ffz

Cl. in Sib 1 f cresc. possibile ffz pesante ten.

Cl. in Sib 2 f cresc. possibile ffz poco f pesante ten.

Fg. 1 f cresc. possibile ffz poco f pesante ten.

Fg. 2 f cresc. possibile ffz poco f pesante ten.

Cor. in Fa 1, 2 f cresc. possibile ffz

Cor. in Fa 3, 4 f cresc. possibile ffz

Tr. in Fa 1, 2 f cresc. possibile ffz

Tbn. 1, 2 mf cresc. possibile ffz

Tbn. 3 mf cresc. possibile ffz

Tim. tr. mf cresc. possibile ffz

**Presto**

VI. I possible ffz pizz. ten.

VI. II possible ffz pizz. mf

Vle possible ffz pizz. mf

Vc. possible ffz pizz. mf

Cb. arco possible ffz pizz. mf

**116** Molto moderato

Cl. in Sib 1, 2

Fg. 1, 2

Molto moderato

I

Vl.

II

Vle

Vc.

Cb.

**122**

Cl. in Sib 1, 2

Fg. 1, 2

I

Vl.

II

Vle

Vc.

Cb.

sul G  
arco

p cresc.

**127**

I

Vl.

II

Vle

Vc.

Cb.

poco f

p arco

p

**132**

Cl. in Sib 1 1. Solo *mf*

I

VI.

II

Vle

Vc.

Cb.

**137**

Cl. in Sib 1 *tr* *dim. molto* *mf* *tr* *dim. molto*

I

VI.

II

Vle

Vc. *p semper* *dim.*

Cb. *p semper* *dim.*

**143**

Fl. 1, 2 *a 2* *poco f* *tr* *cresc.* *tr* *tr* *tr* *tr*

Fg. 1, 2 *p poco cresc.*

1, 2 Cor. in Fa *pp* *pp* *pp* *mp* *pp* *pp*

3, 4 *pp* *pp* *pp* *mp* *pp* *pp*

VI.

II

Vle

Vc. *pp*

Cb. *pp*

148 (a 2)

Fl. 1, 2

Fg. 1, 2

Cor. in Fa

3, 4

Vl.

II

Vle

Vc.

Cb.

*t*  
*f*

*dim.*

*pp*

*mf*

*dim.*

*pp*

*mf*

*dim.*

*pp*

*arco pesante*

*mf*

*arco pesante*

*mf*

*arco pesante*

*mf*

*pesante*

*mf*

*pizz.*

*mf*



154

Fl. 1, 2

Fg. 1, 2

Cor. in Fa

3, 4

Vl.

II

Vle

Vc.

Cb.

159

Cor.  
in Fa

Musical score for orchestra, page 159. The score consists of four staves for woodwind quartet (Cor. in Fa) and four staves for strings (VI, II, Vle, Vc). The woodwinds play sustained notes with dynamic markings *mf*. The strings play eighth-note patterns.

Musical score for orchestra, page 159. The strings (VI, II, Vle, Vc, Cb) play eighth-note patterns. The bassoon (Cb) has a dynamic marking *pizz.* in the last measure.



164

Cor.  
in Fa

Musical score for orchestra, page 164. The woodwind quartet (Cor. in Fa) plays sustained notes with dynamic markings *o..*

Musical score for orchestra, page 164. The strings (VI, II, Vle, Vc, Cb) play eighth-note patterns. A large gray graphic shape is overlaid on the page.

168

Cor. in Fa

1  
2  
3  
4

VI.  
II.  
Vle.  
Vc.  
Cb.



172

Cor. in Fa

1  
2  
3  
4

VI.  
II.  
Vle.  
Vc.  
Cb.

176

**E**

Fl. 1  
Fl. 2  
Ob. 1, 2  
Cl. in Sib  
Fg.  
Cor. in Fa  
Tr. in Fa 1, 2  
Tbn.  
Timp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

mf

breit

mf

mf

breit

mf

mf

mf

mf

181

Fl. 1  
Fl. 2  
Ob. 1, 2  
Cl. in Sib  
Fg.  
Cor. in Fa  
Tr. in Fa 1, 2  
Tbn.  
Timp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

187

Fl. 1      dim.      **p**

Fl. 2      dim.      **p**

Ob. 1      *mf*

Ob. 2      *mf*

Cl. 1 in Sib      dim.      **p**

Cl. 2 in Sib      *mf*

Fg. 1, 2      dim.      **p**

Cor. in Fa 1      dim.      **p**

Cor. in Fa 2      dim.      **p**

Tr. in Fa 1, 2      dim.      **p**

Tbn. 1, 2

Tbn. 3

Timp.

VI. I      dim.      **p**

VI. II

Vle.      dim.      **p**

Vc.

Cb.

192

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
in Sib

Fg. 1, 2

1, 2

Cor. in Fa

3, 4

I

VI.

II

Vle

Vc.

Cb.



197

Cor. in Fa

3, 4

I

VI.

II

Vle

Vc.

Cb.

202

Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

pizz.

fz

mf

mp

pizz.

fz

mf



207

Fl. 1, 2  
Ob. 1, 2  
Cl. in Sib 1, 2  
Fg. 1, 2

mf

p

dim.

a 2

mf

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

**F**

**211**

1, 2 Fl.

1, 2 Fg.

p dim.

p dim.

p dim.

p dim.

This musical score excerpt shows two staves for Flute (Fl.) and Bassoon (Fg.). The Flutes play eighth-note patterns with grace notes, while the Bassoon provides harmonic support. Dynamics are marked as **p** (piano) followed by *dim.* (diminuendo). Measure 211 concludes with a fermata over the bassoon's final note.

VI.

II.

Vle.

Vc.

Cb.

dim.

p

This section of the score includes parts for Violin I (VI.), Violin II (II.), Viola (Vle.), Cello (Vc.), and Double Bass (Cb.). The cellos and double bass provide harmonic support with sustained notes. The violins play eighth-note patterns. Dynamics are marked as *dim.* followed by **p**.

**216**

1, 2 Fl.

1, 2 Fg.

pp

Timp.

pp

This excerpt features Flutes and Bassoon playing eighth-note patterns with grace notes, marked **pp** (pianissimo). The Timpani (Timp.) plays sustained notes with a dynamic of **pp**. A large gray graphic shape is positioned behind the instruments.

VI.

II.

Vle.

Vc.

Cb.

This section includes parts for Violin I (VI.), Violin II (II.), Viola (Vle.), Cello (Vc.), and Double Bass (Cb.). The cellos and double bass play eighth-note patterns with grace notes. The violins remain silent in this section.

**221**

1. *espr.*

Cor. in Fa 1, 2  
3, 4

Tim. *mp*

I VI.  
II  
Vle *dolce espr.* *arco*  
Vc. *mp*  
Cb. *mp*

A musical score page showing two systems of music. The top system starts with woodwind entries (Cor. in Fa 1, 2, 3, 4) followed by a timpani entry. The bottom system starts with strings (I VI., II) followed by woodwinds (Vle, Vc., Cb.). The Vle part includes dynamic markings *dolce espr.* and *arco*. Measures 221-222 are shown.



**227**

Fg. *pp cresc.*  
2

Cor. in Fa 1, 2  
3, 4

Tim. *pp cresc.*

I VI.  
II  
Vle *mf*  
Vc. *dim.*  
Cb. *mf*

I VI.  
II  
Vle *poco f* *arco*  
Vc. *pp*  
Cb. *cresc.* *poco f*

A musical score page showing three systems of music. The first system features woodwind entries (Fg., Cor. in Fa 1, 2, 3, 4) with dynamics *pp cresc.* and *pp cresc.* The second system features brass entries (Tim.) with *pp cresc.* The third system features strings (I VI., II) and woodwinds (Vle, Vc., Cb.) with dynamics *mf*, *dim.*, *poco f*, *arco*, *pp*, *cresc.*, and *poco f*. Measures 227-228 are shown.

233

Fl. 1  
Fl. 2  
Ob. 1, 2  
Cl. 1, 2 in Sib  
Fg. 1  
Fg. 2  
Cor. in Fa 1  
Cor. in Fa 2  
Cor. in Fa 3  
Tr. in Fa 1, 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Timp.  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

*bassoon*

*f cresc.*

*f cresc.*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*poco f*

*cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*cresc.*

*f cresc.*

238

Fl.

Ob. 1, 2

Cl. 1, 2  
in Sib

Fg.

Cor. in Fa

Tr. in Fa 1, 2

Tbn. 1, 2

Tbn. 2

Tbn. 3

Timp.

VI.

Vle.

Vc.

Cb.

ff

dim.

pp

ff

dim.

p

**Un poco lento**

**243**

Cl. in Sib  
1      2

Fg.  
1      2

Timp.  
tr.      tr.      *tr. sempre*

*mp*      *mp*      *mp*      *mp*      *mp*      *mp*

*ppp*      *ppp*      *ppp sempre*



**249**

**G**

Fl. 1, 2

Ob.

Cl. in Sib  
1      2

Fg.  
1      2

Timp.  
*dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*

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

*pp*      *pp*      *pp*      *dim. molto*      *dim. molto*      *dim. molto*

*dim. molto*      *dim. molto*      *dim. molto*

*quasi niente*

VI.  
II.

Vle.

Vc.

Cb.

(pizz.)

*pp*

255

Cl. in Sib  
1                    *ppp*  
2                    *ppp*

Fg.  
1                    *ppp*  
2                    *ppp*

Tim.                *tr.* *pp*

I VI.              *con sord. sul G con grande espressione*  
II Vle.             *con sord.*  
Vc.                *pp*  
Cb.                *arco con sord.*  
Vc.                *pp*



260

Tim.                *tr.*

I VI.              *fz*

II Vle.             *tr.*

Vc.                *tr.*

Cb.                *tr.*

265

Ob. 1 *tr*<sup>b</sup> *1. Solo*  
forte ed espr.

Timp. *dim. molto* *tr* *quasi niente*

I VI. *dim. molto*  
II *dim.*  
Vle *dim.*  
Vc. *dim.*  
Cb. *pp*

Ob. 1 *tr*<sup>b</sup>

Timp.

I VI. *tr*<sup>b</sup>

II *tr*<sup>b</sup>

Vle *tr*<sup>b</sup>

Vc. *tr*<sup>b</sup>

Cb. *tr*<sup>b</sup>

Ob. 1 *dim. p* *tr*<sup>b</sup> *p*

Ob. 1 *pp* *mf* *cresc.* *3* *pp*

**Allegro moderato**

270

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib  
Fg. 1  
Fg. 2

This section shows the woodwind and brass entries. Measures 270-271 begin with sustained notes from Flutes 1 and 2. Measure 271 features entries from Oboe 1 (f), Clarinet 1 (p), Trombones 1, 2, and 3 (poco f), Trombone 4 (poco f), and Bassoon 1 (poco f). The bassoon part includes dynamic markings 'cresc.' and 'cresc.'. The strings play sustained notes throughout.

Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
Tr. in Fa 1, 2  
Tbn. 1, 2  
Tbn. 3  
Timp.

This section shows the brass and timpani entries. Measures 272-273 begin with sustained notes from Trombones 1, 2, and 3 (poco f). Trombone 4 joins in measure 273. Bassoon 1 also plays sustained notes. The bassoon part includes dynamic markings 'cresc.', 'cresc.', and 'cresc.'. The strings play sustained notes throughout.

**Allegro moderato**

senza sord.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

This section shows the string entries. Measures 274-275 begin with sustained notes from Violin I (f) and II (f). Violas and Cellos play eighth-note patterns. The cello part includes dynamic markings 'f' and 'arco'. The bassoon part includes dynamic markings 'f' and 'f'.

276

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
Tr. in Fa 1, 2  
Tbn. 1, 2  
Tbn. 3

Timp.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

This musical score page contains four systems of music. The first system includes parts for Flute (1, 2), Oboe (1, 2), Clarinet in Sib (1, 2), Bassoon (1, 2), Trombone (1, 2), Horn (1, 2, 3, 4), and Bassoon (1, 2, 3). The second system includes parts for Trombone (1, 2) and Bassoon (1, 2, 3). The third system includes parts for Timpani (Timp.). The fourth system includes parts for Cello (VI. I, VI. II) and Bass (Vle., Vc., Cb.). Various dynamics such as ff, f, fz, and p are indicated throughout the score. Measure numbers 276 are present at the top left of each system.

282

I

Fl. 1 ff

Fl. 2 tr ff

Ob. 1 ff

Ob. 2 tr ff

Cl. in Sib 1 ff fz

Cl. in Sib 2 ff fz

Fg. 1 ff fz

Fg. 2 ff fz

Cor. in Fa 1, 2 ff fz

Cor. in Fa 3, 4 ff fz

Tr. in Fa 1, 2 marcato f

Tbn. 1, 2 dolce e poco f marcato b: mp

Tbn. 3 mp marcato

Timp. tr cresc. molto f

VI. I rfz

VI. II rfz

Vle. rfz

Vc. rfz

Cb. f ff pizz.

287

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
Tr. in Fa 1, 2  
Tbn. 1, 2  
Tbn. 3

Timp.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

295

J

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Cor. in Fa 1, 2  
Cor. in Fa 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2  
Tbn. 3

Tim. tr. tr. tr. tr. tr. dim.

VI. I  
VI. II

Vle

Vc.

Cb.

This musical score page contains six systems of music. The top system features woodwind instruments: Flute (two staves), Oboe (two staves), Clarinet in Sib (two staves), Bassoon (two staves), Trombone (two staves), and Horn (two staves). The middle system includes Horn (two staves), Trombone (two staves), Bassoon (two staves), and Trombone (two staves). The bottom system consists of Cello/Bass (two staves) and Double Bass (one staff). Measure 295 begins with sustained notes followed by rhythmic patterns. The middle section features eighth-note patterns in the woodwinds and sixteenth-note patterns in the brass. The bassoon and double bass provide harmonic support with sustained notes. The score concludes with dynamic markings like 'dim.' and 'mp'.

303

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Fa

Tr. in Fa 1, 2

Tbn.

Tim.

VI.

II.

Vle.

Vc.

Cb.

Musical score page 303. The score consists of ten staves. The top section (measures 1-6) includes Flute (2 parts), Oboe (2 parts), Clarinet in Sib (2 parts), Bassoon (2 parts), Horn in Fa (2 parts), Trombone in Fa (2 parts), Trombone (2 parts), and Timpani. The bottom section (measures 7-12) includes Violin I (2 parts), Violin II (2 parts), Viola (2 parts), Cello (2 parts), and Double Bass. Measure 1 starts with sustained notes. Measures 2-6 show rhythmic patterns of eighth and sixteenth notes. Measures 7-12 continue the rhythmic patterns established in the previous measures. Measure 11 features dynamic markings *p*, *dim.*, and *ppp*.

**K**  
**310**

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. in Sib 1  
 Cl. in Sib 2  
 Fg. 1  
 Fg. 2

Cor. in Fa 1, 2  
 Cor. in Fa 3, 4  
 Tr. in Fa 1, 2  
 Tbn. 1, 2  
 Tbn. 3

Timp.

VI. I  
 VI. II  
 Vle.  
 Vc.  
 Cb.

318

Fl. 1 *mf* *fz* *f*  
 Fl. 2 *mf* *fz* *f*  
 Ob. 1 *mf* *fz* *f*  
 Ob. 2 *mf* *fz* *f*  
 Cl. in Sib 1 *mf* *fz* *f*  
 Cl. in Sib 2 *mf* *fz* *f*  
 Fg. 1 *f*  
 Fg. 2 *f*

Cor. in Fa 1, 2 *f*  
 Cor. in Fa 3, 4 *f*  
 Tr. in Fa 1, 2  
 Tbn. 1, 2  
 Tbn. 3

Timp. *tr* *p* *f* *p* *cresc. molto*

VI. I *mf* *r fz* *r fz* *f*  
 VI. II *mf* *r fz* *r fz* *f*  
 Vle. *mf* *r fz* *r fz* *f*  
 Vc. *mf* *r fz* *r fz* *f* *arco*  
 Cb. *f*

323

*tr* *tr* *L*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Cor. in Fa 1, 2  
Cor. in Fa 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2  
Tbn. 3

Timp.

VI. I  
VI. II

Vle

Vc.

Cb.

*ff* *pizz.* *f*

328

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Fa

Tr. in Fa

Tbn.

Timp.

VI.

Vle.

Vc.

Cb.

335

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Cor. in Fa 1, 2  
Cor. in Fa 3, 4  
Tr. in Fa 1, 2  
Tbn. 1, 2  
Tbn. 3  
Timp.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

**M**  
**342**  
**Pesante ed allarg.**

Fl. 1 ff  
 Fl. 2 ff  
 Ob. 1 ff  
 Ob. 2 ff  
 Cl. in Sib 1 ff  
 Cl. in Sib 2 ff  
 Fg. 1 ff  
 Fg. 2 ff  
 Cor. in Fa 1,2 ff  
 Cor. in Fa 3,4 ff  
 Tr. in Fa 1,2 forte  
 Tbn. 1,2 poco f  
 Tbn. 3 poco f  
 Timp. tr. ff ffz

**Pesante ed allarg.**

VI. I ff ffz  
 VI. II ff ffz  
 Vle. ff ffz  
 Vc. ff ffz  
 Cb. ff ffz