Zwei
Symphonische Dichtungen

nach Longfellow's „Lied von Hiawatha"

für

grosses Orchester

componirt

von

Hugo Kaun.

OP. 43.

№ 1. **Minnehaha.** Partitur Pr. M. 7.50 netto.
Orchesterstimmen Pr. M. 12 _ netto.
(Duplirstimmen je M. _60 netto.)

Frau Lisette Schandein gewidmet.

№ 2. **Hiawatha.** Partitur Pr. M. 12 _ netto.
Orchesterstimmen Pr. M. 24 _ netto.
(Duplirstimmen je M. 1.20 netto.)

Herrn John W. Suetterle gewidmet.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

Gr. goldene Medaille.

D. RAHTER,
HAMBURG UND LEIPZIG.

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Lith. Anst. v. C. G. Röder, Leipzig.

651643

Minnehaha.

Ruhig, ernst.

Hugo Kaun, Op.43. № 1.

3 Flöten.

2 Hoboen.

Engl. Horn.

2 Clarinetten in A.

Bass-Clarinette in A.

3 Fagotte.

6 Hörner in F.

3 Trompeten in A.

3 Posaunen.

Tenor-Tuba in B.

Bass-Tuba.

3 Pauken

Grosse Trommel.
Tamtam und Becken.

2 Harfen.

Ruhig, ernst.

1.Violinen.

2.Violinen.

Bratschen.

Violoncelle.

Contrabässe.

div.

pizz.

Copyright 1902 by D. Rahter.

A

a 2 (gestopft)

A

B

C

Engl. Hr.

Clar.

Bs.Cl.

Fag.

1. Hr.

3. Hr.

Pauk.

Viol.

pizz.

arco

I.

mf sehr innig

B

C

D

Clar.

Fag.

Hr. 1 u. 2.

sul G

mf sehr innig

Viol.

divisi

ausdrucksvoll

arco

D

E

a 2.

a 2.

a 2.

a 2.

- - sul D

A

div.

E

a 2.

a 2.

div.

F

II.

III.

a 2.

a 2.

p weich

weich

mf

F

a 2.

a 2.

unis.

G

Drängend.

a 2.

a 2.

a 2.

a 2.

a 2.

Drängend.

div.

G

H Erregt.

I Immer erregter.

a 2.

ff

f

Erregt.

Immer erregter.

H

I

K Wieder ruhig.

a 2.

gestopft a 2.

gestopft.

a 2

Wieder ruhig.

div.

pizz.

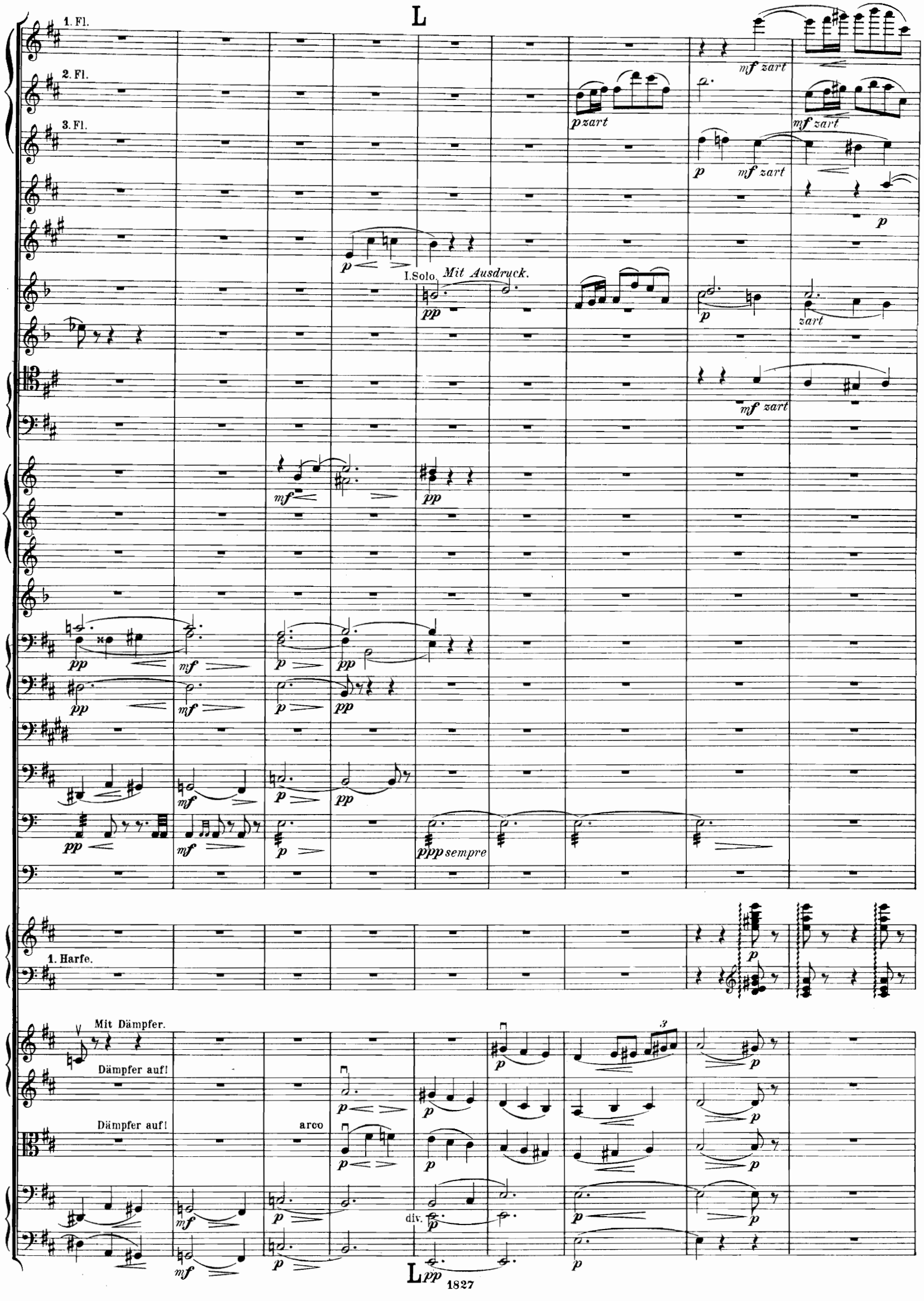
pizz.

pizz.

arco

arco

K


L
1. Fl.
2. Fl.
3. Fl.
mf zart
p zart
mf zart
p
mf zart
p
p
I. Solo. Mit Ausdruck.
pp
p
zart
mf zart
mf
pp
pp
mf
p
pp
pp
mf
p
pp
mf
p
pp
pp
mf
p
ppp sempre
1. Harfe.
p
Mit Dämpfer.
Dämpfer auf!
Dämpfer auf!
arco
p
p
p
p
p
p
p
p
mf
p
div.
p
p
p
mf
p
pp
p
L

M

2. Harfe.

getheilt

getheilt

ohne Dämpfer.

pizz.

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

p

p

p

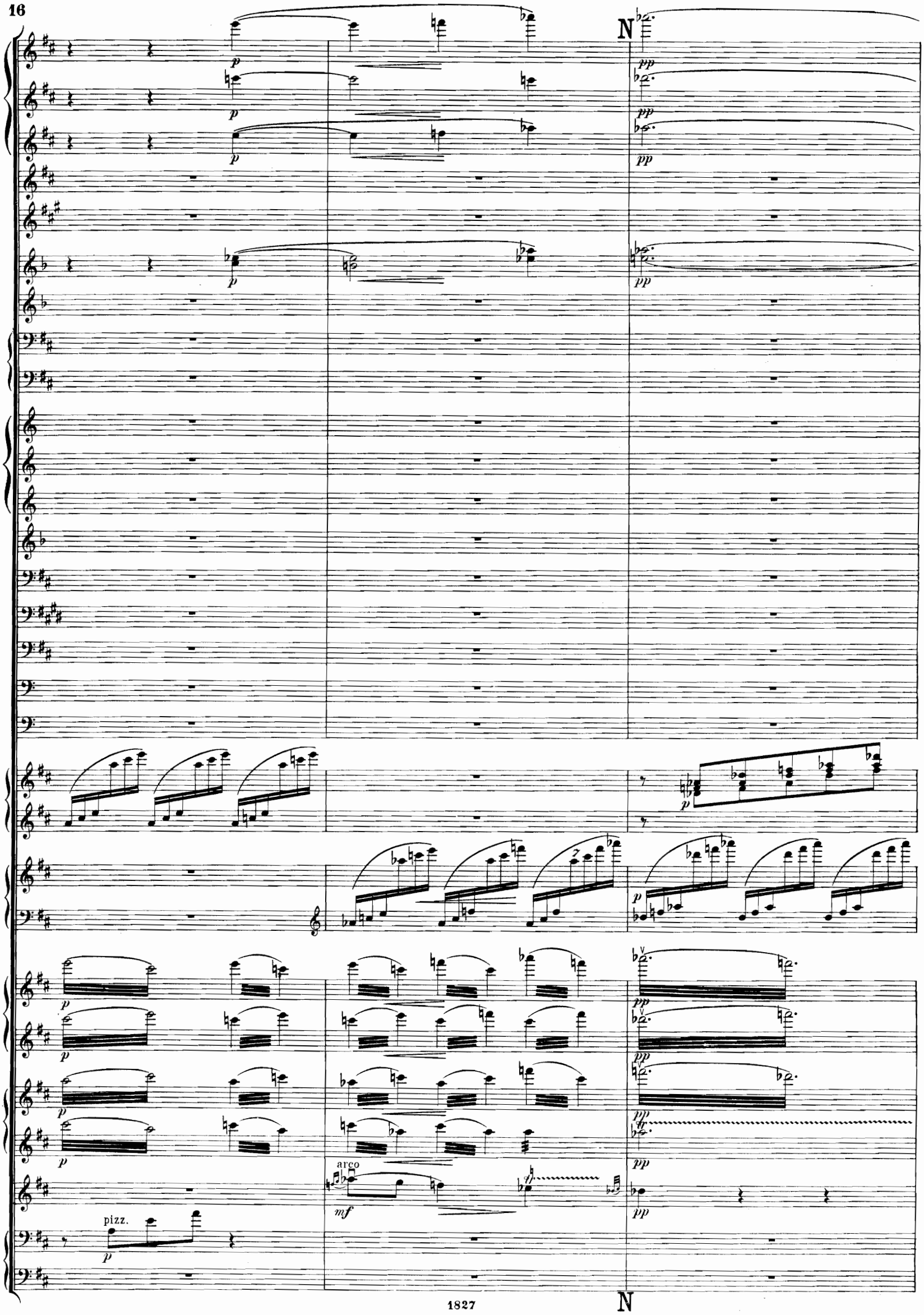
p

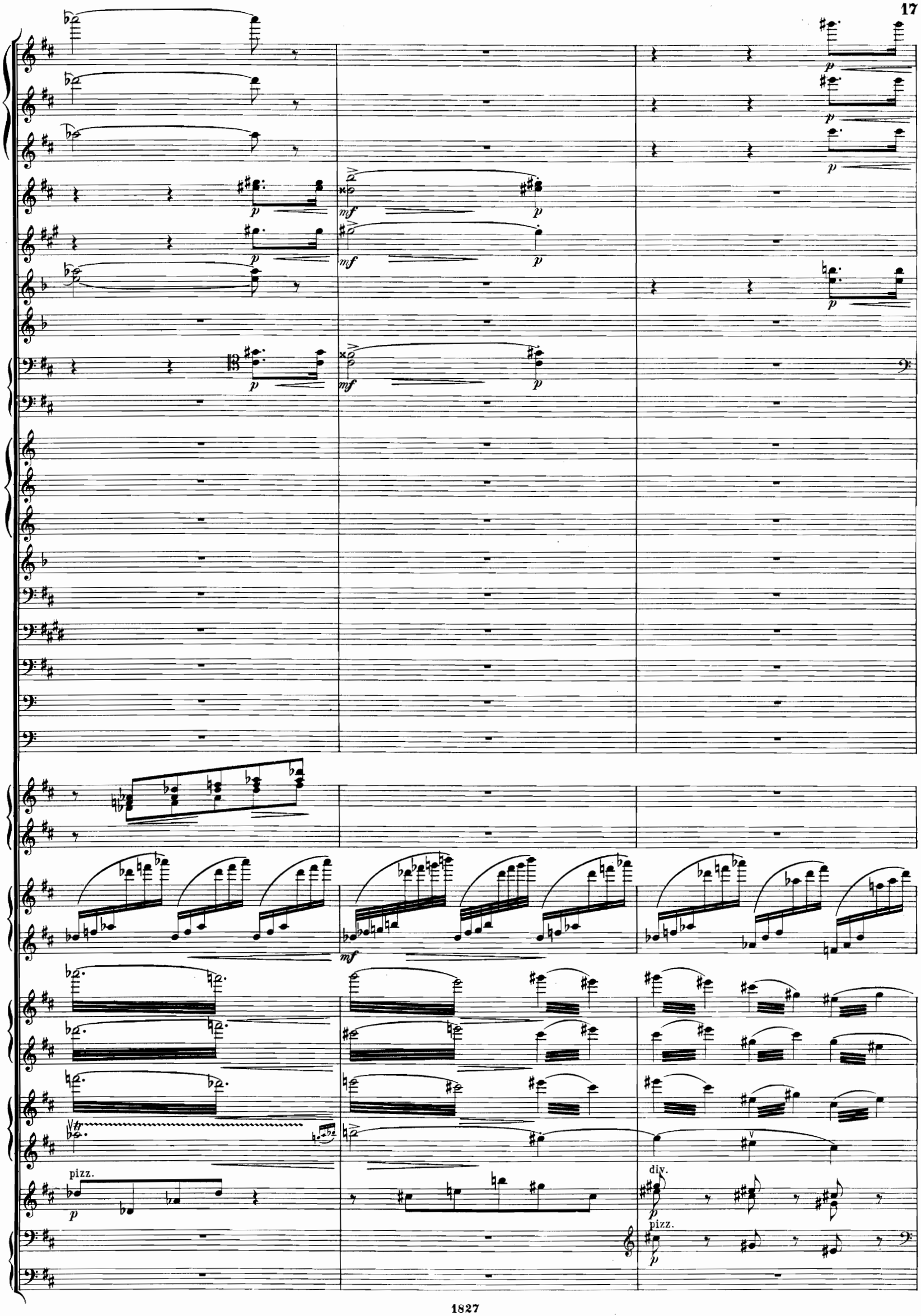
mf *p*

pp

pizz.

p


N
p
pp
arco
mf
pizz.
N


p
mf
p
p
mf
p
p
p
mf
p
p
p
p
mf
tr
pizz.
p
div.
p
pizz.
p

0

p

p

p

I.

mf

mf

p

1. Viol.

div.

p

2. Viol.

arco

getheilt

arco

Dämpfer aufsetzen nach und nach.

pizz.

p

0

p

p

p

pp

pp

pp

a 2.

mf

I.

mf

p

p
p
p
pp
pp
pp
p
p
p
a 2.
mf
f
gest.
p
p
pp glissando
Dämpfer auf!
arco
p

P

p

ausdrucksvoll

pp

ppp immer

mf

unis.

sehr ausdrucksvoll

arco

div.

P pizz.

pp

muta A in F, D in C.

1. Viol.

2. Viol.

div. pizz.

div. pizz.

p

mf

p

mf

gest.

pizz.

p

div.

R

p

ausdrucksvoll

ppp immer

arco

arco *ausdrucksvoll*

mf

div. arco

p

R pizz.

muta in A, D.

S

mf

p

ausdrucksvoll

I.

II.

unis.

arco

S

in A

immer pp

immer ppp

mf

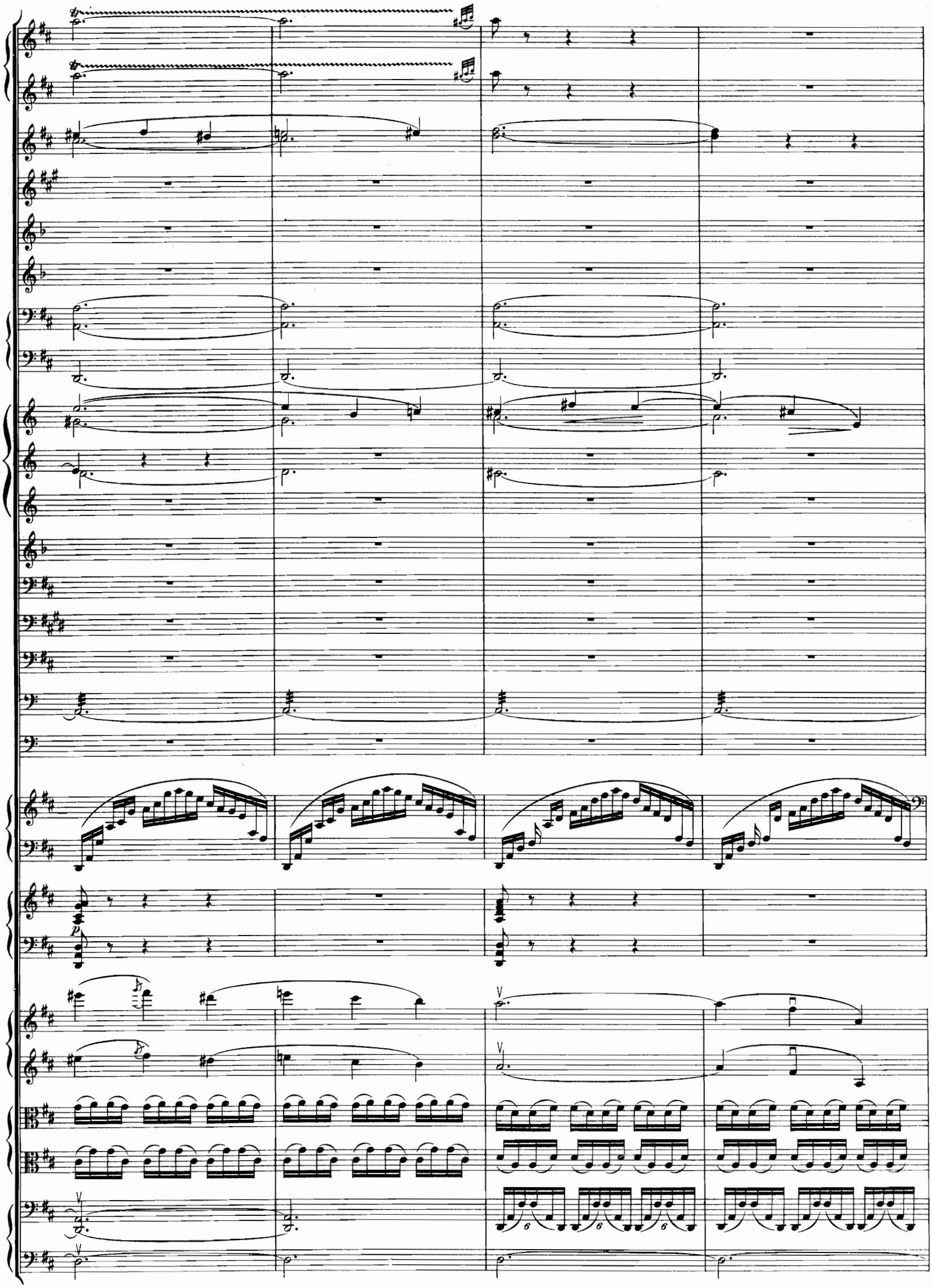
div.

T

p

mf

T


p
6
6
6

U

gest.

gest.

Dämpfer ab.

Dämpfer ab.

Dämpfer abnehmen
nach und nach

pizz.

U

V

a 2.

mf

mf weich

in E.

div.

arco

V

65162

W

1.

II.

ohne Dämpfer

X
Immer erregter.
I.
II.
Piccolo.
Immer erregter.
div.
unis.
div.
unis.
X

ff

ff

ff

f

f

f

Gr.Tr.

ff

ff

ff

Y

a 2.

gest.

Becken allein

div.

Y

Z

Ruhig.

gest.

Becken.

Gr. Tr.

sempre ff

Z

1

2

mf sfz p

mf sfz p

mf sfz p

sfz f mf

sfz f mf

gest.

sfz f mf

gest.

sfz f mf

sfz

sfz

ff

ff mf

sf sfffz mf sfz p pp

Gr.Tr. Tamtam. Tamtam. Gr.Tr.

sfz sf sfffz mf pp ppp

ff f pizz. p

ff f pizz. p

ff f pizz. p arco f

ff pizz. arco pizz. f pizz. p ppp

pizz.

ffsfz p ppp

1 2

3 Ruhiges Zeitmaass.

p *pp* *pp* *pp* *mf* *mf* *mf* gest. *mf* *mf* *ppp* *ppp* *ppp* *ppp* *ppp* *pp* *mf* *pp*

Ruhiges Zeitmaass.

Mit Dämpfer.

Mit Dämpfer.

Mit Dämpfer.

p *mf* arco *mf* *pp* *ppp* *pp* *pp* *mf*

4

a 2.

gest.

Gr.Tr.

sul G.

arco

5

gest.

a 2.

a 2.

Becken.

Ohne Dämpfer.

pizz.

Ohne Dämpfer.

pizz.

Ohne Dämpfer.

pizz.

pizz.

pizz.

5

6

mf

Piccolo muta in Gr. Fl.

a 2.

a 2.

a 2.

mf

p

p

p

Gr. Tr. allein.

mf

arco

ausdrucksvoll

arco

ausdrucksvoll

arco

arco

arco

a 2.

7

Harfe I.II.

7

8

a 2.

mf

a 2.

p

p

p

a 2.

mf

p

pp

p

ppp

pp *mf*

pp *mf*

pp

p

ppp

pp *mf*

pp *mf*

pp

ppp

pp

ppp

pp

Gr.Tr.

pp

pp

pp

Harfe I.II.

pp

pp

div.

pizz.

f

pizz.

p

9

mf

a 2.

mf

gest.

mf

gest.

mf

pp

pp

pp

pp

pp

pp

pp

pp

pp

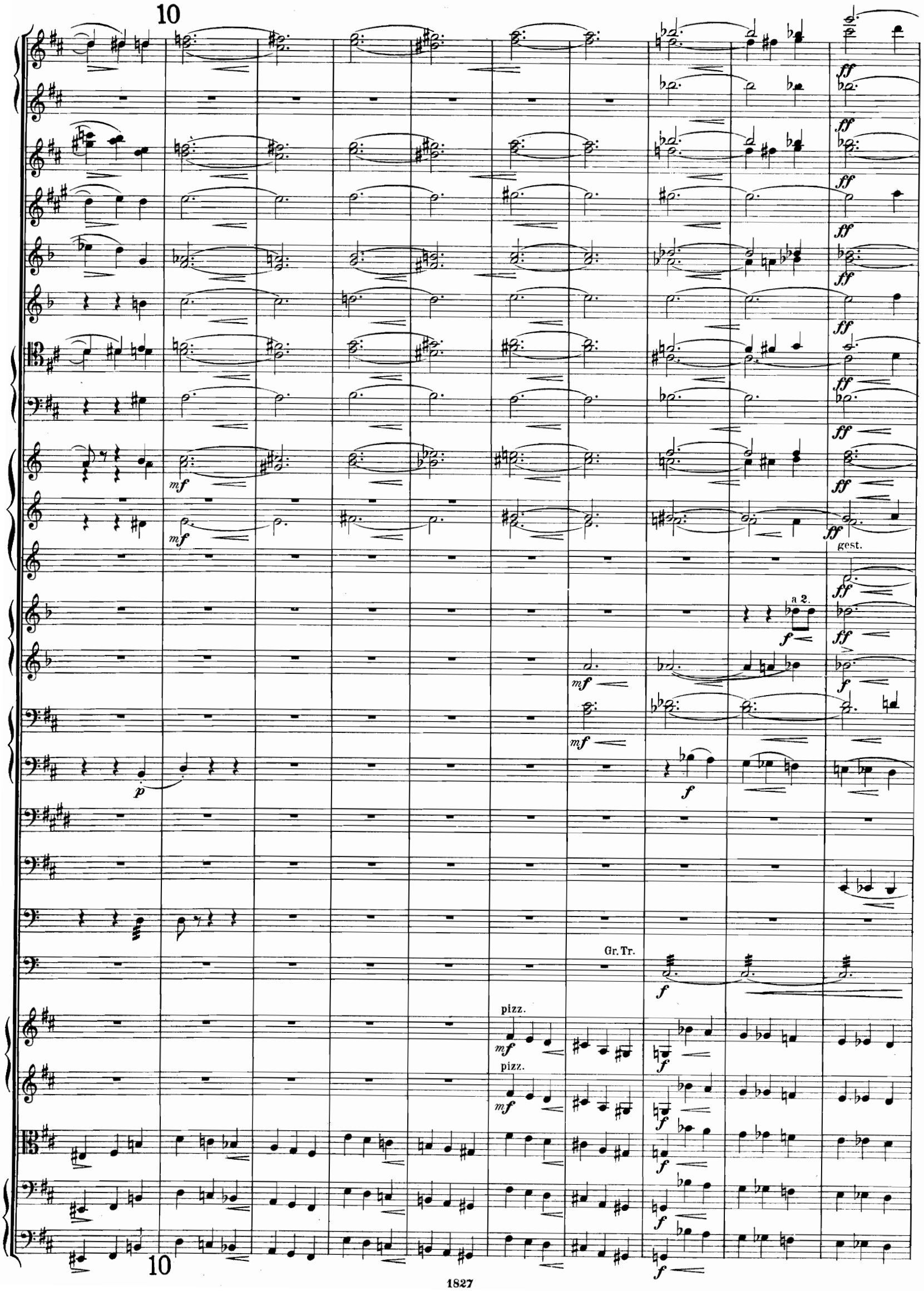
mf

pp

pizz.

p

9


10
ff
mf
gest.
a 2.
f
p
Gr. Tr.
pizz.
10

11 12 13

m.Becken.

11 12 13

14

pp

pp

pp

p *pp* *pp* *ppp*

p *pp* *pp* *ppp*

p *pp* *pp* *ppp*

p *pp* *pp* *ppp*

pp *pp* *ppp* *ppp* *ppp* *pppp* *ppppp*

pp *ppp* *ppp*

pp *pp* *ppp* *ppp*

14

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Symphonische Dichtungen

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für

grosses Orchester

componirt

von

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OP. 43.

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Hugo Kaun, op. 43.

Two Symphonic Poems

Composed to Longfellow's "Song of Hiawatha" for full Orchestra.

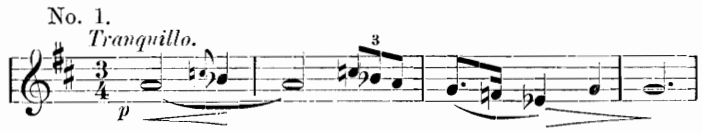
1. Minnehaha. — 2. Hiawatha.

These two symphonic compositions for orchestra originated in the forests of North-Wisconsin.
The composer was inspired by ***Longfellow's*** *"The Song of Hiawatha", which furnished him with the poetic material, and by the glorious oil-painting by the American artist* ***Dodge,*** *depicting the death of Minnehaha (Laughing Water).*

"Minnehaha" is taken from Cant. 20. of Longfellow's Poem, "The Famine".

The music opens with a Song of Lamentation, on the English Horn:

No. 1.



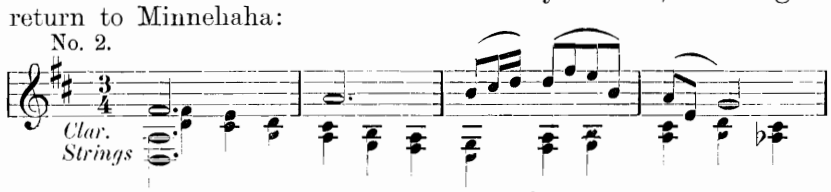
O the long and dreary Winter!
O the cold and cruel Winter!
Ever thicker, thicker, thicker
Froze the ice on lake and river,

All the earth was sick and famished;
Hungry was the air around them,
Hungry was the sky above them,
And the hungry stars in heaven
Like the eyes of wolves glared at them!

And the lovely Minnehaha
Lay down on her bed in silence,
Hid her face, but made no answer;
Lay there trembling, freezing, burning. —

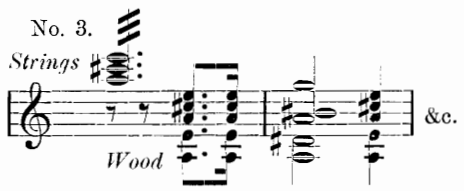
Mad with rage, Hiawatha dashes into the deserted forest, to obtain food. — He recalls the blissful days of love, his thoughts return to Minnehaha:

No. 2.



Through the far-resounding forest,
Through the forest vast and vacant
Rang that cry of desolation,
But there came no other answer
Than the echo of his crying,
Than the echo of the woodlands,
"Minnehaha! Minnehaha!"

No. 3.

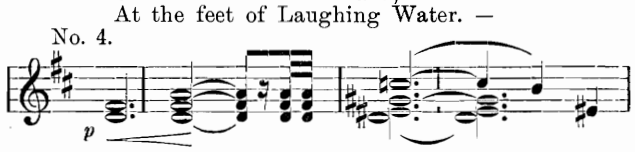


Homeward hurried Hiawatha,
Empty-handed, heavy-hearted.

And he rushed into the wigwam*,
Saw his lovely Minnehaha
Lying dead and cold before him,
And his bursting heart within him
Uttered such a cry of anguish,
That the forest moaned and shuddered
That the very stars in heaven
Shook and trembled with his anguish.

Then he sat down, still and speechless,
On the bed of Minnehaha,
At the feet of Laughing Water. —

No. 4.



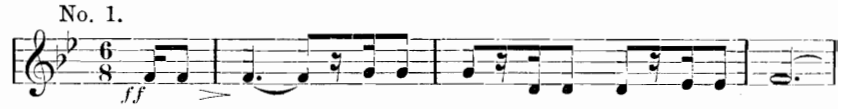
(The Minnehaha-Falls are near St. Paul's.)

* Cottage.

"Hiawatha" was inspired chiefly by "Hiawatha's Wooing" and "Hiawatha's Departure".

The music opens with a short hunting-motive:

No. 1.

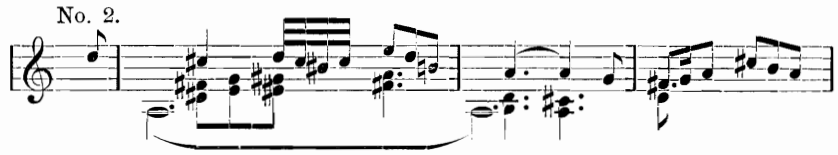


She was thinking of a hunter,
Young and tall and very handsome.

Thus the youthful Hiawatha
Said within himself and pondered,
Listless, longing, hoping, fearing,
Dreaming still of Minnehaha,
Of the lovely Laughing Water.

Hiawatha woos and wins the beautiful "daughter of the ancient Arrow-maker in the land of the Dacotahs" and takes her to his home as his bride.

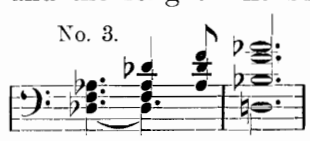
No. 2.



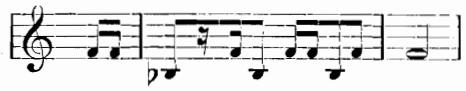
Pleasant was the journey homeward,
Through interminable forests,
Over meadow, over mountain,
Over river, hill, and hollow.

The composer then describes the life of love and affection which the couple lead. They live alone in the solitude of the primeval forest, around them the whispering giant-trees (Motive 3) and the song of the birds (Motive 4).

No. 3.



and No. 4.



Suddenly a famine breaks out in the land (Cant. 20). Hiawatha seeks in vain to procure food for his beloved wife. Minnehaha dies, and Hiawatha determines to undertake the journey to: "The Land of the Hereafter".

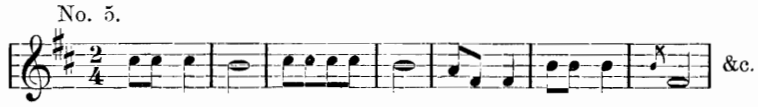
On the shore stood Hiawatha,
Turned and waved his hand at parting &c.

Hiawatha foretells to his brothers, that strangers will come into the land.

Then follows the only Indian motive that the composer has introduced into his work.

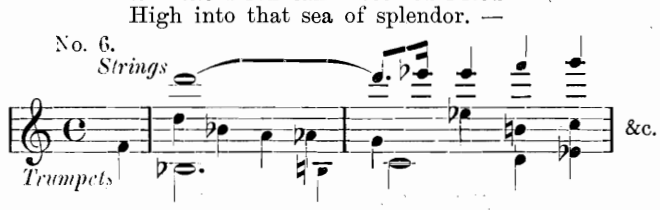
This song is sung in hommage to the God of War (the thunder). [Omaha Indian Music by Alice Fletcher.]

No. 5.



And the people from the margin
Watched him floating, rising, sinking,
Till the birch canoe seemed lifted
High into that sea of splendor. —

No. 6.



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C. G. Röder, Leipzig.

Hugo Kaun, op. 43.

2 Symphonische Dichtungen

nach Longfellows „Lied von Hiawatha", für grosses Orchester.

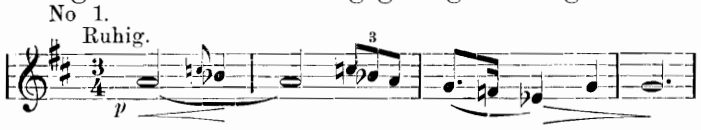
1. Minnehaha. 2. Hiawatha.

Diese beiden symphonischen Orchesterstücke sind in den Wäldern Nord-Wisconsins entstanden.
Den poetischen Faden lieferte der Dichter Longfellow in seinem „Lied von Hiawatha", weitere Anregungen das ergreifende Ölgemälde des Amerikaners Dodge, das den Tod der Minnehaha (Lachendes Wasser) zum Gegenstand hat.

„Minnehaha" lehnt sich an den 20. Gesang des Longfellow'schen Gedichtes, „Die Hungersnot", an.

Es beginnt mit einem Klagegesang des englischen Horns:

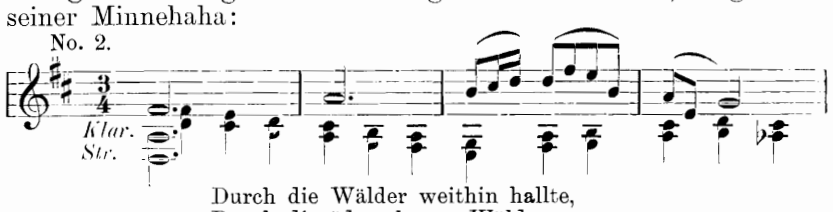
No 1.



Ewiglanger, düstrer Winter!
Kalter, unbarmherzger Winter!
Immer dicker, immer dicker
Fror das Eis auf Seen und Strömen. —
— — — — — — — — —
Krank, verhungert war die Erde,
Hungrig rings um sie die Lüfte,
Hungrig selbst des Himmels Äther,
Hungrig, wie Wolfsaugen, glühten
Selbst die Sterne auf sie nieder.
— — — — — — — — —
Und die holde Minnehaha
Legte still sich auf ihr Lager,
Barg ihr Antlitz, gab nicht Antwort;
Lag dort zitternd, frierend, glühend. —

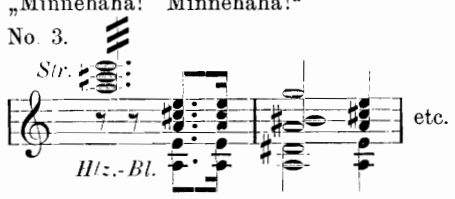
Rasend stürzt Hiawatha in den öden Wald, um Beute zu erlangen. — Er gedenkt der seligen Zeit der Liebe, er gedenkt seiner Minnehaha:

No. 2.



Durch die Wälder weithin hallte,
Durch die öden, leeren Wälder
Drang sein Wehruf der Verzweiflung.
Doch als Antwort gaben diese
Nur des Wehruf's Echo wieder,
Nur der Wälder Echo, wimmernd:
„Minnehaha! Minnehaha!"

No. 3.

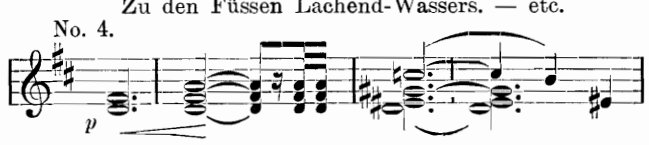


Trostlos hört Hiawatha Minnehahas Stimme aus der Todesnacht ihn rufen; leer die Hand, mit schwerem Herzen eilt er heimwärts.

Und er stürzte in den Wigwam*),
Sah die holde Minnehaha
Vor sich kalt und leblos liegen; —
Und sein Herz, im Busen berstend,
Stiess solch einen Schrei der Qual aus,
Dass der Wald tiefschaudernd klagte,
Dass die Sterne selbst am Himmel
Qualvoll zitterten und bebten.

Dann ans Bett der Minnehaha
Setzte er sich still und sprachlos,
Zu den Füssen Lachend-Wassers. — etc.

No. 4.



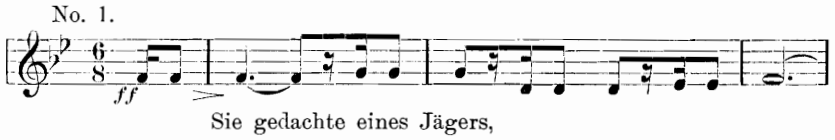
(Die Minnehaha-Fälle befinden sich in der Nähe St. Paul's.)

*) Hütte.

„Hiawatha" ist hauptsächlich durch „Hiawathas Werbung" und „Hiawathas Scheiden" angeregt.

Es beginnt mit einem kurzen Jagdmotiv:

No. 1.

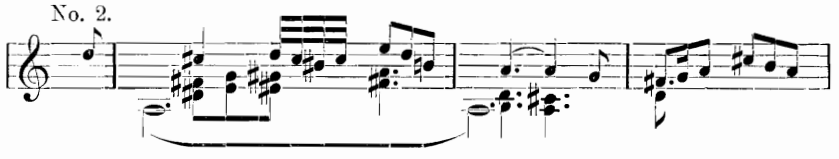


Sie gedachte eines Jägers,
— — — — — — — —
Jung und schlank, ein Bild der Schönheit.

Bangend, sehnend, hoffend, fürchtend,
Träumte er von Minnehaha,
Von der holden Lachend-Wasser.

Hiawatha gewinnt sich „des alten Pfeileschnitzers schöne Tochter in dem Lande der Dakothas" und führt sie als seine Braut heim.

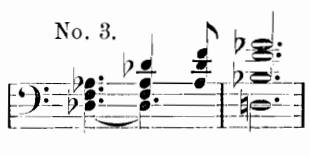
No. 2.



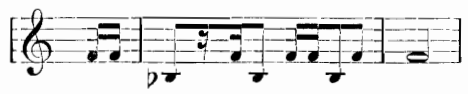
Herrlich war die Reise heimwärts
Hin durch grenzenlose Wälder,
Über Wiesen, über Berge,
Über Ströme, Hügel, Schluchten.

Der Komponist schildert dann im folgenden das Liebesleben der Beiden. Einsam leben sie im Urwalde, umgeben vom Rauschen der mächtigen Bäume (Motiv 3) und vom Gesange der Vögel (Motiv No. 4).

No. 3.



und No. 4.



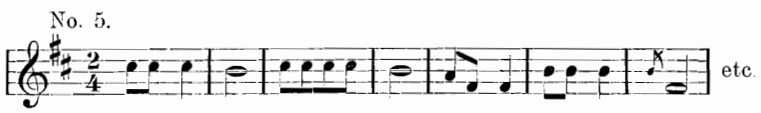
Da bricht eine Hungersnot über das Land herein (20. Gesang). Hiawatha bemüht sich vergebens, für sein geliebtes Weib Nahrung herbeizuschaffen. Minnehaha stirbt und Hiawatha beschliesst „die Reise zu seinen Vätern". —

An dem Strom stand Hiawatha,
Wandte sich zum Abschied winkend — etc.

Hiawatha verkündet seinen Brüdern, dass Fremdlinge in ihr Land kommen werden.

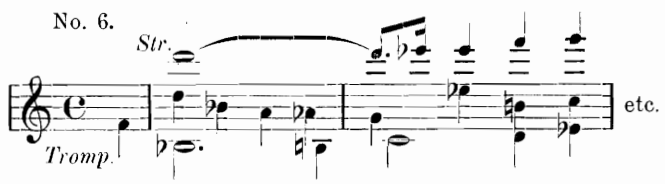
Es folgt hier das einzige indianische Motiv, das benutzt ist. — Dieser Gesang wird dem Kriegsgotte zu Ehren (dem Donner) angestimmt. (Omaha Indian Music by Alice Fletcher.)

No. 5.



Und das Volk am Ufer lauschte,
Wie er fortfuhr, steigend, sinkend,
Bis ins Glanzmeer schien getragen
Hoch empor sein Boot aus Birke. —

No. 6.



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Nachdruck dieser Analysen ist nur mit Erlaubnis des Verlegers gestattet.

Verlag von D. RAHTER in LEIPZIG.

Hiawatha.

Hugo Kaun, Op. 43. Nº 2.

Vivace moderato.

Kleine Flöte.
2 grosse Flöten.
2 Hoboen.
Englisch Horn.
2 Clarinetten in B.
Bass-Clarinette in B.
3 Fagotte.
6 Hörner in F.
3 Trompeten in B.
Alt u. Tenor Posaune.
Bass-Posaune.
Tenor-Tuba in B.
Bass-Tuba.
3 Pauken in
Grosse Trommel und Becken.
2 Harfen.

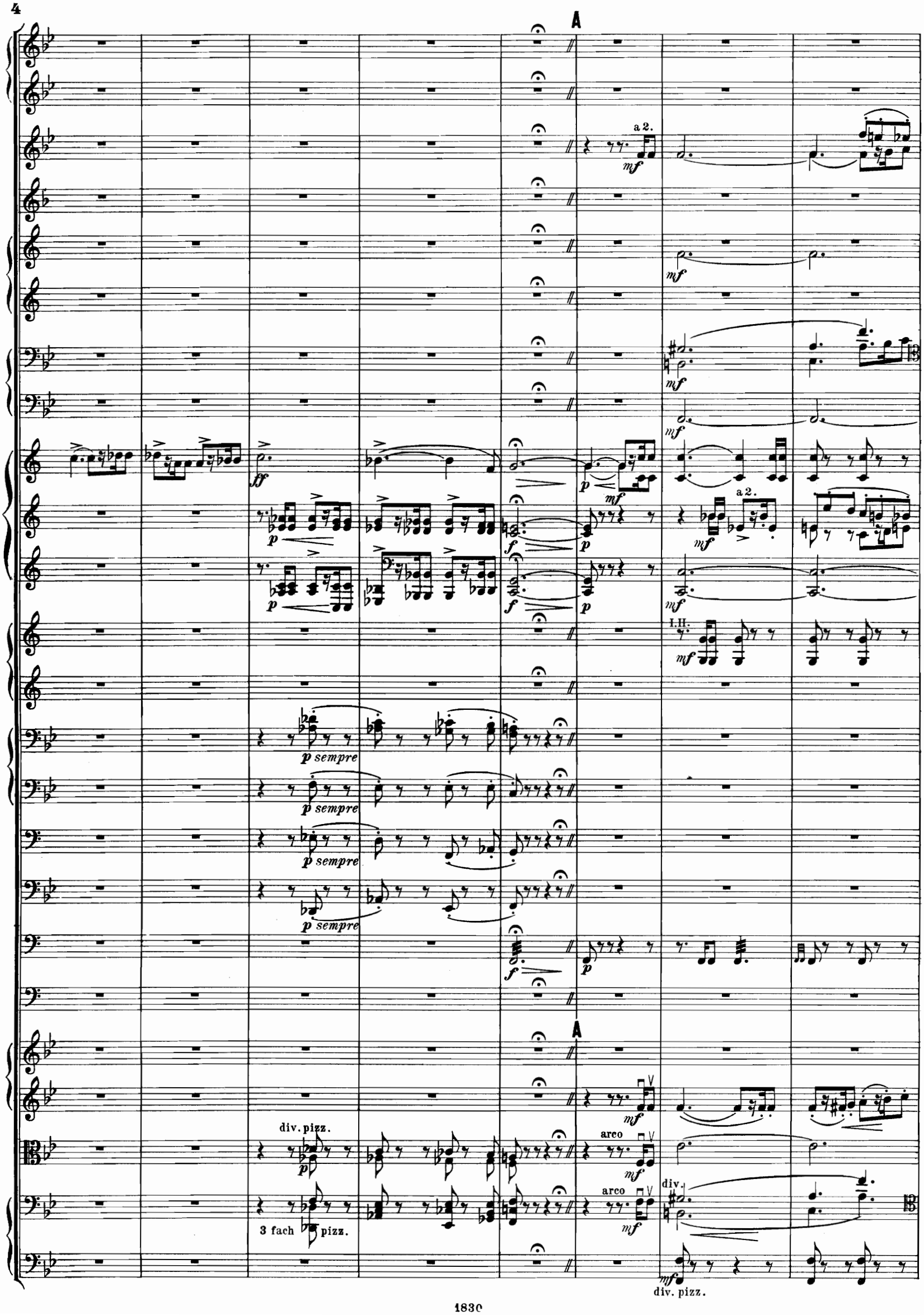
Vivace moderato.

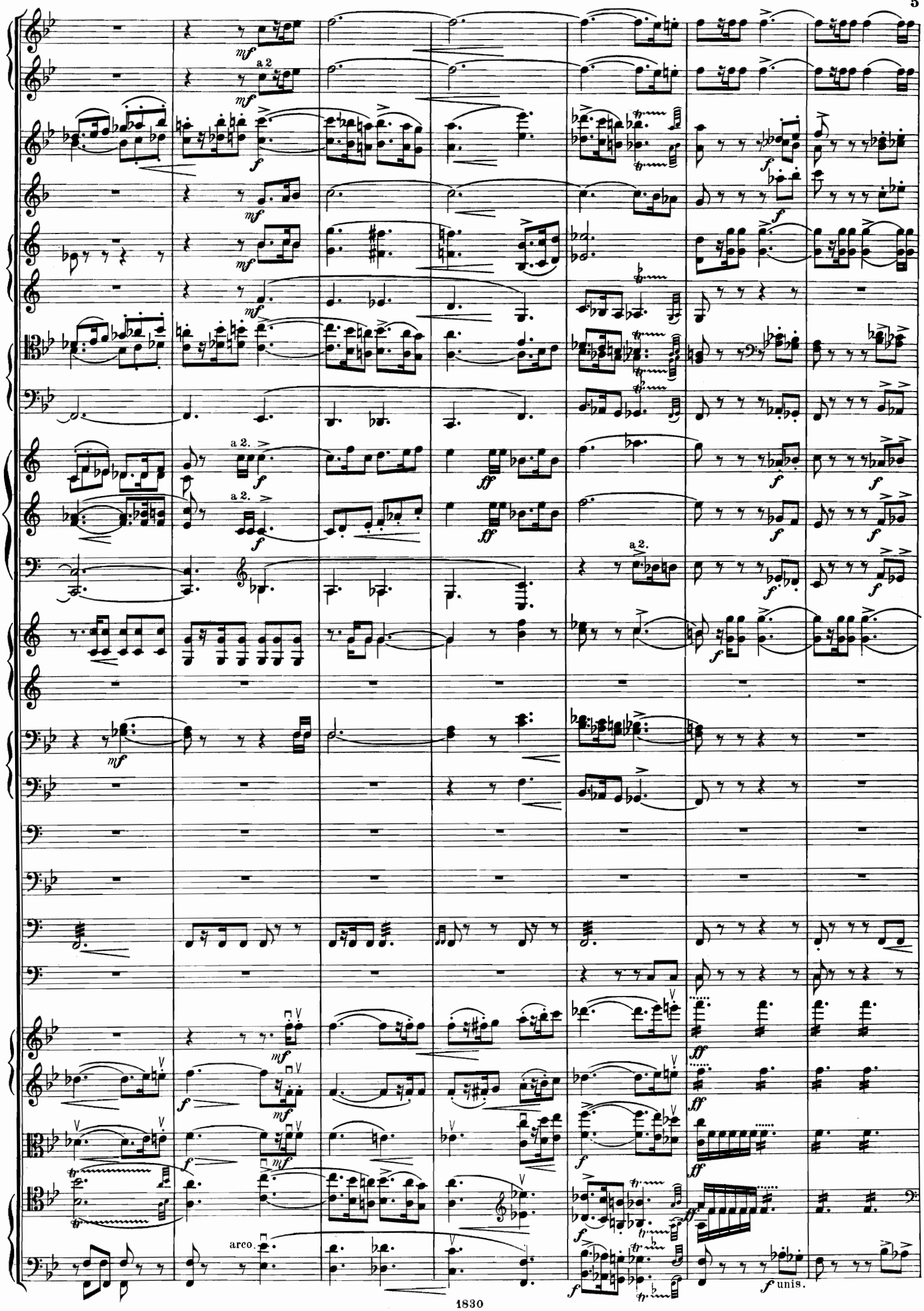
1. Violinen.
2. Violinen.
Bratschen.
Violoncelle.
Contrabässe.

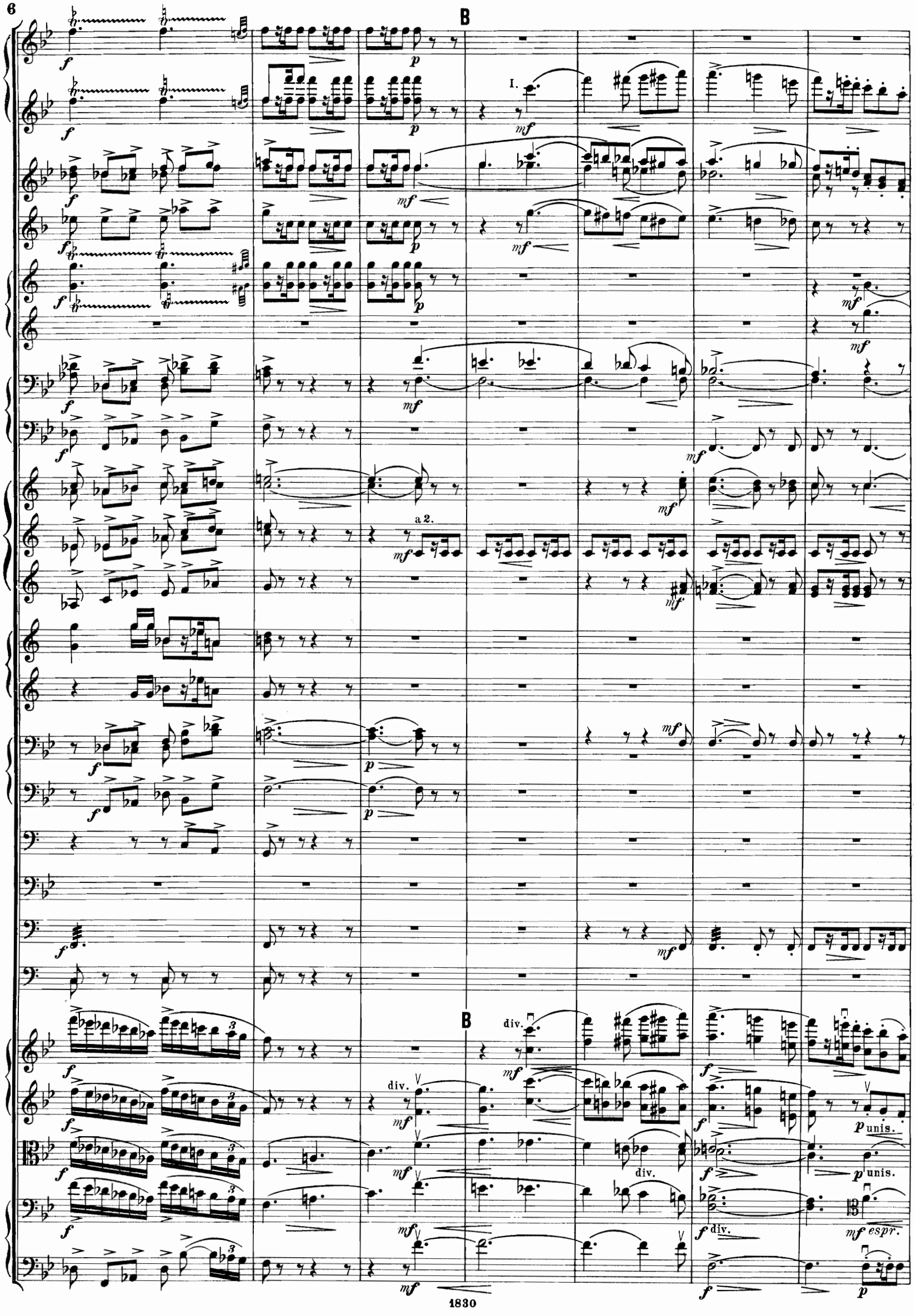
a 2.

div. pizz.

Copyright 1902 by D. Rahter.


A
a 2.
mf
ff
p
f
I.II.
p sempre
div. pizz.
arco
3 fach pizz.
div.
div. pizz.


a 2
a 2.
a 2.
a 2.
arco.
unis.


B
I.
a 2.
B
div.
div.
div.
div.
p unis.
p unis.
mf espr.

molto
molto
molto
molto
molto
a 2.
a 2.
a 2.
a 2.
B.F.Es.
unis.
div.

C

a 2.

a 2.

f

ff

ff

ff

ff

ff

ff

C

ff

ff

ff

ff

ff

pizz.

3 fach pizz.

stacc.

stacc.

mf

mf

mf

mf

div.

D

a 2.

a 2.

a 2.

Gr Trom.

Becken

arco

arco unis.

unis.

pizz.

pizz.

a 2.

mf

p

a 2

div.

E

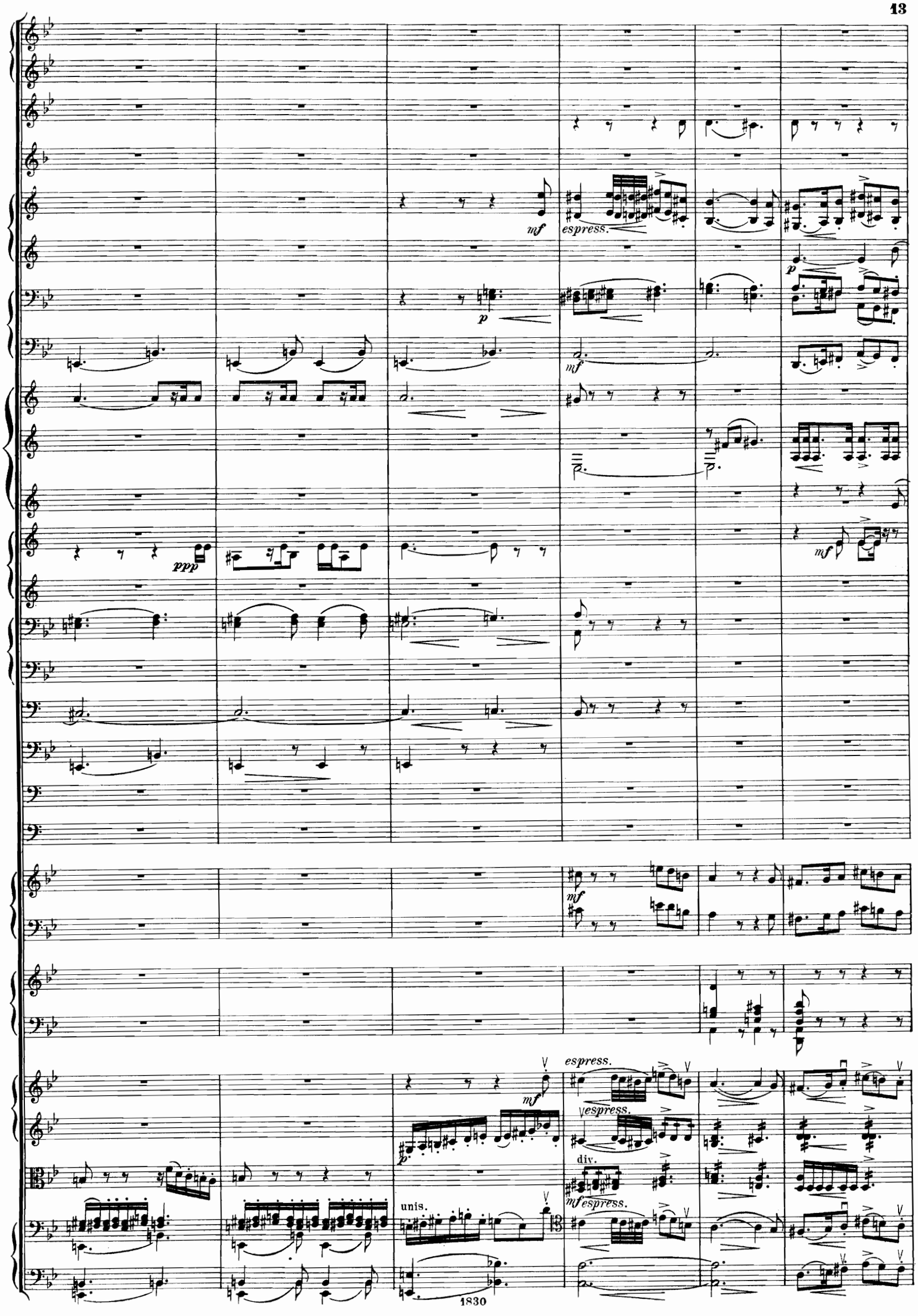
I.

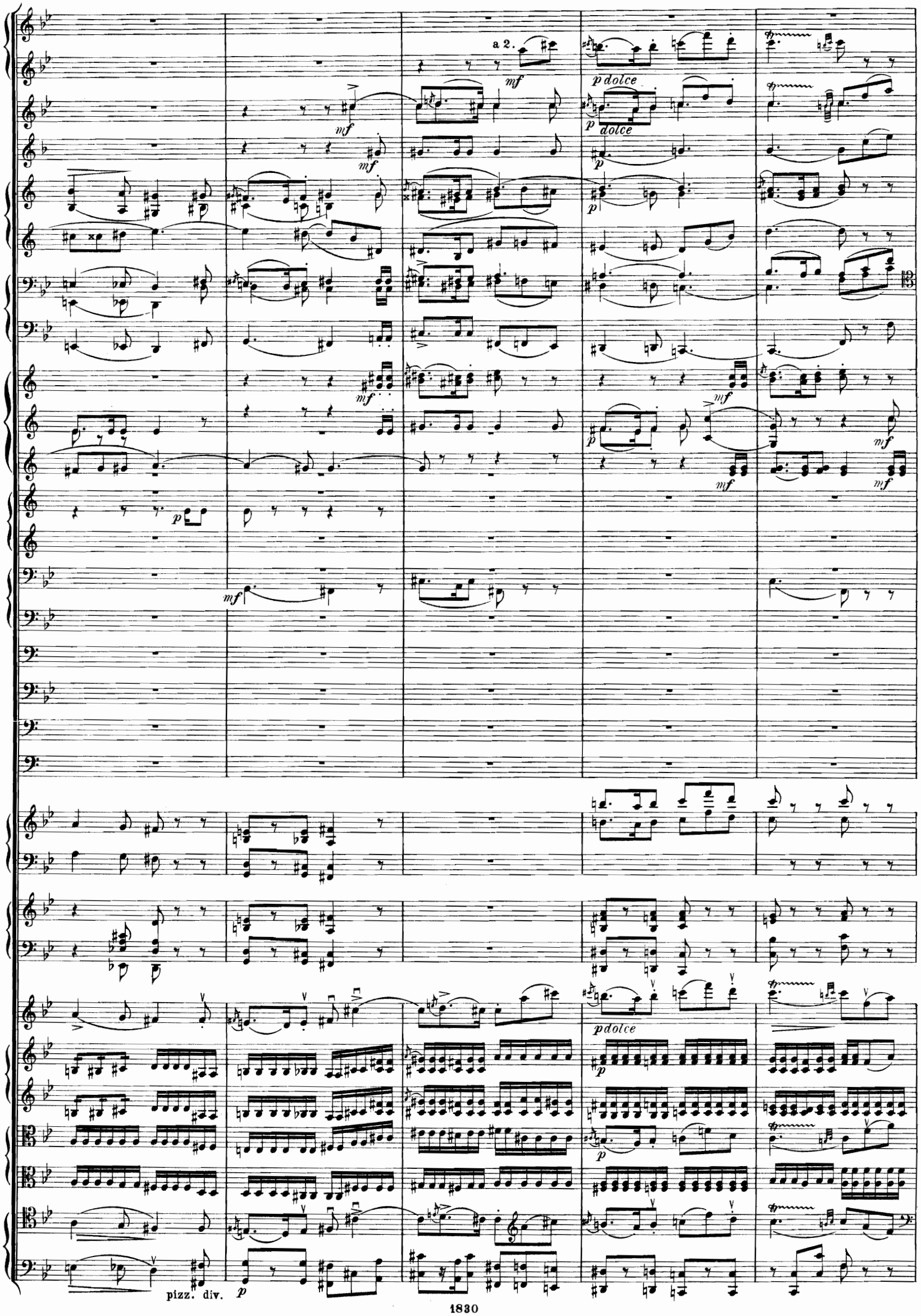
a 2.

arco

pizz.

3 fach arco


mf
espress.
p
mf
ppp
mf
mf
espress.
espress.
div.
mf espress.
unis.


a 2.
mf
p dolce
p
pizz. div.

F

a 2.

glissando

gliss.

muta Es in E.

Viol. I.

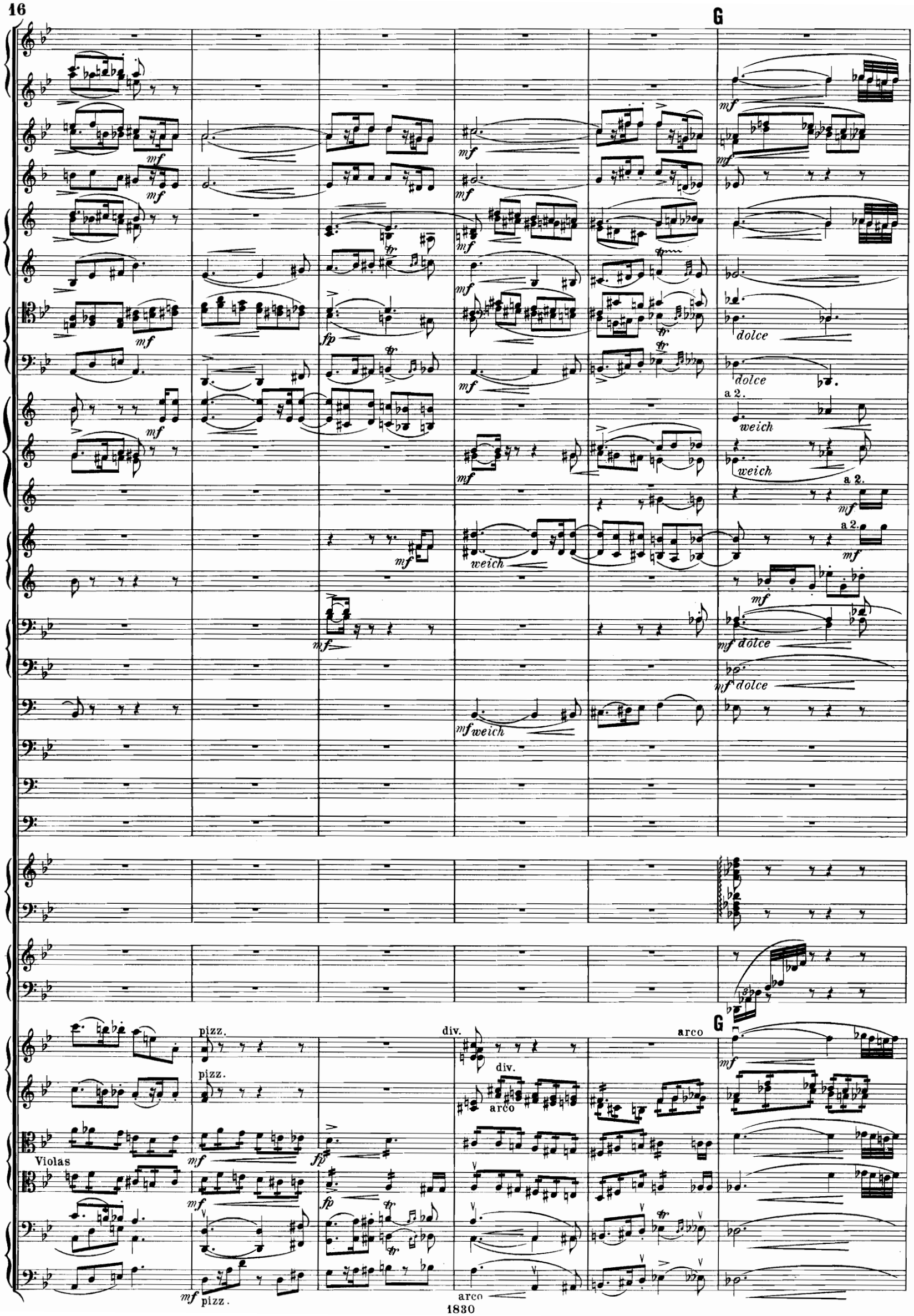
Viol. II.

pizz.

arco

Violas

div.


G
mf
fp
tr
dolce
a 2.
weich
pizz.
div.
arco
Violas

accelerando

poco a poco cresc.

poco a poco cresc.

cresc.

cresc.

mf

mf

dolce

dolce

dolce

dolce

muta B in G.

3te in C.

gliss.

accelerando

Viol. I.

Viol. II.

Violas

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Più vivo.

ff

f

Più vivo.

ff

H

ritardando

a 2.

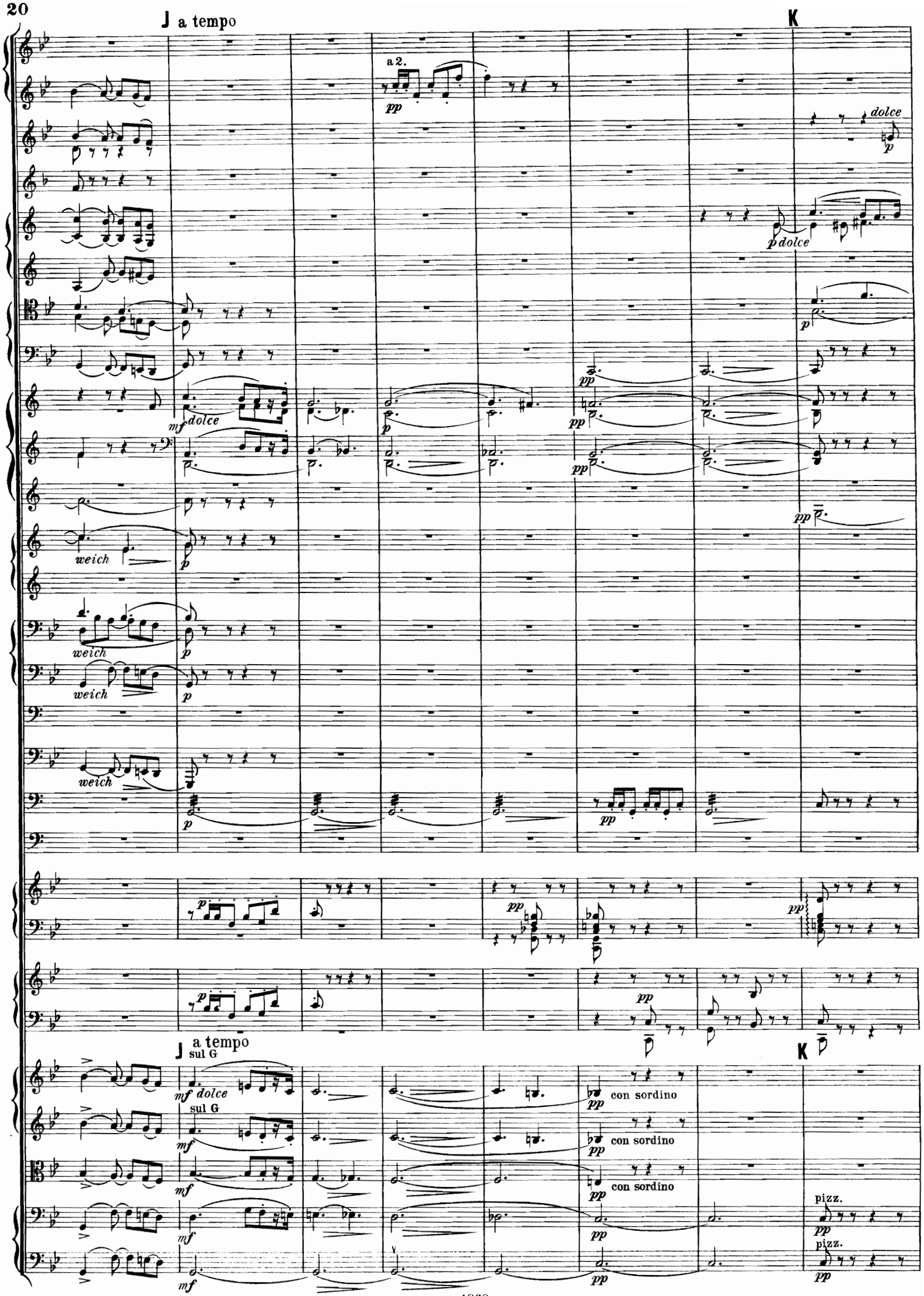
gliss.

gliss.

8

H

ritardando


J a tempo
K
a 2.
pp
dolce
p
p dolce
mf dolce
weich
J a tempo
sul G
mf dolce
con sordino
pizz.

pdolce

mf

pp

p

mf dolce

ppp

ppp

pp

ppp

pp

p

pizz.

sempre pp

pizz.

sempre pp

arco

pp

arco

pp

con sordino

L

con sordino

senza sordino

L

div.

pizz.

pizz.

arco

div.

arco

M

p dolce

p

p dolce

p dolce

p dolce

mf p

pp

mf p

pp

mf p

pp

mf p

pp

mf>p

gestopft

mf p

pp

pp

mf

mf

pp

ppp

p

M

p dolce

p dolce

Violas p

p

p

pizz.

p

pp

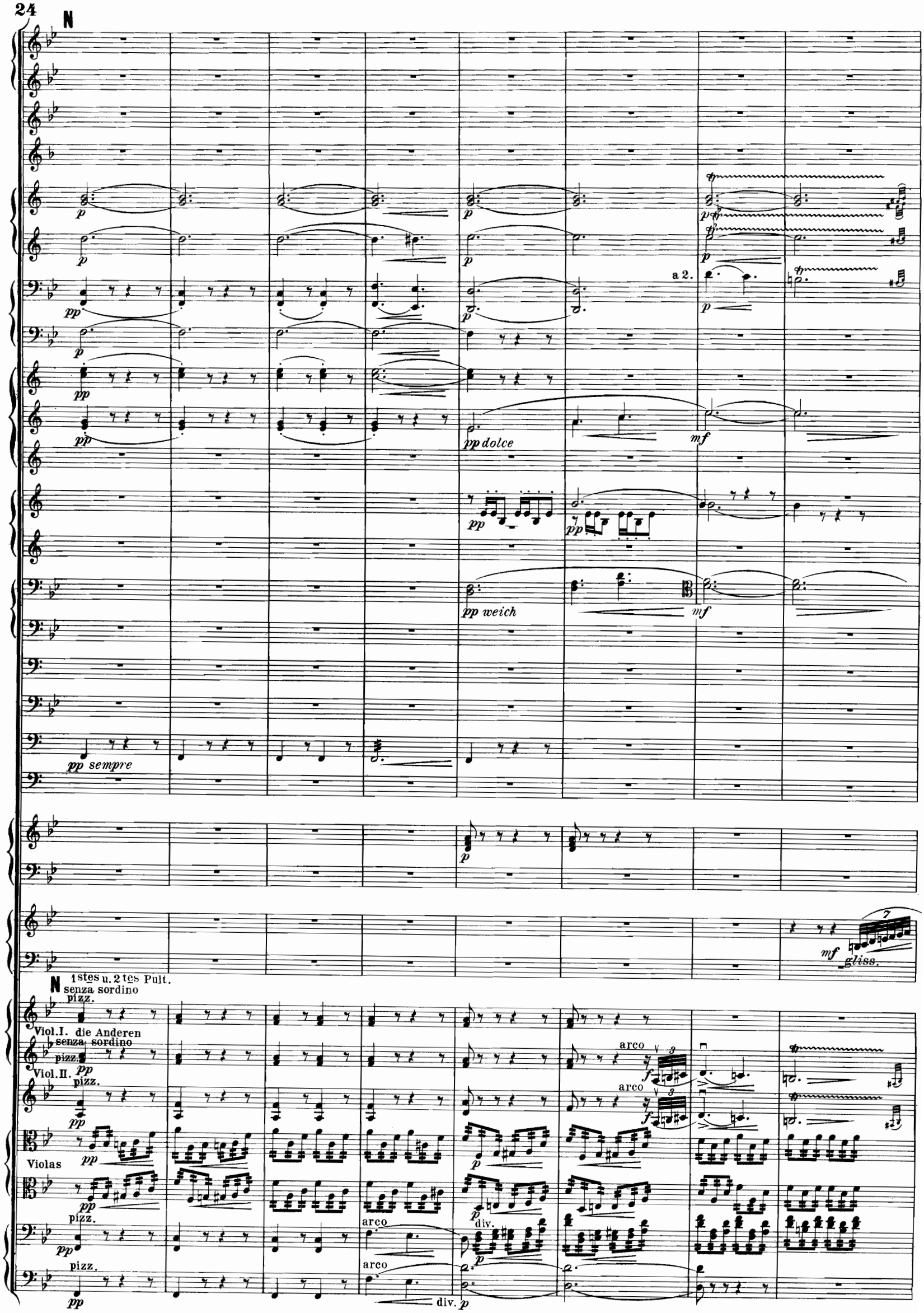
pp

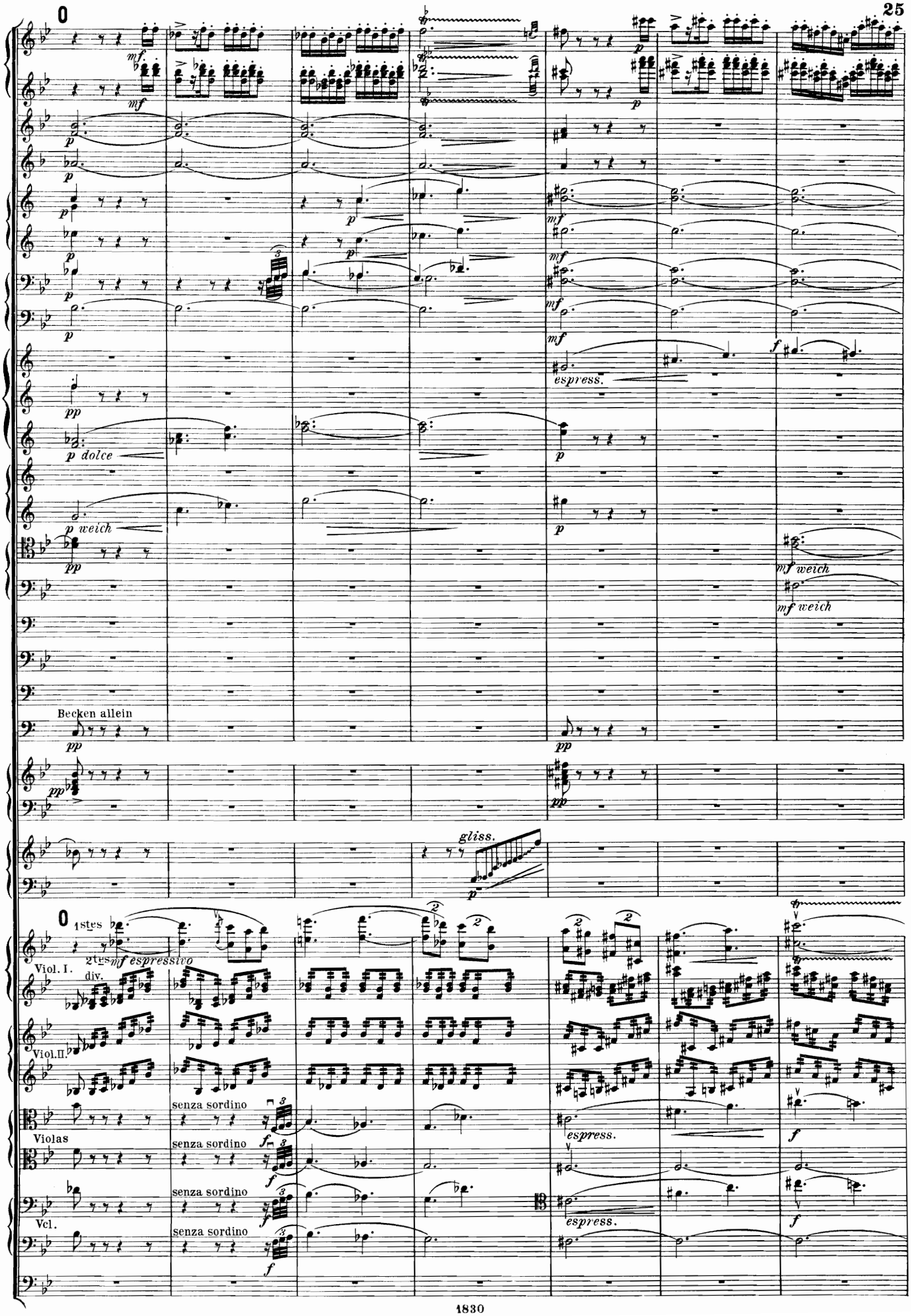
pp

pp

arco

pp


N
a 2.
pp dolce
pp weich
pp sempre
gliss.
N 1stes u. 2tes Pult.
senza sordino
pizz.
Viol. I. die Anderen
senza sordino
Viol. II.
Violas
arco
div.


O
mf
p
mf
espress.
f
pp
p dolce
p weich
mf weich
Becken allein
gliss.
O
1stes
2tes
mf espressivo
Viol. I.
div.
Viol. II.
senza sordino
Violas
Vcl.

P

con sordino

P

Sul G

div.

div.

pizz.

pizz.

*)Springbogen, pizz. nur Achtel.

mf

p

p

p

mf

pp

V

V

In Fis

arco

arco

Q

a 2.

a 2.

senza sordino

senza sordino

weich

weich

weich

In Es

Gr. Tr.

Piatti

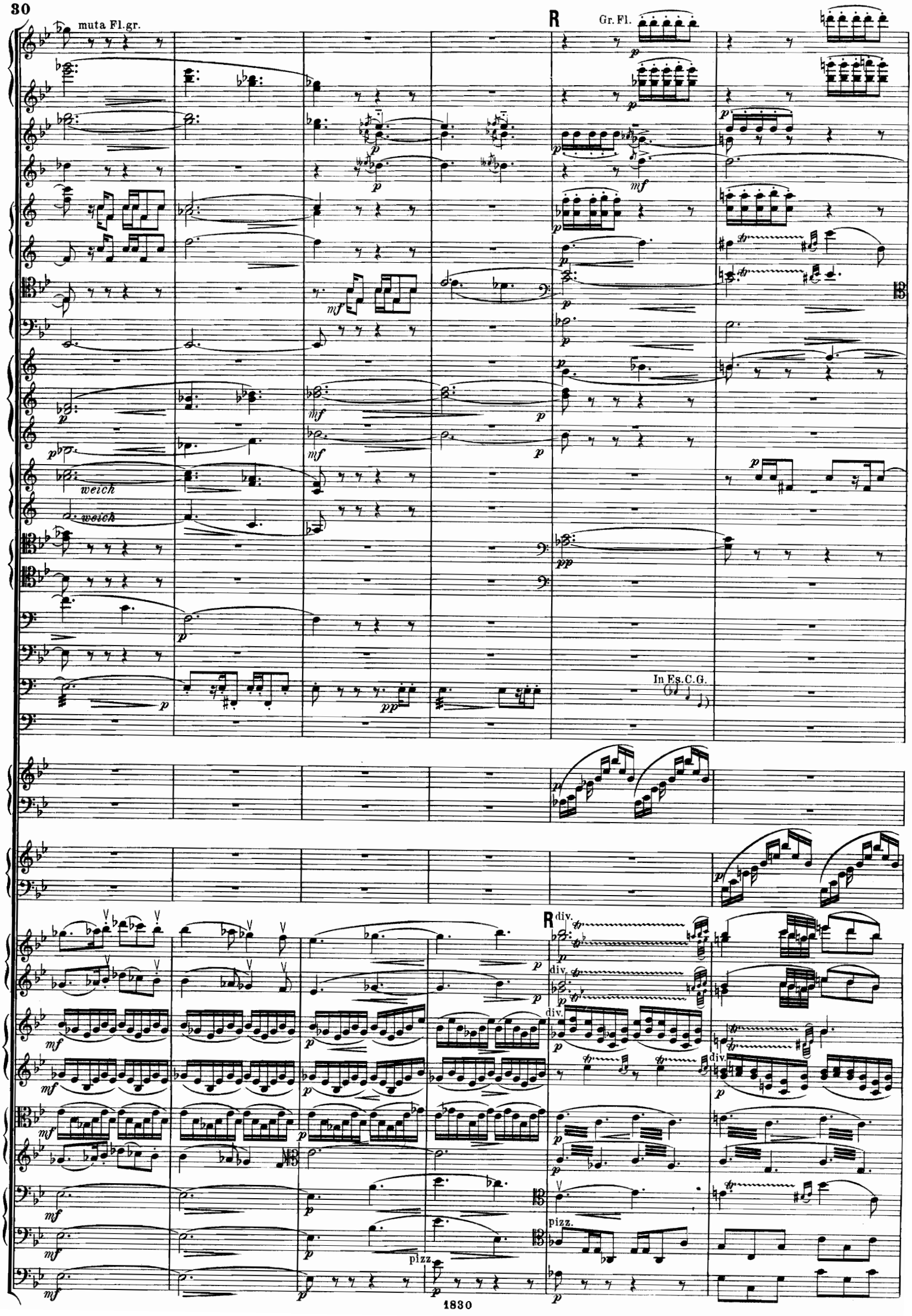
glissando

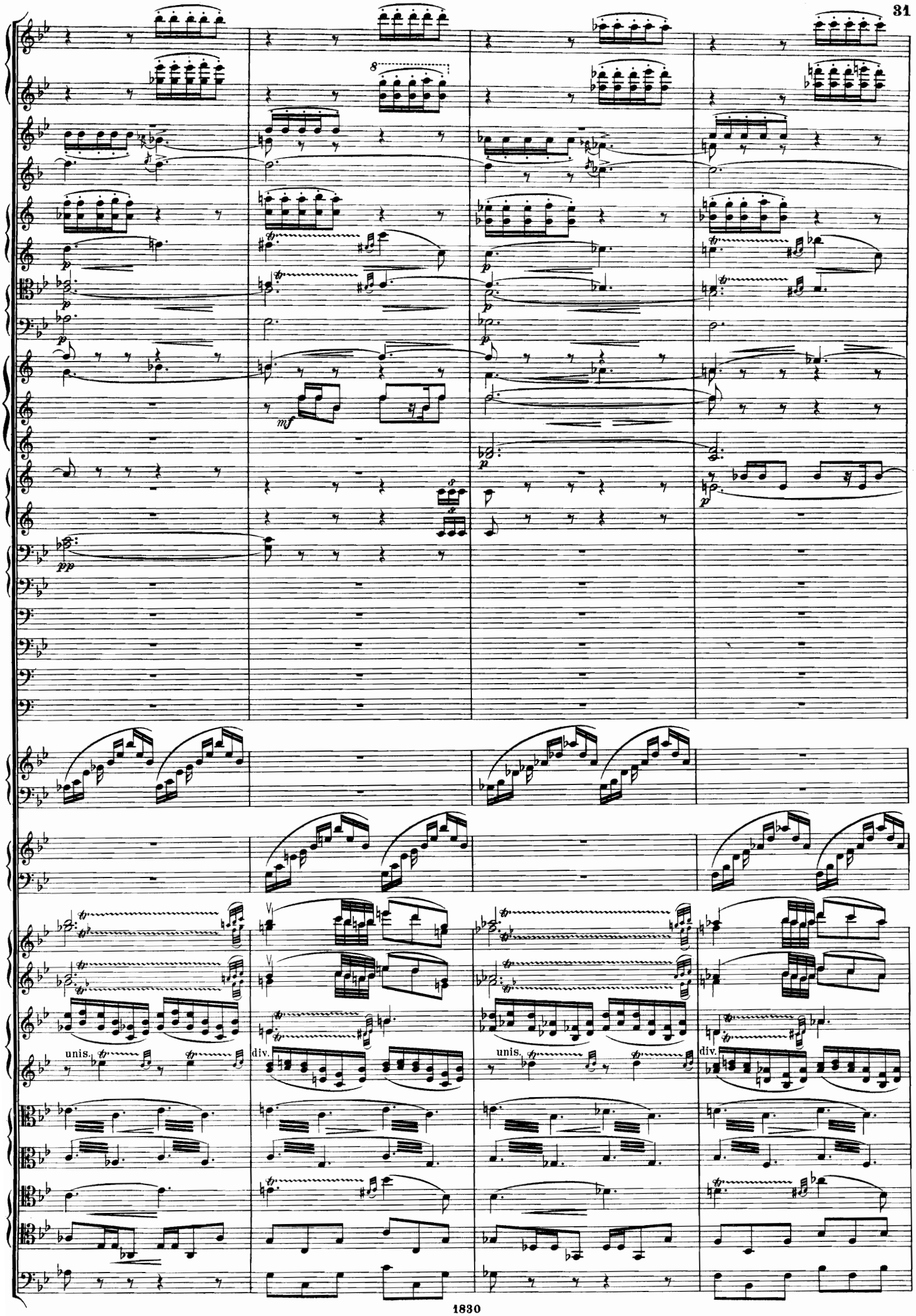
pizz.

pizz.

arco

arco


muta Fl.gr.
R
Gr. Fl.
weich
weich
In Es.C.G.
R
div.
div.
div.
div.
pizz.
pizz.

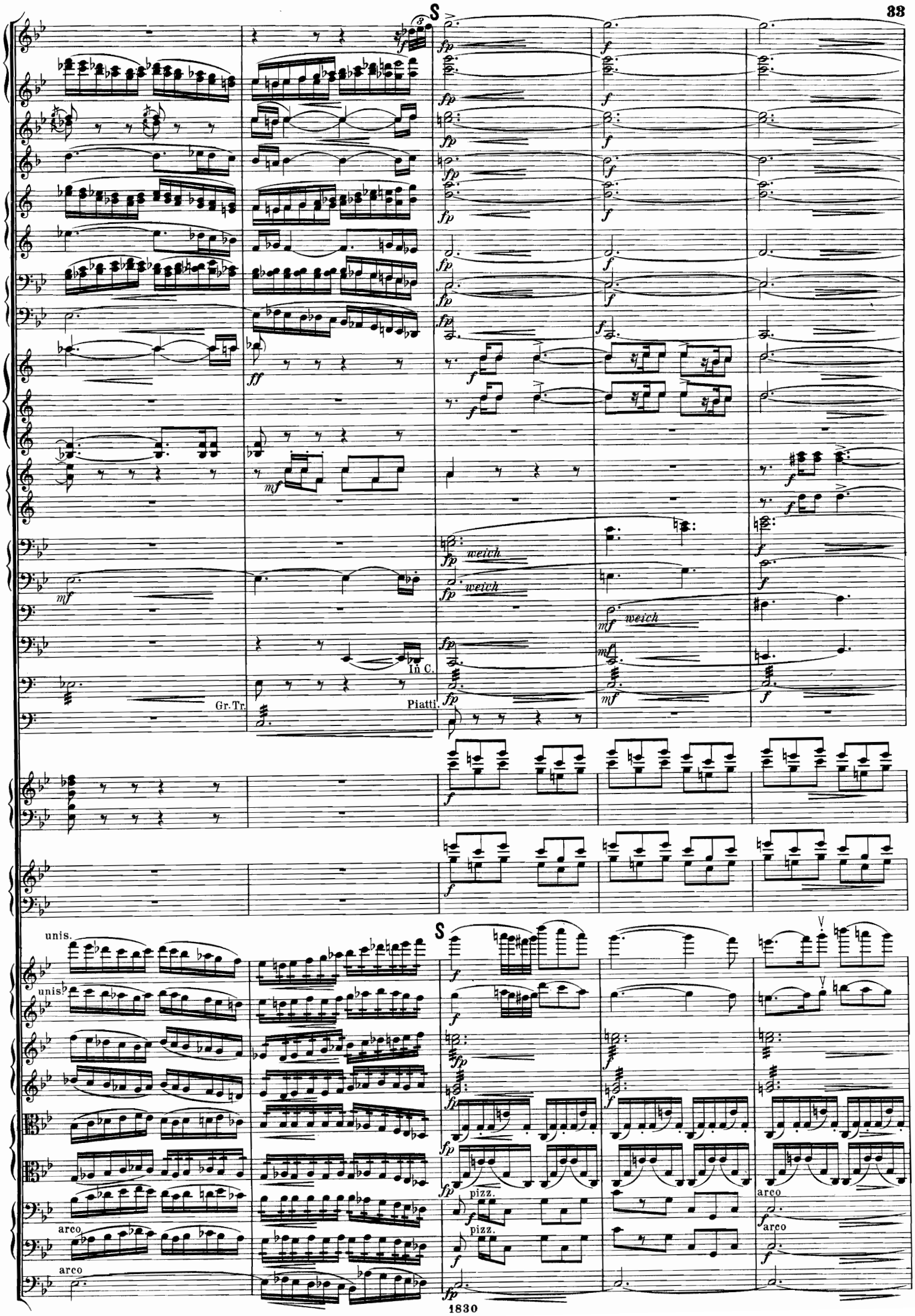

unis.
div.
unis.
div.

Piccolo rimuta

In Es

unis.

div.


S
Gr. Tr.
In C.
Piatti.
weich
unis.
arco
pizz.

weich

weich

In Es

Sul G

Sul G

T

gest.

T

espress.

U

V

gest.

div.

3 fach

U

V

accelerando

W Vivace.

ppp

pstaccatissimo

mf

ppp weich

ppp

p

pizz.

arco

div.

stacc.

stacc.

div.

pizz.

arco

arco

X

mf

mf

mf

mf

mf stacc.

p

p

mf

mf

mf

X

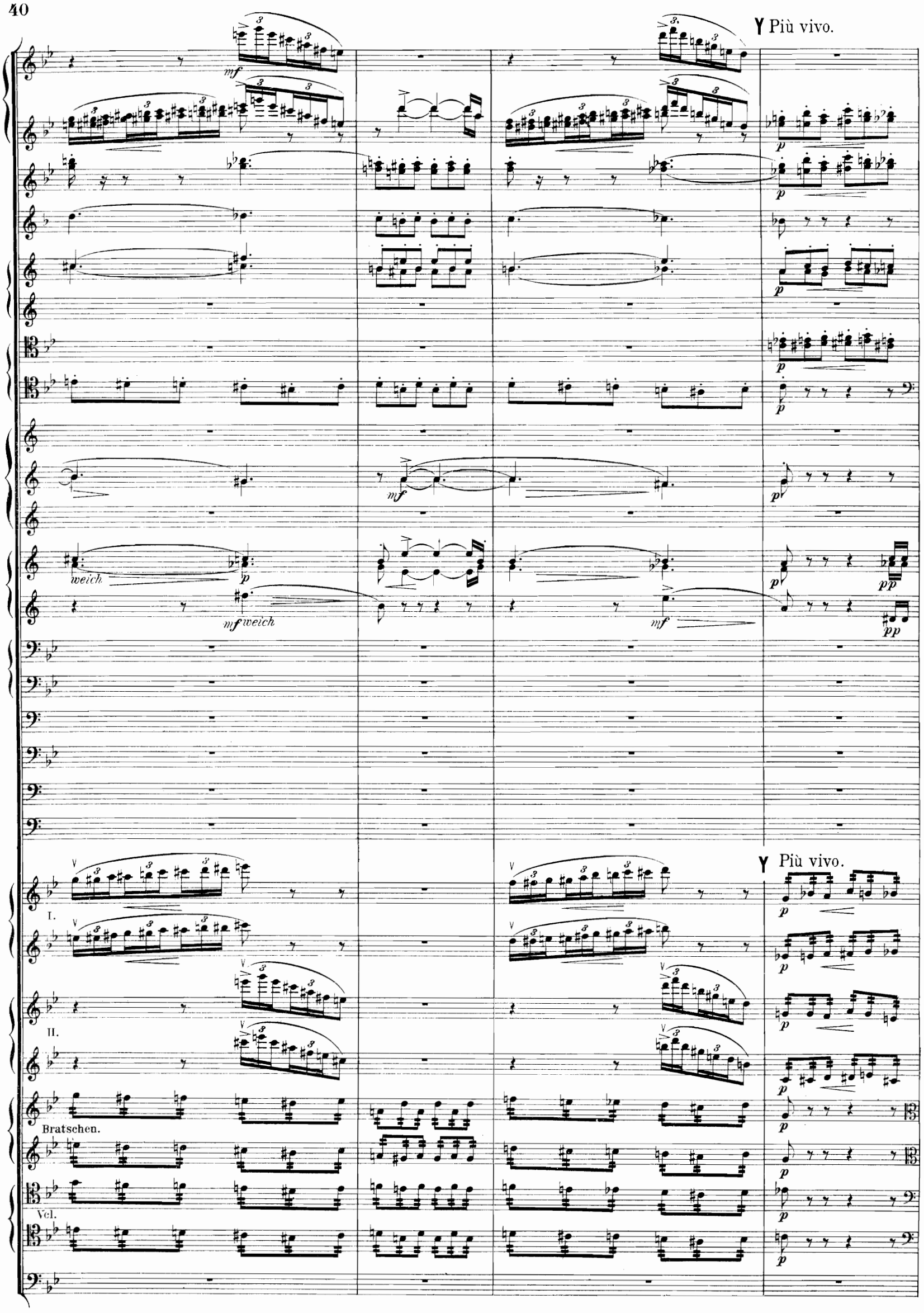
mf

mf

arco

mf

mf


Più vivo.
mf
p
weich
mf weich
pp
I.
II.
Bratschen.
Vcl.
Più vivo.

stacc.

stacc.

stacc.

mf stacc.

stacc.

mf stacc.

p

mf

p

mf

pp sempre

pp sempre

I.

p

mf leggiero

p

p

pizz.

arco

pizz.

arco

p

mf

mf

pizz.

arco

pizz.

arco

pizz.

div.

unis.

Z

Z

Spr. B.

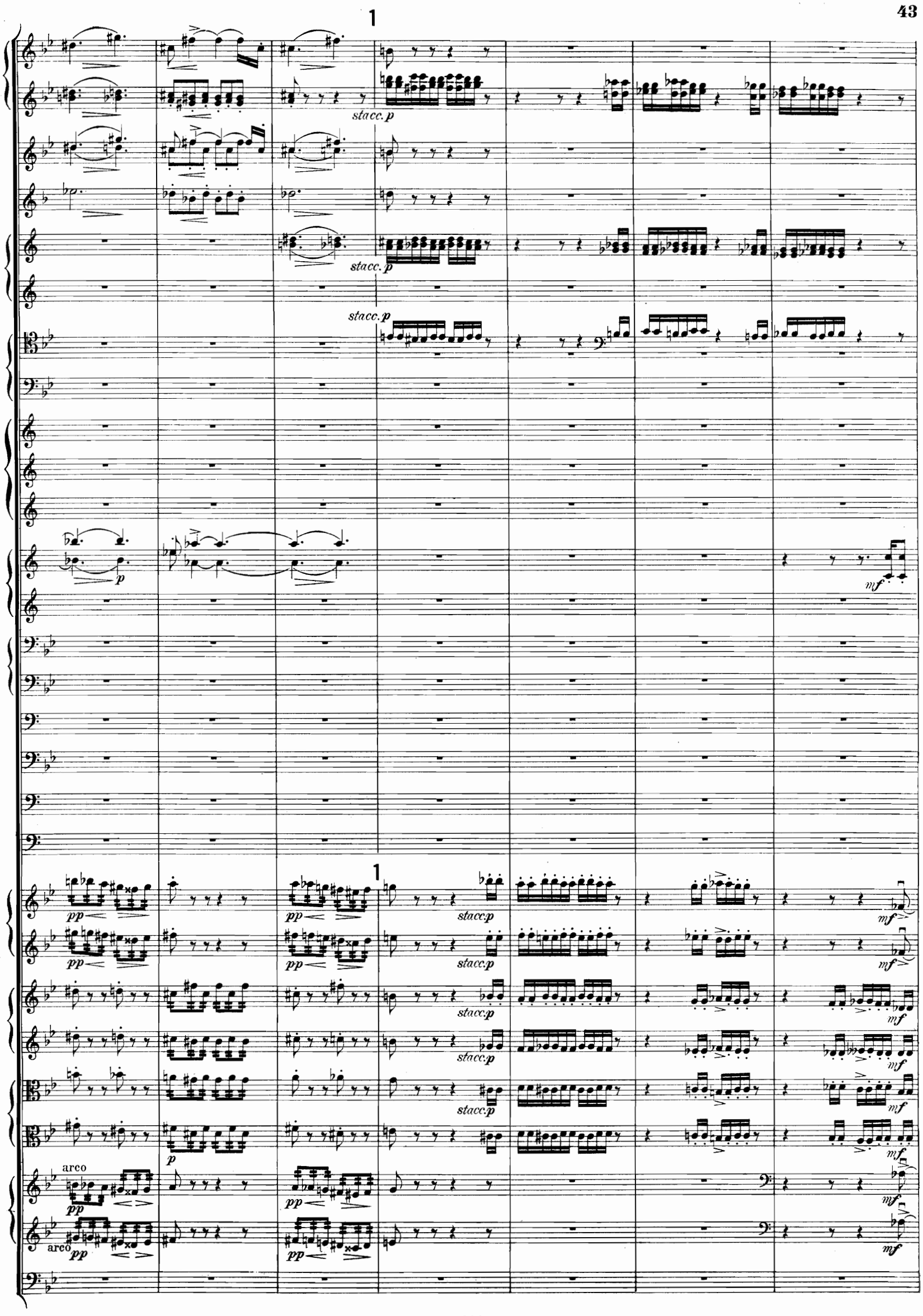
Spr. B.

pizz.

pizz.

div.

unis.


1
stacc. p
stacc. p
stacc. p
p
mf
1
pp
pp
stacc. p
mf
pp
pp
stacc. p
mf
stacc. p
mf
stacc. p
mf
stacc. p
mf
p
mf
arco
pp
pp
mf
arco
pp
pp
mf

Picc.

Fl. I.

Fl. II.

2

arco

3

ff *sfz*

ff *sfz*

ff *sfz*

f

f

sfz

f

ff Stürze hoch!

ff Stürze hoch!

f

f

f

mf

B. Pos.

f

mf

G. Trom.

3

ff

ff

ff

ff

div.

ff

sfz
f
molto
gest.
Stürze hoch.
ff
Becken allein
ff sfz

a 2.

Becken.

gr. Trommel allein

I.

II.

Violas.

Vcl.

pizz.

5

a 2.

a 2.

a 2.

muta C in H, G in Fis, Es in F.

Piatti.

Piatti.

Piatti. Gr. Trommel allein.

5 sul G.

sul G.

marc.

marc.

marc.

marc.

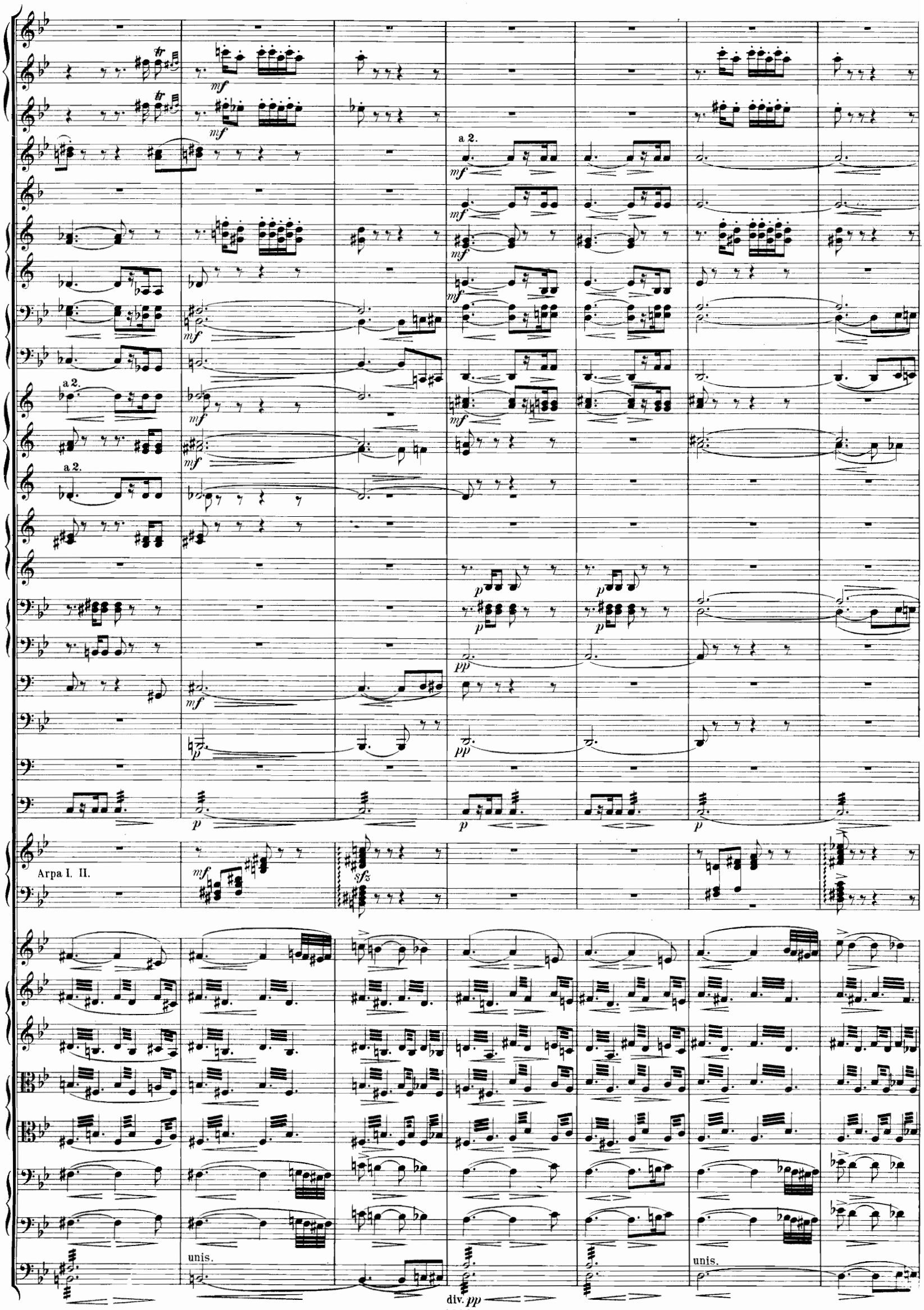
marc.

arco

arco

div.

arco


a 2.
a 2.
a 2.
Arpa I. II.
unis.
unis.
div. pp

6

I.

p

p

mf

p

Arpa 1.

mf

Arpa 2.

mf

6

espress.

espress.

espress.

Sul G.

Sul G.

Sul G.

unis.

mf

mf

7

pp

pp

pp

pp

pp

pp

pp

pp

mf

7

dolce

dolce

div.

p

p

p

pizz.

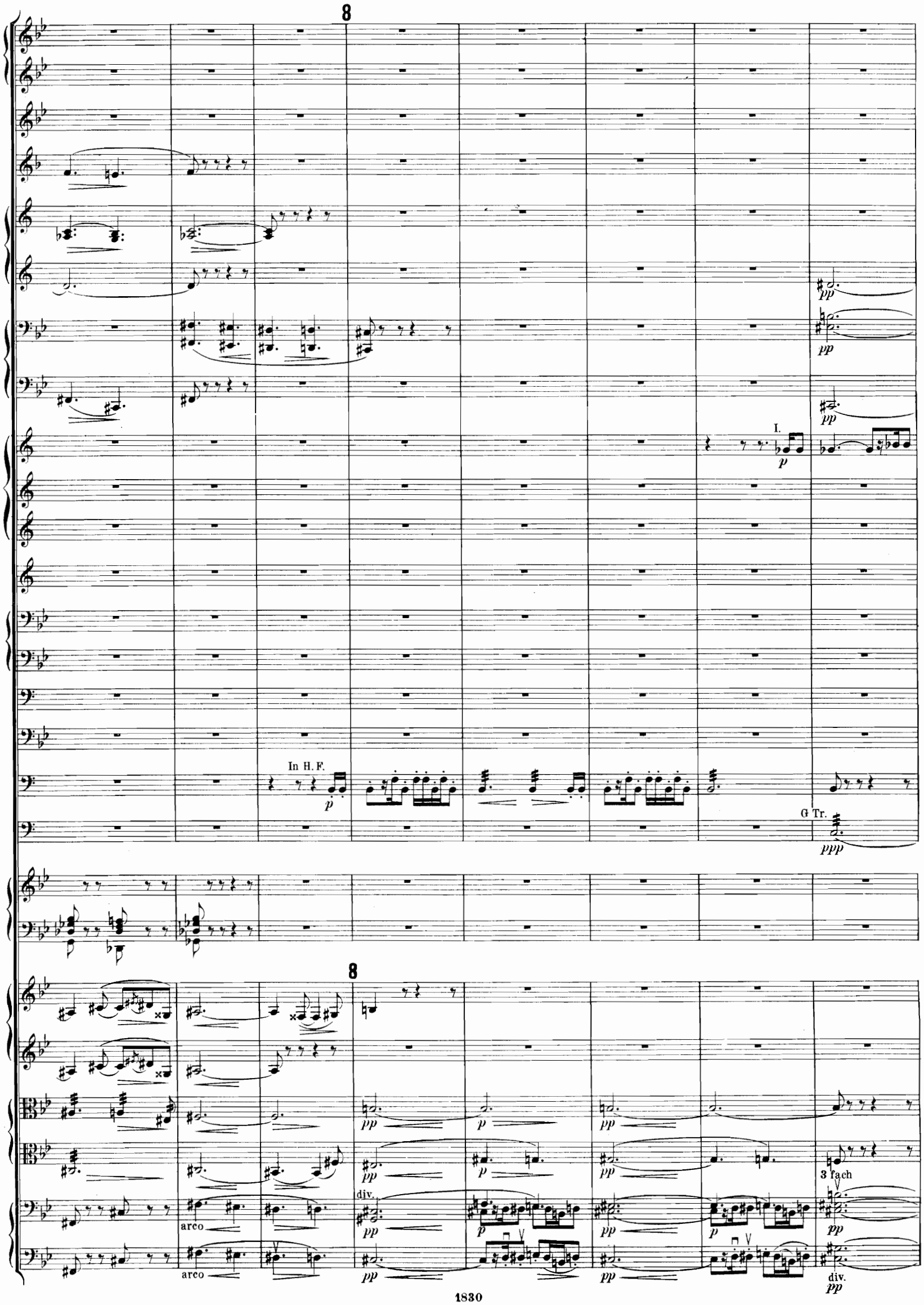
pizz.

pp

pp

pp

pp


8
pp
pp
pp
I.
p
In H. F.
p
G Tr.
ppp
8
pp
p
pp
pp
p
pp
3 fach
div.
arco
pp
p
pp
p
pp
arco
pp
pp
div.
pp

9

I.
pp
I.
pp
pp
ppp
ppp
ppp
III.
(Echo) pp
pp
ppp
ppp
unis.
ppp

9

Sp. B. V
div.
Con sordino
pp
Con sordino div.
Sp. B.
pp
ppp
ppp
unis.
ppp
V
unis.
div.

10

11

Engl.H.

Clar.

muta in A.

muta in A.

Fag.

Pos. *ppp*

Ten.Tub. *ppp*

p

f

pp

Timp.

(H. Fis. Cis.)

In Cis. *ppp*

Gr.Tr.

Arpa I.

p

10

11

div.

f

pp

Fl.

a 2.

Ob.

dolce

Clar.

In A.

Pos.

I u. II.

I. *pp*

Timp.

Arpa.

12 Tranquillo.

a 2.

(Hinter der Bühne.)

12 Tranquillo.

Con sordino

Con sordino

Con sordino

Con sordino

Con sordino

13
a 2.
a 2.
p
13
Senza sordino
Senza sordino
Senza sordino
Senza sordino
Senza sordino
Sul G.
Sul G.
mf
unis.
espr.
unis.
espr.
div.
unis.
div.
espr.

14

a 2.

a 2.

p

p weich

p

p

pp

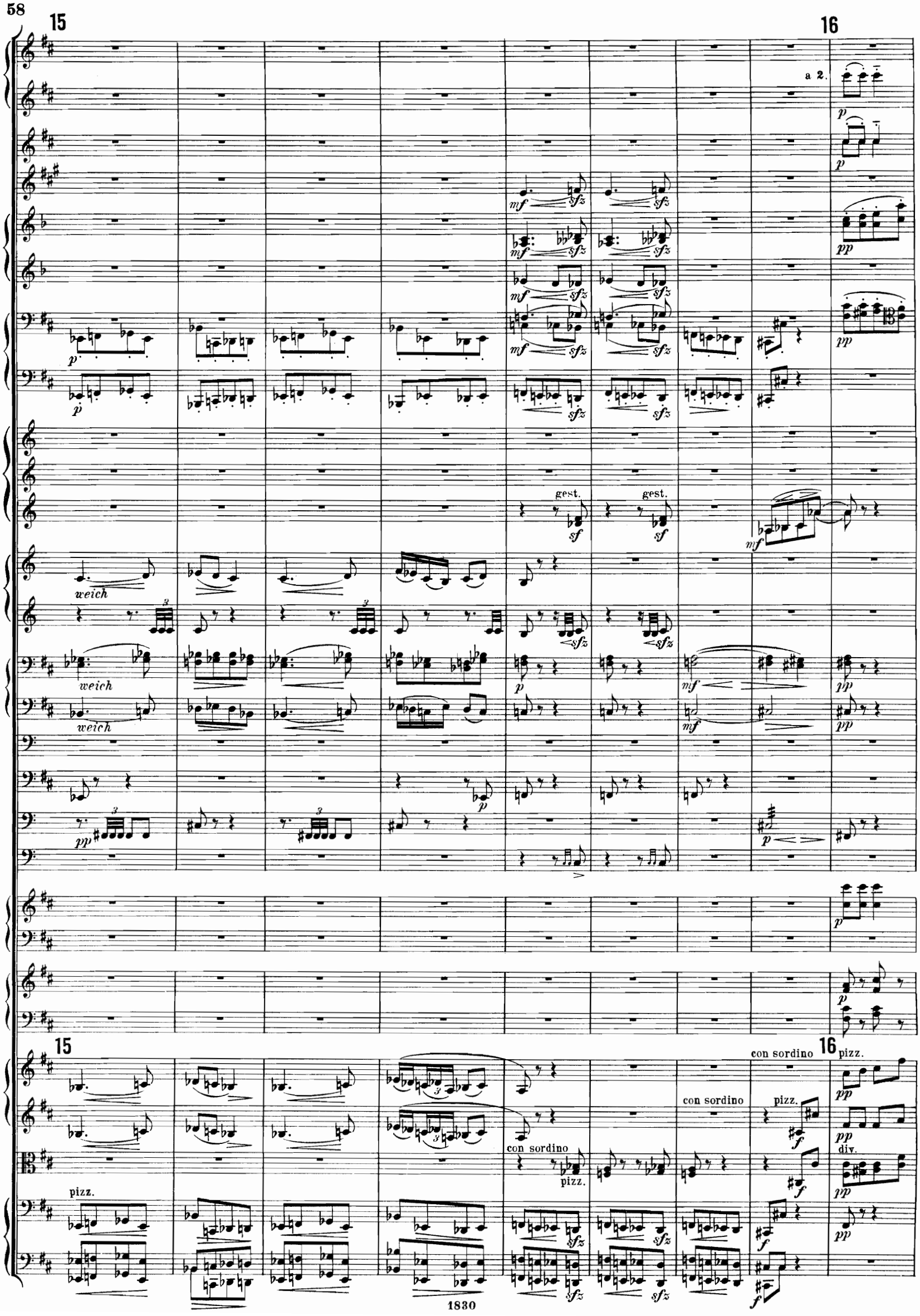
14

espress.

espress.

pizz.

p


15
16
a 2.
gest.
gest.
weich
weich
weich
con sordino
pizz.
con sordino
pizz.
con sordino
pizz.
div.
15
16

17

gest.

a 2.

a 2.

17

con sordino

pizz.

unis.

div.

con sordino

pizz.

Engl. Hr.

Clar. a 2.

muta in B.

Bass Clar.

muta in B.

Fag.

Cor. 5 u. 6.

Tymp.

Gr. Tr.

Viol.

18 Tempo I. ♩.= ♪ vorher!

1 u. 2. Cor. 3 u. 4.

Hinter der Bühne

Tymp.

senza sordino

Viol.

senza sordino

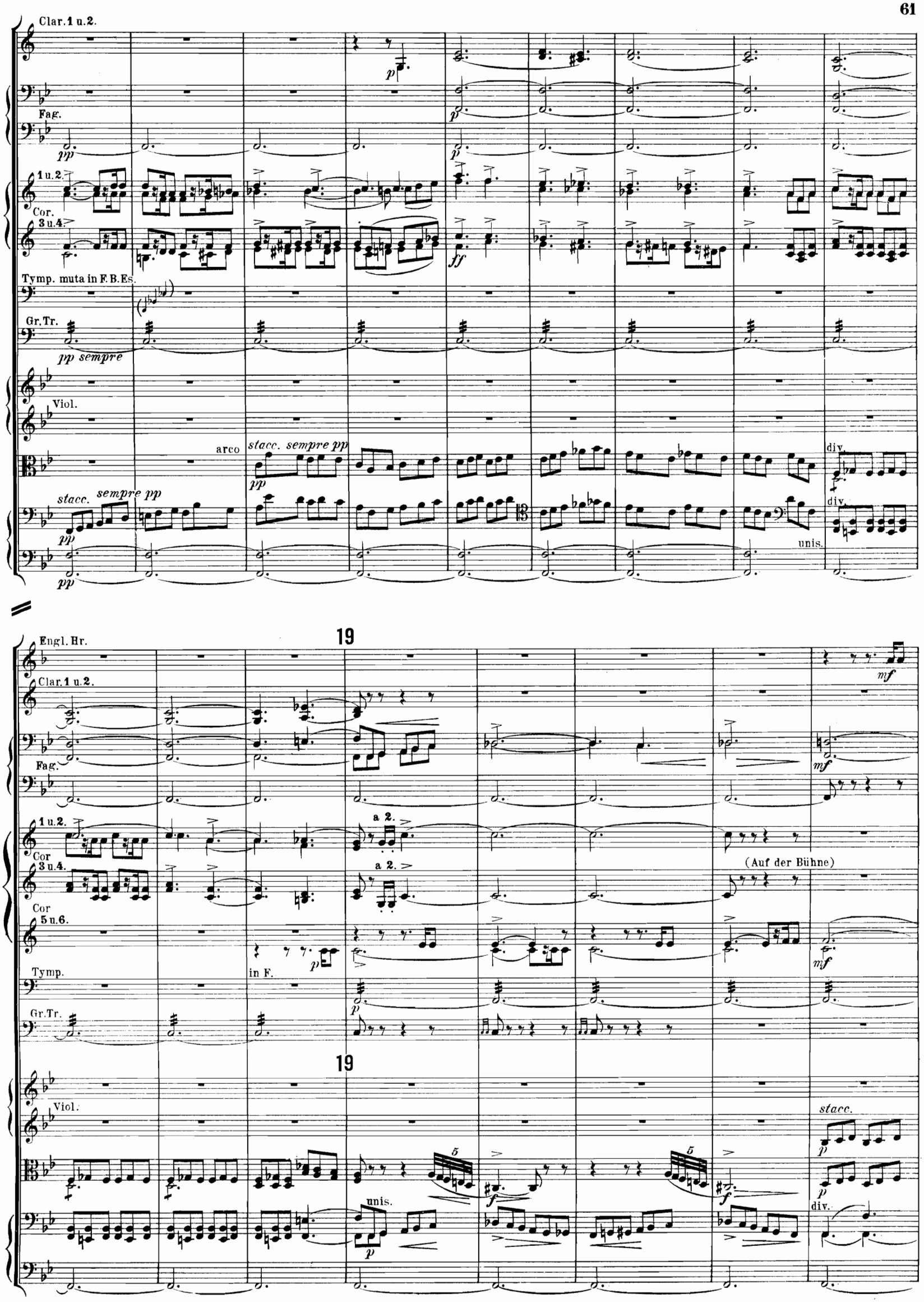
senza sordino

senza sordino

arco

arco

div.


Clar. 1 u. 2.
Fag.
1 u. 2.
Cor.
3 u. 4.
Tymp. muta in F. B. Es.
Gr. Tr.
pp sempre
Viol.
arco
stacc. sempre pp
div.
unis.
Engl. Hr.
19
a 2.
(Auf der Bühne)
Cor
5 u. 6.
Tymp.
in F.
Gr. Tr.
stacc.

20

21

a 2.

mf

sf3

pp

p

p weich

pp sempre

20

21

mf

sfz

dreifach

accelerando

a 2.

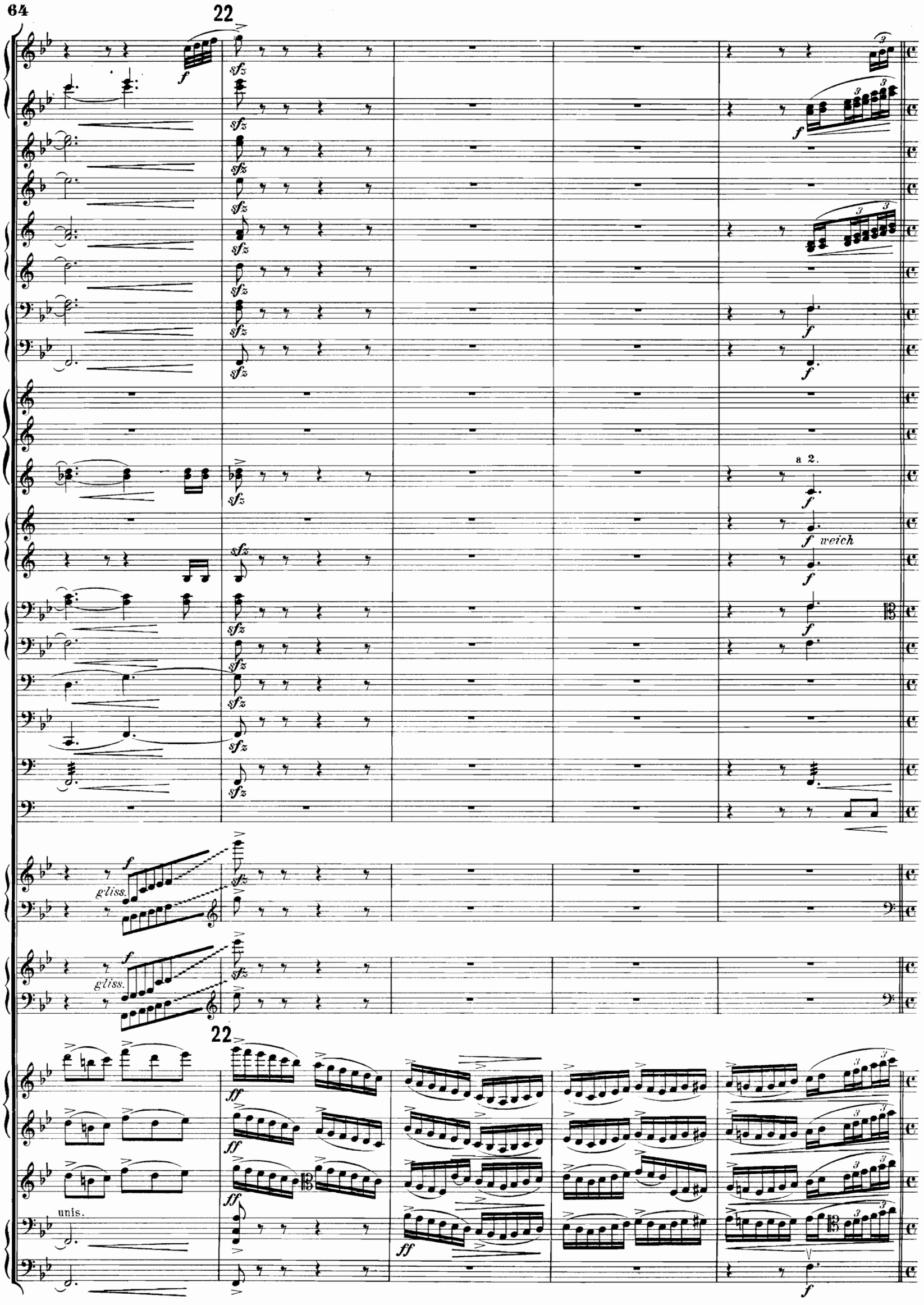
5.

f

mf

poco a poco cresc.

accelerando


22
sfz
f
a 2.
f weich
gliss.
22
ff
unis.

23 Tranquillo.

24

a 2.

f *mf* *espress.*

23 Tranquillo.

24

div.

25

a 2.

in C.

Piatti

25

div.

div.

div.

unis.

a 2.

a 2.

a 2.

fff

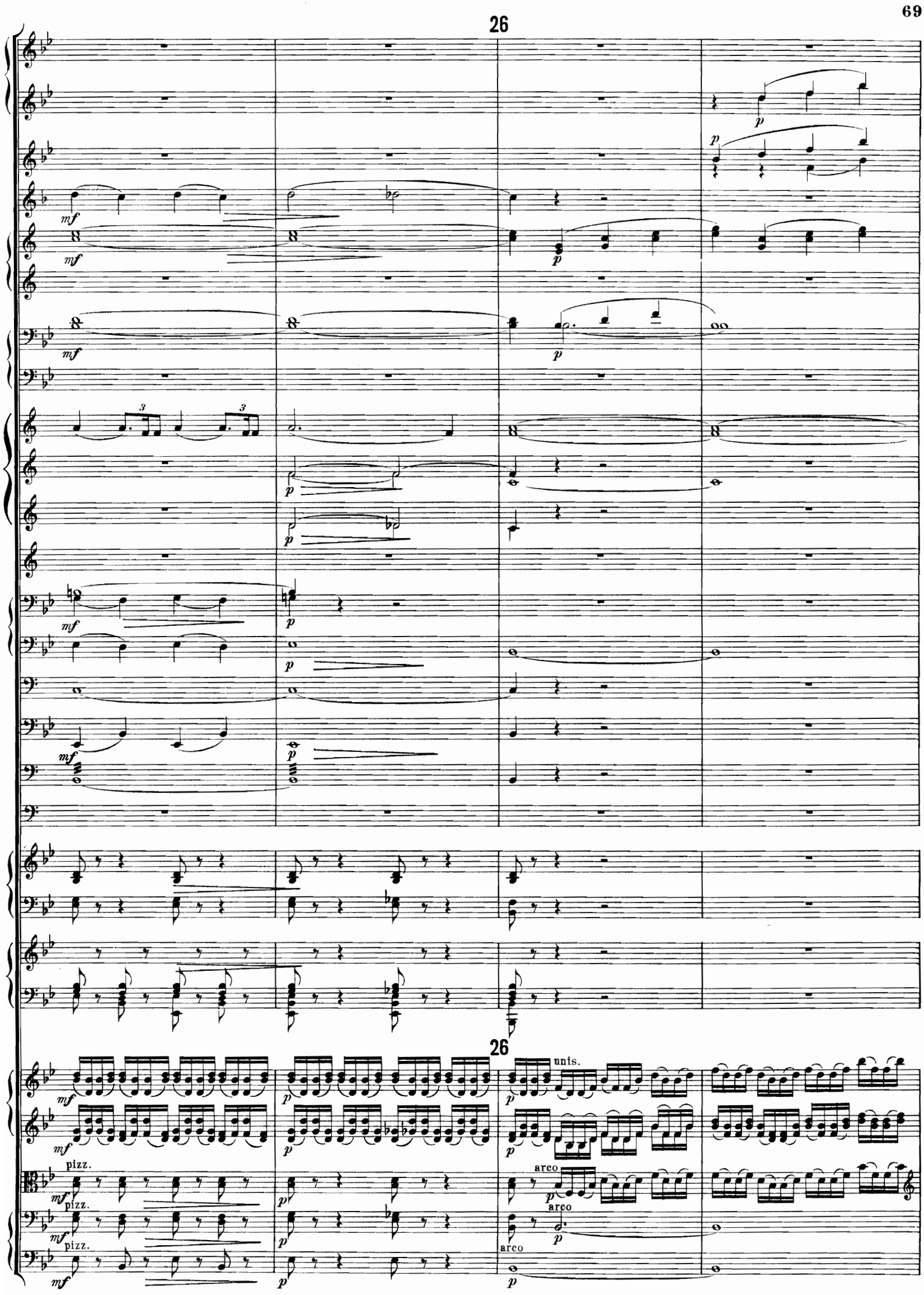
fff

fff

dimin.

dimin.

dimin.


26
mf
p
unis.
pizz.
arco

p

pizz.

arco

div.

(180)

1830

Stich und Druck von C. G. Röder, Leipzig.