

SIEBENTE SINFONIE VON GUSTAV MAHLER.

ORCHESTER-PARTITUR.

KLEINE AUSGABE.

M 12.—

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EIGENTUM DER VERLEGER FÜR ALLE LÄNDER

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VII. SYMPHONIE.

1. Satz.

GUSTAV MAHLER.

Langsam. (Adagio.)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flöten (Flutes), Oboen. (Oboes), Clarinetten in A. (Clarinets in A), Baßclarinette in A. (Bass Clarinet in A), Fagotte. (Bassoons), and Contrafagott. (Contrabassoon). The brass section includes Tenorhorn in B. (Tenor Horn in B), Posaunen. (Trumpets), Baß-Tuba. (Bass Trombone), and Große Trommel. (Large Drum). The string section includes Violinen I. & II. (Violins I & II), Violen. (Violas), Violoncelli. 4 fach geteilt. (Cello and Double Basses, 4 parts), and Contrabässe. (Double Basses). The score is marked with dynamics such as *pp*, *f*, and *unif.*, and includes performance instructions like *simile* and *großer Ton!*. The tempo is indicated as *Langsam. (Adagio.)* at the beginning and end of the page.

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gentum der Verleger für alle Länder

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Fl. *a 4*

Ob. *f f* *fp ff sfz ff* *p molto* *ff* *p molto*

Egl. H. *p* *p* *f* *p*

Cl. A. *f f* *fp ff sfz ff* *p molto* *ff* *p molto*

Bcl. A. *cresc.* *ff* *sfz* *p subito*

Fag. *cresc.* *ff* *sfz* *p subito* *p* *molto*

C. Fag. *cresc.* *ff* *sfz* *p subito* *p* *molto*

Hr. F. *a 2* *p* *p* *p*

Trp. F. *p* *p*

Pos. *p* *poco* *p*

Tuba. *p* *poco* *p*

I. *p cresc.* *sfz* *ff* *p subito* *a 2* *pp* *p molto*

VI. *ff* *ff* *sfz* *molto* *p subito*

Va. *ff* *ff* *sfz* *molto* *p subito*

Celli. *ff* *ff* *sfz* *molto* *p subito*

get. *ff* *ff* *sfz* *molto* *p subito*

B. *ff* *ff* *sfz* *molto* *p subito*

2

Fl. 1 $\frac{1}{4}$ ff

Ob. $\frac{1}{8}$ ff *sempre ff* ff fp

Egl.H. p f p

Cl.A. 1 ff *sempre ff* ff fp f p ff p

Cl.A. 2 ff *sempre ff* ff fp f p ff p

Bcl.A. ff *sempre ff*

Fag. $\frac{1}{8}$ p ff *sempre ff*

C-Fag. ff *sempre ff*

Tenh. ff *ff hervortretend*

Hr.F. 1 p pp $a 2$

Hr.F. 2 p

Tuba. p

VI. I. ff ff

VI. II. ff ff *G-Saiten*

Va. p ff ff p

Cell. 8 fach f ff ff p

Cell. get. f ff ff p

B.get. ff ff ff p

Etwas weniger langsam, aber immer sehr gemessen.

Fl. 1. 2. *pp abdt marcato* *p cresc.* *ff*

Ob. *pp abdt marcato* *cresc.* *ff*

Egl.H.

Cl. A. 1. *pp abdt marcato* *cresc.* *ff*

Cl. A. 2. *pp abdt marcato* *cresc.* *ff*

Bcl. A. *cresc.* *ff*

Fag. 1. *pp* 1. 2. a 2. *cresc.* *ff*

C.-Fag.

Hr. F. 1. 2. 4.

Tuba.

Fk.

I. *pizz.* *p cresc.* *arco* *ff*

VI. *pizz.* *p cresc.* *arco* *ff*

II. *pp* *p cresc.* *arco* *ff*

Va. *pizz.* *p cresc.* *arco* *ff*

Celli. *unis.* *pp* *p cresc.* *ff*

B.ges. *pp* *p cresc.* *ff*

Etwas weniger langsam, aber immer sehr gemessen.

Drängend. *molto rit.*

4

Tempo I. (Adagio) subito, aber fließender als zu Anfang.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures by vertical bar lines. Key performance instructions are placed above and below the staves, including 'Drängend.' and 'molto rit.' at the top and bottom. Dynamic markings such as *pp*, *mf*, and *dim.* are used throughout. There are also some performance cues like 'a 3' and 'a 2' indicating articulation or phrasing. The bottom of the page features the publisher's logo 'B. & B.' and the number '16997'.

Drängend. *molto rit.*

Tempo I. (Adagio) subito, aber fließender als zu Anfang

Nicht schleppen.

a 3

Ob. $\frac{1}{2}$ $\frac{3}{8}$

Egl. H.

Cl. A. $\frac{1}{2}$ $\frac{3}{8}$

Bcl. A.

Fag. $\frac{1}{2}$ $\frac{3}{8}$

C-Fag.

Tenh.

1

Hr. F. 3

2

4

Trp. B.

1

2

Gr. Tr.

I.

VI.

II.

Va.

Coll.

B.

p *molto cresc.* *f* *sf* *sfz* *f*

p *molto cresc.* *f* *sf* *sfz* *f*

sfz *f* *sfz* *f*

sfz *f* *sfz* *f*

fp 2. 3. *f* *sf* *sfz* *f* *p*

fp *f* *sf* *sfz* *f* *p*

f *cresc.* *ff* *sf* *p*

ff *3* *ff* *sf* *p*

fp *cresc.* *sfz* *f* *dim. p*

fp *cresc.* *sfz* *f* *dim. p*

fp *cresc.* *sfz* *f* *dim. p*

fp *cresc.* *sfz* *f* *dim. p*

fp *cresc.* *sfz* *f* *dim. p*

gestopft *ff* *sfz* *p*

gestopft *ff* *sfz* *p*

gestopft *ff* *sfz* *p*

Nicht schleppen.

B. & B.

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5 Von hier an (unmerklich) drängend.

Fl. 1. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ff* *f* *ff*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *f* *f* *ff*

Engl.H. *ff* *ff* *ff* *ff*

Cl. A. $\frac{1}{2}$ $\frac{2}{8}$ *ff* *f* *ff* *ff*

Bcl. A. *ff* *f* *ff* *ff*

Fag. $\frac{1}{2}$ $\frac{3}{4}$ *ff* *f* *ff* *ff*

C-Fag. *ff* *f* *ff* *ff*

Hr. F. 1 *ff* *ff* *ff* *p ff ff*

Hr. F. 2 *ff* *ff* *ff* *p ff ff*

Trp. 1. *ff* *ff* *ff* *ff*

Pos. $\frac{1}{2}$ $\frac{3}{8}$ *ff* *ten.*

Tuba. *ff* *ff* *ff* *ff*

VI. I. *G-Saite.* *ff* *ff* *ff* *ff*

VI. II. *G-Saite.* *ff* *ff* *ff* *ff*

Va. *ff* *ff* *ff* *ff*

Coll. *ff* *ff* *ff* *ff*

B. *ff* *ff* *ff* *ff*

Von hier an (unmerklich) drängend.

Più mosso.

Drängend.

8

Fl. $\frac{1}{2}$ $\frac{2}{4}$ *ff sf dim. p f p sempre p*

Ob. $\frac{1}{2}$ $\frac{2}{3}$ *ff ff p cresc.*

Egl. H. *ff ff*

Cl. A. $\frac{1}{2}$ $\frac{2}{3}$ *ff ff p cresc.*

Bcl. A.

Fag. $\frac{1}{2}$ $\frac{2}{3}$

C. Fag.

Hr. F. $\frac{1}{4}$ $\frac{2}{4}$ *dim. p*

1 *f ff*

2 *f ff*

8 *f ff*

Tuba.

VI. *ff sf pp morendo*

II. *ff p f dim. p cresc. cresc. molto*

Vn.

Celli.

B.

Più mosso.

Drängend.

6

Allegro con fuoco.

Fl. *cresc.* *ff*

Ob. *ff* *sempre f* *ff*

Egl.H.

Cl.A. *ff* *sempre f* *ff*

Fag.

O-Fag.

Hr.F. *a 2* *ff*

Trp.F. *ff*

Trgl. *f*

VI. *a 2* *ppp molto cresc.* *f* *cresc.* *ff* *dim.*

II. *p molto cresc.* *ff plazz.* *ff* *dim.*

Va. *ff*

Celli. *f* *ff*

B. *f*

Allegro con fuoco.

Fl. *sempre ff*
 Ob. *ff* *dim.* *pp*
 Cl. A. *ff* *dim.* *pp*
 Fag. *f* *dim.* *p*
 C. Fag. *f* *dim.* *p*
 Hr.
 Trp. I. F. *f*
 Pos. *f*
 Pk.
 Beck. *mf*
 Trgl. *ff*
 VI. I. *ff* *stacc.* *f* *p* *arco* *ff*
 VI. II. *ff* *dim.* *p* *arco* *ff*
 Va. *ff* *dim.* *pp* *ff*
 Celli. *ff* *dim.* *p* *ff*
 B. *ff* *dim.* *p* *ff*

1 2
Fl. *a 2*
p *pp subito*

1 2
Ob. *1.*
p *pp* *1. 2. stacc.*
ff *stacc.*

1 2
Egl.H. *ff* *1. 2.*
pp *stacc.*
ff *stacc.*

1 2
Cl.A. *ff* *pp* *stacc.*
ff *stacc.*

Bcl.

1 2
Fag. *ff* *a 3*
p *ff* *ff*

C.Fag.

1 2
Hr. *ff* *p*

1 2
Pos.

I. *sfz* *dim.* *p zart aber ausdrucksvoll*
II. *sfz* *dim.* *pp*

Va. *ff* *plz.* *pp* *arco*
p *f* *f*

Ocell. *ff* *p zart aber ausdrucksvoll* *sempre pp*
ff *p* *ff* *p*

B. *plz.*
p *f* *f*

This page of a musical score, numbered 13 and 17, contains the following parts and markings:

- Fl.** (Flute): Part 1, 2. *ff*, *a 2*.
- Ob.** (Oboe): Part 1, 2, 8. *ff*, *a 2*.
- Egl.H.** (English Horn): *ff*.
- Cl. Es.** (E-flat Clarinet): *ff*.
- Cl. A.** (A Clarinet): Part 1, 2, 3. *ff*, *a 3*.
- Bcl.** (Bass Clarinet): *ff*.
- Fag.** (Bassoon): Part 1, 2, 8. *ff*, *a 3*, *2.3.*
- C. Fag.** (Contrabassoon): *ff*.
- Hr.** (Horn): Part 1, 2, 4. *ff*, *a 2*.
- Trp. I. F.** (Trumpet I, First): *ff*.
- Pk.** (Percussion): *ff*.
- I.** (Violin I): *ff*.
- VI.** (Violin II): *ff*, *trom.*
- Va.** (Viola): *arco*, *ff*, *got.*
- Celli.** (Cello): *ff*.
- B.** (Bass): *ff*.

This page of a musical score, numbered 14, contains the following instruments and parts:

- Fl. 1 and 2:** Flute parts with dynamics *sempre f* and *ff*.
- Ob.:** Oboe part with dynamics *f*, *dim.*, *p*, and *ff*.
- Cl. Es.:** Clarinet in E-flat part with dynamics *f* and *ff*.
- Cl. A. 1 and 2:** Clarinet in A part with dynamics *f*, *dim.*, and *ff*.
- Fag.:** Bassoon part with dynamics *p*, *ff*, and *f*.
- C. Fag.:** Contrabassoon part with dynamics *ff*.
- Hr. 1 and 2:** Horn parts with dynamics *f* and *ff*.
- Trp. F.:** Trumpet in F part with dynamics *f* and *ff*.
- Pos. 1 and 2:** Trombone parts with dynamics *f* and *ff*.
- Tube.:** Tuba part with dynamics *f* and *ff*.
- Pk.:** Percussion part with dynamics *ff*, *dim.*, *p*, and *sempre p*.
- Violin (I and II):** Violin parts with dynamics *f* and *ff*.
- Viola:** Viola part with dynamics *f* and *ff*.
- Violoncello:** Violoncello part with dynamics *f* and *ff*.
- B.:** Bass part with dynamics *f* and *ff*.

a tempo (sempre l'istesso).

rit.

(♩ werden ♩)

a 4

a 3

Mit großem Schwung.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B. () bedeuten keinen Halt, sondern nur ein) unbedeutende Dehnung; ebenso ist „drängend“ nur eine Direktive zur Phrasierung und sehr diskret auszuführen.

N.B. 16

Picc. *p*

Fl. *p* *ff* 4. nimmt Piccolo.

Ob. *p* *ff*

Egl.H.

Cl. A. *p* *ff*

Bcl. *f*

Fag. *cresc.* *ffp* *p* *cresc.*

C.Fag. *cresc.* *f*

Hr. *pp* *ffp* *p* *cresc.* *f* *p*

Pos. *p*

Tuba. *p*

Pk. *poco cresc.* *f*

Gr. Tr. *p*

I. *ff* *p* *p* *drängend cresc.* *ff*

VI. *ff* *p* *p* *drängend cresc.* *ff*

Va. *cresc.* *ff* *pizz.* *arco* *p* *cresc.* *ff*

Celli. *f* *ff* *f* *pizz.* *arco* *p* *cresc.* *ff*

B. *cresc.* *f* *ffp* *cresc.* *ff*

N.B. ausholen zum 2. Viertel.

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trco

a tempo Allegro.

Flott.

ff a tempo Allegro.

Flott.

Picc. 1 $\frac{1}{2}$
 Fl. 1 $\frac{1}{2}$
 Ob. 1 $\frac{1}{2}$
 Egl. H. $\frac{1}{2}$
 Cl. Es. $\frac{1}{2}$
 Cl. A. 1 $\frac{1}{2}$
 Bel. $\frac{1}{2}$
 Fag. 1 $\frac{1}{2}$
 C. Fag. $\frac{1}{2}$
 Hr. 1 $\frac{1}{2}$
 2 $\frac{1}{2}$
 Trp. F. 1 $\frac{1}{2}$
 2 $\frac{1}{2}$
 Pos. 1 $\frac{1}{2}$
 Tuba. $\frac{1}{2}$
 Pk. $\frac{1}{2}$
 Beck. $\frac{1}{2}$
 Gisp. $\frac{1}{2}$
 I. $\frac{1}{2}$
 VI. $\frac{1}{2}$
 II. $\frac{1}{2}$
 Va. $\frac{1}{2}$
 Celli. $\frac{1}{2}$
 B. $\frac{1}{2}$

Picc. *a2*

Fl. *a4*

Ob. *a3* *1.2*

Egl. H.

Cl. Es.

Cl. A. *a3* *1.2*

Bas. A.

Fag. *a3*

C. Fag.

Hr. *a2*

Trp. B. *in F*

Pos. *1* *dim.*

Tuba.

Pk.

Vi. I.

Vi. II.

Va.

Celli. *a2*

B. *arco*

Ob. 2/8 Schalltr. auf. *ff* *fp cresc.* *ff*

Egl. H. *ff*

Cl. A. 2/3 Schalltr. auf. a 3. *ff* *fp cresc.*

B.-A. *trumm* *ff*

Fag. 2/3 *trumm* *ff*

C. Fag. *trumm* *ff*

1. *ff*

2. *ff*

Trp. F. 4 *mf*

Pos. 1/2 *f* *p*

Tuba. *p*

Pk.

Tamb. *f*

1. *p* *cresc.* *ff* *p* *cresc.* *ff* *sf* *sf*

VI. *p* *cresc.* *ff* *p* *cresc.* *ff* *sf* *sf*

Va. *p* *fp cresc.* *ff* *sf* *sf*

Calli. *p* *cresc.* *f* *trumm* *trumm* *trumm*

B. *p* *cresc.* *f* *trumm* *trumm* *trumm*

Ganz zurückhaltend.

24 Moderato.

Picc. *f*
 Fl. 1 *p*
 Fl. 3 *p*
 Fl. 4 *p*
 Ob. *pp*
 Engl. H. *pp*
 Cl. A. *pp*
 Fag. *pp*
 C. Fag. *pp*
 Tenh. in B: *f*
 Pos. *pp*
 Pk. *pp*
 Tamb. *p*
 I. *ohne Dämpfer pizz.*
 II. *mit Dämpfer p*
 1. Solo *mit Dämpfer pp*
 Va. *mit Dämpfer pp*
 2. Solo *mit Dämpfer pp*
 3. Solo *mit Dämpfer pp*
 Solo. *mit Dämpfer pp*
 Celli. *mit Dämpfer pp*
 Tutti. *pp*
 B. *pp*

a 1
a 2
sempre pp
1. Solo pp
a 2 pizz.
deutlich
sempre pp
sempre pp
sempre pp
morando

Ganz zurückhaltend.

Moderato.

25

Picc. *p*
 Fl. $\frac{1}{2}$ $\frac{3}{8}$ *p* *pp*
 Ob. $\frac{1}{2}$ $\frac{3}{8}$ *pp*
 Egl.H. *a 3*
 Cl.A. $\frac{1}{2}$ $\frac{3}{8}$ *a 3*
 Fag. $\frac{1}{2}$ $\frac{3}{8}$ *a 3* *p* *espress.*
 C.Fag. *p*
 Hr. $\frac{3}{2}$ $\frac{3}{4}$
 Pos. $\frac{1}{2}$ $\frac{3}{8}$ *pp*
 Pk.
 2.Solo $\frac{1}{2}$ $\frac{3}{8}$ *p* *molto oroso* *p* *pp* *espress.*
 V.I. *a 2* *pp* *espress.*
 Tutti. *ppp* *pp* *pp* *espress.*
 V.I.II. *arco* *p* *pp*
 Va. $\frac{1}{2}$ $\frac{3}{8}$ *ppp*
 Solo. *ohne Dämpfer* *p* *espress.*
 Celli. *immer mit Dämpfer* *pp*
 Tutti. *pp*
 B. *plaz.* *arco* *pp*

29

Fl. 1 $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Egl. H.

Cl. Es.

Cl. A. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Bcl.

Fag. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

C. Fag.

Hr. 1, 2, 3, 4

Trp. B. 1

VI. I, II

Va.

Celli.

B.

ff, *f*, *mf*, *p*, *pizz.*, *trp.*, *a. 4*, *1. 2.*, *3.*

Picc. *ff* *p* *ff* *p*

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

Ob. *ff* *p* *ff* *p*

Engl. H. *ff* *p* *ff* *p*

Cl. Es. *ff* *p* *ff* *p*

Cl. A. *ff* *p* *ff* *p*

Bcl. A. *ff* *p* *ff* *p*

Fag. *f* *ff* *p* *ff* *p*

C. Fag. *f* *p* *p* *p*

Hr. *gestopft* *ff*

Trp. B. *f* *ff* *p* *ff* *p*

Trp. B. *p* *p* *p* *p*

Pos. *ff*

Pos. 3 *ff*

Tuba. *ff*

Pk.

Vl. I. *ff* *p* *ff* *p* *ff* *p* *cruso.* *ff* *ff*

Vl. II. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Va. *ff* *p* *ff* *p* *ff* *p*

Celli. *f* *ff* *p* *ff* *p* *ff* *p*

B. *f* *ff* *p* *ff* *p* *p*

Sehr gehalten.

Picc. *pp*
 Fl. 2 *p*
 Ob. *p deutlich*
 Cl. B. *ff* (quasi Tromp.)
 Fag. 1/2 *pp*
 C. Fag. *pp*
 Hr. 1 mit Dämpfer *p*
 1
 Trp. 2
 3 in B
 VI. I. a 2 mit Dämpfer *pp*
 mit Dämpfer *pp*
 VI. II. a 2 *sempre pp* *morendo*
sempre pp *morendo*
 Va. a 4 *pp* *p espr.*
pp *p espr.*
 Cell. a 4 *pp* *p espr.*
pp *p espr.*
 B. *pp* *p espr.*

Sehr gehalten.

Sehr feierlich. Noch mehr zurückhaltend.

Picc. *pp*
 Fl. *mf* *pp* *ff dim.* *pp*
 Ob. *ppp*
 Cl. B. 1 *mf*
 Cl. A. 2 *pp*
 Bcl. A. *pp*
 Fag. *pp*
 C. Fag. *p*
 Hr. 1 *pp* (sehr weich geblasen) *pp* *morendo*
 Hr. 2 *pp* (sehr weich geblasen) *pp* *morendo*
 Trp. 2 *pp* *etwas hervortretend*
 Trp. 3 *verklingend*
 Pos. 1 *eventuell auf Alt-Posaune zu blasen* *pp* (sehr weich geblasen) *morendo*
 Pos. 2 *pp* (sehr weich geblasen) *morendo*
 Tuba *pp* *morendo*
 Hrf. *pp* *gliss.* *H dur*
 Trgl. *pp*
 Glasp. *pp*
 VI I. *pp* *morendo pppp*
 Va. *pp* *morendo*
 Celli. a 2 *pp* *espress.* *morendo*
 B. *pp* *morendo*

Sehr breit.

Tempo (molto moderato).

Picc. *pp*
 Fl. 1 *pp*
 Fl. 2 *pp*
 Ob. 1 *pp*
 Ob. 2 *pp*
 Egl. H. *pp*
 Cl. A. 1 *pp*
 Cl. A. 2 *pp*
 Bcl. A. *pp*
 Fag. 1 *pp*
 C. Fag. *pp*
 Hr. 1 *pp*
 Hr. 2 *pp*
 Hr. 3 *pp*
 Hr. 4 *pp*
 Trp. B. 1 *ppp*
 Trp. B. 2 *ppp*
 Hr. 1 *pp*
 Hr. 2 *pp*
 Trgl. *pp*
 VI. I. *pp* ohne Dämpfer
 VI. II. *pp* ohne Dämpfer
 VI. II. *pp* pizz. mit Dämpfer arco *pp*
 Va. *pp* pizz. mit Dämpfer arco *pp*
 Ocell. *pp* mit Dämpfer arco *pp*
 E. *pp* mit Dämpfer arco *pp*

Sehr breit.

Tempo (molto moderato).

1/2 Fl. *a 2* *p* *p molto espr.*

3/4 Ob. *p* *p molto espr.*

1/2 Cl. A *a 2* *p* *p molto espr.*

Bcl. A. *p*

1/2 Fag. *pp*

C. Fag. *pp*

1/2 Hr. *pp*

2/3 Trp. B. *sempre ppp*

1/2 Pos. *p* *pp*

Tuba. *p* *pp*

Hrf. *pp*

Pk. *pp*

Trgl.

I VI. *pp ohne Ausdruck* *morendo* *ppp* *Dämpfer ab!*

II VI. *p* *morendo* *Dämpfer ab!*

Va. *sempre ppp* *arco* *Dämpfer ab!*

Celli. *pizz.* *sempre pp* *arco*

B. *pizz.* *arco*

1. *p* *a 4*

Fl. *p*

Egl. H.

Cl. A. *p*

Bcl. A.

Fag. *a 8* *p*

C Fag. *p*

Hr. *I. Solo.* *p*

In F. *pp* *ppp*

Trp. *pp* *ppp*

In B. *pp* *ppp* *pp*

Pos. *1. espr.* *sempre p*

Tuba. *pp*

Hrf. *ff* *H dur* *ff*

I. *pp* *pp*

VI. *p*

Va. *p* *plzz.*

Celli *1. Spieler mit Dämpfer.* *2. Spieler ohne Dämpfer.* *3. plzz.* *1. arco* *1. Spieler Dämpfer ab!* *plzz.*

B. *p*

rit.

Picc.
 Fl. $\frac{1}{2}$ $\frac{3}{4}$
 Ob. $\frac{4}{3}$
 Engl.H. pp
 Cl.A. $\frac{4}{2}$ $\frac{3}{3}$ $a 3$ pp p *molto cresc.*
 Cl.B. p *cresc.*
 Fag. $\frac{4}{2}$ $\frac{3}{3}$ p
 C.Fag. p p *cresc.*
 Hr. $\frac{1}{3}$ pp pp *molto cresc.* ff
 In F. $\frac{2}{4}$ pp pp *molto cresc.* ff
 Trp. pp pp *molto cresc.* ff
 In B. $\frac{2}{3}$ pp pp *molto cresc.* ff
 Pos. $\frac{4}{3}$ pp pp *molto cresc.*
 Tuba. pp *molto cresc.*
 Hrf. p ff
 Pk. pp pp *molto cresc.* ff
 Beck. ff
 I. pp *cresc.* $molto$ fff fff *sempre*
 VI. pp p $molto$ fff fff *sempre*
 Va. $a 2$ pp pp *molto cresc.* p *molto cresc.*
 Cell. $plaz.$ p pp p *molto cresc.*
 B. pp p p *molto cresc.*
 rit.

*) auf jede Note einen ganzen Bogen.

Adagio. (Tempo der Einleitung)

1
Cl. A. *pp* *a 2* *pp*

3
Bcl. A. *pp* *sempre pp* *pp*

1
Fag. *pp* *pp* *sempre pp*

2
3
C. Fag. *pp* *pp* *sempre pp*

Tenor B. mit großem Ton

1
8
Hr. *pp* *a 2*

2
4
Pos. großer Ton, aber weich geblasen

1
8
P. großer Ton, aber weich geblasen

Pk. *ff* *p*

Gr. Tr. *pp* *pp*

Va. a. 2. *pp* *sempre pp* *pp* *sempre pp* *ff* *p* *f*

Celli a. 2. *pp* *pp* *sempre pp* *pp* *sempre pp* *ff* *p* *f* *a 3*

B. a. 2. *pp* *f* *f* *ff* *p* *f*

Adagio. (Tempo der Einleitung)

Picc.
 Fl. $\frac{1}{4}$
 Ob. $\frac{1}{2}$
 Cl. A $\frac{1}{2}$
 Bcl. A
 Fag. $\frac{1}{2}$
 C-Fag.
 Hr. $\frac{1}{2}$
 In F $\frac{1}{4}$
 Trp.
 In B $\frac{2}{3}$
 Pos. 1
 Pos. 2
 Tuba.
 Pk.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

Musical score for orchestra, measures 48-49. The score includes staves for Piccolo, Flute, Oboe, Clarinet A, Bassoon A, Bassoon C, Horn, Trumpet, Trombone, Positone, Tuba, Percussion, Violin I, Violin II, Viola, Violoncello, and Bass. The tempo is marked "poco rit." at the beginning and end of the page. The key signature is one sharp (F#). The time signature is 4/4. The score contains various musical notations including dynamics (e.g., *ff*, *cresc.*), articulation (accents), and performance instructions (e.g., *Assur.*).

Grandioso. (Poco meno mosso)

50

Grandioso. (Poco meno mosso)

Picc.

Fl. $\frac{1}{2}$ $\frac{3}{4}$
dim. pp ff ff

Ob. $\frac{1}{2}$ $\frac{3}{4}$
ff ff

Egl. H.

Cl. Es.

Cl. A. $\frac{1}{2}$ $\frac{3}{4}$
dim. pp ff ff

Bei. A.

Fag. $\frac{1}{2}$ $\frac{3}{4}$
dim. pp

Hr. $\frac{1}{2}$ $\frac{3}{4}$
a 2 ff

In F. $\frac{1}{2}$ $\frac{3}{4}$

Trp. $\frac{1}{2}$ $\frac{3}{4}$
Dämpfer auf! mit Dämpfer ff

In B. $\frac{1}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{3}{4}$
ff

Pk.

I. $\frac{1}{2}$ $\frac{3}{4}$
dim. p ff ff p cresc.

VI. $\frac{1}{2}$ $\frac{3}{4}$
a 2 ff p cresc.

II. $\frac{1}{2}$ $\frac{3}{4}$

Va. $\frac{1}{2}$ $\frac{3}{4}$
dim. pp ff ff

Celli. $\frac{1}{2}$ $\frac{3}{4}$
dim. pp ff

B. $\frac{1}{2}$ $\frac{3}{4}$
ff

Nicht eilen.

Picc.
 Fl. *sempre ff*
 Ob. *ff* *sf cresc.* *sf* *sf*
 Cl. B. *ff* *sf cresc.*
 Cl. A. *ff* *sf cresc.* *sf* *sf*
 Fag.
 Hr. *ff* *ff*
 in F. 1 *Immer offen* *ff* *cresc.* *ff*
 Trp. *Immer mit Dämpfer* *ff*
 in B. 2 *ff*
 Pos. 1 *ff*
 Tuba. 8 *ff*
 Beck.
 I. *ff* *cresc.* *ff*
 VI. *ff* *cresc.* *ff*
 II. *ff* *cresc.* *ff*
 Va. *ff*
 Celli. *ff*
 B. *ff*

Nicht eilen.

Picc. *ff* *pp subito* 1.2. *pp subito*
 Fl. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp subito* 8.9. *pp subito*
 Ob. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp subito*
 Egl. H. *ff*
 Cl. Es. *ff* *pp subito*
 Cl. A. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp subito*
 Bcl. A. *ff* *pp subito*
 Fag. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp subito*
 C. Fag. *ff* *pp*
 Hr. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp*
 Trp. F. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp*
 Pos. $\frac{1}{2}$ $\frac{2}{4}$ *f* *pp* 2.3. Tuba *pp*
 Pk. *ff*
 Beck. Gr. Tr. *ff*
 I. *ff* *pp subito* *Griffbrett*
 VI. $\frac{1}{2}$ $\frac{2}{4}$ *ff* *pp subito* *Griffbrett.*
 II. *ff* *pp subito*
 Va. *ff* *pp subito*
 Ccell. *ff* *pp subito* *arco* *pizz.*
 B. *ff* *pp subito* *pizz.*

56

Flc.
 Fl. 1/2, 3/4
 Ob. 1/2, 3/4
 Egl.H.
 Cl.Es.
 Cl.A. 1/2, 3/8
 Bel.A.
 Fag. 1/2, 3/8
 C.Fag.
 Hr. 1/8, 2/4
 Trp.F. 4
 Pos. 1/2, 3/8
 Vl. I, II
 Va.
 Celli.
 B. (Arco)

Musical score for page 56, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello, and Bass. The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 3/8.

rit.

This page of a musical score, numbered 57, features a variety of instruments. The top staves include Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet (Cl. B.), Bassoon (Bcl. A.), and Contrabassoon (C-Fag.). The middle section contains Horns (Hr.), Trumpet (Trp. F.), and Trombone (Pos.). The bottom section includes Percussion (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Double Bass (B.). The score is written in a key signature of one sharp (F#) and a 2/2 time signature. It contains numerous dynamic markings such as *ff*, *f*, *p*, and *dim.*, along with articulation marks like accents and slurs. The tempo marking *rit.* (ritardando) is present at the top right and bottom right of the page.

poco riten. - N.B. - - - 58 a tempo

Nicht eilen!

Picc.
 Fl.
 Ob.
 Egl.H.
 In Es
 Cl.
 In A
 Bcl.
 Fag.
 C.Fag.
 Hr.
 1
 2
 Trp.B
 3
 Pos.
 1
 2
 Tuba.
 Hrf.
 Pk.
 Gr. Tr.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

poco riten. - N.B. - - - 58 a tempo
 Nicht eilen!
 poco riten. - a tempo
 Nicht eilen!
 B. & B. 18887
 pp a poco

N.B. † Zum Schlag ausholen!

Nicht eilen!

rit.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Egl. H.
 Cl. A 1
 Cl. A 2
 Cl. A 3
 Bcl. A
 Fag. 1
 Fag. 2
 C. Fag.
 H. 1
 H. 2
 Trp. B 1
 Trp. B 2
 Pos. 1
 Pos. 2
 Tuba
 Hrf.
 Pk.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

Dynamics: *p*, *f*, *pp*, *ff*
 Performance instructions: *Nicht eilen!*, *rit.*, *pizz.*, *arco*, *unis.*

Nicht eilen! *pp*

rit.

a tempo

60 rit.
N.B.

Den Violinen Zeit lassen.

Picc.

Fl. 1, 2, 3, 4

Ob. 1, 2

Engl. H.

Cl. in E \flat

Cl. in A

Bcl. A

Fag. 1, 2, 3

C. Fag.

Hr. 1, 2, 3, 4

in F 1

Trp. 1, 2

in B

Psa. 1, 2, 3

Tub.

Hrf.

Pk.

I. Vl.

II. Vl.

Va.

Celli.

B.

p, *pp*, *ff*, *cresc.*, *rit.*

Den Violinen Zeit lassen.

sich Zeit lassen!

sich Zeit lassen!

N.B. Zum 2. Viertel einholen!

pp a tempo

[B. & B.]

rit.

1. Picc. *ff*

1. Fl. *ff* *pp*

3. Fl. *ff* *pp morendo*

1. Ob. *ff*

2. Ob. *ff*

Egl. H.

In Es

Cl.

In A 1/3

Bcl. A

Fag. 1/2

C. Fag.

3. Hr. *cresc.* *ff*

2. Hr. *cresc.* *ff*

In F 1/2

Trp.

In B 3/4

Pos. 1/2

Pos. 3

Tuba.

Pk.

Trgl.

I. *ff* *p morendo ppp* *pizz.* *arco*

VI. *ff* *pizz.* *arco*

II. *ff* *pizz.* *arco*

Va. *ff* *pizz.* *arco*

Celli. *ff* *pizz.* *arco*

B. *ff* *pizz.* *arco*

Nicht eilen!

Picc.

Fl. ^{a 4}

Ob. ^{a 3}

Egl. H.

In Es

Cl.

In A₂

Bcl. A

Fag. ^{a 3}

C-Fag.

Hr. ^{a 2}

In F ^{stark hervorretend}

Trp. ^{ff} *offen* ^{ff} *offen sempre ff*

In B ^{ff}

Pos. 1 ^{ff} *sempre ff*

Pos. 3

Tuba.

Pk.

Kl. Tr.

Beck. ^{mf} (Teller) ^{mf}

Trgl.

Tamb.

Glap. (Glockenspiel)

I. ^{ff} *piu.*

VI. ^{ff} *piu.*

II.

Va. ^{ff} *piu.*

Celli.

B. ^{ff} ^{a 2}

62 Fließend.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. in Es), Clarinet in A (Cl. in A), Bassoon (Fag.), and Contrabassoon (C-Fag.). The brass section includes Horns (Hr.), Trumpets (Trp. in F), Trombones (Trbn. in B), and Trombones (Trbn. in C). The percussion section includes Snare Drum (Pk.), Cymbals (Kl. Tr.), and Tom-toms (Trgl., Tamb.). The string section includes Violins I and II (Vl. I, II), Viola (Va.), Cello (Celli.), and Bass (B.). The score features various dynamics such as *ff*, *ff sempre*, and *p*. Performance instructions include *arco* for the strings and *1. 2.* for first and second endings. The tempo is marked 'Fließend.' (flowing).

Fließend.

Flcc. *ff*
 Fl. *ff*
 Ob. *ff*
 in Es
 Cl. *ff*
 in A $\frac{1}{2}$ $\frac{3}{8}$
 Bel. A.
 Fag. $\frac{1}{2}$ $\frac{3}{8}$ a 3.
 C.-Fag.
 Hr. $\frac{1}{3}$ $\frac{2}{4}$ *ff*
 Trp. F. *ff hervortretend*
 Pos.
 Beck.
 Tamb.
 Qlep.
 I. *plizz.* *ff* arco
 VI. *plizz.* *ff* arco
 Vu. *a 2.* *ff* unis.
 Celli. *ff*
 B. *ff*

(Den Posaunen Zeit lassen.)

64

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Egl. H. *ff*
 Cl. *ff*
 Bcl. A *ff*
 Fag. *ff*
 C-Fag. *ff*
 Hr. *f*
 Trp. F. *ff*
 Pos. *ff*
 Beck. Pauke. *f*
 I. VI. *f*
 II. VI. *f*
 Va. *ff*
 Celli. *ff*
 B. *ff*

Pauke. *f* Becken. *f*
 Bogen wechseln.

Picc.
 Fl. $\frac{1}{2}$ $\frac{2}{4}$ $\frac{4}{4}$
 Ob. $\frac{1}{2}$ $\frac{3}{4}$
 in Es
 Cl. $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$
 in A
 Bcl. A.
 Fag. $\frac{1}{2}$ $\frac{3}{4}$
 C-Fag.
 Hr. $\frac{1}{3}$ $\frac{2}{4}$ $\frac{4}{4}$
 in F $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 Trp. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 in B $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 Pos. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 I.
 VI. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 II.
 Va. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 Cello. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 B. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Etwas zurückhaltend.

Flcc.

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$

in Es.

Cl. in A.

Bcl. A.

Fag. $\frac{1}{2}$ $\frac{3}{4}$

C-Fag.

Hr. $\frac{1}{3}$ $\frac{2}{4}$

in F. 1. *in F Solo.*

in B. 2. *offen a 2*

Pos. $\frac{1}{3}$ $\frac{3}{4}$

Tuba. *Pos. 3.*

I.

VI. *unis.*

II.

Va.

Celli.

B. *unis.*

Etwas zurückhaltend.

Picc. $\text{♩} = \text{♩}$
 Fl. $\frac{3}{4}$ Schalltr. auf! ff pp *molto cresc.* ff
 Ob. $\frac{1}{3}$ ff p *molto cresc.* ff
 Egl. H.
 Lu Es
 Cl. Schalltr. auf! pp *molto cresc.* ff
 in A $\frac{1}{3}$ ff p *molto cresc.* ff
 Bcl. ff
 Fag. $\frac{1}{3}$ ff
 C-Fag.
 Hr. $\frac{1}{3}$ ff pp ff p *molto cresc.* ff ff
 $\frac{2}{4}$ ff pp ff p *molto cresc.* ff ff
 Trp. F. Schalltr. auf! ff ff p *molto cresc.* ff
 $\frac{1}{3}$ *molto cresc.* ff ff p *molto cresc.* ff
 Pos. $\frac{1}{3}$ dim. p f ff p *molto cresc.* ff
 Tuba. dim. p f ff p *molto cresc.* ff
 Pk. dim. p f ff p *molto cresc.* ff
 Beck. pp ff ff ff ff ff
 Trgl.
 Oisp. ff ff ff ff ff ff
 I. ff ff ff ff ff ff
 VI. ff ff ff ff ff ff
 II. ff ff ff ff ff ff
 Va. dim. p ff ff ff ff ff
 Celli. dim. p ff ff ff ff ff
 B. dim. p ff ff ff ff ff

trem. ff ff ff ff ff ff
 p *molto cresc.* ff ff ff ff
 pp *molto cresc.* ff ff ff ff
 pp *molto cresc.* ff ff ff ff
 mit Paukenschlägeln ff ff ff ff ff ff
 schnell abdämpfen ff ff ff ff ff ff
 mit Klüppeln ff ff ff ff ff ff

2. Satz.

N.B. Alle Vorschläge stets vor dem betreffenden Takteil.

NACHTMUSIK.

Allegro moderato.

rit.

a tempo

rit.

All^o

1. Oboe.

1. Clarinette in B.

1. Horn in F.

3. Horn in F.

f *frufend* *kurz verklingend* *mit Dämpfer* *kurz frufend* *fp* *fp* *kurz frufend* *pp*

p *antwortend rit.* *p* *antwortend rit.*

69

Ob.

Egl. H.

Cl. B.

1.

2.

pp *ohne Nachschläge* *morendo* *morendo*

p *non legato* *immer etwas stärker als die Oboe*

70

71

Nicht eilen! Nicht anschwellen!

Vorschläge so schnell als möglich.

Fl.

2.

Ob.

Cl. B.

1.

3.

Fag. 1.

I.

VI.

II.

Va.

Celli.

B.

pp *pp* *ppp* *ppp* *p* *p*

Etwas drängend.

Picc. 1 3
 Fl. 2 4
 Ob. 1 2 3
 Egl. H. 1
 Cl. B. 1 2 3
 Fag. 1 2 3
 Hr. F. 2 3 4
 Tuba.
 I. div. sempre p
 VI. div.
 II. div.
 Va. pizz.
 Celli. pizz.
 B. p

Dynamics and markings: *pp*, *mf*, *f*, *ff*, *p*, *cresc.*, *p non legato*, *p espress.*, *mit Dämpfer*, *unis.*, *pizz.*, *p*.

Etwas drängend.

72 Tempo subito. Andante molto moderato.

Sehr gemessen.

Ob.

Fag. 3

C-Fag

Hr. 1

Hr. 2

Pk.

I.

VI.

II.

Va.

Celli.

B.

Ob. 2

Cl. B. 1

Cl. B. 2

Bcl.

Fag. 4

C-Fag

Hr. 1

Hr. 2

Pk.

I.

VI.

II.

Va.

Celli.

B.

Fl. 2 *a2*
 Solo. *p*
 Ob. 4
 Bcl. B.
 Fag. 3
 C.Fag.
 Hr. 1
 Hr. 2
 Pk.
 Va.
 Celli. *arco*
 B. *pizz.* *arco*

Ob. 1
 Egl. H.
 Cl. B. 1
 Cl. B. 2
 Bcl. B.
 Fag. 1
 C.Fag.
 Hr. 1
 Hr. 2
 Pk.
 I. *pizz.* *arco*
 VI. *pizz.*
 II. *pizz.*
 Va.
 Celli. *poco cresc.* *mf*
 B. *poco cresc.* *mf*

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Egl. H.
 Cl. B. 1
 2
 3
 Bcl. B.
 Fas. 1
 2
 C. Fas.
 Hr. 1
 2
 Pk.
 Vl. I.
 Vl. II.
 Va.
 Coll.
 B.

dim.
p
sf
f
pp
ppp
ff
cresc.
f
p
mf
tr
molto
pizz.
arco
tr
molto
pizz.
arco
p
sf
pp
cresc.
f
p
sf
pp
cresc.
f
p
sf

*) 1. Spieler arco, 2. Spieler pizz.

Sempre l'istesso Tempo. Nicht eilen, sehr gemächlich.

Fl.

Hr. $\frac{1}{2}$ $\frac{3}{4}$

I.

VI.

II.

Va.

Celli.

B.

p

sempre p

arco

arco

pizz.

sf

3. pizz.

80 Gemessen.

Fl. $\frac{1}{2}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Cl. B. $\frac{1}{2}$ $\frac{3}{4}$

Bcl. B.

Fag. $\frac{1}{2}$ $\frac{3}{4}$

C. Fag.

Hr. $\frac{1}{2}$ $\frac{3}{4}$

I.

VI.

II.

Va.

Celli.

B.

p

cresc.

sf

f

p

cresc.

f

cresc.

f

p

p

p

f

sf

subito

cresc.

f

p

pp

sf

pp

cresc.

sf

pp

sempre pp

sempre p

sf

pp Alle unisono

pizz.

f

arco

pp

arco

pp

cresc.

f

p

pp

Musical score for page 90, measures 1-4. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Hr.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The music features various dynamic markings such as *sf*, *p*, *pp*, and *cresc.*. There are also performance instructions like *pp sempre*, *pp subito*, and *pp*. The key signature has two flats, and the time signature is 2/4.

Musical score for page 81, measures 1-4. The score continues from page 90. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Hr.), Percussion (Pk.), Trigon (Trgl.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The music features various dynamic markings such as *cresc.*, *sf*, *p*, and *pp*. There are also performance instructions like *pp* and *cresc.*. The key signature has two flats, and the time signature is 2/4.

Picc.

Fl. ¹/₂ ³/₄ a 4

Ob. ¹/₂ ²/₃ 1.2. a 3

Egl.H.

Cl.B. ¹/₂ ²/₃ a 3

Bcl.B.

Fag. ¹/₂ ³/₄ 1.2. 1.2.

C-Fag.

Hr. ¹/₂ ³/₄ a 2

B.Tuba.

Hrf.

Pk. pp keine Betonung

Trgl.

I.

VI. ¹/₂ ²/₃ p subito

II.

Va. arco a 2 pizz. arco

Cell. arco f p hervortretend p p

B. p p

Fl. 1. 2. 3. 4. *a 4*
 Fl. *p* *molto*
 Egl. H. *p* *molto*
 Cl. B. 1. 2. 3. *1.* *2. 3.* *sf* *p* *p morendo*
 Bcl. B. *p* *sf* *p* *p morendo* *pp*
 Fag. 1. 2. 3. *8.* *sf* *p* *dim.* *pp*
 C. Fag. *p* *sf* *p* *morendo*
 Hr. 1. *f* *pp*
 Hr. 8. *8. mit Dämpfer* *mp*
 Va. *p* *sf*
 Celli. *p* *sf* *p espr. sf* *p* *sf* *p* *pp*
 B. *pizz.* *p* *sf* *pizz.* *pp*

(nicht eine Oktave höher spielen)

rit. a tempo

C. Fag. *pp*
 Hr. 1. *p* *dim. p* *f* *sfz*
 Hr. 3. *f* *dim. p*
 Hr. f. *f (Resonanz)*
 Tamt. *pp*
 Hgl. *Herdenglocke (in weiter Entfernung)*
 Celli. *pp*

Egl. H.
 Cl. B. 1/2
 Bel. B.
 Fag.
 C-Fag.
 Hr. 1/8
 Hr. 2/4
 Hrf.
 Tamt.
 Hgl.
 I.
 Vl. II
 Va.
 Celli a. 2.
 B. a. 2.

f *dim.* *sf* *sf*
pp *pp*
pp *f* *p*
f *pp*
pp
sf *sf* *mf*
pp
sempre pp
arco
f *p* *dim.* *sf*

mit Dämpfer a 2
 mit Dämpfer a 2
 mit Dämpfer
 mit Dämpfer

Gehalten.

1. Solo.
pp sempre

1. *pp* a 2

2. 3. *pp*

2. *pp*

3. *p*

1. 3. *p* *sf* *sf* *f* *sf* *p*

2. 4. *p* *sf* *sf* *f* *sf* *p*

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

a 2 *f* *col legno*

a 3 *f* *col legno*

p *sempre p* *arco* *pp* *plaz.* *p*

pp *plaz.* *arco* *pp* *plaz.* a 2 *p*

Gehalten.

1.2. a 8

Fl. 1/2

Ob. 1/2

Egl.H.

Cl.B. 1/2 a 8 2.8.

Bcl.B.

Fag.

C-Fag.

Hr. 1/2 2/4

Hrf. 1/2 1. 2. p sf unis.

I. VI. II.

Vs. f col legno arco pizz. arco pizz. arco a 8 pizz.

Celli. p sf sf sf sf sf pp

B. p sf pp sf pp sf pp

p *sf* *molto sf* *p* *f* *dim.* *ff* *p*

p *sf* *pp* *sf* *pp* *sf* *pp*

Fl. 1 2

Ob. 1 2

Egl.H.

CL.B. 1 2 / 3 8

Bcl.B.

Fag. 1 2

C-Fag.

Hr. 2 4

Trp.B. 1 2

Hr.f. 1 2

VI. I. II.

Va.

Celli.

B.

mit Dämpfer

mit Dämpfer

mit Dämpfer

arco

pp

pizz.

arco

pp

Gottlich

(nicht eine Oktave höher)

Poco meno mosso.

Picco.
 Fl. 1, 2, 3, 4
 Ob. 1, 2, 3
 Cl. B. 1
 Hr. 1, 2, 3, 4
 Hrf. 1, 2
 I.
 VI.
 II.
 Va.
 B.

ppp
sempre p
sehr ausdrucksvoll u. hervortretend
pp
p (Vorschläge vor dem TaKtteil und sehr schnell.)
sempre pp
p
pp
pp
Solo
pp mit Dämpfer

unla
pp sempre
pp sempre

Picco.
 Fl. 1, 2, 3, 4
 Ob. 1, 2, 3
 Cl. B. 1
 Hr. 1, 2, 3, 4
 Trp. F. 1, 2
 Hrf. 1, 2
 Trgl.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

sempre pp
mf non legato
p
sempre p
mf
pp
pp
alle
p pizz.
pizz.
p
p pizz.
pizz.
p pizz.

pp
pp

Fl. 1/2: *p*, *sf*, *pp*, *pp*
 Ob. 1/2: *dim. p*, *f*, *p*, *f*, *p*
 Cl. B. 2: *f*, *pp non legato*, *p*, *pp non legato*
 Fag. 1/2/3: *a. 2*, *mf*
 Hr. 1/2: *1. gest.*
 Trp. 1/2/3: *1. 2.*, *mf*, *mit Dämpfer*, *mf*
 Pos. 8: *mf*
 Vl. Solo: *f*
 Vl. I: *ohne Dämpfer*, *p pizz.*
 Vl. II: *ohne Dämpfer*, *p pizz.*
 Va.: *ohne Dämpfer*, *p pizz.*
 Cell.: *ohne Dämpfer*
 B.: *ohne Dämpfer*

Drängend.

Fl. *poco a poco cresc.* *sempre cresc.*

Ob. *ff* *ff*

Cl. B. *cresc.*

Fag. *sf* *sf*

Hr. *mf* *mit Dämpfer* *cresc.*

Frp. F. *ppp* *Solo mit Dämpfer* *offen*

Pos. 3 *f*

Tuba *ff*

Vi. Solo *ppp* *ff*

Vi. I *cresc.*

Vi. II *cresc.*

Va. *cresc.*

Celli *ohne Dämpfer* *pizz. p* *cresc.*

B. get. *p* *arco* *f* *cresc.*

Drängend.

Picc. *ff sempre* *sempre ff*

Fl. 1 *f* *pp* *pp sempre*

Fl. 2 *f* *pp* *pp sempre*

Ob. 1 *f* *pp* *f* *pp*

Ob. 2 *f* *pp* *f* *pp*

Egl. H. 1 *f* *pp* *pp sempre*

Egl. H. 2 *f* *pp* *pp sempre*

Cl. B. 1 *f* *pp* *pp sempre*

Cl. B. 2 *f* *pp* *pp sempre*

Bcl. B. *p* *pp* *p sempre*

Fag. 1 *f sempre* *sempre ff*

C. Fag. *f* *pp*

Hr. 1 *f* *pp*

Hr. 2 *f* *pp*

Hr. 3 *f* *pp*

Hr. 4 *f* *pp*

Trp. 1 *f* *p*

Trp. 2 *f* *p*

Tuba. *f* *p*

Hr. f. 1 *ff bisbigliando*

Pk. *ff* *pp*

Vi. I. *arco* *pp* *A Saite mit einem Finger*

Vi. II. *arco* *pp* *A Saite mit einem Finger*

Va. *arco* *pp* *G Saite mit einem Finger*

Cell. *pp* *ff mit einem Finger*

B. *f* *pp*

92 a tempo

molto espr.
mf *p*

Ob.

Egl. H.

mf *p*
molto espr.

Cl. B.

p
quasi Tromba

p
quasi Tromba

p
quasi Tromba

Fag.

Hr.

(offen)
p

Trp. B.

mit Dämpfern
p aber stets dentlich

Hr. unis.

p

Pk.

p

I.

VI.

II.

Va.

arco *molto espr.*
ohne Dämpfer *sf* *p*

2 Solo Celli.

molto espr.
ohne Dämpfer *sf* *p*

Celli. (Tutti.)

plss.
p

pp

B.

plss.
p

pp

a tempo

1
Ob. 2
8
Egl. II.
1
Cl. B.
2
Fag.
1
2
Hr.
2
Trp. B.
1
Hrf. unis.
2
Pk.
I
VI.
II
Va.
2 Solo Cell.
Celli. (Tutti)
B.

ff *sf* *p* *sf* *ff* *groll* *dim.* *p* *ff*

ff *sf* *sf* *ff* *groll* *dim.* *p* *ff*

ff *groll* *dim.* *p* *ff* *p*

ff *groll* *dim.* *p* *ff* *p*

f *dim.*

pp staccatissimo *f* *sf*

f *dim.*

2. 4. *cresc.* *f* *dim.*

cresc.

f

f

f

pp *ff* *p* *pp*

ff *sf* *dim.* *pp* *f*

ff *sf* *f*

p sempre

p sempre

1
ff — ff

Ob. 2
ff — ff

3
ff > p ff

Egl. H.
ff

1
Cl. B. *Vorschlag so schnell als möglich und vor dem Taktteil.* *f non legato* *dim.* *pp*

2
f

Bcl. B.
f

1
2
Fag. *sf* *sempre f* *f* *p*

8
sf *sempre f*

1
2
Hr. *gestopft 1. 2.* *sf* *sf* *2. 4.* *p*

Tuba.
p

1
Hrf. *f* *unis.*

2
p *p*

Pk.
p *p*

Tamt.
p

I.
VI.
II.

Va. *Solo.* *ff* *dim.* *pp* *Tutti.* *2/2* *p*

Celli. *1. u. 2. Solo.* *Tutti.* *f* *p* *p* *mf* *pp* *unis.*

B.

flüchtig

flüchtig

Fl. 1 *pp non legato*

Fag. *pp* *ppp*

C-Fag. *p*

Hrf. 1. *1. Solo.* *p*

Tamt. *pp* *pp*

I *mit Dämpfer* *pp* *sempre pp*

VI *mit Dämpfer* *pp* *sempre pp*

II *pp* *sempre pp*

Celli. *arco* *pp sehr gemessen*

B. *arco* *pp sehr gemessen*

Fl. *1. flüchtig* *ppp*

Ob. *1.* *pp*

Egl.H. *1.* *pp*

Cl. B. *1.* *pp*

Hr. *offen* *1.2* *offen* *8.4*

Trp. F. 1 *offen* *f*

Hrf. 1. *pp* *ppp*

I *ppp* *pppp* *ohne Dämpfer*

VI *ppp* *pppp* *ohne Dämpfer* *f*

II *ppp* *pppp*

Celli. *ppp* *pppp*

B. *ppp* *pppp*

Picc.
 Fl. $\frac{1}{2}$ / $\frac{3}{8}$
 Ob. $\frac{1}{2}$ / $\frac{3}{8}$
 Egl.H.
 CL.B. $\frac{1}{2}$ / $\frac{3}{8}$
 Bei.B.
 Fag. $\frac{1}{2}$ / $\frac{3}{8}$
 C.Fag.
 Hr. $\frac{1}{2}$ / $\frac{3}{8}$
 Hr. 1. $\frac{1}{2}$ / $\frac{3}{8}$
 I.
 VI.
 II.
 Vs.
 Coll.
 B.

Musical score for page 98, featuring Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Violins, Violas, Cellos, and Basses. The score includes various dynamics such as *sf*, *p*, *ff*, *pp*, *pp^{mo}*, and *f*. It also features articulation marks like accents and slurs, and performance instructions such as *tr* (trills) and *a3* (triplets). The key signature is one flat (B-flat) and the time signature is 1/2 over 3/8.

Picc. *p* *p subito*
 Fl. 1 *p* *p subito*
 Ob. *p* *p subito*
 Egl.H. *p* *p subito*
 Cl.B. *p*
 Bcl.B. *sf*
 Fag. *sf*
 C-Fag. *sf*
 Hr. *f* *fp* *fp molto* *f* *p* *sf* *ff*
 Trp.B. *f* *dim.* *p* *mit Dämpfer*
 Tuba. *p* *sf*
 Hr. 1. *f* *uniss. sopra ff*
 Pk. *f*
 Trgl. *f*
 I. *p* *f* *pp*
 VI. *p* *f*
 II. *p* *f*
 Va. *p* *f*
 Celli. *sf* *p*
 B. *sf* *p*

Picc.

Fl.

Ob.

Egl.H.

Cl.B.

Bcl.B.

Fag.

C-Fag.

Hr.

Trp.B.

Tuba.

Hrf. 1.

Hrf. 2.

Pk.

Trgl.

I.

VI.

II.

Vn.

Celli.

B.

Picc. *p*

Fl. 1. 2. 3. 4. *a 4.* *3. 4.* *p* *1. 2.* *a 4.*

Ob. 1. 2. 3. 4. *a 8.* *1.* *p*

Egl. H. *p*

Cl. B. 1. 2. 3. 4. *p* *pp*

Bcl. B. *p* *pp*

Fag. 1. 2. 3. *p* *pp*

Hr. 1. 2. 3. 4.

Trp. B. 1. 2. 3. *mf*

Hrl. 1. 2. *1.* *2.* *nois.* *p* *nicht gebrochen*

Trgl. *p* *pp*

I. VI. *pp*

II. *pp*

Va. *p* *pp* *nois.* *p*

Celli. *p sempre* *p* *pp* *sf* *pp* *sf*

B. *p sempre* *pp* *sf* *pp* *sf*

1.2.

Fl. 1. 2. 3. 4. *pp* *pp* *pp subito*

Ob. 1. 2. 3. *pp* *pp* *pp subito*

Eg.† H. *pp*

Cl. B. 1. 2. 3. *pp* *pp* *pp subito*

Bcl. B. *p*

Fag. 1. *p*

C. Fag. *pp*

Hr. 1. 2. 3. 4.

Trp. B. 1. 2. 3. 4. *p* *p* *p*

Tuba. *pp*

Hrf. 1. 2. *pp* *pp*

Pk. *pp*

Vl. I. *pp* *sf*

Vl. II. *pp* *sf*

Va. *pp* *pp* *pizz. sempre* *f*

Celli. *pp* *pizz.* *pizz.* *sempre p*

B. *p* *pizz.* *pizz.* *sempre p*

muta in F
immer mit Dämpfer

F

Picc.
 Fl. 1 & 2 *p espr.* *f* *p* *cresc. poco a poco* *ff*
 Ob. *p espr.* *f* *p* *cresc. poco a poco* *ff*
 Egl.H. *f* *p sempre*
 Cl.B. 1 & 2 *p espr* *f* *p sempre* *cresc.* *ff cresc.*
 Bcl.B. *p* *cresc.* *f*
 Fag. $\frac{4}{8}$ *p* *cresc.* *f* *a 3* *p cresc.*
 C.Fag. *p* *cresc.* *f* *p* *cresc.*
 Hr. *a 2* *p* *cresc.* *2. p* *f* *p subito* *cresc. poco a poco*
 Trp.F. *Dämpfer ab!* *p* *f* *p subito* *cresc. poco a poco* *Dämpfer ab!*
 Pk. *p* *cresc.*
 I. *p* *cresc.* *f sf* *p sf* *sf* *sf*
 VI. *a 2* *p* *cresc.* *f sf* *p sf* *sf*
 Va. *arco* *p* *cresc.* *f sf* *fp* *p* *cresc.* *ff*
 Celli. *arco* *pp* *cresc.* *f* *p* *cresc.* *f*
 B. *arco* *p* *cresc.* *f*

Picc. *f* *p*

Fl. 1. 2. *f* *pp* *sempre pp* *cresc.* *molto cresc.* *ff* *p subito*

Ob. 1. 2. *f* *pp* *sempre pp* *cresc.* *molto cresc.* *ff* *p subito*

Egl.H. *f* *p* *cresc.* *molto cresc.* *ff* *p subito*

Cl. B. 1. 2. *f* *pp* *cresc.* *molto cresc.* *ff* *p*

Bcl. B. *f* *p*

Fag. 1. 2. *f* *pp* *cresc.* *p*

C.Fag. *f* *p*

Hr. 1. 2. *f* *p* *p espressivo* *p subito*

Trp. F. 1. 2. *f* *p* *in B 1. f* *p subito*

Tuba. *f* *p*

Hrf. 1. 2. *f* *p* *1. 2. zusammen* *f*

Pk. *fp* *ppf* *p* *f* *pp subito*

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

Glep. *f*

I. *ff* *p* *pizz.* *f*

VI. *ff* *p* *G-Saite* *f* *p subito*

Va. *f* *p* *C-Saite* *pp cresc.* *f*

Celli. *ff* *p* *a 2* *pp cresc.* *f* *p*

B. *ff* *p*

Picc. *f*

Fl. $\frac{1}{4}$ *p*

Ob. $\frac{1}{2}$ *p*

Egl. H. *p subito*

Cl. B. $\frac{1}{3}$ *cresc.*

Bcl. B. *cresc.*

Fag. $\frac{1}{2}$ *cresc.*

C-Fag. *cresc. etwas hervortretend*

Hr. $\frac{1}{2}$ *p* *f* *p subito* *f* *p* *p <>* *f* *1. Solo* *sempre f*

Trp. B. $\frac{1}{2}$ *p* *f* *p subito* *f* *p subito* *p cresc.* *mit Dämpfer*

Tuba. *cresc.*

Hr. f. 2. *f*

Pk. *pp*

Trgl. *f*

Gisp. *f*

Hgl. (im Orch.) *p*

I. *f*

VI. *f* *p subito* *sempre p*

Va. *p* *f* *p subito* *sempre p*

Celli. *cresc.* *plz.* *plz.*

B. *cresc.* *p*

1. 2. 3. 4.

Fl. *pp* *pp non legato* *a 4* *pp*

Ob. *a 3* *1. Solo.* *pp* *pp non legato* *p*

Egl. H. *pp*

Cl. B. *pp* *p*

Bcl. B. *pp*

Fag. *pp* *morendo*

C. Fag. *pp*

Hr. *poco a poco dim.* *p* *mit Dämpfer* *f* *Dämpfer ab!* *dim. pp*

Trp. B. *f*

Hrf. *p* *pp*

Pk. *pp*

Glasp. *pp*

Hgl. *ppp*

Celli. *p* *pp* *ppp* *ppp arco*

B. *ppp*

Ob.

Cl. B. *1. 2.* *3 p* *p sempre*

Fag. *p* *p sempre*

VI. *sempre pp*

VII.

Va. *a 2* *p* *pp* *a 2* *pp*

Celli. *pp*

B. *sempre pp*

Picc.

Fl. $\frac{1}{2}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Egl. H.

Cl. B. $\frac{1}{2}$ $\frac{3}{4}$

Bcl. B.

1

Fag. 2

3

C-Fag.

Hr. $\frac{1}{2}$ $\frac{3}{4}$

Pk.

I.

VI. II.

Va.

Celli.

B.

a 4

f

p

gestopft

+

+

am Steg

a 2

pp

pizz. a 2

pizz.

arco

pp

am Steg

pp

pizz.

arco

pp

pizz.

Fl. 1

Cl. B. 1

Cl. B. 2

Hr. 1

Vl. I

Vl. II

Va.

Celli

B.

sempre pp

P

P non legato

stacc. sempre

pp

ppp

morendo

morendo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. B. 1

Cl. B. 2

Bcl. B.

C-Fag.

Hr. 1

Vl. I

Vl. II

Va.

Celli

B.

p

f

pp

ppp

mit Dämpfer

pp

ppp

morendo

pp

pp

3. Satz.

Schattenhaft.

112

Fließend, aber nicht schnell, in den Anfangstakten noch etwas zögernd.

Flöten. $\frac{1}{2}$

Clarinetten in B. $\frac{1}{2}$

Baßclarinette in B. $\frac{1}{2}$

Fagotte.

Hörner in F. $\frac{1}{8}$ $\frac{2}{4}$

Pauken. (Immer schnell abdämpfen) \ast pp

Violen. I. II.

Violoncelli. $pizz.$ p

Contrabässe. $pizz.$ p

a 2 p $cresc.$ $sempre p$ $cresc.$ $sempre p$ $cresc.$

113

Fl. $\frac{1}{2}$

Cl.B. $\frac{1}{2}$

Bcl.B. $\frac{1}{2}$

Fag. $\frac{1}{2}$

Hr. $\frac{1}{8}$ $\frac{2}{4}$

Pk.

Vi. I. II. *mit Dämpfer* pp sf pp sf pp pp

Va. *mit Dämpfer arco* pp

Cell. pp

B. pp

*) Achtung auf den Wechsel der betonten und unbetonten Noten.

allmählich etwas fließender

Fi. 1. 2
Ob. 1. 2
Cl. B. 2
Bel. B. 2
Fag. 1. 2
C-Fag. 2
Hr. 1. 2
Pk. 2
I. 2
VI. mit Dämpfer
II. mit Dämpf. p
Va. 2
Celli. 2
B. 2

Ob. 1. 2
Egl. H. 2
Cl. B. 2
Bcl. B. 2
Fag. 1. 2
Hr. 2
Trp. F. 2
Pk. 2
I. 2
VI. 2
Va. 2
Celli. 2
B. 2

Fl. 2: *a 2*, *p molto espr.*

Ob. 1/2: *p*, *a 2*, *p molto espr.*

Egl. H.: *p*, *ff*, *p molto espr.*

Cl. B. 1/2: *p*, *cresc.*

Bcl. B.: *p*, *cresc.*

Fag. 1/2: *1. 2.*, *p*, *cresc.*

C. Fag.: *pp*

Hr. 1/3, 2/4

Pk.: *sempre p*, *cresc.*

VI. I.: *sempre p*, *pp*

VI. II.: *pp*, *sempre p*, *pp non legato*

Va.: *a 2*, *sfz*, *pp*, *pizz.*

Celli.: *a 2*, *sfz*, *pp*, *pizz.*, *cresc.*, *f*

B.: *a 2*, *arco*, *ppp*, *p*, *cresc.*, *f*

1. *klagend*

Fl. 2: *klagend*

Ob. 1/2: *klagend*

Fag. 1/2: *sempre pp*

Pk.: *pp*

VI. I.: *pp*, *f*, *pp*

VI. II.: *pp*

Va.: *pp*

117

Fl. 1 & 2: *pp*, *sf*, *p*

Ob. 1 & 2: *pp*, *sf*, *p*

Fag. 1 & 2: *f*, *sf*, *p*

Pk: *f*

Vi. I & II: *pp*, *sf*, *p*, *f*, *pp*

Va.: *pp*, *sf*, *p*

Celli.: *f*, *pp*, *arco*, *sf*, *pp*, *pizz.*

B.: *f*, *pp*, *arco*, *sf*, *pp*, *pizz.*

Annotations: *Dämpfer ab!* (Violin I, Violin II, Cello)

118

Fl. 1 & 2: *pp*

Ob. 1 & 2: *pp*

Fag. 1 & 2: *pp*, *pp*

Hr. 1 & 2: *mf*

Pk: *f*

Vi. I & II: *pp*, *mf*, *f*, *pp*

Va.: *pp*, *mf*, *f*, *pp*

Celli.: *f*, *pp*, *arco*, *pizz.*, *mf*, *pp*, *spring. Bog.*, *arco*, *pizz.*, *mf*

B.: *f*, *pp*, *arco*, *pizz.*, *mf*, *pp*, *spring. Bog.*, *arco*, *pizz.*, *mf*

Annotations: *Dämpfer ab!* (Violin I, Violin II, Viola, Cello)

Annotations: *spring. Bog.* (Violin I, Violin II, Cello, Bass)

119

Ob. 1/2 3

Cl. B. 1/3

Fag. 1/2

Hr. 1/4

I.

VI.

II.

Va.

Celli.

B.

pp

arco

sf

p

pp

arco

sf

pp

pp

sf

pp

1. 2.

p

120

Ob. 1

Cl. B. 1

Hr. 1/4

Pk.

I.

VI.

II.

Va.

Celli.

B.

sf

sf

sf

sf

p

p

p

pizz.

p

pizz.

p

crusc.

crusc.

In A

A-Salto

pp

123

Fl. $\frac{1}{2}$ $\frac{2}{3}$ a 3

Ob. $\frac{1}{2}$ 1. p

Egl. H.

Cl. A. $\frac{1}{2}$ a 2 in B

Bcl. B.

Fag. 1 f schwer

C-Fag. f schwer

Trp. F. mit Dämpfer

VI. I. pp sf pp sf

VI. II. pp sf pp sf

Va. pp sf pp sf ff pp

Celli. arco pp sf pp sf pp sf ff pp

B. mf schwer sf p pp sf pp

124

Ob. $\frac{1}{2}$ ff

Egl. H. ff

Cl. B. $\frac{1}{2}$ 8 sfp ff p

Trp. F.

VI. I. Dämpfer ab! sf p sf p sf

VI. II.

Va. p

Celli. ppx. p

B.

espressivo

a 2

Cl. B. $\frac{1}{2}$
 Bcl. B.
 Fag. $\frac{1}{2}$
 Hr. $\frac{1}{2}$
 3. Pos. Tuba.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

a 3 *muta in A*
1. 2.
3.
cr. sr.
NB.
p.
sf
pp
f
ff

Fl. $\frac{1}{2}$
 Ob. 1
 Egl. H.
 Cl. A. $\frac{1}{2}$
 Bcl. B.
 Fag. $\frac{1}{2}$
 C-Fag.
 Hr. $\frac{1}{2}$
 3. Pos. Tuba.
 Pk.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

1. 2.
3. 4.
a 3
muta in B
pp
f
ff
p
sf
pp
f
ff
pp
f
ff
pp
f
ff

130

Fl. 1 2 3 4

Ob. 1 2 3 4

Engl. H. 1 2 3 4

Cl. B. 1 2 3 4

Bcl. B. 1 2 3 4

Fag. 1 2 3 4

C-Fag. 1 2 3 4

Hr. 1 2 3 4

Trp. B. 1 2 3 4

a. Pos. 1 2 3 4

Tuba. 1 2 3 4

Pk. 1 2 3 4

Vl. I 1 2 3 4

Vl. II 1 2 3 4

Va. 1 2 3 4

Celli. 1 2 3 4

B. 1 2 3 4

gestopft

arco

A-Salte

G-Salte

ff *p* *pp* *dim.*

pp kreischend

ff kreischend

gestopft

offen

offen

pp *pp* *pp* *pp*

132

Fl. 1/2 a 2 sfpp

Ob. 1/2 a 2 sfpp

Fag. 1/3 a 3 f

C-Fag. f

Hr. 2 p cresc.

Trp. B. 1/2

Ek.

I. p sfpp

VI. p sfpp

II. p sfpp

Va. sfpp

Celli. sfpp

B. sfpp

133

Fl. 1/2 sfpp

Ob. 1/2 sfpp

Egl. H.

Cl. B. 1/3

Bcl. A.

Fag. 1 f p

Hr. 1/2 dim. pp

Trp. B. 1/2

I. ff p

VI. ff p dim. pp morendo

II. ff p dim. pp morendo

Va. ff p dim. pp morendo

Celli. sfpp pp morendo

B. sfpp pp morendo

132 134 Trio.

Più mosso (subito).

Fl. 1 & 2: *a 2*, *ff*

Ob. 1 & 2: *p dolce espr.*, *p*, *sempre p*

Cl. B. 1 & 2: *p dolce*, *sempre p*

Fag. 1 & 2: *pp*, *pp*

Hr. 1 & 2: *pp*, *pp*

Hrf. 1 & 2: *pp*

Vi. Solo: *ohne Dämpfer*

Vi. I & II: *immer mit Dämpfer*, *pp*, *sempre pp*, *pizz.*

Va. 1 & 2: *immer mit Dämpfer*, *pp*, *sempre pp*

Celli: *p*, *Dämpfer ab!*, *sempre p*

135 Wie vorher (ebenso plötzlich).

136

Fl. 1 & 2: *p*, *espr.*, *a 2*, *p*, *p subito*

Ob. 1 & 2: *p*, *pp*, *poco*

Cl. B. 1 & 2: *a 2*

Fag. 1 & 2: *a 2*, *pp*, *espr.*, *1. Solo.*, *stets etwas hervortretend*, *pp*

Hr. 1 & 2: *pp*, *pp*

Hrf. 1 & 2: *p*, *sempre pp*

Vi. Solo: *p*, *p dolce*

Celli: *p*, *pizz.*

Più mosso subito.

137

Fl. 1 & 2: *a 2*, *f*, *pp*, *pp*, *pp*, *pp*
 Ob. 1 & 2: *sempre dolce*, *morendo*, *pp morendo*
 Cl. B. 1 & 2: *pp*, *pp*, *pp*, *pp*
 Fag. 1 & 2: *pp*, *pp*, *pp*, *pp*
 Hr. 1 & 2: *p*, *p*, *p*, *p*
 Hrf.: *p Resonanz.*, *p*
 Solo Vl. I.: *pp*, *pp*, *pp*, *pp*, *pp*
 Tutti Vl. I. & II.: *pp*, *pp*, *pp*, *pp*
 Va.: *pp*, *pp*, *pp*, *pp*, *pp*
 Celli.: *pp*, *pp*, *pp*, *pp*, *pp*

Tempo I (subito).

138

Più mosso.

Cl. B. 1 & 2: *p*, *a 2*, *sf*
 Fag. 1 & 2: *p*, *cresc.*, *cresc.*
 C-Fag.: *gestopft*, *p*, *cresc.*
 Hr. 1 & 2: *p*, *cresc.*, *cresc.*
 Pk.: *p*, *cresc.*
 Vl. I. & II.: *immer mit Dämpfer*, *(arco)*, *pizz.*, *arco*, *pizz.*, *arco*, *cresc.*
 Va.: *Dämpfer abl.*, *Solo.*, *p*, *cresc.*, *cresc.*
 Celli.: *sfz*, *pp*, *pizz.*, *p*, *cresc.*
 B.: *cresc.*

Fl. 1/2

Cl. B. 1/2

Bcl. 3

Fag. 1/3

C-Fag.

Hr. 1/2/3/4

Pk. ohne Dämpfer *mf*

Vi. I. Dämpfer abl. *pizz.* *cresc.*

Vi. II. *mf* *pizz.* *cresc.*

Va. *mf* *pizz.* *cresc.*

Celli. arco *pizz.* *cresc.* arco *pizz.* arco *pizz.* arco Dämpfer abl.

B. *p* *cresc. poco a poco* *p*

immer das gleiche Tempo

accel. *a tempo*

140

Ob. 1/2/3

Egl. H.

Cl. B. 1/2/3

Bcl. B.

Fag. 1/3

C-Fag.

Hr. 1/2/3/4

Trp. F. 1

Poa. 4

Tuba.

Vi. I. arco *cresc.* *poco a poco*

Vi. II. *p* *cresc.* *poco a poco*

Celli. *cresc. poco a poco*

B. *cresc. poco a poco*

ff *ff* *ff*

Fl. 1, 2, 3, 4
 Ob. 1, 2, 3
 Egl.H.
 Cl.B. 1, 2, 3
 Bcl.B.
 Fag. 1, 2, 3
 C.Fag.
 Hr. 1, 2, 3, 4
 I. Vcl. arco
 II. Vcl. arco
 Va. arco
 Celli. arco
 B. pizz.

ff, *f*, *dim.*, *p*, *cresc.*, *1. Solo.*, *p arco*

Egl.H.
 Cl.B. 1, 2, 3
 Bcl.B.
 Fag. 1
 C.Fag.
 Hr. 1, 2, 3, 4
 Va.
 Celli.
 B.

Vorschläge so schnell als möglich.
mf, *p*, *pp*, *morendo*, *ppp*

148 Wieder wie zu Anfang. (nicht eilen)

149

Musical score for measures 148-149. The score includes parts for Flute (Fl.), Clarinet in A (Cl. A.), Bassoon (Fag.), Tuba (Tuba B.), Percussion (Pk.), Violin I and II (VI. I., VI. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Dynamics include *pp*, *sf*, *ff*, *p*, and *plizz.*. Performance instructions include "kurz" (short) and "Holzschlägel." (wood block).

150

Musical score for measure 150. The score includes parts for Flute (Fl.), English Horn (Egl. H.), Clarinet in A (Cl. A.), Bassoon (Bcl. B.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Percussion (Pk.), Violin I (VI. I.), Violin II (VI. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The key signature is one flat and the time signature is 3/4. Dynamics include *sf*, *fp*, *p*, and *plizz.*. Performance instructions include "Solo." and "arco".

1/2

Hr. *fp*

2/4

Trp. F. 1/2 *fp* mit Dämpfer *ff* *fff*

Pk. *fp*

I. mit Dämpfer *p* *f* *mf* *ff*

VI. mit Dämpfer *p* *f* *mf* *ff*

II. *ppp*

Va. *ff* *ff* *pp* *cresc. ohne Dämpfer* *p* *f* *ff*

Celli. immer ohne Dämpfer *p* *f* *ff*

B. Tutti. arco *pp* *f* *pp*

1/2

Fl. *a 2* *f* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

3/4

Ob. *a 2* *f* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

1/2

Cl. A. *a 3* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

3/8

Fag. *a 3* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

1/2

Trp. F. *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

3/8

3. auch mit Dämpfer. *sf* *p*

I. Dämpfer ab!

VI. Dämpfer ab!

II. *ff* *sf* *sf* *sf*

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

Celli. (mit Dämpfer)

B. *ff* *sf* *sf* *sf*

154

Fl. 1 & 2: *sf*, *a 2*, *pp*, *ff*, *pp*

Ob. 1 & 2: *sf*, *pp*, *ff*, *pp*

Cl. A. 1 & 2: *pp*, *ff*, *pp*

Trp. F. 1 & 2: *sf*, *pp*, *ff*, *pp*

Pk.: Schwammschlägel. *p*, Griffbrett.

Vl. I: ohne Dämpfer *sf*, *pp klagend*, *sempre molto espr.*

Vl. II: ohne Dämpfer *sf*, *pp klagend*, *sempre molto espr.*

Va.: (mit Dämpfer) *pp*, *pp sempre molto espr.*

Cell. I: *pizz.*, *p*, *pp sempre molto espr.*

B.: *ppp*

155

Fl. 1 & 2: *pp*, *f. 2.*, *pp*, *ff*, *pp*

Cl. A. 1 & 2: *pp*, *ff*, *pp*, *a 3*, *p*

Bel. B. 1 & 2: *p*, *a 8*, *p*

Fag. 1 & 2: *p*

C.Fag.: *p*

Pk.: *p*

Vl. I: *p*, *ff*, *pp*

Vl. II: *p*, *ff*, *pp*

Va.: *p*, *ff*, *pp*

Cell. I: *p*, *ff*, *pp*

B.: *ppp*

Fl. 1 & 4
Ob. 1 & 2
Egl. H.
Cl. A. 1 & 3
Bel. B.
Fag. 1 & 3
C-Fag.
Vl. I.
Vl. II.
Va.
Celli.
B.

Fl. 1 & 4
Ob. 1 & 2
Cl. A. 1 & 3
Bel. B.
Fag. 1 & 3
C-Fag.
Pos. 1 & 3
Tuba.
Pk.
Vl. I.
Va.
Celli.
B.

Picc.

Fl. *ff*

Ob. *ff*

Egl. H. *ff*

Cl. A. *ff*

Bcl. A. *ff*

Fag. *a 2 ff* *trusc.*

C-Fag. *ff* *trusc.*

Hr. *f* *sempre f*

Trp. B. *offen* *p*

Pos. *p*

Tuba. *p*

Pk. *ff*

I. *a 2 pizz.* *arco* *ff*

VI. *a 2 pizz.* *arco* *ff*

Va. *pizz.* *ff*

Coll. *ff*

B. *pizz.* *arco* *ff*

Ob. $\frac{1}{2}$ $\frac{3}{8}$

Egl. H. $\frac{1}{2}$ $\frac{3}{8}$

Cl. A. $\frac{1}{2}$ $\frac{3}{8}$

Fag. $\frac{1}{2}$ $\frac{3}{8}$

Hr. $\frac{1}{3}$ $\frac{2}{4}$

Tuba. $\frac{1}{2}$ $\frac{3}{8}$

VI. $\frac{1}{2}$ $\frac{3}{8}$

II. $\frac{1}{2}$ $\frac{3}{8}$

Va. $\frac{1}{2}$ $\frac{3}{8}$

Celli. $\frac{1}{2}$ $\frac{3}{8}$

B. $\frac{1}{2}$ $\frac{3}{8}$

Picc. $\frac{1}{2}$ $\frac{3}{8}$

Fl. $\frac{1}{2}$ $\frac{3}{8}$

Ob. $\frac{1}{2}$ $\frac{3}{8}$

Cl. B. $\frac{1}{2}$ $\frac{3}{8}$

Bei. B. $\frac{1}{2}$ $\frac{3}{8}$

Fag. $\frac{1}{2}$ $\frac{3}{8}$

Pk. $\frac{1}{2}$ $\frac{3}{8}$

VI. $\frac{1}{2}$ $\frac{3}{8}$

II. $\frac{1}{2}$ $\frac{3}{8}$

Va. $\frac{1}{2}$ $\frac{3}{8}$

Celli. $\frac{1}{2}$ $\frac{3}{8}$

B. $\frac{1}{2}$ $\frac{3}{8}$

*) So stark anreißen, daß die Saiten an das Holz anschlagen.

Picc. *fp*
 Fl. *fp*
 Ob. *p*
 Egl.H. *f*
 Cl.B. *p*
 Bcl.B. *p*
 Fag. *f*
 Hr.
 Pos. *f*
 Tuba. *f*
 Pk.
 I. *Dämpfer ab!*
 VI. *Dämpfer ab!*
 Va.
 Coll. *arco pp mf pp f p cresc. f*
 B. *arco pp mf pp f p cresc. f*

Musical score for orchestra and strings, measures 148-163. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Horn, Trombone, Tuba, Percussion, Violin I, Violin II, Viola, Cello, and Bass. The music features various dynamics such as *fp*, *p*, *f*, *ff*, *pp*, *mf*, and *cresc.*. There are also performance instructions like *Dämpfer ab!* and *arco*. The score is written in a key signature of one flat and a 3/8 time signature.

Wild.

Più mosso.

a tempo

Picc. *ff* *ff* *sempre ff* *ff*

Fl. *a 4* *ff* *sf* *sempre ff* *ff* *p*

Ob. *a 3* *ff* *sf* *p* *ff* *ff* *p*

Engl. H. *p*

Cl. B. *ff* *f* *p* *ff* *p*

Bcl. B.

Fag. *a 8* *ff*

C-Fag.

Hr. *ff* *p*

Trp. F. *ff* *p*

Pos. *ff* *f* *sf* *dim.* *p*

Tuba. *ff* *f* *sf* *dim.* *p*

I. *f* *sf* *ff* *p* *ff* *f* *sf* *ff*

VI. *f* *sf* *ff* *p* *f* *sf* *ff*

II. *f* *sf* *ff* *p* *f* *sf* *ff*

Va. *f* *f* *f* *pizz.*

Cell. *ff martellato* *ff* *pizz.*

B. *ff martellato* *ff* *pizz.*

Wild.

Più mosso.

a tempo

165

Fl. $\frac{1}{2}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Egl. H. $\frac{1}{2}$ $\frac{3}{4}$

Cl. B. $\frac{1}{2}$ $\frac{3}{4}$

Bcl. B. $\frac{1}{2}$ $\frac{3}{4}$

Fag. $\frac{1}{2}$ $\frac{3}{4}$

C. Fag. $\frac{1}{2}$ $\frac{3}{4}$

Hr. $\frac{1}{2}$ $\frac{3}{4}$

In F. $\frac{1}{2}$ $\frac{3}{4}$

Trp. $\frac{1}{2}$ $\frac{3}{4}$

In B. $\frac{1}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{3}{4}$

Tuba. $\frac{1}{2}$ $\frac{3}{4}$

Pk. $\frac{1}{2}$ $\frac{3}{4}$

Trgl. $\frac{1}{2}$ $\frac{3}{4}$

I. $\frac{1}{2}$ $\frac{3}{4}$

II. $\frac{1}{2}$ $\frac{3}{4}$

Va. $\frac{1}{2}$ $\frac{3}{4}$

Celli. $\frac{1}{2}$ $\frac{3}{4}$

B. $\frac{1}{2}$ $\frac{3}{4}$

Picc. *ff*

Fl. *a 4 ff ff*

Ob. *a 3 ff*

Egl. H. *f*

Cl. B. *f p*

Bcl. B. *dim.*

Fag. *dim.*

C-Fag. *fp cresc.*

Hr. *p*

In F 1 *In B p espr. a 2*

In B 2 *p sopr.*

Pk. *p*

Trgl.

Vl. I. *p ff sf sf p ff f p*

Vl. II. *a 2 pizz. f dim. pp pizz. dim.*

Va. *p p f f dim.*

Cell. *p p f ff pp*

B. *a 2 pizz. pp*

Picc. *f molto accel.* **a tempo**

Fl. *f molto accel.* *p*

Ob. *ff grell* *p*

Cl. B. *in B* *p*

Bcl. B. *p*

Fag. *p*

C. Fag. *p*

Hr. *p*

Pk. *p*

Vi. II. *pizz.* **Violinen und Violen im Tempo weiter.**

Va. *pizz.* *f* *arco* *pizz.* *dim.* *p* *dim.*

Celli. *arco* *fp* *ff* *p*

B. *fp*

Fl. *a 2* *pp*

Ob. *a 3* *ff* *pp*

Cl. B. *p* *mit Dämpfer* *p*

Hr. *dim.* *mit Dämpfer* *mf*

Trp. B. *dim.* *mit Dämpfer* *mf*

Pk. *dim.* *a 2 Diss.*

Vi. II. *mit Dämpfer* *a 3* *f* *dim.*

Va. *mit Dämpfer* *a 3* *ppp morendo* *dim.*

Celli. *fp* *arco* *a 2*

B. *mf* *pp* *dim.*

4. Satz. NACHTMUSIK.

Andante amoroso.
rit.

a tempo

175

Clarinetto I in B.

Fagott I.

Horn I.

Gitarre klingt eine Oktave tiefer.

Mandoline.

Harfe.

Violinen. I.

Violinen. II.

Violen.

Violoncelli.

Mit Aufschwung.
Solo.

f sf espr. dim. pp

f p dim. pp

f p dim. pp

f p dim. pp

f p dim. pp

zart hervortretend

pp

p

176

Ob. 1.

Cl. B.

Fag. 2.

Hr. 1.

Guit.

Hrf.

Va.

Celli.

p

sf

p dim. pp

p dim. pp

p

f dim. p

sf pizz.

pp

sempre pp

tr.

sf

pp

pp

Fl.

Ob. 1

Egl. H.

Cl. B. 1 & 2

Bcl. B.

Fag. 2

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

Vl. I

Vl. II

Va.

Celli.

B.

f *dim.* *pp*

f *p* *dim.*

f *p cresc.* *fp* *dim.*

sfz *p* *fp*

sfz *sf*

sfz *f* *sf*

sfz

sfz *pp*

f dim. *p*

f

Solo, stark hervortretend

Tutti.

pp espr.

pp *espr.*

sfz *pp* *sf* *pp*

pp¹ *sfz*

pizz. *p*

178

179

Fl.

Ob. 1

Egl. H.

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 1

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

Vi. I.

Vi. II.

Va.

Celli.

B.

1. *pp* *f*

f *p*

p *fp*

Solo. *f* *p*

p *f* *p*

p

p

pp

f *p*

pp *pp* *pp*

pp *pp*

pp *pp*

arco *pizz.* *pp*

mit Aufschwung Solo. *pp* *Tutti.* *p*

a 2

Fl. 1
Ob. 1
Engl. H. 1
Gl. B. 1
Sol. B. 1
Fag. 1
C. Fag. 1
Hr. 1
Guit.
Mand.
Hrf. 1
Vi. Solo.
Vi. I.
Vi. II.
Va.
Celli.
B.

f *p* *sf* *sf* *f* *pp*

p *sf* *sf* *f* *pp*

f *sf* *sf* *f* *pp*

cresc. *f* *sf* *f* *pp*

p cresc. *f* *sf* *f* *pp*

p *sf* *p* *sf* *pp*

f *sf* *sf* *f* *pp*

p *sf* *f* *pp*

mf *sf* *pp* *p* *p* *sf* *p* *pp*

p *f* *p* *f* *pp*

f *p* *f* *pp* *unis.*

p *sf* *f* *pp* *hervor tretend*

f *pp* *Tutti.*

G-Salte *f* *p* *f* *p* *a 2*

p espr. *plizz.* *sf* *sf* *sf*

sf *sf* *sf* *sf*

181

1
Cl. B. *morendo* *p* *tr*

2
Cl. B. *morendo* *p* *tr*

1
Fag. *p*

2
Fag. *p*

Hr. 2 *morendo* *p*

Guit. *p* *p* *aber deutlich*

Vl. Solo. *pp* *Graziosissimo. Griffbrett.* *Tutti.* *pp* *espr.* *Griffbrett.* *pp* *espr.*

Vl. I. *pp* *espr.* *pp* *espr.*

Vl. II. *pp* *espr.* *pp* *espr.*

Va. *pp* *espr.*

Celli. *pp* *tr*

B. *pizz.* *p*

182

Hr. 2 *mf*

Guit. *f* *poco* *a* *poco* *cresc.*

Vl. I. *espr.* *pp subito* *pp* *f* *p*

Vl. II. *pp* *pp* *pp* *f* *p*

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

Celli. *pp* *pp* *f* *p*

B. *pp* *pp* *f* *p*

183

184

Fl. 1 & 2

Ob. 1 & 2

Egl. H.

Cl. B. 1 & 2

Bcl. B.

Fag. 1 & 2

C.-Fag.

Hr. 1 & 2

Quit.

Mand.

Hrf. 1

Vi. Solo.

VI. I.

VI. II.

Va.

Celli.

B.

f, *pp*, *p*, *p subito*, *pizz.*, *p*

a 2, *1.*, *1.*, *a 2*

186

187

Fl. 1 *a 2*
p espr.
dim.
pp

Ob.

Kgl. H.

Cl. B. 1
tr.
dim.
pp

Cl. B. 2

Bel. B.

Fag. 1
p

C.-Fag.

Hr. 1
p

Hr. 2

Guit.

Mand.

Hrf. 1
(Resonanz.)
p
Mediantor.
p

Vl. Solo.

Vl. I. Solo.

Vl. II. Solo.

Va. Solo.

Celli. Solo.

B. Solo.

This page of a musical score, numbered 188, features a full orchestral and chamber ensemble. The instruments listed on the left are: Fl. (Flute), Ob. 1 (Oboe), Egl. H. (English Horn), Cl. B. 1 & 2 (Clarinet in B-flat), Bcl. B. (Bassoon), Fag. 1 (Fagotto), C.-Fag. (Contrabassoon), Hr. 1 & 2 (Horn), Guit. (Guitar), Mand. (Mandolin), Hrf. 1 (Harp), I. & II. (Violins), Va. (Viola), Celli. (Cellos), and B. (Bass). The score is written in a key signature of one flat and a common time signature. It includes various dynamic markings such as *sf*, *f*, *p*, *pp*, *mf*, and *ff*, as well as performance instructions like *Tutti.* and *offen*. The music is arranged in a traditional orchestral layout with staves grouped by instrument family.

Fl. 1/2 *a 2* *pp*

Ob. 1 *p* *sf*

Kgl. H. *f* *pp* *f* *sf*

Cl. B. 1 *p* *mf* *d.m.*

Fag. 1 *pp* *mf* *f*

Hr. 2 *p* *mf*

Mund. *p* *mf*

I. *arco* *pp*

VI. I. *pizz.* *pp*

II. *ppp*

Va. *pp*

Celli. *pp*

B. *pp*

Fl. 1/2 *a 2* *pp*

Ob. 1 *p* *f* *p* *f*

Cl. B. 1/2 *p* *sf* *p*

Fag. 1 *p*

Hr. 1 *p* *mf*

Mund. *f* *p* *mf*

VI. I. *pp* *schwungvoll*

VI. II. *f*

Va. *f*

Celli. *p stacc.* *p* *pp*

B. *pizz.* *p*

Steigernd.

192 Sehr fließend.

Musical score for measures 192-193. The score includes parts for Flute 1 & 2, Clarinet Bass 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Mandolin, Violin I & II, Viola, and Cello. The tempo is 'Sehr fließend'. The score features various dynamics such as *pp*, *f*, *fff*, *p subito*, *molto espr. abar p*, and *pp subito*. There are also performance instructions like 'steigernd' and 'a 2'. The key signature has one flat and the time signature is 2/4.

193

Musical score for measures 193-194. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet Bass 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn in F, Violin I & II, Viola, and Cello. The tempo is 'Sehr fließend'. The score features various dynamics such as *ff*, *pp*, *p*, *pp*, *molto cresc.*, *molto arca.*, and *ff*. There are also performance instructions like 'in A' and 'stacc.'. The key signature has one flat and the time signature is 2/4.

195 Wieder a tempo.

Fl. 1 2 *pp* *a 2* *pp*

Ob. 1 2 *f* *a 2* *f*

Engl. H.

Cl. A. 1 2 *pp* *pp* *p* *morendo*

Bcl. B. *pp* *pp* *p morendo*

Fag. 1 2 *pp*

C-Fag. *pp*

Hr. 1 2 *f* *f*

Guit. *f* *f*

Mand. *f* *f*

Hrf. 1 *p* *f Resonanz* *p*

Vl. I. *pp* *mit Dämpfer*

Vl. II. *p* *mit Dämpfer* *a 2* *pp* *morendo*

Va. *pp* *mit Dämpfer* *morendo*

Celli *pp* *pizz.* *pp* *morendo*

B. *a 2* *pp*

Wieder a tempo.

F dur.

Fl. 1/2

Ob. 1/2

Engl. H.

Cl. B. 1/2

Bcl. B.

Fag. 1/2

C-Fag.

Hr. 1/2

Quit.

Mand.

Hrf. 1

I. Tutti. pizz. arco

VI. G Saite. p

II. p

Va. p espr.

Celli. p espr.

B. p

206

a tempo

rit.

Adagio.

Tempo I. poco rit. 207

Musical score for measures 206-207. The score includes parts for Oboe (Ob.), Clarinet B-flat (Cl. B.), Horn (Hr.), Trumpet (Tr.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The tempo is marked 'a tempo' and 'rit.' (ritardando). The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The key signature has one sharp (F#). The score features various musical notations including slurs, accents, and dynamic markings.

208

a tempo

Musical score for measures 208-209. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet B-flat (Cl. B.), Horn (Hr.), Trumpet (Tr.), Trombone (Tutt.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The tempo is marked 'a tempo'. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The key signature has one sharp (F#). The score features various musical notations including slurs, accents, and dynamic markings. A solo section for Violin I is marked 'Solo. p rruvoso'.

Fl. 2

Ob. 1

Egl. H.

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 2

Hr. 1

Hr. 2

Mand.

Hrf. 1

Solo. VI. I. *Griffbrett.*

Tutti. *Griffbrett.*

Fl. 1

Ob. 1

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 1

Guit.

Hrf. 1

Solo. VI. I. *pp espr.*

Tutti. *pp espr.*

VI. II. *pp Anz. Andruak*

Va. *pp pizz.*

Celli. *pp pizz.*

B. *pp pizz.*

212

213

molto rit. a tempo

Fl. 1

Ob. 1

Engl. H.

Cl. B. 1/2

Bcl. B.

Fag. 1

Fag. 2

C. Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf. 1

VI. I.

VI. II.

Va.

Cell.

B.

rit.

a2

pp

p

mf

f

ff

sempre ff

pizz.

arco

Solo.

molto rit. a tempo

Etwas drängend.

Aufgeregt

Fl. 1 & 2: *p* *pp* *poco a poco cresc.* *p* *cresc.* *f*

Ob. 1 & 2: *pp* *poco a poco cresc.* *p* *f*

Egl. H.: *p cresc.* *ffp*

Cl. B. 1 & 2: *pp* *poco a poco cresc.* *fp* *fp*

Bcl. B.: *ffp*

Fag. 1 & 2: *pp* *poco a poco cresc.* *fp* *ffp*

C.-Fag.: *ffp*

Hr. 1 & 2: *p*

Guit.: *p* *poco a poco cresc.* *ff*

Mand.: *p* *poco a poco cresc.* *ff (trum.)*

Hrf. 1 & 2: *f* *cresc.* *ff*

Hrf. 1 & 2: *p* *poco a poco cresc.* *ff*

Vl. I & II: *pp* *pp poco a poco cresc.* *molto cresc.* *a 2* *pp* *cresc.* *ff* *ff*

Va.: *arco* *p poco a poco cresc.* *fp*

Celli.: *pizz.* *arco* *p poco a poco cresc.* *p cresc.* *f* *p*

B.: *pizz.* *arco* *p* *cresc.* *p cresc.* *f* *p*

Etwas drängend.

Aufgeregt.

Sehr fließend.

Fl. 1/2

Ob. 1/2

Egl. H.

Cl. B. 1/2

Bcl. B.

Fag. 1/2

C. Fag.

Hr. 1/2

Guit.

Mand.

Hrf. 1

Hrf. 2

Vl. I

Vl. II

Vn.

Celli.

B.

ff, *fp*, *p*, *f*, *tr.*, *malto*, *a2*

Sehr fließend.

Tempo I subito.

216

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (Egl.H.), Clarinet in B-flat (Cl.B.), Bassoon (Bcl.B.), Bassoon 2 (Fag. 2), and Contrabassoon (C.-Fag.). Below these are the Horns (Hr.), Guitar (Guit.), Mandolin (Mand.), Horns 1 (Hrf. 1), and Horns 2 (Hrf. 2). The bottom staves are for strings: Violins (VI.), Viola (Va.), Cello (Cell.), and Bass (B.).

Key performance instructions include:

- Flute (Fl.):** *tr* (trills) in measures 217-219.
- Oboe (Ob.):** *p* (piano) in measure 217.
- Clarinet (Cl.B.):** *p* (piano) in measure 218.
- Bassoon (Bcl.B.):** *smpreff* (soprano) in measure 217.
- Bassoon 2 (Fag. 2):** *smpreff* (soprano) in measure 217.
- Contrabassoon (C.-Fag.):** *smpreff* (soprano) in measure 217.
- Horn 1 (Hr. 1):** *gestopft* (stopped) in measure 217.
- Horn 2 (Hr. 2):** *ff* (fortissimo) in measure 217.
- Mandolin (Mand.):** *pp* (pianissimo) in measure 217.
- Horn 1 (Hrf. 1):** *ppp* (pianississimo) in measure 217.
- Violins (VI.):** *pp subito* (pianissimo subito) in measure 217, *morando* (morando) in measure 218, *staccatissimo* (staccatissimo) in measure 219, and *mit Dämpfer* (with damper) in measure 220.
- Viola (Va.):** *pp* (pianissimo) in measure 217.
- Cello (Cell.):** *pp* (pianissimo) in measure 217.
- Bass (B.):** *pp* (pianissimo) in measure 217.

Tempo I subito.

Egl. H.
 1
 Cl. B.
 2
 Bcl. B.
 1
 2
 Fag.
 1
 2
 Hr.
 1
 2
 Guit.
 Hrf. 1, 2
 VI.
 I
 II
 Va.
 Celli.
 B.

Fl. 1
 Ob. 1
 Egl. H.
 Cl. B.
 1
 2
 Bcl. B.
 1
 2
 Fag.
 1
 2
 Hr.
 1
 2
 Guit.
 VI I
 Va.
 Celli.

RONDO - FINALE.

223

Tempo I. (Allegro ordinario. ♩)

Piccolo.

Flöten. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Oboen. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Englisch Horn.

Clarinetten in Es. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Clarinetten in A. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Baßclarinette in B.

Fagotte. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Contrafagott.

Hörner in F. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Trompeten in B. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Posaunen. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$

Baß - Tuba.

Pauke. *mit Bravour* *tr tr tr tr* *tr tr tr tr* *tr tr tr tr* *tr tr tr tr*

Violinen. I. *got.* *ff*

Violinen. II. *ff*

Violen. *ff*

Violoncelli. *ff*

Contrabässe. *ff*

Tempo I. (Allegro ordinario. ♩)

224

Picc. *ff*
 Fl. *ff*
 Ob. *a 8* *p* *ff*
 Egl. H. *ff*
 in Es Cl. *a 3* *p* *f* *p* *f* *cresc. ff*
 in A Cl. *ff*
 Bcl. B. *a 8* *f* *1.2.* *8.* *ff*
 Fag. *f*
 C-Fag. *f*
 Hr. *a 2* *ff* *marcato* *ff sempre*
 Hr. *a 2* *ff* *marcato*
 Trp. B. *ff*
 Trp. B. *ff*
 Pk. *ff*
 I. *ff*
 VI *ff*
 II. *ff*
 Va. *ff* *pizz.* *arco*
 Celli *ff* *pizz.* *arco*
 B. *ff* *pizz.* *arco*

Lange halten. Sempre l'istesso Tempo. (Tempo l'ordinario.) Behaglich.

Picc.

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Ob. $\frac{1}{4}$ $\frac{3}{4}$

Egl. H.

In Ks

Cl.

In A $\frac{1}{2}$ $\frac{3}{8}$

Bcl. B.

Fag. $\frac{1}{2}$ $\frac{3}{8}$

C-Fag.

Hr. $\frac{1}{3}$ $\frac{2}{4}$

Trp. B. $\frac{1}{2}$ $\frac{3}{8}$

Poa. $\frac{1}{3}$ $\frac{3}{8}$

B. Tuba.

Pk.

Beck.

Trgl.

I.

VI.

II.

Va.

Cell.

B.

ff *pp* *p* *sfmp* *rit.* *a 2* *a 3* *a 4* *ten.* *tr.* *pizz.*

Lange halten. Sempre l'istesso Tempo. (Tempo l'ordinario.) Behaglich.

Den Akkord in allen Instrumenten scharf abreißen.

Fl. 1/4
4/32

Ob. 1/2
3/32

Engl. H.

In Es
Cl.

In A
1/2
2/3
3/32

Bcl. B.

Fag. 1/2
3/32

C-Fag.

Hr. 1/3
2/4

Pos. 2/3

Pk.

Glsp.

I.

VI. 1/2
2/32

II.

Va.

Celli.

B. arco
cresc. pizz. arco a2

Rehearsal Mark 232

Flute: *p* *ff hervortretend* *p* *ff her.*

Oboe: *p* *a3* *tr* *tr* *tr* *p*

English Horn: *f* *p* *f*

Clarinet: *p* *ff* *p* *ff*

Bassoon: *p* *a3* *tr* *tr* *tr* *a3* *p*

Fagotto: *f* *a3* *p* *f* *p* *p*

C-Fagotto: *p* *f* *f* *p*

Horn: *p* *a2* *f* *f sempre* *p*

Trombone: *p* *a2* *f* *f* *p*

Trompet: *f* *2. 3.* *p*

Violin: *p* *f* *sf* *sf* *f* *pp subito* *ff* *pp*

Viola: *cresc.* *molto cresc. f* *sf* *sf* *p* *p* *molto* *f* *pp subito* *f* *pp*

Violoncello: *cresc.* *molto cresc. f* *f* *p* *p* *molto* *f* *pp subito* *f*

Double Bass: *arco* *cresc.* *pizz.* *f* *p* *f* *p* *arco* *a2* *f* *pp subito* *f* *pp*

233

Fl. 1
4
vortret. *f* *dim.* *p*

Ob. 1
2
f *ff* *dim.*

Egl. H.
3
f *p* *pp*

In Es
Cl.
In A
1
2
8
sempr. f *dim.* *p* *f* *p* nach B

Bcl. B.
3
f *dim.* *p* *f*

Fag. 1
2
3
f *f* *f* *p* 1. 2.3. *f*

C-Fag.
3
f *p* *f* *dim.* *p* *morendo* *f*

Hr. 1
2
3
4
f *dim.* 1.3. *f* 2.4. *f*

Trp. B. 1
2
3
5
f

Gesp.
1
2
3
4
f

I.
VI.
II.
f

Va.
f *dim.* *p* *mf* *morendo* *ff*

Celli
f *p* *p* *mf* *morendo* *ff*

B.
arco
sempre p *p* *dim.* *ppp* *f*

poco rit.

Pesante.

kurz

Fl. 1. 2. 4

Ob. 1. 2. 3

Egl.H.

In Ka.

Cl.

In B. 1. 2. 3

Bcl. B.

Fag. 1. 2. 3. 8

G-Fag.

Hr. 1. 2. 4

Trp. B. 1. 2. 3

Pos. 1. 2. 3. 8

Tuba.

I.

VI.

II.

Va.

Celli.

B.

a 4

a 3

a 8

mf

ff

cresc.

Schalltr. hoch!

Schalltr. auf!

Streich für Streich.

kurz

poco rit.

Pesante.

kurz

Gemessen! Nicht schnell! 235 Nicht eilen.

Tempo II. (Allegro moderato ma energico) etwas schneller als im Tempo I.

Fl. 1
Ob. 1
Cl. B. 1
Fag. 1
Hr. 2
Pk.
I. *nicht eilen*
VI. *kurz gestrichen*
II. *nicht eilen*
Va. *kurz gestrichen*
Cell. I.
B.

a 3
f
fp
sempre f
pp subito
pizz.
p
mf kurz gestrichen
mf kurz gestrichen
mf kurz gestrichen
mf kurz gestrichen
fp

235

Grazioso. (Immer dieselben d)

Fl. 1, 2, 3, 4
Ob. 2, 3
Cl. B. 1, 2
Fag. 1
Hr. 2
I.
VI. II.
Cell. I.

a 2
f
sempre p
sempre p
dim.
pp
pp

236

Nicht eilen.

Musical score for page 236, measures 1-4. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.B.), Bassoon (Fag.), Violin I (VI), Violin II (VI), Viola (Va.), and Cello (Celli). The tempo/mood is marked "Nicht eilen." Dynamics include *sf*, *p*, *pp*, *f*, and *fp*. A rehearsal mark "a2" is present. A performance instruction "nicht teilen" is written below the Cello part in measure 4.

Nicht eilen.

237

Musical score for page 237, measures 1-4. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl.B.), Horn (Hr.), Trumpet in F (Trp.F.), Percussion (Pk.), Violin I (VI), Violin II (VI), Viola (Va.), Cello (Celli), and Bass (B.). The tempo/mood is marked "Nicht eilen." Dynamics include *mf*, *p*, *fp*, *pp*, *f*, and *sf*. A rehearsal mark "a2" is present. Performance instructions "cresc." and "sfz" are included.

239

Picc. Fl. 1/2, 3/4 Ob. 1/2, 3/8 Cl. B. Bel. B. Fag. 1/2, 3/4 C-Fag. Hr. 1/2, 3/4 Trp. B. 1, 2, 3 Pk. I. VI. II. Va. Celli. B.

Measures 1-4 of a musical score. The score includes parts for Piccolo, Flutes (1/2, 3/4), Oboes (1/2, 3/8), Clarinet B-flat, Bassoon B-flat, Bassoons (1/2, 3/4), Horns (1/2, 3/4), Trumpets B-flat (1, 2, 3), Percussion, Violins I, Violins II, Viola, Cellos, and Basses. Dynamics include *sempre ff*, *p*, *ff*, *mp*, *pp*, *cresc.*, and *sf*. There are also markings for *a. 4* and *a. 8*.

240

Gemessen.

Score for measures 240-241, titled "Gemessen." The score includes parts for Hr., Trp.B., I., VI., II., Va., Celli., and B. The music is marked *p marcato* and includes the instruction "(kräftig gestoßen)".

241

Nicht eilen (aber immer $\frac{2}{2}$ des Tempo II).

Score for measures 241-245, titled "Nicht eilen (aber immer $\frac{2}{2}$ des Tempo II)." The score includes parts for Fl., Ob., Hr., Trp.B.2, I., VI., II., Va., Celli., and B. The music includes dynamic markings such as *ff*, *mf*, *fp*, *mp*, *fff*, and *p*. Performance instructions include "mit Dämpfer", "pizz.", "cresc.", and "springender Bogen".

Etwas zu-
rückhalten. Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe).

Fl. 1. 2. 3. 4. *pp* 1. 2. *a 4*

Ob. 1. 2. *pp* 1. 2. *a 3*

Egl. H.

Cl. B. 1. 2. 3. *p* *a 2*

Fag. 1. 2. 3. *p* 1. 2. *a 2*

Hr. 1. 2. 3. 4. *poco rit.* *p*

Trp. B. 1

Gr. Tr.

Trgl.

Vl. I. *pp* *leggiero* *sempre pp* *pp*

Vl. II. *poco rit.* *sf* *sf* *p* *pp* *leggiero*

Va. *poco rit.* *sf* *sf* *p* *pp* *leggiero* *pizz.* *arco* *p*

Celli. *pizz.* *p*

B. *pizz.* *p*

Etwas zu-
rückhalten. Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe).

245

This musical score page, numbered 245, contains the following parts and markings:

- Flutes (Fl. 1 & 2):** Part 1 (a 2) starts with *f*, then *sf*, *dim.*, and *pp*. Part 2 starts with *f*, then *p*, and *dim.*
- Oboes (Ob. 1 & 2):** Part 1 starts with *f*, then *sf*, *dim.*, and *pp*. Part 2 starts with *f*, then *p*, and *dim.*
- English Horn (Egl. H.):** Starts with *f*, then *p*, and *pp*.
- Clarinets (Cl. B. 1 & 2):** Part 1 starts with *f*, then *p*, and *pp*. Part 2 starts with *f*, then *p*, and *pp*. Both parts include a section marked *a 2* and *sempre p*.
- Bassoons (Fag. 1 & 2):** Part 1 starts with *f*, then *pp*, and *sempre p*. Part 2 starts with *f*, then *pp*, and *sempre p*.
- Horn (Hr. 1):** Starts with *p*, then *f*, and *pp*.
- Trumpets (Trp. B. 1):** Part 1 starts with *p*, then *f*, and *pp*.
- String Section:** Violins I and II, Viola (Va.), Cello (Celli.), and Bass (B.) all start with *f*. The Viola part includes a section marked *a 2*. The Cello and Bass parts include *pizz.* markings.
- Percussion:** Beck (Bass Drum) starts with *p*. Trgl. (Triangle) starts with *p*.

Fl. 2-3. a 2
 Ob. a 2
 Engl. H.
 Cl. Es.
 Cl. B. 1. 2. *semprap*
 Bel. B.
 Fag. 1. 2. 3.
 C-Fag.
 Hr. 1. 2. 3.
 Trp. B. 1. 2. 3.
 Pk.
 Gr. Tr.
 Trgl.
 Vl. I.
 Vl. II.
 Va.
 Celli.
 B.

dim.
cresc.
trill
pp
ff
pizz.
gewöhnlich
cresc.

B. & S.
 16867

247

Pesante.

Tempo II. (subito).

Pesante.

Tempo II (subito).

*) Der Sinn dieser Bezeichnung \vee ist, den Eintritt der Violon, Cello und Bässe erst nach dem letzten Viertel zu vollziehen, um ihn deutlich zu machen... also zwischen den letzten Takt des Tempo II und den Eintritt der Streichinstrumente eine unbedeutende „Luftpause“ zu legen (ungefähr in der Dauer eines Achtels) eben nur so lang als zur rhythmischen Gestaltung nötig.

248 Nicht eilen.

Immer die gleichen Halben.

Scoring for 248: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Tempo: *Nicht eilen.*

Dynamic markings: *f*, *fp*, *ff*, *sumproff*, *f*, *ff*.

Rehearsal marks: 1.2., 3., 2.4., a 2.

Time signature: 3/8.

249

Nicht eilen - recht gemessen.

Scoring for 249: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Tempo: *Nicht eilen - recht gemessen.*

Dynamic markings: *fp*, *f*, *p*, *ppp*, *dim.*, *plizz.*, *f*, *p*.

Rehearsal marks: a 2., a 3., a 8.

Time signature: 3/8.

Musical score for measures 210-250. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Contrabassoon (C.Fag.). The music is in a key with one sharp (F#) and a 2/8 time signature. Dynamics range from *pp* to *f*. The score shows complex rhythmic patterns with many sixteenth and thirty-second notes.

Grazioso.

Ein wenig fließender (ganz unmerklich). N. B.

Immer ♩ aber immer gemessen.

Musical score for measures 251-258. The score includes parts for Flute (Fl.), Bassoon (Fag.), Horn (Hr.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The music is in a key with one sharp (F#) and a 2/8 time signature. Dynamics range from *pp* to *f*. The score includes markings for *Solo.*, *Tutti.*, *morendo*, and *piéz.*. There are also performance instructions like *sempre pp* and *1. Solo.* for the strings.

N.B. Alle diese, wie die folgenden Modificationen des Tempo unmerklich ausführen!

Diese 2 Takte wieder flott. **253** Grazioso. Wieder gehalten.

Fl. *pp*

Oboe *pp*

Cl. in B *sf*

Bassoon *sf*

Horn *ff*

Trumpet *ff*

Percussion *ff* Holzschlägel.

Violin I *morendo* *ff* *pp* Solo. *tr* *p*

Violin II *morendo* *ff* *pp*

Viola *morendo* *ff*

Cello *arco* *ff* *a 2 pizz.* *arco* *pp*

Bass *arco* *ff* *arco* *pp*

Diese 2 Takte wieder flott.

Grazioso. Wieder gehalten.

a 3

Wieder flott.

Fl. 1 2 3 4

Ob. 1 2 3 4

In Es

Cl. 1 2 3 4

In B

Fag. 1 2 3 4

Hr. 1 2 3 4

Trp. B. 1 2 3 4

Pos. 1 2 3 4

Tuba B. 1 2 3 4

Pk. 1 2 3 4

Gr. Tr. 1 2 3 4

I. 1 2 3 4

VI. 1 2 3 4

Va. 1 2 3 4

Celli. 1 2 3 4

B. 1 2 3 4

flott

Alle. pizz.

Wieder flott.

Fließend.

Nicht schleppen.

Fl.

Ob.

Cl. in Es

Cl. in B

Fag.

Hr. 1
2
3
4

Trp. B. 1
2

Pos. 1
2
3

Tuba B.

Pk.

Gr. Tr.

Beck.

I. arco

VI. arco

II. arco

Va. arco

Celli. arco

B. arco

Fließend.

Nicht schleppen.

255

Unmerklich drängend.

Ob.

Egl. H.

Cl. B.

Bcl. B.

Fag.

C.-Fag.

Hr.

Trp. B.

Pos.

Tuba B.

Pk.

Gr. Tr.

Beck.

I.

VI.

II.

Va.

Coll.

B.

This page contains the musical score for measures 216 through 256. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. B.)
- Bassoon (Bas. B.)
- Fagot (Fag.)
- Horn (Hr.)
- Trumpet in B-flat (Trp. B.)
- Posaune (Pos.)
- Tuba (Tuba E.)
- Percussion (Pk.)
- Grande Tromme (Gr. Tr.)
- Becken (Beck.)
- Violin I (Vl. I.)
- Violin II (Vl. II.)
- Viola (Va.)
- Cello (Celli.)
- Bass (B.)

Key features of the score include:

- Measure 216:** Flute and Oboe enter with a melodic line marked *ff*. Bassoon and Fagot play a lower melodic line.
- Measure 217:** Horns and Trumpets enter with a rhythmic pattern. The instruction "Schalltr. auf!" (Cymbals up!) is written above the Horn and Trumpet staves.
- Measure 218:** The strings (Violins, Violas, Cellos, Basses) enter with a rhythmic accompaniment. The instruction "Schalltr. auf!" is repeated above the Horn and Trumpet staves.
- Measure 219:** The woodwinds continue their melodic lines. The instruction "a 2" appears above the Trumpet staff.
- Measures 220-256:** The score continues with complex rhythmic patterns and dynamics. The strings maintain a steady accompaniment. The woodwinds play intricate melodic lines. The instruction "a 3" appears above the Flute staff at the beginning of the page.

(Die Halben sind im Verlaufe der Tempobeschleunigung gleich den Vierteln des 4/4 Taktes im ersten Tempo geworden.)

Tempo I subito. (Halbe wie die Viertel des Tempo I.)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in E-flat (Cl. in Es), Clarinet in B-flat (Cl. in Bs), Bassoon (Bcl. B.), and Contrabassoon (C.-Fag.). The brass section includes Horns (Hr.), Trumpet in B-flat (Trp. B.), Trombone (Pos.), Tuba (Tuba.), and Snare Drum (Pk.). The percussion section includes Beck (Beck.) and Triangle (Trgl.). The string section includes Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Double Bass (B.).

The score features several dynamic markings, including *ff* (fortissimo) and *sf* (sforzando), indicating moments of increased intensity. There are also tempo markings such as *Tempo I subito.* and *Tempo I.* The notation includes various note values, rests, and articulation marks. The key signature is B-flat major, and the time signature is 4/4.

Tempo I subito. (Halbe wie die Viertel des Tempo I.)

257

Fließender.

The musical score is for a piece titled "Fließender." (No. 257). It is arranged for a full orchestra and strings. The score is written in 2/2 time and features a key signature of one sharp (F#). The instruments included are Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet in E-flat (1 and 2), Horn (1 and 2), Trumpet (1, 2, 3), Trombone (1, 2, 3), Percussion (a2), Tuba, Snare Drum (Pk.), Triangle (Trgl.), Violin (I and II), Viola (Va.), Cello (Celli.), and Bass (B.).

The score is divided into three measures. The first measure shows the initial entry of the woodwinds and strings. The second measure features a dynamic shift from *ff* to *dim.* and then *p*. The third measure concludes with a *ff* dynamic. Performance markings include first and second endings for the Flute, Oboe, and Clarinet parts. The string parts are marked with *ff* throughout.

Fließender.

258

Picc. *ff* 1.2.

Fl. $\frac{1}{2}$ $\frac{2}{3}$ 1.2. 8.4.

Ob. $\frac{1}{2}$ $\frac{2}{3}$ 1. 2.8.

Egl. H.

in Es

Cl. 1.

in B $\frac{1}{2}$ $\frac{2}{3}$ 2.8.

Bcl. B.

Fag. $\frac{1}{2}$ $\frac{2}{3}$

C.-Fag.

Hr. 1 2 3 4

Trp. F. $\frac{1}{2}$ $\frac{2}{3}$ 8 *sf* *ff* a 2

Pos. 1 2

Pk. *ff*

Trgl. *sf*

I. *ff*

VI. *ff*

II.

Vc.

Celli. *ff*

B. *ff*

Tempo I.

260

Picc. *ff*
 Fl. *ff*
 Ob. *ff* Schalltr. auf!
 Egl. H. *ff*
 In Es *ff*
 Cl. in B *ff* Schalltr. auf!
 Bcl. B. *ff*
 Fag. *ff*
 C-Fag. *ff*
 Hr. *ff* Schalltr. auf!
 Trp. F. *ff* mit Dämpfer Schalltr. auf!
 Pos. *ff*
 Tuba. *ff*
 Pk. *ff* mit Holzschl. Schwammsehl.
 Beck. *p*
 Tamt. *f*
 Vl. I. *ff*
 Vl. II. *ff*
 Va. *ff*
 Celli. *ff*
 B. *ff* *dim.* *p*

Tempo I.

1. 2. 3. 4.

Fl. *sempre ff*

Ob. *sempre ff*

Egl. H.

Cl. B. *sempre ff*

Bel. B.

Fag. *ff* *a 8* *1. 2.* *3.*

C. Fag.

Hr. *sf* *sf* *sf* *sf* *sf* *sf*

Trp. F. *hervortretend* *sf* *fp* *ff* *p* *cresc.* *2.* *a 8*

(8. setzt den Dämpfer ab)

Pos. *f*

Tuba. *f*

Pk. *ff*

Beck.

Tamt. *mf*

I. *sfp* *sfp* *p* *cresc.* *ff*

VI. *sfp* *sfp* *p* *sfp* *sfp* *cresc.* *ff*

II. *sfp* *sfp* *p* *sfp* *sfp* *cresc.* *ff*

Va. *sempre p* *sfp* *sfp* *cresc.* *ff*

Celli. *sempre p* *mf* *cresc.* *ff*

B. *mf* *cresc.* *ff*

261

Picc.

Fl. 1, 2, 3

Ob. 1, 2

Egl. H.

Cl. Es.

Cl. B.

Bcl. B.

Fag. 1, 2, 3

C.-Fag.

Trp. F. 1, 2, 3

Pos. 1, 2, 3

Tuba.

Pk.

Trgl.

Tamt.

I.

VI.

II.

Va.

Celli.

B.

cresc.

dim.

klingen lassen

a 2

a 3

a 4

in A

ff

f

p

pp

263

Sehr fließend, sogar etwas drängend.

Fl. 1, 2

Ob. 1, 2

Egl. H.

in B. 2

Cl. in A. 8

Bel. A.

Fug. 1, 2

G.-Fug.

Hr. 1

Pk.

Trgl.

VI. I, II

Va.

Cell.

B.

p, *f*, *pp*, *ppp*, *pppp*, *p subito*, *p espr.*, *arco*, *pizz.*, *tr.*, *a 2*, *In B*

Sehr fließend, sogar etwas drängend.

Fl. *a 2* *p* *molto cresc.* *sf* *f*

Ob. *a 2* *p* *molto cresc.* *sfz* *f*

Cl. Es. *a 2* *p* *molto cresc.* *sfz* *f*

Cl. B. *a 2* *p* *molto cresc.* *sfz* *f*

Bel. A. *p* *molto cresc.* *f*

Fag. *a 3* *p* *molto cresc.* *f*

C.-Fag. *f*

Hr. *f*

Pos. 3 Tuba. *a 2* *p*

Pk. *f* *spring Bog.* *p*

VI. I. *f* *pp* *spring Bog.* *sf* *f* *sfz* *p* *sf*

VI. II. *pp* *a 2* *spring Bog.* *sf* *sf* *sfz* *p* *sf* *p*

Va. *arco* *pp* *a 2* *p* *sf* *p* *sf* *p*

Celli. *pp* *a 2* *pizz.* *p* *sf* *pizz.* *sf*

B. *arco* *p* *pizz.* *f* *pizz.* *f* *arco* *p* *sf*

Flatterzunge.

265

N.B.

Fl. I. *sf pp sf pp p ff p ff p cresc.*

Ob. *sf pp sf pp p ff ff p cresc.*

Gb. *sf pp sf pp p cresc.*

Egl. H.

Cl. A. *in A a 2 pp*

Bcl. A.

Fag. I. *p*

C-Fag.

Hr. I. *sf pp sf pp pp pp*

Pos.

Pk.

Vl. I. gut. *spring. Bog. pp pp ppp ppp sempre pp e stacc.*

Vl. II. *pizz. pp spring. Bog. arco sf pp sf pp a 2 sempre pp e stacc.*

Vn. *spring. Bog. a 2 sf pp sf pp*

Celli. *pizz. pp arco pp p*

B. *pizz. pp p pizz. sempre*

N.R. In diesen beiden Taktten die mit *pp* bezeichneten Noten sehr flüchtig.

B. & B.

16867

Fl. *a 2* *ff* *sempre ff* *tr*

Ob. *ff* *sempre ff* *tr*

Egl. H. *ff* *sempre ff*

in Es Cl. *ff* *sempre ff* *tr*

In A $\frac{1}{3}$ *ff* *sempre ff* *tr* *a 8*

Bcl. A *p* *sf* *p* *p*

Fag. $\frac{1}{3}$ *a 8* *p* *sf* *p* *p*

C-Fag. *p* *sf* *p* *p*

Hr. $\frac{1}{3}$ *a 2* *f* *p* *p*

Pos. $\frac{2}{3}$ *f* *p*

Pk. *ff* *p*

Trgl. *f* *tr* *tr* *tr* *tr*

Glas. *mit beiden Händen* *ff* *tr* *tr* *tr*

I. Vl. *p subito* *sf* *p* *f* *p* *G-Salto*

II. Vl. *p subito* *p* *f* *p* *f* *p* *G-Salto*

Va. *p subito* *sf* *p* *p* *f* *tr* *tr* *tr* *f*

Coll. *p* *sf* *p* *sf* *p* *f* *tr* *tr* *tr* *f*

B. *p* *sf* *p* *sf* *p* *f* *tr* *tr* *tr* *f*

268 Tempo I subito.

Engl. H. *f* *p* *ff*
 Cl. A *f* *dim.* *pp* *ff*
 Bcl. A *f* *ff*
 Fag. *p* *ff*
 C-Fag. *f* *p* *ff*
 Hr. 1 *ff* Schalltrichter auf! a 2
 Hr. 2 *f* *p* *ff* Schalltrichter auf! a 2
 Trp. B 1 *f* *ff* *ff* *ff* *ff* *cresc.*
 Trp. B 2 *f* *ff* *ff* *ff* *ff* *cresc.*
 Perc. *f* *ff* a 2
 Tuba *f* *ff* a 2
 Pk. *p*
 Tamt.
 Glock. Starkes Glockengeläute (tief)
 Vl. I *p*
 Vl. II *p*
 Va. *p* *f* *morendo*
 Coll. *p* *f* *p* *f* *p* *dim.* *pp*
 B. *dim.* *p* *f* *p* *pp* *arco*

Tempo I subito.

269 *Sempre* Listesso Tempo. NB.

wie früher (immer im Tempo I.)

Nicht schleppen.

Musical score for measures 269-270. The score includes parts for Hr., Trp. B, Pos. 1 & 2, Pos. 3, Pk., Gr. Tr. Beck., Glock., VI. I & II, Va., Celli., and B. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *Sempre*. The first measure (269) contains a dynamic marking of *ff* and a note with a fermata. The second measure (270) contains a dynamic marking of *ff-p* and a note with a fermata. The score is written in a grand staff format with multiple staves for each instrument.

270

Musical score for measures 270-273. The score includes parts for Fl., Ob., Egl. H., Cl. Es, Cl. B, Fag., Hr., Trp. B, Gr. Tr. Beck., VI. I & II, Va., Celli., and B. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *Sempre*. The first measure (270) contains a dynamic marking of *ff* and a note with a fermata. The second measure (271) contains a dynamic marking of *ff* and a note with a fermata. The third measure (272) contains a dynamic marking of *ff* and a note with a fermata. The fourth measure (273) contains a dynamic marking of *ff* and a note with a fermata. The score is written in a grand staff format with multiple staves for each instrument.

NB. Diese Stelle war das erste Mal (zwei Takte vor 254) im Tempo II, — ist also jetzt schneller. (Tempo I.)

271

This page contains a musical score for a full orchestra and strings. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob.), English Horn (Engl. H.), Clarinet in E-flat (Cl. Es), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Horn (Hr.), Trumpet in B-flat (Trp. B), Trombone (Pos.), Tuba (Tuba.), Percussion (Pk.), Grand Tympani (Gr. Tr. Beck.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. Performance instructions like *a 3* and *a 2* are present. The page number 271 is prominently displayed at the top center.

Unmerklich drängend.

Picc.

Fl. $\frac{1}{2}$ $\frac{2}{4}$

Ob. $\frac{1}{2}$ $\frac{2}{4}$ a 3

Egl. H.

Cl. Es

Cl. B. $\frac{1}{2}$ $\frac{2}{4}$ 1. 2. a 2 3. 4. In B. ff a 3

Bcl. B

Fag. $\frac{1}{2}$ $\frac{2}{4}$ ff

Hr. $\frac{1}{2}$ $\frac{2}{4}$ ff

Trp. B. $\frac{1}{2}$ $\frac{2}{4}$ a 2

Pos. 2

Pos. 3

Tuba.

Pk.

Gr. Tr.

I.

VI. a 2 unia

II.

Va. a 2

Celli.

B.

poco cresc.

p

poco cresc.

Unmerklich drängend.

Picc.

Fl. 1

Ob. 1

Egl. H.

Cl. Es.

Cl. B. 1

Bcl. B.

Fag. 1

C-Fag.

Hr. 1

Trp. B. 1

Pos. 2

Pos. 3

Tuba.

Pk.

Beck.

Trgl.

I.

VI.

II.

Va.

Coll.

B.

ff

fff

a 4

1. 2.

1. 2.

a 2

a 2

Poco più mosso.

274

Meno mosso
(Tempo II).

rit. - - - - - molto riten. - - - - -

Picc.
 Fl. $\frac{1}{2}$ $\frac{3}{4}$
 Ob. $\frac{1}{2}$ $\frac{3}{4}$
 Cl. B. $\frac{1}{2}$ $\frac{3}{4}$
 Cl. A. $\frac{1}{2}$ $\frac{3}{4}$
 Fag. 1
 Hr. $\frac{1}{2}$ $\frac{3}{4}$
 Trp. B. $\frac{1}{2}$ $\frac{3}{4}$
 Pos. 1 $\frac{1}{2}$
 Pos. 3 $\frac{1}{2}$
 Tuba.
 I.
 VI.
 II.
 Va.
 Coll.
 B.

Dynamics and markings: *ff*, *sf*, *p*, *dim.*, *sempre ff*, *sempre stacc.*, *dim.*, *ppizz.*, *pp*, *ppizz.*, *pp*.

rit. - - - - - molto riten. - - - - -

Meno mosso
(Tempo II).

Etwas gemessener.

Fl. 1 & 2, Ob. 1 & 2, Cl.B. 1 & 2, Fag. 1, in F. 1, Trp. in B. 2, Trgl., I. VI., II., Va., Celli., B.

Fl. 1 & 2: *a2*, *p*, *mf*, *p*, *mf*, *p*

Ob. 1 & 2: *a2*, *p*, *mf*, *p*, *mf*, *p*

Cl.B. 1 & 2: *1.2.*, *p*, *mf*, *p*, *mf*, *p*

Fag. 1: *p*, *mf*, *p*, *mf*, *p*

in F. 1: *in F*, *auf einem kleinen Piston*, *pp*

Trp. in B. 2: *pp*

Trgl.: *p*

I. VI.: *pp*, *p*, *mf*, *pp*

II.: *pp*, *mf*, *pp*

Va.: *mf*, *p*, *pp*

Celli.: *arco*, *pp*

B.: *pp*

Noch etwas langsamer. (Graziosissimo, beinahe Menuett.)

Fl. 1 & 2, Ob. 1 & 2, Cl.B. 1 & 2, Trp.F. 1, VI. I., II., Va., Celli., B.

Fl. 1 & 2: *pp*, *p*, *mf*, *p*

Ob. 1 & 2: *pp*, *p*, *mf*, *p*

Cl.B. 1 & 2: *pp*, *p*, *mf*, *p*

Trp.F. 1: *auf kleinem Piston*, *pp*

VI. I.: *rit.*, *sempre pp*, *morendo*, *pp*, *sempre pp*

VI. II.: *sempre pp*, *morendo*, *pp*, *sempre pp*

Va.: *sempre pp*, *morendo*, *pizz.*, *arco*

Celli.: *sempre pp*, *morendo*, *pizz.*, *arco*

B.: *arco*, *pp*, *morendo*

279

Nicht schleppen. 280

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *sempre p*

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Cl. A. $\frac{1}{2}$ $\frac{3}{4}$ *sempre p*

Bel. B.

Fag. $\frac{1}{2}$ $\frac{3}{4}$

G.-Fag.

Hr. F. $\frac{1}{2}$ $\frac{3}{4}$ *ff*

Trp. B. $\frac{1}{2}$ $\frac{3}{4}$ *mit Dämpfer ff*

Pos. $\frac{1}{2}$ $\frac{3}{4}$ *sempre p*

Tuba.

Pk.

Glock.

I. *D-Saite - sempre p ff*

VI. *D-Saite - sempre p ff*

Va. *ff*

Celli. *sempre ff*

B. *sempre ff*

ff Nicht schleppen.

Fließend.

Fl. *a 4* *ff* *dim.* *f* *a 4*

Ob. *Schalltr. auf!* *a 3* *ff* *dim.* *f* *a 3*

Cl. A. *Schalltr. auf!* *a 3* *ff* *dim.* *f stacc.* *simile*

Bcl. B.

Fag. *a 3* *p*

C-Fag.

Hr. F. *1. 2.* *dim.* *p* *a 4* *ff*

Trp. B.

Pos. *8.*

Tuba.

Pk.

Glock.

I. *mf* *dim.* *ff* *a 3 pizz.*

VI. *mf* *dim.* *ff*

Va. *ff*

Celli. *sfz* *sfz* *dim.* *ff* *pizz.*

B. *sfz* *sfz* *dim.* *ff* *pizz.*

Fließend.

Pesante. 283

Picc. *ff*
 Fl. *ff sempre*
 Ob. Schalltr. auf! *ff sf*
 Cl. Es. Schalltr. auf! *ff sf*
 Cl. A. Schalltr. auf! *ff sf*
 Bcl. B. *ff sempre*
 Fag. *ff sempre*
 C. Fag. *ff sempre*
 Hr. 1. 3. 2. Schalltr. auf. *ff*
 Trp. B. *offen*
 Pos. 1. 2. *cresc.*
 Pos. 3. Tuba. *ff*
 Pk. *mf*
 Glock. *p*
 I. *cresc.*
 VI. *fff*
 II. *cresc.*
 Va. *ff*
 Celli. *ff*
 B. *ff*

Pesante.

*) Klingt wie geschrieben.

Flott.

Fl. 1
pp
dim.
dim.
pp

Cl. Es
pp
dim.
pp

Cl. A 3
pp
dim.
pp

Fag. 1
pp
dim.
pp

C-Fag.
p stacc.

Hr. F.
f stacc.

Trp. B. 2
mit Dämpfer
pp
dim.

Pos. 1 3
a 3
sempre p

Tuba
p stacc.

Pk.
Holzschlägel.
p poco marcato

Gr.Tr.
pp

Tamt.
p

Vl. I
Vl. II

Va.
ff non legato
dim.
pp

Celli.
ff non legato
dim.
pp

B.
pizz.
p
arco
p

Flott.

285

Breiter.
(plötzlich)

Fl. 1/2

Cl. Es.

Cl. A. 1/3

Bcl. A.

Fag. 1/3
a 2
ff

C. Fag.

Hr. F. 1/2
3/4

Trp. B. 1/2
offen
pp

Pos. 1/2
a 2
pp

Pos. 3
Tuba.
a 2
pp

Pk.
p

Gr. Tr.

I.
p non legato dim. pp

VI.
pp

II.
p non legato dim. pp

Va.
p

Cell.
fp

B.
fp

Breiter.
(plötzlich)

rit. - - - - -

Pic.
 Fl. 1, 2, 3, 4
 Ob.
 Egl. H.
 Cl. Es
 Cl. A.
 Bcl. A.
 Fag. 1, 2, 3
 C. Fag.
 Hr. F.
 Hr. B.
 Trp. B.
 Pos. 1, 2
 Pos. 3
 Tuba.
 Pk.
 Gr. Tr.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

a 4
 Schalltr. auf!
 a 3
 Schalltr. auf.
 Schalltr. auf!
 Schalltr. auf!
 a 2
 offen
 offen
 f
 f
 f
 p
 p
 f dim.
 p
 f dim.
 p
 ff strahlend
 a 2

rit. - - - - -
 E. & B.
 18987
 Feierlich. (Noch etwas mäßiger.)

287

molto rit.

Ohne jede Cäsur *

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. *p*
 Egl.H. *p*
 Cl. B. *ff*
 Cl. A. *ff*
 Bcl. A. *sempre ff*
 Fag. *sempre ff*
 C-Fag. *sempre ff*
 Trp. B. *dim.*
 Pos. *a 3 p*
 Tuba. *p*
 Pk. *p*
 Gr. Tr. *p*
 I. *dim.*
 VI. *dim.*
 II. *dim.*
 Va. *dim.*
 Celli. *dim.*
 B. *dim.*

molto rit.

Plötzlich wieder a tempo (II).

Score for Hr. F., I. Vl., II. Vl., Va., Celli., and B. (Bass).

Dynamic markings: *pp*, *ppizz.*, *p*, *arco*, *sempre pp*.

Performance instructions: *pp*, *ppizz.*, *p*, *arco*, *sempre pp*.

Score for Fl., Ob., Engl. H., Cl. B., Fag., Hr. F., Trp. B., Pk., I. Vl., II. Vl., Va., Celli., and B. (Bass).

Dynamic markings: *p*, *pp*, *ppizz.*, *p*, *arco*, *sempre pp*.

Performance instructions: *p*, *pp*, *ppizz.*, *p*, *arco*, *sempre pp*.

Ob. *p marcato*

Cl. B. *p marcato*

Pk. *pp*

I. *pp* *tr* *crusc.* *pp subito*

VI. *pp* *tr*

Va. *a 2* *pp* *tr*

Celli. *pizz.* *pp* *arco* *tr*

B. *pizz.* *pp* *tr*

Accelerando.

Fl. *p* *1, 2* *8, 4* *ff*

Ob. *p* *1, 2* *3* *ff*

Cl. Es. *ff*

Cl. B. *p*

Hr. F. *ff*

Trp. F. *in F* *ff*

Pos. Tuba. *ff*

Pk. *ff*

Beck. *ff*

Trgl. *ff*

I. *ff non legato*

VI. *ff non legato*

II. *ff non legato*

Va. *pp*

Coll. *tr*

B. *tr*

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll.

Fl. 1/2/4

Ob. 1/3

Egl. H.

Cl. B. 1/2/3

Fag. 1/2/3

Hr. F. 1/2/4

Trp. F. 1/2/3

Pos. 1/2

Pos. 3. Tuba.

Pk. Holzschlägel. tr tr tr tr

Trgl.

I.

VI.

II.

Va. ff non legato

Celli. ff non legato

B. ff non legato

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll.

291

Fl. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Cl. Es. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Cl. B. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Bcl. B. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Fag. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

C.-Fag. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Hr. F. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Trp. F. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Pos. 3. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Tuba. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Pk. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Beck. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Trgl. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

I. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

VI. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

II. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Va. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Celli. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

B. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Ob. $\frac{1}{4}$ $\frac{3}{4}$

Egl. H.

Cl. in B \flat

Cl. in B \flat $\frac{1}{2}$ $\frac{3}{4}$

Bel. B.

Fag. $\frac{1}{2}$ $\frac{3}{4}$

C. Fag.

Hr. $\frac{1}{3}$ $\frac{2}{4}$

Trp. F. $\frac{1}{3}$ $\frac{2}{3}$

VI. I.

VI. II.

Va.

Cell.

B.

a 2 Schalltr. auf.

ff

sf

molto rit.

296 *a tempo*

297 *Drängend.*

The score is divided into three measures. The first measure is marked *molto rit.* and the second *a tempo*. The third measure is marked *Drängend.* and features a *3* triplet. The instruments and their parts include:

- Fl. (Flute):** Melodic line with slurs and accents.
- Ob. (Oboe):** Melodic line with slurs and accents.
- Egl. H. (English Horn):** Melodic line with slurs and accents.
- In Es (Horn in E-flat):** Melodic line with slurs and accents.
- Cl. (Clarinet):** Melodic line with slurs and accents.
- In B (Horn in B-flat):** Melodic line with slurs and accents.
- Bcl. B (Bassoon in B-flat):** Melodic line with slurs and accents.
- Fag. (Fagot):** Melodic line with slurs and accents.
- C-Fag. (Contrabassoon):** Melodic line with slurs and accents.
- Hr. (Horn):** Melodic line with slurs and accents.
- In F 1 (Trumpet in F):** Melodic line with slurs and accents.
- Trp. (Trumpet):** Melodic line with slurs and accents.
- In B 3 (Trumpet in B-flat):** Melodic line with slurs and accents.
- Pos. 1 (Posaune):** Melodic line with slurs and accents.
- Pos. 3 (Posaune):** Melodic line with slurs and accents.
- Tuba:** Melodic line with slurs and accents.
- Pk. (Percussion):** Melodic line with slurs and accents.
- Gr. Tr. (Großtrommel):** Melodic line with slurs and accents.
- Trgl. (Trommel):** Melodic line with slurs and accents.
- Hgl. (Hohlcymbel):** Melodic line with slurs and accents.
- Glock. (Glocke):** Melodic line with slurs and accents.
- I. (Violin I):** Melodic line with slurs and accents.
- VI. (Violin II):** Melodic line with slurs and accents.
- Va. (Viola):** Melodic line with slurs and accents.
- Celli. (Cello):** Melodic line with slurs and accents.
- B. (Bass):** Melodic line with slurs and accents.

molto rit.

a tempo

Drängend.

