

MAX REGER OPUS 93

**SUITE IM
ALTEN STIL**

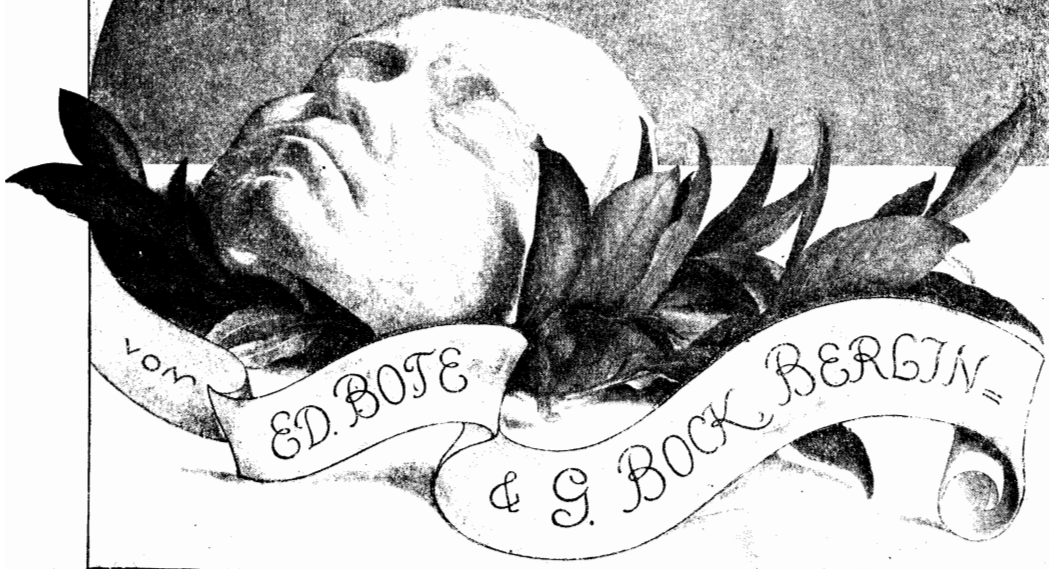
FÜR VIOLINE UND KLAVIER M 6,— no.
FÜR ORCHESTER.

PARTITUR M 20,— no.

STIMMEN M 30,— no.

JEDE STREICHSTIMME M 2,— no.

VERLAG



von

ED. BOTE

& G. BOCK BERLIN

SUITE

(im alten Stil)

Präludium

3

Max Reger Op. 93.

Für Orchester gesetzt
vom Komponisten

Allegro comodo (♩ = 102)

Zwei große Flöten

Zwei Oboen

Zwei Klarinetten
in B

Zwei Fagotte

Zwei Trompeten
in C

Vier Hörner
in F

Zwei Pauken in c. F

Erste Violinen

Zweite Violinen

Bratschen

Violoncelle

Kontrabässe

Allegro comodo (♩ = 192)

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B. & B.
18534

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Solo

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vl.

2. Vl.

Vi.

Vcll.

Kb.

1

Fl. *pp*

Ob. *pp* *cresc.*

Cl. B *pp* *p* *mp* *pp*

Fag. *p* *pp* *cresc.*

Trpt. C

Hr. F *pp* *poco*

Pk.

2.VI. *poco* *pp* *cresc.*

2.VI. *poco* *pp* *cresc.*

Br. *poco* *pp* *cresc.*

Vcll. *p* *pp* *cresc.*

Ka. *divisi* *unis.*

sempre pp

1

Fl.

Ob.

KL.
B

Fag.

Trpt.
C

Hr.
F

pk.

1.VI.

2.VI.

Br.

Vcll.

Kb.

cresc.

mf

Solo.

f

mf

mp

mf

mf

mf

poco rit. - - - - -

aterr.

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

Solo

p marc.

mp

p

mf

p

pp

mf

p

pp

1. Vi.

2. Vi.

Br.

Vcll.

Kb.

p

mf

p

pp

p

mf

p

pp

p

mf

p

pp

poco rit. - - - - - *aterr.*

-po

Fl. *dolcissimo* *sempre pp*

Ob. *pp* *pp* *sempre pp*

Cl. B *p*

Fag. *pp*

Trpt. C

Hr. F

Pk.

1. Vi. *sempre pp*

2. Vi. *sempre pp*

Vi. *sempre pp*

Vcll. *sempre pp*

Kb.

-po

Fl.

Ob.

Cl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vi.

2. Vi.

Br.

Vcll.

Kb.

mp cresc.

pp

mf

f marc.

pp

mf

marc.

divisi

f marc.

f

divisi

pizz.

mf

sempre rit. - - - - - *a tempo*

Fl. *p* *mf*

Ob. *p* *pp* *mf*

Kl. B *p* *p* *pp* *mf*

Fag. *p* *pp* *f*

Trpt. C *mp*

Hr. F *mf*

Pk.

1.Vl. *p* *f* *divisi*

2.Vl. *p* *f* *divisi*

Br. *p* *pp* *f*

Vcll. *p* *f*

Kb. *p* *f* *unis. arco*

sempre rit. - - - - - *a tempo*

2

Fl. *f* *p* *mp*

Ob. *ff* *mf*

Cl. B *f* *ff*

Fag. *ff* *p* *mf*

Trpt. C *mf* *p*

Hr. F *f* *p*

Pk.

1. Vi. *ff* *unis.* *p* *mf*

2. Vi. *ff* *unis.* *p* *mf*

Br. *ff* *p* *mf*

Vcll. *ff* *p* *mf*

Kb. *ff* *pizz.* *mf*

divisi p

2

B. & B. 18534

Fl. *mf* *p*

Ob. *f* *p* *pp*

Cl. B

Bsn. *p* *pp*

Trpt. C

Hr. F

Pk.

1. Vl. *f* *p* *pp* cre-

2. Vl. *f* *p* *pp* cre-

Br. *f* *p* cre-

Vcll. *f* *p* *pp*

Cb.

Fl. *poco rit.* - - -

Oo. *cresc.* - - - *f* *p*

Cl. B *mp*

Fag. *mp* *f* *p*

Trpt. C

Hr. F

Pk.

1. Vl. *scen - do* *f*

2. Vl. *scen - do* *f*

B. *scen - do* *f*

Vcll. *f*

Kb. *f*

*a tempo
poco marc.*

Solo.

Fl. *quasi pp*

Ob. *ppp*
ppp

Kl. B *pp*

Fag. *pp*

Trpt. G

Hr. F

Pk.

1. Vl. *pp* *pizz.* *pp* *arco* *pp*

2. Vl. *pp* *pizz.* *pp* *divisi* *arco*

Br. *pp* *pizz.* *pp* *divisi* *arco*

Vcll. *pp*

Kb.

a tempo

Fl.

Ob.

Cl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vl.

2. Vl. *divisi*

Vi.

Cl.

Kb.

marc.

p cresc.

mf

pp cresc.

pp cresc.

pp arco

p marc.

3

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vl.

2. Vl.

Br.

Vcll.

Kb.

ff

mf

marc.

ff marc.

offen

offen mp

ben marc.

arco

unis.

3

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Fl. *p* *pp*

Ob. *pp* *mp* *p*

Cl. B. *p* *dolce* *p*

Fag. *mp sempre marc.* *mf* *p*

Trpt. C

Hr. F

Pr.

1. Vl. *mp* *p*

2. Vl. *pp* *p* *pp*

Br. *p* *p*

Vcll. *p* *p*

Kb.

Fl. *sempre pp* *p* *p*

Ob. *sempre p*

Kl. B *sempre p* *p*

Fag.

Trpt. C

Hr. F

Pk.

1.VI. *p* *p*

2.VI. *sempre pp* *unis.*

Br. *divisi* *p* *p*

Cll. *mf* *p*

Kb.

poco rit. - - - -

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

1.VI.

2.VI.

Br.

Vcll.

Kb.

divisi

unis.

f non p

pizz.

mf

poco rit. - - - - *a tempo*

Fl. *allegro.*
pp

Ob. *pp*

Kl. B *mf > pp* *p* *p*

Fag.

Trpt. C

Hr. F

Pk.

1. Vi. *dim.)* *pp*

2. Vi. *dim.)* *pp*

Br. *dim.)* *pp*

Cell.

Ko.

poco rit. - - - - a tempo

Fl. *pp*

Ob. *pp* *f*

Kl. *f*

Fag. *P* *pp* *f*

Trpt. *mf*

Hr. *mf*

Tr. *mf*

Pk. *mf*

1. Vl. *sf* *pp*

2. Vl. *sf* *pp*

Br. *sf* *pp*

Vcll. *p* *f*

Kb. *arco*

poco rit. - - - - a tempo

4

Fl.
Ob.
Cl. B \flat
Fag.
Trpt. C
Hr. F
Pk.

ff *p* *dim.* *p*

1. VI.
2. VI.
Br.
Vcll.
Kb.

ff *pp* *p* *pp* *pp*

4

Fl. *pp dolcissimo* *p* *sempre pp*

Ob. *sempre p*

Kl. B *p* *pp* *poco marc.*

Fag.

Trpt. C

Hr. F

Pk.

1. Vi. *sempre pp* *poco marc.*

2. Vi. *sempre pp*

Br. *sempre pp*

Vcll.

Kb.

Fl.

Ob.

Cl. B.

Fag.

Trpt. C

Hr. F

Pk.

1. Vi.

2. Vi.

Vi.

Vcl.

Kb.

p *sf* *p* *ff*

p *sf* *p* *ff*

pp *p* *ff*

p

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

Fl.

Ob.

Cl. B

Fag.

Trpt. C

Hr. F

Pk.

pp.

p

ff.

pp

Detailed description: This section of the score covers measures 1 through 3. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Trumpet in C (Trpt. C), Horn in F (Hr. F), and Percussion (Pk.). The woodwinds and strings play a rhythmic pattern of eighth notes. The Oboe part starts with a *pp.* dynamic and moves to *p* in measure 3. The Clarinet in B-flat part starts with a *pp* dynamic. The Bassoon part starts with a *ff.* dynamic. The Trumpet in C part starts with a *pp* dynamic. The Horn in F part starts with a *pp* dynamic. The Percussion part starts with a *pp* dynamic.

1. VI.

2. VI.

Br.

Vcl.

Kb.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

Detailed description: This section of the score covers measures 1 through 3 for the string ensemble. It includes staves for Violin I (1. VI.), Violin II (2. VI.), Viola (Br.), Violoncello (Vcl.), and Double Bass (Kb.). The strings play a rhythmic pattern of eighth notes. The Violin I part starts with a *pp cresc.* dynamic. The Violin II part starts with a *pp cresc.* dynamic. The Viola part starts with a *pp cresc.* dynamic. The Violoncello part starts with a *pp cresc.* dynamic. The Double Bass part starts with a *pp cresc.* dynamic.

a tempo

poco rit. - - - -

Fl. *mf*

Ob. *pp* *mf*

Kl. B *f* *mf*

Fag. *f*

Trpt. C

Hr. F *mp* *pp*

Pk.

Detailed description: This section of the score covers measures 27-29. The Flute (Fl.) part begins with a rest, followed by a melodic line starting at measure 28 with a mezzo-forte (*mf*) dynamic. The Oboe (Ob.) part has a rest in measure 27, then a melodic line starting at measure 28 with a piano-piano (*pp*) dynamic, which becomes mezzo-forte (*mf*) in measure 29. The Clarinet in B-flat (Kl. B) part starts with a forte (*f*) dynamic in measure 27 and becomes mezzo-forte (*mf*) in measure 28. The Bassoon (Fag.) part starts with a forte (*f*) dynamic in measure 27. The Trumpet in C (Trpt. C) part is silent. The Horn in F (Hr. F) part has a mezzo-piano (*mp*) dynamic in measure 27 and a piano-piano (*pp*) dynamic in measure 28. The Percussion (Pk.) part is silent.

1. VI. *f* *p* *marc.*

2. VI. *f* *p* *mf*

Br. *f* *p* *mf*

Vcll. *f* *pizz.* *p*

Kb. *f* *pizz.* *mf*

poco rit. - - - - *a tempo*

Detailed description: This section of the score covers measures 27-29. The Violin I (1. VI.) part starts with a forte (*f*) dynamic in measure 27, becomes piano (*p*) in measure 28, and then *marcato* (*marc.*) in measure 29. The Violin II (2. VI.) part starts with a forte (*f*) dynamic in measure 27, becomes piano (*p*) in measure 28, and mezzo-forte (*mf*) in measure 29. The Trombone (Br.) part starts with a forte (*f*) dynamic in measure 27, becomes piano (*p*) in measure 28, and mezzo-forte (*mf*) in measure 29. The Violins (Vcll.) part starts with a forte (*f*) dynamic in measure 27, then *pizzicato* (*pizz.*) in measure 28, and piano (*p*) in measure 29. The Cello (Kb.) part starts with a forte (*f*) dynamic in measure 27, then *pizzicato* (*pizz.*) in measure 28, and mezzo-forte (*mf*) in measure 29. The tempo marking *poco rit.* is present at the end of measure 28, and *a tempo* is at the end of measure 29.

sempre rit. - - - -

Fl. *pp*

Ob. *pp* *pp* *ppp*

Cl. B *pp* *dolciss.* *pp* *dolciss.*

Fag.

Trpt. C

Hr. F

Pk.

1. VI. *pp*

2. VI. *pp*

Br. *pp*

Vcll.

Kb.

sempre rit. - - - -

----- *a tempo*

Fl.

Ob.

Cl. B

Fag.

Trpt. C

Hr. F

Tb.

1. Vl.

2. Vl.

Vi.

Vcll.

Kb.

----- *a tempo*

B. & B. 18534

Fl.

Ob.

Cl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vi.

2. Vi.

Br.

Vcll.

Kb.

p cresc.

mf

pp

ppp

p cresc.

f

pizz.

p cresc.

f

p cresc.

Musical score for woodwinds and strings, measures 1-3. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Trumpet in C (Trpt. C), Horn in F (Hr. F), and Trombone (Tpk.).

- Fl.:** Measures 1-3 with dynamics *p* and *pp*.
- Ob.:** Measures 1-3 with dynamics *pp*.
- Cl. B:** Measures 1-3 with dynamics *pp*.
- Fag.:** Measures 1-3 with dynamics *pp*.
- Trpt. C:** Rests in all measures.
- Hr. F:** Measures 1-3 with dynamics *p* and *pp*, marked *gedämpft* (muted).
- Tpk.:** Rests in all measures.

Musical score for strings, measures 1-3. The instruments are Violin I (1. Vi.), Violin II (2. Vi.), Viola (Vi.), Violoncello (Vcll.), and Kontrabaß (Kb.).

- 1. Vi.:** Measures 1-3 with dynamics *pp*.
- 2. Vi.:** Measures 1-3 with dynamics *pp*.
- Vi.:** Measures 1-3 with dynamics *pp*, marked *arco*.
- Vcll.:** Measures 1-3 with dynamics *pp*.
- Kb.:** Rests in all measures.

5

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

Solo
marc.
cresc.

poco marc.
cresc.

gedämpft
pp

pp

mp

offen
pp

P.

1.Vl.

2.Vl.

Br.

Vcll.

Kb.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

5

Fl. *f*

Ob. *f* *Solo.* *pp* *cresc.*

Cl. *f* *p* *p* *mf*

Bsn. *f* *mp* *mp cresc.*

Trpt. C *mp*

Hr. F *p* *pp*

Pk. *p*

1. VI. *f* *p* *cresc.*

2. VI. *f* *p* *cresc.*

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

Vcll. *f* *pizz.* *mp* *cresc.*

Kb. *mf* *p*

a tempo

poco rit.

Fl. *pp* *dolcissimo*

Ob. *mf* *p* *pp*

Kl. B *pp* *poco marc.*

Fag. *mf* *p*

Trpt. C

Hr. F *p*

Tk.

1. Vi. *mf* *p* *pp*

2. Vi. *mf* *p* *pp* *divisi*

Br. *mf* *p* *pp* *divisi*

Vcll. *mf* *p* *pp*

Kb.

poco rit. - - - - *a tempo*

poco rit. - - - - - *a tempo*

Fl. *sempre pp*

O.C. *pp*

Kl. B *sempre pp*

Fag. *p*

Trpt. C *pp*

Hr. F *pp*

Pk. *pp*

ff *sempre ff*

ppp

offen

offen

1. VI. *sempre pp*

2. VI. *unis. pp*

Tr. *ff (non dim.)*

Vcll. *p*

Kb. *arco*

ff (non dim.)

ff (non dim.)

ff (non dim.)

ff (non dim.)

ff (non dim.)

poco rit. - - - - - *a tempo*

Fl.
Ob.
Cl.
B.
Fag.
Trpt.
C.
Hr.
F.
Pk.

p *p* *f* *ff*
p *p* *f* *ff*
p *p* *pp* *ff*
p *p* *pp* *f*
mf *f*
f *ff*
f *ff*

1. Vl.
2. Vl.
Br.
Kcl.
Kb.

p *pp* *f* *ff*
p *pp* *f* *ff*
p *divisi* *pp* *ff*
p *pp* *f* *ff*
pizz. *pp* *pp* *f* *arco* *f*

Fl. *p* *ff*

Ob. *p* *ff*

Kl. *p* *ff*

Fag. *ff* *p* *ff*

Trpt. *C*

Hr. *F*

Pk.

1. Vi. *p* *ff*

2. Vi. *p* *ff*

Br.

Vcll. *ff* *p* *ff*

Kb.

This musical score page features two systems of staves. The upper system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Trumpet in C (Trpt. C), Horn in F (Hr. F), and Percussion (Pk.). The lower system includes parts for Violin I (1. Vl.), Violin II (2. Vl.), Viola (Br.), Cello (Vcll.), and Double Bass (Kb.). The score is written in a key signature of one flat and a 7/8 time signature. It consists of three measures. The Flute part begins with a series of sixteenth-note runs, marked with a piano (*p*) dynamic. The Oboe part has a similar melodic line. The Clarinet in B-flat part features a more complex rhythmic pattern with sixteenth-note runs. The Bassoon part has a melodic line with some rests. The Trumpet, Horn, and Percussion parts are mostly silent, indicated by horizontal lines. The Violin I and II parts play a rhythmic accompaniment of sixteenth notes, starting with a piano (*p*) dynamic and increasing to a forte (*f*) dynamic. The Viola part has a similar rhythmic accompaniment. The Cello part has a melodic line with some rests, marked with a piano (*p*) dynamic. The Double Bass part has a melodic line with some rests, marked with a pianissimo (*pp*) dynamic. The score concludes with a final measure in each system.

rit. - - - - -

Fl. *p* *pp* *f*

Ob. *p* *f*

Kl. *p* *pp* *f*

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

Trpt. *mf*

Hr. *pp* *f*

F. *f*

Pk. *f*

1.Vl. *p dim.* *pp* *f*

2.Vl. *p dim.* *pp* *f*

Br. *p dim.* *pp* *f*

Vcll. *p dim.* *pp* *f*

Kb. *pp* *pizz.* *arco* *f*

rit. - - - - -

Meno mosso (quasi andante)

poco a poco sempre rit.

Fl. *ff* *sempre ff al Fine*

Ob. *ff* *sempre ff al Fine*

Kl. B *ff* *sempre ff al Fine*

Fag. *ff* *sempre ff al Fine*

Trpt. C *ff* *sempre ff al Fine*

Hr. F *ff* *sempre ff al Fine*

Pk. *ff* *sempre ff al Fine*

nach F. nach A umstimmen!

1. Vl. *ff* *sempre ff al Fine*

2. Vl. *ff* *sempre ff al Fine*

Br. *ff* *sempre ff al Fine*

Vcll. *ff* *sempre ff al Fine*

Kb. *ff* *sempre ff al Fine*

Meno mosso (quasi andante)

poco a poco sempre rit.

Largo

Solo dolce

Largo (♩ = 48-52) *Solo*

Fl. *p espress.* *p espress.* *pp*

Ob. *Solo p espress.* *p espr.* *p*

Kl. A *pp* *mp* *p*

Fag. *p* *pp* *p* *pp*

Trpt. C *espress.* *Solo p* *p*

Hr. F *p* *p* *p*

Pk. *in d u. A*

7.VI. *sempre senza Sordino sul II* *p espress.* *pp* *espress.* *pp* *sul E* *mp espress.* *p* *pp* *sul A* *espress.* *pp*

2.VI. *con Sordino* *p* *ppp* *ppp* *ppp* *p* *ppp* *ppp*

Br. *sempre senza Sordino* *p* *ppp* *ppp* *p* *ppp* *ppp*

con Sordino *p* *ppp* *ppp* *p* *ppp* *ppp*

Vcll. *sempre senza Sordino* *p espress.* *p* *divisi* *espress.* *mp* *pp* *divisi* *pp*

Kb. *p* *ppp* *ppp* *ppp* *p* *ppp* *p*

Largo (♩ = 48-52)

18534

Fl. *espress.*

Ob.

Kl. A

Fag.

Trpt. C

Hr. F

Ph.

1. Vl. *sul D* *espress.*

2. Vl. *sul E* *espress.* *sul A*

Br.

Vcll. *unis.* *divisi* *poco marc.*

Db.

poco rit. - - -

Fl.

Ob.

Hr. A

Fag.

Trpt. C

Hr. F

Pk.

pp

f

mf

ff

p

Solo espress.

mf

ff

pp

1.VI.

2.VI.

Br.

Vcll.

Hb.

sul G molto espress.

sul D

sul A

pp

mf

f

ff

p

pp

ppp

ppp

ppp

pp

mf

f

ff

p

pp

ppp

pp

mf

f

ff

p

pp

ppp

pp

mf

f

ff

p

pp

ppp

pp

mf

f

ff

p

pp

ppp

p poco rit. - - -

a tempo
molto espress.

Fl. *mf* *ff* *p*

Ob. *mf* *molto espress.* *ff* *p*

Kl. A *f* *ff* *p*

Fag. *mf* *ff* *p*

Trpt. C *mp* *pp* *pp*

Hr. F *mf* *f* *mf* *p* *espress.* *p*

Ph. *mf* *f* *mf* *p*

1. Vi. *molto espress.* *mf* *ff* *p* *sul G*

2. Vi. *mf* *ff* *p*

Br. *molto espress.* *f* *fff* *p*

Vcl. *mf* *ff* *p*

Kb. *mf* *ff* *p*

a tempo

rit. - - - - (Non troppo largo)

Fl.

Ob.

Kl. A

Fag.

Tpt. C

Hr. F

Pk.

1. Vi.

2. Vi.

Br.

Kb.

Kb.

Fl. *espress.* *Solo* *mf* *ff*

Ob. *espress.* *Solo* *mf e cresc.* *quasi ff*

Cl. A *pp* *f*

Fag. *pp* *mf* *pp*

Trpt. C *pp*

Hr. F *pp*

Pk. *pp*

1.VI. *espress.* *pp* *mf e cresc.* *ff*

2.VI. *pp* *mf e cresc.* *ff*

3r. *pp* *mf e cresc.* *ff*

Vcll. *p* *mf e cresc.* *ff*

Kb. *divisi* *mf e cresc.* *ff*

unis. marc. *pp* *mf e cresc.* *ff*

unis. *pp* *mf e cresc.* *ff*

unis. *pp* *mf e cresc.* *ff*

molto tranquillo (a tempo)

Fl. *p*

Ob. *Solo* *espress.* *p* *p*

Kl. A *Solo* *pp* *espress.* *pp*

Fag. *f* *ff* *p*

Trpt. C *mf* *pp*

Hr. F *mf* *pp*

Pk. *p*

espress. ed agitato *sul G-*

7.VI. *mp* *ff* *pp*

2.VI. *espress.* *mp* *ff* *p* *pp*

Br. *espress.* *mf* *ff* *p* *pp*

Vcll. *p* *pp* *ppp* *ppp* *mf* *ff* *p* *pp* *espress.*

Ho. *p* *pp* *ppp* *ppp* *mf* *ff* *p*

unis.

molto tranquillo (a tempo)

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F

Pk.

1. Vl.

2. Vl.

Br.

Vcll.

Kb.

p

pp

ppp

mf

gedämpft

divisi

7

rit. - - - - -

Fl.

Ob.

Kl. A

Fag.

Trpt. C

Hr. F

Ph.

pp

ppp

doke *pp*

gedämpft *ppp*

ppp

7. Vi.

2. Vi.

Br.

Vcll.

Kb.

pp

ppp

pp

ppp

pp

ppp

ppp

pp

ppp

divisi ppp

ppp

7

rit. - - - - -

Largo (Tempo primo)

Fl.

Ob.

Kl. B

Fag.

Trpt. C

Hr. F.

Pk.

1. VI.

2. VI.

Br.

Vc. II.

Kb.

rit. - - - a tempo

Fl. *pp* *f molto espress.* *ff*

Ob. *pp* *mf* *f* *ff*

Kl. A *pp* *ppp* *f* *fff*

Fag. *f* *ff*

Trpt. C *mp* *f*

Hr. F *mf* *ff*

Ph. *f*

7.VI. *sul D - espress.* *p* *p* *f* *ff*

2.VI. *sul A - espress.* *pp* *ppp* *mf* *ff*

Br. *pp* *p* *pp* *ppp* *f* *ff* *fff*

Vcll. *pp* *p* *pp* *ppp* *f* *ff*

Kb. *pp* *p* *pp* *ppp* *f* *ff*

rit. - - - a tempo

Fuge

Allegro con spirito (ma non troppo vivace) (♩ = 80-96)

1. Viol. *grazioso*
ppp

2. Viol. *ppp*

1. Vi. *sempre ppp*

2. Vi. *ppp*

1. Ob. *Solo grazioso*
pp

1. Vi. *sempre ppp*

2. Vi. *sempre ppp*

1. Ob. *sempre pp*

1. Vi. *ppp*

2. Vi. *ppp*

1. Ob. *Solo*

2. Fag. *p marc.*

1. Vi. *sempre ppp*

2. Vi. *sempre ppp*

Br. *ppp*

Vcll. *pp poco marc.*

Kb. *ppp poco marc.*

2.Ob. *pp*

Fg. *ppp dolciss.*

1.Vi. *tr*

2.Vi.

Br.

Vcll.

Kb.



Solo Ob. *mp* *ben marc.*

Fg. *pp*

1.Vi. *sempre pp* *poco marc.*

2.Vi. *sempre p*

Br. *sempre pp*

Vcll. *sempre pp*

Kb. *ppp*

Ob. *poco marc.*
Solo
p

1. Vi. *marc.*
p

2. Vi. *p*

Br.

Vcll. *p*

Kb.

2. Fl.

Ob. *mf*

Fg. *mf*

1. Vi.

2. Vi. *mf*

Br. *mf*

Vcll. *mf*

Kb.

8

Fl. *p*

Ob. *pp* *p* *p*

Fg. *mf ben marc.*

1. Vl. *mp*

2. Vl. *mp*

Br. *mp*

Kl. *mp*

Kb. *mp*

8 *mp*

Fl. *ppp*

Ob. *ppp* *solo* *pp* *pp*

Fg. *p*

1. Vl. *pp* *pp* *pp*

2. Vl. *pp*

Br. *pp* *pizz.* *p*

Kl. *ppp*

Kb. *pp*

poco rit. - - - a tempo poco marc.

Ob. *pp*

Fg. *Solo mp*

1.VI. *p pp*

2.VI. *p*

Br. *p arco* *divisi*

Vcll. *pp poco marc.*

Kb. *pp poco marc.*

poco rit. - - - a tempo

Fl. *p poco marc.*

Ob. *p cresc.*

Fg. *mf p*

1.VI. *divisi mp cresc.*

2.VI. *cresc.*

Br. *cresc.*

Vcll. *p cresc.*

Kb. *p cresc.*

Fl. *f* *mp* *p* *poco marc.*

Ob. *p* *mf* *mp* *p* *p*

1. VI. *mf* *p* *unis.*

2. VI. *mp* *p*

B. *mp* *p*

Vcll. *f* *mp* *p*

Kb. *p*

Ob. *pp*

1. VI. *pp*

2. VI. *divisi* *pp* *unis.* *pp*

B. *pp* *unis.* *sempre ppp*

Vcll. *pp*

Kb. *ppp*

Musical score for measures 60-63 and the first four measures of a new section. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (1.VI.), Violin II (2.VI.), Trumpet (Br.), Viola (Vcll.), and Cello/Double Bass (Kb.).

- Fl.:** Starts with a *pp* dynamic, playing a melodic line with grace notes.
- Ob.:** Enters in measure 61 with a *pp* dynamic.
- Fg.:** Enters in measure 61 with a *pp* dynamic.
- 1.VI.:** Plays a continuous sixteenth-note pattern, marked *sempre pp*.
- 2.VI.:** Plays a continuous sixteenth-note pattern.
- Br.:** Plays a continuous sixteenth-note pattern.
- Vcll.:** Remains silent.
- Kb.:** Remains silent.

Musical score for measures 64-67. The score includes staves for Flute (Fl.), Bassoon (Fg.), Violin I (1.VI.), Violin II (2.VI.), Trumpet (Br.), Viola (Vcll.), and Cello/Double Bass (Kb.).

- Fl.:** Plays a melodic phrase in measure 64, marked *mf*.
- Fg.:** Enters in measure 65 with a *mf* dynamic.
- 1.VI.:** Continues the sixteenth-note pattern, marked *f ben marc.* in measure 65.
- 2.VI.:** Continues the sixteenth-note pattern, marked *f* in measure 65.
- Br.:** Continues the sixteenth-note pattern, marked *f* in measure 65.
- Vcll.:** Enters in measure 65 with a *f* dynamic.
- Kb.:** Remains silent.

Ob. *mp marc.*

Fg. *pp*

1.VI. *meno p cresc.*

2.VI. *meno p*

Bz. *mp marc.*

Vcll. *mp marc.*

Kb. *arco mp marc.*

Fl. *pp*

Ob. *f mp*

Fg. *pp*

Hr. F. *pp*

1.VI. *f p dolce pp*

2.VI. *f p pp*

Bz. *f p*

Vcll. *f mp pp*

Kb. *f mp*

Fl. *pp* *dolciss.*

Fg.

Hr. F *I. II.* *p* *pp* *p* *pp* *p* *pp*

1.VI.

2.VI.

Br.

Vcll.

Ob. *marc.* *f* *rit.*

Fg. *marc.* *f*

Hr. F *II.*

1.VI. *f* *p*

2.VI. *f* *mf*

Br. *divisi* *unis.* *f* *p* *divisi*

Vcll. *marc.* *f* *p* *rit.*

Meno mosso (♩ = 68-72)

Ob. *espress.*
pp *pp* *mf*

2 Kl. B *Solo espress.*
pp *f*

Fg. *pp*

1. Vl. *divisi* *pp* *unis. espress.* *pp* *mf*

2. Vl. *mf* *mf*

Br. *pp*

Vcll. *pp* *mf* *p*

pp *Meno mosso (♩ = 68-72)*

Fl. *mp*

Ob. *pp* *mp*

Kl. B *pp* *mp*

Fg. *pp marc. ed espress.* *mf* *f*

Hr. F. *I. II.* *p*

1. Vl. *p* *pp*

2. Vl. *mp*

Br. *unis.* *p* *pp* *espress. marc.*

Vcll. *pp* *espress. marc.*

Kb. *pp* *espress. marc.*

Fl.

Ob.

Kl. B

Fg.

Trpt. C

Hr. F

Pk.

1. Vl.

2. Vl.

Br.

Vcll.

Kb.

p

pp

f

ff

pp espress.

espress.

Fl.

Ob.

Cl. B_b

Fg.

Trpt. C

Hr. F

Pk.

1. VI.

2. VI.

Br.

Vcll.

Cb.

f

mf

p

pp

espress.

fz

Fl.

Ob.

Kl. B

Fg.

Trpt. C

Hr. F

Pk.

1. Vi.

2. Vi.

Br.

Vcll.

Kb.

11

FL.

Ob.

Kl. B.

Fg.

Trpt. C.

Hr. F.

Pk.

1. Vi.

2. Vi.

Br.

Vcll.

Kb.

p

mp

pp

espress.

mf

offen!

mf

p

espress.

mf

p

espress.

mf

p

mf

p

mf

p

11

poco a poco rit. - - - - -

Musical score for the upper section of the orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trpt.), Horns (Hr.), and Percussion (Pk.). The Flute part begins with a *mp* dynamic and a slur over the first two measures, followed by a *pp* dynamic. The Oboe part starts with a *pp* dynamic. The Clarinet and Bassoon parts begin with a *f* dynamic and a slur, then transition to *p* and finally *pp*. The Trumpet and Horns parts enter in the third measure with a *p* dynamic, and the Horns part has a *pp* dynamic in the fourth measure. The Percussion part remains silent throughout this section.

Musical score for the lower section of the orchestra, including Violin I (1. VI.), Violin II (2. VI.), Viola (Br.), Cello (Vcll.), and Double Bass (Cb.). The Violin I and II parts begin with a *f* dynamic and a slur, then transition to *p* and finally *pp*. The Viola part starts with a *f* dynamic and a slur, then transitions to *p* and finally *pp*. The Cello and Double Bass parts begin with a *f* dynamic and a slur, then transition to *p* and finally *pp*.

poco a poco rit. - - - - -

atempo (♩ = 72)

Fl. *Solo* *marc. ed espress.* *mp* *mf* *ff*

Ob. *espress.* *pp* *p* *mf* *f*

Kl. B. *pp* *mp* *p*

1. Vi. *div.* *dol. ff* *pp* *mf*

2. Vi. *pp* *f*

Br. *pp*

Vcll. *pp*

a tempo (♩ = 72)

Fl. *p*

Ob. *p* *mp* *mp*

Kl. B. *mp*

Fg. *mp* *mf*

1. Vi. *p* *mf marc. ed espr.* *unis.* *f*

2. Vi. *p* *mf* *espress.* *f*

Br. *mf* *f*

Vcll. *mf*

This musical score page features two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Trumpet in C (Trpt. C), Horn in F (Hr. F), and Percussion (Pk.). The second system includes parts for Violin I (1. Vi.), Violin II (2. Vi.), Viola (Vi.), Cello (Cb.), and Double Bass (Kb.). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. Dynamics such as *mf*, *mp*, *f*, and *p* are indicated throughout. The woodwinds and strings play melodic and rhythmic lines, while the percussion part is mostly silent.

Fl. *meno ff* *cresc.*

Ob. *f*

Cl. B. *meno ff* *cresc.*

Fg. *meno ff* *cresc.*

Tpt. C *mp* *mf* *f*

Hr. F *f*

Pk.

1. VI. *meno ff* *cresc.*

2. VI. *meno ff* *cresc.*

Br. *meno ff* *cresc.*

Vcll. *meno ff* *cresc.*

Kb. *meno ff* *cresc.*

sempre rit.

Fl. *sempre con tutta forza al Fine*

Ob. *sempre con tutta forza al Fine*

Kl. B *sempre con tutta forza al Fine*

Fg. *sempre con tutta forza al Fine*

Trpt. C *sempre con tutta forza al Fine*

Hr. F *sempre con tutta forza al Fine*

Pk. *sempre con tutta forza al Fine*

sf ————— *p*

1. Vi. *sempre con tutta forza al Fine*

2. Vi. *sempre con tutta forza al Fine*

Br. *sempre con tutta forza al Fine*

Vcll. *sempre con tutta forza al Fine*

Kb. *sempre con tutta forza al Fine*

sempre rit.