

PRÄLUDIUM UND FUGE IN ES-DUR

F Ü R O R G E L

V O N

JOH. SEB. BACH

FÜR GROSSES ORCHESTER GESETZT

V O N

ARNOLD SCHÖNBERG

ARNOLD SCHÖNBERG
BERLIN W 50
NÜRNBERGER PLATZ 3
TEL. B 4 BAVARIA 4466

Handwritten in red ink:
Jantzen
Korrekturen

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zeitig die Partitur meiner Bach Instrumentation.

Es ist hier ein sehr arger Fehler geschehen, der sofort korrigiert werden muss.

Nämlich bezüglich Punkt 9 der Vorbemerkungen.

Man hätte entweder meine frühere Fassung der Vorbemerkungen dazu geben müssen (die ich zuerst zu den Variationen geschickt hatte, oder auch hier die oktavtransponierenden Instrumente in der Partitur umtransponieren müssen.

Hoffentlich ist dieser Fehler nicht auch in den Stimmen gemacht worden. Dann müssten sie geändert werden.

Sonst würde es genügen in den Vorbemerkungen Punkt 9 zu überkleben.

Der würde dann so lauten:

- 2 kleine (Pos)
- 2 große Flöten (Fl)
- 2 Oboen (Ob)
- 1 Tuba (Ta)
- Pauken (Pk)

9. In dieser Partitur sind nur noch diejenigen Instrumente, welche in eine höhere (Piccolo, Celesta, Glockenspiel, Xylophon, und Flexaton) oder in eine tiefere Oktav (Kontrabass und Kontrafagott) transponieren, in der herkömmlichen Weise notiert.

Im Uebrigen aber gibt es hier keine transponierenden Instrumente mehr.

Klarinetten, Bassklarinette,

hier die folgenden 11 Punkte ebenfalls präzisieren

*Klarinetten
Bassklarinette*

1. H⁺ bedeutet: Hauptstimme
N⁺ bedeutet: Nebenstimme
2. z bedeutet: betont, wie ein guter Taktteil;
- o bedeutet: unbetont, wie ein schlechter Taktteil;
- S⁺ Schl bedeutet: Stange (col legno) geschlagen;
S⁺ Str bedeutet: Stange (col legno) gestrichen;
spring bedeutet: springen
In der B bedeutet: *...*
- staccato bedeutet: *...*
- spiccato- (das *...*)
10. die leichten, elastischen, geworfenen) Noten, welche durch * gekennzeichnet sind.
5. *...* Längenzeichen verwendet (lento und portato). Wenn darüber das Betonungszeichen (♯) gesetzt ist (♯), so *...* betonen und verlängern; steht das Staccato- oder Spiccato-Zeichen darüber (v oder -), so ist die Note gut auszuhalten und trotzdem durch eine kleine Pause (wie bei der gewöhnlichen Verkürzung) von der folgenden zu trennen.
6. ^ bedeutet: nicht fallen lassen (so sind insbesondere Auftakte bezeichnet) und hervorheben, respektive: gut artikulieren; deutlich!
7. (E) bedeutet: auf der E-Saite;
(A) bedeutet: auf der A-Saite;
(C) bedeutet: *...*
8. + = ph *...*
In den Takten 290 bis 292 ist tatsächlich aus Versehen (meinerseits) die Bassstimme weggelassen.
9. in dieser Partitur *...* Es wäre wohl das einfachste, der Partitur einen *...* kleinen roten Zettel anzuhäften, der die Korrektur dieses Originalrohr *...* Fehlers an der Hand der beiliegenden Partitur Takte erbittet, hat eine solche *...* vielleicht aber wäre es noch einfacher, die kleine Korrektur einfach mit Tinte oder Tusch in allen Exemplaren, bei welcher am *...* aber wirklich in allen Exemplaren und *...* mehr also darauf Rücksicht genommen, daß *...* auf den Druckoriginalen!!!! *...* auszuführen. Es tut mir sehr leid, selbst *...* an Fehlern Schuld zusetzt vorzüglicher Hochachtung *...* Die Partie *...* der kleinen Klarinette kann auf Es oder D geblasen werden, die *...* auf C und die der *...* Bassklarinette auf A oder B. *...* Hier sind aber *...* welche *...* in eine höhere (Piccolo, Celesta, Glockenspiel, Xylophon und Flexaton) oder in eine tiefere Oktav (Kontraba und Kontrafagott) transponieren, *...* als „Griffe“ notiert, deren Tonhöhe mittels danebengesetzter kleiner eingeklammerter Noten angezeigt wird.
10. Die Metronomzahlen sind nicht wörtlich, sondern bloß als Andeutung zu nehmen.
11. Triller immer ohne Nachschlag, Vorschläge als Auftakte und unbetont.

PRÄLUDIUM UND FUGE

IN ES-DUR FÜR ORGEL

VON J. S. BACH

für großes Orchester gesetzt von
Arnold Schönberg

Allegro (*poco moderato*) $\text{♩} = 104$

Woodwind and string section score for measures 1 through 5. The score includes parts for Piccolo (Pic 7.2), Flute (Fl 7.2), Oboe (Ob 7.2), English Horn (EH 7.2), E-flat Clarinet (Es Kl 7.2), Clarinet (Kl 7.2), Bass Clarinet (Bs Kl 7.2), Bassoon (Fg 7.2), Contrabassoon (K Fg 7.2), Horns (Hr 1.3, 2.4), Trumpets (Trp 7.2, 3.4), Trombones (Pos 7.2, 3.4), Tuba (Ta), Percussion (Pk), Horns (Hrf), and Cymbals (Cel.). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). Dynamics range from *pp* to *ff*. Performance instructions include *gest*, *p dolce*, and *deutlich*.

Allegro (*poco moderato*) $\text{♩} = 104$

Piano and Organ section score for measures 1 through 5. The score includes parts for I. Grand Piano (I. Gg), II. Grand Piano (II. Gg), Brass (Br), Violin (Vcl), and Keyboard (Kbs). The music is in 4/4 time with a key signature of two flats. Dynamics range from *ppp* to *ff*. A *Solo Gg* instruction is present in measure 5.

4

6 7 8 9 10

Pic 1. 2.

Fl 1. 2.

Ob 1. 2.

EH 1. 2.

Es Kl 1. 2.

Kl 1. 2.

Bs Kl 1. 2.

Fg 1. 2.

KFg 1. 2.

7. 3.

2. 4.

1. 2.

3. 4.

7. 2.

3. 4.

7. 2.

3. 4.

7. 2.

3. 4.

7. 2.

3. 4.

Hr

Trp

Pbs

Tp

Pk

Hrf

Cel.

6 7 8 9 10

Soli

alle I.

I. Gg.

II. Gg.

Br

Vcl

Kbs

Pic 1. 2.
 Fl 1. 2.
 Ob 1. 2.
 EH 1. 2.
 Es Kl 1. 2.
 Kl 1. 2.
 Bs Kl 1. 2.
 Fg 1. 2.
 K Fg 1. 2.

Musical score for woodwinds and strings. The score is in 3/4 time and features a key signature of two flats. The woodwind parts include Piccolo, Flute, Oboe, English Horn, E-flat Clarinet, Clarinet, Bass Clarinet, Fagotto, and Contrabassoon. The string parts include Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score shows measures 11 through 15, with various dynamics and articulations.

Hr 1. 2.
 Hr 3. 4.
 Trp 1. 2.
 Trp 3. 4.
 Pos 1. 2.
 Pos 3. 4.
 Tg

Musical score for brass instruments. The score is in 3/4 time and features a key signature of two flats. The brass parts include Horn I and II, Trumpet I and II, Trombone I and II, and Tuba. The score shows measures 11 through 15, with various dynamics and articulations.

Pk

Musical score for Percussion. The score is in 3/4 time and features a key signature of two flats. The percussion part includes various instruments such as snare drum, cymbals, and tom-toms. The score shows measures 11 through 15, with various dynamics and articulations.

I. Gg
 II. Gg
 Br
 Vcl
 Kbs

Musical score for strings. The score is in 3/4 time and features a key signature of two flats. The string parts include Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score shows measures 11 through 15, with various dynamics and articulations.

16 *H dolce* 17 *H* 18 19 20

Pic 1.2. *a2* *p dolce* *pp* *f* *f* *f*

Fl 1.2. *p* *pp* *f* *H* *f* *f*

Ob 1.2. *fp* *f* *mf* *f* *f*

EH 1.2. *fp* *pp* *f* *mf* *f*

Es Kl 1.2. *fp* *pp* *f* *mf* *f*

H X Kl 1.2. *H dolce* *p* *pp* *a2* *f* *mf* *f* *p espr.*

Bs Kl 1.2. *p* *pp* *f* *mf* *f* *(poco pesante)*

Fg 1.2. *H dolce* *p* *pp* *a2* *f* *mf* *f* *(poco pesante)*

Kfg 1.2. *p* *pp* *f* *mf* *f* *(poco pesante)*

1.2. *H* *f* *f* *f* *f*

Hr 3.4. *f* *f* *f* *f* *f*

1.2. *p*

Fos 3.4. *p*

T a *p*

PK *p*

Hrf *p*

Cel *p*

16 17 18 19 20 *(poco pesante)*

I. Gg *mf p* *p* *f* *f* *f*

II. Gg *mf p* *p* *f* *f* *f*

Br *p* *p* *2 fach get* *mf* *4 fach get* *(poco pesante)*

Vcl *mf p* *p* *f* *f* *f*

Kbs *p* *p* *f* *f* *f*

21 22 23 24 25

H

Pic 7.2. *p* *mp dolce espr.* *ppp*

Fl 7.2. *pp* *pp* *(espress. p)* *p* *p*

Ob 7.2. *p* *pp* *p* *p* *p*

EH 7.2. *p* *pp* *p* *p* *p*

Es Kl 7.2. *pp* *pp* *pp* *pp* *ppp*

Kl 7.2. *pp* *pp* *pp* *pp* *ppp*

Bs Kl 7.2. *p* *pp dolce* *pp dolce* *pp* *pp*

Fg 7.2. *pp stacc* *pp stacc* *pp* *dolce* *pp*

K Fg 7.2. *pp* *pp* *pp* *dolce* *dolce*

7.2. 1.3. *H* 1

Hr 3.4. *pp*

Trp 1.2. *p* 3.4.

Pos 1.2. *p* 3.4.

Hrf *p* *pp* *ppp* *molto stacc*

21 22 23 24 25

I. Gg *pp* *pp* *pp* *pp* *pp*

II. Gg

Br *p* *p* *pp* *pp* *pp*

Vcl *p* *p* *pp* *pp* *pp*

Kbs *p* *pp* *pp* *pp* *pizz*

1.2. Solo Gg

1.2. Solo Vcl m Dof

poco allargando

Musical score for woodwinds and strings (measures 26-30):

- Pic 1.2.** (Piccolo): Measures 26-27 with trills, 28-29 with notes, 30 with notes.
- Fl 1.2.** (Flute): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Ob 1.2.** (Oboe): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- EH 1.2.** (English Horn): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Es Kl 1.2.** (E-flat Clarinet): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Kl 1.2.** (Clarinet): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Bs Kl 1.2.** (Bass Clarinet): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Fg 1.2.** (Fagott): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- K Fg 1.2.** (Kornett): Measures 26-27 with notes, 28-29 with notes, 30 with notes.

Musical score for brass instruments (measures 26-30):

- Hr 1.3.** (Horn 1st): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Hr 2.4.** (Horn 2nd): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Trp 1.2.** (Trumpet 1st): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Trp 3.4.** (Trumpet 3rd): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Pos 1.2.** (Posaune 1st): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Pos 3.4.** (Posaune 3rd): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Tp** (Trompete): Measures 26-27 with notes, 28-29 with notes, 30 with notes.

Musical score for Percussion (measures 26-30):

- Pk** (Percussion): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Trgl** (Trommel): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Beck** (Becken): Measures 26-27 with notes, 28-29 with notes, 30 with notes.

Musical score for Harp (measures 26-30):

- Hrf** (Harp): Measures 26-27 with notes, 28-29 with notes, 30 with notes.

Musical score for strings (measures 26-30):

- I. Gg** (Violin I): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- II. Gg** (Violin II): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Br** (Viola): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Vcl** (Violoncello): Measures 26-27 with notes, 28-29 with notes, 30 with notes.
- Kbs** (Kontrabaß): Measures 26-27 with notes, 28-29 with notes, 30 with notes.

mit

2

poco rit. etwas breit

Pic 1.2.
 Fl 1.2.
 Ob 1.2.
 EH 1.2.
 Es Kl 1.2.
 Kl 1.2.
 Bs Kl 1.2.
 Fg 1.2.
 K Fg 1.2.

Musical score for woodwinds and strings. Measures 31-35. Includes dynamics like *ff*, *f*, *mp*, *p*, *p dolce*, and *dolce*. Performance markings include *tr* (trill) and *4fach ger* (fourfold grace).

Hr 1.3.
 Hr 2.4.
 Trp 1.2.
 Trp 3.4.
 Pos 1.2.
 Pos 3.4.
 Tg
 Pk
 Beck

Musical score for brass instruments and percussion. Measures 31-35. Includes dynamics like *ff* and *f*. Performance markings include *tr* (trill).

Hrf

Musical score for Harp. Measures 31-35. Includes dynamics like *ff* and *mp*.

I. Gg
 II Gg
 Br
 Vcl
 Kbs

Musical score for strings. Measures 31-35. Includes dynamics like *ff* and *mp*. Performance markings include *nicht get.* (not staccato) and *pizz* (pizzicato).

36 37 38 39 40 **Tempo I^{mo}**

Pic 7.2.
Fl 7.2.
Ob 7.2.
EH 7.2.
Es Kl 7.2.
Kl 7.2.
Bs Kl 7.2.
Fg 7.2.
Kfg 7.2.

7.3.
Hr
2.4.
7.2.
Trp
3.4.
Pos 7.2.

Tempo I

Pk
Hrf
Cel

36 37 38 39 40 **Tempo I^{mo}**

I. Gg
II. Gg
Br
Vcl
Kbs

1.2. Solo Gg
pizz
arco
1.2. Solo Vcl
alle
pizz
arco
1.2. Solo Kb
dolce
alle

41 42 43 44 45

mf

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl. 1.2.

Bs Kl 1.2.

Fg 1.2.

KFg 1.2.

1.3.

Hr

2.4.

1.2.

Trp

3.4.

Pos 1.2.

Hrf

41 I. Solo Gg 42 43 alle I. Gg 44 45

I. Gg

II. Gg

Br

Vcl

Kbs

Tempo I

51 52 53 54 55

Pic 7.2.

Fl 7.2.

Ob 7.2.

EH 7.2.

Es Kl 7.2.

Kl 7.2.

Bs Kl 7.2.

Fg 7.2.

K Fg 7.2.

Hr 7.3.

2.4.

Trp 7.2.

3.4.

Pos 1.2.

3.4.

Pk

Beck

Tempo I

Tempo I

51 52 53 54 55

I. Gg

II. Gg

Br

Vcl

Kbs

(G)

(G)

(C)

pizz

f

pizz

f

56 57 58 59 60

Pic 1.2. *f* *pp*

Fl 1.2. *mf* *pp*

Ob 1.2. *mf* *ppp*

EH 1.2. *f* *ppp*

Es Kl 1.2. *f* *pp*

Kl 1.2. *f* *pp*

Bs Kl 1.2. *f* *p*

Fg 1.2. *mf* *f*

Kfg 1.2. *a2* *p*

1.3. *a2*

2.4. *a2*

1.2. *fp*

3.4. *fp*

1.2. *m Dpf* *p*

3.4. *mf*

Trgl *p*

Cel *p*

56 57 58 59 60

I. Gg *arco* *p*

II. Gg *arco* *p*

Br *pp*

Vcl *pp*

Kbs *pp*

1.2. Solo Kbs

61 62 63 64 65

Pic 1.2.

Fl 1.2.

Ob 1.2.

E H 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

K Fg 1.2.

1.3.

2.4.

1.2.

3.4.

1.2.

3.4.

Trp

Fbs

T^a

Pk

61 62 63 64 65

I. Gg

II. Gg

Br

Vcl

Kbs.

66 67 68 69 70

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

7.3.
Hr
2.4.
7.2.
Trp
3.4.
7.2.
Pos
3.4.
Tq

H sempre a 2
ff sempre a 2

Pk

mp

66 67 68 69 70

I. Gg
II Gg
Br
Vcl
Kbs

zus

76 77 78 79 80

Fic 1.2. *Fl* 1.2. *Ob* 1.2. 3.4. *Es Kl* 1.2. *Kl* 1.2. *Bs Kl* 1.2. *Fg* 1.2. *K Fg* 1.2.

Hr 1.2. 3.4. *Trp* 1.

Hrf

76 77 78 79 80

I. Gg *II. Gg* *Br* *Vcl* *Kbs*

Pic 1.2.
Fl 1.2.
7.2.
Ob 3.4.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 7.2.
KFg 1.2.

81 82 83 84 85

pp
f
p
mf
mp
ppp
nehmen 1.2. E H

Trp 1.2.
Glsp
Hrf
Cel

81 82 83 84 85

p
p
p

I. Gg
II. Gg
Br
Vcl
Kbs

81 82 83 84 85

p
p
pp
pizz
pp

Pic 1.2. ^{a2} 91 92 93 *p* ⁹⁴ *d* 95
 Fl 1.2. ^{a2}
 Ob 1.2. *f* *f*
 EH 1.2. *f*
 Es Kl 1.2. *p*
 Kl 1.2. *p*
 Bs Kl 1.2. *f* ^{a2}
 Fg 1.2. *f*
 Kfg 1.2. *f*

Hr 1.2. ^{7.3.} *f*
 Hr 3.4. *f*
 Trp 1.2. *mf* *fp* *f*
 Trp 3.4. *p*
 Pos 1.2. ^{a2}
 Pos 3.4. *p*
 T^o

Hrf

I. Gg ⁹¹ ⁹² ⁹³ ⁹⁴ ⁹⁵
 II. Gg *f* *p* *f* *fp*
 Br *f* *p* *f* *f*
 Vcl *f*
 Kbs *f* *arco*

te
tie

Pic 7.2.
 Fl 7.2.
 Ob 7.2.
 EH 7.2.
 Es Kl 7.2.
 Kl 7.2.
 Bs Kl 7.2.
 Fg 7.2.
 K Fg 7.2.

Hr 7.3.
 Hr 2.4.
 Trp 1.2.
 Trp 3.4.
 Pos 1.2.
 Pos 3.4.
 T^a

Pk
 Glsp
 Hrf

I. Gg
 II. Gg
 Br
 Vcl
 Kbs

96 97 98 99 100

7.2.
 3.4.
 1. Solo Br

101 102 103 104 105

Pic 1.2.
Fl 1.2.
EH 1.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

Gls p
Hr-f
Cel

101 102 103 104 105

1. 2.
Solo Gg
3. 4.
II. Gg
Br
Vcl
Kbs

106 107 108 109 110

Pic 7.2. *p* *mp* *mf* *f* *f*

Fl 7.2. *mp* *mf* *f* *f* *f*

Ob 7.2. *mp* *mf* *f* *f* *f*

E H 7.2. *mf* *mf* *f* *f* *f*

Es Kl 7.2. *fp* *mf* *f* *f* *f*

Kl 7.2. *mp* *mp* *mp* *f* *f*

Bs Kl 7.2. *mp* *mp* *mp* *f* *f*

Fg 7.2. *mf* *mf* *mf* *ff* *f*

KFg 7.2. *mf* *mf* *mf* *f* *f*

7.3. Hr *mf* *f* *mf* *f* *f*

2.4. Hr *mf* *f* *mf* *f* *f*

7.2. Trp *ppp* *mf* *f* *f* *mf*

3.4. Trp *ppp* *mf* *f* *f* *mf*

1.2. Pos *mf* *f* *mf* *f* *f*

3.4. Pos *mf* *f* *mf* *f* *f*

Ta *p* *mf* *f* *f* *f*

106 107 108 109 110

I. Gg *fp* *mf* *f* *f* *f*

II. Gg *mf* *mf* *f* *f* *f*

Br *fp* *fp* *f* *f* *f*

Vcl *mf* *mf* *f* *f* *f*

Kbs *mf* *mf* *f* *f* *f*

etwas breiter

Musical score for woodwinds and strings (Pic, Fl, Ob, EFl, Es Kl, Kl, Bs Kl, Fg, K Fg). Measures 111-115. Includes dynamics like *pp dolce* and *pp*.

Musical score for brass instruments (Hr, Trp, Pos, Tpt). Measures 111-115.

Musical score for Percussion (Pk) and Harp (Hrf). Includes dynamic markings like *f* and *f (sec)*.

etwas breiter

Musical score for strings (I. Gg, II. Gg, Br, Vcl, Kbs). Measures 111-115. Includes dynamic markings like *ff*, *pizz*, and *arco*.

118 poco calando (ma poco!!!)

116 117 119 120

Pic 1.2. *f*

Fl 1.2. *p dolce*

Ob 1.2. *a2 1 p*

E H 1.2. *a2 1*

Kl 1.2. *p dolce*

Bs Kl 1.2. *a2 H p dolce*

Fg 1.2. *f p dolce*

K Fg 1.2. *f p*

1.3. *mf*

Hr 2.4. *m Dpf*

Trp 1.2. *p*

3.4. *p*

Pos 1.2. *mf*

3.4. *pp*

Tp *pp*

o Dpf p

Pk *p*

Glsp *mf*

calando

Hrf *f*

Cel *f*

116 117 118 119 120

I. Gg *mf*

II. Gg

Br

Vcl *(pizz) arco*

Kbs

121 122 123 124 125

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
KI 1.2.
Bs KI 1.2.
Fg 1.2.
KFg 1.2.

1.2. 1.3.
Hrn 3.4.
Trb 1.2. 2.4.
Pos 1.2. 3.4.

Pk
Glsp
Hrf

121 122 123 124 125

I. Gg
II. Gg
Br
Vcl
Kbs

126 127 128 pesante - - 129 H 130 Etwas rascher als Tempo I^{mo}

Pic 1.2.
Fl 1.2.
Ob 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
Kfg 1.2.

1.3.
Hr
2.4.
Trp 1.2.
7.2.
Pos
3.4.
T^a

Hrf
Cel

126 127 128 pesante - - 129 H 130 Etwas rascher als Tempo I^{mo}

I. Gg
II. Gg
Br
Vcl
Kbs

pesante - - - - - Rascher

131 132 133 134 135

Pic 7.2.

Fl 7.2.

Bs Kl 7.2.

Fg 7.2.

K Fg 7.2.



7.2.

Hr

3.4.

T^a

Hrf

131 132 133 134 135

I. Gg

II. Gg

Br

Vcl

Kbs

136 137 138 *pp* 139 140

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

EsKl 1.2. *H* *a2* *f*

Kl 1.2. *H* *a2* *f*

BsKl 1.2. *a2* *mf*

Fg 1.2. *a2* *mf*

KFg 1.2. *a2* *p*

Hrf

136 137 138 *get* 139 140 *H* *ZUS*

I. Gg *mf* *pp* *f* *ff*

II. Gg *mf* *fp* *f* *ff*

Br *fp* *f* *fp* *f*

Vcl *fp* *f* *fp* *f*

Kbs *get* *fp* *pizz* *f* *fp* *f* *ZUS* *arco*

Xg

RM - - - -

1/41 1/42 1/43 1/44 poco rit 1/45 Etwas langsamer

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
Kfg 1.2.

RM - - - -

1.3. a2 ^ ^
2.4. f

Hr
3.4.
Pos
3.4.
T^a

rit - - - - Langsamer

1/41 1/42 1/43 poco rit 1/44 1/45 Etwas langsamer

I. Gg
II. Gg
Br
Vcl
Kbs

146 147 148 149 150

Pic 1.2. *fp* *fp* *f* *f*

Fl 1.2. *fp* *fp* *f* *f*

Ob 1.2. *fp* *fp* *f* *f*

EH 1.2. *a2* *fp* *f* *f*

Es Kl 1.2. *fp* *fp* *f* *f*

Kl 1.2. *fp* *fp* *f* *f*

Bs Kl 1.2. *f* *f* *f* *f*

Fg 1.2. *f* *f* *f* *f*

K Fg 1.2. *f* *f* *f* *f*

1.3. *a2* *fp* *a2*

Hr 2.4. *f* *fp* *f*

Trp 1.2. *fp* *fp* *fp*

Pos 1.2. *fp* *fp* *fp*

Tp *f* *f* *f*

Hrf *f* *ff* *ff*

Cel *f* *f* *f*

146 147 148 149 150

I. Gg *sf* *sf* *sf* *sf* *sf*

II. Gg *pizz* *f* *f* *f* *f*

Br *fp* *fp* *f* *f* *f*

Vcl *f* *f* *f* *f* *f*

Kbs *f* *f* *f* *f* *f*

U. E. 9876

161 162 163 164 165

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

K Fg 1.2.

Detailed description: This system contains measures 161 through 165. The woodwind section includes Piccolo 1.2., Flute 1.2., Oboe 1.2., English Horn 1.2., E-flat Clarinet 1.2., Clarinet 1.2., Bass Clarinet 1.2., and Bassoon 1.2. The string section includes Violin, Viola, Violoncello, and Kontrabaß. Dynamics include *p*, *P*, *Hf*, and *Hf*. A red 'X' is marked on the right side of the page.

Hrf

Vcl

Kbs

Detailed description: This system contains measures 161 through 165 for Harp, Violin, and Cello/Double Bass. Dynamics include *p*, *pizz*, and *arco*.

166 167 168 169 170

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

K Fg 1.2.

Detailed description: This system contains measures 166 through 170. Dynamics include *pp*, *p*, *mp*, *f*, *sf*, *mp*, *p*, *a2*, *f*, *mp*, and *sf*.

166 167 168 169 170

Br

Vcl

Kbs

Detailed description: This system contains measures 166 through 170 for Trumpet, Violin, and Cello/Double Bass. Dynamics include *arco*, *pizz*, and *pizz*.

171 172 173 174 175

Pic 1.2 *fp*

Fl 1.2 *cresc*

Ob 1.2 *p* *cresc* *ff*

EH 1.2

Es Kl 1.2 *fp* *p* *cresc* *ff* *a2*

Kl 1.2 *fp* *p* *cresc* *ff* *a2*

Bs Kl 1.2 *mf* *ff* *a2*

Fg 1.2 *p* *cresc.* *ff* *a2*

KFg 1.2 *p* *cresc.* *ff* *a2*

1.3 *p*

Hr

2.4.

1.2 *p*

Trp

3.4.

1.2

Pos

3.4.

3. *mf*

171 172 173 174 175

I. Gg

II. Gg

Br *arco* *p* *cresc* *get*

Vcl *arco* *p* *cresc* *get*

Kbs *arco* *p* *cresc* *get*

forb.

ZUS

176 177 178 179 180

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es KI 1.2.
KI 1.2.
Bs KI 1.2.
Fg 1.2.
K Fg 1.2.

1.3.
Hr
2.4.
1.2.
Trp
3.4.
1.2.
Pos
3.4.
T^o

gest +
offen

m. Dpf
pp
mf
mf

Pk
Hrf
Cel

176 177 178 179 180

I. Gg
II. Gg
Br
Vcl
Kbs

Solo Gg 1. 2. 3. 4.
alle I. Gg

ppp
pp
pp
fp
pp

This page of a musical score contains measures 181 through 185. The instruments and their parts are as follows:

- Pic 1.2.**: Piccolo, measures 181-185.
- Fl. 1.2.**: Flute, measures 181-185.
- Ob 1.2.**: Oboe, measures 181-185.
- EH 1.2.**: English Horn, measures 181-185.
- Es Kl 1.2.**: E-flat Clarinet, measures 181-185.
- Kl 1.2.**: Clarinet, measures 181-185.
- Bs Kl 1.2.**: Bass Clarinet, measures 181-185.
- Fg 1.2.**: Bassoon, measures 181-185.
- K Fg 1.2.**: Bassoon II, measures 181-185.
- Hr 1.3. 2.4.**: Horns, measures 181-185.
- Trp 1.2. 3.4.**: Trumpets, measures 181-185.
- Pos 1.2. 3.4.**: Trombones, measures 181-185.
- Tg**: Trombone III, measures 181-185.
- Pk**: Percussion, measures 181-185.
- I. Gg. II. Gg.**: Glockenspiel, measures 181-185.
- Br**: Brass, measures 181-185.
- Vcl**: Violin, measures 181-185.
- Kbs**: Cello/Double Bass, measures 181-185.

The score includes various musical notations such as dynamics (*f*, *fp*, *mf*, *ff*), articulation (*acc*, *tr*), and performance instructions like *a2* and *H*. Measure numbers 181, 182, 183, 184, and 185 are clearly marked at the beginning of their respective staves.

191 192 193 194 p 195

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

KFg 1.2.

1.2.

3.4.

1.2.

3.4.

1.2.

3.4.

1.2.

3.4.

Hr

Trp

Fas

Tp

Hrf

191 192 193 194 1.2. Solo Gg 195

I. Gg

II. Gg

Br

Vcl

Kbs

196 197 198 199 200

Fic 1.2. *mp dolce espr.*

Fl 1.2. *p*

Ob 1.2. *(espr p)*

EH 1.2. *a2 p*

Es Kl 1.2. *ppp*

Kl 1.2. *ppp*

Bs Kl 1.2. *pp*

Fg 1.2. *pp*

K Fg 1.2. *pp*

1.2. 3.4. 1.2. 3.4. 1.2. 3.4.

Hr

Trp

Pos

Hrf *molto stacc.* *ppp* *p*

196 197 198 199 200 *alle*

I. Gg *1.2. Solo Gg* *p cresc*

II. Gg *p cresc*

Br *pp*

Vcl *1.2. Solo Vcl m Dof* *pp* *pizz* *cresc arco*

Khs *cresc*

poco allargando

poco rit.

201 202 203 204 205

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

1.2.
3.4.
1.2.
3.4.
1.2.
3.4.
T^a

Hr
Trp
Pos
T^a

Pk
Trgl
Beck

Hrf

203 poco allargando

poco rit

201 202 203 204 205

I. Gg
II. Gg
Br
Vcl
Kbs

alle Vcl o Dpf

Fuga (a 5 voci)

The musical score is divided into three systems of staves. The first system (measures 206-211) features three staves: *Es Kl 1.2.*, *Kl 1.2.*, and *Bs Kl 1.2.*. The second system (measures 212-217) features three staves: *Es Kl 1.2.*, *Kl 1.2.*, and *Bs Kl 1.2.*. The third system (measures 218-223) features eight staves: *Pic 1.2.*, *Fl 1.2.*, *Ob 1.2.*, *EH 1.2.*, *Es Kl 1.2.*, *Kl 1.2.*, *Bs Kl 1.2.*, *Fg 1.2.*, and *KFg 1.2.*. A final staff at the bottom (measures 224-225) is for *Hr* (2.4).

Measures are numbered at the top of each staff. Dynamics such as *p*, *pp*, *mp*, and *mf* are indicated throughout the score. A double bar line is present at the end of the first system.

*) In der ganze Fuge : Das Thema ist nicht mehr hervorzuheben, als es durch die vorgezeichnete Dynamik verlangt wird. Dagegen soll es sich durch die angegebene Art des Vortrages einigermaßen abheben.

224 225 226 227 228 229

Pic 1.2.

Fl. 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

KFg 1.2.

230 231 232 233 234 235

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

KFg 1.2.

1.3.

Hr

2. f.

247 248 249 250 251

Pic 1.2.

Fl 1.2.

Hrf

247 248 249 250 251

I. Gg

II. Gg

Br

Vcl

Kbs

sempre stacc

f

sf

fp

sf

252 253 254 255 256

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

1.3.

Hr

2.4.

Hrf

252 253 254 255 256

I. Gg

II. Gg

Br

Vcl

Kbs

sf

fp

f

fp

div.

fp

f

257 258 259 260 261

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2.

Fg 1.2.

1.3.

Hr

2.4.

1.2.

Trp

3.4.

mf p

mf p

mf p

Hrf

257 258 259 260 261

I. Gg

II. Gg

Br

Vcl

Kbs

arco

pizz

unis

fp

f

ff

f

mf

262 263 264 *Sehr ruhig* 265 266

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

1.3.
Hr
 2.4.

262 263 264 *Sehr ruhig* 265 266

I. Gg
II. Gg
Br
Vcl
Kbs

l
a

Handwritten red markings and scribbles at the bottom of the page.

267 268 269 270 271

Pic 1.2. *fp* *mp*

Fl 1.2. *fp* *mp*

Ob 1.2. *a2* *p dolce* *fp* *mp*

EH 1.2. *a2* *p dolce* *fp* *mp* *sf*

Es Kl 1.2.

Kl 1.2.

Bs Kl 1.2. *a2* *sf*

Fg 1.2. *a2* *sf*

K Fg 1.2.

Hrf *p*

Cel *p*

I. Gg 267 268 269 270 271 *pp dolce*

II. Gg

Br

Vcl *p-p* *p-p* *mf* *pizz* *arco*

Kbs *mf*

Detailed description of the musical score: The score is for measures 267-271. It features a woodwind section with Piccolo (Pic 1.2.), Flute (Fl 1.2.), Oboe (Ob 1.2.), and English Horn (EH 1.2.), and a string section with Violin I (I. Gg), Violin II (II. Gg), Violin (Vcl), and Cello (Kbs). The woodwinds play melodic lines with various dynamics and articulations. The strings provide accompaniment, with the Violin section playing a rhythmic pattern and the Cello playing a more active line. The score includes dynamic markings such as *fp*, *mp*, *pp dolce*, *mf*, *pizz*, and *arco*, as well as articulation marks like accents and slurs.

272 273 274 275 276

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
Kfg 1.2.

Hr
2.4.
Trp
3.4.
Rbs

Xyl
Gls

Hrf
Cel

I. Gg
II. Gg
Br
Vcl
Kbs

The musical score is written for a full orchestra. It consists of 11 systems of staves. The first system includes Piccolo (Pic 1.2.), Flute 1 and 2 (Fl 1.2.), Oboe 1 and 2 (Ob 1.2.), English Horn (EH 1.2.), E-flat Clarinet (Es Kl 1.2.), Clarinet 1 (Kl 1.2.), Bassoon 1 and 2 (Bs Kl 1.2.), Bassoon 3 and 4 (Fg 1.2.), and Contrabassoon (Kfg 1.2.). The second system includes Horn 1 (Hr 1.3.), Horn 2, 4 (Hr 2.4.), Trumpet 1, 2 (Trp 1.2.), Trumpet 3, 4 (Trp 3.4.), and Trombone (Rbs). The third system includes Xylophone (Xyl) and Glockenspiel (Gls). The fourth system includes Harp (Hrf) and Cello (Cel). The fifth system includes Violin I (I. Gg), Violin II (II. Gg), Viola (Vcl), and Double Bass (Kbs). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamics include *ff*, *f*, *sf*, *mf*, *p*, and *pp*. Performance instructions include *arco* and *pizz* for the strings.

poco allargando

277 278 279 280 281

Pic 1.2. *sf*

Fl 1.2. *sf*

Ob 1.2. *sf*

EH 1.2. *sf*

Es Kl 1.2. *sf*

Kl 1.2. *sf*

1.3. *a2 m Dpf*

Hr 2.4. *ff*

1.2. *ff*

Trp 3.4. *ff*

Xyl *f*

Gls

Trgl

Hrf *f*

Cel *ff*

277 278 279 280 281

I. Gg *ppp*

II. Gg *ppp*

Br *mf*

Vcl

Kbs

poco allargando

282 283 284 285 rit 286

Pic 1.2.
Fl 1.2.
Ob. 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

7.3.
Hr
2.4.

quasi $\frac{12}{8}$ a2

Xyl
Trgl

Hrf
Cel

alle 282 283 284 285 rit 286

I. Gg
II. Gg
Br
Vcl
Kbs

f martellata
fp

L'istesso tempo (♩. = ♩.), etwas schwerer

287 288 289 290

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
EsKl 1.2.
Kl 1.2.
BsKl 1.2.
Fg 1.2.
Kfg 1.2.

1.3.
Hr
2.4.
Trp 1.
1.2.
Pos
3.4.
T^a

287 288 289 290

I. Gg
II. Gg
Br
Vcl
Kbs

molto legato
f

291 292 a2 293 294

Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
KFg 1.2.

1.3.
Hr
2.4f.
1.2.
Trp
3.4f.
1.2.
Pos
3.4f.

cas!

291 292 293 294

I. Gg
II. Gg
Br
Vcl
Kbs

295 296 297 298

Pic 1.2. H *a2* *f*

Fl 1.2. H *f*

Ob 1.2. *a2* *f*

EH 1.2.

Es Kl 1.2. *a2* *f*

Kl 1.2. *a2* *f*

Bs Kl 1.2. *f*

Fg 1.2. *a2* *f*

K Fg 1.2. *f*

1.3. *a2* *f*

Hr 2.4. *f*

Trp 1. *f*

1.2. *a2* *f*

Pos 3.4. *f*

T^a *f*

295 296 297 298

I. Gg H (G) *f*

II. Gg H (G) *f*

Br H (G) *f*

Vcl H *f*

Kbs *f*

299 H
a2

300 301 302 H

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
Kfg 1.2.

7.3.
Hr
2.4.
1.2.
Trp
3.4.
1.2.
Pos
3.4.
T^a
Glsp

299 300 301 302

I. Gg
II. Gg
Br
Vcl
Kbs

303 a2 304 305 306

Pic 1.2.

Fl 1.2.

Ob 1.2.

EH 1.2.

EsKl 1.2.

Kl 1.2.

BsKl 1.2.

Fg 1.2.

KFg 1.2.

1.3.

2.4.

1.2.

3.4.

1.2.

3.4.

Trp

Pos

Tr

Hr

Gls

303 304 305 306

I. Gg

II. Gg

Br

Vcl

Kbs

ff sehr kurz

ff molto espr.

p

mf

mf

307 308 309 310

Picc. 1.2.
Fl. 1.2.
Ob. 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
K Fg 1.2.

1.3.
Hr.
2.4.
1.2.
Trp.
3.4.
7.2.
Pos.
3.4.
Ta.

Hrf.

I. Gg.
II. Gg.
Br.
Vcl.
Kbs.

Detailed description of the musical score: The score is for measures 307, 308, 309, and 310. It features a woodwind section with Piccolo (1.2.), Flute (1.2.), Oboe (1.2.), English Horn (1.2.), E-flat Clarinet (1.2.), Clarinet (1.2.), Bass Clarinet (1.2.), Bassoon (1.2.), and Contrabassoon (1.2.). The brass section includes Horns (1.3., 2.4.), Trumpets (1.2., 3.4.), Trombones (7.2., 3.4.), and Tuba. The string section consists of Violins (I. Gg., II. Gg.), Viola (Br.), Violoncello (Vcl.), and Double Bass (Kbs.). Keyboard instruments include Harp (Hrf.) and Piano (Kbs.). The score includes various dynamics such as *p*, *f*, *ff*, *pp*, *mf*, and *sf*, along with articulation marks like accents and slurs. Measure numbers 307, 308, 309, and 310 are clearly marked above the staves.

311 312 a2 313 314

Pic 1.2.
Fl 1.2.
Ob 1.2.
EH 1.2.
Es Kl 1.2.
Kl 1.2.
Bs Kl 1.2.
Fg 1.2.
Kfg 1.2.

1.3.
Hr
2.4.
1.2.
Trp
3.4.
1.2.
Pos
3.4.
T^a

Hrf
Cel

311 312 313 314

I. Gg
II. Gg
Br
Vcl.
Kbs

315 316 317 318

Pic 1.2. *a2*

Fl 1.2. *a2*

Ob 1.2. *a2*

EH 1.2. *a2*

Es Kl 1.2. *a2*

Kl 1.2. *a2*

Bs Kl 1.2. *a2*

Fg 1.2. *a2*

1.3. *Hr*

2.4. *Trp*

1.2. *Trp*

3.4. *Trp*

1.2. *Fbs*

3.4. *Fbs*

Tp

Pk

Hrf

Cel

315 316 317 318

I. Gg

II. Gg

Br *div* *unis*

Vcl *div* *unis*

Kbs

Preludium Fuge in Es Dur Bach

NUMBER) Nr..... INTERROGATER.....

NAME OF THE WORK: _____

DATE _____

19....

MOVEMENT (PART, AKT, etc.): _____

NOTE in column 1, the number of the bar, or how many bars after (2) or before (3) a number (or letter) your errata stand. Use the following abbreviations:

Pic, Fl, Ob, EH, Cl, Clpic, BCl, Fg, Cfg, Cor, Tr, Trm, Hrp, Cel, Pia, Git, Mdl, Timp, GC, Cym, Xyl, Chs, Dr, Trnb, Choir, Sop, Alt, Ten, Bs, - Vi I, Vi II, Va, Vel, CBs. -

Note (in 5-10) the number of the half, resp. quarter, eighteenth, etc. - Write, in notes if possible, in 11, the wrong, in 12, the correction.

1 NUMBER of the bar or how many bars after (2) or before (3) a letter or number	2 after	3 before	4 PART OF INSTRUMENT	5	6	7	8	9	10	11 WRONG:	12 CORRECTIONS CORRECT:
6			Kf. I.				16				
12			Va	1							
13			"		3						
18			Kl. 12.								
27			Vcl. I.			4					
32			Hr. I.								
"			Trp. I.								
"										check where ford	
43			{ Kl. Eb. 12. Trp. I. Pos. I. Pos.				15				
49				$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$		
57			Vi. II		4						
66			Hr. 1,3								
71			"								
91			Vi. I, II				9				
			"				14				
102			{ 1. Solo 2. gg 3. Harp								
110			Hr. IV			5					
124			Flap								

