

# INTRODUKTION

Mäßig, ruhig (♩=60, ♪=120)

poco rit. . . .

1.2. Flöte

3.4. Flöte (auch 2.1.kleine Flöte)

4.Fl.nimmt 1.kl.Fl.

1.2.3. Oboe

Englisch Horn (auch 4.Oboe)

Kleine Klarinette

1.2.3.Klarinette

Baßklarinette (auch 4.Klarinette)

1.2.3. Fagott

Kontrafagott (auch 4. Fagott)

1.3. Horn

2.4. Horn

1.2.3. Trompete

1.2.3.4. Posaune

Baßtuba

Pauken

Glockenspiel

Xylophon

Flexaton

Große Trommel

Becken

Tamtam

Kleine Trommel

Triangel

Tamburin

Mandoline

Celesta

Harfe

Mäßig, ruhig (♩=60, ♪=120)

poco rit. . . .

I. Geige

II. Geige

Bratsche

Violoncello

Kontrabaß



13 14 15

1.Fl  
1.Ob  
1.Kl  
BsKl  
1.Fg  
1.3.Hr  
2.4.Hr  
1.Trp  
Hrf  
I.Gg  
II.Gg  
Br  
Vcl  
Kbs

*H<sup>a2</sup><sub>m.D.</sub>*  
*f*  
*H<sup>a2</sup><sub>m.D.</sub>*  
*f*  
*m.D.*  
*p*

13 14 15

*p*  
*fpp* *fp*  
*fpp* *fp*  
*f*  
*arco*  
*f*

16 17 18

1.2.3.Fl  
1.2.3.Ob  
EH  
KlKl  
1.Kl  
1.2.3.Fg  
1.3.Hr  
2.4.Hr  
1.Trp  
Cel  
Hrf  
I.Gg  
II.Gg  
Br  
Vcl  
Kbs

*H<sup>a3</sup>*  
*p*  
*H<sup>a3</sup>*  
*mf*  
*H<sup>a3</sup>*  
*mf*  
*H<sup>a3</sup>*  
*mf*  
*H<sup>a3</sup>*  
*f*  
*a2*  
*a2*  
*o.D.*  
*f*  
*a3*  
*f*

16 17 18

*pizz.*  
*mf*  
*fpp* *sf*  
*pizz.*  
*mf*  
*fpp* *sf*  
*pizz.*  
*mf*  
*arco*  
*H<sup>arco</sup>*  
*H<sup>arco</sup>*  
*ff*  
*ff*

6/4 6/4 6/4

$\text{♩} = \text{♩} \left(\text{des } \frac{2}{2}\right)$  und  $= \text{♩} \left(\text{des } \frac{12}{8}\right)$   
steigernd

1. kFl

1.2.3. Fl

1.2. Ob

3. Ob

EH

kKl

1.2.3. Kl

BsKl

1.2.3. Fg

Kfg

1.3. Hr

2.4. Hr

1.2. Trp

1.2. Pos

3.4. Pos

Ta

Tam

$\text{♩} = \text{♩} \left(\text{des } \frac{2}{2}\right)$  und  $= \text{♩} \left(\text{des } \frac{12}{8}\right)$   
steigernd

I. Gg

II. Gg

Br

Vcl

Kbs

pesante

rit. . . . . Tempo I; wieder ruhig  
(♩ = ♩ des Tempo I=60)

22 23 24 25

1. Fl *p leicht*

2.3. Ob *ff f*

EH *ff sfp pp*

kIKl *ff p*

1. Kl *f p* *pp dolce*

2.3. Kl *f p* *pp dolce*

BsKl *sfp* *pp dolce*

1.2.3. Fg *sfp*

Kfg

1.3. Hr *f ff* *a2 gestopft* *1. offen*

2.4. Hr *f ff* *a2 gestopft*

1. Pos *pp dolce*

4. Pos

Ta

pesante

rit. . . . . Tempo I; wieder ruhig  
(♩ = ♩ des Tempo I=60)

22 23 24 25

I. Gg *f p*

II. Gg *f p*

Br *ff pizz.*

Vcl *ff f p dolce* *arco*

26 27 28 29

1.2.3. Fl *pp* *fp* *pp* *a3*

1. Ob

EH

1.2.3. Kl *a3* *f*

BsKl

1.3. Hr *3. offen* *p* *1. m.D.*

2.4. Hr *4. offen* *p* *2. m.D.*

Cel *pp* *pp*

I. Gg *3fach get. m.D.* *pp*

II. Gg

Br *arco* *p*

30 31 32 33

1. kIFl *a3* *pp*

1.2.3. Fl *a3*

1. Ob *pp*

EH *pp*

kIKl *ppp*

1. Hr *ppp*

2. Hr

1. Trp *m.D.* *pp*

Hrf *H* *p*

I. Gg *zus. 31 (m.D.)* *ppp* *32* *33*

II. Gg *pp*

Br *pp* *pizz.*

Vcl *mfpp* *pizz.*

Kbs *pp* *pizz.*

# THEMA

Molto moderato (♩ = 88)

34 35 36 37 38 39

1.Ob

EH

2.Kl

3.Fg

2.Hr

Hrf

Detailed description: This block contains the first system of the musical score, measures 34 through 39. It includes parts for 1. Ob, EH, 2. Kl, 3. Fg, 2. Hr, and Hrf. The time signature is 3/4. Dynamics include *p* and *o.D.*. The woodwinds play melodic lines with some rests, while the strings provide harmonic support.

Molto moderato (♩ = 88)

34 35 36 37 38 39

Vcl

Kbs

Detailed description: This block contains the second system of the musical score, measures 34 through 39, for the string section (Violins and Cellos/Double Basses). The time signature is 3/4. Dynamics include *p* and *p zart*. The strings play a rhythmic accompaniment with some melodic movement.

poco rit. . . . .

40 41 42 43 44 45

1.Ob

EH

2.Kl

3.Fg

1.Hr

2.Hr

Hrf

Detailed description: This block contains the third system of the musical score, measures 40 through 45. It includes parts for 1. Ob, EH, 2. Kl, 3. Fg, 1. Hr, 2. Hr, and Hrf. The time signature is 3/4. Dynamics include *pp* and *o.D.*. The woodwinds play melodic lines with some rests, while the strings provide harmonic support.

poco rit. . . . .

40 41 42 43 44 45

Vcl

Kbs

Detailed description: This block contains the fourth system of the musical score, measures 40 through 45, for the string section (Violins and Cellos/Double Basses). The time signature is 3/4. Dynamics include *mf* and *pp*. The strings play a rhythmic accompaniment with some melodic movement.

46 47 48 49 50 51

1.Ob

EH

2.Kl

BsKl

3.Fg

1.Hr

2.Hr

Hrf

eventuell Kfg.

Detailed description: This system contains measures 46 through 51. The instruments listed are 1. Ob, EH, 2. Kl, BsKl, 3. Fg, 1. Hr, 2. Hr, and Hrf. The music features long, sustained notes with dynamic markings of *p* (piano) and *mf* (mezzo-forte). A performance instruction "eventuell Kfg." is written above the Bass Clarinet staff in measure 49. The woodwinds and strings play in unison or near-unison, creating a soft, atmospheric texture.

46 47 48 49 50 51 H (m.D.)

1.Gg

Vcl

Kbs

*pp sehr ruhig*

Detailed description: This system contains measures 46 through 51 for the string section, specifically 1. Gg (Violin I) and Vcl (Violin II). The music consists of sustained, flowing lines with dynamic markings of *p* and *pp*. A performance instruction "*pp sehr ruhig*" is written above the Violin I staff in measure 51. The strings provide a harmonic foundation for the woodwinds.

52 53 54 55 56 57 poco rit..

1.Ob

EH

BsKl

1.Hr

2.Hr

*pp*

Detailed description: This system contains measures 52 through 57. The instruments listed are 1. Ob, EH, BsKl, 1. Hr, and 2. Hr. The music continues with sustained notes and dynamic markings of *pp*. A performance instruction "poco rit.." is written above the 1. Ob staff in measure 57. The texture remains soft and melodic.

52 53 54 55 56 57 poco rit..

1.Gg

Vcl

*pp dolce*

Detailed description: This system contains measures 52 through 57 for the string section, specifically 1. Gg and Vcl. The music features sustained, flowing lines with dynamic markings of *pp* and *dolce*. A performance instruction "*pp dolce*" is written below the Violin II staff in measure 52. The strings continue to provide a soft, melodic accompaniment.



I. VARIATION  
Moderato (♩ = 72)

58 59 60

1. kIFI  
3/4

1. Fl  
3/4

1.2. Ob  
3/4  
*p cantabile*

EH  
3/4

kIKI  
3/4

1.2. KI  
3/4

BsKI  
3/4

1.2.3. Fg  
3/4

Kfg  
3/4

1. Hr  
3/4  
*pp*

2. Hr  
3/4  
*pp*

1. Trp  
3/4

2. Trp  
3/4

Cel  
3/4

Hrf  
3/4  
*pp*

Moderato (♩ = 72)

58 59 60

I. Gg  
3/4  
get. o.D. (arco) stacc.  
*p*

II. Gg  
3/4  
get. o.D. pizz.  
*p*

Br  
3/4  
*N arco*  
*p cantabile*

Vcl  
3/4  
*N cantabile*  
*p*

Kbs  
3/4  
*H pizz.*







72 73 74

1.2.3.Fl *f* *a3*

1.2.Ob *f* *a2*

EH

kIKl

1.Kl *f*

BsKl *f*

1.2.3.Fg *f* *a3*

Kfg *f*

1.Hr *N m.D.* *p* *f*

3.Hr *N* *p* *f*

2.Hr *N m.D.* *p* *f*

4.Hr *N* *p* *f*

1.Trp *f* *o.D.*

1.Pos *f* *o.D.*

2.Pos *f* *o.D.*

Hrf *f*

72 73 74

I.Gg *f* *arco*

II.Gg *pizz.* *p* *f* *arco*

Vcl *f*

Kbs





# II. VARIATION

Langsam (♩. = 56)

82 83 84 85

1. Fl *pp dolce*

1. Ob *pp*

Bs Kl *pp dolce*

1. Fg *pp dolce* *pp*

82 83 84 85

Langsam (♩. = 56)

1. Gg *pp* *m.D. arco*

1. Vcl *pp* *pp*

86 87 88 89 90

1. Fl *pp* *pp*

1. Ob

EH

Bs Kl *p*

1. Fg *pp*

3. Pos *p*

86 87 88 89 90

1. Gg

1. Vcl *mp*



1. Fl 91 92 93 94  
mf f p pp  
1. Ob  
1. Kl  
Bs Kl f f p pp p  
1. Fg mf p pp p  
2. Fg p  
2. Hr  
3. Pos

91 92 93 94  
1. Gg  
1. Vcl mf p pp p

95 96 97  
1. Fl  
1. Ob mf f  
1. Kl f  
Bs Kl mf espr. mf  
1. Fg  
2. Fg  
1. Hr p  
2. Hr

95 96 97  
1. Gg mf  
1. Vcl p pizz. p p  
1. Kbs p p mf

poco calando

98 99 100 101

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

1. Ob *p*

EH *f* *f* *sf* *pp dolce* *pp*

k1kl *f* *p*

1. Kl *f* *p*

BsKl *p* *pp*

1. Fg *f* *p* *pp*

1. Hr *f sf sf sf* *p*

1. Pos *p cantabile*

poco calando

98 99 100 101

1. Gg *p* *pizz.* *arco* *(m.D.)*

1. Vcl *f sf sf sf* *p* *mp espr.*

102

103

104

105 rit.

1. Fl *p* *pp*

2. Fl *pp*

3. Fl *p*

1. Ob *p*

1. Kl *pp*

BsKl *pp*

1. Fg *p* *pp*

2.3. Fg *pp*

102

103

104

105 o.D. rit.

1. Gg *p*

1. Vcl *p* *pp*

### III. VARIATION

Mäßig (♩ = 88)

106 107 108 109

1.2.3.Fl *f* *H a3*

1.2.3.Ob *f* *H a3*

1.3.Hr *f* *a2*

1.Gg *f* *alle arco*

II.Gg *f* *sf arco*

Br *f* *H alle*

Vcl *f* *alle pizz.*

Kbs *f*

110 111 112 113

1.klFl *f* *Flzg.*

1.2.3.Fl *f* *a3*

1.2.3.Ob *ff* *a3*

1.2.3.Kl *ff* *a3*

BsKl *ff* *H a3*

1.2.3.Fg *ff* *H a3*

1.3.Hr *a2* *mf* *H a2*

2.4.Hr *ff* *H a2*

1.Trp *m.D.* *f*

1.2.3.Pos *f*

Xyl *f*

110 111 112 113

1.Gg *sf*

II.Gg *pizz.* *ff* *3fach get.* *ff*

Br *sf* *f* *3fach get. (arco)*

114

115

116

117

1.2.3.Fl

1.2.3.Ob

1.2.3.Kl

BsKl

1.2.3.Fg

Kfg

1.3.Hr

2.4.Hr

1.2.3.Pos

Xyl

Flex

I.Gg

II.Gg

Br

Vcl

Kbs

This musical score page covers measures 114 through 117. It includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Bass Clarinet, Fagott, Contrabassoon), brass (Horn, Trumpet, Trombone), percussion (Xylophone, Flexatone), and strings (Violin, Viola, Violoncello, Kontrabaß). The score is marked with various dynamics such as *ff*, *sf*, and *fff*, and includes performance instructions like *pizz.*, *arco*, and *zus.*. Measure numbers 114, 115, 116, and 117 are clearly indicated above their respective staves. The woodwind parts feature complex rhythmic patterns and articulation marks, while the brass and string parts provide harmonic support and rhythmic accompaniment.

1.klFl

1.2.3.Fl

1.2.3.Ob

1.2.3.Kl

BsKl

1.2.3.Fg

Kfg

1.3.Hr

2.4.Hr

1.Trp

2.3.Trp

2.Pos

Flex

Beck

Cel

Hrf

This section of the score covers measures 118 to 121 for the woodwind and percussion instruments. The instruments listed are 1.klFl, 1.2.3.Fl, 1.2.3.Ob, 1.2.3.Kl, BsKl, 1.2.3.Fg, Kfg, 1.3.Hr, 2.4.Hr, 1.Trp, 2.3.Trp, 2.Pos, Flex, Beck, Cel, and Hrf. The music features various dynamics such as *mf*, *ff*, *f*, and *p*, along with articulation marks like accents and slurs. Some parts include fingerings (e.g., 'a3', 'a2') and breath marks. The percussion parts include cymbals, snare, and tom-toms.

118

119

120

121

I.Gg

II.Gg

Br

Vcl

Kbs

This section of the score covers measures 118 to 121 for the string instruments: I.Gg, II.Gg, Br, Vcl, and Kbs. The music is primarily written for the first and second violins and violas, with some parts for the cellos and double basses. It features dynamic markings such as *mp*, *f*, and *ff*, and includes the instruction 'arco' (arco). The strings play a rhythmic, textured accompaniment with various articulations.

122 123 124 125

1.klFl *ff* a3

1.2.3.Fl *ff* a3 *p dolce* 1.

1.2.3.Ob *ff*

EH *ff*

klkl *ff* a3

1.2.3.kl *ff* b *p dolce* 1.

Bskl *ff* b

1.Fg *ff* b *p dolce*

2.3.Fg *ff* a2 b *p* 2.

1.3.Hr *ff* a2 *ff* a2

2.4.Hr *ff*

1.Trp *p*

1.2.Pos *ff* *sf*

3.Pos *ff* *sf*

Xyl *ff*

Flex *ff*

Hrf nicht arpeggieren *p* nicht arpeggieren *p*

1.Gg *ff* (G)

II.Gg *ff* (C) *p dolce*

Br *ff* (C) *p dolce*

Vcl *p dolce*

Kbs *p dolce*

126

127

128

129

1.klFl

1.Fl

2.3.Fl

1.2.3.Ob

EH

klkl

1.kl

2.3.kl

BsKl

1.Fg

2.3.Fg

Kfg

1.3.Hr

2.Hr

4.Hr

1.Trp

2.3.Trp

1.2.Pos

3.4.Pos

Tu

Pk

Flex

grTr

Beck

Hrf

126

127

128

129

1.Gg

II.Gg

Br

Vcl

Kbs

## IV. VARIATION

Walzertempo (♩ = ca 144)

130 131 132 133 134

*p* *gracioso*

*p*

*molto p*  
begleitend

*p*  
begleitend

*p*  
begleitend

*p*

Walzertempo (♩ = ca 144)

130 131 132 133 134

*m.D.*  
*p poco espr. ma dolce*

*p*  
pizz.

*p* *pp*

135 136 137 138 139 140

*pp*

*p*

*molto pp*

*p cantabile*

arco  
*p*



141 142 143 144 145

*EH*

*1.Kl*

*Trgl*

*Mand*

*Cel*

*Hrf*

*1.Vcl*

*1.Kbs*

146 147 148 149 150

*EH*

*1.Kl*

*BsKl*

*Trgl*

*Mand*

*Cel*

*Hrf*

*1.Vcl*

*1.Kbs*

*2.Kbs*

*3.Kbs*

poco rit. . . . .

151 152 153 154

*EH*

*1.Kl*

*BsKl*

*1.2.3.Fg*

*Kfg*

*Beck*

*klTr*

*Trgl*

*Mand*

*Cel*

*Hrf*

*pp dolce*

*a3*

*pp dolce*

*pp dolce*

mit dem Schlägel

*ppp*

*ppp*

poco rit. . . . .

151 152 153 154

*I.Gg*

*II.Gg*

*Br*

*1.Vcl*

*Vcl die übrigen*

*1.Kbs*

*mf espr.*

*m.D.*

*mp*

alle

*m.D.*

*mp*

*m.D.*

*mp molto espr.*

*m.D.*

*mp molto espr.*

155

156

157

158

BsKl

1.2.3.Fg

Kfg

3.Pos

Beck

klTr

Mand

Cel

Hrf

I.Gg

II.Gg

Br

Vcl

This musical score page covers measures 155 to 158. The instruments and their parts are as follows:

- BsKl (Bassoon):** Measures 155-156 have a melodic line with accents. Measures 157-158 feature a dynamic shift from *f* to *sf*.
- 1.2.3.Fg (Flutes):** Similar to the bassoon, with a melodic line and accents in measures 155-156, and a dynamic shift from *f* to *sf* in measures 157-158.
- Kfg (Clarinet):** Mostly rests, with a melodic entry in measure 158 marked *f*.
- 3.Pos (Trumpet):** Rests in measures 155-157, then enters in measure 158 with a *p* dynamic.
- Beck (Snare Drum):** Provides a rhythmic pattern of eighth notes.
- klTr (Cymbal):** Provides a rhythmic pattern of eighth notes.
- Mand (Mandolin):** Plays a rhythmic accompaniment of eighth notes, marked *sf*.
- Cel (Cello):** Plays a rhythmic accompaniment of eighth notes, marked *sf*.
- Hrf (Harp):** Plays a rhythmic accompaniment of eighth notes, marked *sf*.
- I.Gg (Violin I):** Features a melodic line with accents and a dynamic shift from *f* to *mp* in measure 158.
- II.Gg (Violin II):** Features a melodic line with accents and a dynamic shift from *f* to *mf* in measure 158.
- Br (Brass):** Features a melodic line with accents and a dynamic shift from *f* to *mp* in measure 158.
- Vcl (Violoncello):** Features a melodic line with accents and a dynamic shift from *f* to *mp* in measure 158.



163 rit. 164 165 166 167

1.Fl *f* *pp* a2 Flzg.

2.3.Fl

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

EH *pp*

kIKl *f* *pp*

BsKl *f* *pp*

1.2.3.Fg a3 *pp* 1. molto stacc. *pp*

Kfg

1.Hr

1.Trp *m.D.* *pp* *molto cantabile*

3.Pos

Ta *f*

Beck *mp* *pp* *ppp* *ppp* *ppp*

kITr *mf* *ppp* *ppp* *ppp* *ppp*

Trgl *pp* *ppp* *ppp* *ppp* *ppp*

Tamb *pp* *ppp* *ppp* *ppp* *ppp*

1.und *f* *pp*

Cel *f* *pp*

Hrf *f* *pp* *sehr kurz* *ordinario*

163 rit. 164 (m.D.) 165 166 167

1.Gg *ppp*

1.Gg die übrigen

II.Gg o.D. Stschl. *pp*

Br

Vcl o.D. molto spicc. *pp*

168 169 170 171 172

1.Fl  
2.3.Fl  
1.Ob  
EH  
klKl  
lKl  
BsKl  
1.2.3.Fg  
1.Trp  
Beck  
klTr  
Trgl  
Tamb  
Mand  
Cel  
Hrf  
1.Gg  
II.Gg  
Vel

(Flzg.)  
a2  
sf  
fp  
p  
molto stacc.  
pp  
1.  
p  
pp  
a3  
pp  
(m.D.)  
pp  
p

Detailed description of the musical score: This page contains the musical notation for measures 168 through 172. The score is arranged in a multi-staff format. The top section includes staves for 1st Flute (1.Fl), 2nd and 3rd Flutes (2.3.Fl), 1st Oboe (1.Ob), English Horn (EH), Clarinet in C (klKl), Clarinet in Bb (lKl), Bassoon (BsKl), and Flute/Guitar (1.2.3.Fg). The middle section includes 1st Trumpet (1.Trp), Beck (snare drum), Clarinet in Bb (klTr), Triangle (Trgl), Tambourine (Tamb), Mandolin (Mand), and Cello (Cel). The bottom section includes Horns (Hrf), 1st Guitar (1.Gg), 2nd Guitar (II.Gg), and Violin (Vel). The score features various musical notations such as notes, rests, slurs, and dynamic markings (sf, fp, p, pp, molto stacc.). Performance instructions like '(Flzg.)', 'a2', '1.', and '(m.D.)' are present. Measure numbers 168, 169, 170, 171, and 172 are clearly marked above the staves.

poco rit. . . . .

173

174

175

176

177

1.Fl *p* *pp* *pp*

2.3.Fl *ppp* 3.Fl. nimmt 2.kl.Fl.

1.Ob *p* *pp* *pp*

EH

klKl *p* *pp* *pp*

1.Kl *ppp* *pppp*

BsKl

1.2.3.Fg *a3* *pp*

Kfg *pp*

1.Hr *m.D.* *ppp*

2.Hr *m.D.* *ppp*

1.Trp *pp* *ppp*

Beck *ppp*

klTr *ppp*

Trgl *ppp*

Tamb *ppp*

Mand

Cel

Hrf *p*

poco rit. . . . .

173

174

175

176

177

1.Gg *sempre pp*

Br *get. o.D. am Steg trem.*

Vcl *get. pizz.* *p* *f*





181 182 183

1.2.klFl

1.2.Fl

1.2.3.Ob

klkl

1.2.3.Kl

BsKl

1.2.3.Fg

Kfg

1.3.Hr

1.Trp

2.Trp

1.2.Pos

3.Pos

4.Pos

181 182 183

I.Gg

II.Gg

Br

Vcl

Kbs

184 185 186

1.2. kIFl *ff* a2

1.2. Fl *ff* a2

1.2.3. Ob *ff* H a3

EH

kIKl *ff*

1.2.3. Kl *ff* H a3

BsKl *ff*

1.2.3. Fg *ff* a3

1.3. Hr *f* *sf* a2

2. Hr *f* *sf* o.D.

4. Hr *f* *sf*

1. Trp *f*

1. Pos *f* H

2.3. Pos *ff* *sf* a2

184 185 186

I. Gg *ff*

II. Gg *ff*

Br *ff* arco

Vcl *ff* H

Kbs *ff* H



Ruhiger

190

191

192

1.kfFl

1.2.3.Fl

1.Ob

2.3.Ob

EH

kIKl

l.Kl

BsKl

1.2.Fg

3.Fg

1.Hr

1.Trp

Hrf

Ruhiger

190

191

192

I.Gg

II.Gg

Br

Vcl

Kbs

Wie zu Anfang

193 194 195

1.2.3.Fl

1.Ob

2.3.Ob

EH

1.Kl

2.Kl

3.Kl

BsKl

1.2.Fg

3.Fg

Kfg

1.3.Hr

2.4.Hr

1.Trp

2.Trp

Hrf

193 194 195

Wie zu Anfang

1.Gg

II.Gg

Br

Vcl

Kbs

poco pesante

1. KlFl

1.2.3. Fl

1.2.3. Ob

EH

Kl Kl

1. Kl

2. Kl

3. Kl

Bs Kl

1. Fg

2. Fg

3. Fg

Kfg

1.3. Hr

2.4. Hr

1. Trp

2. Trp

1. Pos

Hrf

196

197

198

poco pesante

*p*, *f*, *sf*, *ff*, *a3*

Ruhig

steigernd

rit. . . . . pesante

rit. . . . .

199

200

201

1. KlFl

1. Fl

2. Fl

3. Fl

1. 2. 3. Ob

EH

KlKl

1. Kl

2. Kl

3. Kl

BsKl

1. Fg

2. 3. Fg

Kfg

1. 3. Hr

2. 4. Hr

1. 2. 3. Trp

1. 2. Pos

3. 4. Pos

Tu

Pk

grTr

Beck

Hrf

Ruhig

steigernd

rit. . . . . pesante

rit. . . . .

199

200

201

1. Gg

I. Gg die übrigen

II. Gg

Br

Vcl

Kbs

## VI. VARIATION

Andante (♩ = 120, ♩ = 60)

202 203 204 205 206 207 7

1. Fl *molto p dolce*

EH *p dolce*

1. Kl *p*

2. Kl *p*

Bs Kl *p*

1. Fg *p*

Andante (♩ = 120, ♩ = 60)

202 203 204 205 206 207

1. Vcl *p*

2. Vcl *p*

3. Vcl *p*

208 209 210 211 212 213

1. Fl *p*

EH *p*

1. Kl *pp*

208 209 210 211 212 213

1. Hr *p*

1. Br *p espr.*

1. Vcl *p*

2. Vcl *p*

3. Vcl *dolce*



214 1. 215 2. 216 Fa2 217 218 219

1.2.Fl  
EH  
1.Kl  
1.Fg  
1.Hr  
1.Br  
1.Vcl  
2.Vcl  
3.Vcl  
4.Vcl  
5.Vcl  
Vcl die übrigen

220 2. molto stacc. 221 222 223 224 1. 225

1.2.Fl  
EH  
1.Kl  
BsKl  
1.2.Fg  
1.2.3.Trp  
Hrf  
1.Br  
2.Br  
1.Vcl  
2.Vcl  
3.Vcl  
1.Kbs

226 227 228 229 230 231

1.Fl *molto p* *N* *mf*

2.Fl *p*

EH *molto p* *N* *mf*

1.Kl *dim.* *p* *f*

1.Fg *p* *N* *mf*

1.Hr *p*

1.2.3.Trp *mf*

1.Pos *pp*

226 227 228 229 230 231

I.Gg *mf*

II.Gg *mf* *pizz.*

1.Br *pizz.* *p* *arco* *mf*

2.Br *(pizz.)* *p* *mf* *zus. pizz.*

Br die übrigen *mf*

1.Vcl *p*

2.Vcl *p* *mf*

3.Vcl *p* *mf*

4.Vcl *p* *mf*

Vcl die übrigen *mf*

1.Kbs *N* *p dolce* *mf*

Kbs die übrigen *mf*

232 233 234 235 236 237 rit. . . . .

1. Fl *mf* *f* *p*

2. Fl *mf* *f*

EH *mf* *p* *p*

kIKl *p*

1. Kl *mf* *p* *p dolce*

1. Fg *p*

1. Hr

Glcksp *p*

Hrf *p* *f*

232 233 234 235 236 237 rit. . . . .

I. Gg *f cresc.*

II. Gg *f* arco

1. Br *arco* *mf*

Br die übrigen

1. Vcl *fp* *mp* *p*

2. Vcl *spring.* *p* *cresc.* *f* *p* *p*

3. Vcl *spring.* *p* *cresc.* *f* *p*

4. Vcl *spring.* *p* *cresc.* *f*

Vcl die übrigen *get. spring.* *p* *cresc.* *f*

Kbs *f* *dolce*

## VII. VARIATION

Langsam (♩=120)

238 \* 239

1. kFl

4

ppp

Flzg.

pp

Flzg.

pp

1. Fl

4

pp

2.3. Fl

4

pp

1. Ob

4

pp

2.3. Ob

4

pp

EH

4

pp

1. Fg

pp sehr zart

1. Hr

pp

Glocksp

ppp

Cel

ppp

Langsam (♩=120)

238 \* 239

1. Gg

4

ppp

2. Gg

pp

3. Gg

pp

4. Gg

pp

1. Br

4

pp

1. Vcl

4

pp

2. Vcl

4

pp

3. Vcl

4

pp

\* so schwach wie möglich





244 245

1.klFl 3 3 3 H pp

1.Fl pp

2.Fl pp

1.Ob H pp

2.3.Ob 2. (tr) fpp pp dolce

EH

klkl pp (tr)

1.Kl stacc. pp

1.Fg pp

1.Hr m.D. pp

3.Hr m.D. pp

2.Hr pp

3.Trp (m.D.) pp

2.3.4.Pos m.D. pp

Glcksp 3 3 3

Cel 3 3 3

Hrf pp

244 245

1.Gg 3 am Steg - fpp

2.Gg am Steg - fpp

3.Gg am Steg - fpp

4.Gg am Steg - fpp

1.Br

1.Vcl mp o( ) o( ) pp espr.

246 247

1.klFl 3 3 ppp

1.Fl pp

1.Ob 7

2.Ob fpp fpp

3.Ob pp

EH pp ppp

klkl pp

2.3.kl 2. pp fpp a2 ppp

Bskl pp

1.Fg pp

2.Fg pp

1.Hr (m.D.) ppp

4.Hr m.D. pp

1.Trp (m.D.) pp fpp ppp

2.Trp pp

3.Trp ppp

1.Pos m.D. pp (m.D.) pp

2.3.Pos pp

Glcksp 3 3 3 3

Cel 3 3 3 3

1.Gg 246 247 ppp

2.Gg pp

1.Vcl pp ppp









poco rit..

256 257

1.kFl *p dolce* *pp dolce*

1.Fl *p* *pp dolce*

2.Fl *p* Flzg. *pp dolce*

3.Fl *p* Flzg. *pp dolce*

2.Ob *pp dolce*

kKl *pp* *p dolce*

1.Kl *pp* *pp*

2.3.Kl *pp* *dolce* *f*

BsKl *pp*

1.Fg *pp*

2.3.Fg *pp* *pp*

2.4.Hr *pp*

1.Trp *pp* *H o.D.*

Glocksp *p*

Xyl *p*

Beck *pp* mit dem Triangelschlägel

Cel *p*

Hrf *p*

poco rit..

256 257

1.Gg *pp* *pp*

1.Gg die übrigen *p* *p* *(pizz.)*

II.Gg *p* *p* *(pizz.)*

1.Br *p* *arco* *pp*

Br die übrigen *p* *arco* *pp*

1.Vcl *p* *arco* *pp*

Vcl die übrigen *p* *3fach get.* *pp*



1.klFl  
6  
ppp

1.Fl  
6  
ppp

2.Fl  
ppp

1.Ob  
ppp

2.Ob  
ppp

EH  
nimmt 4. Ob.  
ppp

1.Kl  
p

3.Kl  
ppp

BsKl  
nimmt 4.Kl.  
ppp

1.Fg  
pppp

1.Hr  
m.D.  
pp

1.Trp  
ppp

2.Trp  
pp

2.Pos  
p espr.

Glocksp  
ppp

Cel  
pp

Hrf

1.Gg  
ppp

2.Gg  
ppp

3.Gg  
ppp arco

II.Gg  
ppp

1.Br  
(pizz.)  
ppp

1.Vcl  
ppp

2.Vcl  
ppp

nimmt 4.Fl.

pizz.

pizz.

(pizz.)

# VIII. VARIATION

Sehr rasch (♩=100)

262 263 264 265 266 267

1.2.3.4.Ob *f* *f*

1.2.3.4.Fg *f*

262 263 264 265 266 267

II.Gg *mp* *mp*

Br (alle) *mf* *mf* *mp* *mp*

Vcl *mf* *alle zus. arco molto stacc.* *sempre molto stacc.*

268 269 270 271 272 273

1.2.3.4.Fl

1.2.3.4.Ob *a4* *sf* *ff*

1.2.3.4.Fg *a4* *sf* *ff*

2.4.Hr *p* *p* *f*

Glcksp

Xyl

klTr *p* *f*

268 269 270 271 272 273

II.Gg *zus.* *zus.* *get.* *zus.*

Br *get.* *zus.*

Vcl *U* *U* *U* *U* *U* *U*

Kbs *arco* *ff*





poco rit.

280 281 282 283 284 285

1.2.3.4.Fl  
1.2.Ob  
3.4.Ob  
klkl  
1.2.Kl  
3.4.Kl  
1.2.3.4.Fg  
1.Hr  
3.Hr  
2.Hr  
4.Hr  
1.Trp  
2.3.Trp  
1.Pos  
2.Pos  
3.Pos  
4.Pos  
Ta

4.Fl. nimmt 1.kl.Fl.  
4.Ob. nimmt E.H.  
4.Kl. nimmt Bs.-Kl.  
4.Fg. nimmt Kl.Fg.

Glocksp  
Xyl  
grTr  
Beck  
Tamb  
Cel  
Hrf

pp  
p cresc. poco a poco  
mf  
f  
ff

poco rit.

280 281 282 283 284 285

I.Gg  
II.Gg  
Br  
Vcl  
Kbs

Stschl.  
Stschl.  
H<sub>b</sub> divz.  
arco  
H<sub>a</sub>

ff  
ff  
ff  
ff  
ff

attaca

## IX. VARIATION

L'istesso tempo; aber etwas langsamer ( $\text{♩} = 88$ )

286 287 288 289

1.klFl *p* 3 3 *H*

1.Kl *pp* 3 3 *H*

1.Fg *pp*

1.Hr *m.D.* *f* *H m.D.*

1.Trp *pp*

L'istesso tempo; aber etwas langsamer ( $\text{♩} = 88$ )

286 287 288 289

1.Gg *pp*

Br *pp* *zus. arco*

rit. . . accel. . . . a tempo

290

291

292

293

1.klFl *p* 3 3 *H*

1.2.Fl *p*

EH *pp*

2.Kl *p*

BsKl *p* *H* *fp* 3

1.Fg *sfp*

Kfg *mf* *sfp*

1.Hr *m.D.*

1.Pos *f*

Tam *mfpp*

Hrf *f*

rit. . . accel. . . . a tempo

290

291

292

293

1.Gg *sfp*

Vcl *pp*

rit. . . accel. . . Poco sostenuto (4/4)

poco rit. . .

294 295 296 297

1.2.Fl *p* *ff* a2

3.Fl *ff*

1.Ob *sfp*

2.Kl *p*

BsKl *p*

1.2.Fg *p* *ff* a2

3.Fg *p* *ff*

Kfg *f* *fp* *p*

1.Hr *f* *p* H(m.D.)

2.Hr *p* H m.D.

1.Pos *f* (m.D.) *p* *fp* H o.D.

2.3.4.Pos *p*

Pk *p*

Beck *pp* Teller

Tam *fp* *pp* m.D.

klTr *pp* *pp*

Hrf *f* *f*

rit. . . accel. . . Poco sostenuto (4/4)

poco rit. . .

294 295 296 297

Br *mf* Stschl.

Vcl *mf* *fp* H 1 Stschl. arco

Kbs *mf* Stschl. 4fach get. (Stschl.)

Tempo I (2/2)

Poco sostenuto

298

299

300

301

1. KlFl

1.2.3. Fl

1.2.3. Ob

KlFl

1.2.3. Fg

Kfg

1. Hr

3. Hr

2. Hr

4. Hr

1. Trp (m.D.)

4. Pos

Pk

Beck

Tam

KlTr

Tempo I (2/2)

Poco sostenuto

298

299

300

301

I. Gg

II. Gg

Br

Vcl

Kbs

rit. . . . . Tempo I (2/2)

Poco sostenuto (4/4)

302

303

304

305

1.kFl  
1.2.3. Fl  
1.2.3. Ob  
kKl  
1.2.3. Kl  
BsKl  
1.2. Fg  
3. Fg  
Kfg

Detailed description: This block contains the musical notation for woodwinds and strings. The woodwinds (flutes, oboes, clarinets, bassoon) are in treble clef, while the bassoon and strings are in bass clef. The woodwinds play melodic lines with various dynamics (ff, f, mf) and articulations. The strings provide a harmonic and rhythmic foundation, with some parts marked with 'ff' and others with 'f'.

1.3. Hr  
2.4. Hr  
1. Trp  
2.3. Trp  
2. Pos  
3.4. Pos  
Xyl  
Beck  
Trgl  
Hrf

Detailed description: This block contains the musical notation for brass instruments and percussion. The horns (Hr) and trumpets (Trp) are in treble clef, while the trombones (Pos) and horn (Hrf) are in bass clef. The percussion includes xylophone (Xyl), snare drum (Beck), and triangle (Trgl). The brass instruments play melodic and harmonic parts with dynamics ranging from 'mf' to 'ff'. The percussion provides rhythmic accents.

rit. . . . . Tempo I (2/2)

Poco sostenuto (4/4)

302

303

304

305

1. Gg  
I. Gg die übrigen  
II. Gg  
Br  
Vcl  
1. Kbs  
Kbs die übrigen

Detailed description: This block contains the musical notation for strings and double bass. The violins (Gg) and violas (Vcl) are in treble clef, while the double bass (Kbs) is in bass clef. The strings play a complex rhythmic and harmonic pattern, with various dynamics (ff, f, p, pp) and articulations. The double bass provides a low-frequency foundation.

Tempo I (2/2)

Poco sostenuto rit. . . . .

306 307 308 309

1.klFl *H<sup>a3</sup>* *p* *pp*

1.2.3.Fl *p* *pp* *p*

1.Ob *p* *pp*

2.Ob *p* *pp*

3.Ob *p* *pp*

klkl *pp*

1.Kl *p* *pp*

2.3.Kl *p* *pp* *a2* *pp*

BsKl *p*

1.Fg *p*

1.3.Hr *a2* *p* *H<sup>1.</sup>* *p*

1.Trp *p* *pp* *m.D.*

1.Pos *pp* *pp* *m.D.*

2.Pos *pp*

Tu *fp*

Pk *pp*

Xyl *pp* *kleine Filzschlägel*

Beck *pp* *Teller*

Tam *pp*

klTr *ppp* *(m.D.)* *pp*

Hrf

306 307 308 309

Tempo I (2/2) Poco sostenuto rit. . . . .

1.Gg *spicc.* *p* *sf* *sf* *spicc.*

2.Gg *spicc.* *p* *spicc.*

3.Gg *spicc.* *p*

1.Br *Stschl.* *p* *H<sup>arco</sup>* *p*

Br die übrigen *Stschl.*

Vcl *(pizz.)* *p*

1.Kbs *Stschl.* *p* *arco* *p*

Kbs die übrigen *Stschl.*

# FINALE

Mäßig schnell (♩=120)

rit. . . , etwas frei

310 311 312 313 314 315 316

1. Flz. Flzg. pp

2.3. Flz. Flzg. pp

2. Kl. tr. pp

310 311 312 313 314 315 316

1. Gg. alle trem. pp

II. Gg. get. arco trem. pp

Vcl. (pizz.) pp

Kbs. alle pizz. pp

Harco

317 318 319 320 321 322 323

2.4. Hr. a tempo f

Hrf. a tempo f

Poco pesante

317 318 319 320 321 322 323

I. Gg. a tempo f

Br. alle arco gestossen ff

Vcl. alle arco gestossen ff

Kbs. a tempo f

Poco pesante

**Etwas rascher** **steigernd**

324 325 326 327 328

1.2.3. Fl  
1.2.3. Ob  
klkl  
1.2.3. Kl  
1. Hr  
3. Hr  
2. Hr  
4. Hr  
2.3. Trp  
2. Pos

**Etwas rascher** **steigernd**

324 325 326 327 328

I. Gg  
II. Gg  
Br  
Kbs

**rit. . . . . Molto rit. . . . . a tempo**

329 330 331 332

2.3. Fl  
1. Ob  
2. Ob  
3. Ob  
EH  
klkl  
1. Fg  
2. Trp  
Hrf

**rit. . . . . Molto rit. . . . . a tempo**

329 330 331 332

I. Gg  
II. Gg  
Br  
Vel  
Kbs



accel. poco a poco - - - - -

333 334 335 336

1.klFl

1.2.3.Fl *H* 1. *mf*

1.2.3.Ob

EH

klKl

1.2.3.Kl *p*

BsKl *p*

1.Fg

3/4 *f* *a3*

1.3.Hr *H* *a2*

2.4.Hr *H* *a2*

1.Trp *m.D.* *pp*

2.3.Trp *f* *o.D.*

Hrf

3/4 *f*

accel. poco a poco - - - - -

333 334 335 336

I.Gg *spicc.* *pp*

II.Gg *ff* *arco*

Br *3fach get. pizz.* *p* *ff* *zus. arco*

Vcl *3fach get. Stschl.* *ff* *zus. arco non legato*

Kbs *H* *1* *ff* *non legato*

3/4





356 357 358 359 360 361

1. Ob *f*

2. Ob *f*

3. Ob *f*

EH *f*

1. Kl *f*

2.3. Kl *f*

1.2. Fg *fp*

3.4. Fg *fp*

1. Hr *f*

2.4. Hr *fp*

2. Trp *f*

2. Pos *f*

Pk *hart ff*

356 357 358 359 360 361

I. Gg *ff*

II. Gg *ff*

Br *ff*

Vcl *ff*

Kbs *ff*

rit. . . . . a tempo

362 363 364

1. KlFl *f* *a3* *ff* 3/4 4/4 3/4

1.2.3. Fl *f* *ff* 3/4 4/4 3/4

1. Ob *mf* *a2* 3/4 4/4 3/4

2.3. Ob *mf* 3/4 4/4 3/4

1.2. Fg *f* *a2* 3/4 4/4 3/4

3.4. Fg *f* *a2* 3/4 4/4 3/4

1. Hr *f* 3/4 4/4 3/4

3. Hr *f* *offen* 3/4 4/4 3/4

4. Hr *f* 3/4 4/4 3/4

1. Trp *p* 3/4 4/4 3/4

rit. . . . . a tempo

362 363 364

II. Gg *f* 3/4 4/4 3/4

Br *f* 3/4 4/4 3/4

Kbs *arco* *fp* 3/4 4/4 3/4

365 366 367 368

1. Ob *p* 3/4 4/4 3/4

1. Kl *f* 3/4 4/4 3/4

BsKl *f* 3/4 4/4 3/4

1.2.3.4. Fg *a4* *p* 3/4 4/4 3/4

1. Trp 3/4 4/4 3/4

Cel *p* 3/4 4/4 3/4

Br *arco* *p* 3/4 4/4 3/4

Vcl *mf* *molto espr.* 3/4 4/4 3/4

1. Fl *f*

2.3. Fl *fp*

1.2. Ob *ff sf p*

EH *fp sfp*

kKl *mf p*

1. Kl *mf*

2. Kl *ff sf fp sfp*

1. Fg *p*

1.3. Hr *mf ff*

4. Hr *ff*

Cel *8*

1. Gg *p*

2. Gg *p*

3. Gg *p*

1. Gg die übrigen *p*

Br *ff p espr.*

Vcl *f ff f*

Kbs *f*

Measures: 369, 370, 371, 372, 373

Tempo: 2/4

374 375 376 377

1.Ob

2.Ob

3.Ob

EH

kIKl

1.Kl

2.3.Kl

BsKl

1.2.Fg

pes.

rit..

*f* *fp* *mf* *fp* *fp* *fp* *f* *sf* *ff* *ff*

1.Hr

2.Hr

*f* *f* *fp* *fp*

374 375 376 377

1.Gg

I.Gg die übrigen

II.Gg

Br

Vcl

Kbs

pes.

rit..

*f* *fp* *ff* *f* *fp* *f* *fp* *f* *fp* *ff* *ff* *pizz.* *arco*

Grazioso

378 379 380 381

1.2.3.Fl *H<sup>a3</sup>*  
*p dolce*

1.Ob

1.2.3.Fg  
*p*

1.Hr

Hrf  
*p*

1.Gg

Vcl  
*p espr.*

382 383 384 385 386 387

1.klFl *a3*

1.2.3.Fl  
*p <*

2.Ob  
*p*

EH

klkl  
*mp espr.*

2.3.Kl  
*f*

BsKl  
*p*

1.2.3.Fg  
*p*

1.Hr  
*p dolce*

Hrf  
*p*

rit. . . a tempo

382 383 384 385 386 387

1.Gg

II.Gg  
*p dolce*

1.Br  
*p*

Br die übrigen  
*f*

Vcl  
*p dolce*

Kbs  
*p dolce*

*H<sup>a3</sup>*  
*f*

*H<sup>b</sup>*  
*p*

*H<sup>b</sup>*  
*p dolce*

3fach get. pizz.  
*f*

rit. . . a tempo



388 389 390 391 392

1.2.3. Fl *f* *p* *a3*

1. Ob *p* *H<sub>b</sub>* *p* *nimmt 4. Ob.*

EH *p* *p*

3. Kl *p*

1. Fg *p*

3. Hr *p*

2.4. Hr *H<sub>a2</sub>* *mp*

1. Gg *p*

II. Gg *p*

1. Br *p*

Br die übrigen *p*

Vcl *zus. arco* *p*

Kbs *p dolce* *p*

393 394 395 396 397 398

1.kl Fl *a3* *p* *nimmt 4. Fl.*

1.2.3. Fl *p*

1. Ob *p*

1. Hr *a2* *f*

2.4. Hr *f*

1.2. Pos *f* *H<sub>1</sub>* *ff*

3.4. Pos *f* *a2* *ff*

Pk *ff*

Beck *ff* *mit dem Schlägel*

393 394 395 396 397 398

1. Gg *ff* *f*

II. Gg *ff* *f*

Br *p*

Vcl *p* *fp* *ff*

Kbs *p* *fp* *ff*

1.2.3.4. Fl *ff* a4

1.2.3. Ob *ff* a3

4. Ob *ff*

k1K1 *ff*

1.2. Kl *ff* a2

3. Kl *ff*

Bs Kl *ff*

1.2.3. Fg *ff* a3

1. Hr

1. Trp *f* H

2.3. Trp *f* a2

1. Pos *f* H

2. Pos *f*

3.4. Pos *ff*

I. Gg

II. Gg

Br

Vcl *ff*

Kbs *ff*

Pesante . . . accel..

405 a4 406 407 408 409 410

1.2.3.4.Fl  
a4

1.2.3.4.Ob  
a4

k1K1

1.2.3.K1  
a3

1.3.Hr  
a2

2.4.Hr  
a2

1.2.Trp  
1. 2.

3.Trp

1.Pos  
1.

2.3.Pos  
2.

Beck  
hängend mit dem Schlägel  
ff mf

Pesante . . . accel..

405 406 407 408 409 410

I.Gg  
H

II.Gg  
H

Br

Vcl  
ff sf

Kbs  
ff sf

Poco pesante . . . . . a tempo

411 a4 412 413 414 415 416

1.2.3.4. Fl

1.2.3. Ob

4. Ob

EH

kIKl

1. Kl

2.3. Kl

BsKl

1.2. Fg

1.3. Hr

2.4. Hr

1.2. Trp

3. Trp

1. Pos

2.3. Pos

Beck

Poco pesante . . . . . a tempo

411 412 413 414 415 416

I. Gg

II. Gg

Br

Vcl

Kbs

Viel rascher (♩ = 160)

417  $H^{a4}$  418 419 420  $V$  4. Fl. nimmt 1. kl. Fl.

1.2.3.4. Fl  
1.2.3. Ob  
kl Kl  
1. Kl  
2.3. Kl  
1.3. Hr  
2.4. Hr  
1. Trp  
2.3. Trp  
1.2. Pos  
3.4. Pos  
Ta  
Beck

Detailed description of the woodwind and percussion section: This section contains staves for 1.2.3.4. Flutes, 1.2.3. Oboes, Clarinet in C (kl Kl), 1. Clarinet in Bb (1. Kl), 2.3. Clarinets in Bb (2.3. Kl), 1.3. Horns (1.3. Hr), 2.4. Horns (2.4. Hr), 1. Trumpet (1. Trp), 2.3. Trumpets (2.3. Trp), 1.2. Trombones (1.2. Pos), 3.4. Trombones (3.4. Pos), and Taiko (Ta). The percussion part includes Becken (Beck). The music is in 5/8 time, with a key signature of one flat (Bb). Measures 417-419 feature a complex rhythmic pattern of eighth and sixteenth notes. Measure 420 shows a change in tempo and dynamics, with some instruments playing staccato. Dynamics include *ff* and *mf*.

Viel rascher (♩ = 160)

417 418 419 420  $V$   $H^{stacc.}$   $mf$

I. Gg  
II. Gg  
Br  
Vcl  
Kbs

Detailed description of the string section: This section contains staves for Violin I (I. Gg), Violin II (II. Gg), Viola (Br), Violoncello (Vcl), and Kontrabaß (Kbs). The music is in 5/8 time, with a key signature of one flat (Bb). Measures 417-419 feature a complex rhythmic pattern of eighth and sixteenth notes. Measure 420 shows a change in tempo and dynamics, with some instruments playing staccato. Dynamics include *ff* and *mf*. The instruction "molto spicc." is present for the Viola part in measure 420.



**Pesante**

**Presto** (♩ = 120)

433 434 435 436 437 438 439

1.2.3.Ob  
EH  
klkl  
1.2.3.Kl  
1.3.Hr  
2.4.Hr  
1.Trp  
3.4.Pos  
Ta

**Pesante**

**Presto** (♩ = 120)

433 434 435 436 437 438 439

I.Gg  
II.Gg

440 441 442 443 444 445

1.Fl  
1.Ob  
1.2.Kl  
3.Kl  
BsKl  
3.Fg  
3.Trp  
Trgl  
Mand  
Cel  
Hrf  
II.Gg







460 461 462 463 464 465 466 467 468 469

Pesante

1.2. kIFl *ff* *a2*

1.2. Fl *ff* *a2*

1.2.3. Ob *f* *a3* *ff*

4. Ob *ff*

kIKl *ff* *a3*

1.2.3. Kl *ff* *a3*

BsKl *ff* *a2*

1.2. Fg *ff* *a2*

3.4. Fg *ff*

1.3. Hr *f* *a2* *m.D.*

2. Hr *ff* *o.D.* *m.D.*

4. Hr *f* *ff* *m.D.*

1. Trp *f* *ff* *m.D.*

2.3. Trp *f* *a2* *m.D.*

3. Pos *ff*

4. Pos *ff*

Pk *fp* *ff*

Beck *pp*

Mand

Cel *ff*

Hrf *ff*

Pesante

460 461 462 463 464 465 466 467 468 469

I. Gg *ff* *H<sup>arco</sup>*

II. Gg *ff*

Br *ff*

Vcl *f* *ff*

Kbs *ff*

rit. Noch rascher

470 471 472 473 474 475 476 477 478

1.2.klFl

1.2.Fl

1.2.3.4.Ob

4.Ob. nimmt E.H.

klKl

1.2.3.Kl

BsKl

1.2.Fg

4.Fg. nimmt Kfg.

3.4.Fg

1.2.3.4.Hr

2.3.Trp

1.2.Pos

3.4.Pos

Ta

Pk

deutlich

sehr hart

Mand

Cel

Hrf

rit. Noch rascher

470 471 472 473 474 475 476 477 478

I.Gg

II.Gg

Br

Vcl

Kbs

spicc.

pp spicc.

pp pizz.

\* keinesfalls eine Oktave tiefer!!

479 480 481 482 483 484 485 486 487

1.2. *klFl* *f* *f* *f* *f* *f* *f* *f* *f*

1.2. *Fl* *pp* *pp* *pp* *pp* *f* *f* *f*

1. *Ob* *pp* *pp* *pp* *pp* *mf* *mf* *mf*

2.3. *Ob* *pp* *pp* *pp* *pp* *mf* *mf* *mf*

*EH*

*klKl* *pp* *pp* *pp* *pp* *f* *f* *mf*

1. *Kl* *pp* *pp* *pp* *pp* *f* *f* *f*

2.3. *Kl* *pp* *pp* *pp* *pp* *f* *f* *mf*

*BsKl*

1. *Fg* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

2.3. *Fg* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1.3. *Hr* *pp* *pp* *pp* *pp* *pp* *pp* *f*

2. *Hr* *pp* *pp* *pp* *pp* *pp* *pp* *f*

4. *Hr* *pp* *pp* *pp* *pp* *pp* *pp* *f*

1. *Trp* *pp* *pp* *pp* *pp* *pp* *pp* *f*

2.3. *Trp* *pp* *pp* *pp* *pp* *pp* *pp* *mf*

1. *Pos* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

3.4. *Pos* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*Pk*

*Mand* *ff*

*Cel* *f* *f* *f* *f* *f* *f* *f*

*Hrf* *f* *f* *f* *f* *f* *f* *f*

479 480 481 482 483 484 485 486 487

1. *Gg* *f* *f* *f* *f* *f* *f* *f*

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

*Br* *f* *f* *f* *f* *f* *f* *f*

*Vcl* *pp* *pp* *pp* *pp* *pp* *pp* *f*

*Kbs* *pp* *f* *f* *f* *f* *f* *f*

*arco* *f* *f* *f* *f* *f* *f* *f*

*get. zus. pizz.*

*zus.*

*arco*



Pesante

497

498

499

rit. - - - - -

501

Adagio (♩=92)

502

1.2.kIFI

1.2.FI

1.2.3.Ob

EH

kIKI

1.KI

2.3.KI

BsKI

1.2.3.Fg

Kfg

This section contains the musical notation for woodwinds and strings. It includes parts for 1.2.kIFI, 1.2.FI, 1.2.3.Ob, EH, kIKI, 1.KI, 2.3.KI, BsKI, 1.2.3.Fg, and Kfg. The notation features various dynamics such as *ff*, *f*, *pp*, and *p*, along with articulation marks like accents and slurs. The time signature is 3/4.

1.3.Hr

2.4.Hr

1.Trp

2.Trp

3.Trp

1.2.Pos

3.4.Pos

Tu

Beck

Mand

Hrf

This section contains the musical notation for brass, percussion, and harp. It includes parts for 1.3.Hr, 2.4.Hr, 1.Trp, 2.Trp, 3.Trp, 1.2.Pos, 3.4.Pos, Tu, Beck, Mand, and Hrf. The notation includes dynamics like *ff*, *f*, and *pp*, and specific performance instructions such as "mit dem Schlägel" (with the mallet) for the Beck. The time signature is 3/4.

Pesante

497

498

499

rit. - - - - -

501

Adagio (♩=92)

502

1.Gg

2.Gg

1.Gg die übrigen

II.Gg

Br

1.Vcl

2.Vcl

3.Vcl

Vcl die übrigen

Kbs

This section contains the musical notation for strings and brass. It includes parts for 1.Gg, 2.Gg, 1.Gg die übrigen, II.Gg, Br, 1.Vcl, 2.Vcl, 3.Vcl, Vcl die übrigen, and Kbs. The notation features dynamics such as *ff*, *f*, *pp*, and *p*, along with performance markings like "ZUS." (Zusatz) and "m.D." (maestro). The time signature is 3/4.

503

504

1. kFl  
1. Fl *ppp* *ppp dolce*  
2. Fl *fpp* *pp*  
1. Ob *p* *ppp*  
EH  
kIKl *ppp*  
1.2. Kl *ppp* 2. *ppp* 1. *ppp*  
3. Kl *pp* *pp*  
BsKl *ppp*  
1. Fg *pp*  
2. Fg *ppp*  
3. Hr *pp*  
4. Hr  
Glcksp  
Xyl *ppp*  
Mand *ppp*  
Cel *ppp*  
Hrf *ppp*  
503 504  
1. Gg (m.D.) *ppp*  
2. Gg *ppp* m.D. *ppp*  
3. Gg *ppp*  
1. Br *pp* *ppp* *ppp*  
2. Br *pp* *ppp*

1. kIFI *pp*

2. kIFI *trem. ppp*

1. FI *ppp*

2. FI *ppp*

EH

kIKI *pp poco espr.* *(poco cresc.) pp*

1. KI *ppp*

2. KI *(tr) ppp*

3. KI *pp*

BsKI *ppp* *(tr) ppp (tr)*

1. Fg *pp* *ppp*

2. Fg

3. Fg

Kfg

4. Hr *pp*

Glecksp

Xyl *pp*

Mand

Cel *(tr) pp* *pp* *(tr) pp*

Hrf *p* *pp* *pp*

1. Gg *pp*

2. Gg *ppp*

3. Gg *ppp*

1. Br *(tr) pp*

2. Br *(tr) pp*

1. Vel *pp* *pp* *(tr) pp*

2. Vel *ppp* *(tr) f* *mfpp*

3. Vel *ppp* *f* *mfpp*

Kbs *ppp* *f* *mfpp*

505 506

*ppp dolce*



rit. . . . . Presto

507 508 509 510 511 512

1.2.klFl (tr) pp

1.2.Fl ff

1.2.3.Ob ff a3

4.Ob ff

EH 7 nimmt 4.Ob. (eventuell entfallen 5 Takte)

klkl ff

1.Kl ff

2.Kl (tr) ff

3.Kl ff

BsKl ff

1.2.3.Fg ff a3

Kfg ff

1.3.Hr ff a2

2.4.Hr ff a2

1.Trp ff

2.3.Trp ff

1.2.Pos ff a2

3.4.Pos ff q2

Xyl ff

Beck ppp

Trgl ppp

Mand ff

Cel pp rit. ff

Hrf pp ff

rit. . . . . Presto

507 508 509 510 511 512

1.Gg pizz. ff o.D. pizz.

2.Gg (tr) ff o.D. pizz.

I. Gg die übrigen ff pizz.

II. Gg ff

Br alle ff pizz.

I.Vcl ff

Vcl die übrigen ff

Kbs ff

