

VII. SYMPHONIE

1. Satz

Langsam (Adagio)

GUSTAV MAHLER

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flöten:** Flutes, marked *pp*.
- Oboen:** Oboes, marked *f* and *ff*.
- Clarinetten in A:** Clarinets in A, marked *pp* and *simile*.
- Baßclarinette in A:** Bass Clarinet in A, marked *pp* and *simile*.
- Fagotte:** Bassoons, marked *pp* and *simile*.
- Contrafagott:** Contrabassoon, marked *pp* and *simile*.
- Tenorhorn in B:** Tenor Horn in B, marked *f* and *großer Ton!*.
- Posaunen:** Trumpets, marked *pp*.
- Baß-Tuba:** Trombones, marked *pp*.
- Große Trommel:** Snare Drum, marked *pp*.
- Violin I & II:** Violins I and II, marked *pp* and *simile*.
- Violen:** Violas, marked *pp* and *simile*.
- Violoncelli 4 fach geteilt:** Cellos and Double Basses, marked *pp* and *simile*.
- Contrabässe:** Double Basses, marked *pp* and *simile*.

The score includes various dynamic markings such as *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *simile*. It also features performance instructions like *a 4*, *a 3*, *a 2*, and *unis.* (unison). The tempo is marked *Langsam (Adagio)*.

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19 Etwas weniger langsam, aber immer sehr gemessen

1.2. 3.4. *pp* aber *marcato*

p cresc. *ff*

pp aber *marcato* *cresc.* *ff*

pp aber *marcato* *cresc.* *ff*

pp aber *marcato* *cresc.* *ff*

f cresc.

1. 1.2. a 2. a 3.

pp *cresc.* *ff*

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

pp *pizz.* *p cresc.* *arco*

pizz. *p cresc.* *arco*

univ. *pp* *p cresc.*

Etwas weniger langsam, aber immer sehr gemessen

29 **Drängend** *molto rit.* **4** **Tempo I (Adagio) subito, aber fließender als zu Anfang.**

Fl. 1 2 3 4

Ob. 1 2 3

Cl. A 1 2 3

Bcl. A

Fag. 1 2 3

C-Fag.

Tenb.

Hr. F 1 3 2 4

Trp. B 1 2 3

Pos. 1 2 3

Tuba

Pk

Gr. Tr.

29

I.

VI.

II.

Va.

Celli

B.

Drängend *dim. molto rit.* **Tempo I (Adagio) subito, aber fließender als zu Anfang.**

Nicht schleppen

a 3

34

Ob. 1
2

E.H.

Cl. A 1
2
8

Bcl. A

Fag. 1
2
8

C-Fag.

Tenoh.

1

Hr. F 3

2
4

1

Trp. B

2

Gr. Tr.

34

I.

VI. II.

Va.

Celli

B.

p *molto cresc.* *sf* *sfp* *sf*

p *molto cresc.* *sf* *sfp* *sf*

sfp *sf* *sfp* *sf*

sfp *sf* *sfp* *sf*

1.
fp 2. 3. *sf* *sfp* *sf* *p*

fp *sf* *sfp* *sf* *p*

gestopft
ff *sfp*

gestopft
ff *p*

gestopft
ff *p*

f *cresc.* *ff*

ff *3*

pp

sf *sfp* *f* *p*

fp *cresc.* *sf* *ff* *dim. p*

fp *cresc.* *sf* *ff* *dim. p*

a 3
fp *cresc.* *sf* *ff* *dim. p*

fp *cresc.* *sf* *ff* *dim. p*

Nicht schleppen

5 Von hier an (unmerklich) drängend

39

Fl. 1 2 3 4

Ob. 1 2 3

E.H.

Cl. A 1 2 3

Bcl. A

Fag. 1 2 3

C-Fag.

Hr. F 1 2 3 4

Trp. 1

Pos. 1 2 3

Tuba

39

I. G. Saite

VI. G. Saite

II. a 2

Va.

Celli

B.

Von hier an (unmerklich) drängend

Più mosso

Drängend

44 8

Fl. 1 2 3 4

Ob. 1 2 3

E. H.

Cl. A 1 2 3

Bcl. A

Fig. 1 2 3

C. Fag.

Hr. F 1 2 3 4

Trp. F 1 2 3

Tuba

44

Vl. I

Vl. II

Va.

Celli

B.

ff sf dim. p f p sempre p p cresc.

ff ff ff p

dim. p

f sf ff

pp morendo dim. p cresc. cresc. molto

ff ff p

a 2 a 3

Più mosso

Drängend

49

6

Allegro risoluto, ma non troppo

Fl. *cresc.* *ff*

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

E.H.

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

Fag. *ff*

C.-Fag.

Hr. F *ff* *a 2*

Trp. F *ff*

Trgl. *f*

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

II. *p molto cresc.* *ff pizz.* *arco* *ff* *dim.*

Va. *ff*

Celli *f* *ff*

B. *f*

Allegro risoluto, ma non troppo

72

sempre ff

Fl. 1 2

Fl. 3 4

sempre ff

Ob. 1 2

Ob. 3 4

Cl. A 1 2

Cl. A 3

Fag. 1 2

Fag. 3 4

C. Fag.

Hr. 1 2

Hr. 3 4

Trp. I. F.

Pos. 1 2

Pos. 3

Pk.

Beck.

Trgl.

72

ff

stacc.

f

p

arco

ff

VI. I.

ff

stacc.

f

p

arco

ff

VI. II.

ff

ff

dim.

p

ff

arco

ff

Va.

ff

ff

dim.

pp

ff

Celli

ff

f

dim.

p

ff

B.

ff

f

dim.

p

ff

Fl.

Ob.

E.H.

Cl.A. ¹/₂ ²/₃

Bcl.A.

Fag. ¹/₂ ³/₄

C. Fag.

1

Hr. 2

3

4

Trp. I.F.

Pos. ¹/₂ ³/₄

80

I.

VI. ¹/₂ ³/₄

II.

Va. ^{a 2}

Celli

B.

90

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

Ob. 1 2 3
p *pp* 1. 2. *stacc.* 3. *ff* *stacc.*

E.H.
ff *ff* *stacc.*

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

Bcl.A.
ff *p*

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

C.Fag.
ff *ff* *ff*

Hr. 1 2
ff *p* *ff* *p*

Pos. 1 2 3

90

Vl. I. *sfp* *dim.* *p* *zart aber ausdrucksvoll* *f* *p* *ff* *p*

Vl. II.
sfp *dim.* *pp*

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

Celli *ff* *p* *zart aber ausdrucksvoll* *sempre pp* *ff* *p* *ff* *p*

B. *pizz.* *p* *f* *f*

This page of a musical score, numbered 13 and 17, contains measures 99 through 103. The score is arranged in a standard orchestral format with the following parts and staves:

- Flute (Fl.):** Two staves (1 and 2). Measure 99 features a *ff* dynamic and a *a 2* marking. Measure 103 includes a *ff* dynamic and a *a 2* marking.
- Oboe (Ob.):** Two staves (1 and 2). Measure 99 features a *ff* dynamic. Measure 103 includes a *ff* dynamic and a *a 3* marking.
- English Horn (E.H.):** One staff. Measure 99 features a *ff* dynamic.
- Clarinets (Cl.):** Clarinet in E-flat (Cl. Es) and Clarinet in A (Cl. A). Measure 99 features a *ff* dynamic. Measure 103 includes a *ff* dynamic and a *bog* marking.
- Bassoon (Bcl. A):** One staff. Measure 99 features a *ff* dynamic. Measure 103 includes a *ff* dynamic.
- Fagot (Fag.):** Bassoon (Fag.) and Contrabassoon (C. Fag.). Measure 99 features a *ff* dynamic. Measure 103 includes a *ff* dynamic and a *1. 2. 3.* marking.
- Horns (Hr.):** Four staves (1, 2, 3, 4). Measure 99 features a *ff* dynamic and a *a 2* marking. Measure 103 includes a *ff* dynamic and a *1. 2.* marking.
- Trumpets (Trp.):** Trumpet in F (Trp. I.F.). Measure 103 includes a *ff* dynamic.
- Percussion (Pk.):** One staff. Measure 103 includes a *ff* dynamic.
- Violins (VI.):** Violin I (I.) and Violin II (II.). Measure 99 features a *f* dynamic. Measure 103 includes a *f* dynamic and a *trem.* marking.
- Viola (Va.):** One staff. Measure 99 features a *f* dynamic and an *arco* marking. Measure 103 includes a *ff* dynamic and a *got.* marking.
- Cello (Celli):** One staff. Measure 99 features a *ff* dynamic. Measure 103 includes a *ff* dynamic.
- Bass (B.):** One staff. Measure 103 includes a *ff* dynamic.

This page of a musical score, numbered 18, contains measures 106 through 110. The score is for a full orchestra and strings. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in A (Cl. A), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Hr.), Trumpet in F (Trp. F. 1), Trombone (Pos.), Tuba, Percussion (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli), and Bass (B.).

Measure 106 begins with a dynamic of *sf* (sforzando) for the Flute, Oboe, Clarinet in A, and Viola. The Flute part includes a *sempre f* (always forte) marking. The Oboe and Clarinet in A parts include a *dim.* (diminuendo) marking. The Percussion part has a *ff* (fortissimo) marking. The Violin I and II parts have a *p* (piano) marking. The Viola part has a *p* marking. The Cello and Bass parts have a *sf* marking. The Horn, Trumpet, and Trombone parts have a *sf* marking. The Tuba part has a *fp* (forzando piano) marking. The Percussion part has a *tr* (trill) marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *ff* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Cello part has a *f* marking. The Bass part has a *f* marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *ff* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Cello part has a *f* marking. The Bass part has a *f* marking.

Measure 107 continues with the Flute part marked *ff*. The Oboe part has a *dim.* marking. The Clarinet in A part has a *dim.* marking. The Bassoon part has a *p* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking.

Measure 108 features a *dim.* marking for the Flute, Oboe, and Clarinet in A. The Bassoon part has a *p* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking.

Measure 109 includes a *ff* marking for the Flute, Oboe, and Clarinet in A. The Bassoon part has a *p* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking.

Measure 110 concludes with a *ff* marking for the Flute, Oboe, and Clarinet in A. The Bassoon part has a *p* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking. The Flute part has a *ff* marking. The Oboe part has a *ff* marking. The Clarinet in E-flat part has a *sf* marking. The Bassoon part has a *ff* marking. The Contrabassoon part has a *ff* marking. The Horn part has a *sf* marking. The Trumpet part has a *fp* marking. The Trombone part has a *fp* marking. The Tuba part has a *fp* marking. The Percussion part has a *tr* marking. The Violin I part has a *p* marking. The Violin II part has a *ff* marking. The Viola part has a *p* marking. The Cello part has a *sf* marking. The Bass part has a *sf* marking.

114 rit. a tempo (sempre l'istesso)

(♩ werden ♩) a 4

Fl. 1/2 3/4

Ob. 1/2 3/4

Cl. Es

Cl. A 1/2 3/4

Bcl. A

Fag. 1/2 3/4

C. Fag.

Hr. 1/2 3/4

Pos. 1/2 3/4

Tuba

Pk.

114

Mit großem Schwung N.B.

I. f p rit. pp espr. sf pp

VI. f p rit. pp espr. sf pp

II. f p rit. pp espr. sf pp

Va. unis. p rit. pp arco N.B. pizz. sf p

Celli. fp p pizz. arco N.B. sf p pizz. p

B. fp dim. rit. a 2 pizz. p

(♩ werden ♩) a tempo (sempre l'istesso)

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

15

121

Fl. 1

Ob. 1

Cl. A ¹/₂ ^{a 3}

Bel. A

Fag. ¹/₂

C. Fag.

Hr. ¹/₂

Pos. ¹/₂

Tuba

Pk.

121

I. *drängend*

VI. II.

Va. *arco*

Celli *sempre p*

B. ^{a 2}

p *pp* *cresc.* *pp subito* *drängend* *arco* *pp*

N.B.

127

1.2. *kurz*

Picc. *1.2.* *a 4* *p < ff* *4. nimmt Piccolo.* *a 3* *p*

Fl. *1.2.* *a 2* *p < ff* *a 3* *p*

Ob. *1.2.* *a 2* *p < ff* *a 3* *p*

E.H. *p < ff*

Cl. A *a 3* *1.2.* *cresc.* *3.* *p < ff* *1.2.* *3.* *f* *ff*

Bcl. A *f* *ff*

Fag. *cresc.* *ffp* *p cresc.* *f* *ff*

C. Fag. *cresc.* *ffp* *p cresc.* *f* *ff*

Hr. *p* *ffp* *p cresc.* *f* *p* *ff*

Pos. *p* *ff*

Tuba *p* *ff*

Pk. *poco cresc.* *f* *f*

Gr. Tr. *p* *ff*

I. *127* *N.B.* *ff* *p* *p* *drängend* *cresc.* *ff*

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

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

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

B. *cresc.* *f* *pizz.* *arco* *f* *cresc.* *ff* *ff*

N.B. ausholen zum 2. Viertel.

147

Picc. *a2*

Fl. *a3*

Ob. *a3* *1.2*

E.H.

Cl. Es

Cl. A *a3* *1.3* *2.*

Bcl. A

Fag. *a3*

C. Fag.

Hr. *a2* *1* *3* *2* *4*

Trp. B.1 *in F*

Pos. *a3* *dim.*

Tuba

Pk.

147

I. *a2*

VI. *ff*

II.

Va. *ff*

Celli *a2* *ff*

B. *arco* *ff*

Picc.
 Fl. $\frac{1}{2}$ $\frac{2}{3}$
 Ob. $\frac{1}{2}$ $\frac{2}{3}$
 E.H.
 Cl. Es
 Cl. A $\frac{1}{2}$ $\frac{2}{3}$
 Bel. A
 Fag. $\frac{1}{2}$ $\frac{3}{4}$
 C. Fag.
 Hr. $\frac{1}{3}$ $\frac{2}{4}$
 Trp. F. 1
 Pos. $\frac{1}{2}$ $\frac{3}{4}$
 Tuba
 Pk.
 Trgl.
 155
 I.
 VI.
 II.
 Va.
 Celli
 B.

Musical score for page 155, measures 155-158. The score includes parts for Piccolo, Flutes, Oboe, English Horn, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Positone, Tuba, Percussion, Triangle, Violins, Violas, Violas, Cellos, and Basses. The music is in 3/4 time and features various dynamics and articulations such as *sf*, *p*, *dim.*, *pp*, and *pizz.*

163

Picc.

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

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

E.H.

Cl. Es

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

Bcl. A

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

Hr. $\frac{2}{4}$ a 2

Trp. F. 1

Pk.

Trgl.

Gls.

163

I. arco

VI. $\frac{1}{2}$ $\frac{2}{3}$ pizz. arco

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

Va.

Celli

B.

Molto pesante e misurato

170

Picc.

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

Cl. Es

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

Bcl. A

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

C. Fag.

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

Trp. F 1

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

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

Pk.

Tamb.

Gisp. mit 2 Schlägeln b_2 ff

170

I.

VI.

II.

Va.

Celli

B.

1. ff

2. ff

verklingend pp

ff f p sf p sf

Molto pesante e misurato

177

Ob. 1/3 Schalltr. anf. a 3 ff *fp cresc.* ff

E.H.

Cl.A 1/3 Schalltr. anf. a 3 ff *fp cresc.*

Bcl. A

Fag. 1/3

C.Fag.

Hr. 1/3 1. *ff* 2. *ff*

Trp. F 1

Pos. 1/3

Tuba

Pk.

Tamb.

177

I. *p cresc.* *ff*

VI. *p cresc.* *ff*

Va. *p cresc.* *ff*

Celli *p cresc.* *f sf*

B. *p cresc.* *f sf*

23 Nicht eilen

poco rit.

185

Fl. *f* *sempre f* *p*

Ob. Schalltr. auf. *ff* *dim.* *p*

Cl.A. Schalltr. auf. *ff* *sempre f* *p*

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

Fag. *ff* *dim.* *p* *dim.* *pp* *pp*

C.Fag. *ff* *dim.* *p* *pp* *pp*

Hr. *ff* *dim.* *p* *1. dim.* *pp*

Trp.F 1 *mf* *dim.* *pp*

Trp.B 2 *mf* *dim.* *pp*

Pos. 3 *mf* *dim.* *pp*

Tuba *mf* *dim.* *pp*

Pk. *p*

Tamb. *p*

185

I. *p*

VI. *p* *dim.* *pp*

Va. *dim.* *p* *plizz.* *pp*

Celli *ff* *dim.* *p* *dim.* *pp* *arco* *pp*

B. *ff* *dim.* *p* *dim.* *pp* *plizz.* *arco* *pp*

Nicht eilen

poco rit.

193 Ganz zurückhaltend

Picc. *f*

Fl. 3 *pp*

Ob. *pp* *sempre pp*

E.H. *pp*

CLA *pp*

Fag. *pp*

C. Fag. *pp*

Tenb. in B *f*

Pos. *pp*

Pk. *pp*

Tamb. *p*

I. *ohne Dämpfer pizz. pp* *1. Solo arco pp*

VI. *mit Dämpfer p deutlich* *a 2 pizz. mf*

1. Solo *mit Dämpfer pp* *sempre pp*

Va. 2. Solo *mit Dämpfer pp* *sempre pp*

3. Solo *mit Dämpfer pp* *sempre pp*

Solo *mit Dämpfer pp* *morendo*

Celli *mit Dämpfer pizz. pp* *arco pp*

Tutti *pp*

B. *pp*

25

202

Picc. *p*

Fl. $\frac{1}{2}$ $\frac{2}{8}$ *p* *pp*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *pp*

E.H.

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

Fag. $\frac{1}{2}$ $\frac{2}{8}$ *a 3* *p* *espress.*

C.Fag.

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

Pos. $\frac{1}{2}$ $\frac{2}{8}$ *pp*

Pk. *pp*

2 Solo $\frac{1}{2}$ *p* *molto cresc. p* *pp* *pp* *espress.*

V.I. *a 2* *ppp* *pp* *pp* *espress.*

Tutti *ppp* *pp* *pp* *espress.*

V.I.II. *p* *arco* *pp*

Va. $\frac{1}{2}$ *Tutti mit Dämpfer* *ppp*

Solo *ohne Dämpfer* *p* *espress.*

Celli *Immer mit Dämpfer* *pp*

Tutti

B. *pizz.* *pp* *arco* *pp*

27

28

219

Picc.

Fl. 1 2 3 4

Ob. 1 2 3

E.H.

Cl. Ea

Cl. A 1 2 3

Bcl. A

Fag. 1 2 3

C. Fag.

Hr. 1 2 3 4

Trp. B 1 2 3

Pos. 1 2 3

Pk. gewöhnliche Schlägel

Alle I.

Vl.

Alle II.

Va.

Celli

B.

29

233

Fl. 1 $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *a 4*
 Ob. 1 $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *a 3* 1.2. 3. *ff* 1.2. 3. *ff*
 B. H. *ff* *ff*
 Cl. Es *ff* *p* *ff*
 Cl. A $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ 1. 2.3. *ff* *ff* *sf*
 Bcl. A *ff*
 Fak. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *sf*
 C. Fag. *fp* *f* *ff*
 Hr. 1 *fp* *sf* *sf* *sf* *sf*
 Hr. 2 *fp* *sf* *sf* *sf* *sf*
 Hr. 3 *fp* *sf* *sf* *sf* *sf*
 Hr. 4 *f* *fp* *sf* *sf* *sf*
 Trp. B 1 *ff*
 Vl. I. *ff* *f* *fp* *f*
 Vl. II. *ff* *f* *fp* *f* *p* *ff*
 Va. *ff* *f* *sf* *ff* *f* *fp* *ff*
 Celli *ff*
 B. *ff* *fp* *sf* *f*

243

Picc.

Fl. 1 & 2

Ob.

E. H.

Cl. Es.

Cl. A.

Bcl. A.

Fag. 1 & 2

C. Fag.

Hr. F. 1 & 2

Trp. B. 1 & 2

Pos. 1 & 2

Pk.

Glsp.

243

I.

VI.

II.

Va.

Celli

B.

248

Picc. $\frac{1}{4}$
 Fl. $\frac{1}{4}$
 Ob. $\frac{1}{2}$
 E.H.
 Cl. Es
 Cl. A $\frac{1}{3}$
 Bcl. A
 Fag. $\frac{1}{3}$
 C. Fag.
 Hr. $\frac{1}{4}$ *gestopft*
 1
 Trp. B 2
 3
 Pos. 1/2
 Pos. 3
 Tuba
 Pk.
 I.
 VI. II.
 Va.
 Celli
 B

Gemessener

253

Picc. *rit.*

Fl. 1 2

Fl. 3 4

Ob. 1. 2. 3. *ff*

E.H. *ff*

Cl. Es *ff*

Cl. A 1. 2. 3. *ff*

Bel. A *ff* *dim.*

Fag. 1/3 *ff*

C. Fag. *ff*

Trp. B 1 *f* *sf* *ff* *p* *dim.* *ppp*

Trp. B 2 *ff* *p* *dim.* *ppp*

Trp. B 3 *ff* *p* *dim.* *ppp*

Pos. 1/2 *sf* *ff* *f*

Pos. 3 *sf* *ff* *f*

Tuba *sf* *ff* *f*

Pk. *f* *dim.* *pp*

Beck. *f*

Trgl. *ff*

Gisp. *ff*

253

I. *ff* *f* *p* *f* *sf* *dim.* *pp* *pp*

VI. *ff* *f* *p* *f* *sf* *dim.* *pp* *pp*

Va. *ff* *f* *p* *f* *sf* *dim.* *pp* *pp*

Celli *ff* *f* *p* *f* *sf* *dim.* *pp* *pp*

B. *ff* *f* *p* *f* *sf* *dim.* *pp* *pp*

p *dim.* *ppp* *p* etwas hervortretend

rit.

Gemessener

258 **Meno mosso** Wieder etwas bewegter, aber gemessen, wie vorhin

Meno mosso

Fl. 1 *ff* *a 2*

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

Cl. A *Feierlich* *pp*

Bel. A *pp*

Fag. *pp*

Trp. B 2 *poco più mosso* *pp* *sempre pp* *dim.*

Vl. I *sempre pp* *dim.* *ppp*

Vl. II *ppp*

Va. *Feierlich* *a 4* *pp*

Celli *pp*

B. *pp*

264 **rit.** **Subito Allegro I** Ziemlich ruhig

Ob. 1 *mp* *ppp*

E. H. *f* *p*

Cl. A *ppp* *ppp*

Bel. A *ppp*

Solo *264* *Solo ohne Dämpfer* *p* *p aber hervortretend*

Vl. I *morendo*

Vl. II *mit Dämpfer (spring. Bog.)* *a 2 sf pp pizz.* *simile*

Va. *a 8* *ppp* *pp*

Celli *a 5* *ppp* *pizz.* *pp* *pizz.*

B. *ppp* *pp*

34

270 *staccatissimo*

Fl. 1 *p*

Fl. 2 *pp*

Ob. 1 *pp*

E. H. *f*

Cl. A 1 *pp*

Fag. 1 *pp*

Solo *p*

Vi. I. *mit Dämpfer* *p*

Vi. II. *unis.*

Va. *p* *pizz.*

Celli *pizz.* *p*

B. *pp*

277

Fl. 1

Fl. 2

E. H. *mf molto espr. hervortretend*

Cl. A 1/2 *Solo 2* *pp* *1. pp*

Solo *pp*

Vi. I. *ohne Dämpfer* *pp* *pizz.* *arco* *p*

Vi. II. *arco* *pp*

Va. *arco* *pp* *a 2*

Celli

B.

37 Etwas gemessener (wie vorher) $\text{♩} = \text{♩}$

293

Fl. 1 2

Ob. 1 2 3

Cl. A 1 2 3

Fag. 1 2

Trp. F 1 2

Pk.

Gr. Tr.

Beok.

Glasp.

VI. I.

VI. II.

Va.

Celli

B.

pp

morendo

Schalltr. auf quasi Tromp. a 3

quasi Tromp.

p cresc.

sf

cresc.

sfpp morendo

pp

pp

mit Teller

pp

f

ohne Dämpfer

pp

ohne Dämpfer

pp

arco

pp

Etwas gemessener (wie vorher) $\text{♩} = \text{♩}$

Sehr gehalten

302

Picc. *pp*

Fl. 1 2 *p*

Ob. *p* deutlich

Cl. A *in B*

Fag. 1 2 3 *pp*

C. Fag. *pp*

Hr. 1 mit Dämpfer *p*

Trp. 1 2 3 *in B*

VI. I. a 2 mit Dämpfer *pp*

VI. II. a 2 *sempre pp* *morendo*

Va. a 4 *pp* *p espr.*

Celli a 4 *pp* *arco* *p espr.*

B. *pp* *p espr.*

302

Sehr gehalten

Sehr feierlich Noch mehr zurückhaltend

309

Picc. *pp* *a 3*

Fl. 1. 2. *mf* *pp* *1. 2. a 2* *ff dim.* *pp*

Ob. 1. 2. 3. *ppp*

Cl. B 1. *mf* *pp*

Cl. A 2. 3. *pp*

Bcl. A *pp* *morendo*

Fag. 1. 2. 3. *pp* *pp* *morendo*

C. Fag. *pp* *morendo*

Hr. 1. 2. 3. *offen* *pp* (sehr weich geblasen) *pp* *morendo*

Trp. 2. 3. *in B* *pp* *in B* *pp* *etwas hervortretend*

Pos. 1. 2. 3. *eventuell auf Alt-Posaune zu blasen* *pp* (sehr weich geblasen) *pp* (sehr weich geblasen) *morendo*

Tuba *pp* *morendo*

Hr. 1. 2. *ff gliss.* *H dur*

Trgl. *309*

Gfsp. *309*

Vi. I. *309*

Va. *Dämpfer ab!* *morendo pppp* *a 3*

Celli a 2 *Dämpfer ab!* *pp espress.* *morendo*

B. *Dämpfer ab!* *pp* *morendo*

ppp morendo

Sehr breit

Tempo (molto moderato)

317

Picc. *pp*

Fl. 1 2 *pp*

3 4 *pp*

Ob. 1 *pp*

2 3 *pp*

E. H. *pp*

Cl. A 1 *pp*

2 3 *pp*

Bcl. A *pp*

Fag. 1 2 3 *pp*

G. Fag. *pp*

Hr. 1 2 8 4

Trp. B 1 3

Hrf. 1 2

Trgl.

317 ohne Dämpfer *pp*

VI. I. ohne Dämpfer *pp*

VI. II. *pp* pizz. mit Dämpfer arco *pp*

Va. *pp* pizz. mit Dämpfer arco *pp*

Celli *pp* pizz. mit Dämpfer arco *pp*

B. *pp*

Sehr breit

Tempo (molto moderato)

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

Fl. 3 4 *p*

Ob. 1 2 *a 2* *p* *p molto espr.*

Cl. A 1 2 3 *a 2* *p* *p molto espr.*

Bcl. A *p*

Fag. 1 2 3 *pp*

C. Fag. *pp*

Hr. 1 2 8 4 *pp*

Trp. B 1 2 3 *sempre pppp*

Pos. 1 2 3 *p* *pp*

Tuba *p* *pp*

Hrf. 1 2 *pp*

Pk. *pp*

Trgl.

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

VI II *p* *morendo* *Dämpfer ab!*

Va. *sempre ppp*

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

B. *pizz.* *arco*

32 1. a 4

Fl. 1. 3/4 *p* *f*

E. H. *p*

Cl. A 1. 2/3 *p*

Bcl. A *p*

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

C. Fag. *p* *pp*

Hr. 1. *p*

2. *p* *espr.*

In F 1. *pp* *ppp*

Trp. *pp* *ppp*

In B 2. 3 *pp* *ppp* *pp*

Pos. 1. 2/3 *espr.* *sempre p*

Tuba *pp*

Hrf. 1. *ff* *H dur*

2. *ff*

32 1. II

I. *pp* *pp*

VI. *p*

Va. *p* *pizz.*

Celli *p* *1. arco* *1. Spieler Dämpfer ab!*

geteilt *1. Spieler mit Dämpfer* *2. pizz.* *2. Spieler ohne Dämpfer* *p*

B. *p* *pizz.*

Gehalten

328

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

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

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

E.H. *ff*

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

Bcl.A *p* *ff* *f* *sf* *sf*

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

C. Fag. *ff* *f* *sf* *sf*

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

$\frac{2}{4}$ *pp* *fp* *ff* *ff* *f* *p*

in F $\frac{1}{3}$ *pp* *f* *ff* *ff* *p*

Trp. *pp* *f* *ff* *ff* *p*

in B $\frac{2}{3}$ *sfp* *ff* *ff*

Pos. $\frac{1}{2}$ $\frac{2}{3}$ *pp*

Tuba *p* *f* *p*

Hrf. $\frac{1}{2}$ *ff* *ff*

Beck. *mf* *mit Teller*

328

I. *pp* *ff* *ff* *ff* *ff*

VI. *pp* *ff* *ff* *ff* *ff*

II. *pp* *ff* *ff* *ff* *ff*

Va. *a 2* *espr.* *ff* *ff* *ff*

Celli *arco* *pp* *ff* *ff* *ff*

B. *arco* *pp* *ff* *ff* *ff*

pp *pp* *pp* *pp* *pp*

ff *ff* *ff* *ff* *ff*

Gehalten

393

Picc.

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

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

E. H.

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

Bcl. A

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

C. Fag.

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

In F $\frac{1}{3}$

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

in B $\frac{2}{3}$

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

Tuba

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

Pk.

Beck.

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

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

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

Va.

Celli

B.

pp

cresc.

molto

fff

fff sempre

pp

p

molto

a 2

arco

pp

molto cresc.

pp

molto cresc.

pp

molto cresc.

rit.

*) auf jede Note einen ganzen Bogen.

a tempo Fließend

352 **44** poco rit.

Fl. 1 2 3 4

Ob. 1 2 3

Cl. A 1 2 3

Bel. A

Fag. 1 2 3

C. Fag.

Tenh.

Hr. 1 3 2 4

Pos. 1 2 8

Tuba

Pk.

Gr. Tr.

VI. I

VI. II

Va.

Celli

B.

352

poco rit.

a tempo Fließend

ff, *sf*, *f*, *p*, *pp*, *dim.*, *cresc.*, *rit.*, *gest.*, *morendo*, *ppp*, *sehr weich*, *a 2*, *a 3*

358 **Wieder a tempo** (Langsam aber nicht mehr schleppend) **Leidenschaftlich**

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

E. H.

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

Bel. A.

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

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

Tenh.

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

Pos. 1

2

Tuba

Gr. Tr.

358

Vl. I

II.

Va.

Celli

B.

Wieder a tempo (Langsam aber nicht mehr schleppend) **Leidenschaftlich**

365 Allmählich drängend

46

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet in E-flat, Clarinet in A, Bassoon, Contrabassoon, Horns, Trumpets, Trombones) and strings (Violins I & II, Violas, Cellos, Double Basses). The bottom section includes strings (Violins I & II, Violas, Cellos, Double Basses). The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked 'Allmählich drängend' (gradually increasing). The score features various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo), along with crescendos and decrescendos. Performance instructions include 'mit Dämpfer' (with mute) and 'Dämpfer ab!' (mute off!). The score is divided into measures 365-400, with a large '46' indicating the measure number. The bottom section of the score is labeled '365' and 'Allmählich drängend'.

Allmählich drängend

Maestoso
Allegro come prima

371 rit. molto rit. *ff* *ff* *ff*

Fl. 1/2 3/4

Ob. 1/2 3/8

Cl. Es

Cl. A 1/3

Bcl. A

Fag. 1/2 3/8

C. Fag.

Hr. 1/2 3/4

Trp. F 1/3

Pos. 1/3

Tuba

Pk.

Gr. Tr.

Beck.

Trgl.

371 *p cresc.* *ff* *fff* *f* *ff*

VI. I *p cresc.* *ff* *fff* *f* *ff*

VI. II *p cresc.* *ff* *fff* *f* *ff*

Va. *p cresc.* *ff molto cresc.* *fff* *f*

Celli 4fach get. *p cresc.* *ff molto cresc.* *fff* *f*

B. get. *p cresc.* *ff molto cresc.* *fff* *f*

Trp. F *offen* *mf cresc.* *fp* *molto cresc.* *fff* *ff* *p*

Trp. F *offen* *mf cresc.* *fp* *molto cresc.* *fff* *ff* *p*

Pos. 1/3 *fp* *molto cresc.* *fff* *ff* *p*

Tuba *fp* *molto cresc.* *fff* *f*

Pk. *p* *molto cresc.*

Trgl. *f sempre*

371 rit. molto rit. *ff* *ff* *ff*

Allegro come prima
Maestoso

377

47

Fl. 1 2
 3 4
 Ob. 1 2
 3 3
 Cl. A 1 2
 3 3
 Bcl. A
 Eng. 1 2
 3 3
 C. Eng.
 Hr. 1 2
 3 4
 Trp. F 1
 2 3
 Pos. 1 1
 2 2
 Pos. 3 3
 Tuba
 Pk.
 Trgl.
 I. 377
 VI. ff
 II.
 Va.
 Celli
 B.

a 3
 ff
 a 3
 ff
 a 3
 ff
 a 2
 1. 2. sempre ff
 1. Solo.
 f
 ff
 ff
 ff
 ff
 ff

385

Picc.

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

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

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

Bcl. A

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

C-Fag.

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

In F1

Trp.

In B $\frac{2}{3}$ $\frac{3}{3}$

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

Pos. 8 Tuba

Pk.

385

I.

VI.

II.

Va.

Celli

B.

ff

cresc.

cresc.

ff

ff

ff

poco rit.

Grandioso (Poco meno mosso)

50 Wieder ins Tempo übergehend

394

Picc.

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

E. H.

Cl. A 1, 2, 3

Bcl. A

Fag. 1, 2, 3

C. Fag.

Hr. 1, 2, 3, 4

Trp. 1, 2, 3

Pos. 1, 2, 3

Tuba

Pk.

Gr. Tr.

I.

VI. 1, 2

Va.

Celli

B.

394

Grandioso (Poco meno mosso)

Wieder ins Tempo übergehend

411

Picc. *ff*

Fl. *dim.* *pp* *ff* *ff*

Ob. *ff* 12. 3. *ff*

E.H. *ff*

Cl. Es. *ff* *ff*

Cl. A *dim.* *pp* *ff* *ff*

Bel. A *dim. s* *pp*

Fag. *dim.* *pp*

Hr. *ff* a 2

Trp. in F *ff* (offen) *mf*

Trb. in B *ff*

Pos. *ff*

Pk. *f-p*

Viol. I *dim.* *p* *f* *ff* *f* *ff* *p* *cresc.*

Viol. II *ff* *ff* *f* *ff* *f* *ff* *p* *cresc.*

Va. *dim.* *pp* *f* *ff* *f* *ff*

Celli *dim.* *pp* *f* *f* *f* *f*

B. *ff*

Nicht eilen

419

Picc.

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

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

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

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

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

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

$\frac{2}{4}$ *ff* *a 2*

in F $\frac{1}{2}$ $\frac{3}{4}$ *ff* *(immer offen)* *f* *cresc.* *ff*

Trp. $\frac{2}{4}$ *f* *ff*

in B $\frac{2}{4}$ *f* *ff*

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

Tuba $\frac{3}{4}$ *f* *ff*

Beck. *ff*

419

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

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

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

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

Celli $\frac{1}{2}$ $\frac{3}{4}$ *ff* *ff*

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

Nicht eilen

437

Picc. *ff*

Fl. 1 *fp* *ff* *ff* *ff* *f* 1.2. *pp subito*

Ob. 1 *ff* *ff* *ff* *ff* *f* *pp subito*

E. H. *ff* *ff*

Cl. Es. *ff*

Cl. A. 1 *fp* *ff* *ff* *ff* *f* *pp subito*

Bcl. A. *ff* *fp* *fp* *fp* *ff* *pp subito*

Fag. 1 *ff* *fp* *fp* *ff* *f* *pp subito*

C-Fag. *ff* *fp* *fp* *ff* *f* *pp*

Hr. 1 *a 2* *ff* *fp* *ff* *ff* *f* *p*

2 *a 2* *ff* *fp* *ff* *ff* *f* *p*

Trp. F 1 *ff* *f* *p*

Pos. 1 *a 3* *f* *fp* *ff* *f* 2.3. *pp*

Pk. *ff* *ff*

Beck. Or.Tr. *fp*

437

I. *fp* *ff* *ff* *ff* *f* Griffbrett. *pp subito*

VI. II. *fp* *ff* *ff* *ff* *f* Griffbrett. *pp subito*

Va. *fp* *ff* *ff* *ff* *f* *pp subito*

Celli *ff* *fp* *fp* *ff* *ff* *f* *pp subito* arco pizz. *pp subito*

B. *ff* *fp* *fp* *ff* *ff* *f* *p* pizz.

56

446

Picc.

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

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

E. H.

Cl. Es

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

Bcl. A

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

C-Fag.

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

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

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

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

446

VI. I

VI. II

Va.

Celli

B. *arco*

rit.

455

Picc. *ff* *rit.*

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

Ob. *f* *ff* *f*

E.H. *f*

Cl. E \flat *ff* *f* *ff* *f*

Cl. A 12. *ff* *f* *p* *ff* *f*

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

Fag. *ff* *p* *f*

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

Hr. *ff* *f* *ff* *f*

Trp. F in F *ff* *f* *ff* *f*

Pos. *f* *ff* *f*

Pk. *ff* *f* *dim.* *p* *ff* *p*

455

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

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

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

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

Celli *ff* *f* *ff* *f*

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

rit.

Nicht eilen!

Picc.
 Fl.
 Ob.
 E.H.
 in Es
 Cl.
 in A
 Bel. A
 Fag.
 C:Fag.
 Hr.
 Trp. B
 Pos.
 Tuba
 Hr. (unis)
 Pk.
 Gr. Tr.
 I.
 VI.
 II.
 Va.
 Celli
 B.

Musical score for page 67, measures 465-58. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, Contrabassoon, Horns, Trumpets in B-flat, Trombones, Percussion, and Strings. The music is in 4/4 time and features various dynamics and articulations.

poco riten. - - f a tempo

p Nicht eilen!

pp arco

N.B. Zum Schlag ausholen!

Nicht eilen!

rit.

Picc. *f*
 Fl. 1 2 *mf* *p*
 Fl. 3 4 *p* *f*
 Ob. 1 *p*
 Ob. 2 3
 E. H.
 Cl. A 1 *p*
 Cl. A 2 3
 Bcl. A
 Fag. 1 2 3 *pp*
 C. Fag. *pp*
 Hr. 1 3 *p*
 Hr. 2 4 *p*
 Trp. B 1 *p* *pp*
 Trp. B 2 3 *p* *p*
 Pos. 1 2 3 *pp*
 Tuba *pp*
 Hrf. 1 2 (unis.) *p* *ff*
 Pk. *p*
 I. 470 *p* *a 2* *pp* unis. *pp*
 VI. *p* *pp* *pp*
 Va. *p* *pizz.* *arco* *pp*
 Celli *p* *pizz.* *arco* *pp* *pp* *arco* *p*
 B. *p* *pp* *pp* *pp*

Nicht eilen! *pp*

rit.

Den Violinen Zeit lassen

475

Picc.

Fl. 1, 2, 3, 4

Ob. 1, 2

E. H.

Cl. in Es

Cl. in A 1, 2, 3

Bcl. A

Fag. 1, 2, 3

C-Fag.

Hr. 1, 2, 3, 4

Trp. in F 1, 2

Pos. 1, 2, 3

Tuba

Hrf. 1, 2

Pk.

475

Viol. I, II

Va. G-Str.

Coll.

B. arco

Den Violinen Zeit lassen

sich Zeit lassen!

sich Zeit lassen!

pp a tempo

rit.

N.B. Zum 2. Viertel ausholen!

480 wieder a tempo

Von hier an Tempo

Picc. *ff*

Fl. 1 2 *ff* *f* *molto cresc.* *ff*

Fl. 3 4 *ff* *f* *molto cresc.* *ff*

Ob. 1 *ff* *f* Schalltr. auf. *molto cresc.* *ff*

E.H. *ff*

in Es *ff*

Cl. in A 1 2 3 *ff* Schalltr. auf. *molto cresc.* *ff*

Bcl. A *ff*

Fag. *ff*

C-Fag. *ff*

Hr. 1 3 *f* *ff* *a 2* *ff* *ff*

Hr. 2 4 *f* *ff* *a 2* *ff* *ff*

in F 1 Trp. *p* *ff* *ff* *pp*

in B 2 3 *p* *ff* *ff*

Pos. 1 2 3 *p* *f* *f* *ff*

Tuba *f* *ff* *ff* 3. Pos. *ff*

Hrf. 1 2 *ff* G-dur *triss.*

Pk. *ff*

Trgl. *ff*

480 *fp* *cresc.* *molto ff* *ff*

Vi. I *fp* *cresc.* *molto ff* *ff*

Vi. II *fp* *cresc.* *molto ff* *ff*

Va. *fp* *ff* *ff* *ff* *a 2*

Celli. *fp* *cresc.* *ff* *ff* *ff* *ff* *a 2*

B. *fp* *cresc.* *ff* *ff* *ff* *ff*

wiedera tempo *cresc.* *ff* *ff* *Von hier an Tempo*

Nicht eilen!

492

Picc. *ff*

Fl. 1 *a 4* *ff*

Ob. 1 *a 3* *ff*

E.H.

In Es *ff*

Cl. in A *1.2* *a 3* *ff*

Bel. A *ff*

Fag. 2/3 *ff* *a 3*

C:Fag. *ff*

Hr. 1/2/3/4 *a 2* *ff*

In F 1 *stark hervortretend* *ff* *sempre ff*

Trp. 2/3 *ff*

Pos. 1/2 *ff* *sempre ff*

Pos. 3

Tuba *ff*

Pk. *ff*

Kl.Tr. *ff*

Beck. *mf* (Teller) *mf*

Trgl. *mf*

Tamb. *mf*

Gisp. (lacatur) *ff pizz.*

I. *ff*

VI. *ff pizz.*

II. *ff*

Va. *ff* *pizz.*

Celli *ff*

B. *a 2* *ff*

492

Nicht eilen!

498 62 Fließend

Picc. *ff*

Fl. *ff*

Ob. *ff*

In E♭ Cl. *ff*

in A *sf sf ff*

Bcl. A. *ff sempre*

Fug. 1 *ff*

C-Fug. *ff*

Hr. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

in F Trp. *ff*

in B *ff*

Pos. 1 *ff*

2 *p*

Pos. 3 *p*

Tuba *p*

Pk. *ff*

Kl. Tr. *ff*

Trgl. *ff*

Tamb. *ff*

I. *arco sf sf*

VI. *arco a 2 sf sf*

II. *arco sf sf*

Va. *arco sf sf*

Celli *sf sf*

B. *sf sf*

Fließend

503

Picc. *ff*

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

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

In Es *ff*

Cl. *ff*

In A $\frac{1}{2}$ $\frac{3}{4}$ *ff*

Bel. A. *ff*

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

C-Fag. *ff*

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

1.Trp. F *ff hervortretend*

Pos.

Beck. *f*

Tamb.

Gisp.

I. *pizz.* *ff* arco *ff*

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

Va. a 2 *ff* unis. *ff*

Celli *ff*

B. *ff*

(Den Posaunen Zeit lassen)

507

Picc. *ff*

Fl. 1. 2. 3. 4. *mf* *ff*

Ob. 1. 2. 3. *ff*

E. H. *ff*

In Es *ff*

Cl. *ff*

In A 1. 2. 3. *ff* *a 3*

Bcl. A. *ff*

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

C.-Fag. *ff*

Hr. 1. 2. 3. 4. *ff*

1. Trp. F *ff*

Pos. 1. 2. *ff* *a 2*

Beck. Pauke *ff* *Becken* *ff*

507

I. *ff*

VI. *ff* *Bogen wechseln*

II. *ff*

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

Celli *ff*

B. *ff*

rit. Tempo I (Allegro)

518

Plcc.

Fl. 1 2 3 4

Ob. 1 2 3

in Es

Cl. 1 2 3

in A 1 2 3

Bcl. A

Fug. 1 2 3

C-Fag.

Hr. 1 2 3 4

in F 1 2

Trp.

in B 3

Pos. 1 2 3

Tuba

Kl. Tr.

Becken

Trgl.

Tamb.

518

I.

VI.

II.

Va.

Ccllt

B.

ff

p

cresc.

pp

molto

ff

molto cresc. ff

a 3

a 2

a 3

a 2

a 4

schmetternd

schmetternd

mit Dämpfer

rit. Tempo I (Allegro)

Musical score for orchestra and woodwinds, measures 525-66. The score includes parts for Piccolo, Flute (1 and 2), Oboe, English Horn, Clarinet in A, Bassoon, Contrabassoon, Horns (1 and 2), Trumpet (1 Solo), Trombone (in B), Positone, Violin I and II, Viola, Cello, and Bass. The score features various musical notations such as dynamics (ff, sf, trem.), articulation (accents), and performance instructions (1. Solo, in B, a 2, a 3).

Etwas zurückhaltend

67

532

Picc.

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

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

in Es

Cl.

in A

Bcl. A

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

C-Fag.

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

in F

Trp. in B $\frac{2}{3}$

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

Tuba

I.

VI. II.

Va.

Celli

B.

(in F) Solo

ff

in F

1.2.

3.

1.2. a 2

3.

Pos. 3.

532

unis.

Etwas zurückhaltend

541 *a tempo subito* $\text{♩} = \text{♩}$

Picc. *ff*

Fl. $\frac{1}{2}$ $\frac{3}{4}$ Schalltr. auf! *ff*

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

E.H.

in Es Schalltr. auf! *ff*

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

in A *ff*

Bcl. A

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

C-Fag.

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

Trp.F Schalltr. auf! *molto cresc.* *ff*

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

Tuba *dim. p* *f*

Pk. *dim. p* *f*

Beck. mit Paukenschlägeln *pp* *ff* *ff* *schnell abdämpfen*

Trgl. *ff*

Gesp. mit Klüppeln *ff*

541 *trem.* *ff* *fp* *p molto cresc.* *ff* (547)

Vi. I *ff* *pp molto cresc.* *ff*

Vi. II *ff* *pp molto cresc.* *ff*

Va. *dim. p* *ff* *pp molto cresc.* *ff*

Celli *dim. p* *ff* *pp molto cresc.* *ff*

B. *dim. p* *ff* *pp molto cresc.* *ff*

a 2

a tempo subito $\text{♩} = \text{♩}$

2. Satz

N. B. Alle Vorschläge stets vor dem betreffenden Taktteil

NACHTMUSIK

Allegro moderato

rit.

a tempo

rit.

All^o

1. Oboe

1. Clarinette in B

1. Horn in F

3. Horn in F

kurz verklingend

lang verklingend

f

sf

p antwortend rit.

p antwortend rit.

10 **69**

ohne Nachschläge

Ob. 1

E. H.

1

2

Cl. B

pp

ohne Nachschläge

morendo

morendo

p

f

ff

p

immer etwas stärker als die Oboe

Nicht eilen! Nicht anschwellen!

71 Vorschläge so schnell als möglich

16 **70**

1

2

Ob.

1

2

3

Cl. B

Fag. 1

16

1.

VI.

II.

Va.

Celli

B.

pp

pp

ppp

p

sf

ppp

ppp

p

pizz.

p

pizz.

p

Etwas drängend

Picc. *p cresc.*

Fl. *cresc.*

Ob. *mf cresc. f ff*

E.H. *p*

Cl. B. *p non legato cresc.*

Fag. *pp cresc. sf*

Hr. F. *mit Dämpfer p cresc.*

Tuba *p espress.*

Rute *p cresc. molto ff*

VI *div. sempre p unis.*

Va. *pizz.*

Celli *pizz. p*

B. *pp*

Etwas drängend

28

Tempo!

Picc. *ff*

Fl. 1 2 3 4 *ff* *12*

Ob. 1 2 3 *ff* *12*

E.H. *ff* *12*

Cl.B. 1 2 3 *ff* *12*

Bcl. B *ff* *12*

Fag. 1 2 *ff* *a 2* *12* *dim.* *p*

C-Fag. *p*

Hr. *mit Dämpfer* *ff* *pp* *offen* *f*

Trp. F *ff* *pp*

Pk. *f* *pp*

Gr. Tr. *pp*

I. *28 arco a 3 am Steg* *ff* *pp*

VI. *II. a 3 arco am Steg* *ff* *pp*

Va. *arco am Steg* *ff* *dim.* *pp*

Celli *ff* *arco* *spp*

B. *ff* *arco* *spp*

Tempo!

spp

72 Tempo I subito, molto moderato (Andante)

30 *Sehr gemessen*

Ob. 1

Fag. 8

C-Fag.

Hr. 1

Hr. 2

Pk.

VI 1

VI 2

Va.

Celli

B.

38

Ob. 1

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 3

C-Fag.

Hr. 1

Hr. 2

Pk.

VI 1

VI 2

Va.

Celli

B.

Fl. 2
3

Solo.
p

Ob. 1
p *pp*

Bcl. B
p *sf* *p*

Fag. 3
p *pp* *mf* *sf* *p*

C. Fag.
pp *sf*

Hr. 1
pp *sf* *p*

Hr. 2

Pk.
f

Va.
46
arco

Celli
pp *pizz.* *arco* *3*

B.
pp *sf* *sf* *p* *ff* *sf*

Ob. 1
2
3

E. H.

Cl. B 1
2
3

Bcl. B

Fag. 1
2
3

C. Fag.

Hr. 1
2
A

Pk.

Vl. I
55 *pizz.* *p* *arco* *pizz.* *sf* *p* *sf* *p* *p* *f* *arco* *sf*

Vl. II
pizz. *p* *(pizz.) sf* *p* *sf* *p* *p* *f* *arco* *sf*

Va.
(arco) *p* *3*

Celli
sf *pp* *poco cresc.* *mf* *p* *sf*

B.
sf *pp* *poco cresc.* *mf* *p* *sf*

76

62

Picc.

Fl.

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

E.H.

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

Bcl.B

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

C.Fag.

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

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

Pk.

I.

VI.

II.

Va. *breit gestrichen*

Celli

B.

p *sf* *p* *sf p* *p* *p*

cresc. *f* *sf*

offen *cresc.* *sf* *f* *sf*

breit gestrichen *p* *fp* *sf* *p* *sf* *p* *p*

74

Fl. 1 2

Ob. 1

Cl. B 1 2 3

Bel. B

Fag. 1 2 3

C. Fag.

Hr. F 1 2 3

Trp. F 1

Pk.

74

VI. I.

VI. II.

Va.

Celli

B.

74

pp

a2

p

a3

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

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

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

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

f *p* *p*

sfp *sfp*

p

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

plzz. *sf* *sf* *pp*

plzz. *sf* *arco* *plzz.* *arco Solo.*

sf *p* *sempre pp* *p* *arco Solo.* *p*

p *sf* *p* *pp* *plzz.* *arco* *sf*

p *sf* *p* *p* *sempre pp* *Solo.* *p* *Tutti.* *pp*

83 **Sempre l'istesso Tempo** Nicht eilen, sehr gemächlich

Fl.

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

I. *p* *arco*

VI. *p*

II. *p*

Va. *a 2* *p* *a 2* *arco* *p* *2. pizz.*

Celli *p* *pizz.* *a 2* *arco* *p* *2. pizz.*

B. *p* *a 2* *arco* *p* *2. pizz.*



Gemessen

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

Ob. $\frac{1}{2}$ $\frac{2}{4}$ *p* *cresc.* *ff* *sf* *sf* *p*

Cl. B $\frac{1}{2}$ $\frac{2}{4}$ *p* *cresc.* *ff* *sf* *sf* *p*

Bcl. B *p* *cresc.* *f*

Fag. 1 *p* *p* *cresc.* *f*

C. Fag. *p* *p*

Hr. $\frac{1}{2}$ $\frac{3}{4}$ *p* *sf* *p* *1. 2.* *sf* *p*

I. *f* *sf* *p subito* *cresc.* *f* *p* *sf* *pp* *sf*

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

II. *f* *pp* *cresc.* *f* *sf* *pp* *sf* *sempre pp*

Va. *sempre p* *pp* *Alle unisono* *pizz.* *arco* *pp* *sf*

Celli *a. sempre p* *pp* *(arco)* *f* *p* *arco* *pp* *sf*

B. *cresc.* *f* *p* *arco* *pp*

97

Fl. 1 2
Ob. 1 2
Cl. B 1 2
Bcl. B
Fag. 1 2
C. Fag.
Hr. 1 2

I.
VI.
II.
Va.
Celli
B.

pp *sf* *pp sempre* *pp subito* *sf* *p*

a 2 *p* *sf* *f* *sf* *f*

p stacc. *p stacc.*

103

Fl. 1 2
Ob. 1 2
Cl. B 1 2
Fag. 1 2
C. Fag.
Hr. 1 2 3 4
Pk.
Trgl.
I.
VI.
II.
Va.
Celli
B.

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

a 2 *a 2* *a 3* *a 2*

cresc. *cresc.* *cresc.* *cresc.*

109 82

Picc. *f*

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

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *1.2.* *a 3* *p subito* *f* *p* *sf* *p*

E.H.

Cl. B. $\frac{1}{2}$ $\frac{2}{8}$ *a 3* *p* *1.2.* *mf* *sf* *p*

Bcl. B. *p* *mf* *sf* *p*

Fag. $\frac{1}{2}$ $\frac{2}{8}$ *p* *1.2.* *mf* *sf* *p*

C-Fag. *p* *p sempre*

Hr. $\frac{1}{2}$ $\frac{3}{4}$ *a 2* *sf cresc.* *p subito* *p sempre*

Tuba *mp* *p*

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

Pk. *tr tr tr tr tr tr tr tr tr tr tr*
pp keine Betonung

Trgl. *f* *f*

I. *109* *sf* *p subito* *pp sempre*

VI. *sf* *p subito* *pp sempre*

Va. *a 2* *f* *p* *pizz.* *f* *arco* *pp cresc. f*

Celli *f* *p* *hervortretend* *sf* *p* *p* *pp sf* *f*

B. *f* *pizz.* *f* *arco* *pp*

85

133

E.H.

Cl.B 1/2

Bcl.B

Fag 1/2

C-Fag.

Hr. 1/3/4

Hrf.

Tant.

Hgl.

I.

VI.

II.

Va.

Celli a 2

B. a 2

p

a 2

pp

f

p

pp

f

p

1.

f

dim.

sf

sf

mit Dämpfer

a 2

sf

mit Dämpfer

a 2

sf

pp

pp

sf

sf

mf

mit Dämpfer

sf

sempre pp

mit Dämpfer

arco

f > p

dim.

sf

87

147

Fl. 1 2 3 1.2. a 3

Ob. 1 2

E. H.

Cl. B 1 2 3 a 3 a 2 2.3.

Bcl. B

Fag.

C-Fag.

Hr. 1 3 Dämpfer ab

2 4 Dämpfer ab

Hrf. 1 2 p sf unis.

147

I. VI. II.

Va. f col legno arco pizz. arco pizz. arco a 3 pizz.

Celli p sf olne Dämpfer pizz. pizz. arco pp ppp

B. p sf ppp sf ppp sf ppp sf ppp Dämpfer ab

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

153

Fl. 1
2

Ob. 1
2

E. H.

Cl. B 1
2

Bcl. B

Fag. 1
2
3

C-Fag.

Hr. 2
4

Trp. B 1
2

Hrf. 1
2

153

I. VI. mit Dämpfer

II. mit Dämpfer

Va. arco pp

Celli sf

B. pizz. sf arco pp deutlich (nicht eine Oktave höher)

161 Poco meno mosso

89

Picc. 1 2

Fl. 3 4

Ob. 1 2 3

Cl. B 1

Hr. 4

Hrf. 1 2

VI. I. II.

Va.

B.

ppp *sempre p*

sehr ausdrucksvoll u. hervortretend

p (Vorschläge vor dem Takteil und sehr schnell.) *sempre pp*

pp *Solo* *pp mit Dämpfer*

unla. *tr* *pp sempre*

90

Picc. *sempre pp*

Fl. 1 2 3 4

Ob. 1 2 3

Cl. B 1

Hr. 8

Trp. F 1

Hrf. 1 2

Trgl.

VI. I. II.

Va. *alle*

Celli

B. *p pizz.*

f *p* *f* *f*

mf non legato *p* *ff*

1 offen *mf* *sempre p*

1. 3. *2. 4.*

p pizz. *pizz.* *p*

176

Fl. 1 2 3 4

Ob. 1 2 3 8

Cl. B. 1 2 3 8

Fag. 1 2 3

Hr. 1 3

Trp. F 1 2 3

Pos. 3

VI. Solo

VI. I. II.

Va.

Celli

B.

p *sf* *<sf* *pp* *pp* *tr*

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

f *pp* *tr*

pp non legato *tr* *pp non legato*

a 2 *mf* *sf* *sf*

1. gest. *f*

1. 2. *mf* *mit Dämpfer* *mf*

ohne Dämpfer *p pizz.* *ohne Dämpfer* *p pizz.* *ohne Dämpfer* *p pizz.*

(offen)

176

Drängend

182

182

Picc. 1. *tr*

Fl. 1. *tr* *poco a poco cresc.* *sempre cresc.* *a 2. tr*

Ob. 1. *tr* *ff* 2. *tr* *ff* 3. *tr* *ff*

Cl. B. 1. *tr* *cresc.* 2. *tr* *cresc.* 3. *tr* *cresc.*

Fag. 1. *p* 2. *tr* *sf* 3. *tr* *sf*

Hr. 1. *gest.* *mf* *mit Dämpfer* *cresc.*

Trp. F. 1. *pp* *Solo mit Dämpfer* *offen* *ff*

Pos. 3. *pp* *Solo mit Dämpfer* *ff*

Tuba

Rute

VI. Solo 182 *pp* *a 2.* *ff* *tr* *p* *cresc.* *molto* *ff*

VI. I. *cresc.*

VI. II. *cresc.*

Va. *cresc.*

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

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

f *Drängend* *ff*

Picc. *ff sempre* *sempre ff*

1 2 *pp* *pp sempre*

Fl. 3 4 *pp* *pp sempre*

1 2 *ff* *pp* *ff* *pp*

Ob. 8 *pp* *pp* *ff* *pp*

E. H. *ff* *pp* *pp sempre*

1 *pp* *pp sempre*

2 *pp* *pp sempre*

Cl. B 3 *pp* *pp sempre*

Bcl. B *p* *p sempre*

Fag. *ff sempre* *sempre ff*

C-Fag. *pp*

1 2 3 *ff sempre* *pp*

Hr. 4 *pp* *pp*

1 *ff* *p* *muta in B*

Trp. F 2 *ff* *p*

Tuba *ff* *p*

Hrf. 1 2 *ff bisbigliando*

Pk. *ff* *pp*

187 *arco* *pp* *ff* *A Saite mit einem Finger*

VI. I *pp* *ff* *A Saite mit einem Finger*

II. *pp* *ff* *A Saite mit einem Finger*

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

Celli *ff* *pp* *ff* *mit einem Finger* *arco*

B. *ff* *p* *pp*

92 a tempo

189

molto espr.

mf *p* *ff*

Ob.

E. H.

mf *p* *molto espr.* *ff*

Cl. B

p quasi Tromba *p* quasi Tromba

Fag.

Hr.

p *pp*

Trp. B

p *pp* *mit Dämpfern* *p* *aber stets deutlich*

Hrf. 1 unis. 2

p *f*

Pk.

p

189

VI. I. II.

Va.

2 Solo Celli

(arco) *molto espr.* *(ohne Dämpfer)* *sf* *p* *ff*

(arco) *molto espr.* *(ohne Dämpfer)* *sf* *p* *ff*

Celli (Tutti)

pizz. *p* *pp*

pizz. *p* *pp*

B.

p *pp*

a tempo

196

1

Ob. 2

3

E. H.

Cl. B 1

2

Fag. 1

2

3

Hr. 1

2

4

Trp. B 3

1, 2

Hrf. unis.

Pk.

196

I.

VI.

II.

Va. *a Soli*

2 Solo Celli

Celli (Tutti)

B.

ff *sf* *p* *sf* *ff grell* *dim.* *p* *ff*

ff *sf* *sf* *ff grell* *dim.* *p* *ff*

ff grell *dim.* *p* *ff* *p*

ff *sf* *ff grell* *dim.* *p* *ff* *p*

f *dim.* *p*

f *dim.* *p*

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

cresc. *f* *dim.*

cresc.

f *f*

pp *ff* *p* *pp*

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

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

p sempre

p sempre

209

Fl. 1 *flüchtig*
pp non legato

Fag. *pp* *ppp*

C-Fag. *p*

Hrf. 1 *1. Solo*
p

Tamt. *pp* *pp*

I *mit Dämpfer*
pp

VI *mit Dämpfer*
pp

II *pp*

Celli *(arco)*
pp sehr gemessen

B. *arco*
pp sehr gemessen

flüchtig
pp

sempre pp

sempre pp

216

Fl. 1 *flüchtig*
ppp

Ob. 1. *pp*

E.H. *pp*

Cl. B. *ff*

Hr. *offen* 1.2. *f*
offen 3.4. *f*

Trp. F. 1 *offen* *f*

Hrf. 1 *pp* *ppp*

I *ppp* *pppp* *ohne Dämpfer*

VI *ppp* *pppp* *ohne Dämpfer* *ff*

II *ppp* *pppp*

Celli *ppp* *pppp*

B. *ppp* *pppp*

216

96

a2 *p*

a2 *f*

a3 *f*

a3 *f*

a2 *f*

a3 *f*

223

Tempo

97

Picc. *ff sf*

Fl. 1 2 *sf sf*

Fl. 3 4 *sf sf*

Ob. 1 2 3 *sf sf*

E.H. *sf sf*

Cl. B. 1 2 3 *sf sf*

Bcl. B. *f sf*

Fag. 1 2 3 *f sf*

C-Fag. *f sf*

Hr. 1 2 *ff sf-p sf-p*

Hr. 3 4 *ff sf-p sf-p*

Trp. F. 1 *sf-p sf p f sf-p p sf-p*

Trp. F. 2 *f p sf-p p sf-p*

Tuba *f sf-p*

Pk. *f sf*

223

I. *ff sf*

VI. II. *ohne Dämpfer ff sf*

Va. *ohne Dämpfer ff sf*

Collt. *ff sf*

B. *ff sf*

sehr energisch

Tempo

232

Picc. *p*

Fl. 1 $\frac{1}{2}$ $\frac{2}{8}$ *p*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *a3* *tr tr tr* *p* *ff* *p*

E.H. *ff*

Cl.B. 1 $\frac{1}{2}$ $\frac{2}{8}$ *a3* *tr tr tr* *p* *ff* *p*

Bcl.B. *p*

Fag. 1 $\frac{1}{2}$ $\frac{2}{8}$ *a3* *p* *ff* *p*

C-Fag. *ff* *p*

Hr. 1 $\frac{1}{2}$ *sf* *p* *sf* *p* *sf* *ff* *p* *ff*

Hr. 2 $\frac{1}{2}$ *sf* *ff* *p* *ff*

Hrf. 1 $\frac{1}{2}$ *unis.* *ff*

232

I. *pp* *ff* *p* *f*

VI. II *sf* *p* *sf* *p* *sf* *p* *f* *pp* *molto* *ff* *p* *f*

Va. *sf* *p* *sf* *p* *sf* *p* *f* *p* *ff* *p* *f*

Celli *sf* *p* *sf* *p* *pp* *ff* *p*

B. *sf* *p* *sf* *p* *pp* *ff* *p*

240

Picc. *p* *p subito* *f* *ff* *fp*

Fl. 1. *p* *p subito* *f* *ff* *fp* a2 1.2.

Ob. *p* *p subito* *f* *ff* *fp*

E. H.

Cl. B. *p* *p* *f* a3

Bel. B.

Fag. *f* *p* *sf p* *sf*

C. Fag.

Hr. *f* *fp molto* *f* *p sf* *sf* *ff* a2 a3 *dim.* *p* *mit Dämpfer*

Trp. B. *f* *p* *sf* *sf* *sf* *sf* *f* *p*

Tuba *p* *sf*

Hrf. 1. *f* *sempre ff*

Pk.

Trgl.

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

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

Va. *p* *f* *ff* *sf* *sf p* *sf*

Celli *sf* *sf* *p* *sf p* *sf* *p*

B. *sf* *sf* *p* *sf p* *sf* *p*

253

Picc.

Fl. $\frac{1}{4}$ $\frac{3}{4}$ a 4 p 3. 4. p a 4 sf

Ob. $\frac{1}{3}$ a 3 f 1. p

E. H. p sf

Cl. B $\frac{1}{3}$ p pp 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Cl. B $\frac{1}{3}$ p pp

Bcl. B p pp

Fag. $\frac{1}{3}$ p pp

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

Trp. B 2. mf

Hrf. 1. p 2. p nicht gebrochen

Trgl. p pp

253

I. p pp

VI. II. p pp

Va. p pp pizz. p

Celli p sempre p pp sf sf pp sfpp

B. p sempre pp < sf sf pp sfpp

260

1. 2.

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *pp* *pp subito*

Ob. $\frac{1}{2}$ $\frac{3}{4}$ *pp* *pp subito*

E.H. *pp*

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

Bcl. B. *p*

Fag. 1 *p*

C:Fag. *pp*

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

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

Tuba *pp*

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

Pk. *pp*

260

I. *pp* *sf*

VI. *pp* *sf*

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

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

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

muta in F
Immer mit Dämpfer

266

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

273

103

Picc. *f* *p*

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *p* *pp* *sempre pp* *cresc.* *molto cresc.* *ff* *p subito*

Ob. $\frac{1}{2}$ $\frac{3}{8}$ *p* *pp* *sempre pp* *cresc.* *molto cresc.* *ff* *p subito*

E.H. *p* *f* *p subito*

Cl.B. $\frac{1}{2}$ *p* *pp* *cresc.* *molto cresc.* *f* *p* *a 3*

Bel.B. *f* *p*

Fag. $\frac{1}{3}$ *f* *f* *p* *pp* *cresc.* *p*

C.Fag. *p*

Hr. $\frac{1}{2}$ $\frac{3}{4}$ *f* *p* *f* *p espressivo*

Trp.F. $\frac{1}{2}$ *p* *f* *p subito* *in B* *f* *p subito*

Tuba *p*

Hrf. 1,2 *f* *1.2. zusammen*

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

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

Glap. *f*

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

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

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

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

B. *ff* *p*

280

Picc. *f*

Fl. $\frac{1}{4}$ $\frac{3}{4}$ *p* *f* *p* *dim.*

Ob. $\frac{1}{2}$ $\frac{3}{3}$ *p* *f* *p* *dim.*

E.H. *f* *P subito* *ff*

Cl.B $\frac{1}{2}$ $\frac{3}{3}$ *a 3* *cresc.* *p*

Bcl.B *cresc.* *p*

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

C-Fag. *cresc.* *etwas hervortretend* *p*

Hr. $\frac{1}{3}$ $\frac{2}{4}$ *p* *f* *p subito* *f* *P subito* *p* *cresc.* *f* *1. Solo* *sempre f*

Trp B $\frac{1}{2}$ $\frac{2}{4}$ *p* *f* *p subito* *f* *P subito* *p* *cresc.* *f* *mit Dämpfer*

Tuba *cresc.* *p*

Hrf. 1.2 *f* *f* *f*

Pk. *pp*

Trgl. *f*

Gisp. *f*

Hgl. (im Orch.) *p*

280

I. *f*

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

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

Celli *cresc.* *a 2* *pizz.* *f* *p*

B. *cresc.* *pizz.* *f* *p*

303

Picc.

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

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

E. H.

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

Bcl. B

Fag. 1 f

Fag. 2 f

Fag. 3 f

C-Fag. p

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

Pk. p

303

I. f

VI. a 2 am Steg p

II. pizz. a 2 p

Va. p p p arco pp

Celli am Steg p p p arco pp

B. p p p pizz. f

107

309

Fl. 1

Ob. 1

E.H.

Cl.B 1

Bcl.B

Fag. 2

C-Fag.

Hr. 1

2.4. offen

I.

VI.

II.

Va.

Celli

B.

p, *f*, *staccatissimo*, *pp*, *ppp*, *pppp*, *arco*, *pizz.*, *sempre pp*, *fließend*, *non legato*

108

317

Fl. 1

Cl.B 1

Bcl.B

Fag. 2

C-Fag.

Hr. 1

Pk.

Celli

B.

1. Wie Vogelstimmen

p, *f*, *fließend*, *pp*, *ppp*, *pppp*, *arco*, *pizz.*, *sempre pp*, *fließend*, *non legato*

3. Satz SCHERZO

Schattenhaft

112

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

Flöten 1/2

Clarinetten in B 1/2

Baßclarinette in B

Fagotte

Hörner in F 1/3, 2/4

Pauken *(immer schnell abdämpfen)*

Violinen I, II

Violen

Violoncelli *pizz.*

Contrabässe *pizz.*

Dynamic markings: *p*, *pp*, *sempre p*, *cresc.*

113

Fl. 1/2

CL.B. 1/2

Bcl.B.

Fag. 1/2

Hr. 1/3, 2/4

Pk.

Vi. I, II *mit Dämpfer*

Va.

Celli *mit Dämpfer arco*

B.

Dynamic markings: *f*, *p*, *pp*, *sf*, *pp*, *pp*

* Achtung auf den Wechsel der betonten und unbetonten Noten.

20 allmählich etwas fließender

Musical score for measures 120-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. 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.).

Measure 120: Flute and Oboe play a melodic line. Clarinet, Bassoon, and Contrabassoon play a rhythmic accompaniment with *stacc.* and *sempre pp* markings. Horns play a sustained note. Percussion plays a rhythmic pattern. Violins and Viola play a melodic line with *pp* and *mit Dämpfer* markings. Cello and Bass play a rhythmic accompaniment with *pp* and *arco* markings.

Measures 114-115: Flute and Oboe play a melodic line. Clarinet, Bassoon, and Contrabassoon play a rhythmic accompaniment with *stacc.* and *sempre pp* markings. Horns play a sustained note. Percussion plays a rhythmic pattern. Violins and Viola play a melodic line with *pp* and *mit Dämpfer* markings. Cello and Bass play a rhythmic accompaniment with *pp* and *arco* markings.

Musical score for measures 115-26. The score includes parts for Oboe (Ob.), English Horn (E.H.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Horn (Hr.), Trumpet in F (Trp. F.), Percussion (Pk.), Violin I (VI. I.), Violin II (VI. II.), Viola (Va.), Cello (Celli), and Bass (B.).

Measure 115: Oboe and English Horn play a melodic line. Clarinet, Bassoon, and Horn play a rhythmic accompaniment with *pp* markings. Percussion plays a rhythmic pattern. Violins and Viola play a melodic line with *pp* and *mit Dämpfer* markings. Cello and Bass play a rhythmic accompaniment with *pp* and *arco* markings.

Measures 115-26: Oboe and English Horn play a melodic line. Clarinet, Bassoon, and Horn play a rhythmic accompaniment with *pp* markings. Percussion plays a rhythmic pattern. Violins and Viola play a melodic line with *pp* and *mit Dämpfer* markings. Cello and Bass play a rhythmic accompaniment with *pp* and *arco* markings.

123

93 *a 3*

Fl. 1/2

Ob. 1/2

E.H.

Cl. A 1/2 *a 2*

Bcl. B

Fag. 1 *f schwer*

C-Fag. 2/3 *f schwer*

Trp. F 1/2 *mit Dämpfer*

Vi. I. 93 *pp sf pp sf*

Vi. II. *pp sf pp sf*

Va. *pp sf pp sf ff pp*

Celli *arco*

B. *mf schwer p*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

in B

124

espressivo *a 2*

Ob. 1/2 *100 ff*

E.H. *ff*

Cl. B 1/2 *sf*

Trp. F 100 *Dämpfer ab!*

Vi. I. *sf p sf p sf*

Vi. II.

Va. *p*

Celli *pizz.*

B. *p*

127

123

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

Bcl. B

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

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

3. Pos. Tuba

I.

VI.

II.

Va.

Celli

B.

ff *sf* *ff* *sf* *ff* *sf* *ff* *sf*

a 3 *muta in A* *cresc.*

128

132

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

Ob. 1

E. H.

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

Bcl. B

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

C. Fag.

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

3. Pos. Tuba

Pk.

I.

VI.

II.

Va.

Celli

B.

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

a 2 *muta in B*

NB. / bedeutet stets portamento

129

139

Fl. 1 2

3 4

Ob. 1 2

3

E. H.

Cl. B. 1 2

3

Bcl. B.

Fag. 1 2 3

3

C-Fag.

Hr. 1/2

2/4

Trp. B. 1

mit Dämpfer

mit Dämpfer

2 3

mit Dämpfer

mit Dämpfer

3. Pos.

Tuba

Pk.

I. 139

VI.

II.

Va.

Celli

B.

This page contains the musical score for measures 155 through 160. The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes (Fl.):** Two staves (1 and 2). Measures 155-156 feature a melodic line with dynamics *ff* and *sf*.
- Oboes (Ob.):** Two staves (1 and 2). Measures 155-156 feature a melodic line with dynamics *sf* and *pp*.
- Clarinets (Cl. B):** Three staves (1, 2, 3). Measures 155-156 are mostly rests.
- Bassoon (Bcl. B):** One staff. Measures 155-156 are mostly rests.
- Bassoon (Fag.):** Three staves (1, 2, 3). Measures 155-156 are mostly rests.
- Contrabassoon (C. Fag.):** One staff. Measures 155-156 are mostly rests.
- Horns (Hr.):** Four staves (1, 2, 3, 4). Measures 155-156 are mostly rests.
- Trumpets (Pk.):** One staff. Measures 155-156 feature a melodic line with dynamics *morendo*.
- Violins (Vl.):** Two staves (I and II). Measures 155-156 feature a melodic line with dynamics *pp* and *sf*.
- Violas (Va.):** One staff. Measures 155-156 are mostly rests.
- Celli (Celli):** One staff. Measures 155-156 are mostly rests.
- Bass (B.):** One staff. Measures 155-156 are mostly rests.

Measure 155 is marked with a rehearsal sign and the number 155. Measure 160 contains several performance instructions: *mit Dämpfer* (with mutes) for the Violins, Violas, and Celli, and *pp* (pianissimo) for the Bass.

137 Più mosso (subito)

198

Fl. 1, 2, 3, 4

Ob. 1, 2

Cl. B. 1, 2, 3

Fag. 1

Hr. 1

Hrf.

Solo VI. I.

Tutti VI. I.

VI. II.

Va.

Celli

a 2

f

pp

sempre dolce

morendo

espr.

pp morendo

espr.

pp

pp morendo

p

Resonanz

pp

pp

pp sf

immer ohne Dämpfer

immer mit Dämpfer

immer mit Dämpfer

immer mit Dämpfer

immer mit Dämpfer

immer mit Dämpfer

mit Dämpfer

pp

pp

138 Più mosso

209

Tempo I (subito)

Cl. B. 1, 2

Fag. 1, 2

C-Fag.

Hr. 1, 2, 4

Pk.

209

VI. I.

VI. II.

Va.

Celli

B.

a 2

p

p

gestopft

p

cresc.

cresc.

cresc.

f

p

cresc.

f

immer mit Dämpfer

(arco)

pizz.

arco

pizz.

arco

Dämpfer abl.

Solo

pp

p

cresc.

f

cresc.

cresc.

sf

pp

pizz.

p

cresc.

cresc.

f

218 Tempo I

Più mosso Tempo I

Fl. 1/2

Cl. B 1/2

Bcl. B

Fag. 1/2 3

C-Fag.

Hr. 1/2 3/4

Pk. 218 ohne Dämpfer *mf*

Vi. I. *p* Dämpfer ab! *pizz.* *cresc.* *accel.* *a tempo*

Vi. II. *mf* *Tutti pizz.* *cresc.* *f*

Va. *mf* *Tutti pizz.* *cresc.* *f*

Celli *f* *arco* *pizz.* *cresc.* *arco* *pizz.* *arco* *pizz.* *arco* *Dämpfer ab!* *p*

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

Ob. 1/3 2/3

E.H.

Cl. B 1/2 3

Bcl. B

Fag. 1/2 3

C-Fag.

Hr. 1/2 3/4

Trp. F 1 (o.D.) *p* *cresc.* *f* *p*

Pos. 1 *p* *cresc.* *f* *p*

Tuba

227

Vi. I. *p* *cresc.* *poco a poco* *ff* *ff* *ff*

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

Celli *cresc. poco a poco* *ff* *ff* *ff*

B. *cresc. poco a poco* *ff* *ff* *ff*

Nicht eilen

Pesante

236

Picc. *ff*

Fl. 1 2 3 4 *ff* *a 4* *tr*

Ob. 1 2 3 *ff* *a 3* *tr*

E.H. *sempre ff*

Cl. B. 1 2 3 *sempre ff*

Bcl. B. *sempre ff*

Fag. 1 2 3 *sempre ff*

C-Fag. *sempre ff*

Hr. 1 2 *p* *cresc.* *ff* *ff*

3 4 *p* *cresc.* *ff* *ff*

Trp. F. 1 2 3 *mit Dämpfer* *mf* *cresc.* *ff* *ff*

Pos. 1 2 3 *a 3* *p* *cresc.* *f* *ff* *p*

Pk. *p*

Beck. *f*

Trgl. *ff*

I. 236 G-Saite *f* *ff* *pizz.* *ff a 2*

VI. G-Saite *f* *ff* *pizz.* *ff a 2*

II. *f* *ff* *pizz.* *ff*

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

Celli *f* *ff* *pizz.* *ff*

B. *f* *ff* *p*

Nicht eilen

Pesante

142 *a tempo*

Fl. 1 2 3 4
Ob. 1 2 8
E.H.
Cl.B 1 2 3 8
Bcl.B
Fag. 1 2 3 8
C-Fag.
Hr. 1 3 2 4
I. arco
VI. arco
II. arco
Va. arco
Celli
B. pizz.

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

143

E.H.
Cl.B 1 2 3
Bcl.B
Fag. 1
C-Fag.
Hr. 1 3 2 4
Va. 253
Celli
B. 253

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

147

285

Picc. *ff* *loco*

Fl. *ff* *ff*

Ob. *sf* *p* *ff* *a 8* *sf*

E.H. *sf* *p* *ff* *a 3* *ff*

Cl. B *ff*

Fag. *ff* *a 3* *ff*

Hr. *p* *sf* *p* *ff* *sempre ff* *sf*

Trp. B *ff* *offen* *ff* *p* *sempre ff* *sf*

Pos. *ff* *p*

Tuba *ff*

Pk. *p* *f*

Solo *ff* *sf* *ff* *ff* *gliss.* *ff*

Tutti *p* *ff* *ff unis.* *f*

Vi. I. *ff* *ff* *ff* *ff* *gliss.* *f*

Vi. II. *pp* *sf* *ff* *ff* *ff* *ff*

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

Celli *mit Dämpfer* *arco* *pp* *ff* *p* *ff* *fp* *Dämpfer ab!*

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

148 Wieder wie zu Anfang (nicht eilen)

149

Fl. $\frac{1}{2}$ $\frac{3}{4}$ 293 *pp* *in A* *a 4* *sf*

Cl. A $\frac{1}{2}$ $\frac{2}{8}$ *pp* *a 3* *sf*

Fag. $\frac{1}{2}$ $\frac{3}{8}$ *sf* *kurz* *kurz* *ff* *ff*

Tuba *ff* *p* *ff* *ff*

Pk. *Holzschlägel* *fff* *p*

VI. II. 293 *pizz.* *p* *pizz.* *sf* *pizz.* *p* *sf*

Va. *pizz.* *p* *pizz.* *sf*

Celli *pizz.* *p* *pizz.* *sf*

B. *sf* *p* *sf* *sf*

150

Fl. $\frac{1}{2}$ $\frac{3}{4}$ 305 *sf*

E. H. *fp*

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

Bel. B. *fp*

Fag. 2 *f* *p* *a 2* *fp*

C-Fag. *fp* *fp*

Hr. $\frac{1}{2}$ $\frac{3}{4}$ *p* *fp*

Pk. *p*

I. 305 *pizz.* *sf*

VI. II. *sf* *sf* *sf*

Va. *sf* *sf* *sf* *sf* *Solo.* *arco* *sf*

Celli *sf* *sf* *sf* *sf* *sf*

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

151

315

1. 2. Fag. 1. 2.

C. Fag.

Hr. 3. 4.

Pk.

315

I. VI.

II.

Va. *sfp* *sfp* *f* *p* *p* *Tutti mit Dämpfer*

Celli

B.

152

323

1. 3. Hr.

2. 4.

Trp. F. 1. 2.

Tuba

Pk. *sfp* *f* *sfp* *f*

323

I. VI.

II.

Va. *poco* *a poco cresc.* *mf* *f* *ff*

Celli *poco* *a poco cresc.*

Solo *Solo arco* *sf* *sfp* *ff*

B. *sf* *sfp* *ff*

Tutti *poco a poco cresc.* *immer pizz.*

153

331

Hr. 1/3, 2/4

Trp. F 1/2

Pk.

Vl. I mit Dämpfer arco p

Vl. II mit Dämpfer arco p

Va. ff, ff, pp, cresc. ohne Dämpfer

Celli immer ohne Dämpfer arco

B. Tutti. arco pp

mit Dämpfer sf, ff, sf

arco p, sf, sf, sf

pp, f, pp

molto

ppp

337

Fl. 1/2, 3/4 a 2

Ob. 1/2, 2/8 a 2

Cl. A 1/2, 2/8 a 3

Fag. 1/2, 2/8 a 3

Trp. F 1/2, 2/3

Vl. I 337

Vl. II 337

Va.

Celli

B.

f, p, sf, p, sf, sf

f, p, sf, sf, p

f, p, sf, sf, p

sf, p, sf, p

p, sf, sf

3. auch mit Dämpfer sf, p

Dämpfer ab!

Dämpfer ab!

(mit Dämpfer)

154

Fl. 1/2 *343* *pp* *ff* *pp*

Ob. 1/2 *sf*

Cl. A 1/2/8 *pp* *ff* *pp*

Trp. F 1/2/3 *sf*

Pk. Schwammechlägel *p*

I. *ohne Dämpfer* *sf* *pp klagend* *sempre molto espr.*

VI. *ohne Dämpfer* *sf* *pp klagend*

II. *ohne Dämpfer* *sf* *pp klagend*

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

Celli. *pizz. p* *arco* *pp sempre molto espr.*

B. *ppp*

155

Fl. 1/2 *349* *pp* *ff* *pp*

Cl. A 1/2/3 *pp* *1. 2.* *ff* *pp* *a 3*

Bcl. B *a 3*

Fag. 1/3 *a 3* *p*

C-Fag. *a 3*

Pk. *p*

I. *349* *pp* *ff* *pp*

VI. *pp* *ff* *pp*

II. *pp* *ff* *pp*

Va. *pp* *ff* *pp*

Celli. *pp* *ff* *pp*

B. *ppp*

355

Fl. 1 2/4
Ob. 1 2/3
E. H.
Cl. A 1 2/3
Bcl. B
Fag. 1 2/3
C-Fag.
I 355
VI. I
II.
Va.
Celli
B. a 2

157

Flotter

361

Fl. 1 2/4
Ob. 1 2/3
Cl. A 1 2/3
Bcl. A
Fag. 1 2/3
C-Fag.
Pos. 1 2/3
Tuba
Pk.
VI. I. 361
Va.
Celli
B.

Flotter

369

Picc. 

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

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

E. H. 

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

Bcl. A 

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

C-Fag. 

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

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

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

Tuba 

Pk. 

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

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

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

Celli $\frac{1}{2}$ 

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

369

a 2 pizz. 

arco 

a 2 pizz. 

arco 

pizz. 

arco 

pizz. 

arco 

pizz. 

arco 

159

378

Picc. 

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

Ob. $\frac{1}{2}$ $\frac{2}{4}$  1.2. *ff* a 3 *p* 1.2. *ff*

E.H.  *ff*

Cl.A $\frac{1}{2}$ $\frac{2}{4}$  a 3 *sempre* *f* *p* *pp* *ff* *pp*

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

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

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

Hr. $\frac{1}{2}$ $\frac{2}{4}$  *fp* *f* *fp* *ff* *gestopft* *ff* *gestopft*

Trp.B $\frac{1}{2}$ $\frac{2}{4}$  *p sempre* *pp* *sempre pp*

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

Tuba  *f*

Pk.  *f* *fp* *f*

I.  *ff* *a 2* *sf* *gliss.* *sf*

VI.  *ff* *f* *sf* *Griffbrett* *pp* *pp* *sfpp* *pp*

Va.  *arco* *ff* *ff* *ff* *sf* *gliss.* *sf*

Celli  *ff* *ff* *spring. Bogen* *pp*

B.  *ff* *ff* *spring. Bogen* *pp*

386

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

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

E. H. *f* *ff* *p*

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

Bcl. A. *ff* *p*

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

C-Fag. *f* *p*

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

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

Pos. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 3* *p* *trumm* *ffpp*

Pk. *f* *ffpp*

386

I. *mp* *ff* *f* *ff* *ff* *f stacc.*

VI. *mp* *ffpp* *ff* *f* *ff* *ff* *ff* *ff*

Va. *p* *ffpp*

Celli *spring. Bogen* *mf* *ff*

B. *spring. Bogen* *mf* *ff*

V. hebel

394

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

E.H.

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

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

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

Tuba

I.

VI. *stacc.*

II.

Va.

Celli

B.

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401

Picc.

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

Ob. 1

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

Bcl. B

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

Pk.

I.

VI.

II.

Va.

Celli

B.

402

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

410

Picc. *fp*

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

Ob. 1 *p*

Ob. 2 *a 2*

E.H.

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

Bcl.B. *p*

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

Hr.

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

Tuba *f*

Pk.

410 *Dämpfer ab!*

I. *a 2* *p* *ffp* *f*

VI. *Dämpfer ab!* *f*

II. *f*

Va. *f* *ff*

Celli *arco* *pp* *mf* *pp* *f* *p cresc.* *f*

B. *arco* *pp* *mf* *pp* *f* *p cresc.* *f*

Wild

Più mosso

a tempo

417

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

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

Ob. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{8}$ *ff* *ff* *sf* *p* *ff* *ff* *p*

E. H. *p*

Cl. B $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{8}$ *ff* *sf* *p* *ff* *p*

Bcl. B *ff*

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

C: Fag. *ff*

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

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

Pos. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{8}$ *sf* *f* *sf* *dim.* *p*

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

417

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

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

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

Celli *ff martellato* *ff* *pizz.*

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

Wild

Più mosso

a tempo

165

427

This page of a musical score, numbered 150 and 165, features a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet in B-flat (Cl. B.), Bass Clarinet (Bcl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horns (Hr.), Trumpets in F and B (Trp.), Trombones (Tuba), Percussion (Pk.), and Trombone I (Trgl.). The bottom section includes Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli), and Bass (B.).

The score is marked with a key signature of one sharp (F#) and a time signature of 2/4. It includes numerous dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), *dim.* (diminuendo), *sf* (sforzando), and *fp* (forzando piano). Performance instructions like *p espr.* (piano espr.) and *offen* (open) are also present. The score is divided into measures, with some measures containing first and second endings (1. 2. and 3.).

438

Picc. *ff*

Fl. *a 4* *f - ff*

Ob. *a 3* *f - ff*

E. H. *f*

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

Bcl. B. *dim.*

Fag. *dim.*

C.-Fag. *fp* *ff*

Hr. *p*

in F 1 *f* *in B* *p espr.* *a 2*

Trp. in B 2 *p espr.*

Pk. *p*

Trgl.

438

I. *p < ff* *sf* *sf* *p* *ff* *f - p*

VI. *a 2 pizz.* *f - dim.* *pp*

II. *p < ff* *sf* *sf* *pizz.* *f - dim.*

Va. *p* *p* *f* *f - dim.*

Celli *p* *p* *f* *ff* *pp*

B. *p* *a 2* *pizz.* *pp*

Più mosso subito Tempo I (subito) *pp*

Più mosso Tempo I 168

440

Fl. 1 2 3 4

E.H.

Cl. A 1 2 3

Bel. B

Fug. 1 2 3

C-Fag.

Hr. 1 2

VI. I.

Celli

B.

In A

a 3

malto

a 4

sf

fp

cresc.

fp

p

fp

fp

fp

fp

cresc.

p cresc.

cresc.

sf

p

sf

sf

sf

sf

cresc.

arco

sf

sf

sf

sf

sf

sf

169

458

Fl. 1 2 3 4

Ob. 1 2 3

E.H.

Cl. A 1 2 3

Bel. B

Fug. 1 2 3

C-Fag.

Hr. 3 2 4

Pos. 1 2 3

Tuba

Tr. k.

VI. I.

VI. II.

Va.

Celli

B.

a 3

fp

fp

fp

fp

fp

f

ff

p

p

dim.

dim.

p dim.

dim.

dim.

p dim.

p

pp

dim.

dim.

dim.

dim.

mf

dim.

a 2

pizz.

arco

pizz.

dim.

arco

großer Ton

f

sf

dim.

pizz.

p

pizz.

p

468

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

Fl. 1 *f molto accel.* *p*

Ob. 1 *ff grell* *p*

Cl. B *in B* *p*

Bcl. B *pp*

Fag. *p*

C-Fag. *p*

Hr. *p*

Pk. *p*

468 *pizz.* **Violinen und Violen im Tempo weiter**

Vl. II. *f* *pizz.* *arco* *pizz.* *dim.*

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

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

B. *fp* *p*

477

Fl. 1 *ff* *pp*

Ob. 1 *ff* *pp*

Cl. B *ff* *p*

Hr. *dim.* *mit Dämpfer* *mf*

Trp. B *dim.* *mit Dämpfer* *mf*

Pk. *dim.*

477 *dim.* *a 2 pizz.*

Vl. II. *arco* *a 3* *dim.*

Va. *arco* *a 3* *sfpp* *morendo* *dim.*

Celli *sfpp* *a 2* *arco* *sf*

B. *mf* *sfpp* *dim.*

172

173

486

Picc. *ff*

Fl. 1 *sf* *ff* *p* *ff* *pp*

Ob. 1 *sf* *ff* *dim.* *f* *ff* *p*

Cl. B 1 *ff* *p* *ff* *pp* *ppp*

Bcl. B *ff* *p* *ff* *pp* *ppp*

Fag. 1 *ff* *p* *ff* *pp* *ff*

C-Fag. *ff* *p* *ff* *pp* *ff*

Hr. 1 *f* *ff* *pp* *ff* *p*

Hr. 3 *f* *ff* *pp* *ff* *p*

1 Pos. *f* *ff* *pp* *ff* *p*

Tuba *f* *ff* *pp* *ff* *p*

Pk. *f* *ff* *pp* *ff* *p*

486

VI II. *f* *ff* *pp* *ff* *p*

Va. *fff* *p* *fff* *pizz.* *f*

Celli *f* *p* *fff* *pizz.* *f*

B. *sfpp* *f* *p* *fff* *pizz.* *f*

174 Nicht eilen

kurz (504)

495

Fl. 1 *sf* *pp*

E.H. *sfpp*

Cl. B 1 *sf* *p*

Fag. 1 *f*

Pk. *p*

495

Va. *p* *pizz.* *f* *mf* *arco* *p* *morendo* *ppp*

Celli *f* *mf* *arco* *p* *morendo* *ppp*

B. *f* *mf* *arco* *p* *morendo* *ppp*

Holzschl. schnell abdämpfen.

kurz

19

Fl.

Ob. 1

E.H.

Cl. B 1/2

Bcl. B

Fag. 2

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

19

I.

VI.

II.

Va.

Celli

B.

ff

dim. pp

f

p

dim.

sfz

p cresc.

fp

dim.

p

fp

sfz

sf

sfz

f

sf

pp

pp

f dim.

p

f

p

Solo stark hervortretend

Tutti

pp espr.

pp espr.

arco

sfz

pp

sf > pp

pp

sfz

tr.

tr.

tr.

pizz.

p

180

42

a 2

Fl. 1 *f* *p* *sfz* *sfz* *f* *pp*

Ob. 1 *p* *sf* *sfz* *f* *pp*

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

E.H. *f* *fp* *fp* *f* *pp*

Cl. B. 1 *cresc.* *f* *fp* *p* *f* *pp*

Cl. B. 2 *p cresc.* *f* *fp* *f* *pp*

Bcl. B. *p* *sf* *p* *sf* *f* *pp*

Fag. 1 *p* *f* *sfz* *sfz* *pp*

Fag. 2 *p* *f* *sf* *fp* *pp*

C-Fag. *p* *f* *sf* *fp* *pp*

Hr. 1 *mf* *fp* *pp* *p* *p* *sfz*

Hr. 2 *pp* *f* *p* *p* *pp dim.*

Guit. *p*

Mand. *p*

Hrf. 1 *f* *f* *unis.*

Hrf. 2 *p* *p*

42

VI. Solo *p* *ff* *hervor. tretend*

VI. I. *f* *fp* *Tutti*

VI. II. *G-Saite* *f* *p* *f* *p* *f* *sfz* *a 2*

Va. *sfz* *arco*

Celli *p espr.* *pizz.* *arco* *f* *sfz*

B. *p* *f* *sfz*

183

184

This musical score page contains measures 183 and 184. The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2. Measure 183 starts with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic. Measure 184 starts with a piano (*p*) dynamic.
- Ob. 1/2:** Oboe 1 and 2. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a piano (*p*) dynamic.
- E. H.:** English Horn. Measure 184 starts with a piano (*p*) dynamic.
- Cl. B 1/2:** Clarinet in B-flat 1 and 2. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a piano (*p*) dynamic.
- Bcl. B:** Bassoon. Measure 184 starts with a piano (*pp*) dynamic.
- Fag. 1/2:** Bassoon 1 and 2. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a piano (*pp*) dynamic.
- C.-Fag.:** Contrabassoon. Measure 183 starts with a forte (*f*) dynamic.
- Hr. 1/2:** Horn 1 and 2. Measure 184 starts with a piano (*p*) dynamic.
- Guit.:** Guitar. Measure 184 starts with a piano (*p*) dynamic.
- Mand.:** Mandolin. Measure 184 starts with a piano (*p*) dynamic.
- Hrf. 1:** Harp 1. Measure 184 starts with a piano (*p*) dynamic.
- VI. Solo:** Violin Solo. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a piano (*pp*) dynamic.
- VI. I.:** Violin I. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a piano (*pp*) dynamic.
- VI. II.:** Violin II. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a forte (*f*) dynamic.
- Va.:** Viola. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a forte (*f*) dynamic.
- Celli:** Cello. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a forte (*f*) dynamic.
- B.:** Double Bass. Measure 183 starts with a forte (*f*) dynamic. Measure 184 starts with a forte (*f*) dynamic.

Dynamic markings include *f* (forte), *pp* (pianissimo), *p* (piano), and *p subito* (piano subito). Performance instructions include *a 2* (second ending), *1.* (first ending), and *pizz.* (pizzicato).

186

187

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

Ob.

E.H.

Cl. B 1 *tr.* *dim.* *pp*
 2

Bcl. B *p*

Fag. 1/2

C-Fag.

Hr. 1
 2

Guit. *p*

Mand.

Hrf. 1
 93 *(Resonanz)* *p* *Mediator* *pp*

Vl. Solo
 I. Solo
 II. *arco* Solo *pp* *sp*

Va. Solo *pp* *sp*

Celli *arco* Solo *pp*

B Solo *pp*

115

Fl. 2

Ob. 1

E. H.

Cl. B. 1

Fag. 1

Hr. 2

Mand.

115

I. VI. I.

get.

I.

II.

Va.

Celli

B.

a 2

pp

p

sf

f

mf

dim.

f

arco

pp

pizz.

pp

ppp

pp

pp

190

Fl. 2

Ob. 1

Cl. B. 2

Fag. 1

Hr. 1

Mand.

126

I. VI. I.

II.

Va.

Celli

B.

a 2

pp

p

f

f

p

f

pp

arco

pp

schwungvoll

p stacc.

pizz.

p

pp

194 Etwas drängend

Fl. 1 2
158 *sf*
a. 2

Ob. 1 2
ff

E. H.

Cl. A 1 2
ff *sfp*

Bcl. B
ff stacc. *sfp*

Fag. 1 2
ff stacc. *sfp*

C-Fag.
ff stacc.

Hr. 1 2
ff stacc.

Guit.

Mand.

Hrf.

158 *p* *ff* *sf* *sf* *p* *pp*
G-Saite

VI. I. *ff* *sf* *p* *sf* *pp*

VI. II. *ff* *sf* *p* *sf* *pp*

Va. *ff* *sf* *p* *sf* *pp*

Celli *ff* *f* *sf* *mf*

B. *f* *p* *mf*

Etwas drängend

195 Wieder a tempo

Fl. 1/2 *a 2* *pp* *f* *pp* **166**

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

E.H.

Cl. A 1 *mf* *p* *morendo*

Cl. A 2

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

Fag. 1/2 *pp*

C-Fag. *pp*

Hr. 1/2

Guit. *f*

Mand. *f*

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

I. *pp* **166**

VI. *mit Dämpfer*

II. *p*

Va. *mit Dämpfer* *a 2* *pp* *morendo*

Celli *mit Dämpfer* *pp* *morendo*

B. *a 2* *pp* *pizz.* *pp*

Wieder a tempo

209

273

Fl. 2
Ob. 1
E.H.
Cl. B. 1
Cl. B. 2
Bcl. B.
Fag. 1
Fag. 2
Hr. 1
Hr. 2
Mand.
Hrf. 1
Solo VI. I.
Tutti VI. I.

Nicht eilen

210

282

Fl. 1
Fl. 2
Ob. 1
Cl. B. 1
Cl. B. 2
Bcl. B.
Fag. 1
Guit.
Hrf. 1
Solo VI. I.
Tutti VI. I.
VI. II.
Va.
Celli
B.

Nicht eilen

212

213

molto rit. a tempo

rit.

301

Fl. 1/2

Ob. 1/2

E.H.

Cl.B 1/2

Bcl. B

Fag. 1/2

C-Fag.

Hr. 1/2

Guit.

Mand.

Hrf. 1

301

VI. I/II

Va.

Celli

B.

p, *sf*, *pp*, *f*, *ff*, *ppp*, *dim.*, *cresc.*, *subito*, *plizz.*, *arco*, *pizz.*, *molto*, *Solo.*

rit.

molto rit. a tempo

Etwas drängend

Aufgeregt

312

Fl. 1/2 *a 2*
p *pp* *poco a poco cresc.* *p* *cresc.* *f*

Ob. 1/2 *a 2*
pp *poco a poco cresc.* *p* *f*

E.H. *p cresc.* *ffp*

Cl. B. 1/2 *pp* *poco a poco cresc.* *fp* *ffp* *a 2*

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 (trem.)*

Hrf. 1 *f* *cresc.* *ff*

Hrf. 2 *p* *poco a poco cresc.* *ff*

312 Griffbrett
VI. I *pp* *pp poco a poco cresc.* *molto cresc.* *ff*

VI. II *pp* *cresc.* *sfp* *ff*

Va. *arco* *p poco a poco cresc.* *sfp* *p*

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

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

Etwas drängend

Aufgeregt

Tempo I subito

216

328

Fl. 1

Fl. 2

Ob. 1.

E. H.

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 1

Fag. 2

C. Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf. 1

Hrf. 2

328

Vl. I.

Vl. II.

Va.

Celli

B.

mp

ff

f

pp

ppp

gestopft

tr

pp subito

morendo

staccatissimo

mit Dämpfer

p

pp

pp

Tempo I subito

345

E.H. *fp*

Cl. B. 1 *dim.* *pp* *trun trun*

Cl. B. 2 *dim.* *pp* *trun*

Bcl. B.

Fag. 1 *fp* *p* *pp* *p*

Fag. 2 *fp* *p* *pp*

Hr. 1 *staccato* *p* *p* *pp*

Hr. 2 *staccato* *p* *pp*

Guit. *pp*

Hrf. 1,2

Vl. I. 1 *Solo* *345* *mit Dämpfer* *Tutti* *ohne Dämpfer* *arco* *Solo*

Vl. II. *p* *ohne Dämpfer* *arco* *Solo*

Va. *pizz.* *p leggiero* *Tutti* *pp*

Celli *pp*

B.

356

219

220

Fl. 1 *trun* *1.* *trun*

Ob. 1/2 *(hervortretend)* *pp* *p* *pp*

E.H. *pp*

Cl. B. 1 *p* *trun* *trun* *trun* *p* *pp*

Cl. B. 2 *p* *trun* *trun* *trun* *p* *pp*

Bcl. B.

Fag. 1 *hervortretend* *pp* *p* *pp*

Fag. 2 *pp* *pp* *pp*

Hr. 1 *hervortretend* *p* *pp* *stark hervortretend* *p espr. mollo*

Guit. *pp*

Vl. I. *356* *mit Dämpfer* *pp* *cresc.*

Va. *pp*

Celli *morendo*

369

Fl. 1 2

Ob. 1 2

Cl. B 1 2

Bcl. B

Fag. 1 2

Hr. 1 2

Guit.

VI. I. 369

Va.

Celli

B.

p *pp* *morendo*

pp *pp* *morendo*

pp *pp*

ppp

pp *pp* *pp*

ersterbend *pp staccatissimo* *ppp*

mit Dämpfer *pp*

rit.

(390)

380

Fl. 1 2

Ob. 1 2

Cl. 1 B

Bcl. B

Fag. 1

Hr. 1 2

Guit.

VI. I. 380

Va.

Celli

B.

p *p* *p*

pp *pp* *pp*

pp *pp* *pp*

ppp

mit Dämpfer *p*

immer mit Dämpfer *pp*

ersterbend *morendo* *morendo*

ppp *arco* *a. 2* *ppp* *ppp*

5. Satz
RONDO - FINALE

223

Tempo I (Allegro ordinario ♩)

Piccolo

Flöten

Oboen

Englisch Horn

in Es

Clarinetten

in A

Baßclarinette in B

Fagotte

Contrafagott

Hörner in F

Trompeten in B

Posaunen

Baß - Tuba

Pauke

Violinen

Violen

Violoncelli

Contrabässe

mit Bravour

ff

Schalltr. auf!

a 4

a 3

f

mf

sfp

sf

tr

1.2.

3.

get.

ff

ff

ff

ff

Tempo I (Allegro ordinario ♩)

226

a tempo

2/4

Picc.

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3.

E. H.

in Es Cl.

In A 1. 2. 3.

Ecl. B

Fag. 1. 2. 3.

C-Fag.

Hr. 1. 2. 3. 4.

Trp. B

Pk.

I. VI.

II.

Va. a 2. unis. arco

Celli sempre stacc.

B.

1. 2. 3.

a 3

ff

ff

sf

p

a tempo

Lange halten **Sempre l'istesso Tempo** (Tempo I ordinario) Behaglich

50

50

Lange halten **Sempre l'istesso Tempo (Tempo I ordinario) Behaglich**

*) Den Akkord in allen Instrumenten scharf abreißen

233

73

Fl. $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ *vortret.* *f* *dim.* *p*

Ob. $\frac{1}{2}$ $\frac{2}{3}$ *f* *ff* *dim.*

E. H. *f* *p* *pp*

in Es

Cl. *nach B*

in A $\frac{1}{2}$ $\frac{2}{3}$ *sempre f* *dim.* *p* *f* *p*

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

Fag. $\frac{1}{2}$ $\frac{2}{3}$ *f* *f* *f* *p* 1. 2.3.

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

Hr. $\frac{1}{3}$ $\frac{2}{4}$ 1. *f* *dim.* 1.3. 2.4.

Trp. B $\frac{1}{2}$ $\frac{2}{3}$ *f*

Glsp.

73

I. *f*

VI. *f*

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

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

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

poco rit.

Pesante

kurz

82

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

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

E. H.

in Es Cl.

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

Bcl. B.

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

C-Fag.

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

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

Pos. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ a 8

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

82

I. Strich für Strich kurz

VI. Strich für Strich kurz

II. Strich für Strich kurz

Va. Strich für Strich kurz

Celli Strich für Strich kurz

B. Strich für Strich kurz

poco rit.

Pesante

kurz

Gemessen! Nicht schnell! 234 Nicht eilen

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

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

a 3
f
fp
pp subito
ff kurz gestrichen
mf kurz gestrichen
mf kurz gestrichen
mf kurz gestrichen
fp

235

Grazioso (Immer dieselben ♩)

Fl. 1
Ob. 1
Cl. B 1
Fag. 1
Hr. 2
I. *94*
VI. *94*
II.
Celli

a 2
sempre p
sempre p
f
dim.
sf
pp
pp

116 Pesante

Immer noch Tempo II (Immer 2/2, aber Pesante)

Picc.
 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. $\frac{1}{2}$ / $\frac{3}{4}$
 in F 1
 Trp. *fp*
 in B 2 $\frac{2}{3}$
 Pk.
 I.
 Vl.
 II.
 Va.
 Celli.
 B.
f subito
ff
sf

Pesante

Immer noch Tempo II (Immer 2/2, aber Pesante)

239

124

Picc.

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

Ob. $\frac{1}{2}$ $\frac{3}{8}$ *sempre ff* *sempre ff*

Cl. B. $\frac{1}{3}$ *sempre ff* *sempre ff*

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

Fag. $\frac{1}{3}$ *a 3* *f* *p* *ff* *p*

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

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

$\frac{3}{4}$ *p* *ff* *f*

Trp. B $\frac{1}{3}$ *pp* *cresc.* *fp*

$\frac{2}{3}$ *pp* *cresc.* *fp*

Pk. *f*

124

Vl. I *pp* *ff* *mp* *ff* *mp*

Vl. II *ff* *mp* *ff* *mp*

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

Celli *ff* *mp* *ff* *mp*

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

Gemessen

132

Hr.

Trp. B

I. (kräftig gestoßen)
p marcato

II. *p marcato*

Va. *p marcato*

Celli *p marcato*

B. *p marcato*

241

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

140

Fl.

Ob. $\frac{1}{2}$ / $\frac{3}{8}$ a 3 *f* *f* *f* *p*

Hr. 1 / 3 mit Dämpfer a 2 *mf* *sf* *ff* *f* *f*

2 / 4 *ff* *mf* *sf* *ff* *f* *f*

Trp. B 1 mit Dämpfer *mf* *fp* *mf* *fp*

2 mit Dämpfer *mf* *fp* *mf* *fp*

8 mit Dämpfer *ff* *mf* *fp* *mf* *fp*

I. 140 *cresc.* *mp* *cresc.*

VI. *cresc.* *f pizz.* *fff mit dem Bogen geschlagen* *fff*

II. *cresc.* *f pizz.* *fff mit dem Bogen geschlagen* *fff*

Va. *cresc.* *f* *fff mit dem Bogen geschlagen* *fff*

Celli *cresc.* *f springender Bogen*

B. *cresc.* *f springender Bogen*

Etwas zurückhaltend

147

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3.

Cl. B. 1. 2. 3.

Hr. 1. 2. 3. 4.

Trp. B. 1. 2. 3.

Pk.

VI. I. II.

Va. a. 2.

Celli

B.

ff, *pp*, *ff*, *dim.*, *p*, *morendo*, *ppp*, *ff*, *dim.*, *pp*, *mf*, *pp*, *ff*, *ppizz.*, *dim.*, *mf*, *p*, *arco*, *mf*, *pp*, *arco*, *f*, *fp trem.*, *cresc.*, *f*, *fp trem.*, *cresc.*, *f*

Gemessener (aber immer noch in Halben)

155

E. H.

Bcl. B.

Fag. 3.

C-Fag.

Gr. Tr.*

Va.

Celli

B.

f, *p*, *sfz*, *sfz*, *sfz*, *p*, *staccato*, *p*, *tr. ten.*, *tr. ten.*, *dim.*, *tr. ten.*, *tr. ten.*, *tr. ten.*, *tr. ten.*, *spring. Bog.*, *pp*, *pizz.*, *f*, *p*

*) in der rechten Hand eine Rute
in der linken einen Schwammeschl.

243

Fl 1
1 2 3 4
161
1 2 3 4
p *fp* *fp*

Ob.
1 2
mf *fp* *fp*

E. H.
1 2
p *f*

Cl. B.
1 2 3
p *f* *fp*

Bcl. B.
p *f*

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

C-Fag.
p *f*

Hr.
1 2 3 4
f

Pk.
f

Gr. Tr.
f (Rute) *p*

I.
161

VI.
I. II.

Va.
spring Bog. *p*

Celli.
pizz. *arco* *p* *f*

B.
arco *p* *f*

Etwas zurückhalten Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe)

Fl. 1 167 *pp* 1.2. >

Ob. 1 167 *pp* 1.2. >

E.H.

Cl. B 1 2 *p* a2

3 *p*

Fag. 1 8 *p* 1.3. a2

2 *p*

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

2 4 *p*

Trp. B 1

Gr. Tr. *pp*

Trgl. *p*

167

VI. I. *leggiere pp* *sempre pp* *pp*

II. *poco rit. sf sf* *leggiere p pp*

Va. *poco rit. sf sf* *pizz. p mf* *arco p*

Cell. *pizz. p* *arco p*

B. *pizz. p*

Etwas zurückhalten Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe)

245

174

174 a 2

Fl. 1 2

Fl. 3 4

Ob. 2

Ob. 3

E.H.

Cl. B 1 2

Cl. B 3

Fag. 1 2

Hr. 1

Trp. B 1

Gr. Tr.

Beck.

Trgl.

174

Vl. I

Vl. II

Va.

Celli

B.

f *a 2* *sf* *dim.* *pp* *p*

f *p* *dim.*

f *sf* *dim.* *pp* *p*

f *sf* *dim.* *pp* *p*

f *p* *dim.*

f *p*

f *pp* *cl.* *a 2* *sempre p*

f *p*

f *pp* *sempre p*

f *pp* *sempre p*

f *pp* *sempre p*

f *pp* *sempre p*

f *p* *pp*

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

f *sf* *pp* *pp*

f *pp* *pp*

f *p* *pp* *pizz.* *pp*

f *p* *pp*

186 Pesante übergehen ins Tempo I (4/4)

Musical score for orchestra and strings, measures 186-191. The score includes parts for Flute (Fl.), Oboe (Ob.), Horns (Hr.), Trumpets (Trp. F), Trombones (Trp. B), Bassoon (Fag.), Clarinet (Cl. Es), Saxophone (C-Fag.), Violins (VI. I, II), Violas (Va.), Cellos (Celli), and Double Basses (B.). The score is in 4/4 time and starts with a tempo change from Pesante to Tempo I. Dynamics range from *ff* to *dim.*. Performance instructions include *arco*, *trem.*, and *tr*. The woodwind parts feature various articulations and dynamic markings. The string parts include tremolos and dynamic markings. The score is marked with rehearsal marks 'a 2', 'a 3', and 'a 4'. The key signature changes from F major to B major in the final measures.

Pesante übergehen ins Tempo I (4/4)

247

Pesante

Tempo II (subito)

Pesante

Tempo II (subito)

*) Der Sinn dieser Bezeichnung \curvearrowright V ist, den Eintritt der Violinen, Violen und Celli erst nach dem letzten Viertel zu vollziehen, um ihn deutlich zu machen... also zwischen den letzten Takt des Tempo I 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

199 *a 4* Nicht eilen Immer die gleichen Halben

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

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

Pk. *ff*

199

I. *f*

VI. II.

Va. *ff* Nicht eilen *a 2* *f*

Celli *ff* *sumpreff* *f*

B. *f* *fp* *f*

249

Nicht eilen – recht gemessen

206 *a 2*

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *fp* *fp* *fp* *f* *a 2* *p*

Ob. $\frac{1}{2}$ $\frac{3}{4}$ *fp* *fp* *fp* *fp* *p*

Cl. B. $\frac{1}{2}$ $\frac{3}{4}$ *a 3* *f* *a 3* *ff* *p*

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

206

I. *dim.* *ppp*

VI. II. *dim.* *ppp*

Va. *dim.* *ppp*

Celli *f* *a 2* *dim.* *pizz.* *f* *p*

B. *f* *p*

213

Fl. 1 2
3 4

Ob. 1 2

Cl. Es. 1 2

Cl. B. 1 2
3

Bcl. B. 1 2

Fag. 1 3
a 2

C-Fag. 1 2

p *sf* *f* *pp* *f* *dim.* *pp*

Grazioso

Ein wenig fließender (ganz unmerklich) N. B.

220

Immer $\text{♩} = \text{♩}$ aber immer gemessen

Fl. 1 2
3

Fag. 1

Hr. 1

Vi. I. 1. Solo
2. u. 3. Solo

Vi. II.

Va. Solo

Celli arco Solo

B.

p *pp* *sf* *pp* *morendo* *Tutti* *pp* *Tutti* *pp* *Tutti* *ppizz.* *pp*

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

226

Fl. 1 & 2
Ob.
Cl. Es
Cl. B
Fag. 1
I.
VI.
II.
Va.
Celli
B.

252 **Recht gemessen** (quasi Andante)

231

Fl. 1 & 2
Ob. 1 & 2
In B
Cl.
In A
Hr. 1 & 2
Pk.
I.
VI.
II.
Va.
Celli
B.

253 **Grazioso** Wieder gehalten

Diese 2 Takte wieder flott

237 *pp*

Fl. 1 *a 2*

Fl. 2 *3. 4.*

Ob. 1 *ff*

Ob. 2 *ff*

In B 1 *ff*

Cl. in A 3 *ff*

Bel. B *ff*

Fag. 1 *a 3*

Hr. *ff*

Trp. B 1 *ff*

Pk. *ff* Holzschlägel

237

I. *tr* *morendo* *ff* *a 2* *pp* *Solo* *tr* *p*

VI. *tr* *morendo* *ff* *pp*

Va. *tr* *morendo* *ff*

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

B. *arco* *ff* *arco* *pp*

Diese 2 Takte wieder flott

Grazioso Wieder gehalten

a 3

Wieder flott

243

243

Wieder flott

Fließend

Nicht schleppen

Fl. 249

Ob.

E.H.

Cl. in B

Fag.

Hr. 1 2 3 4

Trp. B 1 2

Pos. 1. 2. 3. *f*

Tuba *f*

Pk. *ff*

Gr. Tr. *f*

Beck. *mf*

I. 249 *arco*

VI. *arco* *a. 2*

II. *arco* *a. 2*

Va. *arco* *a. 2*

Celli *ff* *a. 2*

B. *ff*

Fließend

Nicht schleppen

255

Unmerklich drängend

Ob. 256

E. H.

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

Bcl. B.

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

C.-Fag.

Hr. 1 2 3 4

Trp. B.

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

Tuba

Pk.

Gr. Tr.

Beck

256

I.

VI.

II.

Va.

Celli

B.

Unmerklich drängend

262

1 2 3

Fl. 4

Ob. 1 2 3

Cl. B. 1 2 3

Bcl. B.

Fag. 1 2 3

Hr. 1 2 3 4

Trp. B. 2 3

Pos. 1 2 3

Tuba

Pk.

Gr. Tr.

Beck.

a 3

ff

Schalltr. auf!

fff

a 2

f

Sf

Detailed description: This section of the score covers measures 256 through 262. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Horn (Hr.), Trumpet in B-flat (Trp. B.), and Trombone (Pos.). The woodwinds and brass play a melodic line with various dynamics including fortissimo (ff), sforzando (sf), and fortississimo (fff). The Horns have a specific instruction 'Schalltr. auf!' (mutes off) at measure 257. The Trombone part has a '2' above it, and the Clarinet part has a '3.' below it. The key signature is one sharp (F#) and the time signature is 3/4.

262

I.

VI.

II.

Va.

Celli

B.

Sf

Detailed description: This section of the score covers measures 262 through 265 for the string ensemble. It includes staves for Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli), and Double Bass (B.). All string parts play a rhythmic pattern of eighth and sixteenth notes. The dynamics are primarily sforzando (sf) and fortissimo (ff). The key signature is one sharp (F#) and the time signature is 3/4.

(Die Halben sind im Verlaufe der Tempobeschleunigung gleich den Vierteln des 3/4 Taktes im ersten Tempo geworden)

Tempo I (Halbe wie die Viertel des Tempo I)

267

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. H. *ff*

In Es *ff*

Cl. *ff*

In B *ff*

Bcl. B *ff*

Fag. *ff*

C.-Fag. *ff*

Hr. *ff*

Trp. B *ff*

Pos. *ff*

Tuba *ff*

Pk. *ff*

Beck. *ff*

Trgl. *ff*

Vl. I. *sf sempre ff*

Vl. II. *sf sempre ff*

Va. *sf sempre ff*

Celli *sf sempre ff*

B. *sf sempre ff*

Tempo I (Halbe wie die Viertel des Tempo I)

280

258

Picc.
 Fl.
 Ob.
 E. H.
 In Es
 Cl.
 In B
 Bel. B
 Fag.
 C.-Fag.
 Hr.
 Trp. F
 Pos.
 Pk.
 Trgl.
 I.
 VI.
 II.
 Va.
 Celli
 B.

Tempo I

260

291

Picc. *ff*

Fl. *ff*

Ob. *ff* Schalltr. auf!

E. H.

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! *a 2*

Pos. 2 *f*

Tuba *ff*

Pk. *ff* mit Holzschl. *fp fp fp fp* *dim.* *p*

Beck. Schwammshchl. *p*

Tamt.

291

VI. I. *f*

VI. II. *ff*

Va. *ff*

Celli *ff* *ff sempre* *a 2*

B. *ff* *ff sempre* *p*

ff trem.

dim. - - - p

(offen)

Tempo I

261

304

Picc.

Fl. 1 2 3 4

Ob. 1 2 3

E. H.

Cl. Es 1

Cl. B 2 3

Bcl. B in A

Fag. 1 2 3

C.-Fag.

Trp. F 1 2 3

Pos. 1 2 3 a 3 *cresc.*

Tuba *cresc.*

Pk. *ff dim.*

Trgl.

Tamt. klingen lassen

304

Vl. I. *ff*

Vl. II. *ff*

Va. *ff dim.*

Celli *ff*

B. *ff*

Gemütlich

310

Fl. 1, 2
Fl. 3, 4
Ob. 1, 2
E. H.
Cl. B. 1, 2, 3
Bcl. A
Fag. 1, 2, 3
C-Fag.
Hr. 1
Pk.
Trgl.
Vi. I, II
Va.
Celli
B.

310

Gemütlich

N. B. Wenn die B-Cl. nicht mit der tiefen Es-Klappe versehen sind, so müßte die ganze Stelle von zwei Takte vor 260 an auf A-Cl. geblasen werden.

Etwas eilend

326

Fl. 1 & 2: *p*, *molto cresc.*, *ff*, *f*

Ob. 1 & 2: *p*, *molto cresc.*, *sf*, *sf*, *sf*

Cl. Es: *p*, *molto cresc.*, *ff*, *sfp*, *sfp*, *sfp*

B. 1 & 2: *p*, *molto cresc.*, *fp*, *sfp*, *sfp*

Cl. A: *p*, *molto cresc.*, *fp*, *sfp*, *sfp*

Bcl. A: *p*, *molto cresc.*, *f*

Fag. 1 & 2: *p*, *molto cresc.*, *f*

C. Fag.: *p*, *molto cresc.*, *f*

Hr. 1 & 2: *f*, *f*, *f*, *p*

Pos. 3: *p*, *f*, *p*

Tuba: *f*, *p*

Pk.: *f*, *p*

326

Vl. 1: *f*, *pp*, *spring Bog.*, *fp*, *fp*, *f*, *sf*, *p*, *sf*

Vl. II: *pp*, *a 2*, *fp*, *fp*, *fp*, *sf*, *p*, *sf*, *p*

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

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

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

Etwas eilend

333 N.B. Flatterzunge

Fl. 1 2 *sf pp sf pp p ff p ff p cresc.*

Fl. 3 4 *sf pp sf pp p ff ff p cresc.*

Ob. 1 2 3 *sf pp sf pp p cresc.*

E. H.

Cl. A 2 3 *in A a 2 pp*

Bcl. A

Fag. 1 *p*

C-Fag.

Hr. 1 *sf pp sf pp pp pp*

Pos.

Pk.

333

VI. I. *spring. Bog. pp ppp pp ppp sempre pp e stacc.*

Get. *spring. Bog. pp*

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

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

Celli *pizz. pp arco p*

B. *pizz. pp p*

pp pizz. sempre

N.B. In diesen beiden Takten die mit *pp* bezeichneten Noten sehr flüchtig.

Im erreichten Tempo weiter (also schneller als das erste Mal)

340

Fl. 1/2, 3/4

Ob. 1, 2/3

E. H.

Cl. A 1/2, 3/4

Bcl. A

Fag. 1/2, 3/4

C.-Fag.

Hr. 1, 2

Pos. 2, 3

Pk.

I.

II.

Va.

Celli

B.

f, *ff*, *p*, *pp*, *ppp*, *cresc.*, *tr*, *arco*, *pizz.*, *ppp subito*, *a 2*, *a 3*

Im erreichten Tempo weiter (also schneller als das erste Mal)

348

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

Ob. $\frac{1}{2}$ $\frac{3}{4}$ *a 2* *ff* *sempre ff* *tr* *tr* *tr* *f*

E.H. $\frac{1}{2}$ $\frac{3}{4}$ *ff* *sempre ff* *tr* *tr* *tr* *f*

In Es $\frac{1}{2}$ $\frac{3}{4}$ *ff* *sempre ff* *tr* *tr* *tr* *f*

Cl. $\frac{1}{2}$ $\frac{3}{4}$ *ff* *sempre ff* *tr* *tr* *tr* *f*

In A $\frac{1}{2}$ $\frac{3}{4}$ *1.* *2.3.* *ff* *sempre ff* *tr* *tr* *tr* *a 3* *f*

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

Fag. $\frac{1}{2}$ $\frac{3}{4}$ *a 3* *p* *sf* *p* *p* *p* *f*

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

Hr. $\frac{1}{3}$ $\frac{2}{4}$ *a 2* *f* *p* *p* *f*

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

Pk. *sf* *p* *p* *f*

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

Gesp. *mit beiden Handen* *ff* *tr* *tr* *tr* *f*

I. *348* *p subito* *sf* *p* *f* *p* *f* *p* *f* *G-Saiten*

VI. *p subito* *tr* *p* *f* *p* *f* *p* *f* *G-Saiten*

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

Celli *p* *sf* *p* *p* *sf* *p* *f* *p* *f*

B. *p* *sf* *pizz.* *a 2* *fp* *p* *fp* *f*

268 Tempo I subito

356

E.H.

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

Bcl. A

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

C. Fag.

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

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

Trp. B 1

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

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

Pos. $\frac{2}{8}$

Tuba

Pk.

Tamt.

Glock.

Vl. I

Vl. II

Va.

Celli

B.

f *p* *ff* *dim.* *pp* *a 3* *1.* *a 2* *ff* *f* *fp* *f* *fp* *cresc.* *fp* *cresc.* *fp* *a 2* *f* *fp* *a 2* *f* *fp* *a 2* *f* *fp* *morendo* *f* *p* *dim.* *pp* *arco* *dim.* *p* *f* *p* *pp*

Schalltrichter auf! *a 2* *ff*

Schalltrichter auf! *a 2* *ff*

NB Starkes Glockengeläute. (tief)

Tempo I subito

NB Verschiedene ungestimmte Stahlstäbe von glockenähnlichem Klang regellos geschlagen.

269 Sempre l'istesso Tempo. NB.

wie früher (immer im Tempo I.)

Nicht schleppen

366

1 3
Hr.
2 4
Trp. B
1 2 3
Pos. 1
2
Pos. 3
Tuba
Pk.
Gr. Tr. Beck. (von Einem geschlagen)
Glock. *sempref*
Vl. I. *sempref*
II. *sempref*
Va. *sempref*
Celli *sempref*
B. *sempref*

270

376

1 2 3 4
Fl. *a 4*
Ob. *a 2*
E. H. *a 2*
Cl. Es *a 2*
Cl. B in B *a 2*
Fag. *a 3*
Hr. *a 2*
Trp. B *a 2* *schmetternd*
Gr. Tr. Beck.
Vl. I. *sf*
II. *sf*
Va. *sf*
Celli *sf*
B. *sf*

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

271

384

Fl. 1 2 3 4

Ob. 1 2 3

E. H.

Cl. Es. 1 2

Cl. B. 1 2 3

Fag. 1 2 3

Hr. 1 2 3 4

Trp. B₁

Pos. 1 2

Pos. 3 Tuba

Pk.

Gr. Tr. Beck.

I.

VI.

II.

Va.

Celli

B.

ff

f

p

a 3

a 2

b

a 2

a 2

Unmerklich drängend

Picc. **392**
 Fl. $\frac{3}{4}$
 Ob. $\frac{1}{2}$ a 3
 E. H.
 Cl. Es
 Cl. B $\frac{1}{2}$ 1. 2. a 2
 3. In B $\frac{3}{8}$
 Bcl. B
 Fag. $\frac{1}{2}$ 2
 3
 Hr. $\frac{1}{2}$ 1
 2
 3
 4
 Trp. B $\frac{1}{2}$ 1
 2
 3
 Pos. 1 $\frac{1}{2}$ 1
 2
 Pos. 3 $\frac{1}{2}$ 1
 2
 Tuba
 Pk.
 Gr. Tr. *poco cresc.*
p *poco cresc.*
392
 I.
 VI. a 2 unis
 II.
 Va. a 2
 Celli
 B.

Unmerklich drängend

f

sf

234 273 Poco più mosso

This page of an orchestral score is for the piece 'Poco più mosso', numbered 273. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Contrabassoon (C-Fag.). The brass section includes Horns (Hr.), Trumpets in B-flat (Trp. B.), and Trombones in E-flat (Pos. 1, 2, 3). The percussion section includes Kettledrums (Pk.), Snare Drum (Beck.), and Triangle (Trgl.). The string section includes Violins (I, II), Viola (Va.), Cello (Celli), and Double Bass (B.). The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *400* and *a 2*. The tempo is indicated as 'Poco più mosso' at the bottom of the page.

Poco più mosso

274

Meno mosso
(Tempo II)

406 rit. molto riten.

Picc.

Fl. 1

Ob.

Cl. Es

Cl. Bb

Fag. 1

Hr. 1

Hr. 2

Trp. B

Pos. 1

Pos. 3

406

I.

VI.

Va.

Celli

B.

rit. molto riten.

Meno mosso
(Tempo II)

Etwas gemessener

412

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.

in F auf einem kleinen Piston

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

pp *mf* *pp* *mf* *pp* *mf*

mf *arco* *pp*

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

Noch etwas langsamer (Graziosissimo, beinahe Menuett)

420 poco rit.

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

auf kleinem Piston

mf *p* *mf* *p* *mf* *p*

pp *pp* *pp* *pp* *pp* *pp*

rit. *morendo* *pp* *sempre pp*

arco *pp* *morendo* *arco* *p*

pizz. *deutlich* *pizz.* *arco*

arco *pp* *morendo*

Andante, sehr gemessen

277

428

Fl. 1/2, 3/4

Ob. 1/2, 3/4

E.H.

Cl. B 1/2, 3/4

Bcl. B

Fag. 1/2, 3/4

C-Fag.

Hr. F. 1/2, 3/4

Trp. F. 1

Pk.

428

VI. I, II

Va.

Celli

B.

Andante, sehr gemessen

434

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

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

E. H.

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

Bcl. B.

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

Hr. F. 1 $\frac{1}{2}$
sempre p aber marcato

Hr. F. 4 $\frac{4}{4}$
sempre p aber marcato

Pos. 1 $\frac{2}{8}$

Tuba

Pk. p

Gr. Tr.

434

gestopft

ff gestopft

1. *ff* gestopft

2. *ff* gestopft

3. *ff* gestopft

4. *ff* gestopft

1.2. p

I. pp

VI. pp

II. pp

Va. pp

Celli pp

B. pp

immer springender Bogen und pp

immer springender Bogen und pp

immer springender Bogen und pp

immer springender Bogen und pp

pp

pp

unis.

279

Nicht schleppen 280

Fl. 1 $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ *sempre p* 449

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

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

Bcl. B

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

C-Fag.

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

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

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

Tuba

Pk.

Glock.

I. 449 D-Saite - *sempre p* *ff*

VI. D-Saite - *sempre p* *ff*

Va. *ff*

Celli *sempre ff* *ff* *p*

B. *sempre ff* *ff* *p*

ff Nicht schleppen

Fließend

459 a 4

Fl. *ff* *dim.* *f*

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

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

Bel. B

Fag. a 3 *p*

C.-Fag. *p*

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

Trp. B

Pos. 8. *p*

Tuba *p*

Pk. *p*

Glock.

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

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

Va. *ff*

Celli *sfp* *sfp* *dim.* *ff* *pizz.*

B. *sfp* *sfp* *dim.* *ff* *pizz.*

Fließend *ff*

468

Fl. 1 2 3 4

Ob. 1 2 3

Cl. A 1 2 3

Bcl. B

Fag. 1 2 3

C-Fag.

Hr. F 1 2 3 4

Trp. F 1 2

Pos. 1 2

Pos. 3 Tuba

Pk.

Glock.

468

I.

VI. II.

Va.

Celli

B.

a 3

ff

fp

immer mit Dämpf. a 2

f

in B

arco

fp

p

ff

fp

fp

p

ff

476

Pesante

283

Picc. *ff*
 Fl. *ff sempre*
 Ob. *ff* Schalltr. aufl.
 Cl. Es *ff* Schalltr. aufl.
 Cl. A *ff* Schalltr. aufl.
 Bcl. B *ff sempre* in A
 Fag. *ff sempre*
 C.-Fag. *ff sempre*
 Hr. *ff* 1. 3. Schalltr. auf. a 2.
 Trp. B *ff* offen *cresc.*
 Pos. 1
 Pos. 3
 Tuba *p*
 Pk. *mf*
 Glock. *p* anschließend
 I. *arco* *f* *cresc.* *fff*
 VI. *f* *cresc.* *fff*
 Va. *ff* *ff*
 Cello *ff* *ff*
 B. *p*

Pesante

*) Klingt wie geschrieben

486 **Flott**

Fl. 1 2/3 *pp* *dim.* *dim.* *pp*

Cl. Eb *pp* *dim.* *pp*

Cl. A 1 2/3 *pp* *dim.* *pp*

Fag. 1 *pp* *dim.* *pp*

C-Fag. *p stacc.*

Hr. F 1 2 *f stacc.* 3 4 *f stacc.*

Trp. B 1 2 *mf* *dim.* mit Dämpfer

Pos. 1 2/3 *a 3* *sempre p*

Tuba *p stacc.*

Pk. *Holzschlägel.* *p poco marcato*

Gr.Tr. *pp*

Tamt. *p*

486

I. *pp*

VI. *pp*

Va. *ff non legato* *dim.* *pp*

Celli *ff non legato* *dim.* *pp*

B. *pizz.* *p* *arco* *p*

Flott

285

Breiter
(plötzlich)

492

Fl. 1

Cl. Es

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

Bcl. A

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

C-Fag.

Hr. F

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

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

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

Tuba

Pk.

Gr. Tr.

492

I.

VI.

II.

Va.

Celli

B.

pp non legato dim. pp

pp non legato dim. pp

p

p

ff

ff

p

p

ff

f

ff

f

pp

f

Breiter
(plötzlich)

501 rit. - - - - -

Picc. *ff*

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

Ob. 1 2 3 *Schalltr. auf!* *a 3* *ff*

E. H.

Cl. Es *ff* *Schalltr. auf.*

Cl. A 1 *Schalltr. auf!*

Cl. A 2 3 *Schalltr. auf!* *a 2* *ff*

Bcl. A

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

C. Fag.

Hr. F 1 2 *offen* *f* *sp*

Hr. F 3 4 *offen* *f* *sp*

Trp. B 1 2 *ff* *strahlend*

Pos. 1 2 *a 2* *f* *dim.* *p*

Pos. 3 *f* *dim.* *p*

Tuba *p* *f* *dim.* *p*

Pk.

Gr. Tr. *pp* *fff* *f*

501

Vl. I *f* *ff*

Vl. II *f* *ff*

Va. *f* *ff*

Celli *f* *ff*

B. *a 2* *ff*

rit. - - - - -

Feierlich (Noch etwas mäßiger)

287

molto rit.

Ohne jed:
Cäsar. *

509

Picc. 8

Fl. 1. 2. 3. a 3. *cresc.*

Ob. 1. 2. 3. *cresc.*

E. H. *ff*

Cl. Es. *ff* *sf sf* *cresc.*

Cl. A. 1. *ff* *cresc.* in B

Cl. A. 2. 3. a 2. *cresc.* in B

Bcl. A. in B

Fag. 1. 2. 3. *sempre ff*

C-Fag. *sempre ff*

Trp. B. 1. 2. 3. *dim.*

Pos. 1. 2. 3. a 3. *p* 1. 2. 3.

Tuba *p*

Pk.

Gr. Tr. *p*

509

VI. I. *f* *dim.*

VI. II. *fff* *sf sf* a 2. *dim.*

Va. *f* a 2. *dim.*

Celli *dim.*

B. *dim.*

molto rit.

527

Musical score for measures 527-531. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Piccolo (Pk.), Violin I (VI. I.), Violin II (VI. II.), Viola (Va.), Cello (Celli), and Bass (B.).

- Ob.:** Starts with a whole rest, then plays a melodic line starting at measure 531. Dynamic: *p marcato*.
- Cl. B.:** Starts with a whole rest, then plays a melodic line starting at measure 531. Dynamic: *p marcato*.
- Pk.:** Plays a rhythmic pattern of eighth notes starting at measure 527. Dynamic: *pp*.
- VI. I.:** Plays a melodic line starting at measure 527. Dynamic: *pp*. Includes markings for *arco*, *pp*, *cresc.*, and *pp subito*.
- VI. II.:** Plays a melodic line starting at measure 527. Dynamic: *pp*. Includes markings for *arco*, *pp*, *cresc.*, and *pp subito*.
- Va.:** Plays a melodic line starting at measure 527. Dynamic: *pp*. Includes markings for *arco*, *pp*, and *a 2*.
- Celli:** Plays a melodic line starting at measure 527. Dynamic: *pp*. Includes markings for *pizz.* and *arco*.
- B.:** Plays a melodic line starting at measure 527. Dynamic: *pp*. Includes markings for *pizz.* and *arco*.

Accelerando

532

Musical score for measures 532-535. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Horn in F (Hr. F.), Trumpet in F (Trp. F.), Trombone (Pos. Tuba), Piccolo (Pk.), Beck, and Trgl. (Trombone).

- Fl.:** Plays a melodic line starting at measure 532. Dynamic: *p*. Includes markings for *1. 2.*, *a 4 be*, and *ff*.
- Ob.:** Plays a melodic line starting at measure 532. Dynamic: *p*. Includes markings for *1. 2.* and *a 4 be*.
- Cl. Es.:** Plays a melodic line starting at measure 532. Dynamic: *p*. Includes markings for *1. 2.* and *a 4 be*.
- Cl. B.:** Plays a melodic line starting at measure 532. Dynamic: *p*. Includes markings for *1. 2.* and *a 4 be*.
- Hr. F.:** Plays a melodic line starting at measure 532. Dynamic: *ff*.
- Trp. F.:** Plays a melodic line starting at measure 532. Dynamic: *ff*. Includes marking *in F*.
- Pos. Tuba:** Plays a melodic line starting at measure 532. Dynamic: *ff*.
- Pk.:** Plays a melodic line starting at measure 532. Dynamic: *ff*.
- Beck.:** Plays a melodic line starting at measure 532. Dynamic: *ff*.
- Trgl.:** Plays a melodic line starting at measure 532. Dynamic: *ff*.
- VI. I.:** Plays a melodic line starting at measure 532. Dynamic: *ff non legato*.
- VI. II.:** Plays a melodic line starting at measure 532. Dynamic: *ff non legato*.
- Va.:** Plays a melodic line starting at measure 532. Dynamic: *pp*.
- Celli:** Plays a melodic line starting at measure 532. Dynamic: *pp*.
- B.:** Plays a melodic line starting at measure 532. Dynamic: *pp*.

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll

Fl. 1 2/3 4

Ob. 1 2/3

E. H.

Cl. B 1 2/3

Fag. 1 2/3

Hr. F 1 2 3/4

Trp. F 1 2/3

Pos. 1 2

Pos. 3. Tuba

Pk. Holzschlägel.

Trgl.

I. 537

VI.

II.

Va. ff non legato

Celli ff non legato

B. ff non legato

562

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

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

En. H.

in Es

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

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

Bcl. B

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

C-Fag.

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

in F 1

Trp. *f*

in B $\frac{2}{3}$ $\frac{3}{4}$ *f*

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

Pos. 3

Tuba

Pk. *ff* Holzschlägel.

Hgl.

Glock.

562

I. *ff*

VI. *ff*

II.

Celli *sempre f*

B. *sempre f*

578 *molto rit.*

296 *a tempo*

297 *Drängend*

The musical score is organized into three distinct sections. The first section, starting at measure 578, is marked *molto rit.* and includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet in E-flat (Cl.), Bassoon (Bcl.), Contrabassoon (C-Fag.), Horn (Hr.), Trumpet in F (Trp.), Trombone in B-flat (in B), Positone (Pos.), Tuba, Percussion (Pk.), Grand Timpani (Gr. Tr.), Triangle (Trgl.), Gong (Hgl.), and Glockenspiel (Glock.). The second section, starting at measure 296, is marked *a tempo* and continues with the same instrumental parts. The third section, starting at measure 297, is marked *Drängend* and includes parts for Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli), and Bass (B.).

Dynamic markings such as *pp*, *p*, *f*, *ff*, *mf*, and *fff* are used throughout the score to indicate volume. Performance instructions like *molto cresc.*, *molto decresc.*, *sempre ff*, and *Schalltr. auf.* are also present. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

molto rit.

a tempo

Drängend

rit.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (1 and 2), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns (1 and 2), Trumpets (1 and 2), Trombones (1 and 2), and Percussion (Pk.). The string section includes Violins (I and II), Viola, Cello, and Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *fff*, and *non legato*. A *rit.* (ritardando) marking is present at the beginning of measure 590.

rit.

ORCHESTER-PARTITUREN

Carlos Roqué Alsina

Symptom, op. 21

Frank Michael Beyer

Rondeau imaginaire (1972/73)

Diaphonie (1975)

Boris Blacher

Kleine Marschmusik (1932)

Concertante Musik (1937)

Hamlet, Symph. Dichtung (1940)

Paganini-Variationen (1947)

Concerto (1950)

Orchester-Ornament (1953)

Studie im Pianissimo (1953)

Zwei Inventionen (1954)

Orchester-Fantasie (1956)

Music for Cleveland (1957)

Musica giocosa (1959)

Konzertstück (1963)

Collage (1968)

Poème (1974)

Francis Burt

Jamben, op. 5

Hans Chemin-Petit

Intrada e Passacaglia (1963)

Gottfried von Einem

Turandot-Episoden, op. 1a

Capriccio, op. 2

Concerto, op. 4

Symphonische Szenen, op. 22

Nachtstück, op. 29

Wiener Symphonie, op. 49

Heimo Erbse

Impression, op. 9

Sinfonie in 4 Sätzen, op. 23

Detlev Glanert

Aufbruch, op. 11

Erwin Grosse

Kammersinfonie, op. 48

Heinz Friedrich Hartig

Variationen über einen

siebtönigen Klang,

op. 39a

Rudolf Kelterborn

Mouvements (1957)

Miroirs (1966)

Erinnerungen an Orpheus (1977/78)

Sonaten für Bläser (1986)

Giselher Klebe

Die Zwitschermaschine, op. 7

Deux Nocturnes, op. 10

Rhapsodie, op. 17

Moments musicaux, op. 19

Adagio und Fuge mit einem

Motiv aus Wagners „Walküre“,

op. 37

Bernhard Krol

Concerto grosso, op. 15

Divertissement classique, op. 58

Gustav Mahler

Symphonie Nr. 7

Peter Mieg

Sinfonie (1958)

Marcel Mihalovici

Élégie, op. 72

Edward Jay Miller

Musik für Orchester, op. 4

Gottfried Müller

Capriccio (1962)

Martin Christoph Redel

Strophen (1970), op. 13

Konfrontationen (1974), op. 20

Konzert f. Orch. (1978), op. 27

Bruckner-Essay (1982), op. 31

Gioco (1982), op. 32

Aribert Reimann

Elegie (1957)

Konrad Roetscher

Orchestertänze, op. 23

Suite in fünf Sätzen, op. 26

Ludwig Roselius

Lilofee-Suite, op. 16

Hans Schaeuble

Ombra adorata, op. 38

Armin Schibler

Sinfon. Variationen, op. 28

Edward Staempfli

Epitaphe (1954)

Werner Thärichen

Vorspiel, op. 35

Carlos H. Veerhoff

Sinfonischer Satz, op. 5

1. Symphonie, op. 9

Gerard Victory

Miroirs (1970)

Wladimir Vogel

Zwei Etüden (1930)

Hans Vogt

Sinfonie „dona nobis

pacem“ (1984)

Peter Westergaard

Fünf Sätze (1958)

Gerhart v. Westerman

Zwei Intermezzi, op. 9

Divertimento, op. 16

Iannis Xenakis

Achorripsis (1956/57)

Isang Yun

Orchesterstück Bara (1960)

Fluktuationen (1964)

Réak (1966)

Dimensionen (1971)

Konzertante Figuren (1972)

Ouverture (1973)

Harmonia (1974)

Muak (1978)

Fanfare & Memorial (1979)

Exemplum (1980)

Symphonie I (1983)

Symphonie II (1984)

Symphonie III (1985)

Hans Zender

Schachspiel (1969)

Modelle (1972/73)

Zeitströme (1974)

Muji no kyo (1974/75)