

# FRANZ SCHREKER KAMMERSYMPHONIE

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Herrn Präsidenten Dr. Carl Ritter von Wiener  
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# KAMMERSYMPHONIE

in einem Satz, für sieben Bläser, elf Streicher, Harfe,  
Celesta, Harmonium, Klavier, Pauke und Schlagwerk

von

## FRANZ SCHREKER

(Für den Lehrkörper der k. k. Akademie für Musik und  
darstellende Kunst in Wien im Dezember 1916 komponiert)

Uraufführung am 12 März 1917 durch Mitglieder des Lehrkörpers  
der k. k. Akademie und der Wiener Philharmoniker

### PARTITUR



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S378km

Für die Aufführung in größeren Räumen empfiehlt es sich, die Streicher bei einzelnen Stellen in nachfolgend angegebener Weise zu verstärken:

3 erste Violinen, 3 zweite Violinen, 3 dritte Violinen, 3 vierte Violinen,  
2 erste Violon, 2 zweite Violon,  
2 erste Violoncelle, 2 zweite Violoncelle, 2 dritte Violoncelle,  
3 Kontrabässe ».

Es bleibt dem Gutdünken des Dirigenten überlassen, nach Maßgabe der Größe des Aufführungsraumes insbesondere die Violinen noch weiter zu verstärken.

Franz Schreker

\*) Bässe bei Solo immer allein, außer wenn ausdrücklich in der gedruckten Partitur angegeben: a a

NB. Die eingeklammerten Bezeichnungen (Solo), (a Solo), (Tutti), (a 2) beziehen sich nur auf die verstärkte Besetzung der Streichinstrumente. — Die übrigen Einklammerungen beziehen sich sowohl auf die Kammermusik- als auf die verstärkte Besetzung.

# KAMMERSYMPHONIE.

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**Langsam, schwebend.**

Franz Schreker.

flöte. *ppp*

boe.

clarinete in A.

alt.

violine I.

violine II.

viola.

violoncelle.

kontrabass.

Harf.

Clavier.

*(Verzack.)*

**Langsam, schwebend.**

The musical score is written for a chamber orchestra. It begins with a key signature of one sharp (F#) and a common time signature. The tempo and mood are indicated as 'Langsam, schwebend.' (Slowly, floatingly). The notation includes various dynamics such as 'ppp' (pianissimo) and 'ff' (fortissimo). There are also markings like 'Verzack.' (trill) and '3' (triplets) under the strings. The score is divided into two systems by a double bar line. The first system covers the first two measures, and the second system covers the next two measures. The instruments are arranged in a standard orchestral order from top to bottom: Flute, Oboe, Clarinet in A, Alto, Violin I, Violin II, Viola, Violoncello, Contrabass, Harp, and Piano.

Fl.

Ob.

Clar. in A.

Hr. in F.

Harp.

Cel.

Horn.

Klav.

1. VI. *pp* Solo (Sord.)

2. VI. *pp* Solo (Sord.)

3. VI. Solo (Sord.) *pp*

4. VI. Solo (Sord.) *pp*

1. Br. Solo (Sord.) *pp*

2. Vln. Solo (Sord.) *pp*

3. Vln. (2 Sord.) Solo (Sord.) *pp*

1

Fl. *pp* *pp*  $\frac{1}{8}$  ausschlagen.

Cl. *pp* *pp* *p espr.*

Fag. *pp*

Hr. (halb ged.) *pp*

Tpt. *pp* (mit Dämpf.) *pp*

Tbn. *pp*

Snr. *pppp* sehr kurz

Cym. *pp*

Dreieck *pp*

VI. *pp*  $\frac{1}{8}$  ausschlagen. Sord. abl.

VII. *pp* Sord. abl.

VIa. *pp* Sord. abl.

Vcl. *pp* Sord. abl.

Kontrabaß *pp* (etwas hervorretend)

1

*Solo.*

Fl. 1

Ob.

Clar. in A.

Fag. *pp (p)* *(Gott) (ich)*

Hr. in F *(offen)* *pp*

Horn

Klav.

1. VI *p*

2. VI *p*

3. VI *Sord. abt.* *pp* *p*

4. VI *Sord. abt.* *pp* *p*

1. Br. *(hervortretend)* *p* *mp* *p*

2. Br. *(hervortretend)* *p* *mp* *p non espr.*

1. Vr. *(ohne Sord.)* *mp espr.*

2. Vr. *(ohne Sord.)* *p*

3. Vr. *(ohne Sord.)* *p*

4. Vr. *p* *mp*





Langsam in Tempo und Ausdruck steigern. Sehr rhythmisch.  
(von hier ab Viertel)

Fl. *mf* *app.* *f*

Ob. *mf* *app.* *mp* *f*

Clar. in A. *mf* *app.* *mp* *f*

Fag. *f* *mf* *ben mare.* *f*

Hr. in F *f* *mf* *f*

Trpt. in C. (ohne Dämpfer) *mp* *mf* *molto cresc.*

Pos. *mp cresc.* *mf* *molto cresc.*

Hfe.

Klav. *f* *mf* *f*

1.VI. *f*

2.VI. *f*

3.VI. *f*

4.VI. *f* *non div.*

1.Br. *f*

2.Br. *f*

1.Vc. (Tutti) *f* *ben mare.*

2.Vc. (Tutti) *f* *ben mare.*

3.Vc. (Tutti) *f* *ben mare.*

1.Vc. (Tutti) *f* *ben mare.*

B. (Tutti) *f*

Hier doppelt so schnell wie zu Beginn der Steigerung.

Rit.

Fl. *herzortrübend*

Ob. *molto espress.*

Clar. in A. *herzortrübend*

Fag. *molto espress.*

Hr. in F. *dim.*

Trpt. in C. *espress. dim.*

Pos. *Solo. espress. non espress. dim.*

Ph. *mf pp*

Hrn. *ff*

Harm. *ff dim. p*

Ped.

Klav. *ff mf dimin. pp*

Hier doppelt so schnell wie zu Beginn der Steigerung.

Rit.

1.VI. *mf*

2.VI. *mf*

3.VI. *Sord.*

4.VI. *mf*

1.Br. *mf*

2.Br. *mf*

1.Vcl. *mf*

2.Vcl. *mf*

3.Vcl. *mf*

B. *mf*

**3** Etwas feierlich, mehr und mehr verlangsamten. Wieder bewegter (nicht eilen) und poco a poco accel.

FL. *Solo.* *sehr sanz* *mp* *cresc.* *f*

Ob. *Solo.* *mp* *mf* *cresc.* *f*

Clar. in A. *Solo.* *mp* *mf* *cresc.* *f*

Fag. *Solo.* *mp* *mf* *cresc.* *f*

Hr. in F. *f*

Trpt. in C. *Solo.* *mp*

Hfe. *p* *f* *ff*

Cel. *fp*

Klav. *fp* *cresc.*

Etwas feierlich, mehr und mehr verlangsamten. Wieder bewegter (nicht eilen) und poco a poco accel.

1.VI. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

2.VI. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

3.VI. *sul D.* *Solo.* *Sord. ab.* *pizz.* *arco* *pp* *legg.* *arco* *legg.*

4.VI. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

1.Br. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

2.Br. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

1.Vcl. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

2.Vcl. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

3.Vcl. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

B. *Solo.* *pp* *mp* *p* *cresc.* *legg.*

## Doppelt so schnell. (festes Tempo)

4

Fl. *mp cresc.* *mf=f* *p cresc. ff*

Ob. *mp cresc.* *mf=f* *p cresc. ff*

Clar. in A. *mp cresc.* *mf=f* *p cresc. ff*

Hr. in F. *p* *mp cresc.* *mf=f*

Trpt. in C. *pp* *p* *f* *p cresc.*

Trg. *pp*

Hfo. *gliss.* *mf* *f* *p*

Cel. *pp* *p* *f*

Harm. (mit Percussion) *mp cresc.* *mf* (alle Reg. ohne G.J.)

Klav. *p cresc.* *mp* *mf*

## Doppelt so schnell. (festes Tempo)

1.VI. *p lustig (mit breitem Strich) cresc.* *mf=f mf* *p*

2.VI. *p lustig (mit breitem Strich) cresc.* *mf=f mf* *p*

3.VI. *p* *mf=f mf* *p*

4.VI. *p* *mf=f mf* *p*

1.Br. *pizz.* *mf* *arco* *f*

2.Br. *pizz.* *mf* *arco* *f*

3.Vic. *pizz.* *mp* *mf* *p*

4

Allegro vivace.

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Fag. *ff* *mf* *cresc.*

Hr. in F. *f* *p* *mf*

Pon. *mf* *p*

Pk.

Harm. *mf* *ff* *cresc.*  
(Man.)  
Ped.

Allegro vivace.

1.VI. *f*

2.VI. *f*

3.VI. *f*

4.VI. *f*

1.Br. *ff* *mf* *mp* *arco* *mp* *cresc.*

2.Br. *ff* *mf* *mp* *arco* *mp* *cresc.*

1.Vlc. *f* *mp* *arco* *mp* *cresc.*

2.Vlc. *f* *mp* *arco* *mp* *cresc.*

3.Vlc. *f* *mp* *arco* *mp* *cresc.*

B. *f* *mp* *a 2*

(Tutti) pizz. *mp*

(Tutti) pizz. *mp*

(Tutti) *mp*

(Tutti) *mp*

(Tutti) *mp*

(Tutti) *mp*

(Tutti) *mp*

EL.

Ob.

Clar. in A.

Fag.

Hr. in F.

Hrn.

Klav.

1.VI. *(Tutti)* *leicht*

2.VI. *(Tutti)* *leicht*

3.VI. *(Tutti)* *leicht*

4.VI. *(Tutti)* *leicht*

1.Br. *leicht*

2.Br. *leicht*

1.Vcl. *leicht*

2.Vcl. *leicht*

3.Vcl. *poco a poco*

B.

*mp*, *f*, *cresc.*, *piu.*

*rit.*, *trp.*, *pp.*

*pp.*, *f*, *cresc.*, *pp.*, *f*, *cresc.*, *pp.*, *f*, *cresc.*

*f*, *mp*, *cresc.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *mp*, *cresc.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

*f*, *pp.*, *f*, *mp*, *cresc.*

Fl. *mp cresc.*

Ob. *mp cresc.*

Clar. in A. *espr. cresc.*

Fag. *ff cresc.*

Hr. in F. *ohne Dämpf. mp cresc.*

Trpt. in C. *mp cresc.*

Pos. *ff cresc.*

Pk. *mp*

Hfe. *mf*

Harm. *ff*

Klav. *mp cresc.*

1.VI. *mp cresc.*

2.VI. *mp cresc.*

3.VI. *espr. cresc.*

4.VI. *ff cresc.*

1.Br. *ff cresc.*

2.Br. *ff cresc.*

1.Vic. *ff cresc.*

2.Vic. *ff cresc.*

3.Vic. *pizz. arco mp cresc.*

3. *ff pizz. arco mp cresc.*



Schwungvoll.

Fl. Solo. *ff*

Ob. Solo. *ff*

Clar. in A. Solo. *ff*

Fag. Solo. *ff*

Hr. in F. *ff* *unterordnen*

Trpt. in C. *ff*

Fes. *ff*

Hörn.

Harm.

Klav. *ff*

1.Vi. *ff* *pizz.* *arco* *f espress.*

2.Vi. *ff* *pizz.* *arco* *f espress.*

3.Vi. *ff* *pizz.* *arco* *f espress.*

4.Vi. *ff* *pizz.* *arco* *f espress.*

1.Br. *ff* *pizz.* *arco* *f espress.*

2.Br. *ff* *pizz.* *arco* *f espress.*

1.Vcl. *ff*

2.Vcl. *ff*

3.Vcl. *ff*

B. *ff*

6

Unmerklich breiter

FL. *p* *ff*

Ob. *p* *mf cresc.* *ff*

Clar. in A. *p* *In B.* *ff*

Pag. *p* *cresc.* *ff*

Hr. in F. *p* *p espress.* *cresc.* *ff*

Trpt. in C. *f*

Pos. *f*

Unmerklich breiter

1. VI. *mf* *dim.* *p* *mp cresc.* *ff*

2. VI. *mf* *p* *cresc.* *ff*

3. VI. *P(leicht)* *cresc.* *ff*

4. VI. *P(leicht)* *cresc.* *ff*

1. Br. *mf* *dim.* *mf cresc.* *ff*

2. Br. *mf* *dim.* *p* *cresc.* *ff*

1. Vcl. *mf* *mp espress.* *cresc.* *ff*

2. Vcl. *mf* *dim.* *p* *cresc.* *ff*

3. Vcl. *mf* *p* *cresc.* *ff*

B. *mf* *dim.* *p* *cresc.* *ff*

6

Wieder vorwärts. **7**

Etwas zurückhalten.

Musical score for the first system, measures 1-10. The score is written for multiple staves, including vocal lines and piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked 'Wieder vorwärts.' and 'Etwas zurückhalten.' The first measure is marked with a large '7' in a box. Dynamics include *mf*, *mp*, *f*, *dim.*, *p*, and *pp*. Performance instructions include 'Solo.', 'f. spress. dim. (aber hervortretend)', and '(ped.)'. The piano part features a prominent triplet in the right hand.

Wieder vorwärts.

Etwas zurückhalten.

Musical score for the second system, measures 11-20. The score continues from the first system. Dynamics include *dim.*, *mf*, *pp*, *f*, *ppp*, and *p*. Performance instructions include 'Solo. (Solo)', 'Tutti', and 'Ped.'. The piano part continues with complex rhythmic patterns and dynamics.

**7**

**8**  
Ziemlich bewegt. (d. etwas ruhiger wie zuletzt die d)

Musical score for measures 8-9, featuring woodwinds and brass. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Clar. in B.), Bassoon (Fag.), Horn in F (Hr. in F.), Trumpet in C (Trpt. in C.), and Horn in F (Hfe.). Performance markings include *pp*, *Solo*, *(zurücktreten)*, *(mit Dämpf.)*, and *mehr acci*. A box with the number '8' is positioned below the woodwind staves.

Musical score for measures 9-10, featuring strings and brass. The score includes parts for Violin I (1. Vl.), Violin II (2. Vl.), Violin III (3. Vl.), Violin IV (4. Vl.), First Trombone (1. Br.), Second Trombone (2. Br.), First Viola (1. Vic.), Second Viola (2. Vic.), Third Viola (3. Vic.), and Bass (B.). The tempo marking is *Vorwärts. (d. = d)*. Performance markings include *mf (espr)*. A box with the number '9' is positioned above the string staves.

Etwas zurückhalten; wieder vorwärts.Rit. a tempo Leidenschaftlich drängend.

(Die  $\frac{1}{2}$  immer gleich)

ff mp mf express. (grad.) (mit Dämpf.) p (Der Trpt. u. Pos. an Stärke anpassen.) p (mit Dämpf.) p mp dim. pp

Etwas zurückhalten; wieder vorwärts.Rit. a tempo Leidenschaftlich drängend.

(Die  $\frac{1}{2}$  immer gleich)

ff dim. p cresc. mf express. mf express. mf express. mf express. (1.) (2. & 3.) p

(♩ = ♩) unmerklich langsamer. (bleibt aber immer noch leidenschaftlich bewegt und stark *rubato*.) 10 (♩ = ♩)

Fl.

Ob.

Clar. in B.

Fag.

Hr. in F.

Poa.

Pk.

Hfe.

(zarte Farben)

Harm.

1. Vi.

2. Vi.

3. Vi.

4. Vi.

1. Br.

2. Br.

1. Vc.

2. Vc.

1. Vc.

B.

Fl. *mp cresc.* *f* *sempref*  
 Ob. *mp cresc.* *f* *sempref*  
 Clar. in B. *f* *mp cresc.* *f* *sempref*  
 Fag. *mp cresc.* *f* *sempref*  
 Hr. in E. *mp* *f* *sempref*  
 Trpt. in C. *mp* *f* *sempref*  
 Ton. *mp* *f* *sempref*  
 Pk. *f*  
 Pn. *mp cresc.* *f* *sempref*  
 Har. *f* *sempref*  
 (Prolongement.)  
 Vl. I. *mp cresc.* *f* *sempref*  
 Vl. II. *mp cresc.* *f* *sempref*  
 Vl. III. *mp cresc.* *f* *sempref*  
 Vl. IV. *mp cresc.* *f* *sempref*  
 Vr. *f* *mp cresc.* *f* *sempref*  
 Vr. *f* *mp cresc.* *f* *sempref*  
 Vcllo. *ff* *mp cresc.* *f* *sempref*  
 Vcllo. *ff* *mp cresc.* *f* *sempref*  
 Kb. *ff* *mp cresc.* *f* *sempref*

Fl.  
 Ob.  
 Clar. in B.  
 Fag.  
 Hr. in F.  
 Trpt. in C.  
 Pos.  
 Pk.  
 Hrn.  
 Cor.  
 Horn.  
 Klar.  
 1. Vi.  
 2. Vi.  
 3. Vi.  
 4. Vi.  
 1. Br.  
 2. Br.  
 1. Vcl.  
 2. Vcl.  
 3. Vcl.  
 B.

*ff*  
*mf*  
*allegro*  
*ff*  
*Die tieferen Octaven durch Registerbogen*





Langsam, schwebend. (Tempo des Anfangs.)

12

FL. *ppp*

Clar. in B. *ppp morendo*

Hfe. *pp Flag.*

Cel. *ppp*

Harm. *ppp*

Klav. *pp*

Langsam, schwebend. (Tempo des Anfangs.)

(Solo) Solo.

L.VI. *ppp*

II.VI. *ppp*

S.VI. *ppp*

IV.VI. *ppp*

I.Br. *ppp*

II.Br. *ppp*

I.Vc. *ppp*

II.Vc. *ppp*

III.Vc. *ppp*

B. *ppp*

(Solo) Solo. *ppp*

Sord. *ppp*

12

Fl. *pp*

Ob.

Clar. in A. (nimmt Clar. in A.) *pp*

Fag. *pp*

Hr. in F. *pp* *halb ged.*

Mfo. *pp*

Col. *pp*

Horn. *pp* (Fl. Cl. Voix celeste.)

Klav. *pp* *sehr art.* *pp* *Ped. Versch.*

Viol. I. *pp* *Sord. ab.*

Viol. II. *pp* *Sord. ab.*

Viol. III. (Solo) *pp* *Sord. ab.*

Viol. IV. (Solo) *pp* *Sord. ab.*

Viola. (Solo) *pp* *Sord. ab.*

Viola. (Solo) *pp* *Sord. ab.*

Violoncello. (Solo) *pp* *Sord. ab.*

Bass. (Solo) *pp* *Sord. ab.*

*petras hervortritt pp*

## Adagio. (mit großem Ausdruck)

13

Fl.

Ob.

Clar.  
in A.

Fag.

Hr.  
in F.

Pf.

(m. Schw.)

Harm.

(ob. Man.)

(ob. Man.)

## Adagio. (mit großem Ausdruck)

1.VI.

2.VI.

3.VI.

4.VI.

1.Br.

2.Br.

1.Vic.

2.Vic.

3.Vic.

B.

voll

voll

(mit sattem Ton)

(mit sattem Ton)

(mit sattem Ton)

(mit sattem Ton)

(mit sattem Ton)

(Solo)  
(mit sattem Ton)

13

14

Musical score for orchestra and strings, measures 14-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horn in F (Hr. in F.), Trumpet (Hr.), Trombone (Tr.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.).

Measure 14 features a Flute solo marked "Solo." and "mp espr.". The Oboe part has "mp" and "espr.". The Clarinet in A and Bassoon parts are marked "mf". The Horn in F part has "p" and "pp". The Trumpet and Trombone parts are marked "p". The Violin I and II parts are marked "mp". The Viola part has "mp" and "espr.". The Violoncello and Double Bass parts are marked "mp".

Measure 15 features a Flute solo marked "Solo." and "mp espr.". The Oboe part has "mp" and "espr.". The Clarinet in A and Bassoon parts are marked "mf". The Horn in F part has "p" and "pp". The Trumpet and Trombone parts are marked "p". The Violin I and II parts are marked "mp". The Viola part has "mp" and "espr.". The Violoncello and Double Bass parts are marked "mp".

Additional markings include "ob. Man." for Oboe and "deutlich" for Trombone. Dynamics range from *pp* to *f*.

14

Etwas drängend a tempo

Fl. *pp* *crec.* *f*

Ob. *pp* *mf* *crec.* *f*

Claz. in A. *pp* *capr.* *crec.* *f* *capr.*

Fag. *pp* *capr.* *crec.* *f* *capr.*

Hr. in F. *pp* *capr.* *crec.* *f* *capr.*

Trpt. in C. *pp* *capr.* *crec.* *f* *capr.*

Fos. *pp* *capr.* *crec.* *f* *capr.*

Trgl. *pp* *capr.* *crec.* *f* *capr.*

Tr. *pp* *capr.* *crec.* *f* *capr.*

Cy. *pp* *capr.* *crec.* *f* *capr.*

1. Vl. *pp* *capr.* *crec.* *f* *capr.*

2. Vl. *pp* *capr.* *crec.* *f* *capr.*

3. Vl. *pp* *capr.* *crec.* *f* *capr.*

4. Vl. *pp* *capr.* *crec.* *f* *capr.*

1. Br. *pp* *capr.* *crec.* *f* *capr.*

2. Br. *pp* *capr.* *crec.* *f* *capr.*

1. Vcl. *pp* *capr.* *crec.* *f* *capr.*

2. Vcl. *pp* *capr.* *crec.* *f* *capr.*

3. Vcl. *pp* *capr.* *crec.* *f* *capr.*

4. Vcl. *pp* *capr.* *crec.* *f* *capr.*

B. *pp* *capr.* *crec.* *f* *capr.*

15

sehr gedehnt (1/8 schlagen) Äußerst langsam. accel. I. Tempo.

Fl. *capr.*

Ob.

Clar. in A.

Fag.

Hr. in F.

Trpt. in C.

Pos.

Pk.

Hfe.

Cel.

Harm. (ob. Man.)

Klav.

sehr gedehnt (1/8 schlagen) Äußerst langsam. accel. I. Tempo.

1.VI. (Sord.) (Solo) (Sord. abt) (Tutti)

2.VI. (Sord.) (Solo) (Sord. abt) (Tutti)

3.VI. (Sord.) (Solo) (Sord. abt) (Tutti)

4.VI. (Sord.) (Solo) (Sord. abt) (Tutti)

1.Br. (Solo) (Tutti)

2.Br. (Solo) (Tutti)

1.Vcl. (Solo) (Tutti)

2.Vcl. (Solo) (Tutti)

3.Vcl. (Solo) (Tutti)

B. (Solo) (Tutti)

15

Unmerklich fließender.

Ob.  
Clar. in A.  
Fag.  
Hfe.  
Col.  
Harm.  
Klav.  
Verach

Musical score for woodwinds and strings. The woodwind section includes Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horns (Hfe.), Cello (Col.), and Harp (Harm.). The string section includes Violins (1. Vi., 2. Vi.), Violas (1. Vcl., 2. Vcl., 3. Vcl.), and Cellos (B.). The score is marked "Unmerklich fließender." and includes dynamics like "ppp" and "mf".

Unmerklich fließender.

1. Vi.  
2. Vi.  
3. Vi.  
4. Vi.  
1. Br.  
2. Br.  
1. Vcl.  
2. Vcl.  
3. Vcl.  
B.

Musical score for strings. The section includes Violins (1. Vi., 2. Vi., 3. Vi., 4. Vi.), Horns (1. Br., 2. Br.), Violas (1. Vcl., 2. Vcl., 3. Vcl.), and Cellos (B.). The score is marked "Unmerklich fließender." and includes dynamics like "p" and "mf".



Allmählich bewegter.

16

Ob.  
 Clar. in A.  
 Fag.  
 Hr. in F.  
 Pk.  
 Hfe.  
 Col.  
 Harm.  
 Klav.

Allmählich bewegter.

1.Vi.  
 2.Vi.  
 3.Vi.  
 4.Vi.  
 1.Br.  
 2.Br.  
 1.Vc.  
 2.Vc.  
 3.Vc.

16

Überschwenglich. Etwas eilend. a tempo

Fl.

Ob.

Clar. in A.

Fag. (weich)

Hr. in F. (offen)

Trpt. in C.

Pos.

Pk.

Hfo.

Harm.

Klav. *non legato*  
*viel Pedal*

Überschwenglich. Etwas eilend. a tempo

1.Vl. *f dolce espr.*

2.Vl. *f dolce espr.*

3.Vl. *f dolce espr.*

4.Vl. *f dolce espr.*

1.Br. *f dolce espr.*

2.Br. *f dolce espr.*

1.Vcl. *f espr.*

2.Vcl. *f espr.*

3.Vcl. *f*

B. *f*

17

riten.

Ob. *f espr.*

Clar. in A. *p* *f espr.*

Fag. *p* *f espr.*

Hr. in F. *Solo* *mf* *f* *(Hervortretend)* *mf/p* *p*

Pos. *mf*

Pk. *pp*

Hfo. *f* *mf* *trasc. ab.*

Harm. *mf* *f*

riten.

1.VI. *p* *f*

2.VI. *p* *f*

3.VI. *mf* *f*

4.VI. *mf* *f*

1.Br. *p* *f*

2.Br. *mf* *f*

1.Vlc. *p* *f*

2.Vlc. *p* *f*

3.Vlc. *p* *f*

B. *mf* *p*

17

Von hier ab in steter Unruhe, drängend.

Fl.

Ob.

Clar.  
in A.

Fag.

Hr.  
in F

Trpt.  
in C.

Poa.

Pk.

Von hier ab in steter Unruhe, drängend.

1.VI

2.VI

3.VI

4.VI

1.Br.

2.Br.

3.Br.

2.VIc.

3.VIc.

B.

18

poco accel.

molto string.

Musical score for woodwinds and strings, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horn in F (Hr. in F.), Trumpet in C (Trpt. in C.), Trombone (Pos.), Percussion (Pk.), Harp (Harm.), and Piano (Klav.). The music is in 4/4 time and features dynamic markings such as *mf*, *cresc.*, *f*, and *mf cresc. molto*. The tempo is marked *poco accel.* and the texture is *molto string.*

poco accel.

molto string.

Musical score for strings, measures 1-4. The score includes parts for Violin I (1.Vl.), Violin II (2.Vl.), Violin III (3.Vl.), Violin IV (4.Vl.), Viola I (1.Vcl.), Viola II (2.Vcl.), Violoncello (Vcllo), and Double Bass (B.). The music is in 4/4 time and features dynamic markings such as *f*, *mf*, *cresc.*, *molto*, *espr.*, *pizz.*, and *arco*. The tempo is marked *poco accel.* and the texture is *molto string.*

18

Rit. Etwas breit, festlich.

Fl.

Ob.

Clar. in A.

Fag.

Hr. in F.

Tpt. in C.

Pos.

Pk.

Beck.

Hrn.

Cal.

Harm.

Klav.

*ben tenuto,*

*ben tenuto*

*alleg. q/min.*

*press.*

*(mit Man.)*

*(oh Man.)*

*(ritornel)*

*ff*

*ff*

*ff*

*ff*

Rit. Etwas breit, festlich.

1.Vl.

2.Vl.

3.Vl.

4.Vl.

1.Br.

2.Br.

1.Vcl.

2.Vcl.

3.Vcl.

B.

87

fl. Fl. Ob. Cl. Fag. Tromp. Tromb. VI. VI. VI. Vcl. Vcl. B.

frie mit Schw. p cresc. ff

sempre ff ff esp. sempre ff ff esp. sempre ff sempre ff sempre ff

pizz.

(ant. Man.) (Prol.)

poco a poco accel.

19 Bedeutend breiter.

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar. in A *mf cresc.*

Fag. *f cresc.*

Hr. in F. *mf*

Trpt. in C. *f (dolce)*

Foe. *mf cresc.*

Pk. *f*

Hfc. *mf*

Harm. *mf cresc.*

Klar. *mf cresc.*

poco a poco accel.

Bedeutend breiter.

1.VI. *f cresc.*

2.VI. *f cresc.*

3.VI. *f cresc.*

4.VI. *f cresc.*

1.Br. *f cresc.*

2.Br. *f cresc.*

1.Vc. *f cresc.*

2.Vc. *f cresc.*

3.Vc. *f cresc.*

B. *f cresc.*



aber nicht schleppen.

(♩ = ♩)

39

Musical score for measures 1-10. The score includes parts for Violin I (V.), Violin II (V.), Viola (VI.), Violoncello (Vcl.), Contrabasso (Cb.), Flute (Fl.), Clarinet (Clav.), and Bassoon (Fag.). The music features dynamic markings such as *ff*, *dim.*, *mf*, *pp*, and *ppp*. A *Solo.* marking is present in the Clarinet part. A woodwind entry is marked *dimin. poco a poco* leading to *pp*. The tempo is marked *♩ = ♩*.

aber nicht schleppen.

(♩ = ♩)

Musical score for measures 11-20. The score includes parts for Violin I (V.), Violin II (V.), Viola (VI.), Violoncello (Vcl.), Contrabasso (Cb.), Flute (Fl.), Clarinet (Clav.), Bassoon (Fag.), and Double Bass (B.). The music features dynamic markings such as *dim.*, *f*, *mf*, *f espr.*, *mf (f)*, *p*, and *pp*. A *Solo G* marking is present in the Violin parts. The tempo is marked *♩ = ♩*.

Scherzo.  
Allegro vivace.

20

Fl. Solo. *pp* (driftig)

Ob. Solo. *p* (sehr leicht)

Hrn. (mit Percussion\*) ohne zu trennen) *f*

Klav. Solo. *p*

Allegro vivace.

1. Vl. (Solo) *pp*

2. Vl. (Solo) *pp*

3. Vl. (Solo) *pp*

4. Vl. (Solo) *pp*

1. Br. (Solo) *pp*

2. Br. (Solo) *pp*

1. Vcl. (Solo) *pp*

2. Vcl. (Solo) *pp*

3. Vcl. arco *pp*

B. *pp*

20

\*) Ein Hornium ohne Percussion ist dazum nicht zu brauchen. Sollte absolut keines aufzutreiben sein, so müßte das Klavier (*pp*) die Stelle übernehmen.)

**21**

Fl.

Ob.

Clar. in A.

Fag.

Pk.

Hfm.

Harm.

1.Vl.

2.Vl.

3.Vl.

4.Vl.

1.Br.

2.Br.

1.Vlo.

2.Vlo.

3.Vic.

B.

Solo.

*pp*

*mf*

*dim.*

Solo.

*pp*

Solo. *sf*

*p*

(mit Perc. ohne zu treten)

*f*

(Tutti)

Sord. ab!

*pizz.*

*sfz pp(p)*

*pizz.*

*sfz pp(p)*

*pizz.*

*sfz pp(p)*

*pizz.*

*sfz pp(p)*

*arco*

*pp(p)*

*arco*

*pp(p)*

*dim.*

*dim.*

(Tutti)

**21**

\*) Falls kleine Pauke vorhanden, *sfz* höher.

22

Solo.

Musical score for orchestra and strings, measures 21-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Piccolo (Pk.), Horns (Hfe.), Keyboard (Klav.), Violins I (1.VI.), Violins II (2.VI.), Violins III (3.VI.), Violins IV (4.VI.), Trumpets (1.Br., 2.Br.), Violas (1.Vc., 2.Vc.), Cellos (3.Vc.), and Basses (B.).

Measure 21 (left page) features a *dim.* marking. Measure 22 (right page) features a *Solo.* marking for the Flute and a *mp dim.* marking for the Horns. The string parts are marked *(Tutti)* and *arco*. The woodwinds and brass parts include *mp*, *arcesc.*, and *dim.* markings.

22

Fl.

Ob.

Clar. in A.

Fag.

Hr. in E.

Trpt. in C.

Poa.

Ph.

Hfo.

Col.

Harm.

Klav.

1.Vl.

2.Vl.

3.Vl.

4.Vl.

1.Br.

2.Br.

1.Vc.

2.Vc.

3.Vc.

B.

*Solo.*

*mit Dampf*

*cresc.*

*ff*

*god.*

*Solo.*

*(Perc. u. Strein)*

*(Prolongement)*

*pizz.*

*arco*

*p cresc.*

*ff*

*dim.*

*(ein den andern Stimmen)*

23

(♩ - ♩)

Fl.

Clar. in A. Solo

Fag. Solo

Hr. in F.

Hf.

Horn. (Perc. ohne zu treten)

Klar.

1. VI. Solo

2. VI. Solo

3. VI. Solo

4. VI. Solo

1. Br. Solo

2. Br. Solo

1. Vcl. Solo

2. Vcl. Solo

3. Vcl. Solo

B.

Fl. *p*

Ob.

Clar. in A. *f* *mp* Solo.

Fag. *f* *mp*

Hr. in F. *ppp*

Fk. *mp* *f* *pp*

Trp. 1. (abd.) *mp* *cresc.*

Trp. 2. (abd.) *mp* *cresc.*

Cel. *mp*

Harm. (Mit Perc. ohne zu treten) *f*

Klav. *p* *mp* *cresc.*

1. Vl. *cresc.*

2. Vl. *cresc.*

3. Vl.

4. Vl.

1. Br. *mp* *cresc.*

2. Br. *mp* *cresc.*

1. Vcl. *p spicc.* *cresc.*

2. Vcl. *p spicc.* *cresc.*

3. Vcl. *p spicc.* *cresc.*

B. *p* *cresc.*

Fl.

Ob.

Clar. in A.

Fag.

Hr. in F.

Fag.

Ph.

Hr.

Cel.

Horn. (gewöhnlich)

Klar.

1. Vi. (Tutti)

2. Vi. (Tutti)

3. Vi. (Tutti)

4. Vi. (Tutti)

1. Br. (Tutti)

2. Br. (Tutti)

1. Vcl. (Tutti)

2. Vcl. (Tutti)

3. Vcl. (Tutti)

B.

musical notation

25



Fl.

Ob.

Clar. in A.

Bass.

Hr. in F. Solo.

Trpt. in C. (ff) *ben marc.*

Pos. *mf (pp)*

Pk. *cresc.*

Xyl.

Horn. (Grand jeu) *f* *cresc.* *poco a poco* *cresc.* *poco a poco* (Prolongement) *mf* *cresc.* *poco a poco*

Klar.

1.Vl. *pp* *spicc.*

2.Vl. *f* *spicc.*

3.Vl. *f* *spicc.*

4.Vl. *f* *spicc.* *(arco)*

1.Br. *f* *spicc.* *poco*

2.Br. *f* *spicc.* *poco*

1.Vla. *cresc.*

2.Vla. *cresc.*

3.Vlc. *cresc.*

B. *cresc.*

Fl.

Ob.

Claz. in A

Fag.

Hr. in F.

Trpt. in C.

Pos.

Pt.

Xpl.

Hrp.

Cel.

Horn

Klar.

1.VI.

2.VI.

3.VI.

4.VI.

1.Br.

2.Br.

1.Vle.

2.Vle.

3.Vle.

B.

*cresc.*

*decresc.*

*f*

*ff*

*mf*

*p*

*pp*

*arco*

*piaz.*

*acc.*

*stacc.*

*marc.*

*Solo.*

*(opt. Man.)*

*(ob. Man.)*

*(Prolongement)*

26

This page of a musical score contains the following elements:

- Tempo:**  $(d. = d)$  (Allegretto) is indicated at the top right.
- Instrumentation:** The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Horn (Horn), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo.), and Contrabass (Cb.).
- Choir:** A choir part is present, with the instruction "(Prolongement ausbehen.)" written above the staff.
- Dynamics:** Various dynamic markings are used throughout, including *dim.* (diminuendo), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *ppp* (pianississimo).
- Performance Instructions:** The instruction "poco a poco" (gradually) appears in several places, indicating a change in dynamics or volume.
- Notation:** The score features complex musical notation with many slurs, ties, and phrasing marks.

Fl.

Clar.  
in A.

Fag.

Hr.  
in F.

Trpt.  
in C.

Trpt.  
in G.

Hr.

Cel.

Harm.

Harp.  
Solo.  
Viol. Parc. (sans trépas.)  
(Grand jeu kann beibehalten werden.)  
Solo.  
Viol. Parc. (sans trépas.)

Hrlev.

Versch. u. Flut.

1.VI.

2.VI.

3.VI.

4.VI.

1.Ba.

2.Ba.

1.VI.

2.VI.

3.VI.

B.

28

**poco rit.** Etwas altväterisch.  
(Die  $\downarrow$  wie früher die  $\downarrow$ .)  
(nach B-Clarinett)

In B. Solo.

Musical score for the first system. It includes a solo part for the clarinet in B, marked "Solo." and "mf". Other parts include woodwinds (flute, oboe, bassoon) and strings, with dynamics such as "pp", "p", and "mf". The tempo is marked "poco rit." and the style is "Etwas altväterisch.".

**poco rit.** Etwas altväterisch.  
(Die  $\downarrow$  wie früher die  $\downarrow$ .)

Musical score for the second system. It features a large ensemble of strings and woodwinds. The tempo is marked "poco rit." and the style is "Etwas altväterisch.".

28

Etwas ruhiger.

29

Fl. *mf* *schw. aus!* *mp* *hervortretend* *pp*

Ob. *mf* *mp* *hervortretend* *pp*

Clar. in B. *mf* *mp* *hervortretend* *pp*

Fag. *mf* *mp* *pp* *pp*

Kr. in F. *mp* *offen* *p* *pp*

Trpt. in C. *mp* *(ped.)* *pp*

Pk. *pp*

Trgl. *pp*

Hrn. *mp* *mf* *p*

Etwas ruhiger.

29

1.Vl. *mf* *and G* *mp* *p* *dim.* *pp*

2.Vl. *mf* *and G* *mp* *p* *dim.* *pp*

3.Vl. *mf* *mp* *p* *dim.* *pp*

4.Vl. *mf* *mp* *p* *dim.* *pp*

1.Br. *mf* *mp* *pizz.* *pp* *arco* *pp*

2.Br. *mf* *mp* *pizz.* *pp* *arco* *pp*

1.Vcl. *mf* *pp* *(pp)*

2.Vcl. *pp* *(pp)*

3.Vcl. *pp* *(pp)*

B. *pp* *(pp)*

Clarinet in A. *pp*  
 in A. *pp*  
*pp*  
*pp*  
 (Ob. Man.) *ppp*  
 (Verzuch. ohne Ped.) *pp*  
 (Solo) *p spicc.* *spicc.* *mp espress.*  
 (Solo) *p spicc.* *spicc.* *mp espress.*  
 (Solo) *p spicc.* *spicc.* *mp espress.*  
 (Solo) arco *p* *spicc.* *mp espress.*  
 (Solo) pizz. *p* *spicc.* *mp espress.*  
 (Solo) *pp*  
 (Solo) *pp*  
 (Solo) *pp*

\*) Acclisareg. falls nicht leisester Wirkung fähig, ist die Stelle zu streichen.

This page contains a musical score for measures 30 and 31. The instruments listed on the left are:

- Fl.
- Ob.
- Clar. in A.
- Fag.
- Hr. in F.
- Trpt. in C.
- Pk.
- Hrn.
- Klav.
- 1. VI.
- 2. VI.
- 3. VI.
- 4. VI.
- 1. Br.
- 2. Br.
- 1. Vcl.
- 2. Vcl.
- 3. Vcl.
- B.

The score includes various musical notations such as dynamics (pp, p, mf, f, sf, sfz, sfz), articulation (acc, stacc, staccato), and performance directions (god., offen., *morendo*, *Tutti*). A second measure number '30' is located at the bottom center of the page.



Fl.  
 Cl.  
 Fg.  
 Fr.  
 Tr.  
 Tb.  
 Perc.  
 Vl.  
 Vla.  
 Vcl.  
 Cb.

U. E. 7093



Fl.

Ob.

Clar. in A.

Fag.

Hr. in F.

Tpt. in C.

Pos.

Pk.

Cysap.

Hfo.

Cl.

I.VI.

II.VI.

III.VI.

I.VI.

I.Vcl.

II.Vcl.

B.

*p*

*mf*

*mp*

*pp*

*p sehr zart*

*god.*

*Etwas ruhiger.*

Fl. *mp*

Ob. *pp*

Clar. in A. *pp*

Fag. *mp* Solo. *pp*

Hr. in F. *mf*

Trpt. In C. *pp*

Poa. *pp*

Ph. *pp* (m. Schw.)

Ocksp. *pp*

Hfa. *pp*

Cel. *pp* (anf. Man.)

Harm. *pp* (ob. Man.) (Prolongement.)

Klav. *pp*

*Etwas ruhiger.*

1. Vl. *pp*

2. Vl. *pp*

3. Vl. *pp*

4. Vl. *pp*

1. Br. *pp*

2. Br. *pp*

1. Vcl. *pp* pizz. arco

2. Vcl. *pp* pizz. arco

3. Vcl. *pp*

B. *pp*

Immer schneller werden, bis zum Tempo des Scherzo.

33

Musical score for strings and percussion. The score is divided into two sections: **Auf 3!** and **Auf 1!**. The instruments listed on the left are Fl. (Flute), B. (Bassoon), Nr. A. (Clarinet), Kg. (Cello), F. (Violin), Pt. C. (Percussion), and Ito. (Tuba). The Flute part includes the instruction "mit Dämpfer" (with mute) and "abbläpfen" (blow off). The Percussion part includes the instruction "(mit Percussion ohne zu treten)" (with percussion without stepping). Dynamics include *f*, *mf*, *mp*, and *p*.

Immer schneller werden, bis zum Tempo des Scherzo.

Musical score for woodwinds and brass. The instruments listed on the left are Vl. (Violin), V. (Viola), VI. (Violoncello), B. (Bassoon), I. B. (First Bassoon), VI. (Violoncello), I. VI. (First Viola), I. VI. (First Viola), and B. (Bass). The score is divided into two sections: **Auf 3!** and **Auf 1!**. The woodwinds and brass parts include instructions like "pizz." (pizzicato) and "Sord. ab." (Sordano ab). Dynamics include *f*, *mf*, *mp*, and *p*. The VI. part includes the instruction "arco" (arco).

33

Allegro vivace.

Fl. Solo. *ppp (diviso)*

Ob. Solo. *p (ohne Tricht)*

Clar. in A. Solo. *pp*

Hörn. *ppp*

Harm. mit Percussion (ohne zu treten.) *f*

Klar. Solo. *p*

Allegro vivace.

1. VI. *ppp*

2. VI. *ppp* *Sord. (Solo) arco*

3. VI. *ppp* *Sord. (Solo) arco*

4. VI. *ppp* *Sord. (Solo) arco*

1. Br. *ppp* *(Solo)*

2. Br. *ppp* *(Solo)*

1. Vcl. *ppp* *(Solo) pizz.*

2. Vcl. *ppp* *(Solo) pizz.*

3. Vcl. *ppp* *(Solo) pizz.*

3. Vcl. *ppp* *(Solo) pizz.* *arco*

3. Vcl. *ppp*

B. *ppp*

Fl. Solo. *ppp*

Ob. Solo. *mf*

Cl. in A. *dimin.*

Fag. Solo. *pp*

Pk. Solo. *p*

Bf.

Horn. *mit Percussion ohne zu treten.* *f*

Vl. I. *Sord. ab.* *plaz.* *(Tutti) arco*

Vl. II. *Sord. ab.* *sfz ppp(p)* *(Tutti)*

Vl. III. *Sord. ab.* *sfz ppp(p)* *plaz.* *(Tutti)*

Vl. IV. *arco* *sfz ppp(p)* *plaz.* *(Tutti)*

Tr. I. *pp(p)* *arco* *dimin.* *(Tutti) sfz*

Tr. II. *pp(p)* *arco* *dimin.* *(Tutti) plaz.*

Vcl. I. *(Tutti) arco*

Vcl. II. *(Tutti)*

Vcl. III. *(Tutti)*

B. *(Tutti)*

\*) Falls kleine Pauke vorhanden, *sfz* höher.

Fl. Solo. *p*

Ob. *p*

Clar. in A. *p* *dim.*

Fag. *f* *p*

Pk. *pp*

Hr. *mp* *dim.*

Klav. *mf* *dim.*

1. Vi. *mp* *arco* *cresc.* *f* *p*

2. Vi. *mp* *arco* *cresc.* *f* *p*

3. Vi. *mp* *arco* *cresc.* *f* *p*

4. Vi. *mp* *arco* *cresc.* *f* *p*

1. Br. *mp* *cresc.* *f* *p* *dim.*

2. Br. *f* *arco* *mp* *cresc.* *f* *p* *dim.*

1. Vcl. *f* *p* *dim.*

2. Vcl. *f* *p* *dim.*

3. Vcl. *f* *p* *dim.*

B. *mp* *dim.*



36

36

Solo.

Fl.

Clav.

Horn

1. Br.

2. Br.

1. Vcl.

2. Vcl.

3. Vcl.

B.

*pp* *p* *mf* *f* *ff* *cresc.* *arco* *pizz.* *dim.* *mf* *legg.*

Dämpfer

Percussion und treten.

Prolongement.

36

37

Fl. (♩) *mp* *trist.*

Clar. in A *mp* *trist.*

Fag. *mp* *trist.*

Hr. in E *p*

Hr. *cresc.* *abd.*

Hr. *abd.*

Har. (Percussion) (ohne zu treten) *f*

Klar. *mp*

1. VI. (Solo) *p*

2. VI. (Solo) *p*

3. VI. (Solo) *p*

4. VI. (Solo) *p*

1. Br. (Solo) *mp legg.* *p*

2. Br. (Solo) *mp legg.* *p*

1. Vr. (Solo) *mp legg.* *p*

2. Vr. (Solo) *mp legg.* *p*

3. Vr. (Solo) *mp legg.* *p*

B. (Solo) *mp legg.* *p*

37

Fl. 1. *p*

Oboe. *mp*

Clar. in A. *f* Solo. *mp (over)*

Bassoon. *mf*

Horn in F. *pp*

Piano. *mp* *p* *pp*

Harp. *f* *mf* *cresc.*

Cello. *mp*

Horn. *f* *mf* *cresc.*

Keyboard. *p* *mp* *cresc.*

Violin I. *cresc.*

Violin II. *cresc.*

Violin III. *mp*

Violin IV. *mp cresc.* *f* *espress.*

Viola. *mp cresc.* *f* *espress.*

Violoncello. *p* *spicc.* *cresc.*

Bass. *p* *spicc.* *cresc.*

Harp. *shas-tu-troch*

Fl.   
 Ob.   
 Clar. in A.   
 Fag.   
 Hr. in F.   
 Trpt. in C.   
 Pos.   
 Pk.   
 Hrn.   
 Horn. (gewöhnlich)   
 Solo   
 Klar.   
 1. Vi.   
 2. Vi.   
 3. Vi.   
 4. Vi.   
 1. Br.   
 2. Br.   
 1. Vcl.   
 2. Vcl.   
 3. Vcl.   
 B.

Dynamics and markings: *mf*, *f*, *sf*, *mp*, *ff*, *pp*, *ppicc.*, *marcato*, *cresc.*, *meno*, *arr.*, *arco*, *plac.*, *arco*, *Tutti*, *ff*, *mf*, *pp*, *ppicc.*, *marcato*, *cresc. poco a poco*, *meno*, *arco*, *plac.*, *arco*, *pp*, *ppicc.*, *arco*, *pp*, *ppicc.*, *arco*.

Performance instructions: *(offen) poco marc.*, *mf (mp)*, *ff*, *pp*, *Solo*, *(Tutti)*, *cresc.*, *ppicc.*, *marcato*, *cresc. poco a poco*, *meno*, *arco*, *ppicc.*, *arco*.

39

Fl. Ob. Clar. in A. Fag. Hr. in F. Trpt. in C. Pos. Pk. Xyl. Hfe. Harm. Klav. 1.Vl. 2.Vl. 3.Vl. 4.Vl. 1.Br. 2.Br. 1.Vcl. 2.Vcl. 3.Vcl. B.

*Solo.*  
*mf* *cresc.*  
*mp* *mf* *p* *mf* *p* *f* *mf*  
*p*  
*Grand jeu.* *(Prolong.)* *stacc.* *rit.* *stacc. cresc. poco a poco* *cresc. poco a poco*  
*mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*  
*mf* *cresc.* *pizz.* *arco* *mf* *cresc.*

39

The image shows a page of a musical score for orchestra, page 68. The score is arranged in systems for various instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. in A (Clarinet in A), Fag. (Bassoon), Hr. in F (Horn in F), Trpt. in C (Trumpet in C), Pos. (Trombone), Pk. (Percussion), Xyl. (Xylophone), Hfo. (Harp), Cel. (Cello), Harm. (Double Basses), Klav. (Piano), 1.VI (Violin I), 2.VI (Violin II), 3.VI (Viola I), 4.VI (Viola II), 1.Br. (Trumpet I), 2.Br. (Trumpet II), 1.Vc. (Violoncello I), 2.Vc. (Violoncello II), 8.Vc. (Violoncello III), and B. (Double Bass).

The score features complex musical notation with various dynamics, articulation, and performance instructions. Key markings include:

- Fl.**: *ff*, *ff*, *ff*, *ff*
- Ob.**: *ff*, *ff*, *ff*, *ff*
- Clar. in A**: *ff*, *ff*, *ff*, *ff*
- Fag.**: *ff*, *ff*, *ff*, *ff*
- Hr. in F**: *f*, *ff*, *ff*, *ff*
- Trpt. in C**: *ff*, *ff*, *ff*, *ff*
- Pos.**: *ff*, *f*, *ff*, *ff*
- Pk.**: *ff*, *f*
- Xyl.**: *ff*, *f*
- Hfo.**: *ff cresc.*, *ff*
- Cel.**: *ff*, *ff*, *ff*
- Harm.**: *ff*, *ff*, *ff*, *ff*, *(Prolong. ff)*
- Klav.**: *ff cresc.*, *ff*, *ff*, *ff*
- 1.VI**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 2.VI**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 3.VI**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 4.VI**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 1.Br.**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 2.Br.**: *pizz.*, *ff*, *ff*, *ff*, *ff*
- 1.Vc.**: *ff*, *ff*, *ff*, *ff*
- 2.Vc.**: *ff*, *ff*, *ff*, *ff*
- 8.Vc.**: *ff*, *ff*, *ff*, *ff*
- B.**: *ff*, *ff*, *ff*, *ff*

Fl. *dim.* *mp* *Solo.*

Ob. *dim.*

Clar. in A. *dim.*

Fag. *dim.* *mp*

Hr. in F. *dim. poco a poco* *mp* *dimin.*

Trph. in C. *dim.* *mp*

Pos. *dim.* *mp*

Pk. *dim. poco a poco* *pp*

Hrn. *dim. poco a poco* *pp*

Cel. *dim. poco a poco* *pp*

Harm. (Prolong. aufheben!) (ob. Man.) (Aoline) *dim.* *dimin. poco a poco* *L.F.* *pp*

Klav. *dim. poco a poco pp* *morendo*

1. Vl. *dim. poco a poco* *Sord.* *pp*

2. Vl. *dim. poco a poco* *Sord.* *pp*

3. Vl. *dim. poco a poco* *Sord.* *pp*

4. Vl. *Sord.* *pp*

1. Br. *dim. poco a poco* *pp*

2. Br. *dim. poco a poco* *pp*

1. Vcl. *dim. poco a poco* *pp*

2. Vcl. *dim.* *pp*

3. Vcl. *dim.* *pp*

B. *dim.* *pp*

FL. *ppp*

Clar. in A. *ppp* Solo.

Hr. in F. *ppp* (grad.)

Trpt. in C. *ppp* (grad.)

Fa. *ppp*

Hfa. *ppp* *pp*

Col. *ppp*

Klav. *ppp* (kaum hörbar)

1. Vl. *ppp*

2. Vl. *ppp*

3. Vl. *ppp*

4. Vl. *ppp*

1. Br. *ppp* (am Griffbrett)

2. Br. *ppp* (am Griffbrett)

1. Vla. *ppp* (am Griffbrett)

2. Vla. *ppp*

3. Vla. *ppp*

3. *ppp*



42

Fl. *pp* *f*

Ob. *pp* *f*

Cl. A. *morendo* *f*

Bsg. *pp* *f*

Hr. in F. *mf*

Pk. *pp* *f* *Solo.*

Clav. *morendo*

VI. *Sord. ab!* *dim.*

V. II. *Sord. ab!* *dim.*

V. III. *Sord. ab!* *dim.*

V. I. *Sord. ab!* *dim.*

Vla. *f* *p*

Vlc. *f* *p*

B. *f* *p*

42

Tempo wie 5. Takt nach 3

Doppelt so schnell. (festes Tempo)

Fl. *mp* *cresc.* *f* *mp* *cresc.*

Ob. *mp* *cresc.* *f* *mp* *cresc.*

Clar. in A. *mp* *cresc.* *f* *mp* *cresc.*

Fag. *mp* *cresc.* *f* *mp* *cresc.*

Hr. in F. *mp* *cresc.* *f* *mp* *cresc.*

Trgt. *pp*

Hfc. *mp* *cresc.* *f* *mp* *cresc.*

Col. *mp* *cresc.* *f* *mp* *cresc.*

ob. Man. *mp* *cresc.* *f* *mp* *cresc.*

Klav. *p* *cresc.* *f* *mp* *cresc.*

Tempo wie 5. Takt nach 3

Doppelt so schnell. (festes Tempo)

1. VI. *dim.* *(am Stieg)* *(pew.)* *p* *cresc.* *logg.* *pp* *luftig (mit breitem Strich.)*

2. VI. *dim.* *(am Stieg)* *(pew.)* *p* *cresc.* *pp* *luftig (mit breitem Strich.)*

3. VI. *dim.* *(am Stieg)* *(pew.)* *p* *cresc.* *pp* *luftig (mit breitem Strich.)*

4. VI. *dim.* *(am Stieg)* *(pew.)* *p* *cresc.* *pp* *luftig (mit breitem Strich.)*

1. Br. *mp* *cresc.* *f* *mp* *cresc.*

2. Br. *mp* *cresc.* *f* *mp* *cresc.*

1. Vcl. *mp* *cresc.* *f* *mp* *cresc.*

2. Vcl. *mp* *cresc.* *f* *mp* *cresc.*

3. Vcl. *mp* *cresc.* *f* *mp* *cresc.*

B. *mp*

Tutti, nicht wie anfangs, Solo.



Allegro vivace.

Flg. *mf* *crass.*

Hr. in F. *p* *mf*

Foa. *p*

Pt.

Hfo.

Harn. *mf* *crass.*  
*α* *β*  
*Ped.*

Allegro vivace.

1. VI. *mf*

2. VI. *mf*

3. VI. *mf*

4. VI. *mf*

1. Br. *pizz.* *mp* *arco* *mp* *mp* *crass.*

2. Br. *pizz.* *mp* *arco* *mp* *mp* *crass.*

1. Vc. *mp* *crass.*

2. Vc. *mp* *crass. poco a poco*

3. Vc. *mp* *crass. poco a poco*

Dr.

44

FL. *f p f p cresc. - - - f*

Ob. *f p f p cresc. - - - f*

Clar. in A. *f p f p cresc. - - - f*

Fag. *f p f p cresc. - - - f*

Hr. in F. *mf*

Klav. *mp mp*

1. Vl. *f leicht*

2. Vl. *f leicht*

3. Vl. *f leicht*

4. Vl. *f leicht*

1. Br. *f leicht*

2. Br. *f leicht*

1. Vcl. *f leicht*

2. Vcl. *f leicht*

3. Vcl. *f piza. f*

B. *f*

44

Fl. *mp* *cresc.* *mf* *cresc.*

Ob. *mf* *cresc.* *mf* *cresc.*

Clar. in A. *mf* *acc.* *mf* *cresc.*

Fag. *mf* *acc.* *mf* *cresc.*

Hr. in F. *mf* *cresc.* *mf* *cresc.*

Tpt. in C. *mf* *cresc.* *mf* *cresc.*

Pos. *mf* *cresc.* *mf* *cresc.*

Pk. *mf* *cresc.*

Hfo. *mf* *cresc.*

Harm. *mf* *cresc.*

Klav. *mp* *mf* *f* *mf* *cresc.*

1.Vl. *mp* *cresc.* *mf* *cresc.*

2.Vl. *mp* *cresc.* *mf* *cresc.*

3.Vl. *mp* *acc.* *mf* *cresc.*

4.Vl. *mp* *acc.* *mf* *cresc.*

1.Hr. *mp* *acc.* *mf* *cresc.*

2.Hr. *mp* *acc.* *mf* *cresc.*

1.Vcl. *mp* *acc.* *mf* *cresc.*

2.Vcl. *mp* *acc.* *mf* *cresc.*

Vcllo. *mp* *acc.* *mf* *cresc.*

B. *mp* *acc.* *mf* *cresc.*

45

Musical score for orchestra and strings, measures 45-48. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horn in F (Hr. in F.), Trumpet in C (Trpt. in C.), Trombone (Pos.), Harp (Hfo.), Clarinet in Bb (Klav.), Violin I (1.Vl.), Violin II (2.Vl.), Violin III (3.Vl.), Violin IV (4.Vl.), Viola I (1.Vcl.), Viola II (2.Vcl.), Violoncello (Vcllo.), and Double Bass (B.).

Measure 45: Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Trumpet in C, Trombone, and Violin I-IV play a melodic line. Bassoon and Violin I-IV have a *Solo* marking. Horn in F, Trumpet in C, and Trombone have a *subordinan* marking. Harp and Clarinet in Bb play chords. Violoncello and Double Bass play a rhythmic accompaniment.

Measure 46: Similar to measure 45, with dynamic markings of *ff* and *mf*. The *Solo* marking continues for Flute, Oboe, Clarinet in A, and Bassoon.

Measure 47: The melodic line continues. Dynamic markings include *ff*, *mf*, and *pizz.* (pizzicato) for the strings. *arco* (arco) markings appear for the strings in measures 47 and 48.

Measure 48: The melodic line concludes. Dynamic markings include *ff* and *mf*. *pizz.* and *arco* markings are present for the strings.

45

Fl. *dim.*  
 Ob. *dim.*  
 Clar. in A. *dim.* Solo *f espr.*  
 Fag. *dim. poco a poco* *p*  *cresc. poco a poco*  
 Hr. in F. *dim. poco a poco* *mp*  
 Trpt. in C. *mp*  
 Pk. *mp*  
 Ho. *cresc. poco a poco*  
 1.VI. *dim.* *molto espr.* *mp* *p* *cresc.*  
 2.VI. *dim.* *molto espr.* *mp* *p* *cresc.*  
 3.VI. *dim. poco a poco* *mp* *p* *cresc.*  
 4.VI. *dim. poco a poco* *mp* *p* *cresc.*  
 1.Br. *dim.* *f espr.* *cresc.*  
 2.Br. *dim.* *f espr.* *cresc.*  
 1.Vcl. *dim.* *mp* *cresc. poco a poco*  
 2.Vcl. *dim.* *mp* *cresc. poco a poco*  
 3.Vcl. *dim. poco a poco* *mp* *cresc. poco a poco*  
 B. *dim.* *mp* *cresc. poco a poco*



FL. *dimin.*

Ob. *dimin.*

Clar. in A. *dimin.*

Fag. *dimin.*

Hr. in F. *dimin.*

Trpt. in C. *dimin.* *f espr.*

Poa. *dimin.*

Pa. *(abd.)* *dimin.* *mp*

Beck. *mf* *dimin.* *pp*

Hrn. *ff*

Col.

Harm.

Klav. *ff*

Wieder vorwärts.

1.Vl. *quasi legato*

2.Vl. *quasi legato*

3.Vl. *quasi legato* *ff*

4.Vl. *quasi legato* *ff*

1.Br. *f espr.*

2.Br.

1.Vcl. *dimin. poco a poco*

2.Vcl. *dim. a. poco a poco*

3.Vcl. *dim. a. poco a poco*

B. *dim. a. poco a poco*

Etwas zurückhalten.

Fl. *mf*

Ob. *dim.* *p* Solo. *f* *dim.* *(nach Herz)*

Clar. in A. *fp* *app.* *dim.* nimmt Clar. in B.

Fag. *p* *dim.*

Hr. in F. *dim.* *p* Solo. *mp* *(ged.)* *pp*

Trpt. I. C. *(ged.)* *pp*

Trpt. II. C. *pp*

Hrn. *f* *p*

Cel. *pp*

Etwas zurückhalten.

1.Vl. *mf*

2.Vl. *mf*

3.Vl. *mf*

4.Vl. *mf*

1.Br. *mf* *dim.* *p*

2.Br. *mf* *dim.* *p*

1.Vcl. *mf* *dim.* *p*

2.Vcl. *mf* *dim.* *p*

3.Vcl. *mf* *dim.* *p*

B. *pp*

Ziemlich bewegt. (♩. etwas ruhiger wie zuletzt die ♩)

Solo.

*Pocher marc*

Ziemlich bewegt. (♩. etwas ruhiger wie zuletzt die ♩)

Fl.

Clar. in B.

Fag.

Hr. in F.

1.VI.

2.VI.

3.VI.

4.VI.

1.Br.

2.Br.

1.Vcl.

2.Vcl.

48

Vorwärts. (♩. ♩)

Solo.

Solo.

offen

Vorwärts. (♩. ♩)

*crac. crac. crac.*

Ob.

Clar. in B.

Fag.

Hr. in F.

1.VI.

2.VI.

3.VI.

4.VI.

1.Br.

2.Br.

1.Vcl.

2.Vcl.

48

Etwas zurückhalten. Wieder vorwärts. Rit. a tempo Leidenschaftlich drängend.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), Horn in F (Hr. in F.), Trumpet in C (Tpt. in C.), Trombone (Tr.), Bassoon (Bass.), and Piano (Klav.). The score includes dynamic markings such as *ff*, *dim.*, *mf*, *p*, *mp*, and *cresc.*. There are also performance instructions like "(offen)" and a section marked "(a2)".

Etwas zurückhalten. Wieder vorwärts. Rit. a tempo Leidenschaftlich drängend.

Musical score for brass and strings. The instruments listed are Violin I (1. Vl.), Violin II (2. Vl.), Viola (3. Vl.), Violoncello (4. Vl.), First Trumpet (1. Tr.), Second Trumpet (2. Tr.), First Violoncello (1. Vcl.), Second Violoncello (2. Vcl.), Third Violoncello (3. Vcl.), and Bass (B.). The score includes dynamic markings such as *ff*, *dim.*, *mf*, *p*, *mp*, and *cresc.*. There are also performance instructions like "3" and "4" indicating fingerings or articulation.

(♩, ♩) eher etwas langsamer.

49

Fl. Solo. *mf*

Ob. *p*

Clar. in D. Solo. *mf*

Fag. Solo. *mp (leicht)*

Hr. in F. *pp* (rest.) *f* *p* (offen) Solo. *mf express.*

Trpt. in C. *pp*

Hfo. *mf* *f*

Cel. *mp*

(♩, ♩) eher etwas langsamer.

1. Vl. *p* *mf*

2. Vl. *p*

1. Vi. (am Steg.) (gew.)

1. Vi. (am Steg.) (gew.)

1. Br. *p* (am Steg.) (gew.)

2. Br. *p* (am Steg.) (gew.)

1. Vcl. *pp* *mp express.*

2. Vcl. *pp* *mf express.*

1. Vcl. *pp*

B. *pp* *mf*

49

Fl. *mf cresc.* *f*  
 Ob. *mf cresc.* *f*  
 Clar. in B. *mf cresc.* *f*  
 Fag. *mf cresc.* *f*  
 Hr. in F. *f* *mp* *f*  
 Tpt. in C. *f*  
 Pos. *p* *mf*  
 Pk. *mp*  
 Hrp.  
 Hrn.  
 1.VI. *p cresc.* *f*  
 2.VI. *p cresc.* *f*  
 3.VI. *mf cresc.* *f*  
 4.VI. *mf cresc.* *f*  
 1.Br. *f* *mf cresc.* *f*  
 2.Br. *f* *mf cresc.* *f*  
 1.Vcl. *mf* *mp cresc.* *f*  
 2.Vcl. *mf* *mp cresc.* *f*  
 3.Vcl. *mf* *mp cresc.* *f*  
 B. *mf cresc.*

50

Etwas breiter und mehr und mehr verlangsamen.

Fl. *f espress.*

Ob. *f espress.*

Cl. *mf cresc.*

Fag. *mf cresc.*

T. *f*

Tb. *f*

Hr. *f*

Vln. *f*

Vla. *f*

Vcl./Cb. *f*

*dim.*

Etwas breiter und mehr und mehr verlangsamen.

Fl. *f espress. con passione*

Ob. *f espress. con passione*

Cl. *f espress. con passione*

Fag. *f espress. con passione*

T. *f*

Tb. *f*

Hr. *f*

Vln. *f*

Vla. *f*

Vcl./Cb. *f*

*dim.*

50

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

Ob.

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

Hr. in F Solo. *mf* Solo. *mf* *dim.* *pp*

Trpt. in C *mf* *dim.* *pp*

Pon. *p* *dim.*

Fr. *p* *pp*

Harm. (ob. Man.) (Echo) *p* *pp*

Klav. *f* *dim.* *mf* *dim.* *mp* *dim.* *p*

1. Vl. *f* *dim.* Serd!

2. Vl. *f* *dim.* Serd!

3. Vl. *f* *dim.* Serd!

4. Vl. *f* *dim.* Serd!

1. Br. *f* *dim.* *mp* *mf* *dim.* *p* *dim.* poco a poco

2. Br. *f* *dim.* *mp* *mf* *dim.* *p* *dim.* *pp*

3. Vla. *f* *dim.* *mp* *mf* *dim.* *p*

3. Vln. *f* *dim.* *mp* *mf* *dim.* *p*

3. Vla. *f* *dim.* *mp* *dim.* *pp* *morendo*

B. *f* *dim.* *mp* *dim.* *pp*



Fl. *pp*

Flg. *pp*

Fag. *pp*

Pos. *pp*

Pl. *pppp*

Hrn. *ppp*

Cor. *ppp*

Harm.

Klav. *pppp*  
Vorsch.

Langsam, schwebend. (Tempo des Anfangs.)

1. Vl. (Solo) *pp*

2. Vl. (Solo) *pp*

3. Vl. (Solo) *pp*

4. Vl. (Solo) *pp*

1. Br. (Solo) *pp*

2. Br. *pp*

1. Vla. (Solo) *ppp*

2. Vla. (Solo) *ppp*

3. Vla. (Solo) *ppp*

B. *ppp*

Fl. *pp (sehr weit)*

Ob. *pp (sehr weit)*

Clar. in B. *pp (sehr weit)* nimmt Clarinette in A. In A. *pp (sed.)*

Pag. *pp (sed.)*

Hr. in F. *pp (sed.)*

Trpt. in C. *pp (sed.)*

Pos. *pp*

Hfo. *pp*

Cel. *pp*

Klav. *ppp*

1.Vl. *Solo.* *cittas hervortretend*

2.Vl.

3.Vl.

4.Vl.

1.Br. *(Solo)* *pp*

2.Br. *pp*

1.Vlc.

2.Vlc.

3.Vlc.

B. *(Solo)* *pp*



52

Adagio. (mit höchstem Ausdruck)

Ob. *mp* *f* *dim.*

Clar. in A. *mp* *f* *dim.*

Fag. *mf* *mf* *mf*

Hr. in E. *mf*

Trpt. in C. *mf*

Pk. (in gr. Schwach) *mf*

Hrfe. *mp* *f*

Harm. (Percuss. kaum treten wie Gitarre.) (wie früher)

Klav. *mp* *f* *dim.* Solo.

Adagio. (mit höchstem Ausdruck)

1. Vi. *mp* *f* *dim.* *mp* *mp* *mp*

2. Vi. *mp* *f* *dim.* *mp* *mp* *mp*

3. Vi. *mp* *f* *dim.* *mp* *mp* *mp*

4. Vi. *mp* *f* *dim.* *mp* *mp* *mp*

1. Br. *mp* *f* *dim.* *mp* *mp* *mp*

2. Br. *mp* *f* *dim.* *mp* *mp* *mp*

1. Vla. *mp* *f* *mp* *mp* *mp*

2. Vla. *mp* *f* *mp* *mp* *mp*

3. Vla. *mp* *f* *mp* *mp* *mp*

B. *mp* *f* *mp* *mp* *mp*

52

Solo.

Fl. *mf (mp)* *cresc.* *f espr.*

Ob. *mf* *cresc.* *f espr.*

Clar. in A. *mf (mp)* *cresc.* *f espr.*

Fag. *mf* *cresc.* *f espr.*

Hr. in F. *mf* *offen*

Trpt. in C. *ged.* *mf*

Hfo. *abd.* *mf* *mf*

Harm. (mit Percuss. kaum treten.)

Klav. *mf* *f*

1.Vl. *mf cresc.* *ff dim.* *f espr.*

2.Vl. *mf cresc.* *ff dim.* *f espr.*

3.Vl. *mf cresc.* *ff dim.* *mf*

4.Vl. *mf cresc.* *ff dim.* *mf*

1.Br. *mf cresc.* *ff dim.* *mf*

2.Br. *mf cresc.* *ff dim.* *mf*

1.Vcl. *mf cresc.* *ff dim.* *mf*

2.Vcl. *mf cresc.* *ff* *mf*

3.Vcl. *mf cresc.* *ff* *mf*

B. *mf* *mf*



This musical score page includes the following parts and markings:

- Flutes (Fl.):** Fl. 1 and Fl. 2, with dynamic markings *mp* and *pp*.
- Oboes (Ob.):** Ob. 1 and Ob. 2, with dynamic markings *pp* and *mf*.
- Clarinets (Cl.):** Clarinet in A (Cl. A.) and Clarinet in Bb (Cl. Bb.), with dynamic markings *pp* and *mf*.
- Bassoons (Fg.):** Bassoon 1 and Bassoon 2, with dynamic markings *pp* and *mf*.
- English Horn (Eng. H.):** English Horn, with dynamic markings *p*, *pp*, and *mf*. Performance instructions include "(halb bed.)" and "(offen)".
- Trumpets (Tr.):** Trumpet 1 and Trumpet 2, with dynamic markings *pp* and *mf*.
- Trombones (Tbn.):** Trombone 1, Trombone 2, and Trombone 3, with dynamic markings *pp* and *mf*.
- Timpani (Tm.):** Timpani, with dynamic markings *pp* and *pppp*.
- Piano (P):** Piano, with dynamic markings *pp* and *pppp*.
- Violins (Vl.):** Violin 1 and Violin 2, with dynamic markings *p* and *pp*.
- Violas (Vla.):** Viola, with dynamic markings *pp* and *mf*.
- Cellos (Vcl.):** Cello, with dynamic markings *pp* and *mf*.
- Bass (B.):** Bass, with dynamic markings *pp* and *mf*.

Additional performance instructions include *mf*, *mp*, *pp*, *pppp*, and *mf* *cresc.*. The word *(Tutti)* is used in several places, notably in the strings and woodwinds.

Etwas drängend.

a tempo

Fl.

Ob.

Clar. in A.

Fag.

Hr. in F.

Trpt. in C.

Hr.

Ob. (ob. Man.)

Klav.

Etwas drängend.

a tempo

1.Vl.

2.Vl.

3.Vl.

4.Vl.

1.Br.

2.Br.

1.Vcllo.

2.Vcllo.

3.Vcllo.

B.



Etwas eilend. Tempo I.

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Horn (Horn), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (B.). The second system includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (B.).

Key performance markings and dynamics include:

- Flute (Fl.):** Solo, mf (sch. cresc.), mp.
- Clarinet (Cl.):** (halb ged.), (offen), (aussetz.), dim., pp, p, f, (weich), mf.
- Violin I (Vl. I):** (voll), pp, dim., pp, stark cresc. sul D, ff.
- Violin II (Vl. II):** (voll), pp, dim., pp, stark cresc. sul D, ff.
- Viola (Vla.):** (voll), pp, dim. p, pp, stark cresc. sul D, ff.
- Violoncello (Vcllo):** (voll), pp, dim. p, pp, stark cresc. sul D, ff.
- Double Bass (B.):** (voll), pp, dim. p, pp, stark cresc. sul D, ff, pizz. pp.

FL. *mp dim.* Solo.

Ob. *dim.* Solo.

Clar. in A. *f dim.* Solo.

Fag. *dim.* Solo.

Hr. in F. *dim.* Solo. (god.) *mp*

Trpt. in C. *dim.* *pp*

Pos. *mf*

Pk. *mf*

Tam. *mf*

Hfo. *f* *mf*

Cal. *f*

Harm.

Klcc. *ff* *mf*

1.VI. *dim.* *mf* *dim.* *p*

2.VI. *dim.* *mf* *dim.* *p*

3.VI. *dim.* *mf* *dim.* *mp* *dimin. poco a*

4.VI. *dim.* *mf* *dim.* *mp* *dimin.*

1.Br. *dim.* *mf* *dim.* *p* *dimin. poco a*

2.Br. *dim.* *mf* *dim.* *p* *dimin. poco a*

1.Vlc. *dim.* *mf* *dim.* *p* *dimin. poco a*

2.Vlc. *dim.* *mf* *dim.* *p* *Piccini* *pp*

3.Vlc. *dim.* *mf* *dim.* *p*

B. *ff* *f dim.*

Fl. *mp*

Ob.

Clar. in A. *dim.* *pp* *f* *p*

Fag. *mp*

Hr. in F (offen) *pp* *f*

Trpt. in C. *pp*

Fon. *pp* *f*

Pk. Solo. *mf*

Horn. Solo. *mf*  
(Ob. Man. G. J.)

1.Vl. *f* *app.*

2.Vl. *poco* *r* *pp* *f* *app.*

3.Vl. *p* *mf*

4.Vl.

1.Br. *poco* *pp* *f* *mf*

2.Br. *poco* *pp* *f* *mf*

1.Vc. *mp* *cres.* *f* *app.*

2.Vc. *p dim.* *pp* *cres.* *f* *mf*

3.Vc.

B. *p* *cres.* *f*

56

Unmerklich drängend.

Voll ausströmend, breit.

Fl. *cresc.*

Ob. *cresc.*

Clar. in A. *cresc.*

Fag. *cresc.* Solo. *f aspr.*

Hr. in Z. *mp(mf)* *cresc.*

Trpt. in C. *f*

Pos. *mp(mf)* *cresc.* *dim.*

rk. *f*

Hfe. *f*

Korn. (unt. Men.) *f cresc.* *dim.*

Klav. *cresc.* *ff*

Unmerklich drängend.

Voll ausströmend, breit.

1. VI. *cresc.* *dim. mf*

2. VI. *cresc.* *dim. mf*

3. VI. *cresc.* *dim. Sord.*

4. VI. *cresc.* *dim. Sord.*

1. Br. *cresc.* *dim. Sord.*

2. Br. *cresc.* *dim. Sord.*

1. Vcl. *cresc.* *dim. Sord.*

2. Vcl. *cresc.* *Sord.*

3. Vcl. *cresc.*

B. *cresc.* *mf dim.*

56

Riten. poco a poco

L'istesso tempo.

57

Fl. Solo. *mf espr.* *pp*

Ob. *pp*

Clas. in A. *pp*

Fag. *pp*

Hr. in F. *pp*

Pk. *pp* *ppp*

Hfo. *pp* *mp* *pp*

Cel. *pp*

Harm. (Ob. Man) (Aoline) *ppp*

Klav. *pp*

Riten. poco a poco

Pod. und Verschiebung. L'istesso tempo.

57

1.VI. Sord. *p espr.* *p dim.* (Solo) (Tutti) *ppp*

2.VI. Sord. *p espr.* *p dim.* (Solo) (Tutti) *ppp*

3.VI. *mp* *p* *dim.* (Solo) (Tutti) *ppp*

4.VI. *p dim.* (Solo) (Tutti) *ppp*

1.Br. *pp* *p dim.* *pp* *p dim.* (Solo) (Tutti) *ppp*

2.Br. *pp* *p dim.* *pp* *p dim.* (Solo) (Tutti) *ppp*

1.Vrn. *pp* *p dim.* *pp* *p dim.* (Solo) (Tutti) *ppp*

2.Vrn. *pp* *p dim.* *pp* *p dim.* (Solo) (Tutti) *ppp*

3.Vrn. Sord. *pp* *p dim.* (Solo) (Tutti) *ppp*

B. Sord. *pp* *p dim.* (Solo) (Tutti) *ppp*

*(mit sanftem Ausdruck)*

*(mit sanftem Ausdruck)*

*(mit sanftem Ausdruck)*

*(mit sanftem Ausdruck)*

*(mit sanftem Ausdruck)*

Sehr gedehnt.

Musical score for the first system, featuring the following instruments: Fl. (Flute), Ob. (Oboe), Clar. in A. (Clarinet in A), Fag. (Bassoon), Hr. in F. (Horn in F), Pk. (Trombone), Hfe. (Trumpet), Col. (Piano), Harm. (Harp), and Klav. (Piano). The score includes various dynamic markings such as *p*, *pp*, and *mp*, and is marked *Sehr gedehnt.* (Very stretched).

Sehr gedehnt.

Musical score for the second system, featuring the following instruments: 1.Vl. (Violin I), 2.Vl. (Violin II), 3.Vl. (Violin III), 4.Vl. (Violin IV), 1.Br. (Trumpet I), 2.Br. (Trumpet II), 1.Vc. (Violoncello I), 2.Vc. (Violoncello II), 3.Vc. (Violoncello III), and B. (Double Bass). The score includes dynamic markings such as *p innig* and *ppp*, and is marked *Sehr gedehnt.* (Very stretched).

Etwas bewegter.

$\frac{1}{8}$  wie früher  $\frac{1}{8}$  Triole

58

Musical score for the first system, measures 58-63. It features multiple staves with various musical notations including notes, rests, and dynamic markings. The text "Dämpfer!" appears on several staves. A "Solo" marking is present on the third staff. Dynamic markings include *pp*, *p*, *dim.*, and *ppp*. A "Verzöberung" (delay) marking is also visible.

Etwas bewegter.  
 $\frac{1}{8}$  wie früher  $\frac{1}{8}$  Triole

Musical score for the second system, measures 64-72. It continues the musical piece with multiple staves. The text "(Solo)" is written above the final measures of several staves. Dynamic markings include *pp*, *p*, *dim.*, and *ppp*. A "I.B." (1. Bass) marking is present at the bottom. The page number "58" is enclosed in a box at the bottom center.

58

L.S.B. (Tutti)