

6

a tempo

sempre rit.

Fl. I *pp* *pp dolciss.* *pp*

Ob. I *pp*

Kl. *pp* Solo *pp* *pp* *pp*

Hrnr *pp* *pp* *pp* gedämpft *pp*

Harfe *ppp* *ppp* *ppp* *poco* *ppp*

Pk. *ppp*

Vln I *ppp* *ppp* *ppp* sul D. *ppp* *ppp*

Vln II *ppp*

Br. *ppp* *ppp* *ppp* *ppp* *ppp*

Vcll. *ppp* *ppp* *ppp*

K.B. *pp* *pp*

a tempo

sempre rit.

a tempo (♩: 88)

poco a poco rit. - - - - - (♩: 60)

1. Klarinette gut hervortretend!

pp

pp

Solo dolce, ma marc. mp espress. pp

molto espress. ben marc. pp

Solo pp espress. ppp

gedämpft pp

offen Solo pp espress. ppp

gedämpft ppp

pp

trumm sempre ppp

con sord. divisi senza sord. p espress. pp

divisi 3 espress. pp

pp

pp

pp

unis. pp

a tempo (♩: 88)

poco a poco rit. - - - - - (♩: 60)

cresc. -

cresc. -

cresc. -

cresc. -

13 $(\text{♩} = 90)$

Fl. I *p espress.* *mp* *p* *f* *f* *pp* rit.

Fl. II III *p* *mp* *p* *p* *f* *pp*

Ob. *a 2* *p espress.* *mp* *p* *f* *pp* *I* *mf espress.*

Engl. H. *pp*

Kl. *mp* *mf* *p* *offen* *p*

Fg. *mp* *mf* *p* *offen* *p*

Hrnr *mp* *mf* *p* *offen* *p*

Harfe *p* *mf* *pp* *f* *p*

Pk. *ppp* *pp* *p*

Vln I *sempre con sord.* *con sord.* *p* *f espress.* *f* *pp*

Vln II *scen* *do* *f* *f* *pp*

Br. *scen* *do* *f* *f* *pp*

Vcll. *scen* *do* *f* *f* *pp*

K. B. *scen* *do* *mf* *f* *pp* rit.

$(\text{♩} = 90)$

M.R. 4

19 Solo rit. - - - - - (♩ = 40)

Fl. I *mp* *pp* *mp* *espress. ben marc.* *f* *p*

Fl. II III *quasi pp* *pp* *mf* *mf* *p*

Ob. I *pp*

Kl. *p* *pp* *pp* Die 4 Hörner hier gut hervortretend!

Fg. *p* *pp* *mp* *marc.* *mf* *p*

Hrnr. Solo *espress.* *mp* *f* *p*

Ten-Pos. Solo *mp* *f* *p*

Baß-Pos. Solo *mp* *f* *p*

Baß-Tuba

Harfe *p* *mf* *p*

Pk. *pp* F nach E umstimmen!

Vln. I *pp* *mp* *espress. e marc.* *ff* *p*

Vln. II *pp* *p* *mf* *p*

Br. *pp* *p unis.* *mf* *p*

Vcll. *pp* *mp* *f*

K.B. *pp* *mp* *f*

rit. - - - - - (♩ = 40)

22

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

Fl. II III *mf* *f* *ff* *p*

Ob. *3p* *f marc.* *ff* *p* Solo *mp* *p* *espress.*

Engl. H. *f* *ff* *p*

Kl. *espress.* *mf* *f* *ff* *p* Solo *dolce* *p*

Fg. *mf* *f* *ff* *p*

Hrnr. *pp* *f* *ff* *p*

Ten. Pos. *mp* *marc.* *quasi* *ff* *pp*

Baß-Pos. Baß-Tuba *mp* *marc.* *quasi* *ff* *pp*

Pk. *tr* *pp* *mf* *ppp* E nach F umstimmen!

Vln. I *divisi* *sempre f marc.* *ff* *dim.* *pp*

Vln. II *espress. ben marc.* *mf* *f* *ff* *p* *unis.*

Br. *divisi* *mf* *f* *ff* *p* *unis.*

Voll. *espress.* *mp* *f* *ff* *p* *unis.*

K. B. *mp* *f* *ff* *p*

25

rit. - - - - -

Solo *espress.* (♩ = 50)

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

II III *quasi pp* *pp* *pp espress.*

Ob. *pp dolce* *pp* *pp*

Kl. *pp* *pp* *Solo mf espress. ben marc.* *p*

Fg. *pp* *p* *pp*

Hrn IV *ppp*

Ten-Pos. *ppp dolciss.*

Baß-Pos. Baß-Tuba *ppp dolciss.*

Harfe *p* *pp*

Pk. *ppp* F nach E umstimmen!

I Vln. *ppp* *divisi* obere Hälfte ohne Dämpfer untere Hälfte stets mit Dämpfer *mf espress.* *f* *p* *pp* *con sord.* *divisi*

II *pp* *pp* *pp* *mf espress.* *f* *p* *pp* *con sord.* *divisi*

Br. *pp* *pp* *pp* *mf espress.* *f* *p* *pp* *con sord.* *divisi*

Vcll. *pp* *pp* *pp* *mf* *sempre arco* *pp*

K.B. *pp* *pp* *pp* *mf* *pizz. p* *pp*

rit. - - - - -

(♩ = 50)

M.R. 4

29 *Solo* *sempre rit.* $(\text{♩} = 42)$

f espress. *p* *ppp*

p *pp*

I. Solo *mf espress.* *p* *mf* *Solo* *p espress.* *pp*

Die 2 Klarinetten gut hervortretend

mp *p* *mf* *pp* *p*

mp *Solo* *mf espr. ben marc.* *f* *p espress.* *pp*

mp *mf* *p* *pp* *pp*

p *mp* *p* *pp*

mp *p* *pp*

mf *p* *pp*

espress. *mp* *f* *p* *sul G unis. espress.* *f* *p* *sempre divisi* *ppp*

espress. *p* *espress.* *f* *unis.* *divisi* *sempre divisi* *p* *ppp*

f *unis.* *sempre divisi* *p* *ppp* *p espr. ben marc.*

unis. *div.* *unis.* *pp* *p espr. ben marc.*

arco unis. *p* *mf* *espress. ben marc.* *f* *p* *pp* *divisi* *ppp*

sempre rit. $(\text{♩} = 42)$

36 (♩ = 48)

Fl. I *pp espress.* *mf* *f* *p* *f*

Fl. II III *espress.* *mf* *p* *mf* *f*

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

Engl. H. Solo *mp* Solo *mf espress.* *f*

Kl. *p* *espress.* *mp* *mf* *mf espress.* Solo *f marc.*

Fg. *p* *mf cresc.* *mf* *f*

Hrn. I *ppp* *pp* Solo *p espress. e marc.* *f*

Hrn. II *ppp* *p* Solo *p* Solo *f*

Harfe *ppp* Die 4 Hörner hier gut hervortretend!

Pk. *pp* *mp* *pp*

Vln. I *pp* *pp* *mp* *p* *f*

Vln. II *pp* *mp* *p* *f*

Br. *pp* *pp* *mp* *mf marc.* *f marc.*

Vcl. *pp* *unis.* *mf* *espress.* *f*

K. B. *pp* *meno pp* *mf* *f*

(♩ = 48)

40

Fl. I *pp* *dolciss.* *pp*

Fl. II *pp*

Ob. *p*

Engl. H. *p*

Kl. *mp* *pp* *poco* *pp* *dolciss.*

Fg. *p*

Hrnr. *p* *gedämpft* I. *pp* III. *pp*

Ten. Pos. *ppp* *dolciss.*

Baß-Pos. Baß-Tuba *ppp* *dolciss.*

Harfe *pp*

Pk. *pp*

Vln. I *mf* *espress.* *ppp* *unis.* *pp* *auch die obere Hälfte con sordino*

Vln. II *mf* *espress.* *ppp* *unis.*

Br. *mf* *espress.* *ppp* *divisi* *pizz.* *pp* *pizz.*

Vcll. *p* *unis.* *pp* *ppp* *pizz.* *pp*

K. B. *divisi* *p* *pp* *ppp* *pizz.* *pp* *pizz.*

49 rit. - - - - - a tempo (♩ = 72) strin - - - gen - - do - - - rit. - - -

Fl. I
Fl. II III
Ob.
Engl. H.
Kl.
Fg.
Hrnr.
Harfe
Pk.
Vln I
Vln II
Br.
Vcll.
K. B.

rit. - - - - - a tempo (♩ = 72) strin - - - gen - - do - - - rit. - - -

rit. - - - - - a tempo (♩ = 72) strin - - - gen - - do - - - rit. - - -

poco - - - - - strin -

57

Fl. I *ppp* *p* *mf*

Fl. II III *ppp* *pp* *p* *mf*

Ob. *ppp* *pp* *p* *mf*

Engl. H. Solo *espress. e ben marc.* *mf*

Kl. *ppp* Solo *mp* *mf*
espress. ben marc.

Fg. *pp* *p*

Trp. I. in C *pp* *p* *dolce*

Hrnr. *ppp* *pp* *marc.* *pp* *marc.*

Ten. Pos. *pp*

Baß-Pos. Baß-Tuba *pp*

Harfe *pp* *mp*

Pk. *pp* *poco*

Vln I *senza sordino* *mp*
sempre con sordino *ppp* *mp*

Vln II *ppp* *pp* *meno pp* *mp*

Br. *ppp* *pp* *meno pp* *mp*

Vell. *mp* *unis.* *espress. e ben marc.*

K. B. *mp* *unis.*

poco - - - - - strin -

- gen - - - - - do

60 *espress.*

I Fl. *mf* *f* *ff*

II III *mp* *mf* *marc.* *f* *marc.* *mf*

Ob. *mf* *mf* *marc.* *marc.* *mf*

Engl. H. *f* *sempre ben marc. ed espress.*

Kl. *f* *sempre ben marc. ed espress.* *quasi ff*

Fg. *p* *f* *ma dolce marc.* *marc.*

Trp. I *mf* *mp* *marc.*

II III in C *mp* *marc.*

Hrnr. *cresc.* *marc.* *mf* *marc.*

Ten. Pos. *p* *molto p* *mf* *mp*

Baß-Pes. Baß-Tuba *p* *pp*

Harfe *f*

Pk. *>pp* *pp* *poco* *pp* *mf*

Vln I *f* *sempre espr.*

Vln II *mf* *mf*

Br. *mf* *mf*

Vcll. *mf* *f* *espress. ben marc.*

K. B. *divisi* *p* *mf*

- gen - - - - - do

rit. - - - - - (♩ = 69)

63

Fl. I

Fl. II III

Ob.

Engl. H.

Kl.

Fg.

Trp.

Hrn

Ten: Pos.

Baß-Pos.
Baß-Tuba

Harfe

Pk.

Vln. I

Vln. II

Br.

Voll.

K. B.

rit. - - - - - (♩ = 69)

M.R. 4

72 rit. Solo string. $\text{♩} = 60$ rit. $\text{♩} = 60$

I Fl. *p* *mf* *p* *mf marc.* *f ben marc.*

II III Fl. *mp* *p* *pp* *pp*

Ob. Solo *espress marc.* *pp*

Engl. H. *pp* *mp* *mf*

Kl. *poco marc.* *p*

Fg. *poco marc.* *p*

Hrnr *pp poco marc.* *pp* *p poco marc.*

Harfe *p* *p*

Pk. *tr* *ppp* *poco* *ppp*

I Vln *espress.* *divisi* *mp* *pp* *mf* *f*

II Vln *divisi* *mp* *pp* *mp*

Br. *divisi* *mp* *pp* *mp*

Vcll. *mp* *pp* *poco espress.* *p* *div.* *unis.*

K.B. *pizz. divisi* *pp* *pp*

rit. *pp arco* string. rit. $\text{♩} = 60$ *pp*

M.R. 4

76

Fl. I *mf poco espress. e marc.*

Fl. II III *sempre pp*

Ob. *pp*

Engl. H. *pp*

Kl. *p espress. marc.*

Fg. *pp poco marc.*

Trp. *pp*

Hrnr *pp*

Ten. Pos. *p*

Baß. Pos. Baß. Tuba *p poco marc.*

Harfe *pp*

Pk. *ppp*

Vln I *p*

Vln II *pp*

Br. *pp*

Vell. *> p espress. e marc.*

K.B. *pp poco marc.*

78 *sempre rit.*

Fl. I *p* *pp* *ppp*

Fl. II III *p* *pp* *ppp*

Ob. *mf espr. marc.* *p* *pp* *ppp*

Engl. H. *p* *pp* *ppp*

Kl. *p* *pp* *ppp*

Fg. *p* *pp* *ppp*

Trp. *pp* *più pp* *espress.* *ppp*

Hrn. *pp* *pp* *espress.* *ppp*

Ten.-Pos. *pp* *pp* *ppp*

Baß-Pos. Baß-Tuba *poco marc.* *pp* *ppp*

Harfe *mp* *p* *ppp*

Pk. *pp* *ppp*

Vln. I *p* *più p* *ppp*

Vln. II *p* *più p* *ppp*

Br. *p* *più p* *ppp*

Vcll. *p* *più p* *ppp*

K.B. *p* *pp* *ppp*

sempre rit.

3 fach get.

4 fach get.

1. Oboe gut hervortretend!

Die Herren Dirigenten werden ersucht, die u. genau so zu taktieren wie vorgeschrieben ist.

23

Fl. *mf* *pp* *p* *pp*

Ob. *mf* *Solo* *arzo* *mp* *pp*

Kl. *p* *mp* *pp* *Solo* *p*

Fg. *p*

Harfe *sempre ppp* *pp*

Vin I *8* *arco* *meno ppp*

Vin II *sempre ppp* *arco* *pp* *p*

Br. *sempre ppp* *p* *pp* *p*

Vcll. *sempre ppp* *arco* *pizz.* *mp* *p*

K.B. *sempre ppp* *mp* *p*

meno pp
alle Bässe!

31

Fl. *ppp* *ppp* *Solo* *f*

Ob. *ppp* *grazioso* *pp* *f*

Kl. *Solo* *pp grazioso* *pp* *mp*

Fg. *ppp* *pp* *f*

Harfe *sempre pp*

Vin I *8* *ppp* *ppp* *mf*

Vin II *pp* *ppp* *f*

Br. *pp* *ppp* *f*

Vcll. *p* *ppp* *arco* *f*

K.B. *p* *ppp* *f*

p *pp*

39

Fl. Solo marc. f marc. Solo p

Ob. I Solo f marc. Solo f marc. Solo p

Kl. I Solo f marc. Solo f marc. Solo p

Fg. I Solo f marc. Solo f marc. Solo p

Harfe mf mf p pp

Vln I marc. f marc. mp

Vln II marc. f marc. mp

Br. marc. pizz. mf p

Vcll. marc. pizz. mf p

K.B. pizz. mf p

Detailed description: This system of musical notation covers measures 39 to 45. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.), a harp (Harfe), and a string section (Vln I, Vln II, Br., Vcll., K.B.). The woodwinds have prominent solo passages marked 'Solo' and 'marc.' (marcato). Dynamics range from fortissimo (f) to pianissimo (pp). The harp and strings provide harmonic support with various articulations like pizzicato (pizz.) and marcato (marc.).

46

Fl. pp f marc. mf marc. mp marc. p

Ob. pp mf marc. mp p

Kl. pp mf marc. mp p

Fg. pp mf marc. mp p

Harfe f f p

Vln I pp mf marc. mp p

Vln II pp mf marc. mp p

Br. pp divisi arco f arco mf p unis.

Vcll. pp pizz. f p

K.B. pp p

Detailed description: This system covers measures 46 to 52. The woodwinds continue with complex rhythmic patterns and dynamics. The harp features a melodic line with dynamic markings from forte (f) to piano (p). The string section includes first and second violins, brass (Br.), violas (Vcll.), and a double bass (K.B.). The brass and strings use various techniques such as 'divisi' (divided), 'arco' (arco), and 'pizz.' (pizzicato). Dynamics are carefully controlled throughout the passage.

53

Fl. *pp* *mf* *f* *f* *f*

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

Kl. *pp* *pp* *mp* *mf* *f*

Fg. *pp* *p* *mp* *mf* *f*

Harfe *pp* *p* *mf* *f* *f*

Vln I *ppp marc.* *p* *mf* *f* *mp*

Vln II *ppp marc.* *p* *mf* *f* *mp*

Br. *pp* *p* *mf* *f* *mf*

Vcll. *pp* *p* *mf* *f* *mf*

K.B. *pp* *p* *mf* *f* *mf*

60

Fl. *mf* *p* *Solo p marc.* *p* *p* *p*

Ob. *mf* *p* *Solo p marc.* *pp* *p* *p*

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

Fg. *mf* *p* *pp* *pp* *pp*

Harfe *p* *p* *p* *p* *p*

Vln I *pizz.* *pp* *ppp* *pizz.* *arco* *pizz.*

Vln II *pizz.* *pp* *ppp* *pizz.* *arco* *pizz.*

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

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

K.B. *p* *pp* *pp* *p* *pp*

67

Fl. *p* *pp* *ppp*

Ob. *p* *pp* *ppp*

Kl. *p* *pp* *ppp*

Harfe *p* *pp* *ppp*

Vln I *divisi* *arco* *f* *mp*

Vln II *arco* *f* *mp*

Br. *arco* *f* *mp*

Vcll. *f* *mp*

74

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

Ob. *pp* *p* *mp* *mf* *f* *ff*

Kl. *pp* *p* *mp* *mf* *f* *ff*

Fg. *pp* *p* *mp* *mf* *f* *ff*

4 Hrnr in F *mp* *f* *ff*

Harfe *pp* *p* *mp* *f* *ff*

Vln I *divisi* *pp* *un.* *mp* *ff* *sempre divisi*

Vln II *divisi* *pp* *un.* *mp* *ff*

Br. *pp* *un.* *ben marc.* *un.* *marc.* *f* *ff*

Vcll. *pp* *un.* *mf* *f* *ff*

K.B. *pp* *un.* *pizz.* *arco* *f* *ff*

81

Fl. *pp* *p* *mf*

Ob. *pp* *p*

Kl. *pp* *pp* *p* *espress. marc.*

Fg. *ppp* *pp* *p* *marc. espress.*

Hrn. *poco marc.* *pp dolce* *IV* *ppp*

Harfe *pp*

I *ppp* *pizz.* *meno ppp*

II *pp* *unis. arco* *pp* *espress.* *divisi*

Br. *pp* *pizz.* *arco* *pp* *p* *divisi espress.* *mf ben marc.* *f*

Vcll. *pp* *pizz.* *arco* *pp* *p* *divisi* *p*

K.B. *pizz.* *p*

88

Fl. *mp* *mf* *f* *p* *pp*

Ob. *p* *f* *f* *p* *pp*

Kl. *ff*

Fg. *marc.* *f*

2 Trp. in C *pp* *f*

Hrnr. *f* *mf* *f*

Harfe *f*

Vln. I *f*

Vln. II *espress.* *f*

Br. *f* *unis.*

Vcll. *unis.* *marc.* *f*

K.B. *arco* *f*

Detailed description: This page of a musical score covers measures 88 to 93. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.). The brass section consists of two Trumpets in C (2 Trp. in C), Horns (Hrnr.), and Trombones (Br.). The string section includes Violins I and II (Vln. I, Vln. II), Violas (Vcll.), and a Double Bass (K.B.). The score features various dynamics such as *mp*, *mf*, *f*, *pp*, *ff*, *marc.*, *espress.*, and *unis.*. There are also performance markings like *arco* for the double bass and *IV* for the horns. The notation includes slurs, accents, and dynamic hairpins.

94

Fl. *mf* *p* *mf* *mp* *f* *p*

Ob. *mf* *p* *mf* *p* *f* *p* *Soli* *mf marc.*

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

Fg. *p* *mf* *p* *pp*

Trp. *ppp* *p* *pp*

Hrn. *pp* *p* *pp*

Vln. I *pp* *mp* *pp* *ppp* *arco*

Vln. II *pp* *pp pizz.* *pp* *pp* *arco*

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

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

K.B. *p* *pp* *pp* *pp* *pp*

99

Fl. *p* *mf* *f* *pp*

Ob. *Solo espress.* *mf* *f* *Solo espress.* *p*

Kl. *mp* *mp* *molto*

Fg. *mp* *mp* *molto*

Trp. *ppp* *meno pp* *ppp*

Hrn. *ppp* *Solo* *meno pp* *molto* *pp*

Vln. I *pp* *meno pp* *pp*

Vln. II *pizz.* *meno pp* *pp*

Br. *meno pp* *pp*

Vcll. *arco* *meno pp* *pp*

K.B. *meno pp* *pp*

145

Fl. *mp.* *pp*

Ob. *p* *mf* *f* *p*

Kl. *mp* *mf* *pp* *Solo espress.* *mp* *pp*

Fg. *mf* *f* *p* *pp*

Trp. *p* *mf* *p espress.* *gedämpft* *pp* *ppp*

Hrnr *p* *mf* *p* *espress.*

Harfe *mf* *f* *p*

Vln I *mf* *p*

Vln II *f* *mp*

Br. *f* *divisi pizz.* *mp*

Vcll. *f* *p*

K.B. *f* *p* *pp*

152 animato (♩ = 72)

Fl. *pp*

Ob. Solo *pp*

Kl. *pp*

Trp. *ppp*

Hrnr. *pp*

Pk. *ppp*

Vln. I *pp* *pizz.* *sempre pp*

Vln. II *pp* *unis.* *pp* *sempre pp*

Br. *pp* *pp* *pizz.* *sempre pp*

Vcll. *pp* *pp*

animato (♩ = 72)

160

Fl. *pp* Solo *pp* *sempre pp*

Kl. Solo I *pp* *pp* *pp dolce*

Hrnr. I *pp* *pp* II *pp*

Harfe *ppp* *pp*

Vln. I *pp* *arco* *pp sempre* *pizz.*

Vln. II *ppp* *arco* *pp* *unis. pizz.* *pp sempre*

Br. *pp* *pp* *pp sempre*

Vcll. *pp* *pp* *pp sempre*

K.B. *pp* *pp* *pp sempre*

pp

168 poco rit. - - -

Fl. I Solo *pp* II *ppp*

Ob. *p dolce* I Solo *pp* II *ppp*

Kl. *pp dolciss.* *ppp* *pp dolciss.* *ppp*

Hrnr. gedämpft *ppp* gedämpft *ppp* gedämpft *ppp*

Harfe *più pp* *ppp*

Vln. I arco *pizz.* *arco* *sempre pp* *arco*

Vln. II *arco* *pizz.* *sempre pp* *arco*

Br. (pizz.) *arco* *sempre pp*

Vcll. *sempre pp* *sempre pp*

poco rit. - - -

177 poco tranquillo (♩ = 60)

Fl. *pp* *pp* II *pp*

Ob. I Solo *marc.* *p* *pp* *ppp (gedämpft)* *pp*

Kl. *pp* *ppp* *pp*

Hrnr. *sempre ppp* *gedämpft* *ppp sempre* *sempre ppp* *sempre ppp*

Harfe *pp*

Pk. *ppp* e nach es umstimmen!

Vln. I *pp* *divisi* *mp grazioso* *pizz.*

Vln. II *pp* *divisi* *pizz.*

Br. *pp* *arco* *unis.* *pizz.*

Vcll. *pp* *nur die Hälfte der Kontrabässe* *pizz.*

K.B. *pp*

poco tranquillo (♩ = 60)

201

Fl. I II

Ob.

Kl.

Hrnr I II

Harfe

Pk.

Vln I II

Br.

Vcll.

K.B.

f, *p*, *pp*, *ppp*, *arco*, *pizz.*, *offen*, *dolciss.*

Detailed description: This block contains the musical score for measures 201 through 207. The instrumentation includes Flute I and II, Oboe, Clarinet, Horn I and II, Harp, Percussion, Violin I and II, Trumpet, Violoncello, and Double Bass. The score features various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *arco* (arco), *pizz.* (pizzicato), and *offen* (open). The Flute I part has a *pp* dynamic at the end of measure 207. The Harp part has a *f* dynamic at the start of measure 201. The Percussion part has a *pp* dynamic. The Violin I part has a *ppp* dynamic at the end of measure 207. The Violoncello part has a *p* dynamic at the start of measure 201. The Double Bass part has a *pp* dynamic at the start of measure 201.

208

Fl. I II

Ob.

Kl.

Harfe

Vln I II

Br.

Vcll.

pp, *p*, *mf*, *mp*, *pp*, *arco*, *pizz.*

Detailed description: This block contains the musical score for measures 208 through 214. The instrumentation is the same as in the previous block. The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The Flute I part has a *pp* dynamic at the start of measure 208. The Flute II part has a *p* dynamic at the start of measure 208. The Oboe part has a *pp* dynamic at the start of measure 208. The Clarinet part has a *p* dynamic at the start of measure 208. The Harp part has a *pp* dynamic at the start of measure 208. The Violin I part has a *mp* dynamic at the start of measure 208. The Violin II part has a *pp* dynamic at the start of measure 208. The Trumpet part has a *pp* dynamic at the start of measure 208. The Violoncello part has a *pp* dynamic at the start of measure 208. The Double Bass part has a *pp* dynamic at the start of measure 208.

215

Fl. II *pp* *a2* *pp*

Ob. *p* *pp* *espress.* *mp* *Solo marc.* *pp* *espress.* *mp*

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

Fg. *mp* *pp* *pp* *pp* *pp* *pp*

Trp. *pp* *dolciss.* *pp* *pp* *I Solo*

Hrnr. *I II* *pp* *dolciss.* *pp* *pp* *I Solo*

I Vln. *ppp* *mf* *espress.* *pp* *pp* *pp*

II Vln. *pp* *pp* *pp* *pp* *pp* *pp*

Br. *pp* *pp* *pp* *pp* *pp* *pp*

Vcll. *pp* *pp* *pp* *pp* *pp* *pp*

K. B. *pp* *pp* *pp* *pp* *pp* *pp*

mp *gedämpft* *1. Oboe gut hervortretend!* *mf poco marc.* *espress.* *arco* *pp* *arco* *pp* *pizz. alle Kontrabässe!* *mp*

221

Fl. II *pp* *II Solo* *mf* *f* *pp*

Ob. *I* *mf marc.* *f* *f* *f*

Kl. *Solo* *I marc.* *mf* *mf* *f* *a2*

Fg. *mp* *mf* *mf* *f* *f* *bd.*

Trp. *I* *sempre pp* *pp* *pp* *pp* *pp*

Hrn. *p* *II p* *cre - scen - do* *mf*

I Vln. *pp* *pp* *pp* *pp* *pp* *pp* *divisi*

II Vln. *p* *p* *p* *p* *p* *p* *divisi*

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

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

K. B. *p* *p* *p* *p* *p* *p* *f*

42

227

Fl. *pp*

Ob. *pp*

Kl. *mp marc.*

Harfe *pp*

Vln I *pp*

Vln II *pp pizz.*

Br. *pp*

Vcll. *pp*

K.B. *pp*

234

Fl. *f*

Ob. *f*

Kl. *f*

Hrn. *mf*

Harfe *p*

Vln I *unis. p*

Vln II *unis. p*

Br. *unis. arco p*

Vcll. *p*

241

Fl. *f*

Ob. *p*

Kl. *p*

Fg. *f*

Hrn. *pp*

Harfe *pp*

Vln. I *pp*

Vln. II *pp*

Br. *p*

Vcll. *pp*

Detailed description: This block contains the musical score for measures 241 through 247. The score is arranged in a standard orchestral format with staves for Flute, Oboe, Clarinet, Bassoon, Horn, Harp, Violin I and II, Trombone, and Cello/Double Bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Dynamics range from *pp* (pianissimo) to *f* (forte). The Flute part has a *f* dynamic starting in measure 245. The Oboe part has a *p* dynamic starting in measure 242. The Clarinet part has a *p* dynamic starting in measure 242. The Bassoon part has a *f* dynamic starting in measure 245. The Horn part has a *pp* dynamic starting in measure 242. The Harp part has a *pp* dynamic starting in measure 242. The Violin I and II parts have a *pp* dynamic starting in measure 245. The Trombone part has a *p* dynamic starting in measure 242. The Cello/Double Bass part has a *pp* dynamic starting in measure 245.

248

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

Harfe *p*

Vln. I *pp*

Vln. II *pp*

Br. *pp*

Vcll. *pp*

poco rit.

I Solo

Detailed description: This block contains the musical score for measures 248 through 254. The score continues with the same orchestral format. Dynamics are generally *p* (piano) or *pp* (pianissimo). The Flute part has a *p* dynamic starting in measure 248. The Oboe part has a *p* dynamic starting in measure 248. The Clarinet part has a *p* dynamic starting in measure 248. The Bassoon part has a *p* dynamic starting in measure 248. The Harp part has a *p* dynamic starting in measure 248. The Violin I and II parts have a *pp* dynamic starting in measure 248. The Trombone part has a *pp* dynamic starting in measure 248. The Cello/Double Bass part has a *pp* dynamic starting in measure 248. The score concludes with a *poco rit.* (poco ritardando) marking in measure 254. A *I Solo* marking is present above the Oboe staff in measure 250.

poco tranquillo (♩ = 60) animato (♩ = 72)

256

Fl. *pp* *p* *f* *p*

Ob. *pp* *p* *f* *p* *grazioso*

Kl. *Solo ben marc.* *Solo mp* *mf* *f* *p* *Solo dolce* *marc.*

Fg. *Solo mp* *mf* *p*

Trp. *offen pp* *p* *pp*

Hrnr. *pp* *p* *mf* *pp*

Harfe *offen pp* *p* *mf* *f* *p* *pp*

Pk. *pp* *poco* *p* *mp* *pp* A nach B umstimmen!

Vln I *divisi pp* *p* *mf* *p* *unis. pp* *pp*

Vln II *pizz. pp* *mp* *p* *pp*

Br. *pp* *mp* *p* *pp*

Vcll. *pizz. pp* *arco mp* *mf* *p*

K.B. *pizz. pp* *arco mp* *mf* *p* *pizz. pp*

pp poco tranquillo (♩ = 60) *mp* *mf* *p* animato (♩ = 72)

264

Fl. *pp* *p*

Ob. *p*

Kl. *pp*

grazioso e dolciss.

Vln I *pp* *sempre pp* *cre -*

Vln II *pizz. ppp* *arco sempre pp* *cre -*

Br. *ppp* *arco sempre pp* *cre -*

Vcll. *pizz. ppp* *arco sempre pp* *cre -*

K.B. *pizz. nur die Hälfte der Kontrabässe ppp* *sempre pp* *cre -*

272

Fl. *mp* *mf* *f* *p a2*

Ob. *I marc.* *mf cresc.* *ff* *p*

Kl. *I Solo mp* *I marc.* *mf* *f* *a2 p*

Fg. *mp* *mf* *f* *f*

Harfe *p cre -* *- scen -* *- do* *f* *3*

Vln I *- scen -* *do* *f* *pizz. p*

Vln II *- scen -* *- do* *f marc.* *p*

Br. *- scen -* *- do* *f*

Vcll. *- scen -* *- do* *f marc.*

K.B. *Alle Kontrabässe!* *- do* *f marc.*

divisi

292

Fl. *f* *p* *f* *p* *pp*

Ob. *pp* *f* *p* *f* *p*

Kl. *f* *p* *f* *p*

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

Harfe *mf*

Vln I *p* *f* *pizz.* *p* *f* *p* *pp*

Vln II *p* *mf* *pizz.* *p* *f* *p* *pp*

Br. *p* *mf* *p* *f* *p*

Vcll. *p* *mf* *f* *pizz.* *p* *pp*

K.B. *mf* *f* *pizz.* *pp*

298

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

Ob. *pp* *I Solo* *pp* *I* *pp*

Kl. *pp* *pp* *pp* *pp* *pp*

Trp. *ppp* *offen I* *pp*

Hrn. *pp* *pp* *pp* *pp*

Harfe *pp*

Vln I *pp* *sempre pp* *pp* *sempre pp* *pp* *sempre pp*

Vln II *pp* *sempre pp* *pp* *sempre pp* *pp* *sempre pp*

Br. *pp* *sempre pp* *pizz.* *pp*

Vcll. *pp* *pp* *pp* *pp*

305

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Kl. *pp* *mp* *Solo*

Trp. *ppp*

Hrnr. *pp* *pp* *I gedämpft*

Harfe *ppp*

Pk. *ppp* *B nach As, d nach H umstimmen!*

Vln. *ppp* *arco divisi* *pizz. unis.* *arco* *ppp*

Br. *ppp* *arco* *ppp*

Vcll. *ppp* *pp*

K. B. *ppp* *pizz.* *ppp*

313

Fl. *ppp* II *rit.* *piu ppp*

Ob. I Solo *p dolciss.* *ppp* Solo *mp* *p* Solo *ppp* Solo *pp* Solo *ppp*

Kl. I Solo *pp* Solo *pp* Solo *pp* Solo *pp* Solo *pp*

Hrnr IV gedämpft *pp*

Vln *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Br. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vcll. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

K.B. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

ppp rit.

321

Fl. II *ppp* *rit.*

Ob. I Solo *pp dolciss. e grazioso* Solo *ppp* Solo *pp* Solo *ppp*

Kl. I *pp* Solo *ppp*

Trp. I gedämpft *ppp* *ppp*

Hrnr *gedämpft* *pp* *offen Solo* *pp* *offen Solo*

Harfe *pp*

Vln *ppp* *sempre ppp* *1. Oboe gut hervortretend!*

Br. *arco ppp* *sempre ppp* *divisi*

Vcll. *ppp* *sempre ppp*

K.B. *ppp* *sempre ppp*

poco tranquillo (♩. = 60) *rit.*

più tranquillo (d. = 52)

330

Fl. *ppp dolciss.* *ppp*

Ob. *ppp dolciss.* *ppp* *ppp*

Kl. I *pp*

Fg. *mp II* *pp*

Hrnr. *espress.* *ben marc.* *ben marc.* *ben marc.* *mf*
die 4 Hörner gut hervortretend!
offen ben marc. *mf*
Solo
offen Solo ben marc.

Harfe *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf*

Pk. *pp*

Vln. *divisi pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Br. *unis. pp* *pizz.*

Vcll. *p* *pizz.*

K.B. *p*

più tranquillo (d. = 52)

339

Fl. *ppp* *mp*

Ob. *ppp* *mp* *f*

Kl. *Solo* *marc.* *f* *mf*

Fg. *p* *mf* *f*

Trp. *offen* *pp dolce* *mf* *ma dolce*

Hrnr *p* *mf*

Harfe *mf p* *mf p* *mf p* *mf p* *p* *f* *ff*

Pk. *pp* *pp* *mf*

Vln. *pp* *arco* *mp* *mf*

Br. *arco* *mp* *mf*

Vcll. *arco* *mp* *f*

K.B. *arco* *mp* *f*

346

Fl. *p* *mf*

Ob. *p* Solo *mf espress.* *f* *p*

Kl. *p*

Fg. *p* *mf* *f* *mf*

Trp. *dolce* *pp* *espress.* *p*

Hrnr. *mf espress.* *p* *mp*

Harfe *p* *p*

Pk. *pp* *pp* *mp* *mp*

Vln. *pp* *pp* *mp espress.* *mf*

Br. *pp* *pp* *p* *mp*

Vcll. *p* *pp* *p* *mp*

K.B. *p* *p*

As nach A umstimmen!

353

Fl. *p* *pp* *pp*

Ob. *pp*

Kl. *pp* *dolciss.* *pp*

Fg. *p* *pp*

Hrn *I II pp* *dolciss.* *ppp* *ppp*

Harfe *pp* *pp*

Pk. *pp* *ppp* H nach d umstimmen!

Vln *p* *pp* *ppp*

Br. *p* *pp* *pp*

Vcll. *p* *pizz.* *pp*

K.B. *p* *pp*

360

Solo

F1. *sempre pp* *p espress.* *mf* *p* *pp*

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

Kl. I Solo *pp* *pp* *mp espress.* *mf* *marc.*

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

Hrnr III. *pp* *ppp* *ppp* *espress.* *p*

Harfe *p* *pp*

Vln *espress.* *pp* *pp* *pp* *pp* *pp*

Br. *pp* *pp* *pp* *pp*

Vcll. *arco* *espress.* *pizz.* *pp* *pp* *pp*

K.B. *pizz.* *pp* *pp*

Detailed description of the musical score: The score is for measures 360-364. It features woodwinds (Flute I, Oboe, Clarinet I, Bassoon), strings (Violin, Viola, Violoncello, Double Bass), Harp, Horns (III), and Percussion. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *pp*, *ppp*, *p*, *mp*, *mf*, and *ppp*. Performance instructions include *espress.*, *marc.*, *divisi*, *arco*, and *pizz.*. A *Solo* marking is present above the Flute I and Clarinet I staves. The music is written in a complex, multi-measure format with many slurs and ties.

367

Fl. *p* *pp* *mp*

Ob. *Solo espress. p* *pp* *mp* *f* *mf* *marc.*

Kl. *p* *pp* *mp* *mf*

Fg. *pp* *p* *mf*

Hrnr I *espress. pp* *espress.*
 III *espress. p* *espress.*

Harfe *p* *pp* *mp*

Vln *con sordini div. pp* *ppp* *mp*
sempre pp *pizz.* *arco marc. f espress.*

Br. *sempre pp* *pizz.* *arco espress. f marc.*

Vcll. *pp* *arco mf*

K.B. *pp* *arco mp* *mf*

374

Fl. *p* *pp* *rit.*

Ob. *f* *p* *pp* *a 2* *pp* *sempre pp*

Kl. *p* *pp*

Fg. *mf* *p* *pp*

Hrnr *pp*

Harfe *mf*

Vln *mf* *pp* *divisi* *ppp*

Br. *f* *p* *pp* *ppp*

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

K.B. *f* *p* *pp* *ppp* *rit.*

380

animato (d. = 72)

Fl. *pp*

Ob. *ppp* *pp*

Kl. *ppp* *pp*

Fg. *pp* *ppp*

Hrnr *ppp*

Vln. I *sempre ppp*

Vcll. *ppp*

K.B. *ppp*

animato (d. = 72)

tranquillo (♩. = 50)

390

Fl. *ppp dolciss.* *ppp*

Cl. *ppp dolciss.* *ppp*

Hrnr *pp* III *pp*

Vln *sempre ppp* *ppp*

Br. *ppp*

tranquillo (♩. = 50)

399

sempre poco a poco rit. - - - - -

Fl. *ppp*

Ob. *pp*

Cl. *pp*

Hrnr *più pp* III *più pp*

Vln *ppp* *ppp* *p* *pizz.*

Br. *ppp* *pizz.*

Vcll. *ppp*

sempre poco a poco rit. - - - - -

Finale

Molto sostenuto (♩ = 40)

sempre poco a poco

3 Flöten
2 Oboen
2 Klarinetten in A
4 Hörner in F I II III IV
Harfe
3 Pauken
Violinen I II
Bratschen
Violoncelli
Kontrabässe

Molto sostenuto (♩ = 40)

pp sempre poco a poco

Fl I II III
Ob.
Engl. H.
Kl.
Fg.
Hrnr
Harfe
Pk.
Vln I II
Br
Vcll.
K. B.

rit. - - - a tempo
rit. - - - Molto sostenuto (♩ = 40)
rit. - - - Molto sostenuto (♩ = 40)

11

I Fl. *mp* *mf* *p*

II III *mf*

Ob. Solo I *mp* *mf*

Engl. H. *mf*

Kl. *marc.* *mf*

Fg. *marc.* *mp*

Hrn. *offen ppp* *pp* *mp*

Harfe *mp*

Pk. *sempre ppp* *mp* *pp*

I Vln. *espress. e ben marc. unis.*

II *f*

Br. *f*

Vcll. *f*

K.B. *mf*

Detailed description: This page of a musical score covers measures 11 through 14. It features a full orchestral arrangement. The woodwinds (Flutes I, II, and III; Oboe Solo I; English Horn; Clarinets in B-flat and A; Bassoon; Horns) and strings (Violins I and II; Violas; Cellos; Double Basses) are all present. The percussion section includes a snare drum with a 'sempre ppp' (pianissimo) instruction. The harp provides a rhythmic accompaniment. The score includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *ppp* (pianissimo), and *f* (forte). Performance instructions like 'Solo I', 'marc.' (marcato), and 'espress. e ben marc. unis.' (expressive and very marked, unison) are used to guide the performers. Measure numbers 11, 12, 13, and 14 are clearly marked at the beginning of their respective staves.

20 *sempre rit. molto sostenuto* (♩ = 44) *strin*

I Fl I *ppp*

II III Fl II III *ppp*

Ob. *dolciss.* Solo I *ppp* *pp* Solo *mp espress.* *mp*

Engl. H. Solo *mp espress.*

Kl. I *ppp* Solo *mp espress.* *p*

Fg. *ppp* Solo *marc. espress.* *pp* *3* *2* *p*

Hrnr. Solo *p espress. marc.* *pp*

I VI *pp* *ppp* *cre - - - scen - - - do*

II VI *ppp* *cre - - - scen - - - do*

Br. *pp* *ppp* *mp* *marc. ed espress.*

Vcll. *pp* *ppp* *mp marc*

K.B. *pp* *ppp* *unis*

sempre rit. molto sostenuto (♩ = 44) *strin*

gen - - - do rit. - - -

24

Fl I *mf* *ff*

Fl II III *mf* *mf* *pp*

Ob *mf* *ff* *pp*

Engl. H. *mf* *f* *pp*

Kl. *mf* *ff* *pp*

Fg. *a 2* *ff* *pp*

Hrn I *mp* *f* *pp*

Hrn II *mp* *f* *pp*

Vln I *mf* *ff* *pp* *marc.*

Vln II *mf* *ff* *pp*

Br. *mf* *ff* *pp*

Vcll. *mf* *ff* *pp*

K.B. *mf* *ff* *pp*

gen - - - do *ff* rit. - - - *pp*

assai sostenuto

(♩ = 48)

27

I Fl. *Solo espress. p mf p* *sempre*

II III Fl. *Solo pp p*

Ob. *I p p* *Solo espress. p mf p p*

Engl. H.

Kl. *Solo mp espress. p p mf espress.*

Fg.

Hrnr

Harfe *p pp sempre pp p pp*

I Vln. *unis. p pppc.S. espress. mf p unis.*

II Vln. *unis. p pppc.S. espress. mf unis. pp*

Br. *unis. p pppc.S. espress. p unis. p*

Vcll. *pizz. p unte Hälfte auch senza Sordino unis. arco mp espress. mf divisi p*

K. B. *pizz. p arco unis. mp p p*

assai sostenuto (♩ = 48) *sempre*

32 rit. - - - molto sostenuto (♩ = 40) rit. - - - molto sostenuto (♩ = 40)

I Fl. *pp*

II III Fl. *pp*

Ob. Solo *p espress.* *poco marc.* *pp* Solo *espress.* *mp*

Engl. H. Solo *marc.* *p* Solo *espress.* *pp*

Kl. *pp* *poco marc.* *pp* *ppp* Solo *mp (mp)* *p*

Fg. *pp* *ppp* *pp*

Hrnr *ppp* *ppp* *pp*

Harfe *ppp* *ppp* *pp*

Pk. *ppp* *ppp* *ppp*

I Vln. *senza Sordino* *pp* *pp* *pp*

II Vln. *senza Sordino* *pp* *ppp* *pp* *pp*

Br. *senza Sordino* *pp* *unis.* *pp* *marc.* *pp*

Vcll. *espress. marc.* *mp* *pp* *espress.* *mp* *ben* *p* *mf*

K.B. *divisi* *alle Contrabasse* *ppp* *pp* *pp*

rit. - - - molto sostenuto (♩ = 40) rit. - - - molto sostenuto (♩ = 40)

strin - - - - - gen - - - - - do (♩ = 50)

I Fl. *pp* cre - - - - - scen - - - - - do *f*

II III Fl. *mf* cre - - - - - scen - - - - - do *ff*

Ob. *mp* cre - - - - - scen - - - - - do *ff* *marc.*

Engl. H.

Kl.

Fg. *a 2* *f* *ff*

Hrnr *pp* cre - *pp* - - - - - scen - - - - - do *ff* *marc.* *marc.*

Harfe

Pk. *f* *tr.* H nach A umstimmen!

I Vln. *cre* - - - - - scen - - - - - do *ff* *marc.* *unis.*

II Vln. *mp* *mp* cre - - - - - scen - - - - - do *ff* *unis.*

Br. *cre* - - - - - scen - - - - - do

Vcll. *marc.* *cre* - - - - - scen - - - - - do *ff*

K. B. *cre* strin - - - - - gen - - - - - do *ff* - do (♩ = 50)

42

assai rit. (♩ = 50) *Molto sostenuto* (♩ = 40)

Solo espress.

Fl. I *a 2* *sempre ff* *p* *ppp* *pp* *cre*

Fl. II III *sempre ff* *p* *ppp* *pp* *cre*

Ob. *a 2* *sempre ff* *p* *pp*

Eng. H. *sempre ff* *Solo espress.* *pp* *ppp* *Solo espress. marc.* *pp* *cre*

Kl. *sempre ff* *p* *pp* *pp* *ppp* *Solo espress.* *mp* *cre*

Fg. *a 2* *sempre ff* *pp* *ppp* *pp* *a 2* *p* *cre*

Hrnr. *sempre ff* *p* *pp* *pp* *pp* *cre*

Pk. *ff* *A nach G umstimmen!* *pp* *poco cre*

Vln. I *sempre ff* *p* *pp* *ppp* *pp* *divisi* *pp* *cre*

Vln. II *sempre ff* *p* *pp* *ppp* *pp* *pp* *cre*

Br. *sempre ff* *pp* *ppp* *pp* *cre*

Vcll. *sempre ff* *divisi* *p* *pp* *ppp* *pp* *unis.* *mp espress. e marc.* *cre*

K.B. *sempre ff* *divisi* *p* *pp* *ppp* *pp* *unis.* *p* *cre*

assai rit. (♩ = 50) *Molto sostenuto* (♩ = 40)

(♩ = 50)

48

Fl. I
Fl. II III
Ob.
Eng. H.
Kl.
Fg.
Trp. I
Trp. II III
Hrnr.
Ten-Pos.
Baß-Pos.
Baß-Tuba
Pk.
Vln. I
Vln. II
Br.
Vell.
K.B.

scen - do ff
scen - do ff
Solo *ben marc.*
Solo *mf espress. cre* scen - do ff
Solo *marc.* *mf marc. cre* scen - do ff
a 2 scen - do ff
scen - do ff
scen - do ff
mp *cre* scen - *marc.* do ff
scen - *marc.* do ff
Die 2 Oboen und die 2 Klarinetten hier gut hervortretend!
G nach c, Fis nach B, E nach F umstimmen!
scen - do *mf*
scen - do ff
scen - do ff
scen - do ff
scen - do ff
scen - do ff

(♩ = 50)

rit. - - - - - meno animato (♩ = 72)

56

I Fl.

II III

Ob.

Eng. H.

Kl.

Fg.

Trp. I

Hrnr.

Harfe

Pk.

I Vln.

II

Br.

Vcll.

K.B.

rit. - - - - - meno animato (♩ = 72)

poco a poco rit.

59

I Fl. *mf*

II III Fl. *mf* *tr*

Ob. *a 2 Solo marc. f espress.* *e cre*

Eng. H. *Solo marc. f espress.* *e cre*

Kl. *a 2 mp*

Fg. *a 2 mf sempre marc. cre*

I Trp. *dolce mp poco marc.* *poco a poco cre*

II III Trp. *p marc. cre poco marc.*

Hrnr *mp* *mf marc. mp poco marc. cre*

Pk. *c nach d umstimmen!*

I Vln *mp cre*

II Vln *mp cre*

Br. *mp cre*

Vcll. *mp ben marc. f cre*

K.B. *mp marc. cre*

poco a poco rit.

61

Fl. I *marc.*

Fl. II III *mf*

Ob. *a 2* *scen* *do*

Eng. H. *scen* *do*

Kl. *a 2* *mf* *cre* *f* *scen* *marc.* *do*

Fg. *a 2* *scen* *do*

Trp. I *scen* *do* *mf* *marc.*

Trp. II III *f marc.* *do* *f marc.*

Hrnr. *cre* *mf* *cre* *scen* *do*

Vln. I *scen* *do*

Vln. II *scen* *do*

Br. *scen* *do*

Vcll. *scen* *do*

K.B. *scen* *do*

Molto sostenuto (♩ = 72)

strin - - gen - - - - -

66

Fl. I Solo *f marc.* *mf*

Fl. II III *a 2* *p* *cres - - - - - cen -*

Ob. Solo *espress.* *mp* *cres - - - - - marc.* *- cen -*

Engl. H. Solo *pp* *mf espress. cres - - - - - cen - - - - - do*

Kl. Solo *mf* *mf Solo espress.* *pp* *cres - - - - - marc.* *- cen -*

Fg. *pp* *cres - - - - - cen -*

Trp. I *mp* *marc.*

Hrnr Solo *espress.* *p* *espress.* *p* *pp* *cres - - - - - cen - do* *marc.* *mf*

Solo *p* *espress.* *p* *p* *sf* *p* *mf marc. cres* *mp* *crescen -*

Vln I *pp* *cres - - - - - cen -*

Vln II *pp* *cres - - - - - cen -*

Br. *pp* *cres - - - - - cen -*

Vcll. *pp* *cres - - - - - cen -*

K.B. *pp* *cres - - - - - cen -*

Molto sostenuto (♩ = 72)

strin - - gen - - - - -

73

I
Fl. *f* *p* *mf* *ff*

II III *f* *p* *mf* *ff*

Ob. *f* *p* *f* *f*

Engl. H. *f* *p* *f* *f*

Kl. *f* *p* *f* *f*

Fg. *f* *p* *f* *f* *marc.* *più f*

Trp. *mf* *pp* *mf* *f*

Hrnr. *f* *p* *f* *f*

Ten-Pos. *mf* *pp* *f* *f*

Baß-Pos. Baß-Tuba *mf* *pp* *f* *f*

Harfe

Pk. *mf* *pp* *f* *f* *d nach dis umstimmen!*

I
Vln. *f* *p* *f* *f*

II *f* *p* *f* *f* *marc.*

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

Vcll. *f* *p* *f* *f* *marc.* *più f*

K.B. *arco* *arco* *f* *f* *più f* *marc.*

87

strin - - - - -

I

Fl. *mf*

II III *mf*

Ob. *mp*

Engl. H. *mp*

Kl. *a 2* *mp marc.* *espress.* *mf marc.*

Fg. *a 2.* *mf*

Trp. I *Solo dolce* *mf poco marc.*

Hrnr *>mp* *espress.* *mf* *marc.* *Solo espress.* *mf ben marc.*

Harfe *mf*

Vln I *espress.* *mf* *mp*

Vln II *mf*

Br. *mf*

Vcll. *mp* *espress.* *mp f marc.*

K. B. *mf*

strin - - - - -

gen - - - - do animato (♩ = 92)

89

I Fl. *mf* *f* *più f*

II III Fl. *mf* *ff* *f* *più f*

Ob. *mf* *marc.* *sempre f marc.* *più f* *più f*

Engl. H. *mf* *f* *più f*

Kl. *f* *f* *più f* *ff*

Fg. *f* *f* *ff* *ff*

Trp. I *pp*

Hrnr *mp* *mf* *mf* *marc.* *f* *f* *f*

I Vln. *f* *più f* *ff*

II Vln. *f* *marc.* *più f* *ff* *marc.* *ff*

Br. *f* *più f* *ff*

Vcll. *f* *f* *più f* *ff*

K.B. *f* *f* *più f* *ff*

gen - - - - do animato (♩ = 92) *f* *f* *ff*

92

I

Fl. I

Fl. II III

Ob.

Engl. H.

Kl.

Fg.

Trp. I

Hrnr

Bck.

Harfe

I

Vln

II

Br.

Vcll.

K. B.

ff

ff

ff

ff

ff

ff

ff

mf

mf

f

f

f

pp

ff

ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

a 2

a 2

sempre

divisi

95

Fl. I
Fl. II III
Ob.
Engl. H.
Kl. I
Fg.
Trp. I
Trp. II III
Hrnr I
Hrnr II
Ten.-Pos.
Baß-Pos.
Baß-Tuba
Harfe
Pk.
Vln I
Vln II
Br.
Vcll.
K. B.

sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
mf
f
marc.
marc.
marc.
marc.
marc.
marc.
marc.
marc.
marc.
fff
f
D nach Dis umstimmen
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

Molto sostenuto

(♩ = 40)

101

Fl. I *ff* *p* *pp*

Fl. II III *ff* *p* *pp*

Ob. *ff* *p* *pp* Solo I *pp* *espress.*

Kl. *ff* *p* *pp*

Fg. I *pp* *pp*

Hrnr. *espress.* Solo *mp* *espress.* *gedämpft.* *pp* *pp*

Vln. I *ff* *divisi* *p* *poco* *pp* *die obere Hälfte stets senza Sordino* *pp* *pp*

Vln. II *ff* *divisi* *p* *poco* *ppp* *con Sordino* *ppp* *ppp*

Br. *ff* *divisi* *p* *poco* *ppp* *con Sordino* *ppp* *pp* *espress.* *marc. espress.*

Vcll. *pp* *pp* *pp* *pp* *pp*

K. B. *pp* *pp* *pp* *pp* *pp*

Molto sostenuto.
(♩ = 40)

109

Engl. H. *p* *rit.* *pp*

Kl. Solo *mp* *f* *espr.* *mf* *p*

Fg. I *p* *f* *mf* *p*

Hrnr. IV *pp* *p* *mf* *p* *pp*

Vln. I *unis.* *sul A* *espress.* *p* *p* *mp* *f* *p* *pp*

Vln. II *p* *p* *mp* *f* *p* *pp*

Br. *p* *p* *mp* *f* *p* *pp*

Vcll. *espress.* *marc.* *p* *mp* *f* *mf* *pp*

K. B. *p* *mp* *f* *p* *pp*

(♩ = 46)

M.R. 4

121

ben marc.

Fl. I *mf*

Fl. II III *mp*

Ob. *p*

Engl. H. *pp*

Kl. *mf*

Fg. *mf*

Trp. I *pp*

Hrnr. *mf marc.*

Harle. *mf* *cre - scen -* *do ff*

Pk. *poco* *pp* *ppp* H nach A umstimmen!

Vln. I *senza Sord. p* *mp* *cresc.*

Vln. II *mp* *senza Sord. cresc.*

Br. *mp* *senza Sord. cresc.*

Vcll. *mp espress.* *mp*

K. B. *mp*

124

strin - gen - do rit.

f *ben marc.* *cre* - *scen* - *do* *più f*

Fl. I *f* *ben marc.* *cre* - *scen* - *do* *più f*

Fl. II III *f* *ben marc.* *cre* - *scen* - *do* *più f*

Ob. *a₂* *f* *ben marc.* *cre* - *scen* - *do* *più f*

Engl. H. *f* *ben marc.* *cre* - *scen* - *do* *più f*

Kl. *f* *ben marc.* *cre* - *scen* - *do* *più f*

Fg. *a₂* *f* *ben marc.* *cre* - *scen* - *do* *più f*

Trp. I *mp* *ben marc.* *cre* - *scen* - *do* *più f*

Trp. II III *mp* *ben marc.* *cre* - *scen* - *do* *più f*

Hrnr. I *f* *ben marc.* *cre* - *scen* - *do* *più f*

Hrnr. II *f* *ben marc.* *cre* - *scen* - *do* *più f*

Hrnr. III *f* *ben marc.* *cre* - *scen* - *do* *più f*

Ten-Pos. II *mf* *ben marc.* *cre* - *scen* - *do* *più f*

Baß-Pos. Baß-Tuba *mf* *ben marc.* *cre* - *scen* - *do* *più f*

Harfe *sempre ff*

Pk. *pp* *ben marc.* *cre* - *scen* - *do* *ff* *pp*

Die 4 Hörner sehr gut markiert.

Vln. I *f* *ben marc.* *cre* - *scen* - *do* *più f* *cre* -

Vln. II *f* *ben marc.* *cre* - *scen* - *do* *più f* *cre* -

Br. *f* *ben marc.* *cre* - *scen* - *do* *più f* *cre* -

Vcll. *f* *ben marc.* *cre* - *scen* - *do* *più f* *cre* -

K. B. *f* *ben marc.* *cre* - *scen* - *do* *più f* *cre* -

strin - gen - do *do* *più f* *sempre rit.*

- assai sostenuto (♩ = 66) rit. - (♩ = 44)

127

I Fl. *cre - scen - do ff marc. - marc. - marc.*

II III Fl. *cre - scen - do ff marc. - marc. - marc.*

Ob. *cre - scen - do ff marc. - marc. - marc.*

Engl. H. *cre - scen - do ff marc. - marc. - marc.*

Kl. *cre - scen - do ff marc. - marc. - marc.*

Fg. *cre - scen - do ff marc. - marc. - marc.*

I Trp. *cre - scen - do ff marc. - marc. - marc.*

II III Trp. *cre - scen - do ff marc. - marc. - marc.*

Hrn. *cre - scen - do ff marc. - marc. - marc.*

Bck. *cre - scen - do ff marc. - marc. - marc.*

Ten.-Pos. *mf marc. - mf marc. - pp marc.*

Baß-Pos. *mf ff marc. - marc. - marc.*

Baß-Tuba *cre - scen - do ff marc. - marc. - marc.*

Harfe *sempre fff*

Pk. *pp f p*

I Vln. *scen - do ff marc. - marc. - marc.*

II Vln. *scen - do ff marc. - marc. - marc.*

Br. *scen - do ff marc. - marc. - marc. divisi unis.*

Vcll. *scen - do ff marc. - marc. - marc.*

K. B. *cre - scen - do ff marc. - marc. - marc.*

- assai sostenuto (♩ = 66) rit. - (♩ = 44)

130

I Fl. *fff*

II III

Ob. *fff*

Engl. H. *fff*

Kl. *fff*

Fg. *fff*

I Trp. *fff* *con tutta forza al Fine*

II III *7*

Hrnr *fff*

Ten.-Pos. *fff* *con tutta forza al Fine*

Baß-Pos. *fff*

Baß-Tuba *fff*

Harfe *fff*

Pk. *fff* *p*

I Vln. *fff* *con tutta forza al Fine*

II *fff* *con tutta forza al Fine*

Br. *fff* *con tutta forza al Fine*

Vcll. *fff* *con tutta forza al Fine*

K. B. *fff* *con tutta forza al Fine*

sempre ff

ben marc.

divisi

