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**JAN BRANDTIS-BUYS**  
**„OBERON“**

OPUS 27

ROMANCERO FÜR KLEINES ORCHESTER

ORCHESTER PARTITUR

VERLAG JOSEF WEINBERGER, LEIPZIG

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*E. L. Baron van Heeckeren van Walsen.*

*Haarlem.*

# „**OBERON**“

ROMANCERO FÜR KLEINES ORCHESTER

VON

**JAN BRANDTS-BUYS**

OP. 27

ORCHESTER-PARTITUR

AUFFÜHRUNGSRECHT VORRESERVIEREN

VERLAG  
**JOSEF WEINBERGER**  
LEIPZIG

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OBERTON  
Tennessee

✓

[Faint, illegible text covering the majority of the page, possibly bleed-through from the reverse side.]

# OBERON.

## Romanzero.



Aufführungsrecht  
vorbehalten.

Noch einmal sattelt mir den Hippogryphen, ihr Musen  
zum Ritt ins alte, romantische Land!  
Ich seh' im bunten Gewühl bald siegend, bald besiegt,  
des Ritters gutes Schwert, der Heiden blinkende Säbel.  
(Wieland)

### I.

Jan Brandts-Buys, Op. 27.

*Allegro con brio.*

1. 2. Flöte.  
1. 2. Oboe.  
1. 2. Klarinette  
in B.  
1. 2. Fagott.

*Allegro con brio.*

1. 2.  
Horn in F.  
3.  
1. 2. Trompete  
in C.  
Posaune.  
Baßtuba.  
Pauken.  
Glockenspiel.  
Harfe.

*Allegro con brio.*

1. Violine.  
2. Violine.  
Bratsche.  
Violoncell.  
Kontrabaß.

1.2. Fl. *f* *f* beide *f*

1.2. Ob. *f* *f* beide *f*

1.2. Klar. in B. *f* *f* beide *f*

1.2. Fag. *ff*

1. 2. Hr. in F. *ff*

3.

1.2. Trp. in C.

Pos. *mf*

Bb. *mf*

Glocksp.

Hfe.

1. VI. *ff* *alle* *ff*

2. VI. *ff*

Br. *ff*

Vlc. *ff* *f*

Kb. *f*

1. 2. Fl. *beide*

1. 2. Ob.

1. 2. Klar. in B *beide*

1. 2. Fag.

1. 2. Hr. in F

3.

Pos.

Bib.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*mp*, *p*, *mp*, *mp get.*, *ff*, *ff piz.*, *pizz.*

1

1. 2. Fl. *beide*

1. 2. Ob. *beide*

1. 2. Klar. in B *beide*

1. 2. Fag. *beide*

1. 2. Hr. in F

3. *espress.*

1. 2. Trp. in C

Pos.

Bib.

1. Vl. *alle* *espress.*

2. Vl. *espress.*

Br.

Vlc.

Kb.

*mf*, *f*, *mf*, *mf*, *espress.*, *espress.*, *mf*, *mf*, *get.*, *pizz.*

1

*f*

1. 2. Klar. in B. 2 1. Solo *espress.*

1. 2. Fag. *espress.*

1. 2. Hr. in E

3.

1. VI. *espress.*

2. VI. *mp* *espress.*

Br. *arco* *mp* *espress.*

Vlc. *mf* *arco* *mp* *espress.*

Kb. *mp* *arco* *p*

2

1. 2. Ob. *mf* *espress.* 3

1. 2. Klar. in B. 1. Solo *espress.* *mf*

1. 2. Fag. 1. Solo *espress.* *mp*

1. VI.

2. VI.

Br.

Vlc.

Kb. 3



1. Solo *espress.*

*mf* *cresc.*

1. 2. Ob.  
1. 2. Klar.  
in B.  
1. 2. Fag.

1. VI.  
2. VI.  
Br.  
Vcl.  
Kb.

4

*f* *pp* *f* *pp* *f* *pp*

1. 2. Fl.  
1. 2. Ob.  
1. 2. Klar.  
in B.  
1. 2. Fag.

1. 2.  
Hr. in E.  
3.  
1. 2. Tmp.  
in C.  
Hfo.

*f* *pp* *f* *pp* *f* *pp*

mit Dämpfer  
Dämpfer weg

*mp* *molto cresc.* *f* *pizz.* *arco*  
*mf* *molto cresc.* *f* *mf* *mp*  
*mf* *molto cresc.* *f* *mf* *mf*  
*mf* *molto cresc.* *f* *mf* *mf*  
*mp* *molto cresc.* *f* *mf* *mf*

4 *f*



1.2. Fl. *beide*

1.2. Ob. *beide*

1.2. Klar. in B. *beide*

1.2. Fag. *beide*

1.2. Hr. in F.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

1.2. Fl. *beide*

1.2. Ob. *beide*

1.2. Klar. in B. *beide*

1.2. Fag. *beide*

1.2. Hr. in F. 3.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*mf*

*ff espress.*

*f*

*mf*

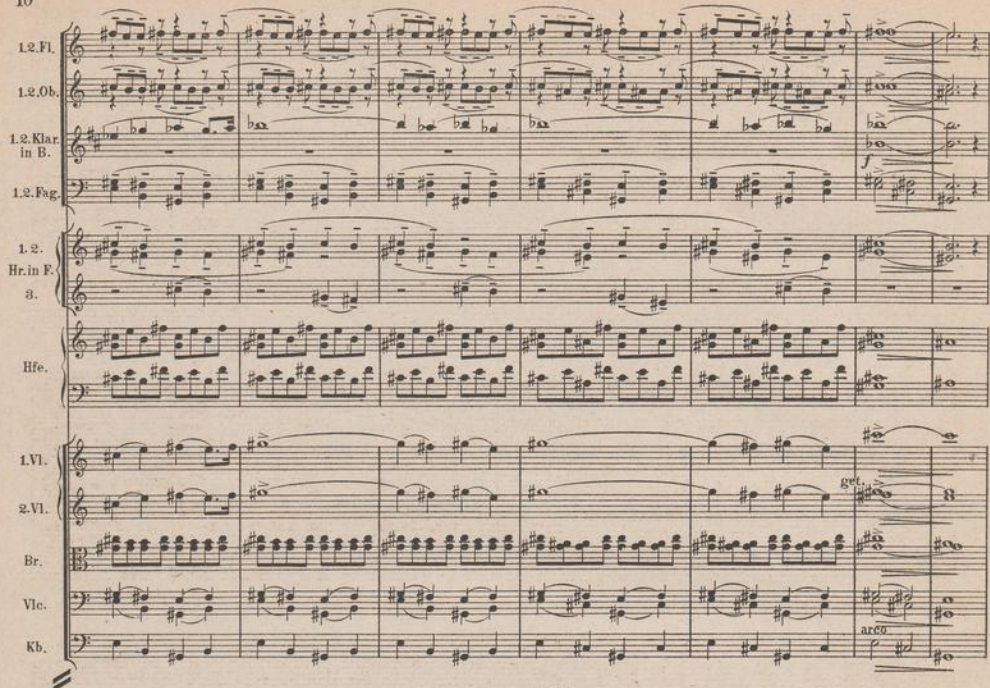
*ff espress.*

*ff espress.*

*get.*

*mf*

*mf*



Musical score system 1, measures 1-8. The system includes staves for 1.2. Fl., 1.2. Ob., 1.2. Klar. in B., 1.2. Fag., 1.2. Hr. in F. 3., Hfe., 1.VI., 2.VI., Br., Vlc., and Kb. The music features complex rhythmic patterns with many slurs and accents.



Musical score system 2, measures 9-16. The system includes staves for 1.2. Fl., 1.2. Ob., 1.2. Klar. in B., 3. Hr. in F., 1.2. Trp. in C., Hfe., 1.VI., 2.VI., Br., Vlc., and Kb. The system is marked with a large '8' in a box above the first measure. Dynamics include *ff*, *f*, *mp*, *pp*, *arco*, *plizz*, and *p*. Performance instructions include *beide*, *marc.*, *arco*, *plizz*, and *arco*.

1.2. Fl. 9

1.2. Fag. *marc.*

1.2. Hr in F. *f*

3. *f*

Hrb. *f*

Hfe. *mp*

1.Vl. *espress.*

2.Vl. *espress.*

Br. *mp*

Vic. *mp*

Kb. *mp*

9 *pp*

1.2. Fl.

1.2. Ob.

1.2. Fag.

1.2. Hr in F.

3.

Fos. *pp*

Hrb. *pp*

Hfe.

1.Vl.

2.Vl.

Br.

Vic.

Kb.

10 beide

1.2. Fl. *f*

1.2. Ob. *f*

1.2. Klar. in B. *f*

1.2. Fag. *f*

1.2. Hr. in F. *f*

3. *f*

1.2. Trpt. in C. *mp*

Pos. *mp*

Btb. *mp*

Hfe. *ff*

1.VI. *ff* *energisch*

2.VI. *ff* *energisch*

Br. *ff*

Vlc. *ff*

Kb. *f*

10



11 Doppelt so langsam.

1.2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *ff*

1.2. Fag. *f*

Doppelt so langsam.

1. 2. Hr. in F. *f*

3. *f*

1.2. Trpt. in C. *f*

Pos. *f*

Bbb. *f*

Hfe.

Doppelt so langsam.

1. VI. *get.*

2. VI.

Br.

Vlc.

Kb.

12

Tempo I. (Doppelt so rasch)

13

1.2. Fl. *ff* *fp* beide *mp* *mp*

1.2. Ob. *ff* *fp* *mp*

1.2. Klar. in B. *ff* *fp* *mp*

1.2. Fag. *fp* hervortretend *fp* *pp*

Tempo I. (Doppelt so rasch)

hervortretend  
espr.

1.2. *f* *fp* *pp* *pp* hervortretend *espr.*

3. *f* *f* *pp*

1.2. Trp. in C. *fp*

Pos. *fp*

Btb. *fp* *pp*

Pk. *p*

Hfe. *mf*

Tempo I. (Doppelt so rasch)

1. VI. *fp* *mp* *pizz.* *mf*

2. VI. *fp* *mp* *pizz.* *mf*

Br. *fp* *mp* *pizz.* *arco* *f* *fp* *f*

Vlc. *mf* *mp* *pizz.* *p* *mf*

Kb. *mf* *mp* *pizz.* *p* *mf*

12

13



1.2 Fl. *mp* *mf*

1.2 Ob. *mp* *mf*

1.2 Klar. in B. *mp* *f*

1.2 Fag. *mf* *ff*

1.2 Hr. in F. 3. *espr.* *f*

Btb. *f*

Pk. *f*

1. VI. *arco espr.* *f*

2. VI. *f*

Br. *pizz.* *f* *get.*

Vic. *f*

Kb. *p* *mf* *f* *mf*

14

1.2 Fl. *cresc.* *ff*

1.2 Ob. *cresc.* *ff*

1.2 Klar. in B. *cresc.* *ff*

1.2 Fag. *cresc.* *ff*

1.2 Hr. in F. *f*

1.2 Trp. in C. *pp* *f* *ff*

Pos. *f*

Pk. *f*

1. VI. *f*

2. VI. *f*

Br. *ff*

Vic. *ff*

Kb. *ff*

14

15

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in F.

3.

1.2 Trp.  
in C.

Pos.

Glsp.

Hfe.

1. Vi.  
*ff* arco

2. Vi.  
*ff* arco

Br.  
*ff* arco

Vlc.  
*f* arco

Kb.

15

Detailed description of the musical score: The score is for measures 15, 16, and 17. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon) plays sustained chords in the first two measures, then moves to a more active texture in measure 17. The brass section (Horn in F, Trumpet in C, Trombone, Horn in F) has melodic lines starting in measure 16. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes, with the Violoncello and Double Bass parts marked *f* arco. The percussion part (Snare Drum) has a steady rhythm. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano).

1. & 2. Fl. 16 *ff*

1. & 2. Ob. *ff*

1. & 2. Klar. in B. *ff*

1. & 2. Fag.

1. & 2. Br. in F.

3.

1. & 2. Trp. in C.

Gisp.

Hfe.

1. Vl. *alle*

2. Vl.

Br.

Vlc.

Kb. *f*

16

Detailed description: This page of a musical score contains measures 16 and 17 for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets in B-flat, Bassoons, Horns in F, Trumpets in C) is marked *ff* (fortissimo) and plays chords with various articulations. The string section (Violins I and II, Viola, Violoncello, Kontrabaß) is marked *f* (forte). The Violins I and II parts feature a rhythmic pattern of eighth notes with accents. The Viola, Violoncello, and Kontrabaß parts play sustained chords. The score is numbered 16 in a box at the top right and bottom center.

1.2. F. *beide*

1.2. Ob.

1.2. Klar. in B. *beide*

1.2. Fag.

1.2. Hr. in F.

3.

Pos.

Btb.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*mf* *mp* *p* *ff* *ff espr.*

17

1.2. Fl.

1.2. Klar. in B.

1.2. Fag.

1.2. Hr. in F.

3.

Pos.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

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

17

18 beide

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1. 2.  
Hr. in F.

3.

1. 2. Trp.  
in C.

Pos.

Bth.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

18 f

19

Doppelt so langsam.

1.2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *ff*

1.2. Fag. *ff*

Doppelt so langsam.

1.2. Hr. in E. *ff*

3. *ff*

1.2. Trp. in C. *f*

Pos. *f*

Btb. *f*

Hfe. *ff*

Doppelt so langsam.

1. VI. *energisch*

2. VI. *energisch*

Br.

Vic.

Kb. *ff*

19

20

Wieder doppelt so rasch.

1.2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *ff*

1.2. Fag. *ff*

Wieder doppelt so rasch.

1.2. Hr. in F. *ff*

3. Hr. in F. *p*

1.2. Trp. in C. beide *ff*

Pos. *f*

Btb. *mf*

Hfe. *ff*

Wieder doppelt so rasch.

1. VI. *get.*

2. VI. *get.*

Br.

Vlc. *f*

Kb. *f*

20

Musical score for page 21, featuring various instruments including Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Percussion, and Strings. The score includes dynamic markings such as *sfz*, *marc.*, *ff*, *mf*, and *get.*, and articulation marks like accents and slurs. A boxed page number '21' is present in the upper right and lower right corners of the score area.

21

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Pos.

Btb.

Glsp.

Hfe.

1. VI.

2. VI.

Br.

Vlo.

Kb.

*sfz*

*marc.*

*ff*

*ff*

*ff*

*sfz*

*marc.*

*mf*

*get.*

*get.*

*sfz*

*sfz*

21



This page of a musical score includes the following parts and markings:

- 1.2. Fl.**: Flute, starting with a forte (**ff**) dynamic.
- 1.2. Ob.**: Oboe.
- 1.2. Klar. in B.**: Clarinet in B.
- 1.2. Fag.**: Bassoon, starting with a fortissimo (**ff**) dynamic.
- 1.2. Hr. in F.**: Horn in F, starting with a fortissimo (**ff**) dynamic.
- 3.**: Trombone, starting with a fortissimo (**ff**) dynamic.
- 1.2. Trp. in C.**: Trumpet in C, starting with a forte (**f**) dynamic.
- Pos.**: Trombone, starting with a forte (**f**) dynamic.
- Btb.**: Trombone, starting with a mezzo-forte (**mf**) dynamic.
- Pk.**: Percussion, with a forte (**f**) dynamic.
- Hfe.**: Harp, with a fortissimo (**ff**) dynamic.
- 1. VI.**: Violin I, with a *get.* (pizzicato) marking and a forte (**f**) dynamic.
- 2. VI.**: Violin II, with a forte (**f**) dynamic.
- Br.**: Viola, with a forte (**f**) dynamic.
- Vlc.**: Violoncello, with a *pizz.* (pizzicato) marking and a fortissimo (**ff**) dynamic.
- Kb.**: Kontrabaß, with a *pizz.* (pizzicato) marking and a forte (**f**) dynamic.

## II.

Was bleibt ihm, sie zu schützen noch übrig, als sein Horn  
 von Elfenbein? Ein lautes Hussa! schallt bacchantisch  
 durch den Saal, und jung und alt, was Füße hat muß springen.

**Presto.**

1.2. Klar. in B *beide*

1.2. Hr. in F *fp* *pp*

Hfe. *f*

1.VI. *Presto.*

2.VI.

Br. *f* *mf*

Vlc. *f* *mf*

Kb. *f* *get. pizz.* *mf*

1.2. Klar. in B

1.2. Fag. *f*

Hfe.

1.VI.

2.VI.

Br.

Vlc.

Kb.

22

1. & 2. Fl. *fp*

1. & 2. Ob. *f*

1. & 2. Klar. in B *f*

1. & 2. Fag. *f*

1. Hr. in F *p*

Hfe. *sempre f*

1. Vi. *f*

2. Vi. *f*

Br. *f*

Vcl. *f*

Kb. *f*

22

1. & 2. Fl. *fp*

1. & 2. Ob. *f*

1. & 2. Klar. in B *fp*

1. Hr. in F *p*

Hfe. *f*

1. Vi. *f*

2. Vi. *f*

Br. *f*

Vcl. *f*

Kb. *f*

23

1. 2. Fl. *ff* beide *ff*

1. 2. Ob. *ff* *ff*

1. 2. Klar. in B. *ff* *ff*

1. 2. Fag. *ff*

1. 2. Hr. in F. *f* *f*

1. 2. Trp. in C. *f* *f*

Pos. *f*

Bib. *f*

Hfe. *ff* *ff*

23

1. Vi. *ff* *pizz.* *arco* *ff*

2. Vi. *ff* *pizz.* *arco* *ff*

Br. *ff* *ff*

Vlc. *ff* *ff*

Kb. *ff* *arco* *ff*

1. 2. Fl.

1. 2. Ob.

1. 2. Klar.  
in B.

1. 2. Fag.

1. 2. Hr.  
in F.

1. 2. Trp.  
in C.

Pos.

Btb.

Hfe.

1. Vl.

2. Vl.

Br.

Vcl.

Bk.

*ff*

*f*

*f*

*f*

*ff*

24

1.2. Fl. *ff* *sempre ff*

1.2. Ob. *ff* *beide ff*

1.2. Klar. in B. *ff* *ff*

1.2. Fag. *ff*

1.2. Hr. in F. *f*

3. *f*

1.2. Trp. in C. *f* *f*

Pos. *f* *f* *fp*

Btb. *f* *f* *fp*

Hfe. *ff* *ff*

24

1. Vl. *sempre ff*

2. Vl. *sempre ff*

Br. *sempre ff*

Vcl. *sempre ff*

Kb. *sempre ff*



1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1. 2.  
Hr in F.

3.

1.2. Trp.  
in C.

Pos.

Bth.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

beide

*mf*

*mf*

*glissando*

*ff*

25

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

1.2. Ob. *mf*

1.2. Klar. in B. *mf*

1.2. Fag. *mf* beide *mf*

1.2. Hr in F. *mp*

3. *mp*

1.2. Trp. in C. *mf* beide

Pos.

Bib.

Gesp. *mp*

Hfe.

1. Vi. *f*

2. Vi. *f*

Br. *pizz.*

Vcl. *f* *pizz.* *zet.*

Kb.

25



1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.  
beide

1.2.  
Hr in F.  
3.

1.2. Trp.  
in C.  
beide

Gisp.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Detailed description: This page of a musical score, numbered 31, features ten staves of music. The top four staves are for woodwinds: 1.2. Flute (treble clef), 1.2. Oboe (treble clef), 1.2. Clarinet in B-flat (treble clef), and 1.2. Bassoon (bass clef) with the instruction 'beide' (both). The next two staves are for horns: 1.2. Horn in F (treble clef) and 3. Horn (treble clef). The sixth staff is for 1.2. Trumpet in C (treble clef) with the instruction 'beide'. The seventh staff is for Glockenspiel (Gisp.) in treble clef. The eighth staff is for Horn in F (Hfe.) in treble clef. The bottom four staves are for strings: 1. VI. (treble clef), 2. VI. (treble clef), Br. (bass clef), and Vlc. (bass clef). The score includes various musical notations such as notes, rests, and dynamic markings.

26

1.2. Fl. *beide*

1.2. Ob.

1.2. Klar. in B.

1.2. Fag. *beide*

1.2. Hr in F.

3.

1.2. Trp. in C. *beide*

BtB.

Glsp.

Fk. *mf*

Hfe.

1. Vi. *ff*

2. Vi. *ff* *espress.*

Br. *arco* *f*

Vlc. *alle* *arco* *f*

Kb. *pizz.* *f*

*f* *get.*

26

1.2. Fl. *beide*

1.2. Ob. *beide*

1.2. Klar. in B. *beide*

1.2. Fag. *beide*

1. 2. Hr. in F.

3.

Trpt. in C.

Pos.

Btb.

Pk.

1. VI.

2. VI.

Br.

Vlc.

Kb.

27

1.2. Fl. *f*

1.2. Ob. *ff* beide

1.3. Klar. in B. *ff* beide

1.2. Fag. *f*

1. 2. Hr. in E *f*

3. *f*

Trpt. in C *f*

Pos. *f*

Btb. *mf*

Pk. *f*

Glocksp. *mf*

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vic. *ff*

Kb. *ff* *arco*

27

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in E

3.

1.2. Trp.  
in C.

Pos.

Btb.

Pk.

Glocksp.

1. VI.

2. VI.

Br.

Vic.

Kb.

The musical score is arranged in systems. The first system contains parts for 1.2. Fl., 1.2. Ob., 1.2. Klar. in B., and 1.2. Fag. The second system contains parts for 1.2. Hr. in E, 3., 1.2. Trp. in C., Pos., Btb., Pk., and Glocksp. The third system contains parts for 1. VI., 2. VI., Br., Vic., and Kb. Dynamics include *ff*, *f*, and *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

28 29

1.2. Fl. *ff*

1.2. Ob. *ff* beide

1.2. Klar. in B. *ff*

1.2. Fag. *ff*

1.2. Hr. in F. *ff*

3. *ff*

1.2. Trp. in C. *f*

Pos. *ff*

Bib. *f*

Glocksp.

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vic. *ff*

Kb. *ff*

28 29

beide  
 1.2. Fl. *f* *mf* *f* 30

beide  
 1.2. Ob. *f* *mf* *f*

1.2. Klar. in B. *f* *mf*

1.2. Fag. *f* *mf* *mp*

1.2.  
 Hr. in F. *ff* *mp*

3. *ff* *mp*

1.2. Trp. in C. mit Dämpfer *mp*

Pos. *ff*

Btb. *ff*

Hfe. *f*

1.VI. *f* *mf* *f*

2.VI. *f* *mf* *pizz.* *mf*

Br. *f* *mf* *pizz.* *mf*

Vlc. *f* *mf* *pizz.* *mp*

Kb. *f* *mf* *mp* 30

1.2. Fl. *mf*

1.2. Ob. *mf* beide

1.2. Fag. *mf*

1.2. Hr. in F. *mf*

3. *mf*

1.2. Trp. in C. *mf*

Hfe. *mf*

1. Vi. *mf*

2. Vi. *mf*

Br. *mf*

Vlc. *mf*

---

1.2. Fl. *f* beide

1.2. Ob. *f* beide

1.2. Klar. in B. *mf*

1.2. Fag. *mf*

1.2. Hr. in F. *mf*

3. *mf*

1.2. Trp. in C. *mf*

Hfe. *mf*

1. Vi. *mf*

2. Vi. *mf*

Br. *mf*

Vlc. *mf*



31

1.2. Ob. *beide*

1.2. Klar. in B. *beide*

1.2. Fag. *mf*

1.2. Hr. in F. *mp*

3. *p*

Bib. *p*

Pk. A.E. *p*

1.VI. *arco*

2.VI. *arco*

Br. *arco*

Vlc. *arco*

Kb. *arco*

31

32

1.2. Fl. *ff beide marcato*

1.2. Ob. *ff beide marcato*

1.2. Klar. in B. *ff beide marcato*

1.2. Fag. *mf*

3. Hr. in F.

Bib.

Pk. A.E.

1.VI.

2.VI.

Br.

Vlc.

Kb.

32

1.2. Fl. *beide*

1.2. Ob. *beide*

1.2. Klar. in B. *beide*

1.2. Fag. *mf*

3. Hr. in F. *mf*

Btb. *mf*

1. VI.

2. VI.

Br.

Vcl.

Kb.

1.2. Fl.

1.2. Ob.

1.2. Klar. in B.

1.2. Fag.

3. Hr. in F.

Btb.

1. VI.

2. VI. *marc.*

Br. *marc.*

Vcl.

Kb.

33 beide

1. 2. Fl. *ff*

1. 2. Ob. *ff*

1. 2. Klar. in B. *ff*

1. 2. Fag. *ff*

1. 2. Hr. in F. *mf*

3. *mf*

Trp. in C. *mf*

Glocksp.

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vcl. *ff*

Kb. *ff*

33

1. 2. Fl. *mf*

1. 2. Ob. *mf*

1. 2. Klar. in B. *mf*

1. 2. Fag. *mf*

1. 2. Hr. in F. *mf*

3. *mf*

Trp. in C. *mf*

Pos. *mf*

1. VI. *mf*

2. VI. *mf*

Br. *mf*

Vcl. *mf*

Kb. *mf*

34

1. 2. Fl. *ff marc*

1. 2. Ob. *ff*

1. 2. Klar. in B. *ff*

Fag. *ff*

1. 2. Hr. in F. *espress.*  
*mf*

3. *mf espress.*

Trpt. in C. *f*

Pos. *p*

Btb. *pp*

Pk. A. E. *mf*

Glocksp. *f*

Hfe. *ff*

1. VI. *espress.*  
*f*

2. VI. *f*

Br. *f*

Vel. *mf*

Kb. *mf*

34

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Klar.  
in B.

1 & 2 Fag.

1. & 2.  
Hr. in E.

3.

Trpt. in C.

Pos.

Btb.

Pk.  
A. u. E.

Glocksp.

Hfe.

1. Vl.

2. Vl.

Br.

Vel.

Kb.

*ff*

*ff*

*ff*

*f*

*p*

*pp*

*f*

*ff*

1.2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *ff*

1.2. Fag.

1.2. Hr. in E. *mf*

3. *mf*

1.2. Trp. in C. *f*

Pos. *p*

Btb. *p*

Pk. A. E.

Glocksp. *f*

Hfe. *ff*

1. VI. *marc.*

2. VI. *marc.*

Br. *marc.*

Vic.

Kb.

1.2. Fag.  
1.2.  
Hr. in F.  
3.  
Pk.  
A.E.

1.VI.  
2.VI.  
Br.  
Vlc.  
Kb.

35

1.2. Fl.  
1.2. Ob.  
1.2. Klar.  
in B.  
1.2. Fag.  
1.2.  
Hr. in F.  
3.  
1.2. Trp.  
in C.  
Pos.  
Btb.  
Pk.  
A.E.  
Glocksp.  
Hfe.  
1.VI.  
2.VI.  
Br.  
Vlc.  
Kb.

*fp* *dim.* *pp*  
*fp* *dim.* *pp*  
*fp* *pp*  
*pp* *pp*  
*pp* *dim.*  
*pp* *dim.*  
*p* *pp*  
*p* *pp* *ppp*  
*mp* *pp* *ppp*  
*mp* *p*  
*pp* *pp* *ppp* *pizz.*  
*pp* *pizz.*



Oft, wenn sie vor ihm steht, drückt sie des Gatten Hand  
stillschweigend an die Brust und lächelnd hält sie  
Tränen zurück im ersten Aug!

*Largo.*

1.2.Ob. *espress. mp*

1.2.Klar.  
in B. *espress. mp*

1.2.Fag. *mp*

1.2.  
Hr. in F. *mp espress.*

Hfe. *p*

*Largo.*

2.VI. *mp*

Br. *mp*

Vlc. *mp espress.*

Kb. *pp*

1.2.FI. *mf*

1.2.Klar.  
in B. *espress. mp*

1.2.Fag. *pp*

1.2.Hr.  
in F. *p*

1.VI. *f*

2.VI. *f*

Br. *f*

Vlc. *f*

Kb. *f*

36

36



1. & 2. Fl. *espress. mp*

1. & 2. Ob. *espress. mp*

1. & 2. Klar. in B. *espress. mp*

1. Vi. *mf*

2. Vi. *mf*

Vi. *mf*

Kb. *mf*

1. & 2. Fag. *f*

1. & 2. Hr. in F. *mf*

3. *mf*

1. & 2. Trp. in C. *mp*

Pos. *mp*

Bib. *p*

1. Vi. *ff*

2. Vi. *ff*

Br. *ff*

Vi. *ff*

Kb. *ff*

*marc. marc.*

37

38 *espress.*

1.2. Fl. *beide 3*

1.2. Ob. *beide 3*  
*fespr.*

1.2. Klar. in B. *beide 3*  
*fespr.*

1.2. Fag.

1.2. Hr. in F.

1. Vi.

2. Vi.

Br.

Vcl.

Kb.

38

1.2. Fl. *beide 3*

1.2. Ob. *beide 3*

1.2. Klar. in B. *beide 3*

1.2. Fag.

1.2. Hr. in F.

1. Vi.

2. Vi.

Br.

Vcl.

Kb.

*mp*

*mf*

*mp*

*mp* *espress.*

*mp* *espress.*

*mp*

*mp*

*mp*

*mp*

39

1.2. Fl. *p*

1.2. Ob. *p*

1.2. Klar. in B. beide mit großem Ausdruck

1.2. Fag. *p*

1.2. Hr. in F.

Hfe. *mp*

1. Vi. *zart*  
*p*

2. Vi. *zart*  
*p*

Br. mit großem Ausdruck  
*mf*

Vlc. *pizz.*  
*p*

Kb. *pizz.*  
*p*

39

1.2. Fl. *zart*  
*p*

1.2. Ob. *p*

1.2. Klar. in B. beide

1.2. Fag. *mp*

Hfe. *p*

1. Vi.

2. Vi.

Br.

Vlc.

Kb.

1.2. Fl. **40**

1.2. Ob. *mf*

1.2. Klar. in B. beide *ff*

1.2. Fag. *mf*

1.2. Hr. in F. *mp*

1. VI. *mf*

2. VI. *mf*

Br. *mf*

Vcl. *arco* *mf*

Kb. *arco* *mf*

*pizz.* *mp*

1.2. Fl. **41**

1.2. Ob. **40**

1.2. Klar. in B. beide

1.2. Fag. *ff*

1.2. Hr. in F. *f*

3. *f*

1.2. Trp. in C. beide *f*

Pos. *mf*

Hfe. *ff*

1. VI. *f*

2. VI. *f*

Br. *f*

Vcl. *arco* *f*

Kb. *arco* *f*

*ff*

1.2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *beide*

1.2. Fag. *beide* *ff*

1.2. Hr. in F. *ff*

3.

1.2. Trp. in C. *beide*

Pos.

Btb. *mf*

Hfe.

1. VI. *ff* *sempre ff*

2. VI. *ff* *sempre ff*

Br.

Vlc.

Kb.

42

1.2. Fl. *espr. zart*  
*mp*

1.2. Ob.

1.2. Klar.  
in B. beide *sempre ff* *dim.* *pp*

1.2. Fag. beide *pp*

1.2. Hr. in E. *ff* *pp*

3. *ff* *pp*

1.2. Trp.  
in C.

Pos. *ff* *dim.* *pp*

Btb. *f* *mf* *p* *pp*

Hfe.

1. VI. *pp*

2. VI. *pp*

Br. *ff* *pp*

Vic. *ff* *pp*

Kb. *ff* *pp*

42

43

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*espr. zart*  
*mp*

*f*

*mf*

43

44

1.2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*espr.*  
*mp*

*p*

*f*

*beide*  
*f*

*p*

44

45

gr. Fl. *ff*

kl. Fl. *ff*

1.2. Ob. beide *ff*

1.2. Klar. in B. beide *ff*

1.2. Fag. *ff*

1.2. Hr. in F. *ff* *sempre ff*

3. *ff* *sempre ff*

1.2. Trp. in C. *mf* *ff*

Pos. *mp* *ff*

Bth. *mp* *mf*

Pk. *mp* *mf*

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vcl. *ff*

Kb. *ff*

46

45

46



47

gr. Fl.

kl. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Pos.

Rib.

Pk.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*beide*

*ff*

*f*

*p*

*espress.*

47

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 55 at the top right and 47 in two boxes. The score covers measures 47 to 52. The instruments listed on the left are: grand flute (gr. Fl.), piccolo flute (kl. Fl.), oboes (1.2. Ob.), clarinets in B-flat (1.2. Klar. in B.), bassoons (1.2. Fag.), horns in F (1.2. Hr. in F.), trumpets (3.), trumpets in C (1.2. Trp. in C.), trombones (Pos.), tuba (Rib.), and percussion (Pk.). The string section consists of Violins I and II (1. VI., 2. VI.), Viola (Vlc.), and Cello (Kb.). The woodwinds and brass parts feature various dynamics and articulations. The woodwinds have markings like *ff*, *f*, and *p*. The brass parts have markings like *ff*, *f*, and *espress.*. The strings have markings like *f* and *espress.*. There are also some triplets and slurs in the woodwind and string parts.

48

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Klar.  
in B.

1. & 2. Fag.

1. & 2.  
Hr. in E

3.

1. & 2. Trp.  
in C.

Hrb.

Hrn.

1. Vl.

2. Vl.

Bc.

Vlc.

Bb.

48

The musical score is for page 56, measures 48-51. It features a variety of instruments including woodwinds, strings, and woodwinds. The woodwind section includes Flutes, Oboes, Clarinets in B, Bassoons, Horns in E, and Trumpets in C. The string section includes Violins (1st and 2nd), Viola, Cello, and Double Bass. The woodwind section includes Horns. The score is written in a key signature with two sharps (F# and C#). Dynamics include *pp*, *ppp*, *espress.*, and *zart*. The woodwind parts have several trills and triplets. The string parts have some triplets and slurs. The woodwind parts have some slurs and ties. The score is arranged in a standard orchestral layout with woodwinds on top, strings in the middle, and woodwinds at the bottom.

Ihm deucht, das alles um die Burg in Aufruhr war.  
 Man hört Trompetenschall, und eine Ritterschar  
 Trabt dem Turnierplatz zu, die Schranken stehen offen...  
 Ein jubeld Siegesgeschrei prallt an die Wolken an  
 und Kün steht allein als Sieger auf dem Plan.

## Molto Vivace quasi presto.

gr. Fl. *ff*

kl. Fl. *ff*

1.2. Ob. *ff* beide

1.2. Klar. in B. *ff* beide

1.2. Fag. *ff* beide

## Molto Vivace quasi presto.

1.2. Hr. in K. *ff*

3. *ff*

1.2. Trp. in C. *ff* beide

Pos. *ff*

Btb. *mp*

Hfe. *f*

## Molto Vivace quasi presto.

1. Vl. *ff*

2. Vl. *ff*

Br. *ff*

Vic. *ff* piza.

Kb. *ff* piza.

49

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

*ff*  
beide

*ff*

1.2.  
Hr. in F.  
3.

*ff*

1.2. Trp.  
in C.

Pos.

1. VI.

2. VI.

Br.

Vlc.

*ff pizz.*

49

gr. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

*ff*  
beide

*ff*  
beide

1.2.  
Hr. in F.  
3.

1.2. Trp.  
in C.

Pos.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*ff*

50 kl. Fl. nimmt große Flöte

*alle*

*alle arco*

*arco*

50

1.2. Fl. *beide*

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in E  
3.

1.2. Trp.  
in C.

Btb.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*ff*

*mf*

51

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in E  
3.

1.2. Trp.  
in C.

Pos.

Btb.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*beide*

*f*

*espress*

51

1. Fl. *ff*

2. Fl. *ff*

1. & 2. Ob.

1. & 2. Klar. in B.

1. & 2. Fag. beide

1. & 2. Hr. in E

3.

1. & 2. Trp. in G. *ff* *f*

Pos.

Btb.

Hfo. *ff*

1. Vi. *f*

2. Vi. *f* *pizz.*

Br. *f* *pizz.*

Vie. *pizz.*

Kb. *pizz.*

1. Fl.

2. Fl.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in E<sup>3</sup>.

1.2. Trp.  
in C.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

beide

*f*

*mf*

*arco* *f*

*pizz* *f*

53

1. Fl.

2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2. Trp.  
in C.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

beide

*ff*

*ff hervor tretend*

*arco* *f*

*pizz* *f*

53

1. Fl.

2. Fl.

1.2. Ob.  
heide

1.2. Klar.  
in B.

1.2. Fag.

Hfo.

4. VI.

2. VI.

Br.

Vlc.

54

1. Fl.

2. Fl.

1.2. Ob.  
heide

1.2. Klar.  
in B.

1.2. Fag.

1. 2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Hfo.

1. VI.

2. VI.

Br.

Vlc.

54

J. W. 2191.



55

1. Fl.

2. Fl.

1.2. Ob.

1.2. Klar. in B.

1.2. Fag.

1.2. Hr. in E.

3.

1.2. Trp. in C.

1. Vl.

2. Vl.

Br.

Vic.

*Beide*

*arco*

*pizz.*

56

1. Fl.

2. Fl.

1.2. Ob.

1.2. Klar. in B.

1.2. Hr. in E.

3.

1.2. Trp. in C.

1. Vl.

2. Vl.

Br.

Vic.

*Beide*

*arco*

*pizz.*

*got.*

57

1. Fl.

2. Fl.

1.2. Ob.

1.2. Klar.  
in B.

1.2. Fag.

1.2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Pos.

Btba.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

beide

*f*

*ff*

*ff*

*ff*

*sempre f*

*sempre f*

*ff*

*mp*

*mp*

*f*

*mf*

*ff*

*ff*

*alle arco*

*arco*

*dizz.*

*arco*

*mf*

57

58

1.2. Fag.

1.2. Hr. in F.

3.

1.2. Trp. in C.

Pos.

Btba.

Hfe.

1.VI.

2.VI.

Br.

Vlc.

Kb.

Detailed description of the first system: This system contains measures 58 and 59. The Flute (Fag.) part features a rhythmic pattern of eighth and sixteenth notes. The Horns (Hr. in F.) and Trumpets (Trp. in C.) play sustained notes with some melodic movement. The Trombones (Btba.) and Percussion (Pos.) provide a steady accompaniment. The Harp (Hfe.) has a complex chordal texture. The Violins (1.VI., 2.VI.) play a melodic line with some grace notes. The Viola (Br.), Cello (Vlc.), and Double Bass (Kb.) parts provide a solid harmonic and rhythmic foundation.

59

1.2. Fag.

1.2. Hr. in F.

3.

1.2. Trp. in C.

Pos.

Btba.

Hfe.

1.VI.

2.VI.

Br.

Vlc.

Kb.

Detailed description of the second system: This system continues measures 58 and 59. The Flute (Fag.) part continues its rhythmic pattern. The Horns (Hr. in F.) and Trumpets (Trp. in C.) maintain their parts. The Trombones (Btba.) and Percussion (Pos.) continue their accompaniment. The Harp (Hfe.) has a complex chordal texture. The Violins (1.VI., 2.VI.) play a melodic line with some grace notes. The Viola (Br.), Cello (Vlc.), and Double Bass (Kb.) parts provide a solid harmonic and rhythmic foundation.

60

1. Fl. *ff*

2. Fl. *ff*

1.2. Ob. *ff*

1.2. Klar. in B. *ff*

1.2. Fag. *ff*

1.2. Hr. in E. *ff*

3. *ff*

1.2. Trp. in C. *f*

Pos. *f*

Btba. *f*

Pk. *p* *f*

Hfe. *ff*

1. Vl. *f*

2. Vl. *f*

Br. *f*

Vlc. *f*

Kb. *f* *pizz.*

60

61

1. Fl.

2. Fl.

1. & 2. Ob.

1. & 2. Klar. in B.

1. & 2. Fag.

1. & 2. Hr. in F.

3.

1. & 2. Trp. in C.

Pos.

Bib.

Ek.

Hfe.

1. Vl.

2. Vl.

Br.

Vic.

Kb.

61

62

1. Fl.

2. Fl.

1. & 2. Ob.

1. & 2. Klar.  
in B.

1. & 2. Fag.

1. & 2.  
Hr. in F.

3.

1. & 2. Trp.  
in C.

Pos.

Bib.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

62



1. Fl.

2. Fl.

1. & 2. Ob.

1. & 2. Klar. in B.

1. & 2. Fag.

1. & 2. Hr. in F

3.

1. & 2. Trp. in C.

Pos.

Bth.

Pk.

Hrfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

beide

*f*

*ff*

*arco*

63

1.2.Ob. *ff*

1.2.Klar. in B. *ff*

1.2.Fag. *ff* beide

1.2.Hrn. in F. 3. *f*

1.2.Trp. in C. *f*

Pos. *f*

1.Vl. *ff*

2.Vl. *ff*

Br. *ff*

Vcl. *ff* get. pizz.

Kb. *ff*

64

1.Fl. *f*

2.Fl. *f*

1.2.Ob. *f*

1.2.Klar. in B. *f* beide

1.2.Fag. *f* beide

1.2.Hrn. in F. 3. *f*

1.2.Trp. in C. *f*

Pos. *f*

1.Vl. *f*

2.Vl. *f*

Br. *f*

Vcl. *f* alle arco

Kb. *f* arco



65

1. Fl.

2. Fl.

1. & 2. Ob.

1. & 2. Klar. in B.

1. & 2. Fag.

1. & 2. Hr. in F.

3.

1. & 2. Trp. in C.

Bib.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*ff*

*mf*

beide

beide

65

66

1. & 2. Ob.

1. & 2. Klar. in B.

1. & 2. Fag.

1. & 2. Hr. in F.

3.

1. & 2. Trp. in C.

Pos.

Bib.

1. VI.

2. VI.

Br.

Vlc.

Kb.

beide

66

1.2.Ob.  
1.2.Klar.  
in B.  
1.2.Fag.  
1.2.  
Hr.in F.  
3.  
1.2.Tpp.  
in C.  
Pos.  
Btb.  
1.VI.  
2.VI.  
Br.  
Vlc.  
Kb.

Score for measures 67-68, measures 1-10 of the section. The score includes parts for 1.2. Oboe, 1.2. Clarinet in B, 1.2. Bassoon, 1.2. Horn in F (3 parts), 1.2. Trumpet in C, Poson, Bass Trombone, 1. and 2. Violins, Brass (Trumpets, Trombones, Baritone, Basses), and Cymbals. The music is in 2/4 time with a key signature of one sharp (F#). Measure 67 is marked with a box containing the number 67. The word "beide" is written below the Oboe and Bassoon parts in measures 1 and 2.

gr.Fl.  
kl.Fl.  
1.2.Ob.  
1.2.Klar.  
in B.  
1.2.Fag.  
1.2.  
Hr.in F.  
3.  
1.2.Tp.  
in C.  
Btb.  
Hfe.  
1.VI.  
2.VI.  
Br.  
Vlc.  
Kb.

Score for measures 68-69, measures 11-20 of the section. The score includes parts for Grand Flute, Clarinet in F, 1.2. Oboe, 1.2. Clarinet in B, 1.2. Bassoon, 1.2. Horn in F (3 parts), 1.2. Trumpet in C, Bass Trombone, Horn in E-flat, 1. and 2. Violins, Brass (Trumpets, Trombones, Baritone, Basses), and Cymbals. The music is in 2/4 time with a key signature of one sharp (F#). Measure 68 is marked with a box containing the number 68. Dynamic markings include *ff* and *mf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The word "beide" is written below the Oboe and Bassoon parts in measures 11 and 12.

69

70

gr. Fl. *ff*

kl. Fl. *ff* *sempre ff*

1. 2. Ob. *ff* *beide*

1. 2. Klar. in B. *f* *ff* *beide* *ff*

1. 2. Fag. *beide* *ff* *ff*

1. 2. Hr. in F. *ff*

3. *ff*

1. 2. Trp. in C. *f* *mf* *f*

Pos. *ff*

Btb. *mf*

Hfe. *ff*

1. VI. *f* *pizz.* *ff* *arco*

2. VI. *f* *ff*

Br. *f* *ff*

Vic. *f* *ff* *pizz.* *gotelli*

Kb. *f*

69 70 *f*

gr. Fl.

kl. Fl.

1. 2. Ob.

1. 2. Klar.  
in B.

1. 2. Fag.

1. 2.  
Hr. in F.

3.

1. 2. Trp.  
in C.

Pos.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vic.

Kb.



gr. Fl.

kl. Fl.

1. 2. Ob.

1. 2. Klar.  
in B.

1. 2. Fag.

1. 2.  
Hr. in F.

3.

1. 2. Trp.  
in C.

Pos.

Bth.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*ff*

*mf*

*beide*

*beide*

gr. Fl.

kl. Fl.

1.2. Ob.  
beide

1.2. Klar.  
in B.  
beide

1.2. Fag.

1. 2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Pos.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

Detailed description of the musical score: The score is for a full orchestra. It consists of 18 staves. The top section includes woodwinds: grand flute (gr. Fl.), piccolo flute (kl. Fl.), oboes (1.2. Ob., both parts), clarinets in B-flat (1.2. Klar. in B., both parts), bassoons (1.2. Fag.), horns in F (1. 2. Hr. in F., 3rd part), trumpets in C (1.2. Trp. in C.), trombones (Pos.), and tubas (Btb.). The middle section features a harp (Hfe.). The bottom section includes strings: first violins (1. VI.), second violins (2. VI.), violas (Vlc.), and cellos (Kb.). The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

72

gr. Fl. *sempre ff*

kl. Fl. *sempre ff*

1. 2. Ob. beide

1. 2. Klar. in B. beide *sempre ff*

1. 2. Fag. *sempre ff*

1. 2. Hr. in E. *sempre ff*

3. *sempre ff*

1. 2. Trp. in C. *sempre ff*

Pos. *ff*

Btb. *ff*

Hfe.

1. Vi. *ff*

2. Vi. *ff*

Br. *ff*

Vlc. *ff*

Kb. *ff*

72

73

gr. Fl.

kl. Fl.

1.2. Ob.  
beide

1.2. Klar.  
in B.

1.2. Fag.

1. 2.  
Hr. in F.

3.

1.2. Trp.  
in C.

Pos.

Btb.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

73



74

gr. Fl.

kl. Fl.

1.2. Ob. beide

1.2. Klar. in B. beide

1.2. Fag.

tr. gr. Fl.

1. 2. Hr. in F.

3.

1.2. Trp. in C.

Pos.

Btb.

*ff*

*ff* beide

*f*

Hfe.

Ganze Takte.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*ff*

*arco*

*arco*

*ff*

*arco*

*ff*

74

75

1. 2.  
Hr. in F

3.  
beide

1. 2. Trp.  
in C

Pos.

Pk.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*mf* *ff* *mp* *f*

75

1. 2. Klar.  
in B.

1. 2. Fag.

1. 2.  
Hr. in F

3.

1. 2. Trp.  
in C

Pos.

Btb.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

76 beide

*ff* *f* *mp* *f*

77

1. Fl. *ff*

2. Fl. *ff*

1.2. Ob. *ff* beide

1.2. Klar. in B. *ff* beide

1.2. Fag. *ff*

1. 2. Hr. in E. *f*

3. *f*

Pos. *f*

Btb. *mf*

Hfe. *ff*

1. Vl. *ff*

2. Vl. *ff*

Br. *ff*

Vlc. *ff*

Kb. *ff*

77

1. Fl.

2. Fl.

1. & 2. Ob. beide

1. & 2. Klarinetten in B. beide  
ff

1. & 2. Fag. beide  
ff

1. & 2. Hr in F  
f

3.

Pos.

Ett.

Hfe.

1. Vi.

2. Vi.

Br.

Vcl.

Kb.

The musical score on page 82 is arranged in a system of staves. The top section includes woodwinds: Flutes (1. Fl., 2. Fl.), Oboes (1. & 2. Ob. beide), Clarinets in B (1. & 2. Klarinetten in B. beide), and Bassoons (1. & 2. Fag. beide). The middle section includes brass: Horns in F (1. & 2. Hr in F), Trumpets (3.), Trombones (Pos.), and Euphonium (Ett.). The bottom section includes strings: Violins (1. Vi., 2. Vi.), Viola (Br.), Violoncello (Vcl.), and Double Bass (Kb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature melodic lines with slurs and accents, while the brass and string parts provide harmonic support with rhythmic patterns. Dynamic markings such as 'ff' and 'f' are used throughout. The page number '82' is located in the top left corner.

78

1. Fl.

2. Fl.

1. & 2. Ob.

1. & 2. Klar.  
in B.

1. & 2. Fag.

1. & 2.  
Hr in E

3.

1. & 2. Trp.  
in C.

Pos.

B.t.b.

P.k.

Hfe.

1. Vl.  
get.

2. Vl.

Br.

Vlc.

Kb.

78

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes two Flutes, two Oboes, two Clarinets in B-flat, and two Bassoons. The brass section includes two Horns in E-flat, three Trumpets in C, one Trombone, and one Percussionist. The string section includes two Violins (with 'get.' marking), Viola, Cello, and Double Bass. The Harp (Hfe.) is also present. The score is marked with a box containing the number '78' at the top and bottom. Dynamics include fortissimo (ff), mezzo-forte (mf), and 'get.' (likely 'getto' or 'gusto'). The music features complex rhythmic patterns and melodic lines across all instruments.

1. Fl.  
2. Fl.  
1.2. Ob.  
1.2. Klar.  
in B.  
1.2. Fag.

1.2.  
Hr.in F.  
3.  
1.2.Trp.  
in C.  
Pos.  
Bbt.  
Pk.

beide

*ff*

*ff*

*f*

Hfc.

1.Vl.  
get.  
2.Vl.  
get.  
Br.  
Vlc.  
Kb.

*ff* pizz.

*ff* pizz.

*ff* pizz.

*ff* pizz.

*ff*

*ff*

80

1. Fl. *ff*

2. Fl. *ff*

1. 2. Ob. beide *ff*

1. 2. Klar. beide *ff*

1. 2. Fag. *f*

1. 2. Hr. in E

3.

1. 2. Trp. in C

Pos. *f*

Btb. *mf*

Hfe. *f*

1. Vl. got. *ff* *arco* *f*

2. Vl. *ff* *arco* *f*

Br. *ff* *arco* *f*

Vlc. *ff*

Kb. *f* pizz

80

1. Fl.

2. Fl.

1.2. Ob.

1.2. Klar. in B.

1.2. Fag.

1.2. Hr in E

3.

1.2. Trp. in C.

Pos.

Bt.b.

Pk.

Hr.

1. Vl. get.

2. Vl.

Br.

Vlc.

Kb.

81

The musical score is arranged in three systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Double Bass). The second system includes Horns, Trumpets, Trombones, Percussion, and Harp. The third system includes Violins, Viola, Cello, and Double Bass. The score is marked with a forte (ff) dynamic throughout. The woodwinds and strings play melodic lines with various articulations, while the brass instruments provide harmonic support. The percussion and harp parts are more rhythmic and textural.