

# AUS ODYSSEUS' FAHRTEN

4 EPISODEN FÜR GROSSES ORCHESTER  
GESETZT VON ERNST BOEHE

OP. 6.

IV.

## ODYSSEUS' HEIMKEHR

ORCHESTERPARTITUR	MK 30	-NETTO	KLAVIERAUSZUG	MK
ORCHESTERSTIMMEN COMPLET	MK	NETTO	à 4 ms	MK
EINZELN: VIOLINE I & II, VIOLA, VIOLONCELLO	À MK	"		
CONTRABASS	..... MK	"		

EIGENTHUM DES VERLEGERES FÜR ALLE LAENDER.

AUFFÜHRUNGSRECHT VORBEHALTEN.

COMMISSIONSVERLAG VON L. STAACKMANN LEIPZIG.

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1904.

# Odysseus' Heimkehr.

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Müde und gebrochen liegt der edle Dulder auf felsiger Klippe. Abermals hat das unerbittliche Schicksal die Sehnsucht des mutigen Herzens betrogen, für immer scheint die süsse Hoffnung vernichtet, dass er Ithaka, die geliebte Heimat, Penelope, die treue Gattin, jemals wieder erblicken werde. Aber noch einmal rafft er sich auf, noch einmal wird die kühne Heldenseele des Verzagens Herr: erhobenen Hauptes und festen Schrittes macht er sich auf, das Schiff zu besteigen. Freundlich lacht der Himmel, günstig weht der Wind, und glückverheissende Vorzeichen bestärken die neugewonnene Zuversicht auf endliche Erreichung des bange ersehnten, immer wieder entschwundenen Zieles. In dieser frohen Zuversicht beginnt er die letzte Fahrt, die ihn rasch der Heimat immer näher entgegenträgt. Schon glaubt Odysseus am äussersten Horizont die Küste Ithakas zu erblicken, gierig trinkt sein Auge die schwachen Umriss des fernen Ufers, sehnsüchtig breitet er die Arme aus: — da umzieht sich der Himmel, drohende Wolken steigen auf, wütend erhebt sich der Sturm, und alles scheint von neuem verloren. In dieser bitteren Not lenkt der Held den Blick nach oben, zu den schirmenden Göttern. Er bereitet ein sühnendes Opfer, das den Zorn der Himmlischen besänftigen soll. Flehend steigt sein bittendes Gebet zum Olymp empor — und es bleibt nicht ungehört. Die Gefahr zieht vorüber; er ist gerettet. Nichts steht ihm mehr hemmend im Wege; stolz bläht die Segel der Wind, hurtig durchschneidet des Schiffes Kiel die Wogen; kein Zweifel mehr, dass der Götter Gnade ihm die höchste Huld verliehen: Heimkehr und Sieg!



## Orchesterbesetzung.

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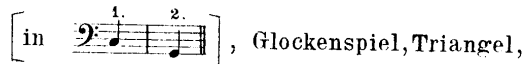
**Saiteninstrumente:** 16 erste, 16 zweite Violinen, 12 Bratschen, 12 Violoncelle, 8 Contrabässe, 2 Harfen.

**Blasinstrumente:** 4 grosse Flöten (IV. grosse Flöte auch I. kleine Flöte, III. grosse Flöte auch II. kleine Flöte), 3 Hoboen, englisch Horn, 3 Clarinetten (abwechselnd in A= und B= Stimmung, III. Clarinette auch Clarinette in Es), Bassclarinette (abwechselnd in A= und B= Stimmung), 3 Fagotte, Contrafagott, 6 Hörner, 4 Trompeten, Basstrompete in B (IV. Trompete und Basstrompete in B können von einem Spieler übernommen werden), 3 Posaunen, Basstuba.

**Schlaginstrumente:** 6 Pauken: I. Spieler mit 4 Pauken



der ersten 4 Pauken sind stellenweise 2 Pauker erforderlich), II. Spieler mit 2 Pauken



eine kleine Militärtrommel, eine tiefe Rührtrommel, Becken, grosse Trommel, Tamtam.

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# AUS ODYSSEUS' FAHRTEN.

Vier Episoden für grosses Orchester.

## IV.

Ernst Bøe, Op. 6.

### Odysseus' Heimkehr.

Lento Metr. ♩ = 50.

Contrafagott. *ppp*  
mit Paukenschlägeln zu wirbeln.

Grosse Trommel. *ppp*

Bratschen. *poco marcato*  
*p* *3*

Violoncelle. *poco marcato*  
*p* *3*

1. 2. Pult. *1.P.*  
Contrabässe. *2.P.* *pp*  
*3.P.*

3. 4. Pult. *4.P.* *pp*

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II. III. Clar. (B). *poco marcato* **1**

I. II. *p* *3*

3 Fag. *ppp*

III. *ppp*

Contrafag. *ppp* *pp*

Basstromp. (B). *poco marcato* *p* *3*  
mit Dämpfer. *pp*

I. II. Pos. *pp*

gr. Tr. *sempre ppp*

Bratschen. *p* *3* **1** *trem.*

Violoncelle. *p* *3* *geteilt trem.* *pp*

1. 2. Pult. *pp*

3. 4. Pult. *pp*



1. II. Oboe. *poco marcato* *p* *mf* *poco rit.*

Engl. Horn. *p cresc.* *mf*

I. 3 Clar.(B). *poco marcato* *p cresc.* *mf*

II. III. *pp cresc.* *mf*

I. II. 3 Fag. *p cresc.* *mf*

III. *pp cresc.* *mf*

Contrafag. *pp cresc.* *mf*

I. II. 6 Hörner(F). *poco marcato* *p* *poco marcato* *p cresc.* *mf*

III. IV. *poco marcato* *p* *poco marcato* *p cresc.* *mf*

V. VI. *p* *a2 mit Dämpfer.* *mf*

I. Tromp.(C). *p* *mf*

Basstromp.(B). *p* *mf*

I. II. 3 Pos. *pp cresc.* *mf*

III. *mit Dämpfer.* *mf*

Basstuba. *mit Dämpfer.* *mf*

Bratschen. *geteilt.* *pp cresc.* *mf* *poco rit.*

Violoncelle. *pp cresc.* *zusammen.* *mf*

I. 2. Pult. *pp cresc.* *zusammen.* *mf*

3. 4. Pult. *pp cresc.* *mf*

**2** poco a poco più mosso *1. espressivo* *sempre espressivo*

I. II. Oboe. *pp* *p* *mp*

Engl. Horn. *pp*

I. 3 Clar. (B). *pp*

II. III. *pp*

I. II. 3 Fag. *pp*

III. *pp*

Contrafag. *pp*

I. II. 6 Hörner (F). *pp*

III. IV. *pp* Dämpfer ab!

V. VI. *pp* Dämpfer auf!

I. Tromp. (C). *pp*

Basstromp. (B). *pp*

I. II. 3 Pos. *pp* Dämpfer ab!

III. *pp* Dämpfer ab!

Basstuba. *pp*

gr. Tr. *ppp* mit dem Schlägel der grossen Trommel.

**2** poco a poco più mosso

I. Violinen. 1.2.3.4. Pult. *trem.* *pp*

5.6. Pult. *pp*

7.8. *trem.* *pp*

II. Violinen. 1.2.3.4. Pult. *trem.* *pp*

5.6. Pult. *pp*

7.8. *trem.* *pp*

Bratschen. *pp*

Violoncelle. *pp*

Contrabässe. *pp* zusammen



4 a tempo

4 grosse Flöten. I. II. III. IV. *pppp*

3 Oboen. *pppp*

3 Clar.(B). *pppp*

Bassclar.(B). *pppp*

III. Fag. *pppp*

Contrafag. *pppp*

III. IV. Horn(F). *pppp*

I. II. 3 Pos. *pppp* ohne Dämpfer.

III. *pppp* ohne Dämpfer.

Basstuba. *pppp* ohne Dämpfer.

Pk.(I.). (IV.) *pppp* mit Schwammschlägeln.

I. Harfe. *pp*

II. Harfe. *pp*

Solo. *pppp*

I. Violinen. 1.2.3.4. *pppp* *p* *espressivo*

Pult. 5.6. *pppp*

Pult. 7.8. *pppp*

II. Violinen. 1.2.3.4. *pppp* *p* *espressivo*

Pult. 5.6. *pppp*

Pult. 7.8. *pppp*

Bratschen. 1.2.3. *pppp*

Pult. 4.5.6. *pppp*

Violoncelle. 1.2.3. *pppp*

Pult. *pppp*

4.5.6. *pppp*

Contrabässe. *pppp* *fort.*

*p* *espressivo*

IV. Pk. in Fis muta in G.



4 grosse Flöten. I. *p espressivo* *cresc.* *mf*  
 II. *p espressivo* *cresc.* *mf*  
 III. *p espressivo* *cresc.* *mf*  
 IV. *p espressivo* *cresc.* *mf*

3 Oboen. *a 3* *p espressivo* *cresc.* *mf*

3 Clar.(B). *cresc.* *mf*

Bassclar.(B). *cresc.* *mf*

III. Fag. *cresc.* *mf*

Contrafag. *cresc.* *mf*

V. VI. Horn(F) *cresc.* *mf*

I. II. *cresc.* *mf*  
 3 Pos. *cresc.* *mf*  
 III. *cresc.* *mf*

Basstuba. *cresc.* *mf*

Pk. (I). (II) II. Pk. in *d* muta in *es.* *mf*

I. Harfe.

II. Harfe.

Solo. *cresc.* *mf*

I. Violinen. 1.2.3.4. *cresc.* *mf*  
 Pult. *cresc.* *mf*  
 5.6. *cresc.*  
 Pult. *cresc.*

II. Violinen. 1.2.3.4. *cresc.* *mf*  
 Pult. *cresc.*  
 5.6. *cresc.*  
 Pult. *cresc.*

Bratschen. 1.2.3. *cresc.*  
 Pult. *cresc.*  
 4.5.6. *cresc.*

Violoncelle. 1.2.3. *cresc.*  
 Pult. *cresc.*  
 4.5.6. *cresc.*

Contrabässe. *cresc.* *zusammen*

6 Anm. f. d. Dirigenten:  
poco stringendo

poco ritenuto

poco stringendo

I. II. 4 gr. Fl.

III. IV.

I. II. 3 Oboen.

III.

Engl. Horn.

I. 3 Clar. (B.) *fp*

II. III. *fp*

Bassclar. (B.) *mf*

I. II. 3 Fag. *fp*

III.

Contrafag. *p*

I. II. 6 Hörner (F.) *mf* + gestopft.

III. IV. *mf* + gestopft.

V. VI. *mf*

I. Tromp. (C.) *mf* mit Dämpfer: Dämpfer ab.

I. Viol. *fp* alle zusammen.

II. *fp* alle zusammen.

Bratschen. 1.2.3.P. *fp* zusammen.

4.5.6.P. *mf*

Violoncelle. *fp* alle zusammen.

Contrabässe. *fp*

poco ritenuto

7 a tempo

I. II. 4 gr. Fl. III. IV. I. II. 3 Oboen. III. Engl. Horn. I. 3 Clar. (B). II. III. Bassclar. (B). I. II. 3 Fag. III. Contrafag. 6 Hörner (F). I. II. III. IV. V. VI. I. II. 3 Pos. III. Basstuba. I. Harfe II. Harfe. I. Viol. II. Bratschen. Violoncelle. Contrabässe.

Musical score for orchestra, page 11. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), strings (Violins, Violas, Cellos, Double Basses), and harps. The score is divided into measures, with dynamic markings (mf, p, p3) and performance instructions (poco ritenuto, a tempo, molto espressivo). A rehearsal mark '7' is present in the upper right section.





4 gr. Fl. I. II. *mf cresc.*

III. IV. *mf cresc.*

3 Oboen. I. II. *cresc.*

III. *cresc.*

Engl. Horn. *cresc.*

3 Clar. (B). I. II. *a2*

III. *mf cresc.*

3 Fag. I. II. *mf cresc.*

III. *mf cresc.*

Contrafag. *mf cresc.*

6 Hörner (F). I. II. *cresc.*

III. IV. *cresc.*

V. VI. *cresc.*

I. II. Tromp. (C). *1. ohne Dämpfer.*

3 Pos. I. II. *p*

III. *p*

Basstuba. *p*

I. Harfe. *mf*

II Harfe. *mf*

Viol. I. *f*

II. *f*

Bratschen. *f*

Violoncelle. *f*

Contrabässe. *f*



I. II. 4 gr. Fl.  
 III. IV.  
 I. II. 3 Oboen.  
 III.  
 Engl. Horn.  
 I. II. 3 Clar. (B).  
 III.  
 Bassclar. (B).  
 I. II. 3 Fag.  
 III.  
 Contrafag.  
 I. II. 6 Hörner (F).  
 III. IV.  
 V. VI.  
 I. II. 3 Tromp. (C).  
 III.  
 Basstromp. (B).  
 I. II. 3 Pos.  
 III.  
 Basstuba.  
 Pk. (I).  
 I. Viol.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

Musical score for page 15, rehearsal mark 9. The score includes parts for woodwinds (Flutes, Oboes, Horns, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Posthorn, Percussion), and strings (Violins, Violas, Cellos, Double Basses).

Rehearsal mark 9 is indicated at the top. The score includes various dynamics such as *ff*, *ff marcato pesante*, *f marcato*, *f marcato pesante*, *mf*, *p cresc.*, and *sf*. Performance instructions include *trem.* (trémolo) and *ff* (fortissimo).

ritenuto

I. II. 4 gr. Fl. *cresc.*

III. IV. *cresc.*

I. II. 3 Oboen. *cresc.*

III. *cresc.*

Engl. Horn. *cresc.*

I. II. 3 Clar. (B). *cresc.*

III. *cresc.*

Bassclar. (B). *cresc.*

I. II. 3 Fag. *cresc.*

III. *cresc.*

Contrafag. *cresc.*

I. II. 6 Hörner (F). *cresc.*

III. IV. *cresc.*

V. VI. *cresc.*

I. II. 3 Tromp. (C). *f cresc.*

III. *f cresc.*

Basstromp. (B). *f cresc.*

I. II. 3 Pos. *f cresc.*

III. *cresc.*

Basstuba. *cresc.*

Pk. (I). (IV) *ff*

gr. Tr. *ff*

I. Viol. *cresc.*

II. *cresc.*

Bratschen. *cresc.* *trem.*

Violoncelle. *cresc.*

Contrabässe. *cresc.* *trem.* *pizz.*

III. gr. Fl. muta in 2. kl. Fl.

IV. gr. Fl. muta in 1. kl. Fl.

III. Cl. (B) muta in Cl. in Es.

Basstromp. in IV. Tr. F.

IV. Pk. in G muta in As.

10 Allegro energico, ma non troppo mosso Metr. ♩ = 104.

I. II. Clar. (B.)

I. II. Fag. *f molto marcato*

I. Viol.

II. *f*

Bratschen.

Violoncelle. *f molto marcato*

Contrabässe. *p* sempre pizz.

I. Oboe. *mf poco marcato*

I. II. Clar. (B.)

I. II. 3 Fag. *mf*

Contrafag. *mf*

I. 2 Hörner (F). *f* *molto marcato*

IV. *mf*

I. Oboe. *f marcato*

I. II. Clar. (B.) *f marcato*

I. Viol. *molto marcato*

II. *f*

Bratschen. *f* *molto marcato*

Violoncelle. *mf* pizz. *geteilt*

Contrabässe. *mf*

12

I. 3 Oboen.  
II. III.

I. II. Clar. (B).  
3 Fag.  
III.

Contrafag.

I. II. 4 Hörner (F).  
III. IV.

I. Viol.  
II.

Bratschen.

Violoncelle.

Contrabässe.

*molto marcato* 12

*mf* *arco* *zusammen* *arco* *p*

I. 3 Oboen.  
II. III.

Engl. Horn.

I. II. Clar. (B).  
3 Fag.  
III.

Contrafag.

I. II. 4 Hörner (F).  
III. IV.

I. Viol.  
II.

Bratschen.

Violoncelle.

Contrabässe.

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

1 II. gr. Fl.

I.

3 Oboen.

II. III.

Engl. Horn.

I. II. Clar. (B).

I. II.

3 Fag.

III.

Contrafag.

I.

II.

III.

IV.

V. VI.

I. II.

3 Pos.

III.

Basstuba.

pk. (L).

(IV.)

IV. Pk. in As muta in G.

III. Pk. in B muta in c.

I. Harfe.

II. Harfe.

13

I.

Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.









16

2 kl. Fl. *a 2 marcato*

2 gr. Fl. *mf cresc.*

I. II. *mf cresc.*

3 Oboen. *mf cresc.*

Engl. Horn. *mf cresc.*

I. *mf cresc.*

2 Clar. (B.) *mf cresc.*

II. *mf cresc.*

Bassclar. (B.) *mf cresc.*

I. II. *p subito cresc.*

3 Fag. *p cresc.*

III. *p subito cresc.*

Contrafag. *p subito cresc.*

I. *p subito cresc.*

II. *p cresc.*

III. *p subito cresc.*

IV. *p cresc.*

V. VI. *mf sempre cresc.*

I. II. *p cresc.*

3 Pos. *p cresc.*

III. *p cresc.*

Basstuba. *p cresc.*

Pk. (I.) *(IV) p cresc.*

I. Viol. *p subito*

II. Viol. (geteilt) *mf*

Bratschen (geteilt) *mf sempre cresc.*

Violoncelle *mf sempre cresc.*

Contrabasse. *mf sempre cresc.*



17

I. 2 gr. Fl. *mf*

II. *mf*

I. II. Clar. (B). *mf*

I. II. 3 Fag. *mf* *f*

III. *mf* *f*

Contrafag. *mf* *f*

I. II. 6 Hörner (F). *mf*

III. IV. *mf*

V. VI. *mf*

I. II. 4 Tromp. (F). *f*

III. IV. IV. Tromp. muta in C.

I. II. 3 Pos. *f*

III. *f*

Basstuba. *f*

Pk. (I.). (III.) III. Pk. in c muta in d. *f*

IV. Pk. in G muta in A. *f*

17

I. Viol. *ff*

II. *ff*

Bratschen. *ff*

Violoncelle. *mf* *f*

Contrabässe. *mf* *f*

18

2 gr. Fl. I. II. *ff* *p subito* *cresc.*

3 Oboen. *f* *a 3.* *(p)*

I. II. Clar. (B.) *mf*

3 Fag. I. II. III. *pp subito* *mf marcato* *cresc.*

Contrafag. *pp subito* *cresc.*

6 Hörner (F.) I. II. III. IV. V. VI. *p subito* *mf marcato* *cresc.*

I. Tromp. (F.) *p* *cresc.*

3 Pos. I. II. III. *p*

Basstuba. *p*

Pk. (I.) *p* *I. Pk. in e muta in f.*

I. Harfe. *f* *glissando*

II. Harfe. *f* *glissando*

Viol. I. II. *ff* *p subito* *cresc.*

Bratschen. *p subito* *cresc.*

Violoncelle. *p subito* *cresc.*

Contrabässe. *p subito* *cresc.*







stringendo

I. II. gr. Fl.

I. II. 3 Oboen. *cresc.*

III. *cresc.*

Engl. Horn.

I. Clar. (B). *cresc.*

II. *cresc.*

I. II. 3 Fag. *cresc.*

III. *cresc.*

Contrafag. *cresc.*

I. II. 6 Hörner (F). *mf*

III. IV. *f cresc.*

V. VI. *f cresc.*

I. Tromp. (F). *p*

I. II. 3 Pos. *p*

III. *p*

Pk. (I). *pp*

IV. Pk. in A muta in F.

stringendo

I. Viol. *cresc.*

II. *cresc.*

Bratschen. *cresc.*

Violoncelle. *cresc.*

Contrabässe. *cresc.*

ritenuto

I. II. 3 gr. Fl. *mf*

III. *mf* *p*

I. II. 3 Oboen. *f* *p*

III. *f* *p*

Engl. Horn. *f* *p*

I. 3 Clar. (B). *muta in Clar. A.*

II. III. *a 2.* *f* *muta in A.*

III. Clar. in B. *f*

I. II. 3 Fag. *f*

III. *f*

Contrafag. *f*

I. II. 6 Hörner (F). *mf* *p*

III. IV. *mf* *p*

V. VI. *mf* *p*

I. Tromp. (F). *p* *mf* *muta in C.*

ritenuto

Solo. *mf* *pp*

I. Viol. *mf* *Dämpfer auf!* *pp*

die übrigen. *mf* *p*

II. Viol. *mf* *p*

1. 2. 3. Pult Bratschen. *mf* *p*

4. 5. 6. Pult *4. 5. 6. Pult Dämpfer auf!*

Violoncelle. *mit Ausnahme des 1. Pultes Dämpfer auf!*

Contrabässe. *1. Pult Dämpfer auf!*

20 Vivace leggiero Metr. ♩ = 144.

I. gr. Fl. *p espressivo*

I. Oboe. *mf espressivo*

I. Clar. (A). *pp* *espressivo*

Glockenspiel. *ppp*

I. Harfe. *p*

II. Harfe. *pp*

20 Vivace leggiero Metr. ♩ = 144.

Solo. I. Viol. ohne Dämpfer.

die übrigen. Dämpfer auf!

1. 2. Pult. mit Dämpfer. *pp*

II. Viol. 3. 4. Pult Dämpfer auf!

3. 4. 5. Pult.

1. 2. Pult. ohne Dämpfer. *pizz.* *pp*

Bratschen. 3. 4. 5. 6. Pult.

1. Pult. mit Dämpfer. *ppp*

2. Pult. mit Dämpfer. *pp*

3. Pult. mit Dämpfer. *ppp*

4. Pult. mit Dämpfer. *ppp*

5. 6. Pult. mit Dämpfer. *ppp*

Violoncelle.

1. Pult. *pizz.* mit Dämpfer geteilt *pp*

Contrabässe. 1. Pult. *ppp*

2 gr. Fl. I. II.

I. Oboe.

2 Clar. (A.) I. II.

Bassclar. (A.) Bassclar. in A.

I. II. Fag.

Glockenspiel.

I. Harfe.

II. Harfe.

Solo.

I. Viol.

die übrigen.

II. Violinen. 1. 2. Pult. mit Dämpfer. 3. 4. Pult. mit Dämpfer. 5. 6. 7. 8. Pult.

1. 2. 3. Pult. ohne Dämpfer. pizz.

4. 5. 6. Pult. mit Dämpfer.

ohne Dämpfer.

Violoncelle. 1. Pult. 2. Pult. 3. Pult. 4. Pult. 5. 6. Pult.

Contrabässe. 1. Pult.

ppp

pp

p

mf

tr

21

1. 2. 3. 4. Pult mit Dämpfer.

alle mit Dämpfer.

pizz. 1. 2. 3. Pult ohne Dämpfer.

mit Dämpfer.

ohne Dämpfer.

tr

3 grosse Flöten. I. *p espressivo*

II. *(p)*

III. *p*

I. Oboe. *p espressivo*

3 Clar. (A). I. *p*

II. III. *pp* III. Clar. in A.

Bassclar. (A). *p*

I. II. Fag. *p*

I. III. Horn (F). *pp* mit Dämpfer.

Triangel. *ppp*

I. Harfe. *p*

II. Harfe. *p bisbigliando*

Solo. *(p)*

I. Viol. *pp*

die übrigen. *(p)* Dämpfer ab! *pp* ohne Dämpfer. *p*

1. 2. 3. 4. Pult. *pp* Dämpfer ab! *p*

II. Viol. *pp* ohne Dämpfer. *p*

5. 6. 7. 8. Pult. *pp* ohne Dämpfer. arco *p*

1. 2. 3. Pult. Bratschen. *pp* Dämpfer ab! *p*

4. 5. 6. Pult. *pp* Dämpfer ab! *p*

Violoncelle. 1. Pult. *pp* Dämpfer ab!

2. 3. Pult. *pp* Dämpfer ab!

4. 5. 6. *pp* Dämpfer ab!

Contrabässe. 1. 2. Pult. *pp* 1. Pult zusammen. Dämpfer ab! *pp pizz.* 1. 2. Pult ohne Dämpfer.







26

3 gr. Fl. *mf*

II. III. *mf*

3 Oboen. *mf*

Engl. Horn.

3 Clar. (A). *p*

II. III. *p*

Bassclar. (A).

3 Fagotte. *f marcato*

III. *f marcato*

Contrafag. *f marcato*

6 Hörner (F). *ohne Dämpfer*

I. II. *sf*

III. IV. *sf*

V. VI. *mf*

Violinen. *f* *f leggiero*

II. *mf* *sempre staccato*

Bratschen. *mf* *sempre staccato*

Violoncelle. *arco* *f marcato*

Contrabässe. *f marcato* *zusammen*

26





kl. Fl.

I. II.

3 gr. Fl.

III.

I. II.

3 Oboen.

III.

Engl. Horn.

I. II.

3 Clar. (A.)

III.

Bassclar. (A.)

I. II.

3 Fagotte.

III.

Contrafag.

I. II.

6 Hörner (F.)

III. IV.

V. VI.

I. II.

4 Tromp. (C.)

III. IV.

I. II.

3 Posaunen.

III.

Basstuba.

III. Pk. in *d* muta in *des*

IV. Pk. in *F* muta in *As*

Pauken (I).

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.

kl. Fl.

3 Grosse Flöten.  
I.  
II.  
III.

3 Oboen.  
I. II.  
III.

Engl. Horn.

3 Clarinetten (A).  
I.  
II.  
III.

Bassclar. (A).

3 Fagotte.  
I. II.  
III.

Contrafag.

6 Hörner (F).  
I. II.  
III. IV.  
V. VI.

4 Tromp. (C).  
I. II.  
III. IV.

3 Posaunen.  
I. II.  
III.

Basstuba.

Pauken (I).

Triangel.

Violinen.  
I.  
II.

Bratschen.

Violoncelle.

Contrabässe.

kl. Fl.

3 gr. Flöten. I. II. III.

3 Oboen. I. II. III.

Engl. Horn.

3 Clarinetten(A). I. II. III.

Bassclar. (A).

3 Fagotte. I. II. III.

Contrafag.

6 Hörner (F). I. II. III. IV. V. VI.

4 Tromp. (C). I. II. III. IV.

3 Posaunen. I. II. III.

Basstuba.

Pauken (I).

Pauken (II).

Glockenspiel.

Triangel.

Violinen. I. II.

Bratschen.

Violoncelle.

Contrabässe.

*f* *ff* *fff* *a.2.* *3.p.* *cresc.*

31

kl. Fl.

3 gr. Flöten. I. II. III. *muta in 2. kleine Flöte.*

3 Oboen. I. II. III.

Engl. Horn.

3 Clar. (A). I. II. III. *muta in Clar. in Es.*

Bassclar. (A).

3 Fagotte. I. II. III.

Contrafag.

6 Hörner (F). I. II. III. IV. V. VI.

4 Tromp. (C). I. II. III. IV.

3 Posaunen. I. II. III.

Basstuba.

Pauken (I). *II. Pk. in es muta in des.*

Pauken (II). *III. Pk. in des muta in c.*

Glockenspiel.

Triangel.

Violinen. I. II.

Bratschen.

Violoncelle.

Contrabässe.

*ff* *fff* *molto marcato* *poco marcato* *sempre fff* *molto marcato* *poco marcato*





33 più mosso (Metr. ♩ = 108).

2 gr. Fl.

I. II.

3 Oboen.

III.

Engl. Horn.

2 Clar. (A).

Bassclar. (A).

I. II.

3 Fagotte.

III.

Contrafag.

I. II.

III. IV.

V. VI.

6 Hörner (F).

I. II.

III. IV.

I. II.

4 Tromp. (C).

III. IV.

I. II.

3 Posaunen.

III.

Basstuba.

33 più mosso (Metr. ♩ = 108).

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.

Anm: f. d. Dirigenten:  
poco stringendo

34

2 gr. Fl. *p* *mf*

I. II. *p* *mf*

3 Oboen. *p* *mf*

III. *p* *mf*

Engl. Horn. *p* *mf*

2 Clar. (A). *p* *mf*

Bassclar. (A). *p* *mf*

I. II. *p* *mf*

3 Fagotte. *p* *mf*

III. *p* *mf*

Contrafag. *p* *mf*

I. II. *p* *mf*

III. IV. *p* *mf*

V. VI. *p* *mf*

I. II. *p* *mf*

4 Tromp. (C). *p* *mf*

III. IV. *p* *mf*

I. II. *p* *mf*

3 Posaunen. *p* *mf*

III. *p* *mf*

Basstuba. *p* *mf*

Triangel. *p* *mf*

I. Harfe. *p* *mf*

II. Harfe. *p* *mf*

34

I. Violinen. *p* *mf*

II. *p* *mf*

Bratschen. *p* *mf*

Violoncelle. *p* *mf*

Contrabässe. *p* *mf*

2 kl. Fl.

2 gr. Fl.

I. II. 3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (A).

Bassclar. (A).

I. 8 Fagotte.

II.

III.

Contrafag.

I. II. 6 Hörner (F).

III. IV.

V. VI.

I. Tromp. (C).

I. II. 3 Posaunen.

III.

Basstuba.

Pauken (I).

I. Harfe.

II. Harfe.

I. Violinen.

II. Violinen (geteilt).

Bratschen (geteilt).

Violoncelle.

Contrabässe.

36

2 kl. Fl. *f*

2 gr. Fl. *f*

I. II. 3 Oboen. *mf*

III. *mf*

Engl. Horn. *mf*

Clar. (Es). *f*

2 Clar. (A). *mf*

Bassclar. (A). *mf*

I. II. 3 Fagotte. *marcato* *mf*

III. *mf*

Contrafag. *mf*

Detailed description: This section of the score covers measures 36-38 for woodwind and string instruments. The woodwinds include two flutes (clarinet flute and grand flute), three oboes, English horn, two clarinets in A, bass clarinet in A, and three bassoons. The strings include first and second violins, first and second violas, and first and second cellos. The woodwinds play melodic lines with various articulations like accents and slurs. The strings provide a rhythmic accompaniment with patterns of sixteenth and thirty-second notes.

I. II. 6 Hörner (F). *mf*

III. IV. *mf*

V. VI. *mf*

I. Tromp. (C). *mf*

Detailed description: This section covers measures 36-38 for the horn and trumpet sections. It includes six French horns (I and II, III and IV, V and VI) and one trumpet in C. The horns play sustained notes, while the trumpet plays a melodic line.

36

I. Violinen. *f*

II. Violinen (geteilt). *mf*

Bratschen (geteilt). *mf*

Violoncelle. *arco* *marcato* *ff*

Contrabässe. *marcato* *ff*

Detailed description: This section covers measures 36-38 for the string instruments. It includes first and second violins, first and second violas, first and second cellos, and first and second double basses. The strings play a rhythmic accompaniment with patterns of sixteenth and thirty-second notes. The cellos and double basses are marked *arco* and *marcato*.





2 kl. Fl. *p* *mf*

2 gr. Fl.

I. II. *p* *mf*

3 Oboen. *p* *mf*

Engl. Horn. *mf*

I. II. Clar.(A.) *mf*

6 Hörner (F). I. II. *mf* *mf*

III. IV. *mf*

V. VI.

I. Harfe. *mf*

II. Harfe. *mf*

I. Violinen. *p* *mf* *molto cresc.* *mf molto cresc.*

1. 2. Pult. *mf* *molto cresc.*

II. Violinen. 3. 4. Pult. *mf* *molto cresc.*

5. 6. Pult. *mf* *molto cresc.*

7. 8. Pult. *mf* *molto cresc.*

Bratschen. *mf*

Violoncelle. *mf*

Contrabässe. *mf*

1. kl. Fl. muta in IV grosse Flöte.

2. kl. Fl. muta in III grosse Flöte.

2 kl. Fl.

2 gr. Fl.

I. II.

3 Oboen.

III.

Engl. Horn.

I. II. Clar.(A).

Bassclar.(A).

I. II.

3 Fagotte.

III.

Contrafag.

I. II.

6 Hörner (F).

III. IV.

V. VI.

I. II.

4 Tromp.(C).

III. IV.

I. II.

3 Posaunen.

III.

Pauken (I).

Pauken (II).

gr. Tr.

I. Harfe.

II. Harfe.

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.



I. II. gr. Fl. *a2.*  
 I. II. 3 Oboen.  
 III.  
 Engl. Horn.  
 I. II. Clar. (A). *a2.*  
 Bassclar. (A). *a2. marc.*  
 I. II. 3 Fagotte. *fff marc.*  
 III.  
 Contrafag.  
 I. II. 6 Hörner (F). *fff marc.*  
 III. IV.  
 V. VI.  
 I. II. 4 Tromp. (C). *f*  
 III. IV.  
 I. II. 3 Posaunen. *f a2. marc.*  
 III.  
 Basstuba.  
 Pauken (I). (III.)  
 Pauken (II). *Pk in d muta in cis*  
 gr. Tr. *ppp*  
 I. Harfe.  
 II. Harfe.  
 I. Violinen. *fff*  
 II.  
 Bratschen. *fff*  
 Violoncelle. *fff marc.*  
 Contrabässe. *fff marc.*







I. II. 3 Oboen. *a 2.* *p poco marcato*  
 III. *p*  
 Engl. Horn. *p*  
 I. II. 3 Clar.(B). *p in B*  
 III. *p in B*  
 Bassclar. (B). *p in B*  
 I. II. 3 Fag. *p*  
 III. *p*  
 Contrafag. *p*  
 I. II. 6 Hörner (F). *p*  
 III. IV. *p*  
 V. VI. *ohne Dämpf.* *p*  
 Pk.(I). *p*  
 Tambam. *p*  
 I. Harfe. *p*  
 II. Harfe. *p*  
 1. 2. 3. 4. P. Bratschen. *40*  
 5. 6. P. *44*  
 Violoncelle. 1. 2. *mf molto espressivo*  
 Pult. 3. 4. *mf molto espressivo*  
 Pult. 5. 6. *mf molto espressivo*  
 Contrabässe. 1. 2. P. *geteilt.*  
 3. 4. P. *ppp*



I. II. 3 Oboen.

III.

Engl. Horn.

I. II. 3 Clar. (B).

III.

Bassclar. (B).

I. II. 3 Fag.

III.

Contrafag.

I. II. 6 Hörner (F).

III. IV.

V. VI.

I. Tromp. (F).

I. II. 3 Pos.

III.

Basstuba.

Bratschen.

Violoncelle.

1. 2. P. Contrabässe.

3. 4. P.

2.

I. II. 3 Oboen. *mf*

III. *mf*

Engl. Horn. *mf*

I. II. 3 Clar. (B). *mf*

III. *mf*

Bassclar. (B). *mf*

I. II. 3 Fag. *mf*

III. *mf*

Contrafag. *mf*

I. II. 6 Hörner (F). *mf*

III. IV. *mf*

V. VI. *mf*

I. Tromp. (F). *mf*

I. II. 3 Pos. *f*

III. *mf*

Basstuba. *p*

Pk. (I.). *p*

Pk. (II.). *p*

I. Viol. *f*

II. *f*

Bratschen. *f*

Violoncelle. *f*

1. 2. P. Contrabässe *p*

3. 4. P. *p*

*trem.*

*p cresc.*

*molto cresc.*

*f*

*trem. p cresc.*

*p cresc.*

*p cresc.*



47

I. 3 Oboen. *mf molto espressivo*

II. III.

I. 3 Clar.(B.) *mf*

II. III.

Bassclar. (B.) *p*

I. II. Fag. *p*

I. II. 6 Hörner (F.) *espressivo*

III. IV.

V. VI.

I. II. 3 Pos. *pp*

III.

Basstuba. *pp*

Pk.(I.) *sf* (II.) [des]

Pk.(II.) *f* Pk. in cis muta in B. *f* Pk. in As muta in F.

47 *molto espressivo*

I. Viol. *mf*

II.

Bratschen. *p*

Violoncelle. *p* 4. 5. 6. Pult.

1. 2. P. Contrabässe. *f*

3. 4. P. *f*

48

I. Oboe.

I.

3 Clar.(B).

II. III.

Bassclar. (B).

I. II.

3 Fag. III.

Contrafag.

I. u. II. Horn Dämpfer auf!

I. II.

III. IV.

V. VI.

6 Hörner (F).

Basstromp. (B).

Basstromp. in B

I. II.

3 Pos. III.

Basstuba.

Pk.(I.).

(II.) *trem.*  
*p* [ *des* ]

48

I.

Viol. II.

Bratschen.

1. 2. 3. P.

Violoncelle. *trem.*

4. 5. 6. P. *trem.*

1. 2. P.

Contrabässe.

3. 4. P.

*f* *espressivo*

[Anm. f. d. Dirigenten:  
poco stringendo -

49 Anm. f. d. Dirigenten:  
a tempo (Grave Metr. ♩ = 58).]

I.II. 3 gr. Fl. III. I.II. 3 Oboen. III. Engl. Horn. II. III. Clar. (B). Bassclar. (B). I.II. 3 Fag. III. Contrafag.

6 Hörner (F). I.II. III. IV. V. VI. Bassstromp. (B). I.II. 3 Pos. III. Basstuba.

I. Viol. II. Bratschen. 1. 2. 3. P. Violoncelle. 4. 5. 6. P. 1. 2. P. Contrabässe. 3. 4. P.



rit. . . . . [ 50 a tempo (Grave Metr. ♩ = 58). ]

I. II. 4 gr. Fl. *ff*  
 III. IV. *ff*  
 I. II. 3 Oboen. *ff*  
 III. *ff*  
 Engl. Horn. *ff*  
 I. 3 Clar. (B.) *ff*  
 II. III. *ff*  
 Bassclar. (B.) *ff*  
 I. II. 3 Fag. *ff*  
 III. *ff*  
 Contrafag. *ff*  
 I. II. 6 Hörner (F.) *ff*  
 III. IV. *ff*  
 V. VI. *mf*  
 I. II. 3 Tromp.(F.) ohne Dämpf. *ff*  
 III. ohne Dämpf. *ff*  
 Basstromp. (B.) *ff*  
 I. II. 3 Pos. *ff*  
 III. *ff*  
 Basstuba. *ff*  
 Pk.(I.). *p*  
 (III.) *ff* III. Pk. in B muta in H.  
 I. Viol. *ff*  
 II. *ff*  
 Bratschen. *ff*  
 Violoncelle (alle). *ff*  
 Contrabässe (alle). *ff*

I. II.  
4 gr. Fl.

III. IV.

I. II.  
3 Oboen.

III.

Engl. Horn.

I. II.  
3 Clar. (B).

III.

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F).

III. IV.

V. VI.

I. II.  
3 Tromp. (F).

III.

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

1. Sp.  
I. Pk.  
2. Sp.

II. Pk.

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

Der zweite Spieler übernimmt die 4. Pauke in Es.

*a 2*

*f*

*20b*

I. II. 4 gr. Fl. III. IV.

I. II. 3 Oboen. III.

Engl. Horn.

I. II. 3 Clar. (B.) III.

Bassclar. (B.)

I. 3 Fagotte. II. III.

Contrafag.

I. II. 6 Hörner (F.) III. IV. V. VI.

I. II. 3 Tromp. (F.) III.

Basstromp. (B.)

I. II. 3 Pos. III.

Basstuba.

1. Sp. I. Pk. 2. Sp.

II. Pk.

Tamtam.

I. Viol. II.

Bratschen.

Violoncelle.

Contrabässe.

mit Holzschlägeln.  
f poco marcato

p cresc. -  
p cresc. -

51

I. II. 4 gr. Fl. *molto p*  
 III. IV. *molto p*  
 I. II. 3 Oboen. *molto pp*  
 III. *molto pp*  
 Engl. Horn. *molto pp*  
 I. II. 3 Clar. (B). *molto pp*  
 III. *molto pp*  
 Bassclar. (B). *molto decresc. molto decresc.*  
 I. 3 Fagotte. *molto decresc.*  
 II. *molto decresc.*  
 III. *molto decresc.*  
 Contrafag. *molto decresc.*  
 I. II. 6 Hörner (F). *molto pp*  
 III. IV. *f molto pp*  
 V. VI. *f molto pp*  
 I. II. 3 Tromp. (F). I. Tromp. Dämpf. auf!  
 III. II. Tromp. Dämpf. auf!  
 Basstromp. (B). Dämpfer auf!  
 I. II. 3 Pos. *molto decresc. pp Dämpfer auf!*  
 III. *molto decresc. pp Dämpfer auf!*  
 Basstuba. *molto decresc. pp Dämpfer auf!*  
 1. Sp. Der erste Spieler übernimmt wieder die 4. Pk. in Es. II. Pk. in des muta in d.  
 I. Pk. III. Pk. in H muta in c.  
 2. Sp.  
 II. Pk.  
 Tamtam. *f*  
 I. Viol. *molto decresc.*  
 II. *molto decresc.*  
 Bratschen. *molto decresc.*  
 Violoncelle. *molto decresc. p zusammen espressivo*  
 Contrabässe. *molto decresc.*





poco stringendo      ritenuto      poco stringendo      ritenuto

Engl. Horn. *pp* *a 2* *decresc.*

I. II. *pp* *decresc.*

3 Clar. (B). III. *pp* *decresc.*

Bassclar. (B). *pp* *decresc.*

I. II. *pp* *decresc.*

3 Fag. III. *pp* *decresc.*

Contrafag. *pp* *decresc.*

Basstromp. (B). *Dämpfer ab!*

I. II. *pp*

3 Pos. III. *pp*

Basstuba. *pp*

Pk. (I.). *pp*

Pk. (II.). *pp* *Pk. in B muta in c.*

poco stringendo      ritenuto      poco stringendo      ritenuto

I. Viol. *pp* *poco*

II. *pp* *poco*

Bratschen.

Violoncelle. *pp* *poco*

1. 2. P. *pp*

Contrabässe. 3. 4. P. *ppp*



[Anmerkung f. d. Dirigenten:  
Die Fermate lange halten!]

54

71

a tempo

2 kl. Fl.

2 gr. Fl.

I. II. Oboe.

I. II. 3 Clar. (B.)

III.

Bassclar. (B.)

I. II. Fag.

6 Hörner (F.)

I. II.

III. IV.

V. VI.

3 Pos.

I. II.

III.

Basstuba.

Becken.

gr. Tr.

I. Harfe.

II. Harfe.

Viol. I.

Viol. II.

Bratschen.

1. 2.

Pult.

3.

4. 5.

Pult.

6.

Contrabässe.

mit Dämpf.

mit Dämpf. *pp*

mit Dämpf. *pp*

mit Triangelschlägel. *pp*

mit Paukenschlägeln zu wirbeln.

*p* *morendo*

54 a tempo

an Steg *pp* gewöhnliche Spielart *mf*

an Steg *pp* gewöhnliche Spielart *mf*

an Steg *pp* gewöhnliche Spielart *mf*

an Steg *pp* gewöhnliche Spielart *mf*

*mf*



poco a poco stringendo -

2 kl. Fl. *mf*

2 gr. Fl. *mf*

I. II. 3 Oboen. *mf*

III. *mf cresc.*

Engl. Horn. *p cresc.*

I. II. 3 Clar. (B). *mf* *mf cresc.*

III. *mf cresc.*

I. II. 3 Fag. *p cresc.*

III. *p cresc.*

I. II. 6 Hörner (F). *p cresc.*

III. IV. *offen* *p cresc.*

V. VI. *p cresc.*

I. Tromp. (F). *mit Dämp.* *mf*

I. Harfe. *mf bisbigliando* *mf*

II. Harfe. *mf*

poco a poco stringendo

I. Viol. *mf cresc.* *zusammen*

II. *p cresc.*

Bratschen. *zusammen* *p cresc.*

Violoncelle (alle). *gewöhnliche Spielart.* *geteilt* *mf* *p cresc.*

Contrabässe.

2 kl. Fl.

2 gr. Fl.

I. II.

3 Oboen.

III.

Engl. Horn.

I. II.

3 Clar.(B).

III.

I. II.

3 Fag.

III.

I. II.

III. IV.

6 Hörner (F).

V. VI.

I. II. Tromp. (F).

I. Harfe.

II. Harfe.

I.

Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

*f cresc.*

*mf cresc.*

*mf*

*mf cresc.*

*mf cresc.*

*mf*

*mf*

*gestopft*

*mf*

*mf cresc.*

*mf cresc.*

*mf*

*p*

*p cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*mf cresc.*

*cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc. zusammen*

a 2

b

6

7

4

3

5

6

7

6

7

6

7

6

7

6

7

6

7

6

7

6

7

6

7

6

7

2 kl. Fl. *a 2*

2 gr. Fl.

I. II. *a 2 marc.*

3 Oboen. III. *a 2 marc.*

Engl. Horn. *marc.*

I. II. *1. marc.*

3 Clar. (B). III.

I. II. *3*

3 Fag. III.

Contrafag.

I. II. *offen molto marcato*

6 Hörner (F). III. IV. *2. 3. 4. 5. 6.*

V. VI. *6.*

I. II. Tromp. (F).

Basstromp. (B). *II. Tromp. Dämpfer ab!*

I. II. *ohne Dämpfer.*

3 Pos. III. *ohne Dämpfer.*

Basstuba. *ohne Dämpfer.*

Pk. (I).

Pk. (II)

gr. Tr. *mit dem Schlägel der grossen Trommel. mf*

I. *marcato*

Viol. II. *marcato*

Bratschen. *get.*

Violoncelle. *molto marcato*

Contrabässe.



58

2 gr. Fl. *a 2* *f marcato cresc.*

I II *f marcato cresc.*

3 Oboen. III. *f marcato cresc.*

Engl. Horn. *mp cresc.*

I. *mp cresc.*

3 Clar. (B). II. III. *mp cresc.*

Bassclar. (B). *mp cresc.*

I II *f*

3 Fag. III. *f*

Contrafag. *f*

I II. *mf*

6 Hörner (F). III IV. *mp cresc.*

V. VI. *mp cresc.*

Basstromp. (B). *a 2*

I II. *f*

3 Pos. III. *f*

Basstuba. *f*

Pk. (I). *f*

Pk. (II). *f*

I. *f*

Viol. II. *f*

Bratschen. *f*

Violoncelle. *f*

Contrabässe. *f*

58

2 gr. Fl. 59

I. II. *ff*

3 Oboen. *ff* *mf*

III. *ff* *mf*

Engl. Horn. *f* *mf* *marcato*

I. *mf*

3 Clar. (B). *mf*

II. III. III. Clar. in B muta in Clar. in Es.

Bassclar. (B). *f* *p*

I. II. *f* *p*

3 Fag. *f* *p*

III. *f* *p*

Contrafag. *p*

I. II. *f* *mf* *marcato*

III. IV. *f* *mf* *marcato*

V. VI. *f* *mf* *marcato*

I. Tromp. (F). *f* *mit Dämpfer* *p*

Pk. (I). (III) *p* (I) *f*

Pk. (II). *p*

gr. Tr. *pp* *pp* *p*

I. *ff* *fp*

Viol. *ff* *fp*

II. *ff* *mf*

Bratschen. *ff* *fp*

Violoncelle. *f* *fp*

Contrabässe. *pizz.* *arco* *pp* *pp* *p* *p*

2 gr. Fl. 60

I. II. *mf cresc.*

3 Oboen. *mf cresc.*

III. *mf cresc.*

Engl. Horn. *mf marcato f*

Clar. (Es.)

2 Clar. (B.) *mf a2 cresc.*

Bassclar. (B.) *p*

I. II. *mf*

3 Fag. *p mf mf*

III. *p mf*

Contrafag. *p cresc. mf*

I. II. *f marcato mf sf*

6 Hörner (F.) *f marcato mf sf f 3*

III. IV. *f marcato mf sf f 3*

V. VI. *f marcato mf sf f 3*

I. Tromp. (F.) *p Dämpfer ab!*

Basstromp. (B.) *mf marcato mf*

Pk. (I.) (IV.) *tr. cresc. mf*

Pk. (II.) *tr. I. Pk. in es muta in e. mf*

I. Viol. *fp cresc. f*

II. *fp mf cresc. f*

Bratschen. *fp cresc. f*

Violoncelle. *fp marcato mf b get. f*

Contrabässe. *p cresc. f*

24

2 gr. Fl. *a 2*

I. II. 3 Oboen. III.

Engl. Horn.

Clar. (Es) *Clar. in Es*

2 Clar. (B.) *a 2*

Bassclar. (B.)

I. II. 3 Fag. III.

Contrafag.

6 Hörner (F.) I. II. III. IV. V. VI. *a 2*

I. Tromp. (F.) *ohne Dämpfer.*

Basstromp. (B.)

I. II. 3 Pos. III.

Basstuba.

tiefe Rührtrommel. *p cresc.*

I. Harfe. *f glissando*

II. Harfe. *f glissando*

I. Viol. II. *zusammen*

Bratschen. *f*

Violoncelle. *f*

Contrabässe. *f*



2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

Contrafag.

I. II.  
6 Hörner (F).

I. II.  
3 Tromp. (F).

Basstromp. (B).

I. II.  
3 Pos.

Basstuba.

Pk. (I).

Pk. (II).

Detailed description of the woodwind and brass section score: This section contains staves for 2 piccolo flutes (kl. Fl.), 2 large flutes (gr. Fl.), 3 oboes (Oboen.), English horn (Engl. Horn), Clarinet in E-flat (Clar. (Es)), 2 clarinets in B-flat (2 Clar. (B)), Bass Clarinet in B-flat (Bassclar. (B)), 3 bassoons (3 Fag.), Contrabassoon (Contrafag.), 6 French horns in F (6 Hörner (F)), 3 trumpets in F (3 Tromp. (F)), Bass Trombone (Basstromp. (B)), 3 trombones (3 Pos.), Bass Tuba (Basstuba), Piccolo (Pk.), and Percussion II (Pk. (II)). The score features complex rhythmic patterns with triplets and sextuplets, and dynamic markings such as *ff*, *molto marcato*, and *gestopft*. Measure 62 is marked with a box containing the number 62.

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabasse.

(II)

Detailed description of the string section score: This section contains staves for Violin I (Viol. I), Violin II (Viol. II), Violas (Bratschen), Violas (Violoncelle), and Cellos (Contrabasse). The score features complex rhythmic patterns with triplets and sextuplets, and dynamic markings such as *ff*, *molto marc.*, and *gest.*. Measure 62 is marked with a box containing the number 62.

2 kl. Fl. *f*

2 gr. Fl. *f*

I. II. *molto marc.*

3 Oboen. *ff molto marc.*

III. *ff molto marc.*

Engl. Horn. *ff molto marc.*

Clar.(Es). *f*

2 Clar.(B). *f*

Bassclar.(B). *f*

I. II. *mf*

3 Fag. *mf*

III. *mf*

Contrafag. *mf*

6 Hörner (F). I. II. *ff*

III. IV. *ff*

V. VI. *ff*

3 Tromp.(F). II. *mf*

III. *mf*

Basstromp. (B). *mf*

I. II. *mf*

3 Pos. III. *mf*

Basstuba. *mf*

Pk.(I). (IV). *p*

Pk.(II). *p*

I. *molto marc.*

Viol. II. *ff molto marc.*

Bratschen. *ff*

Violoncelle. *f*

Contrabässe. *f*

2 gr. Fl. 64

I. II. mf sf

3 Oboen. mf sf

III. mf sf

Engl. Horn. mf sf

Clar. (Es). mf sf

2 Clar. (B). mf sf

Bassclar. (B). mf sf

I. II. mf sf

3 Fag. mf sf

III. mf sf

Contrafag. mf sf

I. II. mf sf

III. IV. mf sf

6 Hörner (F). mf sf

V. VI. mf sf

I. II. Tromp. (F). mf sf

Basstromp. (B). mf sf

I. II. mf sf

3 Pos. mf sf

III. mf sf

Basstuba. mf sf

Pk. (I). mf sf

Pk. (II). mf sf

I. Harfe. ff glissando

II. Harfe. glissando

I. 64

Viol. molto cresc.

II. molto cresc.

Bratschen. f molto cresc.

Violoncelle. f

Contrabässe. f

a 2 poco marcato

[F]



2 gr. Fl. *a2*

I. II. 3 Oboen. *a2*

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II. 3 Fag. *a2*

III.

Contrafag.

I. II. 6 Hörner (F.) *a2* Schalltrichter aufwärts!

III. IV.

V. VI.

I. II. 3 Tromp. (F.) *a2*

III.

Basstomp. (B.) *p*

I. II. 3 Pos. *p*

III.

Basstuba.

Pk. (I.) (I.) *p*

Pk. (II.) *p* *Perese.*

I. Harfe.

II. Harfe.

I. Viol. *a2*

II.

Bratschen.

Violoncelle.

Contrabässe.

65

2 kl. Fl. I. II.

2 gr. Fl. I. II.

8 Oboen. I. II. III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

3 Fag. I. II. III.

Contrafag.

6 Hörner (F). I. II. III. IV. V. VI.

3 Tromp. (F).

Basstromp. (B).

3 Pos. I. II. III.

Basstuba.

Pk. (I).

I. Pk. in e muta in es.  
[As] IV. Pk. in As muta in A.

65

Viol. I. II.

Bratschen.

Violoncelle.

Contrabässe.

66

I. 2 kl. Fl. I. II. I. II. III.  
 2 gr. Fl. I. II. I. II. III.  
 3 Oboen. I. II. III.  
 Engl. Horn.  
 Clar. (Es).  
 2 Clar. (B).  
 Bassclar. (B).  
 3 Fag. I. II. III.  
 Contrafag.  
 6 Hörner (F). I. II. III. IV. V. VI.  
 3 Tromp. (F).  
 Basstromp. (B).  
 3 Pos. I. II. III.  
 Basstuba.  
 Becken.  
 I. II. Harfe.

Musical score for measures 66-70, woodwinds and brass section. Includes dynamics such as *ff*, *f*, *decr.*, *p*, and *pp*. Performance instructions include *poco marcato* and *Schalltrichter abwärts!*.

66

I. II. Viol.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

Musical score for measures 66-70, string section. Includes dynamics such as *ff*, *f*, *decr.*, *p*, and *mf*. Performance instructions include *ret.* and *pp mit Paukenschlägeln zu wirbeln.*

67

*espressivo*

2 gr. Fl. *1. p* *a 2* *p* *p*

I. II. *a 2* *p* *p*

3 Oboen. *p* *p*

III. *p*

Engl. Horn. *p* *p*

2 Clar. (B). *p* *1.* *p*

Bassclar. (B). *p*

I. II. *1.* *p*

3 Fag. *p* *3* *p*

III. *p*

I. II. *6.* *p*

III. IV. *p*

V. VI. *p*

I. Harfe. *p*

II. Harfe. *p*

67

I. *p*

Viol. *zusammen* *p* *p*

II. *p* *zusammen*

Bratschen. *p* *zusammen*

Violoncelle. *p* *leggero* *p*

Contrabässe. *p* *leggero* *p*

2 gr.Fl.  
I.II.  
3 Oboen.  
III.  
Engl.Horn.  
2 Clar.(B).  
Bassclar.(B).  
I.II.  
3 Fag.  
III.  
Contrafag.  
I.II.  
III.IV.  
V.VI.  
I.II.  
3 Pos.  
III.  
Basstuba.  
Pk.(I.).  
Pk.(II.).  
I. Harfe.  
II. Harfe.  
I.  
Viol.  
II.  
Bratschen.  
Violoncelle.  
Contrabässe.

68

*mf*, *marcato*, *mf marc. 3*, *mf*, *f*, *pp*, *pp*, *p*, *mf*

IV. Pk. in A muta in As.

28

molto stringendo

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F).

III. IV.

V. VI.

I. II.  
3 Tromp. (F).

III.

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

molto stringendo

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

*poco ritenuto*

2 Kl. Fl.  
2 gr. Fl.  
I. II.  
3 Oboen.  
III.  
Engl. Horn.  
Clar. (Es.)  
2 Clar. (B.)  
Bassclar. (B.)  
I. II.  
3 Fag.  
III.  
Contrafag.  
I. II.  
6 Hörner (F.)  
III. IV.  
V. VI.  
I. II.  
3 Tromp. (F.)  
III.  
Basstromp. (B.)  
I. II.  
3 Pos.  
III.  
Basstuba.  
I.  
Viol.  
II.  
Bratschen.  
Violoncelle.  
Contrabässe.

*poco ritenuto*

*ff* *a 2*

*poco ritenuto*

70

Allegro energico Metr. ♩ = 104.

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
3 Hörner (F).

III. IV.

V. VI.

I. Tromp. (F).

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

Pk. (I.).

Pk. (II.).

I. Harfe.

II. Harfe.

70

Allegro energico Metr. ♩ = 104.

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.



1. kl. Fl. muta in IV. gr. Fl.  
2. kl. Fl. muta in III. gr. Fl.

71

2 kl. Fl.  
2 gr. Fl.  
I. II.  
3 Oboen.  
III.  
Engl. Horn.  
Clar. (Es).  
2 Clar. (B).  
Bassclar. (B).  
I. II.  
3 Fag.  
III.  
Contrafag.  
6 Hörner (F).  
I. II.  
III. IV.  
V. VI.  
3 Tromp. (F).  
I.  
II. III.  
Basstromp. (B).  
I. II.  
3 Pos.  
III.  
Basstuba.  
Pk. (I).  
Pk. (II).

mit Holzschlägeln  
Pk. in c muta in H.  
II. Pk. in d muta in des.  
IV. Pk. in As muta in A.

I. Harfe.  
II. Harfe.

71

I.  
Viol.  
II.  
Bratschen.  
Violoncelle.  
Contrabässe.

pizz.  
p subito

72

un poco più mosso (Metr. ♩ = 116).

1. II. 4 gr. Fl. III. IV. 1. II. 3 Oboen. III. Engl. Horn. Clar. (Es). 2 Clar. (B). Bassclar. (B). 1. II. 3 Fag. III. Contrafag. 1. II. 6 Hörner (F). III. IV. V. VI.

72

un poco più mosso (Metr. ♩ = 116).

I. Viol. II. Bratschen. Violoncelle. Contrabässe.

Anm. f. d. Dirigenten:  
Streng im Zeitmass!

73

Score for orchestra and strings, starting at measure 73. The score includes parts for:

- 4 gr. Fl.
- 3 Oboen.
- Engl. Horn.
- Clar. (Es.)
- 2 Clar. (B.)
- Bussclar. (B.)
- 3 Fag.
- Contrafag.
- 6 Hörner (F.)
- 3 Pos.
- Basstuba.
- Pk. (I.)
- Pk. (II.)
- I. Harfe.
- II. Harfe.
- Viol. I.
- Viol. II.
- Bratschen.
- Violoncelle.
- Contrabässe.

Key markings include *mf*, *p*, *f*, *molto espressivo*, *arco zusammen*, and *pp*. The woodwinds and strings play complex passages with triplets and dynamic contrasts. The percussion part (Pk.) includes instructions for playing in *H* and *muta in d.*

Additional markings: *1. a2*, *a2*, *a2*, *3*, *mf*, *p*, *f*, *pp*, *mit gewöhnlichen (III.) Päkenschlägeln*.

Anm. f. d. Dirigenten:  
Streng im Zeitmass!

I. II. 4 gr. Fl. III. IV.  
 I. II. 3 Oboen. III.  
 Engl. Horn.  
 Clar. (Es).  
 2 Clar. (B).  
 Bassclar. (B).  
 I. II. 3 Fag. III.  
 Contrafag.  
 I. II. 6 Hörner (F). III. IV. V. VI.  
 I. II. 3 Pos. III.  
 Basstuba.  
 Pk. (I). (II) III. Pk. in *c* muta in *B*.  
 Pk. (II).  
 I. Harfe.  
 II. Harfe.  
 I. Viol. II. *molto espressivo*  
 Bratschen. *mf* *molto espressivo* *mf* *cresc.*  
 Violoncelle. *p* *mf* *cresc.* *zusammen.*  
 Contrabäss. *p* *mf* *cresc.*

74

I.II. 4 gr. Fl.

III.IV. III. gr. Fl. muta in 2. kl. Fl.

I.II. 3 Oboen.

III. IV. gr. Fl. muta in 1. kl. Fl.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I.II. 3 Fag.

III. Contrafag.

I.II. 6 Hörner (F).

III.IV. V. VI. *f* *offen.*

I. Tromp. (F).

I.II. 3 Pos.

III. Basstuba.

Pk. (I).

Pk. (II).

I. Harfe.

II. Harfe.

I. Viol.

II. *ff molto espressivo*

Bratschen.

Violoncelle.

Contrabässe. *zusammen.* *f*

2 kl.F1.

2 gr.F1.

I. II.

3 Oboen.

III.

Engl. Horn.

Clar.(Es).

2 Clar.(B).

Bassclar.(B).

I. II.

3 Fag.

III.

Contrafag.

I. II.

III. IV.

6 Hörner(F).

V. VI.

I.

3 Tromp.(F).

II. III.

I. II.

3 Pos.

III.

Basstuba.

Pk.(I.).

Pk.(II.).

I. Harfe.

I.

Viol.

II.

Bratschen.

Violinecclle.

Contrabässe.

The musical score consists of 22 staves. The top section (measures 75-97) includes woodwind and brass instruments. The middle section (measures 75-97) includes string instruments and harp. The bottom section (measures 75-97) includes violin and double bass parts. The score is marked with various dynamics and performance instructions.

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.  
III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.  
III.

Contrafag.

I. II.  
6 Hörner (F).  
III. IV.  
V. VI.

I.  
3 Tromp. (F).  
II. III.

I. II.  
3 Pos.  
III.

Basstuba.

Pk. (I.).

Pk. (II.).

Triangel.

kleine Trommel.

I. Harfe.

II. Harfe.

Detailed description of the score for measures 76-78: This section includes staves for woodwinds (flutes, oboes, English horn, clarinets, bass clarinet, bassoons, and contra bassoon), brass (trumpets, trombones, horns, euphonium, tuba, and percussion), and strings (violin, viola, violin II, violoncello, and double bass). The woodwinds and brass parts feature complex rhythmic patterns with various dynamics such as *f*, *mf*, *p*, and *pp*. The strings play a steady accompaniment with dynamic markings like *p* and *pp*. The percussion includes triangle and small drum. The key signature has one sharp (F#) and the time signature is 3/4.

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

Detailed description of the string score for measures 76-78: This section includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part features a melodic line with dynamic markings *mf*, *pp*, and *f*, and includes the instruction *pizz. geteilt.* (pizzicato divided). The Violin II part plays a rhythmic accompaniment with *mf* and *pp* dynamics. The Viola part has *mf* and *pp* dynamics. The Violoncello and Contrabasso parts play a steady accompaniment with *mf* and *pp* dynamics. The key signature has one sharp (F#) and the time signature is 3/4.

77

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F).

III. IV.

V. VI.

Pk. (I.).

Pk. (II.).

Triangel.

kl. Tr.

I. Harfe.

II. Harfe.

77

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.



78 Poco maestoso (Met. ♩ = 96).

79 Stretto (Met. ♩ = 120).

2 Kl. F1.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es.)

2 Clar. (B.)

Bassclar. (B.)

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F.)

III. IV.

V. VI.

I. II.  
3 Tromp. (F.)

III.

Basstromp. (B.)

I.  
3 Pos.

II. III.

Basstuba.

Pk. (I.)

Pk. (II.)

Glockenspiel.

I. Harfe.

II. Harfe.

I.  
Viol.

II.

Frätschen.

Violoncelle.

Contrabässe.

II. Pk. in des muta in c.

IV. Pk. in A muta in G.

78

79

sf

ff

a2

p

pp

mf

ff

2.3.

zusammen

2 kl. Fl.

2 gr. Fl.

I.  
3 Oboen.

II. III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F).

III. IV.  
V. VI.

3 Tromp. (F).

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

Pk. (I.).

Pk. (II.).

Glockenspiel.

gr. Tr.

I. Harfe.

II. Harfe.

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

a2

I. II. 3 Oboen. *p* *cresc.*

III. *p* *cresc.*

Engl. Horn.

Clar. (Es.)

2 Clar. (B.)

Bassclar. (B.) *cresc.*

I. II. 3 Fag. *cresc.*

III. *cresc.*

Contrafag. *cresc.*

I. II. 6 Hörner (F.) *cresc.*

III. IV. *cresc.*

V. VI. *ppresc.*

I. 3 Tromp. (F.) *ppresc.*

II. III.

Pk. (I.)

Pk. (II.) *cresc.*

I. Viol. *mf* *cresc.*

II. *cresc.*

Bratschen. *cresc.*

Violoncelle. *cresc.*

Contrabässe. *cresc.*

poco a poco stringendo

81

82

2 gr. Fl. I. II.

3 Oboen. III.

Engl. Horn.

Clar. (Es.)

2 Clar. (B.)

Bassclar. (B.)

3 Fag. I. II. III.

Contrafag.

6 Hörner (F.) I. II. III. IV. V. VI.

3 Tromp. (F.) I. II. III.

Basstromp. (B.)

III. Pos.

Pk. (I.)

Pk. (II.)

gr. Tr.

mit Paukenschlägeln.

*pp* *poco* *pp* *poco*

Detailed description: This section of the score covers measures 81 and 82 for woodwind and percussion instruments. It includes parts for 2 grand flutes, 3 oboes, English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet in B-flat, 3 bassoons, contrabassoon, 6 horns in F, 3 trumpets in F, bass trumpet in B-flat, 3 trombones, and snare drum with tom-toms. The woodwinds play rhythmic patterns with various articulations and dynamics (f, ff, mf). The percussion part features a steady snare drum pattern with tom-toms and cymbals, marked with dynamics like *pp* and *poco*.

poco a poco stringendo

81

82

Viol. I. II.

Bratschen.

Violoncelle.

Contrabässe.

*mf* *zusammen* *mf* *pizz*

Detailed description: This section of the score covers measures 81 and 82 for the string ensemble. It includes parts for Violin I and II, Violoncelle, and Contrabässe. The strings play a rhythmic accompaniment with various articulations (accents, staccato) and dynamics (f, mf, p). The cello and double bass parts include a pizzicato section. The overall texture is dense and rhythmic, supporting the 'poco a poco stringendo' instruction.

83

84

a. 2.

2 kl. Fl.

2 gr. Fl.

I. II.

3 Oboen.

III.

Euph. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.

3 Fag.

III.

Contrafag.

I. II.

III. IV.

V. VI.

I.

3 Tromp. (F).

II. III.

Bass-tromp. (B).

Pk. (I.).

Pk. (II.).

Glockenspiel.

Triangel.

I. Harfe.

II. Harfe.

I.

Violinen.

II.

ratschen.

Violoncelle.

Contrabässe.

*cresc.*

*f*

*mf*

*p*

*arco*

(IV)<sub>3</sub>

2 kl. Fl.

2 gr. Fl.

I. II.

3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.

3 Fag.

III.

Contrafag.

I. II.

III. IV.

V. VI.

3 Tromp. (F).

I. II.

III.

3 Pos.

I. II.

III.

Basstuba.

Pk. (I.).

Pk. (II.).

Glockenspiel.

Triangel.

g. Tr.

*pp poco cresc.*

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.

Grandioso Metr. ♩ = 58.

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

6 Hörner (F).

I. II.  
3 Tromp. (F)

III.

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

Pk. (I).

Pk. (II).

gr. Tr.

*fff* molto marc.

*fff* molto marc.

*fff* molto marc.

*fff* molto marc.

*fff* espress.

*fff* molto marc.

*fff* molto marc.

*fff* molto marc.

*fff* molto marc.

*fff* molto marc.

*mf*

mit dem Schlägel der gr. Tr.

86 Grandioso Metr. ♩ = 58.

I.  
Violin n.

II.  
Bratschen.

Violoncelle.

Contrabässe.

*fff*

*fff*

*fff*

*fff* espress.









88

2 kl. Fl. muta in III. gr. Fl.

2 kl. Fl.

2 gr. Fl.

I. II.  
3 Oboen.

III.

Engl. Horn.

Clar. (Es).

2 Clar. (B).

Bassclar. (B).

I. II.  
3 Fag.

III.

Contrafag.

I. II.  
6 Hörner (F).

III. IV.

V. VI.

I. II.  
3 Tromp. (F).

III.

Basstromp. (B).

I. II.  
3 Pos.

III.

Basstuba.

Pk. (I.).

Pk. (II.).

88

I.  
Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.



ritenuto

kl. Fl. *pp*

I. II. *p espressivo*

3 gr. Fl. *p*

III. *p*

I. II. *p espressivo*

3 Oboen. *p decresc.*

III. *p decresc.*

Engl. Horn. *p decresc.*

I. II. *p decresc.*

3 Clar. (B). *p espressivo*

III. *p decresc.*

Bassclar. (B). *p*

I. II. *p*

3 Fag. *p*

III. *pp decresc.*

Contrafag. *pp decresc.*

I. II. *pp*

III. IV. *pp*

V. VI. *pp*

I. II. *pp decresc.*

3 Pos. *pp*

III. *pp*

Basstuba. *pp*

I. Harfe. *mf*

II. Harfe. *mf*

ritenuto

I. Violinen. *pp*

II. *pp*

Bratschen. *pp*

Violoncelle. *pp*

Contrabässe. *pp*



3 gr. Fl.

3 Oboen.

Engl. Horn.

3 Clar. (B).

Bassclar. (B).

3 Fag.

Contrafag.

6 Hörner (F) I. II. III. IV. V. VI.

3 Tromp. (F).

Basstromp. (B).

3 Pos. I. II. III.

Basstuba.

Pk. (I.).

Pk. (II.).

I. Violinen. 1. 2. Pult. 3. 4. Pult. 5. 6. Pult. 7. 8. Pult.

II. Violinen. 1. 2. Pult. 3. 4. Pult. 5. 6. Pult. 7. 8. Pult.

Bratschen. 3. Pult. 4. Pult. 5. 6. Pult.

Violoncelle. 1. 2. Pult. 3. Pult. 4. Pult. 5. 6. Pult.

Contrabässe.

*ff* *molto marcato* *fresc.*



kl. Fl.

3 gr. Fl.

3 Oboen.

Engl. Horn.

3 Clar. (B).

Bassclar. (B).

3 Fag.

Contrafag.

6 Hörner (F) I. II.

III. IV.

V. VI.

3 Tromp. (F).

Basstromp. (B).

I.

3 Pos.

II. III.

Basstuba.

Pk. (I.).

Pk. (II.).

Becken.

Triangel.

Kleine Tr.

tiefe Rührtr.

gr. Tr.

This section contains the staves for woodwinds and percussion. It includes parts for piccolo flute, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, horns, trumpets, trombones, posthorn, euphonium, tuba, piccolo, snare drum, and cymbals. The music is marked with *ff* and *molto marcato*. A box with the number 93 is located at the top right of this section.

I. Violinen.

1. 2. Pult.

3. 4. Pult.

5. 6. Pult.

7. 8. Pult.

II. Violinen.

1. 2. Pult.

3. 4. Pult.

5. 6. Pult.

7. 8. Pult.

Bratschen.

3. Pult.

4. Pult.

5. 6. Pult.

Violoncelle (alle).

Contrabasse.

This section contains the staves for the string ensemble. It includes parts for the first and second violins, violas, cellos, and double basses. The music is marked with *ff* and *molto marcato*. A box with the number 93 is located at the top right of this section.

93

ritenuto

Beide Hälften schwingend gegeneinander schlagen.

93

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