







rit. a tempo

breiter werden

1.gr.Fl. *pp*

1.Kl. (B) *p*

B-Kl. (B) *pp*

1.2.Fag. *mf* *3* *dim.* *pp*

1.2.H. (F) *pp* *cre - do in unum de - um*

3.4.H. (F) *mit Dämpfer* *pp*

1.2.Pos. *Dämpfer weg* *mf* *ohne Dämpfer* *p*

3.Pos. *Dämpfer weg* *mf*

Pk. *dim.*

gr.Tr. *pp*

Vlc. *Dämpfer* *3 pizz. 3* *arco*

Kb. *3 pizz. 3* *p* *arco*

Dämpfer weg

Mäßig langsam, mit Andacht. (♩=72)

3.4.H. (F) *pp* *dim.*

Orgel\*) *pp*

1.Vl. *espress.*

1.Pult. *espress.*

Br. 1.Pult. *espress.*

1.Pult. Vlc. *p* *mit Dämpfer*

2.Pult. *p*

\*) Die Orgel ist sehr schwach zu registrieren, so daß sie durchgängig als begleitend und die Streichinstrumente als führend erscheinen.



Orgel.

Pult. 1.VI. *pp* mit Dämpfer *espress.* *cresc.*

Pult. 2.VI. *pp* *1. espress.* *cresc.*

Pult. 1. Br. *pp* *cresc.*

Pult. 2. Br. Dämpfer weg. *pp*

Violoncelle. 1. *pp*

Violoncelle. 2. *pp* mit Dämpfer *cresc.*

Pult. 3. Kb. *pp* mit Dämpfer



52

Orgel.  
Pedal.

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

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

1. Pult.  
Br.  
2. 3. 4. Pult.

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

Kb.  
1. 2. Pult.

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

Orgel.  
Pedal.

1.2.3. Pult.  
1. VI.  
4.5.6. Pult.

1.2.3.4. Pult.  
2. VI.  
5.6. Pult.

1. Pult.  
Br.  
2.3.4. Pult.

Violoncelle.  
1.  
2.  
3.4.  
5.6. Pult.

Kb.  
1.2. Pult.

*espress.*  
*cresc.*  
*espress.*  
*cresc.*  
*espress.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*



sehr breit

6 Hörner(F)  
1.2.  
3.4.  
5.6.

Orgel.  
Pedal.

1. Violinen.  
1.2.3.  
4.5.6.  
7.8.  
Pult

2. Violinen.  
1.2.3.4.  
5.6.  
7.8.  
Pult

Bratschen.  
1.  
2.3.4.  
5.6.  
Pult

Violoncelle.  
1.2.  
3.4.  
5.6.  
Pult

Kb.  
1.2.3.  
4. Pult

The musical score for page 16, measure 63, is a complex orchestral arrangement. It begins with a dynamic marking of *f* (forte) and a tempo/character marking of *sehr breit* (very broad). The score is divided into several sections:

- 6 Hörner (F):** Six horns in F major, with parts for 1.2., 3.4., and 5.6. The music features wide intervals and sustained notes.
- Orgel (Organ) and Pedal:** Organ and Pedal parts, starting with *f* and including a *dim. pp* (diminuendo pianissimo) marking.
- 1. Violinen (1st Violins):** Four parts (1.2.3., 4.5.6., 7.8., Pult) with dynamics ranging from *pp* to *pp espr.* (pianissimo with emphasis).
- 2. Violinen (2nd Violins):** Four parts (1.2.3.4., 5.6., 7.8., Pult) with dynamics including *mf espr.* (mezzo-forte with emphasis) and *mf*.
- Bratschen (Violas):** Four parts (1., 2.3.4., 5.6., Pult) with dynamics including *mf espr.* and *espr.* (emphasis).
- Violoncelle (Cello):** Three parts (1.2., 3.4., 5.6., Pult) with dynamics including *pp* and *mf*.
- Kb. (Trombones):** Four parts (1.2.3., 4. Pult) with dynamics including *ff* (fortissimo) and *dim. pp*.

The score is characterized by wide intervals, often spanning several octaves, and a focus on sustained, broad textures. The dynamics are carefully controlled, moving from *f* and *ff* to *pp* and *dim. pp*.

English Horn (Engl. H.)

1. Flute (1. Fag.)

1. Flute (1. H. (F))

3. Flute (3. H. (F))

Organ (Orgel.)

Pedal.

1. Violinen. (1. Violinen.)

2. Violinen. (2. Violinen.)

Bratschen. (Bratschen.)

Violoncelle. (Violoncelle.)

4. Pult. (4. Pult.)

Dynamic markings: *mf*, *sfz*, *sf*, *dim.*, *pp*, *ppp*, *f*, *dim. pp*, *espr.*, *p*, *pp*, *ppp*, *mit Dämpfer*, *Dämpfer weg*.

Performance instructions: *ritard.*

(Von der großen Sehnsucht \*)  
Bewegter.

75

1.2.3.gr.Fl.

1.2.K.  
(B)

B.-Kl.(B)

1.2. Fag.

3. Fag.

1.2. H.  
(F)

3.4. H.  
(F)

Pk.

Orgel.

Pedal.

1. Hfe.

2. Hfe.

1. Vl.  
alle.

2. Vl.  
alle.

Bratschen.

1.

2.3.

4.5.

Pult.

Vlc.  
alle.

Kb.  
alle.

vierfach

This musical score is for the piece 'Of the Great Longing' (Op. 3506, No. 18). It is in the key of D major and 3/4 time. The score is for a full orchestra and includes the following parts: 1.2.3. Flutes, 1.2. Clarinets (B), Bassoon (B), 1.2. Bassoons, 3. Bassoon, 1.2. Horns (F), 3.4. Horns (F), Trombones, Organ (Pedal), 1.2. Trumpets, 2. Trumpets, 1.2. Violins (all), 2. Violins (all), Violins (1, 2.3., 4.5.), Viola (all), and Cello/Double Bass (all). The score features various dynamics such as *ppp*, *pp*, *p*, and *cresc.*, along with articulation like accents and slurs. There are also performance instructions like 'vierfach' (fourfold) and '6' (sixteenth notes). The piece is marked 'Bewegter' (more moving).



früheres Zeitmaß (mäßig)

78

1.2. gr. Fl.

1.2. Ob.

Englh.

1.2. Kl. (B)

1.2. Fag.

3.4. H. (F)

1. Hfe.

2. Hfe.

1. Vl.

2. Vl.

Vlc.

*pp*

*p marc.*

*pp*

*pp*

*pp trem.*

dreifach

85 langsam)

1.2.3. gr. Fl.

1.2. Ob.

Englh.

1.2. H. (F)

Orgel.

2. Vl.

Br.

*pp*

*breit*

*p*

Mag - ni - fi - cat

vierfach

geteilt

*espr. cresc.*

91

1.2.gr Fl. *sf* *pp*

3.gr Fl. *sf* *pp*

1.2.3.Ob. *f* *mf espr.*

Engl. *f* *mf espr.*

1.2.Kl. (B) *mf espr.*

B.-Kl.(B) *mf espr.*

1.2.3.Fag. 1.2. *mf espr.*  
3.

1.Trp. (C) *pp*

Orgel. *mf*

1.Vl. *mf*

2.Vl. *mf*

Br. *mf espr.*

Vlc. *f*

Kb. *f*

Detailed description: This is a page of a musical score for orchestra and organ, numbered 91. The score is arranged in a system of staves. The instruments listed on the left are: 1.2. grand flutes, 3. grand flute, 1.2.3. oboes, English horn, 1.2. clarinets in B, B-flat clarinet, 1.2.3. bassoons, 1. trumpet in C, Organ, 1.2. violins, Viola, Violoncello, and Kontrabaß. The music is in a key with one sharp (F#) and a 3/4 time signature. The score shows measures 91 through 94. Dynamics include *sf* (sforzando), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *mf espr.* (mezzo-forte with expression). There are several slurs and accents throughout. The bassoon and cello/bass parts feature triplet markings in measures 93 and 94.

123.gr.Fl. *sfz* *mf cresc.*

1.2.Ob.

3.Ob.

Englh.

1.2.Kl. (B) *cresc.*

B.Kl. B *cresc.*

1.2.3.Fag. *cresc.*

1.2.H. (F) *gestopft* *mf cresc.*

1.Trp. (C) *mf cresc.*

Orgel.

Pedal.

1.Vi. *cresc.*

2.Vi. *ff* *3* *sfz* *geteilt* *f*

1.2. Bratschen. *f*

3. *f*

4.5.6. Pult. *f*

1. Violine. *ff* *3* *sfz* *geteilt* *f*

2.3. *ff* *3* *sfz* *geteilt* *f*

4.5.6. Pult. *ff* *3* *sfz* *f*

Kb. *ff* *3* *f*



Engh. *mf*

B.Kl.(B) *sfz*

1.2.3.Fag *sfz*

1.2.H. (F) *gestopft* *f*

Orgel.

Pedal.

1.VI. *f*

2.VI. *f*

1.2. Bratschen.

3.

4.5.6. Pult.

Violoncelle.

1.

2.3.

4.5.6. Pult.

Kb. *f*

Detailed description of the musical score: The score is for page 103 of a piece. It features a variety of instruments. The English Horn (Engh.) starts with a mezzo-forte (mf) dynamic. The Clarinet in B (B.Kl.(B)) and Bassoon (1.2.3.Fag) play with sforzando (sfz) dynamics. The Horn in F (1.2.H. (F)) is marked 'gestopft' (stopped) and plays a sustained note with a forte (f) dynamic. The Organ and Pedal provide harmonic support. The Violins (1.VI., 2.VI.) and Double Bass (Kb.) play with forte (f) dynamics. The Viola section (1.2., 3., 4.5.6. Pult.) and Cello section (Violoncelle, 1., 2.3., 4.5.6. Pult.) also feature complex rhythmic patterns with triplets and slurs. The score includes numerous slurs, accents, and dynamic markings throughout.





(Von den Freuden und Leidenschaften.)

115 *Bewegt.* (♩ = 96.)

1.2.Ob. *f sehr ausdrucksvoll*

1.2. Fag. *f*

3. Fag. *f*

K-Fag. *f*

1.2. H. (F) *f sehr ausdrucksvoll*

1.2.3. Pos. *f*

1.2. Btb. *f*

Pk. *f dim. p*

1.2. Hfe. *f gliss.*

1. VI. *f sehr ausdrucksvoll*

2. VI. *f*

Br. *f*

Vlc. *f*

Kb. *f*

\*) Of Joys and Passions







1.2. Ob.

3. Ob.

Engl.

Kl. (Es)

1.2. Kl. (B)

B-Kl. (B)

1. Fag.

2.3. Fag.

K-Fag.

Hörner (F)  
1.2.  
3.4.  
5.6.

1.2.3. Pos.

1.2. Btb.

Pk.

1. Hfe.

1. Vl.

2. Vl.

Br.

Vlc. Kb.

*f*

*mf*

*cresc.*

1.2.3.Ob. 1.2. *cresc.* *ff* *zu 3*

Englh. *f cresc.* *ff*

Kl.(Es.) *f*

1.2.Kl.(B) *f*

B-Kl.(B) *cresc.* *ff*

1. Fag. *cresc.* *ff*

2.3. Fag. *cresc.* *ff*

K-Fag. *cresc.* *ff*

1.2. Hörner (F) *ff espr.*

3.4. *ff espr.*

5.6. *f* *dim.* *f* *cresc.* *ff*

1.2.3.Pos. *f* *ff*

1.2.Btb. *f* *ff*

Pk. *ff*

1.Hfe. *f* *ff*

1.Vl. *cresc.* *ff*

2.Vl. *cresc.* *ff*

Br. *mf* *cresc.* *ff espr.*

Vlc. *cresc.* *ff*

Kb. *cresc.* *ff*





1.2.3.gr.Fl.

1.2.3.Ob.

Englh.

Kl.(Es)

1.2. Kl.  
B

B-Kl.  
(B)

1. Fag.

2.3. Fag.

K-Fag.

1. 2.

3. 4.

5. 6.

Pk.

1.2. Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

1.2.3.gr.Fl. *ff*

1.2.3.Ob. *ff*

Englh. *ff*

Kl.(Es) *ff*

1.2. Kl. B *sf*

B-Kl. (B) *ff*

1. Fag. *ff*

2.3. Fag. *ff*

K-Fag. *ff*

1. 2. *ff*

3. 4. *ff*

5. 6. *ff*

Pk. *pp cresc.*

1.2. Hfe. *ff* zu 2

1. Vl. *sf*

2. Vl. *sfz*

Br. *ff*

Vlc. *sfz*

Kb. *ff*

1.2. *ff*

3. *ff*

4. *ff*

5. *ff*

6. *ff*

7. *ff*

8. *ff*

9. *ff*

10. *ff*

11. *ff*

12. *ff*

13. *ff*

14. *ff*

15. *ff*

16. *ff*

17. *ff*

18. *ff*

19. *ff*

20. *ff*

21. *ff*

22. *ff*

23. *ff*

24. *ff*

25. *ff*

26. *ff*

27. *ff*

28. *ff*

29. *ff*

30. *ff*

31. *ff*

32. *ff*

33. *ff*

34. *ff*

35. *ff*

36. *ff*

37. *ff*

38. *ff*

39. *ff*

40. *ff*

41. *ff*

42. *ff*

43. *ff*

44. *ff*

45. *ff*

46. *ff*

47. *ff*

48. *ff*

49. *ff*

50. *ff*

51. *ff*

52. *ff*

53. *ff*

54. *ff*

55. *ff*

56. *ff*

57. *ff*

58. *ff*

59. *ff*

60. *ff*

61. *ff*

62. *ff*

63. *ff*

64. *ff*

65. *ff*

66. *ff*

67. *ff*

68. *ff*

69. *ff*

70. *ff*

71. *ff*

72. *ff*

73. *ff*

74. *ff*

75. *ff*

76. *ff*

77. *ff*

78. *ff*

79. *ff*

80. *ff*

81. *ff*

82. *ff*

83. *ff*

84. *ff*

85. *ff*

86. *ff*

87. *ff*

88. *ff*

89. *ff*

90. *ff*

91. *ff*

92. *ff*

93. *ff*

94. *ff*

95. *ff*

96. *ff*

97. *ff*

98. *ff*

99. *ff*

100. *ff*

1.2.3. gr. Fl. *ff*

1. 2. Ob. *f*

3. Ob. *ff*

Englh. *ff*

Kl. (Es)

1. 2. Kl. (B) *ff*

B.-Kl. (B) *ff*

1. Fag. *ff*

2. 3. Fag. *ff*

K.-Fag. *ff*

Hörner (F) 1. 2. *f*

3. 4. *p*

5. 6. *p*

Pk. *f*

1. 2. Hfe. *ff gliss.*

1. VI. *sf*

2. VI. *ff*

Br. *ff*

Vlc. *sf*

Kb. *sf*

zusammen *ff*

*f cresc.*

*f cresc.*



141

1.2.3-gr. Fl.  
 1.2. Ob.  
 3. Ob.  
 Englh.  
 Kl(E♭)  
 1.2. Kl.  
 (B)  
 B-Kl.  
 (B)  
 1.2.3. Fag.  
 K-Fag.  
 1.2.  
 3.4.  
 5.6.  
 Hörner (F)  
 1. Hfe.  
 2. Hfe.  
 1. Vl.  
 2. Vl.  
 Br.  
 Vlc.  
 Kb.

The musical score consists of three measures. Measure 141 shows a complex orchestral texture with various instruments playing. Measure 142 features a woodwind solo with a glissando. Measure 143 continues the orchestral texture with dynamic markings like f, cresc., and ff.

144

1.2. gr. Fl.  
 3. gr. Fl.  
 1.2. Ob.  
 3. Ob.  
 Englh.  
 Kl. (Es)  
 1.2. Kl. (B)  
 B.-Kl. (B)  
 1. Fag.  
 2.3. Fag.  
 K.-Fag.

Märner (F)  
 1.2.  
 3.4.  
 5.6.  
 Pk.  
 1. Hfe.  
 2. Hfe.  
 1. Vl.  
 2. Vl.  
 Br.  
 Vlc.  
 Kb.





157

1.2.3. gr. Fl.

1.2.Ob.

3.Ob.

Engl.

Kl.(Es)

1.2.Kl.(B)

B.Kl.(B)

1.2.Fag.

3.Fag.

K.Fag.

12.  
3.4.  
5.6.

*cresc.*

*gestopft*

*gestopft*

*cresc.*

12.3 Pos.

1.2. Bib.

Pk.

1.Hfe.

2.Hfe.

1.VI.

2.VI.

Br.

Vlc.

K-B.

*p molto cresc.*

*ff gliss.*

*ff gliss.*

*pp cresc.*

*dim.*

*dim.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*geteilt*

*trem.*

*trem.*

12.3. gr.Fl. *dim.* (ermattend)

Englh. *dim.* *p*

Kl. (Es.) *dim.* *pp* *dim.*

1.2. Kl. (B) *dim.* *p* *dim.*

B-Kl. (B) *dim.*

1.2. Fag. *dim.* *p*

3. Fag. *dim.*

K-Fag. *dim.*

1.2. H. (F) *dim.*

3.4. H. (F) *dim.*

1.2. Btb. *dim.* *pp*

1. VI. *ff*

2. VI. *dim.*

Br. *dim.*

Vlc. *dim.*

K-B. *dim.*







2.3. gr. Fl. *p*

Englh. *espr.*

1 Kl.(B) *espr.*

B-Kl.(B)

2.3. Fag. *pp*

1.2. H. (F)

3.4. H. (F)

Solo. *sempre cresc.*

1. Vl. *sempre cresc.*

die übrig. *molto espr.* *sempre cresc.*

Solo. *espr.*

2. Vl. *pizz.*

die übrig. *p*

Solo. *ohne Dämpfer* *espr.*

Br. *mit Dämpfer* *espr.*

die übrig. *dim.* *pp senza cresc.*

Solo. *espr.*

Vlc. *pp* *senza cresc.*

die übrig.

K:B.

2.3. gr. Fl. *mf*

2. Ob. *pp*

3. Ob. *pp*

Engl. *pp*

1. 2. Kl. (B) *mf* *espr.*

B. Kl. (B) *cresc.*

1. Fag. *mf espr.*

2. 3. Fag. *pp*

1. 2. H. (F) *p* *cresc.*

3. 4. H. (F) *p* *cresc.*

Solo. *p*

1. VI. *p*

die übrig. *p*

Solo. *p*

2. VI. *p*

die übrig. *p*

Solo. *espr.*

Br. *p*

die übrig. *p*

Solo. *espr.*

Vc. *p*

die übrig. *p*

Kb *cresc.*

1.2. gr. Fl. *p*

3. gr. Fl. *p* *sehr ausdrucksvoll* *sehr ausdrucksvoll*

1. Ob.

2.3. Ob. *p*

Englh. *mf*

1.2. Kl. (B) *mf* *cresc.*

B. Kl. (B) *mf* *cresc.*

1. Fag. *cresc.*

2.3. Fag. *p*

K-Fag. *mf*

1.2. H. (F)

3.4. H. (F)

Solo. 1. Vi. *8*

dieübrig. *8*

Solo. 2. Vi. *cresc. - mit Dämpfer arco*

dieübrig. *molto cresc. -*

Solo. Br. *molto cresc. -*

dieübrig. *cresc. -*

Solo. Vc. *geteilt pp* *cresc. -*

dieübrig. *p* *cresc.*

Kb. *cresc.*

1.2.gr.Fl.  
3.gr.Fl.  
1.Ob.  
2.3.Ob.  
Engl.h.  
Kl.(Es.)  
1.2.Kl.(B)  
3.Kl.(B)  
1.Fag.  
2.3.Fag.  
K.Fag.  
1.2.  
3.4.  
5.6.  
Hörner F  
ohne Dämpfer

1.Trp.  
Pk.  
1.Hfe.  
2.Hfe.  
Solo.  
1.Vi.  
die übrig.  
Solo.  
2.Vi.  
die übrig.  
Solo.  
Br.  
die übrig.  
Solo.  
Vlc.  
die übrig.  
Kb.

*marc.*  
*dim.*  
*pp gliss.*  
*ppp*  
*9*  
*ff*  
*get.*  
*zusammen*  
*ff*  
*dim.*  
*dim.*  
*dim.*

180

1.2 gr. Fl. *sehr ausdrucksvoll*

3. gr. Fl.

1. Ob. *hervortretend*

2.3. Ob. *hervortretend*

Engl. *f hervortretend*

Kl. (Es.)

1.2. Kl. (B)

B.-Kl. (B) *dim.*

1. Fag. *p*

2.3. Fag. *f hervortretend*

K. Fag. *dim.*

5.6. H. (F) *f hervortretend*

1.2.3. Pos. *pp*

Solo. *dim.*

1. Vl. *sehr ausdrucksvoll*

Solo. 2. Vl. *f hervortretend*

Br. *f hervortretend*

Solo. *dim.*

Vlc. *f hervortretend*

Kb. *dim.*

*sehr ausdrucksvoll*

*p*

*f*

*dim.*

*p*

*dim.*

immer ruhiger.

12.gr.Fl.  
3.gr.Fl.  
1.Ob.  
2.3.Ob.  
Engl.  
Kl. (Es.)  
1.2.Kl. (B)  
B.Kl.(B)  
1.Fag.  
2.3.Fag.  
K.Fag.

mit Dämpfer

mit Dämpfer

ohne Dämpfer

sehr ausdrucksvoll

Dämpfer weg

1.2.  
3.4.  
5.6.  
1.2.3.Pos.  
Solo.  
1.Vl.  
dieübrig.  
Solo.  
2.Vl.  
dieübrig.  
Solo.  
Br.  
dieübrig.  
Solo.  
Vcl.  
dieübrig.  
Kb.

3. gr. Fl.

1. Ob.

Englh.

1. 2. Kl. (B)

B.-Kl. (B)

1. Fag.

2. 3. Fag.

K.-Fag.

1. 2. H. (F)

3. 4. H. (F)

Solo. 1. Vl.

die übrig.

Solo. 2. Vl.

(am Steg)

die übrig.

(geteilt)

Solo. Br.

die übrig.

Solo. Vle.

die übrig.

Kb

*p*

*pp*

*espr.*

*3 espr.*

*3*

*fp*

*espr.*

*3*

*pp*

*espr.*

*3*

1. Ob. *dim.*

Englh. *p dim.*

1. 2. Kl. (B) *dim. pp*

B.-Kl. (B) *dim.*

1. Fag. *pp*

2. 3. Fag. *dim.*

K.-Fag.

1. 2. H. (F) *dim.*

3. 4. H. (F) *dim.*

Solo. 1. Vl. *dim.*

die übrig. *dim.*

Solo. 2. Vl. *espr. p dim.*

die übrig. *dim.* (gewöhnlich)

Solo. Br. *dim.*

die übrig.

Solo. Vcl. *dim.*

die übrig. *p 3 2 3 dim. pp Dämpfer weg*

Kb.



immer ruhiger

Englh. *pp* sehr ausdrucksvoll

1. 2. Kl. (B) *pespr.*

B.-Kl. (B) *pp* *pespr.* *dim.*

1. Fag. *pp*

2. 3. Fag. *pp* *dim.* *ppp*

K.-Fag. *ppp*

Hörner (F) 1. 2. *pp* *dim.*

3. 4. *pp* *dim.*

5. 6. *pp* *dim.* *mit Dämpfer*

Solo. 1. Vl. *pp*

die übrig. *pp* *dim.*

Solo. 2. Vl. *pp*

die übrig. *pp* *dim.*

Solo. Br. *pp* *pespr.*

die übrig. *pp* *dim.*

Vlc. Solo. *pp* *pespr.* *dim.*

Kb. *pp* *Dämpfer weg*

201 („Von der Wissenschaft.“<sup>\*</sup>)  
sehr langsam (♩ = 63)

**B.-Kl. (B)**  
1. 2. *pp* Dämpfer weg

**Hörner (F)**  
3. 4. *ppp* Dämpfer weg  
5. 6. *ppp* Dämpfer weg

**1. VI.** *ppp* Dämpfer weg  
**2. VI.** *ppp* Dämpfer weg

**Br.** *ppp*

**Solo.** *pp*

**Violoncelle.**  
3. Pult. *pp*  
4. Pult. *pp*  
3. Pult. *pp*  
Kb.  
4. Pult. *pp*

**Violoncelle.**  
2. *pp*  
3. *pp*  
4. Pult. *pp*

**Kontrabasse.**  
2. *pp*  
3. *pp*  
4. Pult. *pp*

The score is written for a full orchestra and solo cello. The woodwinds (Bassoon, Horns, Violins, and Trumpets) are marked with dynamics *pp* and *ppp* and include the instruction "Dämpfer weg" (mute removed). The strings (Violins, Viola, Cello, and Double Bass) are marked with *pp* and *ppp*. The solo cello part is marked with *pp*. The percussion part (Pult.) is marked with *pp*. The music is in a slow tempo, indicated by "sehr langsam (♩ = 63)". The key signature is one flat (B-flat major or D minor). The score is divided into two systems, with the first system covering measures 1-4 and the second system covering measures 5-8. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

<sup>\*</sup>) Of Science or Learning

1. Fag.

Violoncelle.  
1.  
2.  
3.

4. Pult.

Kontrabässe.  
1.  
2.  
3.

4. Pult.

B.-Kl. (B)

1. Fag.

2. Vl.  
1.2.3.4. Pult.

Br.  
1.2.3.4. Pult.

Violoncelle.  
1.  
2.  
3.  
4.

5. Pult.

3. Pult.

Kb.  
4. Pult.

223 10

2. Kl. (B)  
 B.-Kl. (B)  
 1.  
 Fagotte.  
 2.  
 3.  
 1. 2. 3. 4. Pult.  
 2. Vi.  
 3. 6. 7. 8. Pult.  
 1. 2. 3. Pult.  
 Br.  
 4. 5. 6. Pult.  
 Violoncelle.  
 1.  
 2.  
 3.  
 4.  
 5. 6. Pult.  
 Kontrabässe.  
 1.  
 2.  
 3.  
 4. Pult.

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







245

1.2. gr. Fl.

1.2. Ob.

1.2. Kl.  
(B)

1.2. H.  
(F)

Hfe.

2. Hfe.

1. Vi.

1.2.3.4.  
Pult.

2. Vi.

5.6.7.8.  
Pult.

Br.

1.2. Pult.

Vlc.

*sempre pp*

*pp*

*pizz.*

*p*







254

1.2. kl. Fl.

1.2. gr. Fl.

1.2.3. Ob.

Kl. (Es)

1.2. Kl. (B)

1. Hfe.

2. Hfe.

1.2.

3.4.

5.6.

1. Violinen.

7.8. Puit.

1.2.

3.4.5.

6.7.8. Puit.

1.2.

3.4.

5.6. Puit.

Bratschen.

1.2. Pult.

Vlc.

5.6. Pult.

alle Violonc. mit springenden Bogen.

1.2. Kl. Fl.

1.2. gr. Fl.

1.2.3. Ob.

Kl. (Es)

1.2. Kl. (B)

1. H. (F)

1. Hfe.

2. Hfe.

1.2. Violinen.

3.4.

5.6.

7.8. Pult.

1.2. Violinen.

3.4.5. Pult.

6.7.8. Pult.

1.2. Pult. Br.

3.4.5.6. Pult.

1.2. Pult. Vic.

3.4.5.6. Pult.

259

*poco ritard.*

12. kl. Fl.

12. gr. Fl.

12.3. Ob.

Kl. (Es)

1.2. Kl. (B)

1. H. (F)

1. Hfe.

2. Hfe.

1.2. Violinen.

3.4. Violinen.

5.6. Violinen.

7.8. Pult.

1.2. Violinen.

3.4.5. Violinen.

6.7.8. Violinen.

Pult.

Bratschen

1.2. Bratschen.

3.4. Bratschen.

5.6. Pult.

1.2. Pult.

Vlc.

3.4.5.6. Pult.

*dim.*

*dim. ppp*

*dim.*

*dim. ppp*

*dim.*

*pp*

*dim.*

sehr langsam

263 des vorigen Zeitmaßes. *ritenuto*. etwas weniger langsam.

12.kl.Fl. *pp*

1.Ob *pp*

Kl. (Es) *pp*

12.Kl. (B) *pp*

1.Trp. (C) *pp*

1.Vl. *tremolo*

2.Vl. *pp*

Bratschen 1.2. *pp*

3.4. *pp*

5.6.Pult *pp*

Vcl.Solo *pp* mit Dämpfer

268 sehr langsam. etwas weniger langsam.

12.kl.Fl. *pp*

Englh. *pp*

Kl. (Es) *pp*

12.Kl. (B) *pp*

1.Hfe. *pp bisbigliando*

1.Vl. *pp*

Bratschen 1.2. *pp*

3.4. *pp*

5.6.Pult *pp*

Vcl.Solo *pp*

12

271

sehr langsam . etwas weniger langsam .

12.kl.Fl. *pp*

1.2.gr.Fl. *p*

1.2.Ob. 1. *p*

Englh. *pp* 3

Kl. (Es) *pp* 3

12.Kl. (B) *pp* 3

1.Trp. (C) *pp*

1.Hfe. *pp*

1.VI. *pp*

2.VI. *pp*

Bratschen 1.2. *pp*

3.4. *pp*

5.6.Pui. *pp*

Vlc.Solo *pp*

mit Dämpfer

tremolo colligno

2.kleine Flöte muta in 3.große Flöte.

275

12.kl.Fl. *cresc.*

12.gr.Fl. *cresc.* *zu 2* *3*

1.2.Ob. *cresc.* *2.* *pp* *ff*

3.Ob. *ff*

Englh. *cresc.* *ff*

Kl.(Es) *ff* *3*

1.2.Kl.(B) *cresc.* *ff* *3*

B.-Kl.(B) *ff*

1.2.Fag. *ff* *zu 2* *3*

3.Fag. *ff*

K-Fag. *ff*

1.2. Hörner (F) *ff*

3.4. *ff*

5.6.Pult. *ff*

ohne Dämpfer

1.Typ.(C) *p* *cresc.*

1.2.Btb. *ff*

1.Hfe. *pp* *cresc.*

1.Vi. *cresc.* *ff* *molto accelerando, doppelt so schnell des vorigen Zeitmaßes: (etwas weniger langsam.)* *nicht get.*

2.Vi. *gewönl.* *cresc.* *ff* *nicht get.*

1.2. Bratschen. *cresc.* *ff* *nicht get.*

3.4. *cresc.* *ff* *nicht get.*

5.6.Pult. *3* *cresc.* *ff* *nicht get.*

Solo Vlc. *cresc.* *ff* *Dämpfer weg* *ff*

tie.übr. *ff*

Kb. *ff*



283 zu 2

12.gr.Fl.

3.gr.Fl.

1.2.Ob.

3.Ob.

Englh.

Kl. (Es)

1.2. Kl. (B)

B.-Kl. (B)

1.2. Fag.

3. Fag.

K.-Fag.

1.2. Hörner (F)

3.4.

5.6. Pult.

1.2. Btb.

1. Vl.

2. Vl.

Br. 1.2.3.4. 5.6. Pult.

Vlc. alle.

Kb.

287 energisch  $\text{♩} = \text{♩}$  des vorigen Zeitmaßes.  
(„Der Genesende.“)

Musical score for measures 287-288. The score is for a full orchestra and includes the following parts: 1.2.3. gr. Fl., 1.2.3. Ob., Kl. (Es), 1.2. Kl. (B), B. Kl. (B), 1.2.3. Pos., 1. Vl., 2. Vl., Vlc., and Kb. The tempo is marked 'energisch' with a quarter note equal to a quarter note. The key signature has one sharp (F#). The time signature is 3/4. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f marcato*. A 'zu 3' marking is present above the flute part in measure 288.

289

Musical score for measures 289-290. The score continues with the same parts as the previous system. The tempo remains 'energisch'. The key signature has one sharp (F#). The time signature is 3/4. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *sfz*. A 'zu 2' marking is present above the flute part in measure 289.

allmählich etwas bewegter.

1.2.3. gr. Fl.

1.2.3. Ob.

B.-Kl. (B)

1.2. Fag.

3. Fag.

1.2. H. (F)

3. Pos.

Br.

Vlc.

Kb.

zu *3 marcato*

1.2.3. Ob.

1.2. Kl. (B)

B.-Kl. (B)

1.2. Fag.

3. Fag.

1.2. H. (F)

3.4. H. (F)

2.3. Trp. (C)

2. Vl.

Br.

Vlc.

Kb.

mit Dämpfer *marcato*

Dämpfer weg

298

15

12. Ob. *f* *trm*

3. Ob. *f* *trm*

Englb. *ff marcato*

Kl. (Es) *ff marcato*

1.2. Kl. (B) *ff marcato*

B-Kl. (B) *f*

1.2. Fag. *f*

3. Fag. *f*

K-Fag. *ff*

6 Hörner (F.) *f*

1.2. Trp. (C) *f*

Pk. *f* *dim.*

1. Vi. *mf cresc.* *ff marcato*

2. Vi. *f* *3*

Br. *f* *3*

Vlc. *f* *3* *geteilt*

Kb. *f* *3*

301

1.2. gr. Fl. *ff*  
 3. gr. Fl. *f*  
 1.2. Ob. *f*  
 3. Ob. *f*  
 Englh. *f*  
 Kl. (Es) *f*  
 1.2. Kl. (B) *f*  
 B-Kl. (B) *mf*  
 1.2. Fag. *f*  
 3. Fag. *f*  
 K.-Fag. *f*  
 1. H. (F) *f*  
 5. 6. H. (F) *ff*  
 1.2. Trp. (C) *f*  
 1. Pos. *f marcato*  
 Pk. *mf* *dim.* *pp*  
 1. Vi. *f*  
 2. Vi. *f*  
 Br. *mf*  
 Vlc. *ff marcato*  
 Kb. *dim.* *mf*

304

1.2. gr. Fl.

3. gr. Fl.

1.2.3. Ob.

Englb.

Kl. (Es)

1.2. Kl. (B)

B.-Kl. (B)

1.2. Fag.

3. Fag.

K.-Fag.

1. Hörner (F.)

2.3.4.

5.6.

1. Pos.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

3. ohne Dämpfer

*cresc.*

307

1.2.3. gr.Fl. *ff marcato*

1.2.Ob. *ff*

3.Ob. *cresc.* *ff*

Englh. *ff marcato* *cresc.* *ff*

Kl. (Es) *cresc.* *ff*

1.2. Kl. (B) *cresc.* *ff*

B.-Kl. (B) *f* *cresc.* *ff*

1.2. Fag. *cresc.*

3. Fag.

K.-Fag.

1.3. *1. marcato* *3.*

6 Hörner (F) *mit Dämpfer* *2. 3.* *4. ohne Dämpfer* *5. j* *ohne Dämpfer* *4. 6.*

1.2. Trp. (C) *2. f marcato* *f marcato*

3.4. Trp. (C) *f marcato*

1.2. Pos. *2. marcato*

3. Pos. *3. f marcato*

1.2. Btb. *f* *ff*

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

1. Vl. *ff marcato* *ff* *fff*

2. Vl. *ff marcato* *fff*

Br. *ff marcato* *ff*

Vlc. *dim.* *f* *ff*

Kb. *f* *cresc.* *ff*







immer schneller

316

1.2.3. gr. Fl. *dim.*

1.2.Ob. *dim.*

3.Ob. *dim.*

Engl. *dim.*

Kl. (Es) *dim.*

1.2. Kl. (B) *sempre ff*

R.-Kl. (B)

1.2. Fag. *dim.*

3. Fag.

K.-Fag. *sempre ff*

1.5. 3.2. 4.6. 6 Hörner (F) *sempre ff*

1.2. Trp. (C) *dim.*

3.4. Trp. (C) *ppb*

1.2. Pos. *1. ff*

3. Pos. *dim.* mit Dämpfer *p*

1.2. Btb. *sempre ff*

Pk.

1. Vi. *dim.*

2. Vi. *dim.*

Br. *dim.*

Vlc. *dim.*

Kb. *sempre ff*



kl. Fl.

1.2.3. gr. Fl.

1. Ob.

2.3. Ob.

Engl.

Kl. (Es)

1.2 Kl. (B)

B-Kl. (B)

1.2.3. Fag.

K-Fag.

Hörner (F)  
1.5.  
3.2.  
4.6.

3.4. Trp. (C)

1.2.3. Pos.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*ff*

*sfz*

*sf*

Dämpfer weg

Dämpfer weg

Dämpfer weg

Dämpfer weg

Dämpfer weg

326

accel.

This musical score page contains the following parts and markings:

- kl. Fl.**: Flute part, starting with a *ff* dynamic.
- 1.2.3.gr.Fl.**: Grand Flute part, marked *zu 3* and *ff*.
- 1.Ob.**: First Oboe part, marked *ff*.
- 2.3.Ob.**: Second and Third Oboe parts, marked *ff*.
- Englb.**: English Horn part, marked *ff*.
- Kl.(Es)**: Clarinet in E-flat part, marked *ff*.
- 1.2. Kl.(B)**: First and Second Clarinets in B-flat part, marked *ff*.
- B-Kl.(B)**: Bass Clarinet in B-flat part, marked *ff*.
- 1.2.3. Fag.**: Bassoon part, marked *zu 3* and *ff*.
- 1. Vl.**: First Violin part, marked *p*.
- 2. Vl.**: Second Violin part, marked *p*.
- Br.**: Trumpet part, marked *p*.
- Vlc.**: Violoncello part.
- Kb.**: Kontrabaß (Double Bass) part.

329 sehr schnell (alla breve) *fff* aushalten *lang* Ziemlich langsam (in Vierteln)

kl. Fl. *fff*

1.2.3.gr.Fl. *fff* 3. Flöte muta in 2. kleine Flöte

1. Ob. *fff*

2.3. Ob. *fff*

Englh. *fff*

Kl.(Es) *fff*

1.2. Kl. (B) *fff*

B-Kl. (B) *fff*

1.2.3. Fag. *fff* zu 3 *fp* *p*

K-Fag. *fff* *p*

Hörner (F) 1.2. *fff marcato* *fff aushalten*

3.4. *fff marcato*

5.6. *fff marcato*

1.2. Trp. *fff marcato*

3.4. Trp. (C) *fff marcato* *fff aushalten*

1.2.3. Pos. *fff marcato* *fff aushalten* mit Dämpfer *fp*

1.2. Btb. *fff marcato* *fff aushalten*

Pk. *fff*

gr. Tr. *fff*

Orgel. *fff* *vollste Werk*

Pedal. *fff*

1.Vl. *fff* *lang*

2.Vl. *fff*

Br. *fff*

Vlc. *fff* *trem.* *fff*

Bb. *fff* *geteilt*

B-Kl. (B)

K-Fag.

1. 8 H. (F)

2. 4 H. (F)

1. 2. 3. Pos.

1. 2. Btb.

Vlc.

Kb.

mit Dämpfer

Dämpfer weg

Dämpfer weg

*f*

*mf*

*mf*

*p*

*p*

*pp*

3

3

3

3

B-Kl. (B)

1. Fag.

2. 3. Fag.

K-Fag.

1. 2. 3. Pos.

1. 2. Btb.

Pk.

Vlc.

Kb.

ritard.

*p*

*p*

*pp*

*pp*

*pp*

*dim.*

*pp*

Dämpfer weg

1.

*dim.*

*pp*

*pp*

*pp*

Schnell. (♩ = 160.)

348

1.2. Fag.  
3. Fag.  
Pk.  
Br.  
Vlc.

*ff*

*pp*

*ff*

351

1.2. Kl. (B)  
B.-Kl. (B)  
1.2. Fag.  
3. Fag.  
Pk.  
Br.  
Vlc.

*ff*

accelerando

Musical score for measures 354-356. The score includes staves for 1.2. Kl. (B), B. Kl. (B), Pk., 1. VI., 2. VI., and Br. The woodwinds and brass play sustained notes, while the violins and violas play a complex, rhythmic passage with triplets and slurs. The dynamic marking is *ff*.

Musical score for measures 357-358. The score includes staves for Kl. (Es), 1.2. Kl. (B), Pk., 1. VI., and 2. VI. The woodwinds play a melodic line with slurs and triplets, while the strings play a rhythmic accompaniment. The dynamic marking is *ff*.

Musical score for measures 359-361. The score includes staves for Kl. (Es), 1.2. Kl. (B), Pk., 1. VI., and 2. VI. The woodwinds play a melodic line with slurs and triplets, while the strings play a rhythmic accompaniment. The dynamic marking is *ff*.



18  $\text{♩} = \text{♩}$

362

12.kl.Fl.  $\rho$

1.gr.Fl.  $\rho$

2.gr.Fl.  $pp$

(♩ = 184.)

1.Vl.  $sfz$

2.Vl.  $sfz$

Br. flageolet

1.Pult.  $p$  trem.

=

363

12.kl.Fl.

1.gr.Fl.

2.gr.Fl.

1.Trp. (C)  $f$

Br.

1.Pult.

365

12. Kl. Fl.

1. gr. Fl.

2. gr. Fl.

1. Ob.

2. 3. Ob.

Engl.

Kl. (Es)

B.-Kl. (B)

1. 2. Fag.

1. Trp. (C)

Br.

*mf* *cresc* *mit Humor* *f* *pp* *dim.*

367

1. 2. Kl. Fl.

1. gr. Fl.

2. gr. Fl.

1. Ob.

2. 3. Ob.

Engl.

Br.

1. Pult.

Vlc.

Kb.

*molto cresc.* *molto cresc.* *dim.* *molto cresc.* *ff*

♩ des 9/4 = ♩ des C

369

19

1.2. Kl. Fl. *f* *dim.*

1. gr. Fl. *f* *dim.* *p*

2. gr. Fl. *f* *dim.*

1. Ob. *cresc.* *f*

2.3. Ob. *p*

Englh. *cresc.* *f*

1. Trp. (C) *f*

Glsp. *f*

2. Vl. *f* *dim. pp*

Bratschen. 1. *f*

2. *f* flageolet *trem.*

3. *f* flageolet *trem.*

4.5.6. Pult. *pizz.* *f*

Vlc. *f*

Kb. *f*



373

1.2.kl.Fl. (Piccolo)  
 1.gr.Fl. (First Flute)  
 2.gr.Fl. (Second Flute)  
 1.Ob. (Oboe)  
 2.3.Ob. (English Horn)  
 Englh. (English Horn)  
 Kl.(Es) (Clarinet in E-flat)  
 R-Kl. (B) (Clarinet in B)  
 1.2. Fag. (Bassoon)  
 1. H. (F) (Horn)  
 3.4. H. (F) (Horn)  
 3.4. Trp. (C) (Trumpet)  
 1.Vl. (Violin)  
 2.Vl. (Violin)  
 1. Bratschen. (Cello)  
 2. Bratschen. (Cello)  
 3. Pult. (Double Bass)

Dynamic markings: *mf*, *f*, *fp*, *ff*, *cresc.*, *dim.*, *p*, *mit Dämpfer*.

1.2.kl.Fl.

1.gr.Fl.

2.gr.Fl.

1.Ob.

2.3.Ob.

Englb.

1.2.Kl. (B)

1.2.Fag.

3.4.Trp. (C)

2.Vl.

1.

2.

Bratschen.

3.Pult.

Vlc.

Kb.

*molto cresc.*

*molto cresc.*

*dim.*

*f*

*ff*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*ff*

*ff*



1.2. Kl. Fl. *dim.*

1. gr. Fl. *dim.*

2. gr. Fl. *dim.* *p*

1. Ob. *ff*

2.3. Ob. *ff*

Englb. *ff*

Kl. (Fa) *ff* mit Humor *dim.*

1.2. Kl. (B) *ff* mit Humor *dim.*

1.2. H. (F) *mf*

1. Trp. (C) *dim.* *p* *dim.* *pp*

1. Bratschen. *dim.*

2. Bratschen. *dim.*

3. Bratschen. *dim.*

4. Pult. *dim.*

Solo.

Vlc.

die übrig.

Kb.



1.2. Kl. Fl. *pp* *cresc.*

1. gr. Fl. *pp* *cresc.*

2. gr. Fl. *pp* *cresc.*

1.2.3. Ob. *pp* *cresc.*

Englb. *pp* *cresc.*

Kl. (E<sub>♭</sub>) *pp*

1.2. Kl. (B) *pp*

3.4. H. (F) *mit Dämpfer* *mf*

1. Trp. (C)

3.4. Trp. (C) *mit Dämpfer* *mf* *Dämpfer*

Glocksp. *tremolo* *pp*

2. Vl. *pizz.* *p*

1. *pp* *cresc.*

2. *pp* *cresc.*

3. *pp* *cresc.*

4. *pp* *arco* *4* *cresc.*

5. *pp* *arco* *4* *Flageolet* *cresc.*

6. Pult. *pp* *Flageolet* *cresc.*

Solo. *ausdrucksvoll* *3* *3* *3*

Vlc. *pizz.*

die übrig. *pp* *pizz.*

Kb. *pp*

1.2. Kl. Fl. *dim.* *pp*

1. gr. Fl. *ff* *dim.* *pp*

2. gr. Fl. *dim. p* *p* *pp*

1.2.3. Ob. *f* *dim.* *pp*

Englb. *f* *dim.* *pp*

Kl. (E<sub>6</sub>) *ff* *pp*

1.2. Kl. (B) *ff* *pp*

B. Kl. (B) *ff* *dim.* *p* *pp*

1.2. Fag. *ff* *pp*

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

1.2. H. (F) *ff* *dim.* *p* *pp*

1. Trp. (C) *dim.* *pp*

Glcksp. *pp*

1. Solovioline *ausdrucksvoll*

2. Solovioline *ausdrucksvoll* *pp*

1. Violinen. 2. *f* *pp*

3.4. *f* *pp*

5.6. *f* *pp*

7.8. *f* *pp*

Pult. *f* *pp*

2. Violinen. 1.2. *f* *pp*

3.4.5. *f* *pp*

6.7.8. *f* *pp*

Pult. *f* *pp*

Bratschen. 1. *ff* *dim.* *pp* *dim.* *ppp*

2. *ff* *dim.* *pp* *dim.* *ppp*

3. *ff* *dim.* *pp* *dim.* *ppp*

4. *ff* *dim.* *pp* *dim.* *ppp*

5. *ff* *dim.* *pp* *dim.* *ppp*

6. Pult. *ff* *dim.* *pp* *dim.* *ppp*

Solo. Vlc. *ausdrucksvoll* *pizz.* *pp*

die übrig. *pp* *pizz.* *pp*

Kb. *pp*

12. kl. Fl.  
 12. gr. Fl.  
 12. 3. Ob.  
 Kl. (Es)  
 1. & 2. Kl. (B)  
 1. Hfe.  
 2. Hfe.  
 Solo.  
 1. Violinen.  
 2.  
 3. & 4.

Detailed description: This section of the score covers measures 110-111 for various instruments. The woodwinds (flutes, oboe, clarinets) play melodic lines with some slurs and accents. The horns (trumpets and trombones) provide harmonic support with sustained notes and some rhythmic patterns. The first violins have a prominent melodic line starting with a *pp* dynamic. The woodwinds and horns also feature dynamic markings such as *p* and *f*.

1. Violinen.  
 5. & 6.  
 7. & 8.  
 Pult.  
 1. & 2.  
 3. & 4. & 5.  
 6. & 7. & 8.  
 Pult.  
 Bratschen.  
 1.  
 2.  
 3.  
 4.  
 5.  
 6. Pult.  
 Solo.  
 Vlc.  
 die übrig.  
 Kb.

Detailed description: This section of the score covers measures 110-111 for the string section and other instruments. The violins (1st and 2nd) and violas play sustained chords and melodic fragments. The cellos and double basses provide a rhythmic and harmonic foundation. The woodwinds (oboes, bassoons) and horns (trumpets, trombones) continue their parts. Dynamic markings include *ppp*, *pp*, *p*, and *f*. A *cresc.* marking is present at the bottom of the page.

388

1.2. kl. Fl.  
 1.2. gr. Fl.  
 1.2. Ob.  
 3. Ob.  
 Kl. (Es)  
 1.2. Kl. (B)  
 1. H. (F)  
 1. Trp. (C)  
 Glcksp.  
 1. Hfe.  
 2. Hfe.

Detailed description: This section of the score covers measures 388 to 400. It includes parts for two flutes (clarinet and bass flute), two oboes, three bassoons, an E-flat clarinet, two B-flat clarinets, a horn in F, a trumpet in C, a glockenspiel, and two harp parts. The woodwinds play melodic lines with various articulations and dynamics. The brass instruments have sparse parts, often playing sustained notes or short phrases. The harp parts feature flowing, arpeggiated figures.

1.2.  
 3.4.  
 5.6.  
 7.8. Pult.  
 1.2.  
 3.4.5.  
 6.7.8. Pult.  
 1.2.  
 3.  
 4.  
 5.6. Pult.  
 1. Pult.  
 Vlc. die übrig.  
 Kb.

Detailed description: This section of the score covers measures 388 to 400 for the string and double bass sections. It includes parts for two violins (first and second), two violas (first and second), two cellos (first and second), and two double basses (first and second). The strings play a dense, rhythmic accompaniment with frequent sixteenth-note patterns. The double bass part includes a 'pizz.' (pizzicato) instruction. Dynamics range from piano to fortissimo.





1.2.kl.Fl.  
 1.2.gr.Fl.  
 1.2.Oh.  
 3.Ob.  
 Englh.  
 Kl.(E<sub>b</sub>)  
 1.2.Kl.(B)  
 1.2.H.(E)  
 3.4.H.(E)  
 1.2.Trp.(C)  
 Glsp.  
 Trgl.

1.Hfe.  
 2.Hfe.  
 Violinen I.  
 Violinen II.  
 Br.  
 Vlc.  
 Kb.

*gliss.*  
*ff*

*ff* 13







1.2. Kl. Fl.

1.2. gr. Fl.

1.2.3. Ob.

Engl.

Kl. (Es)

1.2. Kl. (B)

1. Fag.

2.3. Fag.

1.2. H. (E)

3.4. H. (E)

1.2. Trp. (C)

Glsp.

Trgl.

1.2. Hfe.

1. Vi.

2. Vi.

Br.

Vlc.

Kb.

*p*, *f*, *sf*, *zu 3*





12 Kl.Fl.  
12 gr.Fl.  
12 Ob.  
3 Ob.  
Engl.h.  
Kl. (Es)  
1.2 Kl. (B)  
B Kl. (B)  
1. Fag.  
2.3 Fag.  
12 H. (F)  
3.5 H. (E)  
4.6 H. (E)

1.2 Trp. (C)  
3.4 Trp. (C)  
Gl-p.  
Trgl.  
Bck.  
12 Hfe.  
1 Vi.  
2 Vi.  
Br.  
Vic.  
Kb.

Becken m. Holzschlägel  
glas

408

(„das Tanzlied“\*)

12 Kl. Fl.

12 gr. Fl.

Kl. (Es)

12 Kl. (B)

1 Trp. (C)

411

12 gr. Fl.

12 Kl. (B)

1 Trp. (C)

1. VI.

416

12 gr. Fl.

12 Kl. (B)

1 Trp. (C)

1. VI.

421

12 gr. Fl.

12 Kl. (B)

1 Trp. (C)

1. VI.

123456.  
3 Pult

Musical score for measures 408-410. The score is for five instruments: 12 Kl. Fl., 12 gr. Fl., Kl. (Es), 12 Kl. (B), and 1 Trp. (C). The key signature has one sharp (F#) and the time signature is 3/4. The first measure (408) starts with a dynamic marking of *dim.* for the woodwinds. The second measure (409) has a dynamic marking of *p* for the woodwinds. The third measure (410) has a dynamic marking of *p* for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes, while the trumpet plays a long, sustained note.

Musical score for measures 411-415. The score is for four instruments: 12 gr. Fl., 12 Kl. (B), 1 Trp. (C), and 1. VI. The key signature has one sharp (F#) and the time signature is 3/4. The first measure (411) has a dynamic marking of *p* for the woodwinds. The second measure (412) has a dynamic marking of *p* for the woodwinds. The third measure (413) has a dynamic marking of *p* for the woodwinds. The fourth measure (414) has a dynamic marking of *p* for the woodwinds. The fifth measure (415) has a dynamic marking of *p* for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes, while the trumpet and violin play long, sustained notes.

Musical score for measures 416-420. The score is for four instruments: 12 gr. Fl., 12 Kl. (B), 1 Trp. (C), and 1. VI. The key signature has one sharp (F#) and the time signature is 3/4. The first measure (416) has a dynamic marking of *p* for the woodwinds. The second measure (417) has a dynamic marking of *p* for the woodwinds. The third measure (418) has a dynamic marking of *p* for the woodwinds. The fourth measure (419) has a dynamic marking of *p* for the woodwinds. The fifth measure (420) has a dynamic marking of *p* for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes, while the trumpet and violin play long, sustained notes.

Musical score for measures 421-425. The score is for five instruments: 12 gr. Fl., 12 Kl. (B), 1 Trp. (C), 1. VI., and 123456. 3 Pult. The key signature has one sharp (F#) and the time signature is 3/4. The first measure (421) has a dynamic marking of *p* for the woodwinds. The second measure (422) has a dynamic marking of *p* for the woodwinds. The third measure (423) has a dynamic marking of *p* for the woodwinds. The fourth measure (424) has a dynamic marking of *p* for the woodwinds. The fifth measure (425) has a dynamic marking of *p* for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes, while the trumpet, violin, and piano play long, sustained notes.

\*) The Dance-Song

425

12.gr.Fl.  
1.Pult.  
2.  
3.4.  
5.6.  
7.8.Pult.

dim.  
cresc.

Detailed description: This section contains the musical notation for measures 425 through 429. It features six staves for woodwinds and strings. The 12th flute (12.gr.Fl.) has a *dim.* marking. The first oboe (1.Pult.) has a *cresc.* marking. The string parts (2nd, 3rd & 4th, 5th & 6th violins, and 7th & 8th violas) are grouped together with a brace on the left. The notation includes various rhythmic patterns, slurs, and dynamic markings.

429

etwas zurückhaltend      im Zeitmaß      etwas zurückhaltend

1.Trp(C)  
1.Hfe.  
2.Hfe.  
1.Pult  
1.Vl.  
die übrig.  
2.Vl.  
1.Pult.  
Br.  
die übrig.  
Vlc.  
Kb.

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

*E Saite*  
*gliss.*  
*gliss.*  
*gliss.*

*geteilt*

Detailed description: This section contains the musical notation for measures 429 through 433. It features seven staves for brass and strings. The 1st trumpet (1.Trp(C)) has a *pp* marking. The 1st horn (1.Hfe.) has a *pp* marking. The 2nd horn (2.Hfe.) has a *p* marking. The 1st oboe (1.Pult) has a *p* marking. The 1st violin (1.Vl.) has a *p* marking. The remaining woodwinds (die übrig.) have a *p* marking. The 2nd violin (2.Vl.) has a *p* marking. The 1st viola (1.Pult.) has a *p* marking. The brass (Br.) and remaining woodwinds (die übrig.) have a *pp* marking. The strings (Vlc. and Kb.) have a *pp* marking. The notation includes various rhythmic patterns, slurs, and dynamic markings. There are also performance instructions like *pizz.*, *arco*, *gliss.*, and *geteilt*.



444

1.2.Ob. 3 2. 3 2. 3

1.Hfe. *pp* *p*

2.Hfe.

1.VI.Solo

2.3. *p.*

2.VI. *p.*

4.Pult.

2.3. *p.*

Br.

4.Pult.

Vlc. 2.3.Pult.

Kb.

Detailed description: This page of a musical score, numbered 444, contains ten staves of music. The top staff is for the first and second oboes (1.2.Ob.), featuring a melodic line with triplet and second-measure repeat markings. The second staff is for the first horn (1.Hfe.), with dynamics *pp* and *p*. The third staff is for the second horn (2.Hfe.). The fourth staff is for the first violin solo (1.VI.Solo), showing a melodic line with a fermata. The fifth and sixth staves are for the second and third violins (2.3. and 2.VI.), with dynamics *p.*. The seventh and eighth staves are for the woodwinds, including four flutes (4.Pult.), two clarinets (2.3. and Br.), and four bassoons (4.Pult.). The ninth staff is for the violas (Vlc.) and the third and fourth flutes (2.3.Pult.). The tenth staff is for the double bass (Kb.).



453

1.2.Ob. *pp*

Engl. *pp*

1.Hfe. *pp*

2.Hfe. *pp*

1.Vl.Solo.

2.3. *p*

2.Vl. *p*

4.Pult. *p*

2.3. *p*

Br. *p*

4.Pult. *p*

Solo. *Solo.*

Vlc. *p*

2.3.Pult. *p*

Kb. *p*

2.Pult allein.

2.Pult allein

Solo.



This musical score page contains measures 471 through 474. The instruments are arranged as follows:

- Hefe. (Flutes):** Two staves, both starting with a piano (*p*) dynamic.
- Violinen I. (Violins I):** One staff, featuring a long, expressive note with a glissando (*gliss.*) and a dynamic marking of *p*.
- Violinen II. (Violins II):** Three staves, with dynamics ranging from *pp* to *f*. The second staff includes the instruction *ausdrucksvoll* (expressive).
- Bratschen. (Violas):** Three staves, with dynamics including *pp* and *f*. The first staff has a *Solo.* marking.
- Violoncelle. (Violoncello):** Three staves, with dynamics including *pp* and *f*. The first staff has a *Solo.* marking.
- Pult. (Cello/Double Bass):** Four staves, providing the bass line with dynamics from *p* to *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwind parts (Flutes) feature triplet patterns and grace notes. The string parts are characterized by long, expressive lines and glissandos.

478

1. Hfe.

2. Hfe.

Violinen I. 1.

2.3.4. 5. Pult.

1.

Violinen II. 2.3.

4. Pult.

Solo.

Bratschen. 2.3.

4. Pult.

Solo.

Violoncelle. 2.

3.4. Pult.

Kb.

A Saite

gliss.

gliss.

4 u. 5. Pult

1. Pult allein

1. Hfe.

2. Hfe. *cresc. -*

Violinen I. 1. *cresc. -*

2,3,4. 5. Pult. *pp* *cresc. -*

Violinen II. 1. *p* *cresc. -*

2. *p*

4. Pult. *cresc. -* 4 u. 5. Pult. *pizz.*

Solo. *get. mf*

Bratschen. 2,3. *pizz.* *cresc. -*

4. Pult. *cresc. -*

Solo. *cresc. -*

Violoncelle. 2. *cresc. -* 2 u. 3. Pult. *pizz.*

4. B. Pult. *cresc. -*

Kb. *p* *cresc. -* 1 u. 2. Pult. *cresc. -*



1. R. Kl.  
(B)

1. Hfe.

2. Hfe.

1.  
Violinen I.  
2.3.4.

5.6.7.

8. Pult.

1.

Violinen II.  
2.3.  
4.5.

7.

8. Pult.

Bratschen.  
Solo.  
2.3.  
4.5.  
Pult.

7.

Violoncelle.  
Solo.  
2.3.  
4.5.  
Pult.

7.

Kb

The musical score is arranged in a standard orchestral layout. At the top, the woodwinds (1. R. Kl. (B)) and flutes (1. Hfe., 2. Hfe.) are shown. Below them are the string sections: Violinen I. (1st Violins), Violinen II. (2nd Violins), Bratschen (Violas), and Violoncelle (Cellos). The bottom staff is for the Kontrabaß (Kb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *f*, *cresc.*, *dim.*, *pizz.*, *Solo.*, and *gliss.*. There are also performance instructions like *3* (triplets) and *3* (triplets) in some staves.











etwas zurückhaltend.

im Zeitmaß.

1.2. Fl. *pp*

1. Trp. *pp*

1.2. Hfe. *p*

Violinen I. 1. *sfz*

Violinen I. 2.3.4. *p gliss.*  
*(pultweise gut.)*

5.6.7.8. Pult. *8.p*

2. Vl. (alle) *p*

1. Pult. Br. *pizz.*

die übrig. *p*

Vlc. (alle) *pizz.*

*arco*

etwas zurückhaltend.

im Zeitmaß, mit lebhaftem Schwung.

1. Trp. (C) *pp*

1.2. Hfe.

Violinen I. 1. *sfz*

Violinen I. 2.3.4. *A Saite gliss.*

5.6.7. Pult. *p*

2. Vl. (alle) *p*

1. Pult. Br. *gliss.*

die übrig. *pizz.*

Vlc. (alle) *p*

*arco*

*molto cresc.*

*molto cresc.*

*molto cresc.*

456.

528

(♩. = 54.)  
(harpegiert)

1.2. Hfe.

1.

2.3.4.

5.6.

7.8. Pult.

1. 2.

3. 4. 5.

7.8. Pult.

1. 2.

3. 4.

5.6. Pult.

1.2.3.4.

Pult. Vlc.

5.6. Pult.

Kb.

The musical score is arranged in a standard orchestral format. The top staff is for Horns (1.2. Hfe.). Below it are the Violin I section (1., 2.3.4., 5.6., 7.8. Pult.), the Violin II section (1. 2., 3. 4. 5., 7.8. Pult.), the Violas section (1. 2., 3. 4., 5.6. Pult.), and the Double Basses (1.2.3.4. Pult. Vlc., 5.6. Pult., Kb.). The music is marked with a tempo of quarter note = 54 and a dynamic of fortissimo (ff). The instruction '(harpegiert)' indicates that the strings should play arpeggiated chords. The score shows a complex texture with many notes in the string parts, particularly in the first two measures.

1. Hfe.  
2. Hfe.  
Violinen I.  
1.  
2. 3. 4.  
5. 6.  
7. 8. Pult.  
Violinen II.  
1. 2.  
3. 4. 5.  
6. 7. 8. Pult.  
Bratschen.  
1. 2.  
3. 4.  
5. 6. Pult.  
1. 2. 3. 4. Pult.  
Vlc.  
5. 6. Pult.  
Kb.

Detailed description: This is a page of a musical score, page 146, numbered 532. It contains 16 staves of music. The top two staves are for Horns (Hfe.), with the first staff labeled '1. Hfe.' and the second '2. Hfe.'. The next section is for Violins I (Violinen I.), with the first staff labeled '1.' and the following three staves labeled '2. 3. 4.', '5. 6.', and '7. 8. Pult.'. The next section is for Violins II (Violinen II.), with the first staff labeled '1. 2.' and the following three staves labeled '3. 4. 5.', '6. 7. 8. Pult.', and 'Bratschen.'. The next section is for Violas (Vlc.), with the first staff labeled '1. 2.' and the following three staves labeled '3. 4.', '5. 6. Pult.', and '1. 2. 3. 4. Pult.'. The final two staves are for Cellos (Kb.), with the first labeled '5. 6. Pult.' and the second labeled 'Kb.'. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols.

1. Hfe.  
2. Hfe.  
Violinen I.  
1.  
2. 3. 4.  
5. 6.  
7. 8. Pult.  
Violinen II.  
1. 2.  
3. 4. 5.  
6. 7. 8. Pult.  
Bratschen.  
1. 2.  
3. 4.  
5. 6. Pult.  
1. 2. 3. 4. Pult.  
Vic.  
5. 6. Pult.  
Kb.

*gliss.*

*gliss.*

Detailed description: This is a page of a musical score, likely for a symphony or concert suite. It features a variety of instruments. At the top are two flutes (Hfe.). Below them are the string sections, starting with Violin I (Violinen I.) which includes a solo part and a group of four players. This is followed by Violin II (Violinen II.) with a group of five players. The woodwinds section includes Clarinets (Bratschen) with a group of four players. The lower strings consist of Viola (Vic.) with a group of four players, Cello (5. 6. Pult.), and Double Bass (Kb.). The score contains complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *gliss.* (glissando). The page number 536 is in the top left, and 147 is in the top right.

leicht und elastisch.

541

1. 2. 3. Ob.  
Englb.  
1. 2. Kl. (B)  
B-Kl. (B)  
Hörner (F)  
1. 2.  
3. 4.  
6.  
1. Trp. (C)  
1. Hfe.  
2. Hfe.

Violin I.  
1.  
2. 3. 4.  
5. 6.  
7. 8. Pult.  
Violin II.  
1. 2.  
3. 4. 5.  
6. 7. 8. Pult.  
Bratschen.  
1. 2.  
3. 4.  
5. 6. Pult.  
Vle.  
5. 6. Pult.  
Kb.



1.2. Ob.  
3. Ob.  
Engib.  
1.2. Kl. (B)  
B-Kl. (B)  
1.2. H. (F)  
3.4. H. (F)  
1. Trp. (C)  
1. Hfe.  
2. Hfe.

Detailed description: This section of the score covers measures 549-552. It includes parts for 1.2. Oboes, 3. Oboe, English Horn, 1.2. Clarinets in B-flat, Bass Clarinet in B-flat, 1.2. Horns in F, 3.4. Horns in F, 1. Trumpet in C, 1. Horn in F, and 2. Horn in F. The woodwinds and brass instruments play various rhythmic patterns and melodic lines, often with dynamic markings like *f*, *mf*, and *p*.

1.  
2.3.4.  
5.6.  
7.8. Pult.  
1.2.  
3.4.5.  
6.7.8. Pult.  
1.2.  
3.4.5.6. Pult.  
1.2.3.4. Vc.  
5.6. Pult.  
Kb.

Violinen I.  
Violinen II.  
Bratschen.  
Pult.

Detailed description: This section of the score covers measures 549-552 for the string ensemble. It includes parts for Violin I (1st), Violin I (2nd, 3rd, 4th), Violin II (1st, 2nd), Violin II (3rd, 4th, 5th), Viola (1st, 2nd), Viola (3rd, 4th, 5th), Violoncello (1st, 2nd, 3rd, 4th), and Kontrabaß (Kb.). The strings play a complex rhythmic accompaniment with various articulations such as *arco*, *pizz.*, and *mf*, and dynamic markings like *f*, *p*, and *cresc.*

557

1.2. Ob.  
 3. Ob.  
 Engl.  
 1. 2. Kl. (B)  
 B-Kl. (B)  
 1. 2. Fag.  
 4. H. (F)  
 1. Hfe.  
 2. Hfe.

1.  
 Violinen I.  
 2.3.4.  
 5.6.  
 7.8. Pult.  
 Violinen II.  
 1. 2.  
 3.4.5.  
 6.7.8. Pult.  
 Bratschen.  
 1. 2.  
 3.4.  
 5.6. Pult.  
 Vc. (alle)  
 Kb.



Glsp.

1.2. Hfe.

1.

2.3.4.

5.6.

7.8. Pult

1.2.

3.4.5.

6.7.8. Pult

1.2.

3.4.

5.6. Pult

1.2.3.4. Pult

Vlc.

5.6. Pult

Kb.

575

35

This musical score page contains measures 575 through 610. The instruments and their parts are as follows:

- Glsp.** (Glass Harmonica): Treble clef, playing a melodic line with some grace notes.
- 1. Hfe.** (First Horn): Treble clef, playing a rhythmic accompaniment.
- 2. Hfe.** (Second Horn): Treble clef, playing a rhythmic accompaniment.
- Violinen I.** (Violin I): Five staves (1-5). Staff 1 has a solo part with a long slur and fingering (5, 5, 5). Staffs 2-5 play a rhythmic accompaniment.
- Violinen II.** (Violin II): Three staves (1-3). Staff 1 has a solo part with a long slur and fingering (5). Staffs 2-3 play a rhythmic accompaniment.
- Bratschen.** (Viola): Three staves (1-3). Staff 1 has a solo part with a long slur and fingering (5). Staffs 2-3 play a rhythmic accompaniment.
- Vcl.** (Violoncello): Treble clef, playing a rhythmic accompaniment.
- Kb.** (Kontrabaß): Bass clef, playing a rhythmic accompaniment.

The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 5, 7, 8). The bottom right of the page has the text "arco" appearing twice.

1.2. kl. Fl.

1.2. gr. Fl.

1.2. Ob.

3. Ob.

Englb.

Kl. (Ea)

1.2.3. Fag.

K-Fag.

2.4. H. (F)

5.6. H. (F)

Glsp.

1.2. Hfe.

1.

1. VI.

die übrig.

2. VI.

Br.

1.2.3.4. Pult.

Vlc.

5.6. Pult.

Kb.

12. kl. Fl.

12. gr. Fl.

12. Ob.

3. Ob.

Englh.

Kl. (Es)

12 Kl. (B)

B-Kl. (B)

12.3. Fag.

K-Fag.

1.3.

2.4.

5.6.

12. Hfe.

1. Pult

1. Vl.

die übrig.

2. Vl.

Br.

12.3.4. Pult.

Vlc.

5.6. Pult.

Kb.

The musical score is arranged in a standard orchestral format. The woodwind section includes flutes, oboes, English horn, clarinets, and bassoons. The brass section includes trumpets, trombones, and horns. The string section is divided into five parts (Violins I, Violins II, Violas, Cellos, and Double Basses). The percussion section includes timpani and cymbals. The score features various dynamics such as fortissimo (ff), piano (p), and diminuendo (dim.). Performance markings include 'espress.' (espressivo) and 'zu 2' (second ending). The key signature has two sharps (F# and C#), and the time signature is 3/4.



592

1.2. kl. Fl. *p f ff dim. marcato*

1.2. gr. Fl. *p f ff dim. ff*

1.2. Ob. *f ff dim. ff*

3. Ob. *p f ff dim. ff*

Englh. *p f ff dim. ff*

Kl. (Es) *f ff ff marc.*

1.2. Kl. (B) *zu 2 ff dim. ff marc.*

B-Kl. (B) *p ff ff*

1.2. Fag. *f ff ff*

3. Fag. *f ff ff*

K-Fag. *f ff ff*

Hörner (F)

1.3. *ff dim. ff*

2.4. *p f ff dim. ff*

5.6. *f ff ff*

1.2.3. Pos. *f*

1. Btb. *f*

1.2. Hfe. *ff*

1. Pult *f ff ff marc.*

1.Vl. *f ff dim. ff marc.*

die übrig *f ff dim. ff marc.*

2.Vl. *f ff dim. ff marc.*

Br. *ff dim. ff marc.*

1.2.3.4. Pult *ff dim. ff*

Vlc. *p ff dim. ff*

5.6. Pult *f ff ff*

Kb. *f ff ff*

E. E. 3506. 160 161



2 kleine Fl. muta in 3 große Flöte

grazioso

1.2. kl. Fl.

1.2. gr. Fl.

1.2. Ob.

3. Ob.

Eng.

Kl. (E.)

1.2. Kl. (B)

B-Kl. (B)

1. Fag.

2.3. Fag.

K-Fag.

1.2. Hörner (F)

3.4.

5.6.

1.2.3. Pos.

1. Btb.

1.2. Hfe.

1. Pult

1. Vi.

die übrig

2. Vi.

Br.

1.3. 8.4. Pult

Vlc.

5.6. Pult

Kb.

1. Harfe

pizz.

615

1. Fl.

1. Ob.

B.-Kl. (B)

1. Hfe

2. VI-Solo

Br. 1. Pult

*p* *grazioso*

*pp*

*pp*

*leicht schwebend*

622

1. Fl.

1. Kl. (B)

2. Kl. (B)

B.-Kl. (B)

1. Fag.

1. Hfe.

1. Solo-VI. (1 VI.)

Br. 1. Pult

*p* *grazioso*

*pp*

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*(bedeutungsvoll)*

629 etwas ruhiger

1. Kl. (B) *pp*

2. Kl. (B) *pp*

B.-Kl. (B) *pp*

1. Fag. *pp*

II. *pp*

2.3. Fag. *pp*

1. H. (F) (ausdrucksvoll) *p*

1.2.3. Pos. *pp*

1. Btb. *pp*

1. Solo-Vl. (1. Vl.) *p*

Br. 2.3.4. Pult *pp* mit Dämpfer

1.2. 3.4. Vlc. *pp* mit Dämpfer

5.6. Pult *pp* mit Dämpfer

Kb. *pp* mit Dämpfer

ausdrucksvoll *ba*

Engl. *p*

1.2. Kl.(B) *dim.*

B-Kl.(B) *p dim.*

1. Fag. *p* *dim.* *pp*

2.3. Fag. *pp*

1. H.(F) *molto dim.*

1.2.3. Pos.

1. Btb.

1. Vi: Solo.

Br. 2.3.4. Pult. *Dämpfer weg.*

1.2. 3.4. Vle. *dim.*

5.6. Pult. *dim.*

Kb. *dim.*

Schwebend.

1.2.3. gr. Fl. *pp*

Engl. *p*

1.2. Kl.(B) *pp*

B-Kl.(B) *pp*

1.3.4. H.(F) *ppp* *p*

2. Hfe. *p*

1. Vi: Solo. *p* *f*

1.2.3.4. 2. Vi. *pp* nicht geteilt

5.6.7.8. Pult. *pp*

*pp*

654

1. 2. 3. gr. Fl.

Engl. h.

1. 2. H. (F)

2. Hfe.

1. VI-Solo.

1. 2. 3. 4. 2. VI. 5. 6. 7. 8. Pult.

*ausdrucksvoll*

*sfz*

*p*

662

1. Fl.

1. 2. 3. gr. Fl.

Engl. h.

1. Hfe.

2. Hfe.

1. VI-Solo.

1. VI. 2. 3. 4. 5. 6. 7. 8. Pult.

2. VI.

*ausdrucksvoll*

*ppp*

*pp*

*cresc.*

*p*

*sfz*

*dim.*

*dim.*

Musical score for orchestra, including parts for Kl. Fl., gr. Fl., Englb., 1.2. Kl. (B), B.-Kl. (B), 1.2. Fag., 3. Fag., Hörner (F), 1.2.3. Pos., 1. Btb., 1. Pult., 1. VI., 2.3.4.5. 6.7.8. Pult., 2. VI. (alle), Br., 1.2.3. Violoncelle, 4.5., 6. Pult., and Kb.

Key signature: B-flat major (one flat). Time signature: 3/4.

Performance instructions include: *sehr ausdrucksvoll* (very expressive), *ohne Dämpfer* (without mutes), *G-Saite* (G-string), *dim.* (diminuendo), *pp* (pianissimo), *mf* (mezzo-forte), *fp* (fortissimo), *cresc.* (crescendo), and *ppp* (pianississimo).





1.2. gr. Fl. *f* *dim.* *pp*

3. gr. Fl. *f* *pp*

Englb. *dim.* *pp*

1. Fag. *pp*

2.3. Fag. *pp*

K.-Fag. *pp*

1. H.(F) *pp* *mit Dämpfer* *dim.* *p* *Dämpfer weg.* *p*

5.6. H.(F) *f* *dim.* *p* *Dämpfer weg.*

1.2. Trp. (C) *pp*

3.4. Trp. (C) *pp*

1.2.3. Pos. *ppp*

Pk. *pp* *mit lebhafter Steigerung*

1. VI-Solo *f* *dim.*

2.3.4. 1. VI. *pp*

5.6.7.8. Pult. *pp*

2. VI. *pp*

Vlc. (alle) *b<sub>2</sub>* *Dämpfer weg.* *Solo* *pp* *pizz.*

Kb. *pp*



1.gr. Fl. *p*

1.2. Ob. *pp*

3. Ob. *pp*

Englb. *pp*

1.Kl.(B) *p*

1.H.(F)

3.4.H.(E) *p* in E

Pk.

1.Hfe. *pp*

1.VI-Solo *p*

2.3.4. 1.VI.

5.6.7.8. Pult.

1.2.3.4. 2.VI. *pp*

5.6.7.8. Pult. *pp*

Vlc. Solo.

700

42

*espr.*

1.2.gr.Fl.

1.2.Ob.

Kl. (Es)

1.2.Kl.(B)

B-Kl.(B)

1.2.Fag.

5.6.H.  
(F)

Solo.

1.VI.

die übrige

1.2.3.4.

2.VI.

5.6.7.8.  
Pult.

Br.

Vlc.  
alle.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: 1.2. Flute (gr.), 1.2. Oboe, Clarinet in E-flat, 1.2. Clarinet in B-flat, Bass Clarinet in B-flat, and 1.2. Bassoon. Below these are the Horns (5.6. Horns in F). The string section includes a Solo Violin, Violins (1st and 2nd), Viola, Cello, and Double Bass. The brass section consists of Trumpets (1.2.3.4.) and Trombones (5.6.7.8. Trombones). The woodwinds and strings play sustained notes with various dynamics. The woodwinds have melodic lines with some trills and triplets. The strings provide harmonic support with sustained notes and some rhythmic patterns. The brass section plays sustained notes, with the Trombones having a more active line. The Solo Violin has a melodic line with trills and triplets. The Violins and Viola play sustained notes. The Cello and Double Bass play sustained notes. The score includes performance instructions such as *espr.* (espressivo) and *cresc.* (crescendo). The dynamics range from *p* (piano) to *ff* (fortissimo).

707

*dim.*

1. 2. 3. gr. Fl.

1. 2. 3. Ob.

Englb.

Kl. (Es)

1. 2. Kl. (B)

3. 4. H. (F)

5. 6. H. (F)

1. Trp. (C)

1. 2. Btb.

Solo.

1. Vl.

die übrig

2. Vl.

Br.

Vlc. *geteilt*

Kb.

1.2. gr. Fl.  
 3. gr. Fl.  
 1.2. Ob.  
 3. Ob.  
 Englb.  
 Kl. (E:)  
 1.2. Kl. (B)  
 B-Kl. (B)  
 1.2. Fag.  
 3. Fag.  
 1.2. H. (F)  
 3.4. H. (F)  
 1.2. Trp. (C)  
 3.4. Trp. (C)

1.2.3. Pos.  
 1.2. Btb.  
 1. Hfe.  
 2. Hfe.  
 Solo  
 1. Vl.  
 die übrig.  
 2. Vl.  
 Br.  
 Vlc.  
 Kb.

1. Fl.

1. 2. gr. Fl.

3. gr. Fl.

1. 2. Ob.

3. Ob.

Englb.

Kl. (Es)

1. 2. Kl. (B)

B-Kl. (B)

1. 2. Fag.

3. Fag.

1. 2. Hörner (F)

3. 4. Hörner (F)

5. 6. Hörner (F)

*fespr.*

*fespr.*

*fespr.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

1. 2. Trp. (C)

3. 4. Trp. (C)

3. Pos.

1. Hfe.

2. Hfe.

Solo 1. Vi.

die übrig. 2. Vi.

Br.

Vlc.

Kb.

*p*

*p*

*p*

*p*

*geteilt*

*espr. cresc.*

*fespr.*

*dim.*

*geteilt*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

178 179 733

kl. Fl.  
1.2. gr. Fl.  
3. gr. Fl.  
1.2. Ob.  
3. Ob.  
Engl.  
Kl. (Es)  
1.2. Kl. (B)  
B.-Kl. (B)  
1.2. Fag.  
3. Fag.  
K.-Fag.  
6 Hörner (F)  
1.2.  
3.4.  
5.6.

This page contains the musical score for the woodwind and horn sections. The instruments listed on the left are: piccolo flute (kl. Fl.), first and second grand flutes (1.2. gr. Fl.), third grand flute (3. gr. Fl.), first and second oboes (1.2. Ob.), third oboe (3. Ob.), English horn (Engl.), clarinet in E-flat (Kl. (Es)), first and second clarinets in B-flat (1.2. Kl. (B)), bass clarinet in B-flat (B.-Kl. (B)), first and second bassoons (1.2. Fag.), third bassoon (3. Fag.), contrabassoon (K.-Fag.), and six horns in F (6 Hörner (F)), with sub-staves for 1.2., 3.4., and 5.6. The score includes various dynamics such as *sf*, *cresc.*, and *dim.*, and features complex rhythmic patterns and melodic lines.

1.2. Trp. (C)  
3.4. Trp. (C)  
1.2. Pos.  
3. Pos.  
1. Btb.  
Pk.  
1.2. Hfe.  
Solo.  
1. Vi.  
die übrig.  
2. Vi.  
Br.  
Vlc.  
Kb.

This page contains the musical score for the brass and string sections. The instruments listed on the left are: first and second trumpets in C (1.2. Trp. (C)), third and fourth trumpets in C (3.4. Trp. (C)), first and second trombones (1.2. Pos.), third trombone (3. Pos.), tuba (1. Btb.), snare drum (Pk.), first and second horns in F (1.2. Hfe.), solo violin (Solo.), first violin (1. Vi.), the rest of the violins (die übrig.), second violin (2. Vi.), viola (Br.), violin (Vlc.), and double bass (Kb.). The score includes dynamics such as *cresc.*, *fp*, *f*, and *dim.*, and features complex rhythmic patterns and melodic lines.









774

11. Fl.

12. gr. Fl.

2. gr. Fl.

1. 2. Ob.

3. Ob.

Englb.

Kl. (Es)

1. 2. Kl. (B)

R. Kl. (B)

1. 2. Fag.

3. Fag.

K. Fag.

1. 2. Hörner (F)

3. 4. Hörner (F)

5. 6. Hörner (F)

1. Trp. (C)

1. 2. 3. Pos.

Pk.

1. 2. Hfe.

1. Vi.

2. Vi.

Br.

Vlc.

Kb.

*glissando*

*glissando*

kl. Fl.  
1.2. gr. Fl.  
3. gr. Fl.  
1.2. Ob.  
3. Ob.  
Engl.  
Kl. (Es)  
1.2. Kl. (B)  
B-Kl. (B)  
1.2. Fag.  
3. Fag.  
K-Fag.

*sf* *dim.* *p*

Detailed description: This block contains the first ten measures of a musical score for woodwinds and strings. The instruments listed on the left are: Kl. Fl., 1.2. gr. Fl., 3. gr. Fl., 1.2. Ob., 3. Ob., Engl., Kl. (Es), 1.2. Kl. (B), B-Kl. (B), 1.2. Fag., 3. Fag., and K-Fag. The score features dynamic markings such as *sf*, *dim.*, and *p*. The music is written in a common time signature and includes various note values and rests.

Hörn. (F)  
1.2.  
3.4.  
5.6.  
1.2. Trp. (C)  
3.4. Trp. (C)  
1.2.3. Pos.  
1. Btb.  
Pk.  
1.2. Hfe.  
1. Vi.  
2. Vi.  
Br.  
Vlc.  
Kb.

*sf* *dim.* *p*

*pp*

*dim.* *p* *espr.*

*sf* *dim.* *p* *espr.*

*sf* *dim.* *p* *espr.*

*sf* *dim.* *p* *espr.*

Detailed description: This block contains the first ten measures of a musical score for brass and strings. The instruments listed on the left are: Hörn. (F) 1.2., 3.4., 5.6., 1.2. Trp. (C), 3.4. Trp. (C), 1.2.3. Pos., 1. Btb., Pk., 1.2. Hfe., 1. Vi., 2. Vi., Br., Vlc., and Kb. The score features dynamic markings such as *sf*, *dim.*, *p*, and *pp*, as well as performance instructions like *espr.* (espressivo). The music is written in a common time signature and includes various note values and rests.

798

kl. Fl.  
1.2. gr. Fl.  
3. gr. Fl.  
1.2. Ob.  
3. Ob.  
Englh.  
Kl. (Es)  
1.2. Kl. (B)  
R. Kl. (B)  
1.2. Fag.  
3. Fag.  
K. Fag.

Hörn. (F)  
1.2.  
3.4.  
5.6.  
1.2. Trp. (C)  
3.4. Trp. (C)  
1.2.3. Pos.  
Pk.  
1.2. Hfe.  
1. Vi.  
2. Vi.  
1.2.3. Br.  
4.5.6. Pult.  
Vlc.  
Kb.

mit Dämpfer  
mit Dämpfer

mf espr.  
dim.  
pp  
pizz.  
die Hälfte  
arco  
pp  
dim. pp



allmählich wieder bewegter

820

1.2. gr. Fl. *dim.* *p*

3. gr. Fl. *dim.* *p*

1.2. Ob. *p* *sehr ausdrucksvoll* *cresc.*

3. Ob. *p* *cresc.*

Engl. *dim.* *p* *espress.* *cresc.*

Kl. (Es) *p*

1.2. Kl. (3) *dim.* *p* *cresc.*

B.-Kl. (B) *dim.* *p* *cresc.*

1.2. Fag. *p* *cresc.*

3. Fag. *p* *cresc.*

K.-Fag. *f* *dim.* *p*

1.2. Hörner (F) *p espr.* *cresc.*

3.4. *p*

5. *p*

6. *p* *cresc.*

1. Btb. *p espr.*

Pk. *p*

1.2. Hfe. *cresc.*

2. Vi. *molto dim.* *ppp*

Br. *molto dim.* *ppp*

Vlc. *p* *pizz.* *arco* *sehr ausdrucksvoll*

Kb. *p* *sehr ausdrucksvoll*

828

1.2. gr. Fl. *dim.*

3. gr. Fl.

1.2. Ob. *dim.* *p* *cresc.*

3. Ob. *dim.* *p* *cresc.*

Engl. *dim.* *p* *fp* *cresc.*

Kl. (F.) *dim.* *p* *cresc.*

1.2. Kl. (B) *dim.* *p* *cresc.* *dim.*

B-Kl. (B)

1.2. Fag. *dim.* *p* *cresc.*

3. Fag. *p* *dim.*

K. Fag.

12. Hörner (F) *dim.* *p* *gestopft*

3.4.

5.6.

1.2. Trp. (C)

3. Trp. (C)

1.2.3. Pos.

1. Btb.

12. Hfe.

1. VI. *heftig* *sf* *p* *cresc.*

2. VI. *dim.* *ppp* *sf* *sf* *cresc.*

Br. *ppp* *sf* *p* *cresc.*

Vlc.

Kb.





847

kl. Fl. *ff* *cresc.*

1.2. gr. Fl. *ff* *cresc.*

3. gr. Fl. *ff* *cresc.*

1.2. Ob. *ff* *cresc.*

3. Ob. *ff* *cresc.*

Engl. *ff* *cresc.*

Kl. (Es) *ff* *cresc.*

1.2. Kl. (B) *ff* *cresc.*

B-Kl. (B) *ff* *cresc.*

1.2. Fag. *ff* *cresc.*

3. Fag. *ff* *cresc.*

K. Fag. *ff* *cresc.*

Hörner (F) 1.2. *ff*

3.4. *ff*

5.6. *ff*

1.2. Pos. *ff*

3. Pos. *ff*

1.2. Btb. *ff*

Pk. *ff* *cresc.*

1.2. Hfe. *ff* *glissando*

1. Vi. *ff*

1.2.3.4. 2. Vi. 5.6.7.8. Pult *ff*

1.2.3. Br. 4.5.6. Pult *ff*

Vlo. *ff*

Kb. *ff*



857

kl. Fl.  
1. 2. 8  
gr. Fl.  
1. 2. 3. Ob.  
Englh.  
Kl. (Es)  
1. 2. Kl. (B)  
B-Kl. (B)  
1. 2. 3. Fag.  
K-Fag.  
Hörner (F) 1. 2. 3. 4. 5. 6.  
1. 2. Trp. (C)  
3. 4. Trp. (C)

1. 2. Pos.  
3. Pos.  
1. 2. Btb.  
Pk.  
Bck.  
1. 2. Hfe.  
1. Vl.  
1. 2. 3. 4. Vl.  
5. 6. 7. 8. Pult  
1. 2. 3. Br.  
4. 5. 6. Pult  
Vlc.  
Kb.

kl. Fl.

1.2.3.gr. Fl.

1.2.3.Ob.

Englh.

Kl. (Es)

1.2.Kl. (B)

B.Kl. (B)

1.2.3.Fag.

K.-Fag.

Hörner (F)

1.2.

3.4.

5.6.

1.2.Trp. (C)

3.4.Trp. (C)

1.2.3.Pos.

1.2. Btb.

Pk.

Gr. Tr. Gck.

1.2.Hfe.

1.Vl.

1.2.3.4.

2.Vl.

5.6.7.8. Pult

1.2.3.4. Br.

5.6.7.8. Pult

Vlc.

Kb.

gr.Tr. mit Paukenschlägeln

gliss.

(Nachtwandlerlied\*)

877

kl. Fl.

1.2. & gr. Fl.

1.2.3. Ob.

Engl. b.

Kl. (Es)

1.2. Kl. (B)

B.-Kl. (B)

1.2.3. Fag.

K.-Fag.

1.2. Hörner (F)

3.4.

5.6.

1.2. Trp. (C)

3.4. Trp. (C)

1.2.3. Pos.

1.2. Btb.

Pk.

gr. Tr. Glck.

12. Hfe.

1. VI. (lerlied.)

2. VI.

Br.

Vlc.

Kb.

ff gliss.

gliss.

gliss.

nicht geteilt

geteilt











*più ritard.*

*langsam*

1.2. gr. Fl. *dim.* *ppp*

3. gr. Fl. *dim.* *ppp*

1. 2. Ob. *dim.* *ppp*

3. Ob. *dim.* *ppp*

Englb. *dim.*

1. 2. Kl. (B) *dim.* *ppp*

B-Kl. (B) *dim.* *pp*

1. 2. 3. Fag. *dim.* *pp*

Hörner (E)  
 1. 2. *pp* in E  
 3. 4. *pp* in E  
 5. 6. *pp* in E

1. 2. 3. Pos. *ppp*

1. 2. Btb. *ppp*

Pk. *pp*

1. 2. Hfe. *pp*

1. Vl. *pp*

2. Vl. *pp*

Br. *dim.* *ppp*

Vlc. *dim.* *ppp*

Kb. *dim.* *ppp*



1. 2.  
Hörner (E)  
3. 4.  
5. 6.

1. Hfe.

1. Pult  
1. VI.  
die übrig  
2. VI.

953

55

B.-Kl. (B)

1. Fag.

Hörner (E)  
1. 2.  
3. 4.  
5. 6.

1. Hfe.

1. Pult  
1. VI.  
die übrig

2. VI.

Br.

Vlc.

Kb.

*p*

*molto dim. ppp*

*arco*

*pp*

*pp*

*pp*

*pizz*

*pp*

*ppp*



