

Molto: \*) *Aller guten Dinge . . .*  
*Lento*  $\text{♩} = \text{ca } 66$

Geige (od Klar.) *klingt wie nahert*

Horn(F) *mit Hof*

Klavier *mf* *mp* *verklungen lassen*

**THEMA SCHERZO CON VARIAZIONI**

**Leicht beschwingt** ( $\text{♩} = \text{ca } 66$ )

(Tempo I)

*klingt wie nahert*

1

Piccolo

Flöte

Oboe

Englisch-Horn *klingt wie nahert*  
*molto p*

Klarinette in Es *klingt wie nahert*  
*p*

Klarinette in A *klingt wie nahert*  
*p*

Bassklarinette in B *klingt wie nahert*

Flagott

Kontraflagott

Trompete in F *klingt wie nahert*

1 *klingt wie nahert*

Horn in F 2. *klingt wie nahert*

Pausen

Klavier **Leicht beschwingt**

\*) Diese fünf Takte „Molto“ dürfen nicht dirigiert, müssen aber gespielt werden. -

\*\*) Klarinette statt Geige nur für den Fall der alleinigen Aufführung dieses, lediglich von Klavier und dem Bläser-Ensemble auszuführenden Variationen - Salzes.

4 *poco rit. . .*

Fl.

Ob.

Fag.

Kl.(B)

Kl.(A)

Bkl.(B)

Tpt.

Hrn. 1

Hrn. 2

Pos.

Klav.

*poco rit. . . ?*

8 *a tempo* (scherzando, aber etwas behäbiger)

*Tempo I*

Musical score for measures 8-10. The score includes parts for Oboe (Ob.), Cor Anglais (Kl. in A), Bassoon (Bkl. in B), Contrabassoon (Fag.), and Bassoon in Bass Clef (Kfg.). The string section (Hrn., 1. and 2., and Pss.) is also present. Dynamics include *p*, *f*, and *mf*. A performance instruction "(klingt wie nobelt)" is written above the Kfg. part. The tempo marking is *a tempo* (scherzando, aber etwas behäbiger) and *Tempo I*.

11

*poco ritard.*

*a tempo e poco accel.*

Musical score for measures 11-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Kl. in A), Bassoon (Bkl. in B), Contrabassoon (Fag.), and Bassoon in Bass Clef (Kfg.). The string section (Hrn., 1. and 2., and Pss.) is also present. Dynamics include *p*, *mf*, and *pp*. Performance instructions include "Nbg. fortsetzen" and "m. Dpf:". The tempo markings are *poco ritard.*, *a tempo e poco accel.*, and *poco cresco...*.

15

Schwungvoll (T<sup>o</sup> II)

poco rit. (d. = 72)

Fl. Picc.

Fl.

Ob.

Es.

Kl. (Es)

Kl. (A)

Bcl. (B)

Fag.

Hfg.

Detailed description: This block contains the musical notation for the woodwind and string sections. The piccolo and flute parts have a melodic line with slurs and accents. The oboe, esophagus, and clarinet parts have similar melodic lines with dynamic markings like *p*, *mp*, and *f*. The bassoon and bass parts provide harmonic support with chords and moving lines. The bassoon part includes the instruction *poco cresc.* and the clarinet part includes *Dpf. ab*.

Trpf.

I.

Hrn.

II.

Tps.

Detailed description: This block contains the musical notation for the trumpet, horn, and trombone sections. The trumpet part has a melodic line with slurs and accents, including the instruction *Dpf. ab*. The horn and trombone parts provide harmonic support with chords and moving lines. The horn part includes the instruction *nimmt Dpf.* and the trombone part includes *(o.D.)*.

poco rit. Schwungvoll (T<sup>o</sup> II)

(d. = 72)

Klar.

Detailed description: This block contains the musical notation for the clarinet section. The clarinet part has a melodic line with slurs and accents.

19 *(klingt wie nicht)* **H** *Allargando*

*f* *mf* *mp dim...*

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

*f* *mf* *mp dim...*

*mf* *mf* *mp dim...*

*p* *mf* *mf* *mf (Echo)* *f*

*mf* *mf* *mp dim...*

*(klingt wie nicht)* *p* *mf* *mf* *mf*

*mf* *mf* *mp dim...* *nimmt Dpf.*

*mf* *mf* *mf* *mf* *Dpf. ab*

*mf* *mf* *mf* *mf* *Dpf. ab*

*mf* *mf* *mf* *mf* *nimmt Dpf.*

**Allargando**

*Klav.*

23

Calando ----- *Meno Allegro* (T<sub>2</sub> III) ♩ = 60

Fl. *pp espress.* *poco cresc.* *f*

Ob. *pp*

EH. *pp*

Kl. (A) *pp* *dimin.* *ppp*

Ekl. (B) *pp*

Fag. *pp*

1. Horn. *pp* *o. D.* *poco*

28

Fl. *f*

Ob. *mp espr.* *f*

Kl. (A) *mf espr.* *f*

Ekl. (B) *poco cresc.*

Fag. *(klingt wie nöchert)*

Kl. (B) *Fag. fortsetzend* *p* *mf*

1. Horn. *f* *mf* *espr.*

2. Horn. *mf* *o. D.*

31 *I. Var. (T2 I)*  
*d = d poco accel.*

Kfz. *p*  
 1. *nimm! Dpf.*  
 2. *nimm! Dpf.*

*I. Var. (T2 I)* *poco accel.*  
*d = j*

Klav. Solo: *pp* *poco cresc.*

**Tempo I**

Klav. *quasi f* *mf*

*poco rit.* *a tempo (scherzando)*

*dimin.* *pp* *p*

*Ped.*

*l.h.* *begleitend*

*Ped.*

*Nicht schleppen*

*p*

*poco accel.* - - - - -

*poco cresc.* - - - - - *espress.*

*rit.* - - - - - *Tempo II (Schwungvoll)*

*fresc.* - - - - - *espr.* - - - - - *p cresc.*

*ped. \**

*espress.* - - - - - *mp*

*f* - - - - - *espr.*

*mf* - - - - - *mit Ped.*

*drängend* - - - - - *zögernd* - - - - - *zurückkehren ins*

*p* - - - - - *mp (Ped.)* - - - - - *pp* - - - - - *mf*

*Tempo* - - - - - *mp* - - - - - *calando* - - - - -

*dimin.* - - - - - *quasi Duole*



*Molto rubato, aber nicht schleppen* (H) *ppp*

Klav. *pp*

*zart drängen*

Klav. *H* *Ped.*

*allmählich (ohne ritard.)* *übergehen* *in's*

59

VL(A) *p* *mp* *H* *mf*

Klav. *poco cresc.* *dimin.* *molto*

**II. VAR.**

**61 Langsames Walzertempo** (♩ = 60)

Ob. *H*

E.H. *H*

Kl.(A) *mp* *pp* *H*

**II. VAR.**

**langsame Walzertempo** (♩ = 60)

Klav. *P* *r.* *poco cresc.* *r.*



73 poco a poco accelerando

Picc.

Fl.

Ob.

EH.

Kl. (S)

Fl. (A)

Bkl. (B)

Fag.

Hfg.

*poco cresc.*

*mf*

*poco cresc.*

*(unã fl.) H*

*mp poco cresc.*

*H*

*mf*

*poco cresc.*

*H*

*mf*

*(unã Ob.) H*

*p*

*poco cresc.*

Tpt.

1.

Hrn.

2.

Fag.

poco a poco accelerando

Klav.

*a poco cresc.*

*H*

Schwungvoll

*gru*

79

Perc  
Fl.  
Ob.  
Eh.  
Kl.(Bb)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.

*m. Dpf.*

Trpt.  
1.  
Hrn.  
2.  
Fas.

*Schwungvoll*

Klav.

83

Flac. *9<sup>42</sup>*

F2

Ob.

EH

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

*(klingt wie vorher)*

*mf non stacc.*

*Dpf. ad*

Tpt.

1.

Hrn.

2.

Fbs.

*offen (o. D.)*

*mf non stacc.*

*mf non stacc.*

*fp*

*mfp*

*N*

*N<sup>2</sup>*

*N<sup>3</sup>*

*fp*

*p*

*f*

*ff*



91 *Stretta*

*beruhigen*

Pcc. *grm*  
 Fl. *f* *staccatissimo* *ff* *poco* *f* *meno stacc.* *dimn.*  
 Ob. *f* *staccatissimo* *ff* *poco*  
 E.H. *f*  
 Kl. (Es) *f* *staccatissimo* *ff* *poco* *f* *meno stacc.* *dimn.*  
 Kl. (A) *f*  
 Bkl. (B) *f*  
 Fag. *f*  
 Kfg. *f*

Trpt. 1. *(a.D.)* *f* *ff* *poco*  
 Horn 2. *(a.D.)* *f* *ff* *poco*  
 Pbs. *f*

*Stretta* *beruhigen*  
 Klav. *ff* *meno*  
 Ped. \* Ped. \*

Mäßig

96

rüz. (klingt wie nobert)

Fl. *pp* *p* *pp*

FF. *mf* *mp* *pp*

Ob.

EH.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt. *m. Zpt.* *f* *p* *pp*

1. *meno f* *p* *pp* *f* *ff*

2. *(a. D.)* *p*

Fag.

*das 2. Horn fortsetzen*

rüz. Mäßig

Max. *(mit Horn)* *p* *ppp* *p*

\* Ped. \* Ped. \* Ped. \* simile (Solo)





111 *Immer im Tempo*

Fl. 1 (Hörzunge) (*pp*)

*mf* *p* (*Echo*)

*mf* *p* (*Echo*)

*mf* *mp*

*Dpf. ab*

(*o. D.*) *mp*

(*o. D.*) *mp*

(*m. Dpf.*) *mf* *fp* *Flatterzige.*

*Immer im Tempo*

*pizz.* *loco*

*pp* *H* *N* *p*

*p* *Fed. ...*

*beginnend* - - - - - *Diese Gegenstelle nur für den Fall, daß das ganze Kammerkonzert gespielt wird, denn aber auch nur - was die Ausführung betrifft - möglichst unmerklich, das heißt ohne selbstlich in Aktion zu treten!*

116

*poco rit.*

*molto riten.*

**III. VAR.**  
*Kräftig bewegt*  
(*U. = ca 68*)  
(*Neues = dem J der letzten Probe*)

Musical score for measures 116-120. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fag.), and Double Bass (Kfg.). Dynamics include *pp*, *ppp*, *f*, *mf*, and *molto*. A large '6/4' time signature is present at the end of the section.

*Altes = unterschlagen = neue d.*

Musical score for measures 116-120 for woodwinds and brass. Includes parts for Trumpet (Tpt.), Horns (Hrn.), and Trombone (Pos.). Dynamics include *p*, *pp*, *ppp*, *mf*, *ff*, and *poco*. A large '6/4' time signature is present at the end of the section.

*poco rit.*

*molto riten.*

**III. VAR.**  
*Kräftig bewegt*

Musical score for measures 116-120 for piano. Dynamics include *p*, *mf*, *meno p*, and *pp*. A large '6/4' time signature is present at the end of the section.

*minant 2. große Fl.*

Acc

Fl

Ob

Clf

Kl (2)

Kl (4)

Bkl (B)

Fag

Kbn

Trpt

1.

Ktru

2.

Pos.

Klar.

125

Fl. (Es)

Cl. in A

Bb (B)

Pos.

*a. D.*

*mf*

*f*

*f*

*mf*

*vibrato*

*cresc.*

*mf*

127 *Calando* - - - - *a tempo*

Fl. (Es)

Cl. in A

Bb (B)

Pos.

*f*

*p*

*p*

*mf*

*p*

*mp*

*Calando* - - - - *a tempo*

*mp*

*p*

*mp*

131

*etwas zurückhalten! - - - wieder zurück  
in's Tempo und  
nimmt Picc.*

*(gr. Fl.)*

*p*

*p*

*p* *begleitend*

*p* *begleitend*

*m. Dpf.*

*ppp*

*m. Dpf.*

*ppp*

*etwas zurückhaltend - - - wieder zurück  
in's Tempo und*

*p*

*mp*

*mit Ped.*

*espr. ohne Ped.*

*accel.* - - - - -

- - - - - *poco rit.*

Flc.

Fl.

Ob.

Elf.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Hfag.

*Es - Klar. fortsetzend*

*mf*

*poco cresc.*

*poco cresc.*

Trpt.

1

Hörn.

2

Pos.

*die Klar. Begleitung begleitend*

*pp*

*pp die Klar. Begleitung begleitend.*

*poco cresc.*

*poco cresc.*

*accel.* - - - - -

*poco rit.* - - - - -

Klar.

*mp*

*mf*

*f*

*mf*

*ff*

*schwer*

*begleitend.*

136

*a tempo*

Picc.  
 Fl.  
 Ob.  
 EH.  
 Kl. (Es)  
 Kl. (A)  
 Bkl. (B)  
 Fag.  
 Hfg.

Trpt.  
 1.  
 Hrn.  
 2.  
 Tbn.

Hlev.



139

*poco* - - -

Flc.

Fl.

Ob.

EH  
7 (tr)

Kl. (Es)

Kl. (A)

Bkl.  
(B)

Fag.

Kfg.

*mp* *sfz*

*N*

Trpfl.

1

2

Hrn.

Pos.

*f* *sfz*

*f* *sfz*

*p* *(a. D.)* *H*

6

Hr.

*molto f* *H*

*schwingvoll begleitend*

*kurz aber schwer*

*poco* - - -

7 9 4 4 4 4

112 *a - - - poco - - - accel. -*

Pcc.  
 Fl.  
 Ob.  
 EH.  
 KL(B)  
 Kl(A)  
 Bkl.  
 (B)  
 Fag.  
 Hfg.

Trpt.  
 1.  
 Horn  
 2.  
 Pos.

*a - - - poco - - - accel. -*

145 *a tempo (aber schwer)*

(klingt wie ucbect)

H 7

Fl. *ff* *ff*

Ob. *ff* *ff*

EM *ff* *ff* *poco dim.* *mf*

Kl. (S) *ff* *poco dim.*

Kl. (A) *ff* *ff* *mf* *p*

Bkl. (B) *ff* *ff* *f* *p*

Fag. *ff* *ff* *dim.* *(f)* *p*

Nfg. *ff* *ff* *f* *p*

Trpt. *ff* *ff* *f* *mf* *nimmt Dpf.*

1 *ff* *ff* *f* *mf*

2 *ff* *ff* *f* *mf dim.* *nimmt Dpf.*

Pos. *ff* *ff* *f* *mf*

Ergänzt:

etc.

*a tempo (aber schwer)*

*loco* *Obersstimme*

Klav. *ff* *loco* *poco dim.* *mf*

4 3

Rhythmus  
Umwandlung

1-18

Fl

Cl (B)

Cl (A)

Bkl (B)

Fag.

Hfg.

Trpt

I

Hrn

2

Fos.

Klav.

*mp*

*pp*

*ppp*

*p*

*gestopft*

*nimmt Dof.*

*dimin.*

*Echo 7*

*Echo 7*

*pp*

*pp*

*pp*

IV. VAR.  
Sehr rasch (d. = ca 69)

151

Musical score for orchestra. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Kl. (B♭)), Clarinet in A (Kl. (A)), Bassoon (Bkl. (B)), Trumpet (Tpt.), Trombone (Tpt. 1, 2), and Percussion (Pos.). The music is in 3/4 time and marked 'Sehr rasch' (Very fast). Dynamics include *pp*, *p*, *f*, *mp*, *ppoco*, and *molto*. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes.

IV. VAR.  
Sehr rasch (d. = ca 69)

Ossia:  
Wenn das Sub-  
kavale ges vor-  
handelt:

Musical score for Harp (Klar.). The score is in 3/4 time and marked 'Sehr rasch'. It includes an Ossia section with the instruction 'Wenn das Subkavale ges vorhandelt:'. The Ossia section is marked *pp* and *p*. The main section has dynamics *pp*, *p*, *f*, and *mp*. The score features complex rhythmic patterns and articulation marks.

154

Fl.

Hr.

Hr.

Hr.

Hr. (A)

Bkl. (B)

Fag.

Klg.

Trpt.

1

2

Kb.

Die kleinen Noten für den Kbl.,  
des Sub-Contr. B nicht hat.

daß das K. Fag.

Harp.

*p*

*sfz*

*loco*

*sfz*

*loco*

*Immer sehr rasch*

157

*ppp* ohne Belassung. Hr. und Klavier nicht übertönen *sempre ppp*

(a D.) *N* *N* *sempre*

*p* *p*

The top system shows the Flute (Fl.) and Horn (Hr.) parts. The Flute part starts with a *ppp* dynamic and includes the instruction "ohne Belassung. Hr. und Klavier nicht übertönen". The Horn part has a *p* dynamic. Both parts feature rapid sixteenth-note passages. A *grac.* marking is present above the Flute staff.

*Immer sehr rasch*

*pp* *pp* *pp* *pp* *sempre*

*mp* *mp*

The bottom system shows the Clarinet (Klav.) and Bassoon (B.) parts. The Clarinet part has a *pp* dynamic and includes the instruction "Immer sehr rasch". The Bassoon part has a *mp* dynamic. Both parts feature rapid sixteenth-note passages. A *sempre* marking is present above the Clarinet staff.



160

*ppp*

*pp*

*mf* *mf*

*mf*

*quasi*

The middle system shows the Piccolo (Pcc.), Bassoon (B.), and Trombone (Tos.) parts. The Piccolo part has a *ppp* dynamic. The Bassoon part has a *pp* dynamic. The Trombone part has a *mf* dynamic. A *quasi* marking is present below the Trombone staff.

*sempre pp* *grac.* *loco* *Vorschläge sehr klug*

*quasi 5/4* *pp*

The bottom system shows the Keyboard (Klav.) part. It features a *sempre pp* dynamic and includes the instruction "Vorschläge sehr klug". The part includes a *quasi 5/4* marking and a *pp* dynamic. A *grac.* marking is present above the staff.

163

Musical score for page 163, measures 156-158. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Bb), Clarinet in A (Cl. A), Bassoon (Bkl. B), Bassoon (Bkl.), Bassoon (Bkl.), Trumpet (Tpt.), Trombone 1 (Tr. 1), Trombone 2 (Tr. 2), and Trombone 3 (Tr. 3). The second system includes parts for Trombone 4 (Tr. 4) and Double Bass (Klav.).

Measures 156-158 are marked with *pp* (pianissimo) for the Flute, Clarinet in B-flat, Bassoon, and Trombone 1-3. The Trumpet part in measure 157 is marked *mf* (mezzo-forte) and *pp* (pianissimo). The Trombone 2 part in measure 157 is marked *poco f* (poco forte). The Trombone 3 part in measure 157 is marked *f* (forte). The Trombone 4 part in measure 157 is marked *f* (forte). The Double Bass part in measure 157 is marked *f* (forte).

The score features a variety of musical notations, including slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.



*Immer sehr rasch*

166

Trc  
Fl  
Ob  
Zkl  
Kl. B3  
Kl. A3  
Bkl. (B)  
Fag  
Kfg

Trpt.  
1.  
Hrn.  
2.  
Pos.

*Dpf. rasch ab*

*Dpf. ab*

*Dpf. ab*

*Immer sehr rasch*

Klav.

169

*poco rit.*

*poco accel.*

*a tempo*  
und zwar et.

Musical score for strings and woodwinds. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Trpt.), Trombone (Trom.), and Bass (B.). The music features various dynamics such as *mp*, *dim.*, *pp*, *mf*, and *molto p*. There are also performance markings like *rit.* and *accel.* and a note in German: "(Klingt wie Natur?)".

*poco rit.*

*poco accel.*

*a tempo*  
und zwar et.

Musical score for piano accompaniment (Klav.). The score includes performance markings such as *pp* *begleitend*, *gva*, *laco*, and *poco*. The music is written in a complex, rhythmic style.

172

= was behätiger (aber trotzdem immer rasch bleiben)

Fl. *p*  
 Ob.  
 E.H.  
 Kl. (E♭) *ppp*  
 Kl. (A) *pp* *begleitend*  
 Bkl. (B) *p*  
 Fag. *begleitend* *pp* *p* *mf*  
 Hfg.  
 Trpt. *pp*  
 1. *(o. D.)* *poco f* *mf*  
 2.  
 Pos.  
 = was behätiger (aber trotzdem immer rasch bleiben) *H*  
 Klar. *pp* *p* *mf*

*allacca e poco accel.**Tempo I (sehr rasch)*176  
(klingt wie nahert)

Picc. *mfpp* *mfpp* *mfmp* *cresc.* *ff*  
 Fl. *mfpp* *mfpp* *mf* *mfmp* *cresc.* *ff*  
 Ob. *mf* *f* *modo f* *ffp*  
 Kl. (B) *mfpp* *ff*  
 Kl. (A) *ff*  
 Fag. *ff*  
 Kfg. *ff*  
 Trpt. *mf* *fp* *fp* *f* *ffp* *ff*  
 Horn 1 *ff*  
 Horn 2 *ff*  
 Pos. *f* *ffp*  
 (klingt wie nahert)

*allacca e poco accel.**Tempo I (sehr rasch)*

Klav. *mf* *ff*  
 Blechbläser fertselend *ff*

V. VARIATION

Tempo(I) des Themas

Fl. *f* *mf*  
 Ob. *mf* (wie Fag) *f* *mf*  
 Kl. (s) *f* Flattersäge *p*  
 Kl. (A) Flattersäge *p*  
 Bkl. (B) *f* *mf*  
 Fag. *f* *mf*  
 Nbg. *f* *mf*  
 Tpt. 1.  
 Horn. 2.  
 Pos.

Holzbläser 4 bzw. 2  
quasi: 4/8 bzw. 2/4

V. VARIATION

Tempo(I) des Themas

Klav. *f* *mf* *mp* *pp* quasi Triller  
 (Ped.) *p*



192 (*klings wie  
Nebelart*)

Flut. *f*

Cl. (B) *mp* *p* *pp*

Oboe *f* *fp* *mf* *mp*

Kl. (B) *mp* *p* *pp*

Kl. (A) *mp* *p* *pp*

Trpt. *mp* *fp* *fp*

Klav. *mf* *mp* *mf*

**||**

*poco ritard.*

195

Kl. (A) *mf* *p*

Klav. *mf* *mf* *mf* *fp* *mp* *p*

*event. die Weizen  
Noten auslassen*

198 *a tempo* - das behäbigere Tempo (aber nicht schleppen)

*8va*

Picc. *pp* 5

Ob. *p* *H* *mf*

M. (Es) *(Echo)* *pp* *begleitend*

Kl. (A) *pp* *begleitend*

1. Horn *(a. D.)* *H* *pp* *mf* 5

*a tempo* - das behäbigere Tempo (aber nicht schleppen)

*H* *N* *p*

Klav. *mp* *pp* *begleitend*

202

*poco rit.*

Picc. *pp*

Fl. *H* *mp* 7

Ob. 7

M. (Es) *H* *p* 5

Bl. (B) *H* *p* *(Echo)* *p* 7

1. Horn *(a. D.)* *N* *molto p*

*pp* *(Echo)* *poco rit.*

Klav.  *dolce* *ped.*



206 *a tempo*

Picc.  
 Fl.  
 Ob.  
 E.H.  
 M. (Es) *(deutsch)*  
 M. (A)  
 Ekl. (B)  
 Ebg.  
 Hfg.

Trp. A  
 1.  
 Horn  
 2.  
 Pbn.

Klav. *a tempo*

210

Schwungvoll

nimmt gr. Flöte

*Picc.*

*Fl.*

*Oboe*

*Engl. Horn*

*Klar. (Es)*

*Klar. (A)*

*Basskl. (B)*

*Fag.*

*Hörn.*

*Trpt.*

*1.*

*Hörn. 2.*

*Bass.*

*Klav.*

*p*

*f*

*pp*

*pp begleitend*

*(o. D.)*

*poco f*

*mf*

*nimmt Dpf.*

*(o. D.)*

*poco f*

*Schwungvoll*

*pp begleitend*

*f*

*mf*

*sf*

*p*

*mf*

*mf*

*f*

*(Schwungvoll)*

Musical score for measures 214-216. The score includes parts for 2 Flutes (2 Fl.), 1 Flute (1 Fl.), Oboe (Ob.), English Horn (E.H.), Horns (Hr. (A), Hr. (B)), Trumpets (Trpt.), and Piano (Klav.).

Measure 214: Flutes play a melodic line with dynamics *ff* and *f*. Horns play a triplet accompaniment with dynamics *pp* and *f*. Piano accompaniment features a triplet bass line with dynamics *fp* and *cresc.*.

Measure 215: Flutes continue with dynamics *f*. Horns play with dynamics *f*. Piano accompaniment continues with dynamics *fp* and *ff*.

Measure 216: Flutes play with dynamics *f*. Horns play with dynamics *f*. Piano accompaniment features a melodic line with dynamics *f* and *ff*, marked *espress.* and *begleitend*.

Musical score for measures 217-219. The score includes parts for 2 Flutes (2 Fl.), 1 Flute (1 Fl.), Oboe (Ob.), English Horn (E.H.), Horns (Hr. (A), Hr. (B)), Trumpets (Trpt.), and Piano (Klav.).

Measure 217: Flutes play with dynamics *fp*. Horns play with dynamics *mf*. Piano accompaniment continues with dynamics *fp* and *ff*.

Measure 218: Flutes play with dynamics *f*. Horns play with dynamics *f*. Piano accompaniment continues with dynamics *fp* and *ff*.

Measure 219: Flutes play with dynamics *f*. Horns play with dynamics *f*. Piano accompaniment continues with dynamics *fp* and *ff*.

Tempo markings: *poco rit.* and *rit. poco.* are present at the end of the section.

*Meno allegro (aber trotzdem immer bewegt)*

220 *ff*

Fl. *mf* *mp*

Ob. *ppp*

Kl. (Bs) *pp* *begleitend*

Kl. (A) *pp* *begleitend*

Trpt. *ritum! Auf.*

*Meno allegro (aber trotzdem immer bewegt)*

Klav. *p*

Ped.

224

Fl. *cresc.* *f*

Kl. (Bs) *tr. esc.*

Kl. (A) *cresc.*

Fag. *(mit Fl.)* *ppp* *pp*

Klav. *poco cresc.* *poco* *f*

228

F7.

Hr. Es.

Hr. A.

Fag.

1. Hr.

Klav.

*p*

*mf*

*mp(l)*

(o. D.)

*f*

*H*

*zweitaktig*

*espr. ... b*

*3*

*7*

*mito*

*(N)*

L. H. allmählich übergehen in die Walzerbegleitung

231

Hr. (A)

Fag.

1. Hr.

Klav.

*p*

*p*

*mf*

*cresc.*

*loco zurücktreten*

*8*

*3*

*N*

*poco cresc.*

*steigernd (bis ... zum ...)*

*cresc.*

*steigernd (bis ... zum ...)*

*cresc.*

Taktwechsel)

231

Fl. c.  
 Fl.  
 Ob.  
 Klar. (A)  
 Klar. (B)  
 Fag.  
 Kfg.  
 Trpt.  
 Horn 1  
 Horn 2  
 Pos.

Musical score for measures 231-234. The score includes parts for Flute (Fl. c., Fl.), Oboe (Ob.), Clarinet (Klar. (A), Klar. (B)), Bassoon (Fag.), Contrabass (Kfg.), Trumpet (Trpt.), Horn 1 (Horn 1), Horn 2 (Horn 2), and Trombone (Pos.). The music is marked *molto f* and features dynamic markings *ff* and *molto f*.

Taktwechsel)

Klav.  
 Holzbegeleitung immer deutlich

Musical score for measures 235-238. The score includes parts for Piano (Klav.) and Woodwind accompaniment (Holzbegeleitung immer deutlich). The music is marked *mp* and *f*, and includes the instruction *senpre cresc. e accel.*.

Im Falle der alleinigen Aufführung dieses Variationsansatzes (für Klavier und Bläser-Ensemble) folgen bei Takt 237, die Abschluss-Takte 238-240 von Seite 189 (Anhang)



Adagio

(quasi poco accel. - - - poco rit.) a tempo

241 Neues ♩ (= ca 48) = dem vorigen 3/4 = Takt (Tempo I)

Picc. *Klingt wie notiert*

Fl. *Klingt wie notiert*

Ob. *Klingt wie notiert*

Erl. *Klingt wie notiert*

Kl. (Es) *Klingt wie notiert.*

Kl. (A) *Klingt wie notiert*

Bkl. (B) *Klingt wie notiert*

Fag. *Klingt wie notiert*

Klg. *Klingt wie notiert*

Trpt. *(m. Dpf.) Klingt wie notiert* *ruhig*  
*ppp poco ppp pp poco p pp*

1. *nimmt Dpf.*  
*Klingt wie notiert*  
*m. Dpf. pp poco p poco*

2. *(m. Dpf.) Klingt wie notiert*  
*ppp poco pp poco poco p poco pp poco*

Pos. *(m. Dpf.)*  
*ppp poco pp poco poco p*

Viola *Adagio (Tempo I)*  
*(m. Dpf.)*  
*(quasi poco accel. - - - poco rit.) a tempo*  
*pp poco p*

Das Klavier pausiert in diesem Adagio (für Geige und Bläserensemble). Allerdings mit Ausnahme der 12 Schläge auf Kontra-Gis bei 362, welche vom Klavier aber auch nur zu spielen sind, wenn das ganze Konzert (für Klavier, Geige und Bläserensemble) aufgeführt wird.



248 (poco accel. - - - - - poco rit.) a tempo

(poco accel. - -

Flc.  
Fl.  
Ob.  
Euf.  
Kl. (Es)  
Kl. (A)  
Ekl. (B)  
Fag.  
Hfg.

Trpt.  
1.  
2.  
Fon.  
Pos.

(poco accel. - - - - - poco rit.) a tempo (poco accel. - -

Geige



*allmählich beruhigen* - - - - - *Schon viel ruhiger* - - - - -

262

(*♩* - etwa 54)

Fl. *mf* *mp*

Ob. *mf* *mp*

Elf. *mf* *mp*

Kl. (Es) *mf* *mp*

Kl. (A) *mf* *mp*

Bkl. (B) *pp*  
*quasi gedämpft (Echo)* *meno p*

Fag. *p*  
*(deutlich)*

Kfg.

Trpt. *p* *meno p*

1. *p* *meno p*

2. *p* *meno p*

Pos. *p* *meno p*

*allmählich beruhigen* - - - - - *Schon viel ruhiger* - - - - -

Orgel *pp*



274

Bkl. (B) *molto p*

Fag. Die Trp. (bzw. II. Hr.) fortsetzend *f espress.*

Hfg.

Trp. *p* (siehe II. Horn) *mpf. ab*

1. *meno p*  
o. D.

2. *(m. Dpf.)* *eventuell die Trp. fortsetzend, falls diese das A nicht hat* *mpf. ab*

Geige *ppp* begleitend *poco* immer begleitend, aber

278

Bkl. (B) *poco f* *fp*

Fag. *poco cresc.* *fp* *fp* *fp* *fp*

Hfg. *(klingt wie nobler)* *fp* *fp* *fp* *fp*

1. Hr. *pp* *pp*

2. Hr. o. D. *N* *pp* *poco cresc.* *poco f*

Geige *noch deutlich* *6. Saite* *bekundet Zwischentöne*

*Etwas belehrt, aber immer noch  
Sehr langsam (Tempo III)*

282

♩ = ♩ (ca 54)

*nimmt (2) gr. Fldie  
(Oberstimme!)*  
*pp* *poco cresc.*

*Nur für den Fall  
molto p. poco*

*sehr gesungvoll*  
*p* *poco cresc.*

*pp* *poco cresc.*

*pp* *poco cresc.*

*molto fff* *p*

*gestupft*  
*pp* *mfpp* *pp*

*gestupft*  
*pp* *mfpp* *pp*

*poco cresc.*

*Etwas belehrt, aber immer noch  
Sehr langsam (Tempo III)*  
 (ca 54) *opf. ab*

*verlöschen*

286

*poco accel. - -*

Flac

Fl

Ob

EH.

Kl. (B)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

*mp dimin.*

*pp*

*daß die Flöte kein h hat*  
*dim. - - - - - pp*

*mf* zurückhaltend *(p)*

*p*

*p*

*(p)*

Trpt.

1

2

Pos.

Viola

*(o. D.)* *f* *f* *mf* *pp*

*fp* *pp*

*p* *(p)*

*o. D.* *f* *mf* *cresc.* *poco accel. - -*

*poco rit.**wieder a tempo und accel.**vorwärts*

290

Fl. *vorwärts*

Ob.

E.H.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt.

1.

2.

Pos.

Harfe

*(p)* *molto*

*p* *mf* *fp*

*o. D.* *mf* *fp* *molto espr.*

*dimin.* *p* *mf* *fp*

*(p)* *dimin.* *mf* *fp*

*poco rit.* *wieder a tempo u. accel.*

*dimin.* *mp* *pp.* *f* *vorwärts*



Grundtempo  $\text{♩} = 72$  (bis „Sehr breit“ Takt 314)  
 Bewegter und molto rubato  
 (Tempo IV)

294

(sempre rubato)

Fl. *pp* non cresc. *pp* non cresc.  
 Ob. *p*  
 E.H.  
 Kf. (Es) *f* zur eventuellen Verstärkung der A-Klar.  
 Kf. (A) *f* *sempre molto* (*sempre f*) *sempre molto f*  
 Bcl. (B)  
 Fag. *p* (begleitend) *p*  
 Hfg.  
 Trpt. *p* (begleitend)  
 1. *p* (begleitend)  
 Horn. 2. *p* (begleitend)  
 Pos. *p* (begleitend)  
 Geige *sempre molto f*

Grundtempo  $\text{♩} = 72$  (bis „Sehr breit“ Takt 314)  
 Bewegter und molto rubato  
 (Tempo IV)

(sempre rubato)

2 Gr. Fl.

297

2. Fl.

1. Fl.

Ob.

Engl. Hrn.

Kl. (B)

Bkl. (B)

Fag.

Hrn. (F)

TRP.

Tromb.

Pos.

Viola

*p* *fp* *f* *ff* *mf*

*meno f*

RH\*) *sehr rhythmisch* - - - - - *wieder frei*

(klingt wie hart)

\*) RH bedeutet Hauptrhythmus, welcher durchwegs im Grundtempo (: 4 = 78) zu nehmen ist

299

2 Fl.  
 1 Fl.  
 Ob.  
 F.H.  
 Kl. (Es)  
 Kl. (A)  
 Bkl. (B)  
 Fag.  
 Hfg.  
 Trpt.  
 1.  
 Horn.  
 2.  
 Pos.  
 Geige

*f* *ff* *f* *fp* *p*  
*ff* *ff* *ff* *ff*  
*f* *fp* *p*  
*f* *ff* *f* *ff*  
*f* *ff*  
 (a. D.) *f* *fp* *f*  
 (a. D.) *molto f* *fp* *p*  
 (a. D.) *molto f* *fp*  
 RH *sehr rhythmisch* - - - 7 *wieder frei* RH *sehr rhythmisch* - - -  
 RH *sehr rhythmisch* - - - 7 *molto f* *fp* RH *f*

$\text{♩} = \text{Saitle}$   
*f* *(ff)*

302

*molto ritenu. . . . . Wieder zurück in's Tempo (IV)*

*nimmt Picc.*

2. Fl. *molto*

1. Fl. *(Echo - - - - -)*  
*p* *pp*

Ob. *molto*

E.H. *molto*

Kl.(Es) *pp* *p*

Kl.(A)

Bkl.(B) *pp* *p*

Fag. *(p)* *pp* *p*

Hf.

Trpt. *p* *pp* *poco* *p*

1. *pp* *p*

2. *pp* *p*

Pos. *p* *pp* *poco* *p*

*molto ritenu. . . . . Wieder zurück in's Tempo (IV)*

Gmge. *molto* *pp* *Steg* *vorwärts* *mf* *mf* *sehr rhythmisch*

305

Picc.  
 Fl.  
 Ob.  
 Clf.  
 Kl. (S)  
 Kl. (A)  
 Fag. (B)  
 Fag.  
 Kly.  
 Trpt.  
 I.  
 II. u.  
 2.  
 Fös.  
 Heige

*(mp, mf)*  
*(die Heige sekundierend)*

*p*  
*pp*  
*poco cresc.*  
*cresc.*  
*sehr rhythmisch*  
*mf*  
*sehr rhythmisch*  
*mf*  
*fp*  
*fp*

*cresc.*  
*cresc.*  
*p*  
*pp*  
*poco cresc.*  
*poco cresc.*  
*cresc.*  
*cresc.*  
*f*  
*sempref*

*poco rit.* - - - - *accel.* - - - -

The musical score consists of the following parts and markings:

- Flute (Fl.):** Starts with *ebenso*. Measure 309 has a *f* dynamic.
- Oboe (Ob.):** Measure 309 has a *f* dynamic.
- Clarinet (Cl.):** Measure 309 has a *fp* dynamic. Measure 310 has a *molto* marking.
- Bassoon (Fag.):** Measure 309 has a *f* dynamic. Measure 310 has a *molto* marking.
- Trumpet (Trpt.):** Measure 309 has a *f* dynamic.
- Horn (Hrn.):** Measures 309-310 have a *ppp* dynamic.
- Trombone (Pos.):** Measures 309-310 have a *ff* dynamic. Measure 310 has a *molto* marking.
- Cymbal (Cym.):** Measure 309 has a *cresc.* marking. Measure 310 has a *f* dynamic.

Tempo markings: *poco rit.* (measures 308-309) and *accel.* (measures 309-310).

Other markings include *(p)*, *(tr) 6*, and *(deutlich)*.

*a tempo* **311** (*klügel wie natürlich*) *H* (*laco*) *sva* *molto accel.*

*f* *cresc.* *ffp*

*mf* *f* *cresc.* *ffp*

*mf* *f* *cresc.* *ffp*

*mf* *f* *ffp*

*mf* *f* *ffp*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*a tempo* *H* *G = Saile* *molto accel.*

*f* *(f) tr* *cresc.*













331 *Tempo I*  
♩ = ♩ ( = 48 )

(quasi poco accel. - - - poco rit.) a tempo

Flcc  
Fl  
Ob.  
EH.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Kfg.

Hrpt.  
1.  
Hrn. 2.  
Fcs.

*Tempo I*  
♩ = ♩ ( = 48 )

(quasi poco accel. - - - poco rit.) a tempo

Gaige

mit ven Hermmarien begleitend

α. E. 8399

Zeitlassen!  
Quasi Nicht-  
bride

Flcc

Fl.

Ob.

EH.

Kl./ES

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpf.

1.

Trm. 2.

Tbn.

Clage

342

(non accel.)

begleitend

accel. - - -

Fl. 1 *pp* (klingt wie naher) *gr. Fl.*

Fl. 2 *non cresc.* *pp* *begleitend* *molto* *p*

Ob. *p*

Kl. (B $\flat$ ) *non cresc.*

Kl. (A) *non cresc.* *p*

Hr. (B)

Fag.

Kfg.

Trpt. *m Dpf.* *p espr.*

1. *m fpp* *a. D.* *+ gest.* *pp*

2. *a. D.* *+ gest.* *pp*

Tbn.

Geige *pp* *begleitend* *Flag.* *molto*

(non accel.)

gva - - -

loco

H. *g-Saite* *mf*

*molto*

*Leidenschaftlich bewegt* ( $\text{♩} = 48$ ),  
also doppelt so schnell, wie das vorige Tempo I  
ev. mit H.

347

Fl. *Flauto* *ff*

Fl. *p* *poco cresc.*

Ob. *poco cresc.*

EH. *p* *begleitend*

M. (Bs.) *p* *begleitend*

Kl. (A) *poco cresc.*

Bkl. (B)

Fag.

Kfg.

Trpt. *poco cresc.* *Dpf. ad*

1 *H. offen*

2 *H. offen*

Pos. *poco cresc.*

*G. Sain* *molto*

*molto cresc.* *molto f*



352

*poco rit.*

Fl. *Fag. und Bkl. stehen fort*

Ob. *sempre stacc.*

EH. *sempre stacc.*

Kl. (B♭) *sempre stacc.*

Kl. (A) Hörner fortsetzend *f molto*

Bkl. (B) *f molto*

Fag. *f molto*

Hfg.

Trpt. Hörner fortsetzend o. B. *f*

1. *Trpt. setzt fort*

2. *Trpt. setzt fort*

Pos.

*poco rit.*

*pizz.*

Geige

*molto riten.*

*Ganz langsam* (♩ = 48),

357

*svz*

*Holz abdampfen!*

Picc. *f*  
 Fl. *ff*  
 Ob. *f* *Kfg. setzt fort*  
 E.H. *f* *molto f*  
 Kl. (Es) *f*  
 Kl. (A) *f*  
 Bkl. (B) *sempre f*  
 Fag. *mf*  
 Kfg. *mf* *op. Fortsetzung:* *Die weiteren Noten des Kfg. nur für den Fall, daß lediglich das Adagio für Geige u. Violon (ohne Bläser) gespielt wird.*

*molto f*

*ppp*

*pppp*

Trpt. *f*  
 I. *f* *(m. Dpl.)*  
 Horn a. *ppp* *pp*  
 Pos. *ppp* *pp* *on Dpl.*

*molto riten.*

*Ganz langsam* (♩ = 48),

Geige *immer viel Bogenwechsel*  
 Klarinetten *Diese Klarinettenstelle nur für den Fall, daß das ganze Holzwerk gespielt wird.* *ppp*

*svz*

*Ped.*





wieder accel. . .

The musical score consists of the following parts and markings:

- Flute (Fl.):** Melodic line with grace notes and slurs.
- Oboe (Ob.):** Rested.
- Clarinet in B-flat (Kl. (B)):** Rested.
- Clarinet in A (Kl. (A)):** Rested.
- Bassoon (Fag.):** Melodic line with slurs and dynamics *sempre pp* and *poco*.
- Bassoon in G (Fag. G):** Melodic line with slurs and dynamics *sempre pp* and *poco*.
- Trumpet (Tpt.):** Melodic line with slurs and dynamics *mf*. Includes the instruction *(o. D.) H Vorwärts!*.
- Horns (Hrn.):** Two parts, 1. and 2., with slurs and dynamics *mf*. Includes the instruction *(o. D.) F*.
- Trombone (Tbn.):** Rested.
- Cello/Double Bass (Geige):** Bass line with sixteenth-note patterns and slurs.

*molto*

373

(klaut wie nahert)

Fl. (C) *pp*

Cl. (B♭) *pp*

Kl. (A) *pp*

Bbl. (B) *mf*

Fag. *mf*

Kfg.

Trpt. *nimm Dpf.*

I. *nimm Dpf.*

Hrn. 2. *nimm Dpf.*

Tbn. *mf*

Celste. *molto*  
*cresc.*

Hornen haben zu erwartender Verwechslung der Flötenstimme

(poco accel. - - - - -)

Fl. *mf*

Kl. (Bb) *quasi f*

Kl. (A) *quasi f*

Fag. *quasi f*

Kfg. *quasi f*

Bkl. (A) *(klingt wie tubert)* *p* *cresc.*

Bkl. fortsetzend: *p*

schlagen!

Trpt.

Hrn. 1

Hrn. 2

Pos. *mp* (o. 2.)

Bewegte d (= 60 - 72)

(poco accel. - - - - -)

Violine *f* *molto espress.* *p cresc.*

6-Saite

\*) H. der Flöte (und später der Trompete) führend bis zum Takte 394, daher ausdrucksvoll phrasieren!

(poco accel. - - - - -)

Fl. (F.)

Ob.

Es.

Kl. (Es.)

Kl. (A.)

Bkl. (B.)

Fag.

Klg.

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Viola

Cello

Bass

Double Bass

\*) siehe Fußnote auf voriger Seite





**Doppelt so langsam** (♩ = 48)  
Tempo V, (vgl. Takt 382)

393

(Klingt wie vorher?)

Flcc. *p* → *pp*

Fl. *p* → *pp*

Ob. *p* → *meno p* → *pp*

E.H. *espr.* *meno p*

Kl. (Bs) *p, ma espr.*

Kl. (A) *p, ma espr.*

Bkl. (B) *p, ma espr.*

Fhg.

Kfg.

**Alle o weiter schlagen**  
= neue ♩ (= 48)

*Dpf. ab*

Trpf. *pp*

I. *pp*

II. *pp*

Pos. *pp*

*m. Dpf.*

*ppp*

*m. Dpf.*

*ppp*

*m. Dpf.*

*ppp*

**Doppelt so langsam** (♩ = 48)  
Tempo V, (vgl. Takt 382)

*pizz. (Griffbreit)*

Geige *p* begleitend: *pp*

396

*(Schleppend)*

♩ = ♩ (ca. 48)

Picc.  
 Fl.  
 Ob.  
 E.H.  
 Kl. (B)  
 Kl. (A)  
 Bkl. (B)  
 Fag.  
 Mfg.

Musical score for woodwinds and strings. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet in Bb, Clarinet in A, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, and Viola. The score shows various dynamics and articulations, including accents and slurs.

Tpt.  
 I.  
 Horn.  
 II.  
 Pos.

Musical score for brass instruments. The section includes Trumpet, Horn I, Horn II, and Trombone. The score shows various dynamics and articulations, including accents and slurs.

Geige

*(Schleppend)*

♩ = ♩ (ca. 48)

*mf* *col legno* *p*

Musical score for Violin. The score shows various dynamics and articulations, including accents and slurs.

Fl. cc.

Fl.

Ob.

Ek.

Kl. (Bs)

Kl. (A)

Bkl. (B)

Fag.

Nfg.

Trpt.

1

Hrn.

2

Pos.

Geige

*(von Steg ... auf's Griffbrett übergehend)*

*pp* *poco cresc.* *f* *mp* *poco accel.*

*\*) Dieser und die folgenden Vorschläge immer sehr weich, langsam und bebend*





wieder accel. . . . und wieder rit. und zurück in's Tempo (IV)

411

The musical score consists of the following parts and markings:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- EH.**: English Horn
- KL. (Es)**: Clarinet in E-flat
- KL. (A)**: Clarinet in A
- Bkl. (B)**: Bassoon in B-flat
- Fag.**: Bassoon
- Kfg.**: Contrabassoon
- Trpt.**: Trumpet
- Trn. 1.**: Trombone 1
- Trn. 2.**: Trombone 2
- Fbs.**: Bass
- Geige**: Violin (labeled "Frosch")

Dynamic markings include *ff*, *p*, *mp*, *mf*, *f*, *poco f*, and *dimin.*. Performance instructions include *die Geige sekundierend*, *a. D.*, and *N*.

RF bedeutet wieder Hauptrhythmus, welcher durchwegs im Grundtempo zu nehmen ist (♩ = 72). Vgl. Takt 297

414 *nimmt (2. große Flöte)*

Acc.

F7. *ebenso*

Ob.

ESf.

Kl. (Es) (f)

Kl. (A)

Fkl. (B) RH N

Fag. RH *fp* N *dim.*

Hfg.

Trpt. (H) *poco cresc.*

1. (N)

2. (N)

Pos. (H) *poco cresc.*

Geige *cresc.* - - - - - (*molto f*) *meno f poco dim.*

RH siehe Fußnote auf voriger Seite



*molto rit.* - - - - -

Wieder zurück in *b* - - - - -

417

(2.) gr. Fl. *mfpp*

2. Fl. *mfpp*

1. Fl. *pp* (Echo) *pp* *mfpp*

Ob. *mfpp*

EH *mfpp*

Kl. (Es) *molto*

Kl. (A)

Bkl. (B) *pp*

Fag. *pp* *p*

Hfg.

Trpt. *p* (*p*)

1. Horn *molto* *p*

2. Horn *molto* *p*

Tbn. *p* (*p*)

*molto rit.* - - - - -

Wieder zurück in *b* - - - - -

RH *sehr rhythmisch*

Geige *mf* *pp*

Tempo (IV)  
420

sempre rubato

2. Fl. *poco* (begleitend) *p* *fp*

1. Fl. *pp* *ff* *espr.*

Ob. (begleitend) *poco* *p* *fp*

EH. (begleitend) *poco* *p* *fp*

Kl. (Es) *1. Fl. Dulzetspiel* *p* *f*

Kl. (A) *mit Orgel* *f* *p*

Bkl. (B) *f* *f*

Fag. *f* *ff*

Alf. *f* *ff* *ff*

(RH sehr rhythmisch: ♩ = 72) (klingt wie notiert)

Trpt. *f* *ff* *RH* *sehr rhythmisch*

1. Hrn. *f* *ff* *H* *führend*

2. Hrn. *f*

Pos. *f* *ff* *RH* *sehr rhythmisch*

Tempo (IV)

sempre rubato

Geige *G-Seite* *mf* *f* *f* *H* *ff*

423

2 Fl. *ff*

1 Fl. *ff*

Ob. *ff*

EH. *ff*

Fl. (Sax.) *f*

Bkz. (B.) *p*

Trog. *p*

RH *sehr rhythmisch*

1. Fl. fortsetzend

2. Fl. fortsetzend (o.D.) *p*

Hrn. 1. *EM. fortsetzend (o.D.)*

Hrn. 2. *RH sehr rhythmisch*

Tbr. *Bkz. fortsetzend*

Cym. *f*

425 poco accel.

ninu: Picc.

2. Fl.

1. Fl. *pp*

Ob.

Elf

Kl. (A) *molto f*

Kl. (A) *molto f*

Bkz. (B)

Fag. *aber deutlich begleitend*

Hfg.

Trpt.

1.

2.

Pos.

*aber deutlich begleitend*

*aber deutlich begleitend*

*aber deutlich begleitend*

*poco accel.*

Geige *sempre molto f* *ff* *molto f*

*molto riten.*

427

Flc.  
 Fl.  
 Ob.  
 E.H.  
 Kl. (Es)  
 Kl. (A)  
 Fkl. (B)  
 Fag.  
 Hfg.

*Zur zweiten Verstärkung der A-Kl.*  
*mf* *mp*  
*f* *ppp*  
*mf* *mp* *p*

Tr.pf.  
 1.  
 2.  
 Pbs.

*H* *espr.*  
*mf* *p* *mf* *f* *poco* *f*  
*mf* *pp* *mf* *p* *mp* *ppp*

*molto riten.*

Geige

*molto ppp* *ppp* *pp* *H*

Hier ist das  
Sehr langsame Tempo (III, vgl. Takt 283) erreicht

431 (♩ = 54)

Perc  
 Fl.  
 Ob.  
 E.H.  
 Kl. (Es)  
 Kl. (A)  
 Bkl. (B)  
 Fag.  
 Kfg.

Strpt.  
 I  
 II  
 1.  
 2.  
 Pos.

Hier ist das  
Sehr langsame Tempo (III, vgl. Takt 283) erreicht  
(♩ = 54)

Geige

435

Flc.  
 Fl.  
 Ob.  
 E.H.  
 Kl.(Bs)  
 Kl.(A)  
 Bkl.  
 (B)  
 Fag.  
 Kfg.  
 Tpt.  
 1.  
 Horn.  
 2.  
 Pos.  
 Geige

*Nur für den Fall, daß die Flöte kein A hat*  
*flutendo*  
*p*  
*molto p*  
*meno p*  
*mf*  
*poco cresc.*  
*mf*  
*rit.*  
*dimin.*  
*dimin.*  
*dimin.*  
*dimin.*  
*f espr.*  
*gestupft*  
*mfpp*  
*mfpp*  
*mfpp*  
*mfpp*  
*molto p*  
*dimin.*

*Ganz langsam*  
♩ = 24) Tempo II, (vgl. Takt 271)

439

Viol. I  
Viol. II  
Viola  
Celli  
Kontrabass  
Horn I (A)  
Horn II (B)  
Fagott  
Klarinetten

*molto f* *H espr.* *(♩ = 48)* *zurücktreten*

Trumpet I  
Trumpet II  
Posaune

*pp* *(a. D.)* *pp* *ritum! Spf.* *pp*

*pp*  
*Ganz langsam*  
♩ = 24) Tempo II, (vgl. Takt 271)

Klarinetten (ausw. Horn)  
fortsetzend:

*mf* *pp* *pp* *bedenklich* *Zwischentöne*



442

Bkl. (B) *f espr.* zurücktreten

Nfg.

Triolenviertel allmählich ausschlagen

1. Horn *pp*

Pos. *pp*

Geige *poco cresc.* (*mf*) *mp*

445

2/4

6/4

Fl. *pp*

EH. *f espr.* *no/b* *ppp*

Bkl. (B) *f*

Nfg.

Pos. *p* verflüchten...

Geige *meno f* *mf* *tr*

Neues  $\text{♩} =$  voriges Triolenviertel ( $\text{♩} = 72$ )

Flöte 2g. *Flüchtig.*

pp *poco cresc.* *mf* *espr.*

Ob. *ppp* *poco (p)* *mf* *espr.*

KL (Es)

KL (A) *mf*

Bkl. (B)

Fag.

Klg. *pp* *poco f* *p*

Trpt.

7. *m. Dpf.* *poco f*

Hrn. 2. *mimmi Dpf.*

Hrn.

Geige *pp me espress.* *(p)* *fp* *mp* *espress.*

*Etwas vorwärts*

♩ = ♩ (= 72)

451

Proc.  
 F<sup>7</sup>  
 Ob.  
 E.H.  
 F2 (ES)  
 Kl. (A)  
 Kl. (B)  
 Fag.  
 Hfg.  
 Trpt.  
 1.  
 Horn.  
 2.  
 Pos.

*H. für-selbst:*  
*p* *mp* *mf* *poco cresc.*  
*p* *mp* *mf* *poco cresc.* (*mf*)  
*(m. D.)* *mf* *p* *poco cresc.* (*mf*)  
*p* *p* *poco cresc.*

*(klingt immer wie notiert)*

♩ = ♩ (= 72)

Geige  
*wie aus der Ferne*  
*pp* (*flautando*) (*ppp*) *pp* (*ppp*)





(♩ = ca 60)

462

Fl. (*schwächer als Ob.*)

Ob.

Cl (Es)

Cl (A)

Bkl (B)

Fag

Hfg

Trpt

1

Hrn. 2

Pos

Cymb.

*ff*

*f*

*pp*

*pp*

*ff*

*f*

*ff*

*dim.*

*pp*

*p*

*m Dpf.*

*f* führend - - - -

*Ob fortsetzend: f*

*(m. Dpf.)*

*mf*

*(m. Dpf.)*

*mf*

(♩ = ca 60)

*ff*

*dim.*

Tempo I (♩ = 48)

465

Fl.  
 Ob.  
 Kl. (Es)  
 Kl. (A)  
 Fag.  
 Hf. (B)  
 Trpt.  
 Horn.  
 Pos.  
 Geige

*mp, ma espr.*  
*f*  
*pp*  
*mp*  
*mf*  
*p*  
*p*  
*molto pp*  
*mf*  
*arco*  
*arco*  
*pizz.*

*Geige fortsetzend*  
*H. führend*  
*nimm' Dpf.*  
*m. Dpf.*  
*H.*

*Tempo I (♩ = 48)*





(♩ = ca 42)

473

Horn (H): *pp*  
 Flute (Fl): *poco pp*  
 Oboe (Ob): *poco pp*  
 Clarinet (Kl. (Es)): *pp*  
 Clarinet (Kl. (A)): *pp*  
 Bassoon (Fag. (B)): *poco pp*  
 Bassoon (Fag.): *pp*  
 Contrabass (Kfg.): *pp*

Trumpet (Trpt.): *pp*  
 Trombone 1 (Tbn. 1): *pp*  
 Trombone 2 (Tbn. 2): *ppp*  
 Tuba (Tub.): *ppp*

(♩ = ca 42)

Snare Drum (Schlg.): *p*, *poco*, *ppp*  
 Cymbal (Cym.): *ppp*

Diese den III. Satz einleitenden  
 3 Takte des Klaviers unabhängig  
 vom Tempo des Adagios, welche  
 jedoch von Geige und Bläser-En-  
 semble zum Abschluss gebracht  
 wird.

Klav. (Kl.): *ppp*, *pp*, *ppp*  
 Ped. (Ped.)

Im Falle der alleinigen Ausführung des Adagios (für Geige und Bläser-Ensemble)  
 folgen bei ♢, Takt 474, die Abschlussakte 475-480/VI von Seite 191 (Anhang)





485

*Geige* *N* *ff* *PIZZ.* *poco rit.* *p* *dimin.*

*Klar.* *schari* *arco* *weich* *la stilo* *nuetechdrillen* *ff* *ma espress.* *pp* *ma espress.* *\**

(Ped.)

487 *a tempo*

*Geige* *mf* *am Prosch.* *f* *gewöhnl.* *ff* *plötzlich langsamer* *H* *p* *am Streif*

*Klar.* *klings!* *pp* *abdrücken* *ppp* *\**

(Ped.)

489

*Geige* *pp* *poco* *ppp*

*Uspia:* *pp* *poco* *ppp* *übergehen in den* *ppp*

*Klar.* *N* *pp* *ppp* *pp* *ppp* *verklingen lassen*



497

Geige

Klav.

*f* *p*

*dim.*

(Mordant der Geige: )

499 H ein Frosch

Geige

Klav.

*f* *mf* *poco f*

*p* *meno p* *cresc.* *mp*

*begleitend.*

501

Geige

Klav.

*mf* *piu f* *ff*

*begleitend.*

*Etwas ruhiger*

503

Flage

*sf* *subito pp* *poco* (*p*) *p* *flage*

Klav.

*subito pp* *poco* (*p*) *f* *pp*

505

Flage

*flage* *pp* *rit.* *arco* *pizz. am Griffbrett* *quasi f (vibrato)*

Klav.

*senza cresc.* *pp* *mp*

*a tempo, aber noch stürmischer*

507

Flage

*f* *arco* *f*

Klav.

*p* *l. H. molto* *f* *l. H.* *martellato*





*Etwas breiter, aber immer noch stürmisch*

515

Geige *tr* *ff*

Klav. *fff* *l.H.* *r.H.* *Ped.*

516

Geige *tr* *ff*

Klav. *f* *l.H.* *r.H.* *Ped.*

517

Geige *tr* *ff*

Klav. *f* *l.H.* *r.H.* *Ped.*

518

Geige *tr* *ff*

Klav. *meno f* *l.H.* *r.H.* *Ped.*



524  $\text{♩} = \bullet = 90$  **ff**

Geige

Klav.

525

Geige

Klav.

528 **Dirigent:** *Allmählich ganze Takte zu schlagen beginnen* — — — (a)

Geige

Klav.

530

Geige

Klav.

\*) Ab Takt 524 ( bzw. 526 ) spielt die Geige im 3/4 Takt zum 2/4 Takt des Klaviers

langsamer werden und zwar - *Avon*

(Dirigent:) und schließlich die Unterteilung in Triolenverteil

{  $\downarrow$  des  $\frac{3}{4}$  Takts der Geige = 135 } bis -

{  $\downarrow$  des  $\frac{3}{4}$  Takts des Klaviers = 90 }

531

Geige *sempr. f*

Klav. *mf* *pp* *mp* *mp*

auch im Klavier allmählich übergeht in den  $\frac{3}{4}$  Takt

zum

533 (= die der Viertel des  $\frac{3}{4}$  Taktes) ausschlagen -

(neues  $\downarrow$ )

Fl.

Kl. (A)

Bkl. (B)

*pp* *ppp* *pp* *pp*

(*f* bedeutet: Zwischenklänge)

Geige *f* *espr.* *f* *dimin.*

Klav. *mp* *dimin.* *espress.*

*quasi 3* *(N)*



537

Perc  
 Tr  
 Ob.  
 E.H.  
 Kl.(Es)  
 Kl.(A)  
 Bkl  
(B)  
 Fag.  
 Kfg.  
 Tpt.  
 T.  
 Horn.  
 E.  
 Pss.  
 Geige  
 Violon.  
 Cello

Musical score for orchestra, page 118, rehearsal mark 537. The score includes parts for Percussion, Trp, Oboe, E.H., Kl.(Es), Kl.(A), Bkl(B), Fag., Kfg., Tpt., T., Horn., E., Pss., Geige, and Violon. The music is in 3/4 time and features complex rhythmic patterns and dynamics such as *p*, *mf*, *f*, and crescendos.







545

(klingt wie notiert)

The musical score consists of the following parts and markings:

- Flute (Fl.):** Starts with a melodic line in the first measure, marked *mf* and *p*. In the second measure, it is marked *mf* and *p*. In the third measure, it is marked *mf* and *p*.
- Clarinet (Cl.):** Similar to the flute, marked *mf* and *p* in the first and second measures, and *mf* and *p* in the third measure.
- Bassoon (Fag.):** Similar to the flute and clarinet, marked *mf* and *p* in the first and second measures, and *mf* and *p* in the third measure.
- Trumpet (Tpt.):** Marked *mf* and *p* in the first measure, *mf* and *p* in the second measure, and *mf* and *p* in the third measure.
- Horn (Hrn.):** Marked *mf* and *p* in the first measure, *mf* and *p* in the second measure, and *mf* and *p* in the third measure.
- Piano (P.):** Marked *mf* and *p* in the first measure, *mf* and *p* in the second measure, and *mf* and *p* in the third measure.
- Grand Piano (Klav.):** Marked *mf* and *p* in the first measure, *mf* and *p* in the second measure, and *mf* and *p* in the third measure.

Additional markings include *mf*, *p*, *f*, *fp*, *cresc.*, and *rit.* throughout the score.



♩ = ♩ (90)

550

2. Fl.  
1. Fl.  
Ob.  
2. Cl.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Kfg.  
Tpt.  
1.  
Hrn.  
2.  
Tbs.  
Geige  
Klav.

*N*  
*p*

*N*  
*p*

*poco*

♩ = ♩ (= 90)

*p* *deciso* *mf* *poco*

Detailed description: This page of a musical score, numbered 125, contains measures 550 through 554. The tempo is marked as ♩ = ♩ (90). The score is for a full orchestra and strings. The woodwind section includes two flutes, oboe, two clarinets (E-flat and A), bassoon, and contrabassoon. The brass section includes two trumpets, two horns, and two trombones. The string section includes violins and violas. The percussion section includes timpani, snare drum, and cymbals. The score features a variety of dynamics and articulations. In measure 550, the bassoon and contrabassoon play a melodic line starting with a forte (*f*) dynamic, marked with an accent (*N*) and a piano (*p*) dynamic. The trumpet and trombone parts also feature melodic lines with accents and piano dynamics. The strings play a rhythmic accompaniment. The woodwinds and brasses provide harmonic support. The score concludes with a *poco* marking and a final tempo indication of ♩ = ♩ (= 90).

557

2 Fl.

1 Fl.

Ob.

Elf.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

7 Dpf. ab

1

2

Pos.

Orgel

Klav.

*p*

*poco - a - poco - cresc.*

*mf*

*poco - a - poco - cresc. - fp*

*mf*

*Orgel cresc.*

*mf (cresc.)*

562

(2. Jgr. Fl) *Etwas langsamer*

2 Fl  
1 Fl  
Ob.  
Eh.  
Kl (Es)  
Kl (A)  
Bkl (B)  
Fag.  
Kfg.

*Geige*  
*Korbiselsend*

*pp*  
*ppp*  
*ppp*  
*p*  
*p*

Trpt.  
1.  
Hrn.  
2.  
Eba.

(o. D.)  
p  
mp  
ppp  
pp

Geige

*Etwas langsamer*

*f*  
*p*  
*(f)*

Max.

RH  
*f*  
*p*





572

*(klingt wie nicht)*

Flcc

F7

Ob.

Elf.

Kl (Ba)

Kl (A)

Bkl. (B)

Fag.

Kfg.

Trpt.

(o. D.) 1. Horn fortsetzend.

1.

Hörn.

2.

Pos.

Viola

Klav.

*(espr. ---)*

*mf p d Spitze*

*ganzer Bogen*

*Spitze*

*ganzer Bogen*

*(p)*



Fl.

Kl. (Es)

Kl. (A)

Fag.

Kb.

Tpt.

Tbn.

Fag.

Geige

Klar.

*pp* *mp* *begleitend*

*pp* *mp* *begleitend*

*pp* *mp*

*Bläser quasi* *(o. D.)* *f* *pp*

*f* *f*

*(p)* *pppp* *pppp* *pp* *(espr.)*

*esp.* *allmählich* *pizz.*

*N Geige fortsetzend*

576

*rit.*

(♩ = ♪) und wieder zurück.

Pcc. *(klingt immer wie vorher)* *pp*  
 Fl. *p* *pp*  
 Ob. *p*  
 EH. *p*  
 Kl (Es) *p* *pp*  
 Kl (A)  
 Br/ (B) *p*  
 Fag.  
 Kly. *(klingt wie vorher)* *mp*  
 Trpt. *(pp)* *p* *mp* *nimmt Dpf.*  
 1. *mp*  
 Horn. 2. *mp*  
 Pos.

übergehen in den 3/8 - Rhythmus

*rit.*

(♩ = ♪) und wieder zurück.

Geige *(pizz.)* *p* *pp* *H arco* *p*  
*Trpt. fortsetzend* *mf*  
 Klav. *n. H.* *ppp* *mfpp* *pp* *N* *(espr.)* *(espr.)* *(espr.)*

*in's - - Tempo*  
(♩ = 60)\*

579

Picc.  
Fl.  
Ob.  
EH.  
Kl. (B)  
Kl. (A)  
Bkl. (B)  
Fag.  
Kfg.  
Tpt.  
Trom.  
Tub.

*in's - - Tempo*  
(♩ = 60)\*

Violine  
Klavier

*molto ppp* *p* *leicht*

*p staccatiss.* *pp* *mp*

*Klavier sehr gleichmäßige 16 Tel. ....*

\*) ♩ = 60, bzw. ♩ = 120, entspricht dem Hauptzeitmaß: ♩ = 30



587

*gr. fl.* *Loco* *ritard. (2. gr. fl.)*

*ppoco f* *fortgesetzend* *p* *pp* *fp* *H* *fp* *mf* *mp*

*Fl.* *pp* *fp* *H* *fp* *mf* *mp*

*Ob.* *pp* *fp* *H* *fp* *mf* *mp*

*EH.* *pp* *fp* *H* *fp* *mf* *mp*

*Kl. (ES)* *pp* *fp* *H* *fp* *mf* *mp*

*Kl. (A)* *mp* *H*

*Bas. (B)*

*Fag.*

*Kfg.*

3/4

*Trpt.*

*1.*

*2.*

*Pos.*

*gr. fl.* *Loco* *dimin.* *fp* *p*

*dimin.* *meno marc.* *dolce* *p*

*dimin.* *p* *Ped.*

3/4

$\text{♩} = 90$  (Hauptzeitmaß)

591

2. Fl. *eventuell mit 3. gr. Fl.*

1. Fl. *poco f*

Ob. *p* *fp* *mp* *cresc.* *poco f*

EH.

Kl. (2u)

Kl. (1)

Bkl. (B)

Fag.

Kfg.

Trpt. *ni. Dpf.* *N* *mp* *fp* *poco cresc.* *poco f*

1.

Hrn. 2.

Fas.

$\text{♩} = 90$  (Hauptzeitmaß)

*H* *espress. (Oberstimme)*

*H* *espress.*

*pp* *fp*

*3*

\* Mit Ped.

2. Fl.  
1. Fl.  
Ob.  
EH.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Hfg.

Trpt.  
1.  
Hrn.  
2.  
Fbs.

Klav.

Orchestral score for measures 599 and 600. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Eb), Trumpet in E-flat (T. Eb), Trombone in A (T. A), Trombone in E-flat (T. Eb), Bassoon (Fag.), and Cymbal (Kgl.). The woodwinds and strings play sustained notes, with some dynamics like *mf* and *f*. The piano part (Klav.) features complex textures with triplets, slurs, and dynamic markings such as *sf*, *mf*, and *f*. The tempo marking *poco rit.* is present.



wieder zurück in's - - - - -

Tempo

601

(2.) gr. Fl.

2 Fl.  
1 Fl.  
Ob.  
EiF.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Klg.

wieder zurück in's - - - - -

Tempo

Körge  
Klar.

(♩ = ♪ = 90), *aber sempre molto rubato* (bis zur General-Pause)

602

2. Fl. *mfpp*

1. Fl. *mfpp*

Ob. *f deciso*

E.H.

Kl. (A) *mfpp*

Kl. (B) *p*

Fag. *p* *Kfg. fortwährend* *f*

Kfg. *mf*

Trpt.

1.

Horn 2.

Fag.

(♩ = ♪ = 90), *aber sempre molto rubato* (bis zur General-Pause)

Geige

Klar.



612

*tempo*

2 Fl.  
1 Fl.  
Ob.  
Kl. B.  
Kl. A.  
Fag. I.  
Fag. II.  
Tpt.  
Tbn.  
Tuba

*ppp*  
*ppp*  
*f*  
*p*  
*p*  
*ppp*

Tpt.  
Tbn.  
Tuba

*p*  
*ppp*  
*p*  
*offen (o. D.)*  
*p*

*tempo*

Kl. B.  
Kl. A.

*f*  
*p*  
*ppp*



*ausbrechend und sogleich ritard.*

623

2 Fl. *f* *ausbrechend*

1 Fl. *f* *ausbrechend*

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag. *pp* *cresc.*

Kfg. *pp* *cresc.*

(klingt wie nothert) *pp*

Trpt.

Horn 1 *f* *gestopft*

Horn 2 *f* *gestopft*

Pos.

*ausbrechend und sogleich ritard.*

Flöte *p* *ausbrechend*

Klav. *p* *cresc.* *molto*



## 632

2.Fl. *mf* *ff* *mf*

1.Fl. *mf* *mf*

Ob. *mp* *ff* *p*

Cl. *mp* *p*

Kl. (A) *p*

Fag. *mf* *mp* *p*

Kfg. *p*

Tpt. *m. Dpf.* *ff* *m. Dpf.*

1. *p* *begleitend* *p*

Tru. 2. *m. Dpf.* *p* *begleitend* *p*

Perc. *m. Dpf.* *p* *begleitend* *mp*

Cys.

Klav.



635 rit. - - -

2. Fl. *mp* *pp* *poco cresc.* *p*

1. Fl. *mp* *pp* *poco cresc.* *p*

Ob.

Fg.

37. Es *mp* *pp* *poco cresc.* *p*

K. (A) *mp* *mf* *p*

Bkl. (B) *f* *pp* *p*

Ebg. *mf* *f* *p*

Kfg. *ff* *mf*

*Klingt immer wie lobert*

T. pf. *pp* *ppf. ad*

I. *fp* *ppf. ad*

Fag. *fp* *ppf. ad*

Po. *fp* *ppf. ad*

Geige *rit.*

Klav.

*a tempo*

638

*Gtge*

*H*

*p*

*flav.*

*p*

*ped. - - - - \**

641

*Gtge*

*p*

*p*

*pp*

*L.H.*

643

*RH*

*p*

*poco cresc. - - - -*

*rit. - - - -*

*ffp*

*poco*

*poco f*

*mp*

*mf*

*ped. - - - - \**

\*) Diese und die folgenden Vorschläge betonen und sehr kurz.







655

Fl. *ff* (*pp*) *mp* *f*  
 Ob. *ff* (*pp*) *mp* *f*  
 Kl. (Es) *ff* (*pp*) *mp* *f*  
 Kl. (A) *ff* (*pp*) *mp* *f*  
 Fag. *ff* (*pp*) *mp* *f*  
 Hfg. *ff* (*pp*) *mp* *f*  
 Tpt. *ff* (*pp*) *mp* *f*  
 Horn. *ff* (*pp*) *mp* *f*  
 Pos. *ff* (*pp*) *mp* *f*  
 Geige *ff* (*pp*) *mp* *f*  
 Klav. *ff* (*pp*) *mp* *f*  
 Ped.

658

Prcc

Fl.

Ob.

EH

M. (Es)

M. (A)

Bkl (B)

Fag.

Mfg.

Trpt.

1.

2.

Hrn.

Pos.

Geige

Misc.

quasi Tam-tam

Flage. ....

Flag. ....

(Klingt wie  
nähert)

wieder Viertel schlagen

(o. D.)

(o. D.)

col legno geschlagen trem. geschlagen trem. geschlagen trem. geschl.

poco cresc. ....

poco cresc. ....

poco cresc. .... (mp)

662

*Wieder schwerer*  
(Quasi Hauptzeitmaß : ♩ = 90)

Fl. 1 & 2  
 Cl. 1 & 2  
 Bassoon  
 Trp. 1 & 2  
 Horn 1 & 2  
 Trombone 1 & 2  
 Tuba

Dynamic markings: *mf*, *f*, *N*, *Flage*, *o D*, *H*, *e. Nr.*, *(o. D.) H*, *mf*.

*Wieder schwerer*  
(Quasi Hauptzeitmaß : ♩ = 90)

Violin  
 Piano

Dynamic markings: *f*, *gewöhl.*, *vbr.*, *sempre f*, *des H umdröber ausschlagen*, *mp*.



666

Pic.  
 Fl.  
 Ob.  
 E.H.  
 Kl. (Es)  
 Kl. (A)  
 Fag. (B $\flat$ )  
 Fag.  
 Hrn.  
 Hrn.  
 Pos.  
 Tromp.  
 1  
 2  
 3  
 Klarin.  
 Klarin.

Musical score for orchestra and woodwinds, measures 666-668. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon in B-flat, Bassoon, Horns (1, 2, 3), Trumpets, Clarinet, and Piano. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score shows a complex texture with many notes and rests. Dynamics include *sf*, *f*, and *f*. Performance markings include *N*, *spiccato*, and *mf*.

669 *poco rit.*

1. *fp*

2. *fp*

Pos. *fp*

*poco rit.*

Viola *f pizz.* *arco* *pizz.*

Klav. *f* *(f)* *mf*

671 *Alla marcia* (♩ = 112)

1. *f*

2. *f*

Pos. *f*

*Alla marcia* (♩ = 112)

Viola *f* *f* *f*

Klav. *f* *f*

673

Viol. I  
Viol. II  
Ob.  
E.H.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Kfg.  
Tromp.  
1  
Hrn. 2  
Pos.  
Geige  
Klar.

*N*  
*p*  
*N*  
*p*  
*N*  
*p*  
*mp*  
*gva*

*Kleine Noten, falls das Sub-Kor.tra-B nicht vorhanden.*

*L.H.*  
*L.H.*  
*H*

Detailed description: This page of a musical score, numbered 673, features a full orchestral arrangement. The top section includes staves for Violins I and II, Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, and Contrabassoon. The middle section contains Trombones 1 and 2, and Trombones 3 and 4. The bottom section is for the strings, with Violins I and II, and the Cello/Double Bass. The score is in a key with one sharp (F#) and a 2/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often with accents. Dynamics range from *mp* (mezzo-piano) to *gva* (grandissimo). A specific instruction for the Clarinet in E-flat reads: "Kleine Noten, falls das Sub-Kor.tra-B nicht vorhanden." (Small notes, if the sub-contra-bassoon is not present). The string parts include complex passages with slurs and accents, marked with "L.H." (left hand) and "H" (right hand).

675

Fl. cc

Fl.

Ob.

EH.

rh. (Es)

rh. (A)

rh. (B)

Fag.

Hörn.

Tromp.

1

2

Pf.

Hörn.

Klav.

*p*

*p*

*p*

*mp*

*meno f*

*f*

*mp*

*f*

*RH*

*loco*

*7*

*7*

*7*

*12*

*Hg. fortsetzend.*

*rhythmisch*

*rhythmisch*

*rhythmisch*

677 *(klingt wie vorher)*

*Picc.*

*Ob.*

*Fag.*

*Flöge*

*Klar.*

*mf*

*mp*

*f*

*mf espr.*

679

*Picc.*

*Ob.*

*Flöge*

*Klar.*

*f*

*fp*

*mf*

*hoch*

*6*

\*) diese Akzente ganz besonders scharf akzentuiert

Flc.  
 Fl.  
 Uk.  
 Euf.  
 Kl. (Fs)  
 Kl. (A)  
 Zkl. (B)  
 Fag.  
 Hfg.

Geige  
 Klar.

\* diese Rhythmen ganz besonders scharf akzentuiert

684

$\text{♩} = \text{♩}$ , 80 *daß*  $\text{♩} = 60$

Flc  
Fl  
Ob  
EH  
Xl (Es)  
Xl (A)  
Xkl (B)  
Fag.  
Mfg.

Trpf  
1.  
Hrn  
2.  
Fas.

*Schalltrichter hoch* *führend*  
(o. B.) *f*  
*mp*

*Schalltrichter hoch* *f*  
(o. B.) *mp*  
*mf* (o. B.) *mf*

Orgel

$\text{♩} = \text{♩}$ , 80 *daß*  $\text{♩} = 60$

*fp* *mf*

Klar.

*p* *reuschiend* *p*

*eva* *eva*

*ped.* *ped.*

686

Flöte (Piccolo) *mf* (weich)

Flöte *mf* (weich)

Oboe *mf* (weich)

Englische Horn *mf* (weich)

Klarinetten (Es) *mf* (weich)

Klarinetten (A) *mf* (weich)

Musikanten (B) *mf* (weich) *(klingt wie ruht)*

Fagott *f* (weich)

Milch *f* (weich) *(klingt wie ruht)*

Trumpet *(o D.) poco f* *mf* (weich)

1. Horn *poco f* *mf* (weich)

2. Horn *poco f* *mf* (weich)

Tuba *poco f* *mf* (weich)

Orgel *mf*

Klavier *RHT*



688

Fl. I  
Fl. II  
Ob.  
EH.  
Kl. (Es)  
Kl. (A)  
Bsk. I (B)  
Fag.  
Fag.  
Tpt.  
Tr.  
Hrn.  
2.  
Tub.  
Cym.  
Pno.

*mf*

*6*  
*3*  
*6va*  
*RH*  
*mf*  
*red.*

Fl. cc

Fl.

Ob.

EF.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt.

Hrn. 1.

Hrn. 2.

Pos.

Viola

Viol.

verklängen lassen -

(Ped.) - - - - - \*

692

Picc.  
 Fl.  
 Ob.  
 E.H.  
 Kl. (Es)  
 Kl. (A)  
 Bkl. (B)  
 Fag.  
 Kfg.  
 Trpt.  
 1.  
 2.  
 Horn.  
 Pos.  
 Fgige.  
 Klav.

Musical score for page 163, starting at measure 692. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, Contrabassoon, Trumpet, Horns (1 and 2), Trombone, Bassoon, and Piano. The music is in a key with one flat and a 3/4 time signature. Dynamics include *p*, *mp*, *pp*, *f*, and *sf*. Performance markings include *s*, *N*, *dimin.*, *espress.*, and *nimmi Dpf.*



696

(♩ = ♩.) (♩ = sempre 60)

Ric.  
Fl.  
Ob.  
E.H.  
Kl. (Es)  
Kl. (A)  
Bkl. (B)  
Fag.  
Klg.

*H espr.* 7  
*mf*

*Fig. fortsetzend*  
*pp*

*pp* *pp*

*H mf* 7 *rasch Dpf. auf* *Vier Viertel weiter schlagen*  
*espr.*

*m. Dpf.* *pp*

*m. Dpf.* *pp* *ppp*

*m. Dpf.* *H espr.* (♩ = ♩.) (♩ = sempre 60)  
*p* *pp*

*H scherzando*  
*m.fp* *pp* *f* *N* *p*

*pp* *p*

Trpt.  
1.  
Hrn.  
2.  
Pos.  
Geige  
Klar.

(♩ = ♩)

698

(♩ = ♩)

Perc. 
  
 Fl. 
  
 Ob. 
  
 EH. 
  
 Kl.(Es) 
  
 Kl.(A) 
  
 Fag. 
  
 Hfg.

(♩ = ♩)

Trpt. *m. Dpf.*
  
 1. *ppp* — *p*
  
 Horn. *alleg., (a. D.)*
  
 2. *p*
  
 Pos. *p*

*quasi Adagio*

*ff espr.*

(♩ = ♩)

Geige 
  
*molto p*

(♩ = ♩)

Max.







Perc. *p* *f* *mp*  
 Fl. *p* *f* *mp*  
 Ob. *mf* *f* *mp*  
 E.H. *mf* *f* *mp*  
 Kl. (Es) *mp* *f* *mp*  
 Kl. (A) *mp*  
 Bkl. (B) *mp* *f* *meno f*  
 Fag. *mp* *dim.*  
 Kfg. *mp* *dim.*  
 Es Klar. fortsetzend  
 poco *f* *meno f*

(wenn möglich o. D.)  
 Trpt. *H* *mf* *dim.*  
 I. *p* *dim.*  
 Horn. 1. *p* *dim.*  
 2. *mp* *dim.*  
 Pos. *mp* *dim.*

Geige *dim.*  
 Klar. *p* *mf* *ff* *f*  
 E.H. fortsetzend  
 Klavier: *ff*







713

Fl. *ppp* *Flügel.* *f*

Ob. *p* *f*

Cl. (Es)

Cl. (A)

Bass. (B) *f* *f*

Bass. *pp* *ppp* *p*

Tpt. *N* *falls für die Pos. zu schwierig* *mp* *p* *f*

Hrn. 1. *f* *H*

Hrn. 2.

Pos. *p* *N* *Dpf. ab*

Gänge *pp* *begleitend* *pp* *begleitend*

Klav.

Picc. *(ppp)* *N* *mp*  
 Fl. *f* *H*  
 Ob. *f* *H*  
 E.H. *f* *H*  
 Kl. (Eb)  
 Kl. (A)  
 Bkl. (B)  
 Fag. *f* *H*  
 Mfg.  
 Trpt. *(m. Dpf.)* *p* *Fitzg.*  
 I.  
 Horn. 2.  
 Pos.  
 Geige *poco cresc.* *mp* *f* *H*  
 Max. *p* *H* *N* *poco marc.* *(p)* *mf*

*rit.*

718

Flcc. *p* *poco cresc.*  
 Fl. *p* *poco cresc.*  
 Ob. *mp* *poco cresc.*  
 E.H. *p* *poco cresc.*  
 Vi (Es) *p* *mp* *poco cresc.*  
 Vi (A) *p* *poco cresc.*  
 BKl (B) *p* *poco cresc.*  
 Fag. *p* *poco cresc.*  
 Kfg. *p* *poco cresc.*  
 (*klingt wie mähert*)

*übergehen in Achtel*

*Die 32tel allmählich verwandeln in Triolen = 16 tel.*

Trpt. *molto p* *poco cresc.*  
 I. *poco cresc.*  
 Horn. 2.  
 Pos.

*rit.*

Geige *poco cresc.*  
 Klav.

724 - - - tempo (♩ = 120)

*gru*  
*cum int. 2. lig. ff.*

Picc.  
 Fl.  
 Ob.  
 EH.  
 Kl (Es)  
 Kl (A)  
 Bc (B)  
 Fag.  
 Hfg.

*Clavier fortsetzend N*  
*mf*

*Dpf. ab*

Trpt.  
 1.  
 Horn.  
 2.  
 Fag.

*(a. D.)*  
*f*  
*fp*

*a. D.*  
*f*  
*fp*

- - - tempo (♩ = 120)

Geige  
 Max.

*f*  
*fp*

*N*  
*mf*  
*(leicht)*  
*fp*











751

*gr. Fl.* *poco* *second Fl.*

2. Fl. *ppp*

1. Fl. *ppp*

Ob.

EH

Kl.(B)

Kl.(A) *2. Fl. fortsetzend* *ppp*

Bkl. (B) *pp*

Fag. *pp*

Nfg. *pp*

Trpt.

1.

Hrn. 2. *f*

Pas.

Gesamtklang *pp*

Grge *pp* *poco* *a poco* *cresc.* *poco*

*gr*

Klav. *pp* *poco a poco* *cresc.*





(mf)

*sempre poco a poco cresc.*

766

*gva*

*P* *quasi Ob fortsetzend* *mf*

*quasi Oboe u Trpt.*  
*fortsetzend*

*mp* *deutl. u begleitend*  
*deutlich begleitend*

*mf* *deutlich*  
*begleitend*

*mf*

*mf*

*mf*

*mf*

*H*

*f*

*mf*

*mf* *marc.*

*mf* *deutlich*  
*begleitend*

*mf* *poco cresc.*

*mf* *poco cresc.*

*mf* *poco cresc.*

*mf* *poco cresc.*

(mf)

*sempre poco a poco cresc.*

*H*

*gva*

*mf* *cresc.*

*f* *marcato* *mf*

*mf*

*mf*

*mf*

*mf*





777

*qu.* $\text{♩} = 120$  *poco pesante**lwo**kurz*

Cicc. *fp*  
 Fl. *cresc.* *ev. mit Klarinet.*  
 Ob. *ff*  
 E.H. *f*  
 K. (A.) *f*  
 A. (A.) *f*  
 BAI (B.) *H*  
 Fag. *N* *fp*  
 Klg. *f*  
 Trpt. *ff* *nimmt rasch Dpf.*  
 1. *ff*  
 2. *ff* *nimmt rasch Dpf.*  
 Pos. *mf* *cresc.* *f*  
 Clar. *cresc.*  $\text{♩} = 120$  *poco pesante* *kurz*  
 Horn. *molto* *ff* *H* *7.H.* *ff* *ff*

(Bd.)

\*  $\text{♩} = 120$  *poco pesante* *kurz*



783

*(Nicht wie vorher)*

*ebenso \** *ebenso \**

*p begleitend* *pp*

*pp begleitend* *pp*

*Ob. in: B-flat* *f a tempo*

*p*

*M (Es)* *p*

*M (A)*

*Fag.*

*Klar.*

verlängern, daß die Dauer der letzten + mit dem Verklängen des Klavierakkordes zusammenfällt.

*m. Dpf.* *f* *ebenso \** *ebenso \**

*1. Horn fortisssend mp* *pp*

*2. Horn* *ff fortisssend*

*m. Dpf. mollo p (dolce)*

*Pos.*

*f (a tempo)* *ebenso \** *ebenso \** *pizz.*

*mp* *pp*

*Klar.*

(Bd.) - - - - - verklängen lassen - -

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