

# Der holzgeschnitzte Prinz

Tanzspiel in einem Akt von Bela Balazs

Béla Bartók  
1881-1945

Molto moderato (♩ = 112)

Timpani

Viale

Violoncelli

Contrabassi

Cl. (Sib.)

Fg.

Timp.

Vi. II

Ve

Vc.

Cb.

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In die Philharmonia's Partiturenammlung aufgenommen  
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**1**

Ci (sib)

2°

3°

*ppp*

Fg

2°

3°

Timp

**1**

7° leggio

8° leggio

7° leggio con sord

8° leggio

5° leggio

6° leggio

4° leggio

5° leggio

3° leggio

con sord

*ppp*

*ppp*

*ppp*

VI I

VI II

Ve

Vc

Cb

VI-

The musical score is divided into two main sections: VI-I and VI-II. The VI-I section includes parts for Clarinet in C (Cl (s)), Flute (Fg), Timpani (Timp), and Arpa. The VI-II section includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score features various musical notations such as dynamics (ppp, pp, con sord, poco cresc), articulation (acc), and performance instructions (non arp). A box labeled 'VI-' with a downward arrow is positioned above the first measure of the VI-I section.

**-DE**

**2** ♩ = 100

Cl (Soprano)  
 Fg  
 Cor (F) / Ta  
 Timp  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Clarinet (Soprano), Flute, Cor Anglais/Trombone, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal part is marked with *mf* and *p*. The score features dynamic markings such as *p*, *molto dim*, *pp*, and *ppp*, and includes a tempo marking of quarter note = 100. A rehearsal mark **2** is present in the vocal and harp parts.

This page of a musical score, numbered 5 in the top right corner, features a third ending bracket labeled '3' that spans across the top and middle sections of the score. The top section includes staves for Clarinet in B-flat (Cl. Bb), Flute (Fl.), Bassoon (Fg), Cor Anglais (Cor. (Fa)), and Timpani (Timp). The middle section includes the Arpa (Harp). The bottom section includes Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The third ending bracket is placed above the Flute and Bassoon staves in the top section and above the Violin I and Violin II staves in the bottom section.

Fl. 1<sup>o</sup>

Ob. 2<sup>o</sup> 3<sup>o</sup> *p espr*

Cl. (Si<sup>b</sup>) 1<sup>o</sup> 2<sup>o</sup> *p espr*

Fg. 2<sup>o</sup> 3<sup>o</sup> *pp*

Cor (F) 2<sup>o</sup> 3<sup>o</sup> *p dolce*

Timp.

Arpa *pp*

VI. I 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *pp*

VI. II 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *pp*

Ve. 4<sup>o</sup> *con sord.* *ppp* *pp*

5<sup>o</sup> *pp*

6<sup>o</sup> *pp*

Vc. 3<sup>o</sup> *con sord.* *ppp* *pp*

4<sup>o</sup> *ppp* *pp*

5<sup>o</sup> *pp*

Cb. 3<sup>o</sup> 4<sup>o</sup> *pp*

4

4

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Fl 2<sup>3</sup> 3<sup>1</sup> p espr  
 Ob 2<sup>2</sup> 3<sup>1</sup> p espr  
 Cor ingl p espr  
 Cl (si) p espr  
 Fg 2<sup>2</sup> 3<sup>1</sup> p  
 Cor (Fa) 2<sup>2</sup> f p espr  
 Timp  
 Arpa 1<sup>a</sup> Ora... ppp  
 Vi. I 5<sup>6</sup> 7<sup>7</sup> 8<sup>8</sup> ppp poco cresc  
 Vi. II 5<sup>6</sup> 7<sup>7</sup> 8<sup>8</sup> ppp poco cresc  
 Ve 4<sup>5</sup> 6<sup>6</sup> 3<sup>4</sup> ppp poco cresc  
 Vc 4<sup>5</sup> 5<sup>6</sup> ppp poco cresc  
 Cb 3<sup>4</sup> 4<sup>5</sup> ppp poco cresc

5

Fl.  
Ob.  
Cing.  
Cl. (Si)  
Fg.  
Cor. (Fa)  
Timp.  
Arpa

5

VI I  
VI II  
Ve.  
Vc.  
Cb.



## Poco a poco più mosso

Fl  
Ob  
Cingl  
Cl (sib)  
Fg  
Cor (fa)  
Timp  
Arpa

1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>  
1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>  
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97<sup>o</sup>  
98<sup>o</sup>  
99<sup>o</sup>  
100<sup>o</sup>

## Poco a poco più mosso

VI I  
VI II  
Ve  
Vc  
Cb

1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>  
4<sup>o</sup>  
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Fl  $1^{\text{a}} 2^{\text{a}}$   
 Ob  $1^{\text{a}} 2^{\text{a}}$   
 Cl (sib)  $1^{\text{a}}$   
 Cl (sib)  $2^{\text{a}}$   
 Fg  $3^{\text{a}}$   
 Cor (sib)  $1^{\text{a}}$  *via sord.*  $2^{\text{a}}$  *poco marc.*  
 Cor (sib)  $3^{\text{a}}$  *via sord.*  $4^{\text{a}}$  *poco marc.*  
 Timp  
 Arpa  $1^{\text{a}}$   $2^{\text{a}}$   
 VI I  $1^{\text{a}} 4^{\text{a}}$   $5^{\text{a}} 6^{\text{a}}$   $7^{\text{a}} 8^{\text{a}}$   $9^{\text{a}}$   
 VI II  $5^{\text{a}} 6^{\text{a}}$   $7^{\text{a}}$   $8^{\text{a}}$   $9^{\text{a}}$   $10^{\text{a}}$   $11^{\text{a}}$   $12^{\text{a}}$   
 Ve  $12^{\text{a}}$   $13^{\text{a}}$   $14^{\text{a}}$   $15^{\text{a}}$   
 Vc  $1^{\text{a}} 2^{\text{a}}$   $3^{\text{a}} 4^{\text{a}}$   
 Cb  $1^{\text{a}} 2^{\text{a}}$   $3^{\text{a}} 4^{\text{a}}$

Fl.  $1^2$   $2^3$   $a_2$  **6**

Cl. ing. *cresc.*

Cl. b (sib) *cresc.*

Fg.  $2^3$  *cresc.*

Cf. g.  $1^2$   $2^3$  *cresc.*

Cor. (fa)  $1^2$   $2^3$  *cresc.*

Timp.

Arpa  $1^o$   $2^o$  *cresc.*

Arpa  $2^o$   $3^o$  *cresc.*

VI. I  $1^2$   $3^4$   $5^6$   $7^8$   $9^{10}$   $11^{12}$  *cresc.* **6** *quasi trillo* *f*

VI. II  $1^2$   $3^4$   $5^6$   $7^8$   $9^{10}$   $11^{12}$  *cresc.* *quasi trillo* *f*

Ve.  $1^2$   $3^4$   $5^6$   $7^8$   $9^{10}$   $11^{12}$  *cresc.* *mf* *cresc.*

Vc.  $1^2$   $3^4$   $5^6$   $7^8$   $9^{10}$   $11^{12}$  *cresc.* *mf* *senza sord.* *f* *con sord.*

Cb.  $1^2$   $3^4$   $5^6$   $7^8$   $9^{10}$   $11^{12}$  *cresc.* *mf* *tutti* *f*

## Più mosso

1<sup>a</sup>, 2<sup>a</sup>  
Fl

Cl (si<sup>b</sup>)

2<sup>a</sup>, 3<sup>a</sup>  
Fg

1<sup>a</sup>  
Ob

Cor (ta)

Tr (si<sup>b</sup>)

Timp

1<sup>a</sup> Arpa

2<sup>a</sup> Arpa

1<sup>a</sup>, 4<sup>a</sup>  
VI I

5<sup>a</sup>, 6<sup>a</sup> Arpa (c.s.)

7<sup>a</sup> Arpa (c.s.)

1<sup>a</sup>, 4<sup>a</sup>  
VI II

5<sup>a</sup>, 6<sup>a</sup> Arpa (c.s.)

7<sup>a</sup> Arpa (c.s.)

1<sup>a</sup>, 2<sup>a</sup>  
Ve

4<sup>a</sup>, 5<sup>a</sup> Arpa (c.s.)

1<sup>a</sup>, 2<sup>a</sup>  
Vc

3<sup>a</sup>, 5<sup>a</sup>

Cb

*mf*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

Fl  $\text{f} \cdot 2^{\circ}$   
 Ob  $\text{f} \cdot 2^{\circ}$   
 Cl (sib)  $\text{f} \cdot 2^{\circ}$  *f* *espr*  
 Fg  $\text{f} \cdot 3^{\circ}$   
 Cfg  $\text{f} \cdot 1^{\circ}$   
 Tr (sib)  $\text{f} \cdot 2^{\circ} 3^{\circ}$  *mp*  
 Timp *p*  
 Arpa  $\text{f} \cdot 1^{\circ}$  *f* *espr*  
 Arpa  $\text{f} \cdot 2^{\circ}$  *f*  
 Cel *f*  
 VI I  $\text{f} \cdot 4^{\circ}$  *f* *espr*  
 VI II  $\text{f} \cdot 5^{\circ}$  *f* *espr*  
 Ve  $\text{f} \cdot 1^{\circ}$  *f* *cresc*  
 Ve  $\text{f} \cdot 2^{\circ}$  *f* *cresc*  
 Ve  $\text{f} \cdot 3^{\circ}$  *f* *cresc*  
 Vc  $\text{f} \cdot 5^{\circ}$  *f* *cresc*  
 Cb  $\text{f} \cdot 5^{\circ}$  *f* *cresc*

**7**

Fl  
Ob  
Cl (sib)  
Fg  
Cfb  
Cor (fa)  
Tr (sib)  
Tbn  
Tba  
Timp  
Arpa  
Arpa  
Ccl  
Vi I  
Vi II  
Ve  
Vc  
Cb

*p*  
*mf*  
*f*  
*marc*  
*cresc*  
*diva*  
*1° 4° (senza sord)*  
*diva*

**7**

Fl. *f* *sf* *div.* *3<sup>rd</sup>* *4<sup>th</sup>* *sempre cresc.*  
 Ob. *1<sup>st</sup> 2<sup>nd</sup>* *3<sup>rd</sup>* *sempre cresc.*  
 Cl. (si) *3<sup>rd</sup>* *sempre cresc.*  
 Fg. *a3* *sempre cresc.*  
 Cfb. *sempre cresc.*  
 Cor. (Ta) *a4* *1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>* *cresc.*  
 Tr. (si) *cresc.*  
 Tbn. *pp* *cresc.*  
 Tba. *pp* *cresc.*  
 Timp. *(cresc.)*  
 Pi. *a2* *pp*  
 Arpa *div.*  
 Arpa *div.*  
 Cel. *1<sup>st</sup> 4<sup>th</sup> (s.s.)* *b<sub>2</sub>* *sempre cresc.*  
 VI. I *1<sup>st</sup> 4<sup>th</sup> (s.s.)* *b<sub>2</sub>* *sempre cresc.*  
 VI. II *1<sup>st</sup> 4<sup>th</sup> (c.s.)* *b<sub>2</sub>* *sempre cresc.*  
 Ve. *1<sup>st</sup> 4<sup>th</sup> (c.s.)* *1<sup>st</sup> 3<sup>rd</sup>* *sempre cresc.*  
 Vc. *1<sup>st</sup> 4<sup>th</sup> (c.s.)* *sempre cresc.*  
 Cb. *1<sup>st</sup> 4<sup>th</sup> (c.s.)* *sempre cresc.*

## Più mosso (♩ = 120)

Fl.

Ob.

Cl (S<sup>o</sup>)

Fg

Cfg

Cor (Fa)

Tr (S<sup>o</sup>)

Tbn

Tba

Timp

Pi

Arpa

Arpa

Cel.

Vi. I

Vi. II

Ve.

Vc.

Cb.

*quasi trillo*

*quasi trillo*

*quasi trillo*

*quasi trillo*

*cresc.*

*poco cresc.*

*poco*

*gliss.*

*gliss.*

*Più mosso (♩ = 120)*

*div.*



Fl  
 Ob  
 Cl (sib)  
 Fg  
 Clg  
 Cor (Fa)  
 Tr (sib)  
 Tbn  
 Tba  
 Arpa  
 Arpa  
 Cel  
 VI. I  
 VI. II  
 Ve  
 Vc  
 Cb

Musical score for page 17, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Arpa, Cello, Violin, Viola, and Double Bass. The score includes dynamic markings such as *dim* and *molto dim*.

Fl  
 Ob  
 Cl (sib)  
 Fg  
 Cor (Fa)  
 Tr (s/b)  
 Tbn  
 Tba  
 Arpa  
 Arpa  
 Cel  
 Vl I  
 Vl II  
 Ve  
 Vc  
 Cb.

Musical score for page 18, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Arpa, Cello, Violins, Viola, Violoncello, and Contrabass. The score is written in a single system with two measures per instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as  $fz$ ,  $mf$ , and  $pp$ , and articulation markings like accents and slurs. The string parts (Vl I, Vl II, Ve, Vc, Cb.) are marked with  $(c.s.)$  and  $pp$ . The woodwind parts (Fl, Ob, Cl, Fg) feature melodic lines with slurs and accents. The brass parts (Cor, Tr, Tbn, Tba) provide harmonic support with sustained notes. The harp (Arpa) part features a complex, arpeggiated texture.



The image shows a page of a musical score for an orchestra. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl (sib)), Bassoon (Fg), Cor Anglais (Cor), Arpa (Arpa), Cello (Cel), Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score is divided into three measures. The first measure is marked with a first ending bracket (1<sup>ra</sup>) and a second ending bracket (2<sup>da</sup>). The Flute part has a first ending with a trill (tr) and a second ending with a trill and a grace note (tr). The Clarinet, Bassoon, and Cello parts have first endings with a trill and a grace note (tr) and second endings with a trill and a grace note (tr). The Arpa part has a first ending with a trill and a grace note (tr) and a second ending with a trill and a grace note (tr). The Violin I and Violin II parts have first endings with a trill and a grace note (tr) and second endings with a trill and a grace note (tr). The Viola, Violoncello, and Contrabasso parts have first endings with a trill and a grace note (tr) and second endings with a trill and a grace note (tr). The score includes dynamic markings such as *dim*, *p*, and *rit*. The key signature is one flat (B-flat) and the time signature is 4/4. The score is written in a grand staff format with multiple staves for each instrument.

**ritardando** -----

**Cingl**

**Cl (Sib)**

**Cl b (Sib)**

**Fg**

**Cor (Fa)**

**ritardando** -----

**VI I**

**VI II**

**Ve.**

**Vc.**

**Cb.**

1<sup>o</sup>. 2<sup>o</sup>      3<sup>o</sup>      1<sup>o</sup> 4<sup>o</sup> ord.

mf      f      espr.      f      espr.      f

2<sup>o</sup>      4<sup>o</sup>

5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup>      5<sup>o</sup> 6<sup>o</sup>      1<sup>o</sup> 4<sup>o</sup> ord.

5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup>      1<sup>o</sup> 3<sup>o</sup>      ord

1<sup>o</sup> 6<sup>o</sup> (c. s.)      p      1<sup>o</sup> 4<sup>o</sup> ord.

3<sup>o</sup> 5<sup>o</sup> (c. s.)      div.      mf

mf

----- rit. molto Allegretto scherzando (♩ = 130)

Fl  
Ob  
C ing  
Cl (sib)  
Cl b (sib)  
Fg

Die Prinzessin rührt sich, macht spielerische Bewegungen

----- rit. molto Allegretto scherzando (♩ = 130)

Vi I  
Vi II  
Ve  
Vc  
Cb

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poco rit. **Meno mosso** (♩ = 126)

9

Ort. *pp* 1<sup>o</sup> *pp* 1<sup>o</sup> b *pp*

Fl. *pp* 2<sup>o</sup> *pp* 3<sup>o</sup> *pp*

Cl. (sib) *p* *grazioso* *p* *p grazioso*

Trgl. *pp*

Arpa *p* 1<sup>o</sup> b *p*

Cel. *p*

Detailed description: This block contains the first system of the musical score, measures 1 through 4. It includes staves for Oboe (Ort.), Flute (Fl.), Clarinet in B-flat (Cl. (sib)), Trombone (Trgl.), Harp (Arpa), and Cello (Cel.). The Oboe and Flute parts feature melodic lines with dynamics ranging from *pp* to *p*. The Clarinet part is marked *p grazioso* and features a more complex, rhythmic texture. The Trombone, Harp, and Cello parts provide harmonic support with sustained notes and chords. A box with the number '9' is located at the top right of the system.

poco rit. **Meno mosso** (♩ = 126)

9

VI. I

VI. II

Ve.

Ve.

Cb.

Detailed description: This block contains the second system of the musical score, measures 1 through 4, for the string section. It includes staves for Violin I (VI. I), Violin II (VI. II), Violas (Ve.), and Cello (Cb.). The Violin parts play a simple, rhythmic pattern of eighth notes. The Viola and Cello parts play sustained chords and single notes, providing a harmonic foundation. A box with the number '9' is located at the top right of the system.

poco accel. - -

Ott

Fl

Cl. (Sib)

Trgl

Arpa

Cel

Vi I

Vi II

Ve

Vc

Cb

poco accel. - -

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## 10 Allegretto scherzando

Ott  
 Fl  
 Cl (sib)  
 Fg  
 Trgl  
 Arpa  
 Arpa  
 Cel

VI I  
 VI II  
 Ve  
 Vc  
 Cb

Musical score for "10 Allegretto scherzando". The score is divided into two systems. The first system includes woodwinds (Oboe, Flute, Clarinet in B-flat, Bassoon, Trumpet), harp, and cello. The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The tempo is marked "Allegretto scherzando". Dynamics include *cresc.*, *p*, *mf*, *f*, and *pp*. The score features various musical notations such as slurs, accents, and dynamic markings.

Meno mosso (♩ = 112) poco accel. rit.

Fl  
Ob  
Cl (Sib)  
Fg  
Cor (Fa)

Meno mosso (♩ = 112) poco accel. rit.

VI I  
VI II  
Ve  
Vc  
Cb

Meno mosso

11 Molto moderato (♩ = 100)

Ob  
Cl (Sib)  
Cor (Fa)  
Arpa  
Arpa

1. Tanz: Tanz der Prinzessin im Walde

Meno mosso

11 Molto moderato (♩ = 100)

VI II  
Ve  
Vc  
Cb

*poco più vivo*

Cl (Si)

Arpa

Arpa

Vi II

Ve

Vc

Cb

*poco più vivo*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

**12**

Fl

Cl (Si)

**12**

Vi I

Vi II

Ve

Vc

Cb

*pizz*

*p*

*arco*

*p*

*cresc*

*arco*

*p*

*cresc*

*arco*

*p*

*cresc*

*arco*

*p*

*cresc*

*arco*

*mf*

*p*

*cresc*

*rit.* *Molto moderato*

Fl *1<sup>o</sup>* *2<sup>o</sup>* *pp* *(sempre pp)* *pp* *p*

Cl (Sib) *1<sup>o</sup>* *2<sup>o</sup>* *cresc* *cresc* *p*

Trgl

Arpa *pp* *p*

Arpa *2<sup>o</sup>* *p*

*rit.* *Molto moderato*

Vl I *mf* *p* *pp* *pizz*

Vl II *mf* *p* *pp* *pizz*

Ve *mf* *p* *pp* *pizz*

Vc *mf* *p* *pp* *pizz*

Cb *mf* *p* *pp* *pizz*

*poco rit.* **13** Più vivo del molto mod<sup>to</sup>

Fl *1<sup>o</sup>* *2<sup>o</sup>* *p* *pp* *cresc*

Cl (Sib) *1<sup>o</sup>* *2<sup>o</sup>* *p* *pp* *cresc*

Arpa *p*

Arpa *2<sup>o</sup>* *p*

Cel *p*

*poco rit.* **13** Più vivo del molto mod<sup>to</sup>

Vl I *p* *pp* *cresc* *arco*

Vl II *p* *pp* *cresc* *arco*

Ve *p* *pp* *cresc* *arco*

Vc *p* *pp* *cresc* *arco*

Cb *p* *pp* *cresc* *arco*

**ancora più vivo**

Fl. I *pp*

Cl. (Bb) *mf*

Fg. *pp*

Arpa *mf*

Arpa *cresc.* *mf*

**ancora più vivo**

VI. I *arco* *mf*

VI. II *mf*

Ve *mf*

Vc *mf*

Cb. *mf* *bizz.*

ritard. - - - - -

Fl

Cl (sib)

Fg

Cor (Fa)

Tr (sib)

Timp

Arpa

Cel

Vl I

Vl II

Ve

Vc

Cb

Die Fee regt sich, zieht wunderliche, breite Bögen mit den Armen über die Gegend und geht langsam in den Wald hinunter

ritard. - - - - -

**14** Moderato

Ott. *pp*

Fl. *pp*

Cl. (Sib) *mf* *più p*

Fg. *pp*

Cor. (Fa) *pp*

Timp.

Arpa

Cel. *pp*

Die Prinzessin tanzt ungestört weiter

**14** Moderato

VI. I

VI. II

Ve. *pizz*

Vc. *pizz*

Cb. *pp*

Musical score for orchestra, page 32. The score includes parts for Oboe (Ott), Flute (Fl), Clarinet in B-flat (Cl (Sib)), Bassoon (Fg), Cor Anglais (Cor (fa)), two Arpa (Arpa) parts, Cello (Cel), Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The music features various dynamics such as *pp*, *p*, and *cresc*, along with articulation marks and fingerings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). There are two large section markers '2' with a '4' below them on the right side of the page.



15 Più lento  
(quasi molto mod<sup>to</sup>) (♩ = 96)

1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

2<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

2<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

2<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

arco, p, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

arco, p, p, p, p, p, p, p, p, p

arco, mf, p, p, p, p, p, p, p, p

arco, mf, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

2<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

15 Più lento  
(quasi molto mod<sup>to</sup>) (♩ = 96)

2<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 1<sup>a</sup>, 2<sup>a</sup>, p, mf, p, p, p, p, p

arco, p, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

arco, p, p, p, p, p, p, p, p, p

arco, mf, p, p, p, p, p, p, p, p

arco, mf, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

mf, p, p, p, p, p, p, p, p, p

poco rit. a tempo (♩ = 100)

stringendo

Cl. (sib)

Fg

Cor. (fa)

Timp.

Arpa

poco rit. a tempo (♩ = 100)

stringendo

VI. I

VI. II

Ve.

Vc.

Cb.

**Allegro** (♩ = 135)

Fl

Ob

Cl (Si)

Fag

Tr

Trom

Timp

*mf*

*f*

*p*

*sempre f*

*sf*

*poco marc*

*p*

Das Tor des zweiten  
Schließleins tut sich auf und  
der Prinz erscheint auf der  
Schwelle

Die Fee gebietet mit energischen Bewegungen Rück-

**Allegro** (♩ = 135)

VI. I

VI. II

Ve

Vc

Cb

*mf*

*p*

*f*

*sf*

*arco*

*pizz*

*(pizz.)*

## Più allegro (♩ = 176)

Fl. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> *mf leggiero*

Ob. 1<sup>a</sup> 2<sup>a</sup> *mf leggiero*

Cl. (Sib) 1<sup>a</sup> 2<sup>a</sup> *mf leggiero*

Fag. 1<sup>a</sup> 2<sup>a</sup> *mf leggiero*

Cfg. *mf leggiero*

Cor. (Fa) 2<sup>a</sup> 4<sup>a</sup>

Tr. (Sib) 1<sup>a</sup>

Timp.

Trgl.

Arpa 1<sup>a</sup> 2<sup>a</sup> *f*

Arpa

Cel. *f*

-kehr dem Prinzeßchen (6 Bewegungen)

Die Prinzessin sträubt sich übermütig gegen den Befehl, tanzt hin und her

## Più allegro (♩ = 176)

Vi. I *arco p cresc mf legg*

Vi. II *arco p cresc mf legg*

Ve. *arco p cresc mf legg*

Vc. *mf legg*

Cb. *f*

16

Fl  
Ob  
Cl (s) (b)  
Fg  
Cf g  
T<sub>r</sub> (s) (b)  
Timp  
Arpa  
Arpa  
Cet

16

VI I  
VI II  
Ve  
Vc  
Cb

Detailed description: This page of a musical score covers measures 16, 17, and 18. The top system includes Flute (Fl), Oboe (Ob), Clarinet in A (Cl (s)), Clarinet in Bb (Cl (b)), Bassoon (Fg), and Contrabassoon (Cf g). The middle system includes Trombone (T<sub>r</sub> (s) (b)), Timpani (Timp), two Arpa parts, and Cello (Cet). The bottom system includes Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). Measure 16 features a complex woodwind texture with various articulations and dynamics. The strings play a rhythmic accompaniment with slurs and accents. Measure 17 shows a dynamic shift to *pp* for the Trombone and Timpani. Measure 18 continues the woodwind and string patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page contains a musical score for measures 1 through 3. The instruments and parts are arranged vertically as follows:

- Flute (Fl):** Two staves, marked with *2<sup>a</sup>* and *3<sup>a</sup>*. Dynamics include *sf*, *p*, and *mf*.
- Oboe (Ob):** One staff, marked with *3<sup>a</sup>*. Dynamics include *sf*, *p*, and *mf*.
- Clarinet in B-flat (Cl (sib)):** One staff, marked with *2<sup>a</sup>* and *3<sup>a</sup>*. Dynamics include *sf*, *p*, and *mf*.
- Bassoon (Fg):** One staff, marked with *2<sup>a</sup>* and *3<sup>a</sup>*. Dynamics include *sf*, *p*, and *mf*.
- Trumpet in B-flat (Tr (sib)):** One staff, marked with *1<sup>a</sup>*. Dynamics include *sf* and *mf*.
- Timpani (Timp):** One staff.
- Arpa (Harp):** Two staves, marked with *1<sup>a</sup>* and *2<sup>a</sup>*. Dynamics include *sf* and *mf*.
- Cello (Cel):** One staff, marked with *5* and *6*. Dynamics include *sf* and *mf*.
- Violin I (Vl. I):** One staff, marked with *3*. Dynamics include *dim*, *p*, and *sf*.
- Violin II (Vl. II):** One staff, marked with *3*. Dynamics include *dim*, *p*, and *sf*.
- Viola (Ve):** One staff, marked with *3*. Dynamics include *sf*, *dim*, *p*, and *sf*.
- Violoncello (Vc):** One staff. Dynamics include *dim* and *mf*.
- Double Bass (Cb):** One staff. Dynamics include *dim* and *mf*.

The score features various musical notations such as slurs, accents, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

## Meno mosso (♩ = 152)

Ott

Fl.

Ob.

Cl.  
(Sib)

Fg.

Clg.

Tr.  
(Sib)

Timp

Die Fee wiederholt die befehlenden Gesten

## Meno mosso (♩ = 152)

VI I

VI II

Ve

Vc

Cb

## 17 Più allegro (♩ = 176)

Ott  
 Fl  
 Ob  
 Cl (Sib)  
 Fg  
 Cfg  
 Cor (Fa)  
 Tr (Sib)  
 Timp  
 Camp III  
 Trgl  
 Arpa  
 Arpa  
 Cel

Die Prinzessin setzt das übermütige Spiel fort

## 17 Più allegro (♩ = 176)

VI I  
 VI II  
 Ve  
 Vc  
 Cb

*pizz arco*  
*pizz arco*  
*pizz arco*  
*pizz arco*



Oboe  
 Flute  
 Clarinet (Soprano)  
 Bassoon  
 Cor Anglais  
 Trumpet  
 Trombone  
 Timp  
 Snare Drum  
 Cymbal  
 Triangle  
 Arpa  
 Arpa  
 Cello  
 Viola I  
 Viola II  
 Violin  
 Cello  
 Double Bass

*mola in Fig. 4*  
*mf*  
*f*  
*f*

Doch gelingt es endlich der Fee.

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18

Ott

Fl

Cl (Sib)

Fg

Cor (Fa)

Timp

Camp

Trgl

Arpa

Arpa

Cel

18

sie hinauf zu treiben Die Prinzessin schreitet über den Steg und

VI I

VI II

Ve

Ve

Cb.

18

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sempre accel.

Vivacissimo (♩ = 76-70)

1<sup>o</sup>  
2<sup>o</sup>

Ott

F1

mf

mf

Cl (Sib)

1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>

mf

p

dim

Fg

1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>

p

mf

p

Cor (Fa)

2<sup>o</sup>

mf

dim

Timp

Camp

p

Arpa

1<sup>o</sup>  
2<sup>o</sup>

pp

pp

Arpa

1<sup>o</sup>  
2<sup>o</sup>

p

pp

Cel

sempre accel.

Vivacissimo (♩ = 76-70)

pizz

VI. II

pizz

p

pizz

P

Ve

p

Vc.

p

(unite)

Cb.

mf

Ott. *poco rit.*

Fl. *1<sup>a</sup>* *pp* *muto in Fl. 4<sup>a</sup>*

Cl. (Sis) *1<sup>a</sup>* *pp*

Fg. *2<sup>a</sup>* *3<sup>a</sup>* *pp*

Cor (Fa) *2<sup>a</sup>* *p*

Timp. *p* *cresc.*

Cel. *pp* *3*

...Ende des 1. Tanzes

Ve. *arco* *2/2* *poco rit.* *4/4*

Vc. *arco* *cresc.*

Cb. *p* *cresc.*

**19** Andante (♩ = 100)

Timp. *mf*

Arpe. *1<sup>a</sup>, 2<sup>a</sup>*

Der Prinz macht sich auf den Weg Sein Gang ist zögernd, er schaut nach rechts und links Währenddessen kehrt die Fee

**19** Andante (♩ = 100)

Ve. *f*

Vc. *f*

Cb. *f*

Timp

Arpe  $1^{\circ}-2^{\circ}$

um und kommt durch den Wald dem Prinzen entgegen.

Ve

Vc

Cb

Fig  $1^{\circ} 2^{\circ}$  *riten.*

Timp *p* *f*

Arpe  $1^{\circ}-2^{\circ}$  *f* *mf* *f* *p* *ff*

Ve *f* *mf* *f* *riten.* *cresc. molto* *ff*

Vc *f* *mf* *f* *riten.* *cresc. molto* *ff*

Cb *f* *mf* *f* *riten.* *cresc. molto* *ff*

a tempo ( $\text{♩} = 112$ ) **20** accel.

Timp *lc* *p*

Arpe  $1^{\circ}-2^{\circ}$  *p*

Der Prinz erblickt sie, wendet sich ab und schlägt eine andere Richtung ein

3/4

a tempo ( $\text{♩} = 112$ )  $1^{\circ} 4^{\circ}$  *legg.* **20** accel. *ritu.*

VI I *p* *cresc.*

Ve *p* *cresc.*

Vc *p* *cresc.*

Cb *p* *cresc.*

Ob

Cingl

Arpe

Vl I

Vl II

Ve

Vc

1<sup>o</sup> p

1<sup>o</sup> p

1<sup>o</sup>, 2<sup>o</sup>

Die Prinzessin wird, als sie ihr Schloß betreten will, sichtbar

arco

mf

mf

mf

mf

mf

mf

Ob

Cingl

Arpe

Vl I

Vl II

Ve

1<sup>o</sup>

2<sup>o</sup>, 3<sup>o</sup>

cresc

cresc

cresc

f

f

f

4/4

1<sup>o</sup>

p cresc

Der Prinz erblickt sie, wird sofort von Liebe zu ihr erfaßt, kann sich vor Aufregung kaum halten

sempre cresc

sempre cresc

sempre cresc

sempre cresc

sempre cresc

poco a poco allargando

Fl  
Ob  
C. ingl.  
Cl. (sib)  
Fg.  
Cor. (fa)  
Timp  
Pi  
Arpe

Die Prinzessin merkt von alldem nichts und verschwindet in ihrem Schloß Sie tritt in ihr Stübchen, setzt sich ans Spinnrad und spinnet

poco a poco allargando

Vi. I  
Vi. II  
Ve.  
Vc.  
Cb.

Poco lento ( $\text{♩} = 92$ ) *lunga* Più lento ( $\text{♩} = 80$ )

Fl  
Ob  
C ingl  
Cl (sib)  
Fg  
Cor (fa)  
Tr (sib)  
Tbn  
Timp  
Arpe

Der Prinz: „Ich liebe sie“

Poco lento ( $\text{♩} = 92$ ) *lunga* Più lento ( $\text{♩} = 80$ )

Vi I  
Vi II  
Ve  
Vc  
Cb



**21** poco accel. ----- allargando Lento (♩ = 66-60)  
(♩ = ♩)

*Fl. 4<sup>a</sup> muto in Off 1<sup>a</sup>*

*f* *mf* *espr* *f* *p* *muto in Off 4<sup>a</sup>*

*Cing* *f* *mf* *p* *cresc molto* *f* *p*

*Cl (sib)* *f* *mf* *p* *cresc molto* *f* *p*

*Cl b (sib)* *f* *mf* *p* *cresc molto* *f* *p*

*Fg* *f* *mf* *p* *cresc molto* *f* *p*

*Cor (fa)* *fz* *mf* *p* *pp* *cresc molto* *f* *p*

*Tr (sib)* *mf* *p* *pp* *cresc molto* *f* *p*

*Timp* *f*

*Arpe* *fz* *p*

Er setzt sich und sinn't nach,  
was zu tun wäre

**21** poco accel. ----- allargando Lento (♩ = 66-60)  
(♩ = ♩)

*Vi I* *mf* *p*

*Vi II* *mf* *p*

*Ve* *mf* *p* *p cresc molto, espr* *sempre f*

*Vc* *mf* *p* *p cresc molto, espr* *sempre f*

*Cb* *mf* *p* *p* *f*

rit. - (lunga) - -

Cl (sib)  $f^{2^o}$

Fg  $f^{2^o}$   $f$

Cor (fa)  $f$   $con sord$   $mf$   $p$   $pp$   $via 150/d$

Tbn  $1^o$   $2^o$   $3^o$   $pp$   $pp$

Timp  $pp$

Arpe  $152^o$   $pp$

Vi I  $f$   $mf$   $pp$   $rit. - (lunga) - -$

Vi II  $f$   $mf$   $pp$

Ve  $f$   $mf$   $pp$

Vc  $f$   $mf$   $dim.$   $pp$

Cb  $f$   $mf$   $dim.$   $ppp$

non troppo lento  $\text{Allegro} (d = 152)$

Cl (sib)  $d = 60$   $1^o$   $p$   $cresc.$

Fg  $G.P.$   $p$   $cresc.$

Cor (fa)  $f^{2^o}$   $p$   $cresc.$

Timp  $f$

Er springt auf: „Ich gehe einfach zu ihr hinauf“ - - - und schon läufter dem Walde zu

non troppo lento  $\text{Allegro} (d = 152)$

Vi I  $d = 60$   $p$   $cresc.$

Ve  $p$   $cresc.$

Vc  $G.P.$   $ff$   $p$   $cresc.$

Cb  $ff$   $p$   $cresc.$   $mf$

22

Ob

Cl (Sib)

Fg

Cor (Fa)

Timp

Doch wie er hingelangt,

Vi I

Vi II

Ve

Vc

22

Ob

Cl (Sib)

Cor (Fa)

Tr (Sib)

Timp

hebt die Fee die Arme und verzaubert den Wald (3 Gesten)

Vi I

Vi II

Ve

Più vivo (♩ = 160)

Fl

Ob

Cl (Sib)

Cor (Fa)

Tc (Sib)

Timp

Arpe

Più vivo (♩ = 160)

Vi I

Vi II

Ve

Vc *con sord*

Cb *con sord*

**3**  
**4**

**3**  
**4**

**23** Assai moderato ( $\text{♩} = 72$ )  $1^{\circ}$

Ob

Cl (sib)

Fg

Cor (fa)

Tr (sib)

Timp

$1^{\circ}$   $2^{\circ}$   $3^{\circ}$   $4^{\circ}$   $5^{\circ}$

$p$   $mf$   $3$

**23** Assai moderato ( $\text{♩} = 72$ )

2. Tanz (Tanz der Bäume) Der Wald belebt sich Der Prinz schaut starr vor Schrecken

Vi II

Ve

Vc

Cb

$1^{\circ}$   $2^{\circ}$   $3^{\circ}$   $4^{\circ}$   $5^{\circ}$

$ppp$   $p$   $mf$   $rit$   $mf$   $pp$

Cor (fa)

Timp

- dem Wunder zu

$4^{\circ}$   $pp$   $pp$

Ve

Vc

Cb

$1^{\circ}$   $2^{\circ}$   $3^{\circ}$   $4^{\circ}$   $5^{\circ}$

$6^{\circ}$  leggiero con sord. arco  $pp$   $ppp$

**24** Più andante (♩ = 80-88)

Timp

Vc

Cb

Cor (Ba)

Timp

Ve

Vc

Cb

25

Cor (Fa)

2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

Timp

3

6

5

3

Gr C

Tamt

*p*

*ppp*

*ppp*

Arpa

1<sup>a</sup>

*p*

25

1<sup>a</sup> 2<sup>a</sup> con sord arco 7

3<sup>a</sup> con sord arco 7

4<sup>a</sup> 5<sup>a</sup> con sord arco 7

6<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 7

3<sup>a</sup> 7

4<sup>a</sup>

5<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

Cb

3<sup>a</sup>

4<sup>a</sup>

1°  
2° *pp*  
3° *pp* *muto in Ott. 2°*

*ppp* *pp*

1°  
2° *ppp*  
3°  
4°

*ppp* *ppp*

1°  
2°  
3°

1°-3° *p* *con sord arco*  
4°-5° *p* *con sord arco*  
6° *p* *con sord arco*  
7°-3° *p* *con sord arco*  
4°-5° *p* *con sord arco*

1°-2°  
3°  
4°



Musical score for page 57, featuring woodwinds, strings, and percussion. The score is divided into two systems.

**System 1 (Measures 1-4):**

- Cl (si b):** Clarinet in B-flat, first and second parts.
- Cl (si b):** Clarinet in B-flat, third part.
- Fg:** Flute and Gemas (Gemini) part.
- Timp:** Timpani part.
- Gr C:** Grand Cymbal part.
- Tamt:** Tam-tam part.
- Arpa:** Arpa (Harp) part.

**System 2 (Measures 5-8):**

- VI. II:** Violin II part.
- Ve:** Viola part.
- Vc:** Violoncello part.
- Cb:** Contrabasso part.

Dynamics include *pp*, *ppp*, and *pppp*. Performance markings include *1<sup>o</sup>*, *2<sup>o</sup>*, *3<sup>o</sup>*, *4<sup>o</sup>*, *5<sup>o</sup>*, *6<sup>o</sup>*, *7<sup>o</sup>*, and *8<sup>o</sup>*. A specific instruction for the Clarinet in B-flat is *muto (in Cl 4<sup>o</sup> si b)*.

26  $\text{♩} = 72$

Ott

Fl

Cl (Sib)

Fg

Cor (Fa)

T (Sib)

Tbn

Timp

Tamt.

26  $\text{♩} = 72$

VI II

Ve

Vc

Cb

\*) sempre molto ritmico:  $\text{♩} = \text{♩} \text{♩} \text{♩}$ ,  $\text{♩} \text{♩} \text{♩} \text{♩}$ ,  $\text{♩} \text{♩} \text{♩} \text{♩}$  =  $\text{♩} \text{♩} \text{♩} \text{♩}$

Ott.  
 Fl.  
 Cl.  
 (Sib)  
 Fg.  
 Cor.  
 (Fa)  
 Tr.  
 (Sib)  
 Tbn.  
 Timp.  
 Tamt.  
 VI II  
 Ve.  
 Vc.  
 Cb.

Musical score for orchestral instruments. The score is divided into two systems. The first system includes woodwinds (Oboe, Flute, Clarinet in B-flat, Bassoon), brass (Trumpet in F, Trombone, Tuba), and percussion (Timpani, Tam-tam). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *pp* (pianissimo) and *con sord.* (con sordina). The key signature has one flat (B-flat), and the time signature is 4/4.

VI →  
← DE

Ott

Fl <sup>1<sup>a</sup></sup>

Cl (sib) <sup>3<sup>a</sup></sup>

Fg

Cor (fa) <sup>3<sup>a</sup></sup> <sup>2<sup>a</sup> c s</sup>

Tr (sib) <sup>1<sup>a</sup></sup> <sup>2<sup>a</sup></sup>

Tbn <sup>3<sup>a</sup></sup>

Timp

Tamt

VI II

Va

Vc

Cb

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Ott  
 Fl  
 Cl (sib)  
 Fg  
 Cor (Fa)  
 Tr (sib)  
 Tbn  
 Timp  
 Tamt  
 Vi. II  
 Vi.  
 Vc  
 Cb

*1<sup>a</sup>*  
*2<sup>a</sup>*  
*3<sup>a</sup>*  
*1<sup>a</sup> 2<sup>a</sup>*  
*3<sup>a</sup>*  
*1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>*  
*4<sup>a</sup> 5<sup>a</sup>*  
*6<sup>a</sup>*  
*1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>*  
*4<sup>a</sup> 5<sup>a</sup>*  
*6<sup>a</sup>*  
*1<sup>a</sup> 2<sup>a</sup>*  
*3<sup>a</sup>*  
*4<sup>a</sup>*

*p*  
*f*  
*sf*  
*con sord.*  
*2<sup>a</sup>*  
*3<sup>a</sup>*  
*4<sup>a</sup>*  
*5<sup>a</sup>*  
*6<sup>a</sup>*

*dolce*  
*muta in Fl. 2<sup>a</sup>*

**-DE**

Ott

Cl (sib)

Fg

Cor (Ta)

Tr (sib)

Tbn

Timp

Tamt

VI II

Ve

Vc

Cb

*pp* *p* *pp*

*p*

*via sord.*

*via sord*

*muted in Cl mib*

1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> 4<sup>o</sup>

5<sup>o</sup> 6<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>

4<sup>o</sup> 5<sup>o</sup>

6<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> 4<sup>o</sup>

5<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>

4<sup>o</sup>

## 27 Più moderato (♩ = 66)

Orchestra score for measures 27-30. The score includes parts for Oboe (Ob), Clarinet in B-flat (Cl), Clarinet in C (Cl), Bassoon (Fg), Cor Anglais (Cor. (Fa)), Trombone (Tbn), Trombone (Tba), Timpani (Timp), and Trigon (Trgl). The music is marked *p* (piano) and *pp* (pianissimo). The tempo is *Più moderato* with a quarter note equal to 66 beats per minute. The score shows various articulations and dynamics, including *1<sup>a</sup>*, *3<sup>a</sup>*, and *2<sup>a</sup>* markings.

String section score for measures 27-30. The score includes parts for Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The music is marked *mf* (mezzo-forte). The tempo is *Più moderato* with a quarter note equal to 66 beats per minute. The score features complex rhythmic patterns with slurs and accents, and includes markings for *pizz* (pizzicato) and *arco* (arco). The string parts are marked with *mf* and *f* dynamics.

Fl <sup>1<sup>o</sup></sup>  
 Ob <sup>3<sup>o</sup></sup>  
 Cl (si b) <sup>1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup></sup>  
 Fg <sup>1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup></sup>  
 Cor (fa) <sup>3<sup>o</sup> 4<sup>o</sup></sup>  
 Tbn  
 Tba  
 Timp  
 Trgl  
 Arpe <sup>1<sup>o</sup> 2<sup>o</sup></sup>  
 VI II <sup>1<sup>o</sup> 2<sup>o</sup></sup>  
 Ve <sup>3<sup>o</sup> 4<sup>o</sup></sup>  
 Vc <sup>5<sup>o</sup> 6<sup>o</sup></sup>  
 Cb <sup>1<sup>o</sup> 3<sup>o</sup> arco</sup>  
<sup>4<sup>o</sup> arco</sup>  
*mf* *f* *mf* *f*  
*pizz* *arco* *pizz* *arco*  
*f* *mf* *f* *f*  
 UE 6638



Ott. *mf*

Fl *mf* *8vo*

Ob *mf*

Cl (B $\flat$ ) *mf*

Cl (A) *mf*

Fg *mf*

Cor (Fa) *p*

Tbn *p*

Tba *p*

Timp *mf*

Trgl *mf*

Arpe *f*

VI I *p*

VI II *p* *senza sord.* *pizz*

Ve *p* *pizz*

Vc *p* *arco* *pizz*

Cb *p* *arco* *pizz*

UE 6638

Ott

Fl

Ob

Cl B $\flat$

Fg

Cor (fa)

Tpn

Tba

Timp

Trgl

Arpe

VI I

VI II

Ve

Vc

Cb

UE 6638

## 28 Più lento (♩ = 63)

poco rit.

Ort

Fl

Ob

(mp)

Cl (sopr)

(sopr)

Fa

Cor (fa)

Tbn & Tba

Timp

Pi

Gr C

Arpa

Arpa

## 28 Più lento (♩ = 63)

poco rit.

VI. I

VI. II

Ve. div a 2

Ve. div a 2

Cb. tutti

(senza sord)

a tempo

molto ritard.

Musical score for woodwinds and brass instruments. The instruments listed on the left are Oboe (Ob), Clarinet in B-flat (Cl (sib)), Bassoon (Fg), Cor Anglais (Cor (fa)), Trumpet in B-flat (Tr (sib)), Trombone (Tbn), Trombone (Tba), Timpani (Timp), Percussion (Pi), and Gong/Cymbal (Gr C). The score features various dynamics such as *p*, *mf*, and *ff*, and includes performance markings like *espr.* and *sempre*. The music is written in a complex, multi-measure format with frequent slurs and articulation marks.

a tempo

molto ritard.

Musical score for string instruments: Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score includes dynamics such as *p*, *mf*, and *f*, and features performance markings like *sempre* and *ritard.* The music is written in a complex, multi-measure format with frequent slurs and articulation marks.

**29** Moderato (♩ = 72)  
a tempo

Ort

Fl

Ob *Ob. 4<sup>a</sup> muta in C. ingl. 1<sup>o</sup>*

Int

Cl (sib) *1<sup>o</sup> 2<sup>o</sup>*

Sa (sib) *4<sup>o</sup>*

Fg *1<sup>o</sup>*

Fg *3<sup>o</sup> 4<sup>o</sup>*

Tr (sib) *1<sup>o</sup> con sord 5*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

**29** Moderato (♩ = 72)  
a tempo

Ve

Vc

*pp*

*div. a 3*

*pp*

*pp*

*div. a 3*

*pp*

30

Ott

Fl

Ob

C ingl

Imbb

Cl. (S<sup>1</sup>)

Cl. (S<sup>2</sup>)

Fg

Cor (Fa)

Tr (Si<sup>b</sup>)

1<sup>o</sup> stacc

pp

5<sup>o</sup> stacc

ff

1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> 4<sup>o</sup>

pp

1<sup>o</sup> 2<sup>o</sup> con sord

pp

30

Vi. II

Ve.

Vc.

pp

div. a 3

pp

div. a 2

pp

div. a 2

pp

1<sup>o</sup> b *pp* *f* *pp* *mute in Fl. 4<sup>o</sup>*

Fl 1<sup>o</sup> 2<sup>o</sup> 2<sup>o</sup>, 3<sup>o</sup>

Ob 1<sup>o</sup>-2<sup>o</sup>

Cingl 1<sup>o</sup>

(Imp)

Cl 1<sup>o</sup>

(sib)

Fg 1<sup>o</sup>-2<sup>o</sup> 3<sup>o</sup>

Cor (Fa) 1<sup>o</sup> 2<sup>o</sup>

Arpe 1<sup>o</sup> 2<sup>o</sup> va

Cel

Vi. II

Ve

Vc

The musical score is written for a full orchestra. The top section includes Oboe (Ob), Flute (Fl), Clarinet in G (Cl), Clarinet in Bb (Cl), Bassoon (Fg), Cor Anglais (Cor), and Percussion (Arpe). The bottom section includes Violin II (Vi. II), Viola (Ve), and Violoncello (Vc). The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'mute in Fl. 4<sup>o</sup>' and fingering numbers like '1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>'. The notation includes various note values, rests, and articulation marks.





Musical score for orchestra and choir, page 73. The score is arranged in systems with the following parts:

- Fl (Flute) with *2<sup>a</sup> 3<sup>a</sup>* markings.
- Ob (Oboe) with *1<sup>a</sup> 2<sup>a</sup>* markings.
- Im (Clarinet in B-flat) and Cl (Clarinet in C) with *1<sup>a</sup> 2<sup>a</sup>* markings.
- Fg (Bassoon) with *1<sup>a</sup> 2<sup>a</sup>* markings.
- Cor (Cor Anglais) with *3<sup>a</sup> 4<sup>a</sup>* markings.
- Tr (Trumpet) with *1<sup>a</sup> 3<sup>a</sup>* markings.
- Arpa (Harp) with *1<sup>a</sup>* and *2<sup>a</sup>* markings.
- Vi II (Violins II).
- Ve (Violas).
- Vc (Violoncellos).
- Cb (Contrabass).

The score includes various musical notations such as slurs, accents, and dynamic markings. A specific instruction *1<sup>a</sup> senza sord* is present above the Cor part. The bottom section of the score (strings) features dense rhythmic patterns with slurs and accents.

1<sup>o</sup> Fl<sup>o</sup> *J espr* *espr* *poco rit.*

Ob *espr* *1<sup>o</sup>-3<sup>o</sup>*

Cl<sup>1</sup> *1<sup>o</sup>-2<sup>o</sup>*

Fg *1<sup>o</sup>-2<sup>o</sup>*

Cor (Fa) *1<sup>o</sup>-2<sup>o</sup>* *3<sup>o</sup>-4<sup>o</sup>*

Tr (Si b) *1<sup>o</sup>-3<sup>o</sup>* *espr* *3<sup>o</sup>*

Arpa *1<sup>o</sup>* *10*

Arpa *2<sup>o</sup>* *10*

Vi I *div a 3* *J espr* *espr* *poco rit.*

Vi II *p*

Ve *p*

Vc *p*

Cb *p*

Più vivo (assai Andante)  $\text{♩} = 84$

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl), Clarinet in A (Cb), Bassoon (Fg), Cor Anglais (Cor), Trumpet (Tr), and Timpani (Timp). The Flute part features first and second endings. The Clarinet in B-flat part includes a first ending. The Bassoon part includes a first ending. The Cor part includes a first ending. The Trumpet part includes a first ending. The Timpani part includes a first ending. The score is marked with dynamics such as *f*, *dim*, and *pp*. The tempo is *assai Andante* with a metronome marking of  $\text{♩} = 84$ .

Più vivo (assai Andante)  $\text{♩} = 84$

Musical score for strings and woodwinds. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The Violin I and Violin II parts are marked *mf* and *flautando dim*. The Viola part is marked *mf*. The Violoncello part is marked *mf non div*. The Contrabasso part is marked *mf*. The score is marked with dynamics such as *mf*, *p*, and *pp*. The tempo is *assai Andante* with a metronome marking of  $\text{♩} = 84$ .



VI →  
← DE

SI

Fl

Cingl

Cl (si<sup>b</sup>)

Cl b (si<sup>b</sup>)

Fg

Cor (Fa) 1<sup>re</sup>, 2<sup>e</sup>, 3<sup>e</sup>, 4<sup>e</sup>

Tr (si<sup>b</sup>)

Tbn

Timp

Camp<sup>II</sup>

Arpa 1<sup>re</sup>

Arpa 2<sup>e</sup>

Cel

VI I

VI II

Ve

Vc

Cb

**-DE**

**31**

Musical score for the first system, measures 31-34. The instruments are Flute (Fl), Clarinet in G (C ingl), Oboe (Imib), Clarinet in Bb (Cl (si b)), Bassoon (Cl b (si b)), Cor Anglais (Cor (fa)), Trombone (Tbn), and Arpa. The Flute part features first and second endings. The Clarinet in G part has first and second endings and a 'senza sord' section. The Oboe part has first and second endings and a 'senza sord' section. The Bassoon part has first and second endings and a 'senza sord' section. The Horns and Trombones parts have first and second endings. The Arpa part has first and second endings. Dynamics include *p*, *mf*, *f*, *sf*, *f* *espr*, and *f* *espr*.

**31**

Musical score for the second system, measures 31-34. The instruments are Violins (Ve), Violas (Vc), and Cellos (Cb). The Violins part has first and second endings. The Violas part has first and second endings. The Cellos part has first and second endings. Dynamics include *mf*.

Fl <sup>1<sup>o</sup></sup>  
 Ob <sup>1<sup>o</sup> 2<sup>o</sup></sup>  
 C. ingl.  
 Cl. (mi) <sup>3<sup>o</sup></sup>  
 Cl. b. (si) <sup>1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup></sup>  
 Fg. *mf*  
 Cor. (1<sup>o</sup>) <sup>1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup></sup>  
 Tba. *senza sord*  
 Arpa <sup>1<sup>o</sup></sup>  
 Ve. *cresc*  
 Vc. *cresc*  
 Cb. *cresc*

32

Fl  
 Ob  
 C ingl  
 (ml) b  
 Cl  
 (sl) b  
 Cl b  
 (sl) b  
 Fg  
 Cor  
 (fa)  
 Arpa

1<sup>o</sup> p  
 2<sup>o</sup> p  
 3<sup>o</sup> p  
 1<sup>o</sup>-3<sup>o</sup>  
 1<sup>o</sup>  
 3<sup>o</sup>  
 1<sup>o</sup>-3<sup>o</sup>  
 2<sup>o</sup>-4<sup>o</sup>  
 2<sup>o</sup>

Musical score for measures 32-34, woodwind and brass section. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (C ingl), Clarinet in Bb (Cl (ml) b), Clarinet in Bb (Cl (sl) b), Bassoon (Cl b (sl) b), Fagotto (Fg), Cor Anglais (Cor (fa)), and Harp (Arpa). The key signature has one sharp (F#) and the time signature is 3/4. The score features various articulations such as *p* (piano) and *f* (forte), and includes first, second, and third endings. The harp part is marked with a forte *f* dynamic.

32

VI I  
 VI II  
 Ve  
 Vc  
 Cb

*fespr*  
*fespr*  
*fespr*

Musical score for measures 32-34, string section. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The key signature has one sharp (F#) and the time signature is 3/4. The string parts are marked with a forte *f* dynamic and include *fespr* (frescospiccato) markings.



accel.

33 Allegro (♩ = 92)

81

Musical score for the first system, measures 33-38. The score includes parts for Oboe (Ob), English Horn (Cingl), Clarinet in A (Cl.), Clarinet in Bb (Cl. b), Bassoon (Fg), Cor Anglais (Cor), Trumpet in A (Tr.), Trombone (Tbn), Trombone (Tba), Timpani (Timp), Gong/Cymbal (GrC), and Arpa. The music is in 3/4 time and features various dynamics such as *mf cresc*, *pp cresc*, and *f*. There are also performance markings like *Fl 4<sup>a</sup> muta in Ott1* and *senza sord*. The score is marked with *accel.* and *Allegro (♩ = 92)*.

33 Der Prinz geht entschlossen auf den Wald los  
Allegro (♩ = 92)  
(Kampf)

accel.

Musical score for the second system, measures 33-38. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The music is in 3/4 time and features various dynamics such as *cresc* and *f*. The score is marked with *accel.* and *Allegro (♩ = 92)*.

♩ = 100

♩ = 92

Ott

Fl

Ob

C ingl

(ml<sup>b</sup>)

Cl (si<sup>b</sup>)

Cl b (si<sup>b</sup>)

Fg

Cor (fa)

Tr (si<sup>b</sup>)

Tbn

Tba

Timp

Tamb picc

Pi

Gr. C

Arpa

Arpa

♩ = 100

♩ = 92

Vi. I

Vi. II

Ve.

Vc.

Cb.

34  $\text{♩} = 100$   $\text{♩} = 92$  poco rit.

Ott

Fl

Ob

Cingl

(ml<sup>b</sup>)  
Cl

(sl<sup>b</sup>)  
Cl (sl<sup>b</sup>)

Fg

Cor.  
(fa)

Tr.  
(sl<sup>b</sup>)

Tbn.  
Tba

Timp.

Tamb picc

Pi

Gr C

Arpa

Arpa

do, re, mi, fa, sol, la, si<sup>b</sup>

do, re, mi<sup>b</sup>, fa, sol, la, si

34  $\text{♩} = 100$   $\text{♩} = 92$  poco rit.

VI. I

VI. II

Ve

Vc

Cb

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35 *Meno mosso* ♩ = 58

*rit.*

Ott

Fl

Ob

C ingl

Cl (ml<sup>b</sup>)

Cl (sl<sup>b</sup>)

Cl b (sl<sup>b</sup>)

Fg

Cfg

Cor (fa)

Cor<sup>a</sup> (sl<sup>b</sup>)

Tr (sl<sup>b</sup>)

Tbn

Tba

Timp

Pi

Arpa

Arpa

35

3 *Meno mosso* ♩ = 58

*rit.*

Vi I

Vi II

Ve.

Vc.

Cb.

*a tempo*

*rit.*

Ott

Fl

Ob

C Ingt

Cl (m<sup>o</sup>)

Cl (sib)

Cl b (sib)

Fg

Cfg

Cor (fa)

Corn a Dist (sib)

Tr (sib)

Tbn

Tba

Timp

Arpa

Arpa

*a tempo*

*rit.*

Vi I

Vi II

Ve

Vc

Cb

36

molto rit. a tempo (poco più vivo) (♩ = 70-78)

Oti

Fl

Ob

Cingl

Imh

Cl (sib)

Cl b (sib)

Fg

Cfg

Cor (Fa)

Corn o pist (sib)

Tr (sib)

Tbn

Tba

Timp

Pi

Arpa

Arpa

Es gelingt ihm, sich durchzuringen

36

molto rit. a tempo (poco più vivo) (♩ = 70-78)

Vi I

Vi II

Ve

Vc

Cb



## 37 Assai andante (♩ = 86)

Musical score for measures 37-38 of "Assai andante" (♩ = 86). The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl):** First and second endings, marked *ff*.
- Oboe (Ob):** First and second endings, marked *ff*.
- Clarinet in B-flat (Cl<sup>b</sup>):** First and second endings, marked *ff*. Includes instruction "muto in Cl. 2<sup>b</sup>".
- Bassoon (Fg):** First and second endings, marked *ff*.
- Contrabassoon (Ctg):** First and second endings, marked *ff*. Includes instruction "muto in Fg 2<sup>b</sup>".
- Cor Anglais (Cor (fa)):** First and second endings, marked *ff*.
- Trumpet (Tr (si♭)):** First and second endings, marked *con sord* and *mf*.
- Trombone (Tbn):** First and second endings, marked *p*.
- Timpani (Timp):** First and second endings, marked *mf* and *dim*.
- Tam-tam (Tamt):** First and second endings, marked *p* and *dim*.
- Arpa (Arpa):** First and second endings, marked *f* and *gliss*, with *dim* markings.
- Violin I (Vi I):** First and second endings, marked *ff* and *dim*.
- Violin II (Vi II):** First and second endings, marked *ff* and *dim*.
- Viola (Ve):** First and second endings, marked *ff* and *dim*.
- Violoncello (Vc):** First and second endings, marked *ff* and *dim*.
- Contrabasso (Cb):** First and second endings, marked *ff* and *dim*.

The score is in 4/4 time and features a tempo of "Assai andante" with a metronome marking of ♩ = 86. The key signature has one flat (B-flat major or D minor).



This musical score page contains the following parts and markings:

- Flute (Fl):** First staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *sf*.
- Clarinet (Cl) (si b):** Second staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p sf*.
- Bassoon (Fg):** Third staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *sf*.
- Cor (Fl):** Fourth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *sf*. The marking *1° mf espr* is written above the staff.
- Trumpet (Tr) (si b):** Fifth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *sf*.
- Timpani (Timp):** Sixth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.
- Arpa:** Seventh staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *sf*.
- Violin I (VI I):** Eighth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.
- Violin II (VI II):** Ninth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.
- Viola (Ve):** Tenth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.
- Violoncello (Vc):** Eleventh staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.
- Contrabasso (Cb):** Twelfth staff, measures 1 and 2. Measure 1 has a first ending bracket (*1°*) and a dynamic marking of *sf*. Measure 2 has a first ending bracket (*1°*) and a dynamic marking of *p*.

**poco a**

1<sup>o</sup> b $\flat$  *p dolce* *pp* *muto in Fl 4<sup>a</sup>*

Fl *p dolce* *p*

Cingl *p* *mf espr.*

Cl (sib) *p* *mf espr.*

Fg *p* *p*

Cor. (fa) *p* *2<sup>o</sup> p $\flat$*  *f* *f*

Timp *p*

Arpa *p* *2<sup>o</sup> p $\flat$*

2/4 3/4

2/4 3/4

**poco a**

Vi. II *mf*

Ve *mf*

Vc *mf*

Cb. *mf*

poco meno mosso **38** Adagio Allegro (♩ = 116)

Fl.

C. ingl.

Cl. (sib)

Cl. b. (sib)

Fg.

Cor. (fa)

Timp.

Arpa

Arpa

Der Prinz, von seiner Müdigkeit erholt,

poco meno mosso **38** Adagio  $\frac{2}{4}$  Allegro (♩ = 116)  $\frac{2}{2}$

Vi. II

Ve.

Vc.

Cb.

*1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> mutata in la  
Cl b(Bu) muta in Cl b in la*

**Più allegro** (♩ = 138 - 152)

Cl (sib)

Fg

Cor (fa)

entschleift sich zum Weitergehen, - - und schreitet zum Sieg;

**Più allegro** (♩ = 138 - 152)

Vi I

Ve

Vc

**39**

Fl

Cl (la)

Fg

Tr (do)

*1<sup>a</sup> in do*

doch die Fee verzaubert auch den Bach

**39**

Vi I

Vi II

Ve

Musical score for a symphony orchestra, page 93. The score includes parts for Flute I, Oboe, Clarinet in A, Bassoon, Trumpet (do), Violin I, Violin II, Violoncello, and Double Bass. The music is in 4/4 time and features a 'pizzicato' section with 'pizz.' and 'f' markings.

The score is divided into two systems. The top system includes Flute I (1<sup>o</sup> 2<sup>o</sup>), Oboe (1<sup>o</sup>), Clarinet in A (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>), Bassoon (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>), and Trumpet (do) (1<sup>o</sup> 2<sup>o</sup>). The bottom system includes Violin I, Violin II, Violoncello (Ve), and Double Bass (Vc).

The Flute I part begins with a first ending bracket (1<sup>o</sup> 2<sup>o</sup>) and a second ending bracket (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>). The Oboe part begins with a first ending bracket (1<sup>o</sup>). The Clarinet in A and Bassoon parts begin with a first ending bracket (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>). The Trumpet (do) part begins with a first ending bracket (1<sup>o</sup> 2<sup>o</sup>). The Violin I and Violin II parts begin with a first ending bracket (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>). The Violoncello and Double Bass parts begin with a first ending bracket (1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>).

The music is in 4/4 time. The tempo is marked 'pizz.' (pizzicato) and the dynamics are marked 'f' (forte). The score includes various musical notations such as stems, beams, and slurs.

**Andante** (♩ = 80)

Fl I  
Fl II  
Cl I  
Cl II  
Fg I  
Fg II  
Cor I  
Cor II  
Arpa  
Arpa  
Cel  
Cms

**3. Tanz (Wellentanz)** Der Bach steigt aus seinem Bette und hebt den Steg hoch Der Prinz versucht verschiedenemale über die Wellen zu schreiten, doch vergebens;

**Andante** (♩ = 80)

Vi I  
Vi II  
Ve.  
Vc.

Fl  
 1<sup>a</sup>  
 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Cl  
 (Fa)  
 1<sup>a</sup>  
 3<sup>a</sup>

Fg  
 1<sup>a</sup>  
 3<sup>a</sup> 4<sup>a</sup>

Cor  
 (Fa)  
 1<sup>a</sup>  
 2<sup>a</sup> 4<sup>a</sup>

Arpa  
 1<sup>a</sup>

Arpa  
 2<sup>a</sup>

Cel  
 4 ms

Vi. I  
 pizz

Vi. II  
 pizz

Ve  
 1<sup>a</sup> 3<sup>a</sup>  
 pizz 4<sup>a</sup>-6<sup>a</sup>

Vc.  
 1<sup>a</sup> 3<sup>a</sup>  
 pizz 4<sup>a</sup> 5<sup>a</sup>

3  
 3

40

Fi

Cl  
(Fa)

Fg

Cor  
(Fa)

Arpa

Arpa

Cel.  
à 4 ms

40

3  
2

Vl. I

Vl. II

Ve

Vc

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Fl  
Cl (A)  
Fl  
Cor (Fa)  
Arpa  
Arpa  
Cel & ms  
Ve.  
Vc.

1<sup>o</sup>  
2<sup>o</sup> 3<sup>o</sup>  
1<sup>o</sup> 3<sup>o</sup>  
1<sup>o</sup>  
2<sup>o</sup> 4<sup>o</sup>  
1<sup>o</sup>  
2<sup>o</sup> *mf*  
*ms*  
1<sup>o</sup> 3<sup>o</sup>  
1<sup>o</sup> 3<sup>o</sup>

The musical score is arranged in a system with eight staves. The top staff is for Flute I (Fl), followed by Clarinet in A (Cl (A)), Flute II (Fl), Cor Anglais (Cor (Fa)), Arpa (Arpa), Arpa (Arpa), Cello and Double Bass (Cel & ms), Viola (Ve.), and Violin (Vc.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line.

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

- Flutes (Fl):** 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> parts with various articulations and dynamics.
- Oboes (Ob):** 1<sup>a</sup>, 2<sup>a</sup> parts. Includes the instruction "Ob. 4<sup>a</sup> muta in Cingol 1<sup>a</sup>".
- Clarinets (Cl):** 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> parts with "cresc" markings.
- Bassoons (Fg):** 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> parts with "cresc." markings.
- Cor Anglais (Cor (Fa)):** 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> parts.
- Trumpets (T (Sib)):** 1<sup>a</sup> part with "f espr" marking.
- Arpas (Arpa):** 1<sup>a</sup>, 2<sup>a</sup> parts with "cresc" and "mf" markings.
- Cymbals (Cei à 4 ma):** Part with rhythmic patterns.
- Violins (Vi. I, Vi. II):** First and second violin parts.
- Violas (Ve):** Viola part with "arco" and "f espr" markings.
- Violoncello (Vc):** Cello part with "arco" marking.

Fl.  $1^{\circ}$   $2^{\circ}$   $3^{\circ}$   $4^{\circ}$  *mf*  
 Cl. in B $\flat$   $1^{\circ}$   $2^{\circ}$   $3^{\circ}$  *mf*  
 Fg.  $1^{\circ}$   $2^{\circ}$   $3^{\circ}$   $4^{\circ}$  *mf*  
 Cor. in Fa  $1^{\circ}$   $2^{\circ}$   $4^{\circ}$  *mf*  
 Arpa  $1^{\circ}$   $2^{\circ}$  *mf*  
 Arpa  $2^{\circ}$  *mf*  
 Cel. *mf*  
 Ve.  $1^{\circ}$   $3^{\circ}$  *mf*  
 Vc. *mf*



Fl 1<sup>o</sup> *mf*  
 Fl 2<sup>o</sup> *mf*  
 Ob *mf*  
 Cl (G) *mf*  
 Cl (Bb) *mf*  
 Fg *mf*  
 Arpa *mf*  
 Arpa *mf*  
 Cel. a 4 ms *mf*  
 Vl I *mf* con sord.  
 Vl II *mf* con sord.  
 Ve *mf* *pizz.*  
 Vc *mf* *pizz.*

*Fig. 4<sup>a</sup> muta in Clg 1<sup>o</sup>*  
*muta in Ob 4<sup>a</sup>*

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**42 Più mosso** (♩ = 100)

Fl. *pp*

Sax alto (mfp)

Sax ten (sfp) *mf dolce*

Camp. *pp*

Arpa *p*

Arpa *2<sup>a</sup>*

er kehrt mutlos zurück, worauf sich die Heftigkeit des Wellentanzes legt

**42 Più mosso** (♩ = 100)

VI I *arco* *div* *ppp*

VI II *arco* *div* *ppp* *Flag. sul IV*

Ve *arco* *div* *ppp* *Flag. sul IV*

Vc *arco* *div* *ppp* *Flag. sul IV*

This musical score page, numbered 103, contains the following parts and markings:

- Flute (Fl):** Features a first staff with a first ending (*1<sup>a</sup>*) and a second staff with a second ending (*2<sup>a</sup>*). It includes complex rhythmic patterns with slurs and accents.
- Saxophone (Sax. alto (mib) / Sax. ten (sib)):** A single staff with a melodic line.
- Cor Anglais (Cor. (fa)):** A single staff with a melodic line.
- Comptin (Comp III):** A single staff with a melodic line.
- Arpa (Arpa):** Two staves. The upper staff has a first ending (*1<sup>a</sup>*) and a second ending (*2<sup>a</sup>*). It features chords and a *g<sup>va</sup>* marking.
- Violins (Vi. I, Vi. II):** A group of four staves with a *g<sup>va</sup>* marking.
- Viola (Ve.):** A single staff with a *g<sup>va</sup>* marking.
- Violoncello (Vc.):** A single staff with a *g<sup>va</sup>* marking.

poco rit. . . . . 43 ♩ = 90 a tempo (più mosso, agitato)

Fl.  
 Sax alto (m<sup>3</sup>)  
 Sax ten (sib)  
 Cl (fa)  
 Fg  
 Cor (fa)  
 Tr (sib)  
 Camp II  
 Arpa  
 Arpa

Sobald der Prinz dessen gewahr wird,

poco rit. . . . . 43 ♩ = 90 a tempo (più mosso, agitato)

Vi I  
 Vi II  
 Ve  
 Vc.  
 Cb.



Fl.  
Cl.  
Fg.  
Cor  
(fa)  
si  
Arpa  
Arpa  
erneuert er seinen Versuch worauf der Wellen -  
tanz wieder heftig einsetzt  
VI I  
VI II  
Ve  
Vc  
Cb.

*f espr*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

3/4

Musical score for measures 44-52, featuring woodwind and string parts.

**Measures 44-52:**

- Fl (Fl):** Flute part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- Cl (G):** Clarinet in G part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- Fg:** Bassoon part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- Cor (G):** Cor Anglais part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- Tr (B):** Trumpet in B-flat part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- Arpa:** Arpa part with first and second endings. Includes dynamics  $mf$  and  $mf$ .
- VI I:** Violin I part. Includes dynamics  $p$ ,  $cresc$ , and  $mf$ . A  $5/4$  time signature change occurs at measure 50.
- VI II:** Violin II part. Includes dynamics  $p$ ,  $cresc$ , and  $mf$ .
- Ve:** Viola part. Includes dynamics  $p$ ,  $cresc$ , and  $mf$ .
- Vc:** Violoncello part. Includes dynamics  $p$ ,  $cresc$ , and  $mf$ .
- Cb:** Contrabasso part. Includes dynamics  $p$ ,  $cresc$ , and  $mf$ .

**Measure 53:**

- VI I:** Violin I part. Includes dynamics  $mf$  and  $cresc$ . A  $3/2$  time signature change occurs at measure 53.
- VI II:** Violin II part. Includes dynamics  $mf$  and  $cresc$ .
- Ve:** Viola part. Includes dynamics  $mf$  and  $cresc$ .
- Vc:** Violoncello part. Includes dynamics  $mf$  and  $cresc$ .
- Cb:** Contrabasso part. Includes dynamics  $mf$  and  $cresc$ .

Musical score for page 107, featuring woodwinds, strings, and keyboard instruments. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet in A (Cl. A), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Trumpet in B-flat (Tr. (s)B), Arpa (Arpa), and Violin I (VI. I). The second system includes Violin II (VI. II), Viola (Ve.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include:

- Flute (Fl.):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*.
- Clarinet in A (Cl. A):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*.
- Bassoon (Fg.):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*.
- Cor Anglais (Cor. (Fa)):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *sf*, *p*.
- Trumpet in B-flat (Tr. (s)B):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *sf*, *p*.
- Arpa (Arpa):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>). Dynamics: *avv.*, *dim*.
- Violin I (VI. I):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*, *mf*, *pp*, *senza sord.*
- Violin II (VI. II):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *mf*, *pp*, *senza sord.*
- Viola (Ve.):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*, *mf*, *pp*.
- Violoncello (Vc.):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *dim*, *p*, *mf*, *pp*.
- Contrabass (Cb.):** First and second endings (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>). Dynamics: *sf*.

The score includes first, second, and third endings for several instruments, marked with "1<sup>o</sup>", "2<sup>o</sup>", and "3<sup>o</sup>". The piece concludes with a double bar line and a repeat sign.

**45**  $\text{♩} = 100$

Fl  
Sax alto (mf)  
Sax bar (mf)  
Cl (1a)  
Fg  
Cor (1a)  
Camp.  
Arpa  
Arpa  
Cet & rms

*mf dolce*  
*mf dolce*  
*p*  
*pp*  
*p*  
*p*  
*1<sup>o</sup> gliss*  
*2<sup>o</sup> gliss*  
*p*  
*p*

**45**  $\text{♩} = 100$

Vi I  
Vi II  
Ve  
Vc  
Cb.

*ppp*  
*ppp*  
*ppp pizz (s.s.)*  
*mf*  
*ppp*  
*pizz 3-6*  
*mf*  
*mf*  
*p*

*senza sord.*

Fl  
 Sax alto (mi)<sup>1<sup>o</sup></sup>  
 Sax bar (mi)<sup>2<sup>o</sup></sup>  
 Cl (fa)  
 Cor (fa)  
 Arpa  
 Arpa  
 Cel & ms  
 Vl. I  
 Vl. II  
 Ve  
 Vc  
 Cb

The score is divided into two systems. The first system includes Flute, Saxophone Alto (1<sup>o</sup>), Saxophone Baritone (2<sup>o</sup>), Clarinet, Cor Anglais, and two Arpa parts. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The woodwinds and strings play melodic lines, while the keyboard instruments provide harmonic accompaniment.

Musical score for a symphony orchestra and woodwinds. The score is divided into two systems. The first system includes:

- Flute (Fl)
- Saxophone (Sax alto) (mfp)
- Saxophone (Sax bar) (mfp)
- Clarinets (Cl) (1a)
- Cor (Cor) (Fa)
- Arpa (Arpa) (1<sup>a</sup>)
- Arpa (Arpa) (2<sup>a</sup>)
- Cello and Double Bass (Cel u. Kb) (ms)

The second system includes:

- Violins (VI I)
- Violas (VI II)
- Violins (Ve)
- Violas (Vc)
- Double Basses (Cb)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* and *mfp*. The woodwinds and strings play melodic lines, while the cellos and double basses provide a harmonic foundation.

*poco rit.*

Fl

Sax pffo (mi B)

Sax bar (mi B)

Cl (la 1)

Fg

Cor (fa 1)

Arpa

Arpa

Cel 4 ms

*poco rit.*

Vi. I

Vi. II

Ve

Vc

Cb.

*cresc*

## 46 Agitato (♩ = 108)

Musical score for orchestra, measures 46-50, marked "Agitato" (♩ = 108). The score is divided into two systems, each containing five staves.

**System 1 (Measures 46-50):**

- Flute (Fl):** Measures 46-50. Includes markings for  $3^{\text{rd}}$  and  $2^{\text{nd}}$  endings.
- Oboe (Ob):** Measures 46-50. Includes markings for  $3^{\text{rd}}$  and  $2^{\text{nd}}$  endings, and dynamics like *f* and *f* *espr*.
- Saxophone (Sax bar (m/p)):** Measures 46-50.
- Clarinet (Cl (la)):** Measures 46-50. Includes markings for  $1^{\text{st}}$  and  $2^{\text{nd}}$  endings, and dynamics like *f* and *f* *espr*.
- Bassoon (Fg):** Measures 46-50. Includes markings for  $1^{\text{st}}$  and  $2^{\text{nd}}$  endings, and dynamics like *f* and *f* *espr*.
- Contrabassoon (Clg):** Measures 46-50.
- Cor Anglais (Cor (la)):** Measures 46-50. Includes markings for  $1^{\text{st}}$  and  $2^{\text{nd}}$  endings, *cresc.*, and *f* *espr*.
- Arpeggiator (Arpe):** Measures 46-50. Includes markings for  $1^{\text{st}}$  and  $2^{\text{nd}}$  endings, *cresc.*, and *f* *espr*.
- Cymbals (Cet à 3 ms):** Measures 46-50.

**System 2 (Measures 51-55):**

- Violin I (Vi I):** Measures 51-55. Includes markings for  $3^{\text{rd}}$  and  $5^{\text{th}}$  endings, and dynamics like *arco con sord.*
- Violin II (Vi II):** Measures 51-55. Includes markings for  $3^{\text{rd}}$  and  $5^{\text{th}}$  endings, and dynamics like *arco con sord.*
- Viola (Ve):** Measures 51-55. Includes markings for  $3^{\text{rd}}$  and  $5^{\text{th}}$  endings, and dynamics like *arco con sord.*
- Violoncello (Vc Cb):** Measures 51-55. Includes markings for  $3^{\text{rd}}$  and  $5^{\text{th}}$  endings, and dynamics like *arco con sord.*

The score includes various musical notations such as dynamics (*f*, *f* *espr*), articulation (*cresc.*), and performance instructions (*arco con sord.*). The tempo is marked "Agitato" with a quarter note equal to 108 beats per minute.



Fl.  
Ob.  
Cl. (la)  
Cl. (la)  
Fg.  
Ctg.  
Cor (Fa)  
Arpa  
Cet. a 3 ms  
VI I  
VI II  
Ve  
Vc. Cb.

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*poco rit.*

This section of the score includes parts for Flute (Fl), Oboe (Ob), Clarinet in C (Cl), Clarinet in B-flat (Cl.b), Bassoon (Fg), Contrabassoon (Clg), Cor Anglais (Cor), and Arpa (Arpa). The Flute part features a melodic line with a *dim* marking. The Oboe part has a long, sustained note. The Clarinet in C part has a long, sustained note. The Bassoon part has a melodic line with a *dim* marking. The Contrabassoon part has a long, sustained note. The Cor part has a long, sustained note. The Arpa part has a long, sustained note. The string parts (Violins I and II, Viola, Violoncello, and Contrabasso) are indicated by a large '3' at the beginning of the section, suggesting a triplet or a specific rhythmic pattern.

*poco rit.*

This section of the score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The Violin I and II parts feature melodic lines with *dim* markings. The Viola part has a melodic line with a *dim* marking. The Violoncello and Contrabasso parts have long, sustained notes with *dim* markings. The string parts are indicated by a large '3' at the beginning of the section, suggesting a triplet or a specific rhythmic pattern.

47  $\text{♩} = 100$

Fl  $pp$

Sax op (mi p)  $mf$  dolce

Sax ten (si p)  $mf$  dolce

Cl b (la)  $p$

Arpa  $pp$

Arpa  $pp$  *l'occol*

Cel & ms  $p$

47  $\text{♩} = 100$

Vi I  $pppp$  *7°8 senza sord.*

Vi II  $pppp$  *senza sord.*

Ve  $pppp$  *5°6 senza sord.*

Vc  $p$  *3°-5° pizz.*

Cb.  $p$  *pizz.*





**48** Molto agitato (♩ = 112)

Fl

Ob

Sax alto (m)P

Sax ten (s)P

Cl (la)I

Fg

Clg

Cor (la)

Arpa

Arpa

*Cl b mulo in Cl (la)*

*1<sup>a</sup>*

*a3*

*5*

*4*

**48** Molto agitato (♩ = 112)

Vi I

Vi II

Ve

Vc

Cb

*senza sord*

*Futti arco*

*6*

*5*

*4*

Fl  
Ob  
Cl in B $\flat$   
Fg  
Cfb  
Cor (In)  
Tba  
Arpc  
Vi I  
Vi II  
Ve  
Vc  
Cb

1 $\text{st}$   
3 $\text{rd}$   
1 $\text{st}$   
3 $\text{rd}$   
0.3  
1 $\text{st}$   
3 $\text{rd}$   
5  
p  
f  
4  
4  
6  
6  
6  
6

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40

Fl.

Ob.

Cl.  
(A)

Fg.

Cg.

Cor.  
(A)

Tr.  
(A)

Tbn.  
Tba.

Timp.

Arpe.

40

Vi. I

Vi. II

Ve.

Vc. *non div.*

Cb.

This page of a musical score, numbered 122, contains the following parts and markings:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet in G (Cl (G)), Bassoon (Fg), and Contrabassoon (Cb). The woodwinds play a complex, melodic line with many slurs and ornaments.
- Brass:** Cor Anglais (Cor (fa)), Trumpets (Tr (sib)), Trombones (Tbn e), and Tuba (Tba). The brass parts are more rhythmic and harmonic.
- Percussion:** Timpani (Timp) and Arpeggiator (Arpe). The Arpe part provides a rhythmic accompaniment.
- Strings:** Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The strings play a steady, rhythmic accompaniment.
- Tempo and Dynamics:** The score includes a tempo change to  $\text{♩} = 2$  (marked with a large '2' above the staff) and dynamic markings such as *cresc* (crescendo).

## 50 Poco sostenuto

Fl<sup>1</sup> 2<sup>o</sup> *cresc.*

Ob *cresc.*

Cl (la) *cresc.*

Fg *cresc.*

Cfg *cresc.*

Cor (fa) *cresc.*

Corn a Pist (si<sup>b</sup>) *cresc.*

Tr (si<sup>b</sup>) *cresc.*

Tbn e Tba *cresc.*

Timp *cresc.*

Pl *pp*

Arpe *griss.*

Der Prinz sieht das Vergebliche seiner Bemühungen ein;

## 50 Poco sostenuto

Vi. I *cresc.*

Vi. II *cresc.*

Vc. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

**Lento** (♩ = 72)

Fi

Ob

Cl (la)

Fg

Clg

Cor (fa)

Corn (dist (sib))

Tr (sib)

Tbn. & Tba

Timp

Pi

Arpe

die Wellen beruhigen sich allmählich; voller Verzweiflung geht er wieder, setzt sich und sinnt nach

Vi I

Vi II

Ve

Vc

Cb

Ob. 4<sup>o</sup> *muto in C ingl. 1<sup>o</sup>* *f 2<sup>o</sup>*

Cl 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *mutano in sib* *f 2<sup>o</sup>*  
Cl 1<sup>o</sup> *muto in Cl. b. in sib* *f 2<sup>o</sup>*

Fg *muto in Fg 4<sup>o</sup>* *f 2<sup>o</sup>*

Clg *f 2<sup>o</sup>*

Cor (fa) *f 2<sup>o</sup>*

Corn (dist (sib)) *f 2<sup>o</sup>*

Tr (sib) *f 2<sup>o</sup>*

Tbn. & Tba *f 2<sup>o</sup>*

Timp *f 2<sup>o</sup>*

Pi *f 2<sup>o</sup>*

Arpe *f 2<sup>o</sup>*

**Lento** (♩ = 72)

Vi I

Vi II

Ve

Vc

Cb

*esp.*



VI →  
← DE

VI →  
← DE

51

Fl

Ob

Cl (B $\flat$ )

Fg

Vn I

Vn II

Ve

Vc

Cb

Timp

Arpe

5/4

51

4/4

5/4

51

4/4

Vn I

Vn II

Ve

Vc

Cb

5/4

51

4/4

**51** **-DE** *poco rit.*

Ob.  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Cl. ingl.  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Cl. b. (sib.)  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Cl. b. (sib.)  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Fg.  $1^{\circ} 3^{\circ}$  *p* *f* *mf* *f* *pp*

Cor. (sib.)  $2^{\circ} 4^{\circ}$  *p* *mf* *p*

Tbn.  $1^{\circ} 2^{\circ}$  *p* *mf* *pp*

Tba.  $3^{\circ} 1^{\circ}$  *p* *mf* *pp*

**51** *poco rit.*

Vi. I. *mf* *mf* *dim* *pp*

Vi. II. *mf* *mf*

Ve. *mf* *mf*

Vc. *mf* *mf* *dim* *pp*

Cb. *p* *f* *p*

**Allegro** ( $\text{♩} = 126$ ) 52

Fi  
Ob  
C ingl  
Cl (si)  
Cl (si)  
Fg

Er hat eine Idee

**2/2 Allegro** ( $\text{♩} = 126$ ) 52

Vi I  
Vi II  
Ve  
Vc

**Più allegro** ( $\text{♩} = 134$ )

Fi  
Ob  
C ingl  
Cl (si)  
Cl (si)  
Fg

**Più allegro** ( $\text{♩} = 134$ )

Vi II  
Ve  
Vc



**53** *Meno allegro* (♩ = 116)

Cingl. *1<sup>o</sup>*

Cl (sib) *1<sup>o</sup>*

Cl (sib) *2<sup>o</sup>*

Fg *2<sup>o</sup>*

Cor (fa) *1<sup>o</sup>* *2<sup>o</sup>* *3<sup>o</sup>* *p*

Timp *sf*

Er nimmt seinen Stab und richtet ihn her, um seinen Mantel darauf hängen

**53** *Meno allegro* (♩ = 116)

Vi. II

Ve *sf*

Vc *sf*

Cb. *p*

Cor (fa) *1<sup>o</sup>* *2<sup>o</sup>* *3<sup>o</sup>* *poco cresc*

Timp *tr*

zu können

Ve *p*

Vc

Cb

Musical score for orchestra, measures 130-134. The score is written for the following instruments:

- Flute (Fl)
- Oboe (Ob)
- Clarinet in G (C ingl)
- Clarinet in Bb (Cl. b (Sib))
- Bassoon (Fg)
- Cor Anglais (Cor (Fa))
- Timpani (Timp)
- Violin I (Vi. I)
- Violin II (Vi. II)
- Viola (Ve)
- Vicelin (Vc.)
- Double Bass (Cb)

Key features of the score include:

- Measures 130-131: Flute and Oboe enter with a melodic line marked *mf*. Clarinet in G and Bassoon play a sustained chord marked *p*.
- Measures 132-134: Flute and Oboe continue their melodic line. Clarinet in G and Bassoon play a sustained chord marked *mf*. Violin I and II, Viola, Vicelin, and Double Bass play a rhythmic pattern marked *pizz* and *mf*.
- Measures 130-131: Cor Anglais and Timpani are silent.

54

Fl  
Ob  
C Ingt  
Cl (Sib)  
Cl b (Sib)  
Fg  
Cor (Fa)  
Tamb picc  
Arpe

54

Vi I  
Vi II  
Ve  
Vc  
Cb

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The score consists of 12 staves. Measures 52-55 are marked with a square box containing the number 55. The instruments and their parts are:

- Fl (Flute):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $3^4$ ,  $a2$ ,  $f$ .
- Ob (Oboe):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $a2$ ,  $f$ .
- C ingl (Cor Anglais):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $a2$ ,  $f$ .
- Cl (sib) (Clarinet in Bb):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $a2$ ,  $f$ .
- Clb (sib) (Clarinet in Eb):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $a2$ ,  $f$ .
- Fg (Bassoon):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $a2$ ,  $f$ .
- Cor (sa) (Cor Anglais):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Tr (sib) (Trombone in Bb):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Tbn (Trombone in Eb):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Timp (Timpani):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Tamb picc (Snare Drum):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Arpe (Arpeggiator):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Vl. I (Violin I):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Vl. II (Violin II):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Ve (Viola):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Vc (Violoncello):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .
- Cb (Contrabass):** Measures 52-55 are marked with a square box containing the number 55. Dynamics:  $f^2$ ,  $f^2$ ,  $f^2$ .

Fl <sup>1° 2°</sup>  
 Ob <sup>1° 2° 3°</sup>  
 C. ingl <sup>1° 2°</sup>  
 Cl (sib) <sup>3°</sup>  
 Cl.b (sib) <sup>1° 2°</sup>  
 Fa <sup>3°</sup>  
 Cor (fa) <sup>1° 2°</sup>  
 Tamb picc <sup>p</sup>  
 Arpe <sup>1° 2°</sup>  
 Vi. I <sup>arco</sup>  
 Vi. II <sup>arco col legno</sup>  
 Ve <sup>arco col legno</sup>  
 Vc <sup>arco col legno</sup>  
 Cb <sup>p</sup>

Dynamics: *mf*, *p*, *pp*  
 Performance instructions: *arco*, *arco col legno*

58

Fl  $1^{\circ} 2^{\circ}$  *mf* *a 2 tr* *p* *cresc*

Ob  $1^{\circ}$  *mf* *p* *cresc*

C ingl  $1^{\circ}$  *mf* *p* *cresc*

Cl (sib)  $1^{\circ} 2^{\circ}$  *mf* *p* *cresc*

Clb  $3^{\circ}$  *p* *cresc*

Fg  $1^{\circ} 2^{\circ}$  *mf* *p* *cresc*

Cor (fa)  $1^{\circ} 2^{\circ}$

Tamb picc

Arpe  $1^{\circ} 2^{\circ}$  *mf*

58

VI I *pp* (subito) *cresc*

VI II *pizz* *cresc*

Ve *pizz* *cresc*

Vc *pizz* *cresc*

Cb *pizz.* *p* *cresc*

112°

Fl

Ob

C ingl

Cl (sib) 112°

Cl (sib) 3°

Fg 112°

Cor (fa) 112°

Tr (sib) 316-11

Tamb picc

Arpe 112° cresc

VI. I

VI. II

Ve

Vc

Cb

3

3

3



**57**

Fl  
Ob  
Cl (SI)  
Fg  
Cf g

Fg 4<sup>a</sup> muta in Cfg. 3<sup>o</sup>

Cor  
Tc (SI)  
Tbn  
Tba

3<sup>a</sup> Tba  
*marcato*

Timp

3  
2

**57**

Vi I  
Vi II  
Ve  
Vc  
Cb

Musical score for measures 58-61. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (sib)), Piano (Pg), Contrabass (Cb), Cor Anglais (Cor (fa)), Trombone (Tr (sib)), Trombone (Tbn), and Percussion (GrC).

**Measures 58-61:**

- Flute (Fl):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Oboe (Ob):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Clarinet (Cl (sib)):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Piano (Pg):** Accompaniment with triplets (3<sup>o</sup>) and first ending (1<sup>o</sup> 2<sup>o</sup>).
- Contrabass (Cb):** Bass line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Cor Anglais (Cor (fa)):** Melodic line with first and second endings (1<sup>o</sup> 3<sup>o</sup>, 2<sup>o</sup> 4<sup>o</sup>) and accents.
- Trombone (Tr (sib)):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Trombone (Tbn):** Melodic line with accents and a *marcato* marking.
- Percussion (GrC):** Drum part with a *p* marking.
- Violin I (Vi. I):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Violin II (Vi. II):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Viola (Ve):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Violoncello (Vc):** Melodic line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.
- Double Bass (Cb):** Bass line with first and second endings (1<sup>o</sup> 2<sup>o</sup>) and accents.

Measure numbers 58, 59, and 60 are indicated in boxes above the respective staves. Time signatures 2/2 and 3/2 are shown above the strings and percussion parts.

Fl  $1^{\circ} 2^{\circ}$   $a 2$   $3^{\circ} 4^{\circ}$   $3^{\circ}$   
 Ob  $1^{\circ} 2^{\circ}$   $3^{\circ}$   
 C ingl  $1^{\circ}$   $1^{\circ} 2^{\circ}$   $3^{\circ}$   
 Cl (sib)  $3^{\circ}$   
 Cl b (sib)  $1^{\circ} 2^{\circ}$   $3^{\circ}$   
 Fg  $3^{\circ}$   $2^{\circ} 3^{\circ}$   
 Cb  $1^{\circ}$   
 Cor (Ta)  $1^{\circ} 2^{\circ}$  con sord  $3^{\circ} 4^{\circ}$  con sord  $1^{\circ} 2^{\circ}$  senza sord  $p$   
 Tr (sib)  $p$   
 Gr.C  
 VI I  $2$   $3$   $2$   $p$   $f$   
 VI II  $2$   $3$   $2$   $p$   $f$   
 Ve  $2$   $3$   $2$   $p$   $f$   
 Vc  $2$   $3$   $2$   $p$   $f$   
 Cb  $2$   $3$   $2$   $p$   $f$

Fl  
 Ob  
 C ingl  
 Cl (sib)  
 Cl b (sib)  
 Fg  
 Ctg  
 Cor (fa)  
 Tr (sib)  
 Gr C  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

Musical score for measures 59-61. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (C ingl), Clarinet in Bb (Cl (sib)), Clarinet in Bb (Cl b (sib)), Bassoon (Fg), Contrabassoon (Ctg), Cor Anglais (Cor (fa)), Trombone (Tr (sib)), Grand C (Gr C), Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The score features various dynamics (p, mf, sf) and articulations (accents, slurs). Measure numbers 59, 60, and 61 are indicated at the top of the page. The score is divided into three systems, each containing five staves. The first system includes woodwinds and strings. The second system includes Cor Anglais and Trombone. The third system includes Violins, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a key signature of one flat (Bb).

60

Fl 1<sup>2°</sup> *p* *cresc* *f*  
 Fl 4<sup>°</sup> muta in Ott 1<sup>°</sup> *cresc*  
 Ob *p* *cresc* *mf* *cresc* *f*  
 Cingl *p* *cresc* *mf* *cresc* *f*  
 Cl (sib) *p* *cresc* *mf* *cresc* *f* muta *f* in mi<sup>b</sup>  
 Cl b (sib) *p* *cresc* *mf* *cresc* *f*  
 Fg *p* *cresc* *mf* *cresc* *f*  
 Cfg *p* *cresc* *f*

3

Car (fa) *senza sord* *mf* *a 2*  
 Tr (sib) *3<sup>°</sup> senza sord* *f* *a 2*  
 Timp *f*

3

60

Vi I *p* *cresc* *f*  
 Vi II *p* *cresc* *f*  
 Ve *p* *cresc* *f*  
 Vc *p* *cresc* *f*  
 Cb *p* *cresc* *f*

1<sup>2</sup>  
 Fl  
 Ob  
 Cing  
 Cl  
 Clb  
 Fg  
 Cor (fa)  
 Timp  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

Dynamics: *mf*, *cresc*, *f*  
 Articulations: accents, slurs, *acc*, *mf*, *cresc*, *f*

**61** Più vivo (♩ = 152)

Ott.

Fl.

Ob.

C. ingl.

(mi<sup>b</sup>)  
Cl.

(si<sup>b</sup>)

Cl. b.  
(si<sup>b</sup>)

Fg.

Cor.  
(Fa)

Tr.  
(si<sup>b</sup>)

Timp.

**61** Più vivo (♩ = 152)

Vi. I.

Vi. II.

Ve.

Vc.

3

3

a tempo  
(meno allegro) (♩ = 108)

62

a tempo  
(meno allegro) (♩ = 108)

62



Sostenuto (♩ = 92)      Più sost. (♩ = 80)      *lunga*      **63** Allegretto (♩ = 100)

Ob  
Cl (si b)  
Cl (si b)  
Fg  
Ct g  
Cor  
Tr (si b)  
Tbn  
Tbn  
Timp.  
Arpa

Er stellt sich auf den Stein und hebt  
den Stab mit dem Mantel hoch empor, um  
die Aufmerksamkeit der Prinzessin auf  
sich zu lenken

Gespannte Erwartung

**63**

Die Prinzessin arbeitet ruhig in ihrem  
Schlößchen

**4** Sostenuto (♩ = 92)      Più sost. (♩ = 80)      *lunga*      **3** Allegretto (♩ = 100)

VI. I  
VI. II  
Ve  
Vc  
Cb

Più vivo ( $\text{♩} = 138$ ) Allegretto ( $\text{♩} = 100$ )

Fl.

Ob.

Cl. (Sib)

Arpa

Vi. I

Vi. II

Ve.

Vc.

*pizz*

Più vivo ( $\text{♩} = 138$ ) Allegretto ( $\text{♩} = 100$ )

VI- -DE

64 Andante ( $\text{♩} = 90$ )

Fl.

Cl. (Sib)

Cl. (Sib)

Fg.

Cor (fa)

Arpa

Der Prinz verzweifelt

64 Andante ( $\text{♩} = 90$ )

Vi. I

Vi. II

Ve.

Vc.

Cb.

*arco*

*espress*

*arco*

*arco*

*arco*

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VI →  
← DE  
64 Andante  $\text{♩} = 90$

Fl

Cl. B $\flat$

Cl. A $\flat$

Fl. 2

Arpa

VI I

VI II

Ve

Vc

Cb

$\frac{2}{4}$  Andante  $\text{♩} = 90$

**Allegro** ( $\text{♩} = 116 - 126$ )

Ob

Fg

Tamb  
picc

Arpa

Arpa

Doch kommt ihm eine neue Idee

Er nimmt den Stab, um auch seine Krone  
daran zu befestigen

**2**

**2** **Allegro** ( $\text{♩} = 116 - 126$ )

VI I

VI II

Ve

Vc

65

Fl.

Ob.

Cingl.

Cl (s/P)

Fg.

Cor (fa)

Trgl.

Tamb. Picc.

Arpa

Arpa

65

VI. I

VI. II

Ve.

Vc.

Cb.

Musical score for page 150, featuring woodwinds, strings, and percussion. The score is arranged in systems, with woodwinds and strings in the upper systems and percussion in the lower systems.

**Woodwinds:** Oboe (Ob), Clarinet in G (Cl (si)), Bassoon (Fg), and Cor Anglais (Cor (fa)).

**Strings:** Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb).

**Percussion:** Triangle (Trg), Tambourine (Tamb pic), and Arpa (Arpa).

**Dynamic markings:** *p* (piano), *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte).

**Rehearsal marks:** 15.2 and 16.2.

66

Orchestra score for measures 66-70. The score includes parts for Oboe (Ob), Flute (Fl), Oboe (Ob), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. (sib.)), Bassoon (Fg.), Contrabassoon (Cb.), Cor Anglais (Cor. (fa.)), Trombone in Bb (Tr. (sib.)), Tambourin (Tamb. pic.), Arpa (Arpa), and Arpa (Arpa).

Measure 66: Oboe and Flute parts begin with a first ending (1<sup>o</sup>) and a second ending (2<sup>o</sup>). Dynamics range from *p* to *mf*. Clarinet in G and Bassoon parts also feature first and second endings. The Trombone part includes the instruction "3<sup>o</sup> sord" (third mute).

Measure 67: Dynamics continue to build, with *cresc.* markings. The Trombone part remains muted.

Measure 68: Dynamics reach *mf*. The Trombone part is still muted.

Measure 69: Dynamics reach *cresc.*. The Trombone part is still muted.

Measure 70: Dynamics reach *cresc.*. The Trombone part is still muted.

66

Violin and Viola parts for measures 66-70. The score includes parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Ve.), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 66: Violin I and II parts begin with a first ending (1<sup>o</sup>) and a second ending (2<sup>o</sup>). Dynamics range from *p* to *mf*. Viola, Violoncello, and Contrabasso parts also feature first and second endings.

Measure 67: Dynamics continue to build, with *cresc.* markings.

Measure 68: Dynamics reach *mf*. *cresc.* markings are present.

Measure 69: Dynamics reach *cresc.*. *cresc.* markings are present.

Measure 70: Dynamics reach *cresc.*. *cresc.* markings are present.

1<sup>a</sup>  
 2<sup>a</sup>

Ott  
 Fl  
 Ob  
 C ingl  
 (m) Cl  
 (s) Cl  
 Cl b  
 Fg  
 Cfg  
 marc

trillo  
 trillo  
 trillo  
 trillo  
 trillo  
 trillo  
 marc  
 cresc  
 cresc  
 cresc  
 cresc  
 cresc  
 cresc

Cor (Ta)  
 Tc (sib)  
 Tbn  
 Tba  
 Tbal  
 marc  
 marc  
 con sord  
 marc  
 trillo  
 cresc  
 cresc  
 cresc  
 cresc  
 cresc

Timp  
 Tamb picc  
 Arpa  
 Arpa  
 1<sup>a</sup>  
 2<sup>a</sup>

VI I  
 VI II  
 Ve  
 Vc  
 Cb  
 cresc  
 cresc  
 cresc  
 cresc  
 cresc

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67 **Sostenuto** (♩ = 92) *muto in Fl. 4* **Più sostenuto** (♩ = 80)

Ort  
Fl  
Ob  
Cingl  
(m)  
Cl  
(si)  
Cl b  
(si)  
Fg  
Cf9  
Cor  
(fa)  
Corn  
a pist  
(si)  
Tc  
(si)  
Tbn  
&  
Tba  
Timp  
Gr C  
Arpa  
Arpa

Er hebt den Stab mit Mantel und Krone wie bei 63

67 **Sostenuto** (♩ = 92) **Più sostenuto** (♩ = 80)

Vi I  
Vi II  
Ve  
Vc  
Cb

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## VI-

Allegretto (♩ = 100)

68

Cl (si♭) *p grazioso*

Arpa 1°

Arpa 2°

Die Prinzessin

3

4 Allegretto (♩ = 100)

68

VI. I *pizz*

VI. II *pizz*

Ve. *pizz*

Vc. *pizz*

*p*



Più vivo

Fl. 1°

Ob. 1°

C.ingl.

(mi♭)

Cl. 1°

(si♭)

Cl. (si♭)

a tempo (♩ = 100)

*mf*

*mf scherzando*

erblickt den Stab abermals, doch übt er auch so keinen Eindruck auf sie aus

Più vivo

VI. I

VI. II

Ve.

Vc.

Cb.

arco

*p*

*cresc*

*cresc*

*cresc*

*cresc*

**69** *Appassionato* (♩ = 90) *rit. molto* *Adagio* (♩ = 72)

Fl.  
Ob.  
Cingl.  
Cl. (sib)  
Cl. B. (sib)  
Fg.  
Cor.  
Fag.

*espr.* *f* *espr.* *f* *p*

*1<sup>o</sup> 2<sup>o</sup>* *1<sup>o</sup> 2<sup>o</sup>* *1<sup>o</sup> 2<sup>o</sup>* *2<sup>o</sup>*

wie bei **64**

**69** *Appassionato* (♩ = 90) *rit. molto* *Adagio* (♩ = 72)

VI. I  
VI. II  
Ve.  
Vc.  
Cb.

*espr.* *f* *espr.* *f* *p*



Fl.  $1^{\circ} 2^{\circ}$

Ob.  $1^{\circ} 2^{\circ}$

C. ingl.  $1^{\circ}$

(m)  $3^{\circ}$

Cl.  $1^{\circ} 2^{\circ}$

(sib)  $1^{\circ} 2^{\circ}$

Fg.  $1^{\circ} 2^{\circ}$

Cor. (Ingl.)  $1^{\circ} 2^{\circ}$

VI. I arco  $mf$  pizz

VI. II arco  $mf$  pizz

Ve arco  $mf$  pizz

Vc. arco  $mf$  pizz

Cb.  $mf$

3

3

a2

3

3

**71**

Fl

Ob

C ingl

Impt  
Cl

(sib)

Fg

Cor  
(fa)

(sib)

Arpe

**71**

Vi I

Vi II

Ve

Vc

Cb

*arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*p* *sf* *p* *sf* *p* *sf* *p* *sf*

**3**

**3**



allargando

Sostenuto (♩ = 76)

Fl  
Ob  
Cingl  
(Im)P  
Cl  
(si)P  
Fg  
Cb  
Car (fa)  
Tsib  
Tbn  
Tba  
Timp  
Trgl  
Arpe  
Cet

Er hält den Stab hoch empör

allargando

arco  
Sostenuto (♩ = 76)

Vt I  
Vt II  
Ve  
Vc  
Cb

cresc



Fl  
 Ob  
 C. ingl.  
 (m.)  
 Cl.  
 (sib)  
 Fg.  
 Clg.  
 Cor.  
 (fa)  
 Tr.  
 (sib)  
 Tbn.  
 Tba.  
 Timp.  
 Trgl.  
 Gr.C.  
 Arpe.

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl), Oboe (Ob), Cor Anglais (C. ingl.), Clarinet in B-flat (Cl. (sib)), Clarinet in A (Cl. (a)), Bassoon (Fg.), Contrabassoon (Clg.), Cor Anglais (Cor. (fa)), Trombone (Tr. (sib)), Trumpet (Tbn.), Trombone (Tba.), Timpani (Timp.), Triangle (Trgl.), Gong/Cymbal (Gr.C.), and Arpeggiator (Arpe.). The score features various dynamics such as *ff*, *f*, *p*, and *pp*, and includes performance instructions like *ritard.* and *dim.*. A rehearsal mark **73** is present at the top. A section marked **3** begins at the end of the woodwind and brass parts.

VI. I  
 VI. II  
 Ve.  
 Vc.  
 Cb.

Musical score for strings. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Ve.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff*, *f*, *p*, and *pp*, and includes performance instructions like *ritard.* and *dim.*. A rehearsal mark **73** is present at the top. A section marked **3** begins at the end of the string parts.

**-DE**

Die Prinzessin bemerkt den goldlockigen Stab.

**3**  
**Allegretto** (♩ = 120) **stringendo**

VI I *pp* *sf* *sf* *sf cresc*

**Allegro** (♩ = 80) **74**

Fl. *p* *p* *3<sup>rd</sup>* *p*

(Cl.) *mf*

Trgl. *p*

Arpa *1<sup>st</sup>* *p*

Arpa *2<sup>nd</sup>* *p*

Cel. *p*

er gefällt ihr, sie will ihn haben, und kommt auch schon frohlockend aus ihrem Schloßlein zum schönen Spielzeug herab

**Allegro** (♩ = 80) **74**

VI I *poco f* *pizz* *p*

VI II *pizz* *p*

Ve *pizz* *p*

Vc *p*

Flute I (Fl) 2<sup>a</sup> ending

Clarinet in B-flat (Cl (sib)) 1<sup>a</sup> ending

Arpa 1<sup>a</sup> ending

Arpa 2<sup>a</sup> ending

Cello (Cet) 2<sup>a</sup> ending

Violin I (VI I)

Violin II (VI II)

Viola (Ve)

Violoncello (Vc)

75

Fl<sup>1</sup> 2<sup>o</sup>

Fl<sup>3</sup> 4<sup>o</sup>

(sib)

Arpd<sup>1</sup>

Arpd<sup>2</sup>

Cel

75

Vi I

Vi II

Ve

Vc

76

1° 2°

Fl

3° 4°

Cl (Sib)

1° 4°

Trgl

Arpa

1°

Arpa

2°

Cel

76

arco sul D gliss

arco sul D gliss

Vi I

Vi II

Ve

Vc.

*p*

1<sup>st</sup> Fl.

2<sup>nd</sup> Fl.

Cl. (sib)

1<sup>st</sup> Trgl.

2<sup>nd</sup> Trgl.

Arpo

Cel.

VI. I

VI. II

Ve

Vc.

Detailed description: This page of a musical score contains nine staves. The top two staves are for Flute 1 and Flute 2, both in G major and 2/4 time, playing a rhythmic eighth-note pattern. The third staff is for Clarinet in B-flat, also in G major and 2/4 time, playing a similar eighth-note pattern. The fourth staff is for Trumpet 1 and 2, in G major and 2/4 time, playing a simple eighth-note accompaniment. The fifth staff is for Piano, in G major and 2/4 time, playing a block-chord accompaniment. The sixth staff is for Cello, in G major and 2/4 time, playing a rhythmic eighth-note pattern. The seventh staff is for Violin I, in G major and 2/4 time, playing a complex eighth-note pattern with triplets. The eighth staff is for Violin II, in G major and 2/4 time, playing a complex eighth-note pattern with triplets. The ninth staff is for Viola and Violoncello, in G major and 2/4 time, playing a rhythmic eighth-note pattern.

77 Più agitato (♩ = 84)

The musical score consists of two systems. The first system includes parts for Flute (Fl), Clarinet in B-flat (Cl (si b)), Bassoon (Fg), Cor Anglais (Cor (Fa)), Timpani (Timp), Trombone (Trgl), Arpa (Arpa), and Cello (Cel). The second system includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Ve), Violoncello (Vc.), and Contrabasso (Cb.).

Measure 77 is marked with a first ending bracket (1<sup>a</sup>) and a tempo of 84. The flute and clarinet parts feature complex rhythmic patterns with slurs and accents. The bassoon part has a first ending bracket (1<sup>a</sup>) and a dynamic of *pp*. The cor anglais part has a first ending bracket (1<sup>a</sup>) and a dynamic of *pp*. The timpani part has a first ending bracket (1<sup>a</sup>) and a dynamic of *mf marcato*. The arpa part has a first ending bracket (1<sup>a</sup>) and a dynamic of *pp*. The cello part has a first ending bracket (1<sup>a</sup>) and a dynamic of *pp*.

Measures 78-84 continue the *Più agitato* section. The flute and clarinet parts have dynamics of *pp* and *pp* respectively. The bassoon part has a dynamic of *pp*. The cor anglais part has a dynamic of *pp*. The arpa part has a dynamic of *pp*. The cello part has a dynamic of *p*. The violin parts have dynamics of *p* and *p*. The viola part has a dynamic of *p*. The violoncello part has a dynamic of *p*. The contrabasso part has a dynamic of *p*. The word *sempre cresc* is written under the flute, clarinet, bassoon, cor anglais, arpa, and cello parts. The word *mf marcato* is written under the timpani part. The word *p* is written under the violin I, violin II, viola, violoncello, and contrabasso parts.

78

Fl

Cl (sib)

Fg

Cor (Fa)

Timp

Arpe

78

Vi I

Vi II

Ve

Vc.

Cb.

*mf cresc*

*sempre cresc*



Sostenuto  $\text{♩} = 104$  Più mosso  $\text{♩} = 112$ Sostenuto  $\text{♩} = 104$  Più mosso  $\text{♩} = 112$ 

Fl.  $1^{\circ} 2^{\circ}$   $5$   $f$  *espr*  $1^{\circ}$   $2^{\circ} 3^{\circ}$   $f$  *espr*  $1^{\circ}$   $2^{\circ}$   $f$  *espr*

Ob.  $1^{\circ} 2^{\circ}$   $f$  *espr*  $f$  *espr*

Cl. (sib)  $1^{\circ} 2^{\circ}$   $5$   $f$  *espr*  $f$  *espr*

Fg.  $1^{\circ} 2^{\circ}$   $5$   $f$  *espr*  $f$  *espr*

Cor (fa)  $1^{\circ} 2^{\circ}$   $3^{\circ} 4^{\circ}$   $5$   $f$  *espr*  $f$  *espr*

Tr. (sib)  $1^{\circ} 2^{\circ}$   $f$  *espr*  $f$  *espr*

Timp  $f$  *espr*  $f$  *espr*

Arpe  $1^{\circ} 2^{\circ}$   $f$  *espr*  $f$  *espr*

Die Prinzessin ist unten angelangt  
Der Prinz tritt hinter dem Stabe hervor  
und breitet seine Arme nach ihr aus

Doch sie weicht erschauernd  
vor dem schmucklosen Jüngling  
zurück Verfolgungsspiel

Sostenuto  $\text{♩} = 104$  Più mosso  $\text{♩} = 112$ Sostenuto  $\text{♩} = 104$  Più mosso  $\text{♩} = 112$ 

Vl. I  $f$  *espr*  $f$  *espr*  $mf$  *espr*

Vl. II  $f$  *espr*  $f$  *espr*  $mf$  *espr*

Ve  $f$  *espr*  $f$  *espr*  $mf$  *espr*

Vc.  $f$  *espr*  $f$  *espr*  $mf$  *espr*

Cb.  $f$  *espr*  $f$  *espr*  $mf$  *espr*

79

Ort

Fl

Ob

Cl (Sib)

Fg

Cor (Fa)

2/4

79

VI. I

VI. II

Ve

Vc

Cb.

2/4

Detailed description of the musical score: The score is for measures 79 through 82. It features a woodwind section (Oboe, Flute, Clarinet in B-flat, Bassoon), a string section (Violin I, Violin II, Viola, Violoncello, Contrabass), and a brass section (Cor Anglais). The woodwinds and strings play a melodic line with various dynamics including piano (p), mezzo-forte (mf), and fortissimo (ff), with crescendos and sforzando (sf) markings. The brass section provides harmonic support with sustained notes. A time signature change to 2/4 occurs at the beginning of measure 80. The score includes first and second endings for the woodwinds and strings.

**80**

This system of musical notation includes the following parts:

- Ottobone (Ott):** Single line.
- Flute (Fl):** Single line.
- Oboe (Ob):** Single line.
- Clarinet in G (Cingl):** Single line.
- Clarinet in Bb (Cl (sib)):** Single line.
- Clarinet in Bb (Cl.B (sib)):** Single line.
- Fagotto (Fg):** Single line.
- Coro (Cp) / Tromba (Ta):** Single line.

Key markings and annotations include:

- Rehearsal mark **80** at the start of the system.
- Dynamic markings: *f*, *mf*, *p*, *f*.
- Performance instructions: *espr* (expressive).
- Technical notes: *1°*, *1° 2°*, *2°*, *a2*, *Fg. 3° muta in Cfg. 2°*.

**80**

This system of musical notation includes the following parts:

- Violin I (Vi. I):** Single line.
- Violin II (Vi. II):** Single line.
- Viola (Ve):** Single line.
- Violoncello (Vc):** Single line.
- Contrabbasso (Cb):** Single line.

Key markings and annotations include:

- Rehearsal mark **80** at the start of the system.
- Dynamic markings: *f*, *mf*, *ff*, *f*.
- Performance instructions: *espr* (expressive).

VI-

-DE

VI-

sempre più mosso

81

Ob *f* *espr*  $\text{1}^{\text{a}} 2^{\text{a}}$

C ingl

Cl (sib) *f* *espr*  $\text{1}^{\text{a}} 2^{\text{a}}$

Cl b (sib) *f*  $\text{1}^{\text{a}} 2^{\text{a}}$

Fg *f*  $\text{1}^{\text{a}} 2^{\text{a}}$  *a2*

Cor (fa) *f*  $\text{1}^{\text{a}} 2^{\text{a}}$

Tbn *f*  $\text{1}^{\text{a}} 2^{\text{a}}$  *con sord* *marcato*

Timp

Tamt *pp*

Die Fee belebt mit drei Gesten den Stab,

sempre più mosso

81

Vt I *f* *espr*

Vt II *f* *espr*

Ve *f* *espr*

Vc *f* *espr*

Cb *f* *espr*

VI →  
← DE

**81** Sempre più mosso

Oboe  
 C. angl.  
 Cl. (sopr.)  
 Cl. b. (sopr.)  
 Fg.  
 Cor. (Fa)  
 Tbn. 1<sup>a</sup> & 2<sup>a</sup> con sord.  
*f marc.*  
 Timp.  
 Tamt.  
**81** Sempre più mosso  
 Vi. I  
 Vi. II  
 Ve.  
 Vc.  
 Cb.

**-DE**

Ob.

Cl. (sib)

Fg.

Cor. (fa)

Tbn.

Timp.

Tamt.

Vi. I

Vi. II

Ve.

Vc.

Cb.

**82** Molto moderato ( $\text{♩} = 94$ ) poco rit.

Fg *pp*

Cfg *pp*

Timp *p*

GrC *ppp*

Arpa 1<sup>a</sup> *pp* (abdämpfen)

Arpa 2<sup>a</sup> *pp* (abdämpfen)

der sich in Bewegung setzt.

**82** Molto moderato ( $\text{♩} = 94$ ) poco rit.

4/4

Vl. I *mf*

Ve *mf* *col legno*

Vc *mf* *col legno*

Cb *mf* *col legno*

**Andante** (♩ = 84)

Cingl  
 1<sup>o</sup> *p*  
 2<sup>o</sup> *p*  
*cresc*

Fg  
 1<sup>o</sup> *p*  
 2<sup>o</sup> *p*  
*cresc*

Ctg  
 1<sup>o</sup> *p*  
 2<sup>o</sup> *p*  
*cresc*

Timp  
*mf*

Gr C  
*pp*

Arpa  
 1<sup>o</sup> *p*  
 2<sup>o</sup> *p*

**Andante** (♩ = 84)

col legno

Vi I  
*f*  
*cresc*

Ve  
*cresc*

Vc  
*cresc*

Cb  
*cresc*





Ob

Cingl

(sib)

Fg

Ctg

Cor (fa)

Timp

Tamb pcc

Gr C

Arpa

Arpa

Prinzessin weicht ihm ärgertlich aus Verfolgungsspiel

3  
2

4  
4

Vl I

Vl II

Ve

Vc

Cb.

UE 6638

**VI-**

poco a poco più vivo 179

Musical score for woodwinds, strings, and percussion. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (sib)), Bassoon (Fg), Contrabassoon (Cf9), Cor Anglais (Cor), Tambourin piccolo (Tamb picc), and Arpa (Harp). The woodwinds and strings play a melodic line with various articulations and dynamics, including *p*, *mf*, and *sf*. The harp provides a rhythmic accompaniment with chords and arpeggios.

poco a poco più vivo

Musical score for violins, violas, and cellos. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The strings play a rhythmic accompaniment with various articulations and dynamics, including *p*, *mf*, and *arco*. The violins and violas have some *pizz* (pizzicato) markings.

VI →  
← DE  
accel .....

Fl

Ob

Cl  
(S<sup>+</sup>)

Fg

Clg

Cor  
(Fa)

senza sord

senza sord

Tamb picc

Arpa

1<sup>a</sup>

Arpa

2<sup>a</sup>

VI I

VI II

Ve

Vc

Cb

accel .....

arco

arco

85

Ott.  $f^2$

Fl.  $f^2$  *cresc*

Ob.  $2^3$  *cresc*

C. ingl.  $1^o$

Cl. (Sib)  $2^3$  *cresc*

Fg.  $f^2$  *cresc*

Cfg.  $f^2$  *cresc*

Cor. (Fa)  $f^2$  *cresc*

Timp.

Tamb. picc.

Gr. C.

Xil.

Arpa  $2^o$  *cresc*  $1^2$

85

Vi. I *cresc* *arco* *sul IV*

Vi. II *cresc* *arco* *sul IV*

Ve. *cresc* *arco*

Vc. *cresc* *arco*

Cb. *cresc* *arco*

UE 6638

Ott  
 Fl  
 Ob  
 C. ingl  
 Cl (sib)  
 Fg.  
 Ctg.  
 Cor (fa)  
 T. (sib)  
 Tbn  
 Tba  
 Tbn con sord  
 Tba con sord  
 Timp  
 Tamb. picc  
 Gr. C.  
 VI. I  
 VI. II  
 Ve  
 Vc  
 Cb

Musical score for a symphony, featuring various instruments and dynamic markings. The score includes woodwinds (Ott, Fl, Ob, C. ingl, Cl (sib), Fg., Ctg.), brass (Cor (fa), T. (sib), Tbn, Tba, Tbn con sord, Tba con sord), percussion (Timp, Tamb. picc, Gr. C.), and strings (VI. I, VI. II, Ve, Vc, Cb). The score is marked with dynamics such as *mf*, *p*, *cresc*, and *pp*, and includes performance instructions like *con sord* and *sul IV*.

86

mf

Cl 2<sup>a</sup> muta in Cl m<sup>b</sup>

Cor (Fa)

senza sord. 1<sup>a</sup> 2<sup>a</sup>

senza sord. 3<sup>a</sup>

via sord.

via sord.

Tbn  
3<sup>a</sup> (c. s.)

Tba  
Tba (c. s.)

Timp.

Pi.  
pp

Gr. C.

88

mf

UE 6638





This section of the score covers measures 87 through 96. It includes parts for Oboe (Ob), Clarinet in G (Cl), Clarinet in B-flat (Cl<sup>b</sup>), Bassoon (Fg), Contrabassoon (Cbg), Cor Anglais (Cor<sup>Ang</sup>), Trombones (Tr), Trumpets (T<sup>tr</sup>), Timpani (Timp), and Trombones (Trgl). The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. Key markings include *cresc*, *ff*, *sf*, *a2*, *3°*, *1°*, *2°*, *2*, *4*, *3*, *sonza sord*, *1°*, *2°*, *3°*, *mufa in Cl. 4° (sib)*, and *2°*.

**87**

**2**  
**al - - - - -** **Vivace** (♩ = 120)

This section of the score covers measures 87 through 96 for the string ensemble, including Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The strings play a rhythmic accompaniment with various articulations and dynamics. Key markings include *ff*, *sf*, *2*, *4*, *3*, and *2°*.

**88** Più mosso (♩ = 134)

Ott  
 Fl  
 Ob  
 C (ingl)  
 (mib)  
 Cl (sib)  
 (sib)  
 Fg  
 Cbg  
 Cor (Ta)  
 Timp  
 Arpe

**89** Più mosso (♩ = 134)

VI I  
 VI II  
 Ve.  
 Vc  
 Cb.

## Allegro (♩ = 120)

Fl  
Ob  
C ingl  
(mi<sup>b</sup>)  
Cl  
(si<sup>b</sup>)  
Fg  
Cf g  
Cor.  
(Fa)  
Xil  
Tomb. pic.  
Arpe

Die Prinzessin hat die Holzpuppe erreicht  
4. Tanz (Tanz der Prinzessin mit der Holzpuppe)

## Allegro (♩ = 120)

Vi I  
Vi II  
Ve  
Vc  
Cb

89

Musical score for measures 89-90, measures 1-5 of the second system. The score includes parts for Otr, Fl, Ob, (m)pb, Cl, (s)pb, Fg, Cfg, Cor (fa), Tr (s)pb, Tbn, Timp, Xil, Tamb pic, Pi, and Arpe. The first system (measures 89-90) features a woodwind and brass section with dynamics of *mf* and *cresc*. The second system (measures 1-5) includes strings and percussion, with dynamics of *f* and *mf*.

89

Musical score for measures 89-90, measures 6-10 of the second system. The score includes parts for Vi I, Vi II, Ve, Vc, and Cb. The first system (measures 89-90) features a string section with dynamics of *mf*. The second system (measures 6-10) includes a double bass part with dynamics of *f* and *cresc*.

## 90 Più allegro (♩ = 152)

1<sup>2</sup>° a2

Fl

Ob

Cingl

(Impr)

Cl

(siPr)

Fg

Cfg

1<sup>2</sup>° a2

Cor

(fa)

Tr

(siB)

Tbn

Tba

1<sup>2</sup>° senza sord

2<sup>a</sup> senza sord

Tba

Timp

Xil

Tamb pic

Pi

Gr C

Arpe

1<sup>o</sup>

Arpe

2<sup>o</sup>

## 90 Più allegro (♩ = 152)

Vi I

Vi II

Ve

Vc

Cb

Musical score for a symphony, pages 190-191. The score is arranged in system staves:

- Oboe (Ob): *f<sup>2</sup>*
- Flute (Fl): *f<sup>2</sup>*
- Oboe (Ob): *f<sup>2</sup>*
- Clarinet in G (C ingl): *f<sup>2</sup>*
- Clarinet in B-flat (Cl (mi b))
- Bassoon (si b)
- Horn in F (Fg)
- Trumpets (Ctg)
- Trumpets (Timp)
- Arpeggiator (Arpe): *f<sup>2</sup>*
- Violin I (Vi I)
- Violin II (Vi II)
- Viola (Ve)
- Cello (Vc)
- Double Bass (Cb)

Key features and markings in the score include:

- Dynamic markings: *f*, *f<sup>2</sup>*, *f<sup>2</sup>*
- Performance instruction: *Fig. 2° mola in Fig. 3°* (located in the Horn in F staff)
- Tempo and meter markings are present at the beginning of the first system.

**91** Allegro (♩ = 106) stringendo allarg.

Ott. Fl. Ob. (m) Cl. (s) Fg. Cfg. Cor. Ta. Tr. (s) Tbn. Timp. XII. Pl.

*mf sf p p*

*senza sord. 1° 2°*

**91** Allegro (♩ = 106) stringendo allarg.

VI. I. VI. II. Ve. Vc. Cb.

*sf sf sf sf sf p pizz arco*

92

al. . . . tempo (♩ = 106)

Ott  
 Fl  
 Ob  
 C ingl  
 (mi)  
 Cl  
 (si)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Tbn  
 Tba  
 Timp  
 XII  
 Pi  
 Arpe

Musical score for woodwinds, brass, and strings, measures 92-95. The score includes parts for Oboe (Ott), Flute (Fl), Oboe (Ob), Clarinet in G (C ingl), Clarinet in Bb (mi), Clarinet in Bb (si), Bassoon (Fg), Contrabassoon (Cfg), Cor Anglais (Cor), Trumpet (Tbn), Trombone (Tba), Timpani (Timp), Xylophone (XII), Percussion (Pi), and Arpeggiator (Arpe). The tempo is marked 'al. . . . tempo' with a metronome marking of ♩ = 106. The score features various dynamics (f, mf, sf) and articulations (acc, stacc, marcato).

al. . . . tempo (♩ = 106)

92

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

Musical score for strings, measures 92-95. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The tempo is marked 'al. . . . tempo' with a metronome marking of ♩ = 106. The score features various dynamics (f, mf) and articulations (arco).



Fl  
Ob  
Cingl.  
(m)<sup>1</sup>  
Cl  
(s)<sup>1</sup>(b)  
Fg  
Cf  
Cor  
(fa)  
Tbn  
Timp  
Arpe  
V. I  
V. II  
Ve  
Vc  
Cb

**93** Più allegro (♩ = 116 - 126)

Fl

Ob

C ingl

Im<sup>tr</sup>

Cl (sib)

(sib)

Fg

Cfg

Cor (fa)

(sib)

Tbn

Xil

Cast

Pi

Arpa

Arpa

**93** Più allegro (♩ = 116 - 126)

VI I

VI II

Ve

Vc

Cb

*pizz*

*pizz*

*pizz*

*pizz*

94

152°

94

152°

Ott

Fl

Ob

C.ingl.

(mi♭)

(si♭)

Cl.

(si♭)

(si♭)

Fg

Cor (Fa)

Tr (si♭)

Xil

Cast.

Pi

Arpa

Arpa

VI I

VI II

Ve.

Vc.

Cb.

*p*

*ff*

*con sord.*

*f*

*pizz*

1<sup>o</sup>

2<sup>o</sup>

3<sup>o</sup>

4<sup>o</sup>

5<sup>o</sup>

6<sup>o</sup>

7<sup>o</sup>

8<sup>o</sup>

9<sup>o</sup>

10<sup>o</sup>

11<sup>o</sup>

12<sup>o</sup>

13<sup>o</sup>

14<sup>o</sup>

15<sup>o</sup>

16<sup>o</sup>

17<sup>o</sup>

18<sup>o</sup>

19<sup>o</sup>

20<sup>o</sup>

21<sup>o</sup>

22<sup>o</sup>

23<sup>o</sup>

24<sup>o</sup>

25<sup>o</sup>

26<sup>o</sup>

27<sup>o</sup>

28<sup>o</sup>

29<sup>o</sup>

30<sup>o</sup>

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34<sup>o</sup>

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70<sup>o</sup>

71<sup>o</sup>

72<sup>o</sup>

73<sup>o</sup>

74<sup>o</sup>

75<sup>o</sup>

76<sup>o</sup>

77<sup>o</sup>

78<sup>o</sup>

79<sup>o</sup>

80<sup>o</sup>

81<sup>o</sup>

82<sup>o</sup>

83<sup>o</sup>

84<sup>o</sup>

85<sup>o</sup>

86<sup>o</sup>

87<sup>o</sup>

88<sup>o</sup>

89<sup>o</sup>

90<sup>o</sup>

91<sup>o</sup>

92<sup>o</sup>

93<sup>o</sup>

94<sup>o</sup>

95<sup>o</sup>

96<sup>o</sup>

97<sup>o</sup>

98<sup>o</sup>

99<sup>o</sup>

100<sup>o</sup>

101<sup>o</sup>

102<sup>o</sup>

103<sup>o</sup>

ritardando **95** a tempo (♩ = 116 - 126)

1<sup>a</sup> 2<sup>a</sup>  
Ott

1<sup>a</sup>  
Fl

2<sup>a</sup> 3<sup>a</sup>  
Ob

1<sup>a</sup>  
C ingl

3<sup>a</sup>  
(mb)

Cl (si♭)

(si♭)

Fg

1<sup>a</sup> 4<sup>a</sup>  
Cor (Fa)

1<sup>a</sup> 3<sup>a</sup>  
Tr (si♭)

1 2<sup>a</sup> 3<sup>a</sup> via sord.

Timp

Pi

1<sup>a</sup>  
Arpa

2<sup>a</sup>  
Arpa

ritardando **95** a tempo (♩ = 116 - 126)

arco

arco

pizz

pizz

1<sup>a</sup> 2<sup>a</sup>  
Vi I

Vi II

Ve

Vc



96

Musical score for woodwinds and percussion, measures 96-100. The score includes parts for Oboe (Ob), Clarinet in G (Cl (si<sup>b</sup>)), Clarinet in Bb (Cl (si<sup>b</sup>)), Bassoon (Fg), Cor Anglais (Cor (sa)), Trumpet in Bb (T (si<sup>b</sup>)), Trombone (Tbn), and Timpani (Timp). The woodwinds and strings play a rhythmic pattern of eighth notes with various dynamics and articulations. The percussion part features a steady eighth-note pattern. The score is marked with 'cresc' and includes first and second endings for several instruments.

96

Musical score for strings, measures 96-100. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), and Violoncello (Vc). The strings play a rhythmic pattern of eighth notes with various dynamics and articulations. The score is marked with 'cresc' and includes first and second endings for several instruments.

Orchestral score for page 199. The score is arranged in systems, with each instrument or section represented by a staff or group of staves.

**Woodwinds:**

- Ott. (Oboe): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Fl. (Flute): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Ob. (Clarinet in Bb): 1<sup>a</sup> and 2<sup>a</sup> parts.
- C. ingl. (Saxophone in C): 1<sup>a</sup> part.
- Im. p. (Saxophone in Eb): 1<sup>a</sup> part.
- Cl. (Sib) (Clarinet in Bb): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Cl. (Sol) (Clarinet in C): 1<sup>a</sup> part.

**Metallics:**

- Fg. (Trumpet): 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, and 4<sup>a</sup> parts.
- Cor. I (Fa) (Cornet in F): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Cor. II (Sib) (Cornet in Bb): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Tbn. (Tuba): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Timp. (Timpani): 1<sup>a</sup> and 2<sup>a</sup> parts.

**Percussion and Strings:**

- Camp.lli (Cymbals): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Trgl. (Triangle): 1<sup>a</sup> part.
- Arpa (Harp): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Vl. I (Violin): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Vl. II (Violin): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Ve. (Viola): 1<sup>a</sup> and 2<sup>a</sup> parts.
- Vc. (Violoncello): 1<sup>a</sup> and 2<sup>a</sup> parts.

**Performance Instructions:**

- Dynamic markings:** *f*, *ff*, *pp*, *ppp*, *cresc.*, *con sord.*
- Tempo/Character markings:** *Trico*, *arco*, *ppp*, *ppp*, *ppp*.
- Rehearsal marks:** 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, 4<sup>a</sup>, 5<sup>a</sup>, 6<sup>a</sup>, 7<sup>a</sup>, 8<sup>a</sup>.
- Sectional cues:** *con sord.*

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97 *breve* Più vivo (♩ = 140-132)

Musical score for measures 97-100. The score includes parts for Oboe (Ob), Clarinet in G (Cl), Clarinet in Bb (Cl), Bassoon (Fg), Cor Anglais (Cor), Trombone (Tbn), Timpani (Timp), Cymbals (Camp), Triangle (Trgl), and Arpa (Arpa). The woodwinds and strings play a melodic line with various dynamics including *p*, *pp*, and *ppp*. The percussion parts are mostly rests.

97 *breve* Più vivo (♩ = 140-132)

Musical score for measures 97-100, continuing from the previous system. This system features Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Bassoon (Cb). The strings play a rhythmic accompaniment with dynamics ranging from *ppp* to *p*. The bassoon has a melodic line with dynamics like *pp* and *ppp*.



98

Fl *p* *leggero*

Ob *pp*

C. ingl. *pp*

Cl (sib) *p* *leggero*

Fg *leggero*

Cor (f) *mf*

1° 2° 1° 2° 1° 2° 1° 2°

1° 2° con sord 2° 1°

Detailed description: This page of a musical score covers measures 97 to 100. It features five staves for woodwinds and strings. The Flute (Fl) part starts with a first ending (1°) and a second ending (2°), marked *p* *leggero*. The Oboe (Ob) part is marked *pp*. The Clarinet in G (C. ingl.) part is also marked *pp*. The Clarinet in Bb (Cl (sib)) part has first and second endings, marked *p* *leggero*. The Bassoon (Fg) part is marked *leggero*. The Cor Anglais (Cor (f)) part has first and second endings, marked *mf*. A rehearsal mark '98' is placed above the Flute staff at the beginning of measure 98.

98

VI I

VI II

Ve

Vc

Cb.

Detailed description: This page of a musical score covers measures 97 to 100 for the string section. It features five staves: Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb.). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Contrabass parts play a bass line with eighth notes. A rehearsal mark '98' is placed above the Violin I staff at the beginning of measure 98.

ott

Fl

Ob

C ingl

(m)<sup>b</sup>

Cl (si<sup>b</sup>)

(si<sup>b</sup>)

Fg

Cfg

Cor

(fa)

con sord

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> p senza sord

T (si<sup>b</sup>)

Timp

Xil

Pi

Arpe

12<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

pizz

VI I

VI II

Ve

Ve

arco

Cb

**VI-****99**

203

Musical score for measures 99-102, measures 1-3 of a new section. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in G (Cingl), Clarinet in Bb (Cim), Clarinet in C (Cis), Bassoon (Fg), Contrabassoon (Ctg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Timp), Snare Drum (Camp), Cymbal (Cast), and Piccolo (Tamb picc). Dynamics include *pp*, *mf espr*, *p*, and *f*. Performance markings include *1<sup>o</sup>*, *2<sup>o</sup>*, *3<sup>o</sup>*, *1<sup>o</sup> 2<sup>o</sup>*, and *con sord*.

**99**

Musical score for measures 103-106. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Oboe (Ob). Dynamics include *pp*, *mf*, and *f*. Performance markings include *con sord*, *arco*, *div a 3*, *con sord*, *arco*, *dim sul G*, *dim sul G*, *dim sul G*, and *cresc*.

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VI →  
← DE

99 Molto moderato (subito)  
(♩ = 72)

Musical score for woodwinds, brass, and percussion. The instruments listed are Oboe (Ob), Cor Anglais (C ingl), Clarinet in B-flat (Cl (s.b)), Bassoon (Fg), Contrabassoon (Cb), Cor Anglais (Cor (fa)), Trumpet in D (Tr (s.b)), Trombone (Timp), and Percussion (Campi, Cast, T picc). The score shows the first two measures of the piece, with dynamics such as *mf* and *sf* indicated. The woodwinds and brass parts have various articulations and dynamics. The percussion parts are mostly rests.

99 Molto moderato (subito)  
(♩ = 72)

Musical score for strings, including Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score shows the first two measures of the piece, with dynamics such as *mf* and *sf* indicated. The string parts have various articulations and dynamics.

**100**

Oboe (1<sup>a</sup>, 2<sup>a</sup>)  
 Flute (1<sup>a</sup>, 2<sup>a</sup>)  
 Oboe (3<sup>a</sup>)  
 Clarinet in G (1<sup>a</sup>, 2<sup>a</sup>)  
 Clarinet in Bb (1<sup>a</sup>, 2<sup>a</sup>)  
 Bassoon (1<sup>a</sup>)  
 Contrabassoon (1<sup>a</sup>)  
 Cor Anglais (1<sup>a</sup>)  
 Trumpet in Bb (1<sup>a</sup>)  
 Trombone (1<sup>a</sup>)  
 Snare Drum  
 Cymbals  
 Castanets  
 Tambourine

Dynamics: *p*, *f*, *mf*, *dim*, *sempre p*

**100**

Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabasso

Dynamics: *mf*, *p*, *mf*, *dim*, *senza sord*, *dir a 2*, *mf*, *dim*

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**-DE****Molto moderato (subito)** $(\text{♩} = 72)$  ▼

Woodwind and Percussion section score. The score includes parts for Oboe (Ott), Flute (Fl), Clarinet in B-flat (Cl b), Bassoon (Fg), Contrabassoon (Cb), Cor Anglais (Car), Trombone (Tr), Timpani (Timp), Triangle (Trgl), and Castanets (Cast). The music is in 3/4 time with a tempo of  $(\text{♩} = 72)$ . Dynamics range from *pp* to *f*. The woodwinds play melodic lines with various articulations and dynamics. The percussion parts provide rhythmic accompaniment.

**Molto moderato (subito)** $(\text{♩} = 72)$ 

String and Double Bass section score. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The music is in 3/4 time with a tempo of  $(\text{♩} = 72)$ . Dynamics range from *p* to *f*. The strings play a rhythmic accompaniment with *div a 2* markings. The double bass part includes *col legno* and *senza sord.* markings.

101

Off  
Fl.  
Ob.  
Cingl.  
Cl (sib)  
Fg.  
Cor (fa)  
Tr (sib)  
Timp.  
Trgl.  
Tamb picc.

101

VI I  
VI II  
Vc  
Vc  
Cb.

UE 6638

Detailed description: This page of a musical score covers measures 101 through 104. The top system includes woodwinds (Off, Fl., Ob., Cingl., Cl (sib), Fg.), strings (Cor (fa), Tr (sib)), and percussion (Timp., Trgl., Tamb picc.). The bottom system includes strings (VI I, VI II, Vc, Vc, Cb.). Measure 101 is marked with a box containing the number '101'. Dynamics include *mf*, *p*, and *f*. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and a steady eighth-note accompaniment in the percussion.

poco a poco accelerando

102

Ob

C ingl

(mi)

Cl

(si $\flat$ )

Fg

Cfg

Cor (Fa)

Timp

Xil

poco a poco accelerando

102

Vi I

Vi II

Ve

Vc

Cb



*sempre accel...*

Orchestrated score for woodwinds, brass, and percussion. The score includes parts for:

- Ott (Oboe) with first and second endings
- Fl (Flute) with first and second endings
- Ob (Oboe) with *a2* marking
- C ingl (Clarinet in G)
- Cl (si**b**) (Clarinet in B)
- Cl (si**b**) (Clarinet in B)
- Fg (Fagott) (Bassoon)
- C fg (Corno fagotto) (Bassoon)
- Cor (fa) (Corno in Fa)
- Tc (si**b**) (Tromba in B)
- Timp (Timpani)
- Xil (Xilofono)
- Trgl (Trigonometri)
- Tamb pic (Tamburino piccolo)
- GrC (Grande cassa)
- Arpa (Harp) with first and second endings, and *sforzare subito* markings

The score contains various dynamics such as *mf*, *f*, *p*, *pp*, and *ppp*, along with performance directions like *poco marc*, *marc*, and *cresc*.

*sempre accel...*

String section score including:

- VI I (Violini I)
- VI II (Violini II)
- Ve (Viola)
- Vc (Violoncello)
- Cb (Contrabbasso)

The string parts feature rhythmic patterns with *cresc* markings and dynamic markings such as *mf*, *f*, and *p*. The *arco* and *arco b*e** markings are present for the violin parts.

al 103

Allegro (♩ = 106)

Musical score for woodwinds and percussion, measures 103-106. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in G (Cl in G), Clarinet in Bb (Cl in Bb), Bassoon (Fg), Contrabassoon (Cf), Cor Anglais (Cor in Fa), Trumpet in Bb (Tr in Bb), Trombone (Tba), Timpani (Timp), Xylophone (Xil), Triangle (Trgl), Tambourine (Tamb pic), Gong (Gr C), and Arpa (Arpa). The score features dynamic markings such as *mf*, *cresc*, *f*, *p*, and *pp*, along with performance instructions like *sempre cresc* and *1° arco saci*. The tempo is marked *Allegro* with a quarter note equal to 106 beats per minute.

al 103

Allegro (♩ = 106)

Musical score for strings, measures 103-106. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score features dynamic markings such as *pp*, *mf*, *cresc*, and *arco*. The tempo is marked *Allegro* with a quarter note equal to 106 beats per minute.

Meno mosso (♩ = 92)

Musical score for orchestra and strings, measures 152-191. The score is divided into two systems. The first system includes woodwinds (Ott, Fl, Ob, Cingl, (m)b, Cl, (s)b), strings (Fg, Cfg, Cor, Tr, Tba), and percussion (Timp, Comp III, Trgl, Arpa, Arpa, Cel). The second system includes string sections (VI I 3 soli, VI I gli altri, VI II, Ve, Vc, Cb). Dynamics range from *ppp* to *mf*. Articulations include *pizz* and *arco*. A *Meno mosso* section begins at measure 191. The page number 211 is in the top right corner.

VI-

104

Sostenuto a tempo

Sostenuto

Musical score for woodwinds and strings, measures 104-107. The score is divided into three measures with tempo markings: **Sostenuto**, **a tempo**, and **Sostenuto**. The instruments listed are:

- Ob. (Oboe)
- Cl. (sib) (Clarinet in B-flat)
- Fg. (Fagotto) (Bassoon)
- Cor. (fa) (Corni in F)
- Tc. (sib) (Tromba in B-flat)
- Camp. III (Campanelli III)
- Trgl. (Tromba)
- Pi. (Percussion)
- Arpa (Arpa)
- Arpa (Arpa)
- Cel. (Cello)

Dynamic markings include *mf*, *p*, *pp*, and *pppp*. Performance instructions include *1<sup>2</sup>*, *2<sup>2</sup>*, *1<sup>2</sup> mezzo-fine*, and *2<sup>2</sup>*.

104

Sostenuto a tempo

Sostenuto

Musical score for strings, measures 104-107. The score is divided into three measures with tempo markings: **Sostenuto**, **a tempo**, and **Sostenuto**. The instruments listed are:

- Vi. I (Violini I)
- Vi. II (Violini II)
- Ve. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

Dynamic markings include *mf*, *p*, and *pp*. Performance instructions include *1<sup>2</sup>*, *2<sup>2</sup>*, and *arco*.

VI →  
← DE

104  
108

Musical score for various instruments. The instruments listed are Otr, Fl, Ob, Cl (soprano), Fg, Cor (F), Tr (soprano), Comp II, Trgl, Pi, Arpa (two staves), Cel, Vi I, Vi II, Vc (two staves), and Cb. The score shows musical notation for each instrument, including notes, rests, and dynamic markings. The first two staves of the Arpa section have a '104' and '108' marking above them. The VI I and VI II staves have a 'VI → ← DE' marking above them.

**a tempo** 105 **poco sostenuto**

Fl<sup>1</sup> *mf* *mf* *mf* *p*

Ob *mf* *mf* *mf* *p*

Cingl *mf* *mf* *mf* *p*

Cl (sib) *mf* *mf* *mf* *p*

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

Cor (fa) *p* *p* *p* *con sord* *p*

T<sub>1</sub> (sib) *p* *p* *p* *p*

Pi *p* *p* *p* *p*

Arpa *p* *p* *p* *p*

Arpa *p* *p* *p* *p*

Cel *p* *p* *p* *p*

**a tempo** 105 **poco sostenuto**

Vl. I *mf* *mf* *dim* *p*

Vl. II *mf* *mf* *dim* *p*

Ve *p* *mf* *dim* *p*

Vc *mf* *mf* *dim* *p*

Cb *mf* *mf* *dim* *p*

**-DE**rit. **106** Allegretto capriccioso (rubato)

Musical score for the first system, featuring Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor (Cor), Xyl (Xyl), Arpa (Arpa), and Cello (Cel). The score includes first and second endings for the Flute and Oboe parts. Dynamics include *pp* and *dim*. The tempo is marked *rit.* **106** Allegretto capriccioso (rubato).

rit. **106** Allegretto capriccioso (rubato)

Musical score for the second system, featuring Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score includes *pizz.* (pizzicato) markings and *pp* dynamics for all instruments. The tempo is marked *rit.* **106** Allegretto capriccioso (rubato).

VI-

107 poco accel.

Fl

Ob

Cl (Sib)

Xil

107 poco accel.

Vi I

Vi II

Ve

Vc

Cb

*sf*

*cresc*

*p*

*sempre pp*

Detailed description: This page of a musical score covers measures 107 to 112. The top system includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (Sib)), and Xylophone (Xil). The bottom system includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). Measure 107 is marked with a box containing the number '107' and the instruction 'poco accel.' with a downward-pointing arrow. The woodwind parts (Fl, Ob, Cl) begin with a first ending bracket and a wavy line, marked with a forte dynamic (*sf*). The Xylophone part starts with a first ending bracket and a wavy line, marked with a piano dynamic (*p*). The string parts (Vi I, Vi II, Ve, Vc, Cb) begin with a first ending bracket and a wavy line, marked with a pianissimo dynamic (*pp*). The Xylophone part is marked *sempre pp*. The woodwind parts have a *cresc* (crescendo) marking at the end of the system. The string parts have a *poco accel.* marking at the end of the system.



-DE

rit. molto Tempo giusto  
cominciandolo meno mosso - - - -

Fl  
Ob  
Cl (si)  
Cor (fa)  
Timp  
Xil

rit. molto Tempo giusto  
cominciandolo meno mosso - - - -

Vi I  
Vi II  
Ve  
Vc  
Cb

arco  
col legno  
pp  
arco  
col legno  
pp  
arco  
col legno  
pp  
arco  
col legno  
pp  
arco  
col legno  
pp

**VI-** **108** - - - - - **-DE** - - - - - poi poco a poco accelerando

Fl  
Ob  
Cl  
B  
Cor  
(fa)  
Timp  
Xil

**108** - - - - - poi poco a poco accelerando

Vi. I  
Vi. II  
Ve  
Vc  
Cb

VI →  
← DE

**108**

poi poco a poco accelerando

Fl

Ob

Cl  
(sib)

Cor  
(Fa)

Timp

Xit

**108**

poi poco a poco accelerando

VI I

VI II

Ve

Vc

Cb

**VI-**

**-DE**

poco rit. **109** a tempo,

Fl

Ob

Cl (sib)

Cor (fa)

Timp

Xil

poco rit. **109** a tempo,

VI I

VI II

Ve

Vc

Cb



poco rit **109** a tempo, ma sempre più accel.

---



**-DE** **VI-**

**110**

Fl *cresc* *mf* *sf* *sf* *sempre cresc*

Ob *mf* *sf* *sf* *sempre cresc*

Cingl *mf* *sf* *sf* *sempre cresc*

Cl (sib) *mf* *sf* *sf* *sempre cresc*

Fg *p cresc* *mf* *sf* *sf* *sempre cresc*

Cor (fa) *mf* *mf* *p*

Corn a pist (sib) *mf* *mf* *sempre cresc*

Tr (sib) *mf* *sempre cresc*

Xil *mf* *sf* *sf* *sf* *sf* *sf*

Arpa *mf* *gliss* *mf* *gliss*

Arpa *mf* *gliss* *mf* *gliss*

**110**

Vi I *mf* *gliss* *sf* *sf* *sempre cresc*

Vi II *mf* *gliss* *sf* *sf* *sempre cresc*

Ve *mf* *gliss* *sf* *sf* *sempre cresc*

Vc *mf* *gliss* *sf* *sf* *sempre cresc*

Cb *mf* *sempre cresc*

VI →  
← DE

VI →  
← DE

111

Fl

Ob

C ing

(m)h

(s)h

Cl

(s)h

(s)h

Fg

Cor  
(Fa)

Corn a pist  
(sib)

T<sub>1</sub>  
(sib)

Xii

Arpa

Arpa

111

Vi I

Vi II

Ve

Vc

Cb



-DE

VI-

-DE

VI-

Fl  
Ob  
C ingl  
(mi)  
(sib)  
Cl  
(sib)  
Sg

1<sup>o</sup>  
2<sup>o</sup>  
3<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>

*cresc*  
*cresc*  
*cresc*  
*cresc*  
*cresc*  
*cresc*  
*cresc*

111

Cor (fa)  
Corn (sib)  
Tr (sib)  
Xil  
Arpa  
Arpa

1<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>  
1<sup>o</sup>  
2<sup>o</sup>

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

1<sup>o</sup> *senza sord.*  
*gliss*  
*gliss*  
*gliss*  
*gliss*

Vi I  
Vi II  
Ve  
Vc  
Cb

111

*cresc*  
*cresc*  
*cresc*  
*cresc*  
*cresc*

**-DE****Vivace****VI-**

Ott  
 Fl  
 Ob  
 C ingl  
 (mi<sup>b</sup>)  
 (sib)  
 Cl  
 (sib)  
 (sib)  
 Fg  
 Cfg  
 Cgr (a)  
 Corn a pist (sib)  
 Tr (sib)  
 Timp  
 Xil  
 Pi  
 Arpa  
 Arpa  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

*senza sord. 2<sup>a</sup>*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
**Vivace**

-DE

allargando-

112

Ott  
Fl  
Ob  
C Ingl  
(ml<sup>ph</sup>)  
Cl (sib)  
(sib)  
Fg  
Cfb

Cor (Fa)  
Corn (sib)  
Tr (sib)  
Timp  
Pi  
Arpe

allargando-

112

VI I  
VI II  
Ve  
Vc.  
Cb

VI- -DE

al ----- 113 Allegro (♩ = 96)

Ott

Fl

Ob

C ingl

(m<sup>b</sup>)

Cl (s<sup>i</sup> b)

(s<sup>i</sup> b)

Fg

Cfg

Cor (a)

Corn o pist (s<sup>i</sup> b)

Tr (s<sup>i</sup> b)

Tbn

Tba

Timp

Xil

Tamb picc

Pi

Gr C

Arpa

Arpa

al ----- 113 Allegro (♩ = 96)

VI I

VI II

Ve

Vc

Cb

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**113** VI →  
← DE

Ott

Fi

Ob

C ingl

(ml)

Cl (sl)

(sl)

Fg

Cfg

Cor

Corn, q. pist  
(sl)

Tc  
(sl)

Tbn  
Tba

Timp

Xyl

Tamb picc

Pi

Gr C

Arpa

Arpa

**113**

VI I

VI II

Ve

Vc

Cb

**VI- -DE**

**114**

Ott

Fl

Ob

Cingl

Cl (si<sup>b</sup>)

Cl (si<sup>a</sup>)

Fg

Cfg

Cor (fa)

Corn a pist (si<sup>b</sup>)

Tr (si<sup>b</sup>)

Tbn

Tba

Timp

Xil

Tamb picc

Pi

Gr C

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

**114**

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**VI→**  
**←DE**

Oti  
 Ft  
 Ob  
 C ingi  
 Cl (sib)  
 Fg  
 Cfg  
 Cpr (fa)  
 Cornposit (sib)  
 Tbn  
 Tba  
 Timp  
 Xil  
 Tamb picc  
 Pi  
 Gr C  
 Arpa 1°  
 Arpa 2°  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

**VI-**      **-DE**

Ott  
 Fl  
 Ob  
 C (mg)  
 (m<sup>b</sup>)  
 Cl (s<sup>b</sup>)  
 (s<sup>a</sup>)  
 Fg  
 Ctg  
 Cor (fa)  
 Corn a pist (s<sup>a</sup>)  
 Tr (s<sup>b</sup>)  
 Tbn  
 Tba  
 Timp  
 Xil  
 Tamb picc  
 Pi  
 Gr C  
 Arpa  
 Arpa  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

*pizz*    *arco*  
*pizz*    *arco*  
*pizz*    *arco*  
*pizz*    *arco*  
*pizz*    *arco*



**VI →**  
**← DE**

Ofl  
 Fl  
 Ob  
 C ingl  
 (m♭)  
 Cl (s♭)  
 (s♭)  
 Fg  
 Cfg  
 Cor (fa)  
 Cornopst (s♭)  
 T (s♭)  
 Tbn  
 Tba  
 Timp  
 Xil  
 Tamb picc  
 Pi  
 Gr C  
 Arpa 1<sup>a</sup>  
 Arpa 2<sup>a</sup>  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

VI-

-DE (Più vivo)

**115** Più vivo

Ott  
Fl  
Ob  
Cingl  
(mi<sup>b</sup>)  
Cl (sib)  
(sa<sup>b</sup>)  
Fg  
Cor (fa)  
Corn o Pist (s.p.)  
Tr (s.p.)  
Timp  
Xil  
Tamb picc  
Pi  
Arpe

**115** Più vivo

(Più vivo)

Vi I  
Vi II  
Ve  
Vc  
Cb

VI →  
← DE

**115** Più vivo

Musical score for various instruments. The score includes staves for Oboe (Ob), Clarinet in G (Cl (sib)), Clarinet in Bb (Cl (sib)), Bassoon (Fg), Horns (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st and 2nd), Timp (Timp), Xii (Xii), Tamb picc (Tamb picc), Pi (Pi), and Arpe (Arpe). The Arpe part includes a dynamic marking of *mf* and a tempo marking of *♩=2*.

**116** Più vivo

Musical score for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score is currently blank.

VI-

-DE

allarg. --- 110 molto meno mosso (quasi subito)

Ob

Cl (sib)

Fg

C fg

Cor (la)

Corn a pist (sib)

Tr (sib)

Tbn

Tba

Timp

Camp

Xil

Tamb

Pi Gr C

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

allarg. --- 110 molto meno mosso (quasi subito)

allarg. --- 110 molto meno mosso (quasi subito)

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Ofl  
 Fl  
 Ob  
 Cingl  
 (ml)  
 Cl  
 (sl)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Corn  
 Q Pist  
 (sl)  
 Tr  
 (sl)  
 Tbn  
 Tba  
 Timp  
 Camp  
 Pi  
 Gr C  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

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117

Ott

Fl

Ob

Cingl

(mi<sup>b</sup>)

Cl

(si<sup>b</sup>)

Fg

Cfg

Cor (fa)

Corn a pist (si<sup>b</sup>)

Tr (si<sup>b</sup>)

Tbn

Tba

Timp

Camp

Pi

Gr C

Arpa

Arpa

117

VI I

VI II

Ve

Vc

Cb

Oti  
 Fl  
 Ob  
 C.ingl  
 (m)B  
 Cl  
 (sib)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Corn a pist  
 (sib)  
 Tr  
 (sib)  
 Tbn  
 Tba  
 Timp  
 Camp  
 Pt  
 Gr C  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

poco a poco più vivo

118

Musical score for woodwinds, brass, and percussion. The score includes parts for Oboe (Ob), Cor Anglais (C ingl), Bassoon (Im), Clarinet in B-flat (Cl), Clarinet in A (Cl), Bassoon in A (Si), Flute (Fl), Bassoon in B-flat (Fig), and Contrabassoon (Crg). The brass section includes Coro (Cor), Trombones (Tbn), Trombones in A (Tba), and Trumpets (Tr). The percussion section includes Timpani (Timp), Cymbals (Camp), Snare Drum (Pi), and Arpa (Arpa). The score features various dynamics such as *mf* and *marcato*, and includes performance instructions like "muto in Cfg. 2°".

poco a poco più vivo

118

Musical score for strings, including Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score features various dynamics and performance markings.



al 110

Oct.  
 Fl.  
 Ob.  
 Cingl.  
 (m)<sup>b</sup>  
 Cl (sib)  
 (sib)  
 Fg.  
 Cfg.  
 Cor.  
 (fa)  
 Corn.  
 a pist (sib)  
 Tr.  
 (sib)  
 Tbn.  
 Tba.  
 Timp.  
 Camp.  
 III  
 Pi.  
 Gr. C.  
 Vi. I.  
 Vi. II.  
 Ve.  
 Vc.

al 110

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**VI-**      **-DE**

The musical score is arranged in a system with the following parts from top to bottom:

- Fg** (Flute) and **Cfg** (Clarinet in F): Both parts are marked with a first ending bracket (1<sup>o</sup>) and contain rests.
- Cor (Fa)** (Cor Anglais): Part 1 (1<sup>o</sup>) is marked *espr* and contains notes. Part 2 (2<sup>o</sup>) is marked *espr* and contains notes.
- Tr (Si b)** (Trumpet in B-flat): Part 1 (1<sup>o</sup>) is marked *espr* and contains notes. Part 2 (2<sup>o</sup>) is marked *espr* and contains notes.
- Tbn** (Trumpet) and **Tba** (Tuba): Both parts contain notes.
- Timp** (Timpani): Contains a rhythmic pattern marked *distintamente*.
- VI I** (Violin I): Part marked *molto vibrato sin al segno*.
- VI II** (Violin II): Part marked *molto vibrato sin al segno*.
- Ve** (Viola): Part marked *molto vibrato sin al segno*.
- Vc** (Violoncello): Part marked *molto vibrato sin al segno*.
- Cb** (Contrabasso): Part marked *molto vibrato sin al segno*.

At the top of the page, two boxes labeled **VI-** and **-DE** have arrows pointing down to the first and second measures of the VI I part, respectively.

**121**

Fl 1<sup>o</sup> 2<sup>o</sup> *espr.* *molto* *ff* *molto*

Ob *ff* *molto*

(Incl) *ff* *molto* *espr.* *molto*

Cl (si<sup>b</sup>) *ff* *molto* *espr.* *molto*

(si<sup>b</sup>) *ff* *molto* *espr.* *molto*

Fg *ff* *molto*

Cfg *ff* *molto*

Cor (fa) *ff* *espr.* *molto*

Tr (si<sup>b</sup>) *ff* *espr.* *molto*

Tbn *ff* *molto*

Tba *ff* *molto*

Timp *ff* *molto*

**121**

Vi I *molto*

Vi II *molto*

Ve *molto*

Vc *molto*

Cb *molto*

**VI-**

**122**

Fl  $\uparrow 2^{\circ} b$   $3^{\circ} 4^{\circ} b$  *f* *espr* *f espr*

Ob  $1^{\circ}$  *f* *espr*

C ingl  $1^{\circ}$  *f*

Cl (sib)  $1^{\circ}$  *f* *espr*

Fg  $1^{\circ}$  *f* *espr*

Cor (fa)  $3^{\circ} 4^{\circ}$  *f* *molto espr*

Tc (sib)  $1^{\circ}$  *f* *molto espr*

Tbn  $1^{\circ}$   $3^{\circ}$  *f*

**122**

VI I *f* *gliss* *espr*

VI II *f* *gliss* *espr*

Ve *f* *molto espr* *gliss*

Vc *f* *molto espr* *gliss*

Cb *f* *gliss*

\*) Siehe die dem Vorwort folgenden Bemerkungen zur Neuauflage der Partitur

*Più lento*

Fl  
Ob  
Cl (Sib)  
Fg  
Cor (Fa)  
Tr (Sib)  
Tbn  
Tba  
Vi I  
Vi II  
Ve  
Vc  
Cb

*cresc* *ff* *p* *mf* *f* *senza sord.*

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*Più lento*



124

Ott  
Fl  
Ob  
Cingl  
(m)h  
Cl(s, b)  
(s)h  
Fg  
Ctg  
Cor (Ta)  
Corn a post (s)h  
Tr (s)h  
Tbn  
Tba  
Timp  
Pi  
Gr C  
Tamt

3 soli  
VI I  
gli altri  
VI II  
Ve  
Vc  
Cb

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup> 8<sup>o</sup> 9<sup>o</sup> 10<sup>o</sup>

*f* *mf* *dim* *p* *cresc* *pp* *ff* *molto cresc* *10 cresc* *3 simolo cresc* *10* *5*

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## 125 Tempo sostenuto

1<sup>a</sup> Fl. *muto in Fl. 4'*

2<sup>a</sup> Fl. *muto in Fl. 4'*

Ob. *muto in Ob. 4'*

Cingl. *muto in Cingl. 4'*

(m) b. *muto in (m) b. 4'*

Cl (sib) *muto in Cl. b. (sib) 4'*

(si) b. *muto in (si) b. 4'*

Fg. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Clg. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Cor. I (Ta) *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Cor. II (Sib) *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Tr. (Sib) *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Tbn. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Tba. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Timp. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Pi. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

GrC. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

3 soli

VI I gli altn. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

VI II *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Ve. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Vc. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

Cb. *1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup>*

**125** Tempo sostenuto

**126** Tempo sostenuto

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**-DE**

**120** *sempre più tranquillo*

Fl  $1^{2^{\circ}}$

Ob  $1^{2^{\circ}}$  *f espr* *mf*

C. ingl.  $1^{2^{\circ}}$  *mf espr* *p espr*

(m.b.)  $2^{\circ}$

Cl.  $1^{2^{\circ}}$

(sib)  $1^{2^{\circ}}$  *mf espr* *mf* *Cl. 1<sup>2</sup> muta in la*

Cl. b. (sib)  $1^{2^{\circ}}$  *f espr* *mf* *p espr* *p* *dim*

Fg  $1^{2^{\circ}}$  *f* *f* *mf* *mf*

Cor. (fa)  $1^{2^{\circ}}$  *f espr* *mf* *f* *mf*

Timp *p*

In seinem Schmerze legt er sich hin, und schläft ein

**4**

**120** *sempre più tranquillo*

Vi. I  $1^{2^{\circ}}$  *mf(f)* *p(mf)* *dim*

Vi. II  $1^{2^{\circ}}$  *f* *mf* *dim*  $1^{2^{\circ}}$  *leggo* *p espr*

Ve.  $1^{2^{\circ}}$  *f* *mf(f)* *p(mf)* *dim* *p*

Vc.  $1^{2^{\circ}}$  *ff espr* *mf(f)* *p dim* *pp dim*

Cb.  $1^{2^{\circ}}$  *f* *ff* *p(mf)* *pp dim*

\* Die kleingedruckten Noten, aus Bartóks Handexemplar, sind nur bei Streichung vom 2. Takt vor [122] bis 2 Takte vor [126] zu spielen.



**129**

Fl

Ob

Cingl

Cl (fa)

Cl (si)

Cor (fa)

Cel

Arpa

Arpa

und ziehen im Huldigungstanz vor den Prinzen

**129**

VI II

Ve

Vc.

Cb

*pp*

*p dolce*

*1<sup>o</sup> espr*

*2<sup>o</sup>*

*pp*

*espr*

*1<sup>o</sup>*

*p dolce*

*3<sup>o</sup>*

*pp*

*pp*

*1<sup>o</sup>*

*pp*

*2<sup>o</sup>*

*pp*

*solo*

*p*

*(Flag.)*

*pp espr*

*(Flag.)*

*espr*

*espr*

*dizz*

*p*

130

Fl.

Ob.

Cl. (C)

Cor. Ang.

Cel.

Arpa

Arpa

1<sup>o</sup> 2<sup>o</sup> con sord. *p*

3<sup>o</sup> 4<sup>o</sup> con sord. *p*

*p espr.*

*pp*

*p*

130

Vi. II solo

Ve.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 130 to 133. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Cor Anglais (Cor. Ang.), Cello (Cel.), Arpa (Arpa), Violin II solo (Vi. II solo), Viola (Ve.), Violoncello (Vc.), and Contrabasso (Cb.).  
 - Measure 130: Flute and Oboe play a melodic line with triplets and slurs. Clarinet and Cor Anglais play a sustained note with a dynamic marking of *p espr.*. Arpa has two parts: the first part is marked *1<sup>o</sup> 2<sup>o</sup> con sord. p* and the second part is marked *3<sup>o</sup> 4<sup>o</sup> con sord. p*. Cello and Arpa play a rhythmic accompaniment.  
 - Measure 131: Similar to measure 130, with dynamics *p* and *pp* for the Arpa parts.  
 - Measure 132: Flute and Oboe continue their melodic line. Clarinet and Cor Anglais play a sustained note with a dynamic marking of *p*. Arpa parts continue with *p* dynamics.  
 - Measure 133: The score concludes with the same instrumentation and dynamics as the previous measures.



\*) **VI-**

*Più andante*

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page:

- Fl (Flute)
- Ob (Oboe)
- Cl (la) (Clarinet in A)
- Cl (la) (Clarinet in A)
- Cl (si) (Clarinet in B)
- Cpr (fa) (Cornet in F)
- Timp (Timpani)
- Cel (Cymbal)
- Arpa (Harp)
- Arpa (Harp)
- VI I (Violin I)
- VI II (Violin II)
- Ve (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

Key markings and dynamics include:

- Più andante* (Tempo)
- f* (forte)
- pp* (pianissimo)
- f esp* (forzando)
- pp* (pianissimo)
- poco cresc* (poco crescendo)
- cresc* (crescendo)
- molto esp* (molto forzando)

Rehearsal marks are indicated by the number 3 in a box at the top and by the number 2 in a box at the bottom of the page.

\*) Siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur  
 Wird diese Streichung berücksichtigt, so ist ab [131] zu ändern (siehe nachfolgende Seite).  
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Die für die Streichung geänderten  
Takte (3 statt 2 Takte)

VI →  
← DE

157

157

Fl

Ob

Cingl

Cl (ob)

Cl (a)

Cl (b)

Cor (fa)

Timp

Trgl

Cel

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

senza sord.



Fl  $1^{2^{\circ}}$   
 Ob  $1^{2^{\circ}}$   
 Cl (la)  $1^{2^{\circ}}$   
 Cl (si)  $1^{2^{\circ}}$   
 Fg  $1^{2^{\circ}}$   
 Cor (fa)  $1^{2^{\circ}}$   
 Tr (si)  $1^{2^{\circ}}$   
 Timp  $1^{2^{\circ}}$   
 Cet  $1^{2^{\circ}}$   
 Arpa  $1^{2^{\circ}}$   
 Arpa  $1^{2^{\circ}}$   
 Vi. I  $1^{2^{\circ}}$   
 Vi. II  $1^{2^{\circ}}$   
 Ve.  $1^{2^{\circ}}$   
 Vc.  $1^{2^{\circ}}$   
 Cb  $1^{2^{\circ}}$

*pp*  
*mf*  
*ppp*  
*dim*  
*ppp*  
*dim*  
*dim*  
*molto espr*  
*molto espr*  
*dim*  
*dim*  
*dim*  
*dim*



Musical score for measures 1-4, featuring various instruments including strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *pp*, *mf*, *p*, *f*, and *arco*, as well as performance instructions like *pizz* and *arco*.

Instruments and parts shown:

- Cl (soprano)
- Fg
- Cfg
- Tr (soprano)
- Tpn
- Tba
- Timp
- Arpa
- Arpa
- VI II
- Ve
- Vc
- Cb

Key performance markings and dynamics:

- Cl (soprano): *1<sup>o</sup>*, *3<sup>o</sup>*, *mf*
- Tr (soprano): *1<sup>2<sup>o</sup></sup>*, *pp*
- Tpn: *1<sup>o</sup>*, *pp*
- Tba: *3<sup>o</sup>*, *pp*
- Timp: *mf*
- Arpa: *1<sup>o</sup>*, *2<sup>o</sup>*
- VI II: *pizz*, *arco*, *p*, *mf*
- Ve: *arco*, *p*, *f*, *pizz*
- Vc: *pizz*, *arco*, *mf*
- Cb: *mf*

133

Fl

Ob

Cingl

(m) b

Cl

(f a)

Cl. b. (sib)

Fg

Cfg

Cor (fa)

Tr. (sib)

Timp

Arpe

133

VI I

VI II

Ve

Vc

Cb

1.<sup>2</sup>° *espr*

*mf*

3.<sup>4</sup>° *mf*

*mf*

*cresc*

1.<sup>2</sup>° *mf*

1.<sup>2</sup>° (ca) *f*

(ca) 3° *f*

1.<sup>2</sup>° *con sord*

*mf*

1.<sup>2</sup>°

3 soli *p espr*

3 soli *f espr*

unite pizz

arco

pizz

tutti

tutti



135 Più lento (♩ = 69-66)

Musical score for measures 135-136. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Cl in G), Clarinet in Bb (Cl in Bb), Bassoon (Fg), Contrabassoon (Cf), Cor Anglais (Cor in Fa), Trumpet (Tr in si), Timpani (Timp), Cello (Cel), Arpa (Arpa), and a second Arpa part. The tempo is marked 'Più lento' with a metronome marking of ♩ = 69-66. Dynamics include *pp*, *mf*, and *espr.*. Performance instructions include *rit.*, *senza sord.*, and *espr.*. The woodwinds and strings play sustained notes, while the cellos and arpas play a rhythmic pattern of eighth notes.

Aus dem Kelch einer großen Blume nimmt die Fee gelocktes Goldhaar und legt es auf den Kopf des Prinzen,

136 Più lento (♩ = 69-66)

Musical score for measures 136-137. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The tempo is marked 'Più lento' with a metronome marking of ♩ = 69-66. Dynamics include *pp*, *f*, and *molto espr.*. Performance instructions include *rit.* and *espr.*. The strings play a rhythmic pattern of eighth notes, with the violins and cellos playing a melodic line.

Musical score for orchestra and strings, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (C In G), Bassoon (Cl. in B), Bassoon (Fg.), Cor Anglais (Cor. in Fa), Trumpet (Cei.), Double Bass (Arpa), Violin I (VI. I), Violin II (VI. II), Viola (Vc.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamics include *f*, *mf*, *p*, and *cresc.*. Performance markings include *espr.* and *3*.

The score is written in 4/4 time. The key signature has one flat (B-flat). The first measure is marked *f*. The second measure has a *mf espr.* marking. The third measure has a *p espr.* marking. The fourth measure has a *f* marking.

The string parts (VI. I, VI. II, Vc., Vc., Cb.) enter in the third measure with a *cresc.* marking and play a rhythmic pattern. The woodwinds and brass parts have various melodic and harmonic lines.

Fl  $1^{\circ}$   $2^{\circ}$   $pp$   
 Ob  $pp$   $mf$  *espr*  
 Cl in G  $1^{\circ}$   $pp$   
 Cl in Bb  $pp$   
 Fg  $1^{\circ}$   $3^{\circ}$   $pp$   
 Cor (Fa)  $pp$   $mf$  *espr*  $12^{\circ}$  *con sord*  
 Cel  $p$   
 Arpa  $pp$   
 Arpa  $2^{\circ}$   $pp$   
 aus einer anderen eine Krone und setzt sie ihm auf,  
 Vi I  $f$  *espr*  
 Vi II  $pp$   
 Ve  $pp$   
 Vc  $pp$   
 Cb  $pp$



136

Fl

Ob

Cingl

Cl (la)

Cl b (sib)

Fg

Cpr (fa)

Tr (sib)

Tbn

Timp

Cel

Arpa

Arpa

136

aus einer dritten einen Blumenmantel, den sie ihm

Vi I

Vi II

Ve

Vc

Cb

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1<sup>o</sup> 2<sup>o</sup>

Fl. *Fl. 4<sup>a</sup> muta in Ott 1<sup>a</sup>*

Ob. *3<sup>a</sup> 2<sup>a</sup>*

Cing.

Cl (la) *1<sup>o</sup> 2<sup>o</sup>*

Cl (si b)

Fg. *1<sup>o</sup> 2<sup>o</sup>*

Cor (fa) *1<sup>o</sup> 2<sup>a</sup> senza sord.*

Tbn. *1<sup>o</sup> 2<sup>o</sup>*

Timp.

Cel.

Arpa *dim pp*

Arpa *2<sup>a</sup> dim pp*

urlegt

VI I *dim*

VI II *p espr dim*

Ve *p espr p dim*

Vc *p*

Cb. *futti p*

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**-DE****137** Più sostenuto (♩ = 66)

Fl  
Cl (la)  
Cel  
a 4ms  
Arpa  
Arpa

pp

pp

pp

pp

pp

Große Apotheose, Huldigung der Bäume und Blumen

**137****3** Più sostenuto (♩ = 66)

VI I  
VI II  
Ve

pp

pp

pp

3 sole

3 sole

3 sole

pp

Fl

Cl in B $\flat$

Cel a Dms

Arpa

Arpa

Vi I

Vi II

3 sole Ve

3 sole

Vc

Die Fee fällt den Prinzen bei der Hand und führt ihn nach links zum Fuße des Hügels

*p*

*mf*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*pp* *poco a poco cresc.*

**138**

Fl

Ob

Cingl

Cl (la)

Fg

Car (fa)

Cel  
4ms.

Arpa

Arpa

**138**

VI I

VI II

3 sole  
Ve.

3 sole  
Ve.

3 sole  
Ve.

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Ott

Fl

Ob

Cingl

(mi)  
Cl

(la)

Fg

Ctg

Cor  
(fa)

Corn  
a pist  
(si)

Tr  
(si)

Tbn

Tba

Timp

Pi

Gr C

Arpa

Arpa

*cresc*

*cresc*

*cresc molto*

*molto cresc*

*molto cresc*

*cresc*

*cresc*

Triumph, Pracht und Glanz: „Hier bist du König über die Dinge“

VI I

VI II

Ve.

Vc

Cb

VI →  
← DE

Otr

Fl

Ob

C.ing

(M. P.) Cl

(1a)

Fg

Cfg

Cor (1a)

Cornopist (1a)

Tbn

Tba

Timp

Pi

Gr C

Arpa

Arpa

Ctt

VI I

VI II

Vc

Vc

Cb

2  
4

2  
4

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**140**

Ott

Fl

Ob

Cingl

(ImP)

Cl

(la)

Fg

Cfg

Cor

(la)

Corn

o post

(sib)

Tr

(sib)

Tbn

Tba

Timp

Pi

Gr C

**140**

VI I

VI II

Ve.

Vc

Cb

UE 5638 *dim.*

This page of a musical score, numbered 274, contains the following instruments and parts:

- Ott** (Oboe) and **Fl** (Flute): Both parts play a sustained note, with the flute part including the instruction "muto in Ott 2°".
- Ob** (Oboe): Plays a sustained note.
- Cingl** (Clarinet in G): Plays a sustained note.
- (mb) Cl** (Clarinet in Bb) and **(La)** (Clarinet in A): Both parts play a sustained note.
- Cl (sib)** (Clarinet in Bb): Plays a sustained note.
- Fg** (Fagotto): Plays a sustained note.
- Cor. (fa)** (Cor Anglais): Plays a sustained note.
- Tr. (sib)** (Trumpet in Bb): Plays a sustained note.
- Tbn** (Tromba): Plays a sustained note.
- Timp** (Timpani): Plays a sustained note.
- Camp III** (Cymbals): Plays a sustained note.
- Trgl** (Triangle): Plays a sustained note.
- Pi** (Percussion): Plays a sustained note.
- Cel** (Cello): Plays a rhythmic pattern of eighth notes.
- Arpa** (Harp): Plays a rhythmic pattern of eighth notes.
- Vi. I** (Violin I): Plays a sustained note.
- Vi. II** (Violin II): Plays a sustained note.
- Ve.** (Viola): Plays a sustained note.
- Vc.** (Violoncello): Plays a sustained note.
- Cb** (Contrabbasso): Plays a sustained note.

The score includes various dynamic markings such as *f*, *mf*, *pp*, and *f espr*. It also features performance instructions like "muto in Ott 2°", "sul pont.", and "sul pont".

141

Ott

Fl

Cl (1a)

Cor (1a)

Timp

Camp

Trgl

Pi

Cel

Arpa

Arpa

VI I

VI II

Ve.

Vc

*p*

*pp*

*mf*

*p*

*dim*

*2<sup>a</sup> con sord*

*via sord*

*Cl 1<sup>a</sup> 2<sup>a</sup> mutano in Cl si<sup>b</sup>*

141

*ord*

*p*

*dim*

*ord*

*p*

*dim*

*ord*

*p*

*dim*

-DE

Celi *pp*  
 Arpa *pp*  
 Arpa *pp*  
 VI I *pp*  
 VI II *pp*  
 Ve *pp*

Fg *p*  
 Gr C *p* *sul legno della cassa*  
 Celi *ppp*  
 Arpa *ppp*  
 Arpa *pp* *Auf einmal erscheint auf der entgegengesetzten Seite die Prinzessin mit dem Holz-*  
 VI I *ppp*  
 VI II *ppp*  
 Ve *ppp* *col legno*  
 Vc *pp* *col legno*  
 Cb *pp* *col legno div*

*2/4*  
*2/4*  
*2/4*

poco a poco accel.

142

Fg *ord sul legno*

Gr.C

Cel *ord sul legno*

1<sup>a</sup> 2<sup>a</sup> -prinzen Der hat sich schon alle Glieder verrenkt: Perücke, Krone und **142** Mantel hängen ganz schief an ihm

*poco a poco accel.*

VI I *perendosi*

Ve *pp* *(c.l.)*

Vc *(c.l.)*

Cb *(c.l.)*

C Ingl

Cl (sib)

Cl b (sib)

Fg

**143** *mp*

*pp*

*mp*

*p*

VI I *tutti div* *col legno* *pp*

VI II *col legno* *pp*

Ve

Vc

Cb *pizz*

**143** *col legno* *pp*

*pp* *col legno*

*pp* *col legno*

*pp*

Musical score for a chamber ensemble, measures 1-6. The score is written for the following instruments:

- C ingl (Cornet in G)
- Cl (s) (Clarinets in B-flat)
- Cl b (s) (Clarinets in B-flat)
- Fg (Flutes)
- VI I (Violins I)
- VI II (Violins II)
- Ve. (Violas)
- Vc (Violas)
- Cb (Cellos)

The score is in 2/4 time and features a variety of rhythmic patterns and dynamics. The Flute part (Fg) includes first (1°) and second (2°) endings. The Viola (Ve.) and Violoncello (Cb) parts are marked *non div.* (non-divisi).

144

C ingl

Cl (sib)

Cl (sib)

Fg

1<sup>o</sup>

2<sup>o</sup>

144

VI I

VI II

Ve

Vc

Cb

Musical score for measures 145 and 149. The score is divided into two systems. The first system (measures 145-148) includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Cingl), Clarinet in Bb (Cl (s) b), Clarinet in Bb (Cl (s) b), Bassoon (Fg), Timpani (Timp), and Xylophone (Xil). The second system (measures 149-152) includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve.), Violoncello (Vc), and Contrabass (Cb). Measure 145 is marked with a box containing the number 145. Measure 149 is marked with a box containing the number 149. Dynamics include *p*, *pp*, and *sempre pp*. The score features various musical notations such as notes, rests, and articulation marks.







Meno

Musical score for woodwinds and strings, measures 1-5. The score includes parts for Oboe (Ob), Clarinet in G (Cl (si)), Clarinet in Bb (Cl (si)), Bassoon (Fg), Cor Anglais (Cor (fa)), Trumpet (Tr (si)), Timpani (Timp), and Xylophone (Xil). The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment. The tempo is marked 'Meno'.

Meno

Musical score for strings, measures 1-5. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), and Violoncello (Vc). The strings play a rhythmic accompaniment with various articulations and dynamics. The tempo is marked 'Meno'.

**147**  
 mosso (subito) (♩ = 76)

Ob  
 Cingl  
 (mi<sup>b</sup>)  
 Cl  
 (si<sup>b</sup>)  
 Fg  
 Cor (fa)  
 Corn a pist (si<sup>b</sup>)  
 Timp

5 Tanz Die Prinzessin zerrt und rupft an ihm und will ihn zum Tanze nötigen

Detailed description: This block contains the musical score for measures 147-150 for woodwinds and percussion. The tempo is marked 'mosso (subito)' with a metronome marking of ♩ = 76. The instruments listed are Oboe (Ob), Clarinet in G (Cingl), Clarinet in B-flat (mi<sup>b</sup>), Clarinet in C (si<sup>b</sup>), Bassoon (Fg), Cor Anglais (Cor (fa)), and Corn in B-flat (Corn a pist (si<sup>b</sup>)). The percussion part includes Timpani (Timp). The woodwinds play a melodic line with various ornaments and dynamics. The strings play a rhythmic accompaniment. The tempo is marked 'mosso (subito)' with a metronome marking of ♩ = 76. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ornaments, and dynamic markings like *mf* and *sf*.

**147**  
 mosso (subito) (♩ = 76)

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

Detailed description: This block contains the musical score for measures 147-150 for the string section. The instruments listed are Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The tempo is marked 'mosso (subito)' with a metronome marking of ♩ = 76. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ornaments, and dynamic markings like *mf*, *sf*, and *pizz*. The strings play a rhythmic accompaniment with various articulations.

## 146 poco a poco accel.

Ort  
Fl  
Ob  
C ingl  
(m<sup>1</sup>)  
Cl  
(si<sup>1</sup>)  
Cl b  
(si<sup>b</sup>)  
Fg  
Cor  
(fa)  
Corn  
a pist  
(si<sup>b</sup>)  
Timp

## 146 poco a poco accel.

Vi I  
Vi II  
Ve  
Vc  
Cb

## 149 Allegretto (♩ = 100-104)

Oboe (Ob)   
 Flute (Fl)   
 Clarinet in G (Cingl)   
 Clarinet in Bb (Cl b)   
 Bassoon (Fg)   
 Horns (Cor (fa))   
 Trumpets (Tr (siP))   
 Trombones (Txi)   
 Percussion (Arpe)   
 Violin I (Vi I)   
 Violin II (Vi II)   
 Viola (Ve)   
 Cello (Vc)   
 Double Bass (Cb)

Musical notation includes dynamics such as *mf*, *sf*, and *f*. Performance instructions include *1<sup>o</sup>*, *2<sup>o</sup>*, *3<sup>o</sup>*, *4<sup>o</sup>*, *5<sup>o</sup>*, *6<sup>o</sup>*, *1<sup>o</sup> 3<sup>o</sup>*, *1<sup>o</sup> 2<sup>o</sup>*, *3<sup>o</sup> 4<sup>o</sup> con sord*, *con sord*, *pizz*, *arco*, and *gliss*.



## Meno mosso subito (♩ = 72)

Ott  
 Fl  
 Ob  
 Cingl  
 (mi)<sup>b</sup>  
 Cl  
 (si)<sup>b</sup>  
 Fg  
 Cor  
 (fa)  
 Corn  
 o pist  
 (si)<sup>b</sup>  
 Tr  
 (si)<sup>b</sup>  
 Timp  
 Camp  
 XII  
 Arpe  
 do. re. mi. fa. sol. la. si.

**Meno mosso subito (♩ = 72)**

VI I  
 VI II  
 Ve  
 Vc  
 Cb

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**151**

Ott  
Fl  
Ob  
Cingl  
Imi<sup>o</sup>  
Cl  
Isi<sup>o</sup>  
Fg  
Cor (Fa)  
Corn a Dist (Si<sup>b</sup>)  
Timp  
Camp<sup>III</sup>

Ärgerlich macht sie immer neue und neue Versuche

Detailed description: This page contains the musical score for measures 151 through 154. The instruments listed are Oboe (Ott), Flute (Fl), Clarinet in B-flat (Cl), Clarinet in A (Cingl), Bassoon (Imi<sup>o</sup>), Bassoon (Isi<sup>o</sup>), Fagot (Fg), Cor Anglais (Cor (Fa)), and Corn in D (Corn a Dist (Si<sup>b</sup>)). The percussion includes Timpani (Timp) and Cymbals (Camp<sup>III</sup>). The score features complex woodwind passages with various articulations and dynamics. The lyrics 'Ärgerlich macht sie immer neue und neue Versuche' are written below the percussion staves.

**151**

VI I  
VI II  
Ve  
Vc  
Cb

Detailed description: This page contains the musical score for measures 151 through 154 for the string quartet, including Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score is characterized by intricate patterns of pizzicato (pizz) and arco (arco) playing, with dynamic markings such as p, sf, and cresc. The measures are numbered 151 through 154 at the top of the page.



VI →  
← DE

152 Allegretto grazioso  
d. = 84

Ott

Fl

Ob

C ingl

(m<sup>b</sup>)  
Cl  
(sib)

Fg

**3**

Cor  
(Fa)

Cornopist  
(sib)

Tr  
(sib)

Tbn  
Tba

Xit

Tamt

**3**

152 Allegretto grazioso  
d. = 84

VI I

VI II

Ve

Vc

Cb



153

- derato assai

stringendo

rallent.

Lento

Musical score for woodwinds and strings, measures 153-158. The score is divided into two systems. The first system includes parts for Oboe (Ob), Clarinet in G (Cl), Clarinet in Bb (Cl. B.), Bassoon (Fg), Cor Anglais (Cor. fa), Cor Anglais in Bb (Cor. a pist.), Trumpet in Bb (Tr.), Trombone (Tbn), and Percussion (P). The second system includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), and Violoncello (Vc). The score features various dynamics such as *pp*, *p*, *mf*, and *f*, and includes performance instructions like "Erneuter Versuch zum Tanze" and "arco".

Erneuter Versuch zum Tanze

153

- derato assai

stringendo

rallent.

Lento

Musical score for strings, measures 153-158. The score is divided into two systems. The first system includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), and Violoncello (Vc). The score features various dynamics such as *pp*, *p*, *mf*, and *f*, and includes performance instructions like "arco".

**Più vivo** **154**  
molto moderato subito (♩ = 54)

Fl  
Ob  
C ingl  
Cl (si)  
Cb (si)  
Fg  
Timp  
XII

Sie haßt ihn schon

**Più vivo** **154**  
molto moderato subito (♩ = 54)  
\*) (gekrazt)

VI I  
VI II  
Ve  
Vc  
Cb

\*) stridente



155

Allegro (♩ = 116)

Fl  
Ob  
Cl (B<sup>b</sup>)  
Cl (C)  
Fg  
Cor (fa)  
Corn (D)  
Corn (B<sup>b</sup>)  
Trom  
Arpa  
Arpa

0-3° muto in C ing. 2°  
senza sord  
senza sord

*f* *p* *f* *p*

2/4 3/4

Da erblickt sie den in neuem Glanz strahlenden Prinzen

155

2/4

Allegro (♩ = 116)

VI I  
VI II  
Ve  
Vc

arco

2/4 3/4





156

Fl

C ingl

Cl (si)

Trgl

Cel

Arpa

Arpa

6. Tanz Mit verführerischem Tanze will sie ihn zu sich locken

Detailed description: This musical score block covers measures 156 to 160. It includes staves for Flute (Fl), Clarinet in G (C ingl), Clarinet in Bb (Cl (si)), Trumpet (Trgl), Cello (Cel), and Arpa (Arpa). The Flute part features complex fingering (1 2 2, 3 3, 3 3, 3 3, 3 3) and slurs. The Clarinet parts have dynamic markings of *pp* and *p*. The Cello part has a dynamic marking of *pp*. The Arpa part has dynamic markings of *p* and *pp*. The text below the score reads: "6. Tanz Mit verführerischem Tanze will sie ihn zu sich locken".

156

solo

Vi I

Vi II

Ve.

arco con sord.

Detailed description: This musical score block covers measures 156 to 160. It includes staves for Violin I (Vi I), Violin II (Vi II), and Viola (Ve.). The Violin I part is marked "solo" and has dynamic markings of *pp* and *p*. The Violin II part has dynamic markings of *pp* and *p*. The Viola part has dynamic markings of *pp* and *p*. The text "arco con sord." is written above the Viola staff. The text below the score reads: "6. Tanz Mit verführerischem Tanze will sie ihn zu sich locken".

**157**

*Fig.*

Fl

Ob

Cingl

Cl (sib)

Cel

Arpa

Arpa

**157**

solo

VI I

VI II

Ve

Vc







VI- DE

Fl 4<sup>a</sup> muta in Ott 1<sup>a</sup>

Ob

Cl (sib) 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup>

Cor (fa) 2<sup>a</sup> pp pp

Cel

Arpa 1<sup>a</sup> 2<sup>a</sup>

Arpa 2<sup>a</sup>

solo

VI I 2<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup>

VI II 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> (3 soli) (4 soli)

Ve 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

Vc 3<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup>

**VI-**  
**160**

Fl. *pp*

Cl. b *p*

Cl. c *p*

Cor. fa *p espr*

Cel.

Arpa *mf* *dim* *pp*

Arpa *mf* *dim* *p*

Der Prinz greift sich ans Herz, doch dann...

**160**

VI I

VI II

Ve *senza sord* *p*

Vc *pp* *f espr* *arco* *p*



**VI →**  
**← DE**  
**180**

Fl 1<sup>a</sup>

Cl 1<sup>a</sup>

Cl 2<sup>a</sup>

Cor (Fa)

Cel

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

tutti arco

VI I

VI II

Ve

Vc

senza sord

senza sord

senza sord

senza sord

senza sord

arco







Ott  
 Fl  
 Cl (si) b  
 Cl. b (si b)  
 Cor (fa)  
 Cel  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

2<sup>o</sup> 3<sup>o</sup> 5  
 2<sup>o</sup>  
 1<sup>o</sup> 2<sup>o</sup>  
 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>  
 2<sup>o</sup> mf espr  
 2<sup>o</sup> 2<sup>o</sup> 4<sup>o</sup> mf espr  
 1<sup>o</sup> 2<sup>o</sup>  
 2<sup>o</sup> pp  
 5<sup>o</sup> 6<sup>o</sup>  
 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>  
 senza sord  
 p  
 espr



**-DE**

*a tempo*

**104**

Musical score for woodwinds, strings, and percussion. The score includes parts for Oboe (Ob), Clarinet in G (Cl), Clarinet in Bb (Cl b), Bassoon (Fg), Cor Anglais (Cor), Trumpet in Bb (Tr), Trombone (Tbn), and Percussion (Camp, Pi, Arpa). The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. The percussion part features a steady bass drum and snare drum accompaniment. The score is marked with dynamics such as *mf*, *f*, and *ff*, and includes performance instructions like *con sord.* and *saaxa sord.*

*a tempo*

**104**

Musical score for strings, including Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The strings play a rhythmic accompaniment with various articulations such as *pizz* (pizzicato) and *arco* (arco). The score is marked with dynamics like *mf*, *f*, and *ff*. Performance instructions include *saaxa sord.* and *con sord.*

Ott

Fl

Ob

Cl ingl

Cl (si b)

Fg

Cor (fa)

Tr (si b)

Tbn

Tba

Campi

Arpe

Vi I

Vi II

Ve

Vc

Cb

*Cingl 2° muta in Ob 3°*

*(con sord.)*

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165

Fl

Ob

Cingl

(m)br

Ct

(s)tr

Cl b

(s)tr

Fg

Cor

(fa)

Arpa

Arpa

165

VI I

VI II

Ve

Vc

Cb



VI →  
← DE

187 Moderato  
♩ = 69

Ott

Fi

Ob

C ingl

(m<sup>♯</sup>)  
Cl

(s<sup>♯</sup>)

Cl. b  
(s<sup>♯</sup>)

Fg

Cor  
(Fa)

Xii

Arpa 1<sup>o</sup>  
f

Arpa 2<sup>o</sup>  
p

187 Moderato  
♩ = 69

Vi I

Vi II

Ve

Vc

Oboe (Ob) *1<sup>o</sup>* *p* *cresc molto*  
 Flute (Fl) *p* *cresc molto* *2<sup>o</sup> 3<sup>o</sup>* *mf* *cresc molto*  
 Clarinet in B-flat (Cl) *1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>* *p* *cresc* *cresc molto*  
 Bassoon (Fg) *1<sup>o</sup> 2<sup>o</sup>* *p* *cresc* *cresc molto* *mf* *f*  
 Horn (Car) *1<sup>o</sup> 2<sup>o</sup>* *p* *cresc* *cresc molto* *f*  
 Trumpet (Tr) *senza sord.* *p* *cresc* *cresc molto* *ff*  
 Trombone (Tb) *p* *cresc molto* *mf*  
 Timpani (Timp) *p* *cresc molto* *mf*  
 Cymbals (Camp) *p* *cresc*  
 Xylophone (Xil) *p* *cresc*  
 Arpa (Arpa) *1<sup>o</sup>* *2<sup>o</sup>* *3<sup>o</sup>*  
 Violin I (Vi I) *arco* *f*  
 Violin II (Vi II) *f*  
 Viola (Ve) *f*  
 Violoncello (Vc) *con sord arco* *f* *ff*

-DE

VI-

107 Moderato (♩ = 69)

Ort

Fi

Tpn  
Tbn  
Tba

Timp

Pi

Gr C

Cel

Arpa

Arpa

7 Tanz: Die Prinzessin will erschrocken zu ihm eilen, doch der Wald hält sie auf

107 Moderato (♩ = 69)

VI I

VI II

Ve

Vc

Cb

pp

sul panticello

con sord

12

V













VI →  
← DE

poco accel.

Otr

Fl

Ob

Imp

Cl

(sib)

Fg

Cfg

Cor (fa)

Tr (sib)

Tbn

Tba

Timp

Cet

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

-DE

170 Più moderato (♩ = 66)

Ofl  
 Fl  
 Ob  
 Sax  
 alto (mi<sup>♯</sup>)  
 ten (si<sup>♯</sup>)  
 Cl  
 (mi<sup>♯</sup>)  
 (si<sup>♯</sup>)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Tr  
 (soprano)  
 Tbn  
 Tba  
 Timp  
 Cet  
 Arpa  
 Arpa  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

170 Più moderato (♩ = 66)  
 170 Più moderato (♩ = 66)

*p*, *mf*, *f*, *cresc*, *senza sord*, *espr*, *pp*  
*cresc*, *senza sord*, *espr*





**VI-****-DE**

327

Otr.  
 Fl.  
 Ob.  
 (m)P  
 Cl (si b)  
 Cl (si b)  
 Fg  
 Cfg  
 Cor (fa)  
 Corn a pist (si b)  
 Tr (si b)  
 Tbn  
 Tba  
 Timp  
 Pi  
 Gr C  
 Arpe  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

*dot/re/mi/la/sor/la/si*  
*gliss*  
*gliss*  
*senza sord.*  
*senza sord.*  
*senza sord.*

Largo (♩ = 52-50) [172] Lento (♩ = 54-52)

Ott  
Fl  
Ob  
alt (mi)  
Sax ten (si)  
(mi)  
Cl (si)  
(si)  
Fg  
Ctg  
Cor (fa)  
Corn a pist (si)  
Tr (si)  
Tbn  
Tba  
Timp  
Pi  
Gr C  
Arpe

doch kann sie den Wald nicht bezwingen und weicht hoffnungslos zurück.

Largo (♩ = 52-50) [172] Lento (♩ = 54-52)

Vi. I  
Vi. II  
Ve  
2 Soli  
Vc gli altri  
Cb

molto espr

arco

div. a 3



**VI-****-DE****VI- 329**

Fl  
Ob  
altg  
Sax  
ten  
(si♭)  
(mi♭)  
Cl (si♭)  
(si♭)  
Fg  
Cor  
(fa)  
Timp  
Cel  
Arpe  
\*)  
VI I  
VI II  
Ve  
2 soli  
Vc  
gli  
altri  
Cb

\*) Fußnote im Erstdruck der Partitur: „falls die Vorstellung auf der Bühne eine Kürzung erfordert, können hier 10 Takte zwischen A - B (6 Takt nach 172) - 174 und 17 Takte zwischen C - D (2 Takt nach 174) - inkl. 2. Takt nach 177) ausgelassen werden.“ In Bartóks Handexemplar findet sich kein Hinweis auf diese Streichung.



Poco mosso (♩ = 66)

173 poco a poco più lento

Fl

alto (mlp)

Sax ten (slp)

(mlb)

Cl (slp)

(slp)

Cor (Fa)

2<sup>a</sup> 4<sup>a</sup> con sord

via sord

Cel

Arpe

152<sup>a</sup>

*dim* *p dolce* *f espr* *mf* *f* *molto espr* *dim* *mf* *p* *p dolce* *pp*

Poco mosso (♩ = 66)

173 poco a poco più lento

Vi I

Vi II

Ve

Vc

Cb

arco

*f* *molto espr.* *dim* *mf* *f* *molto espr.* *dim* *mf* *p* *f* *dim* *f espr* *f* *dim* *f* *dim* *mf* *p* *pp*

174 ♩ = 52

Cingi  
 (mi)<sup>P</sup>  
 Cl (si)<sup>P</sup>  
 (si)<sup>P</sup>  
 Cor  
 (fa)  
 Timp  
 Cel

174 ♩ = 52

Vi I  
 solo sul G  
 3 soli  
 f espr  
 1<sup>a</sup> 3<sup>a</sup>  
 p  
 cresc  
 tutti  
 molto espr  
 3

Vi II  
 2 soli  
 pp  
 cresc  
 tutti  
 molto espr  
 i div

Ve  
 tutte div a2  
 P  
 mf  
 i div

le altre  
 2 soli  
 pp  
 tutti  
 mf  
 pizz  
 arco

Vc  
 4 soli  
 P  
 tutti  
 f  
 pizz  
 arco

Cb  
 espr

-DE

VI-

333

poco allarg. --- poco mosso (♩ = 66)

The musical score is arranged in two systems. The first system includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Cingl), Clarinet in B-flat (Cl (si b)), Bassoon (si b), Cor Anglais (Cor (la)), and Timpani (Timp). The second system includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The score features various dynamics such as *mf*, *f*, *cresc*, *p*, and *molto espr*. Performance instructions include *poco allarg.*, *poco mosso*, and *molto in Cl. b. si b*. The tempo is marked as  $\text{♩} = 66$ . The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like *arco* and *pizz*.



176 ♩ = 54

Fl  
Ob  
Cingl  
Cl (si)  
Cl (si) b  
Fg  
Cor (fa)  
Tc (si) b  
Xil  
Cel

Unterwegs stolpert sie und ver-  
setzt ihm einen ärgerlichen Fußtritt

176 ♩ = 54

Vi. I  
Vi. II  
Ve  
Vc





**-DE**

**178** a tempo (poco mosso)  
(♩ = 66 - 69)

Fl 1<sup>2</sup>°  
Ob  
Cing.  
Cl. (Sib)  
Cl. b. (Sib)  
Fg  
Cor (Fa)  
Tr. (Sib)  
Timp

*piu f*  
*piu f*  
*piu f*  
*piu f*  
*espr*  
*espr*  
*espr*  
*f espr*  
*f espr*  
*mf*  
*mf*  
*f*

3  
4

Während dessen kommt der Prinz nach vorne

**3**  
**4**

**178** a tempo (poco mosso)  
(♩ = 66 - 69)

Vi I  
Vi II  
Ve  
Vc  
Cb

*molto espr.*  
*molto espr.*  
*espr*  
*ff*  
*marc*  
*espr*  
*ff*

VI-      -DE      VI-

sempre più tranquillo      **179** Adagio molto (♩ = 60)

C Ingt

Cl (sib)

Cl b (sib)

Fg

Cor (fa)

Arpa

Er erblickt die trauernde Prinzessin, geht zu ihr -

**179** Adagio molto (♩ = 60)

sempre più tranquillo

Vi I

Vi II

Ve

Vc.

Cb

solo arco

molto espr

VI →  
← DE

179

180 Allegro  $\text{♩} = 144$

181

Appassionato  $\text{♩} = 120 - 112$

poco rit.

Or  
Fl  
Ob  
Cingl  
(m.p.)  
Cl  
(sib)  
Cl<sub>b</sub>  
(sib)  
Fg  
Ctg  
Car  
(fa)  
Tr  
(sib)  
Tbn  
Tbn  
Timp  
Pi  
Arpe

Detailed description: This block contains the orchestral score for strings and woodwinds. The woodwind section includes Oboe, Clarinet in G (m.p.), Clarinet in B-flat, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani and Piano. The score is divided into two sections: 179 (Allegro, 144 bpm) and 181 (Appassionato, 120-112 bpm). The key signature is 4/4. The tempo changes from Allegro to Appassionato. The score includes various dynamics (p, f, sf, ff), articulation (acc, marc), and performance instructions like 'poco rit.' and 'ritardando'.

$\frac{4}{4}$

179

180 Allegro  $\text{♩} = 144$

181

Appassionato  $\text{♩} = 120 - 112$

poco rit.

VI I  
VI II  
Ve  
Vc  
Cb

Detailed description: This block contains the orchestral score for the string section. It includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into two sections: 179 (Allegro, 144 bpm) and 181 (Appassionato, 120-112 bpm). The key signature is 4/4. The tempo changes from Allegro to Appassionato. The score includes various dynamics (p, f, sf, ff), articulation (arco, marc), and performance instructions like 'poco rit.' and 'ritardando'.

stringendo - - - al - - - **-DE** **180** Allegro (♩ = 144)

Fl  
Ob  
Cingl  
Cl  
Fg  
Cor (fa)

und will sie an sich ziehen

stringendo - - - al - - - **180** Allegro (♩ = 144)

Vi I  
Vi II  
Ve  
Vc solo  
Cb

**181** *Appassionato*  
 (♩ = 120 - 112)

This system of the musical score includes the following instruments and parts:

- Flute (Fl):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *cresc*, *piu f*, and *molto espr*.
- Oboe (Ob):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Clarinet in G (Cingl):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Clarinet in B-flat (Cl (si b)):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Clarinet in B-flat (Cl b (si b)):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Bassoon (Fg):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Contrabassoon (Clg):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Cor Anglais (Co (ra)):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f*, *cresc*, and *molto espr*.
- Trumpet in B-flat (Tr (si b)):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *mf* and *f*.
- Trumpet in B-flat (Tbn Tba):** 1<sup>st</sup> and 2<sup>nd</sup> parts. Dynamics include *f* and *ff*.
- Timpani (Timp):** Dynamics include *f* and *ff*.
- Percussion (Pi):** Dynamics include *mf*.

**181** *Appassionato*  
 (♩ = 120 - 112)

This system of the musical score includes the following instruments and parts:

- Violin I (Vi I):** Dynamics include *molto espr*.
- Violin II (Vi II):** Dynamics include *molto espr*.
- Violoncello (Ve):** Dynamics include *cresc*.
- Viola (Vc):** Dynamics include *cresc*.
- Double Bass (Cb):** Dynamics include *cresc*.

182 *breve* **Molto moderato** (♩ = 72)

*poco rit.*

Ott

Fl

Ob

Cingl

Imi<sup>b</sup>

Cl

(si<sup>b</sup>)

Cl b

(si<sup>b</sup>)

Fg

Cfg

Cor

I fa

Tr

(si<sup>b</sup>)

Tbn

Tba

Timp

Pi

Arpe

Die Prinzessin schämt sich

182 *breve* **Molto moderato** (♩ = 72)

*poco rit.*

Vi I

Vi II

Ve

Vc

Cb

\*) **VI-**

**Allegro molto** (♩ = 192)

Cingl

(m)P

Cl

(si)P

$C_b$   
(si)P

Fg

Timp

Arpa

Ihrer Kahlheit, (abwehrende Gebärde)

doch der Prinz läßt nicht nach

♩ = 80

♩ = 192

**Allegro molto** (♩ = 192)

VI I

VI II

Ve

Vc

\*) Wird diese Streichung berücksichtigt, dann müssen die auf Seite 344 wiedergegebenen 4 Takte eingeschoben werden

## Allegro molto (♩ = 192)

allargando - - - - -

Musical score for the first system of instruments. The instruments listed are Fl (Flute), Ob (Oboe), Cingl (Clarinet in G), Cl (Clarinet in Bb), Clb (Bassoon), Fg (Fagott), Ctg (Corno in G), Cor (Corno in F), Tr (Trumpet), Tbn (Trombone), Timp (Timpone), and Arpa (Arpa). The score is in 4/4 time and begins with a dynamic of *pp*. It features complex rhythmic patterns with many beamed notes and rests. Dynamics range from *pp* to *f*. Performance markings include *mf*, *cresc*, *aspr cresc*, and *pp cresc*. There are also markings for *1<sup>o</sup>*, *2<sup>o</sup>*, and *3<sup>o</sup>* endings. The tempo marking *Allegro molto* (♩ = 192) is at the top left, and *allargando* is at the top right.

Musical score for the second system of instruments. The instruments listed are VI I (Violin I), VI II (Violin II), Ve (Viola), Vc (Violoncello), and Cb (Contrabbasso). The score is in 4/4 time and begins with a dynamic of *p*. It features complex rhythmic patterns with many beamed notes and rests. Dynamics range from *p* to *f*. Performance markings include *mf*, *cresc*, *aspr*, and *pp cresc*. There are also markings for *1<sup>o</sup>*, *2<sup>o</sup>*, and *3<sup>o</sup>* endings. The tempo marking *Allegro molto* (♩ = 192) is at the top left, and *allargando* is at the top right.

Diese 4 eingeschobenen Takte sind bereits im Erstdruck der Partitur enthalten gewesen. Die dort empfohlene Kürzung stimmt mit der in Bartóks Handexemplar überein; allerdings beginnt sie dort um einen Takt später.



allarg. - - - - - **183** Adagio (♩ = 50)

Ob *p* *espr*

Fl *2<sup>a</sup> 3<sup>a</sup>* *p* *f espr*

Cl B<sup>b</sup> *mf* *f* *espr*

Cl A *mf* *f* *espr*

Fg *mf* *f*

Cor Fa *f*

Timp *mf*

Pi *pp*

Cel *f*

Arpa *mf* *f*

Arpa *mf* *f*

**183** und umarmt sie

allarg. - - - - - **3** Adagio (♩ = 50)

VI I *mf* *f*

VI II *mf* *p cresc* *f* *espr*

Ve *mf* *p cresc* *f* *espr*

Vc *mf* *p cresc* *f* *espr*

Cb *mf* *p cresc* *f* *espr*

*ff ben marcato*

poco rit. [184] a tempo

Ott  
Fl  
Ob  
Cl (mg)  
alt (m)  
Sax ten (s)  
(s)  
(m)  
Cl  
(s)  
Cl b  
(s)  
Fg  
Cfb  
Cor (a)  
Tpn  
Tbn  
Timp  
Campi  
Pi  
Cel  
Arpa  
Arpa  
VI I  
VI II  
Ve  
Vc  
Cb

poco rit. [184] a tempo

UE 6638

Ott

Fl

Ob

Cingl

Sax alto

Sax ten

Cl

Cl b

Fg

Cb

Cingl

Tbn

Tbn

Timp

Pi

Cel

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

UE 6638

185

Ott

Fl

Ob

Cingl

alto (mi<sup>b</sup>)  
Sax  
ten (si<sup>b</sup>)

(mi<sup>b</sup>)  
Cl

(si<sup>b</sup>)  
Cl b

Fg

Clg

Cor  
(fa)

Tr  
(si<sup>b</sup>)

Tbn  
Tba

Timp

Camp<sup>ll</sup>

Pi

Cel

Arpa

Arpa

189

Vi I

Vi II

Ve

Vc

Cb

UE 6638



**186** Più mosso subito (♩ = 60) *muto in Fl. 4<sup>a</sup>* **allarg.**

Ott  
Fl  
Ob  
Cingl  
alto  
Sax  
ten  
Sopr  
(mi<sup>b</sup>)  
Cl  
(si<sup>b</sup>)  
Cl b  
(si<sup>b</sup>)  
Fg  
Cf g  
Cor  
ta  
Corn  
a Pist  
(si<sup>b</sup>)  
T<sup>1</sup>  
(si<sup>b</sup>)  
Tbn  
Tba  
Timp  
Camp  
Pi  
Arpe  
Vi I  
Vi II  
Ve  
Vc  
Cb

**186** Più mosso subito (♩ = 60) **allarg.**

UE 6638

Musical score for woodwinds, strings, and percussion. Instruments include Flute (Fl), Oboe (Ob), Cor Anglais (Cingl), Alto Saxophone (alt sax), Tenor Saxophone (ten sax), Clarinet in B-flat (Cl b), Bassoon (Fg), Contrabassoon (Cfg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Tbn), Trombone (Tba), Timpani (Timp), Cymbals (Camp), Piano (Pi), Celesta (Cel), and Arpa. The score features various dynamics (p, pp, f, ff, cresc., poco cresc.) and articulations (acc., stacc., marc.).

187 Meno mosso

Più mosso

allarg.

Meno mosso

Musical score for strings. Instruments include Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score features various dynamics (p, cresc., ff) and articulations (acc.).





## 189 Moderato (♩ = 100-112)

Fl *p dolce* *pp*

Ob *p espr*

Alto Sax *p*

Ten Sax *p*

Cl 1<sup>o</sup> *p dolce*

Cl 2<sup>o</sup> *mf* *dim* *p espr*

Fg *mf*

Cor (Fa) *p dolce*

Timp *pp*

Trgl *pp*

Pi *ppp*

Cel *pp*

Arpa *pp*

Arpa *mf* *dim* *p*

Die Dinge aber . . . . .

## 189 Moderato (♩ = 100-112)

VI I *con sord* *p* *pp espr*

VI II *con sord* *p* *senza sord*

Ve *mf* *con sord* *senza sord*

Vc *mf* *con sord* *senza sord* *tutti*

Cb *mf* *p*

190

Fl

Ob

Sax, alto (m<sup>o</sup>)

Cl (sib)

Cl (sib)

*p esp*

*p*

*pbb esp*

.....nehmen allmählich

190

Vi I

Vi II

Ve

Vc

Cb

*tutti senza sord*

*p esp*

*tutti*

*cresc*

*1<sup>a</sup>-3<sup>a</sup> senza sord*

*p*

*tutte div*

*cresc*

*p esp*

*cresc*

**191** poco allarg.

**192** a tempo (♩ = 92)

Fl  
Ob  
Cingl  
alt. sax  
ten. sax  
fm. b.  
Cl  
Cl b.  
Fg  
Cor. fa  
Timp  
Pi  
Arpa  
Arpa

ihre ursprüngliche Gestalt an ————— und ihre ursprünglichen

**191** poco allarg.

**192** a tempo (♩ = 92)

Vi I  
Vi II  
Ve  
Vc  
Cb

193 poco rit. . . . . molto rit.

Ob *pp*

Cingl *p*

Sax ten (sib) *poco f espr*

Cl (sib) *p*

Cl b (sib) *poco f espr*

Fg *poco f espr*

----- Plätze wieder ein

193 poco rit. . . . . molto rit.

VI I *mf espr* *3 soli*

VI II *mf espr div.* *gli altri*

Ve *p* *mf espr*

Vc *pp* *p*

Cb *p espr*





