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RM

EINE
ROMANTISCHE SUITE
 (NOTTURNO, SCHERZO UND FINALE)
 NACH GEDICHTEN VON J. VON EICHENDORFF

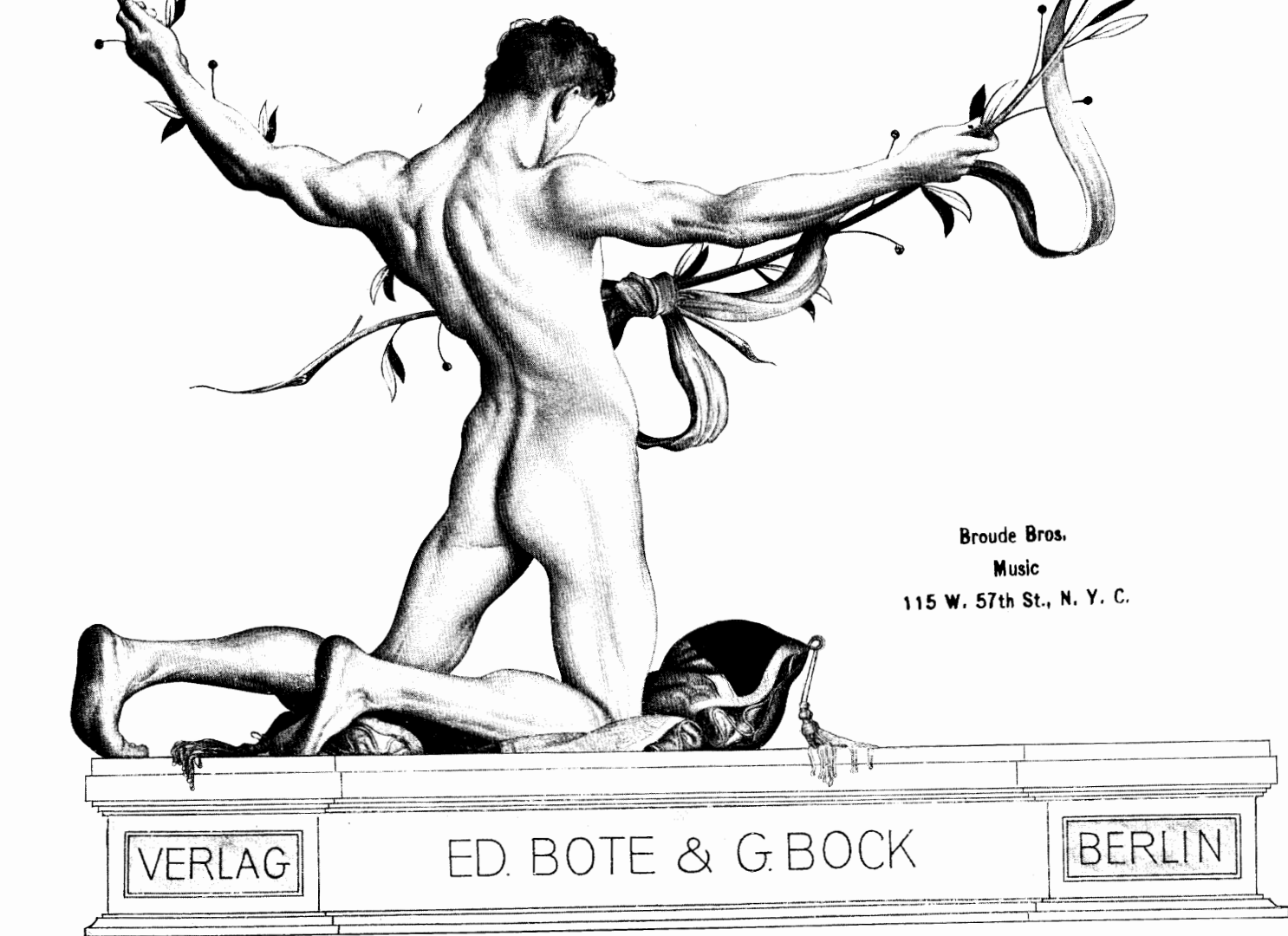
FÜR GROSSES ORCHESTER

VON

MAX REGER

OPUS 125.

ORCHESTER-MATERIAL ZU AUFFÜHRUNGEN NACH VEREINBARUNG.
 ORCHESTER-PARTITUR ZUM PRIVATGEBRAUCH . . . M 12.— no.



Broude Bros.
 Music
 115 W. 57th St., N. Y. C.

VERLAG

ED. BOTE & G. BOCK

BERLIN

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1003
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W. 1003, R. 333, K. 1000

MAX REGER,
Eine romantische Suite
Op. 125. Partitur.

I.

Hörst du nicht die Quellen gehen
 Zwischen Seen und Blumen weit
 Nach den stillen Waldeseen,
 Wo die Marmorbilder stehen
 In der schönen Einsamkeit?
 Von den Bergen sacht hernieder,
 Weckend die uralten Lieder,
 Steigt die wunderbare Nacht,
 Und die Gründe glänzen wieder,
 Wie du's oft im Traum gedacht.-----

II.

Bleib bei uns! wir haben den Tanzplan im Tal
 Bedeckt mit Mondesglanze,
 Johanneswürmchen erleuchten den Saal,
 Die Heimchen spielen im Tanze.

Die Freude, das schöne leichtgläubige Kind,
 Es wiegt sich in Abendwinden:
 Wo Silber auf Zweigen und Büschen rinnt,
 Da wirst du die schönsten finden.

III.

Steig nur, Sonne,
 Auf die Höhn!
 Schauer wehn,
 Und die Erde bebt vor Wonne.

Kühn nach oben
 Greift aus Nacht
 Waldespracht,
 Noch von Träumen kühl durchwoben.-----

J. v. Eichendorff.

Herrn Professor Hugo Grüters zugeeignet.

NOTTURNO.

Max Reger, Op. 125.

Molto sostenuto. (♩ = 42)

sempre rit. - - -

3 Flöten. I. II. *ppp* *ppp* *ppp*

2 Oboen. I. *ppp* *ppp* *ppp*

2 Klarinetten in A. *pp* *pp* *ppp*

4 Hörner in F. I. II. *pp* *pp* *pp*
III. IV. *pp* *pp* *pp*

Harfe. *ppp* *ppp* *ppp*

3 Pauken in *ppp*

Violinen. I. *ppp* *ppp* *ppp*
II. *ppp* *ppp* *ppp*

Bratschen. *ppp* *ppp* *ppp*

Violoncelle. *ppp* *ppp* *ppp*

Kontrabässe. *ppp* *ppp* *ppp*

Molto sostenuto. (♩ = 42) *pp* *pp* *pp*

sempre rit. - - -

- - - - - , a tempo sempre rit. - - - - -

Fl. I. *pp* *pp dolciss.* *pp*

Ob. I. *pp*

Kl. *pp* Solo *pp* *pp* *pp*

Hrnr. *pp* *pp* gedämpft *pp*

Harfe. *ppp* *ppp* *poco* *ppp*

Pk. *ppp*

Vln. I. *ppp* *ppp* *ppp* *ppp* sul D. *ppp* *ppp*

Vln. II. *ppp*

Br. *ppp* *ppp* *ppp* *ppp* *ppp*

Vcll. *ppp* *ppp* *ppp* *ppp*

K.B. *ppp* *ppp* *ppp* *ppp*

- - - - - , a tempo sempre rit. - - - - -

1 a tempo (♩: 88)

poco a poco rit. - - - - -

(♩: 60)

1. Klarinette gut hervortretend!

Fl. I. *pp*

Fl. II. III. *pp*

Ob. I. Solo *mp espress.* *dolce, ma marc.* *pp*

Engl. H. *pp*

Kl. Solo *mp* *molto espress. ben marc.* *pp*

Fg. *pp*

Hrnr. *pp* *gedämpft* *offen* *pp espress.* *ppp* *gedämpft* *ppp*

Harfe. *pp*

Pk. *tr* *sempre ppp*

Vln. I. *con sord. divisi* *pp* *espress.* *ppp* *tr*

Vln. II. *senza sord. p espress.* *pp* *espress.* *ppp* *cresc.*

Br. *pp* *ppp* *cresc.*

Veil. *pp* *ppp* *cresc.*

K.B. *unis.* *pp* *cresc.*

1 a tempo (♩: 88)

poco a poco rit. - - - - -

(♩: 60)

cresc.

I. *(♩ = 90)* 2 rit. -
 Fl. I. *p espress.* *mp* *p* *f* *f* *pp*
 Fl. II, III. *p* *mp* *p* *p* *f* *pp*
 Ob. *a 2* *p espress.* *mp* *p* *f* *pp*
 Engl. H. *pp* *mf espress.*
 Kl. *mp* *mf* *p* *offen* *p*
 Fg. *mp* *mf* *p* *offen* *p*
 Hrnr. *mp* *mf* *p* *offen* *p*
 Harfe. *p* *mf* *pp* *f* *p*
 Pk. *ppp* *pp* *p*
 Vln. I. *pp* *con sord.* *f espress.* *f* *ff* *pp*
 Vln. II. *pp* *con sord.* *f* *ff* *pp*
 Br. *scen* *do* *f* *ff* *pp*
 Vcll. *scen* *do* *f* *ff* *pp*
 K.B. *scen* *do* *mf* *ff* *pp* rit. -

rit. - - - (♩ = 40)

Solo *mp* *pp* *mp* *espress. ben marc.* *f* *p*

Fl. I. *quasi pp* *pp* *mf* *p*

Fl. II.III. *pp* *mf* *p*

Ob. I. *pp*

Kl. Die 4 Hörner hier gut hervortretend!

Fg. *p* *pp* *mp* *marc.* *mf* *p*

Hrn. Solo *espress.* *mp* *f* *p*

Hrn. Solo *mp* *f* *p*

Hrn. Solo *mp* *f* *p*

Ten.-Pos. *mf* *p*

Baß-Pos. *p*

Harfe. *p* *mf* *p*

Pk. *pp* F nach E unstimmen!

Vln. I. *pp* *mp* *espress. e marc.* *f* *p*

Vln. II. *pp* *p* *mf* *p*

Br. *pp* *p unis.* *mf* *p*

Vcll. *pp* *mp* *f*

K.B. *pp* *mp* *f*

rit. - - - (♩ = 40)

I. Fl. *f* *ff* *p*
 II. III. *mf* *f* *ff* *p*
 Ob. *3p* *f marc.* *ff* *p* Solo *mp* *p* *espress.*
 Engl. H. *f* *ff* *p* Solo *dolce* *3*
 Kl. *espress.* *mf* *f* *ff* *p* Solo *3* *p*
 Fg. *mf* *f* *ff*
 Hrn. *pp* *f* *ff* *p* *espress.*
 Ten-Pos. *mp* *marc.* *quasi* *ff* *pp*
 Baß-Pos. *mp* *marc.* *quasi* *ff* *pp*
 Pk. *tr* *pp* *mf* *ppp* E nach F umstimmen!
 Vln. I. *divisi* *sempre f marc.* *ff* *dim.* *3* *pp* *unis.*
 Vln. II. *mf* *f* *ff* *pp* *unis.*
 Br. *divisi* *mf* *f* *ff* *p* *unis.*
 Vcll. *mp* *f* *ff* *p* *unis.*
 K. B. *mp* *f* *ff* *p*

rit. - - - - - $\frac{2}{4}$ (♩ = 50)

Solo *espress.*

Fl. I. *p* *pp* *pp espress.*

Fl. II, III. *quasi pp* *pp* *pp espress.*

Ob. I. *ppp dolce* *pp* *pp*

Kl. I. *ppp* *pp* Solo *mf espress. ben marc.* *f* *p*

Fg. *pp* *p* *pp*

Hrn IV. *ppp*

Ten-Pos. *ppp dolciss.*

Baß-Pos. Baß-Tuba. *ppp dolciss.*

Harfe. *p* *pp*

Pk. *ppp* *F nach E umstimmen!*

Vln. I. *ppp* *divisi* *obere Hälfte ohne Dämpfer* *untere Hälfte stets mit Dämpfer* *unis.* *mf espress.* *f* *p* *pp con sord.* *divisi*

Vln. II. *pp* *divisi* *obere Hälfte ohne Dämpfer* *untere Hälfte stets mit Dämpfer* *mf espress.* *f* *p* *pp con sord.* *divisi*

Br. *pp* *divisi* *obere Hälfte ohne Dämpfer* *untere Hälfte stets mit Dämpfer* *mf espress.* *f* *p* *pp con sord.* *divisi*

Vcll. *pp* *divisi* *pp* *mf* *sempre arco* *pp*

K.B. *pp* *divisi* *pp* *mf* *pizz. p* *pp*

rit. - - - - - $\frac{2}{4}$ (♩ = 50)

(♩ = 42) $\frac{2}{2}$

sempre rit.

I. Fl. *Solo* *f espress.* *p* *ppp*

II. III. Fl. *p* *pp*

Ob. *I. Solo* *mf espress.* *p* *mf* *Solo* *p espress.* *pp*

Engl. H. *mp* *p* *mf* *pp* *p*

Kl. *mp* *mf* *Solo* *mf espr. ben marc.* *f* *Solo* *p espress.* *pp*

Fg. *mp* *mf* *p* *pp* *pp*

Hrnr. *p* *mp* *p* *pp* *pp*

Harfe. *mf* *p* *pp*

I. Vln. *espress.* *mp* *f* *p* *sul G unis. espress.* *f* *p* *sempre divisi* *ppp*

II. Vln. *espress.* *p* *espress.* *f* *unis.* *divisi* *sempre divisi* *ppp*

Br. *f* *unis.* *f* *p* *sempre divisi* *p espr. ben marc.*

Vcll. *unis.* *div.* *unis.* *espress. ben marc.* *f* *p* *pp* *p espr. ben marc.*

K.B. *arco unis.* *p* *mf* *f* *pp* *divisi* *pp*

sempre rit.

(♩ = 42) $\frac{2}{2}$

5 rit.

I. Fl. *pp*

II. III. *pp*

Ob. *espress.* *pp* *mf* *mp* *pp*

Engl. H. *pp* *pp* Solo *dolce ma espr.* *mp*

Kl. *p* *pp*

Fg. *p* *pp*

Hrn. *pp*

Harfe. *meno pp* *pp*

Pk. *ppp* E nach F umstimmen!

I. Vln. *poco* *pp* *espress.* unis. *2*

II. *pp* unis. *pp*

Br. *mf* *pp* unis.

Vcll. *mf* *pp* *espress.*

K.B. *mf* unis. *pp* *quasi* *pp* *rit.*

(♩ = 48)

I. Fl. *pp espress.* *mf* *f* *p* *p* *mf* *f*

II. III. *espress.* *pp* *mf* *p* *mp* *f*

Ob. *espress.* *pp* *mf* *p* *mf* *f*
dolce

Engl. H. Solo *mp* Solo *mf espress.* *f* *marc.*

Kl. *p* *mp* *mf* *p* Solo *f* *marc.*

Fg. *p* *mf cresc.* *mp*

Hrnr. *ppp* *pp* Solo *p espress. e marc.* *f*
ppp *p* Solo *p espress. e marc.* *f*

Harfe. *ppp* Die 4 Hörner hier gut hervortretend!

Pk. *pp* *mp* *pp*

I. Vln. *pp* *pp* *mp* *p* *f*
divisi

II. *pp* *mp* *p* *f*
divisi

Br. *pp* *pp* *mp* *mf marc.* *f*
divisi *sempre divisi* *marc.*

Vcll. *pp* *mp* *mf* *f*
divisi *unis.* *divisi* *espress.*

K. B. *pp* *meno pp* *mf* *f*
pp *mf*

(♩ = 48)

I. Fl. I. *ff* *p* *pp* *dolciss.* *pp*
 II. Fl. II. *ff* *p*
 Ob.
 Engl.H.
 Kl. *ff* *p* *mp* *pp* *poco* *pp* *dolciss.* *pp*
 Fg.
 Hrnr. *p* *gedämpft* I. *pp* III. *pp*
 Ten-Pos. *ppp* *dolciss.*
 Baß-Pos. Baß-Tuba. *ppp* *dolciss.*
 Harfe. *ff* *p* *pp*
 Pk. *pp*
 Vln. I. *mf* *espress.* *ppp* *pp* *auch die obere Hälfte con sordino*
 Vln. II. *mf* *espress.* *ppp*
 Br. *mf* *espress.* *ppp* *pp* *divisi pizz.* *pp* *pizz.*
 Vcll. *p* *pp* *ppp* *pp* *pizz.* *pp*
 K. B. *ff* *pp* *ppp* *pizz.* *pp* *pizz.*

(♩ = 72)
6
(♩ = 48)
(♩ = 72)
sempre rit. - - -
stringendo
(♩ = 72)

Fl. I. *pp* *dolciss.*
 Fl. II. III. *pp*
 Kl. *ppp* *dolciss.* *ppp*
 Fg. *pp* *dolciss.*
 Horn I. *pp* I. gedämpft
 Horn II. III. *pp* *pp* offen Solo *pp* *espress.*
 Tenor-Pos. *ppp* *dolciss.*
 Bass-Pos. / Bass-Tuba. *ppp* *dolciss.*
 Harfe. *pp*
 Pk. *ppp* F nach E, e nach H und B nach Fis umstimmen! *ppp*
 Vl. I. *pp* *dolciss.*
 Vl. II. auch die obere Hälfte *pp* *pp* *pp*
 Br. *ppp* auch die obere Hälfte *pp* *pp* *pp*
 Vcll. *ppp* obere Hälfte stets *pp* *pp* *pp* *mp* *espress. e ben marc.*
 K. B. *ppp* untere Hälfte stets *pp* *pp* *pp* *pp* *pp* *pp*
 arco *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*
 (♩ = 72) 6 (♩ = 48) *ppp* *pizz.* arco (♩ = 72) *pp* *pp* *pp* stringendo (♩ = 72)

B. & B.
 17985

rit. - - - $\text{♩} = 72$ a tempo

strin - - - gen - - do - - - rit. - -

7

I. Fl.

II.III.

Ob.

Engl.H.

Kl.

Fg.

Hrn.

Harfe.

Pk.

I. Vln.

II. Vln.

Br.

Vcll.

K.B.

rit. - - - $\text{♩} = 72$ a tempo

strin - - - gen - - do - - - rit. - -

7

B. & B. 17985

a tempo

strin - gen - - do rit.

17
(♩ = 72)
a tempo

Fl. I. *p*

Fl. II.III. *f* *p* *f* *mf*

Ob. *mp* *p*

Engl. H. *p* Solo *espress.* *mf* *f* *p*

Kl. *p* Solo *mp* *espr. marc.* *mf* *ben marc.* *p*

Fg. *p* *mp* *ma marc.* *mf*

Hrn. I. *p* *poco marc.* *p* *marc.* *mf* *p* *ppp*

Hrn. II. *p* *p* *f* *mp* *mf* *p*

Ten.-Pos. *ppp*

Baß-Pos. Baß-Tuba *ppp*

Harfe. *p* *pp* *p* *p*

Pk. *tr* *pp*

Vln. I. *ppp* *poco* *ppp* *mf* *ppp*

Vln. II. *ppp* *poco* *ppp* *mf* *ppp*

Br. *p* *poco marc.* *mf sempre marc. ed espress.* *mf* *p* *ppp* *ppp* *divisi*

Vcll. *p* *p* *mf* *p* *ppp* *ppp* *divisi*

K.B. *p* *p* *mf* *p* *a tempo*

strin - - gen - - do rit.

(♩ = 72)

poco - - - - - strin -

I. Fl. *ppp* *p* *mf*
 II. III. Fl. *ppp* *pp* *p* *mf*
 Ob. *ppp* *pp* *p* *mf*
 Engl. H. Solo *espress. e ben marc.* *mf*
 Kl. Solo *mp* *espress. ben marc.* *mf*
 Fg. *pp* *p*
 Trp. I. in C. *marc.* *pp* *dolce* *p*
 Hrn. *pp* *marc.* *pp* *marc.*
 Ten. Pos. *pp*
 Baß-Pos. Baß-Tuba. *pp*
 Harfe. *pp* *mp*
 Pk. *pp* *poco*
 Vln I. *senza sordino* *mp* *sempre con sordino*
 Vln II. *ppp* *pp* *meno pp* *mp*
 Br. *ppp* *pp* *meno pp* *mp*
 Vell. *mp* *unis.*
 K.B. *mp* *espress. e ben marc.* *unis.*

poco - - - - - strin -

- gen - 8 - - - - do

espress.

I. Fl. *mf* *f* *ff*

II. III. Fl. *mp* *mf* *marc.* *f*

Ob. *mf* *f marc.* *mf marc.* *mf marc.*

Engl. H. *f* *sempre ben marc. ed espress.*

Kl. *f* *sempre ben marc. ed espress.* *quasi ff*

Fg. *f* *ma dolce marc.*

I. Trp. *mf* *mp* *marc.*

II. III. in C. *mp* *marc.*

Hrnr. *cresc.* *marc.* *mf* *marc.*

Ten-Pos. *p* *dolce* *p* *mp*

Baß-Pos. *p* *pp* *mp*

Baß-Tuba. *pp*

Harfe. *f*

Pk. *pp* *pp* *poco* *pp* *mf*

Vln I. *f* *sempre espr.*

Vln II. *mf* *mf*

Br. *mf* *mf*

Vcll. *mf* *f* *espress. ben marc.*

K. B. *divisi* *mf*

- gen - 8 - - - - do

I. Fl. *mf* *f* *pp*
 II. III. *mf* *f* *p*
 Ob. *f* *pp*
 Engl. H. *fff* *p*
 Kl. *fff* *p*
 Fg. *ff* *p*
 Trp. *marc.* *f* *p*
 Hrn. *marc.* *ff* *p*
 Ten-Pos. *ff* *pp*
 Baß-Pos. *ff* *pp*
 Baß-Tuba. *pp*
 Harfe. *fff* *pp*
 Pk. *p* *pp*
 Vln. I. *fff*
 Vln. II. *ff* *p*
 Br. *ff* *p*
 Vcll. *fff* *p*
 K. B. *fff* *p*

(♩ = 60)

Solo

Fl. I. *ppp* *pp* *espress.*

Fl. II. III. *pp* *ppp* *pp* *ppp*

Ob. *p* *pp* *pp*

Engl. H. *pp* *espress.* *pp* *espress.* *pp*

Kl. *pp* *pp* *pp*

Fg. *pp* *pp*

Hrnr. *sempre ppp* *ppp* *pp* *pp* *pp* *ppp* *ppp*

Harfe. *pp* *ppp*

Pk. *trumm* *ppp*

Vln. I. *unis.* *ppp* *pp* *pp* *ppp* *pp*

Vln. II. *unis.* *pp* *pp* *ppp* *pp* *pp*

Br. *unis.* *pp* *pp* *3 fach get.* *ppp* *2 fach get.* *pp*

Vcll. *ppp* *pp* *pp* *pp* *pp* *pp*

K.B. *pp* *pizz.* *arco*

hier setzt auch die obere Hälfte der 1. Violinen Dämpfer auf

(♩ = 60)

rit. Solo string. $10 \text{ } \left(\text{♩} = 60 \right)$ rit. $(\text{♩} = 60)$

I. Fl. *p* *mf* *p* *mf marc.* *f ben marc.*

II.III. Fl. *mp* *p* *pp*

Ob. Solo *espress marc.* *p* *pp*

Engl.H. *pp* *mp* *mf*

Kl. *poco marc.* *p*

Fg. *poco marc.* *p*

Hrn. *pp poco marc.* *pp* *p poco marc.*

Harfe. *p* *p*

Pk. *ppp* *poco* *ppp*

I. Vln. *espress.* *divisi* *mp* *pp* *mf* *f*

II. Vln. *divisi* *mp* *pp* *mp*

Br. *divisi* *mp* *pp* *mp*

Vcll. *mp* *pp* *poco espress.* *div.* *unis.* *p*

K.B. *pizz. divisi* *pp* *pp*

rit. *pp arco* string. $10 \text{ } \left(\text{♩} = 60 \right)$ rit. $(\text{♩} = 60)$ *pp*

Fl. I. *mf poco espress. e marc.*

Fl. II. III. *sempre pp*

Ob. *pp*

Engl. H. *pp*

Kl. *p espress. marc.*

Fg. *pp poco marc.*

Trp. *pp*

Horn. *pp*

Ten.-Pos. *pp*

Baß-Pos. Baß-Tuba *p poco marc.*

Harfe. *pp*

Pk. *ppp*

Vln. I. *pp*

Vln. II. *pp*

Br. *pp*

Vcll. *> p espress. e marc.*

K.B. *pp poco marc.*

sempre rit. .

Fl. I. *p* *pp* *ppp*

Fl. II/III *p* *pp* *ppp*

Ob. *mf espr. marc.* *p* *pp* *ppp*

Engl. H. *p* *pp* *ppp*

Kl. *p* *pp* *ppp*

Fg. *p* *pp* *ppp*

Trp. *pp* *piu pp* *espress.* *ppp*

Hrnr. *pp* *pp* *espress.* *ppp*

Ten-Pos. *pp* *pp* *ppp*

Baß-Pos. *poco marc.* *pp* *ppp*

Baß-Tuba *pp* *pp* *ppp*

Harfe. *mp* *p* *ppp*

Pk. *pp* *ppp*

Vln. I. *p* *piu p* *ppp*

Vln. II. *p* *piu p* *ppp*

Br. *p* *piu p* *ppp*

Vcll. *p* *piu p* *pp* *4 fach get.* *ppp*

K.B. *p* *piu p* *pp* *ppp*

1. Oboe gut hervortretend!

3 fach get.

3 fach get.

3 fach get.

4 fach get.

sempre rit.

B. & B.
17985

Die Herren Dirigenten werden ersucht, die genau so zu taktieren wie vorgeschrieben ist.

SCHERZO.

Vivace. (d. = 72)

3 Flöten.

2 Klarinetten in B.

Harfe.

Violinen.

con Sordino *divisi*

ppp

pp

pp

ppp

sempre ppp

ppp

senza Sordino

sempre ppp

Vivace. (d. = 72)

ppp

Fl.

Ob.

Kl.

Fg.

Harfe.

Vln.

Br.

Vcll.

K.B.

pp

ppp

ppp

marc.

Solo *mp*

marc.

Solo *ppp*

III. 3

ppp

f

f

Solo *pp*

marc.

Solo *mp*

pp

I. Solo *marc.*

I. mf

pp

sempre ppp

8

ppp

pizz.

sempre ppp

ppp

pp

senza Sordino

pp

ppp

ppp

ppp

ppp

pizz.

pizz.

pizz.

pizz.

(nur 2 Bässe) ppp

1

Fl. *mf* *pp* *p* *pp*

Ob. *mf* *p* *Solo* *pp* *pp*

Kl. *p* *mp* *Solo mp espress.* *mp* *Solo p* *pp*

Fg. *p* *pp* *pp*

Harfe. *sempre ppp* *pp*

Vln. I. *pp* *arco* *meno ppp* *pp* *p*

Vln. II. *sempre ppp* *p* *arco* *pp* *p*

Br. *sempre ppp* *p* *pizz.* *pp* *p*

Vcll. *sempre ppp* *arco* *mp* *pp* *p*

K.B. *sempre ppp* *mp* *p*

1 *meno pp*
(alle Bässe!)

Solo

Fl. *ppp* *ppp* *f* *mf*

Ob. *ppp* *grazioso* *pp* *f*

Kl. *Solo* *pp* *grazioso* *pp* *f* *mp*

Fg. *ppp* *pp* *f*

Harfe. *sempre ppp* *f*

Vln. I. *ppp* *ppp* *mf* *ppp*

Vln. II. *pp* *ppp* *f* *ppp*

Br. *pp* *ppp* *f* *ppp*

Vcll. *più p* *ppp* *f* *arco*

K.B. *più pp* *ppp* *f*

2

Fl. Solo *marc.* *ff* *p*

Ob. I. Solo *f* II. Solo *ff* Solo I. *f* II. *p*

Kl. Solo *f* Solo *ff* Solo I. *f* II. *p*

Fg. I. *f* II. *f* Solo *f* Solo I. *f* II. *p*

Harfe. *mf* *mf* *p* *pp*

Vln. I. *mf* *mp*

Vln. II. *marc.* *f* *mp* *p*

Br. *f* *mf* *pizz.* *mp* *p*

Vcll. *pizz.* *mf* *pizz.* *mf* *p*

K.B. *mf* *p*

2

Fl. *pp* *f* *mf* *mp marc.*

Ob. I. *pp* *mf* *mf* *p*

Kl. *pp* *mf* *mp* *p*

Fg. *pp* *f* *mf* *p*

Harfe. *f* *f* *f* *p*

Vln. I. *ppp* *mf* *mf* *p*

Vln. II. *pp* *f* *mf* *p*

Br. *pp* *divisi* *f* *mf* *p*

Vcll. *pp* *arco* *f* *pizz.* *p*

K.B. *pp* *f* *mf* *p*

Fl. *pp* *mf* *f* *ff* *f*

Ob. *pp* *p* *mf* *f* *ff* *f*

Kl. *pp* *p* *mp* *mf* *ff* *f*

Fg. *pp* *p* *mp* *mf* *ff* *f*

Harfe. *pp* *p* *mf* *f* *ff* *f*

Vln. I. *ppp marc.* *p* *mf* *f* *ff* *mp*

Vln. II. *pp* *p* *mf* *f* *ff* *mf*

Br. *pp* *p* *mf* *f* *ff* *mf*

Vcll. *pp* *p* *mf* *f* *ff* *mf*

K.B. *pp* *p* *mf* *f* *ff* *mf*

Fl. *mf* *p* *p marc.* *p* *p* *p*

Ob. *p* *pp* *pp marc.* *p* *p* *p*

Kl. *mf* *p* *p* *p* *pp* *p*

Fg. *pp* *p* *pp* *p* *pp* *p*

Harfe. *p* *pp* *pp* *p* *pp* *p*

Vln. I. *pizz.* *ppp* *pizz.* *arco* *pizz.* *p*

Vln. II. *pizz.* *pp* *pizz.* *arco* *pizz.* *pp*

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

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

K.B. *p* *pp* *pizz.* *arco* *pizz.* *pp*

The image shows two systems of a musical score for orchestra. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Kl. (Clarinet)
- Harfe. (Harp)
- Vln. I. & II. (Violins I and II)
- Br. (Brass)
- Vcll. (Cello)
- K.B. (Double Bass)
- 4 Hrnr. in F (Four Horns in F)
- Fg. (Fagot / Bassoon)

The score includes various dynamics such as *p*, *pp*, *mp*, *mf*, *f*, and *ff*. Performance instructions include *divisi*, *arco*, *unis.*, *ben marc.*, *marc.*, *pizz.*, and *sempre divisi*. The key signature is one flat (B-flat), and the time signature is 4/4.

Fl. *pp* *p* *mf*

Ob. *pp* *p*

Kl. *pp* *pp* *p* *espress. marc.* *pp dolce* *ppp*

Fg. *ppp* *pp* *p* *marc. espress.* *p*

Hrnr. *pp dolce* *ppp*

Harfe. *pp*

Vln. I. *ppp* *pizz.* *meno ppp*

Vln. II. *pp* *unis. arco* *pp* *espress.* *divisi* *p*

Br. *pp* *pizz.* *arco* *pp* *p* *divisi espress.* *mf ben marc.* *f*

Vcll. *pizz.* *pp* *arco* *pp* *p* *divisi* *p*

K.B. *pizz.* *p*

4 *p*

Fl. *mp* *mf* *f* *p* *pp*

Ob. *p* *f* *f* *p* *pp*

Kl. *ff*

Fg. *pp.* *pp.* *f*

2 Trp. in C *pp* *f*

Hrnr. *f* *f* *mf* *f*

Harfe. *ff*

Vln. I. *f*

Vln. II. *espress.* *ff*

Br. *ff* *unis.*

Vcll. *unis.* *marc.* *ff*

K. B. *arco* *ff*

5

Fl. *mf* *p* *mf* *mp* *f* *p*

Ob. *mf* *p* *mf* *p* *f* *p* *Soli* *mf marc.*

Kl. *mf* *p* *mf* *p* *pp*

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

Trp. *ppp* *p* *pp*

Hrn. *pp* *p* *pp*

Vln. I. *pp* *mp* *pp pizz.* *ppp* *arco*

Vln. II. *pp* *pp pizz.* *pp* *arco*

Br. *pp* *pp pizz.* *pp*

Vcll. *p* *pp* *pp pizz.* *pp*

K.B. *p* *pp*

Fl. *p* *mf* *f* *pp*

Ob. *espress.* *mf* *f* *Solo espress.* *p*

Kl. *Solo espress.* *mp* *molto*

Fg. *mp* *molto*

Trp. *ppp* *meno pp* *ppp*

Hrn. *ppp* *Solo* *meno pp* *molto* *pp*

Vln. I. *pizz.* *meno pp* *pp*

Vln. II. *meno pp* *pp*

Br. *arco* *meno pp*

Vcll. *meno pp*

K.B. *meno pp*

6

Fl.

Ob.

Kl.

Fg.

Hrnr.

Harfe.

3 Pauken
in: $\text{C} \frac{2}{4}$

Vln. I.

Vln. II.

Br.

Vcll.

K.B.

p

sempre ben marc.

pp

mp

f

ff

mf marc.

p

f

pp

mp

f

pp

p

f

pp

p

f

6

Fl. *f* *ff*

Ob. *f* *p* *f* *p*

Kl. *f* *ff* *a2* *p* *f* *a2* *p*

Fg. *f* *ff* *f* *p* *mf* *p*

Hrnr. *f* *pp*

Vln. I. *f* *pp* *f* *ppizz.* *mf* *p* *arco* *pp* *unis.*

Vln. II. *p* *ff* *p* *ppizz.* *f* *p* *arco* *pp*

Br. *p* *ff* *p* *ppizz.* *f* *p* *arco* *pp*

Vcll. *pizz.* *f* *f* *pp* *arco* *p*

K.B. *f* *f* *f* *f* *f* *f* *f* *f*

poco rit. *poco tranquillo* 7 (d. = 60)

Fl. *p* *pp* *Solo* *I. dolce marc.* *ppp*

Ob. *p* *pp* *mp*

Kl. *p* *pp* *di - mi - nu - en - do* *pp*

Fg. *pp* *pp*

Harfe. *pp*

Vln. I. *ppizz.* *pp* *ppp* *arco* *ppp*

Vln. II. *piu p* *p* *ppizz.* *ppp* *ppp*

Br. *piu p* *p* *ppizz.* *ppp* *ppp*

Vcll. *pp* *p* *ppizz.* *ppp* *ppp*

K.B. *pp* *p* *ppizz.* *ppp* *ppp* (nur die Hälfte der Kontrabässe)

senza Sordino *dolciss.*

poco rit. *poco tranquillo* 7 (d. = 60)

Fl. I. *pp*

Ob. I. *p*

Kl. I. *p*

Fg. I. *p*

Harfe. *sempre pp*

Vln. I. *mp*

Vln. II. *pp* *pizz.*

Br. *marc.* *pp*

Vell. *pp*

K.B. *pp*

Fl. I. *p*

Ob. I. *p*

Kl. I. *p*

Fg. I. *p*

Hrnr. I. *p*

Harfe. *mp*

Pk. *pp*

Vln. I. *pp* *arco* *mf* *p espress.*

Vln. II. *p* *arco* *mf* *mp ben marc.*

Br. *arco* *mf* *p*

Vell. *arco* *mf* *pizz.*

K.B. *p* *Alle Kontrabässe* *mp*

Fl. I. II. *mp* *pp*

Ob. I. *p* *mf* *f* *p*

Kl. I. *mf* *f* Solo *espress.* *mp* *pp*

Fg. *mf* *f* *p* *pp*

Trp. *p* *mf* *p* *espress.* *pp* *ppp* *gedämpft*

Hrn. I. II. *p* *mf* *p* *espress.* *espress.*

Harfe. *mf* *f* *p*

Vln. I. II. *mf* *f* *p* *mp*

Br. *f* *mp* *pizz.* *divisi*

Vcll. *f* *p*

K.B. *f* *p* *pp*

animato (♩ = 72) 8

Fl. *pp*

Ob. Solo *pp*

Kl. *pp*

Trp. *ppp*

Hrnr. *pp*

Pk. *ppp*

Vln. I. *pp* *pizz.* *sempre pp*

Vln. II. *pp* *unis.* *pp* *sempre pp*

Br. *pp* *pp* *pizz.* *sempre pp*

Vcll. *pp* *pp*

animato (♩ = 72) 8

Fl. *pp* *pp* *pp* *pp* *sempre pp*

Kl. Solo I. *pp* *pp dolce*

Hrnr. I. *pp* II. *pp* III. *pp* (II.) *pp*

Harfe. *ppp* *pp*

Vln. I. *pp* *arco* *pp sempre* *pizz.*

Vln. II. *ppp* *arco* *pp* *pp sempre*

Br. *pp* *pp* *pp sempre*

Vcll. *pp* *pp* *pp sempre*

K. B. *pp* *pp* *pp* *pp* *pp*

poco rit. - - -

Fl. II. *ppp*

Ob. I. Solo *p dolce* II. *ppp*

Kl. I. Solo *ppp* II. *ppp*

Hrnr. *gedämpft ppp* *gedämpft ppp* *gedämpft ppp*

Harfe. *più pp* *ppp*

Vln. I. *arco* *pizz.* *arco* *sempre pp* *arco*

Vln. II. *arco* *pizz.* *sempre pp* *arco*

Br. *(pizz.)* *arco* *sempre pp*

Vcll. *sempre pp* *sempre pp*

poco rit. - - -

9 (poco tranquillo) (♩. = 60)

Fl. *pp* *pp* II. *pp*

Ob. I. Solo *marc.* *p* *pp* *ppp (gedämpft)* *pp*

Kl. *pp* *ppp (gedämpft)* *pp*

Hrnr. *sempre ppp (gedämpft)* *sempre ppp* *sempre ppp*

Harfe. *pp*

Pk. *ppp* e nach es umstimmen!

Vln. I. *pp* *divisi* *mp grazioso* *pizz.*

Vln. II. *pp* *divisi* *pizz.*

Br. *pp* *arco* *unis. pizz.*

Vcll. *pp* *(nur die Hälfte der Kontrabässe)* *pizz.*

K.B. *pp* *pizz.*

9 (poco tranquillo) (♩. = 60)

Fl. *sempre pp* *ppp* *pp* *p*

Ob. *I. >* *pp* *pp* *I.* *pp* *dolce* *pp*

Kl. *I.* *pp*

Hrn. *I. offen* *pp* *pp*

Harfe. *sempre pp*

Pk. *pp*

Vln. I. *unis.* *arco* *mf*

Vln. II. *arco* *mf*

Br. *mf*

Vcll. *mf*

K.B. *mf*

poco rit. **10** *animato* (♩. = 72)

Fl. *pp* *pp* *p* *mf*

Ob. *I.* *mp* *pp* *I.* *pp* *p* *mf*

Kl. *pp* *mf*

Hrnr. *gedämpft* *ppp* *ppp* *ppp*

Harfe. *ppp* *pp* *mf*

Pk. *dim.* *ppp* *divisi* *pp* *pizz.* *mp* *pizz.* *p* *pizz.* *mp*

Vln. I. *pp* *ppp* *pp* *pizz.* *mp*

Vln. II. *pp* *pp* *pp* *pizz.* *mp*

Br. *pp* *arco* *p* *pizz.* *mp*

Vcll. *pp* *ppp* *pp* *mp*

K.B. *pp* *ppp* *pp* *mp*

poco rit. **10** *animato* (♩. = 72)

Musical score for measures 1-6 of the first system. The instruments and their parts are:

- Fl.** (Flute): Part I and II. Measures 1-4 are marked *f*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Ob.** (Oboe): Measures 1-4 are marked *f*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Kl.** (Clarinet): Measures 1-4 are marked *f*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Hrnr.** (Horn): Part I and II. Measures 1-4 are marked *f*. Measure 5 is marked *p*. Measure 6 is marked *pp*. Includes markings "offen" and "dolciss."
- Harfe.** (Harp): Measures 1-4 are marked *f*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Pk.** (Percussion): Measures 1-4 are marked *f*. Measure 5 is marked *pp*. Measure 6 is marked *pp*.
- Vln. I.** (Violin I): Measures 1-4 are marked *mf*. Measure 5 is marked *pp*. Measure 6 is marked *ppp*.
- Vln. II.** (Violin II): Measures 1-4 are marked *mf*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Br.** (Trumpet): Measures 1-4 are marked *mf*. Measure 5 is marked *p*. Measure 6 is marked *pp*.
- Vcll.** (Violoncello): Measures 1-4 are marked *mf*. Measure 5 is marked *p*. Measure 6 is marked *pp*. Includes marking "arco".
- K.B.** (Kontrabaß): Measures 1-4 are marked *mf*. Measure 5 is marked *p*. Measure 6 is marked *pp*. Includes marking "pizz."

Musical score for measures 7-12 of the second system. The instruments and their parts are:

- Fl.** (Flute): Part I and II. Measure 7 is marked *pp*. Measure 8 is marked *p*. Measure 9 is marked *mf*. Measure 10 is marked *mf*. Measure 11 is marked *mf*. Measure 12 is marked *pp*.
- Ob.** (Oboe): Measure 7 is marked *pp*. Measure 8 is marked *p*. Measure 9 is marked *mf*. Measure 10 is marked *mf*. Measure 11 is marked *mf*. Measure 12 is marked *pp*.
- Kl.** (Clarinet): Measure 7 is marked *pp*. Measure 8 is marked *p*. Measure 9 is marked *mf*. Measure 10 is marked *mf*. Measure 11 is marked *mf*. Measure 12 is marked *pp*.
- Harfe.** (Harp): Measure 7 is marked *pp*. Measure 8 is marked *mf*. Measure 9 is marked *mf*. Measure 10 is marked *mf*. Measure 11 is marked *pp*. Measure 12 is marked *pp*.
- Vln. I.** (Violin I): Measures 7-12 are marked *mf*.
- Vln. II.** (Violin II): Measures 7-12 are marked *mf*.
- Br.** (Trumpet): Measures 7-12 are marked *mf*.
- Vcll.** (Violoncello): Measures 7-12 are marked *mf*.
- K.B.** (Kontrabaß): Measures 7-12 are marked *mf*.

11

Fl. II. *pp*

Ob. *p* Solo *espress. marc.*

Kl. *mp* *p* *pp*

Fg. *mp*

Trp. *mp* gedämpft

Hrnr. I.II. *pp dolciss.* I. Solo *p*

Vln. I. *ppp* *mf espress.*

Vln. II. *pp* *pp arco*

Br. *pp* *pp arco*

Vcll. *pp* *pp arco*

K. B. *pizz. (alle Kontrabässe!)*

(1. Oboe gut hervortretend)
mf poco marc. espress.

11 *mp*

Fl. II. Solo *pp* *mf*

Ob. I. *mf marc.* *f*

Kl. Solo *mp* *mf* *f* *a2*

Fg. *p* *f*

Trp. I. *sempre pp*

Hrnr. I. *p* II. *p* *cre - scen - do* *mf*

Vln. I. *pp* *f* *divisi*

Vln. II. *p* *f* *divisi*

Br. *p* *f*

Vcll. *pizz.* *p* *f*

K. B. *p* *f*

Fl. II. *pp*

Ob. I. *pp*

Kl. *a2 mp marc.*

Harfe. *pp*

Vln. I. *pp*

Vln. II. *pp pizz.*

Br. *pp*

Vcll. *pp*

K.B. *pp*

Fl. *f*

Ob. I. *f*

Kl. *f*

Hrn. II. *mf*

Harfe. *p*

Vln. I. *unis. p*

Vln. II. *unis. p*

Br. *unis. arco p*

Vcll. *p*

Musical score for measures 11 and 12 of the first system. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Harp (Harfe.), Violin I (Vln. I.), Violin II (Vln. II.), Trombone (Br.), and Cello (Vcll.). Measure 11 features dynamics of *p* and *pp*. Measure 12 features dynamics of *f* and *pp*. A rehearsal mark '12' is placed above the Flute staff at the beginning of measure 12.

Musical score for measures 13 and 14 of the second system. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Harp (Harfe.), Violin I (Vln. I.), Violin II (Vln. II.), Trombone (Br.), and Cello (Vcll.). Measure 13 features dynamics of *p*, *pp*, and *ppp*. Measure 14 features dynamics of *pp* and *ppp*. A rehearsal mark '12' is placed above the Cello staff at the beginning of measure 14. The tempo marking 'poco rit.' is present at the end of measure 14. A publisher's mark 'B. & B. 17985' is located at the bottom center.

poco tranquillo (♩ = 60)

animato (♩ = 72)

Fl. *pp* *p* *f* *p* *grazioso*

Ob. *pp* *p* *p* *f* *p* *Solo*

Kl. *ben marc. Solo mp* *mf* *f* *p* *Solo dolce* *marc.*

Fg. *mp* *mf* *mf* *p*

Trp. *offen pp* *p* *pp*

Hrnr. *pp* *p* *mf* *pp*

Harfe. *pp* *mf* *f* *p* *p* *pp*

Pk. *pp* *poco* *p* *mp* *pp* *A nach B umstimmen!*

Vln. I. *divisi pp* *p* *mf* *p* *unis. pp* *arco* *pp*

Vln. II. *pizz. pp* *mp* *p* *pp*

Br. *pp* *mp* *p* *arco* *pp*

Vcll. *pizz. pp* *arco mp* *mf* *p*

K.B. *pizz. pp* *arco mp* *mf* *p* *pizz. pp*

pp poco tranquillo (♩ = 60) *mp* *mf* *p* animato (♩ = 72)

Fl. *pp* *p*

Ob. *p*

Kl. *pp*

grazioso e dolci.

Vln. I. *pp* *sempre pp* *cre -*

Vln. II. *pizz. ppp* *arco sempre pp* *cre -*

Br. *pizz. ppp* *arco sempre pp* *cre -*

Vcll. *pizz. ppp* *arco sempre pp* *cre -*

K.B. *pizz. (nur die Hälfte der Kontrabässe) ppp* *sempre pp* *cre -*

Fl. *mp* *mf* *f* *p a 2*

Ob. I. *mf cresc.* *ff* *a 2*

Kl. I. *mp* *mf* *f* *p*

Fg. I. Solo *mp* *mf* *f* *f*

Harfe. *p* *cre -* *- scen -* *- do* *f* *3*

Vln. I. *scen -* *do* *f* *pizz.*

Vln. II. *scen -* *- do* *f marc.* *p*

Br. *- scen -* *- do* *f*

Vcll. *- scen -* *- do* *f marc.*

K.B. *(Alle Kontrabässe)* *mp* *p* *f marc.*

Fl. *f* *p* *f* *p* *pp*

Ob. *pp* *f* *p* *f* *p*

Kl. *f* *p* *f* *p*

Fg. *f* *p* *f* *p* *pp*

Harfe. *mf*

Vln. I. *p* *f* *p* *f* *p* *pp*

Vln. II. *p* *pizz.* *p* *f* *p* *pp*

Br. *p* *mf* *p* *f* *p*

Vcll. *p* *mf* *f* *pizz.* *p* *pp*

K. B. *mf* *f* *pizz.* *pp*

Fl. *pp* *I. Solo*

Ob. *pp* *I. Solo* *pp*

Kl. *pp* *I.* *pp*

Trp. *ppp* *I.* *pp*

Hrn. *pp* *offen I.* *pp*

Harfe. *pp*

Vln. I. *pp* *sempre pp* *pp sempre*

Vln. II. *pp* *sempre pp* *pp sempre*

Br. *pp* *sempre pp* *pizz.*

Vcll. *pp*

15

Fl. *pp* *Solo* *ppp*

Ob. *pp* *ppp*

Kl. *pp* *Solo* *mp* *Solo*

Trp. *ppp*

Hrnr. *pp* *pp* *I gedämpft* *pp*

Harfe. *ppp*

Pk. *ppp* *B nach As, d nach H umstimmen!*

Vln. *arco divisi* *ppp* *pizz. unis.* *arco* *ppp*

Br. *ppp* *arco* *ppp*

Vcll. *ppp* *pp*

K.B. *ppp* *pizz.* *ppp*

15

più tranquillo (d. = 52)

16

Fl. *ppp dolciss.* *ppp*

Ob. *ppp dolciss.* *ppp* *ppp*

Kl. I. *pp*

Fg. *mp II.* *pp*

Hrnr. *espress. ben marc.*
ben marc.
 die 4 Hörner gut hervortretend!
 Solo *ben marc.* *mf*
 offen *ben marc.* *mf*
 Solo *ben marc.*

Harfe. *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf*

Pk. *pp*

Vln. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Br. *pp* *pizz.*

Vcll. *p* *pizz.*

K.B. *p*

16 *p* più tranquillo (d. = 52)

Fl. *ppp* *mp*

Ob. *ppp* *mp* *f*

Kl. Solo *f* *marc.* *f*

Fg. *p* *mf* *f*

Trp. *offen* *pp dolce* *ma dolce* *mf*

Hrnr. *p* *mf*

Harfe. *mf p* *mf p* *mf p* *mf p* *p* *f* *ff*

Pk. *pp* *pp* *mf*

Vln. *pp* *arco* *mp* *mf*

Br. *arco* *mp* *mf*

Vcll. *arco* *mp* *f*

K.B. *mp* *f*

Fl. *p* *mf*

Ob. *p* Solo *mf espress.* *f* *p*

Kl. *p*

Fg. *p* *mf* *p* *mf*

Trp. *dolce* *pp* *espress.*

Hrn. *mf espress.* *p* *mp*

Harfe. *p* *p*

Pk. *pp* As nach A umstimmen! *pp* *mp*

Vln. *pp* *pp* *mp espress.* *mf* *un.*

Br. *pp* *pp* *p* *mp*

Vcll. *p* *pp* *p* *mp*

K.B. *p* *p*

Fl. *p* *pp* *pp*

Ob. *pp*

Kl. I. *pp dolciss.* *pp*

Fg. *pp* *p* *pp*

Hrn. I. II. *pp dolciss.* *ppp* *ppp*

Harfe. *pp*

Pk. *pp* *ppp* H nach d umstimmen!

Vln. *p* *pp* *ppp*

Br. *p* *pp*

Vcll. *p* *pizz.* *pp*

K.B. *p* *pp*

17

Fl. *Solo* *p espress.* *mf* *p*
sempre pp
Ob. *I. Solo* *p espress.* *p*
Kl. *I.* *pp* *pp* *Solo marc.* *mp espress.* *mf*
Fg. *pp* *pp* *pp*
Hrnr. *pp* *ppp* *ppp* *espress.* *p*
Harfe. *p* *pp*
Vln. *espress.* *pp* *pp* *pp* *pp*
divisi
Br. *pp* *pp*
Vcll. *arco* *espress.* *pizz.* *pp* *pp*
K.B. *pizz.* *pp* *pp*

Fl. *p* *pp* *mp*

Ob. *espress.* *p* *pp* *mp* *f* *mf*
pp *mp* *7 marc.*

Kl. *p* *pp* *mp* *mf* *p*

Fg. *pp* *p* *mf*

Hrnr. I. *espress.* *pp* *espress.*
III. *espress.* *p* *espress.*

Harfe. *p* *pp* *mp*

Vln. *con sordini* *div.* *pp* *ppp* *mp*
sempre pp *pizz.* *arco marc.* *f espress.*

Br. *sempre pp* *pizz.* *arco espress.* *f marc.*

Vcll. *pp* *arco* *mf*

K.B. *pp* *arco* *mp* *mf*

Fl. *p* *pp* *rit.*

Ob. I. *ff* *p* *pp* *a 2* *sempre pp*

Kl. *p* *pp*

Fg. *mf* *p* *pp*

Hrnr. I. *pp* III. *pp*

Harfe. *mf*

Vln. *mf* *pp* *divisi* *ppp*

Br. *ff* *p* *pp* *divisi* *ppp*

Vcll. *f* *p* *pp* *ppp*

K.B. *f* *p* *pp* *ppp* *divisi* *ppp* *rit.*

18 animato (♩. = 72)

Fl. *ppp*

Ob. *ppp*

Kl. *ppp* *pp*

Fg. *pp* *ppp*

Hrnr. I. *ppp*

Vln. I. *sempre ppp*

Vcll. *ppp*

K.B. *ppp*

18 animato (♩. = 72)

tranquillo (♩. = 50)

Fl. *ppp dolciss.* *ppp*

Kl. *ppp dolciss.* *ppp*

Hrnr. *pp* III. *pp*

Vln. *sempre ppp* *ppp*

Br. *ppp*

tranquillo (♩. = 50)

19

sempre poco a poco rit. - - - - -

Fl. *ppp*

Ob. *pp*

Kl. *pp*

Hrnr. *piu pp* III. *piu pp*

Vln. *ppp* *ppp* *p* pizz.

Br. *ppp* pizz.

Vcll. *ppp*

sempre poco a poco rit. - - - - -

Fl. *ppp*

Kl. *ppp*

Hrnr. *ppp*

Harfe. *ppp*

Vln. *arco* *ppp* *sempre ppp al Fine*

Br. *arco* *ppp*

Vcll. *ppp*

K.B. *ppp*

20 *sostenuto* (♩ = 72) *rit.*

Fl. *ppp dolciss.*

Trp. *gedämpft* *ppp*

Hrnr. *pp* *gedämpft* *ppp* *gedämpft* *ppp* *sempre ppp* *sempre ppp*

Harfe. *ppp*

Pk. *ppp*

Vln. *ppp* *3fach get.* *ppp* *3fach get.*

Br. *ppp*

Vcll. *ppp* *divisi* *ppp* *divisi* *ppp*

K.B. *ppp* *divisi* *ppp*

20 *sostenuto* (♩ = 72) *rit.* *ppp*

FINALE.

Molto sostenuto (♩ = 40)

sempre poco a poco

3 Flöten.
 2 Oboen.
 2 Klarinetten in A.
 I. II. 4 Hörner in F.
 III. IV.
 Harfe.
 3 Pauken.
 I. Violinen.
 II.
 Bratschen.
 Violoncelle.
 Kontrabässe.

gedämpft
 con Sordino
 divisi
 sul D -
 con Sordino divisi
 con Sordino divisi
 divisi

Molto sostenuto (♩ = 40)

rit. - - a tempo
 I. Fl.
 II, III.
 Ob.
 Engl. H.
 Kl.
 Fg.
 Hrn. III.
 Harfe
 Pk.
 I. Vln.
 II.
 Br.
 Vcll.
 K. B.

rit. - - a tempo
 rit. - -
 Molto sostenuto (♩ = 40)
 Solo espress.
 espress.
 unis.
 rit. - - Molto sostenuto (♩ = 40)

I. Fl. I. *mp* *mf* *p*
 II, III. Fl. *mf*
 Ob. Solo I *mp* *mf*
 Engl. H. *mf*
 Kl. *marc.* *mf*
 Fg. *marc.* *mp*
 Hrnr. *offen ppp* *pp* *mp*
 Harfe *mp*
 Pk. *sempre ppp* *mp* *pp*
 Vln. I, II
 Br. *espress. e ben marc. unis.* *f*
 Vcll. *f*
 K.B. *mf*

I. Fl. *pp*
 II. III. *p*
 Ob. *p*
 Engl. H. *p*
 Kl. *pp* Solo *espress.*
 Fg. *pp*
 Hrn. *pp*
 Harfe *pp*
 Pk. *ppp*
 I. Vln. *ppp* *ppp* senza Sordino *espress.*
 con Sordino *pp* *pp*
 II. Vln. *ppp* *ppp* senza Sordino
 con Sordino *pp* *pp*
 Br. *ppp* *ppp* divisi senza Sordino
 con Sordino *pp* *pp*
 Vcll. *ppp* *ppp* pizz. *pp* senza Sordino
 con Sordino *pp* *pp*
 K. B. *ppp* *ppp* *ppp* divisi *pp* *pp*

sempre rit. - - - molto sostenuto ($\text{♩} = 44$) strin - - -

Fl. I. *ppp*

Fl. II. III. *ppp*

Ob. *Solo I* *dolciss.* *ppp* *pp* *Solo* *mp espress.* *mp*

Engl. H. *Solo* *mp espress.*

Kl. *I* *ppp* *Solo* *p espress.* *p*

Fg. *ppp* *pp*

Hrnr. *Solo* *marc. espress.* *pp* *3* *2* *Solo* *p espress. marc.* *pp* *pp*

VI. I. *pp* *ppp* *cre -* *scen -* *do*

VI. II. *pp* *ppp* *cren -* *scen -* *do*

Br. *pp* *ppp* *mp* *mp* *marc. ed espress.*

Vcll. *pp* *ppp* *mp marc*

K.B. *pp* *ppp* *unis* *pp*

sempre rit. - - - molto sostenuto ($\text{♩} = 44$) 2 strin - - -

gen - - - - - do

rit. - - - - -

I. Fl. *mf* *ff*
 II. III. Fl. *mf* *mf* *pp*
 Ob. *mf* *ff* *pp*
 Engl. H. *mf* *f* *pp*
 Kl. *mf* *ff* *pp*
 Fg. *a 2* *ff* *pp*
 Hrn. I. *mp* *f* *pp*
 Hrn. II. *mp* *f* *pp*
 Vln. I. *marc.* *f* *pp*
 Vln. II. *mf* *ff* *pp*
 Br. *mf* *ff* *pp*
 Vcll. *mf* *ff* *pp*
 K. B. *mf* *ff* *pp*

gen - - - - - do
 rit. - - - - -

assai sostenuto

(♩ = 48)

I. Fl. *Solo espress. p mf p*
 II. III. Fl. *Solo pp p*
 Ob. *I p espress. p mf p*
 Engl. H. *p p*
 Kl. *Solo mp espress. p mf espress.*
 Fg. *p p*
 Hrnr. *p pp p*
 Harfe *p pp sempre pp p pp*
 Vln. I. *unis. p pp c.s. espress. p mf unis. p*
 Vln. II. *unis. p pp c.s. espress. p mf unis. p pp*
 Br. *unis. p pp c.s. espress. p unis. p*
 Vcll. *pizz. p unte Hälfte auch senza Sordino unis. arco mp espress. mf divisi p*
 K. B. *pizz. p arco unis. mp p p*

sempre

assai sostenuto
 (♩ = 48)

3 rit. - - - molto sostenuto (♩ = 40) rit. - - - molto sostenuto (♩ = 40)

I. Fl. *pp*

II. III. Fl. *pp*

Ob. Solo *espress.* *pp* Solo *espress.* *mp*

Engl. H. Solo *marc.* *p* Solo *espress.* *mf*

Kl. *pp* *poco marc.* *pp* *ppp* Solo *mf* *(mp)*

Fg. *pp* *ppp* *pp* *p*

Hrnr. *ppp* *ppp* *pp* *pp*

Harfe *ppp* *ppp* *ppp*

Pk. *ppp* *ppp* *ppp*

I. Vln. *pp* *pp* *pp* *pp*

II. Vln. *pp* *ppp* *pp* *pp*

Br. *pp* *pp* *pp* *pp*

Vcll. *mp* *pp* *mp* *p* *mf*

K. B. *ppp* *pp* *pp* *p*

3 rit. - - - molto sostenuto (♩ = 40) rit. - - - molto sostenuto (♩ = 40)

strin - - - gen - - - do (♩ = 50) 4

I. Fl. *pp* cre - - - scen - - - do *f*

II. III. *a 2* *mf* cre - - - scen - - - do *ff*

Ob. *mp* cre - - - scen - - - do *ff* *marc.*

Engl. H. *f* *ff*

Kl. *f* *ff*

Fg. *a 2* *f* *ff*

Hrar. *pp* cre - *pp* - - - scen - - - do *ff* *marc.* *marc.*

Harfe

Pk. *f* *tr* *tr* H nach A umstimmen!

I. Vln. *cre* - - - scen - - - *marc.* - do *ff* *unis.*

II. *mp* *mp* cre - - - scen - - - do *ff* *unis.*

Br. *cre* - - - scen - - - do

Vcll. *marc.* *cre* - - - scen - - - do *ff*

K. B. *cre* - - - scen - - - do *ff* - do (♩ = 50) 4

5 (♩ = 50)

Molto sostenuto (♩ = 40)

assai rit.

Solo espress.

Fl. I. *sempre ff* *a 2* *p* *ppp* *pp* *cre*

Fl. II. III. *sempre ff* *a 2* *p* *ppp* *pp* *cre*

Ob. *sempre ff* *a 2* *p* *pp*

Eng. H. *sempre ff* *Solo espress.* *pp* *ppp* *Solo espress. marc.* *pp* *cre*

Kl. *sempre ff* *p* *pp* *pp* *mp* *cre*

Fg. *sempre ff* *a 2* *pp* *ppp* *pp* *a 2* *p* *cre*

Hrnr. *sempre ff* *p* *pp* *pp* *pp* *cre*

Pk. *ff* *A nach G umstimmen!* *pp* *poco cre*

Vln. I. *sempre ff* *p* *pp* *ppp* *pp* *cre*

Vln. II. *sempre ff* *p* *pp* *ppp* *pp* *cre*

Br. *sempre ff* *sempre divisi* *p* *pp* *ppp* *pp* *cre*

Vcll. *sempre ff* *divisi* *p* *pp* *ppp* *pp* *cre*

K.B. *sempre ff* *divisi* *p* *pp* *ppp* *pp* *cre*

assai rit.

5 (♩ = 50)

Molto sostenuto (♩ = 40)

I. Fl. *scen - do ff*
 II. III. Fl. *a 2 scen - do ff*
 Ob. *Solo ben marc. mf espress. cre scen - do ff*
 Eng. H. *scen - do ff*
 Kl. *Solo marc. a 2 mf marc. cre scen - do ff*
 Fg. *a 2 scen - do ff*
 I. Trp. *scen - do ff*
 II. III. Trp. *scen - do ff*
 Hrn. *mp cre scen - marc. do ff f*
 Ten-Pos. *scen marc. do ff*
 Baß-Pos. Baß-Tuba *scen - do ff*
 Pk. *scen - do mf*
 I. Vln. *scen unis. do ff*
 II. Vln. *scen do ff*
 Br. *scen do ff*
 Vcll. *scen do ff*
 K.B. *scen do ff*

Die 2 Oboen und die 2 Klarinetten hier gut hervortretend!

G nach c, Fis nach B, E nach F umstimmen!

6

I. Fl. *a 2*
 II. III. Fl.
 Ob.
 Eng. H.
 Kl. *a 2*
 Fg. *a 2*
 I. Trp.
 II. III. Trp.
 Hrn. I.
 Hrn. II.
 Bck.
 Ten-Pos.
 Baß-Pos.
 Baß-Tuba
 Pk.
 I. Vln.
 II. Vln.
 Br.
 Vcll.
 K. B.

ff, *sempre ff*, *più f*, *ff*, *p*, *pp*, *f*, *ff*, *sempre ff*, *divisi*, *sempre ff*

F nach E umstimmen!

6

rit. - - - - - meno animato (♩ = 72) 7

I. Fl. *rit. - - - - - meno animato (♩ = 72)* *Solo marc.* *mf*

II. III. Fl. *mf marc.* *mf* *a 2 marc.* *mf*

Ob. *a 2* *mf Solo marc.* *f* *mf marc.* *p*

Eng. H. *p* *mf* *p* *p*

Kl. *mf Solo marc.* *f* *p*

Fg. *a 2* *mp poco marc.* *mf* *p*

Trp. I. *p dolce*

Hrnr. *pp* *mp* *pp* *mp*

Harfe *pp* *f* *pp*

Pk. *ppp* *poco* *ppp* *pp*

I. Vln. *pp* *poco* *pp* *mp*

II. Vln. *pp* *poco* *pp* *mp*

Br. *pp unis.* *poco* *pp* *mp*

Vcll. *pp poco marc.* *poco* *pp* *mp*

K.B. *pp poco marc.* *poco* *pp* *mp*

rit. - - - - - meno animato (♩ = 72) 7

poco a poco rit.

I. Fl. *mf*
 II. III. Fl. *mf* *f*
 Ob. *f* *espress.* *a 2* Solo *marc.* *e cre*
 Eng. H. *f* *espress.* Solo *marc.* *e cre*
 Kl. *mp* *a 2*
 Fg. *mf* *sempre marc.* *cre*
 I. Trp. *mp* *poco marc.* *dolce* *poco a poco cre*
 II. III. Trp. *p* *mare.* *cre* *poco marc.*
 Hrn. *mp* *mp* *mare.* *mp* *poco marc.* *cre*
 Pk. *pp* *c nach d umstimmen!*
 I. Vln. *mp* *cre*
 II. Vln. *mp* *cre*
 Br. *mp* *cre*
 Vcll. *mp* *ben marc.* *f* *cre*
 K.B. *mp* *marc.* *cre*

poco a poco rit.

I. Fl. I. *marc.*
 II. III. Fl. *mf*
 Ob. *a 2* *scen* *do*
 Eng. H. *scen* *do*
 Kl. *a 2* *mf* *cre* *f marc.* *scen* *marc.* *do*
 Fg. *a 2* *scen* *do*
 I. Trp. *scen* *do* *mf marc.*
 II. III. Trp. *scen* *f marc.* *do*
 Hrnr. *cre* *mf* *cre* *scen* *do*
 I. Vln. *scen* *do*
 II. Vln. *scen* *do*
 Br. *scen* *do*
 Vcll. *scen* *do*
 K.B. *scen* *do*

Molto sostenuto (♩ = 72)

strin - - gen - -

9

Fl. I. Solo *f marc.* *mf*

Fl. II, III. *a 2* *p* *cres - - - cen - - -*

Ob. Solo *espress.* *mp* *cres - - - marc* *- cen - - -*

Engl. H. Solo *pp* *mf espress.* *cres - - - cen - - - do*

Kl. Solo *mf* *pp* *mf Solo espress.* *cres - - - marc.* *- cen - - -*

Fg. *pp* *cres - - - cen - - -*

Trp. I. *mp* *marc.*

Hrnr. Solo *espress.* *p* *espress.* *pp* *cres - - - cen - - - do* *marc.* *mf*

Hrnr. Solo *p* *espress.* *p* *p* *sf* *p* *mf* *marc.* *cres* *mp* *crescen -*

Vln. I. *pp* *cres - - - cen - - -*

Vln. II. *pp* *cres - - - cen - - -*

Br. *pp* *cres - - - cen - - -*

Vcll. *pp* *cres - - - cen - - -*

K.B. *pp* *cres - - - cen - - -*

Molto sostenuto (♩ = 72)

strin - - gen - -

9



- - - do *assai rit.* - - - *animato*
(♩ = 92)

I. Fl.

II. III. Fl.

Ob.

Engl. H.

Kl.

Fg.

Trp.

Hrn.

Baß-Pos.
Baß-Tuba

I. Vln.

II. Vln.

Br.

Vcll.

K.B.

do *assai rit.* - - - *animato*
(♩ = 92)

I. Fl. *f* *p* *mf* *ff*
 II. III. *f* *p* *mf* *ff*
 Ob. *f* *p* *f* *sf*
 Engl. H. *f* *p* *f* *sf*
 Kl. *f* *p* *f* *sf*
 Fg. *f* *p* *f* *sf* *marc.* *più f*
 Trp. *mf* *pp* *mf* *f*
 Hrn. *f* *p* *f* *sf*
 Ten. Pos. *mf* *pp* *sf*
 Baß-Pos. *mf* *pp* *sf*
 Baß-Tuba *mf* *pp* *sf*
 Harfe *ff*
 Pk. *mf* *pp* *sf* *d nach dis umstimmen!*
 I. Vln. *f* *p* *f* *sf*
 II. *f* *p* *f* *sf* *marc.*
 Br. *f* *p* *f* *sf*
 Vcll. *f* *p* *f* *sf* *marc.* *più f*
 K.B. *arco* *arco* *f* *sf* *più f* *marc.*

strin - - - - -

I. *mf*
 Fl. I. *mf*
 II. III. *mf*
 Ob. *mp*
 Engl. H. *mp*
 Kl. *a 2. mp marc.* *espress. mf marc.*
 Fg. *a 2. mf*
 Trp. I. *Solo. dolce mf poco marc.*
 Hrn. *>mp* *espress. mf marc.* *Solo. espress. mf ben marc.*
 Harfe. *mf*
 Vln. I. *espress. mf* *mp*
 II. *mf*
 Br. *mf*
 Vcll. *mp* *espress. mp f marc.*
 K. B. *mf*

strin - - - - -

gen - - - do animato (♩ = 92)

I. Fl. *mf* *f* *piuf*

II. III. Fl. *mf* *ff* *f* *piuf*

Ob. *mf* *marc.* *sempre f marc.* *piuf* *piuf*

Engl. H. *mf* *f* *piuf*

Kl. *f* *f* *piuf* *ff*

Fg. *f* *f* *ff* *ff*

Trp. I. *pp*

Hrn. *mp* *mf* *mf* *f* *f* *f*

I. Vln. *f* *piuf* *ff*

II. Vln. *f* *marc.* *piuf* *ff* *marc.*

Br. *f* *piuf* *ff*

Vcll. *f* *f* *piuf* *ff*

K. B. *f* *f* *ff*

gen - - - do animato (♩ = 92)

12

I. Fl. *ff*
 II. III. *ff*
 Ob. *ff* a 2. *tr*
 Engl. H. *ff*
 Kl. *ff*
 Fg. *ff* a 2.
 Trp. I. *f*
 Hrn. I. *mf*
 Hrn. II. *mf* *f* *sempre*
 Bck. *mf* *pp*
 Harfe. *ff*
 Vln. I. *sempre ff*
 Vln. II. *sempre ff*
 Br. *sempre ff* *divisi*
 Vcll. *sempre ff*
 K.B. *sempre ff*

12

I. Fl. *sempre ff*

II. III. Fl. *sempre ff*

Ob. *sempre ff*

Engl. H. *sempre ff*

Kl. *sempre ff*

Fg. *sempre ff*

I. Trp. *mf* *f* *marc.* *f*

II. III. Trp. *marc.* *f* *marc.* *f*

Hrn. *marc.* *f* *marc.* *f*

Ten. Pos. *f*

Baß-Pos. *f*

Baß-Tuba. *f*

Harfe. *fff*

Pk. *f* D nach Dis umstimmen

I. Vln. *sempre ff*

II. Vln. *sempre ff*

Br. *sempre ff* unis.

Vcll. *sempre ff*

K. B. *sempre ff*

I. Fl. *sempre ff*
 II. III. Fl. *sempre ff*
 Ob. *sempre ff*
 Engl. H. *sempre ff*
 Kl. *ff*
 Fg. *sempre ff*
 I. Trp. *marc.*
 II. III. Trp. *marc.*
 Hrnr. *f marc.*
 Bck. *f marc.*
 Ten.-Pos. *ff*
 Baß-Pos. *ff*
 Baß-Tuba. *ff*
 Harfe. *ff*
 Pk. *fff*
 I. Vln. *tr*
 II. Vln. *tr*
 Br. *marc.*
 Vcll. *marc.*
 K. B. *marc.*

Molto sostenuto.
(♩ = 40)

14

Fl. I. *p* *pp*

Fl. II. III. *p* *pp*

Ob. *ff* Solo I. *pp* *espress.* *pp*

Kl. *pp*

Fg. I. *pp* *pp*

Hrn. I. Solo *espress.* *mp* *p* *gedämpft.* *pp*

Hrn. II. Solo *espress.* *mp* *p* *gedämpft.* *pp*

Vln. I. *mf* *p* *poco* *pp* *pp* *die obere Hälfte stets senza Sordino*

Vln. II. *mf* *p* *poco* *pp* *pp* *con Sordino*

Br. *mf* *p* *poco* *ppp* *ppp* *con Sordino*

Vcll. *pp* *espress.* *marc. espress.* *pp*

K. B. *pp* *ppp* *pp* *pp* *pp*

Molto sostenuto.
(♩ = 40)

Engl. H. *p* *rit.* *pp*

Kl. Solo *mf* *f* *espr.* *mf* *p*

Fg. I. *p* *f* *mf* *p*

Hrn. IV. *pp* *p* *mf* *p* *pp*

Vln. I. *unis.* *sul A* *espress.* *p* *mp* *f* *p* *pp*

Vln. II. *p* *mp* *f* *p* *pp*

Br. *p* *mp* *f* *p* *pp*

Vcll. *espress.* *marc.* *p* *mp* *f* *mf* *pp*

K. B. *p* *mp* *f* *p* *pp*

(♩ = 46)

rit. - - - a tempo
(♩ = 40)

Fl. I. (♩ = 40) *p*

Ob. *pp espress.* *pp*

Engl. H. *pp espress.* *pp*

Kl. Solo *p espress.*

Fg. *pp* *pp* *p*

Hrnr. *espress.* *pp* *pp* Solo *pp espress.*
offen *pp* *pp* Solo *p*
offen *pp* *pp* *p*

Harfe *pp* *p*

Pk. *tr* *ppp*

Vln. I. *divisi* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
unis.

Vln. II. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
unis.

Br. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vcll. *divisi* *espress.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *tr*
pp

K. B. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
divisi *unis.*

(♩ = 40) rit. - - - a tempo (♩ = 40)

I. Fl. *ben marc.*
 II. III. Fl. *mf*
 Ob. *p*
 Engl. H. *pp*
 Kl. *ben marc.*
 Fg. *espress. mf*
 Trp. I. *pp*
 Hrn. *mf marc.*
 Harfe *mf* *cre - scen - do* *ff*
 Pk. *poco* *pp* *ppp* *H nach A umstimmen!*
 I. Vln. *senza Sord.* *p* *mp* *cresc.*
 II. Vln. *mp* *senza Sord.* *cresc.*
 Br. *mp* *senza Sord.* *cresc.*
 Vcll. *mp* *espress.*
 K. B. *mp*

I. Fl. *f* e cre - scen - do *più f*
 II. III. Fl. *f* e cre - scen - do *più f*
 Ob. *a 2 ben marc.* *f* e cre - scen - do *più f*
 Engl. H. *f ben marc.* e cre - scen - do *più f*
 Kl. *f* e cre - scen - do *più f*
 Fg. *a 2 f* e cre - scen - do *più f*
 I. Trp. *mp* e cre - scen - do *mf*
 II. III. Trp. *ben marc.* *f ben marc.* e cre - scen - do *più f*
 Hrn. *ben marc.* *f ben marc.* e cre - scen - do *più f*
 Ten.-Pos. II. *mf* e cre - scen - do *f*
 Baß-Pos. Baß-Tuba *mf* e cre - scen - do *f*
 Harfe *sempre ff*
 Pk. *pp* e cre - scen - do *ff* *pp*
 I. Vln. *f* e cre - scen - do *più f* e cre -
 II. Vln. *f* e cre - scen - do *più f* e cre -
 Br. *f ben marc.* e cre - scen - do *più f* e cre -
 Vcll. *f ben marc.* e cre - scen - do *più f* e cre -
 K. B. *f* e cre - scen - do *più f* *sempre rit.*

Die 4 Hörner sehr gut markiert.

- assai sostenuto (♩ = 66)

rit. - 17 (♩ = 44)

I. Fl. *cre - scen - do ff marcato*
 II. III. Fl. *cre - scen - do ff marcato*
 Ob. *cre - scen - do ff marcato*
 Engl. H. *cre - scen - do ff*
 Kl. *cre - scen - do ff*
 Fg. *cre - scen - do ff*
 I. Trp. *cre - scen - do ff marc.*
 II. III. Trp. *cre - marc. scen - do ff marc.*
 Hrn. *cre - marc. scen - do ff marc.*
 Bck. *cre - scen - do ff marc.*
 Ten.-Pos. *mf marc. ff marc. pp*
 Baß-Pos. Baß-Tuba *cre - scen - do ff marc.*
 Harfe *sempre fff*
 Pk. *pp f p*
 I. Vln. *scen - do ff marcato*
 II. Vln. *scen - do ff marcato*
 Br. *scen - do ff marcato*
 Vcll. *scen - do ff marcato*
 K. B. *cre - assai sostenuto scen - rit. - do ff*

I. Fl. *fff*
 II. III. Fl. *fff*
 Ob. *fff*
 Engl. H. *fff*
 Kl. *fff*
 Fg. *fff*
 I. Trp. *fff*
 II. III. Trp. *fff*
 Hrn. *fff*
 Ten-Pos. *fff*
 Baß-Pos. *fff*
 Baß-Tuba *fff*
 Harfe *fff*
 Pk. *ff*
 I. Vln. *fff*
 II. Vln. *fff*
 Br. *fff*
 Vcll. *fff*
 K.B. *fff*

con tutta forza al Fine
sempre ff
sempre ff
sempre ff
ben marc.
sempre ff
sempre ff
con tutta forza al Fine
con tutta forza al Fine
con tutta forza al Fine
con tutta forza al Fine divisi
con tutta forza al Fine

Neue Werke :: New works

von by

MAX REGER

- Op. 76 No. 5. **Herzenstausch:** Du sagst, mein liebes Mütterlein (Heart for heart: You say my heart, o, mother mine). Für einstimmigen Kinderchor Netto M —,20
- Op. 76 No. 22. **Des Kindes Gebet:** Wenn die kleinen Kinder beten (The children's prayer: When the little ones are praying). Für einstimmigen Kinderchor —,20
- Op. 76 **Schlichte Weisen.** Heft IV (No. 37—43).
- Hoch. Mittel. Tief. Broschiert je 3,—
Hoch. Mittel. Tief. Gebunden je 4,—
- No. 37. **Heimat:** Ich habe lieb die helle Sonne (Home: O how I love the golden sunlight). Hoch. Mittel. Tief je 1,—
- No. 38. **Das Mägdlein und der Spatz:** Früh am Morgen ging die Maid (The maiden and the sparrow: In the morning as the maid steps). Hoch. Mittel. Tief je 1,—
- No. 39. **Abendlied:** Langsam wird mein Kindchen müde (Evening song: Slowly sinks my child to slumber). Hoch. Mittel. Tief je 1,—
- No. 40. **Wunsch:** Mein Liedlein ward ein Büblein (Wish: O were my song a youngster). Hoch. Mittel. Tief je 1,—
- No. 41. **An den Frühlingsregen:** Regen, linder Frühlingsregen (To the spring rain: Rain, o gentle rain of springtime). Hoch. Mittel. Tief je 1,—
- No. 42. **Der Postillon:** Trara mein Hörnlein (The Postilion: Trara my little horn). Hoch. Mittel. Tief je 1,—
- No. 43. **Brunnensang:** Aus dunkler Nacht (The fountain's song: In deepest night). Hoch. Mittel. Tief je 1,—
- Heft V (No. 44—51). **Aus der Kinderwelt.** Acht kleine Lieder.
- Broschiert 3,—
Gebunden 4,—
- No. 44. **Klein Marie:** Marie auf der Wiese (Little Marie: Marie on the meadow) 1,—
- No. 45. **Lutschemäulchen:** Lutschemund, treib's nur nicht gar zu bunt (Little Thuck-away: Thuck-away, don't eat my thumb in play) 1,—
- No. 46. **Soldatenlied:** So ein rechter Soldat (A Soldiers Song: And a soldier right true) 1,—
- No. 47. **Schlaf' ein:** Leise tritt der Mond heraus (Lullaby: Gently the moon steps forth) 1,—
- No. 48. **Zwei Mäuschen:** Es waren mal zwei Mäuschen (Two little Mice: One day, there were two little mice) 1,—
- No. 49. **Ein Tänzchen:** Auf der schönen Wiese (A Dance: In the garden o'er grass and daisy) 1,—
- No. 50. **Knecht Ruprecht:** Draußen weht es bitterkalt (Santa Claus: Outside blows a bitter breeze) 1,—
- No. 51. **Die fünf Hühnerchen:** Ich war mal in dem Dorfe (The five Chickens: One day in our village) 1,—
- Op. 83 No. 9. **Abschied:** Abendlich schon rauscht der Wald. Für Männerchor. Partitur 1,—. Stimmen (je —,20) —,80 1,80
- Op. 103. **Hausmusik.**
- B. **Zwei kleine Sonaten.** Für Violine und Klavier.
- No. 1. D moll. No. 2. A dur je 2,50
- Op. 107. **Sonate** (B dur). Für Klarinette (original) oder Bratsche oder Violine und Klavier je 6,—
- Op. 109. **Quartett** (Es dur). Für zwei Violinen, Bratsche und Violoncell. Partitur und Stimmen 15,—

- Op. 110 No. 1. **Motette:** Mein Odem ist schwach (Motet: My breath is corrupt). Für fünfstimmigen gemischten Chor. Partitur 2,50. Stimmen (je —,50) 2,— Netto M 4,50
- Op. 111 A. **Drei Duette.** Für Sopran und Alt. Komplet 3,—
- No. 1. **Waldesstille:** Und haben auch im grünen Wald (Woodland silence: And though within the woodland green) 1,50
- No. 2. **Frühlingsfeier:** Sonntag und Frühlingsmorgen (Spring festival: Springtime and sunday morning) 1,50
- No. 3. **Abendgang:** Aus schimmernden Zweigen (Evening walk: From shimmering branches) 1,50
- Op. 111 B. **Drei Gesänge.** Für vierstimmigen Frauenchor.
- No. 1. **Im Himmelreich ein Haus steht** (In heaven doth a house rise). Partitur 1,—. Stimmen (je —,20) —,80 1,80
- No. 2. **Abendgang im Lenz:** Selig durch die Fluren gehn (Evening walk in spring: Silent through the fields we go). Partitur 1,—. Stimmen (je —,20) —,80 1,80
- No. 3. **Er ist's:** Frühling läßt sein blaues Band ('Tis spring: Springtime lets its azure band). Partitur 1,—. Stimmen (je —,20) —,80 1,80
- Op. 111 C. **Drei Gesänge.** Für dreistimmigen Frauenchor.
- No. 1. **Im Himmelreich ein Haus steht** (In heaven doth a house rise). Partitur 1,—. Stimmen (je —,20) —,60 1,60
- No. 2. **Abendgang im Lenz:** Selig durch die Fluren gehn (Evening walk in spring: Silent through the fields we go). Partitur 1,—. Stimmen (je —,20) —,60 1,60
- No. 3. **Er ist's:** Frühling läßt sein blaues Band ('Tis spring: Springtime lets its azure band). Partitur 1,—. Stimmen (je —,20) —,60 1,60
- Op. 112. **Die Nonnen:** Helle Silberglocken schwingen (The nuns: Little bells of silver swinging). Für gemischten Chor und großes Orchester. Partitur } Preis nach Vereinbarung.
Orchesterstimmen }
Chorstimmen (je 1,—) 4,—
Klavier-Auszug 6,—
- Op. 113. **Quartett** (D moll). Für Violine, Bratsche, Violoncell und Klavier. 15,—
- Op. 114. **Konzert** (F moll). Für Klavier und Orchester. Für zwei Klaviere zu vier Händen (Partitur-Ausgabe) 10,—
Preis des Orchestermaterials nach Übereinkunft.
- Op. 115. **Episoden.** Klavierstücke für große und kleine Leute. Heft I (No. 1—4). Heft II (No. 5—8) je 3,—
- Op. 117. **Werke für die Violine allein.**
- No. 1. **Präludium und Fuge** (H moll) 2,—
No. 2. **Präludium und Fuge** (G moll) 2,—
No. 3. **Präludium und Fuge** (E moll) 2,—
No. 4. **Chaconne** (G moll) 2,—
- An Zeppelin:** Du, der die Menschheit stolz und kühn. Für eine Singstimme und Klavier 1,—
Für Männerchor. Partitur —,60. Stimmen (je —,15) —,60 1,20
- Weihegesang:** Hochgieblig Haus, umragt von Baumeskronen. Für Alt-Solo, gemischten Chor, Blasinstrumente und Pauken. Partitur 4,—
Blasstimmen 6,—
Alt-Solostimme —,50
Chorstimmen (je —,50) 2,—
- Wiegenlied.** Schließe, mein Kind, schließe die Äuglein zu (Cradle Song: Sleep now, my child, close thy dear eyes). Hoch (E dur). Tief (C dur) je 1,—

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