

Till Eulenspiegels lustige Streiche

für 23 Solostreicher

Richard Strauss

*10 Violini
5 Viole
5 Violoncelli
3 Contrabasso*

Till Eulenspiegels lustige Streiche

für 23 Solostreicher

R. Strauss op.28

Gemächlich. $\text{♩} = \text{♩ des } 4/8$ allmählich lebhafter

Violino 1 *p* *pp*

Violino 2 *p* *pp*

Violino 3 *p* *pp*

Violino 4 *p* *pp*

Violino 5 *p* *pp*

Violino 6 *p* *pp*

Violino 7 *sfz p* *sfz p*

Violino 8 *sfz p* *sfz p*

Violino 9

Violino 10

Gemächlich. $\text{♩} = \text{♩ des } 4/8$ allmählich lebhafter

Viola 1 *p*

Viola 2 *p*

Viola 3 *p*

Viola 4

Viola 5

Gemächlich. $\text{♩} = \text{♩ des } 4/8$ allmählich lebhafter

Violoncello 1 *sfz p* *p* *cresc.*

Violoncello 2 *sfz p*

Violoncello 3

Violoncello 4 *p*

Violoncello 5 *p*

Gemächlich. $\text{♩} = \text{♩ des } 4/8$ allmählich lebhafter

Contrabasso 1 *p*

Contrabasso 2

Contrabasso 3

Volles Zeitmass.(sehr lebhaft)

1

Vln. 1 *p* *mf* *fp* *cresc.* *fp*

Vln. 2 *mf* *fp* *cresc.* *fp*

Vln. 3 *p* *mf* *fp* *cresc.* *fp*

Vln. 4 *mf* *fp* *cresc.* *fp*

Vln. 5 *p* *mf* *fp*

Vln. 6 *p* *mf*

Vln. 7 *p* *mf*

Vln. 8 *p* *mf*

Vln. 9 *p* *mf*

Vln. 10 *p* *mf*

Volles Zeitmass.(sehr lebhaft)

1

Vla. 1 *p* *mf* *p*

Vla. 2 *p* *mf*

Vla. 3 *pizz.* *p* *f*

Vla. 4 *pizz.* *p* *f*

Vla. 5 *pizz.* *p* *f*

Volles Zeitmass.(sehr lebhaft)

1

Vcl. 1 *f* *mf* *cresc.* *ff*

Vcl. 2 *p* *mf*

Vcl. 3 *p* *f*

Vcl. 4 *p* *f*

Vcl. 5 *p* *f*

Volles Zeitmass.(sehr lebhaft)

1

Cb. 1 *f* *pizz.*

Cb. 2 *p* *f*

Cb. 3 *p* *f*

Vln. 1 *sfz* *f*

Vln. 2 *sfz* *f*

Vln. 3 *sfz* *f*

Vln. 4 *sfz* *f*

Vln. 5 *p* *sfz* *p* *sfz*

Vln. 6 *p* *sfz* *p* *sfz*

Vln. 7 *p* *sfz* *p* *sfz*

Vln. 8 *p* *sfz* *p* *sfz*

Vln. 9 *f* *sfz*

Vln. 10 *f* *sfz*

Vla. 1 *sfz* *mf*

Vla. 2 *sfz* *mf*

Vla. 3

Vla. 4 *arco* *sfz*

Vla. 5 *arco* *sfz*

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4 *arco* *mf* *arco* *mf*

Vlc. 5 *arco* *mf* *arco* *mf*

Cb. 1

Cb. 2

Cb. 3

8va

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vln. 3 *mf* *f* *ff*

Vln. 4 *mf* *f* *ff*

Vln. 5 *p* *cresc. -* *f* *ff*

Vln. 6 *p* *cresc. -* *f* *ff*

Vln. 7 *p* *cresc. -* *f* *ff*

Vln. 8 *p* *cresc. -* *f* *ff*

Vln. 9 *mf* *mf* *f* *ff*

Vln. 10 *mf* *f* *ff*

Vla. 1 *cresc. -* *f* *ff*

Vla. 2 *cresc. -* *f* *ff*

Vla. 3 *arco* *mf* *f* *ff*

Vla. 4 *mf* *f* *ff*

Vla. 5 *mf* *f* *ff*

Vcl. 1 *mf* *mf* *f*

Vcl. 2 *mf* *f*

Vcl. 3 *arco* *mf* *f*

Vcl. 4 *cresc. -* *f*

Vcl. 5 *cresc. -* *f*

Cb. 1 *arco* *mf* *pizz.* *arco* *mf* *f*

Cb. 2 *fz* *(pizz.)* *arco* *fz* *mf* *f*

Cb. 3

sua **Immer sehr lebhafter** *poco rit.* **3** tempo

Vln. 1 *ff* *sua* *ff* *p* *f* *p*

Vln. 2 *ff* *sua* *ff* *ff* *p* *f* *p*

Vln. 3 *ff* *sua* *ff* *ff* *p* *f* *p*

Vln. 4 *ff* *ff* *ff* *p* *f* *p*

Vln. 5 *ff* *ff* *ff* *p* *f* *p*

Vln. 6 *ff* *ff* *ff* *p* *f* *p*

Vln. 7 *ff* *ff* *ff* *p* *f*

Vln. 8 *ff* *ff* *ff*

Vln. 9 *ff* *ff* *ff*

Vln. 10 *ff* *ff* *ff*

Immer sehr lebhafter *lustig* *poco rit.* **3** tempo

Vla. 1 *ff* *mf* *sfz* *ff* *p*

Vla. 2 *ff* *sfz* *ff* *p*

Vla. 3 *ff* *sfz* *ff* *p*

Vla. 4 *ff* *sfz*

Vla. 5 *ff* *ff* *p* *f*

Immer sehr lebhafter *poco rit.* **3** tempo

Vcl. 1 *ff* *ff* *ff*

Vcl. 2 *ff* *ff* *ff*

Vcl. 3 *ff* *ff* *ff* *p* *f*

Vcl. 4 *ff* *ff* *ff*

Vcl. 5 *ff* *ff* *ff* *p*

Immer sehr lebhafter *poco rit.* **3** tempo

Cb. 1 *ff* *ff* *p* *f*

Cb. 2 *ff* *ff* *p*

Cb. 3 *arco* *ff* *ff* *p*

This page contains a musical score for a string ensemble, consisting of 10 Violin parts (Vln. 1-10), 5 Viola parts (Vla. 1-5), 5 Violoncello parts (Vlc. 1-5), and 3 Contrabasso parts (Cb. 1-3). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also trill ornaments and triplet markings (indicated by a '3' over a group of notes). The parts are arranged in a standard orchestral layout, with Violins on the top staves and Contrabasses on the bottom staves.

4
 Vln. 1 *gsta.* *cresc.* - *ff* *mf* *f* *mf*
 Vln. 2 *gsta.* *cresc.* - *ff* *mf* *f* *mf*
 Vln. 3 *gsta.* *cresc.* - *ff* *ff* *mf* *f* *mf*
 Vln. 4 *gsta.* *cresc.* - *ff* *ff* *mf* *f* *mf*
 Vln. 5 *cresc.* - *ff* *ff* *f*
 Vln. 6 *cresc.* - *ff* *mf*
 Vln. 7 *cresc.* - *ff*
 Vln. 8 *f* *cresc.* *ff*
 Vln. 9 *f* *cresc.* - *ff*
 Vln. 10 *f* *cresc.* - *ff* *mf* *f* *mf* *f*
 Vla. 1 *cresc.* - *ff* *mf* *f* *mf* *f*
 Vla. 2 *cresc.* - *ff* *mf* *f* *mf*
 Vla. 3 *ff* *ff* *f* *mf*
 Vla. 4 *ff* *ff*
 Vla. 5 *f* *mf*
 Vlc. 1 *cresc.* - *ff* *mf* *f*
 Vlc. 2 *ff*
 Vlc. 3 *ff* *f* *mf*
 Vlc. 4 *ff* *f* *mf* *mf* *f*
 Vlc. 5 *ff* *cresc.*
 Cb. 1 *ffp* *cresc.*
 Cb. 2 *ffp* *cresc.*
 Cb. 3 *ffp* *cresc.*

This page of a musical score is for a string orchestra, consisting of 10 Violin (Vln.) parts, 5 Viola (Vla.) parts, 5 Violoncello (Vcl.) parts, and 3 Contrabass (Cb.) parts. The score is written in a common time signature and a key signature with one flat (B-flat). The music features a variety of dynamic markings, including *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). A section marker '5' is placed above the first measure of the fifth system for each instrument part. The Violin parts (Vln. 1-10) show a general upward trend in dynamics, with many parts starting at *cresc.* and reaching *ff* by the end of the page. The Viola parts (Vla. 1-5) also show a dynamic increase, with some parts starting at *f* and reaching *ff*. The Violoncello (Vcl. 1-5) and Contrabass (Cb. 1-3) parts start at *f* and reach *ff* by the end of the page. The score is densely written with many notes and rests, indicating a complex and energetic piece.

This page of a musical score contains parts for strings and woodwinds, measures 6 through 10. The string section includes Violins 1-10, Violas 1-5, and Cellos 1-3. The woodwind section includes Clarinets 1-3. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The first five measures (6-10) feature a complex rhythmic pattern in the strings, primarily consisting of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo). In measure 6, there is a change in dynamics to *dim.* (diminuendo) and *p* (piano). The woodwinds play a similar rhythmic pattern, also starting with *ff* and moving to *dim.* and *p* in measure 6. The score includes various musical notations such as slurs, ties, and dynamic markings. A large number '6' is placed above the first measure of each section to indicate the measure number. The page ends with a page number '- 10 -' at the bottom center.

This musical score is for a string and woodwind ensemble. It consists of the following parts:

- Violins (Vln. 1-10):** Ten staves. Vln. 1 starts with a forte (*f*) dynamic, followed by piano (*p*), pianissimo (*pp*), and *p espr.* markings.
- Violas (Vla. 1-5):** Five staves. Vln. 3 and 4 have *mf* and *pp* markings. Vln. 5 has *mf* and *dim.* markings.
- Cellos (Vcl. 1-5):** Five staves. Vcl. 3 and 4 have *p* markings. Vcl. 5 has *p* and *espr.* markings.
- Contrabasses (Cb. 1-3):** Three staves. Cb. 1 has *p espr.* markings.

The score includes various dynamic markings (*f*, *p*, *mf*, *pp*, *ppp*) and performance instructions such as *espr.* (espressivo) and *dim.* (diminuendo). The notation features complex phrasing with many slurs and ties across measures.

8va-----7

Violin staves 1 through 10. Staves 1, 2, 3, and 4 contain musical notation with various dynamics and articulations. Staff 1 includes dynamics *mf*, *f*, *mf*, and *p*. Staff 2 includes *p*, *f*, *mf*, and *p*. Staff 3 includes *mf*, *dim.*, *pp*, *mf*, *f*, and *mf*. Staff 4 includes *p* and *mf*. Staves 5, 6, 7, 8, 9, and 10 are mostly empty or contain minimal notation.

7

Viola staves 1 through 5. Staff 1 includes dynamics *p*, *mf*, *f*, and *p*. Staff 2 includes *p*, *pizz.*, and *arco*. Staff 3 includes *pizz.* and *p*. Staff 4 includes *pizz.* and *p*. Staff 5 is mostly empty.

7

Violoncello staves 1 through 5. Staff 1 is mostly empty. Staff 2 is mostly empty. Staff 3 is mostly empty. Staff 4 is mostly empty. Staff 5 includes *pizz.* and *p*.

7

Cello staves 1 through 3. Staff 1 includes *pizz.* and *p*. Staff 2 is mostly empty. Staff 3 is mostly empty.

8

Vln. 1 *ff*

Vln. 2 *sva* *p* *ff* *sf*

Vln. 3 *p* *ff* *sf*

Vln. 4 *p* *ff* *sf*

Vln. 5 *p* *ff* *sf*

Vln. 6 *p* *ff* *sf*

Vln. 7 *p* *ff* *sf*

Vln. 8 *pizz.* *p* *arco* *p* *ff* *sf*

Vln. 9 *pizz.* *p* *arco* *p* *ff* *sf*

Vln. 10 *pizz.* *p* *ff* *sf*

Vla. 1 *ff*

Vla. 2 *p* *arco* *ff* *f*

Vla. 3 *p* *arco* *ff* *f*

Vla. 4 *p* *ff*

Vla. 5 *p* *ff*

Vcl. 1 *p* *ff*

Vcl. 2 *ff*

Vcl. 3

Vcl. 4

Vcl. 5 *(pizz.)* *p*

Cb. 1 *(pizz.)* *p*

Cb. 2

Cb. 3

8

Vln. 1 *f* < *ff* *p* *grazioso*
 Vln. 2 *f*
 Vln. 3 *p* *f*
 Vln. 4 *p* *f*
 Vln. 5 *p* *f*
 Vln. 6 *pizz.* *f*
 Vln. 7 *pizz.* *f*
 Vln. 8 *pizz.* *f* *arco* *pp*
 Vln. 9 *pizz.* *f* *arco* *pp*
 Vln. 10 *p* *f* *pp*
 Vla. 1 *f* *p* *dim.* *pp*
 Vla. 2 *f* *p* *dim.* *pp*
 Vla. 3 *pizz.* *f* *arco* *p* *dim.* *pp*
 Vla. 4 *pizz.* *f*
 Vla. 5
 Vlc. 1
 Vlc. 2
 Vlc. 3
 Vlc. 4 *pizz.* *f* *arco* *p*
 Vlc. 5 *(pizz.)* *f* *arco* *p grazioso*
 Cb. 1 *(pizz.)* *f* *arco* *p grazioso*
 Cb. 2 *arco* *p*
 Cb. 3

Vln. 1 *p grazioso*
 Vln. 2 *p* *p grazioso*
 Vln. 3 *p*
 Vln. 4
 Vln. 5 *p*
 Vln. 6 *p* arco
 Vln. 7 *p* arco
 Vln. 8
 Vln. 9 *pp*
 Vln. 10 *pp*
 Vla. 1
 Vla. 2 *p*
 Vla. 3
 Vla. 4 arco *p*
 Vla. 5 arco *pp*
 Vlc. 1
 Vlc. 2
 Vlc. 3
 Vlc. 4
 Vlc. 5 *pp*
 Cb. 1
 Cb. 2
 Cb. 3

9

espr.
mf dim. p

Vln. 1

espr.
mf dim. p

Vln. 2

espr.
mf dim. p

Vln. 3

espr.
mf dim. p

Vln. 4

Vln. 5

Vln. 6

Vln. 7

espr.
mf dim.

Vln. 8

Vln. 9

Vln. 10

9

espr.
mf dim.

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

mf dim. pp

pp

pp

9

espr.
mf dim.

Vcl. 1

espr.
mf dim.

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

mf dim. pp

mf cresc.

9

p

Cb. 1

Cb. 2

Cb. 3

This musical score is for a string and woodwind ensemble. It consists of 10 violin staves (Vln. 1-10), 5 viola staves (Vla. 1-5), and 3 cello staves (Vcl. 1-3). The score is written in a common time signature and a key signature with one flat. The dynamics range from *ff* (fortissimo) to *sfz* (sforzando). The score includes various musical notations such as slurs, accents, and triplets. The woodwind parts (cellos) enter in the second measure of the system. The string parts feature complex rhythmic patterns and dynamic changes throughout the piece.

(*sta*)₁ 10 *sta*

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vln. 3 *ff* *ff*

Vln. 4 *ff* *ff*

Vln. 5 *ff* *ff*

Vln. 6 *ff* *ff*

Vln. 7 *ff* *ff*

Vln. 8 *ff* *ff*

Vln. 9 *ff* *ff*

Vln. 10 *ff* *ff*

Vla. 1 *ff* *ff*

Vla. 2 *ff* *ff*

Vla. 3 *ff* *ff*

Vla. 4 *ff* *ff*

Vla. 5 *ff* *ff*

Vcl. 1 *ff* *ff* *ff*

Vcl. 2 *ff* *ff* *ff*

Vcl. 3 *ff* *ff* *ff*

Vcl. 4 *ff* *ff* *ff*

Vcl. 5 *ff* *ff* *ff*

Cb. 1 *ff* *pizz.* *arco* *ff* *arco*

Cb. 2 *ff* *pizz.* *arco* *ff* *arco*

Cb. 3 *ff* *pizz.* *arco* *ff* *arco*

(swa)-----1

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts include a performance instruction *(swa)* at the beginning of the first measure. The Violin 1 part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 2 part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 3 (Vln. 3) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 4 (Vln. 4) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 5 (Vln. 5) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 6 (Vln. 6) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 7 (Vln. 7) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 8 (Vln. 8) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 9 (Vln. 9) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violin 10 (Vln. 10) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Viola 1 (Vla. 1) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Viola 2 (Vla. 2) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Viola 3 (Vla. 3) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Viola 4 (Vla. 4) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Viola 5 (Vla. 5) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violoncello 1 (Vcl. 1) part features a dynamic marking *ff* at the end of the first measure. The Violoncello 2 (Vcl. 2) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violoncello 3 (Vcl. 3) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violoncello 4 (Vcl. 4) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Violoncello 5 (Vcl. 5) part features a dynamic marking *dim.* and *p* at the end of the first measure. The Cello 1 (Cb. 1) part features a dynamic marking *sfz* at the end of the first measure. The Cello 2 (Cb. 2) part features a dynamic marking *sfz* at the end of the first measure. The Cello 3 (Cb. 3) part features a dynamic marking *sfz* at the end of the first measure. The Double Bass 1 (Cb. 1) part features a dynamic marking *sfz* at the end of the first measure. The Double Bass 2 (Cb. 2) part features a dynamic marking *sfz* at the end of the first measure. The Double Bass 3 (Cb. 3) part features a dynamic marking *sfz* at the end of the first measure. The score also includes performance instructions such as *pizz.* (pizzicato) and *dim.* (diminuendo).

11

Violin section score for measures 11-15. The section consists of ten staves (Vln. 1-10). Measure 11 is marked with a first ending bracket. Dynamics include *pp* and *p*. The music features intricate sixteenth-note patterns in the upper staves.

11

Viola section score for measures 11-15. The section consists of five staves (Vla. 1-5). Measure 11 is marked with a first ending bracket. Dynamics include *pp* and *p*. The music features sixteenth-note patterns in the upper staves.

11

Violoncello section score for measures 11-15. The section consists of five staves (Vcl. 1-5). Measure 11 is marked with a first ending bracket. Dynamics include *pp* and *pizz.*. The music features sixteenth-note patterns in the upper staves.

11

Cello section score for measures 11-15. The section consists of three staves (Cb. 1-3). Measure 11 is marked with a first ending bracket. Dynamics include *pp*. The music features sixteenth-note patterns in the upper staves.

This musical score page features 18 staves for various instruments. The Violin section (Vln. 1-10) is in the upper half, the Viola section (Vla. 1-5) is in the middle, and the Cello section (Cb. 1-3) is at the bottom. The score includes dynamic markings such as *pp*, *p*, *sf*, *cresc.*, *pizz.*, and *arco*. A large number '12' is placed above the staff for Violin 10, Viola 5, and Cello 3. The music is written in a key signature of two flats and a common time signature.

This page of a musical score contains staves for Violins (Vln. 1-10), Violas (Vla. 1-5), and Woodwinds (Vcl. 1-5, Cb. 1-3). The score is written in 2/4 time with a key signature of one flat. The first four measures show a dynamic shift from fortissimo (f) to piano (p) across the string section. The woodwinds enter in measure 4 with a mezzo-forte (mf) dynamic. Performance markings include *f*, *mf*, *p*, *pp*, *dim.*, *arco*, *pizz.*, and *sf*.

Gemächlich. $\text{♩} = \text{♩}$ des vorigen Zeitmasses.

13

Vln. 1 *p* *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Gemächlich. $\text{♩} = \text{♩}$ des vorigen Zeitmasses.

13

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *pp* *p*

Vla. 4 *pp* *p*

Vla. 5 *pizz* *p* *arco* *mf*

Gemächlich. $\text{♩} = \text{♩}$ des vorigen Zeitmasses.

13

Vcl. 1 *mf*

Vcl. 2 *mf* *p*

Vcl. 3 *p*

Vcl. 4 *pizz* *p* *arco* *mf*

Vcl. 5 *p* *arco* *mf*

Gemächlich. $\text{♩} = \text{♩}$ des vorigen Zeitmasses.

13

Cb. 1 *p* *arco* *mf*

Cb. 2 *p* *mf*

Cb. 3

(schelmisch) 14 *doppelt so schnell*

Vln. 1 *p* *p*

Vln. 2 *f* *pp* *3* *cresc.* *f*

Vln. 3 *f* *pp* *3* *cresc.* *f*

Vln. 4 *f* *pp* *3* *cresc.* *f*

Vln. 5 *p* *f* *pp* *3* *cresc.* *f*

Vln. 6 *p* *f* *pizz.* *p* *arco* *f* *dim.* *pp*

Vln. 7 *p* *f* *pizz.* *p* *arco* *f* *dim.*

Vln. 8 *p* *6* *f* *arco*

Vln. 9 *pizz.* *p* *f* *arco* *dim.* *pp*

Vln. 10 *pizz.* *p* *f* *arco* *dim.*

Vla. 1 *f* *dim.* *pp* *f*

Vla. 2 *f* *dim.* *pp* *f* *dim.* *pp*

Vla. 3 *p* *f* *dim.*

Vla. 4 *p* *pp* *f*

Vla. 5 *pp* *f* *dim.* *pp*

Vcl. 1 *f* *dim.* *f* *dim.*

Vcl. 2 *f* *dim.* *pp* *f* *dim.*

Vcl. 3 *pp* *f* *pp*

Vcl. 4 *p* *pp* *f* *arco* *dim.* *pp*

Vcl. 5 *p* *3* *p* *f* *arco* *dim.* *pp*

Cb. 1 *pizz.* *p* *f* *p* *arco* *f* *dim.* *pp*

Cb. 2 *f* *dim.* *pp*

Cb. 3 *f*

wieder noch einmal so langsam

Erstes Zeitmass.(sehr lebhaft)

Vln. 1 *p*

Vln. 2 *pp* 3

Vln. 3 *pp* 3

Vln. 4 *pp* 3

Vln. 5 *pp* 3

Vln. 6 *pizz.* *pp*

Vln. 7 *pizz.* *pp*

Vln. 8 *pizz.* *pp*

Vln. 9 *pizz.* *pp*

Vln. 10

ohne Dämpfer *f* *p* glissando

cresc.

wieder noch einmal so langsam

Erstes Zeitmass.(sehr lebhaft)

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *pp*

Vla. 4 *pp*

Vla. 5 *pp*

wieder noch einmal so langsam

Erstes Zeitmass.(sehr lebhaft)

Vlc. 1 *p*

Vlc. 2 *pp* *p*

Vlc. 3 *pp* *p*

Vlc. 4 *pp*

Vlc. 5 *pp* *pizz.* *f*

wieder noch einmal so langsam

Erstes Zeitmass.(sehr lebhaft)

Cb. 1 *pp* *f*

Cb. 2 *p*

Cb. 3

15 16

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vln. 3 *p* *mf* *p*

Vln. 4 *p* *mf*

Vln. 5 *p* *mf* *mf*

Vln. 6 *p* *mf* *p*

Vln. 7 *p* arco *mf* *p*

Vln. 8 *p* arco

Vln. 9 *mf* *f* *mf*

Vln. 10 *mf* *f* *mf*

15 16

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vla. 4 *p* *p*

Vla. 5 *p* *p*

15 16

Vcl. 1 *f* *p*

Vcl. 2 *f* *p*

Vcl. 3 *p* *p*

Vcl. 4 *p* arco *pp* arco

Vcl. 5 *pp*

15 16

Cb. 1 arco *p* arco

Cb. 2 *pp*

Cb. 3 pizz. *p*

drängend
svca
tr

Vln. 1 *f* (liebeglühend) drängend *mf*

Vln. 2 *f* (liebeglühend) *mf*

Vln. 3 *f* (liebeglühend) *mf*

Vln. 4 *f* (liebeglühend) *mf*

Vln. 5 *f* (liebeglühend) *mf*

Vln. 6 *f* (liebeglühend) *mf*

Vln. 7 *f* (liebeglühend) *mf*

Vln. 8 *f* (liebeglühend) *mf*

Vln. 9 *f* (liebeglühend) *mf*

Vln. 10 *pizz.* *p* *p*

Vla. 1 drängend *schierzando* *p* drängend

Vla. 2 *schierzando* *p*

Vla. 3 *f*

Vla. 4 *pizz.* *p*

Vla. 5 *p*

Vcl. 1 drängend *f* *pp* drängend *p*

Vcl. 2 *f* *pp* *p*

Vcl. 3 *pp* *p*

Vcl. 4 *pp* *p*

Vcl. 5 *pp* *p*

Cb. 1 *pp* *pizz.* *p* drängend *f* drängend *f*

Cb. 2 *p* *pizz.* *p* *f*

Cb. 3 *p* *arco* *pp*

steigern 17 ruhiger

Vln. 1 *mf* *molto cresc.* *ff* *pp*

Vln. 2 *mf* *molto cresc.* *ff* *pp* *sva.---*

Vln. 3 *mf* *molto cresc.* *ff* *p*

Vln. 4 *mf* *molto cresc.* *ff*

Vln. 5 *mf* *molto cresc.* *ff*

Vln. 6 *mf* *molto cresc.* *ff* *p*

Vln. 7 *pizz.* *arco* *mf* *molto cresc.* *ff* *pizz.* *pp*

Vln. 8 *mf* *mf* *molto cresc.* *ff* *tr* *pp*

Vln. 9 *mf* *arco* *molto cresc.* *ff* *p* *pizz.*

Vln. 10 *mf* *molto cresc.* *ff* *pp*

steigern 17 ruhiger

Vla. 1 *mf* *molto cresc.* *ff* *p*

Vla. 2 *mf* *molto cresc.* *ff* *pizz.* *pp*

Vla. 3 *pizz.* *arco* *mf* *molto cresc.* *ff*

Vla. 4 *mf* *mf* *molto cresc.* *ff*

Vla. 5 *arco* *mf* *molto cresc.* *ff*

steigern 17 ruhiger

Vcl. 1 *pizz.* *mf* *molto cresc.* *ff* *dim.* *p*

Vcl. 2 *pizz.* *mf* *molto cresc.* *ff*

Vcl. 3 *arco* *mf* *molto cresc.* *ff*

Vcl. 4 *arco* *mf* *molto cresc.* *ff* *pizz.* *pp*

Vcl. 5 *mf* *molto cresc.* *ff* *pizz.* *pp*

steigern 17 ruhiger

Cb. 1 *mf* *molto cresc.* *ff* *pp*

Cb. 2 *mf* *molto cresc.* *ff*

Cb. 3 *mf* *molto cresc.* *ff*

Vln. 1 *wütend*
 Vln. 2 *f*
 Vln. 3 *p* *f*
 Vln. 4 *pp* *f*
 Vln. 5 *pp* *p* *f*
 Vln. 6 *p* *pp* *f*
 Vln. 7 *p* *pp* *f*
 Vln. 8 *f*
 Vln. 9 *pizz.* *pp* *f*
 Vln. 10 *f*
 Vla. 1 *wütend*
 Vla. 2 *f*
 Vla. 3 *pp* *pp* *f*
 Vla. 4 *pp* *pp* *ff*
 Vla. 5 *pp* *pp* *ff*
 Vcl. 1 *pp* *pp* *f*
 Vcl. 2 *pp* *pp* *f*
 Vcl. 3 *pp* *pp* *ff*
 Vcl. 4 *ff*
 Vcl. 5 *ff*
 Cb. 1 *ff*
 Cb. 2 *pp* *f*
 Cb. 3 *ff*

18 immer lebhafter

Violin section score for measures 18-24. The section consists of ten staves (Vln. 1-10). The music is in a key with one flat and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics range from piano (p) to fortissimo (f). Trills are indicated in measures 18, 19, 20, and 21. A 'su' (sul tasto) instruction is present in measure 24.

18 immer lebhafter

Viola section score for measures 18-24. The section consists of five staves (Vla. 1-5). The music is in a key with one flat and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics range from piano (p) to fortissimo (f).

18 immer lebhafter

Violoncello section score for measures 18-24. The section consists of five staves (Vcl. 1-5). The music is in a key with one flat and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics range from piano (p) to fortissimo (f).

18 immer lebhafter

Cello section score for measures 18-24. The section consists of three staves (Cb. 1-3). The music is in a key with one flat and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics range from piano (p) to fortissimo (f). The first staff includes a 'arco' instruction.

Violins (Vln. 1-10):
- Vln. 1: *scharf gestossen*, *p*
- Vln. 2: *scharf gestossen*, *p*
- Vln. 3: *scharf gestossen*, *f*
- Vln. 4: *scharf gestossen*, *p*
- Vln. 5: *scharf gestossen*, *p*
- Vln. 6: *scharf gestossen*, *p*
- Vln. 7: *scharf gestossen*, *f*
- Vln. 8: *scharf gestossen*, *p*
- Vln. 9: *mf ausdrucksvoll*
- Vln. 10: *mf ausdrucksvoll*
- Dynamics: *p*, *f*, *ff*

Violas (Vla. 1-5):
- Vla. 1: *scharf gestossen*, *p*
- Vla. 2: *scharf gestossen*, *p*
- Vla. 3: *mf ausdrucksvoll*
- Vla. 4: *mf ausdrucksvoll*
- Vla. 5: *mf*
- Dynamics: *f*, *cresc.*, *ff*

Cellos (Vcl. 1-5):
- Vcl. 1: *p*
- Vcl. 2: *p*
- Vcl. 3: *mf ausdrucksvoll*
- Vcl. 4: *mf ausdrucksvoll*
- Vcl. 5: *mf*
- Dynamics: *f*, *cresc.*, *ff*

Cellos (Cb. 1-3):
- Cb. 1: *mf*
- Cb. 2: *mf*
- Cb. 3: *ff*
- Dynamics: *f*, *cresc.*, *ff*

Page number **19** is repeated at the top right of each section.

Vln. 1

Vln. 2

Vln. 3 *ff marcato*

Vln. 4 *ff marcato*

Vln. 5 *ff marcato*

Vln. 6 *ff*

Vln. 7 *ff*

Vln. 8 *ff marcato*

Vln. 9 *ff marcato*

Vln. 10 *ff marcato*

Vla. 1 *ff marcato*

Vla. 2 *ff*

Vla. 3 *ff marcato*

Vla. 4

Vla. 5

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

Cb. 1

Cb. 2

Cb. 3

Vln. 1 *ff marcato* *mf* *f* *dim.*
 Vln. 2 *ff marcato* *f* *sfz dim.* *pp*
 Vln. 3 *ff marcato* *f* *dim.*
 Vln. 4 *ff marcato* *f*
 Vln. 5 *ff marcato*
 Vln. 6 *ff marcato*
 Vln. 7 *ff marcato* *f*
 Vln. 8 *ff marcato* *f*
 Vln. 9 *ff marcato* *f*
 Vln. 10 *ff marcato* *f*
 Vla. 1 *f* *dim.*
 Vla. 2 *ff* *f*
 Vla. 3 *ff* *longa* *dim.* *p*
 Vla. 4 *ff*
 Vla. 5 *ff*
 Vlc. 1 *ff* *longa* *f* *G Saite* *dim.* *3*
 Vlc. 2 *ff* *longa* *f* *G Saite*
 Vlc. 3 *ff*
 Vlc. 4 *ff*
 Vlc. 5 *ff*
 Cb. 1 *ff*
 Cb. 2 *ff*
 Cb. 3 *ff*

20

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vln. 5 *p* *tr*

Vln. 6 *p* *tr*

Vln. 7

Vln. 8

Vln. 9

Vln. 10

20

Vla. 1 *p* *pp*

Vla. 2 *pp*

Vla. 3

Vla. 4

Vla. 5 *pizz.* *p*

20

Vcl. 1 *p* *(arco)* *p*

Vcl. 2 *pizz.* *p*

Vcl. 3 *p*

Vcl. 4 *p*

Vcl. 5 *p*

20

Cb. 1

Cb. 2 *p*

Cb. 3 *p*

Vln. 1 *f* *sva*

Vln. 2 *f* *sva*

Vln. 3 *mf* *f*

Vln. 4 *mf* *f*

Vln. 5 *p* *mf*

Vln. 6 *p* *mf*

Vln. 7 *p* *p*

Vln. 8 *p* *p*

Vln. 9 *p* *p*

Vln. 10 *mf* *pizz.*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *p* *mf*

Vla. 4 *mf*

Vla. 5 *mf* *pizz.*

Vcl. 1 *mf*

Vcl. 2 *mf* *arco*

Vcl. 3 *mf*

Vcl. 4 *mf*

Vcl. 5 *mf*

Cb. 1 *mf*

Cb. 2 *mf*

Cb. 3

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

sva

mf

f

p

f

f

f

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Cb. 1

Cb. 2

Cb. 3

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *p* *f*

Vln. 4 *p* *f*

Vln. 5 *p* *f* *f*

Vln. 6 *p* *f* *f*

Vln. 7 *mf* *p*

Vln. 8

Vln. 9

Vln. 10

Vla. 1 *f*

Vla. 2 *f* *mf*

Vla. 3 *p* *f* *mf* *p*

Vla. 4 *p* *f* *mf*

Vla. 5 *arco* *p* *f*

Vcl. 1 *p* *f* *mf*

Vcl. 2 *f*

Vcl. 3 *f*

Vcl. 4 *p* *f* *f* *mf*

Vcl. 5 *f* *f* *f*

Cb. 1 *f* *f*

Cb. 2 *f*

Cb. 3

Vln. 1 *pp* *cresc.* -
 Vln. 2 *p* *cresc.* -
 Vln. 3 *mf* *cresc.* -
 Vln. 4 *pp* *cresc.* -
 Vln. 5 *mp* *cresc.* -
 Vln. 6 *mf*
 Vln. 7 *dim.* *pp* *p* *mf*
 Vln. 8 *mf*
 Vln. 9 *pp* *cresc.* -
 Vln. 10 *pp* *cresc.* -
 Vla. 1 *pp* *pp* *cresc.* -
 Vla. 2 *p* *pp* *cresc.* -
 Vla. 3 *pp* *p* *mf*
 Vla. 4 *p*
 Vla. 5
 Vlc. 1 *p* *pp* *pp* *cresc.* -
 Vlc. 2 *f* *p* *pp* *cresc.* -
 Vlc. 3 *f* *pp* *p*
 Vlc. 4 *p*
 Vlc. 5
 Cb. 1
 Cb. 2
 Cb. 3

Vln. 1 *f* *ff* *ff* *ff*

Vln. 2 *f* *ff* *ff* *ff*

Vln. 3 *f* *ff* *ff* *ff*

Vln. 4 *f* *ff* *ff* *ff*

Vln. 5 *f* *ff* *ff* *ff*

Vln. 6 *f* *ff* *ff* *ff*

Vln. 7 *f*

Vln. 8 *f*

Vln. 9 *f*

Vln. 10 *f*

Vla. 1 *f* *ff* *ff* *ff*

Vla. 2 *f* *ff* *ff* *ff*

Vla. 3 *f* *ff* *ff* *ff*

Vla. 4

Vla. 5

Vcl. 1 *f* *ff* *ff* *ff*

Vcl. 2 *f* *ff* *ff* *ff*

Vcl. 3 *ff* *ff* *ff* *ff*

Vcl. 4 *ff* *ff* *ff* *ff*

Vcl. 5 *ff* *ff* *ff* *ff*

Cb. 1 *ff* *ff* *ff* *ff*

Cb. 2 *ff* *ff* *ff* *ff*

Cb. 3 *ff* *ff* *ff* *ff*

Vln. 1
Vln. 2 *ff*
Vln. 3 *ff*
Vln. 4 *ff*
Vln. 5 *ff*
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10

Violin staves 1 through 10. Staves 1-5 contain musical notation with dynamic markings of *ff*. Staves 6-10 are empty.

Vla. 1 *mf* *cresc. -*
Vla. 2 *mf* *cresc. -*
Vla. 3 *p* *cresc. -*
Vla. 4 *p* *cresc. -*
Vla. 5

Viola staves 1 through 5. Staves 1-2 have *mf* and *cresc. -* markings. Staves 3-4 have *p* and *cresc. -* markings. Staff 5 is empty.

Vcl. 1 *p* *cresc. -*
Vcl. 2 *ff* *p* *cresc. -*
Vcl. 3 *ff* *p* *cresc. -*
Vcl. 4 *ff* *p* *cresc. -*
Vcl. 5 *p* *cresc. -*

Violoncello staves 1 through 5. Staves 1-5 contain musical notation with various dynamic markings including *p*, *ff*, and *cresc. -*.

Cb. 1 *p* *cresc. -*
Cb. 2 *pizz.* *p* *cresc.*
Cb. 3 *pizz.* *p* *cresc.*

Cello and Double Bass staves 1 through 3. Staves 1-3 contain musical notation with dynamic markings including *p*, *pizz.*, and *cresc.*

This page of a musical score is for a string orchestra, consisting of 10 Violin (Vln.) parts, 5 Viola (Vla.) parts, 5 Violoncello (Vcl.) parts, and 3 Double Bass (Cb.) parts. The score is written in a common time signature (C) and includes various musical notations such as dynamics (*ff*), articulation (*arco*, *pizz*), and phrasing slurs. The Violin parts (Vln. 1-10) are in the treble clef, while the Viola, Violoncello, and Double Bass parts are in the bass clef. The score is divided into measures, with some measures containing rests or specific articulation marks. The dynamics are consistently marked as *ff* (fortissimo) throughout the piece. The Double Bass parts include articulation marks for *pizz* (pizzicato) and *arco* (arco). The score is a page from a larger work, as indicated by the page number - 42 - at the bottom.

26 lrichtfertig ♩ = ♩. des 6/8

Vln. 1 *long* *ff* *f* *p* *pp*

Vln. 2 *ff* *f* *p* *pp*

Vln. 3 *ff* *f* *p*

Vln. 4 *ff* *f* *p* *pp*

Vln. 5 *ff* *f* *p* *pp*

Vln. 6 *ff* *f* *p*

Vln. 7 *ff*

Vln. 8 *ff*

Vln. 9 *ff*

Vln. 10 *ff*

26 lrichtfertig ♩ = ♩. des 6/8

Vla. 1 *ff* *long* *pp*

Vla. 2 *ff* *pp*

Vla. 3 *ff* *pp*

Vla. 4 *ff* *pp*

Vla. 5 *ff* *pp*

26 lrichtfertig ♩ = ♩. des 6/8

Vcl. 1 *ff* *p* *pp*

Vcl. 2 *ff*

Vcl. 3 *ff*

Vcl. 4 *ff*

Vcl. 5 *ff*

26 lrichtfertig ♩ = ♩. des 6/8

Cb. 1 *long* *p* *pp*

Cb. 2

Cb. 3

This page of a musical score contains ten systems of staves, each representing a different instrument. The instruments are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Violin 5 (Vln. 5), Violin 6 (Vln. 6), Violin 7 (Vln. 7), Violin 8 (Vln. 8), Violin 9 (Vln. 9), Violin 10 (Vln. 10), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Viola 4 (Vla. 4), Viola 5 (Vla. 5), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), Violoncello 3 (Vcl. 3), Violoncello 4 (Vcl. 4), Violoncello 5 (Vcl. 5), Clarinet 1 (Cb. 1), Clarinet 2 (Cb. 2), and Clarinet 3 (Cb. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system (measures 1-4) features a complex texture with many notes. The second system (measures 5-8) shows a significant reduction in activity, with many staves containing rests. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions such as *pp* and *p* are placed below the staves. Some staves have slurs and accents. The score is printed in black ink on a white background.

schnell und schattenhaft.

Vln. 1 *p* ³

Vln. 2

Vln. 3

Vln. 4

Vln. 5 *sfz p*

Vln. 6 *sfz p*

Vln. 7

Vln. 8

Vln. 9 *mf* *dim.*

Vln. 10 *p*

schnell und schattenhaft.

Vla. 1 *p*

Vla. 2 *mf*

Vla. 3

Vla. 4 *f* *dim.*

Vla. 5

schnell und schattenhaft.

Vcl. 1 *p* *dim.*

Vcl. 2 *f* *dim.*

Vcl. 3 *p* *dim.*

Vcl. 4 *p*

Vcl. 5 *p*

schnell und schattenhaft.

Cb. 1 *p* *dim.*

Cb. 2

Cb. 3 *p* *dim.*

3 *poco rit.* *etwas gemächlicher.*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vln. 5 *p*

Vln. 6 *p*

Vln. 7 *mf* *dim.* *p*

Vln. 8 *mf* *dim.* *p*

Vln. 9 *p*

Vln. 10

Detailed description: This system contains ten violin staves. Staves 1-6 have complex melodic lines with triplets and slurs. Staves 7-8 have simpler melodic lines with dynamics *mf*, *dim.*, and *p*. Staves 9-10 are mostly rests.

poco rit. *etwas gemächlicher.*

Vla. 1 *p*

Vla. 2 *mf* *dim.* *pp*

Vla. 3 *mf* *dim.* *pp*

Vla. 4 *p*

Vla. 5 *mf* *dim.* *p*

Detailed description: This system contains five viola staves. Staves 1-3 have melodic lines with dynamics *p*, *mf*, *dim.*, and *pp*. Staves 4-5 have sustained notes with dynamics *p* and *mf*.

poco rit. *etwas gemächlicher.*

Vcl. 1 *p*

Vcl. 2 *p*

Vcl. 3 *p*

Vcl. 4 *p*

Vcl. 5 *p*

Detailed description: This system contains five cello staves. Staves 1-3 have melodic lines with dynamics *p*. Staves 4-5 have sustained notes with dynamics *p*.

poco rit. *etwas gemächlicher.*

Cb. 1 *p*

Cb. 2 *p*

Cb. 3

Detailed description: This system contains three contrabass staves. Staves 1-2 have melodic lines with dynamics *p*. Staff 3 has sustained notes.

28

Vln. 1 *p* *mf* *p*

Vln. 2 *mf* *p*

Vln. 3 *mf* *p*

Vln. 4 *p* *p*

Vln. 5 *p* *mf* *p*

Vln. 6 *p*

Vln. 7 *p*

Vln. 8 *p*

Vln. 9 *p*

Vln. 10

28

Vla. 1 *p*

Vla. 2 *pp*

Vla. 3 *pp*

Vla. 4 *p*

Vla. 5 *p*

28

Vcl. 1 *p*

Vcl. 2 *pizz.* *p*

Vcl. 3 *pizz.* *p*

Vcl. 4 *p*

Vcl. 5 *p*

28

Cb. 1 *pizz.* *p*

Cb. 2 *pizz.* *p*

Cb. 3 *mf*

A detailed musical score for a string and woodwind ensemble. The score is organized into systems for Violins (Vln. 1-10), Violas (Vla. 1-5), Violas (Vlc. 1-5), and Clarinets (Cb. 1-3). The Violin section includes dynamics such as *p*, *mf*, and *gva.* (glissando). The Viola section includes *pp* and *pizz.* (pizzicato) markings. The Violoncello section includes *p* markings. The Clarinet section includes *pp* markings. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

allmählich lebhafter **Volles Zeitmass.(sehr lebhaft)**

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *pp*

Vln. 3 *pp* *p* *pp*

Vln. 4 *pp* *p* *pp*

Vln. 5 *p* *pp*

Vln. 6 *p* *pp*

Vln. 7 *p*

Vln. 8 *p*

Vln. 9 *p*

Vln. 10 *p*

Detailed description: This system contains the first ten violin parts. Violins 1-4 play chords, starting *pp* and moving to *p* at the tempo change, then *pp* again. Violins 5-10 play rhythmic patterns, with Violins 5-8 starting *p* and Violins 9-10 starting *p*. The tempo change to 'Volles Zeitmass.(sehr lebhaft)' occurs at the end of the first system.

allmählich lebhafter **Volles Zeitmass.(sehr lebhaft)**

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p* *pizz.*

Vla. 4 *p*

Vla. 5 *p* *pizz.*

Detailed description: This system contains the first five viola parts. Violas 1-5 play rhythmic patterns. Violas 3 and 5 include *pizz.* markings. The tempo change to 'Volles Zeitmass.(sehr lebhaft)' occurs at the end of the first system.

allmählich lebhafter **Volles Zeitmass.(sehr lebhaft)**

Vcl. 1 *p* *cresc.* *f* *arco* *mf*

Vcl. 2 *pizz.* *mf*

Vcl. 3 *p* *pizz.*

Vcl. 4 *p* *pizz.*

Vcl. 5 *p*

Detailed description: This system contains the first five cello parts. Cello 1 has a melodic line with *p*, *cresc.*, *f*, and *arco* markings. Cellos 2-5 play rhythmic patterns with *pizz.* markings. The tempo change to 'Volles Zeitmass.(sehr lebhaft)' occurs at the end of the first system.

allmählich lebhafter **Volles Zeitmass.(sehr lebhaft)**

Cb. 1 *p* *arco* *pizz.*

Cb. 2 *p* *pizz.*

Cb. 3 *p*

Detailed description: This system contains the first three contrabass parts. Contrabasses 1-3 play rhythmic patterns. Contrabass 1 includes *arco* and *pizz.* markings. The tempo change to 'Volles Zeitmass.(sehr lebhaft)' occurs at the end of the first system.

Vln. 1 *mf* *p* *sva*
 Vln. 2 *mf* *pp* *p*
 Vln. 3 *mf* *pp* *p*
 Vln. 4 *mf* *mf* *dim.* *p* *pizz.*
 Vln. 5 *mf* *sva* *p* *pizz.*
 Vln. 6 *mf* *p*
 Vln. 7 *mf*
 Vln. 8 *mf*
 Vln. 9 *mf*
 Vln. 10 *mf*
 Vla. 1 *mf* *mf* *dim.* *p*
 Vla. 2 *mf* *pizz.*
 Vla. 3 *mf* *pizz.*
 Vla. 4 *mf* *pizz.*
 Vla. 5 *mf*
 Vlc. 1 *mf*
 Vlc. 2 *cresc.* *ff* *pizz.*
 Vlc. 3 *mf* *pizz.*
 Vlc. 4 *mf* *pizz.*
 Vlc. 5 *mf* *pizz.*
 Cb. 1 *mf* *pizz.*
 Cb. 2 *mf*
 Cb. 3 *f* *arco* *dim.* *pp*

Musical score for Violins 1-10. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *p* (piano), *mf* (mezzo-forte), and *arco* (arco). Violins 1-7 play melodic lines with some arpeggiated passages. Violins 8-10 play sustained harmonic accompaniment.

Musical score for Violas 1-5. The score is written in alto clef with a key signature of one flat (B-flat). It includes dynamics such as *p*, *pp*, and *arco*. Viola 1 has a melodic line, while Violas 2-5 provide harmonic support with some arpeggiated textures.

Musical score for Violas 1-5. The score is written in bass clef with a key signature of one flat (B-flat). It features dynamics like *mf*, *f*, *p*, *pp*, and *arco*. Viola 1 has a melodic line with accents, while Violas 2-5 play sustained accompaniment.

Musical score for Cellos 1-3. The score is written in bass clef with a key signature of one flat (B-flat). It includes dynamics such as *pp*, *mf*, and *arco*. Cellos 1 and 2 play melodic lines with some pizzicato and arpeggiated textures, while Cello 3 provides harmonic support.

This page of a musical score is arranged in systems. The first system contains ten Violin parts (Vln. 1-10) and five Viola parts (Vla. 1-5). The second system contains five Violoncello parts (Vlc. 1-5) and three Clarinet parts (Cb. 1-3). The Violin parts (Vln. 1-7) feature melodic lines with dynamic markings of *mf*, *f*, and *f* *cresc.*. Violins 8, 9, and 10 play sustained notes with dynamics of *mf* and *f* *cresc.*. Violas 1-3 have melodic lines with dynamics of *mf*, *f*, and *ff*. Viola 4 plays a *p* *cresc.* line, and Viola 5 plays a *p* *cresc.* line. Violoncellos 1-3 have melodic lines with dynamics of *mf*, *fp*, *f*, and *ff*. Violoncello 4 plays a *mf* line that *cresc.* to *f*. Violoncello 5 plays a *mf* line that *cresc.* to *f*. Clarinets 1 and 2 play sustained notes with dynamics of *mf* and *f* *cresc.*. Clarinet 3 is silent.

Vln. 1 *ff* *mf* *f* *mf* *cresc.* -
 Vln. 2 *ff* *mf* *f* *mf* *cresc.* -
 Vln. 3 *ff* *mf* *f* *mf* *cresc.* -
 Vln. 4 *f* *cresc.* *ff* *mf* *f* *mf* *cresc.* -
 Vln. 5 *f* *cresc.* *ff* *mf* *f* *mf* *cresc.* -
 Vln. 6 *ff* *mf* *cresc.* -
 Vln. 7 *ff* *mf* *cresc.* -
 Vln. 8 *ff* *mf* *cresc.* -
 Vln. 9 *ff* *mf* *cresc.* -
 Vln. 10 *ff* *mf* *f* *mf* *f* *mf* *cresc.* -
 Vla. 1 *ff* *mf* *f* *mf* *f* *cresc.* -
 Vla. 2 *ff* *mf* *f* *mf* *cresc.* -
 Vla. 3 *ff* *f* *mf* *cresc.* -
 Vla. 4 *ff*
 Vla. 5 *f* *mf*
 Vcl. 1 *ff* *f*
 Vcl. 2 *ff*
 Vcl. 3 *f* *mf*
 Vcl. 4 *f* *mf* *mf* *f*
 Vcl. 5 *ff* *f*
 Cb. 1 *ff* *f*
 Cb. 2 *ff* *f*
 Cb. 3 *f* *ff*

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

- Violins (Vln. 1-10):** Ten staves of music. Vln. 1-4 and Vln. 9-10 feature complex rhythmic patterns with slurs and dynamic markings of *ff* and *f*. Vln. 5-8 have simpler parts with *ff* markings.
- Violas (Vla. 1-5):** Five staves. Vla. 1, 2, 3, and 4 include *cresc.* markings. Vla. 1-4 end with *ff* and *f* markings. Vla. 5 ends with *ff*.
- Violoncellos (Vcl. 1-5):** Five staves. Vcl. 1-4 include *cresc.* markings. Vcl. 1-4 end with *ff* markings. Vcl. 5 starts with *mf* and ends with *ff*.
- Contrabasses (Cb. 1-3):** Three staves. Cb. 1-3 include *cresc.* markings and end with *ff* markings.

31 *sva...*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vln. 5 *ff* *sva...*

Vln. 6 *ff* *sva...*

Vln. 7 *ff*

Vln. 8 *ff*

Vln. 9 *ff*

Vln. 10 *ff*

31

Vla. 1 *ff*

Vla. 2 *ff*

Vla. 3 *ff*

Vla. 4 *ff*

Vla. 5 *ff*

31

Vcl. 1 *ff*

Vcl. 2 *ff*

Vcl. 3 *ff*

Vcl. 4 *ff*

Vcl. 5 *ff*

31

Cb. 1 *ff*

Cb. 2 *ff*

Cb. 3 *ff*

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

- Violins (Vln. 1-10):** Staves 1-10. Vln. 1 has a *tr* marking. Vln. 2-7 have *ff* markings. Vln. 8 has a *tr* marking. Vln. 9-10 have *ff* markings. The section concludes with *molto marcato* and *ff* markings.
- Violas (Vla. 1-5):** Staves 11-15. Vla. 1 has *ff* markings. Vla. 3 has a *tr* marking. Vla. 5 has *ff* markings.
- Violoncellos (Vcl. 1-3):** Staves 16-18. Vcl. 1 has *molto marcato* and *ff* markings. Vcl. 2 and 3 have *ff* markings.
- Contra Basses (Cb. 1-3):** Staves 19-21. Cb. 1 has *ff* markings. Cb. 2 and 3 have *ff* markings.

This page of a musical score contains measures 32 through 35 for a string and woodwind ensemble. The score is organized into three systems, each with five staves. The first system (Vln. 1-5) features violin parts with various dynamics including *mf* and *pizz.* (pizzicato). The second system (Vla. 1-5) includes viola parts with dynamics such as *ff* (fortissimo) and *mf*. The third system (Vcl. 1-5) contains violin and viola parts with dynamics like *ff* and *mf*. The fourth system (Cb. 1-3) shows three cello parts, with the first two starting at *ff*. The score includes numerous musical notations such as trills (*tr*), slurs, and dynamic markings. Measure numbers 32, 33, 34, and 35 are clearly indicated at the beginning of their respective systems.

33

Vln. 1 *pp*

Vln. 2

Vln. 3

Vln. 4

Vln. 5 *pp*

Vln. 6 *pp*
pizz.

Vln. 7 *pp*
pizz.

Vln. 8 *pp*
pizz.

Vln. 9 *p* *sta.*

Vln. 10 *p*

33

Vla. 1 *mp*

Vla. 2 *pp*
pizz.

Vla. 3

Vla. 4

Vla. 5 *pp*

33

Vcl. 1

Vcl. 2

Vcl. 3 *pp*

Vcl. 4 *pp*
pizz.

Vcl. 5 *mf*
pizz.

33

Cb. 1 *mf*
pizz.

Cb. 2

Cb. 3

Violin 1: *cresc.*, *p*

Violin 2: *pp*, *pp*

Violin 3: *arco*, *pp*, *pp*, *arco*

Violin 4: *pp*

Violin 5: *pp*

Violin 6: *pizz.*, *pp*

Violin 7: *arco*, *pp*, *pizz.*, *pp*

Violin 8: *arco*, *pp*, *pizz.*, *pp*

Violin 9: *pp*, *pizz.*, *pp*

Violin 10: *pp*

Viola 1: *pp*

Viola 2: *pp*

Viola 3: *pizz.*, *pp*

Viola 4: *pp*

Viola 5: *pp*

Violoncello 1: *pp*

Violoncello 2: *pp*

Violoncello 3: *pp*

Violoncello 4: *arco*, *pp*

Violoncello 5: *pp*, *p*

Contrabasso 1: *pp*, *p*

Contrabasso 2: *pp*

Contrabasso 3: *pp*

34

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6 arco *pp* pizz. *pp* arco *pp* pizz. *pp*

Vln. 7 arco *pp* pizz. *pp* arco *pp* pizz. *pp*

Vln. 8 arco *pp* pizz. *pp* arco *pp* pizz. *pp*

Vln. 9 arco *pp* pizz. *pp* arco *pp* pizz. *pp*

Vln. 10 *pp*

Vla. 1 pizz. *pp*

Vla. 2

Vla. 3

Vla. 4 *pp*

Vla. 5 *pp*

Vlc. 1 *pp* *p*

Vlc. 2

Vlc. 3

Vlc. 4 *pp*

Vlc. 5 *pp*

Cb. 1 34 *pp*

Cb. 2

Cb. 3

Vln. 1 *mf* *f* *ff*
 Vln. 2 *cresc. -* *f* *dim.*
 Vln. 3 *cresc. -* *f* *dim.*
 Vln. 4 *cresc. -* *f* *dim.*
 Vln. 5 *cresc. -* *f* *dim.*
 Vln. 6 *arco* *p* *cresc. -* *f* *ff*
 Vln. 7 *arco* *p* *cresc. -* *f*
 Vln. 8 *arco* *p* *cresc. -* *f*
 Vln. 9 *arco* *p* *cresc. -* *f* *dim.*
 Vln. 10 *cresc. -* *f*

Vla. 1 *p* *cresc. -* *f* *dim.*
 Vla. 2 *cresc. -* *f* *fp*
 Vla. 3 *arco* *p* *cresc. -* *f* *fp*
 Vla. 4 *p* *cresc. -* *f* *fp*
 Vla. 5 *p* *cresc. -* *f* *fp*

Vcl. 1 *mf* *f* *fp*
 Vcl. 2 *cresc. -* *f* *fp*
 Vcl. 3 *pizz.* *p* *f* *fp* *arco*
 Vcl. 4 *cresc. -* *f* *fp* *arco*
 Vcl. 5 *p* *cresc. -* *f* *fp*

Cb. 1 *p* *mf* *fp* *arco*
 Cb. 2 *fp* *arco*
 Cb. 3 *fp*

(*sva*)-----1 *sva*-----1 *sva*-----1

Vln. 1 *f* *ff* *f* *mf cresc.*

Vln. 2 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vln. 3 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vln. 4 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vln. 5 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vln. 6 *f* *ff* *f* *mf cresc.*

Vln. 7 *fp* *cresc.* *f* *fp* *cresc.* *mf cresc.*

Vln. 8 *fp* *cresc.* *f* *fp* *cresc.* *mf cresc.*

Vln. 9 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vln. 10 *f* *fp* *cresc.* *f* *fp* *cresc.* *mf cresc.*

Vla. 1 *f* *dim.* *f* *dim.* *f* *dim.* *mf cresc.*

Vla. 2 *cresc.* *f* *fp* *cresc.* *f* *mf cresc.*

Vla. 3 *cresc.* *f* *fp* *cresc.* *f* *mf cresc.*

Vla. 4 *cresc.* *f* *fp* *cresc.* *f* *mf cresc.*

Vla. 5 *f* *mf cresc.*

Vcl. 1 *fp* *ff*

Vcl. 2 *fp* *ff*

Vcl. 3 *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf cresc.*

Vcl. 4 *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf cresc.*

Vcl. 5 *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf cresc.*

Cb. 1 *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf cresc.*

Cb. 2 *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf cresc.*

Cb. 3

Violin section (Vln. 1-10) score for measures 35-40. The score is written in treble clef with a key signature of one flat. Dynamics include *ff*, *ff*, *ff*, *f*, and *cresc.*. The notation features complex rhythmic patterns with many beamed notes and slurs.

Viola section (Vla. 1-5) score for measures 35-40. The score is written in alto clef with a key signature of one flat. Dynamics include *ff*, *ff*, *ff*, *f*, and *cresc.*. The notation features complex rhythmic patterns with many beamed notes and slurs.

Violoncello section (Vcl. 1-5) score for measures 35-40. The score is written in bass clef with a key signature of one flat. Dynamics include *ff*, *ff*, *ff*, *f*, and *cresc.*. The notation features complex rhythmic patterns with many beamed notes and slurs.

Contrabass section (Cb. 1-3) score for measures 35-40. The score is written in bass clef with a key signature of one flat. Dynamics include *ff*, *ff*, *ff*, *f*, and *cresc.*. The notation features complex rhythmic patterns with many beamed notes and slurs.

immer ausgelassener und lebhafter.

37

Violin section score for measures 37-40. The section consists of ten staves (Vln. 1-10). The music is written in treble clef with a key signature of one flat. The dynamic marking is *ff* (fortissimo). The tempo/mood instruction is "immer ausgelassener und lebhafter." The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

immer ausgelassener und lebhafter.

37

Viola section score for measures 37-40. The section consists of five staves (Vla. 1-5). The music is written in treble clef with a key signature of one flat. The dynamic marking is *ff* (fortissimo). The tempo/mood instruction is "immer ausgelassener und lebhafter." The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

immer ausgelassener und lebhafter.

37

Violoncello section score for measures 37-40. The section consists of five staves (Vcl. 1-5). The music is written in bass clef with a key signature of one flat. The dynamic marking is *ff* (fortissimo). The tempo/mood instruction is "immer ausgelassener und lebhafter." The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

immer ausgelassener und lebhafter.

37

Cello section score for measures 37-40. The section consists of three staves (Cb. 1-3). The music is written in bass clef with a key signature of one flat. The dynamic marking is *ff* (fortissimo). The tempo/mood instruction is "immer ausgelassener und lebhafter." The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

This page of a musical score contains 20 staves of music, organized into four groups of five staves each. The instruments are labeled on the left as follows:

- Violins: Vln. 1 through Vln. 10
- Violas: Vla. 1 through Vla. 5
- Cellos: Vcl. 1 through Vcl. 5
- Contrabasses: Cb. 1 through Cb. 3

The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic *ff* (fortissimo) is indicated at the end of each staff. A marking *Sua* with a dashed line is present at the top right of the first three staves. The score is written in a key signature of one sharp (F#) and a common time signature (C).

(sw)-----

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vln. 5 *ff*

Vln. 6 *ff*

Vln. 7 *ff*

Vln. 8 *ff*

Vln. 9 *ff* *f*

Vln. 10 *ff* *f*

Vla. 1 *ff*

Vla. 2 *ff*

Vla. 3 *ff* *f*

Vla. 4 *ff* *f*

Vla. 5 *ff* *f*

Vcl. 1 *ff*

Vcl. 2 *ff*

Vcl. 3 *ff*

Vcl. 4 *ff*

Vcl. 5 *ff* *f*

Cb. 1 *ff* *f*

Cb. 2 *ff* *f*

Cb. 3 *ff* *f*

38 gleichgültig

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10

38 gleichgültig

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

38 gleichgültig

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

38 gleichgültig

Cb. 1
Cb. 2
Cb. 3

This musical score is for a string and woodwind ensemble. It consists of the following parts:

- Violins (Vln. 1-10):** Ten staves in treble clef. Vln. 1 starts with a *p* dynamic and a *ff* dynamic later. Vln. 2-4 have *p* and *ff* markings. Vln. 5-8 include *pizz.* and *arco* markings along with *p* and *ff* dynamics. Vln. 9 and 10 have *ff* markings.
- Violas (Vla. 1-5):** Five staves in alto clef. Vln. 1-4 have *ff* markings. Vln. 5 has *ff* markings.
- Violas (Vlc. 1-5):** Five staves in bass clef. Vln. 1-4 have *ff* markings. Vln. 5 has *ff* markings.
- Clarinets (Cb. 1-3):** Three staves in bass clef. Cb. 1-3 have *ff* markings.

The score includes various dynamic markings (*p*, *ff*) and performance instructions (*pizz.*, *arco*) to guide the performers. The music is written in a key signature of one flat and a 4/4 time signature.

39 etwas breiter

(kläglich)
mit Dämpfer

♩ = ♩ des 6/8

Violin I (Vln. 1-4): *ff* (measures 39-40), *fff* mit Dämpfer (measure 41), *mf* (measures 42-43), *f* (measures 44-45). Includes triplets in measures 42-45.

Violin II (Vln. 5-8): *ff* (measures 39-40), *fff* (measures 41-42), *mf* (measures 43-44), *f* (measures 45-46). Includes triplets in measures 43-46.

Violin III (Vln. 9-10): *ff* (measures 39-40), *fff* (measures 41-42), *mf* (measures 43-44), *f* (measures 45-46). Includes triplets in measures 43-46.

39 etwas breiter

(kläglich)

♩ = ♩ des 6/8

Viola I (Vla. 1-2): *ff* (measures 39-40), *fff* (measures 41-42), *f dim.* (measures 43-44).

Viola II (Vla. 3-4): *ff* (measures 39-40), *fff* (measures 41-42), *f dim.* (measures 43-44).

Viola III (Vla. 5): *ff* (measures 39-40), *fff* (measures 41-42).

39 etwas breiter

(kläglich)

♩ = ♩ des 6/8

Violoncello I (Vcl. 1-2): *ff* (measures 39-40), *fff* (measures 41-42), *f dim.* (measures 43-44).

Violoncello II (Vcl. 3-4): *ff* (measures 39-40), *fff* (measures 41-42), *f dim.* (measures 43-44). Includes trills in measures 41-42.

Violoncello III (Vcl. 5): *ff* (measures 39-40), *fff* (measures 41-42).

39 etwas breiter

(kläglich)

♩ = ♩ des 6/8

Contra Bass (Cb. 1-3): *ff* (measures 39-40), *fff* (measures 41-42), *f* (measures 43-44). Includes *pizz.* (pizzicato) markings in measures 43-44.

40

ohne Dämpfer

Vln. 1 *mf* *mf* *sfz* *dim.*

Vln. 2 *mf* *ohne Dämpfer* *sfz* *ff*

Vln. 3 *mf* *ohne Dämpfer* *sfz*

Vln. 4 *mf* *ohne Dämpfer* *sfz*

Vln. 5 *sta* *p* *f*

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

40

Vla. 1 *p* *dim.* *pp* *f* *dim.*

Vla. 2 *p* *dim.* *pp*

Vla. 3

Vla. 4

Vla. 5

40

Vcl. 1 *p* *dim.* *pp* *f* *dim.*

Vcl. 2 *p* *dim.* *pp* *f* *dim.*

Vcl. 3 *ff* *p subit.*

Vcl. 4 *ff* *p subit.*

Vcl. 5 *ff* *p subit.*

40

Cb. 1 *p* *arco* *ff* *p subit.*

Cb. 2 *p* *arco* *ff* *p subit.*

Cb. 3 *p* *arco* *ff* *p subit.*

This musical score page features ten staves for Violins (Vln. 1-10), five staves for Violas (Vla. 1-5), five staves for Violas (Vlc. 1-5), and three staves for Clarinets (Cb. 1-3). The Violin I staff begins with a melodic line marked *pp*. The Viola I staff has a melodic line marked *pp*. The Viola II, Viola III, and Viola IV staves play a rhythmic pattern of eighth notes, each marked *pizz.* and *p*. The Viola V staff has a melodic line marked *pp*. The Violoncello I and II staves have melodic lines marked *pp*. The Violoncello III staff has a melodic line marked *pp*. The Clarinet I and II staves have melodic lines marked *pp*. The Clarinet III staff has a rhythmic pattern marked *pizz.* and *p*. The score is written in a key signature of one flat and a 4/4 time signature.

Epilog.

Doppelt so langsam.(im Zeitmass des Anfangs 4/8)

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10

Violin staves 1 through 10. Staves 3-8 contain melodic lines with dynamics *p*. Staves 9 and 10 have rests followed by notes in the final measures with dynamics *p*.

Doppelt so langsam.(im Zeitmass des Anfangs 4/8)

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Viola staves 1 through 5. Staves 1 and 2 contain melodic lines with dynamics *p*. Staves 3, 4, and 5 have rests followed by notes in the final measures with dynamics *p* and *arco* markings.

Doppelt so langsam.(im Zeitmass des Anfangs 4/8)

Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
Vcl. 5

Violoncello staves 1 through 5. Staves 1 and 2 contain melodic lines with dynamics *p*. Staves 3, 4, and 5 have rests followed by notes in the final measures with dynamics *p* and *pp* markings, and *arco* markings.

Doppelt so langsam.(im Zeitmass des Anfangs 4/8)

Cb. 1
Cb. 2
Cb. 3

Contrabass staves 1 through 3. Staff 1 contains a melodic line with dynamics *p* and *arco* markings. Staff 2 has rests followed by notes in the final measure with dynamics *p* and *arco* markings. Staff 3 has rests.

This page of a musical score features the following instruments and parts:

- Violins (Vln.):** 10 staves (Vln. 1-10). Vln. 1 and 2 start with a *p* dynamic and a *dim.* marking. Vln. 3-10 have various dynamics including *pp* and *mp*.
- Violas (Vla.):** 5 staves (Vla. 1-5). Vln. 1 and 2 have *pp* and *dim.* markings. Vln. 3-5 have *p* dynamics.
- Violas (Vlc.):** 5 staves (Vlc. 1-5). Vln. 1-5 have *p* and *pp* dynamics.
- Cellos (Cb.):** 3 staves (Cb. 1-3). Cb. 1 has a *p* dynamic.

The score includes various musical notations such as dynamics (*p*, *pp*, *mp*), articulation (*dim.*), and phrasing slurs. The key signature is one flat (B-flat), and the time signature is 4/4.

Sehr lebhaft

Vln. 1-10

Violin parts 1 through 10. The score is in 8/8 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamics range from *f* to *fff*. Trills and trills with accents are present in the first few measures. Crescendos lead to fortissimo passages.

Sehr lebhaft

Vla. 1-5

Viola parts 1 through 5. The parts feature rhythmic patterns similar to the violins, with dynamics ranging from *f* to *fff*. Trills and trills with accents are present in the first few measures. Crescendos lead to fortissimo passages.

Sehr lebhaft

Vcl. 1-5

Violoncello parts 1 through 5. The parts feature rhythmic patterns similar to the violins, with dynamics ranging from *f* to *fff*. Trills and trills with accents are present in the first few measures. Crescendos lead to fortissimo passages.

Sehr lebhaft

Cb. 1-3

Contrabass parts 1 through 3. The parts feature rhythmic patterns similar to the violins, with dynamics ranging from *f* to *fff*. Trills and trills with accents are present in the first few measures. Crescendos lead to fortissimo passages.