

SIEBENTE SINFONIE VON GUSTAV MAHLER.

ORCHESTER-PARTITUR.

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M 12.—

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VII. SYMPHONIE.

1. Satz.

GUSTAV MAHLER.

Langsam. (Adagio.)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flöten (Flutes), Oboen. (Oboes), Clarinetten in A. (Clarinets in A), Baßclarinette in A. (Bass Clarinet in A), Fagotte. (Bassoons), and Contrafagott. (Contrabassoon). The brass section includes Tenorhorn in B. (Tenor Horn in B), Posaunen. (Trumpets), Baß-Tuba. (Bass Trombone), and Große Trommel. (Large Drum). The string section includes Violinen. (Violins), Violen. (Violas), Violoncelli. 4 fach geteilt. (Cello and Double Basses, 4 parts), and Contrabässe. (Double Basses). The score features various dynamics such as *pp*, *f*, and *ff*, and includes performance instructions like *simile* and *großer Ton!*. The tempo is marked *Langsam. (Adagio.)* at the beginning and end of the page.

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gentum der Verleger für alle Länder

B. & B.

Ed. Bote & G. Bock, Berlin.

Fl. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 4*

Ob. $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{4}$ *tr*

Egl. H. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. A. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *tr*

Cl. B. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *tr*

Bcl. A. *cresc.*

Fag. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 3*

C. Fag. *cresc.*

Hr. F. $\frac{1}{3}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 2*

Trp. F. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 2*

Pos. $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{4}$

Tuba. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *poco*

I. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 2*

VI. *G-Salte.*

II. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Va. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Celli $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

get. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a 2*

2

Musical score for a symphony, page 8, starting at rehearsal mark 2. The score includes staves for Flute 1, Oboe 1, English Horn, Clarinets (1st and 2nd), Bassoon, Contrabassoon, Tenor Horn, Horns (1st and 2nd), Tuba, Violins (1st and 2nd), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns and dynamic markings such as *ff*, *sempre ff*, *f*, *fp*, *p*, and *pp*.

[B. & B.]

Fl. 1 & 2

Ob. 1 & 2

Egl. H.

Cl. A. 1 & 2

Bel. A.

Fag. 1 & 2

C-Fag.

Tenb.

H.-F. 1 & 2

Pos. 1 & 2

Tuba.

Pk. Gr. Tr.

Gr. T.

Vl. I & II

Va.

Celli 3 fach

got.

B. got.

ff, *p*, *dim.*, *pp*, *morendo*, *sempre pp*, *1. a.*, *a 2*, *a 3*

Etwas weniger langsam, aber immer sehr gemessen.

Fl. 1. 2. 3. 4. *pp aber marcato* *p cresc.* *ff*

Ob. *pp aber marcato* *cresc.* *ff*

Egl. H.

Cl. A. 1. *pp aber marcato* *cresc.* *ff*

Cl. A. 2. *pp aber marcato* *cresc.* *ff*

Bcl. A. *cresc.* *ff*

Fag. 1. 2. 3. *pp* *1. 2. a 2* *cresc.* *ff* *a 3*

C-Fag.

Hr. F. 1. 2. 3. 4.

Tuba.

Pk.

I. *pizz.* *p cresc.* *arco* *ff*

VI. *pizz.* *p cresc.* *arco* *ff*

II. *pp* *p cresc.* *arco* *ff*

Va. *pizz.* *p cresc.* *arco* *ff*

Celli. *unis.* *pp* *p cresc.* *ff*

B.get. *pp* *p cresc.* *ff*

Etwas weniger langsam, aber immer sehr gemessen.

Nicht schleppen.

Fl. *f* *ff* *f dim.* *p* *f*

Ob. *ff* *a 3*

Cl. A. *ff* *a 8*

Bcl. A. *ff* *ff*

Fag. *ff* *ff*

C. Fag. *ff* *ff*

Hr. F. *ff* *ff* *ff*

Trp. B. *f* *fp* *ff* *dim.*

Pos. *f stark hervortretend* *ff*

Tuba. *fp* *fp* *f*

Pk. *f* *f*

I. *f* *ff* *f dim.* *p* *ff*

VI. *f* *dim. p* *ff* *a 2*

II. *f* *dim. p* *ff* *a 2*

Va. *f* *dim. p* *ff*

Celli unia. *ff* *f* *ff*

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

Nicht schleppen.

Drängend. *molto rit.* **4** Tempo I. (Adagio) subito, aber fließender als zu Anfang.

Fl. 1/2
Ob. 1/2
Cl. A. 1/2
Bcl. A.
Fag. 1/2
C-Fag.
Tenh.
Hr. F. 1/2
Trp. B. 1/2
Pos. 1/2
Tuba.
Pk.
Gr. Tr.
I.
VI. I. II.
Va.
Celli.
B.

Drängend. *molto rit.* **4** Tempo I. (Adagio) subito, aber fließender als zu Anfang.

Nicht schleppen.

a 3

The musical score consists of the following parts:

- Ob.**: Oboe, starting with *p* and *molto cresc.*
- Engl. H.**: English Horn, starting with *p* and *molto cresc.*
- Cl. A.**: Clarinet in A, *sf*
- Bcl. A.**: Bass Clarinet, *sf*
- Fag.**: Bassoon, *fp 2. 3.*
- C-Fag.**: Contrabassoon, *fp*
- Tenh.**: Tenor Horn
- Hr. F. 1 & 2**: Horns in F, marked *gestopft* (stopped) and *ff*
- Trp. B. 1 & 2**: Trumpets in B-flat, marked *f*, *cresc.*, and *ff*
- Gr. Tr.**: Trombones, marked *pp*
- VI. I & II**: Violins, marked *sf*, *ff*, and *dim. p*
- Va.**: Viola, marked *sf*, *cresc.*, and *dim. p*
- Celli.**: Cello, marked *sf*, *cresc.*, and *dim. p*
- B.**: Bass, marked *sf*, *cresc.*, and *dim. p*

At the bottom of the page, there is a boxed instruction: **B. & B.**

Nicht schleppen.

B. & B.

5 Von hier an (unmerklich) drängend.

Fl. 1 2 3 4

Ob. 1 2 3

Egl.H.

Cl. A. 1 2 3

Bcl. A.

FaG. 1 2 3

C-Fag.

Hr. F. 1 2 3 4

Trp. 1.

Pos. 1 2 3

Tuba.

VI. I. G. Saite.

VI. II. G. Saite.

Va.

Coll.

B.

Von hier an (unmerklich) drängend.

B. & B.

Più mosso.

Drängend.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. (Flute):** 1, 2, 3, 4. Markings: *ff sf dim. p f p sempre p*
- Ob. (Oboe):** 1, 2, 3. Markings: *ff ff p cresc.*
- Egl. H. (English Horn):** Markings: *ff ff*
- Cl. A. (Clarinete Alto):** 1, 2, 3. Markings: *ff ff p cresc.*
- Bel. A. (Bassoon Alto):** Markings: *ff*
- Fag. (Fagotto):** 1, 2, 3. Markings: *ff*
- C. Fag. (Corno Fagotto):** Markings: *ff*
- Hr. F. (Horn Fagotto):** 1, 2, 3, 4. Markings: *dim. p*
- Trp. F. (Trumpete Fagotto):** 1, 2, 3, 4. Markings: *ff*
- Tuba:** Markings: *ff*
- VI. (Violini):** I, II. Markings: *ff sf pp morando dim. p cresc. crasa. molto*
- Vn. (Violoncelli):** Markings: *ff p*
- Celli:** Markings: *ff*
- B. (Bassi):** Markings: *ff*

Più mosso.

Drängend.

6

Allegro con fuoco.

Fl. *cresc.* *ff*

Ob. *ff* *sempre f* *ff*

Egl.H.

Cl.A. *ff* *sempre f* *ff*

Fag. *ff*

O-Fag.

Hr. F. *ff* *a 2*

Trp. F. *ff*

Trgl.

VI. *ppp molto cresc.* *f* *cresc.* *ff* *dim.*

II. *p molto cresc.* *ff pizz.* *ff* *arco* *ff* *dim.*

Va.

Celli.

B.

Allegro con fuoco.

7

Fl. $\frac{1}{2}$ $\frac{2}{8}$ $\frac{4}{4}$

Ob. $\frac{1}{2}$ $\frac{2}{8}$

Egl.H. $\frac{1}{2}$ $\frac{2}{8}$

Cl.A. $\frac{1}{2}$ $\frac{2}{8}$

Fag. $\frac{1}{2}$ $\frac{2}{8}$

C.Fag. $\frac{1}{2}$ $\frac{2}{8}$

Hr. $\frac{1}{2}$ $\frac{2}{8}$

Trp.I.F. $\frac{1}{2}$ $\frac{2}{8}$

Pos. $\frac{1}{2}$ $\frac{2}{8}$

Taba. $\frac{1}{2}$ $\frac{2}{8}$

Pk. $\frac{1}{2}$ $\frac{2}{8}$

I. $\frac{1}{2}$ $\frac{2}{8}$

VI. $\frac{1}{2}$ $\frac{2}{8}$

II. $\frac{1}{2}$ $\frac{2}{8}$

Va. $\frac{1}{2}$ $\frac{2}{8}$

Cell. $\frac{1}{2}$ $\frac{2}{8}$

B. $\frac{1}{2}$ $\frac{2}{8}$

sempre ff

ff

dim.

a 8

a 2

8 9

Fl. 1/2, 8/4

Ob. 1/2, 3/8

Egl.H.

Cl. A. 1/2, 3/8

Fag. 1/2, 3/8

C.Fag.

Hr. 1/2, 8/4

Trp. I.F.

Pos. 1/2, 3/8

Tuba.

Trgl.

VI. I. pizz., arco

VI. II. pizz., arco

Va.

Celli.

B.

ff, *sf*, *f*, *p*, *tr*, *a 2*, *pizz.*, *arco*, *stacc.*, *cresc.*

Fl. 1 2 3 4 *sempre ff*

Ob. 1 2 8 *ff dim. pp*

Cl. A. 1 2 8 *ff dim. pp*

Fag. 1 2 3 *f sf dim. p*

C. Fag. *f sf dim. p*

Hr. 1 2 3 4

Trp. I. F. *f*

Pos. 1 2 3 8

Pk.

Beck. *mf*

Trgl. *ff*

VI. I. *stacc. f p arco ff*

VI. II. *ff dim. p arco ff*

Va. *ff sf dim. pp ff*

Celli. *ff sf dim. p ff*

B. *ff sf dim. p ff*

Fl. $\frac{1}{2}$ $\frac{2}{4}$ *a 2*
p *pp subito*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *1.* *p* *pp* *1. 2. stacc.* *3. ff* *stacc.*

Egl.H. *ff* *stacc.* *ff*

Cl.A. $\frac{1}{2}$ $\frac{2}{8}$ *1.* *2.* *pp* *stacc.* *ff* *stacc.*

Cl.B. *ff* *p* *ff* *stacc.*

Fag. $\frac{1}{2}$ $\frac{2}{8}$ *ff* *p* *ff* *ff*

C.Fag. *ff* *ff*

Hr. $\frac{1}{2}$ $\frac{2}{8}$ *ff* *p* *ff* *p*

Pos. $\frac{1}{2}$ $\frac{2}{8}$ *ff* *ff*

I. *fp* *dim.* *p zart aber ausdrucksvoll* *ff* *p* *ff* *p*

VI. II. *fp* *dim.* *pp*

Va. *ff* *pizz.* *pp* *arco* *f* *f*

Celli. *ff* *p* *zart aber ausdrucksvoll* *sempre pp* *ff* *p* *ff* *p*

B. *p* *pizz.* *f* *f*

1
2
Fl. *ff* *a 2*

1
2
3
Ob. *ff*

Egl.H. *ff*

Cl. Es.

1
2
3
Cl. A. *ff* *a 8*

Bas. *ff*

1
2
3
Bas. *ff* *a 8*

C. Bas.

1
2
3
Hr. *f* *a 2*

Trp. I. F.

Pk.

I. *f*

VI. *f*

II. *f*

Va. *arco* *ff*

Celli. *ff*

B.

1. 2.

tr. trom.

got.

2.8.

1. 2.

Fl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *sempre f* *ff*

Ob. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f* *f* *dim.* *p* *ff* *ff* *a 8*

Cl. Es. *f* *f*

Cl. A. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f* *f* *dim.* *ff* *ff* *a 9*

Fag. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *ff* *p* *f*

O. Fag. *ff*

Hr. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ff*

Trp. F. *ff* *ff*

Pos. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ff*

Tuba. *ff*

Pk. *ff* *dim.* *p* *ff* *ff* *sempre p*

I. *p* *ff* *ff*

VI. *p* *ff* *ff*

II. *p* *ff* *ff*

Va. *ff* *ff*

Cell. *ff* *ff*

B. *ff* *p*

rit. a tempo (sempre l'istesso).

(♩ werden ♩)

rit. a tempo (sempre l'istesso).

(♩ werden ♩)

N.B. () bedeuten keinen Halt, sondern nur eine unbedeutende Dehnung; ebenso ist „drängend“ nur eine Direktive zur Phrasierung und sehr diskret auszuführen.

N.B. 16

Picc. *p*

Fl. *1.2* *a 4* *p < ff* *4. nimmt Piccolo.* *a 3* *p*

Ob. *a 2* *p < ff*

Egl. H.

Cl. A. *1.2* *p < ff* *1.2* *3. f*

Bcl.

Fag. *1/2* *cresc.* *ffp* *p cresc.*

C. Fag. *8* *cresc.* *ffp* *p cresc.* *f*

Hr. *1/2* *pp* *ffp* *p cresc.* *f* *p*

Pos. *1/3/8* *p*

Tuba. *p*

Pk. *poco cresc.* *f*

Gr. Tr. *p*

I. *N.B.* *ff* *p* *p* *drängend* *ff*

VI. *drängend* *cresc.* *ff*

II. *drängend* *cresc.* *ff*

Va. *cresc.* *ff* *pizz.* *arco* *p* *cresc.* *ff*

Celli. *f* *ff* *pizz.* *arco* *a 2* *p* *cresc.* *ff*

B. *cresc.* *f* *ffp* *cresc.* *ff*

N.B. ausholen zum 2. Viertel.

B. & B.

kurz

a tempo Allegro.

Flott.

Picc.

Fl. $\frac{1}{8}$

Ob. $\frac{1}{8}$

Egl. H.

Cl. Es.

Cl. A. $\frac{1}{8}$

Bcl.

Fag. $\frac{1}{8}$

C. Fag.

Hr. $\frac{1}{2}$

Trp. F. $\frac{1}{2}$

Trp. B. $\frac{2}{8}$

Pos. $\frac{1}{8}$

Tuba.

Pk.

Gisp.

I.

VI.

II.

Va.

Cell.

B.

ff *f* *dim.* *G Salto.* *pizz.*

a tempo Allegro. *Flott.*

B. & B.

Tempo I. $\text{♩} = \text{♩}$
2. Picc. nimmt Flöte.

Picc. 1
 Fl. 1
 Ob. 1
 Egl. H.
 Cl. Es.
 Cl. A.
 Bcl.
 Fag. 1
 C. Fag.
 Hr. 1
 2
 4
 Trp. F. 1
 2
 3
 4
 Pos. 1
 2
 Tuba.
 Pk.
 Beck.
 Glsp.
 I.
 VI. arco
 II. arco
 Va. arco
 Cello. arco
 B.

Picc.
 Fl. $\frac{1}{3}$
 Ob. $\frac{1}{2}$
 Egl.H.
 Cl. Es. $\frac{1}{3}$
 Cl. A. $\frac{1}{3}$
 Rel. A.
 Fag. $\frac{1}{3}$
 C. Fag.
 Hr. $\frac{1}{3}$
 Trp. B. $\frac{1}{3}$
 Pos. $\frac{1}{3}$
 Tuba.
 Pk.
 Vl. I.
 Vl. II.
 Va.
 Celli.
 B.

a 2
 a 4
 a 3
 1.2
 3
 a 3
 1.8
 2.
 a 2
 in F
 1.
 dim.
 a 2
 ARCO
 ff
 sf
 p
 f

This page of a musical score, page 20, features 18 staves for various instruments. The instruments listed on the left are: Picc., Fl. (1/2), Ob. (1/2), Egl. H., Cl. Es., Cl. A. (1/2), Bel. A., Fag. (1/2), C. Fag., Hr. (1/2), Trp. F. 1, Pos. (1/2), Tuba., Pk., Trgl., I., VI. II., Va., Celli., and B. The score is written in a key with one sharp (F#) and a 3/8 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*, *dim.*, and *pp*. Performance instructions such as *1.2.*, *a3*, *1.3.*, *a2*, *pizz.*, and *a2* are present. The woodwind parts (Fl., Ob., Cl., Fag., Hr., Trp., Pos., Tuba., Pk.) show complex rhythmic patterns and articulation. The string parts (Trgl., I., VI., Va., Celli., B.) provide a harmonic and rhythmic foundation. The page concludes with a publisher's mark at the bottom center.

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

- Picc.**: Piccolo part, starting with a *ff* dynamic.
- Fl.**: Flute part, marked with *ff*, *fp*, and *ff*. Includes a trill marked *a 3*.
- Ob.**: Oboe part, marked with *f*, *dim.*, and *p*. Includes a trill marked *a 3*.
- Egl.H.**: English Horn part.
- Cl. Es.**: Clarinet in E-flat part, marked with *p* and *ff*. Includes a trill marked *a 3*.
- Cl. A.**: Clarinet in A part, marked with *f*, *dim.*, *p*, and *ff*. Includes a trill marked *a 3*.
- Bcl. A.**: Bassoon in A part.
- Hr.**: Horns, marked with *ff*. Includes a trill marked *a 2*.
- Trp. F. 1**: Trumpet in F part, marked with *p* and *ff*.
- Pk.**: Percussion part.
- Trgl.**: Triangle part, marked with *f*.
- Gisp.**: Gong part, marked with *f* and *ff*.
- I. VI.**: Violin I part, marked with *f* and *arco*.
- II. VI.**: Violin II part, marked with *ff*, *pizz.*, and *arco*.
- Va.**: Viola part.
- Celli.**: Cello part, marked with *ff*.
- B.**: Bass part.

Pic.

Fl. 1, 2, 3, 4

Cl. Es.

Cl. A. 1, 2, 3

Bcl. A.

Fag. 1, 2, 3

C. Fag.

Hr. 1, 2, 3, 4

Trp. F. 1

Pos. 1, 2, 3

Tuba.

Pk.

Tamb.

Gisp. mit 3 Schlägeln

I.

VI.

II.

Va.

Celli.

B.

ff, *f*, *p*, *pp*, *verklingend*

B. & B.

Ob. 1/2 3/8 Schalltr. auf. *ff* *fp cresc.* *ff*

Egl.H.

Cl.A. 1/2 3/8 Schalltr. auf. a 3 p. *ff* *fp cresc.*

Bcl.A.

Fag. 1/2 3/8 *ff*

C.Fag.

1. *ff*

2. *ff*

Trp.F. 1 *mf*

Pos. 1/2 3/8 *p*

Tuba. *p*

Pk.

Tamb. *f*

1. *p* *cresc.* *ff* *p* *cresc.* *ff* *sf* *sf*

2. *p* *cresc.* *ff* *p* *cresc.* *ff* *sf* *sf*

Va. *p* *fp cresc.* *ff* *sf* *sf*

Celli. *p* *cresc.* *f* *sf* *sf*

B. *p* *cresc.* *f* *sf* *sf*

Ganz zurückhaltend.

24 Moderato.

Picc. *f*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. *pp*
 Egl. H. *pp*
 Cl. A. *pp*
 Fag. *pp*
 C. Fag. *pp*
 Tenh. in B. *f*
 Pos. 1 *pp*
 Pk. *pp*
 Tamb. *p*
 I. *ohne Dämpfer piz. 1. Solo pp*
 VI. *mit Dämpfer p piz. a 2 piz.*
 II. *mit Dämpfer p deutlich pp*
 1. Solo. *mit Dämpfer pp sempre pp*
 Va. *mit Dämpfer pp sempre pp*
 2. Solo. *mit Dämpfer pp sempre pp*
 Solo. *mit Dämpfer pp*
 Celli. *mit Dämpfer piz. morendo*
 Tutti. *pp*
 B. *pp*

Ganz zurückhaltend.

Moderato.

B. & B.

25

Picc. *p*
 Fl. $\frac{1}{2}$ $\frac{3}{8}$ *p* *pp*
 Ob. $\frac{1}{2}$ $\frac{3}{8}$ *pp*
 Egl.H.
 Cl.A. $\frac{1}{2}$ $\frac{3}{8}$ *a 3* *p*
 Fag. $\frac{1}{2}$ $\frac{3}{8}$ *a 3* *p* *espress.*
 C.Fag. *p*
 Hr. $\frac{3}{2}$ $\frac{4}{4}$
 Pos. $\frac{1}{2}$ $\frac{3}{8}$ *pp*
 Pk.
 2.Solo $\frac{1}{2}$ $\frac{3}{8}$ *p* *molto cresc.* *p* *pp* *pp* *espress.*
 V.I. *a 2* *ppp* *pp* *pp* *espress.*
 Tutti.
 VI.II. *arco* *p* *pp*
 Va. $\frac{4}{2}$ $\frac{3}{8}$ *ppp*
 Solo. *ohne Dämpfer* *p* *espress.*
 Celli. *immer mit Dämpfer* *pp*
 Tutti.
 B. *plaz.* *arco* *pp*

26 Wieder Tempo I. (Allegro.)

Fl. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *sempre pp* *ff* *sf* *sf* *sf* *sf* *sf*

 Ob. $\frac{1}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ *sempre pp* *ff* *sf* *p* *sf*

 Cl. Es. *f* *sf* *p* *sf* *sf* *sf*

 Cl. A. *f* *sf* *p* *sf* *sf* *sf*

 Fag. $\frac{1}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ *f*

 C. Fag.

 Hr. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ *mit Dämpfer*

 Trp. F. 1 *f* *sf* *sf*

 Pk. *Holzschlägel.* *f*

 Vl. I. 8 fach *espress.* *f* *p* *sf* *p* *sf* *sf* *sf*

 Vl. I. 8 fach *espress.* *f* *p* *sf* *p* *sf* *sf* *sf*

 Vl. II. 8 fach *pizz.* *f* *ohne Dämpfer* *f* *p* *sf* *p* *sf*

 Vl. II. 8 fach *pizz.* *f* *ohne Dämpfer* *f* *p* *sf* *p* *sf*

 Vl. II. 8 fach *f* *ohne Dämpfer* *f* *p* *sf* *p* *sf*

 Va. *p* *f* *sf*

 Solo. *f* *sf*

 Cell. *f* *sf*

 Tutti. *f* *sf*

 B. *f* *sf*

Wieder Tempo I. (Allegro.)

27

28

Picc.
 Fl. $\frac{1}{2}$
 $\frac{3}{4}$
 Ob. $\frac{1}{2}$
 $\frac{3}{4}$
 Egl.H.
 Cl.Es.
 Cl.A. $\frac{1}{3}$
 $\frac{2}{3}$
 Bcl.
 Fag. $\frac{1}{3}$
 $\frac{2}{3}$
 C.Fag.
 Hr. $\frac{1}{8}$
 $\frac{3}{4}$
 Trp.B. $\frac{1}{4}$
 $\frac{3}{8}$
 Pos. $\frac{1}{4}$
 $\frac{3}{8}$
 Pk. gewöhnliche Schlägel
 Alle I.
 Vl.
 Alle II.
 Va.
 Celli.
 B.

Woodwind and Percussion section of a musical score, page 34. The score is in 2/4 time and features a variety of instruments and dynamic markings.

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, starting with *sf* and *ff* dynamics.
- Ob.**: Oboe part, starting with *sf* and *ff* dynamics.
- Cl. Es.**: Clarinet in E-flat part, starting with *sf*.
- Cl. A.**: Clarinet in A part, starting with *sf* and *ff* dynamics.
- Hr.**: Horns (1-4), with markings for *gestopft* (stopped) and *offen* (open). Dynamics include *mf*, *p*, *f*, and *sfz*.
- Trp. B. 1**: Trumpet in B-flat 1 part, dynamics include *pp*, *f*, *sfz*, and *fp*.
- Pos. 1**: Trombone 1 part, dynamics include *f* and *p*.
- Pk.**: Percussion part, dynamics include *f* and *p*, with a *dim. pp* marking.
- VI.**: Violins I and II, dynamics include *f* and *sf*.
- Va.**: Viola part, mostly rests.
- Celli.**: Cello part, dynamics include *pp subito*, *p*, *sfz*, and *sfz*.
- B.**: Bass part, dynamics include *p*, *sfz*, and *sfz*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features the publisher's logo: **B. & B.**

29

Fl. 1. 2. 3. *ff*
 Ob. 1. 2. 3. *ff*
 Egl. H.
 Cl. Es. *p* *ff*
 Cl. A. 1. 2. 3. *ff*
 Bcl.
 Fag. 1. 2. 3. *ff*
 C. Fag. *fp* *f* *ff*
 Hr. 1. 2. 3. 4. *f* *fp* *f* *f*
 Trp. B. 1. *ff*
 Vl. I. *ff* *f* *fp*
 Vl. II. *ff* *f* *fp*
 Va. *ff* *f* *fp* *ff*
 Celli. *ff* *mf*
 B. *ff* *fp* *f*

Ob.

Cl. A. $\frac{1}{3}$

Bcl. A.

Fag. $\frac{2}{3}$

G. Fag.

Hr. F. $\frac{1}{8}$ $\frac{2}{4}$

Trp. B. 2 1 3

Pos. $\frac{1}{2}$

Tuba.

Pk.

Glsp.

VI. I. II.

Va. $\frac{1}{8}$ $\frac{2}{4}$

Celli. arco

B. arco

ff, *p*, *cresc.*, *sf*, *sempre ff*, *dim.*, *mit Dämpfer*, *Dämpfer ab!*, *pizz.*, *a 2*, *arco*

Picc.

Fl. $\frac{1}{2}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Engl. H.

Cl. Es.

CLA. $\frac{1}{2}$ $\frac{3}{4}$

Bcl. A.

Fag. $\frac{1}{2}$ $\frac{3}{4}$

G. Fag.

Hr. $\frac{1}{2}$ $\frac{3}{4}$

Trp. B. $\frac{1}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{3}{4}$

Tuba.

Pk.

Vl. I.

Vl. II.

Va.

Celli.

B.

gestopft

crisu.

B. & B.

Gemessener.

rit.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Egl. H.
 Cl. Es.
 Cl. A.
 Bcl. A.
 Fag.
 C. Fag.
 Trp. B. 1
 Trp. B. 2
 Trp. B. 3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba
 Pk.
 Beck.
 Trgl.
 Glep.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

ff, *sf*, *f*, *p*, *pp*, *ppp*, *sfz*, *rit.*, *Gemessener.*
P staccos hervortretend
dim., *pp*, *ppp*

staccatissimo

Fl. 1
Fl. 2
Ob. 1
Egl. H.
Cl. A. 1
Fag. 1
Solo.
VI. I. *mit Dämpfer*
VI. II. *unis.*
Va.
Celli.
B.

Fl. 1
Fl. 2
Egl. H.
Cl. A. 1
Solo.
VI. I.
VI. II.
Va. *arco*
Celli.
B.

Ob. 1, 2, 3

Egl. H.

Cl. A. 1, 2

Bel. A.

Fag. 1, 2, 3

C. Fag.

Tuba

Pk.

Gr. Tr.

Buck.

Solo.

VI. I, II

Va.

Cell. 4 fach

Got.

B. 4 fach

got.

pp

ppp

f

mf

p

dim.

pizz.

unis.

mit Dämpfer

Dämpfer auf

Alle a 3 mit Dämpfer

mit Schwammchl. klingen

mit Dämpfer

ohne Dämpfer

a 2, mit Dämpfer

a 2, pizz.

a 2, ohne Dämpfer

a 2, pizz.

Fl. 1 2

Ob. 1 2 3

Cl. A. 1 2 3

Fag. 1 2

Trp. F. 1 2

Pk.

Gr. Tr.

Beck.

Glsp.

VI. I.

VI. II.

Va.

Celli.

B.

pp

morendo

pp

cresc.

sfz

morendo

Schalltr. auf. quasi Tromp. a 3

ff

in B

quasi Tromp. 1. *ff*

pp

cresc.

sfz

morendo

pp

mit Teller

pp

f

morendo

ohne Dämpfer

pp

ohne Dämpfer

pp

pp

pp

Etwas gemessener. (wie vorher) $\text{♩} = \text{♩}$

Sehr gehalten.

Picc. *pp*

Fl. 2 *p*

Ob. *p deutlich*

Cl. B. *ff (quasi Tromp.)*

Fag. $\frac{1}{2}$ *pp*

C. Fag. *pp*

Hr. 1 *mit Dämpfer p*

Trp. 2 *p*

Trp. 3 *in B p*

VI. I. a 2 *mit Dämpfer pp*

VI. I. a 2 *mit Dämpfer pp*

VI. II. a 2 *sempre pp* *morendo*

VI. II. a 2 *sempre pp* *morendo*

Va. a 4 *pp* *p espr.*

Celli. a 4 *pp* *p espr.*

B. *pp* *p espr.*

Sehr gehalten.

Sehr breit.

Tempo (molto moderato).

Flcc. *pp*

Fl. *pp*

Ob. *pp*

Egl. H. *pp*

Cl. A. *pp*

Bcl. A. *pp*

Fag. *pp*

C. Fag. *pp*

Hr. *pp*

Trp. B. *ppp*

Hrf. *mf*

Trgl.

VI. I. *pp* ohne Dämpfer

VI. II. *pp* pizz. mit Dämpfer arco *mf*

Va. *pp* pizz. mit Dämpfer arco *pp*

Celli. *pp* mit Dämpfer arco *pp*

B.

Sehr breit.

Tempo (molto moderato).

S. & S.

1 2
Fl. *a 2* *pp* *p molto espr.*

3 4
Ob. *p* *p molto espr.*

1 2
Cl. A *a 2* *p molto espr.*

3
Bcl. A. *p*

1 2 3
Fag. *pp*

C. Fag. *pp*

1 2 3 4
Hr. *pp*

1 2 3
Trp. B. *sempre ppp*

1 2 3
Pos. *p* *pp*

Tuba. *p* *pp*

Hrf. *pp*

Pk. *pp*

Trgl.

I *pp ohne Ausdruck* *morendo* *ppp*
VI. *Dämpfer ab!*

II *p* *morendo* *Dämpfer ab!*

Va. *sempre ppp* *arco*

Celli. *pizz.* *sempre pp* *arco*

B. *pizz.* *arco*

1. a 4

Fl. *p* *f*

Egl. H.

Cl. A. *p*

Bcl. A.

Fag. *a 3* *p*

C Fag. *p*

Hr. *I. Solo.* *p*

In F. *pp* *ppp*

Trp.

In B. *pp* *ppp* *pp*

Pos. *1. espr.* *sempre p*

Tuba. *pp*

Hrf. *ff* *H dur* *ff*

I. *pp* *pp*

VI. *p*

Va. *p* *plzz.*

Celli *1. Spieler mit Dämpfer.* *2. plzz.* *1. arco* *1. Spieler Dämpfer ab!*

B. *p* *plzz.*

Picc.

Fl. 1. 2. 3. 4. *pp*

Ob. 1. 2. 3. *p* *ff* *p* *ff* *ff* *sempre*

Egl.H.

Cl.A. 1. 2. 3. *a 3* *p* *ff* *p* *ff*

Bcl.A.

Fag. 1. 2. 3. *ff* *f* *sf* *sf*

C. Fag.

Hr. 1. 2. 3. 4. *a 2* *f* *ff* *ff* *p* *f* *p*

In F. 1. 2. *pp* *f* *ff* *p*

In B. 1. 2. *ff* *ff*

Pos. 1. 2. 3. *pp*

Tuba.

Hrf.

Beck. *mit Feuer* *mf*

I. *pp* *ff*

VI. *pp* *ff*

Va. *a 2* *pp* *ff* *ff*

Celli. *arco* *pp* *ff* *ff*

B. *arco* *pp* *ff* *ff*

B. & B. *Gehalten.*

Detailed description: This page of a musical score, page 41, contains staves for Piccolo, Flutes (1-4), Oboes (1-3), English Horn, Clarinets (A, B), Bass Clarinet, Bassoon (1-3), Contrabassoon, Horns (1-4), Trumpets (1-2), Trombones (1-3), Positone, Tubas, Horns (French), Snare Drum, Violins (I, II), Violas, Cellos, and Basses. The score is marked 'Gehalten.' at the top and bottom. Dynamic markings include *pp*, *p*, *f*, *ff*, *sf*, and *ff* *sempre*. Performance instructions include *arco* for strings and *mit Feuer* for the snare drum. The bottom of the page features the publisher's mark 'B. & B.' and the word 'Gehalten.' again.

rit.

Picc.
 Fl. 1. 2. / 3. 4.
 Ob.
 Engl. H.
 Cl. A.
 Bcl. A.
 Fas.
 C. Fas.
 Hr. 1. / 2.
 In F. / Trp.
 In B.
 Pos.
 Tuba.
 Hr. f.
 Pk.
 Beck.
 VI. I.
 VI. II.
 Va.
 Celli. pizz.
 B.

pp, *p*, *cresc.*, *molto cresc.*, *ff*, *rit.*, *a 3*, *a 2*, *fff sempre*

*) auf jede Note einen ganzen Bogen.

Adagio. (Tempo der Einleitung)

1
2
Cl. A.

3
Bcl. A.

1
Fag.

2
3
C. Fag.

Tenh. B.

1
8
Hr.

2
4
Pos.

1
8
Pk.

Gr. Tr.

Va. a. 2.

Celli a. 2.

B. a. 2.

pp *sempre pp* *p* *f* *ff*

a 2 *mit großem Ton* *großer Ton, aber weich geblasen*

Adagio. (Tempo der Einleitung)



Etwas drängend.

This page contains a musical score for an orchestra and strings, spanning measures 1 through 8. The score is arranged in a standard orchestral layout with the following parts and staves:

- Cl. A.** (Clarinets in A): Two staves, measures 1-8.
- Bcl. A.** (Bassoons in A): Two staves, measures 1-8.
- Fag.** (Fagot): Two staves, measures 1-8.
- O. Fag.** (Oboe Fagot): Two staves, measures 1-8.
- Tenb. B.** (Tenor Bassoon): One staff, measures 1-8.
- Hr.** (Horns): Two staves, measures 1-8.
- Pos.** (Posaunen): Two staves, measures 1-8.
- Pk.** (Percussion): One staff, measures 1-8.
- Gr. Tr.** (Großtrommel): One staff, measures 1-8.
- Va. n. 2.** (Violins II): Two staves, measures 1-8.
- Celli n. 2.** (Cellos II): Two staves, measures 1-8.
- B. n. 2.** (Basses II): Two staves, measures 1-8.

The score includes various dynamic markings such as *p*, *ff*, *f*, *pp*, and *fz*, as well as performance instructions like *morendo* and *string.* The notation features complex rhythmic patterns and articulation marks throughout the measures.

Etwas drängend.

44

a tempo Fließend.

poco rit.

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Cl. A. 1, 2, 3

Bcl. A.

Fag. 1, 2, 3

C. Fag.

Tenh.

Hr. 1, 2, 3, 4

Pos. 1, 2, 3, 4

Tuba.

Pk.

Gr. Tr.

I. VI.

II. VI.

Va.

Celli. a 3

B. a 3

poco rit.

a tempo Fließend.

B. & B.

Wieder a tempo. (Langsam aber nicht mehr schleppend.) Leidenschaftlich.

The musical score is arranged in staves for various instruments. Key markings include:
 - **Ob.**: *ff*, *a 2*
 - **Egl.H.**: *ff*
 - **Cl.A.**: *ff*, *dim.*, *a 2*
 - **Bcl.A.**: *ff*, *dim.*
 - **Fag.**: *pp*, *f*, *ff*, *dim.*, *p*, *a 3*
 - **C.Fag.**: *ff*, *dim.*, *p*
 - **Tenh.**: *p espr.*, *cresc.*, *f*
 - **Hr.**: *ppp*, *sempre ppp*, *ff*, *p*, *pp*, *a 3*
 - **Pos.**: *p molto espr.*, *f*, *p*
 - **Tuba.**: *p*
 - **Gr.Tr.**: *pp*
 - **Violins (I & II)**: *pp dim.*, *ff*, *ff*
 - **Va.**: *p*, *ff*, *p*
 - **Cell.**: *p*, *ff*, *p*
 - **B.**: *p*, *ff*, *a 2*, *p*

Wieder a tempo. (Langsam aber nicht mehr schleppend.) Leidenschaftlich.

Allmählich drängend.

46

Fl. 1/2, 3/4

Ob. 1/3

Egl. H.

Cl. Es.

Cl. A 1/2, 3

Bel. A

Fag. 1/2, 3

G. Fag.

Hr. 1/3, 2/4

Trp. F. 1, 2/3

Pos. 1/2, 3

Tuba.

Gr. Tr.

I. Vl.

II. Vl.

Va.

Celli.

B.

mit Dämpfer

mit Dämpfer a 2

p cresc.

ff

Dämpfer ab!

ff

offen $\frac{2}{mf}$ molto cresc.

poco a poco cresc.

cresc.

molto ff

ff

cresc.

molto ff

cresc.

molto ff

cresc.

molto ff

cresc.

molto ff

cresc.

molto ff

Allmählich drängend.

rit.

molto rit.

Allegro come prima.

The musical score consists of multiple staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in A (Cl. A), Bassoon (Fag.), and Contrabassoon (C. Fag.). The brass section includes Horn (Hr.), Trumpet (Trp. F), Trombone (Tuba.), Percussion (Pk.), and Grand Trumpet (Gr. Tr.). The string section includes Violin I and II (Vl. I, II), Viola (Va.), Cello and Double Bass (Celli u. fach. det.), and Bassoon (B. get.).

Key markings and dynamics include:

- Tempo:** rit. (measures 56-57), molto rit. (measures 58-59), Allegro come prima. (measures 60-61).
- Dynamic markings:** *ff* (fortissimo), *f* (forte), *p* (piano), *cresc.* (crescendo), *molto cresc.* (much crescendo), *fff* (fortississimo), *f sempre* (forte throughout).
- Performance instructions:** "Schalltrichter auf!" (trumpet flares) and "offen" (open) for the trumpet parts.
- Rehearsal marks:** *a 2*, *a 3*, *a 4*, *a 8* are present above several staves.

rit.

molto rit.

Allegro come prima.

B. & B.

47

This page of a musical score, marked with rehearsal number 47, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Fag.), and Contrabassoon (C. Fag.). The brass section consists of Horn (Hr.), Trumpet in F (Trp. F.), and Trombone in B-flat (Pos. 3 Tubn.). Percussion includes Kettledrum (Fk.) and Triangle (Trgl.). The string section is divided into Violin I and II (VI.), Viola (Va.), Cello (Celli.), and Bass (B.).

Key musical elements include:

- Flute and Oboe:** Both play a melodic line with a long note in the first measure, followed by a series of eighth notes.
- Clarinet and Bassoon:** Both play a long note in the first measure.
- Horn:** Enters in the second measure with a melodic line, marked *ff*.
- Trumpet and Trombone:** Remain silent until the final measure.
- Percussion:** Kettledrum plays a rhythmic pattern starting in the second measure, marked *f*. Triangle plays a long note in the first measure.
- Violins and Violas:** Violin I and II play a melodic line starting in the second measure, marked *ff*.
- Viola:** Plays a melodic line starting in the second measure, marked *ff*.
- Cello and Bass:** Both play a melodic line starting in the second measure, marked *ff*.

Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include "1. Solo." for the Trombone and "1. 2. sempre ff" for the Horn. The score concludes with a final measure containing various dynamics and performance markings.

Picc.
 Fl. $\frac{1}{4}$
 Ob. $\frac{2}{8}$
 Cl. A $\frac{1}{8}$
 Bcl. A
 Fag. $\frac{1}{3}$
 C-Fag.
 Hr. $\frac{1}{4}$
 In F1
 Trp.
 In B3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba.
 Pk.
 I.
 VI.
 II.
 Vn.
 Celli.
 B.

ff
cresc.
ff
ff
ff

1. 2.
 3.
 1. 2. 3.

poco rit.

Grandioso. (Poco meno mosso)

50

Grandioso. (Poco meno mosso)

B. & B.

This page of a musical score, numbered 60 on the left and 51 on the right, contains the orchestral parts for measures 60 through 64. The instruments listed on the left are:

- Picc.
- Fl. 1 & 2
- Ob.
- Egl. H.
- Cl. Es.
- Cl. A.
- Bcl. A.
- Fag.
- C-Fag.
- Hr. 1 & 2
- Trp. F & B
- Pos.
- Tuba.
- Pk.
- Gr. Tr.
- I. VI.
- II. VI.
- Va.
- Celli.
- B.

The score features various musical notations, including notes, rests, and dynamic markings such as *ff*, *dim.*, and *sempre ff*. There are also performance instructions like *tr* (trumpet) and *trm* (trumpet mutes). The bottom of the page includes the publisher's mark "B. & B."

Picc.

Fl. $\frac{1}{2}$ / $\frac{3}{4}$

Ob. $\frac{1}{2}$ / $\frac{3}{4}$

Egl. H.

Cl. Es.

Cl. A. $\frac{1}{2}$ / $\frac{3}{8}$

Bei. A.

Fag. $\frac{1}{2}$ / $\frac{3}{8}$

Hr. $\frac{1}{8}$ a 2
 $\frac{2}{4}$ a 2

In F. 1
Trp. Dämpfer auf!
In B. 2 mit Dämpfer

Pos. $\frac{1}{2}$

Pk.

I. dim. p f ff f p cresc.

II. f ff f p cresc.

Va. dim. pp f ff a 2 a 3

Celli. dim. pp f

B. ff

B. & B.

Nicht eilen.

The musical score for page 53 includes the following parts and markings:

- Picc.**: Piccolo part.
- Fl.**: Flute part, marked *sempre ff*.
- Ob.**: Oboe part, marked *f*.
- Cl. Es.**: Clarinet in E-flat part.
- Cl. A.**: Clarinet in A part.
- Fag.**: Bassoon part.
- Hr.**: Horn part, marked *ff* with *a 2* dynamic markings.
- In F.**: Trumpet in F part, marked *ff* and *immer offen*.
- Trp.**: Trumpet part, marked *ff* and *immer mit Dämpfer*.
- In B.**: Trombone in B-flat part, marked *ff*.
- Pos.**: Positone part, marked *ff*.
- Tuba.**: Tuba part, marked *ff*.
- Bock.**: Snare Drum part, marked *ff*.
- Vl. I.**: Violin I part, marked *ff* and *cresc.*.
- Vl. II.**: Violin II part, marked *ff* and *cresc.*.
- Va.**: Viola part, marked *ff*.
- Celli.**: Violoncello part, marked *ff*.
- B.**: Bass part, marked *ff*.

Nicht eilen.

Picc.

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3. 4.

Egl. H.

Cl. Es.

Cl. A. 1. 2. 3. 4.

Bel. A.

Fag. 1. 2. 3. 4.

C-Fag.

Hr. 1. 2. 3. 4.

Trp. F. 1. 2. 3. 4.

Pos. 1. 2. 3. 4.

Pk.

Beck. Or. Tr.

I. VI.

II. Va.

Celli.

B.

ff *sf* *f* *sfz* *p* *pp subito*

1.2. 3.4. 2.3. 2.3. 2.3.

Griffbrett. Griffbrett. *pp subito* *pp subito* *pp subito*

arco *pp subito* *pp subito*

pp *pp* *pp* *pp*

56

Picc.
 Fl. $\frac{1}{2}$ / $\frac{3}{4}$
 Ob. $\frac{1}{2}$ / $\frac{3}{8}$
 Egl.H.
 Cl. Es.
 Cl. A. $\frac{1}{2}$ / $\frac{3}{8}$
 Bel. A.
 Fag. $\frac{1}{2}$ / $\frac{3}{8}$
 C. Fag.
 Hr. $\frac{1}{2}$ / $\frac{3}{4}$
 Trp. F. 4
 Pos. $\frac{1}{2}$ / $\frac{3}{8}$
 Vl.
 Vll.
 Va.
 Celli.
 B.
 ARCO

rit.

Picc.

Fl.

Ob.

Egl. H.

Cl. B.

Cl. A.

Bcl. A.

Fag.

C-Fag.

Hr.

Trp. F.

Pos.

Pk.

I.

VI.

II.

Va.

Celli.

B.

in F

dim.

unls.

rit.

rit.

poco riten. - N.B. - - 58 a tempo

Nicht eilen!

Picc.
 Fl. $\frac{1}{2}$ $\frac{3}{4}$
 Ob. $\frac{1}{2}$ $\frac{3}{4}$
 Egl. H.
 in Es
 Cl.
 in A $\frac{1}{2}$ $\frac{3}{4}$
 Bcl.
 Fag. $\frac{1}{2}$ $\frac{3}{4}$
 C-Fag.
 Hr.
 Trp. B $\frac{1}{2}$ $\frac{3}{4}$
 Pos. $\frac{1}{2}$ $\frac{3}{4}$
 Tuba.
 Hrf.
 Pk.
 Gr. Tr.
 I.
 VI. *fp molto*
 II. *fp molto*
 Va. *fp*
 Celli. *fp*
 B. *plzz.*

poco riten. - N.B. - - 58 a tempo
 Nicht eilen!
 Nicht eilen!
pp arco
 N.B. Zum Schlag aushölen!

Nicht eilen!

rit.

Picc.
 Fl. 1, 2, 3, 4
 Ob. 1, 2, 3
 Egl. H.
 Cl. A. 1, 2, 3
 Cl. B. A.
 Fag. 1, 2, 3
 U-Fag.
 Hr. 1, 2, 3, 4
 Trp. B. 1, 2, 3, 4
 Pos. 1, 2, 3
 Tuba.
 Hrf.
 Pk.
 I. Vl.
 II. Vl.
 Va.
 Celli.
 B.

B.A.B.

Nicht eilen! pp

rit.

a tempo

60 rit.
N.B.

Den Violinen Zeit lassen.

The score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. (1, 2, 3, 4), Ob. (1, 2), Egl. H., Cl. in E, Cl. in A (1, 2), Bcl. A, Fag. (1, 2), Cr. Fag., Hr. (1, 2), Trp. in F, Trp. in B, Psa. (1, 2, 3), Tuba., Hrf., Pk., Vl. (I, II), Va., Celli., and B. The score is divided into measures by vertical bar lines. Dynamics are indicated by letters like *pp*, *p*, *cresc.*, and *ff*. Performance instructions include *a tempo* and *rit.*. The instruction "Den Violinen Zeit lassen." is written above the Violin staves. At the bottom, there is a boxed instruction "B. & B." and the word "rit.".

N.B. Zum 2. Viertel ausholen!

B. & B. rit.

wieder a tempo

wieder a tempo

Von hier an Tempo.

B. & S.

Frisch.

61

Picc.

Fl. 1 2

Ob. 1 2 3

Engl. H.

Cl. in E \flat

Cl. in A 1 2 3

Bcl. A

Fag. 1 2 3

C-Fag.

Hr. 1 2 3 4

Trp. in F 1 2

Trp. in B 3

Pos. 1 2

Pos. 3

Tuba.

Pk.

Trgl.

I.

VI. II.

Va.

Celli.

B.

ff *pp* *pp morendo* *cresc.* *pp* *pizz.* *arco* *ppp* *arco* *arco* *arco* *arco* *arco*

Frisch.

B. & B.

Nicht eilen!

Picc.

Fl. 1
2

Ob. 1
2

Egl.H.

in E \flat

Cl.
in A

Bcl. A

Fag. 1
2

C-Fag.

Hr. 1
2
3
4

in F 1
Trp. 2

in B 1
2
3

Pos. 1
2

Pos. 3
Tuba.

Pk.

Kl. Tr.

Beck.

Trgl.

Tamb.

Glas.
(Cristallo)

I.
VI.

II.

Va.

Celli.

B.

ff

a 4

a 8

a 2

a 3

stark hervortretend

ff *offen* *ff* *offen* *sempre ff*

ff *sempre ff*

mf (Teller)

mf

mf

ff *pizz.*

ff *pizz.*

ff *pizz.*

a 2

Nicht eilen!

B. & B.

62 Fließend.

Flsc.

Fl. 1 2/4

Ob. 1 2/8

in Es Cl. 1 2/3

in A 1 2/3

Bcl. A. 1 2/3

Fag. 1 2/3

C-Fag. 1 2/3

Hr. 1 2/4

in F Trp. 1 2/3

in B 2 3

Pos. 1 2

Pos. 3 Tuba. 1 2

Pk.

Kl. Tr. 1 2 3 4

Trgl.

Tamb.

I. arco 2

VI. arco 2

II. 2 2

Va. 1 2

Coll. 1 2

B. 1 2

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 in Es
 Cl.
 in A *ff*
 1. 2.
 3.
 Bcl. A.
 Fag. *a 3.*
 1. 2.
 3.
 C.-Fag.
 Hr. *a 2.*
ff
 1. Trp. F. *ff hervortretend*
 Pos.
 Beck.
 Tamb.
 Qlep.
 I. *pizz.*
ff
 arco
 VI. *pizz.*
ff
 arco
 Va. *a 2.*
 unis.
 Celli. *ff*
 B. *ff*
 [B & B]

(Den Posaunen Zeit lassen.)

Picc.
 Fl. $\frac{1}{2}$ $\frac{3}{4}$
 Ob. $\frac{1}{2}$ $\frac{3}{4}$
 Egl. H.
 in Es
 Cl.
 in A $\frac{1}{2}$ $\frac{3}{4}$
 Bcl. A.
 Fag. $\frac{1}{2}$ $\frac{3}{4}$
 C.-Fag.
 Hr. $\frac{1}{3}$
 $\frac{2}{4}$
 1. Trp. F.
 Pos.
 Beck. Pauke.
 Pauke.
 Becken.
 I. Bogen wechseln.
 VI.
 II.
 Va. unis.
 Celi.
 B.

Breit.

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.
- Fl. 1 (C)
- Fl. 2 (C)
- Cl. in E
- Cl. in A
- Fag. 1
- Fag. 2
- C-Fag.
- Hr. 1
- Hr. 2
- Trp. F. 1
- Trp. F. 2
- Pos. 1
- Pos. 2
- Tuba.
- Pk.
- Kl. Tr.
- Gr. Tr.
- Beck.
- Tamb.
- I. Vl.
- II. Vl.
- Va.
- Celli.
- B.

Key performance markings and dynamics include:

- p subito* (Tuba, Pos.)
- p* (Tuba, Pos., Kl. Tr., Gr. Tr., B.)
- molto* (Tuba, Pos.)
- molto cresc.* (Kl. Tr., Gr. Tr.)
- molto* (Tamb.)
- sempre ff* (Vl. I, Vl. II)
- unla.* (Vl. II)
- ff* (Vl. II, Va., Celli., B.)
- ff* (Hr., Trp., Pos., Kl. Tr., Gr. Tr., Beck., Tamb.)

Breit.

rit. Tempo I. (Allegro.)

Picc.
 Fl. 1, 2, 3, 4
 Ob. 1, 2, 3
 in Es
 Cl. in A 1, 2, 3
 Bcl. A.
 Fag. 1, 2, 3
 G-Fag.
 Hr. 1, 2, 3, 4
 in F 1, 2
 Trp. in B 1, 2, 3
 Pos. 1, 2, 3
 Tuba.
 Kl. Tr.
 Trgl.
 Tamb.
 I.
 VI.
 II.
 Va.
 Cello.
 B.

ff
p
cresc.
mit Dämpfer
schmetternd
molto cresc. ff

rit. Tempo I. (Allegro.)

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

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- in Es** (Clarinet in E-flat)
- Cl.** (Clarinet)
- in A** (Clarinet in A)
- Bcl. A.** (Bassoon)
- Fag.** (Bassoon)
- C.-Fag.** (Contra Bassoon)
- Hr.** (Horn) - 1st and 2nd parts
- in F** (Trumpet in F)
- Trp.** (Trumpet)
- in B** (Trumpet in B-flat)
- Pos.** (Posauna)
- I.** (Violin I)
- VI.** (Viola)
- II.** (Violin II)
- Va.** (Viola)
- Celli.** (Cello)
- B.** (Bass)

The score includes various performance instructions such as *ff*, *trm.*, *ff trem.*, and *ff* with accents. A rehearsal mark 'a 3' is present in the Clarinet and Bassoon parts.

E. & B.

67

Etwas zurückhaltend.

Flcc.

Fl. 1. 3/4

Ob. 1. 2/3

in Es.

Cl.

in A.

Bcl. A.

Fag. 1.2. 3/4

C-Fag.

Hr. 2/4

in F. 1. 2 & 2

Trp. *ff*

in B. 3/4 *offen a 2* *ff* 3. *p*

Pos. 1. 3/4 *ff*

Tuba. *Pos. 3.* *ff*

I. *unis.*

VI. *unis.*

Vn. *ff*

Celli. *ff*

B. *unis.* *ff*

Etwas zurückhaltend.

a tempo subito $\text{♩} = \text{♩}$

68

Ganzes Orchester schnell abdämpfen.

Musical score for orchestra, page 80, measures 68-73. The score includes staves for Piccolo, Flute (1 and 2), Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, Bassoon in C, Horns (1 and 2), Trumpets (1, 2, 3), Trombones (1, 2, 3), Percussion (Cymbals, Snare, Tom-toms, Triangles, Gong), Violins (I and II), Violas, Cellos, and Double Basses. The music features complex rhythmic patterns and dynamics such as *ff*, *pp*, *molto cresc.*, *dim.*, *f*, and *p*. Performance instructions include 'Schalltr. auf!' and 'schnell abdämpfen'. The score is in D major and 3/4 time.

a tempo subito $\text{♩} = \text{♩}$

B. & S.

2. Satz.

N.B. Alle Vorschläge stets vor dem betreffenden Taktteil.

NACHTMUSIK.

Allegro moderato. rit. a tempo rit. All^o

1. Oboe. *pp*

1. Clarinette in B.

1. Horn in F. *frusend* *kurz verklingend* *lang verklingend*

3. Horn in F. *p antwortend rit.* *mit Dämpfer* *kurz frusend, *fp* < *f** *fp* *kurz frusend*

69

ohne Nachschläge

Ob. *pp* *morendo* *morendo*

Egl. H. *p* *p*

Cl. B. *f* *ff* *p* *non legato* *immer etwas stärker als die Oboe*

70

Nicht eilen! Nicht anschwellen!
71 Vorschläge so schnell als möglich.

Fl. *pp* *pp*

Ob. *ppp* *p*

Cl. B. *p* *sf* *ppp*

3. Cl. B. *p* *ppp*

Fag. 1. *p*

VI. I. *p*

VI. II. *p*

Va.

Celli.

B.

Etwas drängend.

Picc. *p cresc.*
 Fl. *pp cresc.*
 Ob. 1 *mf cresc. f ff*
 Ob. 2 *mf cresc. f ff*
 Egl. H. *p cresc.*
 Cl. B. 1 *p non legato cresc.*
 Cl. B. 2 *p non legato cresc.*
 Fag. *pp cresc.*
 Hr. F. *mit Dämpfer p*
 Tuba. *p espress.*
 Vl. I. *div. sempre p unis.*
 Vl. II. *div. unis.*
 Va. *pizz.*
 Cell. *pizz. p*
 B. *pp*

Etwas drängend.

Tempo!

Picc. *ff*

Fl. *ff*

Ob. *ff*

Egl.H. *ff*

Cl.B.2 *ff*

Bcl.B. *ff*

Fag. *ff* *dim.* *p*

C-Fag. *p*

Hr. *ff* mit Dämpfer *pp* *offen* *f*

Trp.F. *ff* *pp*

Tk. *f* *pp*

Gr.Tr. *pp*

I. *arco* *ff* *pp* *am Steg*

VI. *arco* *ff* *pp* *am Steg*

Va. *arco* *ff* *pp* *am Steg*

Celli. *ff* *sfp* *arco*

B. *ff* *sfp* *arco*

Tempo!

B. & B.

72 Tempo subito. Andante molto moderato.
Sehr gemessen.

Ob.

Fag. 3

C-Fag.

Hr. 1

Hr. 2

Pk.

I.

VI. II.

Va.

Celli.

B.

Ob. 2

Cl. B. 1

Cl. B. 2

Cl. B. 3

Bel.

Fag. 3

C-Fag.

Hr. 1

Hr. 2

Pk.

I.

VI. II.

Va.

Celli.

B.

Fl. 2/8 Solo. *a2* *p*

Ob. 1 *p* *pp*

Bel.B. *p* *sf* *p*

Fag. 8 *p* *mf* *sf* *p*

C.Fag. *pp* *sf*

Hr. 1 *pp* *sf* *p*

2 *pp* *sf* *p*

Pk. *f*

Va. *arco*

Celli. *pp* *pizz.* *arco* *sf* *pizz. arco*

B. *pp* *sf* *sf* *p* *ff* *sf*

Ob. 1/8 *a3*

Egl.H. *sf*

Cl.B. 1 *sf*

2 *sf*

3 *sf*

Bel.B. *a2* *sf*

Fag. 3/8 *a2* *sf*

C.Fag. *sf*

Hr. 1 *sf* *p*

2 *sf* *p*

3 *sf* *p*

Pk. *f*

I. *pizz.* *arco* *pizz.* *arco*

VI. *p* *sf* *sf* *p* *f* *arco*

II. *pizz.* *p* *arco*

Va. *p*

Celli. *sf* *pp* *poco cresc.* *mf* *p*

B. *sf* *pp* *poco cresc.* *mf* *p* *f*

B & E

Score for page 76, featuring various instruments including Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Horns, Percussion, Violins, Viola, Violoncello, and Bass. The score includes dynamic markings such as p, sf, f, and cresc. The woodwinds and strings show complex rhythmic patterns and articulations.

Picc. *f* *p* *ff*
 Fl. 1 *p*
 Fl. 2 *a2* *p*
 Ob. 1 *dim.* *p* *sf* *f* *p* *ff* *p*
 Ob. 2 *dim.* *p* *sf*
 Egl.H. *dim.* *p* *sf*
 Cl.B. 1 *dim.* *p* *sf*
 Cl.B. 2 *dim.* *p* *sf*
 Bcl.B. *p* *sf*
 Fag. 1 *dim.* *pp*
 C.Fag. *p* *sf* *tr*
 Hr. 1 *p* *pp* *sf* *pp* *sf* *pp* *fp* *p*
 Hr. 2 *p.* *sf* *pp* *sf* *pp* *fp* *p*
 Pk. *p*
 VI. I. *p* *sf* *p* *ff* *Respr.* *sf* *Respr.* *ff* *p* *mf*
 VI. II. *tr* *tr* *tr* *molto* *arco* *sf* *f* *p*
 Va. *p* *tr* *tr* *tr* *pizz.* *molto* *arco* *sf* *f* *p*
 Celli. *p* *sf* *p* *sf* *pp* *crasc.* *f* *p* *sf*
 B. *p* *sf* *p* *sf* *pp* *crasc.* *f* *p* *sf*

*) 1. Spieler *arco*, 2. Spieler *pizz.*

B. & B.

FL. 1/2

Ob. 1/2

Cl.B. 1/3

Bcl.B.

Fag. 1/3

C.Fag.

Hr.F. 1/2/3

Trp.F. 1

Pk.

VI. I.

VI. II.

Va.

Colli.

B.

Immer mit Dämpfer

Solo.

Tutti.

p, *sf*, *f*, *pp*, *pizz.*, *arco*, *sempre pp*

Sempre l'istesso Tempo. Nicht eilen, sehr gemächlich.

Fl. *p*

Hr. *p* *sempre p*

I. *p* *arco*

VI. *p*

II. *p*

Va. *a 2* *p* *arco*

Celli. *pizz.* *p* *a 2* *arco* *3. pizz.*

B. *pizz.* *p*

80 Gemessen.

Fl. *p* *cresc.* *ff* *f* *p*

Ob. *p* *cresc.* *ff* *f* *p*

Cl. B. *p* *cresc.* *ff* *f* *p*

Bcl. B. *p* *cresc.* *f*

Fag. *p* *p* *cresc.* *f*

C. Fag. *p* *p*

Hr. *p* *sf* *p*

I. *f* *sf* *p subito* *cresc.* *f* *p* *sf* *pp* *f*

VI. *f* *pp* *cresc.* *f* *sf* *pp* *sempre pp*

II. *f* *pp* *cresc.* *f* *sf* *pp*

Va. *sempre p* *pp* *Alle unisono* *pp*

Celli. *2. sempre p* *sf* *pp (arco)* *pizz.* *f* *arco* *pp* *sf*

B. *cresc.* *f* *p* *pp*

Fl. 1/2
 Ob. 1/2
 Cl. B. 1/2
 Bcl. B.
 Fag. 1/2
 C. Fag.
 Hr. 1/2
 I. VI.
 II. VI.
 Va.
 Celli.
 B.

pp *sf* *pp sempre* *pp subito* *p* *f* *Pstacc.*

Fl. 1/2
 Ob. 1/2
 Cl. B. 1/2
 Fag. 1
 C. Fag.
 Hr. 1/2
 Pk.
 Trgl.
 I. VI.
 II. VI.
 Va.
 Celli.
 B.

cresc. *cresc.* *a2* *a3* *cresc.* *cresc.* *p* *f* *B. & B.*

82

Picc. *f*

Fl. ^{1 2 3 4} *a 4* *p* *f* *p* *f* *p* *p*

Ob. ^{1 2 3 4} *1.2.* *a 3* *p subito* *sf* *p* *sf* *p*

Egl.H. *f* *p*

Cl.B. ^{1 2 3 4} *a 3* *p* *1.2.* *mf* *sf* *p*

Bcl.B. *p* *mf* *sf* *p*

Fag. ^{1 2 3 4} *p* *1.2.* *mf* *sf*

C-Fag. *p* *sempre*

Hr. ^{1 2 3 4} *sf cresc.* *a 2* *p subito* *p sempre*

B.Tuba. *p* *pp*

Hrf. *p*

Pk. *tr tr tr tr tr tr tr tr tr tr tr tr tr tr*
pp keine Betonung

Trgl. *f* *f*

I. Vl. *sf* *p subito* *pp sempre*

II. Vl. *sf* *p subito* *pp sempre*

Va. *arco* *f* *a 2* *p subito* *pizz.* *f* *arco* *pp cresc. f*

Celli. *arco* *f* *p* *hervortretend* *sf* *p* *pp* *f*

B. *f* *pizz.* *f* *p* *arco* *pp*

Fl. $\frac{1}{4}$ $\frac{3}{4}$ p molto sf

Egl. H. p molto

Cl. B. $\frac{1}{2}$ $\frac{2}{3}$ p sf p morendo

Bas. B. p sf p morendo pp

Fag. $\frac{1}{3}$ p sf p dim. pp

C. Fag. p sf p morendo

Hr. 1 f pp

Hr. 8 mp 8. mit Dämpfer

Va. p sf

Celli. p sf p espr. sf p sf p pp pizz.

B. p sf pp pizz.

(nicht eine Oktave höher spielen)

rit. a tempo

C. Fag. pp

Hr. 1 p dim. p f sf

Hr. 3 f dim. p

Hr. f (Resonanz)

Tam. pp Herdenglocke (in weiter Entfernung)

Hgl. pp

Celli. pp

85

Egl.H.

Cl.B. 1/2

Bel.B.

Fag.

C-Fag.

Hr. 1/8
2/4

Hrf.

Tamt.

Hgl.

I. VI.
II.

Va.

Celli a 2.

B. a 2.

mit Dämpfer a 2

mit Dämpfer a 2

pp

pp

f

dim.

sf

mit Dämpfer

mf

mit Dämpfer

sempre pp

mit Dämpfer

ARGO

f > p

dim.

sf

Gehalten.

1. Solo.

FL. 1

Ob. 1/2

Egl. H.

Cl. B. 1/2

Bcl. B.

Fag. 2

C-Fag.

Hr. 1/2

Hrf.

Vi. I.

Vi. II.

Va.

Celli.

B.

pp sempre

pp

2. B.

pp

2.

pp

p, *sf*, *f*, *sf*, *p*

p, *sf*, *f*, *sf*, *p*

p

a 2

f col legno

a 2

f col legno

sempre p

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

pp, *pizz.*, *arco*, *pp*, *a 2 pizz.*

Gehalten.

1.2. a 3

Fl. 1/2/3

Ob. 1/2

Egl.H.

Cl.B. 1/2/3/4

Bcl.B.

Fag.

C-Fag.

Hr. 1/2/3/4

Hrf. 1/2

I. VI.

II.

Va.

Celli.

B.

p *sf* *p* *molto sf* *p* *f* *dim.* *ff* *p*

a 8 *a 2* *2.8.*

1. *2.* *p* *sf* *unis.* *p* *sf*

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

f col legno *arco* *pizz.* *arco* *pizz.* *arco* *a 8* *pizz.*

f col legno *sf* *f* *sf* *f* *sf* *f* *p*

p *sf* *pp* *sf* *pp* *sf* *pp*

arco *pizz.* *arco* *pizz.* *arco*

pp *sf* *pp* *sf* *pp*

p *sf* *pp* *sf* *pp* *sf* *pp*

Fl. 1/2

Ob. 1/2

Egl.H.

CL.B. 1/3

Bcl.B.

Fag. 1/2

C-Fag.

Hr. 2/4

Trp.B. 1/2

Hr. 1/2

Vl. I. II.

Va.

Cell.

B.

mit Dämpfer

a 2

arco

pizz.

arco

deutlich

mit Dämpfer

(nicht eine Oktave höher)

Poco meno mosso.

Pico.
Fl. 1 2 3 4
Ob. 1 2 3
Cl. B. 1
Hr. 1 2 3 4
Hrf. 1 2
I. VI.
II. VI.
Va. Solo
B. *pp* mit Dämpfer

ppp
sempre p
sehr ausdrucksvoll u. hervorstrahlend
pp
pp
(Vorschläge vor dem Taktil und sehr schnell.)
sempre pp
p
p
unl.
pp
a 2
pp
Solo
pp

Pico.
Fl. 1 2 3 4
Ob. 1 2 3
Cl. B. 1
Hr. 1 2 3 4
Trp. F. 1
Hrf. 1 2
Trgl.
I. VI.
II. VI.
Va. *a alle*
Celli.
B. *p pizz.*

sempre pp
mf non legato
p
sempre p
mf
pizz.
pizz.
a alle
p pizz.
pizz.
p
p pizz.

B. & C.

1
2
Fl. 1
4
8
Ob. 1
2
8
Cl. B. 1
2
8
Fag. 1
2
8
Hr. 1
8
Trp. 1
2
8
Pos. 8
VI. Solo.
I.
VI. I.
II.
Va.
Celli.
B.

p *sf* *<sf* *pp* *ppp* *tr*

dim. p *f* *p* *f* *p*

pp non legato

a 2 *mf* *sf* *sf*

1. 2. *mf* *mit Dämpfer* *mf*

ohne Dämpfer *p pizz.* *ohne Dämpfer* *p pizz.* *ohne Dämpfer* *p pizz.*

Drängend.

Picc. *1. tr*

Fl. *poco a poco cresc.* *sempre cresc.* *a 2. tr* *sempre cresc.*

Ob. *ff* *2.* *3.* *ff*

Cl. B. 2. *cresc.*

Fag. *p* *sf* *a 2.* *sf*

Hr. *mf* *mit Dämpfer* *cresc.*

Frp. F. *3.* *pp* *Solo mit Dämpfer* *ff* *offen* *ff*

Pos. 8

Tuba

Vl. Solo. *pp* *a 2.* *ff*

Vi. I. *cresc.*

Vi. II. *cresc.*

Va. *cresc.*

Celli. *ohne Dämpfer* *pizz.* *p* *cresc.*

B. get. *p* *arco* *ff* *cresc.*

Picc. *ff sempre* *sempre ff*

Fl. 1 *ff* *pp* *pp sempre*

Fl. 2 *ff* *pp* *pp sempre*

Ob. 1 *ff* *pp* *ff* *pp*

Ob. 2 *ff* *pp* *ff* *pp*

Egl. H. 1 *ff* *pp* *pp sempre*

Egl. H. 2 *ff* *pp* *pp sempre*

Cl. B. 1 *ff* *pp* *pp sempre*

Cl. B. 2 *ff* *pp* *pp sempre*

Bcl. B. *p* *p* *p sempre*

Fag. *ff sempre* *sempre ff*

C. Fag. *ff sempre* *pp*

Hr. 1 *ff* *pp* *pp*

Hr. 2 *ff* *pp* *pp*

Trp. 1 *ff* *p*

Trp. 2 *ff* *p*

Tuba. *ff* *p*

Hrf. 1. *ff bisbigliando*

Pk. *ff* *pp*

VI I arco *pp* A Salte mit einem Finger

VI II arco *pp* A Salte mit einem Finger

Va. *ab* arco *pp* G Halte mit einem Finger

Cell. *ff* mit einem Finger

B. *ff* mit einem Finger

p *pp*

B. & B.

92 a tempo

1. *molto espr.*
mf p

Ob.

Egl. H.

Gl. B.

1. *molto espr.*
p
quasi Tromba

2. *p*
quasi Tromba

Fag.

Hr. 1. (offen)
p

2. *pp*

Trp. B. 1. *mit Dämpfern*
p aber stets *dentlich*

2.

Hrf. unis.

Pk.

VI. I.

II.

Va.

2 Solo Celli. *arco molto espr.*
ohne Dämpfer sf p

Celli. (Tutti) *plss.*
p

B. *plss.*
p

molto espr.
ohne Dämpfer sf p

pp

pp

a tempo

1
Ob. 2
8
Egl. II.
Cl. B. 1 2
Fag. 1 2 3
Hr. 1 2
Trp. B. 1 2
Hr. unis. 1 2
Pk.
VI. I. II.
Va.
2 Solo Celli.
Celli. (Tutti)
B.

ff *sf* *p* *sf* *ff* *groll* *dim.* *p* *ff*

ff *sf* *sf* *ff* *groll* *dim.* *p* *ff*

ff *groll* *dim.* *p* *ff* *p*

ff *groll* *dim.* *p* *ff* *p*

f *dim.*

f *dim.*

pp staccatissimo *f* *sf*

f *sf*

cresc. *f* *dim.*

cresc.

f

f

pp *ff* *p* *pp*

ff *sf* *dim.* *pp* *f*

ff *sf* *f*

p sempre

p sempre

1
ff — ff

Ob. 2
ff — ff

3
ff > p ff

Egl. H.
ff

1
f non legato

Cl. B.
Vorschlag so schnell als möglich und vor dem Taktteil. f dim. — — — — — pp

2
f

Bcl. B.
f

1 2
sf sempre f f p

Fag.
sf sempre f f p

1 2
gestopft 1. 2. 2. 4.

Hr.
sf f p

Tuba.
p

1.
f unis.

Hrf.
unis.

2.
unis.

Pk.
p p

Tamt.
p

I.
Solo.

VI.
II.

Va.
Solo. ff dim. — — — — — pp Tutti. a 2 p

1. u. 2. Solo.

Celli.
Tutti. f p p mf pp

B.
unis.

Fl. 1 *flüchtig*
pp non legato

Fag. 1 2 *pp* *ppp*

C-Fag. *p*

Hrf. 1. *1. Solo.* *p*

Tamt. *pp* *pp*

I *mit Dämpfer*

VI *mit Dämpfer* *pp* *sempre pp*

II *pp* *sempre pp*

Celli. *arco* *pp sehr gemessen*

B. *arco* *pp sehr gemessen*

Fl. 1 *flüchtig*
ppp

Ob. 1 2 *1.* *pp*

Egl.H. *1.* *f*

Cl.B. 1 2 *1.* *f*

Hr. 1 2 *offen* *1.2.* *f*

Hr. 3 4 *offen* *3.4.* *f*

Trp.F.1 *offen* *f*

Hrf. 1. *pp* *ppp*

I *ppp* *pppp* *ohne Dämpfer*

VI *ppp* *pppp* *ohne Dämpfer* *f*

II *ppp* *pppp*

Celli. *ppp* *pppp*

B. *ppp* *pppp*

[B. & B.]

Tempo.

97

Picc.

Fl.

Ob.

Egl.H.

Cl.B.

Bcl.B.

Fag.

Co-Fag.

Hr.

Trp.F.

Tuba.

Pk.

I.

VI.

II.

Va.

Celli.

B.

ohne Dämpfer

sehr energisch

ff *sf* *f* *sf* *p* *sf* *p* *ff* *sf* *p*

Tempo.

This page of a musical score, numbered 98, features a full orchestral arrangement. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Contrabassoon) and strings (Violins I and II, Violas, Cellos, and Basses). The second system includes Horns (1 and 2), Trumpets (1 and 2), and Trombones (1 and 2). The music is written in a key signature of two flats and a 3/8 time signature. The score is characterized by dynamic markings such as *ff*, *p*, *sf*, and *pp*, and includes performance instructions like *tr tr tr* and *pp molto ff*. The notation includes various rhythmic values, slurs, and articulation marks.

Pico. *p* *p subito*
 Fl. $\frac{1}{8}$ *p* *p subito*
 Ob. $\frac{1}{8}$ *p* *p subito*
 Egl.H.
 Cl.B. $\frac{1}{8}$ *p*
 Bel.B.
 Fag. $\frac{1}{8}$
 C-Fag.
 Hr. $\frac{1}{2}$ *f* *fp* *fp molto* *f* *p* *sf*
 Trp.B. $\frac{1}{8}$ *f* *fp* *fp molto* *f* *p* *sf* mit Dämpfer *dim.*
 Tuba. *p* *sf*
 Hrf. 1. *f* *unis.* *sempre ff*
 Pk.
 Trgl.
 I. *p* *f* *ff* *sf* *pp*
 VI. *p* *f* *ff* *sf*
 II. *p* *f* *ff* *sf*
 Va. *p* *f* *ff* *sf* *p* *sf* *p*
 Celli. *sf* *p* *sf* *p*
 B. *sf* *p* *sf* *p*

Picc.
 Fl. $\frac{1}{2}$ $\frac{8}{8}$
 Ob. $\frac{1}{2}$ $\frac{8}{8}$
 Egl.H.
 Cl.B. $\frac{1}{2}$ $\frac{8}{8}$
 Bcl.B.
 Fag. $\frac{1}{2}$ $\frac{8}{8}$
 C-Fag.
 Hr. $\frac{1}{2}$ $\frac{4}{4}$
 Trp.B. $\frac{1}{2}$ $\frac{8}{8}$
 Tuba.
 Hrf. 1.
 Hrf. 2.
 Pk.
 Trgl.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

Musical score for page 100, featuring various instruments including Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, Violins, and Cellos/Double Basses. The score includes dynamic markings such as *fp*, *f*, *ff*, *sf*, *pp*, *p*, *f*, *dim.*, and *p subito*. It also contains performance instructions like *a3* and *1.* *2.* *unif.*

Picc. *p*

Fl. $\frac{1}{2}$ $\frac{3}{4}$ *a 4* *p* *a 8* *f* *3. 4.* *p* *1. 2.* *a 4* *sf*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *f* *1.* *p* *pp* *sf*

Egl. H. *p* *pp* *sf*

Cl. B. $\frac{1}{2}$ $\frac{2}{8}$ *p* *pp* *pp*

Bcl. B. *p* *pp*

Fag. $\frac{1}{2}$ $\frac{2}{8}$ *p* *pp*

Hr. $\frac{1}{2}$ $\frac{3}{4}$

Trp. B. $\frac{2}{8}$ *3.* *mf*

Hrf. *1.* *p* *2.* *p* *unis.* *p* *nicht gebrochen*

Trgl. *p* *pp*

I. *pp*

VI. *pp*

II. *pp*

Va. *p* *pp* *plur.* *p*

Celli. *p sempre* *p* *pp* *sf* *sf* *pp* *pp*

B. *p sempre* *pp* *sf* *pp* *pp*

Fl. 1. 2. *pp* *pp subito*
 Ob. 1. 2. *pp* *pp subito*
 Egl. H. *pp*
 Cl. B. 1. 2. *pp* *pp subito*
 Bcl. B. *p*
 Fag. 1 *p*
 C. Fag. *pp*
 Hr. *pp*
 Trp. B. 1. 2. *p* *F* *p*
 Tuba. *pp*
 Hr. f. 1. 2. *pp*
 Fk. *pp*
 Vl. I. *pp*
 Vl. II. *pp*
 Va. *pp* *pp* *f* *pizz. sempre*
 Celli. *pp* *pizz.* *sempre p*
 B. *p* *pizz.* *sempre p*

muta in F
immer mit Dämpfer

Picc.

Fl. 1/2 *p espr.* *f* *p* *cresc. poco a poco* *ff*

Ob. 1/2 *p espr.* *f* *p* *cresc. poco a poco* *ff*

Egl.H. *f* *p sempre*

Cl.B. 1/2 *p espr* *f* *p sempre* *cresc.* *ff cresc.*

Bcl.B. *p* *cresc.* *f* *f*

Fag. 1/2 *p* *cresc.* *f* *a 8* *p cresc.*

C.Fag. *p* *cresc.* *f* *p* *cresc.*

Hr. *a 2* *p* *cresc.* *2. p* *f* *p subito* *cresc. poco a poco*

Trp.F. *Dämpfer ab!* *p* *f* *p subito* *cresc. poco a poco* *Dämpfer ab!*

Pk. *tr* *p* *cresc.*

I. *p* *cresc.* *f* *sf* *p* *sf* *sf* *sf*

VI. *a 2* *p* *cresc.* *f* *sf* *p* *sf* *sf* *sf*

Va. *arco* *p* *cresc.* *f sf fp* *p* *cresc.* *ff*

Celli. *arco* *pp* *cresc.* *f* *p* *cresc.* *f*

B. *arco* *p* *cresc.* *f*

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Egl. H.
 Cl. B. 1. 2.
 Bcl. B.
 Fag. 1. 2.
 Cr. Fag.
 Hr. 1. 2.
 Trp. F. 1. 2.
 Tuba.
 Hrf. 1. 2.
 Pk.
 Trgl.
 Glsp.
 Vl. I.
 Vl. II.
 Va.
 Celli.
 B.

p
pp
sempre pp
cresc.
molto cresc.
ff
p subito
f
p
pp
cresc.
molto cresc.
f
p
f
pp
cresc.
f
p
1.2. zusammen
f
pp subito
p
cresc.
f
f
p
plzz.
f
G-Saite
p subito
G-Saite
pp
cresc.
f
a 2
pp
cresc.
f
p
p

Flc. *f*

Fl. *f* *p* *sf* *f* *p* *dim.*

Ob. *f* *p* *sf* *f* *p* *dim.*

Egl. H. *f* *p subito*

Cl. B. *cresc.*

Bel. B. *cresc.*

Fag. *cresc.*

C-Fag. *cresc.* *etwas hervortretend*

Hr. *p* *f* *p subito* *f* *p subito* *p* *cresc.* *1. Solo* *sempre f*

Trp. B. *p* *f* *p subito* *f* *p subito* *p* *cresc.* *mit Dämpfer*

Tuba. *cresc.*

Hr. 12. *f* *pp*

Pk. *pp*

Trgl. *f*

Gisp. *sf*

Hgl. (im Orch.) *p*

I. *f*

VI. *f* *p subito* *sempre p*

Va. *p* *f* *p subito* *sempre p*

Celli. *cresc.* *a 2 pizz.* *pizz.* *p*

B. *cresc.* *p*

Fl. 1 2 3 4
 Ob. 1 2 3
 Egl. H.
 Cl. B. 1 2 3
 Bcl. B.
 Fag. 1 2 3
 C-Fag.
 Hr. 1
 Trp. B. 1 2
 Hrf. 1 2
 Pk.
 Glsp.
 Hgl.
 Celli.
 B.

1. Solo.
 non legato
 morendo
 poco a poco dim.
 mit Dämpfer
 Dämpfer ab!
 dim. pp

Ob.
 Cl. B. 1 2 3
 Fag. 1 2
 V. I.
 V. II.
 Va.
 Celli.
 B.

1. 2.
 3. p.
 p sempre
 p sempre
 sempre pp
 a 2.
 a 2.
 sempre pp

Picc.

Fl. $\frac{1}{2}$ $\frac{3}{4}$ a 4

Ob. $\frac{1}{2}$ $\frac{3}{4}$ p

Egl. H.

Cl. B. $\frac{1}{2}$ $\frac{3}{4}$ sf

Bcl. B.

Fag. 2 sf

3

C-Fag. p

Hr. $\frac{1}{2}$ $\frac{3}{4}$ gestopft +

Pk. p

I.

VI. a 2 am Steg ppp pizz. a 2

II.

Va. pizz. arco pp

Celli. am Steg ppp pizz. arco pp

B. ppp pizz.

1
2
3
4

Fl. 1
Ob.
Engl. H.
Cl. B. 1
Bcl. B.
Fag. 2
3
C-Fag.
Hr. 1
2
4
Vl. I
II
Va.
Celli.
B.

p, *f*, *pp*, *ppp*, *ff*, *f staccatissimo*, *ppp*, *2.4. offen*, *pizz.*, *arco*, *Der 2. Spieler.*, *Der 3. Spieler.*

Nicht zurückhalten.

Wie Vogelstimmen.

1
2
3
4

Fl. 1
Cl. B. 1
Bcl. B.
Fag. 2
3
C-Fag.
Hr. 1
Pk.
Celli.
B.

p, *f fließend*, *dim.*, *ppp*, *pppp*, *pp*, *sempre pp*, *fließend*, *non legato*, *a 2*, *B. & B.*

Fl. 1

Cl. B. 1
sempre pp

Cl. B. 2

Hr. 1
stacc. sempre

VI. I

VI. II

Va.

Celli
pp

B.
pp

morendo

ppp

morendo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. B. 1

Cl. B. 2

Bcl. B.

C-Fag.

Hr. 1

VI. I

VI. II
mit Dämpfer
pp

Va.

Celli
pp

B.
pp

ppp

morendo

ppp

pp

ppp

langu.

1
Fl. 2
3
4
Ob.
1
2
Cl B. 2
3
Rel. B.
C-Fag.
Hr. 2
4
Trp. F. *in F mit Dämpfer*
Hrf. 1
Pk.
Beck. *mit Schwammschlägel*
Tamt.
I.
VI. *p dim.*
II.
Va.
Celli.
B.

morendo

f *p* *f* *dim.* *p* *morendo*

f *p* *ff* *pp*

pp *pp*

pp *a 2*
pp *morendo*

pp

pp *pp* *pp*
klingen lassen!

plzz. *ff* *p* *doutlich* *pp*

pp *plzz.* *morendo*

pp *plzz.* *p* *doutlich* *pp* *largo*
arco *pp* *morendo*

pp

3. Satz.

Schattenhaft.

112

Fließend, aber nicht schnell; in den Anfangstakten noch etwas zögernd.

Flöten. 1/2

Clarinetten in B. 1/2

Bassclarinette in B.

Fagotte.

Hörner in F. 1/8, 2/4

Pauken. *(immer schnell abdämpfen)* *) *pp*

Violinen. I, II

Violoncelli. *pizz.* *p*

Contrabässe. *p* *sempre p* *cresc.*

113

Fl. 1/2

Cl. B. 1/2

Bcl. B.

Fag. 1/2

Hr. 1/8, 2/4

Pk.

Vl. I, II *mit Dämpfer* *pp* *f* *pp* *sf* *pp* *pp*

Va.

Celli. *mit Dämpfer arco* *pp*

B.

*)Achtung auf den Wechsel der betonten und unbetonten Noten.

B. & B.

allmählich etwas fließender

Musical score for measures 114-115. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet Bb (Cl.B.), Bassoon (Fag.), Bassoon (C-Fag.), Horn (Hr.), Percussion (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Measure 114 features various dynamics such as *stacc.*, *sempre pp*, *pp*, *ppp*, *fpp*, *mf*, and *ff*. Performance instructions include *mit Dämpfer* (with mutes) for the violins and *arco* (arco) for the strings. There are also markings for *pizz.* (pizzicato) and *tr.* (trill).

Measure 115 continues the orchestral texture with similar dynamics and performance directions. A small box at the bottom of the page contains the text "[B. & B.]".

Musical score for measures 116-117. Instruments include Oboe (Ob.), English Horn (Egl.H.), Clarinet Bb (Cl.B.), Bassoon (Fag.), Horn (Hr.), Trumpet F (Trp.F.), Percussion (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Measure 116 includes dynamics like *mf*, *f*, *pp*, *ppp*, *fpp*, *mf*, and *ff*. Performance instructions include *mit Dämpfer* (with mutes) for the trumpet and *pizz.* (pizzicato) for the strings.

Measure 117 continues the orchestral texture with similar dynamics and performance directions.

Fl. 2: a 2, p molto espr.

Ob. 2: p molto espr., p molto espr.

Egi. H.: p, cresc., ff, p molto espr.

Cl. B. 1: p, cresc.

Bel. B.: p, cresc.

Fag. 1: 1. 2., p, cresc., p

C. Fag.: pp

Hr. 1: +

Hr. 2: +

Pk.: sempre p, cresc., p

VI. I.: sf, sf, pp, sempre p, pp

VI. II.: sf, sf, p, sempre p, pp non legato

Va.: a 2, sf, arco, pp, pizz., p, cresc., f

Celli.: a 2, sf, arco, pp, pizz., p, cresc., f

B.: sf, sf, arco, pp, p, cresc., f

Fl. 2: klagend

Ob. 2: klagend

Fag. 2: sf, sempre pp, sf

Pk.: sf, sempre pp, sf

VI. I.: sf, p, pp, sf, p

VI. II.: sf, pp, sf, p

Va.: sf, sf, sf, sf, sf

[B. & B.]

117

Fl. 1 & 4 *sf* *sf* *sf* *p*

Ob. 1 & 2 *sf* *sf* *sf* *p*

Fag. 1 & 2 *f* *sf* *sf* *p*

Pk.

Vln. I *pp* *sf* *sf* *p* Dämpfer ab!

Vln. II *pp* *sf* *sf* *p* Dämpfer ab!

Va. *sf* *pp* *pp* *pizz.*

Celli. *sf* *arco* *arco* *pizz.* Dämpfer ab!

B. *sf* *arco* *arco* *pizz.*

118

Fl. 1 & 4 *pp*

Ob. 1 & 2 *pp*

Fag. 1 & 2 *pp* *pp*

Hr. *mf*

Pk.

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

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

Va. *Dämpfer ab!* *spring. Bog.* *pp* *pp*

Celli. *arco* *pizz.* *mf* *pp* *spring. Bog.* *arco* *pizz.* *mf*

B. *arco* *pizz.* *mf* *pp* *spring. Bog.* *arco* *pizz.* *mf*

119

Musical score for measures 119-120. The score is written for a full orchestra. The instruments and parts shown are:

- Ob. 1 (Oboe)
- Cl. B. 1 (Clarinet Bb)
- Fag. 1 (Bassoon)
- Hr. 1 (Horn)
- I. (Violin I)
- VI. (Violin II)
- Va. (Viola)
- Celli. (Cello)
- B. (Bass)

Measure 119 features a variety of dynamics including *pp*, *sf*, and *p*. The Viola part has a marking *a. 2.* above it. The Cello and Bass parts are marked *arco* and *pp*. Measure 120 continues with similar dynamics and includes a first ending marked *1. 2.* above the Horn part.

120

Musical score for measures 120-121. The score continues from the previous page. The instruments and parts shown are:

- Ob. 1
- Cl. B. 1
- Hr. 1
- Pk. (Percussion)
- I. (Violin I)
- VI. (Violin II)
- Va. (Viola)
- Celli. (Cello)
- B. (Bass)

Measure 120 features dynamics such as *sf*, *p*, and *pp*. The Viola part has a marking *A-Salto* above it. The Percussion part has a marking *p*. The Cello and Bass parts have markings *pizz.* and *crusc.* (crescendo). Measure 121 includes a key signature change indicated by *in A* above the Clarinet Bb part. The Cello and Bass parts continue with *pizz.* and *crusc.* markings.

121

1
Fag. *a 2*
C-Fag. *pp*
Hr. *sf*
Tuba. *sf*
Pk. *sempre p*
Celli. *arco*
Solo. *p* *sempre plzz.* *f* *unis. plzz.*
Bässe. *p* *sempre plzz.* *f* *unis. p*
Tutti. *p*

122

1
Fl. *a 3*
Ob. 1
Hgl. H.
Cl. A. *1. 2.* *1. 2.* *8.*
Bcl. B. *in B*
Fag. *pp* *Solo* *pp* *sf* *f*
C-Fag. *p*
Hr. *p*
Pk.
VI. *mit Dämpfer* *pp* *pp* *pp* *pp*
Va. *mit Dämpfer* *pp* *pp* *pp* *pp*
Celli. *mit Dämpfer* *pp* *pp* *pp* *pp*
B. *a 2* *sf*

123

Fl. $\frac{1}{2}$ $\frac{2}{2}$ *a 3*

Ob. $\frac{1}{2}$ $\frac{2}{2}$ *1 p*

Egl. H.

Cl. A. $\frac{1}{2}$ $\frac{2}{2}$ *a 2* *in B*

Bcl. B.

Fag. $\frac{1}{2}$ $\frac{2}{2}$ *f schwer*

C-Fag. *f schwer*

Trp. F. *mit Dämpfer*

I. *pp*

VI. *pp*

II. *pp*

Va. *pp*

Celli. *arco*

B. *mf schwer*

124

Ob. $\frac{1}{2}$ $\frac{2}{2}$ *espressivo*

Egl. H. *ff*

Cl. B. $\frac{1}{2}$ $\frac{2}{2}$ *a 2* *sfp* *fp* *ff* *p*

Trp. F.

I. *Dämpfer abl*

VI. *p*

II. *p*

Va. *plz.*

Celli. *p*

B.

Klagend.

Fl. $\frac{1}{2}$ *p molto espr.*
 Ob. $\frac{1}{2}$ *fp*
 Egl. H. *fp*
 Cl. B. $\frac{1}{8}$ *p molto espr.*
 Cl. B. $\frac{2}{8}$ *p molto espr.*
 Bel. B. *p*
 Fag. $\frac{1}{2}$ *p*
 Hr. $\frac{1}{2}$ *p*
 Pk. *p*
 Vl. I. *pp*
 Vl. II. *immer mit Dämpfer* *p* *Dämpfer ab!* *molto ff* *pp* *ppp* *Dämpfer ab!*
 Va. *p* *Solo.*
 Celli. *p*
 B. *p*

Egl. H. *pp*
 Bel. B. *pp*
 Hr. $\frac{1}{4}$ *pp*
 3. Pos. *pp*
 Tuba. *pp*
 Pk. *pp*
 Vl. I. *sf* *p*
 Vl. II. *sf* *p*
 Va. *ff* *pp*
 Celli. *arco* *ppespr.* *p* *p < f > p* *spring. Bog.* *p* *p < f > p* *p*
 B. *ppespr.* *p* *p < f > p* *spring. Bog.* *p* *p < f > p* *p*

Cl. B. 1
3

Bcl. B.

Fag. 1
2
3

Hr. 1
2

3. Pos.
Tuba.

I.
VI.

II.

Va.

Celli.

B.

mf *ff* *sf* *pp* *ff* *sf* *pp*

a 3 *muta in A* *cr-sc.* *1. 2.* *3.*

Fl. 1
2

Ob. 1

Egl. H.

Cl. A. 1
2

Bcl. B.

Fag. 1
2

C-Fag.

Hr. 1
2

3. Pos.
Tuba.

Pk.

I.
VI.

II.

Va.

Celli.

B.

p *sf* *pp* *ff* *sf* *pp* *pp* *pp* *pp* *pp*

1. 2. *3. 4.* *a 3* *muta in B*

NB bodeulet stets portamento

B. & B. 16867

129

This page of a musical score, numbered 129, contains 15 staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ub. (Oboe), Egl. H. (English Horn), Cl. B. (Bass Clarinet), Bcl. B. (Bassoon), Fag. (Bassoon), C-Fag. (Contrabassoon), Hr. (Horn), Trp. B. (Trumpet), 8. Pos. Tuba. (8th Position Trombone), Pk. (Percussion), I. (Violin I), VI. (Violin II), Va. (Viola), Celli. (Cello), and B. (Bass). The score is written in a key signature of two flats and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *ff*, *p*, *sf*, and *plizz.*. Performance instructions like "mit Dämpfer" (with mutes) are present for the trumpets and trombones. The page includes first and second endings for several sections, indicated by "1. u." and "a 2".

130

1 2 3 4

Fl. 1 2 3 4

Ob. 1 2 3

Egl. H.

Cl. B. 1 2 3

Bel. B.

Fag. 1 2 3

C-Fag.

Hr. 1 2 3 4

Trp. B. 1 2

s. Pos. Tuba.

Pk.

Vl. I. A-Saite

Vl. II. B-C-Saite

Va.

Celli.

B.

ff *p* *pp* *a 2* *pp kreischend* *ff* *a 2* *ff kreischend* *pp* *a 2* *dim.* *gestopft* *gestopft* *offen* *offen* *arco* *sf* *pp* *sf* *pp* *sf* *pp* *dim.* *pp* *dim.*

Musical score for page 131, featuring woodwinds, strings, and percussion. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bass Clarinet (Bcl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horns (Hr.), Percussion (Pk.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Cell.), and Bass (B.).

Key markings and performance instructions include:

- Fl.:** *ff* (fortissimo)
- Ob.:** *ff* (fortissimo)
- Bcl. B.:** *ff* (fortissimo), *muta in A* (change to A)
- C. Fag.:** *p* (piano), *ff* (fortissimo)
- pk.:** *morendo* (diminuendo)
- Vl. I.:** *p* (piano), *mit Dämpfer* (with mutes)
- Vl. II.:** *pp* (pianissimo)
- Va.:** *mit Dämpfer* (with mutes), *pp* (pianissimo)
- Cell.:** *mit Dämpfer* (with mutes), *pp* (pianissimo)
- B.:** *pp* (pianissimo)

132

Musical score for page 132, measures 1-5. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Trombone (Trp. B.), Percussion (Pk.), Violin I (VI), Violin II (II), Viola (Va.), Cello (Celli), and Bass (B.). The score includes various dynamics such as *sfpp*, *cresc.*, and *f*. There are also articulation markings *a 2* and *a 3*.

133

Musical score for page 133, measures 1-5. The instruments are Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Bass Clarinet (Cl. B.), Bassoon (Fag.), Horn (Hr.), Trombone (Trp. B.), Violin I (VI), Violin II (II), Viola (Va.), Cello (Celli), and Bass (B.). The score includes dynamics such as *dim.*, *pp*, *morendo*, and *pizz. sf*.

134 Trio.

Più mosso (subito).

Fl. *a 2* *ff*

Ob. *p dolce espr* *p* *sempre p*

Cl. B. *p dolce* *p* *sempre p*

Fag. *pp* *pp*

Hr. *pp* *pp*

Hrf. *pp*

Vi. Solo *ohne Dämpfer*

VI. *immer mit Dämpfer* *pp* *sempre pp* *pizz.*

VI. *immer mit Dämpfer* *pp* *sempre pp*

Va. *immer mit Dämpfer* *pp* *sempre pp*

Celli. *p* *Dämpfer ab!* *sempre p*

135 Wie vorher (ebenso plötzlich).

Fl. *p espr* *a 2* *p*

Ob. *p subito* *pp* *poco*

Cl. B. *a 2*

Fag. *a 2* *pp* *espr.* *1. Solo.* *stets etwas hervortretend* *pp*

Hr. *pp* *pp*

Hrf. *p* *sempre pp*

Vi. Solo *p* *p dolce*

Celli. *p*

B. & B.

137

Più mosso subito

Fl. 1, 2, 3, 4: *a 2*, *f*, *ff*, *p*
 Ob. 1, 2: *sempre dolce*, *morendo*, *espr.*, *pp morendo*
 Cl. B. 1, 2, 3: *pp*, *pp morendo*
 Fag. 1, 2: *pp morendo*
 Hr. 1, 2, 3, 4: *pp*
 Hrf.: *p Resonanz.*
 Solo. Vl. I.: *pp*, *pp fp*, *immer ohne Dämpfer*, *pp*
 Tutti. Vl. I., Vl. II., Va., Vcll.: *immer mit Dämpfer*, *pp*, *pizz.*
 Vcll.: *mit Dämpfer*, *pp*

138

Più mosso.

Tempo I (subito).

Cl. B. 1, 2: *p*
 Fag. 1, 2: *a 2*, *cresc.*
 C-Fag.: *cresc.*
 Hr. 1, 2, 3, 4: *gestopft*, *p*, *cresc.*
 Pk.: *p*, *cresc.*
 Vl. I., II.: *immer mit Dämpfer*, *(arco)*, *pizz.*, *arco*, *pizz.*, *arco*, *cresc.*
 Va.: *Dämpfer abl.*, *Solo.*, *pp*, *cresc.*, *f*, *cresc.*
 Vcll.: *sfz*, *pp*, *pizz.*, *cresc.*
 B.: *cresc.*
 B. & B. I.

Musical score for measures 134-139, featuring parts for Flute (Fl.), Clarinet (Cl. B.), Bassoon (Bcl.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Percussion (Pk.), Violin (VI.), Viola (Va.), Cello (Celli.), and Bass (B.).

- Fl.:** Part 2, marked *a 2*.
- Cl. B.:** Part 1, marked *a 2*.
- Fag.:** Part 1, marked *cresc.*
- C-Fag.:** marked *offen* and *cresc.*
- Hr.:** Parts 1, 2, 3, 4, marked *cresc.* and *immer das gleiche Tempo*.
- Pk.:** marked *ohne Dämpfer* and *mf*.
- VI.:** Part I, marked *Dämpfer abl.*, *pizz.*, *cresc.*, *accel.*, and *a tempo*.
- Va.:** marked *pizz.* and *cresc.*
- Celli.:** marked *arco*, *pizz.*, *cresc.*, *arco*, *pizz.*, *arco*, *pizz.*, and *arco Dämpfer abl.*
- B.:** marked *cresc. poco a poco*.

Musical score for measures 140-143, featuring parts for Oboe (Ob.), English Horn (Egl. H.), Clarinet (Cl. B.), Bassoon (Bcl.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Trumpet (Trp. F.), Trombone (Pos.), Tuba (Tuba.), Violin (VI.), Viola (Va.), Cello (Celli.), and Bass (B.).

- Ob.:** Part 1, marked *cresc.* and *a 2*.
- Egl. H.:** marked *a 2*.
- Cl. B.:** Part 1, marked *1. 2.* and *a 2*.
- Bcl. B.:** marked *cresc.* and *p poco a poco*.
- Fag.:** Part 1, marked *cresc.* and *p poco a poco*.
- C-Fag.:** marked *cresc.* and *p poco a poco*.
- Hr.:** Parts 1, 2, 3, 4, marked *mf* and *cresc.*.
- Trp. F.:** Part 1, marked *cresc.*.
- Pos.:** Part 1, marked *cresc.*.
- Tuba.:** marked *cresc.*.
- VI.:** Part I, marked *arco*, *cresc.*, and *poco a poco*.
- Va.:** marked *arco*, *cresc.*, and *poco a poco*.
- Celli.:** marked *cresc. poco a poco*.
- B.:** marked *cresc. poco a poco*.

Nicht eilen.

Pesante.

Picc.
 Fl. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$
 Ob. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$
 Cor H. *sempre ff*
 Cl. B. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ *sempre ff*
 Bel. B. *sempre ff*
 Fas. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ *sempre ff*
 C-Fag. *sempre ff*
 Hr. $\frac{1}{2}$ $\frac{3}{4}$ *p cresc. ff*
 Trp. F. $\frac{1}{2}$ $\frac{3}{4}$ *mit Dämpfer mf cresc. ff*
 Pos. $\frac{1}{2}$ $\frac{3}{4}$ *p cresc. f ff*
 Pk. *p*
 Beck. *f*
 Trgl. *f*
 Vl. I *G-Saite f sf pizz. ff a 2*
 Vl. II *G-Saite f sf pizz. ff a 2*
 Va. *arco f ff G-Saite ff pizz. ff*
 Cell. *f ff pizz. ff*
 B. *f p*

Nicht eilen.

Pesante.

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Egl.H.

Cl.B. 1, 2, 3

Bcl.B.

Fag. 1, 2, 3

C.Fag.

Hr. 1, 2, 3, 4

I. VI.

II. VI.

Va.

Celli.

B.

ff, *f*, *dim.*, *p*, *cresc.*, *1. Solo.*, *arco*, *pizz.*, *p arco*

Egl.H.

Cl.B. 1, 2, 3

Bcl.B.

Fag. 1, 2, 3

C.Fag.

Hr. 1, 2, 3, 4

Va.

Celli.

B.

Vorschläge so schnell als möglich.

mf, *p*, *pp*, *morendo*, *ppp*

B. & B.

144

Wieder wie am Anfang.

Musical score for measures 144-145. The score includes parts for Cl. B. (3/8), Hr. 2, Pk., Vl. I & II, Va., Celli., and B. The tempo is 'Wieder wie am Anfang.' Dynamic markings include ppp, pp, p, and sfpp.

145

Fließend.

Musical score for measures 145-146. The score includes parts for Hr. 1 & 2, Pk., Vl. I & II, and Va. The tempo is 'Fließend.' Dynamic markings include pp, sf, and ppp.

146

E's moll. Etwas gehalten.

Musical score for measures 146-147. The score includes parts for Ob., Egl. H., Cl. B. (3/8), Hr. 1, Solo. Vl. I., Tutti. Vl. II., Va., and Celli. The tempo is 'E's moll. Etwas gehalten.' Dynamic markings include p, sf, ppp, pppp, and ppp. Performance instructions include 'mit Dämpfer', 'arco', and 'Dämpfer abl.'. A publisher's mark 'B. & B.' is at the bottom.

Picc. *ff loco*

Fl. 1 2 *ff*

Fl. 3 4 *ff*

Ob. 1 3 *f* *p* *ff* *f*

Egl.H. *f* *p* *ff*

Cl. B. 1 3 *ff*

Fag. 1 2 3 *ff* *a 3*

Hr. 1 2 3 4 *p* *f* *p* *ff* *sempre ff* *ff*

Trp. B. 1 2 *ff* *offen* *p* *ff*

Pos. 1 2 *ff* *p*

Tuba. *ff*

Pk. *p* *f*

Solo. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

VI. I. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Tutti. *p* *ff* *f* *ff unis.* *f*

VI. II. *pp* *f* *ff* *Dämpfer ab!* *ff*

Va. *pp* *pp* *ff* *p* *ff* *Dämpfer ab!* *ff*

Cell. *pp* *pp* *ff* *p* *ff* *pp* *Dämpfer ab!*

B. *ff* *ppizz.* *arco* *ff* *pp* *ff*

148 Wieder wie zu Anfang. (nicht eilen)

149

Musical score for measures 148-149. The score includes parts for Flute (Fl.), Clarinet in A (Cl. A.), Bassoon (Fag.), Tuba (Tuba B.), Percussion (Pk.), Violin I and II (VI. I., VI. II.), Viola (Va.), Cello (Celli.), and Bass (B.). Measure 148 features a 3/4 time signature and a key signature of one flat. Dynamics include *pp*, *sf*, *ff*, and *p*. Performance instructions include "kurz" (short) and "Holzschlägel." (wood block). Measure 149 features a 4/4 time signature and a key signature of one flat. Dynamics include *sf*, *p*, and *pp*. Performance instructions include "pizz." (pizzicato).

150

Musical score for measure 150. The score includes parts for Flute (Fl.), English Horn (Egl. H.), Clarinet in A (Cl. A.), Bassoon (Bcl. B.), Bassoon 2 (Fag. 2), Contrabassoon (C-Fag.), Horn (Hr.), Percussion (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.). The score is in 4/4 time with a key signature of one flat. Dynamics include *sfz*, *fp*, *p*, *sf*, and *pp*. Performance instructions include "pizz." (pizzicato), "Solo." (solo), and "arco" (arco).

Musical score for page 151, measures 1-8. The score includes parts for Flg. 1 & 2, C.Fag., Hr. 3 & 4, Pk., I. & II. Vl., Va., Celli., and B. The Violin I part has dynamics *sfz*, *sfz*, *sfz*, *p*, and *p*. The Violin II part has dynamics *sfz*, *sfz*, *sfz*, *p*, and *p*. The Viola part has dynamics *sfz*, *sfz*, *sfz*, *p*, and *p*. The Cello part has dynamics *sfz*, *sfz*, *sfz*, *p*, and *p*. The Bass part has dynamics *sfz*, *sfz*, *sfz*, *p*, and *p*. The Percussion part has dynamics *p* and *p*. The instruction "Tutti mit Dämpfer." is written above the Violin I part in measure 8.

Musical score for page 152, measures 9-16. The score includes parts for Hr. 1 & 2, Trp. F. 1 & 2, Tuba B., Pk., I. & II. Vl., Va., Celli., Solo. B., and Tutti. The Horn 1 & 2 parts have dynamics *p* and *p*. The Trumpet F. 1 & 2 parts have dynamics *sfz* and *f*. The Tuba B. part has dynamics *sfz* and *f*. The Percussion part has dynamics *sfz* and *sfz*. The Violin I part has dynamics *mf* and *f*. The Violin II part has dynamics *mf* and *f*. The Viola part has dynamics *mf* and *f*. The Cello part has dynamics *mf* and *f*. The Solo. B. part has dynamics *sf* and *sf*. The Tutti part has dynamics *sf* and *sf*. The instruction "Solo. arco" is written above the Solo. B. part in measure 12. The instruction "poco a poco" is written below the Viola part in measure 9. The instruction "poco a poco" is written below the Cello part in measure 9. The instruction "immer pizz." is written below the Tutti part in measure 16.

1/2 Hr. *fp*

2/4 Trp. F. *fp* mit Dämpfer *sf* *ff* *ff*

Pk.

I. *p* mit Dämpfer *f* *molto*

VI. *p* mit Dämpfer *ppp*

Va. *ff* *ff* *pp* *cresc.* ohne Dämpfer *p* *ff*

Celli. *Immer ohne Dämpfer* *p* *ff* *ff*

B. *Tutti. arco* *pp* *f* *pp*

1/2 Fl. *a 2* *f* *p* *sf* *p* *sf* *p*

3/4 Ob. *f* *p* *sf* *p* *sf* *p*

1/3 Cl. A. *a 3* *sf* *p* *sf* *p*

1/3 Fag. *a 3* *pp* *sf*

1/2 Trp. F. *p* *sf* *p* 8. auch mit Dämpfer. *sf* *p* Dämpfer ab!

I. *p* Dämpfer ab!

VI. *ff* *sf* *sf* Dämpfer ab!

II. *ff* *sf* *sf*

Va.

Celli. (mit Dämpfer)

B.

154

Fl. 1. 2. *pp* *ff* *pp*

Ob. 1. 2. *sf*

Cl. A. 1. 2. 3. *pp* *ff* *pp*

Trp. F. 1. 2. 3. *sf*

Pk. Schwammschlägel. *p*
Griffbrett.

VI. I. ohne Dämpfer *sf* *pp klagend* *sempre molto espr.*
Griffbrett.

VI. II. ohne Dämpfer *sf* *pp klagend*

Va. (mit Dämpfer) *pp sempre molto espr.*

Celli. pizz. *p* *pp sempre molto espr.*

B. *ppp*

155

Fl. 1. 2. *pp* *ff* *pp*

CLA. 1. 2. *pp* *ff* *pp*

Bel. B. *p*

Fag. 1. 2. *p*

C-Fag. *p*

Pk. *ppp*

VI. I. *ppp*

VI. II. *ppp*

Va. *ppp*

Celli. *ppp*

B. *ppp*

Fl. 1
Ob.
Egl. H.
Cl. A.
Bcl. B.
Fag.
C-Fag.
VI.
II.
Va.
Celli.
B.

sf, *p*, *f*

1 2 3 4

a 3

a 2

a 4

Fl. 1
Ob. 1/2
Cl. A. 1/2
Bcl. B.
Fag. 1/2
C-Fag. 1/2
Pos. 1/2
Tuba. 1/2
Pk. 1/2
VI. 1
Va. 1
Celli. 1
B. 1

p, *sf*, *f*, *p molto*

in A

a 3

sempre p

simile

Dämpfer ab!

a 2

a 3

a 3

a 3

a 3

Picc.

Fl. 1 & 2

Ob.

Egl. H.

Cl. A. 1 & 3

Bel. A.

Fag. 1 & 2

C. Fag.

Hr. 1 & 2

Trp. B. 1 & 2

Pos.

Tuba

Pk.

I.

VI.

II.

Va.

Coll. I.

B.

ff

f

p

cresc.

a 2

trumpet

arco

offen

pizz.

159

Picc.

Fl.

Ob.

Egl. H.

Cl. A.

Bcl. A.

Fag.

C-Fag.

Hr.

Trp. B.

Pos.

Tuba

Pk.

I.

II.

Va.

Celli.

B.

ff, *sf*, *p*, *pp*, *f*, *mf*, *sfz*, *p sempre*, *gestopft*, *spring. Bogen*, *gliss.*, *Griffbrett.*, *unis.*, *a 2*, *a 3*, *1.2.*, *a 8*

Fl. 1
 Ob. 1
 Egl. H.
 Cl. A. 1
 Bcl. A.
 Fag. 1
 C-Fag.
 Hr. 1
 Hr. 2
 Trp. B. 1
 Trp. B. 2
 Pos. 1
 Pos. 2
 Pk.
 I.
 VI. II.
 Va.
 Celli.
 B.

4
 a 3
 p
 ff
 p
 ff
 p
 ff
 p
 a 3
 ff
 f
 ff
 p
 a 3
 p
 gest.
 ff
 gest.
 ff
 mit Dämpfer
 a 3
 p
 p stacc.
 spring. Bogen
 spring. Bogen

Musical score for measures 161-165. The score includes staves for Ob. 1 (3/8), Egl. H., Cl. A. (2/8), Fag. (1 2/8), Hr. (1 3/4 and 2 4), Tuba., VI. I & II (6/8), Va., Celli., and B. The music features various dynamics such as *ff*, *p*, *sf*, and *pp*, along with performance markings like "a 3", "a 2", "stacc.", "espr.", and "G Saite."

Musical score for measures 162-166. The score includes staves for Picc., Fl. (1 2/8), Ob. 1, Cl. B. (1 2/8, in B), Sci. B., Fag. (1 2/8), Pk., VI. I & II (6/8), Va., Celli., and B. The music features various dynamics such as *ff*, *mf*, *p*, and *pp*, along with performance markings like "kurz", "ohne Dämpfer", "pizz.", and "arco".

*) So stark anreißen, daß die Saiten an das Holz anschlagen.

This page of a musical score, numbered 163, features a variety of instruments. The top section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Egl.H.), Clarinet in B-flat (Cl.B.), Bassoon (Bas.), Saxophone (Sax.), Horn (Hr.), Trombone (Tuba.), and Trumpet (Pk.). The bottom section includes Violin I (I.), Violin II (II.), Viola (Va.), Violoncello (Celli.), and Bass (B.). The score is written in a key signature of one flat and a 3/8 time signature. It contains numerous musical notations such as dynamics (e.g., *fp*, *f*, *p*, *mf*, *pp*, *ff*, *p cresc.*), articulation (accents, slurs), and performance instructions like "Dämpfer ab!" (mute off) and "arco" (arco). Rehearsal marks "a 2" and "a 8" are present. The bottom of the page shows dynamic markings for the strings: *pp*, *mf*, *pp*, *f*, and *p cresc.*

Wild.

Più mosso.

a tempo

Picc. *ff* *sempre ff* *ff*
 Fl. *a 4* *ff* *ff* *sf* *sempre ff* *ff* *p*
 Ob. *a 3* *ff* *sf* *p* *ff* *ff* *p*
 Eng. H. *p*
 Cl. B. *ff* *sf* *p* *ff* *p*
 Bcl. B. *ff*
 Fag. *a 3* *ff*
 C. Fag.
 Hr. *ff* *p*
 Trp. F. 1
 Pos. *fp* *f* *sf* *dim.* *p*
 Tuba. *fp* *f* *sf* *dim.* *p*
 I. *f* *sf* *ff* *p* *ff* *f* *sf* *ff*
 VI. *f* *sf* *fp* *ff* *p* *f* *f* *fp* *fp*
 Va. *f* *f* *pizz.*
 Celli. *ff martellato* *ff* *pizz.*
 B. *ff martellato* *ff*

Wild. Più mosso. a tempo

165

Fi. 1 2/4

Ob. 1 2/8

Egl. H. 1 2/8

Cl. B. 1 2/8

Bcl. B. 1 2/8

Fag. 1 2/8

C. Fag. 1 2/8

Hr. 1 2/8

In F. 1 2/8

Trp. 1 2/8

In B. 2 2/8

Pos. 1 2/8

Tuba. 1 2/8

Pk. 1 2/8

Trgl. 1 2/8

I. VI. 1 2/8

II. VI. 1 2/8

Va. 1 2/8

Celli. 1 2/8

B. 1 2/8

p espr.

f

p

f

f dim.

p

f

a 3

ff

p

cresc.

fp

f

a 2

a 2

offen

f

f

f

f

p

f

1. 2.

p

3. 1. 2.

p

fp

fp

f

f

f

fp

f

f

arco

sfz

sfz

f

f

a 3

fp

f

f

f

arco

pizz.

f

f

f

f

f

f

f

f

f

arco

f

f

f

f

f

fp

Picc. *ff*
 Fl. *a 4 ff - ff*
 Ob. *a 3 ff*
 Cl. B. *f p*
 Bcl. B. *dim.*
 Fag. *dim.*
 C-Fag. *fp cresc.*
 Hr. *p*
 in F. 1 *In B*
 Trp. *f p espr. a 2*
 in B. 2 *p espr.*
 Pk. *p*
 Trgl.
 Vl. I. *p - ff sf sf p ff f - p*
 Vl. II. *p - ff sf sf a 2 pizz. f dim. pp pizz. dim. pp*
 Va. *p p f f dim.*
 Celli. *p p f f ff pp*
 B. *a 2 p pizz. pp*

Più mosso. Tempo I. 168

Musical score for page 152, measures 1-8. The score includes parts for Flute (Fl.), English Horn (Egl.H.), Clarinet in A (Cl.A.), Bassoon (Bcl.B.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Violin I (Vi.I.), Cello (Celli.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Più mosso. Tempo I. 168'. The score features various dynamic markings such as *ff*, *fp*, *f*, *cresc.*, *p*, and *mf*. Specific performance instructions include 'in A', 'molto', 'arco', and 'cresc.'. The Flute part begins with a first ending bracket. The Bass part starts with a 'cresc.' marking.

169

Musical score for page 169, measures 1-8. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Egl.H.), Clarinet in A (Cl.A.), Bassoon (Bcl.B.), Bassoon (Fag.), Contrabassoon (C-Fag.), Horn (Hr.), Trombone (Pos.), Tuba (Tuba.), Kettledrum (Pk.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Più mosso. Tempo I. 168'. The score features various dynamic markings such as *fp*, *f*, *p*, *dim.*, *mf*, *pp*, *plizz.*, and *arco*. Specific performance instructions include 'dim.', 'plizz.', 'arco', and 'großer Ton'. The Kettledrum part is marked 'Holzschlägel.'. The Viola part includes a 'plizz. dim.' marking and a 'a 2' instruction. The Cello and Bass parts also feature 'plizz.' markings.

Picc. *f molto acci.* **a tempo**

Fl. *f molto acci.* *p*

Ob. *f* *groll* *p*

Cl. B. *in B* *p*

Bcl. B. *pp*

Fag. *p*

C-Fag. *p*

Hr. *p*

Pk. *p*

Vi. II. *pizz.* *Violinen und Violon im Tempo weiter.* *p*

Va. *pizz.* *f* *arco* *pizz.* *dim.* *p* *dim.*

Celli. *arco* *fp* *ff* *p*

B. *arco* *fp* *ff* *p*

Fl. *f* *pp*

Ob. *f* *pp*

Cl. B. *f* *p*

Hr. *dim.* *mit Dämpfer* *mf*

Trp. B. *dim.* *mit Dämpfer* *mf*

Pk. *dim.*

Vi. II. *mit Dämpfer* *a 2 pizz.* *dim.*

Va. *mit Dämpfer* *a 8* *fp* *morendo* *dim.*

Celli. *fp* *arco* *mf* *fp* *dim.*

B. *fp* *dim.*

Musical score for measures 172-173. The score includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Bas.), Horn (Hr.), Trumpet (Tuba), Percussion (Pk.), Violin II (VI II.), Viola (Va.), Cello (Celli.), and Bass (B.). The music is in 4/4 time and features various dynamics such as *ff*, *f*, *dim.*, *p*, *pp*, and *ppp*. There are also performance instructions like *offen* and *pliss.* (pizzicato).

174 Nicht eilen.

Musical score for measure 174, starting with the instruction "Nicht eilen." (Do not hurry). The score includes parts for Flute (Fl.), English Horn (Egl. H.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Percussion (Pk.), Viola (Va.), Cello (Celli.), and Bass (B.). The music is in 4/4 time and features dynamics such as *sf*, *pp*, *ppp*, *f*, *p*, *mf*, *p morendo*, and *ppp*. Performance instructions include *kurz* (short), *Holzschl. schnell abdämpfen.* (woodblock, quickly dampen), *pliss.* (pizzicato), and *arco* (arco).

4. Satz.
NACHTMUSIK.

Andante amoroso.
rit. a tempo

175

Clarinette I in B.
Fagott I.
Horn I.
Gitarre klingt eine Oktave tiefer.
Mandoline.
Harfe.
Violinen I. Solo.
Violinen II.
Violen.
Violoncelli.

Mit Aufschwung. Solo.

rit. a tempo

pp, *p*, *f*, *sf espr.*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*

pp, *pp*, *p*, *sf hervortretend*, *p*, *p*, *f*, *pp*, *p*

f, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*, *f*, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

f, *p*, *dim.*, *pp*

176

Ob. 1.
Cl. B. 1.
Cl. B. 2.
Fag. 1.
Fag. 2.
Hr. 1.
Guit.
Hrff.
Va.
Celli.

1. *p*, *sf*, *pp*

p, *dim.*, *pp*, *sf*, *pp*

p, *dim.*, *pp*, *pp*, *sf*, *pp*

1. *p*, *dim.*, *pp*, *pp*

p, *dim.*, *pp*, *pp*

p, *dim.*, *pp*, *pp*

f, *dim.*, *p*, *pp*, *pp*

f, *dim.*, *p*, *pp*, *pp*

sf, *pp*, *pp*, *sempre pp*

sf, *pp*, *pp*, *pp*

pp, *pp*, *pp*, *pp*

Fl.

Ob. 1

Egl. H.

Cl. B. $\frac{1}{2}$

Bcl. B.

Fag. 2

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

I. Vl.

II. Vl.

Va.

Celli.

B.

1. *ff* *dim. pp*

f *p* *dim.*

1. *tr* *a. 2.* *fp* *p cresc.* *fp* *dim.* *1.* *tr*

2. *sfp* *sf*

sfp *f* *sf*

sfp *pp*

f dim. *p*

f *p*

Solo, stark hervortretend *Tutti.* *pp espr.*

pp *pp¹* *sfp* *pp* *pizz.*

p

178

179

Fl.

Ob. 1

Egl. H.

Cl. B 1

Cl. B 2

Bel. B.

Fag. 1

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

Vi. I.

Vi. II.

Va.

Celli.

B.

1.
pp f

f p

f p

Solo.
f p

f p

p sfp

f p

p

p

pp

f p

pp pp pp

pp mit Aufschwung Solo Tutti. sfp sfp

arco pizz. pp

pp sf

a 2

This page contains a musical score for measures 175 to 185. The instruments and parts are as follows:

- Fl.** (Flute): Starts with *f*, then *p*, *sf*, *sfz*, *f*, and *pp*.
- Ob.** (Oboe): Starts with *p*, then *sf*, *sfz*, *f*, and *pp*.
- Engl. H.** (English Horn): Starts with *f*, then *sfz*, *f*, and *pp*.
- Cl. B.** (Clarinet in B-flat): Starts with *cresc.*, then *f*, *sfz*, *f*, and *pp*.
- Bel. B.** (Bassoon): Starts with *p cresc.*, then *p*, *sf*, *f*, and *pp*.
- Fag.** (Bassoon): Starts with *f*, then *sfz*, *sfz*, *f*, and *pp*.
- C. Fag.** (Contrabassoon): Starts with *p*, then *p*, *sf*, *f*, and *pp*.
- Hr.** (Horn): Starts with *mf*, then *sfz*, *pp*, *p*, *p*, and *sfz*. The second horn part ends with *p dim.*
- Guit.** (Guitar): No notation.
- Mand.** (Mandolin): Starts with *p*.
- Hrf.** (Harp): Starts with *f*, then *p*, and *unis.*
- Vi. Solo.** (Solo Violin): Starts with *p*, then *f*, and *sfz*. Includes the instruction *hervor tretend*.
- Vi.** (Violin): I and II parts. I starts with *f*, then *p*, *f*, and *p*. II starts with *f*, then *p*, *f*, and *p*. Includes the instruction *G-Salte*.
- Va.** (Viola): Starts with *sfz*, then *a 2*.
- Celli.** (Cello): Starts with *p espr.*, then *pizz.*, *f*, and *sfz*. Includes the instruction *arco*.
- B.** (Bass): Starts with *p*, then *f*, and *sfz*. Includes the instruction *arco*.

181

181

Cl. B. 1 *morendo* *p*

Cl. B. 2 *morendo* *p*

Bcl. B.

Fag. 1

Fag. 2

Hr. 2 *morendo* *p*

Guit. *p*

VI. Solo. *pp*

VI. I. *pp* *espr.* *Griffbrett.*

VI. II. *pp* *espr.* *Griffbrett.*

Va. *pp* *espr.*

Celli. *pp* *pizz.* *tr*

B. *p*

p *aber deutlich*

Graziosissimo.

Tutti.

espr.

espr.

espr.

espr.

espr.

espr.

182

182

Hr. 2

Guit. *mf* *f*

VI. I. *espr.* *pp subito* *poco* *a* *poco* *cresc.*

VI. II. *pp* *pp* *pp* *pp* *p* *f* *p*

Va. *pp* *pp* *pp* *pp* *p* *f* *p*

Celli. *pp* *pp* *pp* *pp* *p* *f* *p*

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

183

184

This page contains the musical score for measures 183 and 184. The instruments and their parts are as follows:

- Fl. 2:** Measures 183-184. Dynamics: *f*, *pp*, *f*, *pp*, *p*. Includes a first ending bracket.
- Ob. 1/2:** Measures 183-184. Dynamics: *f*, *p*. Includes a first ending bracket.
- Egl. H.:** Empty staff.
- Cl. B. 1/2:** Measures 183-184. Dynamics: *f*, *p*.
- Bcl. B.:** Measures 183-184. Dynamics: *pp*.
- Fag. 1/2:** Measures 183-184. Dynamics: *f*, *pp*. Includes a first ending bracket.
- C.-Fag.:** Measures 183-184. Dynamics: *f*.
- Hr. 1/2:** Measures 183-184. Dynamics: *p*.
- Gult.:** Empty staff.
- Mand.:** Measures 183-184. Dynamics: *f*.
- Hrf. 1:** Measures 183-184. Dynamics: *f*, *p*.
- VI. Solo.:** Measures 183-184. Dynamics: *pp*.
- VI. I.:** Measures 183-184. Dynamics: *f*, *p subito*, *f*, *pp*.
- VI. II.:** Measures 183-184. Dynamics: *f*, *p subito*, *f*.
- Va.:** Measures 183-184. Dynamics: *f*, *p subito*, *f*.
- Celli.:** Measures 183-184. Dynamics: *f*, *p subito*, *f*. Includes a *pizz.* marking in measure 184.
- B.:** Measures 183-184. Dynamics: *f*, *p subito*, *f*.

185

Etwas anhaltend. Tempo.

Fl. 1

Ob. 1

Egl. H.

Cl. B. 1

Cl. B. 2

Bcl. B.

Fag. 1

Fag. 2

G-Fag.

Hr. 1

Hr. 2

Gutt.

Mand.

Hrf. 1

Vl. Solo.

VI. I.

VI. II.

Va.

Celli.

R.

pp

mf

pp

pp

pp

pp

pp

pp

p

pp

pp

pp

pizz.

arco

pp

pp

pizz. sempre

pp

am Griffbrett
espr.

p

pp

pp

pp

pp

melancolisch

pp

veloce

pp

veloce

Etwas anhaltend. Tempo.

186

187

This musical score page contains measures 186 and 187. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl. B.), Bassoon in C (C-Fag.), Horns (Hr.), Guitar (Guit.), Mandolin (Mand.), Horn in F (Hrf. 1), Violin Solo (Vl. Solo.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Measure 186 features a Flute part with dynamics *p espr.* and *dim.*, and a Clarinet in B-flat part with dynamics *tr.*, *dim.*, and *pp*. The Bassoon in C part has a dynamic of *p*. The Horn in F part has a dynamic of *p*. The Guitar part has a dynamic of *p*. The Mandolin part has a dynamic of *p*. The Horn in F part has a dynamic of *p*. The Violin Solo part has a dynamic of *p*. The Violin I part has a dynamic of *p*. The Violin II part has a dynamic of *p*. The Viola part has a dynamic of *p*. The Cello part has a dynamic of *p*. The Bass part has a dynamic of *p*.

Measure 187 features a Flute part with dynamics *dim.* and *pp*. The Clarinet in B-flat part has a dynamic of *pp*. The Bassoon in C part has a dynamic of *p*. The Horn in F part has a dynamic of *p*. The Violin Solo part has a dynamic of *p*. The Violin I part has a dynamic of *pp*. The Violin II part has a dynamic of *pp*. The Viola part has a dynamic of *pp*. The Cello part has a dynamic of *pp*. The Bass part has a dynamic of *pp*.

Other markings include *Resonanz.* for the Horn in F part and *Mediator.* for the Violin Solo part. The word *Solo.* is written above the Violin I, Violin II, Viola, Cello, and Bass parts in measure 187.

This page of a musical score, numbered 188, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in B-flat (Cl. B. 1 & 2), Bassoon (Bcl. B.), and Bassoon in F (Fag. 1). The brass section consists of Horns (Hr. 1 & 2). The strings are represented by Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (Celli.), and Bass (B.). Other instruments shown are Guitar (Guit.) and Mandolin (Mand.). The score includes dynamic markings such as *sfz*, *pp*, *mf*, *p*, and *f*, as well as performance instructions like *Tutti.* and *offen*. The music is written in a common time signature and includes various rhythmic patterns and articulations.

Musical score for measures 189-190. The score includes parts for Fl. 1 & 2, Ob. 1, Engl. H., Cl. B. 1, Fag. 1, Hr. 2, Mand., VI. I. (arco/pizz.), VI. II., Va., Celli., and B. The key signature is two flats. Measure 189 features a first ending (a 2) with dynamics ranging from *pp* to *f*. Measure 190 continues the orchestration with various dynamics and articulations like *arco* and *pizz.*

Musical score for measures 190-191. The score includes parts for Fl. 1 & 2, Ob. 1, Cl. B. 1 & 2, Fag. 1, Hr. 1, Mand., VI. I. & II., Va., Celli., and B. The key signature is two flats. Measure 190 features a first ending (a 2) with dynamics ranging from *pp* to *f*. Measure 191 includes dynamics like *pp*, *p*, and *f*, and articulations like *schwungvoll*, *p stacc.*, and *pizz.*

194 Etwas drängend.

Fl. 1 2
Ob. 1 2
Egl. H.
Cl. A. 1 2
Bcl. B. 1 2
Fag. 1 2
C-Fag.
Hr. 1 2
Guit.
Mand.
Hrf.
I.
II.
Va.
Celli.
B.

ff *sf* *f* *sfz* *p* *pp*
ff stacc. *sf* *p*
ff stacc. *sfz* *p*
ff stacc. *sfz* *p*
ff stacc. *ff* *p*
ff stacc. *ff* *p*
p *ff* *sf* *f* *p* *pp*
ff *sfz* *p* *sf* *pp*
ff *f* *sfz* *mf* *p*
f *p* *mf*

0 Saite.
Dämpfer auf!

195 Wieder a tempo.

Fl. 1/2 *a 2* *pp* *f* *pp*

Ob. 1/2 *a 2* *f* *f*

Egl. H.

Cl. A. 1/2 *pp* *p* *morendo*

Bcl. B. *pp* *pp* *p morendo*

Fag. 1/2 *pp*

C-Fag.

Hr. 1/2

Guit.

Mand.

Hrf. 1 *p* *f Resonanz* *p*

Vl. I. *pp* *mit Dämpfer*

Vl. II. *p* *mit Dämpfer* *a 2* *pp* *morendo*

Va. *pp* *mit Dämpfer* *morendo*

Celli. *pp* *morendo*

B. *a 2* *pp* *pizz.* *pp*

Wieder a tempo.

199

Gehalten.

200

This page of a musical score contains measures 199 and 200. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), English Horn (Egl. H.), Clarinet in A (Cl. A. 1), Clarinet in A (Cl. A. 2), Bassoon (Bcl. B.), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Contrabassoon (C-Fag.), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Guitar (Guit.), Mandolin (Mand.), Trumpet 1 (Hrf. 1), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Measure 199 features various dynamics such as *f*, *p*, and *sfz*. The woodwinds and strings play sustained notes. The Cello part includes the instruction *Tutti.* and *p espr.* (pizzicato espr.).

Measure 200 is marked *Gehalten.* (sustained). It includes the instruction *a 2* (second ending) above the Viola part. The Cello part has *pizz.* (pizzicato) and *arco* (arco) markings. The Bass part has *pizz.* and *arco* markings. The Horns play *sfz* (sforzando) notes.

The score concludes with a *ff* (fortissimo) dynamic in the Cello part.

Gehalten.

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

- Fl.** (Flute)
- Ob.** (Oboe)
- Egl.H.** (English Horn)
- Cl.A.** (Clarinet in A)
- Bcl.B.** (Bass Clarinet in B)
- Fag.** (Bassoon)
- C-Fag.** (Contrabassoon)
- Hr.** (Horn)
- Guit.** (Guitar)
- Mand.** (Mandolin)
- Hrf.** (Harp)
- VI.** (Violin I and II)
- Va.** (Viola)
- Coll.** (Cello)
- B.** (Bass)

The score includes various musical notations such as dynamics (*ff*, *p*, *f*, *molto espr.*, *pp*), articulation (*arco*, *plzz.*), and performance instructions (*G Saito.*, *Solo.*, *a 2*). The key signature changes to B-flat major in the latter half of the page.

F dur.

This page contains a musical score for measures 202, 203, and 204. The score is for a full orchestra and guitar. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (Engl. H.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl. B.), Bassoon in C (C-Fag.), Horns (Hr.), Guitar (Guit.), Mandolin (Mand.), Horn in F (Hrf. I), Violin I (Vi. I), Violin II (Vi. II), Viola (Va.), Cello (Celli.), and Bass (B.). The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *ppizz.* (pizzicato), *arco* (arco), *G Salte.* (G Salte.), and *pospr.* (pizzicato). The key signature is F major, indicated by the *F dur.* marking at the top right. The time signature is 2/4. The score is written in a standard orchestral format with multiple staves for each instrument.

Nicht eilen.

203

The musical score consists of the following parts:

- Fl. 1/2
- Ob. 1/2
- Egl.H.
- Cl.B. 1/2
- Ecl.B.
- Fag. 1/2
- Gr.Fag.
- Hr. 1/2
- Gult.
- Mand.
- Hrf. I
- Vi. I
- Vi. II
- Va.
- Celli.
- B.

The score includes various musical notations such as dynamics (sf, p, f, mf), articulations (accents, slurs), and performance instructions like "molto espr." and "arco". The tempo marking "Nicht eilen." is present at the top right and bottom right of the page.

Nicht eilen.

Breit.

205

poco rit.

This musical score page contains 8 staves of music, numbered 1 through 8 on the left. The instruments are: Fl. 1 & 2, Ob. 1, Egl. H., Cl. B. 1 & 2, Bcl. B., Fag. 1 & 2, C-Fag., Hr. 1 & 2, Guit., Mand., Hrf. 1., Vl. I & II, Va., Celli., and B. The score is in 2/4 time and features a variety of dynamics including *p*, *ff*, *f*, *dim.*, *molto cresc.*, *plac.*, and *varco*. Performance markings include *Breit.* at the beginning and end, and *poco rit.* in the middle. There are also some specific markings like *a2* and *1.* above notes. The bottom of the page has a large *Breit.* marking.

Breit.

poco rit.

a tempo *rit.* *1.*

Ob. 1. *p espr. molto* *ppp*

Cl. B. 1. *pp* *dim.* *ppp*

Hr. 1. *p* *pp* *p*

Hrf. 1. *p*

VI. I. *pp* *dim.* *ppp* *morendo* *f* *mf* *pp*

VI. II. *pp* *dim.* *ppp* *morendo* *f* *mf* *pp*

Va. *pp* *dim.* *ppp* *morendo* *f* *mf* *pp*

Celli. *pp* *dim.* *ppp* *f* *mf*

B. *pp* *dim.* *ppp* *f* *mf*

a tempo *1.*

Fl. 1 & 2. *a2* *p* *pp* *sf*

Ob. 1. *p*

Cl. B. 1. *tr* *pp* *sf*

Hr. 1. *p*

Guit. *p*

Hrf. 1. *p* *p* *f*

Solo. VI. I. *Solo.* *p grazioso* *f*

Tutti. VI. II. *pp* *ppp*

Va. *p* *a2* *pizz.*

Celli. *pizz.* *pp* *pizz.*

B. *pp* *pizz.*

F. 1, 2

Ob. 1

Egl. H.

Cl. B. 1, 2

Bcl. B.

Fag. 1, 2

Hr. 1, 2

Mand.

Hrf. 1

Solo. Vi. I. *Griffbrett.*

Tutti. *pp*

Fl. 1, 2

Ob. 1

Cl. B. 1, 2

Bcl. B.

Fag. 1

Guit.

Hrf. 1

Solo. Vi. I. *pp espr.*

Tutti. *pp espr.*

Vi. II. *pp* *ohne Ausdruck* *pizz.*

Va. *arco* *pp* *pp* *pp*

Celli. *pizz.* *pp* *pp* *pp*

B. *p* *pp*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, starting with a forte (f) dynamic and playing a melodic line.
- Ob. 1:** Oboe 1, playing a melodic line with dynamics ranging from *sfz* to *pp*.
- Egl.H.:** English Horn, playing a melodic line with dynamics from *sfz* to *f*.
- Cl. B. 1:** Clarinet Bb 1, playing a melodic line with dynamics from *sfz* to *p*.
- Wcl. B.:** Wood Bassoon, playing a melodic line with dynamics from *sfz* to *p*.
- 1, Fag.:** Bassoon 1, playing a melodic line with dynamics from *p* to *pp*.
- 2, Fag.:** Bassoon 2, playing a melodic line with dynamics from *p* to *pp*.
- C.-Fag.:** Contrabassoon, playing a melodic line with a forte (f) dynamic.
- 1, Hr.:** Horn 1, playing a melodic line with dynamics from *p* to *sfpp*.
- 2, Hr.:** Horn 2, playing a melodic line.
- Guit.:** Guitar, playing a melodic line with a piano (p) dynamic.
- Mand.:** Mandolin, playing a melodic line with a piano (p) dynamic.
- Hrp. 1:** Harp, playing a resonant accompaniment with a piano (p) dynamic and marked *p(Resonanz)*.
- I. VI.:** Violin I and II, playing melodic lines with a *sfz* dynamic.
- Va.:** Viola, playing a melodic line.
- Celli.:** Cello, playing a melodic line with dynamics including *Solo*, *f*, *dim.*, and *pp*, and marked *pizz.*.
- B.:** Bass, playing a melodic line with a piano (p) dynamic and marked *pizz.*.

212

213

molto rit. a tempo

Fl. 1/2

Ob. 1/2

Engl. H.

Cl. B. 1/2

Bcl. B.

Fag. 1/2

C. Fag.

Hr. 1/2

Guit.

Mand.

Hrf. 1.

Vi. I.

Vi. II.

Va.

Cell.

B.

p, *ff*, *pp*, *f*, *cresc.*, *pizz.*, *arco*, *molto*, *pp dim.*, *ppp*

rit., *molto rit. a tempo*

rit. molto rit. a tempo

Etwas drängend.

Aufgeregt

Viol. I & II: *p*, *pp*, *poco a poco cresc.*, *p*, *cresc.*, *f*

Ob.: *pp*, *poco a poco cresc.*, *p*, *f*

Egl. H.: *p cresc.*, *ffp*

Cl. B. 1 & 2: *pp*, *poco a poco cresc.*, *fp*, *fp*

Bcl. B.: *ffp*

Fag. 1 & 2: *pp*, *poco a poco cresc.*, *fp*, *ffp*

C.-Fag.: *ffp*

Hr. 1 & 2: *p*

Guit.: *p*, *poco a poco cresc.*, *ff*

Mand.: *p*, *poco a poco cresc.*, *ff (tram.)*

Hrf. 1 & 2: *f*, *cresc.*, *ff*

Griffbrett VI. I & II: *pp*, *pp poco a poco cresc.*, *molto cresc.*, *pp*, *cresc.*, *ff*

Va.: *arco*, *p poco a poco cresc.*, *sp*, *p*

Celli.: *pizz.*, *arco*, *p poco a poco cresc.*, *p cresc.*, *f*, *p*

B.: *pizz.*, *arco*, *p*, *cresc.*, *p cresc.*, *f*, *p*

Etwas drängend.

Aufgeregt.

Sehr fließend.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl. B.), Bassoon in F (Fag. 2), Contrabassoon (C.-Fag.), Horns (Hr. 1 and 2), Guitar (Guit.), Mandolin (Mand.), Harp (Hrf. 1 and 2), Violins (Vl. I and II), Viola (Va.), Cello (Celli.), and Bass (B.). The score is written in a key signature of one sharp (F#) and a 2/2 time signature. The tempo is marked 'Sehr fließend.' at the top and bottom of the page. The music features a variety of dynamics, including fortissimo (ff), sforzando (sf), piano (p), and piano fortissimo (p^{ff}). There are also markings for 'molto' and 'tr. from.' (tr. from). The score includes many slurs, ties, and articulation marks, indicating a complex and expressive piece of music.

Sehr fließend.

Tempo I subito.

216

This page contains a musical score for measures 216 through 220. The instruments listed on the left are Flute 1 and 2, Oboe 1, English Horn, Clarinet in B-flat 1 and 2, Bassoon in B-flat, Fagot 1 and 2, Contrabassoon, Horn 1 and 2, Guitar, Mandolin, Harp 1 and 2, Violin I and II, Viola, Cello, and Bass. The score includes various musical notations such as dynamics (ff, pp, p, f), articulation (tr, staccatissimo), and performance instructions (gestopft, morando, mit Dämpfer). The tempo marking 'Tempo I subito.' appears at the top and bottom of the page.

Tempo I subito.

(Vorschläge so schnell als möglich)

1
Fl. 1

2
Fl. 2

Ob. 1

Egl. H.

1
Cl. B.

2
Cl. B.

Rel. B.

1
Fag.

2
Fag.

1
Hr.

2
Hr.

Guit.

Mand.

Hrf. 1.

Hrf. 2.

I.
VI.

II.
VI.

Va.

Celli.

B.

f *dim.* *pp* *sf*

p subito *p* *tr*

sf *sf* *p* *tr*

ff *offen* *ff* *ff* *pp* *tr*

ff *(nicht arpeggieren)* *pp* *(nicht arpeggieren)*

ff *(nicht arpeggieren)* *mf*

immer ohne Dämpfer *pp* *Solo.* *p*

pizz. *pizz.*

staccatissimo *pp*

Egl. H.
 Cl. B. 1, 2
 Bcl. B.
 Fag. 1, 2
 Hr. 1, 2
 Guit.
 Hrf. 1, 2
 Vl. I, II
 Va.
 Celli.
 B.

Fl. 1
 Ob. 1, 2
 Egl. H.
 Cl. B. 1, 2
 Bcl. B.
 Fag. 1, 2
 Hr. 1
 Guit.
 Vl. I
 Va.
 Celli.

Fl. 1 *p* *pp* *morendo*

Fl. 2 *pp* *morendo*

Ob. 1 *pp*

Ob. 2 *pp* *morendo*

Cl. 1 *pp*

Cl. 2 *pp*

Bcl. *pp*

Fag. 1 *pp*

Fag. 2 *pp*

Hr. 1 *ppp*

Guit. *pp*

Vl. I. *ersterbend* *pp staccatissimo* *ppp* *pp* *Va. 8 mit Dämpfer*

Va. *pp*

Celli. *pp*

B. *pp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *rit.* *ersterbend*

Bcl. *pp* *morendo*

Fag. 1 *ppp* *pp* *morendo*

Hr. 1 *mit Dämpfer* *p* *immer mit Dämpfer* *pp* *morendo*

Hr. 2 *pp* *morendo*

Guit. *pp* *morendo*

Vl. I. *pp* *morendo*

Va. *ppp* *Soll.* *ppp*

Celli. *pp* *a 2* *ppp*

B. *pp* *ppp*

RONDO - FINALE.

223

Tempo I. (Allegro ordinario. ♩)

Piccolo.

Flöten. 1 2 3 4

Oboen. 1 2 3 4

Englisch Horn. in Es.

Clarinetten in A. 1 2 3

Baßclarinette in B.

Fagotte. 1 2 3

Contrafagott.

Hörner in F. 1 2 3 4

Trompeten in B. 1 2 3

Posaunen. 1 2 3

Baß - Tuba.

Pauke. *mit Bravour* *tr tr tr tr* *tr tr tr tr*

Violinen. I. II.

Violen.

Violoncelli.

Contrabässe.

Schalltr. auf!

ff *f* *sfz* *sfz* *sfz* *sfz* *f* *mf* *sfz* *sfz* *sfz* *sfz*

a 4 *a 3* *a 3* *1.2.*

got. *ff* *ff* *ff*

Tempo I. (Allegro ordinario. ♩)

224

This page of a musical score, numbered 224, features a variety of instruments including Piccolo, Flutes (Fl. 1, 2, 3), Oboes (Ob.), English Horn (Egl. H.), Clarinets in E-flat (Cl. in Es) and A (Cl. in A), Bassoons (Bcl. B.), Bassoon in G (Fag. G), Contrabassoon (C-Fag.), Horns (Hr. 1, 2), Trumpets (Trp. B. 1, 2), Trombones (Pk.), Violins (VI I, II), Viola (Va.), Celli (Celli), and Bass (B.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *ff*, *p*, *f*, *cresc.*, *marcato*, and *ff sempre*. Performance instructions like *pizz.* and *arco* are also present. The page concludes with a repeat sign and a fermata over the final measure.

This page of a musical score, numbered 225, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in E-flat (Cl. in Es), Clarinet in A (Cl. in A), Bassoon (Fag.), and Contrabassoon (C-Fag.). The brass section consists of Horns (Hr.), Trumpets in B-flat (Trp. B.), and Trombones (Pk.). The string section includes Violins I and II (VI. I, VI. II), Violas (Va.), Cellos (Celli.), and Basses (B.). The score is written in a 2/3 time signature. The woodwinds and strings play complex, rhythmic patterns, often with slurs and accents. The brass instruments provide harmonic support and rhythmic accents. The strings are marked with *ff* (fortissimo) and the instruction "großer markiger Strich!" (large, marked stroke!). The woodwinds have various markings, including *sf* (sforzando), *a 3* (triplets), and *a 8* (octuplets). The Horns are marked *sempre ff* (always fortissimo). The score is arranged in a standard orchestral layout, with woodwinds on the left, brass in the middle, and strings on the right.

Picc.

Fl. 1 2 3 4

Ob. 1 2 3

Egl. H.

Cl. in E \flat

Cl. in A 1 2 3

Bcl. B.

Fag. 1 2 3

C.-Fag.

Hr. 1 2 3 4

Trp. B.

Pk.

I. VI.

II.

Va.

Celli.

B.

ff

sempre ff

tr

acc

1.2.

Picc.

Fl. 1. 2. 3. 4. 3. 4.

Ob. 1. 2. 3.

Egl. H.

in Es Cl.

Cl. A 1. 2. 3.

Bcl. B.

Fag. 1. 2. 3.

C-Fag.

Hr. 1. 2. 3. 4.

Trp. B.

Pk.

I. VI.

II. VI.

Va. a 2. unis. arco

Celli. *sempre stacc.*

B.

ff

sf

p

a 3

1. b 2. 3.

This is a page of a musical score, likely from a symphony, featuring multiple staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Egl. H., In Es, Cl., In A, Bcl. B., Fag., Cr. Fag., Hr., Trp. B., Pos., B. Tuba., Pk., I., VI., II., Va., Cell., and B. The score includes dynamic markings such as *ff*, *fp*, and *mf*, and performance instructions like "mit d. Bog. geschlagen" and "gestrichen". There are also rehearsal marks labeled "a 3" and "a 4". The page number "190" is in the top left, and "228" is in the top right.

fließend

drängend

229

Picc.

Fl. $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff*

Ob. $\frac{1}{2}$ $\frac{2}{3}$ *ff* Schalltr. auf! *ff*

Egl. H.

1 Es *ff* Schalltr. auf! *ff*

Cl.

In A $\frac{1}{2}$ $\frac{2}{3}$ *ff* Schalltr. auf! *mf*

Bcl. B.

Fag. $\frac{1}{2}$ $\frac{2}{3}$

C-Fag.

Hr. $\frac{1}{3}$ $\frac{2}{4}$ *ff* *p* *ff* *a 2*

Trp. B. $\frac{1}{3}$ *ff* fließend *ff* fließend *ff* fließend *ff*

Pos. $\frac{1}{2}$ $\frac{3}{4}$ *ff* fließend *ff* *p*

B.Tuba. *sempre ff* *ff* *p*

Pk. *ff* *sempre ff* *ff*

Trgl.

I. *p* *molto* *ff* *sempre ff* *ff* Strich für Strich.

VI. *p* *molto* *ff* *sempre ff* *ff* Strich für Strich

Va. *sempre ff* *a 2* *ff* *ff* *a 2* *a 2*

Celli. *sempre ff* *ff* *ff* *ff* *a 2*

B. *sempre ff* *ff* *ff* *ff* *a 2*

ff fließend *ff* drängend

Lange halten. Sempre l'istesso Tempo. (Tempo I ordinario.) Behaglich.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. (1 and 2), Ob. (1 and 2), Egl. H., Cl. in E \flat and A, Bcl. B., Fag. (1 and 2), C-Fag., Hr. (1 and 2), Trp. B. (1 and 2), Pos. (1 and 2), B. Tuba., Pk., Beck., Trgl., I., VI., II., Va., Celli., and B. The score contains various musical notations including notes, rests, and dynamic markings such as *ff*, *pp*, *p*, *f*, and *sfmp*. Performance instructions like "Lange halten" and "Behaglich" are present. The page concludes with a final instruction: "Den Akkord in allen Instrumenten scharf abreißen."

Den Akkord in allen Instrumenten scharf abreißen.

Fl. 1/2: *a2 tr*, *pp*, *p cresc.*, *f*

Ob.: *a2 tr*, *p cresc.*, *f*

Egl.H.: *tr*, *pp*, *f*

Cl.A. 1/3: *a3*, *sfpp*, *sfpp*, *sfpp*, *f*, *pp*, *f*, *p*, *sf*, *sf*

Bcl.B.: *p*, *f*

Fag. 1/3: *a3*, *sfp*, *sfp*, *ff*, *pp*, *f*, *p*, *f*

C-Fag.: *f*

1: *hervortretend*, *f*, *p*, *f*, *p*, *f*

Hr. 3: *f*, *f*, *f*

2/4: *p*

Pos. 2/3: *2.3.*, *p ben marcato*, *p*

Pk.: *mf*, *mf*

I. VI.: *G-Salte*, *pp*, *pp*

II. VI.: *G-Salte*, *pp*, *pp*, *pp*, *pp*

Va.: *sf*, *p*, *sf*, *pp*

Celli.: *sf*, *p*, *f*, *p*, *pp*, *f*, *p*, *sf*, *sf*, *pp*, *pizz.*

B.: *p*

This page of a musical score, numbered 194 and measure 232, features a full orchestral arrangement. The score is written in 3/4 time and includes parts for the following instruments:

- Flute (Fl.):** Part 1 (1/2, 2/4, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *p*, *ff hervortretend*, and *ff her.*
- Oboe (Ob.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *p*.
- English Horn (Egl. H.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *f*, *p*, and *f*.
- Horn (Hr.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4), Part 3 (1/2, 2/3, 3/4). Dynamics include *f sempre* and *p*.
- Clarinet (Cl.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *p* and *ff*.
- Bassoon (Fag.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *f*, *p*, and *f*.
- Trumpet (Pk.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *f*.
- Trombone (Tpk.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *f*.
- Percussion (Psp.):** Part 1 (1/2, 2/3, 3/4), Part 2 (1/2, 2/3, 3/4). Dynamics include *f* and *sf*.
- Violin (Vl.):** Part I (1/2, 2/3, 3/4), Part II (1/2, 2/3, 3/4). Dynamics include *p*, *f*, *pp subito*, *ff*, and *pp*.
- Viola (Va.):** Part I (1/2, 2/3, 3/4), Part II (1/2, 2/3, 3/4). Dynamics include *cresc.*, *molto cresc. f*, *f*, *p*, *molto*, *f*, *pp subito*, and *f*.
- Cello (Vcll.):** Part I (1/2, 2/3, 3/4), Part II (1/2, 2/3, 3/4). Dynamics include *cresc.*, *molto cresc. f*, *f*, *p*, *molto*, *f*, *pp subito*, and *f*.
- Bass (B.):** Part I (1/2, 2/3, 3/4), Part II (1/2, 2/3, 3/4). Dynamics include *cresc.*, *f*, *p*, *arco*, *pizz.*, *arco*, and *f*.

The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc.*, *molto cresc.*, *pp subito*, and *ff*. The overall texture is dense and dramatic.

233

Fl. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *vortref.* *f* *dim.* *p*

Ob. $\frac{1}{2}$ $\frac{2}{8}$ *f* *ff* *dim.*

Egl. H. *f* *p* *pp*

in Es Cl. *f* *dim.* *p* *f* *p* *nach B*

in A $\frac{1}{2}$ $\frac{2}{8}$ *sempre f* *dim.* *p* *f* *p*

Bcl. B. *f* *dim.* *p* *f*

Fag. $\frac{1}{2}$ $\frac{2}{8}$ *f* *f* *f* *p* 1. 2. 3. *f*

C-Fag. *f* *p* *f* *dim.* *p* *morendo* *f*

Hr. $\frac{1}{2}$ $\frac{2}{4}$ 1. *f* *dim.* 1. 3. *f* 2. 4. *f*

Trp. B. $\frac{1}{2}$ $\frac{2}{8}$ *f*

Glep. *f*

VI. I. *f*

VI. II. *f*

Va. *f* *dim.* *p* *mf* *morendo* *ff*

Celli *f* *p* *p* *mf* *morendo* *ff*

B. *arco* *p* *dim.* *ppp* *f* *f*

poco rit. **Pesante.** *kurz*

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3.

Egl.H.

in Es

Cl.

in B 1. 2. 3.

Bcl. B.

Fag. 1. 2. 3.

O-Fag.

Hr. 1. 2. 3. 4.

Trp. B. 1. 2. 3.

Pos. 1. 2. 3. 4.

Taba.

I.

VI.

II.

Va.

Celli.

B.

poco rit. **Pesante.** *kurz*

Gemessen! Nicht schnell! 235 Nicht eilen.
Tempo II. (Allegro moderato ma energico) ♩ etwas schneller als im Tempo I.

Fl. 1
Ob. 1
Cl.B. 4
Fag. 1/2
Hr. 2
Pk.
I. *nicht eilen*
VI. *kurz gestrichen*
II. *nicht eilen*
Va. *kurz gestrichen*
Celli.
B. *kurz gestrichen*

f, *a 3*, *tr*, *fp*, *pp subito*, *pp*, *ff kurz gestrichen*, *mf*, *plizz.*, *p*, *plizz.*, *mf kurz gestrichen*, *fp*

235

Grazioso. (Immer dieselben ♩)

Fl. 1, 2, 3, 4
Ob. 1, 2, 3
Cl.B. 1, 2
Fag. 1
Hr. 2
I. VI.
II.
Celli.

a 2, *sempre p*, *sempre p*, *sempre p*, *f*, *dim.*, *sf*, *p*, *pp*, *pp*

236

Nicht eilen.

Musical score for measures 236-240. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet Bass (Cl.B.), Bassoon (Fag.), Violin (Vl. I, II), Viola (Va.), and Cello (Celli.). The music is in 2/2 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *pp*, *sf*, *p*, *f*, *fp*, and *fz*. Performance instructions include *a 2*, *tr*, and *nicht teilen* at the bottom right.

Nicht eilen.

237

Musical score for measures 237-241. The score includes parts for Oboe (Ob.), Clarinet Bass (Cl.B.), Horn (Hr.), Trumpet (Trp.), Trombone (Pk.), Violin (Vl. I, II), Viola (Va.), Cello (Celli.), and Bass (B.). The music continues in 2/2 time. Dynamics include *p*, *mf*, *fz*, *cresc.*, and *pp*. Performance instructions include *hb* and *a 2*.

Immer noch Tempo II. (Immer 2½ aber Pesante.)

Pesante.

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

- Picc.
- Fl. 1 & 2 (1/8)
- Ob. 1 & 2 (1/3)
- Cl. B. 1 & 2 (1/3)
- Be. B.
- Fag. 1 & 2 (1/3)
- C. Fag.
- Hr. 1 & 2 (1/2)
- in F. 1 Trp.
- in B. 2 Trp.
- Pk.
- I. Vl.
- II. Vl.
- Va.
- Cel. II.
- B.

Key features of the score include:

- Tempo and Character:** The tempo is marked "Immer noch Tempo II. (Immer 2½ aber Pesante.)" and the character is "Pesante.".
- Dynamics:** The score uses a wide range of dynamics, including *f*, *ff*, *fp*, *f subito*, *mf*, and *ff*.
- Articulation:** Various articulations are used, such as accents, staccato, and slurs.
- Performance Instructions:** Specific instructions like "in B" for the trumpet and "f subito" for the celist and bass are present.
- Rehearsal Marks:** Rehearsal marks are indicated by vertical lines and numbers (e.g., 1.2, 3, a.2, a.3).

Pesante.

Immer noch Tempo II. (Immer 2½ aber Pesante.)

Picc.

Fl. 1 2 3 4

Ob. 1 2 3 8

Cl. B.

Bcl. B.

Fag. 1 2 3

C-Fag.

Hr. 1 2 3 4

Trp. B. 1 2 3

Pk.

I.

VI. I.

II.

Va.

Cell.

B.

a 4

a 8

sempre ff

p *ff* *sempre ff*

pp *cresc.* *f* *ff*

pp *cresc.* *f* *ff*

pp *ff* *mp* *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

ff *mp* *ff* *mp*

ff *mp* *ff* *mp*

Gemessen.

Musical score for measures 240-241, measures 1-8. Instruments: Hr., Trp.B., VI. I & II, Va., Celli., B. Dynamics: *p marcato*. Performance instructions: (kräftig gestoßen).

241

Nicht eilen (aber immer 3/2 des Tempo II).

Musical score for measures 241-242, measures 9-16. Instruments: Fl., Ob., Hr., Trp.B. 1 & 2, VI. I & II, Va., Celli., B. Dynamics: *ff*, *mf*, *f*, *mp*, *cresc.*, *f*, *fff*. Performance instructions: mit Dämpfer, *pizz.*, springender Bogen, mit dem Bogen geschlagen.

Etwas zurückhaltend.

1. 2.

Fl. 4

Ob. 1 2 3

Cl. B. 1 2

Hr. 1 2 3 4

Trp. B. 1 2

Pk.

VI. I. II.

Va. I. II.

Celli.

B.

pp *ff* *dim.* *p* *morendo* *ppp*

pp *ff* *dim.* *pp* *Dämpfer ab!* *ppp*

ff *dim.* *pp* *Dämpfer ab!*

ff *dim.* *pp* *Dämpfer ab!*

ff *pp* *Dämpfer ab!*

ff *pp* *Dämpfer ab!*

mf *pp*

ppizz. *dim.* *mf* *p* *arco* *pp*

ppizz. *mf* *arco* *f*

fp trem. *cresc.* *f*

fp trem. *cresc.* *f*

Gemessener (aber immer noch in Halben).

Egl. H.

Bel. B.

Fag. B.

C-Fag.

Gr. Tr.*

Va.

Celli.

B.

f *p*

sfz *sfz*

p *sfz* *sfz*

p staccato

(Rute) *p*

ten. *ten.* *spring. Bog.*

dim. *pp* *spring. Bog.* *pp*

ppizz. *p* *pp* *pp*

f *p*

*) In der rechten Hand eine Rute
 in der linken einen Schwammchl.

243

Fl. 1 2 3 4
 Ob. 1 2 3
 Egl. H.
 Cl. B. 1 2 3
 Bcl. B.
 Fag. 1 2 3
 C. Fag.
 Hr. 1 2 3 4
 Tr. k.
 Gr. Tr.
 I.
 VI. II.
 Va.
 Celli. pizz. pp
 B. arco p

Musical score for orchestra, numbered 243, page 203. The score includes parts for Flute, Oboe, English Horn, Clarinet, Bassoon, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Violoncello, and Double Bass. It features various musical notations such as dynamics (*mf*, *p*, *pp*, *f*, *fp*), articulation (*staccato*, *pizz.*, *arco*), and performance instructions (*Bute*).

Etwas zu- Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe).
rückhalten.

Fl. 1. 2. 1. 2. 3. 4. *pp*

Ob. 1. 2. 3. 4. *pp*

Egl. H.

Cl. B. 1. 2. 3. 4. *p*

Fag. 1. 2. 3. 4. *p*

Hr. 1. 2. 3. 4. *poco rit.* *p*

Trp. B. 1. 2. 3. 4. *p*

Gr. Tr. *pp*

Trgl. *p*

Vl. I. *pp* *leggiero* *sempre pp* *pp*

Vl. II. *poco rit.* *sf* *sf* *leggiero* *p* *pp*

Va. *poco rit.* *sf* *sf* *plxz.* *p* *mf* *arco* *p*

Celli. *plxz.* *p*

B. *plxz.* *p*

Etwas zu- Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe).
rückhalten.

245

Fl. 1 & 2: *f* *a 2* *sf* *dim.* *pp* *p*

Ob. 2 & 3: *f* *p* *dim.* *p*

Engl. H.: *f* *p* *p*

Cl. B. 1 & 3: *f* *p* *pp* *a 2* *sempre p*

Fag. 1 & 2: *f* *pp* *1.* *pp* *sempre p*

Hr. 1: *1.* *p* *f* *pp*

Trp. B 1: *1.* *p* *f* *pp*

Gr. Tr.: *p*

Beck.: *p*

Trgl.: *p*

Vl. I & II: *f* *p* *pizz.* *pp* *pp*

Va.: *a 2* *f* *fp* *pp*

Celli.: *p* *fp* *pizz.* *pp*

B.: *f* *p* *pp*

1
Fl. 2. 3. a 2
2
3
4
p
f
dim.
trun
a 3
p
f
ff
ff

1
Ob. a 2
2
3
p
f
dim.
trun
2.
p
f
a 2
f
f
ff

Engl. H.

Cl. Es.

Cl. B. 1. 2.
3
smp prep
f
p
a 3
ff
ff

Bcl. B.

1
Fag. 1.
3
p
f
a 2
cresc.
ff
ff

C-Fag. cresc.
p cresc.
ff

1
Hr. 3
p
f
fp
fp
ff

2
4

Trp. B. 1. 2.
3
p
ff
ff

Pk. gewöhnlich

Gr. Tr.

Trgl. p

I. p
pizz.
pizz.

VI. II. pp
pp
a 2
ff
ff

Va. p
pizz.
10
ff
pizz.

Celli. p
pizz.
ff

B. p
cresc.
f
ff

Pesante übergehen ins Tempo I (4/4).

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I (Fl. 1), Oboe (Ob.), English Horn (Egl. H.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Contrabassoon (C-Fag.). The brass section includes Horns (Hr.), Trumpets in F (Trp. F.), and Trombones (Gr. Tr.). The string section includes Violins I and II (Vi. I, Vi. II), Viola (Va.), Cello (Coll.), and Double Bass (B.). The score features various performance markings such as *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *trem.* (trémolo). It also includes articulation marks like accents and slurs, and dynamic markings like *tr* (trill) and *arco* (arco). The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The brass section provides harmonic support with sustained notes and rhythmic patterns. The overall texture is dense and dramatic, characteristic of a Romantic or late Classical orchestral work.

Pesante übergehen ins Tempo I (4/4).

247

Pesante.

Tempo II. (subito).

Pesante.

Tempo II (subito).

*) Der Sinn dieser Beschriftung \curvearrowright V ist, den Eintritt der Violin, Celli und Bässe erst nach dem letzten Viertel zu vollziehen, um ihn deutlich zu machen... also zwischen den letzten Takt des Tempo II und den Eintritt der Streichinstrumente eine unbedeutende „Luftpause“ zu legen (ungefähr in der Dauer eines Achtels) eben nur so lang als zur rhythmischen Gestaltung nötig.

Bel.B.
 Fag. $\frac{1}{2}$
 C-Fag.
 Hr. $\frac{2}{4}$
 Pos. $\frac{1}{2}$
 Pk.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

1.2.
 8.
 2.4.
f
fp
f
ff
sempre ff
f
fp

Fl.
 Ob.
 Cl. B. $\frac{1}{2}$
 Fag. $\frac{1}{2}$
 I.
 VI.
 II.
 Va.
 Celli.
 B.

a 2
fp
fp
fp
f
 a 2
p
f
fp
fp
fp
fp
p
 a 3
f
f
ppp
ppp
ppp
pizz.
f
p
p

Musical score for page 210, measures 250-254. The score is for a woodwind ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bass Clarinet (Bcl. B.), Bassoon (Fag.), and Contrabassoon (C-Fag.). The music features various dynamics such as *pp*, *f*, *p*, and *dim.*. There are also performance markings like *tr* (trills) and *a 2* (second endings).

Grazioso.

Ein wenig fließender (ganz unmerklich). N. B.

Immer $\text{♩} = \text{♩}$ aber immer gemessen.

Musical score for page 251, measures 255-260. The score includes woodwinds (Flute, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass). The tempo is *Grazioso*. The score includes performance instructions such as *1. Solo.*, *2. u. 3. Solo.*, *sempre pp*, *morendo*, and *Tutti.*. There are also dynamic markings like *pp*, *f*, and *ppizz.* (pizzicato).

N.B. Alle diese, wie die folgenden Modificationen des Tempo unmerklich ausführen!

[B. & B.]



This musical score block contains measures 239 to 244. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.). Measure 239 features a trill (tr) on the Flute. Measures 240-242 show a woodwind ensemble with various dynamics such as *p*, *cresc.*, and *pp*. Violin I has a '1. Solo.' marking in measure 240. A trill is also present on Violin I in measure 242. The score concludes with measures 243 and 244.

252 **Recht gemessen.** (quasi Andante.)



This musical score block contains measures 252 to 259. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B.), Clarinet in A (Cl. in A), Horn (Hr.), Trombone (Pk.), Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.). The tempo is marked 'Alle.' and 'pizz.' (pizzicato). Measure 252 includes a '1. Solo.' marking and a '2.' marking. Measure 254 features a '2.' marking and the instruction 'in A'. Measure 256 includes the instruction 'arco'. Measure 259 includes the instruction 'pizz.' and 'plus.'. Dynamics range from *pp* to *sf*. A bracket labeled 'E. & B.' is under the Bass line in measure 259.

pp *a 2* **253** *Grazioso. Wieder gehalten.*

Fl. *pp* *a 2*

Ob. *sf* *a 2*

Cl. *sf* *a 2* *in B*

Fag. *sf* *a 2*

Hr. *sf* *vello*

Trp. B. *sf* *vello*

Pk. *Holzschlägel.* *ff*

Vl. I *tr* *morendo* *ff* *pp* *Solo.* *p*

Vl. II *tr* *morendo* *ff* *pp*

Va. *tr* *morendo* *ff*

Celli. *arco* *ff* *a 2 pizz.* *arco* *pp*

B. *arco* *ff* *arco* *pp*

Diese 2 Takte wieder flott.

Grazioso. Wieder gehalten.

Wieder flott.

Fl. 1 2 3 4

Ob. 1 2 3

Cl. in Es 1 2 3

Cl. in B 1 2 3

Fag. 1 2 3

Hr. 1 2 3 4

Trp. B. 1 2

Pos. 1 2 3 4

Tuba B. 1 2 3 4

Pk. 1 2 3 4

Gr. Tr. 1 2 3 4

I. 1 2 3 4

VI. 1 2 3 4

II. 1 2 3 4

Va. 1 2 3 4

Cell. 1 2 3 4

B. 1 2 3 4

flott

Alle.

pizz.

Wieder flott.

Fließend.

Nicht schleppen.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. in B), and Bassoon (Fag.). The brass section includes Horns (Hr. 1-4), Trumpets (Trp. B. 1-2), and Trombones (Tuba B., Pk.). The percussion section includes Grand Drum (Gr. Tr.) and Cymbals (Beck.). The string section includes Violin I (I.), Violin II (II.), Viola (Va.), Cello (Celli.), and Bass (B.).

Key performance instructions include *Fließend.* (flowing) at the beginning and end, and *Nicht schleppen.* (do not drag) at the beginning and end. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. The string parts are marked *arco* (arco) and include *a. 2* (second ending) markings. The woodwind and brass parts have various articulations and dynamics.

Fließend.

Nicht schleppen.

Unmerklich drängend.

Ob.

Egl. H.

Cl. B. $\frac{1}{8}$

Bcl. B.

Fag. $\frac{1}{3}$

C.-Fag.

Hr. $\frac{1}{2}$
 $\frac{2}{2}$
 $\frac{3}{4}$

Trp. B.

Pos. $\frac{1}{2}$
 $\frac{2}{8}$

Tuba B.

Pk.

Gr. Tr.

Beck.

I.

VI.

II.

Va.

Celli.

B.

Unmerklich drängend.

This page of a musical score, numbered 256, features a variety of instruments including woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Horns (Hr.). The brass section consists of Trumpets in B-flat (Trp. B.), Trombones (Tuba B.), and Percussion (Pk., Gr. Tr., Beck.). The string section includes Violins I and II (VI. I, VI. II), Viola (Va.), Cello (Celli.), and Bass (B.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It contains several dynamic markings such as *ff*, *sf*, *f*, and *fff*, along with performance instructions like "Schalltr. auf!". Rehearsal marks are present, including "a 3" at the top and "a 2" in the Trumpet part. The bottom half of the page is dominated by a dense, rhythmic texture in the string section, characterized by sixteenth-note patterns.

(Die Halben sind im Verlaufe der Tempobeschleunigung gleich den Vierteln des 3/4 Taktes im ersten Tempo geworden.)

Tempo I subito. (Halbe wie die Viertel des Tempo I.)

Tempo I subito. (Halbe wie die Viertel des Tempo I.)

B. & B.

Fließender.

This is a page of a musical score for orchestra, numbered 257 and titled "Fließender." The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. in Es), Clarinet in B-flat (Cl. in B), Horn (Hr.), Trumpet in F (Trp. F.), Trombone (Pos.), Tuba (Tuba.), Percussion (Pk.), Triangle (Trgl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (Celli.), and Bass (B.). The score is written in 2/2 time and features dynamic markings such as *ff*, *dim.*, *p*, *f*, and *mf*. There are also first and second endings indicated by "1. 2." and "2. 3." in some staves. The music is characterized by flowing, melodic lines in the woodwinds and strings, with a more rhythmic and harmonic accompaniment in the brass and lower strings.

Fließender.

258

Picc. *sf*
 Fl. $\frac{1}{4}$ $\frac{3}{4}$ 1. 2. 1. 2. 3. 4.
 Ob. $\frac{1}{2}$ $\frac{2}{3}$ 1. 2. 3.
 Egl. H.
 In Es
 Cl. 1.
 in B $\frac{1}{2}$ $\frac{2}{3}$ 2. 3. 1. 2.
 Bcl. B.
 Fag. $\frac{1}{2}$ $\frac{3}{4}$
 C.-Fag. *ff*
 Hr. 1 2 3 4
 Trp. F. $\frac{1}{2}$ $\frac{2}{3}$ 8 *sf* *f* *a 2*
 Pos. 1 2
 Pk. *ff*
 Trgl. *sf*
 I. *ff*
 VI. *ff*
 II.
 Va.
 Celli. *ff*
 B. *ff*

Tempo I.

260

Picc. *ff*

Fl. *ff*

Ob. *ff* Schalltr. auf!

Egl. H.

In Es *ff*

Cl. *ff* Schalltr. auf!

In B *ff*

Bel. B. *ff*

Fag. *ff*

G-Fag. *ff*

Hr. *ff* Schalltr. auf!

Trp. F. *ff* mit Dämpfer Schalltr. auf!

Pos. *ff*

Tuba. *ff*

Pk. *ff* mit Holzschl. *fp fp fp* *f dim.* *p*

Beck. *p* Schwammchl.

Tamt. *f*

Vl. I. *ff*

Vl. II. *ff*

Va. *ff*

Celli. *ff* *ff sempre* *a 2*

B. *ff* *ff sempre* *a 2*

ff trem. *dim.* *p*

Tempo I.

Fl. 1. 2. 3. 4. *sempre ff*

Ob. *sempre ff*

Egl. H. *ff*

Cl. B. *sempre ff*

Bas. B. *ff*

Fag. 1. 2. 3. *ff* a 8

Gr. Fag. *ff*

Hr. 1. 2. 3. 4. *sf sf sf sf sf sf*

Trp. F. 1. 2. 3. 4. *sf sf ff* *hervortretend* *p cresc.* *ff* (8. setzt den Dämpfer ab)

Pos. 1. 2. 3. *f* a 8

Tuba. *f*

Pk. *ff*

Beck. *tr*

Tamt. *mf*

I. *sf sf p cresc. ff*

VI. *sf sf p cresc. ff*

Va. *sempre p sf sf cresc. ff*

Celli. *sempre p mf cresc. ff*

B. *mf cresc. ff*

261

Picc. *ff*

Fl. 1 2 3 4 *1. 2. 3. 4.* *ff* *a 4* *p* *ff*

Ob. 1 2 3 *ff* *a 2* *ff* *f* *p* *ff*

Egl. H. *f* *p*

Cl. Es. *ff* *p* *ff*

Cl. B. 1 2 3 *ff* *p* *ff*

Bcl. B. *ff* *p* *ff* *p*

Fag. 1 2 3 *ff* *a 3* *f* *p*

C.-Fag. *ff*

Trp. F. 1 2 3 *f* *p*

Pos. 1 2 3 *a 3* *cresc.* *ff* *p*

Tuba. *cresc.* *ff* *p*

Pk. *ff* *dim.*

Trgl. *tr*

Tamt. *klingen lassen* *ff*

VI. I. *sf* *ff* *p*

VI. II. *sf* *ff* *tr* *p*

Vu. *sf* *sf* *ff* *dim.* *p* *pp*

Celli. *ff* *p* *ff* *p* *pp*

B. *ff* *p* *ff* *p* *pp*

Gemütlich.

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

- Fl.** (Flute): Part 1 and 2. Includes dynamics *f*, *dim.*, and *f*.
- Ob.** (Oboe): Part 1 and 2. Includes dynamics *sf*, *f*, and *p*.
- Egl. H.** (English Horn): Part 1. Includes dynamics *sf*, *p*, and *ff*.
- Cl. B.** (Bass Clarinet): Part 1 and 2. Includes dynamics *sf*, *p*, *pp*, and *f*. Includes the instruction *N.B.* (Nota Bene).
- Bel. A.** (Bassoon): Part 1 and 2. Includes dynamics *p*, *pp*, and *ff*.
- Fag.** (Fagot): Part 1 and 2. Includes dynamics *p*, *pp*, and *ff*.
- O.-Fag.** (Ophicleide): Part 1. Includes dynamics *p* and *ff*.
- Hr.** (Horn): Part 1. Includes dynamics *p*, *p subito*, and *p*.
- Pk.** (Percussion): Includes dynamics *pp*, *p*, and *sf*.
- Trgl.** (Trommel): Part 1. Includes dynamics *p*.
- Vi.** (Violin): Part I and II. Includes dynamics *ff*, *pp*, *p*, *cresc.*, *ff*, and *pp*.
- Va.** (Viola): Includes dynamics *ff*, *pp*, *sempre pp*, *cresc.*, *ff*, and *pp*.
- Celli.** (Cello): Includes dynamics *pp*, *pp*, *pp*, *p*, *ff*, *pizz.*, and *p*.
- B.** (Bass): Includes dynamics *p*.

The score features various musical notations such as *tr.* (trills), *dim.* (diminuendo), *cresc.* (crescendo), and *pizz.* (pizzicato). The tempo is marked *Gemütlich.* at the beginning and end of the page.

N.B. Wenn die B-Cl. nicht mit der tiefen Es-Klappe versehen sind, so müsste die ganze Stelle von zwei Takte vor 260 an auf A-Cl. geblasen werden.

Sehr fließend, sogar etwas drängend.

The musical score is arranged in 18 staves, grouped as follows:

- Flutes:** Fl. 1 and 2 (staves 1-2)
- Oboes:** Ob. 1 and 2 (staves 3-4)
- Clarinets:** Cl. in B \flat 1 and 2 (staves 5-6)
- Bassoon:** Bass. A. (staff 7)
- Fagot:** Fug. 1 and 2 (staves 8-9)
- Double Bassoon:** G.-Fug. (staff 10)
- Horn:** Hr. 1 (staff 11)
- Percussion:** Pk. (staff 12)
- Triangle:** Trgl. (staff 13)
- Violins:** Vl. I and II (staves 14-15)
- Viola:** Va. (staff 16)
- Cello:** Cell. (staff 17)
- Bass:** B. (staff 18)

The score includes various musical notations such as dynamics (p, f, p *espr.*, *p subito*, *pp*), articulation (accents, slurs), and performance instructions (arco, pizz.). The key signature is one flat (B \flat), and the time signature is 4/4. The tempo/mood marking 'Sehr fließend, sogar etwas drängend.' is present at the top and bottom of the page.

Sehr fließend, sogar etwas drängend.

Fl. 1, 2
 Ob. 1, 2, 3
 Cl. Es. 1, 2, 3
 Cl. B. 1, 2, 3
 Bcl. A. 1, 2, 3
 Fag. 1, 2, 3
 C.-Fag. 1, 2, 3
 Hr. 1, 2, 3, 4
 Pos. 3
 Pk. 1, 2, 3, 4
 VI. I
 VI. II
 Va. 1, 2
 Celli. 1, 2, 3, 4
 B. 1, 2, 3, 4

p *molto cresc.* *sf* *sfz* *f*
p *molto cresc.* *sfz* *sfz* *f*
p *molto cresc.* *sfz* *sfz* *f*
p *molto cresc.* *f*
p *molto cresc.* *f*
f *pp* *sf* *p*
pp *sf* *p*
arco *pp* *sf* *p*
pp *sf* *p*
pizz. *pizz.* *arco*

265

Flatterzunge.

N.B.

Fl. 1 2
3 4
Ob. 1 2 3
Egl. H.
Cl. A 2 3
Bcl. A.
Fag. 1
C-Fag.
Hr. 1
Pos.
Pk.
Vl. I. gut.
Vl. II.
Vn.
Celli.
B.

in A
a 2
spring. Bog.
spring. Bog.
spring. Bog. arco
spring. Bog. a 2
pizz.
arco
pizz.
pizz. sempre

sf pp sf pp p ff p ff p cresc.
sf pp sf pp p ff ff p cresc.
sf pp sf pp p cresc.
pp
p
sf pp sf pp pp pp sempre pp e stacc.
pp pp sf pp sf pp sempre pp e stacc.
pp pp sf pp sf pp a 2 sempre pp e stacc.
pp pp arco p
pp pizz. sempre

N.B. In diesen beiden Takten die mit *pp* bezeichneten Noten sehr flüchtig.

B. & B.

Im erreichten Tempo weiter (also schneller als das erste Mal).

Fl. *f* *ff* *p* *a 2*

Ob. *f* *ff* *f* *p* *tr* *tr* *tr* *tr* *a 2* *pp* *p*

Egl. H. *p* *ff* *f* *pp*

Cl. A. *tr* *tr* *pp* *f* *pp* *ppp subito*

Bcl. A. *pp* *pp* *p*

Fag. *a 3* *p* *cresc.* *f* *ff* *pp* *f* *pp* *a 3* *p*

C-Fag. *pp* *fp*

Hr. *ff* *pp* *f* *pp*

Pos. *ff* *ff* *2. 3.*

Pk. *tr* *p poco cresc.* *f* *f*

I. *stacc.* *cresc.* *f* *ppp subito* *cresc. f*

II. *stacc.* *cresc.* *f* *p cresc. f*

Va. *p* *cresc.* *fp* *f* *f* *f* *pp* *cresc.*

Celli. *f* *f* *pp* *f* *pp* *ppp subito* *f*

B. *cresc.* *p* *arco* *pizz.* *arco* *p* *cresc. f*

Im erreichten Tempo weiter (also schneller als das erste Mal).

This page of the musical score, numbered 267, contains 22 measures of music for a full orchestra. The instruments and their parts are as follows:

- Flutes (Fl.):** Two parts, both playing a melodic line with frequent trills and ornaments. Dynamics are *ff* and *sempre ff*.
- Oboes (Ob.):** Two parts, mirroring the flute parts.
- English Horn (Engl. H.):** One part, playing a similar melodic line.
- Clarinets (Cl.):** Two parts, playing a rhythmic accompaniment.
- Bassoons (Fag., C-Fag.):** Two parts, playing a rhythmic accompaniment.
- Horns (Hr.):** Four parts (1, 2, 3, 4), playing a rhythmic accompaniment.
- Trombones (Pos.):** Three parts (2, 3), playing a rhythmic accompaniment.
- Trumpets (Trgl.):** Three parts, playing a rhythmic accompaniment.
- Glaspans (Glasp.):** One part, playing a rhythmic accompaniment. Instruction: *mit beiden Händen*.
- Violins (VI. I, II):** Two parts, playing a rhythmic accompaniment. Instructions: *p subito*, *f*, *p*.
- Violas (Va.):** One part, playing a rhythmic accompaniment. Instructions: *p subito*, *sf-p*, *p*.
- Cellos (Celli.):** Two parts, playing a rhythmic accompaniment.
- Basses (B.):** One part, playing a rhythmic accompaniment. Instructions: *p*, *sf*, *fp*.

Key performance markings include *ff* (fortissimo), *sempre ff* (always fortissimo), *p* (piano), *sf* (sforzando), *tr* (trill), *orn* (ornament), *p subito* (piano subito), *mit beiden Händen* (with both hands), *G-Saite* (G-string), and *pizz.* (pizzicato).

268 Tempo I subito.

Fl. A. *f* *p* *ff*

Cl. A. *f* *dim.* *pp* *ff*

Bcl. A. *f* *ff*

Fag. *p* *ff*

C-Fag. *f* *p* *ff*

Hr. *f* *p* *ff* *ff*

Trp. B. *f* *ff* *fp* *f* *fp* *f* *fp* *cresc.*

Pc. *f* *fp* *a 2*

Tuba. *f* *fp* *a 2*

Pk. *p*

Tamt. *f*

Glock. *f* *Starkes Glockengeläute. (tief)*

VI. *p*

Vs. *p* *f* *morendo* *p*

Celli. *p* *f* *p* *f* *p* *dim.* *pp*

B. *dim.* *p* *f* *p* *pp* *arco*

Tempo I subito.

269 *Sempre* Listesso Tempo. NB.

wie früher (immer im Tempo I.)

Nicht schleppen.

Musical score for measures 269-270. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in E-flat (Cl. Es), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Horn (Hr.), Trumpet in B-flat (Trp. B), Grand Snare Drum (Gr. Tr. Beck.), Glockenspiel (Gloek.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The score features various dynamics such as *ff*, *sf*, *p*, and *unif.*. Performance instructions include "(von Einem geschlagen)" for the snare drum and "sempre" for the Glockenspiel. The key signature has one flat, and the time signature is 2/4.

270

Musical score for measures 270-271. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet in E-flat (Cl. Es), Clarinet in B-flat (Cl. B), Bassoon (Fag.), Horn (Hr.), Trumpet in B-flat (Trp. B), Grand Snare Drum (Gr. Tr. Beck.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (Va.), Cello (Celli.), and Bass (B.). The score features various dynamics such as *ff*, *sf*, *p*, and *schmetternd*. Performance instructions include "in B" for the Clarinet in B-flat and "schmetternd" for the Horn. The key signature has one flat, and the time signature is 2/4.

NB. Diese Stelle war das erste Mal (zwei Takte vor 254) im Tempo II, — ist also jetzt schneller. (Tempo I.)

Fl. 1
2

Ob. 1
2
3

Egl. H.

Cl. Es 1
2

Cl. B 1
2
3

Fag. 1
2
3

Hr. 1
2
3
4

Trp. B 1

Pos. 1
2

Pos. 3
Tuba.

Pk.

Gr. Tr.
Beck.

I.
II.

Va.

Celli.

B.

ff

a 2

a 3

ff

p

Unmerklich drängend.

Picc.
 Fl. $\frac{1}{4}$
 Ob. $\frac{1}{8}$
 Egl. H.
 Cl. Es
 Cl. B $\frac{1}{2}$
 in B *ff*
 Bcl. B
 Fag. $\frac{1}{2}$
 Hr. $\frac{1}{2}$
 Trp. B $\frac{1}{2}$
 Pos. 1
 Pos. 3
 Tuba.
 Pk.
 Gr. Tr.
 I.
 VI. *a 2*
 II. *a 2*
 Va. *a 2*
 Cello.
 B.

ff *ff* *ff* *ff* *ff* *ff* *ff*
ff *ff* *ff*
ff
ff *ff*
f *f* *f*
f *f*
poco cresc.
p *poco cresc.*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
f

Unmerklich drängend.

This is a page of a musical score for orchestra and woodwinds, numbered 273. The tempo is marked "Poco più mosso." The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Egl.H.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl. B.), Bassoon in C (C-Fag.), Horns (Hr.), Trumpets in B-flat (Trp. B.), Trombones (Pos. 1, 2, 3), Percussion (Pk.), Beck (Beck.), Triangle (Trgl.), Violins (I, VI), Viola (Va.), Cello (Celli.), and Bass (B.). The score is written in 3/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *ff* and *f* are indicated throughout. The page shows measures 234 through 273, with a repeat sign at the end of measure 273.

Poco più mosso. *ff*

274

Meno mosso (Tempo II).

rit. - - - - - molto riten. - - - - -

Picc.
 Fl.
 Ob.
 Cl. Es.
 Cl. B.
 Fas.
 Hr.
 Trp. B.
 Pos.
 Tuba.
 I.
 VI.
 II.
 Va.
 Celli.
 B.

Dynamics: *ff*, *f*, *sempre ff*, *dim.*, *p*, *sempre stacc.*, *dim.*, *pp*, *pizz.*

Performance instructions: *rit.*, *molto riten.*, *sempre ff*, *dim.*, *sempre stacc.*, *dim.*, *pizz.*

rit. - - - - - molto riten. - - - - - Meno mosso (Tempo II).

Etwas gemessener.

Fl. 1/2
Ob. 1/2
Cl.B. 1/2
Fag. 1
in F 1
Trp. in B 2
Trgl.
I. VI.
II.
Va.
Celli.
B.

in F auf einem kleinen Piston

pp

arco

pp

Noch etwas langsamer. (Graziosissimo, beinahe Menuett.)

poco rit.

Fl. 1/2
Ob. 1/2
Cl.B. 1/2
Trp.F. 1
I. VI.
II.
Va.
Celli.
B.

rit.

auf kleinem Piston

pp

sempre pp morando

pp

sum pro pp

pizz. deutlich

arco

p

pp morando

This page of a musical score, numbered 277, features a variety of instruments. The Flute (Fl.) part includes a first ending marked 'a 2' and dynamic markings such as *pp*, *pp-f*, and *f*. The Oboe (Ob.) part has dynamic markings like *pp* and *pp-f*. The Clarinet in B-flat (Cl. B.) and Bassoon (Fag.) parts also feature *pp* and *pp-f* markings. The Horn (Hr. F.) and Trumpet (Trp. F.) parts include *pp* and *sempre pp* markings, with the Trumpet part also marked *morendo*. The Percussion (Pk.) part has a *p* marking. The Violin (VI.) and Viola (Va.) parts are marked *pp* and *sempre pp*. The Cello (Cell.) and Bass (B.) parts include markings for *arco*, *pizz.*, and *pp*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The page number '277' is prominently displayed at the top right, and the page number '287' is in the top right corner of the document.

Fl. $\frac{1}{2}$ $\frac{2}{2}$

Ob. $\frac{1}{2}$ $\frac{2}{2}$

Engl. H. $\frac{1}{2}$ $\frac{2}{2}$

Cl. B. $\frac{2}{2}$

Bel. B. $\frac{2}{2}$

Fag. $\frac{1}{2}$ $\frac{2}{2}$

Hr. F. $\frac{1}{2}$ $\frac{2}{2}$
sempre p aber marcato

Hr. E. $\frac{1}{2}$ $\frac{2}{2}$
sempre p aber marcato

Pos. $\frac{1}{2}$ $\frac{2}{2}$
sempre p aber marcato

Tuba. $\frac{1}{2}$ $\frac{2}{2}$

Pk. $\frac{1}{2}$ $\frac{2}{2}$

Gr. Tr. $\frac{1}{2}$ $\frac{2}{2}$

Vi. I. $\frac{1}{2}$ $\frac{2}{2}$
pp
Immer springender Bogen und *pp*

Vi. II. $\frac{1}{2}$ $\frac{2}{2}$
pp
Immer springender Bogen und *pp*

Va. $\frac{1}{2}$ $\frac{2}{2}$
pp
Immer springender Bogen und *pp*
unis.

Celli. $\frac{1}{2}$ $\frac{2}{2}$
pp
Immer springender Bogen und *pp*

B. $\frac{1}{2}$ $\frac{2}{2}$
pp

Dynamic markings: *f*, *ff*, *p*, *pp*, *gestopft*, *unis.*

Articulation: *sempre p aber marcato*

Rehearsal marks: a 2, a 3, a 4

278

Zurückhaltend. (Molto pesante.)

Wieder wie vorher. (plötzlich)
(Tempo II subito.)

Zurückhaltend. (Molto pesante.)

Wieder wie vorher. (plötzlich)
(Tempo II subito.)

Fl. *sempre p*

Ob.

Cl. A. *sempre p*

Bel. B.

Fag. *sempre p*

C-Fag.

Hr. F. *sempre p*

Trp. B. *mit Dämpfer*
ff

Pos. *sempre p*

Tuba.

Pk.

Glock.

Vl. I. D-Saite *sempre p*
ff

Vl. II. D-Saite *sempre p*
ff

Va. *ff*

Celli. *sempre ff*
ff

B. *sempre ff*
ff

Nicht schleppen.

Fließend.

Fl. *ff* *dim.* *f*
 Ob. *ff* *dim.* *f*
 Cl.A. *ff* *dim.* *f stacc. simile*
 Bcl.B.
 Fag. *pizz.*
 C-Fag.
 Hr. F. *dim.* *p* *ff*
 Trp. B. *pizz.*
 Pos. *pizz.*
 Tubu. *pizz.*
 Pk. *pizz.*
 Glock.
 Vl. I *mf* *dim.* *ff*
 Vl. II *mf* *dim.* *ff*
 Va. *ff*
 Celli. *sp* *sp* *dim.* *ff*
 B. *sp* *sp* *dim.* *ff*

Fließend.

Fl. 1 2 3 4

Ob. 1 2 3

Cl. A. 1 2 3

Bcl. B.

Fag. 1 2 3

C-Fag.

Hr. F. 1 2 3 4

Trp. F. 1 2

Pos. 1 2

Pos. 3 Tuba.

Pk.

Glock.

I. VI.

II.

Va.

Celli.

B.

a 3

ff

fp

f

immer mit Dämpf. a. 2

in B

arco

fp

p

ff

Pesante. 283

Picc. *ff*

Fl. *ff sempre*

Ob. *ff* Schalltr.auf!

Cl. Es. *ff* Schalltr.auf!

Cl. A. *ff* Schalltr.auf!

Bel. B. *ff sempre*

Fag. *ff sempre*

C. Fag. *ff sempre*

Hr. *ff* Schalltr. auf. *1. 8. 2.*

Trp. B. *ff* *offen* *cresc.* *ff*

Pos. 1

Pos. 8

Tuba. *p*

Pk. *mf*

Glock. *p* *anschwellend*

Vl. I. *f* *cresc.* *fff*

Vl. II. *f* *cresc.* *fff*

Va. *ff* *ff*

Celli. *ff* *ff*

B. *p*

Pesante.

*) Klingt wie geschrieben.

Flott.

Fl. 1
pp
dim.
dim.
pp

Cl. Es
pp
dim.
pp

Cl. A 1/3
pp
dim.
pp

Fag. 1
pp
dim.
pp

C-Fag.
p stacc.

Hr. F. 1/2
f stacc.

Hr. F. 3/4
f stacc.

Trp. B. 1/2
mit Dämpfer
mf
dim.

Pos. 1/3
a 3
sempre p

Tuba
p stacc.

Pk
Holzschlägel.
p poco marcato

Gr. Tr.
pp

Trumt.
p

Vl. I
Vl. II

Vn.
ff non legato
dim.
pp

Celli.
ff non legato
dim.
pp

B.
pizz.
p
arco
p

Flott.

285

Breiter.
(plötzlich)

Fl. 1 2

Cl. Es.

Cl. A. 1 2 3

Bel. A.

Fag. 1 2 3
a 3
ff

C. Fag.
ff

Hr. F. 1 2 3 4

Trp. B. 1 2
offen
pp

Pos. 1 2
pp

Pos. 3
Tuba.
pp

Pk.
p

Gr. Tr.

Vi. I.
p non legato dim. pp

Vi. II.
p non legato dim. pp

Va.
p

Cell.
fp

B.
fp

Breiter.
(plötzlich)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (1 and 2), Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, and Contrabassoon. The brass section includes Horns (1 and 2), Trumpets (1 and 2), Trombones (1 and 2), and Percussion. The string section includes Violins (I and II), Viola, Cello, and Bass. The score is marked with a tempo of 'Feierlich. (Noch etwas mäßiger.)' and includes dynamic markings such as *ff*, *p*, *f*, and *dim.*. Performance instructions like 'Schalltr. auf!' and 'ff strahlend' are present. The score concludes with a *rit.* marking and the tempo instruction repeated at the bottom.

287

molto rit.

Ohne jede
Cäsar. *

Picc. *ip* *pv* *pv*

Fl. 1 2 3 4 *ip* *pv* *pv* *cresc.*

Ob. 1 2 3 8 *1. 2.* *a 8* *cresc.*

Egl. H. *ff*

Cl. S. *ff* *sf sf* *sf sf* *cresc.*

Cl. A. *ff* *a 2* *a 2* *cresc.* *in B*

Bcl. A. *in B*

Fag. 1 2 3 *sempre ff*

C-Fag. *sempre ff*

Trp. B. 1 2 8 *dim.*

Pos. 1 2 8 *a 8* *p* *p* *1. 2.*

Tuba. *p* *p*

Pk. *p*

Gr. Tr. *p*

I. *y* *dim.*

VI. *fff* *a 2* *dim.*

Va. *y* *dim.*

Celli. *dim.*

B. *dim.*

molto rit.

Plötzlich wieder a tempo (II).

Musical score for Hr.F., I. Vl., II. Vl., Va., Celli., and B. (Double Bass). The score is in 2/4 time and features various dynamics including *pp*, *f*, *pp*, *pizz.*, *p*, *arco*, and *sempre pp*.

Musical score for Fl., Ob., Egl.H., Cl.B., Fag., Hr.F., Trp.B., Pk., I. Vl., II. Vl., Va., Celli., and B. (Double Bass). The score includes dynamics such as *p*, *ff*, *p*, *pp*, *p marcato*, *tr*, *arco*, *pp*, *pizz.*, and *sempre pp*.

Ob. $\frac{1}{2}$ $\frac{2}{8}$

Cl.B. $\frac{1}{2}$ $\frac{2}{8}$

Pk.

VI I. pp cresc. pp subito

VI II. pp tr tr

Va. pp tr tr

Celli. pizz. pp arco tr

B. pizz. pp tr

Accelerando.

Fl. $\frac{1}{2}$ $\frac{2}{4}$ p ff

Ob. $\frac{1}{2}$ $\frac{2}{8}$ p ff

Cl.Es. ff

Cl.B. $\frac{1}{2}$ $\frac{2}{8}$ p ff

Hr.F. $\frac{1}{2}$ $\frac{2}{4}$ ff

Trp.F. in F ff

Pos. Tuba. $\frac{1}{2}$ $\frac{2}{8}$ ff

Pk.

Beck. ff

Trgl. ff

VI I. ff non legato

VI II. ff non legato

Va. pp

Celli. tr pp

B. tr pp

290

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll.

Fl. 1 2 3 4

Ob. 1 2 3

Egl. H.

Cl. B. 1 2 3

Fag. 1 2 3 4

Hr. F. 1 2 3 4

Trp. F. 1 2 3 4

Pos. 1 2

Pos. 3. Tuba.

Pk. Holzschügel.

Trgl.

I. VI.

II.

Va. *ff non legato*

Cell. *ff non legato*

B. *ff non legato*

ff non legato Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll.

This page of a musical score, numbered 292, features a full orchestral arrangement. The instruments are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Horns in E-flat (In Es), Clarinet (Cl.), Horns in B-flat (In B), Bassoon (Bas. B), Bassoon (Fag.), Contrabassoon (C. Fag.), Horns (Hr.), Trumpets in F (Trp. F), Violins I (I.), Violins II (II.), Violas (Va.), Cellists (Cell.), and Double Basses (B.). The score is written in a 3/4 time signature with a key signature of one sharp (F#). The woodwinds and strings play a complex, rhythmic pattern, often marked with accents and dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The brass instruments, including the horns and trumpets, provide a steady harmonic support. The strings play a rhythmic accompaniment, with the double basses and cellists often playing a similar pattern. The overall texture is dense and rhythmic, characteristic of a late 19th or early 20th-century orchestral style.

Pesante.

293

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$ 1.2. 3.

Egl. H. $\frac{1}{2}$ $\frac{3}{4}$

In Es $\frac{1}{2}$ $\frac{3}{4}$

Cl. $\frac{1}{2}$ $\frac{3}{4}$

In B $\frac{1}{2}$ $\frac{3}{4}$

Bcl. B $\frac{1}{2}$ $\frac{3}{4}$

Fag. $\frac{1}{2}$ $\frac{3}{4}$

C-Fag. $\frac{1}{2}$ $\frac{3}{4}$

Hr. $\frac{1}{3}$ $\frac{2}{4}$ *sempre ff*

In F $\frac{1}{2}$ $\frac{3}{4}$

Trp. $\frac{1}{2}$ $\frac{3}{4}$ in B

In B $\frac{1}{2}$ $\frac{3}{4}$

Pos. $\frac{1}{2}$ $\frac{3}{4}$

Pk. $\frac{1}{2}$ $\frac{3}{4}$ *tr.*

Hgl. $\frac{1}{2}$ $\frac{3}{4}$

Glock. $\frac{1}{2}$ $\frac{3}{4}$

I. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff* (nicht teilen)

VI. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff*

II. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff*

Va. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff*

Celil. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff*

B. $\frac{1}{2}$ $\frac{3}{4}$ *sempre ff*

Pesante.

Fl. 1 *a 3*

Ob. 1 *a 3*

Egl. H.

In Es Cl.

In B *a 3*

Bcl. B

Fag. 1

C-Fag.

Hr. 1 *ff*

2 *ff*

In F 1 Trp.

In B 2 Trp.

Pos. 1 *a 2*

Pos. 3

Tuba.

Pk. *ff* Holzschlägel

Hgl.

Glock.

I. *ff*

VI. *ff*

II.

Celli. *sempre f*

B. *sempre f*

molto rit.

296 a tempo

297 Drängend.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score is divided into three sections: **296** (marked *molto rit.* and *a tempo*) and **297** (marked *Drängend.*). The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *ff*, *molto cresc.*), and articulation marks. The percussion section includes *Pk.*, *Gr. Tr.*, *Trgl.*, *Hgl.*, and *Glock.*. The string section includes *Vi.* (Violins I and II), *Va.* (Violas), and *Celli.* (Cellos). The woodwind section includes *Fl.*, *Ob.*, *Engl. H.*, *In Es*, *Cl.*, *In B*, *Bcl. B*, *Fag.*, and *C-Fag.*. The brass section includes *Hr.*, *In F*, *Trp.*, *In B*, *Pos. 1*, *Pos. 3*, and *Tuba.*. The score is written in a major key and 4/4 time signature.

Picc. *rit.*

Fl. $\frac{1}{4}$

Ob. $\frac{1}{3}$

Egl. H.

In Es

Cl.

In B $\frac{1}{3}$

Bcl. B

Fag. $\frac{1}{3}$

C. Fag.

Hr. $\frac{1}{8}$

In F 1

Trp. $\frac{2}{3}$

In B 3

Pos. 1

Pos. 3

Tuba.

Pk.

Beck.

Trgl.

sempre ff

I.

VI. *non legato*

II. *non legato*

Va.

Cell.

B. *rit.*