

Quintett

für Klavier, Oboe, Klarinette, Horn und Fagott.

Walter Giesecking.

Oboe. I.

1

Allegro moderato (♩: 108 anfangen, im Verlauf
schrittweise bis ♩: 152-160 steigen)

Klarinetten

Solo

pp dolce espressivo

più f

p *poco cresc.* *pp subito* *mf*

mf

5 *vorwärts leggiero* *p* *cresc.*

Ossia: (Etwas lebhafter ♩ = ca 128)

sf *ppp sehr leicht stacc.*

3 *p* *cresc.*

mf *più f cresc.* *molto* *sf* *mf* (♩ = 136)

4 *4* (♩ = 120) *5* *clarinette* *pp* *mf* *p* *mf* *p*

pp *pp* *ppp* *1 rit.* *6* *Tempo I* (♩ = 112)

A. 7008. F.

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Oboe.

4. *p dolce* *mf* *cresc.* *dim.*

7 *Sehr weich* ($\text{♩} = 116$) ($\text{♩} = 120$) *pp* *ppp* *p dolce* *cresc.*

8 ($\text{♩} = \text{ca. } 144$) *mf* *pp* *p molto espr.* *dim.* *sfz*

mf *f* *sempre sf* *sf* *sf*

($\text{♩} = 152$) *sf*

sf marcato *f* *sf (meno)* *f* *dim.*

9 ($\text{♩} = 136$) *horn* *mf* *p* *cresc.* *p*

10 ($\text{♩} = 144$) *mf* *f* *pp*

($\text{♩} = 152-160$) *p* *pp* *p* *mf* *mf* *ff* *robber Ton aber gesanglich*

11 ($\text{♩} = 128$) *mf* *ff* *(etwas breiter werden)*

sf sehr ausdrucksvoll *p* *(wieder sinkenden)* *p* *subito*

Oboe.

12 *poco rit.*
f — *p* — *mp* — *pp* *p dolce* *mf*

13 *(♩ = 152)*
f *mf* *f* (*steigern!*)

alles sehr mit Ausdruck
mf *cresc.* — *molto*

14 *rit.* — *al 4*
ff *molto dim.* *pp dolce* *molto espr. (poco rit.)*

II.

Andante. ♩ = 52 anfangen
rit. 1 2 3 4 5 6 7
 Horn 1 Klarinetten 2 Br. Bassa 3 Clarinetto 4

15 *Etwas bewegter ♩ = 64*
pp *sehr ausdrucksvoll* *pf (poco)* *sf* *f*

crescendo — *molto*
etwas rit. *pp* *mp* *steigern* *mf* *ff* *ganz zurückgehen* *pp* *f*

rit. 1 *à tempo* (1) (2) (3)
 Clar. 1 Horn 2 Clar. 3 *mf* *f* *mf* *f* *ff* *f* (*hervor*)

17 *quasi ff* *f* *pp* *poco*

18 *ff* *ppp* *clar.* *ppp* *clar.* *ff* *dolce*

Oboe.

19 *steigern (bis ca ♩ = 80)*

11f pp p f p 11f sf f molto

20 16 (1)

espr. sf pp p p cresc. Horn

(2) (3)

21 f ma dolce p pp

22 6 mit 2 6 1 2 3 4 5 (keine Fermate)

zart hervor 8va bassa Fagott clar. Fag. pp pp pp pp

III.

Vivace molto scherzando

Horn sf (non troppo)

23 poco dim. Klarinet

Horn 7 Horn clar. p 11f p 11f

24 7 clar. 1 p

25 1 11f espr. pp 11f

26 pp Leggero

Oboe.

poco a poco cresc.

27 *sfz* *p*

28 *poco* *11* *poco 1 rit.* *a tempo* *29* *Horn* *p*

mf *p* *mf* *p* *espr. rit.*

30 *a tempo* *1* *G.P.* *1* *p*

pp *1* *Dim.*

Molto più moderato *4* *10* *attacca* *[G.P.]* *klarier* *etc.*

klarier *31* (1) (2) (3) (4) *p* *espr.*

klarier *32* *1* *3* *pp* *mf* *f* *mf* *f*

Dimmer gleich *33* *1* *1* *1* *12* *pp* *Obcüss. subito!* *klarier* *mf*

1 *1* *klarier* *Obcüss.* *poco cresc.* *9/8* *8/8* *pp* *ppp*

*) Diese = gleich 1 Takt Generalpause

Oboe.

rit. *a tempo* 34 (poco sost.) (*al tempo*)
Clar. F. - b - -
 p poco cresc. *terrivo* p mf ppp *rit molto*

Vivace (Tempo 1^o)
 G.P. *Clar. Fg.* mf = f sfz *Clar.* 10

35 *Klarinetten* *Clar. (8)* *Hr. Fg.* mf 2

36 *molto cresc.* p sf sf

sf sf sf mf p mf

37 *no libitum* mf p f

38 *Das Tempo wird allmählich schneller*
marcato pp leggiero poco a poco cresc.

39 f

8 *sf sf sf Clar. mf cresc.*

40 *molto sf sf sf sf sf*

1 2 *sf sempre sf sempre*

sf sf p

Plötzlich langsamer *Klarinetten*
Tempo vivace
 (1) (2) *poco rit.* *mf sf sf*

Quintett

für Klavier, Oboe, Klarinette, Horn und Fagott.

Clarinete.

Walter Gieseking.

in B

I.

Allegro moderato (♩ = 108-112 anfangen, im Verlauf zeitweise bis ♩ = 152-160 steigern) [1]

Ob. 22
Horn
pp f mf
Kl. 3 3 3
mf espr. espr. piii f p mf p
Korwärts 3
p Leggiere
cresc. 3 6 sf p p leggero
Solo
mf espr. molto
p p mf cresc. 3 7
(♩ = 136) 2 4
Horn Solo
p dolce molto espressivo, etwas frei cresc. f
(roco sost) 5 (Tempo)
5 1 rit. 6 4 Oboe
ppp Tempo I. 4 p dolce

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Clarinetten.

7 *Sehr weich* (♩ = 116) *Ob.* (♩ = 120)

mf cresc. *f* *p* *pp* *pp dolce*

cresc. *p espr. molto* *pp*

8 (♩ = 144) *sfz* *f sempre* *simile*

f

9 (♩ = 152) *f* *ff* *mf* (♩ = 136)

ff *cresc.* *p* *mf* *f*

10 (♩ = 144) *pp* *p* *mf* *cresc. sempre* *f*

11 *Bewegtes erstes Tempo* (♩ = 128) *(etwas breiter werden)*

ff *voller Ton gesanglich* *ff* *mf* *p* *f* *pp subito*

Ob. *(wieder fließender)* *1* *2*

mit höchstem Ausdruck hervortreten *11f* *p*

Solo *poco rit.* *pp* *11f* *2* *2*

hervor!

Clarinette.

19 steigern 2

(7) *mf*

(bis ca. 180) *p* *mf* *sf* *cresc.* *sf dolce p*

20 *mp* *cresc.* *pp* ganz zart, fast legato mit ganz wenig Ausdruck

(etwas mehr Ausdruck) *etwas rit.* Horn 1 *p* *cresc.* 1 [Diese Takte können ganz oder teilweise pausiert werden]

21 *mf* sehr ausdrucksvoll Ob. zurücktreten

22 *p* *pp* *pp* *pp* sehr ruhig, rit. Tempo

4 3 Fagott Oboe (keine Fermate) *poco cresc.* *pppp*

III.

Vivace molto scherzando Horn 1 *sf* (11011 & 10110) Horn 2 *poco dim.*

23 *sf* *sfz* *sf* G.P. Variation

Horn 1 *mf* *p* *p* *mf* *espr.*

Clarinette.

24

2

3

kl.

p

25

poco cresc.

2

mp

mf

pp

26

p

f

mf

sf

mf

f

p

pp

leggiere

poco a poco cresc.

27

1

2

sfp

f

sf

28

1

2

3

4

mf

p

sf

Fagotti solo

poco rit.

29

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

2

sf

Horn 1

Horn 2

Horn 3

ritardando

30 a tempo

30

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

2

p

mf

sf

espr.

G.P.

sfp

ad libitum zum Atemholen

diminuendo

ad libitum poco

12

13

14

15

2

Oboe

kl.

poco

ppp

ad libitum zum Atemholen

*) Diese Fermate gleich 1 Takt Generalpause

Clarinette.

Molto più moderato ^(mf)
 G.P. Klarier Solo
 13 (14) (15)
 Klarier
 31
 dolce molto esp.

Ob. 1
 mf
 11f

32
 1
 sempre
gleich

33
 Oboe Ob.
 Horn
 Fagott
 9 8 8 12 8 8 8
 10
 Dolcissimo (tranquillo)

Oboe
 1
 poco cresc.

15 8
 3/8 2/8
 pp
 del
 Horn
 1
 Klarier mit atempo
 34
 molto
esp.

Virace (Tempo 1°)
 G.P.
 4 4 4 4
 5
 Klarier
 6
 hervor (frei)
 poco rit.
 mf
 p
 pp
 mit molto
 pp
 Klarier
 6

9
 f
 sfz
 G.P.
 10
 6

35
 (nicht eilen)
 mf
 f
 sfz

mf
 f
 1
 1

36
 (G.P.)
 10
 molto cresc.

Clarinete.

Musical staff with notes and dynamics: *sf sf sf sf sf mf*

Musical staff with notes and dynamics: *37 p mf 1 mf p*

Musical staff with notes and dynamics: *mf sfz pp leggiero 38 Das Tempo wird*

Musical staff with notes and dynamics: *allmählich schneller poco a poco cresc.*

Musical staff with notes and dynamics: *2 m. Ob. Horn f*

Musical staff with notes and dynamics: *39 sf sf sf Kl. mf piff*

Musical staff with notes and dynamics: *cresc. ff*

Musical staff with notes and dynamics: *40 ff*

Musical staff with notes and dynamics: *ff sempre ff sempre*

Musical staff with notes and dynamics: *ff p Plötzlich langsamer. Klavier (1)*

Musical staff with notes and dynamics: *Tempo Vivace poco rit. (2) fpp ff ff*

Quintett

für Klavier, Oboe, Klarinette, Horn und Fagott.

Walter Giesecking.

Horn.

I.

in F

Allegro moderato ($\text{♩} = 108-112$ anfangen, im Verlauf zeitweise bis $\text{♩} = 152-160$ steigern)

Klavier Oboe (in C notiert)

1 *mf* *pp subito* *f* *cantabile* *mf*

crescendo

2 *f* *p* *mf* *p* *clar. mf espr.* *più f*

Vorwärts! *1* *3* *Etwas lebhafter* ($\text{♩} = 128$) *3*

Clarinetto *ma marcato* *poco a poco* *crescendo*

3 *mf marcato* *crescendo* *f* *cresc. molto*

Solo ($\text{♩} = 136$) *ff marcato* *f* *3 (rit.)*

4 *Tempo tranquillo* ($\text{♩} = 120$) *p* *mf* *mf* *mf*

5 *poco cresc.* *Oboe* *pp* *pp möglichst leise*

6 *Tempo I* ($\text{♩} = 112$) *Clarinetto* *Clar.* *ppp* *Oboe 2* (3) *p* *Clarinetto* (3)

7 *Sehr weich* ($\text{♩} = 116$) ($\text{♩} = 120$) *mf* *p* *ben tenuto*

8 *poco marcato* *fz* *f* *3* (ca. $\text{♩} = 144$) *7*

A. 7008. F.

Horn.

Clar.
Bassoon (♩ = 152)

ff sf sf sf ff sempre

ff f marcato meno ff f p

più cresc.

cresc.

mp

Immer weiter im Tempo steigern

pp p

Clarinette

(♩ = 152-160)

mf f p mp mf cresc. f f sf

voller Ton, aber gesanglich weich (etwas breiter werden)

(wieder fließender)

hervor!

mf p (begleitend) p mf

mf f hervor als Gegenstimme der Oboe marcato

(poco rit.)

Tempo I.

Ritar... dan... do

dimin. ppp mf dolce ppp

9 (♩ = 136)

10

11 Bewegtes erstes Tempo (♩ = 128)

12

13

14 *molto*

in Es
Andante

♩ = 52 anfangen

Horn.

II

a Tempo poco string. ritard.

pp molto espressivo

più stringendo a Tempo

rit. crescendo **15** *etwas bewegter Oboe steigern* *f* *mf* *pp* **16** *♩ = 60* *pp* *pp* *wieder beruhigen dolciss.* *mp*

verklingend Klavier (7) (8) (9) 10 *Fag.*

Clar. ritard. *a tempo* *♩ = 56* *p hervor* **17** *p* *mf* *f*

(1) (2) *Klavier* (3)

absetzen (ganz kleine Luftpause) Clarinette Solo

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

nicht zu stark

Solo *mf dolce*

Fagott (2) **18** *pp* *pp* *pp* *pp* *Klavier* (8)

19 *mf* *f* *più f* *ff*

20 *Pötzlich erstes Tempo*

p dolce *pp (aber hervortretend) ausdrucksvoll wie zu Anfang*

Clar. (poco rit.) *poco a poco - - crescendo molto - - ff*

ad lib. **21** *f* *ff* *f* *p (aber voll)*

Horn.

Clar. *sehr ruhig rit.* 22 Tempo

p *mf hervor* *pp* *dolciss.* *pp* *ppp* *pp* *dolcissimo*

pp *poco cresc.* *pppp*

III.

in F

Vivace molto scherzando

Solo

ff molto marcato *poco dimin.* *f*

23

ff *ff* *f ben marcato* *Fag. 1/2 sf sf*

G. P. Klavier

sf *Fag.* *sf* *sf* *sf* *mf*

mf *mf* *ff*

Klavier

p *poco cresc.* *p*

(6)

25

f *mf* *f marcato* *f*

Ob.

26

p *f* *pp leggero* *poco a poco crescendo*

27

ffp *p* *mf*

Clar. *Oboc.*

HORN.

28 *mf* *ben marcato* *Fag.* *pp* *Fag. solo* *Tempo* *poco rit.* *ff*

29 *f* *Fag.* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

30 *Clar.* *a Tempo* *mf* *dolce* *ritard.* *f*

cresc. *G.P.* 1 2 3 4 5 6 7 8 9 *pp* *di...mi...nuen...*

10 11 12 13 14 15 *Clarinetto* *pp*

do *poco a poco* *pp*

Molto più moderato 15 *G.P.* *Klavier* *Klavier* *Clarinetto* *pp* *pp*

31 *mf* *dimin.* *p* *mf espr.*

cresc. *mf* *più* *immer gleich*

32 *pp dolcissimo* *p* *Clar.* *Oboe*

Ob. (in C notiert!) (9/8 + 6/8) *Klar.* *pp* *pp* *Solo* *dolcissimo* *ritard.* *a tempo*

der Clarinette folgen *Vivace (Tempo)* *G.P.* *Klavier*

poco cresc. *poco sost.* *mf* *p* *pp* *molto ritard.*

*) Diese Fermaße gleich 1 Takte Generalpause

Horn

6

Clar. *mf* *f* *sfz* *G.P.* *ff* *ff* *ff*

Clarinetta 35

35

1 *mf* *sfz* *mf* *mf* *ff*

36 *p* *p*

37 *p* *mf* *mf* *mf marcato*

38 *p* *sf* *pp staccatissimo* *poco a poco crescendo*

39 *mf* *mf* *f* *f*

Oboe 2 *sf* 10 *f* *sempre*

40 *f* *ff* *ff* *ff*

ff *ff* *ff*

Plötzlich langsamer *Tempo vivace*
Klavier 8^a

p (1) (2) (3) *ppp cresc.* *ff*

ppp *cresc.* *ff*

Quintett

für Klavier, Oboe, Klarinette, Horn und Fagott.

Fagott.

Walter Giesecking.

Allegro moderato. ($\text{♩} = 108-112$ anfangen, im Verlauf zeitweise bis $\text{♩} = 152-160$ steigern)

4 Oboe 21 $\text{pp} = f = \text{mf}$ *cantabile*

1 ($\text{♩} = \text{ca. } 116$)

crescendo

2 ($\text{♩} = 108$)

Vorwärts! 3 *Etwas lebhafter* ($\text{♩} = 128$)

poco--crescendo *mf*

3 ($\text{♩} = 136$) *rit.* 4 *Tempo tranquillo* ($\text{♩} = 120$)

poco cresc. *mf* *mf* *mf*

5 *ritard.* 6 ($\text{♩} = 112$) *a tempo* (Oboe) (8ter Takt Horn)

ppp *ppp* 1 4 8

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Fagott.

Ob. Sehr weich (♩ = 116)

mf *p* *f* *p*

(♩ = 120) *dolce* *cresc.* *pp* *p* (lebhaftes Tempo) (♩ = 144)

Horn 3 (4) *f* *sfz* *f sempre*

(♩ = 152)

ff *f* *ff* *mf*

2 (9) (♩ = 136) Horn Horn *p* *p* *mf cresc.* *f*

6 10 Immer weiter im Tempo steigern Vorwärts! (♩ = 144) *pp* *p* *mf*

(♩ = 152-160) *f* *pp* *mf* *cresc.* *f*

11 *Bewegtes erstes Tempo* (♩ = 128) *ff* voller Ton, gesanglich (etwas breiter werden)

ff (wieder fließender)

Fagott.

mp

p *subitof* *p* *mp* *pp* *p* *mf* *p* (begleitend)

12

13

f (steigern!) *cresc.* *ff*

tr *Ri-tar-dan-do* *1 altempo I* *2*

sf *ff* *molto* *dimin.* *ppp* *mp* *pp*

(etwas breiter werden)

II.

Andante $\text{♩} = 52$ anfangen

Horn *rit.* *Klavier* *Clarinetten*

15 *Etw. bewegter* ($\text{♩} = 64$) (1) (2) (3) (4) (5) (6) (7)

pp (mit der Oboe) *Sehr ausdrucksvoll* *sf* (poco) *steigern* *bis* $\text{♩} = 72$ *1* *ppp*

pp *mp* *crescendo* *ff* *1* *ppp*

ritard. *a tempo* $\text{♩} = 56$ *pp* *pp espress.* *p* *mf* *crescendo*

absetzen *17* (Clarinetten Solo!) ($\text{♩} = 64-68$) *sehr zart im Ausdruck*

ff *f* *pp* *etwas hervor* *ganz kleine Luftpause* *pp* *sehr zart im Ausdruck*

(Horn) *2*

Fagott.

Clarinetto

18 *pp* so zart wie möglich *(pp)* *ppp* Klarinet *mf*

f *ppmf* *mp* zart hervortretend

20 *plötzlich erstes Tempo* Horn *poco rit.*

crescendo 8 (9) (10)

(11) *p* *cresc.* *al ff* *f* *ff*

21 *pp* zart! *pp*

ruhig! *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

sehr ruhig (ritard.) 22 *Tempo*

(Horn) *so zart wie möglich* *(Kleine Fermate)*

4 *dolcissimo* *ganz wenig cresc.* *pppp*

III

Vivace molto scherzando

Horn *ff*

f *ff* *ff* *ff* *ff* *ff* *ff* *ff*

23 *poco dim.* Horn *f* e ben marcato

G. P. Klarinet 4

Fagott.

sf sf sf sf sf sf mf=p

1 p mfespr. f ff

24 2 p poco cresc. p

25 1 p f mf f p

26 pp leggero poco a poco crescendo

27 ff p mf

28 1 p mf esp. pp

29 Solo kläglich a tempo f ben marcato

30 rit. tempo dolce f ff

G.P. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 dimini.

poco a poco 15 16 Molto più moderato.

pp ppp (G.P.) Klav. 16

* Diese Fermate gleich 1 Takt Generalpause

Fagott.

Klar. 8va
 Clar.
31
 pp mf Diminu.

1
 mf espr. *Dimmer gleich* pp **32** 3

Horn
 mf mf **33**

Oboe 1 *Clar. Solo* 1
 pp p **34**

Oboe *Clar. Oboe* *Horn*
 pp ppp

rit. *a tempo* **34** *mit Clar.* *9/8 + 6/8* *der Clar. folgen*
 p poco sosten. mf p pp Diminu.

ritard. molto *Vivace (Tempo I)* *G.P. Klarier d. 6* *mit Clar.*
 ppp p f sf

G.P. *clarinette etc.* **35**
 sf sf sf

simile
 sf sf sf f mf

1 2
 f mf f f **36**

ff p sf sf

Fagott.

Musical staff 1: Bass clef, 6/8 time signature. Starts with *sf*, then *p*, and ends with a fermata.

Musical staff 2: Bass clef, 6/8 time signature. Starts with *mp*, then *p*, then *mf*. Includes measure 37 and a first ending bracket.

Musical staff 3: Bass clef, 6/8 time signature. Starts with *mf cantabile*. Includes measure 38 and *pp leggiero*.

Musical staff 4: Bass clef, 6/8 time signature. Starts with *Horn p*. Includes *mp* and *crescendo* markings.

Musical staff 5: Bass clef, 6/8 time signature. Starts with *f*, then *sf*, then *f*.

Musical staff 6: Bass clef, 6/8 time signature. Starts with *sf*, then *sf*, then *sf*. Includes measure 39 and *p*.

Musical staff 7: Bass clef, 6/8 time signature. Starts with *crescendo* and *ff*.

Musical staff 8: Bass clef, 6/8 time signature. Starts with *ff* and includes measure 40.

Musical staff 9: Bass clef, 6/8 time signature. Starts with *ff sempre (ma non troppo)* and *(ff sempre)*.

Musical staff 10: Bass clef, 6/8 time signature. Starts with *p* and ends with *ff*.

Musical staff 11: Bass clef, 6/8 time signature. Starts with *Plötzlich langsamer poco rit.* and ends with *Tempo vivace.*

Klav.

Klav.

Zur Erinnerung an eine gelungene Aufführung in
 Cincinnati Herrn B. ~~Mittel~~ zu gedenken.
 17. März 1926
 Walter Giesecking

Quintett.

(B dur)

I.

Walter Giesecking.

Allegro moderato. (♩ = 108-112 anfangen, im Verlauf zeitweise bis ♩ = 152-160 steigern)

Oboe.

Clarinete in B.

Horn in F.

Fagott.

Allegro moderato. (♩ = 108-112 anfangen)

Klavier.

dolcissimo
pp una corda

ped. (nur mit den Rässen wechseln)

pp dolce espressivo

sempre legato e dolcissimo

First system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part features a complex texture with many chords and moving lines. Dynamics include *pp*, *p*, *mf*, and *f*. There are also markings for *dim.* and *rit.* in the piano part.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment is dense with chords. Dynamics include *pp*, *p*, *mf*, and *f*. There are also markings for *dim.* and *rit.* in the piano part.

Third system of musical notation. The vocal line has a melodic line with a *poco cresc.* marking. The piano accompaniment is dense with chords. Dynamics include *p* and *mf*.

Fourth system of musical notation. The piano part has a *dimin.* marking. The vocal line has a *(etwas steigern)* marking. Dynamics include *p*, *mp*, *cresc.*, and *mf*. The piano part also has a *mp* marking.

pp subito f mp
pp f mf
mf pp subito f mf cantabile
pp subito f mf cantabile

(wieder zurück) 1 ♩ = ca 116
quasi f pp subito f mf weich
tutte le corde
Ped. halten

p

cresc.

mf f
mf p
cresc. cresc. f

quasi f dimin.

2 (♩ = 108)

p, *mp*, *p*, *espr.*, *mf*, *mf espr.*, *p*, *mf*, *p*

ten.

p *grazioso ma espressivo* *mf* *p*

Red. *

Vorwärts.

espr., *più f*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*

p *leggiere* *cresc.* *p* *leggiere* *cresc.*

ten. *mp* *mf* *p* *p* *leggiere* *poco legato* *poco cresc.*

Red. *

(Etwas lebhafter) (ca ♩ = 128)

sf *pp* *leggierissimo* *sf* *pp* *leggiere* *p* *ma marcato* *poco a poco cresc.* *poco cresc.*

(Etwas lebhafter) (ca ♩ = 128)

sf *p* *cresc. molto* *simile* *simile*

Red. *Red. klingend* *Red.* *simile*

mf espr. molto

mf

allmählich noch lebhafter werden

p *poco f* *mf* *cresc.*

Red. *Red.*

p *cresc.* *mf* *più f cresc. molto*

p *mf* *cresc.*

mf marcato *f cresc. molto*

p *mf* *cresc. molto*

f marc. molto *sf* *sf* *ff* *sf* *sf* *sf*

simile

(1/2) *(♩ = 136)* *ff* *mf*

12/8 *ff* *f*

ff *mf*

(♩ = 136) *poco*

ffz *f brillante*

Red.

Musical score for the first system. It includes vocal lines and piano accompaniment. The piano part features a melodic line with dynamic markings *mf* *leggiero*, *dim.*, and *poco ritard.*. The tempo is marked *a poco calando*.

4 Tempo tranquillo. (♩ = ca 120)

Musical score for the second system. It begins with a *Solo* section for the voice, marked *p dolce, molto espressivo (etwas frei)*. The piano accompaniment includes dynamic markings *p*, *cresc.*, and *poco cresc.*.

4 Tempo tranquillo. (♩ = ca 120) simile

Musical score for the third system. The piano part is marked *p cantabile* and *l. H. espressivo legato*. It includes dynamic markings *mf* and *cresc.*.

Musical score for the fourth system. The piano part features dynamic markings *f* and *mf*. The tempo is marked *sempre cantabile*.

Musical score system 1, measures 1-4. It features a vocal line and piano accompaniment. The vocal line starts with a *mf* dynamic and includes a triplet of eighth notes. The piano accompaniment includes a *mp* dynamic in the right hand and a *mf* dynamic in the left hand. The system concludes with a *f* dynamic and a *(poco sost.)* marking.

Musical score system 2, measures 5-8. The vocal line begins with a *pp* dynamic and a *(a tempo)* marking, then moves to *mf*. The piano accompaniment features a *p* dynamic in the right hand and a *mf* dynamic in the left hand.

Musical score system 3, measures 9-12. The vocal line starts with a *mp* dynamic and a *(5)* fingering. The piano accompaniment includes a *mf* dynamic in the left hand.

Musical score system 4, measures 13-16. The vocal line shows a dynamic progression from *p* to *mf* to *f* to *pp*. The piano accompaniment mirrors this with dynamics of *p*, *mf*, *p*, *f*, and *pp*.

Musical score system 5, measures 17-20. The vocal line includes a *p* dynamic and a *pp* dynamic. The piano accompaniment features a *pp* dynamic in the right hand and a *pp* dynamic in the left hand.

pp
ppp
pp
ppp
pp
pp dolce espr.

ritard. 6 Tempo I. (♩ = 112)
ritard.
ritard.
ritard.

pp dolce p pp p
ritard.
6 Tempo I. (♩ = 112)
pp
con Ped.

p dolce

pp
pp
pp
pp

p dolce

poco a poco cresc.

mf *cresc.* *dim.*

mf *cresc.*

p *mf* *p*

mf *cresc.*

mf *p*

mf *f* *pp* *p*

Sehr weich. (♩ = 116)

f *dim. molto* *p* *cantabile (quasi f)*

Sehr weich. (♩ = 116)

(Ped.) (Ped.) *

molto espr.

p dolce *cresc.* *mf* *pp* *p* *molto*

dolciss. *cresc.* *p espr.* *molto*

dolce *cresc.* *pp* *p* *ben tenuto*

dolce *p* *espr.*

pp *pp* *pp*

dim. *sfz*

pp *poco marcato* *sfz*

f *sfz*

wieder vorwärts *mf* *marcato* *sfz* *R.H.*

Ped. *

8 (ca. ♩ = 144) (12/8)

f *simile*

f sempre

f sempre *sf* *sf* *sf* *sf*

8 (ca. ♩ = 144) (12/8) 8

ff *ff marcato* *sf* *sf* *sf*

sfz Ped. ten.

First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a trill (tr) and the instruction *f sempre*. The second staff has a bass clef and a key signature of two flats (Bb and Eb). The third staff has a bass clef and a key signature of two sharps. The fourth and fifth staves are grand staff notation (treble and bass clefs) with a key signature of two sharps. The fourth staff includes an 8-measure rest and a *Ped.* marking. The fifth staff includes a *Ped.* marking and a *ff* dynamic marking.

Second system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of two sharps, with a tempo marking $(\text{♩} = 152)$. The second staff has a bass clef and a key signature of two sharps, with a *ff* dynamic marking. The third staff has a bass clef and a key signature of two sharps, with a *ff* dynamic marking. The fourth and fifth staves are grand staff notation with a key signature of two sharps. The fourth staff includes an 8-measure rest and a *Ped. ten.* marking. The fifth staff includes a *ff* dynamic marking, a *vallo* marking, and a *ff R.H.* marking. The system concludes with a *ff* dynamic marking and a *Ped. ten.* marking.

Third system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of two sharps, with a *ff marcato* dynamic marking. The second staff has a bass clef and a key signature of two sharps, with a *ff* dynamic marking. The third staff has a bass clef and a key signature of two sharps, with a *ff sempre* dynamic marking. The fourth and fifth staves are grand staff notation with a key signature of two sharps. The fourth staff includes an 8-measure rest and a *ff marcato* dynamic marking. The fifth staff includes a *f* dynamic marking, a *f marcato* dynamic marking, and a *fff* dynamic marking. The system concludes with a *f* dynamic marking and a *Ped. ten.* marking.

meno ff f

meno ff f mf

meno ff f

meno ff f mf

ff f sf marcato dim.

R. H.

ein wenig zurückgehen (♩ = 136) 9

mf

mp

p

ein wenig zurückgehen (♩ = 136) (allmählich wieder steigern)

p

p espressivo e legato il basso

mf con Ped.

p cresc.

cresc.

più cresc.

mp

p

cresc.

mf

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked $\text{♩} = 144$. The first system includes dynamic markings *mp*, *mf*, *f*, and *cresc.*. The piano part features a *cresc. molto* section.

10 $\text{♩} = 144$ Immer weiter im Tempo steigern.

Musical score for the second system, featuring vocal lines. The key signature is three flats. The tempo is marked $\text{♩} = 144$. The system includes dynamic markings *pp* and *pp*, and a *cresc.* marking.

10 $\text{♩} = 144$ Immer weiter im Tempo steigern.

Musical score for the third system, featuring piano accompaniment. The key signature is three flats. The tempo is marked $\text{♩} = 144$. The system includes dynamic markings *pp subito leggiero*, *leggiero*, and *pp*. The piano part features a *Ped. ten.* marking.

Musical score for the fourth system, featuring vocal lines. The key signature is three flats. The system includes dynamic markings *p* and *p*, and a *cresc.* marking.

Musical score for the fifth system, featuring piano accompaniment. The key signature is three flats. The system includes dynamic markings *p* and *p*, and a *cresc.* marking.

mf sf sf

(immer vorwärts)

pp subito *crescendo*

Red.

pp *p* *mf*

mf cresc. sempre *f*

p *mf* *cresc.* *f*

Red.

(♩ = 152-160)

crescendo *sempre* *f*

marcato

cresc. *f*

(♩ = 152-160)

11 Bewegtes erstes Tempo *) (♩ = 128)

mf *ff voller Ton, aber gesanglich weich*

f *ff voller Ton, aber gesanglich weich*

f *ff voller Ton, aber gesanglich weich*

f *ff voller Ton, gesanglich*

11 Bewegtes erstes Tempo *) (♩ = 128)

ff *ff*

Red. halten

*) langsamer als die vorigen Takte

(etwas breiter werden)

ff sehr ausdrucksvoll

ff mit höchstem Ausdruck hervortreten

ff

wieder fließender

ff

molto

wieder fließender

mf

Ped. halten

This system contains four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *p*, *f*, *mf*, and *subito p*. The piano part features a *quasi f* section. Pedal markings are present at the end of the system.

This system includes tempo markings *poco rit.* and a metronome marking *12 von = 120 aus die Steigerung anfangen*. It contains performance instructions such as *hervor!*, *p dolce*, *espr.*, *hervor f sehr abnehmen*, and *Melodie ausdrucksvoll*. Pedal markings include *viel Pedal!* and *Bässe klingen lassen!*.

This system features dynamics such as *mf* and *p(begleitend)*. A *più f* instruction is present in the piano part.

First system of musical notation. It includes vocal staves and piano accompaniment. Dynamic markings include *f*, *mf*, and *p*. The piano part features a triplet and the instruction *sempre legato espressivo*.

Second system of musical notation, starting at measure 13 (♩ = 152). It includes vocal staves with lyrics: *Ton!*, *hervor!*, and *f (als Gegenstimme der Oboe)*. The piano accompaniment includes markings like *f*, *sf*, and *molto cantabile*. The instruction *immer crescendo* is also present.

Third system of musical notation. It includes vocal staves with the instruction *alles sehr mit Ausdruck!* and the word *hervortreten*. The piano accompaniment includes markings like *sf*, *f*, and *marcato*. The system concludes with a *rit.* marking.

crescendo molto
mf *crescendo molto* *ff*
ff
ff
crescendo molto
ff *sfz* *ff ff ff*
etwas breiter werden

14 ri - - - tar - dan - do - - - al - (poco rit.)
ff *molto dimin.* *pp dolce molto espr.*
ff *molto dimin.* *ppp*
ff *molto dimin.* *ppp*
ff *molto dimin.* *ppp*

14 ri - - - tar - dan - do - - - al - (poco rit.)
ff *dim. molto* *p pp*
ppp

Tempo I. (♩ = 108)
molto espr. *mf* *ppp*
mf *dolce* *ppp*

Tempo I (♩ = 108)
 zuerst noch ♩ = ca. 116 - 120 (kein merkliches ritardando mehr!)
pp *dimin. molto* *ppp* *pp*
 Led. ten. (Led.)

II.

Andante. ♩ = 52 anfangen

Oboe.

Clarinetten in B.

Horn in Es.
in Es.
pp espressivo molto

Fagott.

Andante. ♩ = 52 anfangen

schwebend

pp zart klingend

simile

ped. halten

(etwas rit.) *poco string.* *ritard.* *più stringendo* *a tempo*

crescendo *f*

poco rit. *(dem Horn gut folgen)* *crescendo* *mp* *mf*

simile

* *ped.* * *ped.* *ped.*

ritard. *verklingend*

pp *p* *pp* *ppp* *ganz verklingend*

ritard.

ped.

♩ = 48 - 56
a tempo

pp sehr

♩ = 48 - 56
a tempo

mf
p sehr gesangvoll
abnehmen
p.
p.
p.
p.
sehr zart

15 (etwas bewegter) ca. ♩ = 64

pp sehr ausdrucksvoll
mf
gehalten
simile
più f
pp
mf
mf

15 (etwas bewegter) ca. ♩ = 64

steigern
pp mp crescendo mf bis
molto
(etwas rit.)
poco steigern bis
crescendo poco a poco molto
steigern bis
pp mp crescendo mf molto

pp weich (etwas rit.)

Ed. *

$\text{♩} = 72$ (ganz zurückgehen) , 16 $\text{♩} = 60$ (wieder ruhiger)

ff (ganz zurückgehen) *pp* , *mp* ,
ff (ganz zurückgehen) *pp* , *pp* *pp* *pp* (weniger)
f (ganz zurückgehen) *pp* *pp* *dolciss.* *mp*
ff *ppp*

$\text{♩} = 72$ ganz zurückgehen 16 $\text{♩} = 60$ (wieder ruhiger) weich

f *pp* *poco*
mit Ped.

ritard. $\text{♩} = 56$ *a tempo* wieder steigern

cresc. als vorher *p* *pp* *ritard.* *a tempo* *mp* hervor!
pp *ritard.* *a tempo* *p* hervor!
pp *ritard.* *a tempo* *pp* *espress.* *p*

ritardando *a tempo* ($\text{♩} = 56$)

pp *meno pp* *dolce* *poco cresc.*
Ped.

mf *f* *mf* *f* (hervor)
mf *f* *mf* *f*
mf *crescendo*

mf *crescendo*
Ped.

absetzen
ganz kleine Luftpause

quasi ff
ff
f
pp
poco

absetzen
etwas hervor
ganz kleine Luftpause

ff
mf
mf
dolcissimo
pp
poco (p)
(poco rit.)
ppp

17 *Red.*
♩ = 64-68 sehr zart im Ausdruck!

Clarinete führend
p sehr ausdrucksvoll

(?)

17 *Red.*
♩ = 64-68 sehr zart im Ausdruck!
Die Achtelfiguren stets äußerst zart!

p pp
mp
mit *Red.*

(?)

quasi f

Solo
mf dolce

dimin.

so zart wie möglich
ppp
pp
pp

poco rit.
ppp
con 8^{va} 2^{da} ten.
(senza 8^{va})

18 ♩ = 72

Four empty musical staves, likely for vocal or instrumental parts, arranged in a system.

18 ♩ = 72

Piano accompaniment for the first system. The right hand (R.H.) features a melodic line with slurs and dynamics including *espress.*, *mf*, and *mf*. The left hand has a bass line with triplets and chords. A *p* dynamic is marked at the end of the system.

Piano accompaniment for the second system. The right hand has a melodic line with a *dolce* marking. The left hand continues with a bass line. Dynamics include *mf* and *mf*.

Piano accompaniment for the third system. The right hand has a melodic line with a *dimin.* marking. The left hand features triplets and chords. Dynamics include *pp*, *p*, and *p*. A *sempre con Ped.* instruction is present.

Piano accompaniment for the fourth system. The right hand has a melodic line with a *mf* marking. The left hand continues with a bass line.

Piano accompaniment for the fifth system. The right hand has a melodic line with a *più f* marking. The left hand features a bass line with chords. Dynamics include *mf*, *crescendo*, and *più f*.

steigern (bis ca. $\text{♩} = 80$)

19

pp

mf

mf

subito pp

mf

p

mf

ff

f molto espr.

mf

ff

f

cresc.

f

p

cresc.

f

sf

più f

più f

($\text{♩} = 68-72$)

sf

ff

pp

p

ff

ff

dolce

p dolce

mp zart hervortretend

($\text{♩} = 68-72$)

ff

pp subito

R.H.

L.H.

ped.

ped.

ped.

ped.

p *cresc.*
mp *crescendo*
crescendo
crescendo
etwas cresc. *f*
Leg. Leg. Leg. Leg.

20 ♩ = 60
 plötzlich erstes Tempo

(ganz zart, fast legato, mit sehr wenig Ausdruck)
pp
pp (aber hervortretend) ausdrucksvoll wie zu Anfang

Plötzlich ruhiges (erstes) Tempo und durchaus *pp*

20 ♩ = 60

äußerst zart
pp ppp
subito *pochissimo crescendo*
pp

(etwas mehr Ausdruck) *(poco rit.)*
poco crescendo *(poco rit.)*
poco a

pp etwas hervor!
poco cresc. *ppp* *pp*
R.H.

Musical score system 1, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line starts with a *poco* dynamic and a *crescendo* leading to *molto*. The piano accompaniment includes the instruction *ben tenuto la melodia* and *cresc. molto*. A performance instruction *Bässe klingen lassen* (Basses ring out) is written below the piano part with a *ped.* (pedal) marking.

Musical score system 2, measures 5-8. The vocal line has dynamics *al ff* and *f*. The piano accompaniment features *ff* dynamics and *ped.* markings. A star symbol (*) is placed above the vocal line in measure 6.

Musical score system 3, measures 9-12. The vocal line has a *mf* dynamic and a note marked *(kann pausiert werden - - -)*. The piano accompaniment includes *ff* dynamics, *molto espressivo*, and *dimin. L.H.* (diminuendo left hand) markings. A performance instruction *(etwas rit.)* (slightly ritardando) is written above the piano part in measure 12.

*) Diesen und den folgenden Takt kann der Clarinettist pausieren (zum gründlichen Atemholen), ebenso eventuell auch die drei vorhergehenden Takte. A. 7008 F.

21 *f (ma dolce)*

Solo *mf sehr ausdrucksvoll*

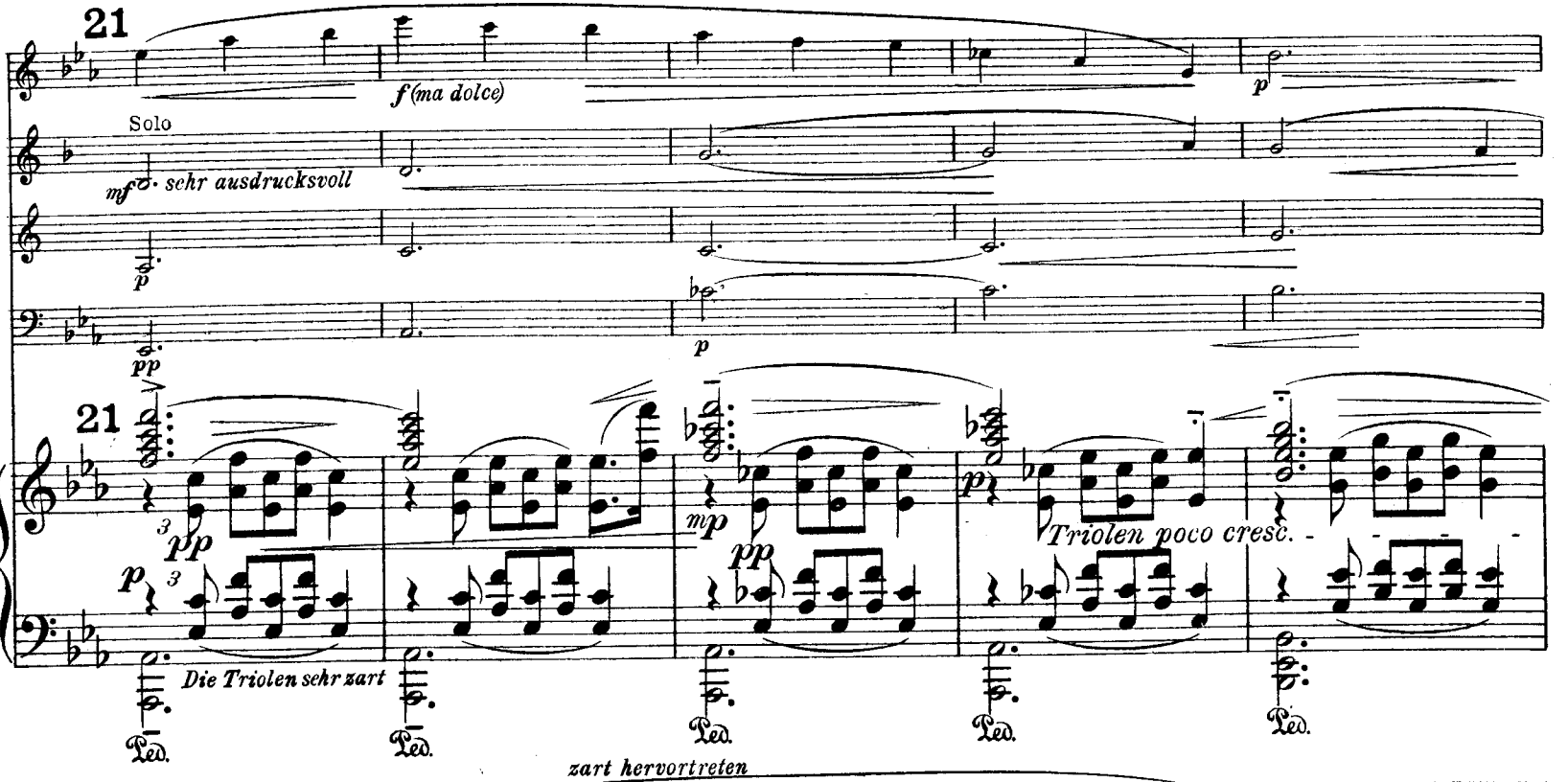
pp *p*

21 *pp* *mp* *Triolen poco cresc.*

p *pp*

Die Triolen sehr zart

zart hervortreten

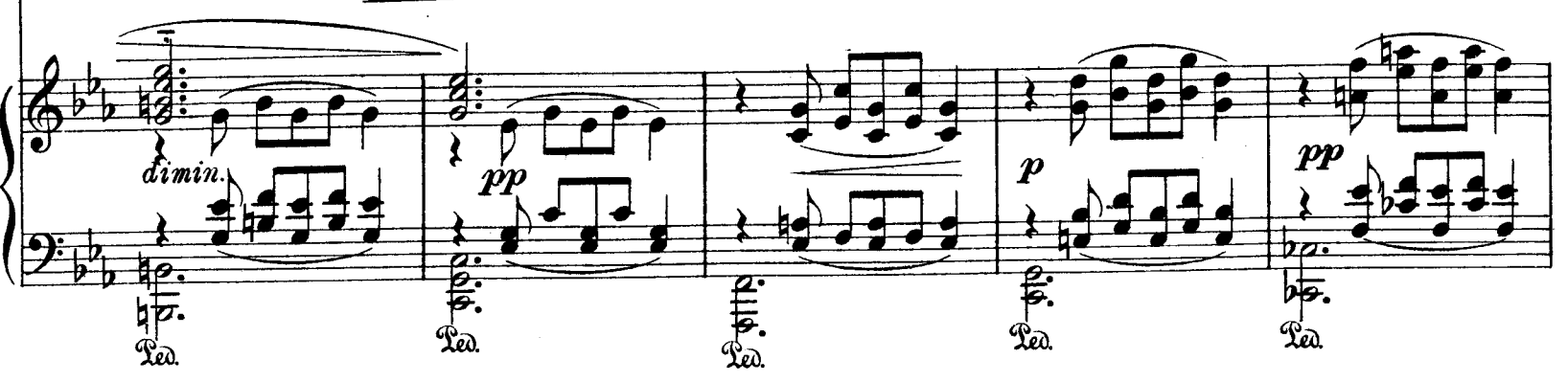


pp *zurücktreten*

mf hervor!



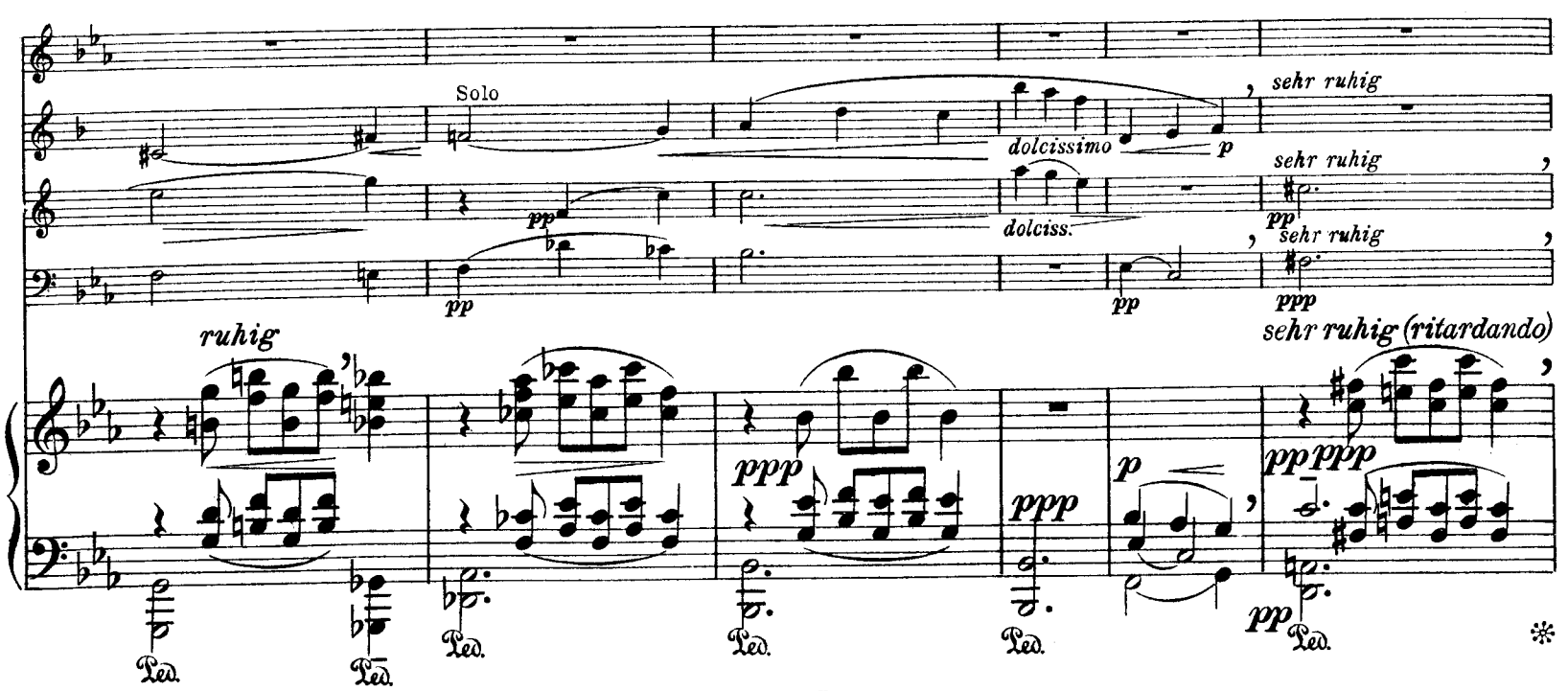
dimin. *pp* *p* *pp*



Solo *sehr ruhig* *dolcissimo* *p* *sehr ruhig*

pp *dolciss.* *pp* *sehr ruhig*

ppp *ppp* *p* *pppp* *sehr ruhig (ritardando)*



22

(ritard.) *Tempo*
ppp (ritard.) *pp* *Tempo*
ppp (ritard.) *pp* *Tempo* *dolcissimo*
ppp (ritard.) *pp* *Tempo*
Tempo (tranquillo)
unendlich zart *ppp* *pp* *pp* *poco*
pp *pp* *pp* *pp*
Ped. * *Ped. ten.* * *Ped.* (*Ped.*)

so zart wie möglich *pp*
dolcissimo
ppp *pp* *poco* *ppp* *pp*
ppp *pp* *pp* *pp*
Ped. *Ped.* *Ped. bis zum Schluß*
(keine Fermate)

ppp *pp* *pppp*
pp *poco cresc.* *pppp*
poco cresc. *pppp*
poco cresc. *pppp*
poco - - crescendo *ppp* *kaum hörbar* *pppp*
pp *pppp*
Ped. *Ped.*

III.

Vivace molto scherzando. ♩ = 108-116

Oboe. *ff*(non troppo)

Clarinetto in B. *ff*(non troppo)

Horn in F. *ff* molto marcato

Fagott. *ff*

Vivace molto scherzando. ♩ = 108-116

ff

con Ped. * *Ped.*

poco dimin. *f*

poco dimin. *f*

poco dimin. *f*

poco dimin. *f*

poco dimin. *f*

* *Ped.* * *Ped.* * *Ped.*

ff *sfz* *ff* *ff* *G.P.*

ff *sfz* *ff* *ff* *G.P.*

ff *sfz* *ff* *ff* *G.P.*

ff *sfz* *ff* *ff* *G.P.*

loco *ff* *ff* *ff* *G.P.*

ff *ff* *ff* *ff* *G.P.*

ff *ff* *ff* *ff* *G.P.*

* *Ped.* *Ped.*

23 ♩ = 96-100

23 ♩ = 96-100
sehr rhythmisch

simile

p *mf* *p* *mf* *espr.* *mf* *mf* *espr.* *mp*

p *molto leggiero* *mp*

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

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

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

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

crescendo molto *f* *ff* *ff*

* *Leg.*

24 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

24 *mf* *p leggiero* *mf*

Leg. *

* Dieses Arpeggie in der 7. H. nach Belieben um eine Oktave nach oben zu verlängern (im Tempo bleiben!)
A. 7008 F.

System 1: Four staves. The first three staves are vocal parts. The first staff starts with a *p* dynamic and a *poco cresc.* instruction. The second and third staves also start with *p* and *poco cresc.*. The fourth staff is a piano accompaniment starting with *p*, moving to *mf*, and then *cresc.*. There are *ped.* markings and asterisks in the piano part.

System 2: Four staves. The first three staves are vocal parts. The first staff starts with *pp* and moves to *mf* with an *espress.* instruction. The second staff starts with *mp* and moves to *mf*. The third staff starts with *p* and moves to *f*. The fourth staff is a piano accompaniment starting with *p subito molto staccato*, then *leggiero*. A note in parentheses reads: (- - rechte Hand kann pausieren - - - - -). There are *ped.* markings and an asterisk in the piano part.

System 3: Four staves. The first three staves are vocal parts. The first staff starts with *pp* and moves to *mf* and *f*. The second staff starts with *pp*, *p*, *f*, *mf*, and *f*. The third staff starts with *mf* and moves to *f marcato*. The fourth staff is a piano accompaniment starting with *p staccatissimo*, then *mf*, *sf*, *cresc.*, *sf*, and *f*. There are *ped.* markings and an asterisk in the piano part.

mf f p

mf f p

mf f p

mf f p

sf sf sf f p cresc. molto

Led.

26

pp leggiero poco

pp leggiero poco

pp leggiero poco

pp leggiero poco

26 8

pp subito simile poco a poco

Led. ten.

a poco - - - crescendo

a poco - - - crescendo

a poco - - - crescendo

a poco - - - crescendo

8

crescendo



27

ff p ff p ff p mf

27 *loco* mp p p

ff sf

mf

28

mf poco mf p p espr.

28

mf p

espr.

mf

Lead *

mf p pp pp sf

pp

espr.

p sf pp

Lead *

kläg-
mf

p *leggierissimo*

Ped. PP R.H. *mf*

29
NB. Diese Fermate gleich
1 Takt Generalpause.

ritard. *a tempo*
ff
ritard. *a tempo*
ff
ritard. *a tempo*
lich) *ff* *a tempo* *f ben marcato*

ritard. *a tempo*
ff
NB. Diese Fermate gleich
1 Takt Generalpause.
29 *mf* sehr rhythmisch, nicht eilen!
R.H. *simile*
L.H.

f *p* *f* *p*

con Ped. *con Ped.*

mf p mf p mf

p più f

ritard. - espr. p ritard. - espr. p ritard. - ritard. - dolce dolce ritard. - p più p

Red. * Red. Red. *

30 a tempo a tempo mf a tempo f a tempo f crescendo ff (accelerando ad lib.) 8 G. P. G. P. G. P. G. P. Red. Red. Red. G. P.

♩ = 108

p

fp

(ad libitum zum Atemholen.)

fp

mf

loco

simile stacc.

sf

p

Ped. *

pp

diminuendo

diminuendo - poco - a -

diminuendo - poco - a -

diminuendo - poco - a -

immer etwas hervortretend

diminuendo

*

ppp

pp

poco

poco

poco

R.H.

L.H.

p sehr weich

Ped. halten

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes five staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *ppp*, *pp*, and *ppp*. Performance instructions include *(kein Ritardando)*, *pp*, *sehr kurz ppp*, and *con 8^a*.

Molto più moderato. ♩ = 56-58

Durchaus gesanglich und sehr ausdrucksvoll

Musical score for the second system, featuring piano accompaniment. The system includes two staves. Dynamics include *p dolce molto espressivo un poco rubato*, *pp*, *crescendo*, and *mf*. Performance instructions include *Leg.* (Legato) and *con 8^a*.

Musical score for the third system, featuring piano accompaniment. The system includes two staves. Dynamics include *mp*, *dimin.*, *hervortretend*, and *crescendo*.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The system includes five staves. Dynamics include *dolce, molto espr.*

Musical score for the fifth system, featuring piano accompaniment. The system includes two staves. Dynamics include *mf*, *f*, *mf*, and *molto*. Performance instructions include *sempre cantabile*, *e poco stringendo*, and *(tornando al)*.

31

pp mf p f mf pp

Tempo I

Ped. Ped. Ped.

espress.

pp mf dimin. p mf espress. p pp

ben legato

dimin. *pp*

32

mf mf f mf p2 f

mf espress. *cresc.* *mf* *p2 f*

mf *mf*

32

mf *cresc.* *f* *L.H.*

L.H. hervortretend *cresc.*

Ped. Ped. Ped. Ped. Ped.

immer gleich 33

f *pp dolciss. subito*

mf *f* *p dolcissimo*

pp

immer gleich 33

pp subito *p espressivo*

Red. * *Red.* *Red.*

mp *p* *dolcissimo (tranquillo)*

sempre espress. *(poco rit.)* *tranquillo*

p *mf* *dimin. molto* *pp ppp dolcissimo*

Red. *Red.* *Red.* *Red.* *Red.* *Red. ten.*

dolcissimo *poco cresc.* *poco cresc.*

pp *poco crescendo*

Red. *Red.* *Red.* *Red.* *

(9/8 + 6/8)

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

Red. * *Red.* *

(9/8 + 6/8)

a tempo **34** *(hervor!)*

ritard. *p* *poco cresc.* *(hervor!)*

Solo *ritard.* *mp* *a tempo* *molto espress.* *p*

dolcissimo *ritard.* *a tempo* *p* *poco cresc.*

ritard. *p* *poco cresc.*

ppp *ritard.* *mp* *a tempo* *cresc.*

a tempo *ritard. molto*

p (poco sost.) *mf* *pp* *ppp*

(frei) *a tempo* *mf* *p* *pp* *ritard. molto* *ppp*

poco sost. *a tempo* *mf* *p* *pp* *ritard. molto* *ppp*

poco sost. *a tempo* *mf* *p* *pp* *ppp*

(Clarinette solo) *poco sost.* *(a tempo)* *mf* *p* *hervor!* *pp* *ritard. molto* *ppp*

ritard. molto *ppp*

(attacca)

Vivace (Tempo I)

Four staves of music, each starting with a *G.P.* (Grave) marking and a bracket. The notes are simple rhythmic patterns.

Vivace (Tempo I)

Piano introduction section with dynamic markings *pp*, *p*, and *leggiero*. Includes a *Ped.* marking and an asterisk.

Four staves of music with dynamic markings *p* and *mf*.

Piano section with dynamic markings *p*, *cresc.*, and *Ped.* markings.

Four staves of music with dynamic markings *f* and *sfz*.

Piano section with dynamic markings *f*, *loco*, and *Ped.* markings.

35

G.P. *nicht eilen!*
ff *mf* *ad lib.* *sf* *sf*
ff *(trem.)* *ff* *R.H. R.H.*
L.H. L.H.
con Ped.

mf *f* *mf*
con Ped.

mf *f* *mf* *f* *mf* *f* *mf*
trillo
f *mf*
Ped. *Ped.*

mf *f* *molto cresc.*

mf *f* *molto cresc.*

mf *ff*

cresc. *ff*

(accelerando ad lib.) *Red.* **36** *(a tempo)*

p *f* *f* *f*

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

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

(accelerando ad lib.) *Red.* **36** *(a tempo)*

p *leggiero*

Red. *

f *f* *mf* *p*

f *f* *mf* *p*

p *p* *tr* *p*

p *mf* *p* *mf* *p*

Red. ten. * *Red.* *

37

Musical score for measures 37-40. The vocal line starts with *p* and *mf*, followed by an *ad lib.* section. The piano accompaniment includes dynamics *p*, *f*, *pp subito*, *p*, *poco*, and *pleggiere*. A trill is marked in the bass line with a circled 'h' and 'tr'. A 'Ped.' marking with an asterisk is present at the beginning and end of the piano part.

Musical score for measures 41-44. The vocal line includes dynamics *p*, *f*, *mf*, and *mf marcato*. The piano accompaniment includes dynamics *mp*, *p*, *mf*, and *sf*. A *cantabile* marking is present in the vocal line. A 'Ped.' marking is present in the piano part.

38 (Das Tempo wird allmählich schneller)

Musical score for measures 45-48. The vocal line includes dynamics *f*, *sfz*, *pp leggiere*, and *pp staccatissimo*. The piano accompaniment includes dynamics *cresc.*, *sf*, *pp*, *poco marcato legato sempre*, and *p-sf*. A 'Ped.' marking is present in the piano part.

Musical score system 1, featuring four staves. The top three staves are vocal parts with lyrics: *poco a poco cresc.*. The bottom staff is a piano accompaniment with dynamics *mp* and *poco a poco cresc.*.

Musical score system 2, featuring four staves. The top three staves are vocal parts with dynamics *f* and *ff*. The bottom staff is a piano accompaniment with dynamics *cresc.*, *f*, *ff*, and *p*. It includes fingerings (3, 2, 1, 2, 4, 1, 4) and the instruction *Red. molto leggero*.

Musical score system 3, featuring four staves. The top three staves are vocal parts with dynamics *f* and *ff*. The bottom staff is a piano accompaniment with dynamics *ff*, *più f*, and *cresc.*. It includes a *Red.* instruction.

First system of musical notation. It consists of five staves. The top staff has a *sf* dynamic marking. The second staff has a *ff* dynamic marking. The third staff has a *f sempre* dynamic marking. The fourth and fifth staves are part of a grand staff with a *ff* dynamic marking. The bottom staff of the grand staff includes the instruction *con Ped.* (with Pedal) repeated five times.

40

Second system of musical notation, starting at measure 40. It consists of five staves. The top staff has a *ff* dynamic marking. The second staff has a *tr.* (trill) marking. The third staff has a *ff* dynamic marking. The fourth staff has a *ff sempre* dynamic marking. The fifth staff has a *ff sempre (ma non troppo)* dynamic marking. The grand staff below has a *40. sf* marking, a *trillo* marking, and a *ff trem.* marking. The right-hand part of the grand staff is labeled *R.H.* and the left-hand part is labeled *L.H.*. The bottom staff of the grand staff includes the instruction *con Ped.* repeated five times.

Third system of musical notation, continuing from the previous system. It consists of five staves. The top staff has a *ff sempre* dynamic marking. The second staff has a *ff sempre* dynamic marking. The grand staff below has a *ff* dynamic marking. The right-hand part of the grand staff is labeled *R.H.* and the left-hand part is labeled *L.H.*. The bottom staff of the grand staff includes the instruction *ff* repeated three times.

ff

ff

ff

ff

ff

p

molto

ff

ff

p

molto

ff

ff

p

molto

ff

Plötzlich langsamer.

ff

p

ff

p

dolce

Plötzlich merklich
recht blöde

con 8

c.8

c.8

c.8

c.8

*

poco rit.

poco rit.

poco rit.

poco rit.

Tempo vivace.

ffp

ff

ff

ff

ff

ff

langsamer.

poco rit.

ff

ff

f

ff

ff

Tempo vivace.

8va bassa...!

Fine.

*