

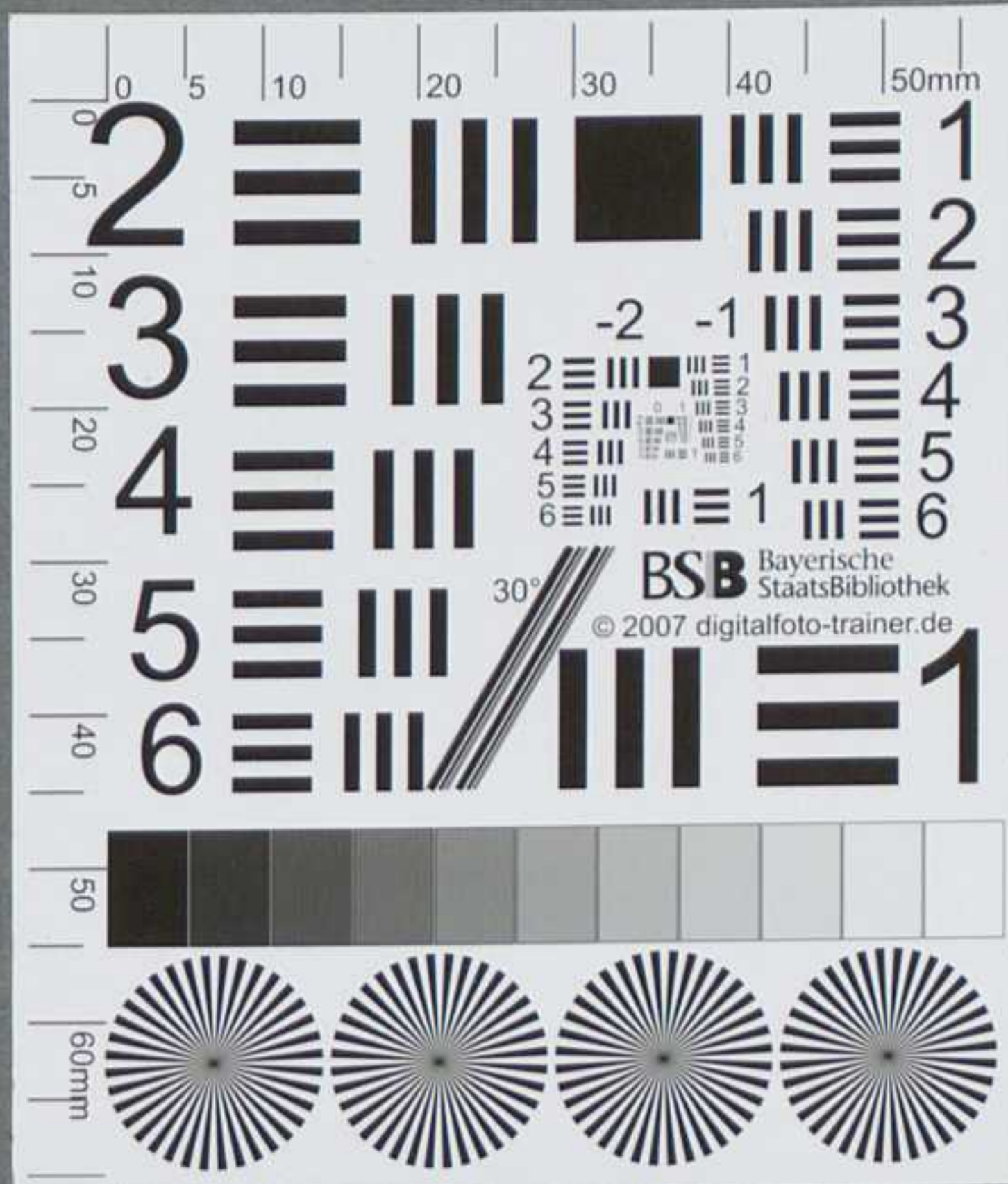
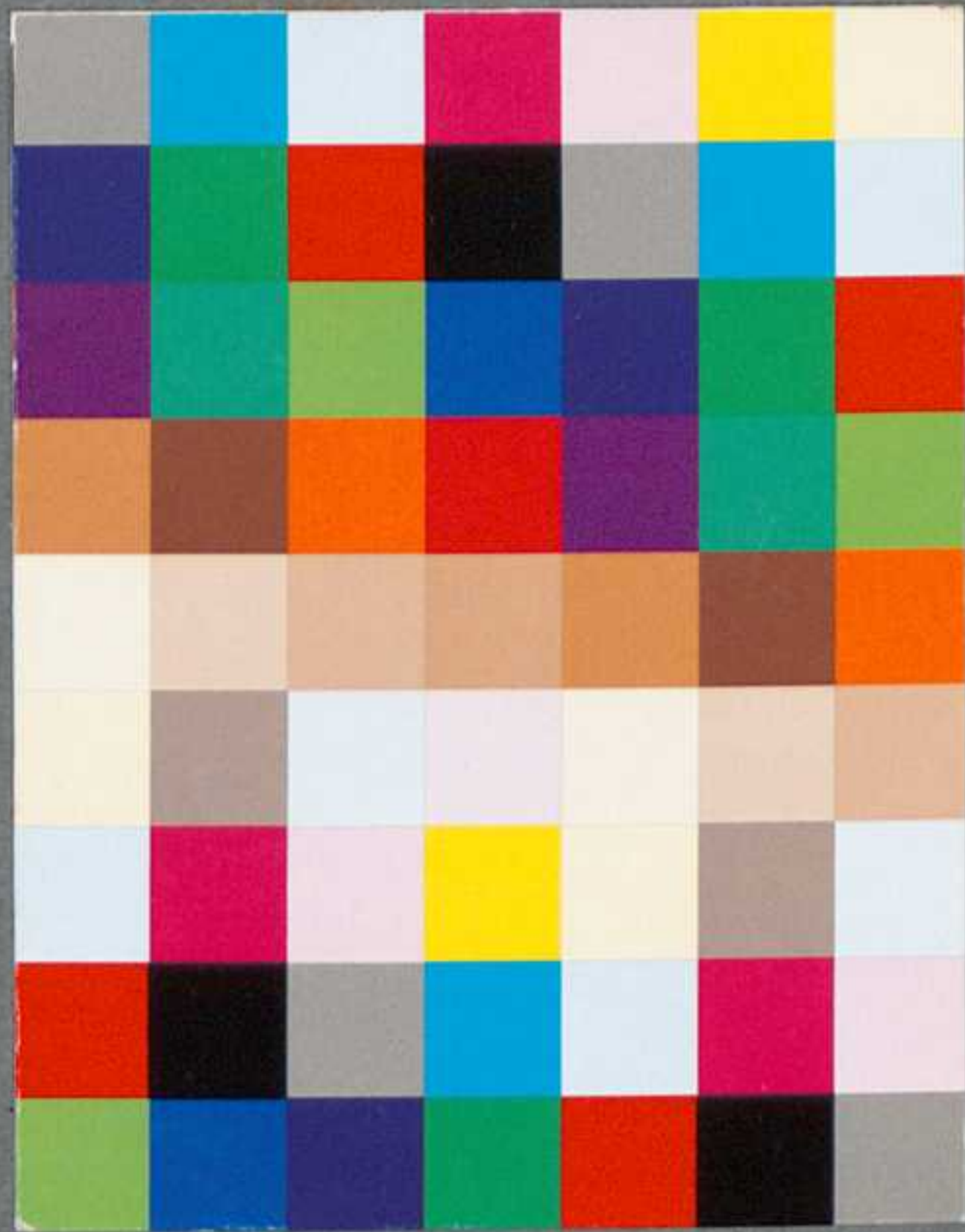
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40 Mus. Pr.

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MAX BRUCH

Doppel-Konzert

für

Klarinette

oder Violine

und

Viola

mit

Orchester

Op. 88

Klavier-Auszug

1342/3. 107

RUDOLF EICHMANN VERLAG

BERLIN

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MAX BRUCH

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mit Orchester

Op. 88

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RUDOLF EICHMANN VERLAG

BERLIN

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Max Bruch

Doppel-Konzert
für
Klarinette (oder Violine)
und Viola
mit Orchester

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Andante con moto

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III.

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Allegro molto

Orchesterbesetzung

2 Flöten, 2 Oboen, Englisch Horn (Englisch Horn ist eingezogen), 2 Klarinetten, 2 Fagotte, 4 Hörner,
2 Trompeten, Pauken, Streichquintett. Das Aufführungsmaterial ist leihweise vom Verlag zu beziehen.
Aufführungsdauer etwa: I. Satz: 7 Minuten, II. Satz: 6 Minuten, III. Satz: $5\frac{1}{2}$ Minuten.


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Revisionsbericht

Vorlagen waren Bruchs Manuskripte der Partitur, des Klavierauszugs und der drei Solostimmen.
Wo es nötig war, habe ich den Klavierauszug nach der Partitur oder die Partitur nach dem Klavierauszug geändert oder ergänzt. Siehe auch die Anmerkungen im Auszug: II. Satz, Takt 53—55, 67—75, 191—193; III. Satz, Takt 175—183, 385—394.



Im I. Satz, Takt 6 stehen in den Manuskripten die Sechzehntel der Solostimme an einem Doppelbalken als Undezimole. Geändert nach dem 2. Takt der Solobratsche.

Im II. Satz, Takt 34 und 172 Soloklarinette im Auszug und in der Partitur so: 

In der von Bruch ausgeschriebenen Solostimme beim erstenmal überklebt,

beim zweitenmal gleich so: 

Im II. Satz, Takt 39

und 177 erst so:  dann von Bruch geändert so: 

Im III. Satz, Takt 231—234 Partitur, Auszug und Solostimmen drei Lesarten. Ich habe die Harmonie des Auszugs genommen und als Melodie die von Bruch in der Soloklarinette und der Solovioline angegebenen Stichnoten der ersten Violine.

III. Satz, Takt 451—457: Im Manuskriptauszug pausieren die Solostimmen. Für den Druck sind die Noten genommen worden, die in der Partitur stehen, mit der Änderung, daß die Solobratsche ähnlich Bruchs Solovioline tremoliert. Da die Stelle fraglich ist, habe ich die Bemerkung „Solo ad libitum“ dazugeschrieben. Den Quintengriff in der Solovioline habe ich in einen Oktavgriff geändert.

Bindebogen, Vortragsbezeichnungen usw., die in Partitur und Auszug verschieden waren, habe ich in Übereinstimmung gebracht und die wenigen Instrumentationsangaben Bruchs im Auszug vermehrt.

Berlin 1942

Otto Lindemann

I

Max Bruch, Op. 88

Andante con moto (♩ = 76)

Klarinette in A (Solo) (oder Solo-Violine)

Viola (Solo)

Klavier

A un poco string.

poco rit. **Tempo I**

f un poco string.

f poco rit.

f un poco string. **Tempo I**

f Str. *f* *fp*

First system of musical notation, measures 1-15. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature has one flat (B-flat). The tempo markings are *poco rit.* and *a tempo*. Dynamic markings include *mf*, *f*, *sfz*, *espress.*, and *p*. A fermata is present over the final note of the first vocal staff. A circled measure number '15' is located at the bottom of the piano staff.

B

Second system of musical notation, measures 16-20. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. Dynamic markings include *sfz* and *decresc.*. A circled measure number '20' is located at the bottom of the piano staff.

Third system of musical notation, measures 21-25. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. Dynamic markings include *p*, *espress.*, *sfz*, and *espr.*. A circled measure number '25' is located at the bottom of the piano staff.

C

Fourth system of musical notation, measures 26-30. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. Dynamic markings include *p*, *dolce*, and *Str. pp*. A circled measure number '30' is located at the bottom of the piano staff.

pp cresc. espress. p cresc. 3 3

f espress. p

Str. Fg. u. Hr. pp

35 40

espr. f

f

nur Str. sempre p

45

D

pp mf 3

Tutti oh. Tr.

cresc. f espr. 3

50

First system of musical notation, measures 55-58. It features a grand staff with treble and bass clefs. The bass line contains a complex rhythmic pattern of eighth notes and triplets. The treble line has a melodic line with slurs and accents. A circled number '55' is located at the end of the system.

Second system of musical notation, measures 59-64. It continues the grand staff notation. The bass line features a prominent triplet pattern. The treble line includes dynamic markings such as *sfz* (sforzando) and *sfz* (sforzando). The system concludes with a double bar line and a key signature change to three sharps.

Third system of musical notation, measures 65-70. It begins with a section marked 'E' in a new key signature of three sharps. The score includes various performance instructions: *pp* (pianissimo), *cresc.* (crescendo), *Str. pizz.* (string pizzicato), *Vcll. pizz.* (violin pizzicato), and *Hr. Fg. halten Akk.* (horn and flute hold chord). A circled number '60' is present at the end of the system.

Fourth system of musical notation, measures 71-76. It continues the grand staff notation. The bass line is marked *sempre pp* (sempre pianissimo). The treble line includes a circled number '4' above a note. Performance instructions include *p* (piano), *cresc.* (crescendo), *p cresc.* (piano crescendo), and *Str. jetzt arco* (strings now arco).

First system of musical notation. It consists of four staves. The top two staves are for the violin and viola, both marked with a forte *f* dynamic and the instruction *espress.* (espressivo). The bottom two staves are for the piano, with the left hand marked *p* and containing triplet figures. A circled measure number (65) is located at the beginning of the piano part.

Second system of musical notation. The top two staves are for the violin and viola, marked *pp* (pianissimo) and *cresc.* (crescendo). The bottom two staves are for the piano, with the left hand marked *pp* and *Vell. pizz.* (Velluto pizzicato). The right hand part includes the instruction *Hr. Fg. halten Akk.* (Horn figure hold chord). A circled measure number (70) is located at the beginning of the piano part.

Third system of musical notation. The top two staves are for the violin and viola, with dynamics *p* and *espress.*. The bottom two staves are for the piano, with the left hand marked *cresc.* and containing triplet figures. A circled measure number (75) is located at the beginning of the piano part.

Fourth system of musical notation. The top two staves are for the violin and viola, with dynamics *p* and *cresc.*. The bottom two staves are for the piano, with the left hand marked *pp* and *Viol.* (Violino). The right hand part includes the instruction *pp Viol.* and contains triplet figures. A circled measure number (75) is located at the beginning of the piano part.

decresc. poco rit. p p poco rit. p poco rit. p pp Hr.

(80)

G a tempo

pp a tempo pp a tempo

Viol. u. Holz Hr. 7 p 3 Fg. cresc. f espress. sfz

Vel. Br. (85)

poco rit. a tempo H

poco rit. mf

Viol. poco rit. mfa tempo espress. a tempo

sfz sempre p pizz. sfz (90)

cresc. p espress. sfz cresc. espress. sfz espress. (95)

J tranquillo

Viol. I *p* *cresc.* *f espr.* Hr.

Viol. II *p* *cresc.* *f espr.* Hr.

Piano *pp*

Viol. I *p* *cresc.* *f espress.*

Viol. II *p* *cresc.* *f espress.*

Piano *pp* *espress.*

(100)

Viol. I *p* *cresc.*

Viol. II *p* *cresc.* *mf*

Piano *p* *Str. u. Hr. Fg.* *mf*

(105)

Viol. I *f* *cresc.* *f*

Viol. II *f* *cresc.* *f*

Piano *Str. nur Str.* *sfz* *p*

(110)

poco rit. **K** *a tempo*

morendo *pp*

poco rit. *p* *morendo* *pp* *a tempo*

poco rit. *a tempo* **Viol.**

morendo *pp* **Vel. pizz.**

Fig. Br.

115

pp

pp

Str. *pp*

Fg. Hr. halten Akk.

116

cresc.

cresc.

cresc. **Hr. Fg.** *p ten.* *pp ten.*

120

p *rit.* *pp*

p *morendo* *rit.* *pp*

nur Str. *p* *rit.* *pp*

125

II

Allegro moderato (♩ = 120)

Allegro moderato (♩ = 120)

a tempo

a tempo

A

Musical score for measures 28-34. The system includes two staves for woodwinds (top) and a grand staff for piano (bottom). The woodwinds play melodic lines with trills and triplets. The piano accompaniment features arpeggiated chords and sustained notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A circled measure number 30 is present at the bottom of the piano staff.

Musical score for measures 35-40. This system introduces the Oboe (Ob.), Horn, and Violin (Viol.). The woodwinds play melodic lines with trills and triplets. The piano accompaniment features arpeggiated chords and sustained notes. Dynamics include *cresc.* (crescendo), *p* (piano), *dolce* (softly), *espr.* (espressivo), and *sempre p* (sempre piano). Circled measure numbers 35 and 40 are present at the bottom of the piano staff.

Musical score for measures 41-44, marked with a section letter 'B'. This system introduces the Violin (Viol.), Flute (Fl.), and Strings (Str.). The woodwinds play melodic lines with trills and triplets. The piano accompaniment features arpeggiated chords and sustained notes. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *espress.* (espressivo), *sempre f* (sempre forte), and *dolce* (softly). Circled measure numbers 45 and 46 are present at the bottom of the piano staff.

Musical score for measures 45-54, marked with a section letter 'C'. This system introduces the Strings (Str.), Oboe (Ob.), and Brass (Br.). The woodwinds play melodic lines with trills and triplets. The piano accompaniment features arpeggiated chords and sustained notes. Dynamics include *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando). Circled measure numbers 50 and 55 are present at the bottom of the piano staff.

[Red.] Die kleinen Noten stehen nicht in der Partitur

Viol. I dolce
Viol. II dolce
Ob. *espress.*
Piano *mf*

60

poco rit. - **D** *a tempo*
poco rit. - *a tempo*
poco rit. - *a tempo*

Vel. u. Br. im Orch.
Tutti
Tutti *f*

65 [Red.] im Orch. wie oben 70 [Red.]

VI. II
decresc.
decresc.
p

75 Pk. trem.

E L'istesso tempo
L'istesso tempo
Str. pizz.
p e leggiero

80

First system of music (measures 85-89). It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *pp*, *p*, and *p*. A rehearsal mark (85) is at the beginning, and a performance instruction "Hr. Fg. halten Akk." is at the end.

Second system of music (measures 90-94). It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff. Dynamics include *cresc.*, *cresc.*, and *f*. A rehearsal mark (90) is at the beginning.

Third system of music (measures 95-99). It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff. Dynamics include *f espress.*, *p dolce*, and *p*. A rehearsal mark (95) is at the beginning.

Fourth system of music (measures 100-105). It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff. Dynamics include *cresc.*, *f*, *cresc.*, *f*, *p cresc.*, and *f*. A rehearsal mark (100) is at the beginning, and a rehearsal mark (105) is at the end. A performance instruction "[Orch. immer Achtel]" is present.

Musical score system 1, measures 105-110. It features a vocal line and a piano accompaniment. The piano part includes a section marked [Orch. keine Achtel] from measure 108 to 110. Measure numbers 110 and 111 are circled.

Musical score system 2, measures 112-115. It includes parts for Violin (Viol.), Viola (Vcll.), and Cello/Double Bass (Vcll.). The piano part is marked *Tutti p*. The Viola part has a *pizz.* marking. The Cello/Double Bass part is marked *espress*. Measure numbers 115 and 116 are circled.

Musical score system 3, measures 118-120. It features a violin part with *cresc.* and *f espress.* markings, and a piano accompaniment with *f* and *mf* markings. The word *arco* is written above the violin part. Measure number 120 is circled.

Musical score system 4, measures 122-130. It includes a violin part with *cresc.* and *f* markings, and a piano accompaniment with *p* and *f* markings. The word *arco* is written above the violin part. A section marked [Orch. immer Achtel] begins in measure 128. Measure numbers 125 and 130 are circled.

Musical score for measures 135-139. The system includes a vocal line with a 'G' note, a piano line, and a string line. Dynamics include *decresc.* and *p*. The string line is marked *Str. pizz.* at the end.

Musical score for measures 140-145. The system includes a vocal line, a piano line, and a violin line. Dynamics include *p*, *p morendo*, *pp*, *mf*, and *morendo*. Performance markings include *ritard.* and *Holz Hr.* (Wood Horn).

Musical score for measures 150-154. The system includes a vocal line, a piano line, and a string line. Dynamics include *p*, *a tempo*, *tranquillo*, and *cresc.*. The string line is marked *Str.* and *p*. Rehearsal marks are indicated by [Reo.] in the piano and string staves.

Musical score for measures 155-160. The system includes a vocal line, a piano line, and a violin line. Dynamics include *p*, *pp*, and *cresc.*. Performance markings include *tranquillo* and *Viol.*. Rehearsal marks are indicated by [Reo.] in the piano and violin staves.

Musical score system 165. It consists of four staves. The top two staves are for woodwinds, and the bottom two are for strings. The first staff has dynamics *p*, *cresc.*, and *f*. The second staff has dynamics *f*, *p*, *cresc.*, and *f*. The bottom two staves are for strings, with a *p* dynamic. A circled number 165 is at the bottom right of the system.

Musical score system 170. It consists of four staves. The top two staves are for woodwinds, and the bottom two are for strings. The first staff has a *J* marking and dynamics *p* and *p*. The second staff has dynamics *p* and *p*. The bottom two staves are for strings, with a *p* dynamic. A circled number 170 is at the bottom right of the system.

Musical score system 175. It consists of four staves. The top two staves are for woodwinds, and the bottom two are for strings. The first staff has dynamics *cresc.* and *p*. The second staff has dynamics *cresc.* and *p*. The bottom two staves are for strings, with dynamics *p dolce*, *espr.*, and *sempre p*. A circled number 175 is at the bottom right of the system.

Musical score system 180. It consists of four staves. The top two staves are for woodwinds, and the bottom two are for strings. The first staff has dynamics *p*, *cresc.*, *f*, and *espress.*. The second staff has dynamics *p*, *cresc.*, *f*, and *sempre f*. The bottom two staves are for strings, with dynamics *Viol.*, *Fl.*, *dolce*, *f*, *Str.*, *sfz*, and *p*. A circled number 180 is at the bottom left and a circled number 185 is at the bottom right of the system.

K

Viol. I
Viol. II
Piano

p

Str. Ob.

190

[Red.] Die kleinen Noten stehen nicht in der Part.

Viol. I
Viol. II
Piano

cresc. *f*

Ob. *espress.*

195

mf

poco rit. - **L** *a tempo*

Viol. I
Viol. II
Piano

dolce *poco rit.* - *a tempo*

Viol. *p a tempo* Str. pizz.

200

205

Viol. I
Viol. II
Piano

mf *sempre p*

210

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest followed by a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth notes. A dynamic marking of *p* is present in the vocal line. A circled measure number 215 is located at the end of the system.

Second system of musical notation. It includes vocal and piano parts. The vocal line has a *poco rit.* marking followed by a *M a tempo* marking. The piano part includes a *Holz* (woodwinds) part with a *p* dynamic and a *Str. pizz. pp* (strings pizzicato) marking. A circled measure number 220 is at the end of the system.

Third system of musical notation. It features vocal and piano parts. The vocal line includes *cresc.* (crescendo) and *poco rit.* markings. The piano part includes *Str. p* (strings piano), *cresc.*, and *espress.* (espressivo) markings. A *Fag.* (bassoon) part is also indicated. A circled measure number 225 is at the end of the system.

Fourth system of musical notation. It includes vocal and piano parts. The vocal line has *a tempo* markings and a *rit.* (ritardando) marking. The piano part includes *VI.* (violin) and *nur Str. rit.* (only strings ritardando) markings. A circled measure number 230 is at the beginning and 235 is at the end of the system.

Hr. Fg. halten Akk.

III

Allegro molto (♩ = 92)

Tutti
f Tromp.
f Pauken

Holz, Blech
sfz
Str. (10)

(5)

(15)

(20)

ff *sfz*
(25)

(30) *sfz* (35) *sfz*

A *ff* *ten.*
(40)

Musical score system 1, measures 45-49. The system includes a piano part and a violin part. The piano part features chords and a melodic line with dynamics *sfz* and *fp*. The violin part has a triplet of eighth notes at the end, marked *p*. A circled measure number 45 is located below the piano part.

Musical score system 2, measures 50-55. The system includes a piano part and a violin part. The piano part has a long melodic line with a *cresc.* marking and a *sempre p* marking. The violin part has a triplet of eighth notes at the end, marked *p*. A circled measure number 50 is below the piano part, and a circled measure number 55 is below the violin part.

Musical score system 3, measures 60-64. The system includes a piano part and a violin part. The piano part starts with a *Tutti* marking and a *ff* dynamic, followed by a *ten.* marking and *sfz* dynamics. The violin part has a triplet of eighth notes at the end, marked *p*. A circled measure number 60 is below the piano part.

Diese Noten stehen nicht im Manuskript der Solostimme

Musical score system 4, measures 65-70. The system includes a piano part and a violin part. The piano part has a *sempre p* marking. The violin part has a *cresc.* marking and a triplet of eighth notes at the end, marked *p*. A circled measure number 65 is below the piano part, and a circled measure number 70 is below the violin part.

B

Musical score for section B, measures 75-79. The score is in G major and 3/4 time. It features a piano (p) dynamic in measures 75-76 and fortissimo (ff) dynamics in measures 77-79. The section is marked 'Tutti'.

Musical score for section B, measures 80-85. The score continues with mezzo-forte (mf) dynamics and a crescendo (cresc.) in measures 80-81. It features piano (p) dynamics and a 'pizz.' (pizzicato) marking in measures 82-85. The section is marked 'Str.' and 'sempre p'.

Musical score for section B, measures 86-90. The score continues with piano (p) dynamics and a crescendo (cresc.) in measures 86-87. It features mezzo-forte (mf) dynamics and a piano (p) dynamic in measures 88-90. The section is marked 'Hr.' and 'sempre p'.

C

Musical score for section C, measures 95-100. The score begins with piano (p) dynamics and a '3.' (triple) marking in measure 95. It features 'tranquillo' and 'espress.' markings in measures 96-97. The section is marked 'Str.', 'Viol.', and 'pizz.'.

sempre p e legg.

espr.

Hr. Fg. pizz. Viol. Viol.

p

Vel. pizz.

(105)

p

p

Str.

Hr.

Vel.

(110)

(115)

p

sempre p

pp

(Velli pizz.)

un poco marcato

(120)

(125)

D

p grazioso

sempre pp e legg.

pp

(130)

cresc. *mf cresc.* *p* *p* *cresc.* **E**

Hr. Fg. halten Akk.

sempre pp

(135) (140)

p *p* *sempre p* *cresc.*

(145) (150)

cresc. *f* *dolce* *dolce* **F**

pp

(155) (160)

cresc. *cresc.*

(165) (170)

First system of musical notation, featuring treble and bass staves with dynamic markings *f* and *p*, and a triplet of eighth notes.

Second system of musical notation, including a piano part with a *p* dynamic marking and a string instruction: *Str.* [im Orch. nur trem., keine Triolen].

Third system of musical notation, showing treble and bass staves with dynamic markings *f* and *f*.

Fourth system of musical notation, including a piano part with a *p* dynamic marking and a string instruction: *Str.*

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *f* and *f*, and a triplet of eighth notes.

Sixth system of musical notation, including a piano part with a *f* dynamic marking and a string instruction: *Str.*

Seventh system of musical notation, featuring treble and bass staves with dynamic markings *mf* and *cresc.*, and a string instruction: *Str.*

175

180

185

190

195

G

This musical score page contains measures 200 through 230. It is written for piano and violin. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into systems, each with a piano part (treble and bass clefs) and a violin part (treble clef). Measure numbers 200, 205, 210, 215, 220, 225, and 230 are circled at the end of their respective systems. Dynamics include *ff*, *sfz*, *sf*, and *decresc.*. Performance markings include *Tutti*, *ten.*, *[Viol. stacc.]*, and *r. H. B sempre ff*. There are several triplet markings (3) in the violin part. The score concludes with a *sf* dynamic in the piano part at measure 230.

H *p* *cresc.* *pe tranqu.* *mf*

Viol. *p* *sempre p*

Fig. 2

(235) (240)

p e legg. *p* *Ob.* *pp*

Fl. *p* *Str.*

(245) (250)

J *f* *cresc.* *f* *Tutti* *3* [Viol. stacc.] *mf* *Viol.* *p* *Holz* *p*

(255)

p *cresc.* *sempre* *sempre p*

(260) (265)

p
p e tranquillo
Fl. 8va
pizz.
p un poco marcato

(270)

f *sfz*
pp *Hr.* *mf* *Fg.*

(275) (280)

tranquillo *p*
tranquillo *p*

(285) (290)

K *) *un poco calando*
un poco calando *sempre p*
un poco calando *Str.* *Hr.* *Fg.* *pp*

(295)

*) In der Solostimme hier Variante

string. *f* *3*

string. *f* *3*

string. *f*

Str. *f*

300

305

ff

ff

Str. pizz. *p* *cresc.*

Hörner

310

315

L

Holz hält Akk. *f*

ff

Tutti *sfz* *sf*

320

[Viol. stacc.] *ff*

ten. *sfz*

ten. *ff*

325

330

ten. sfz ff sfz ten. sfz

335

Bl. ff Str. trem. ff

340

Trpt. Horn

decresc.

345

M

Fl. dolce e grazioso Vcl. un poco marcato

pp mf p

350 355

Viol. cresc. p

360 365

N
p
mf
sempre pp
sempre p

370 375

cresc.
p
cresc.
p [Orch. trem., keine Triolen]
Fg.
un poco cresc.
pp

380 385

cresc.
poco
a
poco

390 395

0
p
legg. e grazioso
cresc.
f
p e grazioso
cresc.
f
Str.
p
Br.
pp
Viol.
Holz

395

Musical score system 1, measures 400-405. It features a piano accompaniment with a bass line and a treble line. The piano part includes a prominent triplet in the bass line starting at measure 400. Above the piano part, there are staves for Violin (Viol.), Trumpet 3 (Br. 3), and Oboe 3 (Ob. 3). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *pp*. Measure numbers 400 and 405 are circled at the bottom.

Musical score system 2, measures 410-415. This system includes a large section header **P** centered above the staff. The piano part continues with triplets and includes markings for *f*, *sempre f*, *sfz*, *pizz.*, *cresc.*, and *p tranquillo*. Above the piano part, there are staves for Trumpet 3 (Br. 3), Violin (Viol.), Horn (Hr.), and Woodwinds (u. Holz). Dynamics include *f*, *sfz*, *p*, and *pp*. Measure numbers 410 and 415 are circled at the bottom.

Musical score system 3, measures 420-425. This system continues the piano accompaniment with triplets. Above the piano part, there are staves for Violin (Viol.) and Woodwinds (u. Holz). Dynamics include *sfz*. Measure numbers 420 and 425 are circled at the bottom.

Musical score system 4, measures 430-435. This system continues the piano accompaniment with triplets. Above the piano part, there are staves for Violin (Viol.) and Woodwinds (u. Holz). Dynamics include *sfz*, *pizz.*, and *pp*. Measure numbers 430 and 435 are circled at the bottom.

Q

Holz, Hr. *p* Viol. *ff*

cresc.

435 440

f *f*

Bl. Viol. Bl. Tutti

p *ff* *p* *ff sfz*

445

Solo ad lib. *ff* Solo ad lib. *sempre ff*

ff *sempre ff*

sfz *fff*

450 455

ritard. Solo *a tempo* *ff*

p *ritard.* Solo *a tempo* *ff*

Fl. Tutti

p ritard. *ff a tempo*

460 465

