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WILHELM HANSEN

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CARL NIELSEN

Op. 29 (Symphony No. 4)

Det Uudslukkelige Das Unauslöschliche — The Inextinguible

Symphonie für Orchester — Symphony for Orchestra

Partitur — Score

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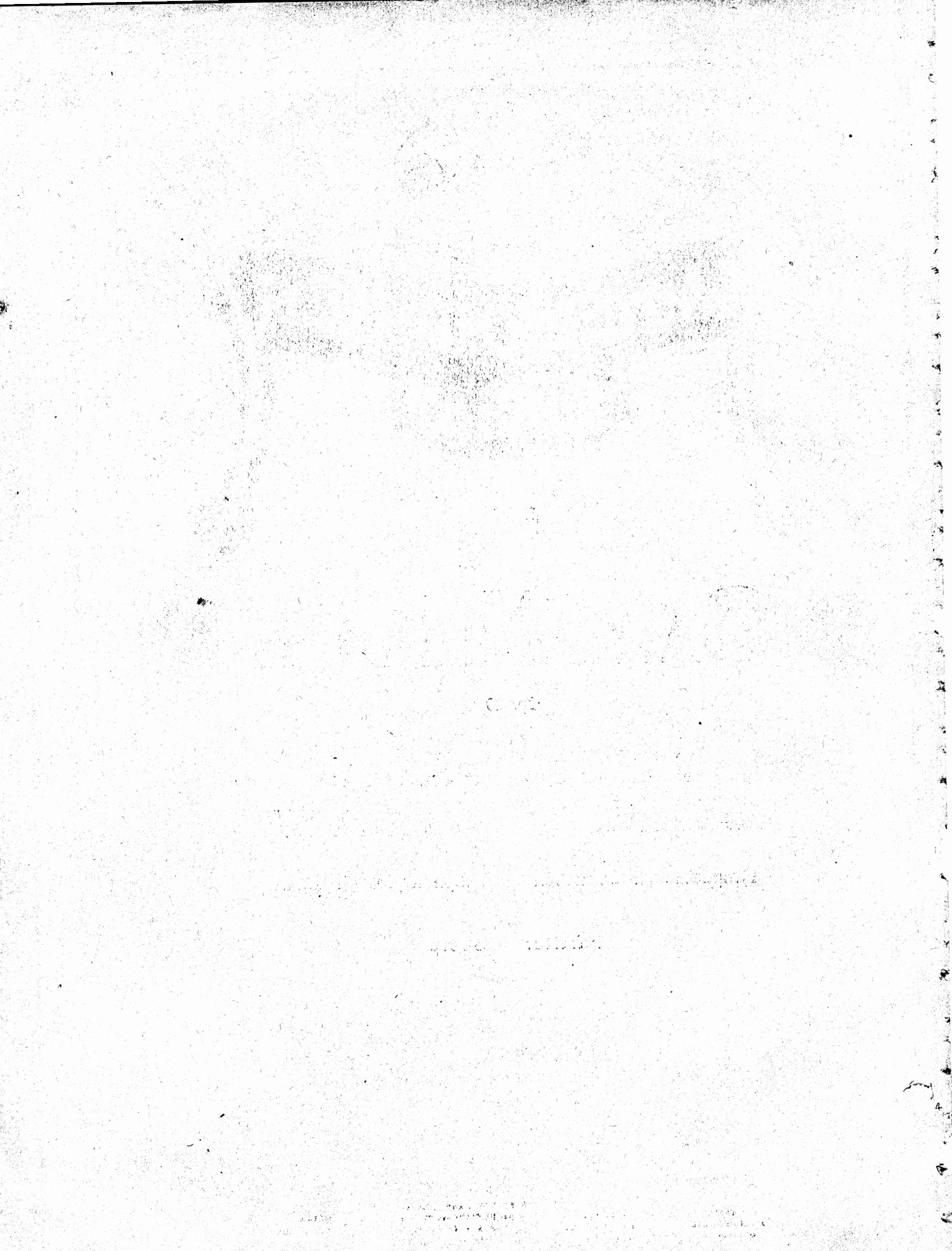
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Det Uudslukkelige Das Unauslöschliche — The Inextinguible

Symphonie für Orchester — Symphony for Orchestra

Carl Nielsen

Op. 29

Partitur

Orchestra Score

Stimmen

Orchestra Parts

Dubletten

Extra Parts

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Det Uudslukkelige.

Symfoni.

813092

(Das Unauslöschliche. — L'ineffabile.)

Carl Nielsen, Op. 29.

Allegro. (♩ = 88)

Flauti I. II.

Flauto piccolo (III.)

I. II.
Oboi.

I. II.
Clarinetti in B.

I. II.
Fagotti.

I. II.
Corni in F.

I. II.
Trombe in C.

Tromboni tenori I. II.

Trombone basso.

Tuba.

Timpani I.

Timpani II. *)

Allegro. (♩ = 88)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Timpani II^{do} placeres ligeoverfor Timpani I^{no}, altså yderst i Orkestret nærved Tilhørerne.
Timpani II^{do} werden dem Timpani I^{no} gegenüber aufgestellt, also äußerst im Orchester in der Nähe der Zuhörer.
Si posta i timpani II^{do} dirimpetto dei timpani I^{no}, dunque all'estremità dell'orchestra, in vicinìa degli uditori.

I. II. Fl. picc.
 I. II. III. Ob.
 I. II. III. Cl. B.
 I. II. III. Fg.
 I. II. III. Cor. F.
 I. II. III. Tr. C.
 Trb. Ten.
 Trb. Basso
 Tuba
 I. II. Timp.
 I. II. Vl.
 Vla.
 Vcl.
 C.-B.

This page of a musical score, page 2, contains parts for various instruments. The woodwind section includes Flute (I, II), Piccolo Flute, Oboe (I, II, III), Clarinet Bass (I, II, III), and Bassoon (I, II, III). The brass section includes Trumpet (I, II, III), Trombone (Tenor, Bass), and Tuba. The percussion section includes Timpani (I, II). The string section includes Violin (I, II), Viola, Violoncello (Vcl.), and Contrabass (C.-B.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'fz' and 'fz'.

I. II. Fl.
 I. II. Ob.
 III. Cl. B.
 I. II. Fg.
 III. Cor. F.
 I. II. Tr. C.
 III. Trb. Ten.
 Trb. Bass
 Tuba
 I. Timp.
 II.
 I. Vl.
 II. Vla.
 Vcl.
 C.-B.

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl. B.), Bassoon (Fg.), Trumpet (Cor. F.), Trombone (Tr. C.), Tuba (Trb. Ten., Trb. Bass), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (C.-B.). The score is divided into measures, with dynamic markings such as *fz* and *a2* visible. The bottom section of the score features complex rhythmic patterns with triplets and sixteenth notes.

I. II. Fl. *fz*
 Fl. *fz*
 I. II. Ob. *fz*
 III. *fz*
 I. II. Cl. *fz*
 B. *fz*
 III. *fz*
 I. II. Eg. *fz*
 III. *fz*
 I. II. Cor. *fz*
 III. IV. *fz*
 I. II. Tr. *fz*
 C. *fz*
 III. *mp* *cresc.*
 Trb. *ten.* *mp* *cresc.*
 Trb. *basso* *mp* *cresc.*
 Tuba *mp* *cresc.*
 I. *fz*
 II. *fz*
 I. *fz*
 II. *fz*
 Vla. *fz*
 Vel. *fz*
 C.-B. *fz*

I. II. Fl.
 Picc.
 I. II. Ob.
 III.
 I. II. Cl. B.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 III. IV. F.
 I. II. Tr. C.
 III.
 Tr. ter.
 Tr. basso
 Tuba
 I. II. Temp.
 I. II.
 I. II. Vl.
 III.
 Vla.
 Vcl.
 C.-B.

I. II. Fl. *dim.*
 Picc.
 I. II. Oboe *dim.*
 III.
 I. II. Clarinet Bassoon *ak* *dim.*
 III.
 I. II. Horns *ak* *dim.*
 III.
 I. II. Horns *dim.*
 III. IV.
 I. II. Trumpets *dim.*
 III.
 Trombone Tenor *dim.*
 Trombone Basso *mf*
 Percussion *mf*
 I. II. Timpani *dim.*
 I. II. Violins *dim.*
 III. Viola

I. I. Fl. *p*
 picc.
 I. II. Ob. *p*
 III.
 I. II. Clar. B. *p* *muta in A.*
 III. *muta in A.*
 I. II. Fg. *dim.* *poco rall.* *pp*
 III. *dim.* *pp*
 I. II. Cor. F. *pp* *poco rall.*
 III. IV.
 I. II. Tr. C. *pp*
 III.
 Trb. ten. *p* *poco rall.*
 Trb. basso *dim.* *pp*
 Tuba *dim.*
 I. Timp. *mp* *dim.*
 II.
 I. Vl. *dim.* *pp*
 II. *dim.* *pp*
 Vla. *dim.* *pp*
 Vel. *dim.* *pp* *Solo Cello*
 C-B *dim.* *pp*

al tempo ma tranquillo.

Fl. I. II. *P*

Fl. grand. *P*

Cl. A. I. II. *pp*

B. III. *pp*

Timp. I.

Vcl. *4*

Cl. A. I. II. *espressivo mp*

B. III. *mp*

Fg. I. *pp*

Vla. *calando mp dim.*

Vcl. *tutti pinn.*

Oboe. I. II. *pp*

Cl. A. I. II. *pp*

B. III. *p*

Fg. I. *p*

Cor. I. I. II. *p*

Vla. *p*

Vcl. *p*

I. II. Fl. *Fl. gr.* *f*
 III. *f*
 I. II. Ob. *cresc.*
 III. *f*
 I. II. Cl. H. *cresc.* *f*
 III. *cresc.* *f*
 I. II. Fg. *f*
 III. *f*
 Cor. F. I. II. *cresc.* *f*
 Vl. I. *f*
 Vla. *cresc.* *f*

I. II. Fl. *cresc.* *ff* *dim.* *p* *mp*
 III. *cresc.* *ff* *dim.* *p*
 I. II. Ob. *f* *cresc.* *ff* *dim.* *p*
 III. *f* *cresc.* *ff* *dim.* *p*
 I. II. Cl. H. *cresc.* *ff* *dim.* *p*
 III. *cresc.* *ff*
 I. II. Fg. *cresc.* *ff* *dim.* *p*
 III. *cresc.* *ff*
 Vl. I. *espress.* *mp* *espress.*
 II. *mp*
 Vla. *cresc.* *arco* *molto dim.* *dim.*
 Vcl. *f* *ff* *molto dim.* *dim.*

I. II. Fl. III. Cl. A. I. II. Fg. I. II. I. II. Cor. F. III. IV. Timp. I. I. VI. II. Vla. Vel. C.-B.

Musical score for measures 1-6 of the first system. It includes parts for Flutes (I, II, III), Clarinets (A, I, II), Bassoons (I, II), Cor Anglais (I, II), Trumpets (I, II, III, IV), Timpani (I), Violins (I, II), Viola, Violoncello (Vel.), and Contrabass (C.-B.). Dynamics range from *pp* to *f*. Performance markings include *poco* and *molto*.

Ob. I. I. II. Cor. F. III. IV. Timp. I. I. VI. II. Vla. Vel. C.-B.

Musical score for measures 1-6 of the second system. It includes parts for Oboe (Ob. I), Cor Anglais (I, II), Trumpets (I, II, III, IV), Timpani (I), Violins (I, II), Viola, Violoncello (Vel.), and Contrabass (C.-B.). Dynamics range from *f* to *ppp*. Performance markings include *trém.* and *div.*.

un pochetto di più (♩ = 96)

Score for the first system, measures 1-5. Instruments include I. II. Cor. F., III. IV., I. II. Vl., Vla., Vcl., and C.-B. Dynamics range from *ppp* to *f*. The vocal line (I. II. Vl.) has the lyrics "cre-scen-do".

Score for the second system, measures 6-10. Dynamics include *f*, *dim.*, and *ppp*. The vocal line continues with "cre-scen-do".

Score for the third system, measures 11-15. Includes a Clarinet in A (Cl. A.) part. Dynamics include *con sord.*, *pp*, *ppp*, *pppp*, *ff*, and *dim.*. The tempo marking *tranquillo* is present. A large number "8" is written above the staff.

risoluto e giusto

I. II. Ft. *ff*

picc. *ff*

I. II. Ob. *ff*

III. *ff*

I. II. Cl. A *ff*

III. *ff*

I. II. Fg. *ff*

III. *ff*

I. II. Cor. Ft. *ff*

III. IV. *ff*

I. II. Tr. C. *ff*

III. *ff*

Tr. Ten. *ff*

Tr. basso *ff*

Tuba *ff*

I. Timp. *ff*

II. *ff*

risoluto e giusto

senza sord. *ff*

I. Vl. *ff*

II. *ff*

Vla. *ppp* *ff*

Vcl. *ff*

C.-B. *ff*

I. II. Fl.
 III.
 I. II. Ob.
 III.
 I. II. Cl. A.
 III.
 I. II. Fg.
 III.
 I. II. Cor. F.
 III. IV.
 I. II. Tr. C.
 III.
 Trb. ten.
 Trb. basso.
 Tuba.
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vel.
 C.-B.

Musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Violins, Viola, Violoncello, and Double Bass. The score includes musical notation, dynamics, and a rehearsal mark '9'.

I. II. Fl. *fz*
 Picc.
 I. II. Ob.
 III.
 I. II. Cl. A.
 III. *fz*
 I. II. Fg.
 III. *az*
 I. II. Cor. F.
 III. IV. *fz*
 I. II. Tr. C.
 III.
 Trb. ten.
 Trb. basso.
 Tuba.
 I. Timp.
 II.
 I. Vl. *fz*
 II. *fz*
 Vla.
 Vel.
 C.-B.

accel.
accel.
accel.

10 *Tempo I.* (♩ = 88)

I. II. Fl.
 picc.
 I. II. Ob.
 III.
 I. II. Cl.
 A. III.
 I. II. Fg.
 III.
 I. II. Cor.
 F. III. IV.
 I. II. Tr. C.
 III.
 Trb. ten.
 Trb. basso.
 Tuba.
 I. Temp.
 II.

Tempo I. (♩ = 88)

I. VI.
 II.
 Vla.
 Vcl.
 C.-B.

pesante ma glorioso.

The musical score is arranged in a standard orchestral format. The top section includes staves for Flutes (I, II, III), Oboes (I, II, III), Clarinets (I, II, III), Bassoons (I, II, III), Cor Anglais (I, II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, and Timpani (I, II). The bottom section includes staves for Violins (I, II), Viola, Cello/Double Bass (C.-B.), and a Violoncello (Vcl.). The score is written in a key signature of two sharps (D major) and a 2/2 time signature. The tempo/mood is indicated as *pesante ma glorioso*. Dynamic markings such as *fff* (fortississimo) and *ff* (fortissimo) are used throughout. The notation includes various note values, rests, and articulation marks.

I. II. Fl.
 III.
 I. II. Ob.
 III.
 I. II. Cl.
 III.
 I. II. Bg.
 III.
 I. II. Cor.
 III. IV. F.
 I. II. Tr.
 III. C.
 Trb. Ten.
 Trb. Basso.
 Tuba.
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vel.
 C.-B.

Musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, and Strings. The score is written in G major and 4/4 time. It features a variety of musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *dim.* (diminuendo) instruction.

I. II. Fl. *p* *pp*
 III.
 I. II. Ob. *p*
 III. *p*
 I. II. Cl. *p*
 H. *p*
 III. *p*
 I. II. Fg. *p*
 III. *p*
 I. II. Cor. *p*
 F. *p*
 III. IV. *p*
 I. II. Tr. *p*
 C. *p*
 III. *p*
 Trb. *dim.* *dim.* *pp*
 Ten. *pp*
 Trb. *p*
 basso *p*
 Tuba.
 I. *cresc.* *p* *dim.* *pp dim.*
 Timp. *pp dim.*
 II.
 I. *p* *dim.* *pp* *dim.*
 Vl. *pp* *dim.*
 II. *p* *dim.* *pp* *dim.*
 Vla. *p* *dim.* *pp* *dim.*
 Vel. *p* *dim.* *pp* *dim.*
 C.-B. *p* *dim.* *pp* *dim.*

FL. I

Cor. IV

Temp. I

Vl. I

Vl. II

Vla.

Vel.

C-B.

pp

pp

dim.

dim.

dim.

dim.

dim.

||

poco accelerando

poco più vivo. (♩ = 112)

Fl. I

Cor. IV

Temp. I

Vl. I

Vl. II

Vla.

Vel.

C-B.

pp

pp

pp

pppp

pppp

pppp

pppp

pppp

||

12

Fl. I

Temp. I

Vl. I

Vl. II

con sord.

(senza sord.) mp

ppia. dec.

poco f

12

16557

Temp. I.

13 *sf* *dim.*

Temp. I.

dim. *ppp*

Temp. I.

sf *dim.* *ppp*

14

Temp. I.

ppp *sf* *dim.* *p* *ppp*

14

*) Violini I^{mo} sempre pp, men lidt efter lidt Pull vis Sordinen bort.
 Violini I^{mo} sempre pp, aber nach und nach pulswise Dämpfer ab.
 Violini I^{mo} sempre pp, ma poco a poco, un leggjo dopo l'altro, vice et sordino.

Fig. III

mp $\frac{fz}{z}$

Timp I.

I. VI.

Vla.

Vel.

C.-B.

ff

dim.

dim.

pppp

pp

pp

mfz

mfz

mfz

15

Fig. III.

P

dim.

Timp I.

I. VI.

Vla.

Vel.

C.-B.

ff

dim.

dim.

pp

pp

pp

pp

mfz

dim.

pp

pp

16

I. II.

Fig. III.

ff

dim.

Timp I.

ff

mp

I. VI.

ff

arco

sempre ff

sempre ff

Vla.

ff

dim.

ppp

Vel.

molto ff

dim.

pp

C.-B.

molto ff

ff

dim.

pp

con fuoco (♩=116)

I. II. Fl. Picc. *fz*
 I. II. Ob. *fz*
 I. II. Cl. B. *fz*
 I. II. Bass. *fz*
 I. II. Horns (E-flat) *fz*
 I. II. III. Trumpets (C) *fz*
 I. II. III. Trombones (Tenor) *fz*
 I. II. III. Trombones (Bass) *fz*
 I. II. Tuba *fz*
 I. II. Timpani *mfz* *molto*
 I. II. Violins *ff*
 I. II. Viola *ff*
 I. II. Violoncello *ff*
 I. II. Double Bass *ff*

I. II. Fl. picc. *molto marc.*

I. II. III. Ob.

I. II. III. Cl. H.

I. II. III. Fg.

I. II. III. Cor. F.

I. II. III. Tr. C.

Tr. b. ten. Tr. b. basso Tr. ba.

I. II. Timp.

I. VI. II. Vla. Vel. C.-B.

I. II. Fl. *picc.*
 I. II. Ob.
 III. Cl. H.
 I. II. Fg.
 III. Cor. F.
 I. II. Tr. C.
 III. Trb. Ten.
 Trb. basso
 Tuba
 I. Timp.
 II.
 I. Vl.
 II. Vla.
 Vcl.
 C-B.

I. II. Fl. *ffz*
pizz.
 I. II. Ob. *ffz*
 III. *ffz*
 I. II. Cl. *ffz*
 A. *ffz*
 III. *ffz*
 I. II. Eg. *ffz*
 III. *ffz*
 I. II. Cor. *ffz*
 F. *ffz*
 III. IV. *ffz*
 I. II. Tr. *ffz*
 C. *ffz*
 III. *ffz*
 Trb. ten. *ffz*
 Trb. basso *ffz*
 Tuba *ffz*
 I. *ffz*
 Timp. *ffz*
 II. *ffz*
 I. *ffz*
 Vl. *ffz*
 II. *ffz*
 Vla. *ffz*
 Vcl. *ffz*
pizz. *arco*
 C.-B. *ffz*
pizz. *arco* *ffz* *arco*

I. II. Fl.

picc.

I. II. Ob.

III.

I. II. Cl.

III. Fg.

I. II. Cor.

III. IV. F.

I. II. Tr.

III. C.

Tromb. Ten.

Tromb. Basso.

Tuba.

I. Temp.

II.

I. Vl.

II.

Vla.

Vcl. *secco*

C-B. *secco*

16557

I. II. Fl. *ff*
 Picc.
 I. II. Ob. *ff* *dim.* *pp*
 III.
 I. II. Cl. H. *f* *pp* *ff* *ff*
 III.
 I. II. Fg. *ff* *ff*
 III.
 I. II. Cr. H. *ff* *ff*
 III. IV.
 I. II. Tr. C. *ff* *ff*
 III.
 Trb. ten. *f*
 Trb. basso. *f*
 Tuba. *f*
 I. Tim. *ff* *p dim.* *pp*
 II.
 I. Vl. *ff* *ppizz.*
 II. *ff* *ppizz.*
 Vla. *ff* *ppizz.*
 Vol. *ff* *ppizz.*
 C.-B. *ff* *ppizz.*

I. II. Fl. *ff* *dim.* *p*
 Picc.
 I. II. Ob. *ff* *dim.*
 III. *ff* *dim.* *p*
 I. II. Cl. H. *dim.* *pp* *ff* *dim.* *p*
 III. *ff* *dim.* *p*
 I. II. Fg. *ff* *dim.* *p*
 III. *ff* *dim.* *dim.*
 I. II. Cor. F. *dim.* *pp* *f* *dim.* *dim.*
 III. IV. *ff* *dim.* *pp*
 I. II. Tr. C. *ff* *dim.* *pp*
 III. *ff* *dim.* *dim.*
 Trb. Ten. *ff* *dim.* *pp*
 Trb. basso *ff* *dim.* *dim.* *ppp*
 Tuba *ff* *dim.* *pp*
 I. Timp. *ff* *dim.* *pp*
 II.
 I. Vl. *arco* *ff* *dim.* *ppp*
 II. *arco* *ff* *dim.* *ppp*
 Vla. *arco* *ff* *dim.* *ppp*
 Vcl. *arco* *ff* *dim.* *ppp*
 C.-B. *arco* *ff* *dim.*

I. I. Fl. *ff* *dim.*
 Fl. *picc.*
 I. II. Ob. *ff* *dim.*
 III. *ff* *dim.*
 I. II. Cl. A. *ff* *dim.*
 III. *ff* *dim.*
 I. II. Fg. *ff* *dim.*
 III. *ff* *dim.*
 I. II. Cor. F. *ppp* *ff* *dim.*
 III. IV. *ff* *dim.*
 I. II. Tr. C. *f* *dim.*
 III. *ppp* *f* *dim.*
 Trb. ten. *ppp* *f* *dim.*
 Trb. basso. *f* *dim.*
 Tuba. *f*
 I. Timp. *mp*
 II.
 I. Vl. *pizz.* *mf* *arco* *ff* *dim.*
 II. *pizz.* *mf* *arco* *ff* *dim.*
 Vla. *pizz.* *mf* *arco* *ff* *dim.*
 Vel. *ppp* *ff* *dim.*
 C.-B. *ppp* *ff* *dim.*

I. II. Fl. *pp* *ff* *dim.* *pp*
 picc.
 I. II. Ob. *pp* *ff* *dim.* *pp*
 III. *pp* *ff* *dim.* *pp*
 I. II. Cl. *mp*
 A. III. *pp* *ff* *dim.*
 I. II. Fg. *mp* *ff* *dim.* *pp*
 III. *pp* *ff* *dim.* *pp*
 I. II. Cor. *pp* *ff* *dim.* *pp*
 F. III. IV. *pp* *ff* *pp*
 I. II. Tr. *pp* *f* *dim.* *ppp*
 C. III.
 Tbn. *pp* *f* *dim.* *pp*
 Tbn. basso *pp* *f* *dim.*
 Tuba *mf dim.* *ppp*
 I. Timp. *mp*
 II.
 I. Vl. *pp* *mf pizz.* *arco ff* *dim.*
 II. *pp* *mf pizz.* *arco ff* *dim.*
 Vla. *pp* *mf pizz.* *arco ff* *dim.*
 Vcl. *pp* *mf pizz.* *arco ff* *dim.*
 C. B. *pp* *mf* *arco ff* *dim.*

molto tranquillo.

FL. I. II. *mp* *mp espress.*

I. II. *mp*

Fg. III.

I. II. Cor. F.

III. IV.

I. *PPP*

VI. *PPP*

II. *PPP*

Vla. *PPP*

Vel. *PPP*

C.-B. *PPP*

I. II. *P cresc.*

Fg. III. *P*

I. II. Cor. F. *I. ff*

III. IV. *ff*

I. II. Tr. C. *PPP*

III. *PPP*

I. *PPP* *cresc.* *cre - - - scen - - - do* *ff*

VI. *PPP* *cresc.* *cre - - - seen - - - do* *ff*

II. *PPP* *cresc.* *ff*

Vla. *PPP* *cresc.* *ff*

Vel. *PP* *cresc.* *ff*

C.-B. *PP* *cresc.* *ff*

22

poco rit. - - - *a tempo*

Ob. III. *poco rit.* - - - *a tempo* *pp*

Clar. A I. II. *poco rit.* - - - *a tempo* *fp espress.*

I. II. Fg. *dim.* *poco rit.* - - - *a tempo* *pp*

III. *dim.* *poco rit.* - - - *a tempo* *pp*

I. II. Cor. F. *dim.* *poco rit.* - - - *a tempo* *pp*

III. IV. *dim.* *poco rit.* - - - *a tempo* *pp*

I. Vl. *f* *dim.* *poco rit.* - - - *a tempo* *pp*

II. *dim.* *poco rit.* - - - *a tempo* *pp*

Vla. *dim.* *poco rit.* - - - *a tempo* *pp*

Vel. *dim.* *poco rit.* - - - *a tempo* *pp*

C.-B. *dim.* *poco rit.* - - - *a tempo* *pp*

poco rit. - - - *a tempo*

Fl. I. II. *fp espress.* *ff*

Ob. III. *ff*

Clar. A I. II. *dim.* *mf*

I. II. Fg. *fp* *ff*

III. *ff*

Cor. F. III. IV. *ff*

I. Vl. *ff*

II. *ff*

Vla. *ff*

Ve. *ff*

C.-B. *ff*

Musical score for the first system, measures 1-8. The score includes parts for Flute I & II, Oboe III, Clarinet A I & II, Bassoon I & II, Cor I & II, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *dim.* and *mp*. The Flute I & II part features complex rhythmic patterns with many beamed notes. The Oboe III part has a melodic line with some grace notes. The Clarinet A I & II part has a similar melodic line. The Bassoon I & II part has a rhythmic accompaniment. The Cor I & II parts play sustained chords. The Violin I & II and Viola parts play a rhythmic accompaniment. The Violoncello and Contrabass parts play sustained chords.

Musical score for the second system, measures 9-16. The score includes parts for Flute I & II, Oboe III, Clarinet A I & II, Bassoon I & II, Cor I & II, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *mfz*, *mp*, and *f*. The Flute I & II part continues with complex rhythmic patterns. The Oboe III part has a melodic line. The Clarinet A I & II part has a melodic line. The Bassoon I & II part has a rhythmic accompaniment. The Cor I & II parts play sustained chords. The Violin I & II and Viola parts play a rhythmic accompaniment. The Violoncello and Contrabass parts play sustained chords.

I. II. Fl. *mp* *f* *mp* *poco cresc.*
 picc.
 I. II. Ob. *p* *poco cresc.*
 III.
 I. II. Cl. *mp* *f* *mp* *poco*
 A. III.
 I. II. Fg. *mp* *f* *mp* *poco*
 III. *poco*
 I. II. Cor. *p* *poco*
 F. III. IV.
 I. II. Tr. C. III.
 Trb. ten.
 Trb. basso.
 Tuba.
 I. II. Timp.
 I. VI. *poco*
 II. *poco*
 Vla. *poco*
 Vel. *poco*
 C.-B. *poco* *marc.* *marc.*

I. II. Fl. *cresc.* *f* *cresc. poco rall.*
 picc. *poco rall.*
 I. II. Ob. *cresc.* *f* *cresc. poco rall.*
 III. *cresc.* *f* *cresc. poco rall.*
 I. II. Cl. *cresc.* *cresc.* *f* *cresc. poco rall.*
 A. III. *mp cresc.* *cresc.* *f* *cresc. poco rall.*
 I. II. Fg. *cresc.* *cresc.* *f* *cresc. poco rall.*
 III. *cresc.* *f* *cresc. poco rall.*
 I. II. Cor. *p cresc.* *f* *cresc. poco rall.*
 III. IV. *cresc.* *cresc.* *f* *cresc. poco rall.*
 I. II. Tr. *mp* *cresc.* *f* *cresc. poco rall.*
 C. III. *mp* *cresc.* *f* *cresc. poco rall.*
 Tbn. *poco rall.*
 Tbn. basso *poco rall.*
 Tuba *poco rall.*
 I. Timp. *f cresc. poco rall.*
 II. *poco rall.*
 I. Vl. *poco cresc.* *cresc.* *f* *poco rall.*
 II. *poco cresc.* *cresc.* *f* *poco rall.*
 Vla. *cresc.* *f* *cresc. poco rall.*
 Vcl. *cresc.* *f* *cresc. poco rall.*
 C. B. *cresc.* *f* *cresc. poco rall.*

Tempo I (♩ = 88)

I. I. Fl. piccolo

I. I. Ob.

III. Cl. A.

I. I. Fg.

III. Cor. F.

III. IV. Tr. C.

I. I. Tr. ten.

Tr. basso

Traba.

I. Tim.

I.

Tempo I (♩ = 88)

I. Vla.

II. Vcl.

C. B.

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 I. II. Fg.
 I. II. Cor.
 I. II. Trp.
 Trb. ten.
 Trb. basso
 Tuba
 I. II. Timp.
 I. II. Vl.
 Vla.
 Vel.
 C-B.

I. II. Fl.
 Picc.
 I. II. Ob.
 III.
 I. II. Cl.
 H.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 F.
 III. IV.
 I. Tr.
 C.
 II. III.
 Trb.
 Ten.
 Trb.
 Basso.
 Tuba.
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vcl.
 C.-B.

Musical score for a symphony, page 38. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (I, II), Piccolo, Oboes (I, II, III), Clarinets (I, II, III), Bassoons (I, II, III), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (Tenor, Bass), Tuba, Timpani (I, II), Violins (I, II), Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Dynamics like *a2*, *fz*, *mp*, and *mf* are indicated throughout. The page number 38 is in the top left corner, and the number 16557 is at the bottom center.

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 I. II. Bass.
 I. II. Cor.
 I. II. Tr.
 I. II. C.
 Trb. Ten.
 Trb. basso
 Tuba
 I. Timp.
 II. Timp.
 I. Vl.
 II. Vl.
 Vla.
 Vcl.
 C.-B.

Musical score for measures 25-28. The score includes parts for Flutes (I, II), Piccolo, Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Cor Anglais (I, II), Trumpets (I, II), Trombones (Tenor, Bass), Tuba, Timpani (I, II), Violins (I, II), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *mf*. The key signature is one sharp (F#) and the time signature is 2/4.

I. I. Fl.
 I. II. Picc.
 I. II. Ob.
 III.
 I. I. Cl.
 H.
 III.
 I. I. Fg.
 III.
 I. I. Cor.
 F.
 II. IV.
 I. II. Tr.
 C.
 III.
 Trb.
 Ten.
 Trb.
 Basso
 Tuba
 I.
 Timp.
 II.
 I. Vl.
 II. Vl.
 Vl.
 Vcl.
 C-B.

I. II. Fl.
 picc.
 I. II. Ob.
 III.
 I. II. Cl.
 H.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 F.
 III. IV.
 I. II. Tr.
 C.
 III.
 Trb.
 ten.
 Trb.
 basso
 Tuba
 I.
 Timp.
 II.
 I.
 VI.
 II.
 Vla.
 Vcl.
 C-B.

I. II. FL. *f* *a2*
 Picc.
 I. II. Ob.
 III.
 I. II. Cl. *ff* *a2*
 H. III.
 I. II. Trg. *fz*
 III.
 I. II. Cor. *ff*
 III. IV. *ff*
 I. II. Tr. *poco f*
 C. III.
 Trb. Ten.
 Trb. Basso
 Tuba.
 I. Timp.
 II.
 I. Vl. *div*
 II. *unis.*
 Vla. *div* *unis.* *div* *unis.*
 Vcl. *div*
 C.-B. *div*

I. II. Fl. *picc.*
 I. II. Ob.
 III.
 I. II. Cl. H.
 III.
 I. II. Fg.
 III.
 I. II. Cor. F.
 III. IV.
 I. II. Trp. C.
 III.
 Trb. ten.
 Trb. basso
 Tuba.
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vcl.

I. I. Fl. *dim.*
 Picc.
 I. II. Ob. *dim.*
 III.
 I. I. Cl. *dim.*
 H. *dim.*
 III.
 I. II. Fg. *dim.*
 III. *dim.*
 I. II. Cor. *dim.*
 F. *dim.*
 III. IV.
 I. II. Tr. C. *dim.*
 III.
 Trb. Ten. *dim.*
 Trb. Basso *dim.*
 Tuba. *dim.*
 I. *dim.*
 Timp. II.
 I. *dim. poco a poco*
 Vl. II. *dim. poco a poco*
 Vla. *dim. poco a poco*
 Vcl. *dim. poco a poco*
 C-B. *dim. poco a poco*

I. II. Fl. *dim.* *dim.*
 Fl. *picc.*
 I. II. Ob. *dim.*
 III. *dim.*
 I. II. Cl. *a2* *dim.* *dim.* *dim.*
 H. III. *dim.*
 I. II. Fg. *dim.* *dim.*
 III. *dim.*
 I. II. Cor. F. *dim.* *dim.*
 III. IV. *dim.*
 I. II. Tr. C. *dim.*
 III. *dim.*
 Tr. ten. *dim.* *pp*
 Tr. basso *pp*
 Truba.
 I. *dim.*
 II. *dim.*
 I. *dim.* *Imo con sord.*
 VI. *pp*
 II. *dim.* *pp dim.*
 Tla. *dim.* *pp dim.*
 Vel. *dim.* *pp dim.*
 C.-B. *dim.* *pp dim.*

I. II
Cor.
I.

II. IV

Timp.

I.
VI.

II.

Vla.

Vcl.

C.-B.

ppp

==

Poco allegretto (♩ = 69 a 72)

rall.

al tempo

I.
Cl.
F.

II.

I.
Tg.

II.

Timp.

VI. I.

ppp

ppp

ppp (*meget stark*)
(*äusserst stark*)

ppp

-dim.

ppp

dim.

==

I.
Cl.
B.

II.

I.
Tg.

II.

I.
VI.

II.

pppp

I. II. Fl. I. II. *grand.* *pp*
 III. *pp*
 I. *calando* *sempre pp* *dim.* *quasi rall.* *muta in B.*
 Cl. I. II. *muta in B.*
 III. *pp*
 I. II. *pp* *dim.*
 III. *pp* *dim.*

I. *ppp* *pp*
 Fl. II. *ppp* *pp*
 III. *ppp* *pp*
 Ob. I. *pp*
 Cl. I. II. III. *ppp* *pp*
 Fg. I. *pp*
 Vl. I. *pizz.* *p* *pp*

I. *mp* *dim.* *dim.*
 Fl. II. *mp* *dim.* *dim.*
 III. *mp* *dim.* *dim.*
 Ob. I. *mp* *dim.* *dim.*
 Cl. I. II. III. *mp* *dim.* *pp dim.*
 Fg. I. II. *pp* *dim.*

poco rall. a tempo ma tranquillo.

Fl. I. *mf*

Fl. II.

III.

Ob. I. II.

I. II. Cl. B. Cl. *mfz* *pp*

III. B. *mesta in B*

Fl. I. *ppp*

Ob. I. II. *ppp*

I. Cl. B. Cl. *ppp*

II. *ppp*

I. II. Bg. *pp*

III. *pp*

Fl. I. *ppp*

Ob. I. II. *pp*

I. Cl. B. Cl. *pp*

II. *pp*

I. II. Bg. *ppp*

III. *ppp*

29

29

1955

Fl. I. *pp*

Ob. I. *pppp* *dim.*

Cl. B. I. *pp*

I. *div.* *pp*

II. *div.* *mp*

Vla. *pp* *div.* *mp*

Vcl. *pp* *div.* *mp*

Fl. I. *pp* *dim.*

Cl. B. I. *pp* *dim.*

I. *pp* *dim.*

II. *pp*

Vcl. *pp* *ppix.*

C. B. *pp* *ppix.*

30

Fl. I. *pp*

I. II. Ob. *pp*

III. *pp*

Cl. B. I. *pp*

I. *mp* *aspr.*

II. *pp*

Vcl. *pp*

C. B. *pp*

poco rall. a tempo

I. II. Fl. I. II. III. *ppp* *grand* *pp*
 I. II. Ob. *pp*
 Cl. B. I. II. *ppp*
 I. II. Fg. *rit* *div.* *mp*
 I. II. Vl. *mp* *div.* *mp*
 Vla. *mp*
 Solo Vel. *mp*
 Tutti *mp*

I. II. Fl. *rall.*
 Cl. B. I. *rall.* *dim.*
 Fg. I. *mp* *dim.*
 I. II. Vl. *dim.* *pp*
 I. II. Vla. *dim.* *pp*
 Solo Vel. *dim.* *pp*
 Tutti *dim.* *pp*

31 *al tempo*

I. Cl. I. *pp*

II. Cl. II. *pp*

I. Fg. *pp*

II. Fg. *pp*

31 *pp*

I. Fl. I. *pp*

II. Fl. II. *pp*

III. Fl. III. *pp*

I. Cl. I. *sempre pp*

II. Cl. II. *sempre pp*

I. Fg. *sempre pp*

II. Fg. *sempre pp*

quasi rall.

dim.

I. Fl. I.

II. Fl. II.

III. Fl. III.

I. Ob. I.

III. Cl. B. *ppp*

I. Fg. I.

I. Tr. I. *pizz*

I. II. Fl. {
 III. Ob. I. I. II. Cl. B. III. Fg. I. II. VI. I.

I. II. Fl. {
 III. Ob. I. Cl. B. I. II. Fg. I. II. VI. I. II.

Poco adagio quasi andante (♩ = 56 a 58)

Temp. I. II. VI. Vla. Vel. C. B.

32 *con fuoco* (♩ = 69)

Timp I. *p* *cresc.* *f*
 I. *pp* *cresc.* *cresc.* *ff*
 II. *pp* *cresc.* *cresc.* *ff*
 Vla. *p* *cresc.* *cresc.* *f* *ff*
 Vcl. *p* *cresc.* *cresc.* *f* *ff*
 C.-B. *p* *cresc.* *cresc.* *f* *ff*

poco a poco tranquillo. rall. a tempo = 56

Timp I. *dim.* *mf* *p* *pp* *ff*
 I. *dim.* *mf* *p* *pp* *ff* *Sul G.*
 II. *dim.* *mf* *p* *pp* *ff* *Sul G.*
 Vla. *dim.* *mf* *p* *dim.* *pp* *ff* *arco*
 Vcl. *dim.* *mf* *p* *dim.* *pp* *ff* *arco*
 C.-B. *dim.* *mf* *p* *dim.* *pp* *ff* *sempre più.*

33

Timp I. *Sul G.*
 I. *Sul G.*
 II. *Sul G.*
 Vla.
 Vcl.
 C.-B.

33

Timp. *Sul G.*
 I. *Sul G.*
 VI. *Sul G.*
 II. *Sul G.*
 Vla.
 Vcl.
 C.-B.

Timp.
 I. *Sul G.*
 VI. *Sul G.*
 II. *Sul G.*
 Vla.
 Vcl.
 C.-B.

Timp.
 I. *dim.*
 VI. *dim.*
 II. *dim.*
 Vla. *dim.* *pp*
 Vcl. *dim.* *p dim.* *ppp*
 C.-B.

poco rall.

Fl. I. *pp*

Cl. I. *in A.*
H. *pp*

Fg. I. *I. Solo*
p

I. *Solo Viol.*
p *espress.* *tranq.*

II. *pp*

Vla. *Solo Viola.*
pp *marc.* *tranq.*

2 Soli

Vel. *pp*

C-B *Solo Bass.*
pp

34

al tempo

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

Ob. I. *pp espress.* *p*

I. A. *pp* *muta in B.*

Cl. *p*

II. B. *p*

Fg. I. *p*

Cor. I. *marc.* *p*

I. *tutti* *pp* *zix*

II. *pp* *tutti dir.*

Vla. *pp* *unis.*

Vel. *pp* *tutti dir.* *unis.*

C-B. *pp* *tutti*

Musical score for measures 35-38, *molto tranquillo*. The score includes parts for Flute I, Oboe I, Clarinet I and Bassoon I, Clarinet II and Bassoon II, Bassoon III, Trombone I and II, Trumpet I and II, Violin I and II, Viola, Cello, and Double Bass. Dynamics include *pp*, *dim.*, *ppp*, and *tranz.*

35 *ppp*

un poco agitato

poco rit.

Musical score for measures 35-38, *un poco agitato*. The score includes parts for Flute I, Oboe I and II, Clarinet I and Bassoon I, Clarinet II and Bassoon II, Bassoon III, Trombone I and II, Trumpet I and II, Violin I and II, Viola, Cello, and Double Bass. Dynamics include *ff*, *dim.*, *ppp*, *mf*, and *dim.*. There are also markings for *tranz.* and *pp*.

Tempo I. agitato un poco (♩ = 66 a 69)

Musical score for the first section, featuring woodwinds, strings, and percussion. The score includes parts for Flute I and II (Fl.), Oboe (Ob.), Clarinet in C (Cl. C.), Bassoon (B.), Trumpet I and II (Tr.), Trombone I and II (Tr. b.), Tuba (Tuba.), and Timpani (Timp.). The woodwinds and strings play a melodic line with triplets and accents, while the percussion provides a rhythmic accompaniment. The dynamic markings range from *ppp* to *ff*.

Tempo I. Solo agitato un poco (♩ = 66 a 69)

Musical score for the second section, featuring Violins (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C-B.). The Violins play a melodic line with triplets and accents, while the other instruments provide a rhythmic accompaniment. The dynamic markings range from *mf* to *ff*. The section is marked *Solo* and *arco*.

Ob. I. II. III. *a3*

Cl. B. I. II. III. *a3* *ff* *fz*

Fg. I. II. III. *a3*

Tr. I. C.

Vl. I. II. *ritti* *ff* *fz*

Vla.

Vcl.

C. B.

Detailed description: This block contains the first four measures of a musical system. The instruments listed are Oboe (I, II, III), Clarinet B-flat (I, II, III), Bassoon (I, II, III), Trumpet I (C), Violin I and II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *a3*, *ff*, and *fz*. A *ritti* (ritardando) marking is present in the Violin II part.

37

Ob. I. II. III. *a3*

Cl. B. I. II. III. *a3*

Fg. I. II. III. *a3* *ff* *fz*

Tr. I. C. *fz*

Vl. I. div. *ff* *ritti* *Sul G* *fz*

Vl. II.

Vla.

Vcl. *fz*

C. B. *fz*

37

Detailed description: This block contains the last four measures of a musical system. The instruments listed are Oboe (I, II, III), Clarinet B-flat (I, II, III), Bassoon (I, II, III), Trumpet I (C), Violin I (divisi), Violin II, Viola, Violoncello, and Contrabass. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *a3*, *ff*, *fz*, and *ritti*. A *Sul G* marking is present in the Violin I part.

a2

I. II. Fl.
 III.
 I. II. Ob.
 III.
 I. II. Cl.
 B.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 I.
 III. IV.
 I. Tr.
 C.
 II. III.
 Trb. ten.
 Trb. basso
 Tuba.
 I. Timp
 II.
 VI. I. div.
 VI. II.
 Vla.
 Vel. C-B.

I. II. Fl. *a2*
 Picc.
 I. II. Ob. *a2*
 III.
 I. II. Cl. *a2*
 B. *a2*
 III.
 I. II. Fg. *a2*
 III.
 I. II. Cor. F.
 III. IV.
 I. Tr. C.
 II. III.
 Trb. Ten.
 Trb. Basso
 Tuba
 I. Temp.
 II.
 I. Vl.
 II.
 Vla.
 Vec.
 C.-B.

I. II. Fl.
 I. II. Ob.
 I. II. Cl. B.
 I. II. Fg.
 I. II. Cor. II.
 I. Tr. C.
 II. III. Trb. ten.
 Trb. bass.
 Tuba.
 I. II. Temp.
 I. II. Vl.
 Vla.
 Vcl.
 C.-B.

poco rall.

I. II. Fl. *trm* *dim.* *p*

Picc. *dim.* *pp*

I. II. Ob. *dim.* *pp*

III. *pp*

I. II. Cl. B. *dim.* *pp*

III. *pp*

I. II. Fg. *dim.*

III. *dim.*

I. II. Cor. F. *dim.*

III. IV. *dim.*

I. Tr. C. *dim.* *pp*

II. III. *dim.* *pp*

Trb. Ten. *dim.* *ppp*

Trb. Basso *dim.* *ppp*

Tuba *dim.* *ppp*

I. Temp. *dim.* *ppp*

II. *ppp*

poco rall.

I. Vl. *dim.*

II. *dim.*

Vla. *dim.*

Vel. *dim.*

C-B. *dim.*

un poco più vivo, ma pesante

I. II. Fl. *III. grand* *P* *ten.*
 I. II. Ob. *pp*
 I. II. Cl. B. *mf* *dim. ppp*
 I. II. Fg. *pp* *I. b. pp*
 I. II. Cor. F. *ppp* *pp* *dim.*
 II. IV. *ppp* *pp* *dim.* *pp*
 I. Tr. C.
 II. D.
 Trb. ten. *pppp*
 Trb. basso *pppp*
 Tuba *pppp*
 I. Timp.
 II.
 I. Vl. *pp* *ff* *p*
 II. *pp* *ff* *p*
 Vla. *ppp* *ff*
 Vel. *ppp*
 C.B. *ppp* *f*

FL. I. *P*

Ob. I. *pp* *z^h*

VL. I. *pp* *z^h*

VL. II. *pp* *z^h*

Vla. *pp* *z^h*

Vel. *ppp*

C.-B. *ppp*

cresc.

42

con anima (♩ = 72)

Ob. I.

VL. I. *ff*

VL. II. *ff*

Vla. *ff*

Vel.

C.-B.

42

VL. I.

VL. II.

Vla.

Vel.

C.-B.

I. *ff*

II. *ff*

Vla. *ff*

Vel. *ff*

C.-B. *ff*

I. II. *pp* *cresc.* *ff*

II. IV. *pp* *cresc.* *ff*

Timp. I. *ff*

I. *ff*

II. *ff*

Vla. *ff*

Vel. *ff*

C.-B. *ff*

Allegro (♩ = 63)

I. II. Fl. G.P. *f*
 III. G.P. *f*
 I. II. Ob. G.P. *f*
 III. G.P. *f*
 I. II. Cl. G.P. *f*
 H. G.P. *f*
 III. G.P. *f*
 I. II. Fg. G.P. *f*
 III. G.P. *f*
 I. II. Cor. G.P. *f*
 F. G.P. *f*
 III. IV. G.P. *f*
 I. II. Tr. G.P. *f*
 C. G.P. *f*
 III. G.P. *f*
 Trb. G.P.
 ten. G.P.
 Trb. G.P.
 basso G.P.
 Tuba G.P.
 I. G.P.
 Timp. G.P. *sf*
 II. G.P. *sf*

Allegro (♩ = 63) *battuta in uno.*

I. G.P. *f*
 VI. G.P. *f*
 II. G.P. *f*
 Vla. G.P. *f*
 Vel. G.P. *f* *div.*
 C-B. G.P. *f*

I. II. Fl.

III.

I. II. Ob.

III.

I. II. Cl.

III. H.

I. II. Fg.

III.

I. I. Cor.

II. F.

III. IV.

I. II. Tr.

III. C.

Trb. Ten.

Trb. Basso

Tuba

I. Temp.

II.

I. Vl.

II.

Vla.

Vel.

C.-B.

I. II. Fl. I. II. Oboe I. II. Clarinet I. II. Bassoon I. II. Trumpet I. II. III. IV. Trombone Tenor Bass Tuba Timpani I. II. Violin I. II. Viola Violoncello Contrabass

stabilimento

I. II. Fl.
 III.
 I. II. Ob.
 III.
 I. II. Cl.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 III. IV.
 I. Tr.
 II. III. C.
 Trb. Ten.
 Trb. Bass.
 Tuba
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vel.
 C.-B.

consord.
fff consord.
div.
unis.
div.

44

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 I. II. H.
 I. II. Fg.
 I. II. Cor.
 I. Tr.
 I. II. Trb.
 I. Trb. ten.
 I. Trb. basso.
 I. Tuba.
 I. Timp.
 I. II. Vl.
 I. Vla.
 I. Cel.
 I. C-B.

senza sord.
senza sord.
marc.
marc.
8va
8va
unis.
div.
unis.
div.

Musical score for measures 44-45. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, II), Horn (I, II, III), Violin (I, II), Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#). The tempo is marked *grand.* and the dynamic is *ff*. A rehearsal mark *a2* is present above the woodwind staves. The woodwinds play a melodic line with slurs and ties, while the strings play a rhythmic accompaniment.

Musical score for measures 46-50. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, II), Horn (I, II, III), Violin (I, II), Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#). The woodwinds play a melodic line with slurs and ties, while the strings play a rhythmic accompaniment. A double bar line is present at the beginning of the section.

Musical score for measures 45-50. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Fg.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C-B.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section (I. II. Fl., III. Fl., I. II. Cl. A., III. Cl. A., I. II. Fg., III. Fg.) provides harmonic support with sustained notes and some melodic movement.

Musical score for measures 46-50. This section features a double bar line at the beginning of measure 46. The parts for Cor Anglais (I. II. Cor. F.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), and Contrabass (C-B.) are shown. The woodwinds play sustained notes with dynamics like *ff* and *fp*. The strings play rhythmic patterns with dynamics like *ffz* and *fz*.

I. II. Fl.
III.

I. II. Ob.
III.

I. II. Cl. H.
III.

I. II. Bg.
III.

I. II. Cor. F.
III. IV.

I. II. Trb. C.
III.

Trb. ten.

Trb. basso.

Tuba.

I. II. Timp.

I. II. Vln.
VI.
II.

Vla.

Viol.

C-B.

piccolo

pp, *f*, *mf*, *ff*, *rit.*, *fz*, *tr.*, *acc.*, *ritard.*

pinx., *arco*, *tr.*, *rit.*

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into sections. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *ff*, *mf*), and articulation marks (e.g., accents, slurs). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The page number '47' is written at the bottom left of the score, and '79' is in the top right corner.

*) Paukerne maa herfra og indtil Slutningen, selv om de spiller piano, bibeholde en vis truerende Karakter.
 Die Pauken müssen von hier ab bis zum Schluß, auch wenn sie piano spielen, doch einen gewissen drohenden Charakter beibehalten.
 Di qui fino alla fine i timpani debbono - anche quando suonano piano - conservare un certo carattere minacciando.

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 III. H.
 I. II. Fg.
 III. Cor.
 I. II. F.
 III. IV. Trp.
 I. II. C.
 III. Trb.
 Ten.
 Trb.
 basso.
 Tuba.
 I. Temp.
 II. I.
 VI. I.
 II. Vla.
 Vcl.
 C.-B.

con sord.
fff
mf
fz
seque

48 *poco pesante*

I. II. Fl. *ff.*

Picc. *ff.*

I. II. Ob. *ff.*

III. *ff.*

I. II. Cl. *ff.*

H. *ff.*

III. *ff.*

I. II. Fg. *ff.*

III. *ff.*

I. II. Cor. *senza sord.* *ff.*

F. *senza sord.* *ff.*

III. IV. *senza sord.* *ff.*

I. II. Tr. *f.* *ff.*

C. *f.* *ff.*

III. *f.* *ff.*

Trb. Ten. *f.* *ff.*

Trb. Basso. *f.* *ff.*

Tuba. *f.* *ff.*

I. *poco pesante.*

II. *poco pesante.*

I. *poco pesante.*

II. *poco pesante.*

Vla. *poco pesante.*

Vel. *poco pesante.*

C.-B. *poco pesante.*

I. II. Fl. *picc.*
 I. II. Ob.
 III. Cl. H.
 I. II. Fg.
 III. Cor. F.
 III. IV. Tr. C.
 III. Trb. ten.
 Trb. basso
 Tuba.
 I. II. Temp.
 I. VI.
 II. Vla.
 Vcl.
 C.-B.

I. II. Fl.
 picc.
 I. II. Ob.
 III.
 I. II. Cl.
 III. Fg.
 I. II. Cor.
 III. IV. F.
 I. II. Tr.
 III. C.
 Trb. Ten.
 Trb. basso.
 Tuba.
 I. Timp.
 I.
 I. Vl.
 II.
 Vla.
 Vcl.
 C-B. *div.*

I. II. Fl.
 Fl.
 picc.
 I. II. Ob.
 Ob.
 III.
 I. II. Cl.
 Cl.
 H.
 III.
 I. II. B.
 B.
 III.
 I. II. Cor.
 Cor.
 I.
 III. IV.
 I. II. Tr.
 Tr.
 C.
 III.
 Trb.
 Ten.
 Trb.
 Basso
 Tuba.
 I. Timp.
 II.
 I. Vl.
 Vl.
 II.
 Vla.
 Vcl.
 C-B.

I. II. Fl. *fz*
 Picc.
 I. II. Ob. *fz*
 III.
 I. II. Cl. *fz*
 H. *fz*
 III.
 I. II. Fg. *fz*
 III.
 I. II. Cor. *fz*
 F. *fz*
 III. IV.
 I. II. Tr. *fz*
 C. *fz*
 III.
 Trb. ten. *marc.*
 Trb. basso *fz*
 Tuba *fz*
 I. Timp.
 II.
 I. *8va*
 VI. *fz* *loco*
 II. *fz*
 Vla. *fz* *div.*
 Vcl. *fz*
 C.-B. *fz*

50 glorioso.

I. II. Fl. Picc.
 I. II. Ob. III.
 I. II. Cl. H. III.
 I. II. Fg. III.
 I. II. Cor. F. III. IV.
 I. II. Tr. C. III.
 Trb. ten.
 Trb. basso
 Tuba
 I. Timp.
 II.

poco f
poco f
poco f
f
trmm
mp
dim
pp
sempre ff
sempre ff

I. VI.
 II.
 Vla.
 Vel.
 C.-B.

glorioso
trms.

I. II. Fr. *picc.*
 I. II. Ob. *dim.*
 III. *dim.*
 I. II. Cl. A. *dim.*
 III. *dim.*
 I. II. Fg. *dim.*
 III. *dim.*
 I. II. Cor. F. *dim.*
 III. IV. *dim.*
 I. II. Tr. C. *P*
 III. *P*
 Trb. Ten. *dim.*
 Trb. Basso *dim.*
 Tuba *dim.*
 I. Timp. *fz - p*
 II. *pp fz*
 VI. I. dir. *Flag.*
 VI. II. *Flag.*
 Vla. *dim.*
 Vcl. C-B. *dim.*

I. II. Fl. *dim.* *mp*
 picc. *pp*
 I. II. Ob.
 III.
 I. II. Cl.
 H. *pp*
 III. *pp*
 I. II. Fg.
 III. *pp*
 I. II. Cor.
 F. *dim.* *pp*
 III. IV. *dim.* *pp*
 I. II. Tr.
 C. III.
 Trb. Ten. *dim.* *pppp*
 Trb. basso *dim.* *pppp*
 Tuba *dim.* *pppp*
 I. Timp. *trm.* *mf dim.*
 II. *p marc.* *mf*
 VI. I. div. *dim.* *mp*
 VI. II. *dim.* *mp*
 Vla. *p*
 Vcl. C.-B. *div.* *p*

Ob. I. II. *pp*

I. *pp* *mf marc.*

II. *pp*

VI. I. *dim.* *ppp*

II. *dim.* *ppp*

Vla. *dim.* *ppp*

Vel. *dim.* *ppp*

C-B. *dim.* *pp*

52 I.

ka i ka i i ka ba e ka ba ba ba e ba ba ba

Fl. I. *P*

I. II. *P*

Ob. III. *pp*

Cl. A. II. *P*

Fg. II. *P*

I. *dim.*

II. *tr* *mf marc.* *mfz*

VI. I. *dim.* *ppp*

II. *dim.* *ppp*

Vla. *dim.* *ppp*

Vel. *dim.* *ppp*

52

FL. I. II. *pp* *dim.*

Ob. I. II.

Cl. I. II. *pp* *dim.*

Bs. I. II. *pp* *marc.* *dim.*

Trmp. I. II. *dim.* *con sord.* *tr*

Vl. I. II. *con sord.* *p*

Vla. *con sord.* *p*

Vcl. *con sord.* *p* *espressivo*

Fl. I. II. *pp espressivo*

Ob. I. II. *pp espressivo*

Cl. I. II. *pp espressivo*

Bs. I. II. *pp espressivo*

Trmp. I. II. *tr*

Vl. I. II. *espressivo*

Vla. *con sord.* *p*

Vcl. *con sord.* *p*

espressivo
pp

53

97

I. II. Fl.
 I. II. Ob.
 III.
 I. II. Cl.
 H.
 III.
 I. II. Fg.
 III.
 I. II. Cor.
 F.
 III. IV.
 I. II. Tr.
 C.
 III.
 Trb. ten.
 Trb. basso
 Tuba.
 I. Timp.
 II.
 I. Vl.
 II.
 Vla.
 Vcl.
 C.-B.

I. II. Fl. *f* *p* *f* *dim.* *pp*
 Picc.
 I. II. Ob. *fz* *p* *f* *dim.* *pp*
 III.
 I. II. Cl. *f* *p* *f* *dim.* *pp*
 A. III.
 I. II. Eg. *f* *p* *f* *dim.* *pp*
 III.
 I. II. Cor. *f* *f* *dim.* *ppp*
 III. IV.
 I. II. Trp. *mp* *p* *mf* *dim.*
 C. III.
 Trb. ten.
 Trb. basso
 Tuba
 I. Timp *mp*
 II.
 I. Vl. *fz* *p* *f* *dim.* *ppp*
 II.
 Vla. *fz* *p* *f* *dim.* *pp*
 Vcl. *fz* *p* *f* *dim.* *pp*
 C.-B. *fz* *p* *f* *dim.* *pp*

54

Timp. II. *pp*
 I. *pp*
 Vl. I. *pp*
 Vl. II. *pp*
 Vla. *pp*
 Vcl. *pp*
 C.-B. *pp*

54

55

Cor. H. I. *mf*
 Cor. F. I. *mf*
 I. *pp*
 Vl. I. *pp*
 Vl. II. *pp*
 Vla. *pp*
 Vcl. *pp*
 C.-B. *pp*

55

56

Fl. I. *ppp espress.*

Ob. I. *ppp espress.*

Cl. A. I. *pp*

Fg. I. *mfz*

Cor. F. I. *pp*

Vl. I. *mfz*

Vl. II. *mfz*

Vla. *pp* *mfz*

Vcl. *pp* *mfz*

C.-B. *pp* *mfz*

56

Fl. I.

Ob. I. *fz*

Cl. A. I.

Fg. I. *mfz*

Cor. F. I.

Timp.

Vl. I. *mfz*

Vl. II. *mfz*

Vla. *mfz*

Vcl. *mfz*

C.-B. *mfz*

FL. I. II. *pp* *aspress.*

picc.

Ob. I. II. *pp* *p*

Cl. A. I. II. *pp* *p* *aspress.*

Fg. I. II. *p*

Cor. F. I. II. *pp*

I. *pp*

VI. *pp*

II. *pp*

Vla. *pp*

Vel. *pp*

C-B. *pp*

57



FL. I. II. *mfz*

Ob. I. II. *mfz*

Cl. A. I. II. *mfz*

Fg. I. II. *mfz*

Cor. F. I. II.

I.

VI. *mfz*

II.

Vla.

Vel.

C-B.

I. II. Ft. *grand.* *mf-f* *dim.* *pp*
 III. *mf-f* *dim.* *pp*
 I. II. Ob. *mf-f* *dim.* *pp*
 III. *mf-f* *dim.* *pp*
 I. II. Cl. H. *mf-f* *dim.* *pp*
 III. *mf-f* *dim.* *pp*
 I. II. Fg. *mf-f* *dim.* *pp*
 III. *pp*
 I. II. Cor. *pp*
 III. *pp*
 I. *misterioso.* *pp-mf* *ppp*
 II. *pp-mf* *ppp*
 Trb. Ten. *pp-mf* *ppp*
 Trb. Basso *misterioso* *pp*
 Traba.
 I. *pp*
 II. *pp*
 I. *mp* *pp* *div.* *tranqu.*
 II. *mp* *pp* *div.* *tranqu.* *dim.*
 Vla. *mp* *pp*
 Vel. *mp* *pp*
 C.-B. *mp* *pp*

roll. lunga

Fg. I. II. *pp* *dim.* *ppp*
 Cor. I. II. III. IV. *pp* *dim.* *ppp*
 Trb. ten. *mp* *dim.* *dim.* *ppp*
 Trb. basso *mp* *dim.* *dim.* *ppp*
 Tuba *mp* *dim.* *ppp*
 Tim. I. *mp* *ppp*
 I. *pp*
 VI. *pp*
 II. *pp*
 Vla. *ppp*
 Vel. *ppp*
 C.-B. *ppp*

Più mosso.
Contra-Fagott.

C.-Fg. *p*
 I. *p marc.* *mf* *pp*
 II. *mf* *dim.*
 I. *senza sord.* *pp*
 VI. *senza sord.* *pp*
 II. *senza sord.* *pp*
 Vla. *senza sord.* *pp*
 Vel. *senza sord.* *pp*
 C.-B. *senza sord.* *pp*

Piccolo.

FL. picc. I. *mp*

Ob. I. *p* *cresc.*

C.-Eg. *p*

Cor. F. I. II. *pp* *cresc.*

Tr. C. I. *pp*

I. *mf* *ppp* *mfz* *ppp*

II. *pp* *mf* *ppp* *poco f*

I. *cresc.*

II. *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

C.-B. *cresc.*

59

FL. picc. *cresc.* *sfz*

Ob. I. *cresc.* *sfz*

I. II. (Cor. F.) *sfz*

III. IV. *ppp* *cresc.* *sfz*

Tr. C. I. *cresc.* *mfz*

I. *poco f* *ppp* *f* *sfz* *tr*

II. *p* *f* *sfz* *tr* *ff* *tr* *sfz* *tr* *ff*

I. *cresc.* *sfz*

II. *cresc.* *sfz*

Vla. *cresc.* *sfz*

Vcl. *cresc.* *sfz*

C.-B. *cresc.* *sfz*

59

Fl. Picc.
 I. II. Cl. H.
 III.
 I. Timp.
 II.
 I. II. Vl.
 Vla.
 Vel.

Musical score for measures 55-60. The score includes parts for Piccolo Flute, Clarinets in C and Bb, Bassoon, Snare Drum, Cymbals, Violins I and II, Viola, and Cello/Double Bass. Dynamics range from fortissimo (ff) to pianissimo (ppp).

Fl. Picc.
 I. II. Cl. H.
 III.
 I. Timp.
 II.
 I. II. Vl.
 Vla.
 Vel.
 C-B.

60.

Musical score for measures 60-65. The score includes parts for Piccolo Flute, Clarinets in C and Bb, Bassoon, Snare Drum, Cymbals, Violins I and II, Viola, and Cello/Double Bass. Dynamics range from fortissimo (ff) to pianissimo (pp).

I. I. Picc.
 I. II. Ob.
 III.
 I. II. Cl. A.
 III.
 I. I. Flg.
 III.
 I. II. Cor. F.
 III.
 Tr. C.
 I. I.
 Trb. ten.
 Trb. bass.
 Tuba.
 I. Timp.
 II.
 I. VI.
 II.

ff
senza sord.
senza sord.
senza sord.
gliss.
gliss.

61

I. VI.
 II.
 Vla.
 Vel.
 C-B.

ff
ff
ff

61

I. II. Fl. *ff* *a2*
 I. II. Ob. *ff* *a2*
 I. II. Cl. *ff* *a2*
 I. II. Fg. *ff* *a2*
 I. II. Cor. *ff*
 I. II. Tr. *ff*
 Trb. *ff*
 Trb. *ff*
 Tuba
 I. Timp.
 II. Timp.
 I. Vl. *ff*
 II. Vl. *ff*
 Vla. *ff*
 Vcl. *ff*
 C-B. *ff*

senha sord.
senha sord.

pinz.
pinz. ff
pinz. ff
pinz. ff
pinz. ff
pinz. ff
ff

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 I. II. H.
 I. II. Fg.
 I. II. Cor.
 I. II. Tr.
 I. II. C.
 Trb. ten.
 Trb. basso
 Tuba
 I. II. Timp.
 I. Vl.
 II. Vl.
 Vla.
 Vcl.
 C.-B.

Musical score for page 62, measures 1-6. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon), brass (Trumpet, Trombone, Tuba, Timpani), and strings (Violin, Viola, Violoncello, Contrabass). The woodwinds and strings play melodic lines with various dynamics and articulations. The brass instruments provide harmonic support with sustained notes and some melodic fragments. The score is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

accelerando

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

- Flute (Fl.):** I, II
- Piccolo (picc.):**
- Oboe (Ob.):** I, II, III
- Clarinet (Cl.):** I, II, III
- Bassoon (Fg.):** I, II, III
- Trumpet (Cor.):** I, II, III, IV
- Trombone (Trb.):** I, II, III, C.
- Tuba (Tuba):**
- Timpani (Timp.):** I, II
- Violin (Vl.):** I, II
- Viola (Vla.):**
- Violoncello/Double Bass (C.-B.):**

The score includes dynamic markings such as *mf* and *sempre ff*, and performance instructions like *accelerando* and *sempre ff*. The music is written in a key signature of two sharps (D major) and a 3/2 time signature.

Tempo giusto (♩ = 96)

I. II. Fl. *f*

picc.

I. II. Ob. *ff*

III.

I. II. Cl. *ff*

H. *ff*

III.

I. II. Fg. *ff*

III.

I. II. Cor. *ff*

F. *ff*

III. IV.

I. II. Tr. *ff*

C. *ff*

III.

Tr. b. *f*

ten.

Tr. b. *f*

basso

Tuba. *f*

I. *f*

Timp. *ff*

II. *ff*

Tempo giusto (♩ = 96)

I. *ff* *p* *trp* *cresc.*

II. *p* *cresc.*

Vla. *ff*

Vel. *ff*

C. B. *ff*

I. II. Fl. *picc.*
 I. II. Ob.
 III. Cl. H.
 I. II. Cor. II.
 III. IV. Tr. C.
 Trb. Ten.
 Trb. Basso
 Tuba.
 I. Timp.
 II.
 I. VI.
 II. Vla.
 Vcl.
 C.-B.

I. II. Fl. *picc.*
 I. II. Ob.
 III.
 I. II. Cl. A.
 III.
 I. II. Fg.
 III.
 I. II. Cor. F.
 III. IV.
 I. II. Tr. C.
 III.
 Tr. b. ten.
 Tr. b. bassa.
 Tuba.
 I. II. Temp.
 I. II. Vl.
 Vla.
 Vcl.
 C. B.

Musical score for page 107, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Strings. The score includes dynamic markings like *fz*, *dim.*, and *a2*, and contains triplets and slurs.

I. II. Picc. *fff*
 I. II. Ob. *fff*
 III. *fff*
 I. II. Cl. H. *fff*
 III. *fff*
 I. II. Tg. *fff*
 III. *fff*
 I. II. Cor. F. *fff*
 III. IV. *fff*
 I. II. Tr. C. *fff*
 III. *fff*
 Tr. b. ten. *f* *fff*
 Tr. b. basso *fff*
 Tuba *fff*
 I. *mf* *ff*
 II. *mf* *ff*
 I. *fff*
 II. *fff*
 Vla. *fff*
 Viol. *fff*
 C.-B. *fff*

I. I. Fl.
 I. I. Picc.
 I. II. Ob.
 III. Cl.
 H.
 III. Fg.
 III. Cor.
 F.
 III. IV. Tr.
 III. Trb.
 Ten.
 Trb. Basso
 Tuba
 I. Temp.
 II.
 I. Vl.
 II. Vla.
 Vcl.
 C.-B.

I. II. Fl. *poco dim.*
 Fl. *poco dim.*
 I. II. Ob. *poco dim.*
 III. *poco dim.*
 I. II. Cl. *poco dim.*
 A. *poco dim.*
 III. *poco dim.*
 I. II. Eg. *poco dim.*
 III. *poco dim.*
 I. II. Cor. *poco dim.*
 F. *poco dim.*
 III. IV. *poco dim.*
 I. II. Tr. C. *poco dim.*
 III. *poco dim.*
 Tr. b. ten. *poco dim.*
 Tr. b. basso. *poco dim.*
 Tuba. *poco dim.*
 I. Timp. *poco dim.*
 II. *poco dim.*
 I. Vl. *poco dim.*
 II. *poco dim.*
 Vla. *poco dim.*
 Vcl. *poco dim.*
 C.-B. *poco dim.*

*lunga*¹¹¹

I. II. Fl. *poco f*

picc. *poco f*

I. II. Ob. *poco f*

III. *poco f*

I. II. Cl. *poco f*

III. *poco f*

I. II. Eg. *poco f*

III. *poco f*

I. II. Cor. *poco f*

F. *poco f*

III. IV. *poco f*

I. II. Tr. *poco f*

C. *poco f*

III. *poco f*

Tr. b. ten. *poco f*

Tr. b. basso. *poco f*

Truba. *poco f*

I. *poco f*

Temp. *rall.*

II. *poco f marcato*

I. *Flag. f*

VI. *Flag. f*

II. *f*

Vla. *poco f*

Vcl. *poco f*

C.-B. *poco f*

poco f



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Nr. **I. Symphonische und Unterhaltungs-Musik für Orchester.**

- Nielsen, Carl.** Op. 16, Die vier Temperamente, Suite.
I. Allegro collerico. II. Allegro comodo è flematico. III. Andante melancolico. IV. Allegro sanguineo.
959 — Partitur
959 a — Stimmen (in Abschrift).
— Op. 17, Helios-Ouverture.
1149 — Partitur
1149 a — Stimmen
— Jede Dublette
- Nielsen, Ludolf.** Op. 19, Symphonie Nr. 2, E-dur.
1377 a — Partitur
1377 b — Stimmen
— Jede Dublette
- Selmer.** Op. 4, Scène funèbre.
622 — Partitur
622 a — Stimmen
— Jede Dublette
- Sinding.** Op. 42, Rondo infinito.
336 — Partitur
336 a — Stimmen
— Dubletten: V. I, II, Va. je
Vc.
- Stenhammar, Vilh.** Op. 24, „Midvinter“, Schwedische Rhapsodie für Orchester.
1375 a — Partitur
1375 b — Stimmen
— Dubletten: V. I, II, Va. je
Vc., B.
- Svendens.** Op. 11, Zorahayda, Legende.
584 — Partitur
584 a — Stimmen
— Jede Dublette
— Op. 12, Fest-Polonaise.
586 — Partitur
586 a — Stimmen
— Jede Dublette
— Op. 17, Rhapsodie norvégienne Nr. 1.
591 — Partitur
591 a — Stimmen
— Jede Dublette
— Op. 19, Rhapsodie norvégienne Nr. 2.
594 — Partitur
594 a — Stimmen
— Jede Dublette
— Op. 21, Rhapsodie norvégienne Nr. 3.
597 — Partitur
597 a — Stimmen
— Jede Dublette
— Op. 22, Rhapsodie norvégienne Nr. 4.
600 — Partitur
600 a — Stimmen
— Jede Dublette
— Andante funèbre.
1381 — Partitur
— Stimmen
— Jede Dublette
- Washington-Magnus.** Op. 5, Frithjofs Heimkehr, symphonische Dichtung.
845 — Partitur
845 a — Stimmen
— Dubletten je

II. Streichorchester.

- Amberg.** Babilage de minuit, Humoresque pour instruments à cordes.
1106 — Partitur und Stimmen
— Jede Dublette
- Barnekow.** Op. 29, Idyllen.
1345 — Partitur
1345 a — Stimmen
— Dubletten: Viol. I, II, Viola, Vc. je
Bass
- Svendens.** Op. 26, Romanze in G-dur.
603 — Partitur
603 a — Stimmen
— Jede Dublette
— Abendlied von *Rob. Schumann*, für Streichinstrumente.
619 — Partitur
619 a — Stimmen
— Jede Dublette
— Sehnsucht der Sennerin, Melodie von *Ole Bull*, harmonisiert für Streichinstrumente.
620 — Partitur
620 a — Stimmen
— Jede Dublette
— Zwei schwedische Volksmelodien, für Streichinstrumente.
Nr. 1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhöga Nord.
621 — Partitur
621 a — Stimmen
— Jede Dublette

Nr. **Repertoire für Haus- und Salon-Konzerte**

- für **Klavier, Harmonium, Violine und Violoncell** (Violine II und Viola ad lib.)
1489 1. **Hartmann.** Klein Kirsten, Ouverture
1490 2. **Schubert.** Symphonie in h-moll. I. Satz
1491 3. **Svendens.** Rhapsodie norvégienne Nr. 3, op. 21
1492 4. **Miskow.** „Vater unser“
1493 5. **Svendens.** Fest-Polonaise, op. 12
1494 6. **Grieg.** Ave maris stella
1495 7. **Svendens.** Andante funèbre
1496 8. **Lange-Müller.** Im Myrtenhofs (aus der Suite: „In der Alhambra“, op. 3)
1497 9. **Gade.** Hochzeitswalzer aus dem Ballett „Eine Volkssage“
1498 10. **Boieldieu.** Der Kalif von Bagdad, Ouverture
1499 11. **Halvorsen.** Einzugsmarsch der Bojaren

IV. Klavier mit Orchester.

- Amberg.** Mazurek avec accompagnement d'instruments à cordes.
916 — Partitur und Stimmen
— Dublierstimmen
1032 **Malling.** Op. 43, Konzert (C-moll)
— Partitur und Orchester-Stimmen je
— Solostimme
Sinding. Op. 6, Konzert (Des-dur).
847 — Partitur
847 a — Stimmen
— Solostimme mit II. Klavier
Stenhammar. Op. 23, II. Konzert.
1342 — Solostimme mit II. Klavier

V. Violine mit Orchester.

- Börresen.** Op. 11, Konzert in G-dur.
1294 — Partitur
— Solostimme mit Klavier
- Halvorsen.** Andante religioso in G-moll.
915 — Partitur
— Solostimme
915 a — Stimmen
— Dubletten je
— Solostimme mit Klavier od. Orgel
- Hubay.** Op. 60, „Azt mondják“, Scènes de la Csárda Nr. 8.
1015 — Partitur
1015 a — Stimmen
— Dubletten je
— Solostimme
- Nielsen, Ludolf.** Op. 9, Berceuse in D-dur mit Streichinstrumenten.
1114 — Partitur und Stimmen
— Dublierstimmen je
— Solostimme mit Klavier
- Sinding.** Op. 45, Konzert in A-dur.
406 — Partitur
406 a — Stimmen
— Dubletten: V. I, II, Va., Vc. je
Bass
— Solostimme mit Klavier
— Op. 46, Legende in B-dur.
636 — Partitur
636 a — Stimmen
— Dubletten je
— Solostimme mit Klavier
- Svendens.** Op. 26, Romanze in G-dur.
603 — Partitur
603 a — Stimmen
— Jede Dublette
— Solostimme mit Klavier
— Sehnsucht der Sennerin, Melodie von *Ole Bull*, harmonisiert für Violine mit Streichinstrumente.
1507 — Partitur und Stimmen
— Jede Dublette
— Solostimme mit Klavier

VI. Violoncell mit Orchester.

- Glass.** Op. 31, Frühlingslied (Chant du printemps).
890 — Partitur
890 a — Stimmen
— Dubletten je
— Solostimme mit Klavier

Orgel solo.

- 1260 **Album (Birkedal-Barfod)**
Nr. 1. *Mendelssohn*, Op. 38 Nr. 6, Duett.
2. *Mendelssohn*, Op. 62 Nr. 3, Trauermarsch.
3. *Neupert*, Albumblatt. 4. *Birkedal-Barfod*, Andante aus der Sonate, Op. 125. 5. *Tschalkowsky*, Op. 40 Nr. 2, Chanson triste. (Fortsetzung, siehe nächste Seite).

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Nr.	Titel
Flöte und Klavier.	
182	Neupert. Resignation, Studie, bearb. von Joachim Andersen
1285	Svendsen. Op. 26, Romanze, G-dur (Barge)
Flöte und Harmonium.	
683	Bull-Svendsen. Sehnsucht der Sennern (Aug. Reinhard)
Flöte, Oboe und Klarinette (in B) mit Klavier.	
1078	Amberg. Suite Seguedille. Devant la Cathédrale. Rondo villagaise.
Oboe und Klavier.	
1208	Henriques, Robert. Op. 16, Suite Prelude. Pastorale. Epilogue.
Klarinette und Klavier.	
Miskow. Drei Stücke.	
1101	— Nr. 1. Sérénade
1102	— „ 2. Scherzo
1103	— „ 3. Allegretto fantasia
Kornett und Klavier.	
900	Hansen, Th. Op. 18, Sonate in Es-dur
1306	— Konzert-Walzer (oder Clarinette)
1132	Sehested. Suite in B
Waldhorn und Klavier.	
1025	Rasmussen. Op. 11, Stimmung und Nocturne, zwei Solostücke
Orchester.	
I. Symphonische und Unterhaltungs-Musik für Orchester.	
Alfvén. Op. 19, Midsommervaka, schwedische Rhapsodie.	
1209	— Partitur
1209 a	— Stimmen
	— Doubletten: V. I, II, Va. Vc., B. je
Alnäs. Op. 8, Variations symphoniques sur un thème original.	
910	— Partitur
910 a	— Stimmen
	— Doubletten: V. I, II, Vc., B. Va. je
Bendix, Victor. Das Scherzo aus Beethoven's C-moll Sinfonie.	
1327	— Partitur
Berwald. Symphonie singulière.	
1373	— Partitur
1373 a	— Stimmen
	— Doubletten: V. I, II, Va., Vc., B. je
Börresen. Op. 6, Polonaise in C-dur.	
975	— Partitur
975 a	— Stimmen
	— Doubletten: V. I, V. II, Va., Vc., B. je
Gade. Brautwalzer aus dem Ballett „Eine Volkssage“.	
1150	— Partitur
	— Stimmen
Glass. Op. 27, Sommerleben, Suite.	
	I. Der erste Sommertag. II. Walddyil.
	III. Auf Waid und Wiese. IV. In der Dämmerung. V. Bauernfest.
846	— Partitur
846 a	— Stimmen
Halvorsen. DRAMATISCHE SITTEN.	
— Op. 18, Erste Suite: Tordenskjold. Drei Stücke aus der Musik zu J. B. Bulls historischem Schauspiel „Tordenskjold“.	
850	— I. Rigaudon (Rococo).
950 a	— Partitur
	— Stimmen
	— Jede Doublette
	— II. Kriegsmarsch.
922	— Partitur
922 a	— Stimmen
	— Jede Doublette

Nr.	Titel
I. Symphonische und Unterhaltungs-Musik für Orchester.	
Halvorsen. DRAMATISCHE SITTEN.	
— Op. 18, Erste Suite: Tordenskjold. (Fortsetzung.)	
	— III. Trauermarsch.
944	— Partitur
944 a	— Stimmen
	— Jede Doublette
— Op. 17, Zweite Suite: Gurre. Fünf Stücke aus der Musik zu Holger Drachmann's Gurre.	
	— I. Abendlandschaft.
1020	— Partitur
1020 a	— Stimmen
	— Doubletten: V. I, II, Vc. Va., B. je
	— Ia) Erste Begegnung.
1042	— Partitur
1042 a	— Stimmen
	— Doubletten: V. I, V. II, Va., Vc., B. je
	— II. Sommernachtshochzeit.
1038	— Partitur
1038 a	— Stimmen
	— Doubletten: V. I, II, Vc., B. Va. je
	— IIa) Introduktion und Serenade.
1041	— Partitur
1041 a	— Stimmen
	— Doubletten: V. I, II, Va. Vc., B. je
	— III. Weh, König Volmer! (Marcia funebre).
1040	— Partitur
1040 a	— Stimmen
	— Doubletten: V. I, II, Va., Vc. B. je
— Op. 19, Dritte Suite: Der König. Drei Stücke aus der Musik zu Björnstjerne Björnsons Drama „Der König“.	
	— I. Symphonisches Intermezzo.
1056	— Partitur
1056 a	— Stimmen
	— Doubletten: V. I, II, Va. Vc., B. je
	— II. Tanz der Hirtentöchter.
1044	— Partitur
1044 a	— Stimmen
	— Doubletten: V. I, V. II, Va., Vc., B. je
	— III. Elegie.
1057	— Partitur
1057 a	— Stimmen
	— Doubletten: V. I, V. II, Va., Vc., B. je
— Op. 21, Vierte Suite: „Fossgrinsen“ (Zauberstück v. Sigurd Eidegard).	
	I. Huldre-Tanz. II. Brautmarsch. III. Melodrama und Auda Lied. IV. Fanfanten.
1158	— Partitur
1158 a	— Stimmen
	— Doubletten: V. I, V. II, Va. Vc. je
	— Tanzscene aus „Königin Tamara“, Orientalisches Charakterstück.
1055	— Partitur
1055 a	— Stimmen
	— Doubletten: V. I, V. II, Vc., B. je
Hartmann, Emil. Op. 25, Eine nordische Heerfahrt, Ouverture.	
867	— Partitur
867 a	— Stimmen
Hartmann, J. P. E. Op. 44, Klein Rheins, Ouverture.	
1117	— Partitur
1117 a	— Stimmen
Henriques, Finl. „Vägnad der Schmied“, Suite für Orchester.	
	— I. Lebenstraum.
1268	— Partitur
1268 a	— Stimmen
	— II. Elftanz.
1269	— Partitur
1269 a	— Stimmen
	— III. Völunds Klage.
1270	— Partitur
1270 a	— Stimmen
	— IV. Ouverture.
1271	— Partitur
1271 a	— Stimmen
Lange-Müller. Op. 3, In der Alhambra, Suite.	
	Nr. 1. Im Myrtenhote. 2. In der Halle der Gesandten. 3. In der Halle der Abencerragen. 4. Im Löwenhote. 5. Im Garten Lindarajs.
1145	— Partitur
1145 a	— Stimmen
	— Jede Doublette