

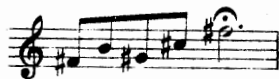
Eastman School
of Music

ERICH WOLFGANG
KORNGOLD

SINFONIETTA
für grosses Orchester

Op. 5

Motiv des fröhlichen Herzens:



B. S C H O T T ' S S Ö H N E . M A I N Z

106527

ERICH WOLFGANG
KORNGOLD

SINFONIETTA
für grosses Orchester

Op. 5

Partitur: 18 Mark

Stimmen: nach Vereinbarung

CLOSED
SHELF

B. S C H O T T ' S S Ö H N E . M A I N Z

PRINTED IN GERMANY



Besetzung:

16 Violinen I ^{te} 16 Violinen II ^{te} 12 Bratschen. 12 Violoncelli. 8 Contrabässe. [4 Contrabässe mit C Saite]	1 Piccolo. 2 Flöten. [Picc. nimmt auch III. Fl.] 2 Oboen. [III ^{te} nimmt auch Engl. Horn.] 2 Clarinetten. (A und B) 1 Baßclarinette in B. 2 Fagotte. 1 Contrafagott.
4 Hörner in F. 3 Trompeten in C. 3 Posaunen. Baßtuba.	Glockenspiel, Triangel, Kleine Trommel. Becken, 4 Pauken. tiefe Glocken in Fis und H
2 Harfen.*) 1 Celesta.	
Pianino.**)	

ALK.

*¹) Wo rasche Umstimmung nicht möglich, sollen beide Harfen die Stimmen entsprechend aufteilen (z. B. I. Satz Seite 26).

**²) Pianino neben Celesta hinter den Geigen zu postieren! Spieler erscheint erst unauffällig zum letzten Satz.

Weitere Bemerkung: Eine Luftpause (☺) bei einzelnen Instrumenten vor dem Taktstrich bedeutet, daß der Ton *kurz vor dem Taktstrich* zu beenden ist.



Sinfonietta

Aufführungsrecht vorbehalten

I

Erich Wolfgang Korngold, Op. 5

Fließend, mit heiterem Schwunge (♩ = 72)

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in A

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F

3 Trompeten in C

3 Posaunen

Baßtuba

Pauken

Celesta

I. Harfe

II. Harfe

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

Fließend, mit heiterem Schwunge (♩ = 72)

molto espr.

1

Picc.

Fl. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfgtt.

I. Hr.

I Hrf.

ve I.

ve II.

Bf.

Vell.

C. B.

sfz

mf espr.

div. >

mf

mp

pizz.

arco

mp

mp

1

Picc. *cresc.*

Fl. 1. 2. *a 2* *p* *a 2* *p* *a 2* *p*

Ob. 1. 2. *a 2* *p* *a 2* *p* *a 2* *p*

Cl. 1. 2. *fpp* *espr.* *f* *espr.* *fpp* *f* *fpp* *f*

Bscl. *pp* *fpp* *p* *fpp* *p* *fpp* *f*

Fgtt. 1. 2. *f* *a 2* *f*

Cntfgtt. *p* *p* *f*

Hr. 1. 2. 3. 4. *f espr.* *f* *f espr.* *f*

I. Hrf. *mf* *6* *mf* *6* *mf* *6* *mf* *6*

II. Hrf. *mf* *6* *mf* *6* *mf* *6* *mf* *6*

Ve I. *cresc.*

Ve II. *div. alle*

Bf. *am Steg* *nat.* *am Steg* *nat.* *am Steg* *nat.* *am Steg* *nat.*

Vell. *f espr.* *f* *f* *f*

C. B. *f espr.* *f* *f* *f*

sf *pizz.* *sf* *sf* *cresc.*

Vorwärts

3

cresc.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

I. Trp.

Pos. 1. 2. 3.

Pk.

Vorwärts

cresc.

Ve I.

Ve II.

Br.

Vel.

C. B.

3

cresc.

4

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Ontfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Triang.

Pk.

II. Hrf.

Ve I.

Ve II.

Bf.

Veil.

C.B.

4

Im Zeitmaß zurückhaltend

rit. (♩)

Picc. *mf* *mf* *pp*

Fl. 1. 2. *mf* *f* *mf* *pp*

Ob. 1. 2. *mf* *f* *mf* *pp*

Cl. 1. 2. *mf* *f* *mf* *pp* *a2* *p* *I. Solo. mf molto espr.* *sfz* *mp sub.*

Bscl. *mf* *f* *mf* *pp* *mp*

Fgtt. 1. 2. *mf* *f* *mf* *pp* *pp* *Solo.* *f*

Cntfgtt. *mf* *f* *mf* *pp* *I.* *p* *sfz* *pp*

Hr. 1. 2. 3. 4. *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Trp. 1. 2. *f* *pp* *pp* *pp*

Triangl. *pp* *pp* *pp* *pp*

Pk. *f* *pp* *pp* *pp*

Celesta. *pp* *pp* *pp* *pp*

I. Hrf. *pp* *pp* *pp* *pp* *p (Flageolet)*

II. Hrf. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

5 Solo. *mf* *f* *mf* *subito p* *pp* *p*

ve I. *mf* *f* *mf* *subito p* *pp* *p*

Tutti. *mf* *f* *mf* *subito p* *pp* *p*

4 Solo. *mf* *f* *mf* *subito p* *pp* *a2 pizz.* *mp* *sempre p*

ve II. *mf* *f* *mf* *subito p* *pp* *a2 pizz.* *mp* *sempre p*

Tutti. *mf* *f* *mf* *subito p* *pp* *pizz.* *mp* *sempre p*

Solo. Bf. *mf* *f* *mf* *pp* *pp* *pizz.* *pp* *sempre p*

Tutti. *mf* *f* *mf* *pp* *pp* *pizz.* *pp* *sempre p*

Solo. Vcll. *mf* *f* *mf* *pp* *pp* *pizz.* *pp* *sempre p*

Tutti. *mf* *f* *mf* *pp* *pp* *pizz.* *pp* *sempre p*

C.B. *mf* *f* *mf* *pp* *pp* *pizz.* *pp* *sempre p*

6

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Fggt. 1. 2.

Hr. 1. 2. 3. 4.

I.Hrf.

II.Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

p

pp

mf

mf molto espress.

p

mp

(Offen)

mp

mf espress.

molto espress.

espress.

espress.

p

arco

mf espress.

espress.

arco

arco

arco

mf espress.

arco

deutlich gesungen

6

poco rit. , Noch zurückhaltender (♩)

Picc. *pp*

Fl. 1. Solo. *espress. mp* *pp*

Fl. 2. *pp* *pp*

Bscl. *ppp*

Fggt. 1. *ppp* *ppp* *ppp*

Fggt. 2. *ppp* *ppp* *ppp*

Hr. 1. Solo. *espress. mf* *p*

Hr. 3. *p*

I.Hrf. *pp* *p* *pp* *p*

poco rit. , Noch zurückhaltender (♩)

ve I. *mp molto espress.*

ve II. *con Sordini p* *2 P. pp*

Bf. *con Sordini pp* *2 P. pizz. p* *arco pp* *pizz. p* *arco pp*

Vcll. *pp* *pizz. (weich) p* *pizz. (weich) p*

C.B. *pp* *pizz. p* *pizz. (weich) p*

10 Tempo I *)

sehr zart poco rit. - - - a tempo

Picc. *ppp*

Fl. 1. 2. *ppp* *pp* *mp espress.* *sehr zart* *ppp* *pp*

Ob. 1. 2. *ppp*

Cl. 1. 2. *ppp* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Bscl. *ppp*

Fggt. 1. 2. *mf* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Ontfggt. *ppp*

Hr. 1. 2. 3. 4. *ppp*

Glockspl. *ppp sehr zart*

Pk. *ppp*

Celesta. *stets portamento* *pp*

I.Hrf. *stets portamento* *mp zart*

II.Hrf. *p* *3* *p*

ve I. *ppp pizz.* *mp espress.* *poco rit.* *a tempo* *mp espress.*

ve II. *ppp pizz.* *arco* *Sordinen auf!* *pp* *arco*

Bf. *pp* *mp* *pp* *mp*

Vcll. *mf hervortretend* *mf espress.*

C.B. *pp* *pp*

*) Die Bezeichnung „Tempo I“ bezieht sich stets auf das Anfangstempo des betreffenden Satzes
29800

poco rit. - - - a tempo

1. Fl. *pp* *tr* *mp*

2. Fl. *pp* *tr* *mp*

1. Cl. *mp* (*wetch*) *p molto espress.*

2. Cl. *mp* (*wetch*) *p molto espress.*

Bscl. *mp* *mp*

1. Fgtt. *mp* *mp*

2. Fgtt. *mp* *mp*

Cntfgtt. *mp* *mp* *mp*

1. Hr. *mf* *p*

2. Hr. *p*

3. Hr. *p*

4. Hr. *p*

I.Hrf. *f* *gliss.* *p*

II.Hrf. *sf* *sf* *sf*

poco rit. - - - a tempo

ve I. *mf molto espress.* *arco*

ve II. *mp* *arco*

Bf. *Sordinen auf!* *f molto espress.*

Vcll. *pizz.* *Sordinen auf!* *arco* *pp*

C.B. *arco* *pizz.* *arco* *pp*

11

poco rit. - - - a tempo

Fl. 1. *pp* *triumm* *mp*

Fl. 2. *pp* *triumm* *mp*

Cl. 1. II. *mp* *a2* *(weich)* *p molto espress.*

Bscl. *mp* *mp*

Fgtt. 1. *mp* *mp*

Fgtt. 2. *mp* *mp*

Cntfgtt. *mp* *f espress.* *mp* *mp*

Hr. 1. *p*

Hr. 2. *p*

Hr. 3. *p*

Hr. 4. *p*

I.Hrf. *f* *3* *3* *3* *f* *3* *3* *3*

II.Hrf. *f* *f* *f*

poco rit. - - - a tempo

ve I. *mf molto espress.* *Sordinen auf!* *mf*

ve II. *mp* *mp* *mf* *mf*

Bf. *mp pizz.* *divisi* *unis.* *f molto espress.* *mf*

Vcll. *p* *p* *arco* *pp* *arco* *mf*

C.B. *mp* *p pizz.* *pp* *arco* *mf*

11

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triangl.

kl.Tr.

Pk.

I.Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

pp, *fpp*, *p*, *sf*, *pp*, *mf*, *mf* hervortretend

poco accel.

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

Ob. 1. 2. *f* *pp* *f* *ff*

Cl. 1. 2. *f* *pp* *f* *ff*

Bscl. *ff* Solo.

Fggt. 1. 2.

Cntfggt.

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

Trp. 1. 2. 3. *f* *ff*

Pos. 3.

Pk. *f*

ve I. *mf* *arco* *mf* *mf* *Sordinen ab!*

ve II. *mf* *mf pizz.* *arco* *mf* *mf* *Sordinen ab!*

Bf. *mf* *mf* *arco* *mf* *mf* *Sordinen ab!*

Vcll. *mf* *mf* *arco* *pizz.* *arco* *ff* *arco* *ff*

C.B. *mf* *mf* *arco* *ff*

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Bscl.

1. Fggt.

2. Fggt.

1. Cntfggt.

2. Cntfggt.

3. Hr.

4. Hr.

1. Trp.

2. Trp.

3. Trp.

ve I.

ve II.

Br.

Vcll.

C.B.

Solo

(schrill)

a 2

Solo.

a 2

mit Dämpfer

Dämpfer rasch ab!

offen

offen

am Frosch

(nat.)

am Frosch

(nat.)

am Frosch

(nat.)

am Frosch

(nat.)

am Frosch

(nat.)

am Frosch

div.

unis.

(nat.)

(nat.)

sempre accel. rit.(d.)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

ff hervortretend

ff hervortretend

sempre accel. rit.(d.)

ve I.

ve II.

B^c

Vcll.

C.B.

(alle)

(alle)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Baßtuba.

Triangl.

Pk.

Celesta.

I.Hrf.

II.Hrf.

ve I. (Doppelgriff.)

ve II. (Doppelgriff.)

Br.

Vcll.

C.B.

(stets portamento)

so stark als möglich

molto ritard.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Baßtuba.

Triangl.

Pk.

Celesta.

I.Hrf.

II.Hrf.

ve I.

ve II.

Br.

Vcll.

C.B.

gut stimmen!

sf

sf pizz.

sf pizz.

sf pizz.

sf

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtuba.

Triangl.

Becken.

Pk.

Celesta.

I.Hrf. *so stark als möglich*

II.Hrf.

ve I.

ve II.

Br.

Vcll.

C.B.

Tempo I (♩) (Nicht schleppen)

arco.

arco.

arco.

17

subito a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Pk.

Celesta.

I.Hrf.

II.Hrf.

(Solo mit einer Hand)

pp (gliss.)

mf

subito a tempo

veI.

veII.

Br.

Vcll.

C.B.

(nat.)

(nat.)

(natürlich) pizz.

pizz.

arco

f espress.

arco

sfz

17 mp

Picc.

Fl. 1.
2.

Cl. 1.
2.

Bscl.

Fgtt. 1.
2.

Entfgtt.

Hr. 1.
2.

I.Hrf.

ve I.

ve II.

Br

Vcll.

C.B.

p

mf

mf espr.

div.

mp

pizz.

arco

mp

mp

19 Etwas bewegter

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

I.Trp.

Pos. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Br.

Vcll.

C.B.

f

mf

ff

gliss.

unis.

Etwas bewegter

19 *ff*

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

- Picc. (Piccolo)
- Fl. 1. 2. (Flutes)
- Ob. 1. 2. (Oboes)
- Cl. 1. 2. (Clarinets)
- Bscl. (Bassoon)
- Fgtt. 1. 2. (Fagott)
- Cntfgtt. (Contrabassoon)
- Hr. 1. 2. 3. 4. (Horns)
- Trp. 1. 2. (Trumpets)
- Pk. (Percussion, with 'tom tom tom' markings)
- ve I. (Violin I)
- ve II. (Violin II)
- Br. (Viola)
- Vcll. (Cello)
- C.B. (Double Bass)

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) across various staves. The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

21

poco rit. . . .

Solo.

I.

Noch zurückhaltender(♩)

Fl. 1. 2. *mp espress.*

Ob. 1. 2. *mf espress.*

Cl. 1. 2. *mf espress.*

Bscl. *ppp*

Fggt. 1. 2. *ppp*

Hr. 1. 2. *Solo. mf espress.*

3. 4. *p*

I.Hrf. *pp*

deutlich gesungen

ve I. *molto espress. espress. espress. poco rit. . . . Noch zurückhaltender(♩) mp molto espress.*

ve II. *molto espress. espress. espress. con sordini p pp 2 P. pizz. 2 P. p*

Br. *pp con sordini 2 P. p*

Vcll. *pp pizz. (weich) p*

C.B. *pp pizz. (weich) p*

21

1. Fl. *p* *pp* *mf*

2. Fl. *p* *pp* *mf*

1. Ob. *mp* *pp* *mp*

2. Ob. *mp* *pp* *mp*

1. Cl. *p* *p* *p*

2. Cl. *p* *p* *p*

Bscel. *p* *pp* *p* *mp*

1. Fggt. *p* *pp* *p*

2. Fggt. *p* *pp* *p*

Cntfgtt. *pp* *pp* *pp*

1. Hr. *gest.* *p* *offen* *mp* *mp* *espress.* *mp*

2. Hr. *gest.* *p* *offen* *mp* *mp*

3. Hr. *gest.* *p* *offen* *mp* *mp*

Triang. *pp* *pp*

Kl. Tr. *pp* *pp*

I. Hrf. *sf*

II. Hrf. *sf*

ve I. *mp* *mp* *mf* *espress.*

ve II. *pizz.* *arco* *pizz.* *arco* *mf* *espress.*

Br. *sf* *p* *sf* *p* *mf* *Sordinen ab.*

Vcll. *sf* *p* *sf* *p* *p* *arco*

C.B. *sf* *p* *sf* *p* *p* *pizz.*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Eggt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Bstba

Pk.

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Vcll

C. B.

29800

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

- Fl.** (Flute): (kaum hörbar) *ppp*
- Cl.** (Clarinet): *pp*, *ppp*
- Bscl.** (Bassoon): *ppp*
- Fgtt.** (Fagott): *ppp*
- Cntfgtt.** (Cellofagott): *ppp*
- Hr.** (Horn): *p*
- Trp.** (Trumpet): *fp*
- Pk.** (Percussion): *p*
- I. Hrf.** (I. Harfe): *p*
- II. Hrf.** (II. Harfe): *p*
- Ve I.** (Viola I): *arco*, *mf molto espress.*
- Ve II.** (Viola II): *weich*, *p*, *nat.*
- Br.** (Brass): *mf molto espress.*, *nat.*
- Vcll.** (Violoncello): *pizz.*, *p weich*
- C. B.** (Cembalo): *p*

accel. -

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *ppp*

Cl. 2 *p*

Bscl. *ppp*

Fgtt. 1 *ppp*

Fgtt. 2 *p*

Cntfgtt. *p*

Hr. 1 *cresc.*
p molto espress.

Celesta *mf*

I. Hrf. *p*

II. Hrf. *p*

ve I. *accel.* *f* *poco a poco rit.* *cresc.* *p* *wie schwebend*

ve II. *arco* *(am Steg) pp* *arco* *(am Steg) pp*

Bf. *f* *pp(am Steg)*

Vcll. *f* *pp(am Steg)*

C. B. *p(weich)*

molto rit. (♩)

(Flutterzunge)

pp (Flutterzunge)

pp

Fl.

Cl.

Fggt.

Hr.

Trp. I.

Pos.

Celesta.

I. Hrf.

II. Hrf.

ve I.

ve II.

Br.

Vcll.

C. B.

cresc.
p molto espress.

mf

p

molto rit. (♩)

p

(nat.)

p

(nat.)

(am Steg)

p

(am Steg)

fp

arco (non div.)

p (weich)

poco rit. a tempo poco rit. a tempo poco rit a tempo

Picc.

Fl. 1. 2. (Flutterzunge) *p* *sehr zart*

Ob. 1. 2. *pp sehr zart*

Cl. 1. 2. *ppp sehr zart*

Bscl. *pp* *ppp* *ppp* *ppp*

Fgtt. 1. 2. *ppp* *ppp* *ppp* *ppp*

Cntfgtt. *ppp* *ppp* *ppp* *ppp*

Hr. 1. 2. 3. 4. *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Glckspl. *ppp sehr zart* *ppp* *ppp sehr zart*

Pk. *ppp* *ppp* *ppp*

Celesta.

I. Hrf. (nat.) *mp* *p* *p*

II. Hrf. *p staccato, abgedämpft* *staccato p* *p* *p*

Ve I. *consordini 3 Solo Viol. I. arco* *mp sehr zart* *pp (zurücktretend)* *Sordinen ab.*

Ve II. *consordini 3 Solo Viol. II. arco* *mp sehr zart* *pp* *Sordinen ab.*

Bf. *arco* *Tutti consord. mp espress.* *Sordinen ab.*

Vcll. (div.) *p* *pizz. p* *p*

C.B. *pizz. p* *(nondiv)* *p*

1

2

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triang.

Pk.

I. Hrf.

II. Hrf.

Ve I. *div. unis.*

Ve II. *div.*

Bf.

Vell.

C.B. *div.*

1

2

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 2. 3.

Pk.

VeI.

VeII.

Bf.

Vell.

C.B.

ff, *mf*, *f*, *gest.*, *offen*, *div.*, *unis.*

a2

I.

tr.

4

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgt.

Hr. 1. 3. 2. 4.

Trp. 1. 3.

Pos. 1. 2. 3.

Pk.

Ve I.

Ve II.

Br.

Vcll.

C.B.

4

This page of a musical score, numbered 52, contains the orchestral parts for measures 5 and 6. The instruments listed on the left are:

- Picc.
- Fl. 1. 2.
- Ob. 1. 2.
- Cl. 1. 2.
- Bscl. 1. 2.
- Eggt.
- Cntfgtt.
- Hr. 1. 3. 2. 4.
- Trp. 1. 2. 3.
- Pos. 1. 2. 3.
- Pk.
- Ve I.
- Ve II.
- Br.
- Vell.
- C.B.

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *ff* (fortissimo) and *f* (forte). Rehearsal marks '5' and '6' are placed above the Piccolo and Horn parts respectively. The bottom of the page also contains rehearsal marks '5' and '6'.

Picc. *Solo* *ff* *Solo* *ff*
 Fl. 1. *a2* *tr*
 Fl. 2. *a2* *tr*
 Ob. 1. *a2* *tr*
 Ob. 2. *ff* *tr*
 Cl. 1.
 Cl. 2.
 Bscel.
 Fgtt. 1.
 Fgtt. 2.
 Cntfgtt.
 Hr. 1. *a2* *ff*
 Hr. 2. *a2* *ff*
 Hr. 3. *ff*
 Hr. 4. *ff*
 Trp. 1. *I.*
 Trp. 2.
 Trp. 3.
 Triang. *Sf*
 Pk. *ff*
 I.Hrf. *ff*
 II.Hrf. *ff*
 Ve I. *ff* *sul D* *sul G*
 Ve II. *ff*
 Bf. *arco* *ff*
 Vell. *arco* *ff*
 C.B. *arco* *ff*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

I.Hrf.

II.Hrf.

ve I.

ve II.

Bf.

Vell.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

I.Hrt.

II.Hrf.

Ve I.

Ve II.

B.

Vell.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Pk. Solo

I.Hrf.

II.Hrf.

VeI.

VeII.

Bf.

Vcll.

C.B. pizz.

Ritard.

Picc. *sf*

Fl. 1. *sf* *mp* *mp*

Fl. 2. *sf* *mp* *mp*

Ob. 1. *sf* *a 2* *f (hervortretend)*

Ob. 2. *sf* *mp* *f*

Cl. 1. *sf* *mp* *fp*

Cl. 2. *sf* *mp* *fp*

Bscl. *sf* *mp* *fp*

Fggt. 1. *sf* *mp* *fp*

Fggt. 2. *sf* *mp* *fp*

Hr. 1. *fp* I. *p*

Hr. 2. *fp* II. *p*

Hr. 3. *fp* *p*

Hr. 4. *fp* *p*

Trp. 1. *fp*

Trp. 2. *fp*

Trp. 3. *fp*

Pos. 1. *fp* *pp*

Pos. 2. *fp* *pp*

Pos. 3. *fp* *pp*

Pk. *pp* (mit Schwammschlägel)

Ve I. *fp* *pizz.* *ff marc.* *Ritard.* *con sordini arco* *pp*

Ve II. *fp* *pizz.* *ff marc.* *ff marc.* *con sordini arco* *pp*

Br. *fp* *pizz.* *ff marc.* *ff marc.* *con sordini*

Vcll. *fp* *pizz.* *ff marc.* *con sordini*

C.B. *fp* *pizz.* *ff marc.*

13 Etwas zurückhaltend

Picc. *pp*

Fl. 1. 2. *pp*

Bscl. *pp* *pp*

Fggt. 1. 2. *pp* *pp*

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

Becken. *ppp* a 2 (nachklingen lassen)

Pk. *pp* *pp* *pp*

I.Hrf. *pp*

II.Hrf. *p* *p*

Etwas zurückhaltend

Ve I. (am Steg)

Ve II. arco (am Steg) *pp* *pp* nat.

Solo Bf. *mf espr.* pizz.

Tutti Bf. *p*

Solo Vcll. arco *mf espr.* pizz.

Tutti Vcll. *p* pizz.

C.B. *p* *p* *p* *p*

14

Picc. *pp*

Fl. 1. 2. *pp*

Bscl. *pp*

Fgtt. 1. 2. *pp*

Becken. *ppp*
a 2 (nachklingen lassen)

Pk. *pp*

I.Hrf. *pp*

II.Hrf. *p*

Ve I. (am Steg)

Ve II. (am Steg)

Solo *mf espr.*

Tutti *p*

Solo *mf espr.*

Tutti *p*

C.B. *p*

14

17

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

I.Horn.

I.Trp.

Pk.

I.Hrf.

II.Hrf.

Solo Ve

Ve I.

Ve II.

Bf.

Vell.

C.B.

18

accel. . . .

a2

p

Solo

mf

gliss. nur mit einer Hand

pp

Sordinen ab!

mp

mp

mp

p

p

p

17

18

Tempo I

Picc. Solo

Fl. 1. 2.

Ob. 1. 2. Solo

Cl. 1. 2. Solo

Bscl. Solo

Fgtt. 1. 2. Solo

Hr. 1. 4.

I. Trp. offen

Pk. Solo

Tempo I

VeI. pizz. arco pizz.

VeII. pizz. arco pizz.

Bf. arco (col legno) pizz. arco pizz.

Vcll. pizz. arco pizz.

C.B. arco (col legno)

19

Picc.

Fl. 1. 2.

Ob. 1. 2. a 2

Cl. 1. 2. a 2 Solo

Bscl.

Fgtt. 1. 2.

Hr. 1. 2. I. I.I. (gest.) +
3. 4. IV. III. III. (gest.) +

Trp. 1. 2. mit Dämpfer
3. mit Dämpfer

Triang.

Pk.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

20

19

20

* stets mit abwechselnden Fingern zu spielen.

Picc. *ff* *ff* *ff* *ff* *p*
 Fl. 1. *ff* *ff* *ff* *ff* *p*
 Fl. 2. *ff* *ff* *ff* *ff* *p*
 Ob. 1. *ff* *ff* *ff* *ff* *p*
 Ob. 2. *ff* *ff* *ff* *ff* *p*
 Cl. 1. *ff* *ff* *ff* *ff* *p*
 Cl. 2. *ff* *ff* *ff* *ff* *p*
 Bssl. *ff* *ff* *ff* *ff* *mp*
 Fggt. 1. *ff* *ff* *ff* *ff* *mp*
 Fggt. 2. *ff* *ff* *ff* *ff* *mp*
 Cntfggt. *ff* *ff* *ff* *ff* *mp*
 Hr. 1. (gest.) *ff* *ff* *ff* *ff* *mp*
 Hr. 2. (gest.) *ff* *ff* *ff* *ff* *mp*
 Hr. 3. (gest.) *ff* *ff* *ff* *ff* *mp*
 Hr. 4. *ff* *ff* *ff* *ff* *mp*
 Trp. 1. *ff* *ff* *ff* *ff* *mp*
 Trp. 2. *ff* *ff* *ff* *ff* *mp*
 Trp. 3. *ff* *ff* *ff* *ff* *mp*
 Triang. *ff* *ff* *ff* *ff* *mp*
 Pk. *ff* *ff* *ff* *ff* *mp*
 ve I. *ff* *ff* *ff* *ff* *arco* *p*
 ve II. *ff* *ff* *ff* *ff* *arco* *p*
 Bf. *ff* *ff* *ff* *ff* *div. arco* *p*
 Vell. *ff* *ff* *ff* *ff* *arco* *mp*
 C.B. *ff* *ff* *ff* *ff* *arco* *mp*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Ontfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

VeI.

VeII.

Br.

Vell.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

Ve I.

Ve II.

Bf.

Vell.

C.B.

30

31

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

I.Hrf.

Ve I.

Ve II.

B.

Vcll.

C.B.

30

31

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Br.

Vcll.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf.

Veil.

C.B.

35

Trio

Viel langsamer

36

I. Fl.

Cl. 1. *mp*

Cl. 2. *mp*

Bscl. *mp*

Eggt. 1. *mf espress.*

Eggt. 2. *mf espress.*

Contggt. *p*

I. Horn. *mf molto espress.*

Trp. 2. *p (sehr weich)*

Pos. 1. 2. 3.

I. Hrf. *p*

Viel langsamer

Ve I. *mf molto espress.*

Ve II. *mp*

Br. *mf molto espress.*

Vcll. *mf espress.*

C. B. *mf espress.*

35

Trio

36

1. Cl. *p* *espress.*

2. Cl. *p*

Bscl. *p*

1. Fgtt. *p* *espress.*

2. Fgtt. *p* *espress.*

Cntfgtt. *p*

1. Hr. *mf*

2. Hr. *mf*

3. Hr. *mf*

4. Hr. *mf*

I. Trp. *mp* *espress.*

III. Pos. *p* *espress.*

I. Hrf. *p*

Ve I. *mf* *espress.*

Ve II. *mp*


Br. *mf* *espress.*

Vcll. *mf* *espress.*

C.B. *pizz.* *mp*

I. Ob.
 Cl. 1.
 Cl. 2.
 Bscel.
 Fggt. 1.
 Fggt. 2.
 Cntfggt.
 Hr. 3.
 Hr. 4.
 I. Trp.
 III. Pos.
 I. Hrf.
 Ve I.
 Ve II.
 Br
 Vell.
 C. B.

mf Solo *p*
p *espress.*
p
espress.
p
p
mp espress.
mp espress.
p
mf espress.
p espress.
mp
mf
mf
mf
mf
mf
mf
pizz. (weich) p
pizz. (weich) p
pizz. (weich) p

[Dieselben 

Ob. 1. *f espress.*

Ob. 2. *f espress.*

Cl. 1. Solo *p mp espress. espr. mf molto espress.*

Cl. 2. *mp espr. mf molto espress.*

Bscl. *mp mp*

Fgtt. 1. *mp espress. mf*

Fgtt. 2. *mp*

Cntfgtt. *mp*


Hr. 1. *p espress. mf molto espress.*

Hr. 2. *p espress.*

Hr. 3. *f molto espress.*

I. Trp. *mp espress.*

I. Hrf. *mp*

[Dieselben 

Ve I. *mp espress. mf molto espress.*

Ve II. *p mp espress. mf molto espress.*

Bf. *mf molto espress. mf espress. mp*

Vcll. *arco mf molto espress. mf espress. mf espress. mf espress.*

C.B. *p*

41

[Dieselben]

42

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Ontfgt.

Hr. 1. 3. 4.

Trp. 1. 2.

p *mp* *f* *espress.* *mf* *mp* *f* *espress.* *mp* *espress.* *mp* *espress.*

I.Hrf.

mf

[Dieselben]

Ve I.

Ve II.

Bf.

Vcll.

C.B.

f *molto espress.* *f* *p* *f* *molto espress.* *f* *p* *f* *molto espress.* *f* *p* *f* *molto espress.* *f* *p* *f* *molto espress.*

pizz. *arco* *p* *f* *arco* *p* *f*

41

42

Poco rit. **44** [Dieselben] a tempo

Fl. 1. 2. *p* *mf* *f*

Ob. 1. 2. *mp* *espress.*

Cl. 1. 2. *f* *espress.*

Bscl. *f*

Fgtt. 1. 2. *f* *espress.*

Cntfgtt. *f*

Hr. 1. 3. *mf* *espress.* *Solo (hervortretend)* *f* *espress.* *sfz* *espr.*

I. Trp. *mf* *molto espress.* *f*

I. Hrf. *ff*

Poco rit. **44** [Dieselben] a tempo

Ve I. *f* *ff* *molto*

Ve II. *f* *espress.*

Bf. *f* *espress.* *ff* *molto*

Vcll. *ff* *(hervortretend)* *pizz.* *ff* *arco* *f* *espress.* *arco*

C.B. *f*

Poco rit. a tempo 45 [Dieselben 

Fl. 1. 2. *p* *3*

Cl. 1. 2. *f* *fespress.*

Bscl. *f*

Fgtt. 1. 2. *f* *fespress.*

Ontfgtt. *f*

Hr. 1. 3. *fespress.* *mf* *fespress.* *sfz* *fespr*

I. Trp. *f*

I. Hrf. *ff*

Poco rit. a tempo 45 [Dieselben 

Ve I. *espress.* *fespress.* *ffmolto*

Ve II. *fespress.* *fespress.*

B^r. *espress.* *f* *fespress.* *ffmolto*

Vcll. *ffmolto espress.* *pizz.* *arco* *ff* *fespress.*

C. B. *pizz.* *arco*

Poco rit. a tempo Poco rit. a tempo

47 *ff* sempre

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3. 4.

Poco rit. a tempo Poco rit. a tempo

ff sempre

Ve I. *espress.* *ff* *molto espress.*

Ve II.

Bf. *espress.* *ff* *molto espress.*

Vcll.

C.B.

vorwärts

48

Ritard.

49 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Br.

Vcll.

C.B.

48

49

Molto agitato, rasch und feurig (♩ = 120)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Trgl.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Br.

Vcll.

C. B.

1 NB. Die folgenden Repetitionsziffern 1 - 12 entsprechen den Ziffern in den Stimmen, in denen das Scherzo nur einmal gedruckt steht. Die Coda trägt No 52.

2

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Picc., Fl. 1. 2., Ob. 1. 2., Cl. 1. 2., Bscel., Fggt. 1. 2., Cntfggt., Hr. 1. 2. 3. 4., Trp. 1. 2. 3., Pos. 1. 2. 3., Triang., Pk., I. Hrf., II. Hrf., VeI., VeII., Bf., Vcll., and C.B. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. It features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *div.* (divisi). There are also performance instructions like *tr.* (trill) and *unis.* (unison). The score is divided into two main sections, marked with the numbers 1 and 2 in boxes at the bottom. The first section (1) spans from the beginning to approximately the middle of the page, and the second section (2) spans from the middle to the end. The page number 29800 is located at the bottom center.

1

2

3

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

Ve. I.

Ve. II.

Bf.

Vcll.

C. B.

ff, *mf*, *f*, *a2*, *gest. +*, *offen*, *div.*, *unis.*

3

4

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Ontfggt.

Hr. 1. 3. 2. 4.

Trp. 1. 3.

Pos. 1. 2. 3.

Pk.

veI.

veII. unis.

Bf.

Vcll.

C.B.

4

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

- Picc.** (Piccolo)
- Fl.** 1. and 2. (Flutes)
- Ob.** 1. and 2. (Oboes)
- Cl.** 1. and 2. (Clarinets)
- Bscl.** 1. and 2. (Bassoons)
- Fggt.** (Fagott - Bassoon)
- Cntfggt.** (Contrabassoon)
- Hr.** 1., 2., 3., and 4. (Horns)
- Trp.** 1., 2., and 3. (Trumpets)
- Pos.** 1., 2., and 3. (Trombones)
- Pk.** (Percussion)
- Ve I.** (Violins I)
- Ve II.** (Violins II)
- Br.** (Brass)
- Veil.** (Viola)
- C.B.** (Cello/Double Bass)

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). Rehearsal marks '5' and '6' are placed above and below the score. The page number '93' is in the top right corner.

7

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Entfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triang.

Pk.

I.Hrf.

II.Hrf.

veI.

veII.

Br.

Vcll.

C.B.

Solo

1. Solo

ff

mf

mf(lang)

pizz.

arco

div

alle

7

8

Picc. Solo *ff* *sf* Solo *ff* *sf*

Fl. 1. 2. *a2* *tr* *ff* *a2* *tr* *ff* *a2* *tr* *ff*

Ob. 1. 2. *tr* *ff* *a2* *tr* *ff* *tr* *ff*

Cl. 1. 2. *tr* *ff* *tr* *ff* *tr* *ff*

Bscl. *tr* *ff* *tr* *ff* *tr* *ff*

Fgtt. 1. 2. *tr* *ff* *tr* *ff* *tr* *ff*

Cntfgtt. *tr* *ff* *tr* *ff* *tr* *ff*

Hr. 1. 2. 3. 4. *a2* *tr* *ff* *a2* *tr* *ff* *a2* *tr* *ff*

Trp. 1. 2. 3. *tr* *ff* *tr* *ff* *tr* *ff*

Triang. *tr* *ff* *tr* *ff* *tr* *ff*

Pk. *tr* *ff* *tr* *ff* *tr* *ff*

I.Hrf. *tr* *ff* *tr* *ff* *tr* *ff*

II.Hrf. *tr* *ff* *tr* *ff* *tr* *ff*

ve I. *tr* *ff* *tr* *ff* *tr* *ff* *sul D* *sul G*

ve II. *tr* *ff* *tr* *ff* *tr* *ff* *sul D* *sul G*

Bf. *tr* *ff* *tr* *ff* *tr* *ff* *arco* *arco*

Vcll. *tr* *ff* *tr* *ff* *tr* *ff* *arco* *arco*

C.B. *tr* *ff* *tr* *ff* *tr* *ff* *arco* *arco*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

I.Hrf.

II.Hrf.

ve I.

ve II.

Bf.

Vell.

C.B.

11

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Br.

Vell.

C.B.

11

12 Ritard.

Picc.
 Fl. 1.
 Fl. 2.
 Ob. 1.
 Ob. 2.
 Cl. 1.
 Cl. 2.
 Bsscl.
 Fgtt. 1.
 Fgtt. 2.
 Cntfgtt.
 Hr. 1.
 Hr. 2.
 Hr. 3.
 Hr. 4.
 Trp. 1.
 Trp. 2.
 Trp. 3.
 Pos. 1.
 Pos. 2.
 Pos. 3.
 Pk.
 Ve I.
 Ve II.
 Br.
 Vell.
 C.B.

ff, *f*, *mp*, *fp*, *f marc.*, *mf marc.*, *pizz.*, *Ritard.*

12 f marc.

52 Coda
Etwas langsamer

53

I. Fl.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Etwas langsamer

ve I.

ve II.

Bf.

Vcll.

52 Coda

53

Poco accel.

Tempo I

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Triangl.

I. Hrf.

II. Hrf.

Poco accel.

Tempo I

Ve I.

Ve II.

Bf.

Vcll.

C.B.

Picc.
Fl. 1. 2.
Ob. 1. 2.
Cl. 1. 2.
Bscel.
Fggt. 1. 2.
Cntfggt.
Hr. 1. 2. 3. 4.
Trp. 1. 2. 3.
Pos. 1. 2. 3.
Triangl.
Pk.
I. Hrf.
II. Hrf.
Ve I.
Ve II.
Bf.
Vcll.
C.B.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, and Contrabassoon. The brass section includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), and Trombones (1, 2, 3). The percussion section includes Triangle and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, dynamic markings such as *sf* (sforzando), and articulation marks like accents and slurs. The woodwinds and strings play sustained notes with various articulations, while the brass section has more rhythmic and dynamic activity. The strings play a steady accompaniment with some melodic lines. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

III

Molto andante (träumerisch) (♩=56)

3 Flöten
 Engl. Horn
 2 Clarinetten in B
 Baßclarinette in B
 2 Fagotte
 Contrafagott
 Pauke
 Glockenspiel
 Celesta
 I. Harfe
 II. Harfe
 Becken

Molto andante (träumerisch) (♩=56)

Violinen I
 4 div.
 Violinen II
 4 div.
 Bratschen
 4 div.
 Violoncelle
 4 div.
 Contrabäße

1

Fl. 1. *pp* *sempreppp sehr zart*

Fl. 2. *pp* *sempreppp sehr zart*

Fl. 3. *pp* *sempreppp sehr zart*

Engl.H. *mp espress.*

Cl. 1. *pp sehr zart*

Cl. 2. *pp sehr zart*

Bscl. *pp sehr zart*

Fgtt. 1. *pp sehr zart*

Fgtt. 2. *pp sehr zart*

I. Harfe *p* *dolcissimo mf*

II. Harfe *pp abgedämpft* *stacc.* *gew.* *pp stacc. abgedämpft* *gew.*

Ve I. *pp* *con sordini* *mf molto espress.*

Ve II. *pp* *mf molto espress.*

Br. *mf molto espress.*

1. Solo *espress.* *Tutti pizz.*

2. Solo *Tutti pizz.*

3. Solo *Tutti pizz.*

4. Solo *Tutti pizz.*

C.B. *p*

1

1. Fl. 1. 2. 3. Engl. H. Cl. 1. 2. Bscel. Fggt. 1. 2. I. Harfe II. Harfe Ve I. Ve II. Br. 4 Solo Vcll. die übrig. C.B.

div. arco. unis. mp
div. arco unis. mp
arco div. mp
con sord. div. mp

p

The musical score is arranged in systems. The top system includes woodwinds (Flutes 1, 2, 3; English Horn; Clarinets 1, 2; Bassoon; and Fagots 1, 2). The middle system features harps (I and II). The bottom system includes strings (Violins I and II; Brass; Solo Violoncello; Violins; and Cello/Double Bass). The score contains various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *mp*. Performance instructions like *div.*, *arco*, and *unis.* are present for the string parts.

2

1. Fl. 2. Fl. 3. Fl. nimmt Picc. *pp* *sempre pp*

1. Cl. 2. Cl. *pp*

Bsc. *pp*

Fggt. 1. 2. *pp* mit Dämpfer *pp*

1. Trp. *pppp sempre*

3 Pos. *ppp*

Glockensp. *ppp*

Celesta *f*

I. Harfe *p* *f*

II. Harfe *p* *mp*

Solo Ve I. *pp* am Griffbrett

Tutti Ve I. *p poco marc.* arco am Griffbrett

Ve II. *pp* am Griffbrett

Bf. *p poco marc.* am Griffbrett

Vcll. 1. Solo *mp espress.* *pp* pizz.

3 Solo *p* pizz.

die übrigen *p* pizz.

C.B. *pp* *p* pizz.

2

Più mosso

3

poco rit.

Tempo I

Picc.

1.

Fl.

2.

I. Ob.

Engl. H.

1.

Cl.

2.

Bscl.

1.

Fgtt.

2.

Cntfgtt.

Solo

1.

3.

Hr.

2.

4.

Triang.

I. Harfe

II. Harfe

hart

mf

p

(mit einer Hand)

pp gliss.

Più mosso

poco rit.

Tempo I

Tutti pizz. nat.

Ve I.

div. pizz. nat.

Ve II.

div. pizz. nat.

senza sord. pizz. nat.

BR

I. Hälfte senza sord. pizz. nat.

Vcll.

Tutti div.

II. Hälfte con sord. pizz. nat.

C. B.

1.2.3. Pult

3fach div. pizz.

die übrigen div. arco 3

mf

arco

mf molto espr.

2 div. arco

mf molto espr.

pizz.

pp

p

3

nimmt wieder 3.Fl.

Picc.

1. Fl.

2. Fl.

I. Ob.

Engl. H.

1. Cl.

2. Cl.

Bscl.

1. Fggt.

2. Fggt.

Cntfggt.

1. Hr.

2. Hr.

3. Hr.

4. Hr.

3 Trp.

3 Pos.

Triang.

I. Harfe

II. Harfe (mit einer Hand) pp gliss.

Ve I. arco mf molto espress.

3 Pulte senza sord. unis. arco mf

Ve II. die übrigen pp senza sord. unis. senza sord. mf

BR mf

Vell. I. Hälfte mf

Vell. II. Hälfte mf

C. B. mf

Engl. Horn nimmt 2. Oboe

mf molto espress.

mf espress.

fp espr.

fp espr.

fp

(offen)

p

p

Solo

mf

f molto espress.

f molto espress.

f molto espress.

f

1. Solo

3 Solo

senza sord. die übrig.

arco

4 ritard. , a tempo

1. Fl. 2.
3. Fl.
I. Ob.
1. Cl.
2. Cl.
Bocl.
Fggt. 1.
2. Fggt.
Cntfgtt.
I. Horn
I. Trp.
3 Pos.
Glockensp.
Celesta
I. Harfe
II. Harfe

Solo
ritard. con sord. Solo
pp espress. Solo
pp am Griffbrett
pp am Griffbrett
p poco marc. am Griffbrett
pp am Griffbrett
pp am Griffbrett
pp am Griffbrett
pp poco marc. am Griffbrett
pp poco marc. am Griffbrett
Solo mp espress. pp pizz.
pp pizz.
pp pizz.

4

5 Viel bewegter

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet), and percussion (Glockenspiel, Celesta, Harp). The bottom section features strings (Violin I & II, Cello, Double Bass) and a Solo Violoncello. The score is marked with dynamic levels such as *mf*, *sf*, and *pizz.* (pizzicato). A tempo change to "Viel bewegter" is indicated in the lower half of the page. The page number "5" is printed in a box at the bottom center.

Poco accel.

Ritard.

6 a tempo (wie vor dem poco accel.)

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsel.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2.

I. Trp.

sf

mf

mp

(mit Dämpfer)

(offen)

mf molto espress.

mf

Poco accel.

Ritard.

a tempo (wie vor dem poco accel.)

Ve I.

Ve II.

Br.

Vcll. (div.)

C.B.

sf

p

mf molto espress.

mf

senza sord.

arco

senza sord.

arco

senza sord.

arco

senza sord.

arco

senza sord. pizz.

pizz.

6 *mf*

7

1. 2. Fl. 3.

1. 2. Ob.

1. 2. Cl.

Bscl.

1. 2. Fgtt.

Cntfgtt.

1. 2. Hr. 3. 4.

1. 2. Trp. 3.

1. 2. 3. Pos.

Pk.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

mp, *mf*, *f*, *sf*, *arco*, *Offen*, *tr*

7

Ritard.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and strings, while the bottom section includes brass and lower strings. The woodwind section (Fl., Ob., Cl., Bssl., Eggt., Cntfggt.) features melodic lines with dynamic markings like *ff* and *sf*. The brass section (Hr., Trp., Pos., Pk.) provides harmonic support with *mp* dynamics and includes a *tr.* (trumpet) marking. The string section (Vcl. I, Vcl. II, Br., Vcl., C.B.) features a dense texture with *ff* dynamics and includes a *tr.* marking. The score is marked with *Ritard.* (Ritardando) at the top and bottom. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

a tempo 8 Ritard.

Fl. 1. 2. 3.
 Ob. 1. 2.
 Cl. 1. 2.
 Bsc.
 Fggt. 1. 2.
 Cntfggt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Pos. 1. 2. 3.
 Pk.
 Ve I.
 Ve II.
 Bf.
 Vcll.
 C.B.

a tempo 8 Ritard.

29800 8

Von hier ab allmählich in das erste Zeitmaß übergehend

1. a 2 b v

Fl. 1. 2. 3.

Ob. 1. 2.

Cl. 1. 2.

Bscel.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk. ff trummm

Von hier ab allmählich in das erste Zeitmaß übergehend

Ve I.

Ve II.

Bf.

Vell.

C.B. ff

Fl. 1. 2. 3.
 Ob. 1. 2.
 Engl. H.
 Cl. 1. 2.
 Bsc.
 Fgt. 1. 2.
 Cntfgt.
 Hr. 1. 2. 3. 4.
 III. Pos.
 Pk.
 Ve I.
 I. Pult.
 Ve II.
 II. Pult.
 III. Pult.
 Tutti die übrigen
 Bf.
 Vcll.
 C. B.

a 2
nimmt wieder Picc.
nimmt wieder Engl. Horn
a 2 Solo
f molto espress.
p
a 2
I. Solo
mp espress.
pizz.
pizz.
pizz.
sf

Picc. *pp*

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

Fl. 2. *p* *pp* *pp* *pp*

I. Ob. *pp* *pp* *pp*

Engl. H. *pp* *pp* *pp*

Cl. 1. 2. *pp*

Bscl. *pp* *pp* *pp*

Fgtt. 1. 2. *pp* *pp* *pp*

Contf. *pp*

Hr. 1. 2. 4. *pp*

Triang. *pp* *pp*

I. Hrf. *p* *pp* *p* *pp*

II. Hrf. (mit einer Hand) *pp gliss.* (mit einer Hand) *pp gliss.*

Tempo I

ve I. *mf molto espr.*

I. Pult *pizz. pp*

ve II. *pizz. pp*

II. Pult *molto espr.*

III. Pult *pp*

Tutti die übrigen *mf*

Bf. *pizz. arco* *mf molto espr.*

I. Solo *pizz.* *p* *mf molto espr.*

II. Solo *pizz.* *p* *mf molto espr.*

Vcll. *pizz.* *p* *mf molto espr.*

III. Solo *pizz.* *p* *mf molto espr.*

Tutti die übrigen *arco* *p*

C. B. *pizz.* *p*

poco rit. a tempo poco rit. a tempo Picc. nimmt wieder 3. Fl. rit.

Picc. *f* *mp* *p* Solo *molto espress.*

Fl. 1. 2. *f* *mp*

I. Ob. *f* *p*

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

Cl. 1. 2. *f* *p*

Bscl. *f* *p* *p*

Fgtt. 1. 2. *p* *f* *p* *p*

Cntfgtt. *f*

Hr. 1. 3. 4. *mf molto espress.* *fp* *mf molto espress.* *fp*

Trp. 1. 2. *p* 1. *mf molto espress.*

3 Pos. *p*

I. Hrf. *p*

poco rit. a tempo poco rit. a tempo sul D rit.

ve I. *mf* *f molto espress.* *pp* Sord. auf!

3 Pulte *arco* *mf* *f molto espress.* *pp* *div.*

ve II. *mf* *f molto espress.* *pp* Sord. auf!

Tutti die übrigen *mf* *f molto espress.* *pp* Sord. auf!

Bf. *f* *f* *pp* Sord. auf!

3 Soli *f* *pp*

Vcll. *f* *mp* *pp*

Tutti die übrigen *f* *mp* *pp*

C. B. *f* *arco* *mp* *pp*

29800 *mp*

10 a tempo

1. Fl. *p* *ppp* sehr zart

2. Fl. *p* *ppp* sehr zart

3. Fl. *ppp* sehr zart

I. Ob.

Engl. H.

Cl. 1. *p*

2. *p*

Fgtt. 1. *p*

2. *p*

I. Hrf. *p* *dolcissimo*

II. Hrf. *p* *p* *p* *p*

ve I. *p* *espress.*

ve II. *Sord. auf!* *p*

Bf. *p* *espress.*

Vcll. *Sord. auf!* *divisi* *p* *unis.*

C. B.

10

ritard. - a tempo - ritard.

Fl. 1. 2. 3. pp pp mp pp

Engl. H. Solo mp molto espress.

Cl. 1. 2. pp pp pp

Bscl. Solo pp pp

Fgitt. 1. 2. pp pp pp

I. Hr. Solo mp espress. mit Dämpfer

I. Trp. pppp

3 Pos. ppp

Glockensp.

Celesta

I. Hrf. p f

II. Hrf. p mp

Solo ritard. - a tempo - Solo ritard. (nat.) espress.

Ve I. poco marc. pp (am Griffbrett) p

Tutti (nat.)

Ve II. div. pizz. pp 3 arco pp (am Griffbrett) (nat.)

Bf. poco marc. pp (am Griffbrett) (nat.)

I. Solo Solo (nat.) espress. p

Vell. 3 Solo p p p p

Tutti die übrigen

C. B. pizz. pp p p p p

12 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2. Englisch Horn nimmt wieder II. Oboe

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Ontfgtt.

Hr. 1. 2. 3. mit Dämpfer *pp sempre* Dämpfer ab!

Glockensp.

Pk. *ppp sempre* *ppp* *ppp* *ppp*

I. Hrf.

II. Hrf.

Ve I. *ff* *p* *p* *p* *pp* *mf* *pp* (Sord.ab!)

Ve II. *ff* *p* *p* *p* *pp* *mf* *pp* (Sord.ab!) *pizz.*

Bf. *espr.* *ff* *p* *p* *p* *pp* *mf* *pp* (Sord.ab!)

Vcll. *espr.* *ff* *p* *p* *p* *pp* *mf* *pp* (Sord.ab!) *pizz.* *arco* *p*

C. B. *ff* *p* *p* *p* *pp* *mf* *pp* *pizz.*

12 *p*

IV Finale

Patetico (♩)

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in A

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F

Piano

I. Harfe

II. Harfe

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

29800

1

$\text{♩} = \text{♩}$ von früher

Fl. 1. 2.

Cl. 1. 2.

Bcl.

Piano

I. Hrf.

II. Hrf.

Br (nur die 2. Hälfte) $\text{♩} = \text{♩}$ von früher

Vcl. arco *p*

C. B. arco *p*

Bcl.

I. Fggt.

Br alle arco *mp*

Vcl.

C. B.

2 **3**

poco accel.

Ob. 1. 2.

Cl. 1. 2. *mf* *p* *ff* *à 2*

Bcl. *mp* *ff*

Fggt. 1. 2. *p* *ff* *à 2*

Hr. 1. 2. *p* *p* *ff* *à 2*

3. 4. III. *p* *mf* *ff* *à 2*

Pos. 1. 2. 3. *f*

BaStub. *f*

poco accel.

ve I. *mf* *f*

ve II. *mf* *f*

Bf. *ff* *div.*

Vcll. *ff* *ff*

C. B. *ff*

2 **3**

(d = d)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2. *a 2*

Bcl.

Fgtt. 1. 2. *a 2*

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. *I. II. III.*

Pos. 1. 2. 3. *I. II. III.* *hervortretend*

Pk.

I. Hrf. *(D dur)* *gliss. fff*

II. Hrf. *(D dur)* *gliss. fff*

ve I.

ve II.

Bf.

Vcll.

C. B.

ff *fp* *ff* *fp*

4 Allegro giocoso (♩ = 132)

molto rit.

Picc. *fp* *p* *ff*

Fl. 1. 2. *fp* *p* *ff*

Ob. 1. 2. *fp* *p* *ff*

Cl. 1. 2. *p* *sf* *ff*

Bcl. *sf* *ff*

Fggt. 1. 2. *p* *sf* *ff*

Cntfggt. *sf*

Hr. 1. 2. 3. 4. *sf*

Trp. 1. 2. 3. *sf*

Pos. 1. 2. 3. *sf*

Baß tub. *sf*

Pk. *ff* *sf*

Piano *p* *sf*

I. Hrf. *so stark als möglich*

II. Hrf. *sf*

ve I. *ff* *div.* *ff*

ve II. *ff* *div.* *ff*

Bf. *ff* *div.* *pizz. f* *arco* *div.* *ff*

Vcll. *ff* *div.* *pizz. f* *arco* *sf*

C. B. *ff* *f* *pizz.* *arco* *sf*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baß tub.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Bf.

Vcll.

C. B.

5

Picc. *mf*

Fl. 1. *à 2*

Ob. 1. *ff*

Cl. 1. *sfz ff*

Bcl. *sfz ff*

Fggt. 1. *sfz ff*

2. *sfz ff*

Cntfggt. *sfz*

Hr. 1. *mp*

2. *mp*

3. *III. f*

4. *mp*

Pos. 1. *sfz*

2. *sfz*

3. *sfz*

Baßstab. *sfz*

Pk. *sfz*

I. Hrf. *sfz*

II. Hrf. *sfz*

ve I. *p* *div.* *ff* *alle* *f*

ve II. *p* *div.* *ff* *alle* *f*

Bf. *alle* *div.* *ff* *f* *p*

Vell. *p* *sfz* *f* *p*

C. B. *p* *sfz* *f* *p*

Fl. 1. 2. *p* *à 2*

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Bcl. *p*

Fggt. 1. 2. *p*

Cntfggt. *p*

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

Trp. 1. 2. *f* *p* *I.* *II.*

Ve I. *f* *p* *alle* *mf* *div.*

Ve II. *f* *p* *alle* *mf* *div.*

Bf. *f* *p* *mf* *div.*

Voll. *f* *p* *mf*

C. B. *f* *p* *mf* *div.*

6

Picc. *mf*
 Fl. 1. *mf*
 Fl. 2. *mf*
 Ob. 1. *mf*
 Ob. 2. *mf*
 Cl. 1. *mf*
 Cl. 2. *mf*
 Bcl. *mf*
 Fgts. 1. *p*
 Fgts. 2. *p*
 Cntfgts. *p*
 I. Hr. *sf*, *fp*
 I. Trp. *fp*
 Solo *f*
 Ve I. *sf*, *pizz.*, *arco*
 Ve II. *sf*, *arco*, *pizz.*, *arco*, (sul G) *mf*
 Bf. *sf*, *arco*, *pizz.*, *arco*
 Vcll. *sf*, *p*
 C. B. *sf*, *p*

6

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fggt. 1. 2.

Hr. 1. 2. 3. 4.

I. Trp.

Triang.

I. Hrf.

II. Hrf.

ve I.

ve II.

Br.

Vcll.

C. B.

à 2

Solo

arco

pizz.

saltando arco

alle

mf

f

sf

p

mp

7

7

(Flutterzunge)

(Flutterzunge)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgtt. 1. 2.

Hr. 1. 3.

I. Trp.

I. Hrf.

II. Hrf.

ve I.

ve II.

Bf.

Vcll.

C. B.

à 2

mf

p

mp

f

Solo

stacc.

(in der Nähe des Resonanzkastens) (abgedämpft) *mp*

arco

pizz.

div.

8

Picc. *mf espr.* *ff espr.* rit.

Fl. 1. 2. *p* *mf espr.* *ff espr.*

Ob. 1. 2. *à 2* *mf espr.* *ff espr.*

Cl. 1. 2. *mf* *ff espr.*

Bscl. *mf* *ff*

Fggt. 1. 2. *mf* *ff*

Cntfgtt. *ff*

Hr. 1. 2. 3. 4. *I. molto espr.* *mf* *mf* *mf*

I. Trpt. *f molto espr.*

Pk. *mf* *f*

I. Hrf. *mp stacc.* (abgedämpft)

Ve I. *f molto espr.* rit.

Ve II. *f molto espr.*

Br. *div.* *p* *arco* *f molto espr.*

Vell. *mp* *f molto espr.* *ff*

C. B. *mp* *pizz.* *arco* *ff*

8 *sfz*

9 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trpt. 1. 2.

Pk.

Musical score for woodwinds and brass instruments. It includes parts for Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon, Flute/Guitar (1 and 2), Contrabassoon, Horn (1, 2, 3, 4), Trumpet (1 and 2), and Percussion. The score features various dynamics such as *sf*, *mf*, and *p*, and includes performance instructions like *a 2*, *Solo*, and *(mit Dämpfer)*. The time signature is 2/4.

ve I.

ve II.

Br.

Vcll.

C.B.

8 a tempo

9

Musical score for strings and percussion. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass, along with Percussion. The score features various dynamics such as *sf*, *mf*, and *p*, and includes performance instructions like *pizz.*, *arco*, and *col legno*. The time signature is 2/4.

10 Verlangsamend

(vorüberhuschend)

Picc. *pp* *pp* *pp*

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

Ob. 1. 2. *sf* *sf* *sf*

Cl. 1. 2. *sf* *sf* *mf*

Bscl. *p*

Fg. 1. 2. *sf* *sf* *mf*

Ontfgtt. *p*

Hr. 1. 2. 3. 4. *sf* *sf* *sf*

Pk. *ff* *p* Solo *pp* *pp*

I. Hrf. *p* *nat.* *p* *p*

II. Hrf. *p* *p*

ve I. *arco* *sf* *sf* *sf* *p*

ve II. *arco* *sf* *sf* *sf* *p*

BR *col legno* *sf* *sf* *sf* *gew. p*

Vcll. *col legno* *sf* *sf* *sf* *gew. p*

C.B. *col legno* *sf* *sf* *sf* *mf molto espr.* *zus. p*

11 Viel gemäßigter und gesanglich

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Entfgtt.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

ve I.

ve II.

Br.

Vcll.

C.B.

pp

pp

mf espr.

espr.

mf

mp

mp

portamento

p

mp espr.

p

portamento

p

pp

ppp

pp

pp

p

p

p

p

p

sf

sf

sf

sf

mf molto espr.

div.

pizz.

p

mf molto espr.

mf molto espr.

div.

pizz.

p

pizz.

p

29800

11

Fl. 1. 2. *à 2*
 Cl. 1. 2. *à 2*
 Fggt. 1. 2.
 Cntfggt.
 I.Hrf.
 II.Hrf.
 Ve I.
 Ve II. *arco*
 Br. *arco*
 Vell. *pizz.* *arco* *mf* *div.*
 C.B. *p* *p*

Fl. 1. 2.
 Cl. 1. 2.
 Bscel.
 Fggt. 1. 2.
 Cntfggt.
 I.Horn.
 I.Hrf.
 II.Hrf.
 Ve I.
 Ve II.
 Br.
 Vell. *pizz.* *mf espr.* *arco*
 C.B. *pizz.* *mf*

sich ver - - -

12

- breiternd

13 a tempo

139

Fl. 1. 2. *mf*

Cl. 1. 2. *mf*

Bscl. *mf*

Fgtt. 1. 2. *f* *mf*

Cntfgtt. *mf*

Hr. 1. 2. 3. 4. *f* *fespr.* *a tempo*

ve I. *f*

ve II. *f*

Br. *f* *fespr.*

Vell. *f* *pizz.* *sf* *pizz.*

C.B. *f* *sf* *13*

Picc. *fespr.*

Fl. 1. 2. *pizz.* *mf*

Ob. 1. 2. *pizz.* *mf*

Cl. 1. 2. *pizz.* *mf*

Hr. 1. 2. 3. 4. *f*

Pos. 1. 2. 3. *mf*

ve I. *f*

ve II. *f*

Br. *f*

Vell. *f* *arco*

C.B. *f*

rit.

14 molto tranquillo

Picc. *sub. p.*

Fl. 1. 2. *sub. p.*

Ob. 1. 2. *sub. p.*

Cl. 1. 2. *sub. p.*

Bscl. *sf*

Fggt. 1. 2. *sf* *sub. p.*

Cntfggt. *sf*

Hr. 1. 2. *sf* *hervortretend*

Hr. 3. 4. *mf sub.*

Pos. 1. 2. 3. *mf sub.*

Pk. *p*

Piano. *mf*

Celesta. *ff*

I.Hrf. *ff*

II.Hrf. *ff*

ve I. *p subito* *Solo* *pespr.*

ve II. *p subito* *pizz. p* *arco* *p espr.*

B $\mathbb{1}$. *p subito* *pizz. p* *arco* *p espr.*

Vell. *p* *Alle pizz.*

C. B. *sf* *pizz. p*

29800 div. 14 *p*

This section of the score covers the woodwind and percussion parts. It includes staves for Clarinet 1 and 2, Bassoon, Flute 1 and 2, Oboe, Horn in E-flat (3rd position), Bassoon, Trumpet 1, 2, and 3, and Trombone. The percussion part includes Glockenspiel and Snare Drum. The music features complex rhythmic patterns with triplets and dynamic markings such as *p*, *pp*, and *ppp*. A snare drum part is marked "(mit Schwammschlägeln)" (with muffled mallets). A "Solo" marking appears in the Horn part.

This section of the score covers the string and keyboard parts. It includes staves for Piano, Celesta, Violin I, Violin II, and Viola. The music is characterized by a rhythmic accompaniment with frequent accents and slurs. The dynamics range from *f* to *ff*.

Tempo I (Allegro giocoso). ma non troppo

This section of the score covers the string and keyboard parts. It includes staves for Violin Solo, Violin I and V, Violin II and V, Viola, Cello, and Double Bass. The music features a complex rhythmic pattern with triplets and dynamic markings such as *p*, *pp*, and *ppp*. Performance directions include "pizz." (pizzicato), "div." (divisi), "am Steg" (at the bridge), and "gew. div." (gradually divisi). A keyboard part is marked "div. arco" (divisi arco).

Bscel.
 Fggt. 1. 2.
 Cntfggt.
 Hr. 3. 4.
 Pos. 1. 2. 3.
 Pk.
 Piano.
 Celesta.
 I.Hrf.
 II.Hrf.
 ve I. 4 div.
 ve II. 4 div.
 Br. con Sord.
 Vell. arco pizz.
 C.B. arco pizz.

Musical score for page 142, featuring various instruments including woodwinds, brass, strings, piano, celesta, and harp. The score includes dynamic markings like *pp*, *mf*, *p*, and *f*, and performance instructions such as *Solo*, *arco*, *pizz.*, and *gliss.*. The tempo is marked *poco accelerando*.

16 Allegro

Picc. *ff* *a 2*

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

Ob. 1. 2. *ff* *ff*

Cl. 1. 2. *ff* *ff*

Bscl. *ff*

Hr. 3. 4. *ff*

Trpt. 1. 2. *f* (mit Dämpfer) (mit hartem Schlägel) *f* (mit Dämpfer)

Pk. *sfz* *ff* *sf* *sf* *sf* *sf*

Trgl. *ff* *ff*

I.Hrf. *f*

II.Hrf. *f*

Allegro

Ve I. *f*

Ve II. *f*

Br. *f*

Vcll. *f*

C. B. *f*

16

This page contains a musical score for an orchestra and strings, spanning measures 1 through 4. The score is organized into several systems:

- Woodwinds:** Piccolo (Picc.), Flute (Fl. 1 and 2), Oboe (Ob. 1 and 2), Clarinet (Cl. 1 and 2), Bassoon (Bscel.), and Bassoon in Treble Clef (Fggt. 1 and 2).
- Brass:** Horns (Hr. 1, 2, 3, 4), Trumpets (Trp. 1 and 2), and Trombones (Pk.).
- Percussion:** Triangle (Triang.).
- Piano and Celesta:** Piano and Celesta.
- Strings:** Violin I (Ve I.), Violin II (Ve II.), Viola (Vi.), Violoncello (Vcll.), and Double Bass (C.B.).

The score includes various musical notations such as dynamics (e.g., *ff*, *fp*, *sf*), articulation (accents), and performance instructions (e.g., *arco*, *pizz.*). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support. The piano and celesta play a complex, arpeggiated accompaniment.

17 Vorwärts immer steigend

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Triang.

Piano

Celesta

II. Hrf.

Ve I. pizz. arco

Ve II. pizz. arco

Bf. pizz. arco

Vcll. pizz.

C.B. pizz.

Vorwärts immer steigend.

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

- Fl.** (Flute): 1. and 2. staves, dynamics *p* and *mf*.
- Cl.** (Clarinet): 1. and 2. staves, dynamics *p* and *mf*.
- Bscl.** (Bassoon): 1. staff, dynamics *p* and *mf*.
- Fggt.** (First Bassoon): 1. and 2. staves, dynamics *p* and *mf*.
- Cntfggt.** (Second Bassoon): 1. staff, dynamic *p*.
- I. Horn** (First Horn): 1. staff, dynamic *mf espr.*
- I. Trp.** (First Trumpet): 1. staff, dynamic *mf*, marking *offen* (open).
- II. Hrf.** (Second Horn): 1. and 2. staves, dynamic *mf*.
- ve I.** (Violin I): 1. staff, dynamic *f*.
- ve II.** (Violin II): 1. staff, dynamic *f*.
- Bf. divisi** (Bassooni divisi): 1. and 2. staves.
- Vell. divisi** (Vielloni divisi): 1. and 2. staves, dynamics *arco*, *mf espr.*, *p*, *pizz.*, *sfc*, and *arco*.
- C.B.** (Cello/Bass): 1. staff, dynamic *p*.

18

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

I.Horn

Trp. 1. 2.

Pos. 1. 2. 3.

Pk.

Triang.

II.Hrf.

(mit Dämpfer)

Wie vorher (16)

Ve I.

Ve II.

B \flat divisi

Vcll. divisi

C.B.

18

Wieder vorwärts immer stei-

This musical score page features the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1. and 2. (Flutes), with a *à 2* marking above the first staff.
- Ob.** 1. and 2. (Oboes)
- Cl.** 1. and 2. (Clarinets)
- Bscl.** (Bassoon)
- Fggt.** 1. and 2. (Fagott)
- Cntfggt.** (Contrafagott)
- Trp.** 1. and 2. (Trumpets)
- Pos.** 1., 2., and 3. (Posaunen)
- Pk.** (Percussion)
- Triang.** (Triangel)
- II.Hrf.** (Zweite Harfe)
- ve I.** (Violin I)
- ve II.** (Violin II)
- Br** (Viola)
- Vcll.** (Violoncello)
- C.B.** (Kontrabaß)

Key markings and instructions include:

- p* (piano) and *mf* (mezzo-forte) dynamics.
- pizz.* (pizzicato) for the Cello and Double Bass.
- Dämpfer ab!* (Mutes off!) for the Trumpets.
- Tempo markings such as *sf* (sforzando).
- Rehearsal marks (vertical lines) and time signature changes from 3/4 to 3/4.

gernd

19

Fl. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

I.Horn

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

II.Hrf.

sf *mf*

gernd

ve I.

ve II.

Bf divisi

Vcll. divisi

C.B.

espr. *espr.* *f espr.* *mf* *f espr.* *arco* *p* *mf*

19

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

- Fl. 1. 2.** Flute parts with *mf* dynamic and *trill* markings.
- Cl. 1. 2.** Clarinet parts.
- Bscl.** Bassoon part with *mf* dynamic.
- Fgts. 1. 2.** Bassoon parts.
- I. Horn** and **I. Trp.** Horn and Trumpet parts with *mf* dynamic.
- II. Hrf.** Horn parts.
- ve I.** Violin I part with *f* dynamic.
- ve II.** Violin II part.
- Bf. divisi** Bassoon parts.
- Vell. divisi** Violoncello parts with *pizz.* and *arco* markings.
- C.B. divisi** Contrabass parts with *div. pizz.* and *div. arco* markings.

Picc. *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Bscl. *ff*

Fggt. 1. *ff*

Fggt. 2. *ff*

Cntfgtt. *f*

Hr. 1. *f*

Hr. 2. *f*

Hr. 3. *f*

Hr. 4. *f*

Pk. *f*

ve I. *ff* *pizz.* *div.* *arco* *alle*

ve II. *ff* *pizz.* *div.* *arco* *alle*

Br. divisi *f* *arco*

Vcll. divisi *f* *pizz.* *arco*

C.B. divisi *f* *pizz.* *div.* *arco*

20

Picc. *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Bscl. *ff*

Fggt. 1. *ff*

Fggt. 2. *ff*

Cntfggt. *ff*

Hr. 1. *ff*

Hr. 2. *ff*

Hr. 3. *ff*

Hr. 4. *ff*

Trp. 1. *mf*

Trp. 2. *mf*

Trp. 3. *mf*

I. Pos. *f*

Pk. *f*

Ve I. *ff*

Ve II. *ff*

Bf. *ff* alle

Vell. *ff* alle

C.B. *ff* alle

20

21 (Immer gleiche)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

I. Pos.

Pk.

Kl. Tr.

(Immer gleiche)

Ve I. pizz. arco col legno

Ve II. pizz. arco col legno

Bf. pizz. arco col legno

Vcll. p col legno

C.B. p col legno

21

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

I. Trp.

Kl. Tr.

Ve I. gew. p arco

Ve II. gew. div. p pizz. sf arco div.

Bf. gew. p arco

Vcll. gew. p pizz. arco

C.B. gew. p pizz. arco

Fl. 1. 2. *I tremolo* *a2* *mf* *p* *a2*

Ob. 1. 2. *a2* *a2* *sf* *a2* *sf* *p* *a2* *p*

Cl. 1. 2. *a2* *mf* *p* *a2* *p*

Bscl. *p* *pp* *p*

Fgtt. 1. 2. *pp* *p*

Cntfgtt. *pp*

Hr. 1. 2. *I* *p* *III* *sf* *sf* *Solo* *(offen) p*

Pos. 1. 2. 3. *p* *Solo* *ppp* *ppp*

Kl. Tr. *sf* *ppp* *ppp*

I. Hrf. *sfz* *sfz*

II. Hrf. *sfz* *sfz*

ve I. *pizz.* *p*

ve II. *p* *pizz.* *sf* *sf* *pizz.* *p*

Bf. *p* *arco* *tr* *p* *p* *pizz.* *p*

Vcll. *p* *sf* *p* *p* *p*

C.B. *p* *sf* *p*

Picc. *p* *p* *f* *f* *f* *f*

Fl. 1. *p* *p* *f* *f* *f* *f*

Fl. 2. *p* *p* *f* *f* *f* *f*

Ob. 1. *p* *p* *f* *f* *f* *f*

Ob. 2. *p* *p* *f* *f* *f* *f*

Cl. 1. *p* *p* *f* *f* *f* *f*

Cl. 2. *p* *p* *f* *f* *f* *f*

Bscl. *f* *f* *f* *f* *f* *f*

Fgtt. 1. *p* *p* *f* *f* *f* *f*

Fgtt. 2. *p* *p* *f* *f* *f* *f*

Hr. 1. *p* *f* *f* *f* *f* *f*

Hr. 2. *p* *f* *f* *f* *f* *f*

Hr. 3. *p* *f* *f* *f* *f* *f*

Hr. 4. *p* *f* *f* *f* *f* *f*

Trp. 1. *p* *f* *f* *f* *f* *f*

Trp. 2. (offen) *p* *f* *f* *f* *f* *f*

Triang. *p* *p* *f* *f* *f* *f*

ve I. *p* *f* *f* *f* *f* *f*

ve II. *p* *f* *f* *f* *f* *f*

Br. *p* *p* *f* *f* *f* *f*

Vcll. *p* *p* *f* *f* *f* *f*

C.B. *p* *p* *f* *f* *f* *f*

23

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Bssl.
 Fggt. 1.
 2.
 Cntfgtt.
 Hr. 1.
 2.
 3.
 4.
 Pos. 1.
 2.
 3.
 Baßtub.
 ve I.
 ve II.
 Vr.
 Vcll.
 C.B.

Musical score for page 156, measures 23-26. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoon, English Horn, Horns (1-4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Bass Trombone, Violins I & II, Viola, and Cello/Double Bass. The music is in 4/4 time with a key signature of two sharps (F# and C#).

23

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Detailed description: This section of the score covers woodwinds and brass instruments. The Piccolo part is in the treble clef. Flutes, Oboes, and Clarinets are in the treble clef. Bassoon and Bassoon II are in the bass clef. Horns are in the treble clef. Trumpets and Trombones are in the bass clef. Dynamics include *p*, *mf*, *sf*, and *f*. There are also markings for *à 2* and *tr*.

ve I.

ve II.

Br.

Vcll.

C. B.

Detailed description: This section of the score covers strings and brass. Violins I and Violins II are in the treble clef. Brass (Br.) is in the bass clef. Violas (Vcll.) and Cellos/Basses (C. B.) are in the bass clef. Dynamics include *sf* and *f*. There are also markings for *div.* (divisi).

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

BaStub.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Beck.

Piano

Celesta

I. Hrf.

II. Hrf.

Vcl. I.

Vcl. II.

Br.

Vcll.

C.B.

(so stark als möglich)

(so stark als möglich)

(so stark als möglich)

(so stark als möglich)

pizz.

arco

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

arco

div.

molto rit.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Beck. (mit Schlägel)

This section contains the staves for woodwinds and percussion. It includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, Flute-Guitar (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Positively (1, 2, 3), Bass Trombone, Snare Drum, and Cymbals. The notation includes various articulations like accents, slurs, and dynamic markings such as *sfz* and *sfz*.

Piano

Celesta

I. Hrf.

II. Hrf.

ve I. alle pizz. arco

ve II. alle pizz. arco

Br. alle pizz. arco

Veil. alle pizz. arco

C.B. alle pizz. arco

29800

molto rit.

This section contains the staves for strings and keyboard instruments. It includes Piano, Celesta, First and Second Horns, Violins I and II, Viola, Violoncello, and Contrabass. The string parts feature complex rhythmic patterns with dynamic markings like *sfz* and *sfz*. The keyboard parts include Celesta and Cymbals. The page concludes with the number 29800 and the tempo marking *molto rit.*

Musical score for orchestra and piano, featuring parts for Picc., Fl., Ob., Cl., Bsc., Fgtt., Hr., Trp., Pos., Baß tub., Pk., Tiefe Glock., Piano, Celesta, I. Hrf., II. Hrf., Vcl. I., Vcl. II., Br., Vcll., and C.B. The score includes various musical notations such as dynamics (sfz, f), articulation (tr), and performance instructions (a tempo, pizz., arco).

Instrument parts and annotations include:
 Picc.: (ohne Nachschläge) sfz
 Fl.: (ohne Nachschläge) a2 sfz
 Ob.: (ohne Nachschläge) a2 sfz
 Cl.: a2 tr sfz
 Bsc.: sfz
 Fgtt.: a2 sfz
 Hr.: sfz
 Trp.: sfz
 Pos.: III f sfz
 Baß tub.: f sfz
 Pk.: tr sfz
 Tiefe Glock.: sfz
 Piano: sfz
 Celesta: sfz
 I. Hrf.: (b moll) gliss.
 II. Hrf.: (b moll) gliss.
 Vcl. I.: a tempo pizz. (4 div.) 3 div. arco
 Vcl. II.: (ohne Nachschläge) (8 div.)
 Br.: sfz
 Vcll.: sfz
 C.B.: sfz

Additional markings include 'Red.' and '* Red.' in the Piano and Celesta staves, and 'a tempo' in the Vcl. II. staff.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Ontfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

BaStub.

Pk.

Tiefe Glock.

Piano

Celesta

I. Hrf.

II. Hrf.

ve I.

ve II.

Br

Vcll.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscf.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Piano

Celesta

I. Hrf. (es moll) *gliss.*

II. Hrf. (es moll) *gliss.*

ve I. (3 div.) arco

ve II. (3 div.)

Bf. (3 div.)

Vcll. alle *sfz*

C.B. alle *sfz*

Cl. 1. *mf* *p*

Cl. 2. *mp* *p*

Bcl. *mf* *p*

Fggt. 1. *mp* *p*

Fggt. 2. *mp* *p*

Cntfggt.

I.Horn. Solo *mf molto espr.*

Pos. 1. Solo *p*

Pos. 2. Solo *p*

Pos. 3. Solo *p*

Baßtub.

Pk.

Piano *ff*

I.Hrf.

II.Hrf.

Ve I. *fp* am Steg nat. *più lento*

Ve II. *fp* am Steg nat.

Bf. *fp* am Steg nat.

Vcll. *fp* am Steg nat.

C.B. *fp* am Steg nat.

II Solo

Musical score for measures 29-30. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bel.), Flute (Fggt.), Contrabassoon (Cntfgtt.), Horns (Hr.), Trumpets (I. Trp.), and Trombones (Pos.). The key signature is three sharps (F#, C#, G#). Measure 29 features a solo for the first trumpet, marked *Solo molto espr.* and *mp*. Dynamics range from *p* to *f*. Measure 30 continues the woodwind and string accompaniment.

30 Tempo I. sempre cresc.

Musical score for measures 30-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bel.), Flute (Fggt.), Contrabassoon (Cntfgtt.), Horns (Hr.), Trumpets (Trp.), Trombones (Pos.), Bass Trombone (Baßtub.), and Percussion (Pk.). The key signature is three sharps. Measure 30 features a *Tempo I. sempre cresc.* instruction. Dynamics range from *mf* to *f*. Measure 31 continues the woodwind and string accompaniment.

Tempo I. sempre cresc.

Musical score for measures 30-31, focusing on the string section. The parts include Violin I (Ve I.), Violin II (Ve II.), Bassoon (Bf.), Viola (Vell.), and Cello/Double Bass (C.B.). The key signature is three sharps. Measure 30 features a *Tempo I. sempre cresc.* instruction. Dynamics range from *mf* to *f*. Measure 31 continues the string accompaniment.

poco a poco accel. (♩)

31

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

I.Hrf.

II.Hrf.

ve I.

ve II.

Br.

Vcll.

C.B.

ten.

div.

poco a poco accel. (♩)

mf

ff

31

Hauptzeitmaß (Allegro giocoso) (♩ = wie zuletzt)

Fl. 1. 2. *p* *p* *à 2*

Ob. 1. 2. *p* *p*

Cl. 1. 2. *p* *p*

Bcl. *p*

Fgtt. 1. 2. *p*

Cntfgtt. *p*

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

Trp. 1. 2. *mf* *p* *p* *p*

Hauptzeitmaß (Allegro giocoso) (♩ = wie zuletzt)

ve I. *mf*

ve II. *alle* *mf*

Bf. *div.* *mf*

Vcll. *mf*

C. B. *mf* *div.*

32

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Bel.

1. Fgtt.

2. Fgtt.

Cntfgtt.

I. Horn

I. Trp.

Ve I.

Ve II.

Bc

Vcll.

C. B.

32

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bcl.
 Fggt. 1. 2.
 Hr. 1. 2. 3. 4.
 I.Trp.
 Triang.
 IHrf.
 IIHrf.
 Ve I.
 Ve II.
 Vr.
 Vcll.
 C.B.

mf *f* *sf* *p* *f* *sf* *p* *sf* *p*
mf *f* *sf* *p* *f* *sf* *p* *sf* *p*
mf *f* *sf* *p* *f* *sf* *p* *sf* *p*
f *sf* *p* *f* *sf* *p* *sf* *p*

arco *pizz.* *arco* *saltando* *pizz.* *arco* *saltando* *pizz.*
alle *pizz.* *arco* *saltando* *alle* *pizz.* *arco* *saltando* *alle* *pizz.*
arco *pizz.* *arco* *saltando* *pizz.* *arco* *saltando* *pizz.*

à 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Solo *sf* *sf*

I. mp

(Flutterzunge)

(Flutterzunge)

The musical score is arranged in the following order from top to bottom:

- Picc.** (Piccolo)
- Fl.** 1. and 2. (Flutes)
- Ob.** 1. and 2. (Oboes)
- Cl.** 1. and 2. (Clarinets)
- Bcl.** (Bassoon)
- Fggt.** 1. and 2. (Fagotti)
- Hr.** 1. and 3. (Horns)
- I. Trp.** (I. Trumpet)
- I. Hrf.** (I. Horns - lower part)
- II. Hrf.** (II. Horns)
- Ve I.** (Violin I)
- Ve II.** (Violin II)
- Bf.** (Viola)
- Vcll.** (Violoncelli)
- C B.** (Cello/Bass)

Key performance instructions and dynamics include:

- mf* (mezzo-forte), *p* (piano), *f* (forte), *mp* (mezzo-piano), *stacc.* (staccato), *arco* (arco), *pizz.* (pizzicato), *div.* (divisi).
- Woodwinds: *à 2* (two players), *Solo*, *mp*, *f*, *p*.
- Strings: *div.*, *mp*, *p*, *f*, *arco*, *pizz.*
- First Horns: *stacc.*, *mp*, *(in der Nähe des Resonanzkastens)*, *(abgedämpft)*.

34

Picc. *mf espr.* *ff espr.*
 Fl. 1. *p* *mf espr.* *ff espr.*
 2. *mf espr.*
 Ob. 1. *p* *mf espr.* *ff espr.*
 2. *mf espr.*
 Cl. 1. *mf* *ff espr.*
 2. *mf*
 Bcl. *mf* *ff*
 Fgtt. 1. *à 2* *mf* *ff*
 2. *mf* *ff*
 Cntfgtt. *ff*
 Hr. 1. *mf molto espr.* *f*
 2. *mf*
 3. *mf*
 4. *mf* *f*
 I.Trp. *f* *molto espr.*
 Pk. *mf* *f*
 I.Hrf. (abgedämpft) *mp stacc.*
 Ve I. *f molto espr.* *ff*
 Ve II. *f molto espr.* *ff*
 Br. *div.* *p* *arco* *f molto espr.* *ff*
 Vcll. *mp* *f molto espr.* *pizz.* *arco* *ff*
 C.B. *mp* *f* *arco* *ff*

34 *sfz*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bel.

Fgtt. 1. 2.

Cntfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pk.

Ve I.

Ve II.

Bf

Vcll.

C.B.

8

à 2

ff

sf

mf

Solo *3*

sf

mf

ff

sf

mf

ff

sf

mf

ff *sf*

sf *mf*

Solo II. *3*

Solo IV. *3*

sf *mf*

sf *mf*

I. *3*

sf

mf

(mit Dämpfer)

ff

p

ff *p*

pizz.

sf

ff

arco

sf

sf

pizz.

sf

pizz.

sf

pizz.

sf

col legno

ff

p

col legno

ff

p

col legno

ff

p

col legno

ff

p

col legno

ff

p

col legno

ff

p

col legno

ff

p

Verlangsamend
(vorüberhuschend)

36

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Pk.

I.Hrf.

II.Hrf.

ve I.

ve II.

Bf.

Vell.

C.B.

à 2

ff

sf

pp

mf

p

ff p

pp

nat.

p

arco

col legno

mf molto espr.

p (gew.)

div.

p

36

Picc. *pp*

Fl. 1. *pp*

Fl. 2. *pp*

Ob. 1. *mf espr.*

Ob. 2. *mf espr.*

Cl. 1. *mf*

Cl. 2. *mf*

Bcl. *mf*

Fggt. 1. *mf*

Fggt. 2. *mf*

Cntfggt. *mf*

Hr. 1. *mp espr.*

Hr. 2. *p*

Hr. 3. *p*

Hr. 4. *p*

Pos. 1. *p*

Pos. 2. *pp*

Pos. 3. *pp*

Pk. *pp*

I.Hrf. *p*

II.Hrf. *pp*

Ve I. *mf molto espr.*

Ve II. *mf molto espr.*

B^F *div.*

Vcll. *div.* *unis.*

C.B. *p* *pizz.* *pl.*

37 Viel gemäßigter und gesanglich

Fl. 1. 2. *p* *p* *p*

Ob. 1. 2. *p*

Cl. 1. 2. *p* *p* *p*

Bel. *p*

Fggt. 1. 2. *p* *p*

Cntfggt. *p*

I. Horn *p*

I. Trp. *p*

3 Pos. *ppp*

Pk. *p*

I. Hrf. *p* *sf* *sf* *sf*

II. Hrf. *p* *p* *p*

Vcl. I. *mf molto espr.* *pizz.*

Vcl. II. *p* *arco* *pp* *p* *mp*

Bf. *alle pizz.* *p* *arco* *pp* *p*

Vcll. *pizz.* *arco* *mf* *arco* *mf*

C.B. *p* *p*

38

Fl. 1. 2.

Cl. 1. 2.

Fggt. 1. 2.

Contfgt.

I.Horn

I.Hrf.

II.Hrf.

VeI.

VeII.

Bf.

Vell.

C.B.

p

mf

mf molto espr.

sf sf sf

mf

pizz.

p

38

Fl. 1. 2. *f espr.*

Cl. 1. 2. *mf*

Bel. *mf*

Fggt. 1. 2. *f*

I. Horn

Ve I. *f*

Ve II. *f*

Br. *f*

Vcll. *arco* *mf*

39 a tempo

Picc.

Fl. 1. 2. *mf*

Ob. 1. 2. *mf*

Cl. 1. 2. *mf*

Bel. *mf*

Fggt. 1. 2. *mf*

Cntfggt.

Hr. 1. 2. 3. 4. *f espr.*

I. Trp. *mf espr.*

Ve I. *f*

Ve II. *f*

Br. *f espr.*

Vcll. *pizz.* *f* *arco* *f*

C.B. *pizz.* *f*

39 sf

Tempo I (Allegro giocoso)

Cl. 1. 2. *p*

Bcl. *p*

Fggt. 1. 2. *p*

Hr. 1. 3. *p*

Pk. *p*

Glockensp. *pp*

Piano *mf*

Celesta *ff*

I.Hrf. *ff*

II.Hrf. *ff*

Solo *pespr.* *pizz.* *p* *f*

Vcl. I. *pizz. div.* *p* *f*

Tutti

Solo *pizz.* *p* *f*

Vcl. II. *pizz. div.* *p* *f*

Tutti

Solo *amSteg*

Bf. *amSteg*

Tutti

Vell. *alle pizz.* *pizz. 3* *div.* *p*

C.B. *pizz.* *3* *p*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 3. 4.

I.Trp.

Pk.

Tiefe Gl.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf

Vcll.

C.B.

Picc. *p* *f*

Fl. 1. 2. *p* *f*

Ob. 1. 2. *mf* *f*

Cl. 1. 2. *fp* *ff*

Bcl. *fp* *ff*

Fgtt. 1. 2. *mf* *mf*

Ontfgtt. *sfz*

Hr. 1. 3. 4. *mf espr.* *sfz* *Solo >*

I. Trp. *f espr.*

Pk. *mf*

Tiefe Gl. *sf*

Glockensp. *mf* *f*

Piano *sfz* *mf* *sfz* *f*

Celesta *f*

I. Hrf. *sfz* *ff* *sfz* *ff*

II. Hrf. *sfz* *ff* *sfz* *ff*

Ve I. *mf* *div.* *am Steg* *nat.*

Ve II. *mf* *div.* *nat.* *alle*

Bf. *mf* *nat.* *f*

Vell. *mf* *nat.* *f*

C.B. *mf* *f*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

I.Trp.

Pos. 1. 2. 3.

Pk.

Tiefe Gl.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

Ve I.

Ve II.

B^c

Vcll.

C.B.

ff

sfz

mf

f

gliss.

nat. alle

alle nat.

am Steg

mf

nat.

f

arco

29800

43

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bcl.

Fggt. 1.
2.

Engfggt.

Hr. 1.
2.
3.
4.

Trp. 1.
2.

Pos. 1.
2.
3.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Eggt. 1. 2.

Ontfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

BaStub.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

ve I.

ve II.

Bf. alle div. 3

Vcll.

C.B.

C-dur *gliss.*

C-dur *gliss.*

44

Picc. *mf* sempre

Fl. 1. *mf* sempre

Fl. 2. *mf* sempre

Ob. 1. *mf* sempre

Ob. 2. *mf* sempre

Cl. 1. *mf* sempre

Cl. 2. *mf* sempre

Bscl. *mf* sempre

Fgtt. 1. *mf* sempre

Fgtt. 2. *mf* sempre

Cntfgtt. *mf* sempre

Hr. 1. *mf* sempre

Hr. 2. *mf* sempre

Hr. 3. *mf* sempre

Hr. 4. *mf* sempre

Trp. 1. *mf* sempre

Trp. 2. *mf* sempre

Trp. 3. *mf* sempre

Pos. 1. *mf* sempre

Pos. 2. *mf* sempre

Pos. 3. *mf* sempre

Baßtub. *mf* sempre

Pk. *mf* sempre

Becken

Glockensp. *f* a 2

Piano

Celesta

I. Hrf. *fff*

II. Hrf. *fff*

Ve I. *mf* sempre

Ve II. *mf* sempre

Br. *mf* sempre

Vcll. *mf* sempre

C.B. *mf* sempre

hervortretend

44

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Bocl.
Fgtt. 1.
2.
Cntfgtt.
Hr. 1.
2.
3.
4.
Trp. 1.
2.
3.
Pos. 1.
2.
3.
Baßtub.
Pk.
Glockensp.
Piano
Celesta
I. Hrf.
II. Hrf.
Ve I.
Ve II.
Bf.
Vell.
C. B.

sfz *a 2* *3* *hervortretend* *sfz*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baß tub.

Pk.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Bf.

Vell.

C. B.

à 2

hervortretend

div.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Vcll.

C. B.

à 2

3

so stark als möglich

sempre stringendo e crescendo -

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bscel.
 Fagtt. 1. 2.
 Cntfgtt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Pos. 1. 2. 3.
 Baßtub.
 Pk.
 Piano
 Ve I.
 Ve II.
 Br.
 Vell.
 C.B.

46

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bssl.

Fggt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtub.

Pk.

Triang.

Piano

Celesta

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Vell.

C.B.

à 2

ff sempre

46

29800

Jubelnd

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fggt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triang.

Piano

Celesta

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Vell.

C. B.

hervortretend

hervortretend

div.

Jubelnd

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bscel.
 Fgtt. 1. 2.
 Ontfgtt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Pos. 1. 2. 3.
 Baßtub.
 Pk.
 Triang.
 Becken
 Piano
 Celesta
 I. Hrf.
 II. Hrf.
 Ve I. (alle)
 Ve II. (alle)
 Bf. (alle)
 Vell. (alle)
 C. B.

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