

ERICH WOLFGANG
KORNGOLD

SINFONIETTA
für grosses Orchester

Op. 5

4 Mark

B. SCHOTT'S SÖHNE · MAINZ

Felix Weingartner

gewidmet

Motiv des fröhlichen Herzens:



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. [II ^{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.**	

ALC.

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

** 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 1. 2.

2 Oboen 1. 2.

2 Clarinetten in A 1. 2.

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F 1. 2. 3. 4.

3 Trompeten in C 1. 2. 3.

3 Posaunen 1. 2. 3.

Baßtuba

Pauken

Celesta

I. Harfe

II. Harfe

Fließend, mit heiterem Schwunge (♩ = 72)
molto espr.

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

1

Picc.
Fl. 1.
Fl. 2.
Cl. 1.
Cl. 2.
Bocl.
Fgtt. 1.
Fgtt. 2.
Oufgtt.
I. Hr.
I Hrf.
ve I.
ve II.
BF.
Voll.
C. B.

sfs
mf espr.
div. >
mf
mf espr.
mf espr.
sfs
arco
mp
mp
mp

1

cresc.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

BaCl.

Fgtt. 1. 2.

Contfgtt.

Hr. 1. 2. 3. 4.

I. Hrf.

II. Hrf.

cresc.

ve I.

ve II.

Bf.

Vcll.

C. B.

am Steg nat.

div alle

f ppp

ppizz.

cresc.

2 Etwas bewegter

Pico.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Baß.

Fggt.

Cntfgtt.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

Baßstuba.

Pk.

I. Hrf. *Cass.*

II. Hrf.

Ve I.

Ve II.

Bf.

Vcll.

C. B.

Etwas bewegter

2

Vorwärts

3

cresc.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Contfgt.

Hr. 1. 2. 3. 4.

I. Trp.

Pos. 1. 2. 3.

Pk.

Vorwärts

cresc.

Ve I.

Ve II.

Bf.

Vcl.

C. B.

3

cresc.

ritard.

a tempo

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Bcl.
 Fggt. 1.
 2.
 Cntfgtt.
 Hr. 1.
 2.
 3.
 4.
 Trp. 1.
 2.
 3.
 Pos. 1.
 2.
 3.
 Pk.
 Celesta.
 I. Hrf.
 II. Hrf.
 Solo.
 Ve I.
 Tutti.
 Solo.
 Ve II.
 Tutti.
 Br.
 Vcl.
 C. B.

Picc.
 Fl. 1.
 Fl. 2.
 Ob. 1.
 Ob. 2.
 Cl. 1.
 Cl. 2.
 Bascl.
 Fggt. 1.
 Fggt. 2.
 Contfggt.
 Hr. 1.
 Hr. 2.
 Hr. 3.
 Hr. 4.
 Trp. 1.
 Trp. 2.
 Triang.
 Pk.
 II. Hrf.
 ve I.
 ve II.
 Br.
 Vcll.
 C.B.

poco rit. , Noch zurückhaltender (♩)

Fl. 1. Solo. *espress. mp*

Fl. 2. *pp*

Bacl. *ppp*

Fggt. 1. *ppp*

Fggt. 2. *ppp*

Hr. 1. Solo. *espress. mf*

Hr. 3. *p*

I.Hrf. *pp*, *p*, *mp*, *p*

poco rit. , Noch zurückhaltender (♩)

ve I. *mp molto espress.*

ve II. *pp*

Br. *pp*, *p*, *pp*

Voll. *pp*, *p*

C.B. *p*, *p*

con Sordini

2 F. *pp*

2 F. *pp*

2 F. *pizz.*

arco

pizz.

arco

pizz. (weich)

pizz. (weich)

pizz. (weich)

Etwas zurückhaltend

Fl. 1. 2. *a2*

Ob. 1. 2. *a2*

Cl. 1. 2. *p espress.*

Bscl. *p espress.*

Fgt. 1. 2. *mp*

Cntfgtt. *mp espress.*

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

Trp. 1. (mit Dämpfer)

Pos. 1. 2. 3. *mf*

Pk. *mf*

I.Hrf.

II.Hrf.

Ve I. *espress.*

Ve II. *mf espress.*

Bf. *mf espress.*

Voll. *mf*

C.B. *f*

Etwas zurückhaltend (breiter Strich)

Wieder bewegt

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsol.

Fgtt. 1. 2.

Ontfgtt.

Hr. 1. 2. 3. 4.

Trp. 1.

Pos. 1. 2. 3.

Baßuba.

Pk.

I.Hrf.

II.Hrf.

f *espress.*

mf *espress.*

ff

sfz

gut stimmen

(gliss.)
so stark als möglich

so stark als möglich

Wieder bewegt

ve I.

ve II.

Bf.

Voll.

C.B.

10 Tempo I *)

sehr zart poco rit. - - - a tempo

Picc. *ppp* *mp espress. sehr zart* *pp*

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

Ob. 1. 2. *ppp*

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

Bscl. *ppp* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

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

Entfett. *ppp*

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

Glockspl. *ppp sehr zart*

Fk. *ppp*

Celesta. *stets portamento* *pp*

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

II.Hrf. *p*

Tempo I *) *poco rit. - - - a tempo*

Ve I. *ppp pizz.* *mp espress.* *Sordinaen auf!* *mp espress.*

Ve II. *ppp pizz.* *arco* *pp* *arco*

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

Vcll. *mf hervortretend* *mp espress.*

C.B. *pp* *pp*

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

poco rit. - - - a tempo

1. Fl. *pp* *mp*

2. Fl. *pp* *mp*

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

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

Bacl. *mp* *mp*

1. Fgtt. *mp* *mp*

2. Fgtt. *mp* *mp*

Cntfgtt. *mp* *mp* *mp*

1. Hr. *mp* *p*

2. Hr. *p*

3. Hr. *p*

4. Hr. *p*

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

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

poco rit. - - - a tempo

ve I. *mf molto espress.*

ve II. *mp* *arco* *mp*

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

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

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

11 poco rit. - - - a tempo

1. Fl. *pp*

2. Fl. *pp*

1. Cl. *mp*

2. Cl. *mp*

Bacl. *mp*

1. Fggt. *mp*

2. Fggt. *mp*

Contf. *mp*

1. Hr. *f* *espress.*

2. Hr. *p*

3. Hr. *p*

4. Hr. *p*

I.Hrf. *f*

II.Hrf. *f*

poco rit. - - - a tempo

Sordinen auf!

ve I. *mf* *molto espress.*

ve II. *mp*

Br. *mp* *pizz.*

Vcll. *p*

C.B. *mp*

divisi

unis.

f *molto espress.*

arco

pp *arco*

11

Picc.
 Fl. 1. 2.
 Ob. 1.
 Cl. 1. 2.
 Fgt. 1. 2.
 Hr. 1. 2. 3. 4.
 Trp. 1.
 Pos. 1. 2. 3.
 Triangl.
 Kl.Tr.
 Pk.
 I.Hrf.
 Ve I.
 Ve II.
 Br.
 Vcll.
 C.B.

Musical score for measures 12-15. The score includes parts for Piccolo, Flutes (1 and 2), Oboe (1), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1), Trombones (1, 2, and 3), Percussion, Harp, Violins (I and II), Viola, Cello, and Double Bass. The score features various dynamics such as *pp*, *mf sub.*, *ff*, *mp*, and *p*. Performance instructions include *offen* for the trumpet and *pizz.* for the strings. The key signature is one sharp (F#) and the time signature is 4/4.

poco accel.

13

21

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bacl.

Egtt. 1.
2.

Hr. 1.
2.
3.
4.

Trp. 1.
2.
3.

Pos. 1.
2.
3.

Triangl.

kl.Tr.

Pk.

I.Hrf.

poco accel.

13

30112

Ve I.

Ve II.

Bf.

Vcll.

C.B.

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

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

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

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

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

Baocl. *ff* Solo.

Fgtt. 1. *f*

Fgtt. 2. *f*

Cntfgtt. *f*

Hr. 1. *f*

Hr. 2. *f*

Hr. 3. *f*

Hr. 4. *f*

Trp. 1. *f*

Trp. 2. *f*

Trp. 3. *f*

Pos. 3. *f*

Pk. *f*

ve I. *mf* Sordinen ab!

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

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

Vcll. *mf* *mf* Sordinen ab! *arco*

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

14

Picc. *Solo*

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2. *a 2* *(schrill)*

Bscl. *Solo.*

Fggt. 1. 2.

Contfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. *mit Dämpfer* *Dämpfer rasch ab!* *offen*

Ve I. *am Frosch* *(nat.)*

Ve II. *am Frosch* *(nat.)*

Bf. *am Frosch* *(nat.)*

Voll. *am Frosch* *(nat.)*

C.B. *am Frosch* *(nat.)*

14

sempre accel. rit.(d.)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Contfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Fos. 1. 2. 3.

Pk.

sempre accel. rit.(d.)

ve I.

ve II.

Bf. (alle)

Vcll. (alle)

C.B.

15 Breiter

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Ontfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Baßtuba.

Triangl.

Pk.

Celesta. *(stets portamento)*
so stark als möglich

I.Hrf.

II.Hrf.

Breiter
 (Doppelgriff.)

Ve I. (Doppelgriff.)

Ve II.

Bf.

Vcll.

C.B.

molto ritard.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Engfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Baßtuba.

Triangl.

Pk.

Celesta.

I. Hrf.

II. Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

gut stimmen!

molto ritard.

molto ritard.

sf

sfz

sf pizz.

sf pizz.

sf pizz.

sf

16 Tempo I (♩) (Nicht schleppen)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Contfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßuba.

Triangl.

Becken.

Pk.

Celenta.

I.Hrf. *so stark als möglich*

II.Hrf.

Tempo I (♩) (Nicht schleppen)

ve I.

ve II.

Bf.

Vcll.

C.B.

17

subito a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgt. 1. 2.

Cutfgt.

Hr. 1. 2. 3. 4.

Pk.

Celesta.

(Solo mit einer Hand)

I.Hrf.

II.Hrf.

subito a tempo

VeI.

VeII.

Bf.

Voll.

C.B.

17 mp

Picc.

Fl. 1.
2.

Cl. 1.
2.

Bscl.

Fgt. 1.
2.

Ontfgt.

Hr. 1.
2.

I.Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

p

mf

mfespr.

div.

mp

arco

mp

mp

Ploc.
 Fl. 1
 2
 Ob. 1
 2
 Cl. 1
 2
 Bacl.
 Fgtt. 1
 2
 Contfgtt.
 Hr. 1
 2
 I. Trp.
 I. Hrf.
 II. Hrf.
 Ve I.
 ve II.
 BR
 Voll.
 C.B.

p
mf
f
f esp.
molto espr.
f
f espess.
am Steg.
nat.
f
mf
f espess.
piu.
arco

19 Etwas bewegter

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtr. 1. 2.

Ontfgtr.

Hr. 1. 2. 3. 4.

I.Trp.

Pos. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf.

Vcll. unis.

C.B.

f *mf* *ff* *gliss.* *unis.*

Etwas bewegter

19

Picc. *f* *mf* *f* *mf* *f* *mf*

Fl. 1. *f* *mf* *f* *mf* *f* *mf*

Fl. 2. *f* *mf* *f* *mf* *f* *mf*

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

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

Cl. 1. *f* *mf* *f* *mf* *f* *mf*

Cl. 2. *f* *mf* *f* *mf* *f* *mf*

Bacl. *f* *mf* *f* *mf* *f* *mf*

Fggt. 1. *f* *mf* *f* *mf* *f* *mf*

Fggt. 2. *f* *mf* *f* *mf* *f* *mf*

Cntfggt. *f* *mf* *f* *mf* *f* *mf*

Hr. 1. *f* *mf* *f* *mf* *f* *mf*

Hr. 2. *f* *mf* *f* *mf* *f* *mf*

Hr. 3. *f* *mf* *f* *mf* *f* *mf*

Hr. 4. *f* *mf* *f* *mf* *f* *mf*

Trp. 1. *f* *mf* *f* *mf* *f* *mf*

Trp. 2. *f* *mf* *f* *mf* *f* *mf*

Pk. *f* *mf* *f* *mf* *f* *mf*

Ve I. *f* *mf* *f* *mf* *f* *mf*

Ve II. *f* *mf* *f* *mf* *f* *mf*

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

Voil. *f* *mf* *f* *mf* *f* *mf*

C.B. *f* *mf* *f* *mf* *f* *mf*

rit. (d.) - Im Zeitmaß zurückhaltend

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Basc.
 Fggt. 1. 2.
 Oufggt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2.
 Triangl.
 Pk.
 Celesta.
 I.Hrf.
 II.Hrf.
 Ve I.
 Ve II.
 Bf.
 Veil.
 C.B.

(mit Dämpfer) I.
 (gest.)
 (offen)
 (Flagl)
 5 Solo Viol.
 Solo Cello
 Solo Bas.

pp, *mp*, *p*, *mf*, *ff*, *ppp*, *mf molto espress.*, *rit. (d.)*, *Im Zeitmaß zurückhaltend*, *Alle*, *pizz.*, *arco*, *mf*, *mf molto espress.*, *Alle divisi*

20

21

poco rit. . . .

Solo.

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.*

Hr. 3. 4. *p*

I. Hrf. *pp*

deutlich gesungen

poco rit. . . .

Noch zurückhaltender(♩)

Vcl. I. *molto espress.* *espress.* *espress.* *mp molto espress.*

Vcl. II. *molto espress.* *espress.* *espress.* *pp* *2 P.* *pp*

BR. *pp* *con sordini 2 P.* *p* *pizz.*

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

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

21

Picc. *pp*
 Fl. 1 *pp*
 Fl. 2 *pp*
 Ob. 1 *mp*
 Ob. 2 *mp*
 Cl. 1 *mp*
 Cl. 2 *mp*
 Bocl. *mp*
 Fgt. 1 *ppp*
 Fgt. 2 *ppp*
 Hr. 1 *pp*
 Hr. 3 *pp*
 Hr. 4 *pp*
 Kl. Tr. *pp*
 I. Hrf. *pp*
 II. Hrf. *mp*
 Ve I. *mp* pizz. arco
 Ve II. *mp* pizz. arco
 Br. *mp* pizz. arco
 Vcll. *mp* arco
 C. B. *mp* arco

ppp *ppp* *ppp* *ppp*
pp *pp*
mp *mp* *mp* *mp*
mp *mp* *mp* *mp*
mp *mp* *mp* *mp*
pp *pp* *pp* *pp*
pp *pp*
mp
 Leicht bewegt (d.) piz. arco
 alle piz. Sordinen ab. arco
 alle piz. arco
 alle piz. arco
 alle piz. arco
 alle piz. arco
 alle piz. arco

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

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

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

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

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

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

Baßcl. *pp* *pp* *mp*

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

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

Contfgtt. *pp* *pp*

1. Hr. *gest.* *pp* *offen* *espress.*

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

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

Triang. *pp* *pp*

Kl. Tr. *pp* *pp*

I. Hrf. *f*

II. Hrf. *f*

Ve I. *mp* *espress.*

Ve II. *pizz.* *arco* *pizz.* *arco* *espress.*

Br. *pizz.* *arco* *pizz.* *arco* *Sordinen ab.*

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

C.B. *pizz.* *pizz.*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fgtt. 1. 2.

Entfgt.

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.

ritard. - - -

24 Wieder im Zeitmass zurückhaltend

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2. *molto espress. f*
 Cl. 1. Solo. *ppp*
 2.
 Bocl. *mf* *ppp*
 Fgtt. 1. *mf* *ppp*
 2. *ppp*
 Cntfgtt. *mf* *ppp*
 Hr. 1. *pp* *p* III. *espr.*
 2. *pp*
 3. *mf*
 4. *mf*
 Trp.
 Pos. 1. *mf*
 2. *mf*
 3. *mf*
 Pk. *sempre ppp*
 I. Hrf. Flageolet. *pp* *pp*
 II. Hrf. *p*
 Ve I. *ritard.* *divisi* *pp* *unis.*
 Ve II. *pp* *pizz.* *pp* *unis.*
 Br. *pp* *pizz.* *pp* *am Steg* *arco*
f *ppp am Steg* *arco*
 Vcll. *pizz.* *f espress. molto*
 C. B. *pizz.*

1. Fl. (kaum hörbar) *ppp*

2. Fl. *ppp*

1. Cl. *pp* *ppp* *ppp* *ppp*

2. Cl. *pp* *ppp* *ppp* *ppp*

Bscl. *ppp*

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

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

1. Oufgtt. *ppp* *ppp* *ppp*

2. Oufgtt. *ppp* *ppp* *ppp*

Hr. 3. *p*

4. *p*

Trp. 1. *fp*

Pk.

I. Hrf.

II. Hrf.

Ve I. *arco* *mf molto espress.*

Ve II. *weich*

Br. *p* *nat.* *mf molto espress.* *nat.*

Vcll. *pizz.* *weich*

C. B. *p*

Picc. *pp sehr zart.*
 Fl. *pp sehr zart.*
 Ob. *pp sehr zart.*
 Cl. *mp*
 Bass. *p*
 Fagot. *mp*
 Oboenigge. *pp*
 Hr. *ppp*
 Pos. *ppp*
 Glockspl. *ppp*
 Pk. *ppp*
 Celesta. *ppp*
 I. Hrf. *p*
 II. Hrf. *(gliss. mit 1 Hand)*
(C dur) ppp
 Ve I. *p sehr zart*
 Ve II. *p sehr zart*
 Br. *Solo Br. nat. Tutti mp*
 Vell. *Solo Vell. Tutti mp pizz.*
 C.B. *mp pizz.*

Picc. *p*
 Fl. *p*
 Ob. *pp*
 Cl. *mp*
 Bocl. *mf*
 Fgtt. *mp*
 Contfgt. *pp*
 Hr. *ppp* I. Solo. *mf espress.*
 Pos. *ppp* con Sord.
 Glocksp. *ppp*
 Pk. *ppp*
 Celesta.
 I. Hrf. *mp* *sempre staccato abgedämpft* (in der Nähe des Resonanzkastens) *p cresc.*
 II. Hrf. *p cresc.*
 Ve I. *pp cresc.* *pizz.* *p*
 Ve II. *p* *pizz.*
 Solo Bf. *mp* *pizz.* *mf espress.* *arco* *pizz.*
 Tutti Bf. *nat. p.* *p.* *mf espress.* *arco* *d. viol.* *mp*
 Solo Vcll. *mp* *arco*
 Tutti Vcll. *p.* *arco*
 C.B. *p.* *arco*

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

Picc. (Flatterzunge) *p sehr zart*

Fl. 1. 2. *p sehr zart*

Ob. 1. 2. *pp sehr zart*

Cl. 1. 2. *ppp sehr zart*

Basc. *pp* *ppp* *ppp* *ppp*

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

Contfgtt. *ppp* *ppp* *ppp* *ppp*

Hr. 1. 2. 3. 4. *stets kaum hörbar pp* *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. *poco rit.* *arco Tutti con sord. mp* *a tempo* *poco rit.* *a tempo* *poco rit.* *a tempo* *Sordinen ab.*
consordini 3 Solo Viol. I. arco *mp sehr zart* *pp (zurücktretend)*

Ve II. *arco* *mp sehr zart* *pp* *Tutti consord. mp* *espresso.* *Sordinen ab.*

Bf. *arco* *mp* *mp* *espresso.* *Sordinen ab.*

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

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

28 poco a poco più calando sin al fine (♩)

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bscl.

Fgt. 1/2

Cntfgtt.

Hr. 1/2
Sord.ab.

Trp. 1/2

Poa. 1/2
ppp

Pk. ppp

Celesta

I. Hrf. p

II. Hrf. (nat.) p

poco a poco più calando sin al fine (♩)

Ve I. pp

Ve II. pp

Bf. p

Vcll. arco p

C.B. p

pizz.

pizz.

pizz.

pizz.

pizz.

p

28

II Scherzo

Molto agitato, rasch und feurig (♩=120)

The score is written for a full orchestra. The tempo is *Molto agitato, rasch und feurig* with a metronome marking of 120 quarter notes per minute. The key signature has two sharps (D major or F# minor). The time signature is 2/4. The score includes parts for Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in B, Bass Clarinet in B, 2 Bassoons, Contrabassoon, 4 Horns in F, 3 Trumpets in C, 3 Trombones, Triangle, Drums, I. Harp, II. Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns, while the brass and harps provide harmonic support. The harps feature glissando passages marked *gliss. sf*.

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in B

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F

3 Trompeten in C

3 Posaunen

Triangel

Pauke

I. Harfe

II. Harfe

Molto agitato, rasch und feurig (♩=120)

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

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.

Ver. *div. h.* *unis.*

Vo. II.

Bf.

Voll.

C.B. *div.*

1

2

3

This page of a musical score, page 50, features rehearsal mark 3. The score is arranged in two systems. The first system includes the Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, English Horns (1 and 2), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), and Percussion. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with two flats and a 3/4 time signature. The score contains various musical notations such as dynamics (mf, f, sf), articulation (accents, staccato), and performance instructions like 'a2', 'gest.', and 'offen'. A box with the number '3' is placed at the beginning of the first system and at the end of the second system.

3

4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bacl.

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.

Vel. I

Vel. II

Bf.

Voil.

C.B.

II.

univ

4

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl. 1. 2.

Fggt.

Contfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

Ve I.

Ve II.

Br.

Vcll.

C.B.

5

6

30112

7

8

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cnisftt.

Hr. 1. 2. 4.

Trp. 1. 2. 3.

Poa. 1. 2. 3.

Triang.

Pk.

I.Hrf.

II.Hrf.

VeI.

VeII.

Br.

Vcll.

C.B.

Solo

1. Solo

mf (lang)

mf (lang)

pizz.

arco

7

8

Picc. Solo

Fl. 1. a 2

Fl. 2. a 2

Ob. 1. a 2

Ob. 2. a 2

Cl. 1.

Cl. 2.

Bsol.

Egt. 1.

Egt. 2.

Entfgt.

Hr. 1. a 2

Hr. 2. a 2

Hr. 3. a 2

Hr. 4. a 2

Trp. 1. I.

Trp. 2.

Trp. 3.

Triang.

Pk.

I.Hrf.

II.Hrf.

Ve I. sul D sul G

Ve II.

Br. arco

Vcll. arco

C.B. arco

9

9

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fggt. 1. 2.

Cntfgtt.

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.
 Bocl.
 Fgtt. 1. 2.
 Cat/fgtt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2.
 Pos. 1. 2. 3.
 I.Hrf.
 II.Hrf.
 Ve I.
 Ve II.
 Bf.
 Vcll.
 C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsol.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Fos. 1. 2. 3.

Pk. Solo

I.Hrf.

II.Hrf.

Vel. I.

Vel. II.

Bf.

Veil.

C.B. Flizz.

12

Ritard.

Picc. *sf*

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

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

Ob. 1. *sf* *mp* *f* (*hervortretend*)

Ob. 2. *sf* *mp* *f* (*hervortretend*)

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

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

Becl. *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*)

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

Vcl. II. *fp* *pizz.* *ff marc.* *Ritard.* *con sordini* *arco* *pp*

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

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

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

12

ff marc.

Picc. *pp*

Fl. 1. *pp*

Fl. 2. *pp*

Bacl. *pp*

Egtt. 1. *pp*

Egtt. 2. *pp*

Hr. 1. *pp*

Hr. 2. *pp*

Hr. 3. *pp*

Hr. 4. *pp*

Pos. 1. *pp*

Pos. 2. *pp*

Pos. 3. *pp*

Becken. *ppp* a 2 (nach klingen lassen)

Pk. *pp*

I.Hrf. *pp*

II.Hrf. *p*

Etwas zurückhaltend

VnI. (am Steg) *pp* nat.

VnII. arco (am Steg) *pp* nat.

Solo Br. pizz. *mf espr.*

Tutti Br. *p*

Solo Voll. arco *mf espr.*

Tutti Voll. pizz. *p*

C.B. pizz. *p*

14

Picc. *pp*

Fl. 1. 2. *pp*

Bscl. *pp*

Fggt. 1. 2. *pp*

Bucken. *ppp*
a 2 (nachklingen lassen)

Pk. *pp*

I.Hrf. *pp*

II.Hrf. *p*

Ve I. (am Steg)

Ve II. (am Steg)

Solo Br *mf espr.*

Tutti *p*

Solo Vcll. *mf espr.*

Tutti *p*

C.B. *p*

14

Picc.

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

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

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

Bscl.

Fgtt. 1. 2.

I. Horn.

I. Trp.

Pk. *Solo* *(mit hartem Schlägel)* *pp*

I. Hrf. *(gliss. nur mit einer Hand)* *pp*

II. Hrf.

Solo Ve *(am Griffbrett)* *ppp*

Ve I. *(nat.)* *mp*

Ve II. *(aile div.)* *(nat.)* *mp*

Bf.

Vcll.

C.B.

17

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fgtt. 1. 2.

I. Horn.

I. Trp.

Pk.

I. Hrf.

II. Hrf.

Solo Vc

Vcl. I.

Vcl. II.

Bf.

Voll.

C.B.

18

accel. . . .

Solo

gliss. nur mit einer Hand

Sordinen ab!

Sordinen ab!

Sordinen ab!

Sordinen ab!

Sordinen ab!

19

20

Picc.

Fl. 1. 2.

Ob. 1. 2. a 2

Cl. 1. 2. a 2 Solo

Baob.

Fggt. 1. 2.

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

Trp. 1. 2. mit Dämpfer
3. mit Dämpfer

Triang.

Pk.

Vcl. I. pizz.

Vcl. II. pizz. *)

Bf. pizz. *)

Voll. pizz.

C.B. pizz.

19

20

* stets mit abwechselnden Fingern zu spielen.

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bocl.
 Fgtr. 1. 2.
 Contfgtr.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Triang.
 Pk.
 Vl. I.
 Vl. II.
 Bf.
 Voll.
 C.B.

Musical score for measures 1 through 21. The score includes parts for woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone), strings (Violin I, Violin II, Trombone, Viola, Cello, Double Bass), and percussion (Triangle, Snare Drum). Performance instructions include dynamics (mp, p), articulation (accents), and bowing techniques (arco, div.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments have more melodic lines. The strings play a steady accompaniment.

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bocl.
 Fglt. 1. 2.
 Cntfgtt.
 Hr. 1. 2. 3. 4. (gest.) (gest.) II. (offen)
 Trp. 1. 2. 3. ohne Dämpfer Solo a 2.
 Pos. 1. 2. 3.
 Pk. mf mf ff
 Ve I.
 Ve II.
 Bf.
 Voll.
 C.B.

Musical score for page 67, measures 22-29. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Basses, Horns, Trumpets, Trombones, Percussion, Violins I & II, Basses, and Double Basses. The tempo is marked "Poco ritard." and the page number is 67. The score shows various musical notations including notes, rests, and dynamic markings.

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bac.

Fgt. 1
2

Contfgt.

Hr. 1
2
3
4

Trp. 1
2
3

Pos. 1
2
3

Pk.

I. Hrf.

II. Hrf.

VI.

VII.

VF.

Vcll.

C.B.

24

25

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Baocl.

Fggt. 1. 2.

Confgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Fos. 1. 2. 3.

Becken (mit Schlägel) (rasch dämpfen)

Pk.

Detailed description: This block contains the musical notation for measures 24 and 25 for the woodwind and percussion sections. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Bassoon II, Contrabassoon, Horn 1, 2, 3, and 4, Trumpet 1, 2, and 3, Flute III, Bassoon III, Snare Drum (Becken), and Cymbal (Pk.). The notation includes various musical symbols such as dynamics (sf, ff), articulation (accents, slurs), and performance instructions like "(mit Schlägel) (rasch dämpfen)".

Ve I. pizz. 8 fach div. Alle arco

Ve II. 2 fach pizz. Alle arco

Bf.

Vell.

C.B.

lang

Detailed description: This block contains the musical notation for measures 24 and 25 for the string section. The instruments listed are Violin I (Ve I.), Violin II (Ve II.), Viola (Bf.), Violoncello (Vell.), and Double Bass (C.B.). The notation includes dynamics (sf, ff), articulation (accents, slurs), and performance instructions such as "pizz.", "8 fach div.", "Alle arco", "2 fach pizz.", and "lang".

24

25

Picc. 26

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Basn.

Egt. 1. 2.

Contfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

Viol. (div.) pizz. Alle arco lang

Viol. (2 div.) pizz. Alle arco

Br.

Viol.

C.B.

26

27

28

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bacl.

Fggt. 1.
2.

Contfgt.

Hr. 1.
2.
3.
4.

Trp. 1.
3.

Pos. 1.
2.
3.

Pk.

Ve I.

Ve II.

Br.

Vell.

C.B.

27

28

Picc.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bacl.

Fggt. 1.

Fggt. 2.

Cnttfgt.

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.

30

31

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgt. 1. 2.

Ontfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

I.Hrf.

Ve I.

Ve II.

Bf.

VeII.

C.B.

30

31

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bacl.

Fgt. 1
2

Contfgt.

Hr. 1
2
3
4

Trp. 1
2

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br

Voll.

C.B.

ff

divisi

ff

33

Picc. *a2*

Fl. 1. 2.

Ob. 1. 2. *a2*

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Contfgtt.

Hr. 1. 2. 4.

Trp. 1. 2. *a2*

Pos. 1. 2. 3.

Pk. *Solo*

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Br.

Vcll.

C.B.

33

Ritard.

Picc. *sf*

Fl. 1. *sf* *mp*

Fl. 2. *sf* *mp*

Ob. 1. *tr.* *sf* *mp*

Ob. 2. *tr.* *sf* *mp*

Cl. 1. *sf* *mp*

Cl. 2. *sf* *mp*

Bscl. *tr.* *sf* *mp*

Egtt. 1. *ff* *mp*

Egtt. 2. *ff* *mp*

Contfgt. *ff*

Hr. 1. *ff*

Hr. 2. *ff*

Hr. 3. *ff*

Hr. 4. *ff*

Trp. 1. *ff*

Trp. 2. *ff*

Trp. 3. *ff*

Pos. 1. *ff*

Pos. 2. *ff*

Pos. 3. *ff*

Pk. *tr.* *ff*

Ve I. *ff* *Ritard.* *ff marc.*

Ve II. *ff* *Ritard.* *ff marc.*

Br. *ff* *divisi* *pizz.* *mf marc.*

Vcll. *ff* *pizz.* *f marc.* *pizz.*

C. B. *ff* *pizz.* *f marc.* *ff marc.*

ff marc.

35 Trio Viel langsamer

36

1. Fl.

Cl. 1. 2.

Bscl.

Egt. 1. 2.

Ontfgt.

I. Horn.

Trp. 2. 3.

Pos. 1. 2. 3.

I. Hrf.

mp

mf espress.

mf molto espress.

p (sehr weich)

p

Viel langsamer

Ve I.

Ve II.

Bf.

Vcll.

C. B.

mf molto espress.

mp

mf molto espress.

arco

mf espress.

mf espress.

mf espress.

mf espress.

mp

mp

35 Trio

36

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

2. Cl. *p.*

Bacl. *p.* *espress.*

1. Fggt. *p.* *espress.*

2. Fggt. *p.* *espress.*

Ontfggt. *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*

Bf. *mf* *espress.*

Voll. *mf* *espress.*

C.B. *pizz.* *p*

I. Ob. *mp* Solo
 Cl. 1. *p* *espress.*
 Cl. 2. *p*
 Bacl. *p*
 Fggt. 1. *espress.*
 Fggt. 2. *p*
 Ontfgt. *p*
 Hr. 3. *p* *mp espress.* *mp espress.*
 Hr. 4. *p*
 I. Trp. *mp espress.*
 III. Pos. *p espress.*
 I. Hrf. *mp*
 Ve I. *mf* *gemächlich*
 Ve II. *mf* *gemächlich*
 Br. *mf* *gemächlich*
 Vcll. *mf* *pizz.* *(weich) p*
 C. B. *mf* *pizz.* *(weich) p*

40

[Dieselben ♩]

1. Ob. *f espress.*

2. Ob. *f espress.*

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

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

Bacl. *mp mp*

1. Fgt. *mp espress. mf*

2. Fgt. *mp*

Cntfgt. *mf*

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

3. Hr. *p 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*

Voll. *arco mf molto espress. mf espress. mf espress.*

C.B. *p mf espress. mp*

40

41 [Dieselben]

42

Fl. 1. 2. *p* *mp* *espress.*

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

Cl. 1. 2. *p* *mp* *espress.*

Basn. *p* *mp*

Fgtt. 1. 2. *mp* *p*

Contgtt. *mp* *p*

Hr. 3. 4. *Solo* *f* *espress.* *mp* *espress.* *mp* *espress.*

Trp. 1. 2. *p*

I.Hrf. *mf*

[Dieselben]

Ve I. *f* *molto espress.* *p*

Ve II. *f* *molto espress.* *p*

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

Voll. *pizz.* *mp* *arco* *p*

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

41

42

Poco rit. 43 a tempo
(Achtzehner)

The musical score is arranged in systems for various instruments. The top system includes Flute I (I. Fl.), Clarinet I and II (Cl. 1. and 2.), Bassoon (Bocl.), Fagot I and II (Fgtt. 1. and 2.), and Contrabassoon (Contfgtt.). The second system includes Horn I and II (Hr. 1. and 2.), Horn III and IV (Hr. 3. and 4.), and Trumpet I and II (Trp. 1. and 2.). The Harp (I. and II. Harfe) is shown in a separate system. The bottom system includes Violin I and II (ve I. and ve II.), Bassoon (Bf.), Violoncello (Vcll.), and Contrabass (C.B.). The score features dynamic markings such as *pp*, *p*, *mp*, *mf*, *espress.*, and *ppp*. Performance instructions include *mf espress.*, *espress.*, *pizz.*, and *arco*. The tempo marking *Poco rit.* is present above measures 43-44, and *a tempo* is marked above measures 45-48. A box containing the number 43 is located at the top right of the page and at the bottom center.

Poco rit. **44** Dieselben a tempo

Fl. 1. 2.

Ob. 1. 2. *mp espress.*

Cl. 1. 2. *f espress.*

Bscl. *f*

Fgtt. 1. 2. *f espress.*

Ontf. *f*

Hr. 1. 3. *mf espress.* *f espress.*

I. Trp. *mf molto espress.* Solo (hervortretend)

I. Hrf. *ff*

Poco rit. Dieselben a tempo

ve I. *f* *ff molto*

ve II. *f* *f espress.*

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

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

C.B. *f* *pizz.* *arco*

44

Poco rit. a tempo

45 [Dieselben ♩]

Fl. 1. 2.

Cl. 1. 2.

Basl.

Fgtt. 1. 2.

Contfgtt.

Hr. 1. 3.

I. Trp.

I. Hrf.

Poco rit. a tempo

[Dieselben ♩]

ve I.

ve II.

Bf.

Vcll.

C.B.

45

Poco rit. a tempo Poco rit. a tempo 47 ff sempre

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Contfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Poco rit. a tempo Poco rit. a tempo ff sempre

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

Ve II.

B♯

Voll.

C.B.

46 47

vorwärts

Ritard. -

49 a tempo

48

49

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Basscl.
 Fggt. 1. 2.
 Cntfgt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Pos. 1. 2. 3.
 Fx.
 I. Hrf.
 II. Hrf.
 Ve I.
 Ve II.
 BF.
 Vell.
 C.B.

48

49

Poco accel.

50 Ritard.

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Basel.
 Fagt. 1.
 2.
 Contfgtt.
 Hr. 1.
 2.
 3.
 4.
 Trp. 1.
 2.
 3.
 Pos. 1.
 2.
 I. Hrf.
 II. Hrf.
 2 Solo Viol.
 Ve I.
 Ve II.
 Br.
 Vcll.
 C.B.

mf espress.
mf espress.
mf espress.
mf espress.
f
molto espress. mf espress.
f espress.
mf
mf
mp
 Solo
mf
 Poco accel.
 Ritard.
mf espress.
mf espress.
mf espress.
mf espress.
mf espress.
mf espress.
mf espress.
molto espress.
mf espress.
mf espress.

a tempo 51

Picc. Solo

Fl. 1. Solo

2. Solo

Bscl.

Fgt. 1. Solo

2. Solo

Cntfgt.

Hr. 1. Solo

4. Solo

Trp. 1. Solo

2. Solo

8. Solo

Pos. 1. Solo

2. Solo

8. Solo

Pk.

I. Hrf. mf

II. Hrf. mf

Ve I. (div.) a tempo p

Ve II. mp espress.

Bf. mp espress. p

Viol. espress. mp p

C.B. mf mp p

51

Molto agitato, rasch und feurig (♩: 120)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Catfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Trgl.

Pk.

I. Hrf.

II. Hrf.

Molto agitato, rasch und feurig (♩: 120)

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 N^o 52

2

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and brass: Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, Trumpets (1, 2, 3), Trombones (1, 2, 3), and Percussion (Pk.). Below these are the Horns (I and II) and the String section (Violins I and II, Viola, Violoncello, and Contrabasso). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *mf*. Performance instructions like *div.* and *unis.* are present. The score is divided into two systems, with a large bracketed '1' at the bottom left and a '2' at the bottom right.

1

2

3

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Cntfgtt.

Hr. 1. 2. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

VeI.

VeII.

Bf.

Voll.

C.B.

Rehearsal mark 3 is indicated at the top and bottom of the page. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, Flute/Guitar (1 and 2), Contrabassoon, Horns (1, 2, 4), Trumpets (1, 2, 3), Positively (1, 2, 3), Percussion, Violins I and II, Bassoon, Viola, and Cello/Double Bass. The score features various musical notations such as dynamics (mf, f, sf), articulation (accents, staccato), and performance instructions (div., unis., gest., offen).

3

4

Flc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

VI. I.

VI. II.

VF.

Voll.

C.B.

ff

p

unis

a. 2.

II.

30112

4

7

8

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsol.

Fgtt. 1. 2.

Contfett.

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

mf(lang)

pizz.

arco

7

8

Picc. Solo
 Fl. 1. 2. a. 2.
 Ob. 1. 2. a. 2.
 Cl. 1. 2.
 Bcl.
 Fgt. 1. 2.
 Cntfgt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Triang.
 Pk.
 I.Hrf.
 II.Hrf.
 Ve I. sul D sul G
 Ve II.
 Bf. arco
 Vcll. arco
 C.B. arco

This page of a musical score, numbered 96, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl. 1 and 2), Oboe (Ob. 1 and 2), Clarinet (Cl. 1 and 2), Bassoon (Bocl.), and Bassoon in G (Fggt. 1 and 2). The brass section consists of Horns (Hr. 1, 2, 3, 4), Trumpets (Trp. 1 and 2), and Trombones (I.Hrf. and II.Hrf.). The string section includes Violins I (Ve I.), Violins II (Ve II.), Viola (Vcll.), and Cello/Double Bass (C.B.). The score is written in a common time signature and includes dynamic markings such as *p* and *sf*. A boxed number '10' is present at the top right and bottom right of the page.

Picc. **11**

Fl. 1. 2. *a 2*

Ob. 1. 2. *a 2*

Cl. 1. 2.

Bascl.

Egt. 1. 2.

Cntfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. *a 2*

Pos. 1. 2. 3.

Pk.

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Voll.

C. B. *pizz.*

11

12 Ritard.

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoon, Fagott, Contrabassoon) occupies the top half of the page. The brass section (Horns, Trumpets, Trombones) is positioned below the woodwinds. The string section (Violins I and II, Violoncello, Contrabass) and Percussion are at the bottom. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff*, *mp*, *sf*, *f marc.*, and *pizz.*. A prominent *Ritard.* marking is present at the top right and bottom right of the page, indicating a tempo change. The page number '98' is located in the upper left corner, and the number '12' is enclosed in a box at the top and bottom right.

12 *ff marc.*

52 Coda
Etwas langsamer

53

I. Fl.

Cl. 1. 2.

Bscl.

Fgt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3. 4.

Etwas langsamer

Ve I.

Ve II.

Bf.

Voll.

52 Coda

53

Poco accel.

Tempo I

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Engfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Triangl.

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

mp

mf

f

sf

gliss. *sf*

Poco accel.

Tempo I

Poco accel.

Tempo I

Picc.
Fl. 1. 2.
Ob. 1. 2.
Cl. 1. 2.
Bocl.
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.

(div.)

30112

54

Detailed description: This is a page of a musical score for orchestra and strings, page 54. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. 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 Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *ff*. A rehearsal mark '54' is present in the top right corner, and the number '30112' is at the bottom center. The page number '101' is in the top right corner. The word '(div.)' is written above the Violin I staff in the final measure.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triangl.

Pk.

I. Hrf. (*gliss.*) *ff*

II. Hrf. (*gliss.*) *ff*

Ve I. (unis.) (sul G)

Ve II. (sul G)

Bf. (sul C)

Vcll.

C.B.

55

(sehr markiert)

Picc.
 Fl. 1. 2.
 Ob. 1. 2. a2
 Cl. 1. 2.
 Bocl.
 Fgtt. 1. 2.
 Contfgt.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3. 4.
 Pos. 1. 2. 3. 4.
 Triangl.
 Becken a2 (rasch abdämpfen)
 Pk. (sehr markiert)
 I.Hrf. (1) (1) (1) (sehr markiert)
 II.Hrf. (sehr markiert)
 Ve I. (1) (gew.) (1) (1) (sehr markiert)
 Ve II. (gew.)
 Br. (gew.)
 Voll.
 C.B. (sehr markiert)

55

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)

Violin I 4 div.
 Violin II 4 div.
 Bratschen 4 div.
 Violoncelle 4 div.
 Contrabässe

1

Fl. 1, 2, 3

Engl. H.

Cl. 1, 2

Bscl.

Fgt. 1, 2

I. Harfe

II. Harfe

ve I.

ve II.

Br.

Vcll. 1. Solo, 2. Solo, 3. Solo, 4. Solo

C.B.

pp *semprepp sehr zart*

mp espress.

pp sehr zart

pp sehr zart

pp sehr zart

pp sehr zart

pp abgedämpft *stacc.* *gew.* *ppstacc. abgedämpft* *gew.*

con sordini *mf molto espress.*

pp *pp* *pp* *pp*

mf molto espress.

Tutti pizz. *Tutti pizz.* *Tutti pizz.* *Tutti pizz.* *pizz.*

1

2

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

Cl. 1. 2. *pp*

Bocl. *pp*

Fggt. 1. 2. *pp* mit Dämpfer *pp*

I. Trp. *pppp* *sempre*

3 Pos. *ppp*

Glockensp. *ppp*

Celesta

I. Harfe *p*

II Harfe *p*

Solo *p* Solo am Griffbrett

Tutti Ve I *pp* am Griffbrett

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

BF *pp* am Griffbrett

Veil. 1. Solo *mp espress.* *pp* pizz. 3 Solo *pp* pizz. die übrigen *pp* pizz. C.B. *pp* pizz.

2

poco rit. a tempo poco rit. a tempo 109

Picc. *pp*

Fl. 1. *pp*

Fl. 2. *pp*

I. Ob. *pp*

Engl. H. *pp*

Cl. 1. *pp*

Cl. 2. *pp*

Bscl. *pp*

Fgtt. 1. *pp*

Fgtt. 2. *pp*

Cntfgt. *pp*

Hr. 1. *mf molto espress.*

Hr. 2. *mf espress.*

Hr. 3. *fp espress.*

Hr. 4. *fp espress.*

S Trp. (offen)

S Pos.

Triang. *pp*

I. Harfo *pp*

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

Engl. Horn nimmt 2. Oboe

Solo

poco rit. a tempo poco rit. a tempo

Vi I. *arco* *mf molto espress.*

Vi II. *die übrigen* *pp*

Br. *mf*

Voll. I. Harfo *mf*

Voll. II. Harfo *mf*

C. B. *mf*

S. Pulte *senza sord.* *mf*

die übrigen *senza sord.* *mf*

1. Solo *mf*

3 Solo *mf*

senza sord. die übric. *mf*

ARCO *mf*

5 Viel bewegter

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bscl.

Fgtt. 1, 2

Hr. 1. (gest.)

I. Trp.

Glockensp.

Celesta.

I. Hrf.

II. Hrf.

Solo

Vf I. Tutti

Vf II. Tutti

Bf

Solo

Vcll. Tutti

C.B.

5

Viel bewegter

pizz.

mf

sf

80112

Poco accel.

Ritard.

6 a tempo (wie vor dem poco accel.)

1. Fl. 1. *sf*

2. Fl. 2. *sf*

Ob. 1. *sf*

2. *sf*

Cl. 1. *sf*

2. *sf*

Bacl. *mp*

Fgtt. 1. *mf*

2. *mf*

Contfgt. *mp*

Hr. 1. (offen) *mf molto espress.*

2. *mf*

I. Trp. (mit Dämpfer) *mf*

Poco accel.

Ritard.

a tempo (wie vor dem poco accel.)

Ve I. *sf*

Ve II. *sf*

Br. *sf*

Vcll. (div.) *sf*

C. B. *sf*

senza sord.

arco

p

mf molto espress.

mf

senza sord. pizz. *mf*

mf

6 *mf*

7

Fl. 1. 2. 3.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Eggt. 1. 2.

Cntfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3. 4.

Pk.

Ve I.

Ve II.

Bf.

Vell.

C.B.

mp

mf

p

arco

Offen

7

30112

7

Ritard.

This musical score is for a full orchestra. It features multiple staves for woodwinds (Flutes, Oboes, Clarinets, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Percussion), strings (Violins I & II, Viola, Cello, Double Bass), and a Percussion section. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *f*), and articulation marks. A *Ritard.* (ritardando) instruction is placed above the woodwind and brass sections. The percussion part includes a drum set with a snare drum and cymbals. The string parts are written in a standard orchestral style with various bowings and dynamics.

Fl. 1. 2. 3. *a tempo* **8** *Ritard.*

Ob. 1. 2. *a tempo* **8** *Ritard.*

Cl. 1. 2. *a tempo* **8** *Ritard.*

Bacl. *a tempo* **8** *Ritard.*

Egtt. 1. 2. *a tempo* **8** *Ritard.*

Cntfegt. *a tempo* **8** *Ritard.*

Hr. 1. 2. 3. 4. *a tempo* **8** *Ritard.*

Trp. 1. 2. 3. *a tempo* **8** *Ritard.*

Pos. 1. 2. 3. *a tempo* **8** *Ritard.*

Pk. *a tempo* **8** *Ritard.*

Ve I. *a tempo* **8** *Ritard.*

Ve II. *a tempo* **8** *Ritard.*

Bf. *a tempo* **8** *Ritard.*

Vcll. *a tempo* **8** *Ritard.*

C.B. *a tempo* **8** *Ritard.*

Von hier ab allmählich in das erste Zeitmaß übergehend

1. 2. Fl.
3. Ob. 1. 2.
Cl. 1. 2.
Bscel.
Fggt. 1. 2.
Cntfagt.
Hr. 1. 2. 3. 4.
Trp. 1. 2. 3.
Pos. 1. 2. 3.
Pk.
Ve I.
Ve II.
Br.
Vcll.
C. B.

30112

Fl. 1. 2. 3. *nimmt wieder Picc.*
 Ob. 1. 2. *nimmt wieder Engl. Horn*
 Engl. H.
 Cl. 1. 2. *Solo*
 Bass. *f molto espress.*
 Fggt. 1. 2. *p*
 Cat/fgtt. *p*
 Hr. 1. 2. 3. 4. *I. Solo*
 III. Pos. *mp espress.*
 Pk.
 Vcl. I.
 I. Flut. *pizz.*
 Vcl. II. *pizz.*
 II. Flut. *pizz.*
 III. Flut. *pizz.*
 Tutti die übrigen
 BF. *pizz.*
 Vcll. *pizz.*
 C. B. *pizz.*

9 Tempo I

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

I. Ob. *pp*

Engl. H. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bocl. *pp*

Fgtt. 1 *pp*

Fgtt. 2 *pp*

Contgtt. *pp*

Hr. 1 *pp*

Hr. 2 *pp*

Hr. 4 *pp*

Triang. *pp*

I. Hrf. *pp*

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

Tempo I

Vf I. *pp*

I. Pult *pizz. pp*

Vf II. *pizz. pp*

II. Pult *molto espr.*

III. Pult *pp*

Tutti die übrigen *pp*

Bf. *pizz. arco*

I. Solo *pizz. pp*

II. Solo *pizz. pp*

Voll. *pizz. pp*

III. Solo *pizz. pp*

Tutti die übrigen *arco*

C. B. *pizz. pp*

poco rit. a tempo

poco rit. a tempo

Picc. nimmt wieder 9. Fl.

rit.

Picc.

Fl. 1. 2.

I. Ob.

Engl. H.

Cl. 1. 2.

Bacl.

Fggt. 1. 2.

Contfgt.

1. 2. 3. 4.

Trp. 1. 2.

3 Pos.

I. Hrf.

poco rit. a tempo

poco rit. a tempo

sul D

rit.

Ve I.

3 Pulte

Ve II.

Tutti die übrigen

Bf

3 Soll

Vcll.

Tutti die übrigen

C. B.

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*

a tempo

Vp I. *p espress.*

Vp II. Sord. auf! *p*

Bf. *p espress.*

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

C. B.

10

ritard. a tempo ritard.

Fl. 1. 2. pp pp pp pp 3. Fl. nimmt wieder Picc.

Engl. H. Solo mp molto espress.

Cl. 1. 2. pp pp pp Solo

Bocl. pp pp pp Solo

Fggt. 1. 2. pp pp pp pp pp

I. Hr. Solo mp espress. mit Dämpfer

I. Trp. ppp

3 Pos. ppp

Glockensp. ppp

Celesta

I. Hrf. p

II. Hrf. p mp

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

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

Ve II. div. pizz. ppp arco p (am Griffbrett) (nat.)

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

I. Solo p (am Griffbrett) Solo (nat.) espress.

Vcll. 3 Solo p p

Tutti die übrigen p p

C. B. p p p p

12 a tempo

Picc.
 Fl. 1. 2.
 Ob. 1. 2. *Englisch Horn nimmt wieder II. Oboe*
 Cl. 1. 2.
 Bascl. *pp sempre*
 Fgtt. 1. 2. *p p pp*
 Ontfgt. *pp sempre*
 Hr. 1. 2. 3. *mit Dämpfer pp sempre* *Dämpfer ab!*
 Glockensp.
 Fk. *ppp sempre* *ppp ppp ppp*
 I. Hrf.
 II. Hrf.
 a tempo
 Ve I. *ff p p* *pp (Sord.ab!)*
 Ve II. *ff div. p p* *pp piaz. mf (Sord.ab!)*
 BF *ff coprn p p* *pp mf (Sord.ab!)*
 Voll. *ff arco p piaz.* *pp arco p (Sord.ab!)*
 C. B. *ff piaz.* *pp piaz. mf*

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

Patetico (♩)

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

pizz.

Detailed description: This is a page of a musical score for the 'IV Finale' section. The score is written for a full orchestra and includes parts for Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in A, Bass Clarinet in B, 2 Bassoons, Contrabassoon, 4 Horns in F, Piano, I and II Harps, Violins I and II, Violas, Cello, and Double Bass. The tempo is marked 'Patetico' with a quarter note symbol. The key signature has one sharp (F#). The score is divided into two systems. The first system covers the Piccolo through the Harps. The second system covers the Violins through the Double Bass. Dynamics include *ff*, *ffp*, *p*, and *pp*. Performance instructions like *pizz.* (pizzicato) are present in the Double Bass part.

1 *o = o. von früher*

Fl. 1
Fl. 2

Cl. 1
Cl. 2

Bcl.

Piano

I. Hrf.

II. Hrf.

(nur die 2. Hälfte) *o = d. von früher*

Bf

Vcll. arco *p*

C. B. arco *p*

Bcl. *p* *pp* *mp* *mp*

I. Fgtt. *p*

Bf alle arco *mp*

Vcll.

C. B.

2 3

poco accel.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgts. 1. 2.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

BaStub.

poco accel.

Ve I.

Ve II.

Bf.

Vcll.

C. B.

2 3

(d=d)

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bcl.

Fggt. 1.
2.

Catfggt.

Hr. 1.
2.
3.
4.

Trp. 1.
2.
3.

Pos. 1.
2.
3.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Bf.

Voll.

C. B.

ff

à 2

hervortretend

I. II.

fp

(D dur)

*gliss. **fff***

(D dur)

*gliss. **fff***

fp

fp

molto rit. **4** Allegro giocoso (♩ = 132) 127

Flcc.
Fl. 1.
Ob. 1.
Cl. 1.
Bcl.
Fgtt. 1.
Cattgtt.
Hr. 1.
Trp. 1.
Pos. 1.
BaStub.
Pk.

Piano
I. Hrf.
II. Hrf.

ve I.
ve II.
Bf.
Voll.
C. B.

This page contains the musical score for page 128, featuring a variety of instruments. The parts are arranged as follows:

- Flute (Fl.):** 1 and 2 staves.
- Oboe (Ob.):** 1 and 2 staves.
- Clarinet (Cl.):** 1 and 2 staves.
- Bassoon (Bas.):** 1 and 2 staves.
- English Horn (Egtt.):** 1 and 2 staves.
- Contrabassoon (Contgtt.):** 1 and 2 staves.
- Horn (Hr.):** 1, 2, 3, and 4 staves.
- Trumpet (Trp.):** 1, 2, and 3 staves.
- Trombone (Pos.):** 1, 2, and 3 staves.
- Bass Trombone (BaStub.):** 1 and 2 staves.
- Percussion (Pk.):** 1 and 2 staves.
- String Section:**
 - I. Hrf. (I. Horns):** 1 and 2 staves.
 - II. Hrf. (II. Horns):** 1 and 2 staves.
 - Vn I. (Violin I):** 1 and 2 staves.
 - Vn II. (Violin II):** 1 and 2 staves.
 - Vla. (Viola):** 1 and 2 staves.
 - Vcll. (Violoncello):** 1 and 2 staves.
 - C. B. (Cello/Bass):** 1 and 2 staves.

The score includes various musical notations such as dynamics (e.g., *p*, *sfz*), articulation (e.g., accents), and performance instructions (e.g., *alle*, *div.*). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

5

Picc. *mf*
 Fl. 1. 2. *ff*
 Ob. 1. 2. *ff*
 Cl. 1. 2. *ff*
 Bcl. *ff*
 Fgtt. 1. 2. *ff*
 Contfgtt. *ff*
 Hr. 1. 2. *mp*
 3. 4. *mp*
 Pos. 1. 2. 3. *ff*
 Ba.Stab. *ff*
 Pk. *ff*
 I. Hrf. *ff*
 II. Hrf. *ff*
 Vr I. *p* *div.* *ff* *alle*
 Vr II. *p* *div.* *ff* *alle*
 Bf. *alle* *div.* *ff* *alle*
 Voll. *p* *ff*
 C. B. *p* *ff*

Fl. 1. 2. *p* *à 2*

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Bcl. *p*

Fgt. 1. 2. *p*

Outfgt. *p*

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

Trp. 1. 2. *p*

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

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

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

Voll. *f* *p* *mf*

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

6

This musical score page contains measures 6 through 9. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute 1 (Fl. 1) and Flute 2 (Fl. 2), Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2), Bassoon (Bcl.), Bassoon 1 (Fgt. 1) and Bassoon 2 (Fgt. 2), Contrabassoon (Cntbass.), Horn 1 (I. Hr.), Trumpet 1 (I. Trp.), Violin 1 (Vn. I.), Violin 2 (Vn. II.), Viola (Vcll.), and Cello (C. B.).

Measure 6: Piccolo, Flutes, Oboes, and Clarinets play a rhythmic pattern of eighth notes. Bassoons and Contrabassoon play a sustained bass line. Horns and Trumpets play a melodic line starting on a half note. Violins and Viola play a rhythmic pattern with accents. Cello and Double Bass play a sustained bass line.

Measure 7: Similar to measure 6, but with dynamic markings of *mf* for the woodwinds and *p* for the strings.

Measure 8: Similar to measure 6, with dynamic markings of *mf* for the woodwinds and *p* for the strings.

Measure 9: Similar to measure 6, with dynamic markings of *mf* for the woodwinds and *p* for the strings. The Trumpet 1 part has a "Solo" marking above the final measure.

Measure 10: This measure is the beginning of the next system, marked with a "6" in a box at the bottom left. It features similar instrumentation and dynamics to the previous measures.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsn.

Perc. 1. 2.

Hr. 1. 2. 3. 4.

I. Trp.

Triang.

I. Vln.

II. Vln.

Vla.

Vcll.

C. B.

Solo

arco

pizz.

saltando arco

alle

mf

f

sf

p

mp

7

(Flutterzunge) (Flutterzunge)

Picc.

Fl. 1. 2. *mf* *p* *à 2*

Ob. 1. 2. *mf* *p* *à 2*

Cl. 1. 2. *p*

Bcl.

Fggt. 1. 2. *mf* *f* *à 2 Solo* *à 2 Solo*

Hr. 1. 3. *Solo*

I. Trp. *mf* *mf*

I. Hrf. *stacc.*
(in der Nähe des Resonanzkastens) (abgedämpft) *mp*

II. Hrf.

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

Ve II. *arco* *pizz.* *arco* *pizz.*

Bf.

Voll. *mp* *sf* *p* *p* *mp*

C. B. *div.* *p*

8

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

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

Fl. 2 *mf espr.* *ff espr.*

Ob. 1 *mf espr.* *ff espr.*

Ob. 2 *mf espr.* *ff espr.*

Cl. 1 *mf* *ff espr.*

Cl. 2 *mf* *ff espr.*

Bscl. *mf* *ff*

Fgt. 1 *mf* *ff*

Fgt. 2 *mf* *ff*

Contfgt. *ff*

Hr. 1 *I. molto espr.* *mf* *ff*

Hr. 2 *mf* *ff*

Hr. 3 *mf* *ff*

Hr. 4 *mf* *ff*

I. Trpt. *f* *molto espr.*

Pk. *mf* *f*

I. Hrf. *mp stacc.* (abgedämpft)

rit.

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

Ve II. *f molto espr.* *ff*

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

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

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

8

9 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Catfggt.

Hr. 1. 2. 3. 4.

Trpt. 1. 2.

Pk.

Ve I.

Ve II.

Br.

Vcll.

C.B.

Solo 3

Solo

(mit Dämpfer)

a tempo

pizz.

arco

col legno

sf *mf* *f* *p*

9

10 Verlangsamend (vorübergehend)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bsol.

Fg. 1. 2.

Contfgt.

Hr. 1. 2. 3. 4.

Pk.

I. Hrf.

II. Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

arco

col legno

mf molto espr.

Solo

mat.

gew.

aus.

10 get. p gew.

11 Viel gemäßigter und gesanglich

Picc. *pp*

Fl. 1. *pp*

Fl. 2. *pp*

Ob. 1. *mf espr.*

Ob. 2. *mf espr.*

Cl. 1. *mf*

Cl. 2. *mf*

Bscl. *mp*

Fgt. 1. *mp*

Fgt. 2. *mp*

Contf. *mp*

Hr. 1. *p*

Hr. 2. *p*

Hr. 3. *p*

Hr. 4. *p*

Pos. 1. *p*

Pos. 2. *p*

Pos. 3. *p*

Pk. *pp*

I.Hrf. *p*

II.Hrf. *p*

Ve I. *mf molto espr.*

Ve II. *mf molto espr.*

Br. *mf molto espr.*

Vcll. *mf molto espr.*

C.B. *p*

portamento

espr.

mf espr.

pizz.

pp

ppp

sf

sf

sf

div.

pizz.

p

div.

pizz.

p

30112

11

Fl. 1. 2. *à 2*

Cl. 1. 2. *p*

Fggt. 1. 2. *p*

Contfggt. *p*

I.Hrf. *p*

II.Hrf. *p*

Ve I. *arco* *mp*

Ve II. *arco* *p*

Br. *arco* *mf*

Voll. *arco* *mf* *div.*

C.B. *p*

12

Fl. 1. 2. *espr.*

Cl. 1. 2. *mf*

Bacl. *mf*

Fggt. 1. 2. *mf*

Contfggt. *mf*

I.Horn. *mf* *molto espr.*

I.Hrf. *mf* *molto espr.*

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

ve I. *mf*

ve II. *mf*

Br. *mf*

Voll. *bizz. mf espr.* *arco* *mf*

C.B. *p*

sich ver - -

sich ver - -

12

rit.

[14] molto tranquillo

Picc. *sub. p*

Fl. 1. 2. *sub. 2*

Ob. 1. 2. *sub. p*

Cl. 1. 2. *sub. p*

Bscl. *sf*

Fgtt. 1. 2. *sf* *sub. p*

Cnt./gtt. *sf*

Hr. *hervortretend* *mf sub.*

Pos. 1. 2. 3.

Pk. *p*

Piano. *mf*

Celesta. *ff*

I.Hrf. *ff*

II.Hrf. *ff*

rit. *p subito* *pizz. p* *arco* *p espr.*

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

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

Bf. *pizz. p* *arco* *p espr.*

Voll. *pizz. p* *arco* *p* *Alle pizz.*

C. B. *pizz. p* *arco* *p* *div.*

30112 [14] *p*

Tempo I (Allegro giocoso). ma non troppo

15

Cl. 1. 2.
 Bocl.
 Fgt. 1. 2.
 Cntfgtt.
 III. Horn.
 Pos. 1. 2. 3.
 Pk.
 Glockensp.

Piano.
 Celesta.
 I. Hrf.
 II. Hrf.

Tempo I (Allegro giocoso). ma non troppo

15

Solo.
 I & V.
 Tutti.
 Solo.
 II & V.
 Tutti.
 Solo.
 BF.
 Tutti.
 Voll.
 C.B.

poco accelerando

Solo

Bocl. *pp*
 Fgtt. 1. *pp*
 Fgtt. 2. *pp*
 Cntfgtt. *pp*
 Hr. 3. Solo
 Hr. 4. Solo
 Pos. 1. *p*
 Pos. 2. *p*
 Pos. 3. *p*
 Pk. *ppp*
 Piano. *p*
 Celesta. *f*
 I.Hrf. *f* as-dur *pizz.*
 II.Hrf. *f* as-dur *pizz.*
 Ve I. 4 div. *mf* poco accelerando
 Ve II. 4 div. *mf* poco accelerando
 BF. con Sord. *pp* arco
 Voll. arco *pizz.* *p*
 C.B. arco *pizz.* *p*

16 Allegro

Picc. *f*

Fl. 1. *f*

Fl. 2. *f*

Ob. 1. *f*

Ob. 2. *f*

Cl. 1. *f*

Cl. 2. *f*

Bacl. *f*

Hr. 3. *f*

Hr. 4. *f*

Trpt. 1. *f* (mit Dämpfer)

Trpt. 2. *f* (mit Dämpfer)

Pk. *sfz*

Trgl. *f*

I.Hrf. *f*

II.Hrf. *f*

ve I. *f*

ve II. *f*

Bf. *f*

Voll. *f*

C.B. *f*

16

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bscl.

Fgt. 1
2

Hr. 1
2
3
4

Trp. 1
2

Pk.

Triang.

Piano

Celesta

Ve I. arco pizz.

Ve II. pizz. arco

Bf. pizz. arco

Voll. pizz. arco

C.B. pizz. arco

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

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

Bscl. *p* *mf*

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

Catfgt. *p*

I. Horn *mf espr.*

I. Trp. *offen*

II. Hrf. *mf*

Ve I. *A*

Ve II. *A*

B^r divisi

Vcll. divisi *arco* *mf espr.* *pizz.* *arco*

C.B. *p*

Wie vorher (16)

18

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Egt. 1. 2.

I.Horn

Trp. 1. 2.

Pos. 1. 2. 3.

Pk.

Triang.

II.Hrf.

(mit Dämpfer)

Wie vorher (16)

18

Ve I.

Ve II.

Bf divisi

Voll. divisi

C.B.

pizz.

arco

div.

Wieder vorwärts immer stei-

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Baßcl.

Pf. 1. 2.

Entpf.

Trp. 1. 2.

Pos. 1. 2. 3.

Pk.

Triang.

II. Hrf.

ve I.

ve II.

Bf.

Vcll.

C.B.

p

p^o

p

Dämpfer ab!

mf

mf

pizz.

mf

pizz.

mf

80112

gernd - - - - -

19

Fl. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Contfgtt.

I. Horn

II. Hrf.

gernd - - - - -

19

ve I.

ve II.

BF divisi

Vcll. divisi

C.B.

19

This page contains a musical score for measures 1 through 4. The instruments and parts are as follows:

- Fl. 1 & 2:** Flute parts with *mf* dynamics.
- Cl. 1 & 2:** Clarinet parts.
- Bscl.:** Bassoon part with *mf* dynamics.
- Fgtt. 1 & 2:** Bassoon parts.
- I.Horn & I.Trp.:** First Horn and Trumpet parts.
- II.Hrf.:** Second Horn part.
- ve I. & ve II.:** Violin I and Violin II parts.
- Bf. divisi:** Bassoon part, divided.
- Vcll. divisi:** Violin part, divided, with *pizz.* and *arco* markings.
- C.B. divisi:** Cello part, divided, with *mf* dynamics.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4.

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bacl.

Fggt. 1.
2.

Cntfgtt.

Hr. 1.
2.
3.
4.

Pk.

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

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

Bf. divisi

Vell. divisi *pizz. arco*

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

30112

20

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bocl.

Fgtt. 1.
2.

Engt.

Hr. 1.
2.
3.
4.

Trp. 1.
3.

I. Pos.

Pk.

Ve I.

Ve II.

Bf. alle

Voll. alle

C.B. alle

20

21 (Immer gleiche)

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

I. Pos.

Pk.

Kl. Tr.

Solo

I. (mit Dämpfer)

(Immer gleiche)

ve I. pizz. arco col legno

ve II. pizz. arco col legno

Bf. pizz. arco col legno

Vell. 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. arco

ve II. gew. div. pizz. arco

Bf. gew. pizz. arco

Vell. gew. pizz. arco

C.B. gew. pizz. arco

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

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

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

Bscl. *p* *pp* *p*

Engt. 1. 2. *pp* *p*

Entfgt. *pp*

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

3. 4. *p*

Pos. 1. 2. 3. 4. *ppp* *ppp*

Kl. Tr. *sf*

I. Hrf. *sf* *sf*

II. Hrf. *sf* *sf*

Ve I. *pizz.* *p*

Ve II. *p* *pizz.* *sf* *sf* *pizz.* *p*

Br. *arco* *sf* *p* *sf* *p* *pizz.* *p*

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

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

This page of a musical score, numbered 155, contains the following parts and markings:

- Picc.**: Piccolo flute, starting with a *p* dynamic.
- Fl. 1. 2.**: Flute 1 and 2, starting with a *p* dynamic.
- Ob. 1. 2.**: Oboe 1 and 2, starting with a *p* dynamic.
- Cl. 1. 2.**: Clarinet 1 and 2, starting with a *p* dynamic.
- Basci.**: Bassoon, starting with a *p* dynamic.
- Fggt. 1. 2.**: Fagott (Bassoon), starting with a *p* dynamic.
- Hr. 1. 2. 3. 4.**: Horns 1 through 4, starting with a *p* dynamic.
- Trp. 1. 2.**: Trumpets 1 and 2, starting with a *p* dynamic and marked *(offen)*.
- Triang.**: Triangle, starting with a *p* dynamic.
- Vcl. I. II.**: Violins I and II, starting with a *p* dynamic and marked *arco*.
- Bf.**: Viola, starting with a *p* dynamic and marked *arco*.
- Voll.**: Violoncello (Cello), starting with a *p* dynamic and marked *arco*.
- C.B.**: Contrabasso (Double Bass), starting with a *p* dynamic and marked *arco* and *div.*

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations including dynamics (*p*, *f*), articulation marks, and performance instructions like *arco* and *div.*

23

Flac.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fggt. 1. 2.

Cntggt.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

BaStub.

Ve I.

Ve II.

Bf.

Vcll. pizz. arco

C.B. pizz. arco

23

Picc.
Fl. 1. 2.
Ob. 1. 2.
Cl. 1. 2.
Bscl.
Fggt. 1. 2.
Cntfgtt.
Hr. 1. 2. 3. 4.
Trp. 1. 2.
Pos. 1. 2. 3.
Baßstab.
Pk.

à 2
p
mf
sf
à 2
p
mf
sf

This section of the score covers measures 1 through 4. It features a complex woodwind and string arrangement. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoon, and Trumpets) play melodic lines with various articulations and dynamics. The strings (Violins, Violas, Cellos, and Double Basses) provide a rhythmic and harmonic foundation. The score includes dynamic markings such as *p*, *mf*, and *sf*, and performance instructions like *à 2* and *div.*.

ve I.
ve II.
Br.
Vcll.
C.B.

8
div.
div.

This section of the score covers measures 5 through 8. It focuses on the string ensemble, including Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern with some melodic movement. The score includes dynamic markings and performance instructions like *div.* and a measure rest marked with the number 8.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgt. 1. 2.

Contfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. 4.

Pos. 1. 2. 3.

BaStub.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

Solo

Solo

8

3 div.

div.

alle

molto rit.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fgtt. 1. 2.

Confgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baß tub.

Pk.

Beck. (mit Schlägel)

Piano

Celesta

I. Hrf.

II. Hrf.

Viol. I. II.

Viol. I. II.

Viol. I. II.

C.B.

div. alle pizz. arco

molto rit.

3 div.

30112

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bacl.

Fgt. 1.
2.

Cntfgt.

Hr. 1.
2.
3.
4.

Trp. 1.
2.
3.

Pos. 1.
2.
3.

BaStub.

Pk.

Tiefe Glock.

Piano

Celesta

I. Hrf.

II. Hrf.

VnI.

VnII.

Bf

Voll.

C.B.

30112 27

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Bocl.
 Fgth. 1.
 2.
 Cntfgth.
 Hr. 1.
 2.
 3.
 4.
 Trp. 1.
 2.
 3.
 Pos. 1.
 2.
 3.
 Baßstab.
 Pk.
 Piano
 Celesta
 I. Hrf.
 II. Hrf.
 Vr I.
 Vr II.
 Bf.
 Vcll.
 C.B.

(es moll) *gloss.*
 (es moll) *gloss.*
 (s div.)
 (s div.)
 (s div.)
 alle *sfz*
 alle *sfz*

28 più lento

Cl. *mf* *p*

Bcl. *mf* *p*

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

Cntfgtt.

I.Horn. Solo *mf molto espr.*

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

BaStub. Solo *p*

Pk.

Piano

I.Hrf.

II.Hrf.

Ve I. *fp* *am Steg* *nat.* *più lento*

Ve II. *fp* *am Steg* *nat.*

Br. *fp* *am Steg* *nat.*

Vcll. *fp* *am Steg* *nat.*

C.B. *fp* *am Steg* *nat.*

28

29

II Solo

Ob. 1 2

Cl. 1 2

Bel.

Fgt. 1 2

Cntfgt.

Hr. 1 2 3 4

I. Trp.

Pos. 1 2 3

Solo molto espr.

mp

mf

p

III.

29

30 Tempo I. sempre cresc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bel.

Fgt. 1 2

Cntfgt.

Hr. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Baßtub.

Pk.

à 2

mf

III.

Tempo I. sempre cresc.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

div.

mf

30

poco a poco accel. (d)

31

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Cl. 1. 2.
 Bal.
 Fgt. 1. 2.
 Catgth.
 Hr. 1. 2. 3. 4.
 Trp. 1. 2. 3.
 Pos. 1. 2. 3.
 BaStab.
 Pk.
 I.Hrf.
 II.Hrf.
 Ver. I.
 Ver. II.
 Br.
 Vcll.
 C.B.

31

Hauptzeitmaß (Allegro giocoso) (♩ wie zuletzt ♩)

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

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Bcl. *p*

Fgtt. 1. 2. *p*

Entfgt. *p*

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

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

Detailed description: This section of the score covers the woodwind and string parts. The Flute (Fl.) has two staves, with the first staff starting at measure 1 and the second at measure 2. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bcl.), and Bassoon II (Entfgt.) each have two staves. The Horns (Hr.) have four staves. The Trumpets (Trp.) have two staves. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). There are several accents and slurs throughout the passage.

Hauptzeitmaß (Allegro giocoso) (♩ wie zuletzt ♩)

Ve I. *mf*

Ve II. *alle* *mf*

Bf. *div.* *mf*

Vcll. *mf*

C.B. *mf* *div.*

Detailed description: This section of the score covers the brass and string parts. The Violins (Ve I and Ve II) and Basses (Bf.) each have one staff. The Violas (Vcll.) and Celli/Double Basses (C.B.) each have two staves. The music continues in 3/4 time with a similar rhythmic character to the previous section. Dynamics include mezzo-forte (*mf*) and accents. The Basses (Bf.) and Celli/Double Basses (C.B.) are marked with *div.* (divisi), indicating they are to play the parts in multiple parts.

32

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Bcl.

1. Fgt.

2. Fgt.

Cntggt.

I. Horn

I. Trp.

ve I.

ve II.

Br.

Vcll.

C. B.

32

Solo

(sul G)

30112

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgdt. 1. 2.

Hr. 1. 2. 3. 4.

I. Trp.

Triang.

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Bf.

Vcll.

C. B.

arco

pizz. arco saltando

alle

Solo

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

34

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

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

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

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

Bcl. *mf* *ff*

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

Cattggt. *ff*

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

I.Trp. *f* *molto espr.*

Pk. *mf* *f*

I.Hrf. (abgedämpft) *mp stacc.*

Ve I. *f molto espr.* *ff rit.*

Ve II. *f molto espr.* *ff*

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

Viol. *mp* *f molto espr.* *ff*

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

34 *ff*

Verlangsamend
(vorübergehend)

36

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fglt. 1. 2.

Cntfggt.

Hr. 1. 2. 3.

Pk.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf.

Veil.

C.B.

arco

col legno

(gew.)

pp

mf

f

ppp

I.

Solo

nat.

div.

mf molto espr.

p (gew.)

p

36

This page contains the musical score for measures 174 through 177. The instruments listed on the left are:

- Picc.
- Ff. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bel.
- Fgtt. 1, 2
- Cntfgtt.
- Hr. 1, 2, 3, 4
- Pos. 1, 2, 3
- Pk.
- I.Hrf. (Violin I)
- II.Hrf. (Violin II)
- Ve I.
- Ve II.
- Bf.
- Vcll.
- C.B.

Key performance markings include *pp*, *mf*, *mp espr.*, *portamento*, *p*, *pp*, *mf*, *mp espr.*, *mf molto espr.*, *div.*, *unis.*, and *pizz.*. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

37 Viel gemäßigter und gesanglich

Fl. 1. 2. *p* *à 2* *p* *p*

Ob. 1. 2. *p*

Cl. 1. 2. *p* *à 2* *p* *p*

Bcl. *p*

Egt. 1. 2. *p* *p*

Confgtt. *p*

I. Horn *p*

I. Trp. *p*

3 Pos. *ppp*

Pk. *p*

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

II. Hrf. *p* *p*

Viel gemäßigter und gesanglich

Viol. *mf molto espr.* *pizz.*

Viol. II. *p* *arco* *pp* *p* *mp*

Br. *arco* *pp* *p*

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

C.B. *p* *p*

Fl. 1. 2.

Cl. 1. 2.

Fgt. 1. 2.

Contfgt.

I.Horn

I.Hrf.

II.Hrf.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

38

mf molto espr.

pizz.

38

Detailed description: This page of a musical score contains measures 37 and 38. The score is for a full orchestra and includes parts for Flutes (Fl.), Clarinets (Cl.), Bassoons (Fgt.), Contrabassoon (Contfgt.), Horns (I.Horn), Trumpets (I.Hrf., II.Hrf.), Violins (Ve I., Ve II.), Basses (Bf.), Violas (Vcll.), and Cymbals (C.B.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Measure 37 features a complex texture with various instruments playing. Measure 38 is marked with a box containing the number '38' and includes dynamic markings such as *mf molto espr.* and *pizz.*. The score is written in standard musical notation with various articulations and phrasing marks.

sich verbreiternd -

Fl. 1. 2. *f espr.*

Cl. 1. 2. *mf*

Bcl. *mf*

Fggt. 1. 2.

I.Horn

Ve I.

Ve II.

Br

Vell. *arco* *mf*

39 a tempo

Picc.

Fl. 1. 2. *mf*

Ob. 1. 2. *mf*

Cl. 1. 2. *mf*

Bcl. *mf*

Fggt. 1. 2. *mf*

Contfgt.

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

I.Trp. *mf espr.*

Ve I.

Ve II.

Br *espr.*

Vell. *pizz.* *arco*

C.B. *pizz.*

39 sf

Tempo I (Allegro giocoso)

Cl. 1. 2.

Bcl.

Fgth. 1. 2.

Hr. 1. 3.

Pk.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

Solo Ve I.

Tutti

Solo Ve II.

Tutti

Solo BF.

Tutti

Vcll.

C.B.

p, *pp*, *mf*, *ff*, *pespr.*, *pizz.*, *div.*, *am Steg.*, *alle pizz.*

Picc.
 Fl. 1.
 Fl. 2.
 Ob. 1.
 Ob. 2.
 Cl. 1.
 Cl. 2.
 Bcl.
 Fggt. 1.
 Fggt. 2.
 Contfgt.
 Hr. 1.
 Hr. 3.
 Hr. 4.
 I.Trp.
 Pk.
 Tiefe Gl.
 Glockensp.
 Piano
 Celesta
 I.Hrf.
 II.Hrf.
 Ve I.
 Ve II.
 Vf.
 Vcll.
 C.B.

Picc. *p*

Fl. 1. 2. *p*

Ob. 1. 2. *mf*

Cl. 1. 2. *pp*

Bcl. *pp*

Egt. 1. 2. *mf*

Contfgt. *mf*

Hr. 1. 3. 4. *mf espr.*

I. Trp. *Solo >* *f espr.*

Pk. *mf*

Tiefe Gl. *f*

Glockensp. *f*

Piano *mf*

Celesta *mf*

I. Hrf. *mf*

II. Hrf. *mf*

Vp I. *mf* *div.* *am Stoc* *nat.*

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

Bf. *mf* *nat.*

Vell. *mf* *nat.*

C. B. *mf* *nat.*

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bas.

Fgtt. 1.
2.

Cntfgtt.

Hr. 1.
2.
3.
4.

Trp. 1.
2.

Pos. 1.
2.
3.

Glockensp.

Piano

Celesta

I.Hrf.

II.Hrf.

Ve. I.

Ve. II.

Br.

Veil.

C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Contfggt.

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. alle div.

Vcll.

C.B.

C. dur *ff* *triss.*

44

Picc. *ff sempre*

Fl. 1. 2. *ff sempre*

Ob. 1. 2. *ff sempre*

Cl. 1. 2. *ff sempre*

Bscl. *ff sempre*

Fgtt. 1. 2. *ff sempre*

Cntfgtt. *ff sempre*

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

Trp. 1. 2. 3. *ff sempre* hervortretend

Pos. 1. 2. 3. *ff sempre*

BaStub. *ff sempre*

Pk. *ff sempre*

Becken *ff sempre*

Glockensp. *ff sempre*

Piano *ff sempre*

Celesta *ff sempre*

I. Hrf. *fff*

II. Hrf. *fff*

Ve I. *ff sempre*

Ve II. *ff sempre*

Br. *ff sempre* 3 div.

Vcll. *ff sempre*

C.B. *ff sempre*

44 *ff sempre*

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bscl.

Fgt. 1
2

Cntfgt.

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.

hervortretend

80112

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Bscl.

Fggt. 1.
2.

Confgtt.

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.

Vcll.

C. B.

div.

a 2

hervortretend

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bscl.

Fggt. 1
2

Contfgt.

Hr. 1.
2.
3.
4.

Trp. 1.
2.
3.

Pos. 1.
2.
3.

BaStub.

Pk.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Ve I.

Ve II.

Br.

Vcll.

C. B.

so stark als möglich

sempre stringendo e crescendo -

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fggt. 1. 2.

Contfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Poa. 1. 2. 3.

BaStub.

Pk.

Piano

sempre stringendo e crescendo -

Vn I.

Vn II.

Bf.

Vcll.

C.B.

Musical score for page 190, measures 46-50. The score includes parts for Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoon, English Horns (1 & 2), Trumpets (1, 2, 3), Trombones (1, 2, 3), Bass Trombone, Euphonium, Tuba, Triangle, Piano, Celesta, Horns (I & II), Violins (I & II), Bassoon (Bf), Viola (Vcll), and Cello (C.B.).

Measures 46-50. Measure 46 is marked with a circled "46". Measure 47 contains the instruction *ff sempre*. Measure 48 contains the instruction *a 2*. Measure 49 contains the instruction *ff*. Measure 50 contains the instruction *ff*.

Jubelnd

Flc.
 Fl. 1
 2
 Ob. 1
 2
 Cl. 1
 2
 Bascl.
 Fgt. 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.
 Voll.
 C.B.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Engl. Hrn. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtrub.

Pk.

Triang.

Becken

Piano

Celesta

I. Hrn.

II. Hrn.

Vcl. I. (alle)

Vcl. II. (alle)

Bf. (alle)

Vcll. (alle)

C. B. (alle)

sfz (rauch dämpfen)

gliss.

47