

# 5. Satz RONDO - FINALE

## 223

Tempo I (Allegro ordinario  $\text{♩}$ )

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flöten (1, 2, 3, 4), Oboen (1, 2, 3), Englisch Horn in Es, Clarinetten in A (1, 2, 3), Baßclarinette in B, Fagotte (1, 2, 3), Contrafagott, Hörner in F (1, 2, 3, 4), Trompeten in B (1, 2, 3), Posaunen (1, 2, 3), Baß-Tuba, Pauke, Violinen (I, II), Violoncelli, and Contrabässe. The score is in 4/4 time and features various dynamics and articulations. Key markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), *sfp* (sforzando piano), and *tr* (trill). Performance instructions include "Schalltr. auf!" (Sound effects on!) and "mit Bravour" (with bravura). The score is divided into measures, with some measures containing multiple rests for different instruments. The overall structure is a Rondo-Finale, with a repeating section (A) and a contrasting section (B). The tempo is marked as "Tempo I (Allegro ordinario)" with a quarter note symbol.

Tempo I (Allegro ordinario  $\text{♩}$ )

Maestoso

224

6

Picc. *ff*

Fl. 1 2 3 4 *ff*

Ob. 1 2 3 *a 3 p < sf* *ff*

E. H. *f* *ff*

In Es *ff*

Cl. *a 3* *ff*

In A 1 2 3 *p* *f* *p* *f* *cresc. ff*

Bcl. B. *f* *ff*

Fag. 1 2 3 *f* *a 3* *1.2.* *3.*

C-Fag. *f*

Hr. 1 3 *a 2 ff marcato ff sempre*

2 4 *a 2 ff marcato*

Trp. B. 1 *ff*

2 3 *ff*

Pk. *nicht zurückhalten ff*

I. 6

Vl. II. *ff*

Va. *pizz. arco ff*

Celli *f* *pizz. arco ff*

B. *pizz. arco ff*

Maestoso

Pesante

a tempo

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo, Flute (1, 2, 3, 4), Oboe (1, 2, 3), English Horn, Clarinet in E-flat (1), Clarinet in A (1, 2, 3), Bassoon (1), Bassoon in C (1), Horns (1, 2, 3, 4), Trumpet in B-flat (1, 2, 3), and Trombone (1, 2, 3). The tempo is 'a tempo'. Performance markings include 'a 3' (triplets) and 'sempre ff' (always fortissimo).

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Cello, and Bass. The tempo is 'a tempo'. Performance markings include 'ff' (fortissimo) and 'großer markiger Strich!' (strong, marked stroke!).

Pesante

a tempo

Pesante

19

Picc.

Fl. 1, 2, 3, 4

Ob.

E. H.

In Es

Cl.

In A 1, 2, 3

Bcl. B

Fag. 1, 2, 3

C-Fag.

Hr. 1, 2, 3, 4

Trp. B 1, 2, 3

Pk.

I.

VI. II.

Va.

Celli

B.

*ff*

*sempre ff*

*sempre f*

1. 2.

3.

Pesante

226

a tempo

Picc.  $\frac{2}{4}$

Fl.  $\frac{1}{2}$   $\frac{3}{4}$  1.2. 3.4.

Ob.  $\frac{1}{2}$   $\frac{3}{8}$

E.H.

in Es

Cl.

in A  $\frac{1}{2}$   $\frac{3}{8}$  a 3

Ecl. B

Fag.  $\frac{1}{2}$   $\frac{3}{8}$  ff 1. 2.3.

C-Fag. ff

Hr. 1. 2. 3. 4. sf

Trp. B

Pk.  $\frac{1}{2}$   $\frac{3}{8}$  sf p

I.  $\frac{2}{4}$  ff

VI. II. ff

Va. a 2. unis. arco

Celli sempre stacc.

B.

a tempo

# 227

30

Picc.

Fl.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$

Ob.  $\frac{1}{2}$   $\frac{2}{3}$

E. H.

in Es Cl.

in A  $\frac{1}{2}$   $\frac{2}{3}$

Bcl. B

Fag.  $\frac{1}{2}$   $\frac{2}{3}$

C-Fag.

Hr.  $\frac{1}{8}$

Trp. B  $\frac{2}{4}$

Pk.

30

I. VI.

II. VI.

Va.

Celli

B.

Vorschläge so schnell als möglich (und immer vor dem betreffenden Taktteil)

a 3

ff

sempre ff

ff

ff

ff

ff

ff

ff

D-Saite

immer ff und sehr markig

immer ff

a 2

immer ff

a 2

unls.

a 2

unls.

ff

ff

ff

This page contains the musical score for measures 37 through 41 of a symphony. The score is divided into two systems. The first system includes the Piccolo, Flute (1 and 2), Oboe, English Horn, Clarinet in E-flat and A, Bassoon, Contrabassoon, Horns (1 and 2), Trumpets (1, 2, and 3), Positively, and Trombone. The second system includes Violin I and II, Viola, Cello, and Double Bass. The music is in 3/4 time and features a variety of dynamics including *ff*, *fp*, *f*, *mf*, and *dim.*. Performance instructions such as "mit d. Bog. geschlagen" (with the bow struck) and "gestrichen" (arco) are present. The score also includes articulation marks like accents and slurs, and dynamic markings like *a 3*, *a 2*, and *a 4*.

Picc. 4/4 **fließend** **drängend** **229**

Fl.  $\frac{4}{4}$  *ff* Schalltr. auf! *ff*

Ob.  $\frac{1}{2}$   $\frac{3}{4}$  *ff* Schalltr. auf! *ff*

E.H. in Es *ff* Schalltr. auf! *ff*

Cl. in A  $\frac{1}{2}$   $\frac{3}{4}$  *ff* Schalltr. auf! *mf*

Bcl. B *ff*

Fag.  $\frac{1}{2}$   $\frac{3}{4}$  *ff*

C-Fag. *ff*

Hr.  $\frac{1}{3}$   $\frac{2}{4}$  *ff* *p* *ff* *a 2*

1 *ff fließend*

Trp. B  $\frac{2}{4}$  *ff fließend* *ff*

2 *ff fließend*

3 *ff fließend* *ff*

Pos.  $\frac{1}{2}$   $\frac{2}{4}$  *ff fließend* *ff* *p*

3 *ff fließend* *ff* *p*

Pk. *ff* *sempre ff* *ff*

Trgl. *ff*

I.  $\frac{4}{4}$  *p* *molto* *a 2* *sempre ff* *ff* *Strich für Strich.*

Vl. II. *p* *molto* *ff* *sempre ff* *ff* *Strich für Strich.*

Va. *sempre ff* *a 2* *ff*

Celli *sempre ff* *a 2* *ff*

B. *sempre ff* *ff* *a 2*

**fließend** **drängend**

*ff fließend* *ff drängend*



Lange halten Sempre l'istesso Tempo (Tempo I ordinario) Behaglich

50

50

54

**Lange halten** **Behaglich**

**Lange halten** **Behaglich**

\*) Den Akkord in allen Instrumenten scharf abreißen

57

Fl. 1 2

Ob. 1 2

E. H.

Cl. A 1 2 3

Bcl. B

Fag. 1 2 3

C. Fag.

1

Hr. 3

2 4

Pos. 2 3

Pk.

57

I. G-Saite

VI. G-Saite

II.

Va.

Celli

B.

a 2 tr. pp

tr.

p cresc.

f

a 2 p cresc.

f

tr. pp

tr.

f

a 3 sfpp sfpp

sfpp

sfpp

f

pp

f

p

sf sf

a 3 sfp

sfp

ff

pp

f

p

f

hervortretend

f

p

f

p

f

f

p

2.3. p ben marcato

p

mf

mf

pp

pp

pp

sf

p

sf

pp

f

p

sf sf

pp

pizz.

p

65

Fl.  $\frac{1}{2}$   $\frac{3}{4}$

Ob.  $\frac{1}{2}$   $\frac{3}{4}$

E. H.

in Es  
Cl.

in A  $\frac{1}{2}$   $\frac{3}{4}$

Bcl. B.

Fag.  $\frac{1}{2}$   $\frac{3}{4}$

C-Fag.

Hr.  $\frac{1}{3}$   $\frac{2}{4}$

Pos.  $\frac{2}{3}$

Pk.

Glsp.

65

I.

VI.  $\frac{1}{2}$   $\frac{3}{4}$

II.

Va.

Celli

B.  $\frac{1}{2}$   $\frac{3}{4}$

*tr*

*a 4*

*p*

*ff hervortretend*

*p*

*ff her-*

*a 3*

*tr*

*p*

*f*

*p*

*ff*

*a 3*

*p*

*cresc. f*

*f*

*p*

*f*

*p*

*f*

*a 3*

*f*

*p*

*f*

*p*

*a 2*

*f sempre*

*p*

*a 2*

*f*

*2. 3.*

*p*

*f*

*f*

*tr*

*f*

*sf*

*sf*

*tr*

*tr*

*tr*

*f*

*pp subito*

*ff*

*pp*

*cresc.*

*molto cresc. f*

*f*

*sf*

*sf*

*p*

*molto*

*f*

*pp subito*

*f*

*pp*

*cresc.*

*molto cresc. f*

*f*

*p*

*molto*

*f*

*pp subito*

*f*

*tr*

*tr*

*tr*

*f*

*p*

*f*

*p*

*molto*

*f*

*pp subito*

*f*

*pp*

*arco*

*pizz.*

*arco*

*a 2*

*cresc.*

*f*

*p*

*f*

233

73

Fl. 1  $\frac{1}{4}$   $\frac{2}{3}$   $\frac{3}{4}$  *vortret.* *f* *dim.* *p*

Ob.  $\frac{1}{2}$   $\frac{2}{3}$  *f* *ff* *dim.*

E. H. *f* *p* *pp*

in Es Cl. *f* *dim.* *p* *f* *p* *nach B*

in A  $\frac{1}{2}$   $\frac{2}{3}$  *sempre f* *dim.* *p* *f* *p*

Bcl. B *f* *dim.* *p* *f*

Fag.  $\frac{1}{2}$   $\frac{2}{3}$  *f* *f* *f* *p* 1. 2.3. *f*

C-Fag. *f* *p* *f* *dim.* *p* *morendo* *f*

Hr. 1  $\frac{1}{3}$  *f* *dim.* 1.3. *f*

2  $\frac{2}{4}$  2.4. *f*

Trp. B 1 *f*

2  $\frac{2}{3}$  *f*

Gisp.

73

I. *f*

VI. II. *f* *ff*

Va. *f* *dim.* *p* *mf* *morendo* *ff*

Celli *f* *p* *p* *mf* *morendo* *ff*

B. *pizz.* *arco* *p* *dim.* *ppp* *f* *f*

**poco rit.** **Pesante** *kurz*

82

Fl. *a 4*

Ob. *a 8*

E. H.

in Es

Cl.

in B

Bcl. B

Fag. *a 8*

C-Fag.

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

Trp. B

Pos. *a 8*

Tuba *mf*

I. *ff* *Strich für Strich* *kurz*

VI. *ff* *Strich für Strich* *kurz*

Va. *ff* *Strich für Strich* *kurz*

Celli *ff* *Strich für Strich* *kurz*

B. *ff* *Strich für Strich* *kurz*

**poco rit.** **Pesante** *kurz*

# Gemessen! Nicht schnell! 234 Nicht eilen

87 Tempo II (Allegro moderato ma energico)  $\text{♩}$  etwas schneller als im Tempo I

Fl. 1  
Ob. 1  
Cl. B. 1  
Fag. 1  
Hr. 2  
Pk.  
I. VI.  
II. VI.  
Va.  
Celli  
B.

*nicht eilen*  
*kurz gestrichen*  
*nicht eilen*  
*kurz gestrichen*  
*ff kurz gestrichen*  
*mf kurz gestrichen*  
*mf kurz gestrichen*  
*mf kurz gestrichen*

*a 3*  
*tr.*  
*f*  
*fp*  
*1.*  
*2.*  
*pp subito*  
*pizz.*  
*p*  
*pizz.*  
*mf*  
*fp*

94  
1.  
2.  
3.  
4.  
1.  
2.  
3.  
Fag. 1  
Hr. 2  
I. VI.  
II. VI.  
Celli

**235**  
**Grazioso (Immer dieselben  $\text{♩}$ )**

*1.*  
*2.*  
*a 2*  
*f*  
*f*  
*f*  
*sempre p*  
*sempre p*  
*sempre p*  
*1.*  
*2.*  
*a 2*  
*f*  
*dim.*  
*sf*  
*p*  
*pp*  
*pp*

236

Nicht eilen

102

Picc. 1 2

Fl. 1 2 3 4

Ob. 1 2

Cl.B. 1 2 3

Fag. 1 2

Vl. I. II.

Va.

Celli

*sf* *p* *pp* *f* *p* *sf* *fp* *sf*

tr

nicht teilen

237

Nicht eilen

108

Ob. 1 2

Cl.B. 2 3

Hr. 1 2 3 4

1. Trp. F

Pk.

Vl. I. II.

Va.

Celli

B.

*p* *mf* *sf* *fp* *mf* *p* *cresc.* *sf* *pp* *sf*

tr

cresc.

238

116 Pesante

Immer noch Tempo II (Immer 2/2, aber Pesante)

Picc.

Fl.  $\frac{1}{2}$ / $\frac{3}{4}$

Ob.  $\frac{1}{2}$ / $\frac{3}{4}$

Cl. B.  $\frac{1}{2}$ / $\frac{3}{4}$

Bcl. B.

Fag.  $\frac{1}{2}$ / $\frac{3}{4}$

C-Fag.

Hr.  $\frac{1}{2}$ / $\frac{3}{4}$

in F 1 Trp.

in B 2 Trp.

Pk.

I.

VI.

II.

Va.

Celli.

B.

*f subito*

*f*

*ff*

*a 3*

*a 2*

*in B*

*f subito*

*ff*

Immer noch Tempo II (Immer 2/2, aber Pesante)

Pesante



124

Picc.

Fl.  $\frac{1}{2}$   $\frac{3}{4}$

Ob.  $\frac{1}{2}$   $\frac{3}{8}$

Cl. B  $\frac{1}{2}$   $\frac{3}{8}$

Bcl. B

Fag.  $\frac{1}{2}$   $\frac{3}{8}$

C-Fag.

Hr.  $\frac{1}{2}$   $\frac{3}{4}$

Trp. B  $\frac{1}{2}$   $\frac{3}{8}$

Pk.

124

I.

VI. II.

Va.

Celli

B.

a 4

*p* *ff* *sempre ff*

*sempre ff* *sempre ff*

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

a 3

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

*p* *ff* *f*

*pp* *cresc.* *f* *fp*

*pp* *cresc.* *f* *fp*

*f*

*pp* *ff* *mp* *ff* *mp*

*ff* *mp* *ff* *mp*

*ff* *mp* *ff* *mp*

*ff* *mp* *ff* *mp*

*ff* *mp* *ff* *mp*

Gemessen

132

Hr.

Trp. B

I.

VI.

II.

Va.

Celli

B.

(kräftig gestoßen)

*p marcato*

*p marcato*

*p marcato*

*p marcato*

*p marcato*

241

Nicht eilen (aber immer 2/2 des Tempo II)

140

Fl.

Ob. 1

2/3

a 3

mit Dämpfer

a 2

Hr. 1

2/4

mit Dämpfer

ff

mf

sfp

ff

sf

Trp. B 1

mit Dämpfer

mf

fp

mf

fp

2

mit Dämpfer

mf

fp

mf

fp

8

mit Dämpfer

ff

mf

fp

mf

fp

I.

VI.

II.

Va.

Celli

B.

140

*cresc.*

*mp*

*pizz.*

*f*

*fff mit dem Bogen geschlagen*

*fff*

*cresc.*

*f springender Bogen*

*f springender Bogen*

*fff*

147

1. 2.

Fl. 1 2/3 4

Ob. 1 2/3

Cl. B. 1 2/3

Hr. 1 3/4 2 4

Trp. B. 1 2 3

Pk.

Vl. I. 147 pizz. ff dim. mf p

Vl. II. 147 pizz. ff dim. mf p arco mf pp

Va. a 2 147 pizz. ff f arco f

Celli fp trem. cresc. f

B. fp trem. cresc. f

ff dim. p *morendo* pp *Dämpfer ab!* pp *Dämpfer ab!* pp *Dämpfer ab!* pp *Dämpfer ab!* pp

Gemessener (aber immer noch in Halben)

155

E. H.

Bcl. B.

Fag. 3

C-Fag.

Gr. Tr.\*

Va. 155 tr. ten. p dim. tr. ten. tr. ten. tr. ten. spring. Bog. pp

Celli pizz. p pp

B. f p

(Rute) p

p *sfp* *sfp* *p staccato*

\*) in der rechten Hand eine Rute in der linken einen Schwammschl.



244

Etwas zu-  
rückhalten Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe)

Fl. 1. 2. 3. 4. 167 *pp* 1. 2. *a 4*

Ob. 1. 2. 3. *pp* 1. 2. *a 3*

E.H.

Cl. B. 1. 2. 3. *p* *a 2*

Fag. 1. 2. 3. 4. *p* 1. 2. 3. *a 2*

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

Trp. B. 1.

Gr. Tr.

Trgl. 167 *p*

Vi. I. *leggiere* *pp* *sempre pp* *pp*

Vi. II. *poco rit.* *sf* *sf* *leggiere* *p* *pp*

Va. *poco rit.* *sf* *sf* *pizz.* *p* *mf* *arco* *p*

Celli *pizz.* *p* *arco* *p*

B. *pizz.* *p*

Etwas zu-  
rückhalten Noch etwas gemessener, (schon allmählich ins Tempo I übergehen, aber besser immer Halbe)

245

174 *a 2*

Fl. 1 2 *f a 2 sf dim. pp p*

Fl. 3 4 *f p dim.*

Ob. 1 2 *f sf dim. pp p*

Ob. 3 4 *f p dim.*

E.H. *f p p*

Cl. B 1 2 *f pp a 2 sempre p*

Cl. B 3 4 *f p*

Fag. 1 3 *f pp 1. sempre p*

Fag. 2 4 *f pp sempre p*

Hr. 1 *f pp*

Trp. B 1

Gr. Tr.

Beck. *p*

Trgl. *p*

174

VI. I. *f p pizz. pp arco pp*

VI. II. *f pp pp*

Va. *f fp pp*

Celli *p p pizz. fp pp*

B. *f p pp*

179

Fl. 1 2.3. a2 p f dim. p sf ff

Ob. 1 a2 p f dim. 2. p sf ff

E.H. f sf ff

Cl.Es pp ff ff

Cl.B 1.2. a3 *sempre p* p f p f p ff

Bcl.B p cresc. ff

Fag. 1. a2 p f p ff

C-Fag. p cresc. ff

Hr. 1 f p ff

Trp.B 1.2. p ff

Pk. *fp* f

Gr.Tr. *fp* *fp* *ff* *ff* *gewöhnlich*

Trgl. p

VI. I. p p *pizz.* *ff*

VI. II. p *pizz.* *ff*

Va. p *pizz.* *ff*

Celli f p f p *pizz.* *ff*

B. f p *cresc.* f *ff*

186 Pesante übergehen ins Tempo I (4/4)

Fl. 1  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob. 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$

E.H.

Cl. Es

Cl. B  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$

Bcl. B

Fag. 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$

C-Fag.

Hr.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$

Trp. F in F in B

Gr. Tr.

186 arco *ff* *sf* *dim.*

I. *ff* *sf* *dim.*

VI. *ff* *sf* *dim.*

II. *ff* *sf* *dim.*

Va. *ff* *sf* *dim.*

Celli *ff* *sf* *dim.* trem.

B. *ff* *sf* *dim.* trem.

Pesante übergehen ins Tempo I (4/4)



247

Pesante

Tempo II (subito)

193

1.2. 3.

a 2

a 3

mit Holzschlägel

trem. pp ff

kurz gestoßen ff

kurz gestoßen ff

Pesante

Tempo II (subito)

\*) Der Sinn dieser Bezeichnung  $\curvearrowright$  V ist, den Eintritt der Violinen, Violen und Celli erst nach dem letzten Viertel zu vollziehen, um ihn deutlich zu machen. also zwischen den letzten Takt des Tempo I und den Eintritt der Streichinstrumente eine unbedeutende „Luftpause“ zu legen (ungefähr in der Dauer eines Achtels) eben nur so lang als zur rhythmischen Gestaltung nötig.

248

199 *Nicht eilen* *a 4* *Immer die gleichen Halben*

Hr.  $\frac{1}{4}$   $\frac{3}{4}$

Pos.  $\frac{1}{4}$   $\frac{3}{4}$

Pk. *tr* *fp*

Vl. I *f*

Vl. II *f*

Va. *Nicht eilen* *ff* *a 2* *f*

Celi *Nicht eilen* *ff* *sempre ff* *f*

B. *f* *fp* *f* *f*

249

*Nicht eilen – recht gemessen*

206 *a 2*

Fl.  $\frac{1}{2}$   $\frac{3}{4}$  *fp* *fp* *fp* *f* *a 2* *p*

Ob.  $\frac{1}{2}$   $\frac{3}{4}$  *fp* *fp* *fp* *fp* *p*

Cl. B.  $\frac{1}{2}$   $\frac{2}{3}$  *f* *a 3* *ff* *tr* *p*

Fag.  $\frac{1}{2}$   $\frac{3}{4}$  *f* *a 3* *f*

Vl. I *dim.* *ppp*

Vl. II *dim.* *ppp*

Va. *dim.* *ppp*

Celi *f* *a 2* *dim.* *pizz.* *f* *p*

B. *f* *p*

213

Fl. 1, 2, 3, 4

Ob. 1, 2

Cl. Es. 1, 2

Cl. B. 1, 2, 3

Bcl. B. 1, 2

Fag. 1, 2, 3

C-Fag. 1, 2

*p*, *sf*, *f*, *dim.*, *pp*

**Grazioso**

Ein wenig fließender (ganz unmerklich) N. B.

Immer  $\text{♩}$  aber immer gemessen

220

Fl. 1, 2, 3

Fag. 1

Hr. 1

VI. I. 1. Solo, 2. u. 3. Solo

VI. II.

Va. Solo

Celli arco Solo

B.

*p*, *pp*, *sf*, *morendo*, *Tutti*, *pp*, *sempre pp*, *Tutti pizz.*

N.B. Alle diese, wie die folgenden Modificationen des Tempo unmerklich ausführen!

226

Fl. 1/2

Ob. 1/3

Cl. Es

Cl. B 2/3

Fag. 1

I. 1. Solo

VI. I

VI. II

Va.

Celli

B.

252 **Recht gemessen** (quasi Andante)

Fl. 1/2

Ob. 1/2

In B 1/2

Cl.

In A 8

Hr. 1/4

Pk.

I. Alle.

VI. I

VI. II

Va. Alle.

Celli Alle. pizz.

B. Alle. pizz.

Diese 2 Takte wieder flott

253 **Grazioso** Wieder gehalten

237 *pp*

Fl. *sf*

Ob. *sf*

In B *ff*

Cl. *ff*

in A *ff*

Bcl. B *ff*

Fag. *ff*

Hr. *ff*

Trp. B *ff*

Pk. *ff* Holzschlägel

I. *tr* *morendo* *ff* *pp* *Solo* *tr* *p*

VI. *tr* *morendo* *ff* *pp*

Va. *tr* *morendo* *ff*

Celli *arco* *ff* *a 2 pizz.* *arco* *pp*

B. *arco* *ff* *arco* *pp*

237 *sf* *a 2* *3.4.* *3.* *in B* *a 3*

Diese 2 Takte wieder flott

**Grazioso** Wieder gehalten

248 **Wieder flott** <sup>a 3</sup>

Fl. 1. 2. 3. *p sf p* *sf* *pp* *ff*

Ob. 1. 2. *pp* *sf* *pp* *ff*

In Es *p sf p* *sf* *pp* *ff*

Cl. in B 1. 2. *sf* *pp* *ff*

Fag. *ff*

Hr. *ff*

Trp. B *ff*

Pos. *ff*

Tuba *ff*

Pk. *flott* *ff*

Gr. Tr. *ff*

243 *sf* *f* *pp* *f pp* *ff*

I. *Alle pizz.* *ff*

VI. *pizz.* *ff*

Va. *pizz.* *ff*

Celli *<sf pp* *ff*

B. *<sf pp* *ff*

**Wieder flott**

Fließend

Nicht schleppen

Fl. 249

Ob.

E.H.

Cl. in B

Fag.

Hr. 1 2 3 4

Trp. B 1 2

Pos. 1. 2. 3. *f*

Tuba *f*

Pk. *ff*

Gr. Tr. *f*

Beck.

I. 249 *arco* *ff*

II. *arco* *ff* a. 2.

Va. *arco* *ff* a. 2.

Celli *ff* a. 2.

B. *ff*

Fließend

Nicht schleppen

255

Unmerklich drängend

Ob. 256

E. H.

Cl. B

Bcl. B

Fag. 1/2 3

C.-Fag.

Hr. 1 2 3 4

Trp. B

Pos. 1/2 3

Tuba

Pk.

Gr. Tr.

Beck.

256

I.

VI.

II.

Va.

Celli

B.

Unmerklich drängend



256

262

Fl.  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Ob.  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Cl. B  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Bcl. B  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Fag.  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Hr.  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Trp. B  $\frac{2}{3}$ / $\frac{3}{4}$

Pos.  $\frac{1}{2}$ / $\frac{2}{3}$ / $\frac{3}{4}$

Tuba

Pk.

Gr. Tr.

Beck.

*ff* *a 3* *ff* *a 8* *ff* *sf* *ff* *sf* *ff* *sf* *ff* *sf* *ff* *sf* *ff* *sf* *ff* *sf*

Schalltr. auf! *fff*

Schalltr. auf! *fff*

*f* *a 2* *f* *f* *sf*

262

I. *sf*

II. *sf*

Va. *sf*

Celli *sf*

B. *sf*

(Die Halben sind im Verlaufe der Tempobeschleunigung gleich den Vierteln des 4/4 Taktes im ersten Tempo geworden.)

Tempo I (Halbe wie die Viertel des Tempo I)

267

Picc. *ff*

Fl.  $\frac{3}{4}$  *ff*

Ob.  $\frac{1}{2}$   $\frac{2}{3}$  *ff*

E. H. *ff*

In Es *ff*

Cl. *ff*

In B  $\frac{1}{2}$   $\frac{2}{3}$  *ff*

Bel. B *ff*

Fag.  $\frac{1}{2}$   $\frac{2}{3}$  *ff*

C.-Fag. *ff*

Hr.  $\frac{1}{2}$   $\frac{2}{3}$  *ff*

Trp. B  $\frac{1}{2}$   $\frac{2}{3}$  *ff* in F

Pos.  $\frac{1}{2}$   $\frac{2}{3}$  *ff*

Tuba *ff*

Pk. *ff*

Beck. *ff*

Trgl. *ff*

267

I. *sf sempre ff*

VI. *sf sempre ff*

II. *sf sempre ff*

Va. *sf sempre ff*

Celli *sf sempre ff*

B. *sf sempre ff*

Tempo I (Halbe wie die Viertel des Tempo I)

257

Fließender

This musical score is for the piece "Fließender" (No. 257). It is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Part 273, starting with a *ff* dynamic.
- Fl.** (Flute): Part 273, starting with a *ff* dynamic.
- Ob.** (Oboe): Part 273, starting with a *ff* dynamic.
- Cl.** (Clarinet): Part 273, starting with a *ff* dynamic.
- Hr.** (Horn): Parts 1, 2, 3, 4, starting with a *fff* dynamic.
- Trp. F.** (Trumpet in F): Part 1, starting with a *f* dynamic.
- Pos.** (Trombone): Part 2, 3, starting with a *f* dynamic.
- Tuba**: Part 1, starting with a *ff* dynamic.
- Pk.** (Percussion): Part 1, starting with a *ff* dynamic.
- Trgl.** (Triangle): Part 1, starting with a *ff* dynamic.
- I.** (Violin I): Part 273, starting with a *ff* dynamic.
- VI.** (Violin II): Part 273, starting with a *ff* dynamic.
- Va.** (Viola): Part 273, starting with a *ff* dynamic.
- Celli** (Cello): Part 273, starting with a *ff* dynamic.
- B.** (Bass): Part 273, starting with a *ff* dynamic.

The score features dynamic markings such as *ff*, *dim.*, and *p*. It includes first and second endings for several instruments. The tempo is marked "Fließender" (Flowing). The score is numbered 257 in the top left and 273 in the top left of the first staff.

280

258

Picc.  
 Fl. 1, 2, 3, 4  
 Ob.  
 E. H.  
 In Es  
 Cl. in B  
 Bel. B  
 Fag.  
 C.-Fag.  
 Hr. 1, 2, 3, 4  
 Trp. F 1, 2, 3  
 Pos. 1, 2  
 Pk.  
 Trgl.  
 280  
 Vl. I, II  
 Va.  
 Celli  
 B.

Musical score for measures 258-280. The score includes parts for Piccolo, Flutes (1, 2, 3, 4), Oboe, English Horn, E-flat Saxophone, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), Percussion, Triangle, Violins (I, II), Viola, Cello, and Bass. The score features various musical notations including dynamics (sf, ff), articulation (accents), and performance instructions (1., 2., 3., 4.).

Pesante

rit.

molto rit.

286

Picc. *ff* *sempre ff* *a 4*

Fl. *ff* *sf sempre ff* *a 3* *f* *dim*

Ob. *ff* *sf* *a 3* *p* *f* *ff* *dim*

E. H. *ff* *sf*

in Es Cl. *ff* *sf* *a 3* *ff* *dim.*

in B Cl. *ff* *sf* *a 3* *p* *f* *ff* *dim.* *p*

Bcl. B *ff* *dim.* *p*

Fag. *ff* *dim.* *p*

C.-Fag. *ff* *dim.* *p*

Hr. *ff* *sf* *p* *f* *dim.* *p*

Trp. F *ff* *sf* *p* *mf* *f* *dim.* *p*

Pos. *ff* *a 2* *f* *ff* *dim.* *p*

Tuba *ff* *a 2* *f* *ff* *dim.* *p*

Pk. *ff*

Trgl. *ff*

I. *ff* *ff pesante* *dim.* *p*

VI. *ff* *ff pesante* *dim.* *p*

Va. *ff* *ff pesante* *dim.* *p*

Celli *ff* *ff* *dim.* *p*

B. *ff* *ff* *dim.* *p*

Pesante rit. molto rit.

Tempo I

260

291

Picc. *ff* *a 4*

Fl. *ff*

Ob. *ff* *a 3* Schalltr. auf!

E. H. *ff*

In Es *ff*

Cl. *ff* *a 3* Schalltr. auf!

In B *ff*

Bcl. B *ff*

Fag. *ff* *1.2.*

C. Fag. *ff*

Hr. *ff* Schalltr. auf!

Trp. F *ff* mit Dämpfer Schalltr. auf! *a 2*

Pos. *ff* *1.2.* *f 3.*

Tuba *ff* mit Holzschl.

Pk. *ff* *tr-tr-tr tr* *fp fp fp fp* *f dim.* *p*

Beck. Schwammchl. *p*

Tamt. *f*

I. *ff*

VI. *ff*

II. *ff*

Va. *ff* *a 2* *ff sempre*

Celli *ff* *a 2* *ff sempre*

B. *ff trem.* *dim.* *p*

Tempo I

298

**Fl.** 1, 2, 3, 4  
*sempre ff*

**Ob.** 1, 2, 3  
*sempre ff*

**E. H.**

**Cl. B.** 1, 2, 3, 4  
*sempre ff*

**Bel. B.**

**Fag.** 1, 2, 3, 4  
*ff*

**C. Fag.**

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

**Trp. F.** 1, 2, 3, 4  
*hervortretend*  
*ff* *offen*  
*p* *cresc.*

**Pos.** 1, 2, 3, 4  
*a 3*

**Tuba.**

**Pk.**

**Trgl.**

**Tamt.**

**I.** *sfz* *sfz* *p* *cresc.* *ff*

**VI.** *sfz* *sfz* *p* *sfz* *sfz* *cresc.* *ff*

**II.** *sfz* *sfz* *p* *sfz* *sfz* *cresc.* *ff*

**Va.** *sempre p* *sfz* *sfz* *cresc.* *ff*

**Celli.** *sempre p* *mf* *cresc.* *ff*

**B.** *mf* *cresc.* *ff*

304

Picc.

Fl. 1 2 3 4

Ob. 1 2 3

E. H.

Cl. Es 1

Cl. B 2 3

Bcl. B

Fag. 1 2 3

C.-Fag.

Trp. F 1 2 3

Pos. 1 2 3

Tuba

Pk.

Trgl.

Tamt.

304

Vi. I

Vi. II

Va.

Celli

B.



## Gemütlich

310 a 2 *tr tr tr tr*  
*f dim.*

Fl. 1 2  
3 4  
Ob. 1 2 3  
E. H. *sf*  
Cl. B. 1 *tr tr tr tr* N. B. *pp*  
2 3 N. B. *pp* *f*  
Bel. A. *p*  
Fag. 1 *p* *pp* *ff*  
2 3 a 2 *p* *p*  
C.-Fag. *p* *ff*  
Hr. 1 *p* *p subito* *p*  
Pk. *pp* *p* *sf* *sf*  
Trgl.  
310  
Vl. I. *tr* *pp* *tr* *tr*  
Vl. II. *pp* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *cresc. ff* *pp*  
Va. *ff* *pp* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *cresc. ff* *pp*  
Celli *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *pp* *pizz.*  
B. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *pp* *pizz.*

1. 2. *tr tr* *f p f*  
3. in A

Gemütlich

N. B. Wenn die B-Cl. nicht mit der tiefen Es-Klappe versehen sind, so müßte die ganze Stelle von zwei Takten vor 260 an auf A-Cl. geblasen werden.

263

Sehr fließend, sogar etwas drängend

318

Fl. 1 2  
3 4

Ob. 1 2  
3

E.H.

In B 1 2  
Cl.

In A 3

Bel. A

Fag. 1 2  
3

C.-Fag.

Hr. 1

Pk.

Trgl.

I.  
VI.

II.

Va.

Celli

B.

*p* *f* *p* *f* *p* *p espr.*

*p* *f* *p* *f* *p* *p espr.*

*p* *f* *p* *f* *p* *p espr.*

*p* *f* *p* *f* *p* *p espr.*

*f* *f* *f* *f* *f* *f*

*p subito* *p* *p*

*tr* *pp*

*p* *f* *f* *f* *p* *f*

*f* *f* *f* *f* *f* *f*

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

*p* *f* *p* *f* *p* *f*

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

*p* *f* *p* *f* *p* *f*

*tr* *pizz.*

Sehr fließend, sogar etwas drängend

Etwas eilend

326

*p* *molto cresc.* *ff* *f*

Fl. 1 2

Fl. 3 4

Ob. 1 2 3

Cl. Es

B 1 2

Cl. A 3

Bcl. A

Fag. 1 2 3

C. Fag.

Hr. 1 2 3 4

Pos. 3 Tuba

Pk.

326

*f* *pp* *spring Bog.* *fp* *fp* *f* *sf* *p* *sf*

Vi. I

Vi. II

Va. *arco* *pp* *a 2* *p* *sf* *p* *sf* *p*

Celli *pp* *a 2* *p* *sf* *pizz.* *p* *sf*

B. *arco* *p* *pizz.* *f* *pizz.* *f* *arco* *p* *sf*

Etwas eilend

Flutterzunge

333 N.B.

Fl. 1 2 *sf pp sf pp p Flutterzunge ff p ff p cresc.*

Fl. 3 4 *sf pp sf pp p Flutterzunge ff ff p cresc.*

Ob. 1 *sf pp sf pp p cresc.*

Ob. 2 3

E. H.

Cl. A 2/8 in A a 2 *pp*

Bcl. A

Fag. 1 *p*

C-Fag.

Hr. 1 *sf pp sf pp pp pp*

Pos.

Pk.

Vl. I. get. 333 *f pp f pp spring. Bog. pp ppp ppp sempre pp e stacc.*

Vl. II. *pizz. pp spring. Bog. arco sf pp sf pp a 2 sempre pp e stacc.*

Va. *spring. Bog. a 2 sf pp sf pp*

Celli *pizz. pp arco pp p*

B. *pizz. pp p pizz. sempre*

N.B. In diesen beiden Takten die mit *pp* bezeichneten Noten sehr flüchtig.

Im erreichten Tempo weiter (also schneller als das erste Mal)

340

Fl. 1, 2, 3, 4

Ob. 1, 2

E. H.

Cl. A 1, 2, 3

Bcl. A

Fag. 1, 2, 3

C.-Fag.

Hr. 1, 2

Pos. 2, 3

Pk.

I.

II.

Va.

Celli

B.

*f*, *ff*, *p*, *pp*, *ppp*, *cresc.*, *tr*, *poco cresc.*, *pizz.*, *arco*, *ppp subito*, *a 2*, *a 3*, *f*, *ff*, *p*, *pp*, *ppp*, *cresc. f*, *p cresc. f*, *cresc.*

Im erreichten Tempo weiter (also schneller als das erste Mal)

348

Fl. 1 2 a 2 ff sempre ff tr tr tr f

Fl. 3 4 a 2 ff sempre ff tr tr tr f

Ob. 1 ff sempre ff f

Ob. 2 3 ff sempre ff f

E.H. ff sempre ff f

Cl. in E♭ ff sempre ff tr tr tr f

Cl. in A 1. a 3 f

Cl. in A 2. 3. ff sempre ff tr tr tr f

Bcl. A p sfz p p

Fag. 1 a 3 p sfz p p

Fag. 2 3 p sfz p p

C-Fag. p sfz p p

Hr. 1 a 2 f p p f

Hr. 2 3 4 a 2 p p p

Pos. 2 3 f f

Pk. sfz p p

Trgl. f tr tr tr

Gisp. mit beiden Händen ff tr tr tr

VI. I. p subito sfz p f p f p G-Salte

VI. II. p subito tr p sfz p f p f p G-Salte

Va. p subito sfz p p sfz p f tr tr tr

Celli p sfz p p sfz p p p

B. p sfz p p p p p p p

# 268 Tempo I subito

**356**

E. H. *f p ff*

Cl. A  $\frac{1}{2}$   $\frac{2}{3}$  *a 3 f sf dim. pp ff*

Bcl. A *f ff*

Fag.  $\frac{1}{2}$   $\frac{2}{3}$  *p ff*

C-Fag. *f p ff*

Hr.  $\frac{1}{3}$   $\frac{2}{4}$  *f p* Schalltrichter auf! a 2 *ff*

Trp. B  $\frac{1}{2}$   $\frac{2}{3}$  *f fp fp ff cresc. fp cresc.*

Pos.  $\frac{1}{2}$   $\frac{2}{3}$  *f fp a 2 f*

Tuba *f fp f*

Pk. *p*

Tamt. *f*

Glock. **NB** Starkes Glockengeläute. (tief)

**356**

I. *p*

VI. *p*

Va. *p f p* *morendo*

Celli *p sf p f p dim. pp*

B. *arco dim. p f p pp*

**Tempo I subito**

**NB** Verschiedene ungestimmte Stahlstäbe von glockenähnlichem Klang regellos geschlagen.

# 269 **Sempre l'istesso Tempo. NB.**

wie früher (immer im Tempo I.)

**Nicht schleppen**

366

Hr. 1 3/4  
2 4  
Trp. B 1 2/3  
2 3  
Pos. 1 2  
2  
Pos. 3  
Tuba  
Pk.  
Gr. Tr. Beck. (von Einem geschlagen)  
Glock.  
VI I 366  
VI II  
Va.  
Celli  
B.

270

376

Fl. 1 2/4  
2 3/4  
Ob. 1 2/4  
3  
E. H.  
Cl. Es  
Cl. B in B 1 2/3  
2 3  
Fag. 1 2/3  
2 3  
Hr. 1 3/4  
2 4  
Trp. B 1 2/2  
2  
Gr. Tr. Beck.  
VI I 376  
VI II  
Va.  
Celli  
B.

NB. Diese Stelle war das erste Mal (Ziffer 254) im Tempo II, - ist also jetzt schneller (Tempo I)



# 271

384

Fl. 1 2 3 4

Ob. 1 2 3

E. H.

Cl. Es. *ff*

Cl. B. 1 2 3

Fag. 1 2 3 *a 3 ff*

Hr. 1 2 3 4

Trp. B<sub>2</sub> *ff*

Pos. 1 2 *a 2 f sf*

Pos. 3 Tuba *a 2 f sf*

Pk. *f ff p*

Gr. Tr. Beck.

I. *ff*

VI. *a 2 ff*

Va. *f ff a 2 ff*

Celli *ff*

B. *ff*

Unmerklich drängend

Picc. *392*

Fl.  $\frac{1}{4}$   $\frac{2}{3}$   $\frac{3}{4}$  *f*

Ob.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$  *ff* *a 3*

E. H. *ff*

Cl. Es *ff*

Cl. B  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$  *1. 2. a 2* *3.* *in B ff* *a 3* *ff* *f* *f* *f*

Bel. B *ff*

Fag.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$  *ff* *ff* *f* *f* *f*

Hr.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$  *ff* *f* *f* *f*

Trp. B  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$  *f* *a 2* *f* *f* *f*

Pos. 2 *f* *f* *f*

Pos. 3 *f* *f* *f*

Tuba *f* *f* *f*

Pk. *poco cresc.*

Gr. Tr. *p* *poco cresc.*

*392*

I. *f* *f* *f*

VI. *a 2* *f* *f* *f* *unis* *f* *f* *f*

Va. *a 2* *f* *f* *f* *f* *f* *f*

Celli *f* *f* *f* *f* *f* *f* *f*

B. *f* *f* *f*

Unmerklich drängend

234 273 Poco più mosso

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. H. *ff*

Cl. Es *ff*

Cl. B *ff*

Bcl. B *ff*

Fag. *ff*

C. Fag. *ff*

Hr. *fff*

Trp. B *fff*

Pos. *ff*

Pos. *ff*

Tuba *ff*

Pk. *fff*

Beck. *fff*

Trgl. *ff*

I. *fff*

VI. *fff*

II. *fff*

Va. *fff*

Celli *fff*

B. *fff*

Poco più mosso

*ff*

*f*

274

Meno mosso (Tempo II)

406 rit. - - - - - molto riten. - - - - -

Picc. - - - - -

Fl. 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 4* *ff* *sf* - - - - -

Ob.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 3* *ff* *sf* *sempre ff* *sf* - - - - -

Cl. Es  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *sf* - - - - -

Cl. B  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 3* *ff* *sf* *sempre ff* *sf* - - - - -

Fag. 1 - - - - - *p* - - - - -

Hr. 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 2* *ff* *dim.* *p* - - - - -

Hr. 3  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 2* *ff* *dim.* *p* - - - - -

Trp. B 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *dim.* *p* - - - - -

Trp. B 2  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *sf* *dim.* *p* - - - - -

Pos. 1  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 2* *f* *sempre stacc.* *dim.* *p* - - - - -

Pos. 3  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *a 2* *f* *sempre stacc.* *dim.* *p* - - - - -

Tuba - - - - - *sempre stacc.* *dim.* *p* - - - - -

406

I.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *ff* *p* - - - - -

VI.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *ff* *a 2* *p* - - - - -

Va.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *ff* *pp* *pizz.* - - - - -

Celli  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *ff* *ff* *p* - - - - -

B.  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{4}{4}$  - - - - - *ff* *ff* *ff* *pizz.* *p* - - - - -

rit. - - - - - *ff* - - - - - *p* - - - - - *dim.* - - - - -

molto riten. - - - - -

Meno mosso (Tempo II)

**Etwas gemessener**

**412**

Fl. 1 2  
Ob. 1 2  
Cl.B 1 2  
Fag. 1  
in F 1  
Trp.  
in B 2  
Trgl.  
I. VI.  
II. Va.  
Celli  
B.

*pp* *p* *mf* *p* *mf* *f* *p*

a<sup>2</sup>

1.2.

in F *pp* auf einem kleinen Piston

*p* *arco* *pp*

2/2 3/2 3/2 3/2 3/2 3/2

**Noch etwas langsamer** (Graziosissimo, beinahe Menuett)

**420** poco rit.

Fl. 1 2  
3  
Ob. 1 3  
2  
Cl.B 1 2  
3  
Trp.F 1  
I. VI.  
II. Va.  
Celli  
B.

*mf* *p* *mf* *p* *pp* *pp*

rit. *tr. m. molto*

*sempre pp* *morendo* *pp* *sempre pp*

*pizz.* *arco*

*pp* *morendo* *pizz. deutlich* *p*

*arco pp morendo*

3/2 3/2 3/2 3/2 3/2 3/2

Andante, sehr gemessen

277

428  
 Fl. 1/2 3/4 *pp* *a 2* *pp-sf* *pp-sf* *p* *f* *p*  
 Ob. 1/2 3/4 *sf* *pp* *pp-sf* *pp-sf* *p*  
 Cl. B. 1/2 3/4 *pp-sf* *pp* *pp* *pp* *p*  
 Bcl. B. *p* *p*  
 Fag. 1/2 3/4 *p* *s-f* *pp-sf* *a 3* *pp* *sf*  
 C-Fag. *p*  
 Hr. F. 1/2 3/4 *pp*  
 Trp. F. 1 *sempre pp* *morendo*  
 Pk. *p*  
 428  
 I. *pp* *pp* *sempre pp*  
 VI. *pp* *pp* *sempre pp*  
 Va. *p-sf* *p* *sf* *p* *sf* *p*  
 Celli *arco* *pp* *a 2* *sf* *p* *sf* *p*  
 B. *pizz.* *p* *arco* *pp* *sf*

Andante, sehr gemessen



278

Zurückhaltend (Molto pesante)

Wieder wie vorher (plötzlich)

a 4 (Tempo II subito)

Fl. 1 2 3 4  
441 Schalltr. auf!

Ob. 1 2 3  
Schalltr. auf!

E. H. Schalltr. auf!

Cl. B 1 2 3  
Schalltr. auf! in A

Bcl. B

Fag. 1 2 3

C-Fag.

Hr. F 1 2 3 4  
gestopft

Trp. B 1 2 3  
in B

Pos. 1 2 3

Tuba

Pk.

Glock.

I. 441

VI. ff subito

II. sf sf ff subito

Va. ff subito

Celli ff subito

B. ff subito

Leises Glockengeläute.

Zurückhaltend (Molto pesante)

Wieder wie vorher (plötzlich)

(Tempo II subito)



279

Nicht schleppen 280

Fl. 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$  *sempre p* 449

Ob. 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Cl. A 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$  *sempre p*

Bcl. B  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Fag. 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

C-Fag.  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Hr. F 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$  a<sup>4</sup>

Trp. B 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$  mit Dämpfer *ff*

Pos. 1  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$  *sempre p*

Tuba  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Pk.  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Glock.  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$

Vl. I 449 D-Saite - *sempre p* *ff*

Vl. II D-Saite - *sempre p* *ff*

Va. *ff*

Celli *sempre ff* *ff* *p*

B. *sempre ff* *ff* *p*

*ff* Nicht schleppen

281

Fließend

459 a 4

Fl. 1 2 3 4 *ff* *dim.* *f*

Ob. 1 2 3 *ff* *dim.* *f*

CLA 1 2 3 *ff* *dim.* *f stacc. simile*

Bcl. B

Fag. 1 2 3 *p* *a 3*

C-Fag. *p*

Hr. F 1 2 3 4 *dim.* *p* *ff* *a 4*

Trp. B 1 2

Pos. 1 2 3 *p* *a 3*

Tuba *p*

Pk. *p*

Glock.

I. 459 *mf* *dim.* *ff* *a 3 pizz.*

VI. *mf* *dim.* *ff*

Va. *ff*

Celli *sfz* *dim.* *ff* *pizz.*

B. *sfz* *dim.* *ff* *pizz.*

Fließend *ff*

The musical score is arranged in systems. The first system (measures 468-514) includes:

- Fl. (Flute): Treble clef, 4/4 time. Measures 468-514.
- Ob. (Oboe): Treble clef, 4/4 time. Measures 468-514. Includes 'a 3' marking and 'ff' dynamic.
- Cl.A (Clarinet in A): Treble clef, 4/4 time. Measures 468-514. Includes 'a 3' marking and 'ff' dynamic.
- Bcl. B (Bassoon): Bass clef, 4/4 time. Measures 468-514. Includes 'fp' dynamic.
- Fag. (Bassoon): Bass clef, 4/4 time. Measures 468-514. Includes 'a 3' marking and 'fp' dynamic.
- C-Fag. (Contrabassoon): Bass clef, 4/4 time. Measures 468-514. Includes 'fp' dynamic.
- Hr. F (Horn in F): Treble clef, 4/4 time. Measures 468-514.
- Trp. F (Trumpet in F): Treble clef, 4/4 time. Measures 468-514. Includes 'immer mit Dämpf. a 2' marking and 'f' dynamic.
- Pos. 1 (Trumpet in B): Bass clef, 4/4 time. Measures 468-514. Includes 'in B' marking.
- Pos. 3 (Trumpet in B): Bass clef, 4/4 time. Measures 468-514.
- Tuba (Tuba): Bass clef, 4/4 time. Measures 468-514.
- Pk. (Percussion): Bass clef, 4/4 time. Measures 468-514. Includes 'trummern' and 'ff' dynamic.
- Glock. (Glockenspiel): Bass clef, 4/4 time. Measures 468-514.

The second system (measures 515-561) includes:

- I. (Violin I): Treble clef, 4/4 time. Measures 515-561.
- VI. (Violin II): Treble clef, 4/4 time. Measures 515-561.
- Va. (Viola): Treble clef, 4/4 time. Measures 515-561.
- Celli (Cello): Bass clef, 4/4 time. Measures 515-561. Includes 'arco' marking and 'fp', 'p', 'ff' dynamics.
- B. (Bass): Bass clef, 4/4 time. Measures 515-561. Includes 'arco' marking and 'fp', 'p', 'ff' dynamics.

476 Pesante

283

Picc. *ff* *ff sempre* *ff*  
 Fl. 1  $\frac{1}{2}$   $\frac{3}{4}$   
 Fl. 2  $\frac{1}{2}$   $\frac{3}{4}$   
 Ob.  $\frac{1}{2}$   $\frac{3}{8}$  Schalltr. auf! *ff sf* *f*  
 Cl. Es Schalltr. auf! *ff sf* *f*  
 Cl. A  $\frac{1}{2}$   $\frac{3}{8}$  Schalltr. auf! *ff sf* *f*  
 Bcl. B *ff sempre* in A  
 Fag.  $\frac{1}{2}$   $\frac{3}{8}$  *ff sempre*  
 C.-Fag. *ff sempre*  
 Hr.  $\frac{1}{3}$  1. 3. Schalltr. auf. *ff* *f*  
 Trp. B  $\frac{1}{2}$  *offen* *f* *cresc.* *ff*  
 Pos. 1  $\frac{1}{2}$   
 Pos. 3 Tuba *p*  
 Pk. *mf*  
 Glock. *p* *anschwellend*  
 I.  $\frac{4}{4}$  arco *f* *cresc.* *fff* 8  
 VI. *f* *cresc.* *fff*  
 II. *f* *cresc.* *fff*  
 Va. *ff* *f* *ff*  
 Celli *ff* *f* *ff*  
 B. *p*

Pesante

\*) Klingt wie geschrieben

486 Flott

Fl. 1/3 *pp* *dim.* *dim.* *pp*

Cl. Es *pp* *dim.* *pp*

Cl. A 1/3 *pp* *dim.* *pp*

Fag. 1 *pp* *dim.* *pp*

C-Fag. *p stacc.*

Hr. F 1/2 *f stacc.*

3/4 *f stacc.*

Trp. B 1/2 *mf* *mit Dämpfer* *dim.*

Pos. 1/3 *a 3* *sempre p*

Tuba *p stacc.*

Pk. *Holzschlägel.* *p poco marcato*

Gr.Tr. *pp*

Tamt. *p*

486

I. *ff non legato* *dim.* *pp*

VI. *ff non legato* *dim.* *pp*

Va. *ff non legato* *dim.* *pp*

Celli *ff non legato* *dim.* *pp*

B. *pizz.* *p* *arco* *p*

Flott

285

Breiter  
(plötzlich)

492

Fl. 1/2

Cl. Es

Cl. A 1/3

Bel. A

Fag. 1/2/3 a 3 ff

C-Fag. ff

Hr. F 1/2/3/4

Trp. B 1/2 offen pp

Pos. 1/2 a 2 pp

Pos. 3 a 2 pp 3.

Pk. p

Gr. Tr.

492

Vl. I p non legato dim. pp ff

Vl. II p non legato dim. pp ff

Va. p p ff sf

Celli ff sf

B. ff sf

Breiter  
(plötzlich)

Feierlich (Noch etwas mäßiger)

501 rit. - - - - -

Picc. - - - - -

Fl. 1 2 3 4 a 4 ff

Ob. 1 2 3 Schalltr. auf! a 3 ff

E. H. - - - - -

Cl. Es ff Schalltr. auf.

Cl. A 1 Schalltr. auf! a 2 ff

Bcl. A f p ff

Fag. 1 2 3 f p ff

C-Fag. f p ff

Hr. F 1 2 3 4 offen f ff

Trp. B 1 2 ff strahlend

Pos. 1 2 a 2 f dim. p

Pos. 3 f dim. p

Tuba p f p

Pk. tr. fff f

Gr. Tr. tr. pp

501 I. ff

VI. II. ff

Vn. f ff

Celli f ff

B. ff a 2

rit. - - - - -

Feierlich (Noch etwas mäßiger)

287

molto rit.

Ohne jede  
Cäsur \*

509

Picc.

Fl.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{4}{4}$

Ob.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{8}{8}$

E. H.

Cl. Es

Cl. A

Bcl. A

Fag.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{8}{8}$

C-Fag.

Trp. B  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{8}{8}$

Pos.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{8}{8}$

Tuba

Pk.

Gr. Tr.

509

V. I.

V. II.

Va.

Celli

B.

*8*

*1.2* *a 3*

*3.*

*ff* *sf sf* *sf sf* *cresc.*

*ff* *ff* *cresc.*

*ff* *a 2* *a 2* *cresc.*

*in B*

*in B*

*in B*

*sempre ff*

*sempre ff*

*dim.*

*a 3* *p* *1.2.* *3.* *p*

*f* *dim.*

*fff* *sf sf* *a 2* *dim.*

*dim.*

*dim.*

*dim.*

*molto rit.*



Plötzlich wieder a tempo (II)

Musical score for measures 517-521. The score includes parts for Horn (Hr. F), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Celli), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 517, 518, 519, 520, and 521 are indicated. Dynamics include *pp*, *sf*, *pizz.*, *p*, *arco*, and *sempre pp*. The Cello part includes the instruction *pp leggiero*.

Musical score for measures 522-526. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Egl. H.), Clarinet B (Cl. B.), Bassoon (Fag.), Horn (Hr. F), Trumpet B (Trp. B.), Percussion (Pk.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Celli), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 522, 523, 524, 525, and 526 are indicated. Dynamics include *p*, *sf*, *pp*, *ff*, *tr*, *p marcato*, *arco*, *pizz.*, and *sempre pp*. The Flute part includes the instruction *a 4*.

289

Musical score for measures 527-531. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Percussion (Pk.), Violin I (VI. I.), Violin II (VI. II.), Viola (Va.), Cello (Celli), and Bass (B.).

- Ob.: Measure 527, *pp*. Measure 531, *pp marcato*.
- Cl. B.: Measure 527, *pp*. Measure 531, *pp marcato*.
- Pk.: Measure 527, *pp*.
- VI. I.: Measure 527, *pp*. Measure 528, *sf pp*. Measure 530, *cresc.* Measure 531, *pp subito*.
- VI. II.: Measure 527, *pp*. Measure 528, *pp*. Measure 530, *tr.*
- Va.: Measure 527, *a 2 arco pp*. Measure 530, *tr.*
- Celli: Measure 530, *pizz. pp*. Measure 531, *arco pp*.
- B.: Measure 530, *pizz. pp*. Measure 531, *arco pp*.

Accelerando

Musical score for measures 532-536. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Es.), Clarinet in B-flat (Cl. B.), Horn in F (Hr. F), Trumpet in F (Trp. F), Trombone (Pos. Tuba), Percussion (Pk.), Bassoon (Beck.), and Trigon (Trgl.).

- Fl.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Ob.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Cl. Es.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Cl. B.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Hr. F: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Trp. F: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Pos. Tuba: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Pk.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Beck.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- Trgl.: Measure 532, *p*. Measure 533, *p*. Measure 534, *p*. Measure 535, *p*. Measure 536, *ff*.
- VI. I.: Measure 532, *pp*. Measure 533, *pp*. Measure 534, *pp*. Measure 535, *pp*. Measure 536, *ff non legato*.
- VI. II.: Measure 532, *pp*. Measure 533, *pp*. Measure 534, *pp*. Measure 535, *pp*. Measure 536, *ff non legato*.
- Va.: Measure 532, *pp*. Measure 533, *pp*. Measure 534, *pp*. Measure 535, *pp*. Measure 536, *ff*.
- Celli: Measure 532, *pp*. Measure 533, *pp*. Measure 534, *pp*. Measure 535, *pp*. Measure 536, *ff*.
- B.: Measure 532, *pp*. Measure 533, *pp*. Measure 534, *pp*. Measure 535, *pp*. Measure 536, *ff*.

290

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll

Fl. 1 2 3 4  
537 a 4

Ob. 1 2 3  
ff a 3

E. H.  
ff

Cl. B. 1 2 3  
ff a 3

Fag. 1 2 3  
ff a 3

Hr. F. 1 2  
ff non legato a 2

3 4  
ff non legato a 2

Trp. F. 1  
ff

2 3 4

Pos. 1 2  
f a 2

Pos. 3. Tuba  
f a 2

Pk.  
ff Holzschlägel. tr tr tr

Trgl.

537

VI. I.  
II.

Va.  
ff non legato

Celli  
ff non legato

B.  
ff non legato

Tempo primo (♩ = ♩) etwas feierlich. Prachtvoll





554 **Pesante** 293

**Fl.** 1  $\frac{1}{2}$   $\frac{3}{4}$   
2  $\frac{3}{4}$   
3  $\frac{4}{4}$   
4  $\frac{4}{4}$

**Ob.** 1.2.  
3.

**E.H.** *ff*  
*Schalltr. auf!*

**in Es Cl.** *ff*  
*Schalltr. auf!*

**in B Cl.** 1  $\frac{2}{2}$   $\frac{3}{4}$   
2  $\frac{3}{4}$   
3  $\frac{4}{4}$   
*ff*  
*Schalltr. auf!*

**Bcl. B** 2.3  $\frac{4}{4}$   
*ff*

**Fag.** 1  $\frac{3}{4}$   $\frac{3}{4}$   
2  $\frac{3}{4}$   
3  $\frac{4}{4}$   
*ff*

**C-Fag.** *ff*

**Hr.** 1  $\frac{3}{4}$   
2  $\frac{4}{4}$   
3  $\frac{4}{4}$   
*sempre ff*  
*ff*  
*Schalltr. auf!*

**in F Trp.** 1  $\frac{4}{4}$   
2  $\frac{4}{4}$   
3  $\frac{4}{4}$   
*f*  
*a 2*

**in B Trp.** 2  $\frac{3}{4}$   
3  $\frac{4}{4}$   
*f*  
*a 2*

**Pos.** 1  $\frac{1}{2}$   $\frac{3}{4}$   
2  $\frac{3}{4}$   
3  $\frac{4}{4}$   
*f*  
*a 3*

**Pk.** *f* *tr*

**Hgl.** *f*

**Glock.** *f*

**I. Vl.** *sempre ff*  
*(nicht teilen)*

**II. Vl.** *sempre ff*

**Va.** *sempre ff*

**Celli** *sempre ff*

**B.** *sempre ff*

**Pesante**

562

Fl.  $\frac{1}{2}$   $\frac{3}{4}$

Ob.  $\frac{1}{2}$   $\frac{3}{3}$  a 3 *ff* a 3

E.H.

in Es

Cl.  $\frac{1}{2}$   $\frac{3}{3}$  a 3 *ff* a 3

in B  $\frac{1}{2}$   $\frac{3}{3}$

Bcl. B

Fag.  $\frac{1}{2}$   $\frac{3}{3}$

C.-Fag.

Hr.  $\frac{1}{3}$   $\frac{2}{4}$  *ff* *ff*

in F 1

Trp. *f*

in B  $\frac{2}{3}$  *f*

Pos. 1  $\frac{1}{2}$   $\frac{3}{3}$  a 2

Pos. 3

Tuba

Pk. Holzschlägel. *ff*

Hgl.

Glock.

562

I. *ff*

VI. *ff*

II.

Celli *sempre f*

B. *sempre f*





578 *molto rit.*

Fl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{1}{4}$   $\frac{2}{3}$   $\frac{3}{4}$

E.H.

in Es

Cl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

in B  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bcl.B

Fag.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

C-Fag.

Hr.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

in F 1

Trp.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

in B  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pos. 1  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pos. 2  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pos. 3

Tuba  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pk.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Gr.Tr.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Trgl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hgl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Glock.

I.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

VI.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

II.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Va.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Celli  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

B.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*molto rit.*

*a tempo*

*Drängend*

*ff* *sf* *f* *mf* *ff* *fff*

*molto cresc.* *f* *molto cresc.* *molto cresc.* *molto cresc.*

*Schalltr. auf.* *pp* *molto cresc.* *molto cresc.*

*f* *f* *f* *f* *f* *f*

*pp* *molto cresc.* *f* *molto cresc.*

*sempre ff* *sempre ff* *sempre ff*

*a 2* *a 2* *a 2* *a 2* *a 2*

*1.* *2.3.* *a 3*

586

*rit.*

(590)

The score is for a full orchestra and includes the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flutes (1 and 2)
- Ob.**: Oboe
- E. H.**: English Horn
- In Es Cl.**: Clarinet in E major
- Cl. in B**: Clarinet in B major
- Bel. B.**: Bassoon
- Fag.**: Bassoon
- C. Fag.**: Contrabassoon
- Hr.**: Horns (1 and 2)
- In F 1 Trp.**: Trumpet in F major (1st)
- In B 2 Trp.**: Trumpet in B major (2nd)
- Pos. 1 & 3**: Positively (1st and 3rd)
- Tuba**: Tuba
- Pk.**: Snare Drum
- Beck.**: Cymbals
- Trgl.**: Triangle
- I. Vl.**: Violin I
- II. Vl.**: Violin II
- Va.**: Viola
- Celli**: Celli
- B.**: Bass

Key performance instructions and markings include:

- sempre ff* (Triangle)
- non legato* (Violins, Viola)
- a 2* (Celli/Bass)
- rit.* (Ritardando)
- Dynamics: *p*, *ff*, *fff*

# ORCHESTER-PARTITUREN

**Carlos Roqué Alsina**

Symptom, op. 21

**Frank Michael Beyer**

Rondeau imaginaire (1972/73)

Diaphonie (1975)

**Boris Blacher**

Kleine Marschmusik (1932)

Concertante Musik (1937)

Hamlet, Symph. Dichtung (1940)

Paganini-Variationen (1947)

Concerto (1950)

Orchester-Ornament (1953)

Studie im Pianissimo (1953)

Zwei Inventionen (1954)

Orchester-Fantasie (1956)

Music for Cleveland (1957)

Musica giocosa (1959)

Konzertstück (1963)

Collage (1968)

Poème (1974)

**Francis Burt**

Jamben, op. 5

**Hans Chemin-Petit**

Intrada e Passacaglia (1963)

**Gottfried von Einem**

Turandot-Episoden, op. 1a

Capriccio, op. 2

Concerto, op. 4

Symphonische Szenen, op. 22

Nachtstück, op. 29

Wiener Symphonie, op. 49

**Heimo Erbse**

Impression, op. 9

Sinfonie in 4 Sätzen, op. 23

**Detlev Glanert**

Aufbruch, op. 11

**Erwin Grosse**

Kammersinfonie, op. 48

**Heinz Friedrich Hartig**

Variationen über einen

siebentönigen Klang,

op. 39a

**Rudolf Kelterborn**

Mouvements (1957)

Miroirs (1966)

Erinnerungen an Orpheus (1977/78)

Sonaten für Bläser (1986)

**Giselher Klebe**

Die Zwitschermaschine, op. 7

Deux Nocturnes, op. 10

Rhapsodie, op. 17

Moments musicaux, op. 19

Adagio und Fuge mit einem

Motiv aus Wagners „Walküre“,

op. 37

**Bernhard Krol**

Concerto grosso, op. 15

Divertissement classique, op. 58

**Gustav Mahler**

Symphonie Nr. 7

**Peter Mieg**

Sinfonie (1958)

**Marcel Mihalovici**

Elégie, op. 72

**Edward Jay Miller**

Musik für Orchester, op. 4

**Gottfried Müller**

Capriccio (1962)

**Martin Christoph Redel**

Strophen (1970), op. 13

Konfrontationen (1974), op. 20

Konzert f. Orch. (1978), op. 27

Bruckner-Essay (1982), op. 31

Gioco (1982), op. 32

**Aribert Reimann**

Elegie (1957)

**Konrad Roetscher**

Orchestertänze, op. 23

Suite in fünf Sätzen, op. 26

**Ludwig Roselius**

Lilofee-Suite, op. 16

**Hans Schaeuble**

Ombra adorata, op. 38

**Armin Schibler**

Sinfon. Variationen, op. 28

**Edward Staempfli**

Epitaphe (1954)

**Werner Thärichen**

Vorspiel, op. 35

**Carlos H. Veerhoff**

Sinfonischer Satz, op. 5

1. Symphonie, op. 9

**Gerard Victory**

Miroirs (1970)

**Wladimir Vogel**

Zwei Etüden (1930)

**Hans Vogt**

Sinfonie „dona nobis

pacem“ (1984)

**Peter Westergaard**

Fünf Sätze (1958)

**Gerhart v. Westerman**

Zwei Intermezzi, op. 9

Divertimento, op. 16

**Iannis Xenakis**

Achorripsis (1956/57)

**Isang Yun**

Orchesterstück Bara (1960)

Fluktuationen (1964)

Réak (1966)

Dimensionen (1971)

Konzertante Figuren (1972)

Ouverture (1973)

Harmonia (1974)

Muak (1978)

Fanfare & Memorial (1979)

Exemplum (1980)

Symphonie I (1983)

Symphonie II (1984)

Symphonie III (1985)

**Hans Zender**

Schachspiel (1969)

Modelle (1972/73)

Zeitströme (1974)

Muji no kyo (1974/75)