

Molto: *) *Aller guten Dinge . . .*
Lento $\text{♩} = \text{ca } 66$

Geige (od Klar.) *klingt wie nahert*

Horn(F) *mit Hof*

Klavier *mf* *mp* *verklungen lassen*

THEMA SCHERZO CON VARIAZIONI

Leicht beschwingt ($\text{♩} = \text{ca } 66$)

(Tempo I)

klingt wie nahert

1

Piccolo

Flöte

Oboe

Englisch-Horn *klingt wie nahert*
molto p *poco*

Klarinette in Es *klingt wie nahert*
p *poco cresc.*

Klarinette in A *klingt wie nahert*
p *poco cresc.*

Bassklarinette in B *klingt wie nahert*
p *poco cresc.*

Flagott

Kontraflagott *klingt wie nahert*

Trompete in F *klingt wie nahert*

1 *klingt wie nahert*

Horn in F 2. *klingt wie nahert*

Pausen

Klavier **Leicht beschwingt**

*) Diese fünf Takte „Molto“ dürfen nicht dirigiert, müssen aber gespielt werden. -

**) Klarinette statt Geige nur für den Fall der alleinigen Aufführung dieses, lediglich von Klavier und dem Bläser-Ensemble auszuführenden Variationen - Salzes.

4 *poco rit. . .*

Fl.

Ob.

Fag.

Kl.(B)

Kl.(A)

Bkl.(B)

Tpt.

Hrn. 1

Hrn. 2

Pos.

Klav.

poco rit. . . ?

15

Schwungvoll (T^o II)

poco rit. - - - (d. = 72)

Fl. Picc.

Fl.

Ob.

Es.

Kl. (Es)

Kl. (A)

Bcl. (B)

Fag.

Hfg.

Detailed description: This block contains the musical notation for the woodwind and string sections. The piccolo and flute parts have a melodic line with some grace notes. The oboe and esaxophone parts play a rhythmic accompaniment. The bassoon and bass parts provide a steady bass line. Dynamics include *p*, *mp*, *f*, and *ff*. There are also markings for *N* and *H*.

Trpf.

I.

Hrn.

II.

Pbs.

Dpf. ad

(o.D.)

(o.D.)

p

mp

ff

m. Dpf.

p

mp

Detailed description: This block contains the musical notation for the trumpet, horn, and trombone sections. The trumpet part has a melodic line with some grace notes. The horn and trombone parts play a rhythmic accompaniment. Dynamics include *p*, *mp*, *ff*, and *m. Dpf.*. There are also markings for *N* and *H*.

poco rit.

Schwungvoll (T^o II)

(d. = 72)

Klar.

Detailed description: This block contains the musical notation for the clarinet section. The part is mostly rests, indicating that the clarinet is not playing in this section.

23

Calando ----- *Meno Allegro* (T₂ III) ♩ = 60

Fl. *pp espress.* *poco cresc.* *f*

Ob. *pp*

EH. *pp*

Kl. (A) *pp* *dimin.* *ppp*

Ekl. (B) *pp*

Fag. *pp*

1. Horn. *o. D.* *pp* *poco*

28

Fl. *f*

Ob. *mp espr.* *f*

Kl. (A) *mf espr.* *f* *mp*

Ekl. (B) *poco cresc.*

Fag. *f*

Kfg. *(klingt wie nöchert)* *Fag. fortsetzend* *p* *mf*

1. Horn. *f* *mf* *espr.*

2. Horn. *o. D.* *mf*

31 *I. Var. (T2 I)*
d = d poco accel.

Kfz. *p*
 1. *nimm! Dpf.*
 2. *nimm! Dpf.*

I. Var. (T2 I) *poco accel.*
d = j

Klav. Solo: *pp* *poco cresc.*

Tempo I

Klav. *quasi f* *mf*

poco rit. *a tempo (scherzando)*

dimin. *pp* *p*

Ped.

l.h. *begleitend*

Ped. ** Ped.* ** Ped.*

Nicht schleppen

p

poco accel. - - - - -

poco cresc. - - - - - *espress.*

rit. - - - - - *Tempo II (Schwungvoll)*

fresc. - - - - - *espr.* - - - - - *p cresc.*

*ped. **

espress. - - - - - *mp* - - - - - *N 2*

mf - - - - - *f* - - - - - *espr.*

mf - - - - - *f* - - - - - *espr.*

drängend - - - - - *zögernd* - - - - - *zurückkehren ins*

p - - - - - *mp (Ped.)* - - - - - *pp* - - - - - *mf*

mf - - - - - *mf* - - - - - *mf*

Mit Ped.

Tempo - - - - - *mp* - - - - - *calando* - - - - -

dimin. - - - - - *quasi Duole*

73 poco a poco accelerando

Picc.

Fl.

Ob.

EH.

Kl. (S)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

poco cresc.

mf

poco cresc.

(unã fl.) H

mp poco cresc.

H

mf

poco cresc.

H

mf

(unã Ob.) H

p

poco cresc.

Tpt.

1.

Hrn.

2.

Fbs.

poco a poco accelerando

Klav.

a poco cresc.

H

Schwungvoll

gru

79

Perc
Fl.
Ob.
E.H.
Kl. (Bb)
Kl. (A)
Bkl. (B)
Fag.
Ktg.

m. Dpf.

1.
Hrn.
2.
Pbs.

Schwungvoll

Klav.

83

Flac. *9⁴²*

F2

Ob.

EH

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

(klingt wie vorher)

mf non stacc.

Trpt.

1.

Hrn

2.

Fps.

Dpf ad

offen (o. D.)

mf non stacc.

mf non stacc.

fp

mfp

klav.

N

fp

p

f

3^{ma}

Fl. (2) *p* *mf* *fp* *p*
 Fl. (4) *p* *mf* *fp* *p*
 Bkl. (B) *mf* *fp* *p*
 Fag. *mf* *fp* *p*
 Hfg. *mf* *fp* *p*
 Trpt. *p* *mf* *fp* *p* *nimmt Dpt.*
 1. Horn *p*
 2. Horn *p*
 Tpt. *p* *mf* *fp* *p* *nimmt Dpt.*
 Klar. *mp* *ff martell.* *ped.*

Musical score for page 87, featuring woodwinds, brass, and strings. The score includes parts for Flute (2 and 4), Bassoon, Clarinet, Trumpet, Horns (1 and 2), Trombone, and Cymbals. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *Bläser durchlassen* (Wind instruments play through) and *ff martell.* (fortissimo staccato). Pedal markings are present at the bottom of the string section.

91 *Stretta*

beruhigen

Woodwind and Percussion staves:

- Poc.** (Percussion): *f* *staccatissimo*
- Fl.** (Flute): *f* *staccatissimo*, *poco*, *f* *meno stacc.*, *dimin.*
- Ob.** (Oboe): *f* *staccatissimo*, *poco*
- Cl. (Es)** (Clarinet in E-flat): *f* *staccatissimo*, *poco*, *f* *meno stacc.*, *dimin.*
- Cl. (A)** (Clarinet in A): *f*
- Bkl. (B)** (Bassoon): *f*
- Fag.** (Bassoon): *f*
- Kfg.** (Cymbal): *f*

Brass staves:

- Trpt.** (Trumpet): *f* *staccatissimo*
- Hrn. 1.** (Horn 1): *(a.D.)* *f* *staccatissimo*, *poco*
- Hrn. 2.** (Horn 2): *(a.D.)* *f* *staccatissimo*, *poco*
- Pbs.** (Baritone): *f* *staccatissimo*, *poco*

Piano and Pedal staves:

- Klav.** (Piano): *Stretta*, *f* *staccatissimo*, *beruhigen*, *meno*
- Ped.** (Pedal): *Ped.* * *Ped.* *

Mäßig

96

rüz. (klingt wie nobert)

Fl. *pp* *p* *pp*

Fl. *mf* *mp* *pp*

Ob.

EH.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt.

1. *meno f* *p* *pp* *f* *ff*

2. *(a. D.)* *p*

Fs.

das 2. Horn fortzusetzen

rüz. Mäßig

Max. *(mit Horn)* *p* *ppp* *p*

* Ped. * Ped. * Ped. * simile (Solo)

111 *Immer im Tempo*

Fl. 1 (Hörzunge) (*pp*)

mf *p* (*Echo*)

mf *p* (*Echo*)

mf *mp*

Dpf. ab

(*o. D.*) *mp*

(*o. D.*) *mp*

(*m. Dpf.*) *mf* *fp* *Flatterzige.*

Immer im Tempo

pizz. *loco*

pp *H* *N* *p*

p *Fed. ...*

Diese Gegenstelle nur für den Fall, daß das ganze Kammerkonzert gespielt wird, denn aber auch nur - was die Ausführung betrifft - möglichst unmerklich, das heißt ohne selbstlich in Aktion zu treten!

116

poco rit. - - - - - *molto riten.*

III. VAR.
Kräftig bewegt
(*U. = ca 68*)
(*Neues = dem d der letzten Probe*)

Fl.
Kl.
Fag.
Bf.

Dynamic markings: *pp*, *ppp*, *f*, *mf*, *molto*.

Tempo markings: *poco rit.*, *molto riten.*

Rehearsal mark 6 at measure 120.

Altes = unterschlagen = neue d.

Tpt.
Hrn.
Pos.

Dynamic markings: *p*, *pp*, *ppp*, *mf*, *ff*, *poco*.

Tempo markings: *poco rit.*, *molto riten.*

Rehearsal mark 6 at measure 120.

Other markings: *a. D.*, *Dpf. ab*.

poco rit. - - - - - *molto riten.* - - - - - **III. VAR.**
Kräftig bewegt

Klav.

Dynamic markings: *p*, *mf*, *meno p*, *pp*, *f*.

Tempo markings: *poco rit.*, *molto riten.*

Rehearsal mark 6 at measure 120.

minant 2. große Fl.

Acc

Fl

Ob

Clf

Kl (2)

Kl (4)

Bkl (B)

Fag

Kbn

Trpt

1.

Ktru

2.

Pos.

Klar.

125

Fl. (Es)

Cl. (A)

Bb (B)

Bb (B)

Bb (G)

Pos.

Klav.

a. D.

mp

mf

vibrato

cresc.

3

dim.

3

127 *Calando* *a tempo*

Cl. (Es)

Cl. (A)

Bb

Pos.

Klav.

mp

p

Calando *a tempo*

mp

p

mp

131

etwas zurückhaltend - - - wieder zurück
in's Tempo und
nimmt Picc.

(gr. Fl.)

2. Fl.
1. Fl.
Ob.
EH.
Kl. (ES)
Kl. (A)
Bkl. (B)
Fag.
Kfg.

m. Dpf.

ppp

m. Dpf.

ppp

etwas zurückhaltend - - - wieder zurück
in's Tempo und

Klav.

mit Ped.

espr. ohne Ped.

accel. - - - - -

- - - - - *poco rit.*

Flc.

Fl.

Ob.

Elf.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Hfag.

Es - Klar. fortsetzend

mf

poco cresc.

poco cresc.

Trpt.

1

Hörn.

2

Pos.

die Klar. Begleitung begleitend

pp

pp die Klar. Begleitung begleitend.

poco cresc.

poco cresc.

accel. - - - - -

poco rit.

Klar.

mp

mf

f

mf

ff

schwer

begleitend.

136

a tempo

Picc.
 Fl.
 Ob.
 EH.
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Hfg.

Tpt.
 1.
 Hrn.
 2.
 Tbs.

rasci Dpf. ab
rasci Dpf. ab

(o.D.)
 o.D.
 o.D.

a tempo
 H.
 Klav.

f marcato

H2 *a - - - poco - - - accel. -*

Pcc.
 Fl.
 Ob.
 EH.
 KL(B)
 Kl(A)
 Bkl. (B)
 Fag.
 Hfg.
 Trpt.
 1.
 2.
 Pos.
 Hlev.

mf *mf* *mf* *f* *f* *f* *f*

(a. D.) *(a. D.)* *(a. D.)* *(a. D.)* *(a. D.)*

mf *mf* *mf* *f* *f* *f*

meno p *poco cresc.* *cresc.* *cresc.* *cresc.*

(guasi Echo)

a - - - poco - - - accel. -

4 *4* *4* *4* *4* *4* *4* *4*

cresc. *cresc.*

4 *4* *4* *4*

1-18

Violin I (Vc)

Violin II (Fl)

Viola (Vb)

Cello (Vcl)

Double Bass (B)

Trumpet I (Tpt I)

Trumpet II (Tpt II)

French Horn I (Hrn I)

French Horn II (Hrn II)

Baritone (Pos.)

Conductor's Part (Klav.)

Trumpet I (Tpt I)

Trumpet II (Tpt II)

French Horn I (Hrn I)

French Horn II (Hrn II)

Baritone (Pos.)

Conductor's Part (Klav.)

IV. VAR.
Sehr rasch (d. = ca 69)

151

Musical score for orchestra. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. (B♭)), Clarinet in A (Cl. (A)), Bassoon (Bkl. (B)), Trumpet (Trg.), Trombone (Tf.), Percussion (Perc.), Trumpet (Trpt.), Trombone I (I.), Trombone II (II.), and Percussion (Perc.). The score is in 3/4 time and features various dynamics such as *pp*, *p*, *f*, *mp*, *ppoco*, and *molto*. The woodwinds and strings have melodic lines with slurs and accents.

IV. VAR.
Sehr rasch (d. = ca 69)

Ossia:
Wenn das Sub-
kavale ges vor-
handelt:

Musical score for Harp (Harp.). The score is in 3/4 time and features dynamics such as *pp*, *p*, and *f*. It includes an Ossia section with the instruction "Wenn das Subkavale ges vorhandelt:". The harp part consists of arpeggiated chords and melodic lines.

Immer sehr rasch

166

Trc
 Fl
 Ob
 EH
 Kl. B \flat
 Kl. A
 Bkl. (B)
 Fag
 Kfg

Trpt.
 1.
 Horn (o.D.)
 2.
 Pos.

Dpf. rasch ab
Dpf. ab
Dpf. ab

Immer sehr rasch

Klav.

172

= was behätiger (aber trotzdem immer rasch bleiben)

Fl. *p*
 Ob.
 E.H.
 Kl. (E♭) *ppp*
 Kl. (A) *pp* *begleitend*
 Bkl. (B) *p*
 Fag. *begleitend* *pp* *p* *mf*
 Hfg.
 Trpt. *pp*
 1. *(o. D.)* *poco f* *mf*
 2.
 Pos.
 = was behätiger (aber trotzdem immer rasch bleiben) *H*
 Klar. *pp* *p* *mf*

*allacca e poco accel.**Tempo I (sehr rasch)*176
(klingt wie nahert)

Picc. *mfpp* *mfpp* *mfmp* *cresc.* *ff*
 Fl. *mfpp* *mfpp* *mfmp* *mfmp* *cresc.* *ff*
 Ob. *mf* *f* *mofo* *f* *ff*
 Kl. (B.) *mfpp* *ff*
 Fag. *ff*
 Kfg. *ff*
 Klavier firtseleend: *mf* *fp* *fp* *f* *ff* (klingt wie nahert)
 Trpt. *mf* *fp* *fp* *f* *ff*
 1. *ff*
 Horn. *ff*
 2. *ff*
 Pos. *f* *ff*

*allacca e poco accel.**Tempo I (sehr rasch)*

Klav. *ff*
 Blechbläser firtseleend *ff*

179

V. VARIATION

Tempo(I) des Themas

Picc.
 Fl.
 Ob.
 Cl. A.
 Kl. (A)
 Kl. (B)
 Fag.
 Fag.
 Nbg.
 Tpt.
 1.
 Horn.
 2.
 Pns.

f *mf* *f* *mf* *f* *mf* *f* *mf*

(wie Fag) *f* *mf*
 (ev. mit Klavier)

Flattersange
p
 Flattersange
p

Holzbläser $\frac{4}{8}$ bzw. $\frac{2}{4}$
 quasi:

V. VARIATION

Tempo(I) des Themas

Klav.

f *mf* *mp* *pp* quasi Triller
 (Ped.) *p*

192 (klingt wie Nebel)

Flut. *f*

Cl. (B) *mp* *p* *pp*

Oboe *f* *fp* *mf* *mp*

Kl. (B) *mp* *p* *pp*

Kl. (A) *mp* *p* *pp*

Trpt. *mp* *fp* *fp*

Klav. *mf* *mp* *mf*



poco ritard.

195

Kl. (A) *mf* *p*

Klav. *mf* *mf* *mf* *fp* *mp* *p*

mp *pp*

event. die weissen
Noten auslassen

206 *a tempo*

Picc.
 Fl.
 Ob.
 E.H.
 M. (Es) *(deutsch)*
 M. (A)
 Ekl. (B)
 Ebg.
 Hfg.

Trp. I
 1.
 Horn. 2.
 Pbn.

a tempo
 Klav.

Meno allegro (aber trotzdem immer bewegt)

220 *ff*

Fl. *mf* *mp*

Ob. *ppp*

Kl. (Bs) *pp* *begleitend*

Kl. (A) *pp* *begleitend*

Trpt. *ritum! Auf.*

Meno allegro (aber trotzdem immer bewegt)

Klav. *p*

Ped.

224

Fl. *cresc.* *f*

Kl. (Bs) *tr. esc.*

Kl. (A) *cresc.*

Fag. *(mit Fl.)* *ppp* *pp*

Klav. *poco cresc.* *poco* *f*

Taktwechsel)

231

Fl.

Cl.

Ob.

Hr.

Tpt.

Tbn.

Fag.

Kfg.

molto f

molto f

molto f

Tpt.

Hrn.

Pos.

molto f

Taktwechsel)

Klav.

sempre cresc. e accel.

Walzerbegleitung immer deutlich

Im Falle der alleinigen Aufführung dieses Variationsansatzes (für Klavier und Bläser-Ensemble) folgen bei Takt 237, die Abschluss-Takte 238-240/1 von Seite 189 (Anhang)

Adagio

(quasi poco accel. - - - poco rit.) a tempo

241 Neues ♩ (= ca 48) = dem vorigen 3/4 = Takt (Tempo I)

Picc. *Klingt wie notiert*
 Fl. *Klingt wie notiert*
 Ob. *Klingt wie notiert*
 Euf. *Klingt wie notiert*
 Kl. (Es) *Klingt wie notiert.*
 Kl. (A) *Klingt wie notiert*
 Bkl. (B) *Klingt wie notiert*
 Fag. *Klingt wie notiert*
 Hfg. *Klingt wie notiert*
 Trpt. *(m. Dpf.) Klingt wie notiert* *ruhig*
ppp poco ppp pp poco p pp
 1. *nimmt Dpf.* *m. Dpf.*
Klingt wie notiert *pp poco p poco*
 2. *(m. Dpf.) Klingt wie notiert*
ppp poco pp poco poco p poco pp poco
 Pos. *(m. Dpf.)*
ppp poco pp poco poco p
 Geige *Adagio (Tempo I)* *(quasi poco accel. - - - poco rit.) a tempo*
pp poco p

Das Klavier pausiert in diesem Adagio (für Geige und Bläserensemble). Allerdings mit Ausnahme der 12 Schläge auf Kontra-Gis bei 362, welche vom Klavier aber auch nur zu späten sind, wenn das ganze Konzert (für Klavier, Geige und Bläserensemble) aufgeführt wird.

248 (poco accel. - - - - - poco rit.) a tempo

(poco accel. - - - - -)

Fl. (C)

Fl. (B)

Ob.

Euf.

Kl. (Es)

Kl. (A)

Kl. (B)

Fag.

Hfg.

Trpt.

1.

2.

Pos.

Geige

255 - - - poco rit.) accel. e cresc. - - - - - *Bewegter* (♩ = anfangs 72)

Flute
Fl.
Ob.
EH.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Klg.

Trpt.
1.
Hörn.
2.
Fag.

- - - - - poco rit.) accel. e cresc. - - - - - *Bewegter* (♩ = anfangs 72)

Geige

allmählich beruhigen - - - - - *Schon viel ruhiger* - - - - -

262

(- etwa 54)

Fl. *mf* *mp*

Ob. *mf* *mp*

Elf. *mf* *mp*

Kl. (Es) *mf* *mp*

Kl. (A) *mf* *mp*

Bkl. (B) *pp*
quasi gedämpft (Echo) *meno p*

Fag. *p*
(deutlich)

Kfg.

Trpt. *p* *meno p*

1. *p* *meno p*

2. *p* *meno p*

Fas. *p* *meno p*

allmählich beruhigen - - - - - *Schon viel ruhiger* - - - - -

Orgel *pp*

274

Bkl. (B) *molto p*

Fag. Die Trp. (bzw. II. Hr.) fortsetzend *f espress.*

Hfg. *7*

Trp. *p* (*siehe II. Horn*) *mpf. ab*

1. *meno p*
o. D. *pp*

2. *(m. Dpf.)* *eventuell die Trp. fortsetzend, falls diese das A nicht hat* *mpf. ab*

Geige *ppp* *begleitend* *poco* *immer begleitend, aber*

278

Bkl. (B) *7*

Fag. *poco f* *ff* *ff* *ff*

Hfg. *7* (*klingt wie nobler*) *ff* *ff* *ff*

1. Hr. *pp* *pp*

2. Hr. *o. D.* *N* *pp* *poco cresc.* *poco f*

Geige *noch deutlich* *6. Saite* *bekundet Zwischentöne*

*Etwas belehnter, aber immer noch
Sehr langsam (Tempo III)*

282

♩ = ♩ (ca 54)

*nimmt (2) gr. F-die
(Oberstimme!)*
pp *poco cresc.*

*Nur für den Fall
molto p. poco*

sehr gesungvoll
p *poco cresc.*

*molto **fff*** *p*

gestupft
pp *mfpp* *pp*

gestupft
pp *mfpp* *pp*

poco cresc.

*Etwas belehnter, aber immer noch
Sehr langsam (Tempo III)*
(ca 54)
opf. ab

verlöschen

286

poco accel. - -

Flac

Fl

Ob

EH.

Kl. (B)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

mp *dimin.*

pp

daß die Flöte kein h hat
dim. in. - - - - -

mf *zurückhaltend* *(p)*

p

p *(p)*

Trpt.

1

2

Pos.

Geige

(o. D.) *f* *N*

p *mf* *pp* *offen*

fp *(p)*

o. D. *f* *cresc.* *poco accel. - -*

290 - poco rit. -

wieder a tempo und accel.

vorwärts

Flauto (Fl.)

Ob. (Ob.)

EH. (E.H.)

Kl. (Es) (Kl. (Es))

Kl. (A) (Kl. (A))

Bkl. (B) (Bkl. (B))

Fag. (Fag.)

Kfg. (Kfg.)

Trpt. (Trpt.)

1. (1.)

2. (2.)

Hrn. (Horn)

Pos. (Pos.)

poco rit.

wieder a tempo u. accel.

Stre. (Stre.)

Grundtempo ♩ = 72 (bis „Sehr breit“ Takt 314)
Bewegter und molto rubato
(Tempo IV)

294 (sempre rubato)

Fl. *pp* non cresc. *pp* non cresc.

Ob. *p* (*depp'e lo... 2*) *p*

Kl. (Es) *f* *H* *zur eventuellen Verstärkung der A-Klar.* *sempre molto f* *(sempre H)* *f* *7*

Kl. (A) *f* *H* *sempre molto f* *ff*

Bcl. (B) *p* (*begleitend*) *p*

Fag. *p* (*begleitend*) *p*

Hfg. *p* (*begleitend*) *p*

Trpt. *p* (*begleitend*)

1. *p* (*begleitend*)

Hrn. 2. *p* (*begleitend*)

Fos. *p* (*begleitend*)

Grundtempo ♩ = 72 (bis „Sehr breit“ Takt 314)
Bewegter und molto rubato
(Tempo IV)

Geige (sempre rubato) *sempre molto f*

2 Gr. Fl.

297

2 Fl.
p *fp*

Ob.
p *fp*

Kl.(B)
p *fp*

Kl.(A)
meno f *f* *ff*

Fag.
p *fp*

Hr.(G)
RH* *sehr rhythmisch* - - - - - *wieder frei*
(klingt wie hart) *f* *fp* *ff*

Tpt.
p *fp*

Tbn.
p *fp*

Pos.
RH* *sehr rhythmisch*
f *fp* *mf*

Geige
ff *ff*

* RH bedeutet Hauptrhythmus, welcher durchwegs im Grundtempo (: 4 = 98) zu nehmen ist

299

2 Fl.
 1 Fl.
 Ob.
 F.H.
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Hfg.
 Trpt.
 1.
 Horn.
 2.
 Pos.
 Geige

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

(a. D.) RH sehr rhythmisch - - - wieder frei RH sehr rhythmisch - - -
 (a. D.) *molto f* *fp* *p*
 (a. D.) *molto f* *fp* *p*
 (a. D.) *molto f* *fp* *f* RH

G = *Sarite*
f *(ff)*

302

molto ritenu. Wieder zurück in's Tempo (IV)

nimmt Picc.

2. Fl. *molto*

1. Fl. *(Echo - - - - -)*
pp *pp*

Ob. *molto*

Ekl. *molto*

Kl. (Es) *pp* *p*

Kl. (A)

Bkl. (B) *pp* *p*

Fag. *(p)* *pp* *p*

Hf.

Trpt. *p* *pp* *poco* *p*

1. *pp* *p*

2. *pp* *p*

Pos. *p* *pp* *poco* *p*

molto ritenu. Wieder zurück in's Tempo (IV)

Gmgl. *molto* *pp* *Steg* *vorwärts mf* *mf* *sehr rhythmisch*

305

Picc.
 Fl.
 Ob.
 Clf.
 Kl. (S)
 Kl. (A)
 Fag. (B)
 Fag.
 Kly.
 Trpt.
 I.
 II. u.
 2.
 Fös.
 Geige

(mp, mf)
(die Geige sekundierend)

p
pp
poco cresc.
cresc.
sehr rhythmisch
mf
sehr rhythmisch
mf
fp
fp

cresc.
cresc.
p
pp
poco cresc.
poco cresc.
cresc.
cresc.
f
sempref

a tempo **311** (*klungt wie natürlich*) *H* (*laco*) *sva* *molto accel.*

Fl. *mf* *f* *cresc.* *fp*

Ob. *mf* *f* *cresc.* *fp*

Kl. (B) *mf* *f* *fp*

Fag. *mf* *f* *fp*

Tpt. 1. *mf* *cresc.*

Hrn. 2. *mf* *cresc.*

Fag. *mf* *cresc.*

Gitarre *f* *(f) tr* *cresc.* *G = Saite*

Fl.

Ob.

Fl. K.

Kl. (ES)

Kl. (A)

Bld. (B)

Fag.

Hörn.

Pos.

Viola

Violin

p *mezzo p* *pp* *verwechen* *verwechen* *ppp*

fp *molto f* *pp* *f* *pp* *f* *pp* *mp*

dimin. (mf) *nimmt Dpf.*

rasch Dpf. auf *m. Dpf.* *pp*

arco *pizz.* *p* *pp* *am Griffbrett...* *nimmt Dpf.*

e rit.

327

Flc

Fl

Ob

EH.

Kl. (B)

Kl. (A)

Bkl. (B)

Pag

Hfg.

Trpt.

I.

Hrn. I.

Hrn. II.

Pts.

Geige

mp *sub pp*

pp

poco *pp*

p *meno p* *pp* *begleitend*

Echo von Pags. *p* *mf* *pp* *begleitend*

pp *mf*

poco *pp*

m. Dpf. *arco* *p* *H* *7* *Dpf. ab* *sub pp* *ppp* *o. Dpf.* *ppp*

331 *Tempo I*
♩ = ♩ (= 48)

(quasi poco accel. - - - poco rit.) a tempo

Flcc
Fl
Ob.
EH.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Kfg.

Hrpt.
1.
Hrn.
2.
Fos.

Tempo I
♩ = ♩ (= 48)

(quasi poco accel. - - - poco rit.) a tempo

Gaige

mit ven Hermmarien begleitend - - -

α. E. 8399

Zeitlassen!
Quasi Nicht-
bride

337

(poco accel. - - - - - poco rit.) a tempo

Flcc

Fl.

Ob.

EH.

Kl./ES

Kl. (A)

Bkl.
(B)

Fag.

Kfg.

Trpf.

1.

Trm.
2.

Tbs.

Clage

(poco accel. - - - - - poco rit.) a tempo

molto

Leidenschaftlich bewegt ($\text{♩} = 48$),
also doppelt so schnell, wie das vorige Tempo I
ev. mit 11.

347

Fl. (C) *Flüchtige* *ff*

Fl. (B) *p* *poco cresc.*

Ob. *poco cresc.* *p* *begleitend*

EH. *p* *begleitend*

M. (Bs) *p* *begleitend*

Kl. (A) *poco cresc.*

Bkl. (B) *poco cresc.*

Fag. *poco cresc.*

Kfg. *poco cresc.*

Trpt. *poco cresc.* *Dpf. ad*

1 *H. offen*

2 *H. offen*

Pos. *poco cresc.*

G. Solo *molto* *molto cresc.* *molto f*

352

poco rit.

Fl. *Fag. und Bl. stehen fort*
 Ob. *sempre stacc.*
 EH. *sempre stacc.*
 Kl. (B♭) *sempre stacc.*
 Kl. (A) Hörner fortsetzend
 Bl. (B) *f molto*
 Bl. (B) *fortsetzend*
 Fag. *fortsetzend*
 Hfg. *fortsetzend*

Trpt. Hörner fortsetzend
 o. B. *f*
 1. *Trpt. setzt fort*
 2. *Trpt. setzt fort*
 Pos.

poco rit. *pizz.*

molto riten.

Ganz langsam (♩ = 48),

357

svz

Holz abdampfen!

Picc.
 Fl.
 Ob.
 E.H.
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Klg.

Op. 144, Nr. 10. Die ersten Noten des Kfg. nur für den Fall, daß lediglich das Adagio für Geige u. Violon (ohne Bläser) gespielt wird.

Trpt.
 I.
 Horn.
 a.
 Pos.

molto riten.

Ganz langsam (♩ = 48),

Geige
 Violine
 Violon

svz
Ped.

wieder accel. . .

Fl.

Cl.

Ob.

F.H.

Kl. (ES)

Kl. (A)

Bkl. (B)

Fag.

Wfg.

Trpt.

1.

Hrn.

2.

Fbs.

Celg.

sempre pp

poco

sempre pp

poco

(o. D.) **H** *Vorwärts!*

(mf)

(mf)

o. D.

mf

espress.

wieder accel. . .

molto

373

(klaut wie nähert)

Flc
 Fl
 Ob
 F.H.
 Kl. (Es)
 Kl. (A)
 Bb. (B)
 Fag.
 Kfg.

pp
 pp
 pp
 ff
 poco ff

Trpt.
 I.
 Horn.
 2.
 Pos.
 Cello

nimm! Dpf.
nimmt Dpf.
nimmt Dpf.
 mf
molto
 cresc.

Horn haben zu erwartender Verwechslung der Flötenstimme

(poco accel. - - - - -)

Fl. *mf*

Kl. (Bb) *quasi f*

Kl. (A) *quasi f*

Fag. *quasi f*

Kfg. *quasi f*

Bkl. (A) *mf* *Bkl. fortsetzend: p*

Bkl. (A) *(klingt wie tubert) p cresc.*

schlagen!

Trpt.

Hrn. 1

Hrn. 2

Pos. *mp* (o. 2.)

Bewegte d (= 60 - 72)

(poco accel. - - - - -)

Violine *f* *molto espress.* *p cresc.*

*) H. der Flöte (und später der Trompete) führend bis zum Takte 394, daher ausdrucksvoll phrasieren!

(poco accel. - - - - -)

Cor. I

Cor. II

Oboe

Esax.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Pop. fortsetzend *p*

*) *H*

m. Dpf.

ff

m. Dpf.

f

m. Dpf.

ff

nimmt Dpf.

più p poco cresc. - - - - - (p)

ff

molto espress.

p

cresc.

(poco accel. - - - - -)

Viola

Viol. I

Viol. II

Cello

Kb.

*) siehe Fußnote auf voriger Seite

388

rit.

$\text{♩} = \text{♩}$ (aber schon ca 54)

Flv. Fl. Ob. E.H. Kl.(Es) Kl.(A) Bkl. (B) Fag. Hfg.

Fig. fortsetzend *p* *dim.* *H dolce* *p*

p cresc. *mp*

Immer d schlagen!

Trpt I. Hrn. E. Pos.

dim. *dim.* *dim.* *dim.*

$\text{♩} = \text{♩}$ (aber schon ca 54)

rit.

Geige

H *molto espress.* *dim.* *(p)*

Doppelt so langsam (♩ = 48)
Tempo V, (vgl. Takt 382)

393

(Klingt wie vorher?)

Fl. *p* → *pp*

Ob. *p* → *pp*

EH. *meno p* → *pp*

Kl. (Bs) *espr.* *meno p*

Kl. (A) *p, ma espr.*

Bkl. (B) *p, ma espr.*

Fhg.

Kfg.

Alle o weiter schlagen
= neue ♩ (= 48)

Dpf. ab

pp

m. Dpf.

pp

m. Dpf.

pp

m. Dpf.

pp

m. Dpf.

pp

m. Dpf.

pp

m. Dpf.

Doppelt so langsam (♩ = 48)
Tempo V, (vgl. Takt 382)

pizz. (Griffbrett)

p begleitend:

pp

396

(Schleppend)

♩ = ♪ (= ca. 48)

Picc.
 Fl.
 Ob.
 E.H.
 Kl. (B)
 Kl. (A)
 Bkl. (B)
 Fag.
 Mfg.

Musical score for woodwinds and strings. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet in Bb, Clarinet in A, Bassoon, and Contrabassoon. The string section includes Violin I, Violin II, and Viola. The score shows various dynamics such as *pp*, *mf*, and *ppf*, along with performance instructions like "klingt wie noisiert" and "Dpf. ab".

Tpt.
 I
 Horn.
 II
 Pos.

Musical score for trumpets, horns, and trombone. It includes parts for Trumpet I, Horn I and II, and Trombone. The score features complex rhythmic patterns and dynamic markings such as "Dpf. ab".

Geige

Musical score for Violin. The score includes dynamics like *mf* and *p*, and the instruction "col legno".

(Schleppend)

♩ = ♪ (= ca. 48)

401

poco accel. - - - - -

Fl.

Cl.

Fag.

Tpt.

Hrn.

Pos.

Gitar

pp *poco cresc.* *(mp)*

p *mf*

pp *poco cresc.* *p*

mf *poco cresc.* *p*

p *mf* *poco cresc.* *p*

pp *p* *poco cresc.* *poco accel.*

(von Steg... auf's Griffbrett übergehend)

**) Dieser und die folgenden Vorschläge immer sehr weich, langsam und bebend*

Bedeutend bewegter und
Tempo IV (vgl. Takt 294),
♩ = ca. 72, Grundtempo

406

Fl.
 Ob.
 EH.
 Kl. (ES)
 Kl. (A)
 Bkl. (B)
 Fag.
 Kfg.

Trpt.
 1.
 Horn.
 2.
 Pos.

Bedeutend bewegter und
Tempo IV (vgl. Takt 294),
♩ = ca. 72, Grundtempo

Geige

*molto rubato**(poco accel. - - - - rit. - - - -)*

409

Flcc

Fl

Ob.

EN.

Kl. (B \flat)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

tr

tr

tr

tr

mf

molto f

mf

f

molto

(klingt wie notiert)

Trpt.

1.

Hrn.

2.

Pos.

p

f

p

f

*molto rubato**(poco accel. - - - - rit. - - - -)*

Geige

ff martell.

legatiss.

wieder accel. . . . und wieder rit. und zurück in's Tempo (IV)

411

The musical score consists of the following parts and markings:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- EH.**: English Horn
- KL. (Es)**: Clarinet in E-flat
- KL. (A)**: Clarinet in A
- Bkl. (B)**: Bassoon
- Fag.**: Contrabassoon
- Kfg.**: Contrabass
- Trpt.**: Trumpet
- Hrn. I.**: Horn I
- Hrn. II.**: Horn II
- Fbs.**: Trombone
- Geige**: Frog (Frosch), marked *ff*

Dynamic markings include *ff*, *p*, *mp*, *mf*, *f*, *poco f*, and *dimin.*. Performance instructions include *die Geige sekundierend*, *a. D.*, and *N*.

RF bedeutet wieder Hauptrhythmus, welcher durchwegs im Grundtempo zu nehmen ist (♩ = 72). Vgl. Takt 297

414 *nimmt* (2. große Flöte)

Acc.

F7. *ebenso*

Ob.

ESf.

Kl. (Es) (f)

Kl. (A)

Fkl. (B) RH *fp* N *dim.*

Fag. RH *fp* N *dim.*

Hfg.

Trpt. (H) *poco cresc.*

1. (N)

2. (N)

Pos. (H) *poco cresc.*

Geige *cresc.* - - - - - (*molto f*) *meno f poco dim.*

RH siehe Fußnote auf voriger Seite

molto rit. - - - - -

Wieder zurück in *b* - - - - -

417

(2.) gr. Fl. *mfpp*

2. Fl. *mfpp*

1. Fl. *ppp* (Echo) *pp* *mfpp*

Ob. *mfpp*

EH *mfpp*

Kl. (Es) *molto*

Kl. (A)

Bkl. (B) *pp*

Fag. *pp* *p*

Hfg.

Trpt. *p* (*p*)

1. Horn *molto* *p*

2. Horn *molto* *p*

Pos. *p* (*p*)

molto rit. - - - - -

Wieder zurück in *b* - - - - -

RH *sehr rhythmisch*

Geige *mf* *pp*

Tempo (IV)
420

sempre rubato

2. Fl. *poco* (begleitend) *p* *fp*

1. Fl. *pp* *ff* *espr.*

Ob. (begleitend) *poco* *p* *fp*

EH. (begleitend) *poco* *p* *fp*

Kl. (Es) *1. Fl. Dulzetspiel* *p* *f*

Kl. (A) *mit Orgel* *f* *p*

Bkl. (B) *f* *ff*

Fag. *f* *ff*

Alf. *f* *ff* *ff*

(RH sehr rhythmisch: ♩ = 72) (klingt wie notiert)

Trpt. *f* *ff* *RH sehr rhythmisch*

1. Hrn. *f* *ff* *H fñhrend*

2. Hrn. *f* *ff*

Pos. *f* *ff* *RH sehr rhythmisch*

Tempo (IV)

sempre rubato

Geige *4. Seite* *mf* *f* *f* *H* *ff*

423

2 Fl. *ff*

1 Fl. *ff*

Ob. *ff*

EH. *ff*

Fl. (Sax.) *f*

Bkz. (B.) *p*

Trog. *p*

RH *sehr rhythmisch*

1. Fl. fortsetzend

2. Fl. fortsetzend (o.D.) *p*

1. Horn. *ff*

2. Horn. *ff*

Tbr. *p*

Bkz. fortsetzend

Cyge *f*

425 poco accel.

ninu: Picc.

2. Fl.

1. Fl. *pp*

Ob. *p, aber deutlich begleitend*

Elf

Kl. (A) *molto f*

Kl. (A) *molto f*

Bkz. (B)

Fag. *aber deutlich begleitend*

Hfg.

Trpt.

1. *aber deutlich begleitend*

2. *aber deutlich begleitend*

Pos. *aber deutlich begleitend*

poco accel.

Geige *sempre molto f* *ff* *molto f*

Hier ist das
Sehr langsame Tempo (III, vgl. Takt 283) erreicht

431 (♩ = 54)

Perc
 Fl.
 Ob.
 E.H.
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Kfg.

Strpt.
 I
 II
 1.
 2.
 Pos.

Hier ist das
Sehr langsame Tempo (III, vgl. Takt 283) erreicht
(♩ = 54)

Geige

442

Bkl. (B) *f espr.* zurücktreten

Nfg.

Triolenviertel allmählich ausschlagen

1. Horn *pp*

Pos. *pp*

Geige *poco cresc.* (*mf*) *pp*

445

2/8 = 6/4

Fl. *pp*

EH. *f espr.* *no/b* *ppp*

Bkl. (B) *f*

Nfg.

Pos. *p* verflüchten...

Geige *meno f* *mf*

Neues $\text{♩} =$ voriges Triolenviertel ($\text{♩} = 72$)

Flöte 2g. *Flüchtig.*

pp *poco cresc.* *mf* *espr.*

Ob. *ppp* *poco (p)* *mf* *espr.*

Kl. (Es)

Kl. (A) *mf*

Bkl. (B)

Fag.

Klg. *pp* *poco f* *p*

Trpt.

7. *m. Dpf.* *poco f*

Hrn. 2. *mimmi Dpf.*

Hrn.

Geige *pp me espress.* *(p)* *fp* *mp* *espress.*

Etwas vorwärts

(♩ = ca 60)

462

Fl. I (schwächer als Ob.)

Ob.

Cl. (E♭) (schwächer als E. n.)

Cl. (A) (schwächer als Fag.)

Bsk. (B) *ff*

Bsg.

Hfg.

Trpt. *m Dpf.* *f* *f. führend.*

T. 1 (m. Dpf.) *f* *Ob. fortsetzend.*

Hrn. 2 *m f*

Bos. (m Dpf.) *f*

Cymb. *ff* *dimin.*

Tempo I (♩ = 48)

465

Violin I (Vl.)

Violin II (Vl.)

Viola (Vla.)

Cello (Vcl.)

Double Bass (Vcl. (B.))

Double Bass (Fag.)

Double Bass (Kb.)

mp, ma espr.

f *führend*

p

pp

Trombone (Tromp.)

Trumpet I (Trpt. I.)

Trumpet II (Trpt. II.)

Trumpet III (Trpt. III.)

Double Bass (Pos.)

mp

mp

mf

p

p

p

o.D.

tr

6

8

5

Tempo I (♩ = 48)

Violin I (Vl.)

molto

pp

mf

arco

arco

pizz.

(♩ = ca 42)

473

(♩ = ca 42)

Diese den III. Satz einleitenden 3 Takte des Klaviers unabhängig vom Tempo des Adagios, welches jedoch von Geige und Klarinetten-Ensemble zum Abschluss gebracht wird.

Im Falle der alleinigen Ausführung des Adagios (für Geige und Bläser-Ensemble) folgen bei ♪, Takt 474, die Abschlussakte 475-480/VI von Seite 191 (Anhang)

478

lento

Picc. *pp* (*hängt wie nebenz*)

Fl.

Ob.

E.H.

Kl.(Es) *ganz ruhig (pp!)*

Kl.(A)

Bkl.(B)

Fag. (*pp!*)

Kfag.

Trpt.

1.

Hrn.

2.

Tbs.

gva

Osaria

gva

ff

pp

pppp *verlöschen...*

ritam.

mf

ff

ritacca

bende Hände

gva

(Ped.)

6/4

6/4

6/4

6/4

RONDO RITMICO CON INTRODUZIONE

Introduzione

Durchwegs frei, im Charakter einer „Kadenz“ vorzutragen *

481 ♩ = ca. 132, indem der Auftakt des Klaviers (Triolen ♯ des vorigen Taktes = 45) dem folgenden halben Takt (= 44) entspricht.

Violoncello
Klav.

Violoncello: a. D., RH, ff

Klavier: ff, f, fp

483
Viola
Klav.

Viola: (über 3 Saiten), pp

Klavier: p, mf, RH

484
Viola
Klav.

Viola: f

Klavier: (p), f, martell., cresc.

*) Diese Kadenz soll nicht dirigiert werden! (Siehe Takt 528)
Bildensemble tacet bis Takt 534

485 *N* *ff* *PIZZ.* *poco rit.* *p* *dimin.*

Geyge

Klar. *scharl* *arco* *weich* *la stilo* *nuetechdrüben*

ff *pp* *ma espress.* *pp* *ma espress.* *

(Ped.)

487 *a tempo* *mf* *f* *gewöhnl.* *ff* *plötzlich langsamer* *H* *p* *am Steig*

Geyge *am Prosch.*

Klav. *klänge pp*

ppp *abdrücken* *

489 *Flieg.* *Griffbereit* *pp* *poco* *ppp*

Geyge

Uspia: *pp* *Griffbereit* *poco* *ppp* *übergehen in den*

Klar. *N* *pp* *pp* *ppp* *verklingen lassen.*

491 *Plötzlich wieder vorwärts!*

Geige *fff*

1/4 Takt: 6 = wieder - ca 132

Klav. *subito fff*, *meno*, *f*, *fff*, *f*

493

Geige *f pizz.*, *(pizz.)*, *f*

Klav. *f*, *(pizz.)*

495

Geige *f*, *arco*, *f*, *f*, *D-Sarbo*

Klav. *fff*, *f*

497

Geige

Klav.

(Mordant der Geige: )

499 H ein Frosch

Geige

Klav.

501

Geige

Klav.

Etwas ruhiger

503

Flage

sf *subito pp* *poco* (*p*) *p* *flage.*

Klav.

subito pp *poco* (*p*) *f* *pp*

505

Flage

flage. *rit.* *arco* *pizz. am* *Griffbrett* *quasi f (vibrato)*

Klav.

senza cresc. *pp* *mp*

a tempo, aber noch stürmischer

507

Flage

f *arco* *f*

Klav.

p *l. H. molto* *f* *l. H.* *martellato*

509

Geige

meno *f* *f* *H*

3 3 3 3 3

Klav.

1. H. 2. H. 3

511

Geige

meno *f* *f* *H*

7

Klav.

1. H. 2. H. *martellato* *f* *r. H.*

poco rit.

514

Geige

f

Klav.

1. H. 2. H. 6 3

Etwas breiter, aber immer noch stürmisch

515

Violin (Viola) and Piano (Klav.) score for measures 515-516. The Violin part features a melodic line with a trill (tr) and a fermata. The Piano part is marked *fff* and includes markings for the left hand (l.H.) and right hand (r.H.), with a pedal point marked ** Ped.*

516

Violin (Viola) and Piano (Klav.) score for measures 516-517. The Violin part continues with a melodic line and a trill. The Piano part includes markings for the left hand (l.H.) and a pedal point marked ** Ped.*

517

Violin (Viola) and Piano (Klav.) score for measures 517-518. The Violin part features a melodic line with a trill and a fermata. The Piano part includes markings for the right hand (r.H.) and left hand (l.H.), with a pedal point marked ** Ped.*

518

Violin (Viola) and Piano (Klav.) score for measures 518-519. The Violin part features a melodic line with a trill and a fermata. The Piano part includes markings for the right hand (r.H.) and left hand (l.H.), with a *meno f* dynamic marking and a pedal point marked ** Ped.*

519

Geige

Klav.

pp

r. H.

l. H.

r. H.

Ped.

520

Geige

Klav.

wieder cresc.

r. H.

ff

mf

Ped.

521

Geige

Klav.

noch

ff

mf

ff

mf

Ped.

522

Geige

Klav.

by immer langsamer

poco espr.

f

mf

molto espr.

mf

Ped.

♩ = 90
524 *ff* 7

Geige

Klav.

525

Geige

Klav.

528 *Dirigent:* Allmählich ganze Takte zu schlagen beginnen — (a) —

Geige *sempre f*

Klav. *mf espr.*

530 (3)

Geige

Klav. *p*

*) Ab Takt 524 (bzw. 526) spielt die Geige im 3/4 Takt zum 2/4 Takt des Klaviers

langsamer werden und zwar - *Avon*

(Dirigent:) und schließlich die Unterteilung in Triolenverteil

{ \downarrow des $\frac{3}{4}$ Takts der Geige = 135

{ des $\frac{3}{4}$ Takts des Klaviers = 90 } bis -

531

Geige *sempr. f*

Klav. *mf* *pp* *mp* *mp*

auch im Klavier allmählich übergeht in den $\frac{3}{4}$ Takt

zum

533 (= die der Viertel des $\frac{3}{4}$ Taktes) ausschlagen -

Fl. *pp*

Kl. (A) *ppp* *pp*

Bkl. (B) *pp*

Geige *f* *espr.* *f* *dimin.*

Klav. *mp* *dimin.* *espress.*

(N)

($\frac{7}{8}$ bedeutet: Zwischenklänge)

542

(klingt wie notiert)

Violoncello (Cello) part with dynamics *ppp*, *p*, and *mf*.
 Flute (Fl.) part with dynamics *ppp*, *p subito*, and *mf*.
 Clarinet (Kl. (B)) part with dynamics *pp* and *p*.
 Bassoon (Fag.) part with dynamics *p* and *mf*.
 Trombone (Trom.) part with dynamics *f* and *mp*.
 Trumpet (1. and 2.) part with dynamics *f* and *mp*.
 Horn (Horn) part with dynamics *mf*, *pp*, *ppz.*, *arco*, and *f*.
 Piano (Klav.) part with dynamics *mf* *begleitend.*, *subito pp*, and *ppz.*

545

(klingt wie notiert)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flr:** Flute I, measures 545-547.
- Ff:** Flute II, measures 545-547.
- Ob:** Oboe, measures 545-547.
- EH:** English Horn, measures 545-547.
- Kl.(Es):** Clarinet in E-flat, measures 545-547.
- Kl.(A):** Clarinet in A, measures 545-547.
- Bkl.(B):** Bass Clarinet in B-flat, measures 545-547.
- Fag:** Bassoon, measures 545-547.
- Hfg:** Horn in F, measures 545-547. Includes dynamic markings *p*, *f*, and *fp*.
- Trpt:** Trumpet I, measures 545-547. Includes dynamic marking *mp*.
- Trpt 2:** Trumpet II, measures 545-547.
- Hrn:** Horn in C, measures 545-547.
- Fag. (m.D.) RH:** Bassoon (muted), measures 545-547. Includes dynamic marking *mp*.
- Geyg:** Cello, measures 545-547. Includes dynamic markings *mf* and *molto*.
- Klav:** Piano, measures 545-547. Includes dynamic markings *p* and *cresc.*

5-18

ritard. 2. gr. Fl.

Fl. 1

Fl. 2

Ob.

Clar.

Cl. (B♭)

Cl. (A)

Bsn. (B)

Fag.

B. Bass

Trpt.

1.

2.

Pos.

Cello

Viol.

Violon.

Contra.

♩ = ♩ (90)

550

2. Fl.
1. Fl.
Ob.
2. Cl.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Kfg.
Tpt.
1.
Hrn.
2.
Tbn.
Geige
Klav.

N
p

N
p

poco

♩ = ♩ (= 90)

p *deciso* *mf* *poco*

Detailed description: This page of a musical score contains measures 550 through 555. The score is for a full orchestra and strings. The top section includes woodwinds (Flutes, Oboe, Clarinets, Bassoon, Contrabassoon) and brass (Trumpets, Horns, Trombones). The bottom section includes strings (Violins, Viola, Cello, Double Bass) and Keyboard (Piano). The music is in 2/8 time with a tempo of 90 beats per minute. The key signature has one flat. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *deciso* (decisive). There are also markings for *N* (ritardando) and *poco* (poco ritardando). The woodwinds and strings play sustained notes, while the brass and keyboard have more active parts.

557

2 Fl.

1 Fl.

Ob.

Elf.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

7 Trpt. *Dpf. ab*

1

Hrn. 2.

Pos.

Orgel

Klav.

p *poco - a - poco* *cresc.*

mf *poco - a - poco* *cresc.* *fp*

mf *cresc.* *mf (cresc.)*

562

(2. Jgr. Fl) *Etwas langsamer*

2 Fl
1 Fl
Ob.
Ehrl.
Kl (Es)
Kl (A)
Bkl (B)
Fag.
Kfg.

Geige
Korbiselsend

pp
ppp
ppp
p
p

Trpt.
1.
Hrn.
2.
Eba.

(o. D.)
p
ppp
ppp
ppp
ppp
ppp
ppp

Geige

Etwas langsamer

f
p
(f)

Max.

RH
f
p

567

poco accel.

2. Fl.

1. Fl.

Ob.

EH.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Hfg.

(event. zur Verdeutlichg. der Flöte)
o. D.

Fl.

1

Hrn.

2

Pos.

poco accel.

Geige

Klar.

pizz.

p

cresc.

571 *mmmt. Poco.*

a tempo (♩ = 180)

2. Fl. *pp*

1. Fl. *pp*

Ob. *fp*

EH.

Kl. (Es) *fp* *pp*

Kl. (A) *fp* *pp*

Bkl. (B) *fp*

Fag. *fp* *mf*

Kfg.

Trpfl. *f*

1. Hrn. *mf*

2. Hrn. *mf*

Fos. *mf*

a tempo (♩ = 180)

Viola *arco* *mf* *Flag mit der Spitze* *laca* *ger. ganzen Bögen*

Klav. *Pegol und Hörner fortsetzend* *ppp* *p* *p*

572

(klingt wie nicht)

Flcc

F7

Ob.

Elf.

Kl (Ba)

Kl (A)

Bkl. (B)

Fdg

Kfg

Trpt.

(o. D.) 1. Horn fortsetzend.

1.

Hörn.

e.

Pos.

Viola

Klav.

(espr.)

mf

mf m d Spitze

ganzer Bogen

Spitze

ganzer Bogen

(p)

Fl.
Kl. (Es) *7* *begleitend*
Kl. (A) *7*
Blk. (B)
Fag.
Kfg.
Trpt. *Bläser quasi*
(o. D.)
(f)
Hrn. 1 *(f)*
Hrn. 2
Pos.
Geige *(pizz.)* *esp.* *allmählich* *pizz.*
N Geige fortsetzend
Klar. *pp* *loco* *pppp* *mp (esp.)*
(p) *p*

576

rit.

(♩ = ♪) und wieder zurück.

Pcc. *(klingt immer wie vorher)* *pp*
 Fl. *p* *pp*
 Ob. *p*
 EH. *p*
 Kl (Es) *p* *pp*
 Kl (A)
 Br/ (B) *p*
 Fag.
 Kly. *(klingt wie vorher)* *mp*
 Trpt. *(pp)* *p* *mp* *nimmt Dpf.*
 Horn. 1. *mp*
 Horn. 2.
 Pos.

übergehen in den 3/8 - Rhythmus

rit.

(♩ = ♪) und wieder zurück.

Geige *(pizz.)* *p* *pp* *H arco* *p*
 Trpt. *mf* *fortsetzend*
 Klav. *n. H.* *ppp* *mfpp* *pp* *(espr.)* *(espr.)* *(espr.)*

in's - - Tempo
(♩ = 60)*

579

Picc.
Fl.
Ob.
EH
Kl. (B)
Kl. (A)
Bkl. (B)
Fag.
Kfg.
Tpt.
T.
Hrn.
E.
Tsb.

in's - - Tempo
(♩ = 60)*

Geige
Klav.

molto ppp *p* *leicht*

p staccatiss. *pp* *mp*

Klavier sehr gleichmäßige 16 Tel.

*) ♩ = 60, bzw. ♩ = 120, entspricht dem Hauptzeitmaß: ♩ = 30

583

pp (*quasi Echo*) *cresc.*

p

p

meno p

meno p

Kfg fortsetzend

p

meno p

fza ----- *N.*

Flcc

F.

Ob.

EN

Kl(ES)

Kl(A)

Bkl
(*B*)

Fag.

Kfg.

Trpt.

T

Tru

Z.

Pos.

pp *poco* *pp* *poco* *pp* *fza*

m.f. (*marc.*)

m.f. (*marc.*)

viola ----- *N.*

Clarin.

viola

- wieder sehr scharf rhythmisier!

587

gr. fl. *locu* *ritard. (2.) gr. Fl.*

ppoco f *fortgesetzend* *p* *pp* *fp* *H* *fp* *fp* *mfpp*

H *mp*

(b)

Trpt.

1.

2.

Tbn.

Pbs.

gva *locu* *dimin.* *fp* *p*

d *meno marc.* *dolce*

dimin. *p* *Ped.*

♩ = ♩ = 90 (Hauptzeitmaß)

591

2. Fl. *eventuell mit 3. gr. Fl.*

1. Fl. *poco f*

Ob. *p* *fp* *mp* *cresc.* *poco f*

EH.

Kl. (2u)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt. *ni. Dpf.* *N* *mp* *fp* *poco cresc.* *poco f*

1.

Hrn. 2.

Fas.

♩ = ♩ = 90 (Hauptzeitmaß)

H *espress. (Oberstimme)*

H *espress.*

pp

fp

3

* Mit Ped.

2. Fl.
1. Fl.
Ob.
EH.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Hfg.

H schreiend
mf schreiend
f

Trpt.
1.
Hrn.
2.
Fbs.

H geschlossen
p geschlossen
mf sf

Klav.

H
mf
f
p

Fl.

Ob.

Eng. Hrn.

Kl. (Es)

Kl. (A)

Fag.

Kb.

Tromp.

Hrn.

Pos.

Vcllo/Bass

sf *accen.* *p* *N* *poco*

sf *accen.* *p* *N* *f*

sf *p* *poco*

f *ganze Bögen* *f*

poco rit.

mf *f* *f*

wieder zurück in's - - - - -

(2.) gr. Fl.

Tempo

601

2 Fl.
1 Fl.
Ob.
EiF.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Klg.

wieder zurück in's - - - - -

Tempo

Körge
Klar.

(♩ = ♪ = 90), *aber sempre molto rubato* (bis zur General-Pause)

602

2. Fl. *mfpp*

1. Fl. *mfpp*

Ob. *f deciso*

E.H.

Kl. (A) *mfpp*

Kl. (B) *p*

Fag. *p* *Kfg. fortwährend* *f*

Kfg. *mf*

Trpt.

1.

Horn 2.

Fag.

(♩ = ♪ = 90), *aber sempre molto rubato* (bis zur General-Pause)

Geige

Klar.

612

tempo

2 Fl. *ppp*

1 Fl. *ppp*

Ob.

Kl. *f*

Kl. (C) *ppp*

Kl. (A) *p*

Bs. (B) *p*

Fag. *ppp*

Afg.

Kl. (C) *p*

Kl. (A) *ppp*

Bs. (B) *ppp*

Fag. *ppp*

Afg. *ppp*

Kl. (C) *ppp*

Kl. (A) *ppp*

Bs. (B) *ppp*

Fag. *ppp*

Afg. *ppp*

offen (o. D.) *p*

offen (o. D.) *p*

tempo

Kl. (C) *f*

Kl. (A) *ppp*

Bs. (B) *ppp*

Fag. *ppp*

Afg. *ppp*

Kl. (C) *ppp*

Kl. (A) *ppp*

Bs. (B) *ppp*

Fag. *ppp*

Afg. *ppp*

617

poco pesante

a tempo

Fl.
Ob.
EH.
Cl. Es.
Cl. A.
Fag.
Fag. II.
Tpt.
Hrn. 1.
Hrn. 2.
Fag. III.
Cym.

zurück-zurück

pp *ppp* *f* *mf* *mp*

poco pesante *a tempo*

mit Ped.

ausbrechend und sogleich ritard.

623

2 Fl. *f* *ausbrechend*

1 Fl. *f* *ausbrechend*

Ob.

E.H. *pp* *cresc.*

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag. *pp* *cresc.*

Kfg. *(klingt wie nothert)* *pp* *cresc.*

Trpt.

Horn 1 *gestopft*

Horn 2 *f* *gestopft*

Pos.

ausbrechend und sogleich ritard.

Flöte *(pizz.)* *N arco* *f* *ausbrechend*

Klav. *p* *cresc.* *molto*

627

(molto)

a tempo (♩ = 90)

G. P.

2. Fl. *f*

1. Fl. *f*

Ob. *f*

EH.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Nfg.

Trpt. *f* (a. D.) *H* *schmetternd* *f* *G. P.* *nimmt Dpf.*

1. *offen* *f* *nimmt Dpf.*

Hrn. 2. *offen* *f* *nimmt Dpf.*

Pos.

(molto)

a tempo (♩ = 90)

G. P.

Geige

Nfex.

f *gleichend* *f* *G. P.*

632

2.Fl. *mf* *H*

1.Fl. *mf*

Ob. *mp* *H* *p* *H*

Erf. *mp*

Kl. (b)

Kl. (A)

Fag. (b)

Fag. (A) *mf* *mp* *p*

Kb. *p* *RH*

Tpt. *m. Dpf.* *H* *m. Dpf.* *H*

1. *p* *begleitend*

2. *p* *begleitend*

Pno. *m. Dpf.* *p* *begleitend* *mp*

Harpe

Kl. (v.)

635 rit. - - -

2. Fl. *mp* *pp* *poco cresc.* *p*

1. Fl. *mp* *pp* *poco cresc.* *p*

Ob.

Fg.

37. Es *mp* *pp* *poco cresc.* *p*

K. (A) *mp* *mf* *p*

Bkl. (B) *f* *pp* *p*

Ebg. *mf*

Kfg. *ff* *mf*

Klingt immer wie lobert

T. pf. *pp* *ppf. ad*

I. *fp* *ppf. ad*

Fag. *fp* *ppf. ad*

Po. *fp* *ppf. ad*

Geige *rit.*

Klav.

a tempo

638

Gtge

H

p

flav.

p

*ped. - - - - **

641

Gtge

p

flav.

p

pp

L.H.

643

RH

p

poco cresc. - - - -

rit. - - - -

ffp

flav.

poco

poco f

mp

mf

*ped. - - - - **

*) Diese und die folgenden Vorwölge detant und sehr kurz.

a tempo
645 *minim Picc.*

2. Fl.
1. Fl.
Ob.
EH
Kl. (Es)
Kl. (A)
Ekl. (B)
Fag.
KCb.
Tpt.
1.
Hrn. 2.
Pos.

a tempo

Orgel
Klav.

649

poco rit. - -

Fl. (Klarinetten)
 Fl.
 Ob.
 EH.
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Kfg.

Trpt.
 1.
 Horn.
 2.
 Pos.

Geige
 Klev.

Ped. - - - * senza Ped.

Tempo (scherzoso, ♩ = ca 112)

♩ = ♩ 652

Flcc.
 Fl.
 Ob.
 Efl.
 Kl. (Es)
 Kl. (A)
 Bkl.
 (B)
 Fag.
 Kfg.
 Trpt.
 1.
 2.
 Horn.
 Pos.

Achtel schlagen

Tempo (scherzoso, ♩ = ca 112)

♩ = ♩

Flage.
 Klar.

Flage am Probst

655

Fl. *ff* (*pp*) *mp* *f*
 Ob. *ff* (*pp*) *mp* *f*
 Kl. (Es) *ff* (*pp*) *mp* *f*
 Kl. (A) *ff* (*pp*) *mp* *f*
 Fag. *ff* (*pp*) *mp* *f*
 Hfg. *ff* (*pp*) *mp* *f*
 Tpt. *ff* (*pp*) *mp* *f*
 Horn. *ff* (*pp*) *mp* *f*
 Pos. *ff* (*pp*) *mp* *f*
 Geige *ff* (*pp*) *mp* *f*
 Klav. *ff* (*pp*) *mp* *f*
 Ped. *ff* (*pp*) *mp* *f*

Musical score for measures 655-658. The score is arranged in a system with multiple staves. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Kl. (Es)), Clarinet in A (Kl. (A)), Bassoon (Fag.), Horn in F (Hfg.), Trumpet (Tpt.), Horn (Horn.), Trombone (Pos.), Violin (Geige), and Piano (Klav.). The score includes dynamic markings such as *ff*, *pp*, *mp*, and *f*. There are also articulation markings like accents and slurs. The time signature changes from 3/4 to 4/4, then to 5/8, and back to 3/4. The piano part includes a *pizz.* marking and a *ff* dynamic. The score ends with a double bar line and a repeat sign.

658

Perc
 Fl.
 Ob.
 EH
 Kl. (Es)
 Kl. (A)
 Bkl. (B)
 Fag.
 Hfg.
 Trpt.
 1.
 2.
 Horn.
 Pos.
 Geige
 Klar.
 Ped.
 quasi Tam-tam

Flage.
mp
p
mp
N
mp
N
p
mp
mp
wieder Viertel schlagen
(o. D.)
H
mp
poco cresc.
(o. D.)
H
p
poco cresc.
col legno geschlagen
mp
col legno trem.
geschlagen
trem.
geschlagen
trem.
geschl.
poco cresc.
poco cresc.
(mp)

662

Wieder schwerer
(Quasi Hauptzeitmaß : ♩ = 90)

Fl. 1 & 2
 Cl. 1 & 2
 Bassoon
 Trp. 1 & 2
 Trbn. 1 & 2
 Posa. 1 & 2
 Tpt. (Tuba)
 Horn 1 & 2
 Horn 3 & 4
 Pos. (Percussion)

Dynamic markings: *mf*, *f*, *N*, *Flage*, *o D*, *H*, *e. Nr.*, *(o. D.) H*, *mf*, *f*.

Wieder schwerer
(Quasi Hauptzeitmaß : ♩ = 90)

Viol. I & II
 Piano

Dynamic markings: *f*, *gewöhl.*, *vbr.*, *sempre f*, *mp*.

Text: *des H umdröber ausschlagen*

666

The musical score consists of the following parts and staves:

- Flute 1 (Fl. 1):** Resting.
- Flute 2 (Fl. 2):** Resting.
- Oboe (Ob.):** Resting.
- Clarinet in B-flat (Cl. Bb.):** Resting.
- Clarinet in A (Cl. A):** Resting.
- Bassoon (Fag.):** Resting.
- Double Bass (Cb.):** Resting.
- Trumpet (Tromp.):** Resting.
- Drum (Tromm.):** Resting.
- Harmonica (Horn):** Resting.
- Violoncello (Violon.):** Resting.
- Piano (Klav.):** Active, playing a complex rhythmic pattern.
- Violin (Viol.):** Active, playing a melodic line with dynamics *fp* and *f*.

Measures 666-668 contain the following musical details:

- Measures 666-667 feature a 7-measure rest for the strings.
- Violin parts in measures 667-668 include dynamics *fp* and *f*, and a *spiccato* marking.
- Piano parts in measures 667-668 include dynamics *mf* and *f*.
- Violoncello parts in measures 667-668 include dynamics *fp* and *f*.
- Violin parts in measures 667-668 include dynamics *fp* and *f*.
- Violoncello parts in measures 667-668 include dynamics *fp* and *f*.
- Violin parts in measures 667-668 include dynamics *fp* and *f*.
- Violoncello parts in measures 667-668 include dynamics *fp* and *f*.

669 *poco rit.*

1. *fp*

Hrn. 2. *fp*

Pos. *fp*

poco rit.

Viage *f pizz.* *arco* *pizz.*

Klav. *f* *(f)* *mf*

671 *Alla marcia* (♩ = 112)

1. *f*

Hrn. 2. *f*

Pos. *f*

Alla marcia (♩ = 112)

Viage *f* *ff* *(gis.)*

Klav. *f*

673

Perc.
 Fl.
 Ob.
 EK.
 Kl. (Es)
 Kl. (A)
 Bkl.
 (B)
 Fag.
 Mfg.
 Trpt.
 1.
 Horn.
 2.
 Pos.
 Gege.
 Mter.

N
p
N
p
N
p
mp
gva

Kleine Noten, falls das Sub-Kor.tra-B nicht vorhanden ist.

675

Fl. cc

Fl.

Ob.

EH.

rh. (Es)

rh. (A)

rh. (B)

Fag.

Hfg.

T. pt

1

Hrv. 2

Pa.

Horn

Klav.

rhythmisch

p

rhythmisch

p

rhythmisch

p

Hfg. fortsetzend

mp

meno f

f

mf

RH f

loco

12

677 *(klingt wie vorher)*

Flöte

Oboe

Fagott

Geige

Klar.

mf

mp

f

mf espr.

679

Flöte

Oboe

Geige

Klar.

f

fp

mf

hoch

*) diese Akzente ganz besonders scharf akzentuirt

Flc.
 Fl.
 Uk.
 Euf.
 Kl. (B♭)
 Kl. (A)
 Zkl. (B)
 Fag.
 Hfg.

(Nicht wie vorher)
p *mf* *N **

Tpt.
 1.
 Hrn
 2.
 Vcl. u. Kb.

Geige
 Klar.

mf *p* *exp.* *H*

*) diese Rhythmen ganz besonders scharf akzentuiert

684

$\text{♩} = \text{♩}$, 80 *daß* $\text{♩} = 60$

Flr c
 Fl
 Ob
 Ff
 Kl (Es)
 Kl (A)
 Kl (B)
 Fag.
 Mfg.

Trpf.
 1. *Schalltrichter hoch* *führend* *mf*
 2. *Schalltrichter hoch* *mp*
 Fas. *mf*

Geige *fp* *mp*

Klar. *p* *reusend* *p*

686

Fl. *mf (weich)*

Ob. *mf (weich)*

Cl. (Es) *mf (weich)*

Cl. (A) *mf (weich)*

Bass. (B) *mf (weich)*

Fag. *f (weich)*

Mfg. *f (weich)*

Trpt. 1. *poco f* *mf (weich)*

Hrn. 2. *poco f* *mf (weich)*

Tbn. *poco f* *mf (weich)*

Glocke *mf*

Klav. *RH* *ped.*

688

Flute I
Flute II
Oboe
English Horn
Clarinet (E♭)
Clarinet (A)
Bassoon I
Bassoon II
Trumpet
Trombone I
Trombone II
Trombone III
Tuba
Cello
Double Bass
Piano

mf

6 *3* *6va* *mf* *red.*

Fl. cc

Fl.

Ob.

EF.

Kl. (Es)

Kl. (A)

Bkl. (B)

Fag.

Kfg.

Trpt.

Hrn. 1.

Hrn. 2.

Pos.

Viola

Viol.

verklängen lassen -

(Ped.) - - - - - *

692

Picc.
 Fl.
 Ob.
 E.H.
 Kl. (E♭)
 Kl. (A)
 Bkl. (B)
 Fag.
 Kfg.
 Trpt.
 1.
 2.
 Horn.
 Pos.
 Feige
 Klav.

Musical score for page 163, starting at measure 692. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in E-flat, Clarinet in A, Bassoon, Contrabassoon, Trumpet, Horns (1 and 2), Trombone, Bassoon, and Piano. The music features various dynamics such as *p*, *mp*, *pp*, *f*, and *sf*, along with performance instructions like *dimin.*, *espress.*, and *nimmi Dpf.*

694

Fl. *p*
 Ob. *ff esur.*
 E.H. *mf*
 Kl. (Cb.) *mp*
 Kl. (A) *p*
 Bkl. (B) *p*
 Fag. *mf*
 Fg. *fp*
 Trpt. *eventuell hier schon mit Dpf.*
 I. *H (offen)*
 II. *N geschloß*
 Horn. *poco f*
 E. *meno f*
 Pos. *mp*
 Tromm. *f*
 Klav. *f*
nimmt Dpf.
nimmt Dpf.
ff esur.

696

(♩ = ♩.) (♩ = sempre 60)

Ric.
Fl.
Ob.
E.H.
Kl. (Es)
Kl. (A)
Bkl. (B)
Fag.
Klg.

H espr. *mf* *pp* *pp*

Fag. fortsetzend

H mf *7* *rasch Dpf. auf* *Vier Viertel weiter schlagen*

Trpt.
1.
Hrn.
2.
Pos.
Geige
Klar.

espr. *m. Dpf.* *pp* *m. Dpf.* *pp* *ppp*

m. Dpf. *H espr.* *p* *pp*

H scherzando *m. fp* *pp* *f* *N* *p*

(♩ = ♩.) (♩ = sempre 60)

(♩ = ♩)

698

(♩ = ♩)

Perc. 12/8
 Fl.
 Ob.
 EH.
 Kl. (Es)
 Kl. (A)
 Fag. 12/8
 Hfg.

(♩ = ♩)

Trp. *m. Dpf.*
 1. *ppp* — *p*
 Horn *1. abben., (a. D.)*
 2. *ppp* — *p*
 Pos. *p*

quasi Adagio

ff espr.

(♩ = ♩)

Geige *molto p*

(♩ = ♩)

Max. 12/8

Perc. *p* *f* *mp*
 Fl. *p* *f* *mp*
 Ob. *mf* *f* *mp*
 E.H. *mf* *f* *mp*
 Kl. (Es) *mp* *f* *mp*
 Kl. (A) *mp*
 Bkl. (B) *mp* *f* *meno f*
 Fag. *mp* *dim.*
 Kfg. *mp* *dim.*
 Bkl. fortsetzend
 Fag. *poco f* *meno f*
 Kfg. *dim.*
 Bkl. fortsetzend

(wenn möglich o. D.)
 Trpt. *mf* *f* *dim.*
 I. *p* *dim.*
 Horn. 1. *p* *dim.*
 2. *mp* *dim.*
 Pos. *mp* *dim.*

Geige *dim.*
 Klar. *p* *mf* *ff* *f*
 E.H. fortsetzend
 Klar. *ff* *f*

Klavier: 8

709 a

710 a

Rondo ritmico (♩ = 90, Hauptzeitmaß da capo ad lib.

Fl. *mf* *dimin.* *p* (p) *N*

Ob. *mp* *dimin.* *p*

EH.

Kl. (Bb) *Bkl. fortsetzend* *mp* *p*

Kl. (A)

Bkl. (B) *mf* *dimin.* *p*

Fag. *dimin.*

Kfg.

Trpt. *(♩ = ♩)* *behält d. Dpf.*

1. *weicht o. Dpf.*

Hörn. *(molto p)* *Dpf. ad*

2.

Pos. *behält d. Dpf.*

Rondo ritmico (♩ = 90, Hauptzeitmaß) *da capo ad lib.*

Geige *mf* *mp* *(o. D.)* *mp*

Klav. *mf* *mp*

verwandeln in (♩ = ♩)

713

Fl. *ppp* *N* *Flüg.*

Ob. *p* *N*

Cl. (Es)

Cl. (A)

Bass. (B) *f* *H*

Bass. *pp* *ppp* *p*

Trpt. *(m. Dpf.)* *N* *falls für die Pos. zu schwierig* *mp* *p* *H*

Hrn. 1. *(a. D.)* *f*

Hrn. 2.

Pos. *p* *N* *Dpf. ab*

Gänge *begleitend* *pp* *pp* *begleitend*

Klav.

Picc. *ppp* *mp* *N* *gr*
 Fl. *f* *H*
 Ob. *f* *H*
 Cl. (B) *f* *H*
 Cl. (A) *f* *H*
 Bkl. (B) *f* *H*
 Fag. *f* *H*
 Mfg. *f* *H*
 Trpt. *(m. Dpf.)* *p* *Fitzg.*
 1. *p*
 2. *p*
 Horn. *p*
 Pos. *p*
 Geige *poco cresc.* *mp* *p* *N*
 Max. *p* *H* *N* *poco marc.* *(p)* *trough*

Musical score for measures 715-717. The score is arranged in systems for various instruments. The Piccolo part starts with a *ppp* dynamic and includes a *N* (trill) and *gr* (grace note) in measure 717. The Flute, Oboe, Clarinet (B), Clarinet (A), Bassoon, and Trumpet parts feature *f* dynamics and *H* (harmonic) markings. The Horns and Trombone parts are marked *p*. The Violin and Cello/Double Bass parts include *poco cresc.*, *mp*, *p*, *N*, and *poco marc.* markings. The score concludes with a double bar line and repeat signs.

724 - - - tempo (♩ = 120)

gru
cum int. 2. lig. ff.

Picc.
 Fl.
 Ob.
 EH.
 Kl (Es)
 Kl (A)
 Bc (B)
 Fag.
 Hfg.

Clavier fortsetzend N
mf

Dpf. ab

Trpt.
 1.
 Horn.
 2.
 Pos.

(a. D.)
f
fp

a. D.
f
fp

- - - tempo (♩ = 120)

Geige
 Max.

f
fp

N
mf
(leicht)
fp

729

This musical score page contains measures 729 through 732. The instruments and parts are as follows:

- Flutes (Fl.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Oboes (Ob.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Clarinets (Kl. (Es) and Kl. (A)):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *mf* and *H*.
- Bassoon (Bkl. (B)):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *mf* and *H*.
- Violins (Vln.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Violas (Vla.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Celli (Vcl.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Double Basses (Kontrab.):** Measures 729-730 are whole rests. In measure 731, they play a triplet of eighth notes marked *mf* and *H*. In measure 732, they play a triplet of eighth notes marked *p*.
- Trumpets (Trpt.):** Measures 729-732 are whole rests.
- Trombones (Tbn.):** Measures 729-732 are whole rests.
- Percussion (Perc.):** Measures 729-732 are whole rests.
- Timpani (Timp.):** Measures 729-732 are whole rests.
- Harmonica (Horn):** Measures 729-732 are whole rests.
- Piano (Pav.):** Measures 729-732 are whole rests.
- Double Basses (Kontrab.):** Measures 729-732 are whole rests.
- Double Basses (Kontrab.):** Measures 729-732 are whole rests.

Additional markings include *leicht* and *pp* in the bassoon part, and *Bkl. fortsetzend* and *N pizz.* in the double bass part.

745

2. Fl.
1. Fl.
Ob.
E.H.
Kl. (Es)
Kl. (A)
Bkl. B.
Fag.
Klg.

Trpt.
1.
Trm.
a.
Pos.

Geige
Klav.

751

gr. Fl. *poco* *second Fl.*

2. Fl. *ppp*

1. Fl. *ppp*

Ob.

EH

Kl.(B)

Kl.(A) *2. Fl. fortsetzend* *ppp*

Bkl. (B) *pp*

Fag. *pp*

Nfg. *pp*

Trpt.

1.

Hrn. 2. *f*

Pas.

Gesamtklang *pp*

Grge *pp* *poco* *a poco* *cresc.* *poco*

gr

Klav. *pp* *poco a poco* *cresc.*

756

Flc

Fl

Ob

EH.

Kl. (Es)

Kl. (A)

Bs. (B)

Fag.

Nfg.

Trpt.

1

Hrn.

2.

Fos.

Viola

Vcl.

gestopft

mp

ppp

mp - mf

p

(a.D.) N poco cresc. - - -

(a.D.) p

(a.D.) p poco cresc. - - -

(a.D.) f

pp loco

H marc. mf

mp

(mf)

sempre poco a poco cresc.

766

gva

P *quasi Ob fortsetzend* *mf*

quasi Oboe u Trpt.
fortsetzend

mp *deutl. u begleitend*
deutlich begleitend

mf *deutlich*
begleitend

mf

H

f *mf* *pp*

mf marc.

deutlich
begleitend

mf *poco cresc.*

(o. 2.) *mf* *poco cresc.*

mf *poco cresc.*

(mf)

sempre poco a poco cresc.

H

gva *mf* *cresc.*

f *marcato* *mf*

mf *poco cresc.*

(f)

772

Fl. *mf* *f*

Ob. *mf* *f* *sfz*

EHf *mf* *N*

Kl. (Es) *p* *mf* *fz*

Kl. (A) *p* *mf* *fz*

Bkl. (B) *mf* *N*

Fag. *mf* *N*

Mfg. *N* *f* *cresc.*

(Klingt wie naherz)

Trpt. (H) *mf* *N* *fz*

Hrn. 1. *p* *begleitend* *f* *cresc.*

Hrn. 2. *p* *begleitend* *f* *cresc.*

Pos. *fp* *mp* *f* *cresc.*

Gage *mf* *cresc.* *fz*

Klav. *f* *Ped.*

783

(Nicht wie vorher)

*ebenso ** *ebenso **

p begleitend *pp*

pp begleitend *pp*

Ob. in: B-flat *f a tempo*

p

Fl. (A)

Klar. (B)

Fag.

Kontr.

verlängern, daß die Dauer der letzten + mit dem Verklängen des Klavierakkordes zusammenfällt.

m. Dpf. *f* *ebenso ** *ebenso **

1. Horn fortisierend mp *pp*

2. Horn fortisierend *pp*

mollo p (dolce)

Pos.

f (a tempo) *ebenso ** *ebenso ** *pizz.*

mp *pp*

Klar.

(Bd.) - - - - - verklängen lassen - -