



Nr. 3569

# REGER

Symphonischer Prolog

zu einer Tragödie

Opus 108

Studien-Partitur



Arthur Nikisch  
zugeeignet.

# Symphonischer Prolog

zu einer Tragödie

für  
großes Orchester

von  
**Max Reger.**

\* Opus 108. \*

PARTITUR.

*Aufführungsrecht vorbehalten.*

*Eigentum des Verlegers.*

LEIPZIG  
C. F. PETERS.

# Symphonischer Prolog zu einer Tragödie.

Aufführungsrecht vorbehalten.

Grave. (♩ = ungefähr 52-58)

Max Reger, Op. 108.

2 große Flöten. *ff*

Kleine Flöte (auch große Flöte III). *ff*

2 Oboen. *ff*

Englisch Horn. *ff*

2 Klarinetten in B. *ff*

Baßklarinetten in B. *ff*

2 Fagotte. *ppp*

Kontrafagott. *ff*

3 Trompeten in C. I. II. III. *ff*

6 Hörner in F. I. II. III. IV. V. VI. *ff*

2 Tenorposaunen. *ff*

Baßposaune. Baßtuba. *ff*

3 Pauken in E A D. *poco marc.*

Große Trommel. Becken. *ppp*

Violinen. I. II. *ppp* sul D.

Bratschen. *ppp*

Violoncelli. *ppp*

Kontrabässe. *ppp*

Gr. Fl.  
kl. Fl.  
Ob.  
E. H.  
Kl. in B  
Baßkl.  
Fg.  
K-Fg.  
Trp. in C.  
Rhrn. in F.  
Pos. u. Tuba.  
Pk.  
Gr. Tr. Beckn.

A nach B umstimmen!  
(Trompeten hier nicht zu stark blasen.)

Bekn *ff* (langhallend)

I.  
Vln.  
II.  
Br.  
Voll.  
K.-B.

Gr. Fl. *pp* *p* *pp*

kl. Fl. *pp* *ppp esp.*

Ob. *pp* *ppp*

E. H. *p* *pp* *ppp*

Kl. in B. *pp* *ppp*

Basskl. *pp* *ppp*

Fg. *pp* *ppp*

K-Fg. *pp* *ppp*

Trp. in C. *pp* *pp* *sempre pp*

Hornr. in F. *pp* *pp* *sempre pp* *VI.* *ppp*

Pos. u. Tuba. *pp* *pp* *ppp*

Pk. *pp* *ppp*

I. *pp* *pp*

II. *pp* *pp* *divisi*

Br. *pp* *pp* *ppp*

Voll. *pp* *pp (nur 1. Pult)* *ppp*

K.B. *pp* *alle Violoncelli: sempre ppp*

The musical score is arranged in three systems. The first system includes the first four staves: **gr. Fl.** (First Flute), **Ob.** (Oboe), **Kl. in B.** (Clarinet in B-flat), and **Fg.** (Bassoon). The **gr. Fl.** part begins with a first ending marked *espress.* and *I.*, starting at a *pp* dynamic and moving to *ppp*. The **Ob.** part has a *ppp* dynamic. The **Kl. in B.** part has a *ppp* dynamic. The **Fg.** part has a *ppp* dynamic. The second system includes the next three staves: **Hrnr. in F.** (Horn in F), **Pk.** (Percussion), and **Vln. I.** (Violin I). The **Hrnr. in F.** part has a *ppp* dynamic and is marked *(gedämpft)*. The **Pk.** part has a *pp* dynamic, then *più pp*, and then *ppp*. The **Vln. I.** part has a *ppp* dynamic and is marked *(gedämpft)*. The third system includes the final four staves: **Vln. II.** (Violin II), **Br.** (Trumpet), **Vcll.** (Violoncello), and **K.-B.** (Double Bass). The **Vln. I.** part continues with a *pppp* dynamic and is marked *con sordino*. The **Br.** part has a *ppp* dynamic and is marked *unisono* and *espress.*. The **Vcll.** part has a *ppp* dynamic and is marked *espress.*. The **K.-B.** part has a *ppp* dynamic and is marked *divisi* and *ppp*. The **Vln. II.** part has a *ppp* dynamic. The **Br.** part has a *ppp* dynamic. The **Vcll.** part has a *pppp* dynamic. The **K.-B.** part has a *pppp* dynamic and is marked *unisono*.

gr. Fl. *pp* *ppp* *ff*

Ob. *l. espress.* *pp* *ppp* *ff*

E. H. *l. espress.* *pp* *ppp*

Kl. in B. *pp* *ppp* *ff*

Fg. *pp* *ppp* *ff*

Trp. in C.

Hrnr. in F. *(gedämpft)* *ppp* *(offen)*

Pk. *ppp* *pp* *(B nach A umstimmen)* *ppp*

Vln. I. *divisi* *senza sordino* *ff*

Vln. II. *divisi* *ppp* *ff*

Br. *divisi* *ppp* *ff*

Vcll. *ppp* *ff*

K.-B. *ppp* *ff*

*rit.* *a tempo*

gr. Fl. *sempre ff*

kl. Fl.

Ob.

E.H.

Kl. In B.

Baßkl.

Fg.

Trp. in C.

Horn in F. (*offen*)

Pos. u. Tuba.

Gr. Tr. *pp sempre cre*

This section of the score includes staves for grand flute, clarinet in B-flat, oboe, English horn, clarinet in B-flat, bass clarinet, bassoon, trumpet in C, horn in F (open), euphonium/tuba, and trombone. The grand flute part is marked *sempre ff*. The bassoon part is marked *ff*. The horn in F part is marked *f*. The euphonium/tuba part is marked *f*. The trombone part is marked *pp sempre cre*. There are various musical notations such as triplets, slurs, and dynamic markings throughout the staves.

I. Vln.

II. Vln.

Br.

Vcll.

K. B.

This section of the score includes staves for the string ensemble: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The strings play a rhythmic accompaniment with various musical notations including slurs, accents, and dynamic markings.



1st Fl. *marc.*  
 2nd Fl. *sempre ff*  
 Ob. *marc.* *sempre ff*  
 E.H. *marc.* *sempre ff*  
 Kl. in B. *sempre ff*  
 Baßkl. *sempre ff*  
 Fg. *sempre ff*  
 K-Fg.  
 Trp. in C. *ben marc.* *sempre ff*  
 Horn in F. *ben marc.* *sempre ff*  
 Pos. u. Tuba *ben marc.*  
 Pk.  
 Gr. Tr. Beckn. *sehn*  
 I. *sempre ff* *unis.*  
 Vla. *div.* *sempre ff* *unis.*  
 Br. *div.* *sempre ff* *unis.*  
 Vcll. *sempre ff*  
 K-B. *sempre ff*

d nach e um-stimmen  
 do  
 Beckn (spricht ab-dämpfen)

Gr. Fl. *f* *p* *pp*

Ob. *pp* *espress.*

E. H. *(Solo) expr.* *p* *mp* *p* *pp*

Kl. in B. *f* *p* *pp*

BaSk. *sf* *pp*

Fg. *sf* *pp*

K-Fg. *sf* *pp*

Horn in F. *ff* *pp*

VI. *ff* *pp*

Vin. I. *pp*

Vin. II. *pp*

Br. *pp* *divisi* *con sordino* *pp* *senza sordino* *p* *pp*

Vcll. *sempre ff* *pp*

K-B. *ff* *pp*

Str. Fl. *ppp* *pp* *p*

Ob. *ppp* *pp*

Kl. in B. *ppp* *pp* *pp*

Fg. *pp* *pp* *p*

Hrnr. in F.

VI *pp* *pp* *pp*

Pk. *pp* *pp* *ppp*

*pp (ma sempre poco marcato)* *pp* *c nach d unstimmen* *ppp*

I. *pp espress.* *pp* *pp* *pp*

II. *pp espress.* *pp* *pp* *pp*

Br. *ppp* *ppp* *pp* *pp*

Vcll. *pp* *pp* *pp* *pp*

K.-B. *pp* *pp* *pp* *pp*

*divisi* *pp espress.* *pp* *pp*

*unisono* *espr.* *p* *p*

*unisono* *p* *p*

*sempre con sordino* *divisi* *p* *p*

*con sordino* *p* *p*

*(nur 1 Vcello)* *con sordino* *pp* *pp*

*(die Hälfte der Vcelli.)* *pp* *pp*

*(nur 1 Kontrabaß)* *pizz.* *pp* *pp*

*con sordino alle Vcelli* *p* *p*

The musical score is divided into three systems. The first system includes Flute I (Fl. I.), Oboe (Ob.), Clarinet in B-flat (Kl. in B.), and Bassoon (Fg.). The second system includes Horns in F (Hornr. in F.), Trumpet (Pk.), and Percussion (P.). The third system includes Violins I and II (Vln. I, II), Trombones (Br.), Violas (Vcll.), and Double Basses (K.-B.).

Key performance instructions and dynamics include: *pp*, *espress.*, *sempre pp*, *rit.*, *ppp*, *(gedämpft)*, *con sordino*, *unisono*, *arco*, *divisi*, *pizz.*, and *sempre ppp*.

Allegro agitato (♩ = 132 - 152.)  
(ma non troppo allegro)

The musical score consists of the following parts and markings:

- Gr. Fl.:** Grand Flute part, starting with a forte (*f*) dynamic.
- kl. Fl.:** Clarinet in F part, starting with a mezzo-forte (*mf*) dynamic.
- Ob.:** Oboe part, starting with a forte (*f*) dynamic, featuring a trill marked 'a. 2'.
- E. H.:** English Horn part, starting with a forte (*f*) dynamic.
- Kl. in B.:** Clarinet in B-flat part, starting with a forte (*f*) dynamic.
- Baßkl.:** Bass Clarinet part, starting with a forte (*f*) dynamic.
- Fg.:** Bassoon part, starting with a forte (*f*) dynamic, featuring a trill marked 'a. 2'.
- Trp. in C.:** Trumpet in C part, starting with a mezzo-forte (*mf*) dynamic.
- Horn. in F.:** Horn in F part, starting with a mezzo-forte (*mf*) dynamic, marked '(offen)' (open).
- Violins I & II:** Violin parts, marked 'senza agitato' and 'senza sordino' (without mutes).
- Br.:** Brass section (Trumpets and Trombones), marked 'senza agitato' and 'senza sordino', playing in unison ('unisono').
- Vell.:** Viola part, marked 'senza agitato' and 'senza sordino'.
- K. B.:** Cello and Double Bass part, marked 'arco agitato unis.' (arco agitato unisono).

Gr. Fl. *ff* *marc.*

Kl. Fl.

Ob. *ff* *sempre ff*

E.H. *ff*

Kl. in B. *ff* *marc.* *sempre ff*

Baßkl. *ff* *sempre ff*

Fg. *sempre ff*

Trp. in C.

Hrur. in F. *ff marc.* *a 2* *sempre ff*

Pos. u. Tuba *ff* *sempre ff*

Pk. *pp* *mf*

I. Vln. *ff* *sempre ff* *marc.*

II. Vln. *sempre ff* *marc.*

Br. *ff* *divisi* *unisono* *sempre ff* *marc.*

Vcll. *ff* *sempre ff*

K.-B. *ff* *sempre ff*

Er. Fl. *sempre ff* *rit* *a tempo* *espress.* *pp* *pp*

Kl. Fl. *pp* *espress.* *pp*

Ob. *pp* *pp* *pp*

Kl. in B *a 2* *p* *pp*

Baßkl. *pp* *pp* *pp*

Fg. *pp* *espress.* *pp*

K. Fg. *ff* *pp*

Trp. in C *ff* *pp*

Hrnr. in F *ff* *pp* *pp*

Pos. u. Tuba *ff* *pp*

Pk. *ff* *ppp* (d nach c umstimmen)

I. *pizz.* *mf* *pp* *arco* *ppp* *div.*

II. *mf* *pp* *pizz.* *pp* *espr.*

Br. *mf* *pp* *pp*

Voll. *divisi* *pp* *divisi* *pp* *espr.* *unis.*

K. B. *pp* *pp*

gr. Fl. *a2* *pp* *p* *mp* *mf*

Ob. *sempre espressa.* *pp* *p* *mp* *mf* *a2*

E. II. *pp cre.* *scen.*

Kl. in B. *poco a poco cre.* *scen.* *do*

Basskl. *pp poco a poco cre.* *pp* *scen.* *do*

F. S. *p cre.* *scen.* *do*

Trp. in C. *ppp* *pp* *mf* *II.*

Hrnr. in F. *ppp poco a poco cre.* *pp* *scen.* *do* *mf cre.* *scendo* *do*

Pk. *ppp poco poco cre.* *scen.* *do*

I. *divisi* *cre.* *scen.* *do* *p espress.*

II. *divisi sempre* *cre.* *scen.* *do*

Br. *arco divisi* *pp sempre* *cre.* *scen.* *do*

Vcll. *scen.* *do*

K.-B. *sempre cre.* *scen.* *do*





Fl. I. *ff* *mf* *sempre ff*  
 Fl. II. *ff*  
 Ob. *fff* *ff*  
 E. H. *mf* *ff*  
 Kl. in B. *fff* *mf* *sempre ff*  
 Baßkl. *fff* *mf* *sempre fff*  
 Fg. *fff* *mf* *marcato* *ff*  
 K-Fg. *ff* *mf* *ff*  
 Trp. in C. *ff* *mf poco*  
 Hornr. in F. *ff* *mf* *ff*  
 Pos. u. Tuba. *ff* *mf sempre*  
 Gr.Tr. Beckn. *do ff* *pp*  
 Vln. I. *fff* *mf* *ff*  
 Vln. II. *fff* *mf* *ff*  
 Br. *fff* *mf* *ff*  
 Vcll. *fff* *divisi* *unisono* *ff*  
 K-B. *fff* *mf* *ff*

Sr. Fl.  
 Kl. Fl.  
 Ob.  
 E.H.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K. Fg.  
 Trp. in C.  
 Horn in F.  
 Pos. u. Tuba.  
 I.  
 VIa.  
 II.  
 Br.  
 Viol.  
 K.B.

*a poco cre - scen - do f*  
*a mf poco cre - scen - do f*  
*sempre cre - scen - do*  
*sempre marcatissimo*  
*cre - scen - do*  
*sempre marcatissimo*  
*fff*

rit. - a tempo a 2

Orchestral score for the first system (measures 1-4). The score includes parts for:

- Gr. Fl. (Grand Flute): Starts with *pp* in the second measure.
- kl. Fl. (Clarinet): Empty.
- Ob. (Oboe): *Solo*, *p espress.* in the second measure; *marcato* in the third measure.
- E.H. (English Horn): Empty.
- Kl. in B (Clarinet in B): *pp* in the second and third measures.
- Basskl. (Bassoon): *pp* in the second and third measures.
- Fg. (First Bassoon): *pp* in the second and third measures.
- K-Fg. (Second Bassoon): *pp* in the second and third measures.
- Trp. in C (Trumpet): Empty.
- Hrnr. in F (Horn): Empty.
- Pos. u. Tuba (Poson and Tuba): Empty.
- Pk. (Percussion): *A nach Gis umstimmen!* (A retune to G sharp) in the second measure.
- Gr.Tr. Beckn. (Gong and Cymbals): Empty.
- Vln. I (Violin I): *ffz*, *ff*, *pp*, *poco*, *pp*, *pp espress.*
- Vln. II (Violin II): *ffz*, *ff*, *pp*, *poco*, *pp*, *pp espress.*
- Br. (Bassoon): *ffz*, *ff*, *pp*, *pp*
- Vcll. (Violoncello): *ffz*, *ff*, *pp*, *poco*, *pizz.*, *unisono*, *pp*, *arco*, *espress.*
- K.B. (Double Bass): *ffz*, *ff*, *pp*, *poco*, *pizz.*, *pp*, *arco*, *espress.*

Fr. Fl. *ppp poco a poco cre - scen - do*

Kl. Fl. *pp cresc. pp*

Ob. *pp cresc. p cre - scen - do*

E.H. *ppp poco a poco cre - scen - do*

Kl. in B. *p poco a poco cre - scen - do*

BaSkf. *poco a poco cre - scen - do (sempre dolc)*

Fg. *poco a poco cre - scen - do*

K.Fg. *mp cre - scen - do*

Trp. in C. *ppp sempre p mp*

Horn in F. *pp p p cre - IV. mp mf scen - do mf*

Pos. u. Tuba *mf Pos. III. f*

Gr. Tr. Bekn. *pp poco a poco cre - scen - do*

Vin. I. *espress. e poco a poco cre - scen - do*

Vin. II. *espress. poco a poco cre - scen - do*

Br. *espress. poco a poco cre - scen - do*

Vcll. *poco a cre - scen - do*

K.B. *poco a cre - scen - do*

Er.Fl. *ff marc.* *meno ff*

Kl.Fl. *mf*

Ob. *mf* *f marc.* *marc.*

E.H. *marc.*

Kl. in B *mf* *marc.*

Basskl. *mf* *f marc.*

Fg. *marc.*

K.Fg. *f marc.*

Trp. in C *mf* *mp* *mf*

Hrnr. in F *f*

Pos. u. Tuba. *f*

Gr.Tr. Beckn.

I. *marc.*

Vln. II *marc.*

Br. *divisi* *unisono*

Vcll. *marc.*

K.B. *f marc.*

gr. Fl. *ffz* *a<sup>2</sup>*

kl. Fl.

Ob.

F.H.

Kl. in B.

Basskl. *ffz*

Fg. *fz* *pp* *pp espress.*

K.Fg.

Trp. in C.

Hörn. in E.

Pos. u. Tuba.

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

Bökn.

Becken (schnell abdämpfen)

I. *ffz* *pp* *pp espress.*

II. *ffz* *pp* *pp espress.*

Br. *ffz* *pp* *pp*

Vcll. *ffz* *pp* *pp divisi*

K.B. *ffz* *pp* *pp*

Et. Fl. *pp* *espress.* *pp* *ben marc.* *mf*  
 Ob. *pp* *espress.* *pp* *ben marc.*  
 E.H. *pp*  
 Kl. in B. *pp* *espress.* *mf*  
 Basskl. *pp* *espress.* *pp* *espress.* *mf*  
 Fg. *pp* *pp* *pp* *mf*  
 Horn in F. *pp* *poco marc.* *pp*  
 Pk. *sempre pp* *pp* *Gia nach A umstimmen!* *E nach F umstimmen!*  
 I. Vln. *pp* *divisi* *pp* *unisono* *espress.* *divisi*  
 II. Vln. *pp* *pp*  
 Br. *pp* *pp*  
 Viol. *pp* *espress.* *pp* *unisono*  
 K.B. *pp* *pp*



Gr. Fl. *mf* *pp* *p*

Ob. *mf* *pp*

E.H. *mf* *pp* *p*

Kl. in B. *mf* *p* *pp*

Baßkl. *mf* *pp*

Fg. *mf* *pp*

Trp. in C. *pp* *pp espress.* *ppp* *mp*

Hrnr. in F. *mp* *pp* *pp* *pp* *pp* *mp*

Gr. Tr. Beckn. *pp*

*molto espress.*

I. *mf* *pp sempre cre.*

unisono

II. *mf molto espress.* *pp sempre cre.*

Br. *mf* *pp sempre cre.*

Vcll. *mf* *pp sempre cre.*

K.B. *mf* *pp sempre cre.*

Et. Fl. *p* *mf*  
 Ob. *pp* *mf* *f*  
 E. H. *f* *ff*  
 Kl. in B. *p* *mf* *ff* *mf*  
 Basskl. *mf* *ff* *meno ff*  
 Fg. *p* *f* *a3*  
 K. Fg. *f*  
 Trp. in C. *mp* *mf* *p* *f* *mf*  
 Horn in F. *mf* *mf* *p* *f* *mf*  
 I. *f* *piu f*  
 II. *f* *piu f*  
 Br. *f* *piu f*  
 Vcll. *f* *piu f*  
 K. B. *f* *piu f*

*scen - do* *f* *piu f*  
*scen - do* *f* *piu f*

Gr. Fl. *f* *ff marcatisimo*  
 Kl. Fl. *f*  
 Ob. *f* *ff marcatisimo*  
 E.H. *ff* *ff*  
 Kl. in B. *ff* *ff marcatisimo*  
 Baßkl. *ff*  
 Fg. *ff*  
 K-Fg. *ff*  
 Trp. in C. *p* *mf* (*sehr weich!*)  
 Hrnr. in F. *f* *ff*  
 Pos. u. Tuba. *ff* *mf*

*f* (Hier die Holzbläser sehr gut hervortretend!)

I. Vln. *ff*  
 II. Vln. *ff*  
 Br. *ff*  
 Vcll. *ff*  
 K.B. *ff* *divisi*

Gr. Fl. *a 2.* *sempre fff*

Kl. Fl. *sempre fff*

Ob. *a 2.* *sempre fff* *mp* *sempre espress.* *cre.*

E.H. *3.* *sempre fff* *mp* *3.*

Kl. in B. *a 2.* *sempre fff* *mp* *cre.*

BaSkI. *sempre fff* *mp* *cre.*

Fg. *sempre fff* *mp* *cre.*

K-Fg. *sempre fff* *mp* *cre.*

Trp. in C. *f* *ff* *mp* *sempre espress.*

Hrnr. in F. *ffz* *ffz* *mp* *III.* *pp* *mp poco a poco*

Pos. u. Tuba. *mf* *ff* *pp*

Pk. *f* *ff* *pp*

I. Vln. *sempre ff* *ffz* *mp molto espress.*

II. Vln. *ben marc.* *sempre ff* *ffz* *mp sempre espress.*

Br. *sempre ff* *mp sempre espress.*

Vcll. *sempre ff* *ffz* *mp sempre espress.*

K.B. *sempre ff* *ffz* *mp molto espress.*

*mp sempre ben marcato*

*espress.*  
a 2

Gr. Fl. *p cre -*

Ob. *- scen - do*

E.H. *- scen - marc. - do*

Kl. in B. *- scen - marc. - do*

Baßkl. *- scen - do*

Fg. *- scen - do*

K-Fg. *- scen - do*

Hrnr. in F. *mf cre - - scen - do*

Fos. u. Tuba. *cre - - scen - do*

Fk. *p A nach As umstimmen*

Gr. Tr. Beckn. *pp sempre cre - - scen -*

I. Vla. *- scen - do*

II. Vla. *- scen - do*

Br. *- scen - do*

Vell. *- scen - do*

K-B. *- scen - do*

Er. Fl. *rit.*

Ob. *ff* *a2* *fff*

E. H. *ff* *fff*

Kl. in E. *ff* *fff*

Baßkl. *ff* *fff*

Fg. *ff* *fff*

K.-Fg. *ff* *fff*

Trp. in C. *ff marc.* *fff* *piu ff* *piu ff*

Horn. in E. *ff* *fff*

Pos. u. Tuba. *ff marc.* *fff*

Pk. *p* *fff*

Gr. Tr. Beckn. *Bekn.*

I. *ff* *fff* *do* *fff langhaltend!*

II. *ff* *fff*

Br. *ff* *fff* *divisi*

Vcll. *ff* *fff*

K. B. *ff* *fff*

Gr. Fl. *ppp*  
 Ob. *p*  
 E. H. *pp* *espress.* *ppp*  
 Kl. in B. *p* *pp* *ppp*  
 Baßkl. *pp* *pp* *ppp*  
 Fg. *p* *pp* *ppp*  
 K.-Fg. *p*  
 Hr. in E. *gedämpft* *espress.* *pp*  
 Hr. in E. *gedämpft* *pp*  
 Hr. in E. *gedämpft* *pp* *ppp*  
 Pk. *As nach G umstimmen* *pp* *F nach E umstimmen* *ppp*  
 I. Vla. *pp*  
 II. Vla. *pp*  
 Br. *dreifach geteilt* *pp* *dreifach geteilt con sordini* *ppp*  
 Vcll. *divisi* *pp*  
 K.-B. *divisi* *pizz.* *pp*

a tempo (♩=148)

gr. Fl. *p* *espress.*

Kl. in B. *pp* *p* *mf* *espress.*

Baßkl. *pp*

Fg. II *pp* *p*

Hrur. in F. *(offen!) espress.* *pp* *espress.*

Pk. *(offen) espress.* *pp* *G nach F umstimmen!*

I. *(Die Achtel gut markiert.)* *pp* *espress.* *div.* *molto espress. unisono*

II. *(Die Achtel gut markiert.)* *pp* *espress.* *div.*

Br. *(Die Achtel gut markiert.)* *senza sord.* *2fach geteilt* *(senza sordino)* *pp*

Voll. *divisi* *espress.* *pp* *molto espress.*

K.-B. *arco* *pp*



Gr. Fl. *mf* *f espress.* *pp*

Ob. *mf* *pp* (Solo) *mp espress.*

E. H. *pp* (Solo) *espress.*

Kl. in B. *mf* *p* *pp* (Solo) *mp*

Baßkl. *mf* *p* *pp* *espress.*

Fg. *mf* *p* *pp* *ppp*

K.-Fg. *mf* *p* *pp* *ppp*

Trp. in C. *ppp*

Horn in F. *mp* *espress.* *ppp*

Pk. *mp* (V) (VI) *pp*

F nach G, d nach e umstimmen

Oboen, Engl. Horn, Baßklarinetten und Vcelli gut hervortretend!

I. *f* *pp* *divisi*

II. *f* *pp* *divisi*

Br. *pp*

Vell. *unisono molto espress.*

K.-B. *pp* *divisi*

*espress.*

*a 2*

*mp* *mf*

*espress.*

*a 2* *p* *f*

*mf*

*f*

*sempre pp*

*pp* *mf* *p*

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

*mf* *mf* *mf*

*sempre molto espress.*

*unisono* *ff* *f*

Musical score for a symphony orchestra, page 85. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet), strings (violin, viola, cello, double bass), and brass (trumpet). It features dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*, and performance instructions like *espress.*, *marc.*, *unisono*, and *divisi*.

Instrument parts shown:

- gr. Fl.
- Ob.
- E. H.
- Kl. in B.
- Basskl.
- Fg.
- K.-Fg.
- Trp. in C.
- Horn in F.
- I. Vln.
- II. Vln.
- Br.
- Vcl. I.
- K.-B.

Performance markings and dynamics:

- a 2*
- espress.*
- pp*
- p*
- mf*
- f*
- ff*
- marc.*
- unisono*
- divisi*

gr. Fl. *a2 espress.*  
pp

Ob. *I. Solo. espress.*  
*p dolciss.*

Kl in B. *mf* *p*  
pp *mp*

Baßkl. *pp*  
*p*

Fg. *pp*  
*pp* *espress.* *pp*

Harp. in F. *pp*  
*pp*  
*gedämpft pp*

Vln. I. *pp*  
*espress.* *pp*

Vln. II. *pp*  
*divisi*

Br. *unisono*  
*divisi* *espress.*

Veil. *divisi*  
*pp* *divisi* *pp*

K.-B. *p*  
*pizz.* *pp* *arco* *pp*

sempre poco a poco rit.

Molto sostenuto. (♩ = 72-80)

gr. Fl. *pp*  
 Ob. *pp* I. Solo  
*pp espress. (ma dolci.)*  
 Kl. in B. *pp*  
 Basskl. *pp*  
 Fg. *pp*  
 Horn. in F. *ppp*  
*ppp*  
 (gedämpft) *pp*  
 Pk. *ppp* G nach A, c nach d umstimmen!  
 Vl. I. *pp* *ppp* *pp* *ppp* *ppoco*  
 Vl. II. *pp* *ppp* *pp* *ppp*  
 Br. *pp* *ppp*  
 Vcll. *pp* *ppp*  
 K.-B. *pp* *ppp*

rit.

Ob.

E.H. Solo. *espress. (ma dolcissimo)*  
*ppp*

Hrnr. in F (gedämpft) *pp* → *ppp*

Pk. (gedämpft) *pp* → *ppp*

Vln. I. *ppp*  
II. *ppp*

Vcll. *pp* *pizz.* → *ppp* *pizz.*

K.-B. *pp* *pizz.* → *ppp* *pizz.*

senza sordini

Tempo primo. (♩ = 132-152) (non troppo allegro)

Fl. I. *f*

Ob. *agitato*

E.H. *mf* *cre.*

Kl. in B. *mf* *cre.*

Baßkl. *agitato* *ben marc.*

Fag. *f* *ben marc.*

K.-Fg. *f* *ben marc.*

Pauken d nach e umstimmen!

Vln. I. *3* *agitato*

Vln. II. *unisono*

Br. *agitato*

Vcll. *arco* *marc.*

K.-B. *arco* *marc.*

sc Fl. *mf* *f*

Ob. *mf* *f*  
seen do

E. H. *f*  
seen do

Kl. in B. *mf* *f*

Ba. Kl. *f*

Fg. *sempre f*

K.-Fg. *sempre f*

Trp. in C. *mf*

Hrnr. in F. *offen* *mf marc.*  
*offen* *f marc.*  
*a. 2. marc.*  
*offen*

I. *sempre f*

Vln. II. *sempre f*

Br. *divisi* *sempre f*

Vcll. *sempre f*

K.-B. *sempre f*

gr Fl. *ff* *assai marc.*

Ob. *ff* *assai marc.*

E. H. *f* *ff* *assai marc.*

Kl. in B. *ff* *a 2*

Basskl. *ff*

Fg. *simile* *ff*

Trp. in C. *f*

Horn. in F. *sempre f* *f* *a 2*

Vln. I. *ff*

Vln. II. *ff*

Br. *marc.* *ff* *unisono* *fff*

Vcll. *simile* *ff*

K.-B. *simile* *ff*



This musical score page features the following instruments and parts:

- Gr. Fl.**: Grand Flute, marked *ff*.
- Ob.**: Oboe, marked *agitato* and *ff*.
- E.H.**: English Horn, marked *ff*.
- Kl. in B.**: Clarinet in B-flat, marked *f*.
- Basskl.**: Bass Clarinet, marked *ff*.
- Fg.**: Bassoon, marked *meno ff*.
- K.-Fg.**: Contrabassoon, marked *ff*.
- Trp. in C.**: Trumpet in C, marked *ff*.
- Hrnr. in F.**: Horn in F, marked *ff*.
- I. Vln.**: Violin I, marked *agitato*.
- II. Vln.**: Violin II, marked *agitato*.
- Br.**: Trombone, marked *meno ff*.
- Vcll.**: Viola, marked *meno ff*.
- K.-B.**: Double Bass, marked *meno ff*.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *meno ff*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support.

gr. Fl. *a 2*

Ob. *f* *ff marc.*

Cl. in B. *a 2* *f* *ff*

Basskl. *f* *ff*

Fg. *sempre f*

Trp. in C. *pp* *mp*

Horn in F. *f marc.* *a 2* *f marc.*

Vln. I. *mf* *f agitato*

Vln. II. *mf* *f agitato*

Br. *mf* *f agitato*

Cell. *sempre f*

K.-B. *sempre f*

gr. Fl.  
 Ob.  
 E.H.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K.-Fg.  
 Trp. in C.  
 Hrn. in F.  
 Tuba  
 I. Vln.  
 II. Vln.  
 Br.  
 Veil.  
 K.-B.

*mf* *pp* *mp*  
*mf* *pp* *mp*  
*f marc.* *f marc.* *a 2 f marc.*  
*marc.* *marc.*

Musical score for page 48, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes woodwinds (flute, oboe, horn, bassoon, clarinet, bassoon, and contrabassoon), brass (trumpet, horn, and tuba), and strings (violin I and II, viola, and double bass). The second system includes woodwinds (flute, oboe, horn, bassoon, clarinet, bassoon, and contrabassoon), brass (trumpet, horn, and tuba), and strings (violin I and II, viola, and double bass). The score includes various musical notations such as dynamics (*mf*, *pp*, *mp*, *f marc.*), articulation (*marc.*), and performance instructions (*a 2*).



Er. Fl. *ff*

Ob. *ff*

E. H.

Kl. in B. *ff* *f* *ff* *a 2*

Baßkl. *f* *ff*

Fg. *scen.* *do* *ff* *marc.*

K-Fg. *ff* *marc.*

Trp. in C. *mp* *mf*

Hr. in F. *ff ben marc.* *a 2*

*ff ben marc.* *a 2*

*ff ben marc.* *a 2*

Hörner sehr stark hervortretend!

I. *sf* *ff marcatisissimo*

II. *sf* *ff marcatisissimo*

Br. *sf* *ff marcatisissimo*

Vcll. *marc.*

K.B. *marc.* *ff marcatisissimo*

Kr. Fl.  
 Ob. *a 2*  
 E. H.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K-Fg.  
 Trp. in C.  
 Horn in F.  
 Pk.  
 Gr. Tr. Beckn.  
 I. Vln.  
 II. Vln.  
 Br.  
 Veil.  
 K. B.

*ff*  
*ff sempre e molto agitato*  
*ff espress. e molto agitato*  
*sempre ff*  
*sempre ff*  
*sempre fff*  
*f*  
*sempre f*  
*sempre f*  
*sempre f*  
*pp cre*  
*pp cre*  
*pp cre*  
*espress. e molto agitato*  
*sempre f*  
*sempre fff marc. ed espr.*  
*sempre ff*  
*sempre ff*

Fl. I  
 Fl. II  
 Ob.  
 E. H.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K. Fg.  
 Trp. in C.  
 Hrnr. in F.  
 Pos. u. Tuba.  
 Pk.  
 Gr. Tr. Bckn.  
 I. Vla.  
 II. Vla.  
 Br.  
 Vell.  
 K-B.

*marcatissimo*  
*marcatissimo*  
*f (ma dolce)*  
*f (ma dolce)*  
*sempre marc.*  
*a 2*  
*sempre marc.*  
*sempre marc.*  
*sempre marc.*  
*scen*  
*do*  
*scen*  
*do*  
*marcatissimo*

assai rit.

Er. Fl. *fff* *sempre fff*

Kl. Fl. *fff* *sempre fff*

Ob. *fff* *sempre fff*

E. H. *fff* *sempre fff*

Kl. in B. *fff* *sempre fff*

Ba. & Kl. *fff* *sempre fff*

Fg. *sempre fff* *sempre fff*

K. Fg. *sempre ff* *sempre fff*

Trp. in C. *marc.* *ff* *ff*

Horn. in F. *ff* *ff*

Poa. u. Tuba. *ff* *ff*

Pk. *ff* *ff*

Gr. Tr. Bckn. *ff* *sempre ff*

I. Vin. *fff* *divisi*

II. Vin. *fff* *divisi*

Br. *marcatissimo* *fff*

Vell. *marcatissimo*

K. B. *fff*



quasi Largo (sehr lang) (ziemlich lang)

Molto sostenuto. (♩=76)

rit.

Gr. Fl. (sehr lang) *fff*

Kl. Fl. *fff*

Ob. *fff*

E. H. *fff*

Kl. in E. *fff*

Baßkl. *fff* *ppp* *ppp*

Fg. *fff*

K-Fg. *fff*

Trp. in C. *ff*

Horn in F. *ff* (gedämpft) *ppp* (gedämpft) *ppp*

Pos. u. Tuba *ff* (gedämpft) *ppp*

Pk. *c* nach *c* umstimmen *ff* *pp* *ppp* *poco marc.*

Gr. Tr. Beckn. *ff*

Beckn. (langhallend)

I. Vln. (sehr lang) *ppp* *div.* *ppp* *unisono*

II. Vln. *ppp* *ppp*

Br. *ppp* *ppp* *ppp* *divisi*

Vcll. *ppp* *ppp* *ppp* *divisi* *ppp* *divisi*

K. B. *ppp* *ppp* *ppp*

Andante sostenuto. (♩ = 54)

*espress.* *molto* *pp*

Kl. in B.

Baßkl.

Fg.

*pp* *mp* *p* *pp*

*pp* *molto* *pp*

Hrnr. in F.

*gedämpft* *pp* *offen* *pp* *espress.* *pp*

*offen* *pp* *offen* *pp* *espress.*

*V. offen* *pp* *pp* *offen* *pp*

pk. *A nach G umstimmen* *pp poco marc.*

*sul G* *sempre sonore ed espress.*

I. *pp* *molto* *pp*

Viol.

II. *sul G*

Br. *unisono* *pp* *molto* *pp*

Vcll. *unisono*

K-B. *unisono* *pp* *molto* *pp*

gr. Fl. *a 2 espress.*

Ob. *a 2 espress.*

E. H. *mp*

Kl. in B. *meno pp*

Baßkl. *ben marcato mp*

Fg. *p*

K-Fg. *p*

Trp. in C. *sehr weich! espress. pp*

Hrnr. in F. *espress. pp*

Pos. u. Tuba III. *a 2 ben marcato quasi pp*

Pk. *p sempre poco marc.*

Gr. Tr. Beckn. *Gr. Tr. b pp*

1. *divisi sempre ben legato ed espr.*

Vln. I. *mp*

Vln. II. *mp*

Br. *div. mp*

Veil. *sempre molto espress. ben marcato mf*

K. B. *div. sempre ben legato unisono mp*

Er. Fl. *molto* *ff* *molto espress.*

Ob. *molto* *fff* *molto espress.*

E. H. *mf* *ff* *molto espress.*

Kl. in B. *molto* *fff* *molto espress.*

Ba.Bkl. *molto* *fff* *molto espress.*

Fg. *molto* *fff* *molto espress.*

K.Fg. *molto* *fff* *molto espress.*

Trp. in C. *molto* *quasi ff marc ma nobile*

Hrnr. in F. *molto* *fff* *molto espress.*

Pos. u. Tuba. *mp* *quasi ff*

Pk. *mf* *ff marc.*

Gr. Tr. Bekn. *p*

I. *molto* *divisi* *fff* *molto espress.*

II. *molto* *fff* *molto espress.*

Br. *molto* *fff* *molto espress.* *unisono*

Vcll. *molto* *fff* *molto espress.*

K-B. *molto* *fff* *molto espress.*

Gr. Fl. *p* *rit.*  
 Ob. *pp* *I. Solo* *espress. ma dolce*  
 E. H. *pp*  
 Kl. in B. *p* *I. pp*  
 Baßkl. *pp*  
 Fg. *p* *pp*  
 K. Fg. *pp*  
 Trp. in C. *pp*  
 Horn in F. *pp* *I.* *III.*  
 Pos. u. Tuba. *pp*  
 Pk. *pp*  
 Vln. I. *unisono* *divisi* *espress.*  
 Vln. II. *unisono* *divisi*  
 Br. *divisi* *p* *pp*  
 Vcll. *p* *divisi* *pp*  
 K. B. *p*

Ob. *ppp*

Kl. II. *ppp* *pp* *ppp*

Basskl. *ppp* *pp* *ppp*

Fg. *pp*

Hrnr. in E. *ppp* *ppp*

Pk. *ppp*

*sempre dim.* *ppp*

I. Vla. *ppp*

II. Vla. *ppp*

Br. *ppp*

Vell. *ppp* *divisi*

K.B. *pizz.* *ppp* *divisi* *arco* *ppp*

Poco sostenuto. (♩ = 66)

Fg. *ppp*

IV. Hrnr. *gedämpft* *ppp*

V. VI. *gedämpft* *ppp*

Vln II. *con sordino* *unisono* *ppp*

Br. *con sordino* *unisono*

Vell. *unisono*

K.B. *unisono* *ppp espress.*

en Fl. *a 2 espress. pp*  
 (Kleine Flöte wird hier mit großer Flöte vertauscht.)  
 2. Gr. Fl. *pp*  
 Ob. *I. pp espress. p cre*  
 E. H. *espress. pp espress. cr*  
 Kl. in B. *pp pp cre*  
 Baßvl. *pp mp cre*  
 Fg. *I. pp pp cre*  
 Trp. in C. *(gedämpft) ppp (gedämpft) II. ppp*  
 Hrnr. in F. *offen pp cresc. cre*  
 Pk. *offen ppp cre*  
 Gr. Tr. Beckn. *Gr. Tr. ppp cre*  
 Vl. I. *divisi pizz. pp pizz. arco cre senza sordino*  
 Vl. II. *senza sord. pp*  
 Br. *divisi pp*  
 Br. *divisi pp cre*  
 K.-B. *pp cre*

gen

do

Tempo primo (Allegro).  
 (♩ = 132-152) (ma non troppo allegro)

gr. Fl. *scen* *do* II

3.gr. Fl. *scen* *do*

Ob. *scen* *do*

E. H. *scen* *do*

Kl. in B. *scen* *do* a 2

Baßkl. *scen* *do*

Fg. *scen* *do* a 2

K.-Fg. *scen* *do*

Trp. in C. *offen*

Hörn. in F. *p* *mf* *f* *scen* *do* III

Pos. u. Tuba *scen* *do* Pos. III

Pk. *scen* *do* *f*

Gr. Tr. Beckn. *scen* *do* *f*

I. Vln. *scen* *do* unisano

II. Vln. *scen* *do* unisano

Br. *scen* *do* unisano

Voll. *scen* *do* unisano

K.-B. *scen* *do* *f*



Gr. Fl. *f* *f marc.* a.2

3. gr. Fl. *ff marc.*

Ob. *ff marc.* *ff*

E. H. *ff*

Kl. in B. *ff marc.* a.2

Baßkl. *ff*

Fg.

Hornr. in F. II. *f* VI.

Vln. I. *divisi* *unisono*

Vln. II. *divisi* *unisono*

Br. *divisi* *unisono*

Vcll.

K.-B.

gr.Fl. *ff marcato*  
 3-gr.Fl. *meno ff*  
 Ob. *ff marcato* *meno ff*  
 E.H. *meno ff*  
 Kl. in B. *ff marcato* *meno ff*  
 Baßkl. *meno ff*  
 Fg. *sempre f* *cre* *scen*  
 K.-Fg. *f cre* *scen*  
 Trp. in C. *p* *mf* *f* *p*  
 Horn in F. *mf*  
 Pos. u. Tuba. Pos. III. *f*

I. *sempre f* *divisi* *cre* *scen*  
 II. *sempre f* *divisi* *cre* *scen*  
 Br. *sempre f* *e* *cre* *scen*  
 Vcll. *sempre f* *e* *cre* *scen*  
 K.-B. *sempre f* *e* *cre* *scen*

*agitato*

1. *gr Fl.*  
*f cre* *scen* *do ff marc.*

2. *gr Fl.*  
*f cre* *scen* *do ff marc.*

*agitato*

*Ob.*  
*f cre* *scen* *do ff marc.*

*E.H.*  
*f cre* *scen* *do ff marc.*

*Kl. in B.*  
*a 2* *agitato*  
*f cre* *scen* *do ff marc.*

*BaDkl.*  
*ff marc.*

*Fg.*  
*do ff marc.*

*K.Fg.*  
*do ff marc.*

*Trp. in C.*  
*mp* *a 2* *mf*

*Hrnr. in F.*  
*cre* *scen* *do* *sempre f*  
*cre* *scen* *do* *sempre f*  
*ff marc.* *sempre f*

*Pos. u. Tuba.*  
*ff marc.*

*Gr.Tr. Bkln.*  
*ppp* *cre* *scen*

*1. Vln.*  
*agitato* *unisono* *do ff marc.*

*II. Vln.*  
*do ff marc.*

*Br.*  
*do ff marc.*

*Vcll.*  
*do ff molto espress.* *marc.*

*K.-B.*  
*do ff marc.* *marc.*

gr. Fl. *ave* *piu ff* *(non rit.)* *Sostenuto.*

3-gr. Fl. *piu ff*

Ob. *piu ff*

E.H. *piu ff*

Kl. in B. *piu ff*

Basskl. *piu ff*

Fg. *piu ff*

K.Fg. *ff*

Trp. in C. *piu f*

Horn in E. *ff*

Pos. u. Tuba. *f*

Pk. *f*

Gr. Tr. Beckn. *ff*

I. *piu ff* *divisi*

Vln. II. *pp* *pizz.*

Bc. *pp*

Vcll. *piu ff*

K.B. *piu ff*

do Becken *ff* (schnell abdämpfen!)

(Solo.) rit.

E. H. *pp espressa ma dolcissimo* *ppp*

III. IV. Hrur. in F. V. VI. *(gedämpft)* *pp* *(gedämpft)*

Pk. *pp*

I. Vin. *pp espress.*

II. Br. *con sordino divisi* *pp* *arco*

Vcll. *pizz.* *pp* *pizz. divisi* *pp* *arco*

K. B. *pp* *arco* *pp arco*

a tempo *mp*

Ob. *ppp*

Kl. in B. *ppp*

Baßkl. *ppp* *p* *mf*

Fg. *ppp* *p* *mf*

III. IV. Hrur. in F. V. VI. *IV.* *pp* *sempre pp* *sempre pp*

Pk. *ppp* *e nach d. einstimmen!*

I. Vin. *senza sordino unisono* *mf sempre molto espress.*

II. Br. *senza sordino divisi* *p* *arco*

Vcll. *ppp* *p* *arco* *unisono*

K. B. *ppp* *p* *unisono*

gr. Fl. *p*

Ob. *pp*

E.H. *pp*

Kl. in B. (Solo.) *pp* *a 2* *pp espress.*

Baßkl. *pp* *pp* *marc.*

Fg. *p* *pp* *pp* *marc.*

K.-Fg. *pp*

Hrnc in F. *pp* *(gedämpft)* *pp* *(immer gedämpft)* *(immer gedämpft)* *sempre pp* *pp* *d nach e umstimmen.*

Pk. *pp*

Klarinetten, Vcelli gut hervortretend!

I. *p*

Vln. II. *unisono* *pp* *poco cre*

Br. *pp* *pizz.* *unisono* *arco* *mf marc.* *cre*

Vell. *p* *mp espress. marc.* *cre*

K. B. *pp* *pizz.* *arco* *meno pp marc.* *(alle Kontrabässe)*

*(nur die Hälfte der Kontrabässe!)*

gr. Fl.   
 Ob. *espress.* *pp* *ppp*   
 E.H. *f* *p*   
 Kl. in B. *f* *p*   
 Baßkl. *f* *p*   
 Fg. *f* *p* *pp*   
 K.-Fg. *f* *p*   
 Trp. in C. *ppp*   
 Horn in F. *(offen) mf* *ppp* *(gedämpft)* *mp* *pp*   
*(immer gedämpft)* *pp* *VI.*   
*offen* *mf* *(gedämpft)* *mp* *pp*   
 Pk. *c nach d umstimmen!* *mf* *pp*   
 I. *mf espress.* *pp*   
 II. *scen do f* *p* *pp* *mare.*   
*divisi*   
 Br. *scen do f* *p* *pp*   
*divisi*   
 Viol. *scen do ff* *p*   
 K.-B. *f* *pp*

Ob. Solo  
*espress.*  
*pp espress.*

E. H. *mp marcato*

Kl. in B. *a 2*  
*espress.*  
*pp*

Basskl. *pp*  
*espress.*

Fag. *espress.*  
*pp*

Hrn. in F. V. VI. (gedämpft)  
*ppp*

Pk. *ppp*  
*G nach A umstimmen!*  
*pp*

Vln. I. *pp espress.*

Vln. II. *espress.*  
*marc.*

Br. *unisono*

Vcll. *unisono*  
*pp*  
*divisi*

K. B. *pp*



animato

Er-Fl. *p espress.*

3. gr. Fl. *mf*

Ob. *p*

E. H. *p*

Kl. in B. *a 2 p espress.*

Ba. Kl. *pp*

Fg. *p*

K-Fg. *mp espress. e marc. cre*

Trp. in C. *II. III. PPP*

Hrnc. in F. *Solo (offen) mp espress. cre*

Pk. *(offen) p cre*

1. und 3. Horn, Veelli und Kontrabässe gut hervortretend

I. *p*

II. *p*

Br. *p*

Veell. *unisono p*

K-B *p*

*cre divisi unisono*

*cre espress.*

*mp cre*

gr.Fl. *mp* *mf* *f* *espress.*

3.gr.Fl.

Ob. *mf* *f* *espress.*

E.H. *cresc.* *mf* *cresc.* *scen*

Kl. in B. *a 2* *mf* *cresc.* *scen*

Baßkl. *a 2* *cresc.* *scen* *marc.*

Fg. *scen*

K-Fg. *scen*

Trp. in C. *pp* *mf* *mp*

Hrn. in F. *marc.*

Pos. u. Tuba. *marc.* *mp*

Pk. *mp*

Gr.Tr. *sempre p*

Bckn. *pp*

I. *scen* *divisi marc.* *espress.*

II. *scen* *divisi marc.* *espress.*

Br. *scen* *espress.* *marc.*

Vcll. *scen* *marc.*

K.-B. *scen*

Gr. Fl. *espress.*

3. Gr. Fl. *espress.*

Ob. *a 2* *espress.*

E.H. *do* *espress.*

Kl. in B. *do* *a 2*

Basskl. *do*

Fg. *do*

K-Fg. *do*

Trp. in C. *mf* *ff marc.* *a 2* *espress.*

Hrnc. in F. *marc.* *do* *ff*

Pos. u. Tuba *do* *a 2* *ff marc.*

Pk.

Gr. Tr. Bckn.

Trompeten und Tenorposaunen stark hervortretend.

unisono

I. *do* *espress.*

Vln. *do* *espress.*

II. *do* *espress.*

Br. *do* *espress.*

Viell. *do* *espress.*

K-B. *do* *espress.*

Er. Fl.  
3. gr. Fl.  
Ob.  
E. H.  
Kl. in B.  
Baßkl.  
Fg.  
K-Fg.  
Trp. in C.  
Horn in F.  
Pos. u. Tuba  
I. Vln.  
II. Vln.  
Br.  
Vcll.  
K. B.

*sempre ff*

*marcato*

*p*

Detailed description: This page of a musical score contains 18 staves. The top group includes woodwinds: Er. Fl., 3. gr. Fl., Ob., E. H., Kl. in B., Baßkl., Fg., and K-Fg. The middle group includes brass: Trp. in C., Horn in F., and Pos. u. Tuba. The bottom group includes strings: I. Vln., II. Vln., Br., Vcll., and K. B. The score features various musical notations such as slurs, accents, and dynamic markings. The Baßkl. staff has a 'sempre ff' marking. The Horn in F. staff has a 'marcato' marking. The Pos. u. Tuba staff has a 'p' marking. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents.



Molto sostenuto  
(♩:62) *assai rit.*

Tempo primo. (♩:132-152)  
(*ma non troppo allegro*)

gr. Fl. *marc.*

Ob. *f* *agitato* *marc.*

E. H. *Solo* *express. ma dolcissimo* *ppp* *f*

Kl. in B. *f* *agitato* *f* *a 2*

Baßkl. *marc.*

Fg. *a 2* *f marc.* *sempre marc.*

K-Fg. *marc.*

Horn in E. *mf* *mf* *mf* *f*

offen! *mf* *offen!*

Pk. *c nach d unstimmen; A nach As unstimmen!*

I. *senza sordino* *agitato* *arco* *marc.*

Vi. *arco* *unisono*

II. *div.* *ppp* *arco* *unisono* *senza sordino*

Br. *arco* *agitato* *marc.*

Vcll. *arco* *sempre marc.*

K-B. *arco* *sempre marc.*

*assai rit.* *unisono*

gr. Fl. *f marc.*

kl. Fl.

Ob. *mf marc.*

E.H.

Kl. in B. *f marc.*

Baßkl. *ff*

Fg.

K.-Fg.

Trp. in C. *offen! (ma dolce) mf*

Hrnr. in F. *a 2 sempre mf*

*sempre mf*

*sempre mf*

1. Vln. *1. Tromp. und 1. und 2. Horn gut hervortretend marc.*

II. Vln.

Br.

Vcll.

K.-B.

gr. Fl. *marc.* *a 2* *mf* *marc. espr.* *piu f*

Ob. *marc. espr.*

E.H. *marc. espr.*

Kl. in B. *a 2 marc.* *f* *cre* *scen* *do*

Baßkl. *f*

Fg. *ff*

K.Fg. *ff*

Trp. in C. *ff* *offen!* *p* *meno p*

Hrnr. in F. *ff* *mf* *cre* *scen* *mf* *cre* *scen*

Pos. u. Tuba *ff* *mf* *cre* *scen*

Ph. *ff* *p*

Gr. Tr. Beckn. *Bekn. (langhal'end)* *p* *d nach H, As nach Fis umstimmen!*

I. Vln. *ff* *marc. espr.* *mf* *f*

II. Vln. *ff* *marc. espr.* *mf* *f*

Br. *ff* *mf* *marc. espr.* *f*

Vell. *ff* *mf* *marc. espr.* *f*

K.-B. *ff* *meno ff*







sempre poco - - a - - poco - 75  
a tempo

Gr. Fl.  
kl. Fl.  
Ob.  
E. H.  
Kl. in B.  
Baßkl.  
Fg.  
K.-Fg.  
Trp. in C.  
Horn. in F.  
Pos. u. Tuba.  
Gr. Tr. Bckn.  
I  
Vin.  
II  
Br.  
Vcll.  
K.-B.

*ff* *pp*  
*fff molto espress.*  
*un. agitato*  
*mp unis.*  
*mf marc. cre*  
*mf marc. cre*  
*mf marc. cre*  
*un. marc. cre*  
*mf marc. cre*

*a 2*  
*f cre*  
*f cre*  
*mf marc.*  
*mf marc. cre*  
*mf marc. cre*  
*mf marc. cre*  
*mf marc. cre*  
*mf marc. cre*

*scen*

The musical score is arranged in systems. The first system includes:

- gr. Fl.** (Great Flute)
- Ob.** (Oboe) with lyrics: *scen - do*
- E. H.** (English Horn) with lyrics: *do*
- Kl. in B.** (Clarinet in B)
- Baßkl.** (Bass Clarinet) with lyrics: *scen - do*
- Fg.** (Fagott) with lyrics: *scen - do*
- K.-Fg.** (Kontrabaßfagott)
- Trp. in C.** (Trumpet in C)
- Hrnr. in F.** (Horn in F) with lyrics: *scen - do*
- Pos. u. Tuba.** (Posaune u. Tuba) with lyrics: *scen - do*

The second system includes:

- I. Vln.** (Violin I) with lyrics: *scen - do*
- II. Vln.** (Violin II) with lyrics: *scen - do*
- Br.** (Brass) with lyrics: *scen - do*
- Vell.** (Viola)
- K.-B.** (Kontabaß) with lyrics: *scen - do*

Dynamic markings include *mf*, *ff*, *fff*, *p*, and *marc.*. Performance instructions include *rit.* and *Molto sos-*. The score concludes with the instruction *(immer mög.)*.

tenuto. (♩ = 69)

Più mosso.

(♩ = 108-116)

Molto sostenuto.

(♩ = 69)

a 2 (Die kleine Flöte muß hier mit (3.) großer Flöte vertauscht werden!)

Kl. in B.  
Baßkl.  
Fg.

Trp. in C.  
Hrnr. in F.  
Pos. u. Tuba.  
Pk.  
Gr. Tr. Beckn.

v — ff — pp

lichst lange Bogenstriche!)

I.  
Vln.  
II.  
Br.  
Vcll.  
K.-B.

lichst lange Bogenstriche!)

Più mosso.  
(♩ = 108-116)

Molto sostenuto. (♩ = 69)

Più mosso.  
(♩ = 108-116)

gr. Fl. *a 2* *ff* *ff*

3.gr. Fl. *ff* *ff*

Ob. *ff* *ff*

E. H. *fff*

Kl. in B. *a 2* *fff*

Baßkl. *ff* *ff* *fff*

Fg. *ff* *ff* *fff*

K.-Fg. *ff* *ff* *fff*

Trp. in C. *ff*

Hornr. in F. *ff*

Pos. u. Tuba. *ff*

Gr. Tr. Beckn. *Gr. Tr.*

I. *pizz.* *arco*

Vln. *ffz* *sempre fff*

II. *pizz.* *arco*

Br. *unisono* *pizz.* *arco*

Vcll. *divisi* *ffz* *sempre fff*

K.-B. *unisono* *pizz.* *arco*

*ffz* *sempre fff*

Molto sostenuto. (♩ = 69)

gr. Fl.  
3. gr. Fl.  
Ob.  
E. H.  
Kl. in B.  
Baßkl.  
Fg.  
K.-Fg.

Trp. in C.  
Hörn. in F.  
Pos. u. Tuba.  
Pk.  
Gr. Tr. Beckn.

H nach B, E nach F umstimmen!

I.  
Vln.  
II.  
Br.  
Viol.  
K.-B.

*sempre fff*  
divisi  
unisono  
divisi

mosso. (♩ = 108-116)

(non rit.)

3. gr. Flöte wird hier mit kleiner Flöte vertauscht.

*marcatissimo*

B nach d umstimmen

*pizz.* *arco*

*ff* *pp* *p* *ff*



Gr. Fl. *fff*

Kl. Fl.

Ob. *fff*

E. H.

Kl. in E.

Baßkl. *fff*

Fg. *fff*

K.-Fg. *fff*

Trp. in C. *marcatissimo*

Horn in F. *marcatissimo*

Pos. u. Tuba. *marcatissimo*

Pk. A nach As umstimmen As nach B umstimmen

Gr. Tr. Beckn. *pp poco marc.*

I. *marcatissimo*

II. *marcatissimo*

Br. *marcatissimo*

Vell. *marcatissimo*

K.-B. *arco fff marcatissimo*

Bckn. *ff (langhallend)*

*pp unisono*

*pp*

*pp*

rit. -

gr. Fl. *ppp* *ppp*

Ob. *dolciss.* *pp*

Kl. in B. *pp*

Fg. *ppp* *pp*

Hörn. in F. *gedämpft* *pp* *ppp* *ppp*

Pk. *ppp* *pp poco marc.* *ppp*

B nach A umstimmen

F nach E umstimmen

I. *ppp* *divisi* *pizz.* *arco* *poco*

II. *ppp* *divisi*

Br. *ppp* *divisi* *pizz.* *arco*

Vcll. *ppp* *divisi* *pizz.* *arco*

K.-B. *ppp* *divisi* *pizz.*

\*) Allegro agitato. (♩: 132-152) (ma non troppo allegro.)

The musical score is arranged in systems. The first system includes Flutes (1st and 2nd), Oboe, Horns (E-flat and Horn in F), Bassoon, Clarinet in B-flat, and Trumpet in C. The second system includes Horn in F and Violins (I and II). The third system includes Viola, Cello, and Double Bass. The score contains various musical notations including dynamics (mf, f), articulation (accents), and performance instructions like 'arco' and 'divisi'. There are also markings for 'a 2' and 'offen'.

\*) Von hier ab kann gekürzt werden bis zum Andante sostenuto Seite 122.

Gr. Fl. *a 2*  
 Kl. Fl.  
 Ob.  
 E. H. *ff*  
 Kl. in B. *ff*  
 Baßkl. *ff*  
 Fg.  
 Trp. in C. *f*  
 Horn. in F. *a 2* *ff marc.*  
 Pos. u. Tuba. *a 2* *offen ff marc.*  
 Pk. *b* *pp*  
 Vln. I. *ff* *sempre ff*  
 Vln. II. *ff*  
 Br. *ff* *divisi* *unisono* *sempre ff*  
 Vcll.  
 K-B.

Gr. Fl. *marc.* *sempre ff* *rit.*

Kl. Fl.

Ob.

E. H.

Kl. in B. *marc.* *sempre ff* *sempre ff* *marc.* *sempre ff*

Hornkl.

Fg. *sempre ff* *pp*

K-Fg. *pp*

Trp. in C.

Horn in F. *sempre ff* *pp* *pp*

Pos. u. Tuba.

Pk. *mf* *ff*

I. Vin. *marc.* *mf* *pp*

II. Vin.

Br. *marc.* *mf* *pp*

Vcll.

K-B. *pp*

*divisi*

a tempo  
espress.

Gr. Fl. *pp* *pp*

Ob. *espress.* *pp* *pp* *sempre espress.*

Kl. in B. *p* *pp* *poco a poco cre*

Basskl. *pp* *pp* *pp poco a poco*  
*pp cre*

Fg. *espress.* *pp*

Trp. in G. *ppp* II. *ppp*

Hrnc. in F. *poco a poco cre*  
*ppp poco cresc.* *ppp poco a poco*

Pk. *d nach e umstimmen!* *ppp* *ppp poco a poco cre*

Vln. I. *pizz.* *arco* *ppp*

Vln. II. *pp* *divisi* *sempre cre*  
*espress.*

Br. *pizz.* *arco* *arco* *divisi* *pp sempre cre*

Vcll. *divisi* *pp espress.*

K-B. *pp sempre cre*

Gr.Fl. *a 2* *pp* *p* *mp* *mf* *marc.* *f*

Kl.Fl. *mf* *f*

Ob. *a 2* *pp* *p* *mp* *mf* *f*

E.H. *pp cre* *scen* *do* *f*

Kl. in B. *f*

BaBkl. *cre* *scen* *do* *f*

Fg. *pp cre* *scen* *do* *f*

K.Fg. *f*

Trp. in C. *pp* *mf* *marc.* *f*

Hrnc. in F. *scen* *p* *mp* *do* *f*

Pk. *scen* *do* *f*

E nach F umstimmen!

I. *divisi* *ppress.* *scen* *do* *unisono* *f*

II. *scen* *do* *unisono* *f*

Br. *scen* *do* *unisono* *f*

Vcll. *scen* *do* *unisono* *f*

K.B. *scen* *do* *f*





gr.Fl. *mf* *sempre ff*  
 Ob. *mf* *ff*  
 E.H. *mf* *ff*  
 Kl. in B. *mf* *sempre ff*  
 Ba.Skl. *mf* *sempre fff*  
 Fg. *mf* *ff*  
 K-Fg. *mf*  
 Trp. in C. *mf poco* *poco*  
 Horn in F. *mf* *ff*  
 Pos. u. Tuba. *ff* *mf sempre cre*  
 Gr.Tr. Beckn. *ff*  
 I. Vin. *mf* *ff*  
 II. Vin. *mf* *ff*  
 Br. *mf* *ff*  
 Vcll. *mf* *unisono*  
 K.-B. *mf* *ff*

gr. Fl.

kl. Fl.

Ob.

E. H.

Kl. in B.

Baßkl.

Fg.

K-Fg.

Trp. in C.

Hrnr. in F.

Pos. u. Tuba.

I. Vln.

II. Vln.

Br.

Vcll.

K.-B.

*cre* *scen* *do*

*sempre cre.* *scen* *do*

*sempre marcantissimo*

*sempre marcantissimo*

*ff*

Gr. Fl. *ffz*

Kl. Fl. *ffz*

Ob. *ffz* *espress.* *pp*

E. H. *ffz*

Kl. in B. *ffz*

BaSkI. *pp* *Solo espress.* *p marc.*

Fg. *ffz* *pp* *espress. marc.* *pp*

K-Fg. *pp*

Trp. in C. *ffz*

Hrnr. in F. *ffz* *gedämpft* *pp*

Pos. u. Tuba. *ffz*

Pk. *ffz* *pp*

Gr. Tr. Beckn. *ffz*

I. *ffz* *espress.* *pp*

Vln. II. *pp* *pp*

Br. *ffz* *pp* *pp*

Vcll. *ffz* *divisi* *mp espress. e marc.* *pp*

K.-B. *ffz* *pp* *ppp*

gr. Fl. *pp* *mf*

Ob. *ben marc.*  
*meno pp*

Kl. in B. *p espress.* *a 2*  
*p*

Baßkl. *pp*

Fg. *pp espress.* *mf*

Horn in F. *poco marc.*  
*pp* III.  
*pp* V.  
*pp* *offen*

Pk. *c nach d, F nach Fis umstimmen!*  
*pp*

Vln. I. *espress.*

Vln. II. *pp* *divisi*

Br. *pp*

Vcll. *unisono*  
*pp*

K-B. *pp*

Gr. Fl. *mf* *pp*

Ob. *mf* *p* *pp*

E.H. *mf* *pp*

Kl. in B. *mf* *pp*

Baßkl. *mf* *pp*

Fg. *mf* *pp*

Horn in F. *mp* *pp* *pp espress.*

Gr Tr. Echn. *pp*

I. Vla. *mf molto espress.* *pp sempre cre*

I. Vla. *mf* *unisono*

Br. *mf* *sempre cre*

Vcll. *mf* *pp sempre cre*

K-B. *mf* *pp*

Gr. Fl. *p* *mf*

Ob. *p* *mf*

E. H. *p* *f* *ff*

Kl. in B. *p* *mf* *ff*

3a. Kl. *mf* *ff*

Fg. *p* *f* *a. 2*

K. Fg. *f*

H. III. *ppp*

Trp. in C. *mp* *mf*

Horn. in F. *mp* *mf*

offen *mp* *mf*

I. *f* *piu f*

II. *f* *piu f*

Br. *f* *piu f*

Vcll. *f* *piu f*

K. B. *f* *piu f*

scen do *f* *piu f*

Er. Fl. *f* *a 2* *fff marcatissimo*

Kl. Fl. *f*

Ob. *f* *a 2* *fff marcatissimo*

E. H. *mp* *fff*

Kl. in B. *mf* *a 2* *fff marcatissimo*

Ba. Skl. *meno ff* *ff*

Fg. *ff*

K. Fg. *ff*

Trp. in C. *p* *mf* *(sehr weich!)*

Hrnc. in F. *p* *f* *mf* *ff* *a 2*

Pos. u. Tuba. *mf*

(hier die Holzbläser sehr hervor. tretend!)

I. Vln. *ff*

II. Vln. *ff*

Br. *ff*

Vcll. *ff divisi*

K. B. *ff*

gr. Fl.  
 kl. Fl. *sempre fff*  
 Ob. *ff*  
 E.H. *sempre fff*  
 Kl. in B. *sempre ff*  
 BaSk. *sempre ff*  
 Fg. *a2*  
 K.Fg. *sempre fff*  
 Trp. in C. *p* *ff*  
 Horn in F. *ff* *ff* *ff*  
 Pos. u. Tuba. *ff*  
 Ph. *ff*  
 I. Vln. *sempre ff* *ff*  
 II. Vln. *ben marc.* *sempre ff* *ff*  
 Br. *sempre ff* *ff*  
 Vcll. *ff*  
 K.B. *unis.* *sempre ff* *ff*



Gr. Fl. *sempre espress. cre.* *a2* *p cre.*

Ob.

E.H. *mp* *cre.* *scen.*

Kl. in B. *mp cre.* *scen.*

Baßkl.

Fg. *mp cre.*

Hrnr. in F. *mp* *mf* *mf* *cre.*

Pk. *pp poco a poco cre.* *scen.* *Fis nach F* *instimmen*

Gr. Tr. *pp* *Gr. Tr.* *pp*

Bckn. *pp* *sempre* *cre.*

I. *mp* *molto espress.*

II. *mp* *sempre espress.*

Br. *mp* *sempre espress.*

Vcll. *mp* *molto espress.*

K.B. *mp* *sempre ben marcato*

Fl. I. *scen.* *do* *ff*  
 Ob. *marc.* *ff*  
 E.H. *do* *ff*  
 Kl. in B. *do* *ff*  
 BaSk. *do*  
 Fg. *a2* *scen* *do* *ff*  
 K.Fg. *f* *ff*  
 Trp. in C. *ff marc.*  
 Horn. in E. *f* *ff* *marc.*  
 Pos. u. Tuba *p* *ff marc.*  
 Pk. *p*  
 Gr.Tr. Bckn. *scen.* *do*  
 I. Vln. *ff*  
 II. Vln. *ff*  
 Br. *ff*  
 Vcll. *ff*  
 K.B. *ff*

rit. - - - - -

Gr. Fl. *fff*

Ob.

E.H.

Kl. in B. *pp*

Baßkl. *pp*

Fg. *fff*

K.Fa.

Trp. in C. *piu ff* *piu ff*

Hrnr. in F. *fff* *p* *gedämpft* *pp*

Pos. u. Tuba. *piu ff* *pp*

Pk. *F nach E umstimmen!*

Gr. Tr. Beckn. *fff* *pp* *Becken (langhaltend)*

I. Vla. *fff* *pp*

II. Vla.

Br. *divisi* *unis.* *pp*

Vcll. *fff* *divisi* *pp*

K.B. *fff* *pp*

- a tempo (♩ = 148)

Gr. Fl. *ppp* *ppp*

Ob. *ppp* *ppp*

Kl. in B. *espress.* *pp* *ppp* *ppp* *pp*

Baßkl. *pp* *ppp* *ppp*

Fg. *pp* *pp* *pp*

Horn in F. *espress.* *pp* *espress.* *pp*

Vln. I. *div.* *espress.* *pp*

Vln. II. *div.* *espress.* *pp* (die Achtel gut markiert!)

Br. *div.* *pp* (die Achtel gut markiert!)

Vcll. *div.* *espress.* *pp*

K.B. *pp*

*p espress.* *mf*

gr. Fl.

Ob.

Kl. in B. *mf* (Solo) *espress.* *f* *mf*

Baßkl. *pp* *mf*

Fg. *p* *mf*

K-Fg. *mf*

Hrnt. in F. *espress.* *mp* *espress.* *mp*

offen *espress.* *pp* *mp*

*molto espress.*  
*unisono*

I.

Vln. II.

Br.

Vcll. *molto espress.*

K-B. *f*

gr. Fl. *pp*  
 Ob. *pp* Solo *mp espress.*  
 E.H. *pp* Solo  
 Kl. in B *pp*  
 Baßkl. *mp* Solo  
 Fg. *pp*  
 K. Fg. *ppp*  
 Trp. in C II. *ppp*  
 Horn in E *ppp*  
 Pk. *pp*

(Oboen, E.H., Baßkl. u. Vcelli gut hervortretend!)

I. Vln. *pp* *divisi*  
 II. Vln.  
 Vr.  
 Vell. *pp* *unisono*  
 K. B. *pp* *mf molto espress.* *divisi* *unisono*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (gr. Fl.), Oboe (Ob.), Horn in E-flat (Hrnc. in E.), Clarinet in B-flat (Kl. in B.), Bassoon (Baßkl.), and Bassoon in F (K.-Fg.). The middle section includes brass: Trumpet in C (Trp. in C.), Trombone in C (Trp. in C.), Horn in E-flat (Hrnc. in E.), and Trombone in F (K.-Fg.). The bottom section includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Br.), Cello (Vcll.), and Double Bass (K.-B.). The score is divided into three measures. The first measure has a dynamic of *p*. The second measure is marked *espress.* and has a dynamic of *mf*. The third measure has a dynamic of *f*. Other markings include *sempre pp* for the Trumpet and *sempre molto espress.* for the Cello/Double Bass. There are also markings for *a2* and *a3* in the Flute and Clarinet parts.

*espress.*

Gr. Fl.

Ob.

E. II.

Cl. in B

Bassoon

Fg.

K. Fg.

Trp. in C.

Horn in F.

V.

I.

Vla.

II.

Br.

Vcll.

K. B.

*espress.*

*espress.*

*unis. espress.*

*unis. espress.*

*unis.*

*div.*

*p*, *f*, *mf*, *mp*, *pp*, *ppp*, *ppp*



*espress.* *sempre*

*a 2*

gr. Fl. *pp* *I. Solo p espress.* *pp*

Ob. *dolciss.*

Kl. in B. *mf* *pp* *pp* *mp*

Bu. & Kl. *pp*

Fg. *pp* *pp espress.* *pp*

Hrnt. in F. *pp* *pp* *pp*

Pk. *gedämpft* *pp* *pp*

I. Vln. *pp* *espress.* *pp*

II. Vln. *pp* *divisi*

Br. *pp* *espress.*

Vcll. *pp* *div. espress.*

K.-B. *p* *pizz.* *pp* *arco* *pp*

poco a poco rit. . .

The musical score is arranged in a system with the following parts and markings:

- Str. Fl.**: *pp*
- Ob.**: *pp*
- Kl. in B.**: *p* and *pp*
- BaBkl.**: *pp*
- Fg.**: *pp*
- Horn in F.**: *ppp*
- gedämpft**: *pp*
- Viol. I.**: *pp* and *ppp*
- Viol. II.**: *pp* and *unisono*
- Br.**: *pp* and *ppp*
- Vcll.**: *ppp*
- K.B.**: *pp* and *ppp*

## Tempo primo (♩ = 132-152) (non troppo allegro)

gr. Fl. *f* *mf*

Ob. *mf*

E.H. *f* *mf* cre. - - - seen -

Cl. in B *f* *mf*

Baßkl. *f* *agitato* *ben marc.*

Fg. *f* *ben marc.*

K-Fg. *f* *ben marc.*

Trp. in C *p*

Vln. I *f*

Vln. II *f*

Br. *f* *agitato*

Vcll. *f* *unis* *marc.*

K-B. *f* *marc.*

Gr. Fl. *f* *ff* *assai marc.* *a 2*

Ob. *f* *ff* *assai marc.*

E. H. *f* *ff*

Kl. in B. *f* *ff* *assai marc.*

Ba. Kl. *f* *ff* *3*

Fg. *sempref* *simile* *ff* *3*

K. Fg.

Trp. in C. *mf*

Horn in F. *marc.* *f* *sempref* *offen a 2* *marc.*

I. *sempref*

Vln. II. *sempref*

Br. *div.* *sempref* *unisono* *fff marc.*

Vcll. *simile*

K. B. *simile*

Gr. Fl. *ff*

Ob. *agitato*

E. H.

Kl. in B. *a 2*

Baßkl.

Fg. *ff* *meno ff*

Trp. in C. *f*

Hrnt. in F. *ff*

I. Vln. *ff* *agitato*

II. Vln.

Br. *sempre ff*

Vcll. *ff* *meno ff*

K.-B.

Detailed description: This is a page of a musical score, page 109, featuring an orchestra and string ensemble. The score is divided into two systems. The first system includes woodwinds (Gr. Fl., Ob., E. H., Kl. in B., Baßkl., Fg.), brass (Trp. in C., Hrnt. in F.), and strings (Vln. I & II, Br., Vcll., K.-B.). The second system includes strings (Vln. I & II, Br., Vcll., K.-B.). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *ff*, *meno ff*, *f*, and *sempre ff*. Performance markings include *agitato* and *a 2*. The score contains various musical notations such as notes, rests, slurs, and articulation marks.

Er. Fl. *ff* *f* *ff marc.*

Ob. *f* *ff marc.*

E. H.

Kl. in B. *f* *ff marc.*

Ba. Kl. *f* *ff*

Fg. *ff* *sempre f* *f* *ff*

K. Fg. *ff*

Trp. in C. *pp* *mp*

Hrnr. in F. *f marc.* *f marc.*

V. *f marc.*

I. Vln. *mf* *ff* *agitato*

II. Vln.

Br. *mf* *f*

Vcll. *f*

K. B. *sempre f*

gr. Fl.  
 Ob.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K. Fg.  
 Trp. in C.  
 Hornr. in F.  
 Pos. u. Tuba.  
 I. Vln.  
 II. Vln.  
 Br.  
 Vcll.  
 K. B.

*marc.*  
*ff*  
*ff marc.*  
*mf* *pp* *mp*  
*f marc.*  
*f marc.*  
*Pos. III. f*  
*marc.*

a 2  
 a 2  
 a 2

Er. Fl.

Ob.

E. H.

Kl. in B.

Fg.

K. Fg.

Trp. in C.

Horn in F.

Pos. u. Tuba.

I.

Vln. II.

Br.

Vcll.

K. B.

*mf*

*f*

*ff*

*fcre*

*agitato*

*sempref*

*ff*



gr. Fl.

Ob.

E. H.

Kl. in B.

Baßkl.

Eg.

K. Eg.

Hörn. in F.

I.

Viol. I.

Viol. II.

Br.

Voll.

K. B.

*ff*

*ff*

*sempre ff*

*ff*

*marc.*

*marc.*

*ff*

Hörner sehr stark hervortretend!

*f* *ben marc.*

*f* *ben marc.*

*f* *ff marc. a 2*

*f* *ff marc. a 2*

*f* *ff marc. a 2*

*ff marc. a 2*

*ff marc. a 2*

*ff marc. a 2*

*ff marc. a 2*

Gr. Fl.

Ob.

E. H.

Kl. in B.

Baßkl.

Fg.

K. Fg.

Try. in C.

Horn in F.

Pk.

Gr. Tr. Beckn.

*ff*

*a 2*

*ff espress. e molto*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre fff*

*II. III.*

*sempre f*

*sempre f*

*pp cre*

*Gr. Tr. 6*

I.

Vln.

II.

Br.

Vcll.

K. B.

*espress. e molto*

*sempre ff*

*sempre fff marcato*

*sempre ff*

*sempre ff*

Gr. Fl. *f*

Ob. *agitato*

E. H. *marcatissimo*

Kl. in B.

Baßkl. *marcatissimo*

Fg.

K-Fg.

Trp. in C.

Horn in F. *sempre marc. ed espress.*

Ph.

Gr. Tr. Bekn.

I. Vln. *agitato*

II. Vln.

Br.

Vcll. *marcatissimo*

K-B.

FF. Fl.  
 Al. Fl.  
 Ob.  
 E. H.  
 Kl. in B.  
 Baßkl.  
 Fg.  
 K-Fg.  
 Trp. in C.  
 Horn. in F.  
 Pos. u. Tuba.  
 Fk.  
 Tr. Tr. Bekn.  
 I. Vln.  
 II. Vln.  
 Br.  
 Vcll.  
 K-B.

*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*sempre fff*  
*sempre fff*  
*sempre f marc.*  
*sempre f marc.*  
*quasi f*  
*do ff*  
*ff*  
*marcatissimo*  
*marcatissimo*

(sehr lang!)

gr. Fl. *sempre fff*

kl. Fl. *ff*

Ob. *sempre fff*

E. H. *marcatissimo*

Kl. in B. *marcatissimo*

Ba. Skl. *marcatissimo*

Fg. *marcatissimo*

K-Fg. *sempre fff*

Trp. in C. *ff*

Hrnr. in F. *ff*

Pos. u. Tuba. *ff*

Pk. *ff*

Gr. Tr. Bckn. *sempre fff*

I. Vla. *ppp*

II. Vla. *ppp*

Br. *ppp*

Vell. *ppp*

K. B. *marcatissimo*

quasi Largo.

(ziemlich lang)

Molto agitato. (Allegro.)

(sehr lang)

(♩ = 152)

Gr. Fl. *mf*

Kl. Fl. *mf*

Ob. *mf*

E. H. *mf*

Kl. in B. *mf*

Baßkl. *mf*

Fg. *mf*

K.-Fg. *mf*

Trp. in C. *mf*

Hrnr. in F. *mf*

Pos. u. Tuba. *mf*

Pk. *mf*

Gr. Tr. Beckn. *mf*

A nach B umstimmen!

B nach A umstimmen.

E nach Fis umstimmen.

Beckn. *ff* (lang hallend!)

Vln. I. *mf*

Vln. II. *mf*

Br. *mf*

Veil. *mf*

K.-B. *mf*

rr. Fl.

Ob.

E. H.

Kl. in B.

Ba&kl.

Fr.

K-Fg.

Hrnr. in F.

Pos.

I.

Vin. II.

Br.

Vell.

K-B.

*scen*

*do fff*

assai rit.

Molto sostenuto.

(♩ = 60)

Quasi Largo.

(♩ = 42)

gr.Fl. *marcatissimo*

kl.Fl. *marcatissimo*

Ob. *marcatissimo*

E.H. *marcatissimo*

Kl. in B. *marcatissimo*

Baßkl. *marcatissimo*

Fg. *fff*

K.Fg. *fff*

Trp. in C. *ff marcatissimo*

Horn in E. *ff*

Pos. u. Tuba *ff*

Pk. *fff*

Gr.Tr. Becken *fff*

(kleine Flöte wird hier mit 3. großer Flöte vertauscht.)

Trp. in C. *ff*

Horn in E. *ff*

Pos. u. Tuba *ff*

Pk. *fff*

Gr.Tr. Becken *fff*

gedämpft *pp*

gedämpft *pp*

gedämpft *pp*

Bekn. *fff* (lang haltend)

I. Vln. *marcatissimo*

II. Vln. *marcatissimo*

Br. *marcatissimo*

Viol. *marcatissimo*

K.B. *marcatissimo*

*pp*

*pp*



Gr Fl. *ppp*

Ob. *ppp dolciss.*

E. H.

Kl. in B. *ppp*

Ba&kl. *ppp*

Fg. *ppp*

Hrar. in F.

Pk. *poco marc. pp*

I. *con sordino* *ppp*

Vln. II. *con sordino* *ppp* *divisi*

Br. *con sordino* *divisi* *senza sordino*

Vcll. *divisi*

K.-B. *ppp* *divisi*

rit. . . . . Andante sostenuto.  
(♩ = 50)

*espress.*

Kl. in B. *pp*

Fk. *pp*

K-Fk. *pp*

Hrnc. in E  
 III *pp* *gedämpft* *pp* *offen pp*

Pk. *ppp* *gedämpft pp* *offen pp*  
*Fis nach E umstimmen!* *pp poco marc.*

Vln. I. *senza sord.* *sul G sempre sonore ed espress.* *pp*

Vln. II. *senza sord.* *unisono pp*

Br. *divisi* *pp sempre sonore ed espress.* *unisono*

Vcll. *ppp* *unisono*

K. B. *pp*

Ob. *a 2*  
*p espress.*

E.H. *mp*

Kl. in B. *a 2*  
*meno pp*

Baßkl. *molto*  
*mp* *p* *pp*

Fg. *molto* *pp*

K.-Fg. *p*

Tyrp. in C. *(sehr weich)*  
*pp espress.* *(sehr weich)*

Hrn. in K. *offen*  
*pp* *espress.* *pp* *espress.*

Pos. u. Tuba. *Pos. III*  
*quasi pp ben marc.*

Pk. *p sempre poco marc.*

Gr. Tr. Beckn. *pp*

Vln. I. *molto* *pp* *divisi* *mp*

Vln. II. *divisi*

Br. *molto* *pp sempre ben marc.*

Veil. *molto espr.*

K.-B. *mf sempre ben legato*  
*pp* *mp*

Er.Fl. *a 3*  
 3.gr.Fl. *p espress.*  
 Ob. *molto*  
 E.H. *mp*  
 Hl. in B. *mf*  
 Baßkl. *molto*  
 Fg. *a 2*  
 K.-Fg. *p*  
 Trp. in C. *molto*  
 Horn in F. *molto*  
 Pos. u. Tuba. *mf marcato*  
 Pk. *pp*  
 Gr. Tr. *Gr. Tr.*  
 Beckn. *mp*  
 I. *molto*  
 Vin. II. *molto*  
 Br. *molto*  
 Vcll. *molto*  
 K.B. *molto*

Gr. Fl. *ff molto espress.*

2. gr. Fl.

Ob. *ff molto espress.*

E. H.

Kl. in B. *ff molto espress.*

Baßkl. *fff*

Fg. *fff*

K. Fg.

Trp. in C. *quasi ff marc. (ma nobile)*

Hrnr. in F. *fff molto espress.*

Pos. u. Tuba. *quasi ff*

Pk. *fff marc.*

Gr. Tr. Bekn. *f* *p*

I. Vin. *fff molto espress.*

II. Vin. *dim.*

Br. *fff molto espress.*

Vcll. *divisi*

K. B. *fff*

1. gr. Fl.   
 3. gr. Fl.   
 Ob.   
 E. H.   
 Kl. in B.   
 Ba. Kl.   
 Fg.   
 K.-Fg.   
 Trp. in C.   
 Hrnr. in F.   
 Pos. u. Tuba.   
 Pk.   
 I. Vln.   
 II. Vln.   
 Br.   
 Vcll.   
 K.-B.

*pp*, *p*, *mp*, *mf*, *espress.*, *marc.*, *unis.*, *divisi*, *sempre espress.*

1. Fl. *mp* *espress.* *cre* *scen*  
 2. Fl. *mp* *espress.* *cre* *scen*  
 Ob. *mp* *espress.* *cre* *scen*  
 E. H. *f* *cre* *scen*  
 Kl. in B. *f* *cre* *scen*  
 Baßkl. *a 2* *marcatissimo* *scen*  
 Fg. *a 2* *marcatissimo* *cre* *scen*  
 K. Fg. *marcatissimo* *scen*  
 Trp. in C. *mp* *mf* *cre* *scen*  
 Hrnr. in F. *a 2* *mp* *espress.* *cre* *scen* *sempre espr.*  
 Pos. *mf* *f* *cre* *scen*  
 Pk. *pp* *mp* *mf* *cre* *scen*  
 Gr. Tr. *mf* *Gr. Tr.* *mf* *scen* *piu f*  
 Beckn. *pp* *cre* *scen*

Das Blech darf von hier bis zum Schluß nie die Streicher decken!  
 Immer möglichst lange Bogenstriche in den Streichern.

I. Vln. *f* *sempre espress.* *cre* *scen* *molto espress.*  
 II. Vln. *f* *sempre espress.* *cre* *scen* *molto espress.*  
 Br. *f* *sempre espress.* *cre* *scen*  
 Vcll. *unis.* *f* *espress.* *marcatissimo* *scen*  
 K. B. *f* *cre* *scen*

rit.

a tempo (♩ = 40)

gr. Fl. *do* **fff** molto espress.  
 & gr. Fl.  
 Ob. *do* **fff**  
 E. H.  
 Kl. in B. *do* **fff**  
 Baßkl.  
 Fg. *do*  
 K.-Fg.  
 Trp. in C. *ben marc.* *do* **ff** ma nobile  
 Hrnr. in F. *do* **ff**  
 Pos. u. Tuba. *marc. do* **f**  
 Gr. Tr. Beckn. *quasi ff*  
 Becken **ff** (langhaltend)  
 I. Vin. *do* **fff**  
 II. Vin.  
 Br. *molto espress.* *do* **fff**  
 Vcll. **fff** molto espress.  
 K.-B. *do* **fff**



rit. - **Più largo.**

gr. Fl. *a 2* *pp* *espress.*

3. gr. Fl. *mf* *pp* *pp poco marc.* *(Solo)*

Ob. *(Solo)* *p espress. ma dolce*

E. H. *p*

Kl. in B. *ppp*

Basskl. *dolcissimo*

Fg. *ppp*

K.-Fg. *pp*

Trp. in C. *ppp dolcissimo*

Horn. in F. *ppp* *dolcissimo* *ppp*

Pos. u. Tuba. *a 2* *ppp* *ppp* *pp*

Pos. III *ppp poco marc.*

Pk. *pp* *(Oboen, Englisch Horn, Bratschen gut, aber zart hervortretend.)*

I. *ppp*

Viol. II. *ppp*

Br. *div.* *p*

Voll. *div.* *ppp*

K.-B. *pp*

sempre rit.

*mf* *(sehr lang)*

Gr. Fl. *pppp*

3. gr. Fl. *pppp*

Ob. *pppp*

E. H. *pppp*

Kl. in B. *pppp*

Basskl. *pppp*

Fg. *pppp*

K. Fg. *pppp*

Trp. in C. *pppp*

Hrnr. in F. *ppp* *dolcissimo* *pppp*

Pos. u. Tuba *ppp* *pppp*

Pk. *piu pp* *ppp* *pppp*

I. *pppp*

Vln. II. *pppp*

Br. *pppp*

Vcll. *pppp*

K.-B. *pppp*

# EDITION PETERS

## KLAVIERAUSZÜGE

Kein Vermerk oder d. = deutsch, e. = englisch, f. = französisch, i. = italienisch, l. = lateinisch, n. = norwegisch, r. = russisch

Die Namen der Bearbeiter und Herausgeber stehen in runden, die der Textdichter und Übersetzer in eckigen Klammern.

### OPERN

- |  |  |   |
|--|--|---|
| <p>E. P.<br/>4401 d'ALBERT Tiefland (d.e.) (Singer)<br/>759 AUBER Die Stumme von Portici<br/>[Massaniello]<br/>5016 — Fra Diavolo (Soldan)<br/>99 BEETHOVEN Egmont<br/>44 — Fidelio (Dialog) (Soldan)<br/>5001 BIZET Carmen (Soldan)<br/>741 BOIELDIEU Die weiße Dame (Dialog)<br/>(Kogel)<br/>5170 DONIZETTI Der Liebestrank (Mottl)<br/>5480 FLOTOW Martha (Kogel)<br/>57 GLUCK Iphigenie in Aulis (d.f.)<br/>54a — Orpheus (d.f.) (Dörffel)<br/>4402 GOUNOD Margarete (d.f.)<br/>5709 GRIEG Peer Gynt (Kogel)<br/>2686 HALEVY Die Jüdin (Kogel)<br/>3783a HÄNDEL Julius Caesar (e.) (Hagen)<br/>5784a — Rodelinde (e.) (Hagen)<br/>2052 LORTZING Der Waffenschmied (Dialog)<br/>(Kruse)<br/>2054 — Der Wildschütz (Dialog) (Kruse)<br/>2055 — Undine (Dialog) (Kruse)</p> | <p>E. P.<br/>2051 LORTZING Zar und Zimmermann<br/>(Dialog) (Kruse)<br/>1875 MARSCHNER Hans Heiling (Dialog)<br/>(Kogel)<br/>4400 MASCAGNI Cavalleria rusticana (d.i.)<br/>(Soldan)<br/>754 MEHUL Joseph (Dialog) (d.f.) (Kogel)<br/>3790 MOUSSORGSKY Boris Godunoff (d.r.)<br/>(Rimsky-Korsakoff)<br/>4474 MOZART Così fan tutte (d.i.)<br/>(Schünemann-Soldan)<br/>2184 — Der Schauspieldirektor<br/>745 — Die Entführung a. d. Serail (Soldan)<br/>4472 — Die Hochzeit des Figaro (d.i.)<br/>(Schünemann-Soldan)<br/>71 — Die Zauberflöte (Dialog) (Soldan)<br/>4473 — Don Giovanni (Don Juan) (d.i.)<br/>(Schünemann-Soldan)<br/>1940 NICOLAI Die lustigen Weiber von<br/>Windsor (Soldan)<br/>5269 OFFENBACH Hoffmanns Erzählungen<br/>(Kogel)</p> | <p>E. P.<br/>4265 ROSSINI Der Barbier von Sevilla (m.<br/>Secco-Rezitativen v. Neitzel u. Dialog)<br/>(d.i.) (Soldan)<br/>4403 SMETANA Die verkaufte Braut<br/>3822 THOMAS Mignon (Soldan)<br/>4255 VERDI Aida (d.i.) (Soldan)<br/>1379 — Der Troubadour (d.i.) (Soldan)<br/>4254 — Die Macht des Schicksals (d.i.)<br/>[Göhler] (Soldan)<br/>4534 — Don Carlos (Kapp-Soldan)<br/>4252 — Ein Maskenball (d.i.) (Soldan)<br/>1469 — La Traviata (d.i.) (Kogel)<br/>2185 — Rigoletto (d.i.) (Soldan)<br/>3402 WAGNER Der fliegende Holländer<br/>(Brecher)<br/>5408 — Die Meistersinger von Nürnberg<br/>(Kogel)<br/>3400 — Tannhäuser (Mottl)<br/>3407 — Tristan und Isolde (Mottl-Kogel)<br/>79 WEBER Der Freischütz (Dialog) (Soldan)<br/>80 — Oberon (Kogel)<br/>3715 WOLF Manuel Venegas. Fragment</p> |
|--|--|---|

### ORATORIEN UND ANDERE CHORWERKE

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| <p>E. P.<br/>2217 ANACKER Bergmannsgruß<br/>39 BACH Johannes-Passion (Rösler)<br/>40 — Magnificat (l.) (Straube-Roth)<br/>4503 — Matthäus-Passion (Soldan)<br/>37 — Messe h moll (Hohe Messe) (l.) (Rösler)<br/>38 — Weihnachts-Oratorium (Rösler)<br/>2545 BECKER Zigeuner. Rhapsodie<br/>1105 BEETHOVEN Op. 86 Messe C dur (l.)<br/>45 — Op. 123 Missa solennis (l.) (Stern)<br/>2227 — Op. 125 Schlußchor a. d. IX. Symph.:<br/>An die Freude<br/>5581 BOSSI Op. 120 Canticum Canticorum<br/>(Das Hohe Lied) (l.)<br/>5583 — Op. 125 Das verlorene Paradies (d.i.)<br/>5672 BRAHMS Op. 45 Ein deutsches Requiem<br/>(auch engl. u. franz. vorhanden)<br/>5916 — Op. 53 Alt-Rhapsodie [Goethe]<br/>5917 — Op. 54 Schicksalslied [Hölderlin]<br/>2082 — Op. 82 Nanie [Schiller] (d. e. f.)<br/>5918 — Op. 89 Gesang der Parzen [Goethe]<br/>3845 BRÜCKNER Große Messe Nr. 3 f moll (l.)<br/>5843 — Te Deum (l.)<br/>FOREST Kantate auf Stalin [Kubs]<br/>1074 GRAUN Der Tod Jesu [Ramler]<br/>2488 GRIEG Op. 20 Vor der Klosterpforte<br/>(d. e. f. n.)</p> | <p>E. P.<br/>2660 GRIEG Op. 22 Gesänge aus Sigurd<br/>Jorsalfar<br/>2085 — Op. 31 Landerkennung (d. e. f. n.)<br/>[Björnson]<br/>2263b — Op. 42 Bergliot (e. f.)<br/>2437 — Op. 50 Olav Trygvason (d. n.)<br/>3633 HÄNDEL Acis und Galatea. Pastoral<br/>(d.e.) [Gervinus]<br/>3636 — Belsazar (Spengel)<br/>5389 — Dettinger Te Deum (Straube-Seiffert)<br/>3642 — Israel in Ägypten [Gervinus]<br/>64 — — (Brißler)<br/>3641 — Josua (d.e.) [Gervinus]<br/>62 — — (Stern)<br/>61 — Judas Maccabäus (Stern)<br/>4501 — Messias (d. e.) (Soldan)<br/>5762 — Psalm 112: Laudate pueri (l.) (Stein)<br/>3644 — Salomo (d. e.) [Gervinus]<br/>3645 — Samson (d. e.) [Gervinus]<br/>63 — — (Dörffel)<br/>3646 — Saul (d. e.) [Gervinus]<br/>5648 — Theodora (d. e.) [Gervinus]<br/>67 HAYDN Die Jahreszeiten (d.e.) (Stern)<br/>66 — Die Schöpfung (d. e.) (Stern)<br/>4351 — Messe d moll (Nelson-Messe) (l.) (Weis-<br/>mann)<br/>1371 — Sieben Worte des Erlösers</p> | <p>E. P.<br/>1753 MENDELSSOHN Antigone [Sophokles]<br/>1754 — Athalia (d. f.) [Racine]<br/>L 936 — Christus<br/>1749 — Elias (Soldan)<br/>1750 — Lobgesang Op. 52<br/>L 951 — — (Abt)<br/>L 952 — Lauda Sion (l. d.) (Rebelling)<br/>1759a — Psalm 115, 42, 95, 114, 98<br/>L 954 — Tu es Petrus (l.) (Abt)<br/>L 955 — Verleih uns Frieden<br/>L 5054 MEYER, E. H. Das Mansfelder<br/>Oratorium [Stephan Hermlin]<br/>76 MOZART Requiem (l.) (Brißler)<br/>5218 REGER Op. 106 Der 100. Psalm (d.e.)<br/>5379 — Op. 124 An die Hoffnung (Alt-Solo)<br/>5983 — Op. 136 Hymnus der Liebe<br/>Bariton(Alt)-Solo<br/>5995 — Op. 144a Der Einsiedler [Eichendorff]<br/>5996 — Op. 144b Requiem [Hebbel]<br/>755 ROMBERG Das Lied von der Glocke<br/>[Schiller]<br/>4607 SCHOSTAKOWITSCH Das Lied von<br/>den Wäldern<br/>1052 SCHUBERT Messe V Es dur (l.) (Stein)<br/>4251 VERDI Requiem (l.) (Soldan)<br/>3715 WOLF Der Feuerreiter [Mörke]<br/>5511 — Morgenhymnus [Refnick]</p> |
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