

ERSTE SYMPHONIE
(C moll.)
von
Anton Bruckner.

I.

Allegro. (*molto moderato.*) $\text{d} = 60.$

2ter Spieler. {

(Viol.) *p cres* — *cen* — *do* —

(Trp.) *f p* — *ff* — *Ped.* * — *Hörn.* — *Ped.* * — *ff* — *Ped.* * — *ff* — *Ped.* * —

Die in vorliegender Bearbeitung mehrmals zur Anwendung gelangenden Bezeichnungen (*hoch*) und (*tief*) beziehen sich auf die Handhaltung der Spieler, welche, (soll ein ineinandergeraten der Hände an den betreffenden Stellen vermieden werden,) eine jenen Bezeichnungen entsprechende sein muss.
Aufführungsrecht vorbehalten.

ERSTE SYMPHONIE
(C moll.)
von
Anton Bruckner.

I.

Bearbeitung für Clavier zu vier Händen
von

Ferdinand Löwe.

Allegro. (*molto moderato.*) $\sigma = 60.$

1ter Spieler. { (Viol.) **p** (Horn)

(Clar.)

poco a poco cresc.

(hervortretend)

(Clar. u. Fl.)

(hoch) **p cres** **cen** **do**

(Viol.) **f** **ff** **Ped.** *

(tief) **Ped.** * **Ped.** * **Ped.** *

Zweiter Spieler.

Erster Spieler.

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Musical score for orchestra and piano, page 10, measures 11-15. The score consists of six systems of music. Measure 11: Flute (Fl.) plays eighth-note patterns. Measure 12: Diminution (dim.) occurs. Measure 13: Horn (Horn.) plays eighth-note patterns. Measure 14: Violin (Viol.) and Clarinet (Clar.) play eighth-note patterns. Measure 15: Bassoon (Hob.) and Flute (Fl.) play eighth-note patterns. Measure 16: Bassoon (Hob.) and Clarinet (Clar.) play eighth-note patterns. Measure 17: Bassoon (Hob.) and Clarinet (Clar.) play eighth-note patterns. Measure 18: Bassoon (Hob.) and Clarinet (Clar.) play eighth-note patterns. Measure 19: Bassoon (Hob.) and Clarinet (Clar.) play eighth-note patterns. Measure 20: Bassoon (Hob.) and Clarinet (Clar.) play eighth-note patterns.

Zweiter Spieler.

Im Hauptzeitmass.

(Hörn.)

The musical score consists of six staves of music for the second player. The music is in 2/4 time and B-flat major. The first three staves are for the bassoon, with dynamics f, mf, and f, and performance instructions Ped. * at the beginning and end of each section. The fourth staff begins with a dynamic p. The fifth staff features vocal entries 'eres', 'cen', and 'do' with crescendo and decrescendo markings. The sixth staff concludes with a dynamic f and a performance instruction Ped. *

Erster Spieler.

Im Hauptzeitmass.

Im Hauptzeitmass.

Zweiter Spieler.

(tie) (tie)
cresc. e accel.
Maestoso. (Die ♦ wie eben vorher die ♦)
(Trp.u.Pos.) (mf)
(hoch)
p — sf
fff
ffz
p — sf
fff dim.
(Hör.)
(Bässe.) pp
p (zart.)
pp

Erster Spieler.

(hoch.) Ped.

(erleichtert.)

cresc. e accel. (hoch) Ped.

ff cresc.

Maestoso. (Die d wie eben vorher die d)

Ped. * Ped. Ped.

f Ped. *

3 (tief) Ped. *

3 (hoch.)

(Holzbl.) (Viol.)

p (ausdrucksvoll.) pp p

ff $\frac{4}{5}$ dim. pp Ped. *

Zweiter Spieler.

(*nicht schleppen!*)
(Hob.)

rit. - Maestoso.

(hoch) Etwas belebter.
(Hör.)

Erster Spieler.

(nicht schleppen!)

13

The musical score consists of six staves of music, likely for a string quartet or similar ensemble. The staves are arranged vertically, with some staves having multiple parts (e.g., two violins).

- Staff 1:** Violin I part. Dynamics: *pp*, *p*. Articulation: *(Fl.)*.
- Staff 2:** Violin II part. Dynamics: *p*.
- Staff 3:** Cello part. Dynamics: *pp*, *p*.
- Staff 4:** Double Bass part. Dynamics: *p*.
- Staff 5:** Violin I part. Dynamics: *mf*, *ff* (Trp.). Articulation: *(Horn.) Ped.*
- Staff 6:** Double Bass part. Dynamics: *mf*, *ff* (Trp.). Articulation: *Ped.*

Performance instructions include:

- rit.** (ritardando) over the first two measures of Staff 5.
- Maestoso.** Measure 8 of Staff 5.
- Etwas belebter.** Measure 8 of Staff 6.
- dim.** (diminuendo) over the first two measures of Staff 6.
- p (stark hervortretend)** (fortissimo, prominent) at the end of Staff 6.

NB. Die Ausführung der in kleinen Noten gestochenen Flötefigur ist nur dann zu empfehlen, wenn sie mit grösster Zartheit (und ohne den ausdrucksvoollen Vortrag der Hauptmelodie zu beeinträchtigen) gespielt werden kann.

Zweiter Spieler.

(Bässe) (*zart hervorgehoben*)

(sehr weich)

cresc.

(Vcl.)

(Hörn. u. Pos.)

Ped. *

ppp (immer so zart als möglich)

(tiep)

cresc. e accel.

(hervorgehoben)

(allmälig beruhigend)

mf

dim.

(Hörn.)

(hoch)

ppp

(tiep)

p (doch hervorgehoben)

rit.

Im Hauptzeitmass.

(Vcl.)

accel. - a tempo

(Horn.)

(Br.)

Erster Spieler.

15

8.....

(r. H. immer *ppp*)

cres - - - *cen* - -

do

mf

(sehr ausdrucks voll)
(Viol.)

mp (Holzbl.)

1 *p*

Ped.*

(hoch)

(Clar.)

(hervortretend)

(allmälig beruhigend)

mf

dim.

rit.

ppp

p

Im Hauptzeitmass.

(Clar.)

accel.

a tempo

(hoch)

p

(Fl. u. Hob.)

(tief)

Zweiter Spieler.

cres - Br. 1-1 *- cen - do* rit. *sf*

Etwas breit.

f

p cresc. *f*

(Pos.) *ff* *f* *(r. H.)*

Ped. **mf*

(Pos.) *ff* *(Hör.)* *Ped.* ***

etwas belebend

pp *cresc.* *f* *sf* *pp*

Ped. ***

f *sf* *pp* *ff* *pp* *ff* *pp* *pp* *mf* *pp*

Erster Spieler.

17

cres - cen - do
 (Viol.)
rit. - *Etwas breit.*

sf *f*
 (Hör.)

tr
p cresc. - *f*

ff *f* (Clar.)
 (Trp.) Ped.

6 *6* *6* *6* *6*
 (Trp. u. Pos.) Ped. *
ff *6* *6* *6* *6* *6*

6 *6* *6* *6* *6*
 (Trp.) *sf* *p* (etwas belebend)
 Ped. v (Hör.)

ff (Trp.) *pp* *6* *ff* *pp* *6* (hoch) *ff* *pp* *ff* *pp* *3* *ff* *pp* *3* *ff* *pp* *3* *rit.*
 Ped. * (Viol.) Ped. * (Clar.) *sf*

Zweiter Spieler.

(*wieder ruhiger*)
(Hör.)

(sehr ruhig)
(Clar.)

(Fag.)

(Pianississimo)

(Hör.)

cres - cen - do

f dim. -

rit. -

etwas breit

ped.

Erster Spieler.

(wieder ruhiger)

(Viol.)

p (ausdrucks voll)

(Horn) (sehr ruhig)

(FL)

pp

dim. -

ppp

p

(hoch) (tief)

cres - - - *cen* - - - *do* - - -

(etwas breit)

(Clar.)

f

dim. -

p

Ped. *

rit. -

Zweiter Spieler.

Erstes Zeitmass.

pp

(Horn) *poco a poco cresc.*

(Viol.) *cres - - cen - - do - -*

(Trp.) *f p ff*

(Pos.) *Ped.*

(Hör.) *ff*

dim. - -

*ff Ped. **

Ped.

p

Erster Spieler.

Erstes Zeitmass.

NB
(Fl.)

1
(Viol.)
p

(Horn)

ppp

poco a poco cresc.
(hervortretend)

(Clar. u. Fl.)
(hoch)
p cres
cen
do

(Viol.)
f
ff
Ped.

ff
Ped.
*
Ped.
*

dim.
p
(Horn)

NB. Siehe die Fussnote auf Seite 11.

Zweiter Spieler.

(Bässe) ***pp*** (*doch sehr bestimmt*)

(Horn)

(hoch)

(Horn)

rit. - - Etwas langsamer.

pp

(Pauk.)

(Imo)

Erster Spieler.

(Flöt. u. Hob.)

p

pp

(Clar.)

(Br.)

p

(Clar.)

8 (Fag.)

(Clar.)

(tief)

rit. - - - Etwas langsamer.

p dolce

cresc. - - - dim. - - -

Zweiter Spieler.

(Bässe) **p** (sehr ausdrucks voll)

f

ritard. (Br.)

(immer. **f**)

Im Hauptzeitmass. (Pos.) (Vcl.)

ff **fff**

Ped.

pp **poco - a -** **poco - cresc.**

f **cresc.**

Ped. * Ped. * Ped.

(Trp. u. Pos.)

f

Ped. * Ped. * Ped.

Erster Spieler.

p

cresc.

f

(immer f)

ritard. - - - *Im Hauptzeitmass.*

tr

tr

tr

f

Ped.

(Fl.)

(Clar.)

fff

p

poco - a -

(immer hervortretend)

poco cresc. - - - 5 1 2

(hoch)

f

Ped.

Ped.

Hör.

Ped.

cresc. - - -

ff

(Holzbl.)

Ped.

Ped.

(Trp.)

Zweiter Spieler.

ff Ped. ff Ped.

(etwas belebend)

(Str.) p rit. - - - wieder ruhiger

mf pp Ped. (nicht eilen!)

(Hörn.) pp (Vel.) poco - a -

poco - - - cres - cen - do - - - (nach und nach belebend) (Hörn.) p cresc.

ruhig) pp

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ff Ped. * Ped. *fff* Ped. *

(etwas belebend)

p (Str.)

(rit. - wieder ruhiger) (Viol.) (Hob.) (Holzbl.) Ped. * (hoch)

(ppp) (Flöt.) (nicht eilen!) poco - a - poco cres -

(cen - do) *p cresc.* (Trp.) Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

(ruhig) *mf cresc.* - *pp* Ped. Ped. Ped. Ped.

Zweiter Spieler.

(*hoch*)

hoch

ppp

(Pauk) *Ped.*

(Pos. u. Hörn.)

ff

ff sempre

Ped.

sf

ff

Ped.

ff

Ped.

sf

Ped.

ffff

Ped.

sf

Ped.

ffff

Ped.

rit.

zögernd

mp (Hörn.)

Erster Spieler.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *ppp*, *mf*, *ff* (Trp.), *ff sempre*, *(marc.)*, *sf*, *fff*, and *p*. Performance instructions like "Ped. (tief)" and "Ped. *" are placed under specific notes. The score also includes tempo markings like *rit.* and *(ausdrucksvooll)*.

Zweiter Spieler.

(schnell belebend)

mf *pp poco a* *poco cresc.*

(Hörn.)

(Pos.) *ff p cres cen do*

ff *p* *ffff (lang)* *ff semper*

drängend

etwas zurückhaltend
(Bässe u. Pos.)

accel. *Hauptzeitmass.*

sf

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

> > *> >* *> >* *ffff*

Erster Spieler.

(*schnell belebend*)

(Viol. I.)

poco a poco cresc.

(Viol. II.) (Clar.) (Hörn.)

cresc.

ff

Ped.

(drängend) (etwas zu lang) *fff sempre*

Ped. Ped.

rückhaltend

accel.

Hauptzeitmass.

(Holzbl.)

(Pos.) (Trp.)

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

(oder)

sf sf sf fff

II.

Adagio. ($\text{♩} = 76$)

Bässe *pp*

mf *pp* *(tief)* *(Hör.)* *mf* *dim.*

Ped. *

pp *cresc.* - - *mf* - *f* *dim.* - - *pp*

(Br.) *pp*

(Pauk.) *ppp*

(Horn)

(Clar.) *pp*

ppp 1 4 5 4 2 5 5 5

Ped.

II.

Adagio. ($\text{♩} = 76$)

(oder.)

(Hör)

(Viol)

(hoch)

(tief)

(Viol. u. Holzbl.)

(hoch) Ped. *

(oder.)

pp

mf

pp

mf

pp

cresc.

(Horn)

mf

f

pp

(3 Flöten)

p

(zart)

(Clar.)

(Viol.)

dolce

Ped.

Zweiter Spieler.

(Horn.)

The musical score consists of six staves of music for the Second Player (Pedal). The key signature is B-flat major (two flats), and the time signature varies throughout the piece. The music includes dynamic markings such as *p*, *mf*, *pp*, *f*, *cres*, *dim.*, and *ff*. Articulations include *Ped.*, ***, *(Hör.)*, *(tief)*, *(Pöss.)*, *(hoch)*, *(Vel.) sehr ausdrucksvoll*, *(etwas gedehnt - - -)*, and *Andante. (J = 52) (Vel.)*. The score also features various slurs, grace notes, and sustained notes. The first staff begins with a series of eighth-note patterns. The second staff includes a dynamic *mf* and a tempo marking *(Hör.)*. The third staff features a dynamic *pp* and a tempo marking *(Pöss.)*. The fourth staff includes a dynamic *p* and a tempo marking *(hoch)*. The fifth staff is marked *(Vel.) sehr ausdrucksvoll* and includes dynamics *p*, *cres*, *- cen -*, *- do -*, and *f*. The sixth staff is marked *(etwas gedehnt - - -)* and *Andante. (J = 52) (Vel.)*, with dynamics *pp*, *ff* (Voll. Orch.), *dim.*, *p*, and *p*.

Erster Spieler.

(hoch)

(sempre ppp) Ped. Ped. Ped. * Ped. Ped.

mf 3 (hoch) Ped. * (hoch) 5 (Pos.) Ped. *

cresc.

(*tief*) Ped. * (Horn.) Ped. *

f ff (Voll. Orch.) Ped. Ped. Ped. Ped. Ped. *

dim. p

Andante. (♩ = 52)

(Streich.) *p dolce*

(hoch)

pp

Zweiter Spieler.

(tief) —

p (Hob.)

cresc.

(Vlc. u. Horn)

dim.

pp (pizz.) *mf* (tief)

(stark hervortretend)

p (Fag.)

cresc. — — — *cen-* — — — *do-* —

f (gut gehalten)

Ped. *2* *Ped.* *p* *1*

Erster Spieler.

37

The musical score consists of six staves of music for the first player. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. The score includes dynamic markings such as *p*, *p cresc.*, *ausdrucksvoll*, *cres - cen - do -*, *dim.*, and *fff*. Articulation marks include *(hoch)*, *(zart)*, *(Viol.)*, *(Hörn.)*, *(Clar.)*, and *(Vlc. u. Hob.)*. The score also features sustained notes with fermatas and grace notes. The vocal parts "cres - cen - do -" are written above the bass staff. The score concludes with a dynamic of *fff* and a tempo marking of *mit schmerzvollem Ausdruck*.

Zweiter Spieler.

(Hörn.)

pp(pizz.)

mf

pp

p

*Ped. Ped. **

(hervortretend)

(tiefl)

(hoch)

(Fag.)

(Horn)

mp

(Str.)

pp

2

(Br.)

mf

pp(sanft)

p

(Hör.)

cresc. -

1

p(schwer)

(Pos.)

pp

p

*Ped. **

*Ped. **

Fag.

pp

*Ped. **

Erster Spieler.

(Fl. u. Cl.)

(Hör.)

(Hob.)

p

mf

Ped. Ped. *

Ped. Ped. *

(Fl.)

ausdrucksvoll

(Viol. I.)

p (ruhig)

(Viol. II.)

(Viol.) pp

(ausdrucksvoll)

pp

mf

(Viol.)

peres - cen -

(Hob. u. Cl.) do -

mf

(Fl.) (sanft)

pp

(Viol.)

(hoch)

cresc

(Hörn.) (ausdrucksvoll)

p

cres -

cen -

do

dim.

Ped.

(tiep)

Ped.

(Trp.)

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*(d = d) Nach und nach ein wenig belebend.
(Hörn.) hervortretend (hoch)*

rit. - Im Hauptzeitmass.

(Hörn.)

cen - do - pp (sehr ruhig) cresc. dim.

(Bässe: zart hervorgehoben)

(Hörn.)

cresc. - mf (Pos.) p ppp mp

(Hörn.) dimi - nu - en do - pp

(Bässe) Ped.

Erster Spieler.

41

(hoch) Ped. cresc. f (Pos.) Ped. (sanft) (Horn.) p

Nach und nach ein wenig belebend.

poco (Hob.) a poco cres cen do rit. - - Im Hauptzeitmass.

(sempre pp) (hoch) cresc. mf (deutlich hervor.)

dim. cresc. mf gehoben

p (Hob.) > ppp mp fff dimi (Holzbl.) (hervortretend) Ped.

- nu - en - do pp (Bläss.) (hoch)

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Zweiter Spieler.

(Hörn.)

cresc. - (Pos.)

(tiep)

f

ff

dim.

Ped.

(Br.)

p

pp

p

mf

p

(PPP)

(Horn) p ausdrucks voll

(Vlc.)

mf

mp

(sehr weich)

pp

(hervorgehoben)

(Clar. u. Fag.)

Ped.

6

Ped.

Ped.

pp

cresc. -

Ped.

Ped.

Ped.

6

Ped.

Ped.

5

5

Ped.

Ped.

5

5

Ped.

Ped.

mit

(Vlc. u. Horn)

mf

1

Ped.

Ped.

Ped.

Ped.

Ped.

Erster Spieler.

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of six systems of music. Measure 11: Violin (pp), Pedal. Measure 12: Crescendo (hoch), Trumpet (Trp.). Measure 13: Violin (pp), Horn (Hörn.), Pedal. Measure 14: Bassoon (Bass.) (mit zartem Ausdruck). Measure 15: Trombone (Trom.) (ausdrucksvoill), Bassoon (Br.). Measure 16: Flute (Flöt.) (pp), Violin (Viol.), Pedal. Measure 17: Bassoon (Bass.) (pp), Pedal (hoch). Measure 18: Crescendo (Ped.), Pedal. Measure 19: Flute (Flöt.) (mf), Pedal. Measure 20: Trombone (Trom.) (pp), Bassoon (Br.) (hoch), Pedal. Measure 21: Pedal. Measure 22: Pedal.

Zweiter Spieler.

gesteigertem Ausdruck)

cres - cen - do

f

(Hörn.)

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

ff (Voll. Orch.)

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

Breit. (Hörn.)

ff p *sf p* *ff* *mf cresc.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *cresc.* *fff* *dim.*

Ped. * Ped. Ped.

(Clar.)

rit. *a tempo*

p

(tief)

pp (Bässe: pizz.)

1

(Pos.)

p (*ppp*)

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Erster Spieler.

45

3
p cres - cen - do -
Ped.
(stark hervortretend)

ff (Voll Orch.)
Ped. Breit.
(hoch)
Ped. Ped. Ped. Ped.
ff p ff Ped. sf Ped. ff Ped. f Ped.
(Viol.)
ff rit. - a tempo
(tief) (Clar.)
(hervortretend)

(Flöt.)
(hoch)
(3 Flöten.) (ppp) r.H. l.H. Ped.
Ped.

ffff (pppp)
Ped.

III. SCHERZO.

Lebhaft. ($\text{d} = 80$)

(Fag.)

(rit. - tempo)

(Pos.)

(Voll. Orch.)

D. 1849.

III. SCHERZO.

Lebhaft. ($\text{d} = 80$)

ff *Ped.* (hoch) *Ped.* (tiefl) *Ped.*

(hoch) (Viol.) (Flöt.) 1 (Hör.)

p 2 *mp* (Hör.)

(rit. - a tempo)

f *mf* *cresc.* (Trp.) *Ped.* * *Ped.* *Ped.*

sf *ff* *ff sempre* (Bläs.) *Ped.* *

Ped. *Ped.* * (hoch) *sf* *sf* (Trp.)

Zweiter Spieler.

D. 1849.

Erster Spieler.

Musical score for orchestra and piano, page 5. The score consists of six systems of music. The instruments include Violin (Viol.), Trombone (Trp.), Flute (Flöt.), Bassoon (Hob.), Piano (Ped., *), and a vocal part. The vocal part has dynamic markings *poco cresc.*, *p*, *ff*, and *cresc.*. The piano part features sustained notes and rhythmic patterns. The vocal line includes lyrics in parentheses: *(hoch)*, *(tief)*, *(hoch)*, and *(hoch)*.

Zweiter Spieler.

The musical score consists of five staves of music for the Second Player. The first staff (treble clef) starts with eighth-note chords in common time. The second staff (bass clef) has a bassoon part with dynamic markings like **p**, **(Pauk.)**, and **Ped.**. The third staff (treble clef) shows a crescendo from **pp** to **f** with a pedal instruction. The fourth staff (bass clef) includes a dynamic **poco rit. - a tempo** and a bassoon part with **(Pos.)** and **mp cresc.**. The fifth staff (bass clef) features a dynamic **ff** (Voll. Orch.) and a bassoon part with **(Hör.)**.

Erster Spieler.

(Viol.)

(Flöt.)

pp

1 *p* 2

(Hör.)

drängend

poco rit. - a tempo

mf

f

f

Ped. *

(Trp.)

mf

cresc. -

sf

Ped. *

ff

ff semper

Ped. *

(Trp.) Ped. *

ff *sf*

(TRIO)

Gemächlich. ($\text{♩} = 120$)

Zweiter Spieler.

(tiefl) *pp*

(Hob.) *pausdrucksvoll* *cresc.*

(Fag. u. Cl.)

(rit. - ruhig)

pp

(rit. - tempo) (Fag.) *p*

(Pos.) *mf* *p*

cresc. *mf* *p*

(Str.) *p*

1. *2.* *p*

*Ped. **

(tiefl) *f* *ppp*

(Fag.) *(Pauk.)*

mp *(tiefl)* *(Pos.)* *1* *5* *3* *1* *5* *1* *p*

(pp) *(pizz.)* *mf* *2* *4* *1* *1* *1* *(hoch)* *pp*

1. *2.* *5* *1* *p*

accel.

6 *6* *ppp*

(TRIO.)

Erster Spieler.

53

Gemächlich. ($\text{♩} = 120$)

(Viol.) p (zart hervorgehoben.) (Horn.) pp (Fl.) pp (Hob.) (ausdrucksvoll.) p (pp) cresc. - (rit. - a tempo)

(Clar.) mp (hoch) ruhig (hervortretend)

cresc. - mf Ped. * 1. 2. (Viol.) pp 1 1 2 3

p mf f pp (hoch.) (pizz.) 1. (Hob.) (ausdrucksvoll.)

pp (Horn.) pp (hoch.) mf Ped. pp accel. - 1 3

Zweiter Spieler.

I. Zeitmass.

pp (Hörn. u. Fag.)
 2
 (Pauk.)
 (Br.)
 pp
 (rit. - - a tempo)
 p (Fag.)
 mp 2
 (Pos.)
 f mp sf
 Ped. * Ped. * Ped. * Ped.
 sf ff (Voll. Orch.)
 Ped.
 sf sf

Erster Spieler.

55

I. Zeitmass. (Viol.)

(II do) (Hörn.)

(Fl.)

pp

1

p

2

mp

(rit. - - a tempo)

mp

f

(Hörn.)

(Trp.)

Ped.

mf

cresc.

sf

*

Ped.

Ped.

Ped.

Ped.

Ped.

*

(Bläss.)

ff

ff sempre

Ped.

*

(Trp.)

(hoch)

sf

sf

Zweiter Spieler.

(Clar.)

3 (Bässe.) **p** (zart.) (Fag.) **mp** (hervor-

- tretend) (Hörn.) (Fag.)

cresc.

(Hörn.) **mf cresc.** (Pauk.) **ppp** Ped. Ped. Ped. Ped.

sf ff Ped. Ped. Ped. Ped.

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

pp

(Br.) **p** (Hörn.u.Fag.) **pp**

Erster Spieler.

57

f

pp

(Flöt.) (Hob.)

pp

poco cresc.

p

cresc.

Ped. *

mf

ff

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

(tief) (hoch)

(Viol.)

mp

(F1.)

pp

1 *p* (Hörn.) 2

Zweiter Spieler.

A page from a musical score featuring multiple staves of music for orchestra and organ. The top staff shows a treble clef, a bass clef, and a key signature of one flat. The music includes dynamic markings like *cresc.*, *f*, *poco rit.*, *a tempo*, and *mf*. The middle section is labeled *(Coda.)*. The bottom staff shows a bass clef and a key signature of one flat. The score is filled with various musical symbols, including eighth and sixteenth notes, rests, and slurs. The page number *D. 1849* is at the bottom right.

Erster Spieler.

59

(drängend - - - - -) *poco rit. - a tempo)*

mf *f* *f* *(Trp.)* *Ped.*

mf *cresc.* *sf* *ff* *Ped.*

ff sempre *(Trp.)* *Ped.* *** *(Coda.)*

rit. *a tempo* *ff* *Ped.* ***

sf *ff* *ff* *Ped.* ***

Ped. *** *Ped.* *** *Ped.* *** *(hoch)*

fff *(tief)* *1 2 4* *(hoch)* *Ped.* *sf*

IV. FINALE.

Feurig bewegt. ($\text{♩} = 126$)

ff (Voll. Orch.) *sf*

sf

mf

(Pauk.) *pp*

hoch *pp*

IV. FINALE.

Feurig bewegt. ($\text{♩} = 126$)

(Voll. Orch.) *sf*

Ped. * Ped. *

(tief)

(hoch)

(Holzbl.)

Ped. *
*
Ped. *

p
pp
(pp)
(tief)

pp

Zweiter Spieler.

Erster Spieler.

63

poco - a - poco - cresc. -
mf
Ped.

cresc. -
 (Trp.)
Ped.

ff semper (Voll. Orch.)
(tief)
sf
fff
f
Ped.
Holzbl.
pp
p (beruhigend)
mf
1 2 3 1 3 1 3

pp
(sehr zart)
(tief)
pp
(hoch)
(Clar.)
(ausdrucksvoll)
(Horn)

rit.
pp semper
Ru-
p dol.

Zweiter Spieler.

(d = 84)

(una corda - - -)

(immer sehr ruhig)

(Bässe)

(una corda - - -)

(nach und nach etwas belebend)

(Trp.)

3 rit. - 3 -

f

(Hör.)

Ped.

Ped.

Gemässigtes Hauptzeitmass.

ff *(Voll Orch.)*

sf *sf* *sf* *mf*

*Ped. ** *Ped. **

(Pos.)

f

Ped. ***

Erster Spieler.

hig. ($\text{d} = 84$)

Gemässigtes Hauptzeitmass.

Zweiter Spieler.

The musical score consists of six staves of double bass notation, each with a bass clef and a key signature of two flats. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including *sf*, *p cresc.*, *molte cresc.*, *fff* (Voll. Orch.), *p cresc.*, *hoch*, and *drängend.*. Performance instructions such as *(Pos.)*, *Ped.*, and *** are also included. The notation includes slurs, grace notes, and specific fingering numbers (e.g., 1, 2, 3, 4) above certain notes.

Measure 1: *sf*, *sf*, *sf*, *(Pos.)*, *p cresc.*, *Ped.*, ***

Measure 2: *(belebend)*, *molte cresc.*, *Ped.*, ***, *p cresc.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***

Measure 3: *Hauptzeitmass.*, *fff* (Voll. Orch.), *Ped.*, ***

Measure 4: *(Pos.)*, *4*, *1*, *1*, *4*, *1*, *Ped.*

Measure 5: *p cresc.*, *Ped.*

Measure 6: *(Pos.)*, *fff*, *(hoch)*, *(drängend.)*, *Ped.*, ***, *sf*

Erster Spieler.

67

sf *sf* *sf* *p cres* - - - *cen* -
 V 2 3 5 V 1 3 4 V 1 3 (Hörn.)
 (belebend) *do* *molto cresc.* Ped. *
 Ped. * V. Ped. * Ped. * Ped. * Ped. *
 Hauptzeitmass.

fff (Voll. Orch.) Ped.
 (Bläss.) *ff*

(drängend) *sf*
 Ped. * (tief)

Zweiter Spieler.

(Fag.) (poco rit.) (Horn) wieder ruhig.)

1 p pp (Bässe) p (ausdrucksvoll) pp

(sehr ruhig)

1 pp (Streich.) (Bläss.) (Streich.) ppp 1 pp (Bässe.)

(nicht schleppen!)

1 ppp 2 3

(etwas gedehnt) Gemässigtes Hauptzeitmass

mf pp (pizz.)

ped. *

cres cen do

poco accel.

Hauptzeitmass.

(Pos.) f cresc.

mf

Erster Spieler.

69

(Flöt.) *b*

mf ausdrucks voll (Clar.) *poco rit.* *wieder ruhig*

(Hob.) (Hörn.) (Str.) *pp* *mf*

(Holzbl.) *sehr ruhig.* (Viol.) (Bläs.) *ppp*

pp *pp* *pp* (Viol.) *ppp*

(Streich.) *pp* (Bläs.) *nicht schleppen!*

etwas gedehnt -

ppp (hoch) *(tief)* *p* *mf* *Ped.*

- - -) *Gemässigtes Hauptzeitmass.*

(Flöt.) *p* (Clar.) *cres* (Horn.)

poco accel. - * - *Hauptzeitmass.*

(Hörn.) *cen* *do* *f* *cresc.*

Zweiter Spieler.

(tief)

sf *sf* *mf*

Ped. * Ped. *

(Trp.) *f* (Pos.) *ff*

(erleichtert) Ped. *

(Pos. stark hervortretend.) *mf* *ff sempre*

Ped. Ped.

fff *mf* *dim.*

Ped. Ped. Ped. Ped. Ped. (Pauk.) Ped.

(beruhigend) *pp* *ritard.* -

Ped. * Ped. * *lang.* (etwas) (Br.) *pp*

Erster Spieler.

71

(Holzbl.)

(mf)

ff

(Viol.)

(stark hervortretend.)

Ped. *

mf

(hoch.)

Ped. *

(Hörn.)

ff

Ped.

(Trp: immer stark hervorgehoben.) *

mf

ff sempre

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

fff

Ped.

di - mi -

Ped.

(beruhigend)

p

mu - en - do

Ped.

etwas

(lang.)

(Viol.)

ritard.

pp

Zweiter Spieler.

zögernd)

rit. - a tempo (doch immer)

(tiep) pp (Bässe)

noch etwas zögernd)

poco a poco cresc. - - - dim.

Ru-

hig.

ausdrucksvoll cresc.

(Vlc.) p cres - cen - do

tr rit. - - - a tempo (Fag.) pp (hervortretend) (Vlc.) (hoch)

(Hör.)

(pmo) 1 rit. - - - a tempo (Pauk.) ppp (Bässe)

(Viol.) pp (immer sehr ruhig)

Zweiter Spieler.

rit. - - - Noch ruhiger.

rit. - - - Noch ruhiger.

mp

mf b

pp

dim.

tr

ppp

tr

Ped.

f

p

dim.

pp

Hör.

(hervortretend)

dim.

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Flute (Fl.), Violin (Viol.), Bassoon (Hör.), Clarinet (Clar.), and Piano (Pno.). The vocal part continues with "Noch ruhiger." The piano part features sustained notes and rhythmic patterns. Dynamics include *mf*, *p*, *pp*, *cresc.*, *rit.*, *tr.*, *dim.*, *(hervorgehoben)*, *(hoch)*, *(ausdrucksvoll)*, *f*, *tr.*, *cresc.*, *ped.*, *tr.*, *dim.*, *(hoch)*, *pp tr.*, and *ppp tr.*

Zweiter Spieler.

rit. - - - Etwas breit.

The musical score for the second player (Double Bass) on page 76 is composed of six staves of music. The score begins with a dynamic of *tr* (trill) in the first staff, followed by a crescendo and another *tr*. The second staff continues with *cresc.*, *tr*, and *tr*. The third staff begins with *sf* (staccato) and *tr*. The fourth staff includes dynamic markings *(l.H.)* and *tr*. The fifth staff starts with *ff* (fortissimo) and *sf*. The sixth staff concludes with *mf* (mezzo-forte) and *sf*.

Erster Spieler.

77

rit.

Etwas breit.

(hoch)

ir. cresc. tr. tr. tr. f tr.

f (hoch) tr. tr.

ff sf tr. sf sf tr.

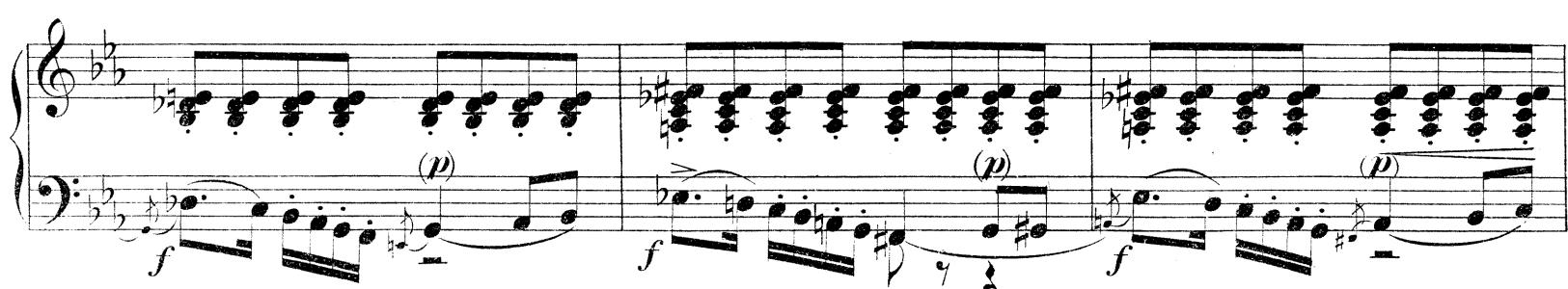
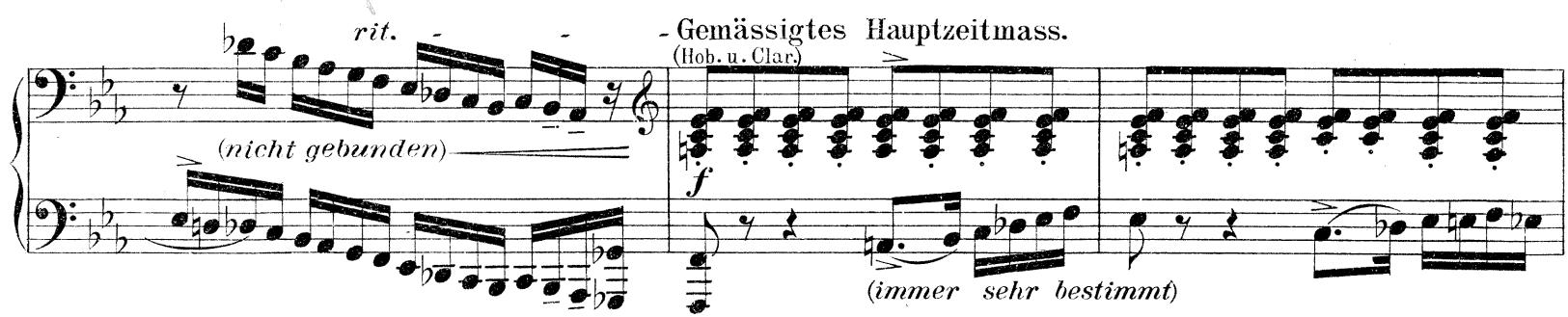
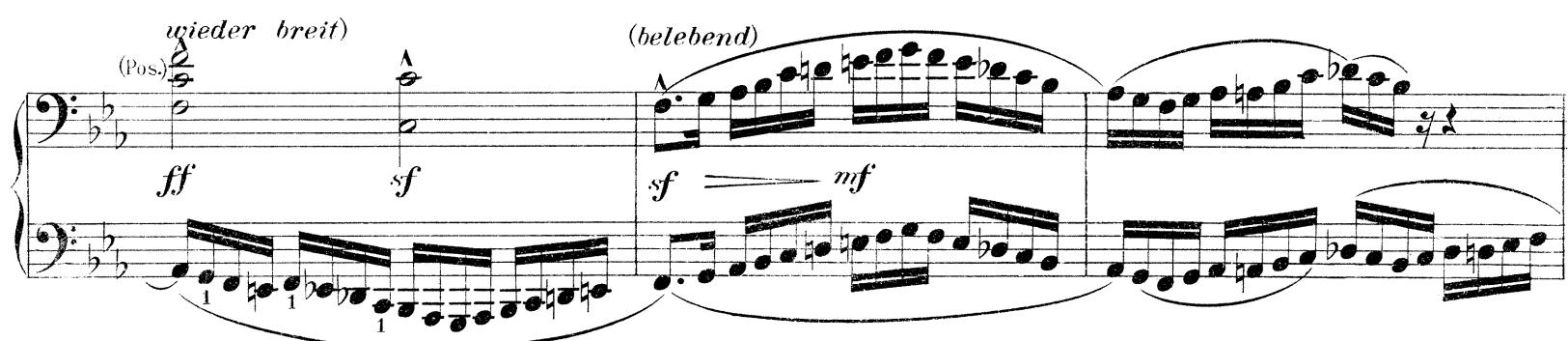
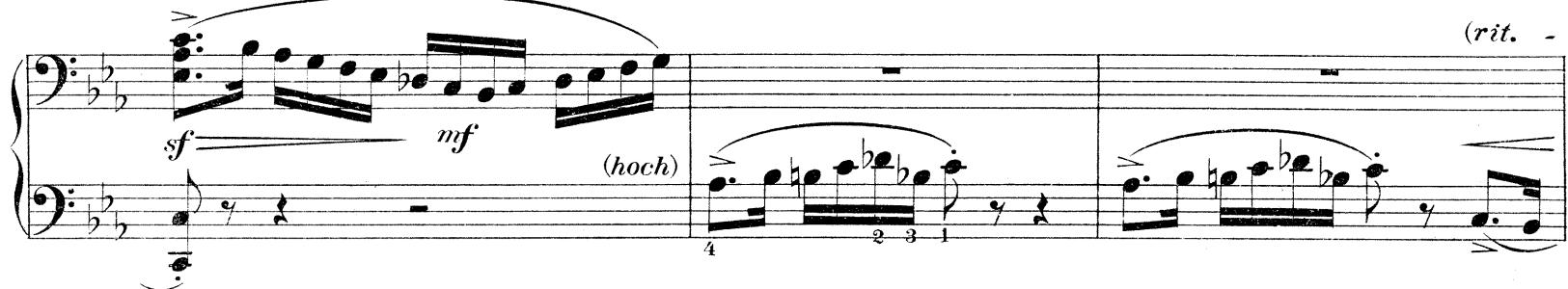
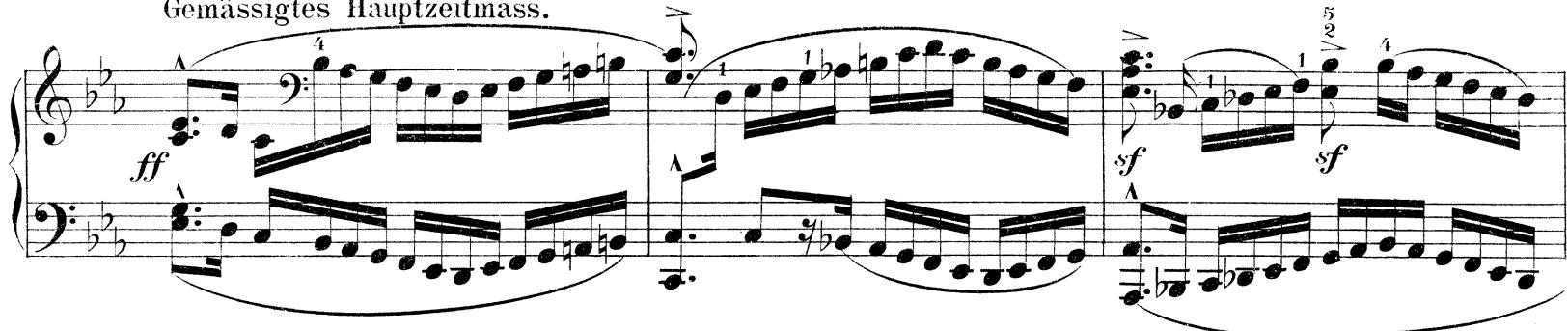
sf mf tr. tr. sf (hoch)

sf tr. mp tr. nf

sf tr. tr. b. 1 2 3 4 b. b. b. b.

Zweiter Spieler.

Gemässigtes Hauptzeitmass.



Erster Spieler.

Gemässigtes Hauptzeitmass.

ff

(Hörn.)

sf

sf

(rit.)

mf

a tempo)

ff

sf

sf

(Bläs.)

- etwas breit -

rit.

Gemässigtes Hauptzeitmass.

(nicht gebunden)

f(immer sehr bestimmt)

(hoch) (Fag.)

Zweiter Spieler.

(belebend)

ff

(hoch)

sf

sf

a tempo

sf

pp

(Hör.) (hervortretend)

cres

Ped.

cen - do - f

(erleichtert) Ped.

sf = *p* *cresc.* - *f*

Ped. **

(Trp.)

ff

ff

Ped. ***

Ped. *

Vcll. Vclb.

Erster Spieler.

(belebend)

ff

(Hörn. u. Trp.)

a tempo

pp

sf Ped.

cres - cen - do - - - (Trp.) f Ped.

p cresc. f sf Ped. *

ff Ped.

ff Ped.

Zweiter Spieler.

fff
(Pos.)

dimin.

mf Ped.

fff (p) cresc.

ff

molto rit. - Erstes Zeitmass.

sf (Voll Orch.)

(doch etwas breiter als zu Anfang)

sf

rit. - *a tempo*

p(Vcl)

pp

(Pk.)

dimin. - *nu* - *en* - *do* - (Bläss.)
A (f)
fff (Viol.)
v (f) Ped.
sf sf sf
ff ff ff
Ped.
molto rit.
sf sf sf
(Trp.) Ped. Ped. Ped.

Erstes Zeitmass. (*doch etwas breiter als zu Anfang,*)

Musical score for orchestra and piano. The top staff shows piano dynamics (ff, sf) and orchestra dynamics (Voll Orch., Ped.). The bottom staff shows piano dynamics (fff, pp, p) and orchestra dynamics (Hob., Flöt., rit., tempo, Holzbl.). Various performance instructions like 'Ped.' and '*' are also present.

Zweiter Spieler.

(hoch) *pp*

Zur Kürzung! *molto rit.* *vi-*

poco *a* *poco* *cresc.* *Pauk.* *mf*

Fag. *Hör.* *mf* *Ped.(Pauk.)* *3* *3* *

tief *cresc.* *(hoch)* *(Trp.)* *3* *3* *3* *3* *(Pos.)* *f* *Ped.*

ff *sf* *sf* *pp* *p* *Ruhig.* *(Vlc.)*

Ped. *rit.* *(zart hervorgehoben)* *(hoch)* *tr* *mf* *pp*

(Viol.) *pp*

Pauk. *pp*

Erster Spieler.

85

The musical score consists of six staves of music, likely for a string quartet or similar ensemble. The first two staves are for the Violin (Viol.), with dynamic markings (pp) and (tie). The third staff shows a melodic line with dynamics poco, a, poco, and cresc. The fourth staff begins with (Zur Kürzung!) and molto rit., followed by mf, sf, and mf dynamics. The fifth staff includes cresc., (Trp.), Ped., and Ped. markings. The sixth staff features rit., Ruhig. (Clar.), ff, sf, sf, (Viol.), pp, mp, and Ped. The seventh staff concludes with tr, tr, and ppp dynamics.

(Viol.)

(tie)

(pp)

poco a poco cresc.

(Zur Kürzung!) molto rit.

mf sf

mf cresc.-

(Trp.) Ped.

rit. - - - Ruhig.
(Clar.)

ff sf sf (Viol.) pp

mp Ped.

tr tr ppp

Zweiter Spieler.

(nach und nach belebend)

The musical score consists of six staves of music for the Second Player. The first staff begins with a dynamic of *cresc.* followed by *do*. The second staff starts with *p cresc.*, leading to *f* and *sf*. The third staff features a bass line with *f*, *sf*, and *ff* dynamics. The fourth staff is marked *(nicht eilen!)* and includes dynamics *p*, *cresc.*, and *mf*. The fifth staff shows a bass line with *p* and *cresc.* dynamics. The sixth staff concludes with a dynamic of *5 3*.

nach und nach belebend

cresc. *do*

p cresc. *f* *sf*

-de *Ped.* *Ped.*

Gemässigtes Hauptzeitmass.

f *sf* *ff*

(nicht eilen!)

p *cresc.* *mf*

p *cresc.*

Hör. u. Fag. *5 3*

Hör. *sf* *f* *1 3* *3*

Erster Spieler.

(ausdrucksvooll)
(Hob.)

p

cresc. -

nach und nach belebend-
(Viol.)

rit. -

p cresc.

Ped.

f

Ped.

-de
Gemässigtes Hauptzeitmass.

f

ff

(nicht eilen!)

p

cresc.

mf

(Trp.)

p

cresc. -

f

Zweiter Spieler.

ritard. - - Gemässigtes Haupt-

ff (Pos.) cresc. *fff* *sf* *dim.* *sf* *p*

zeitmass.

pp *poco*

a *poco* *cresc.*

ppp

f — *mf*

Erster Spieler.

ff
(Trp.)

ritar - dan - do

fff *dim.*

Ped. *

Gemässigtes Hauptzeitmass.

p(zart, doch sehr bestimmt)

poco - a - poco

Holzbl.

cresc. - *ppp*

cres - cen - do

f mf
(Trp.) *Ped.* *

Zweiter Spieler.

rit. - - - *a tempo*)

rit. - - - *ruhig* (Fag.)

Feierlich.

(immer hervorgehoben.)

sehr ausdrucksvoll

Hauptzeitmass. (doch immer noch etwas breit.)

D. 1849.

Erster Spieler.

91

The musical score consists of five staves of music for a single player. The first staff begins with *rit.*, followed by *a tempo*. It includes dynamic markings *sf*, *sf*, *ff*, and *p* (Holzbl.). The second staff starts with *poco rit.*, followed by *Feierlich.* It includes dynamic markings *p* (ausdrucksvoll), *p* (Viol.), and *p* (Hör. u. Trp.) (hervortretend). The third staff includes *cresc.*, *f*, *sf*, and *(Bläss.)*. The fourth staff includes *rit.*, *Hauptzeitmass. (doch immer*, *(mf)*, *ff*, and *(mf)*. The fifth staff ends with *noch etwas breit.*, *(mf)*, *ff*, *Ped. (mf)*, ***, and *(Trp.)*.

Zweiter Spieler.

Belebter.

ff sempre

Ped.

(nach u. nach etwas breiter)

p cresc. Ped. *ff Ped.* * Ped. #D. Ped.

rit. - - - Hauptzeitmass.

sf *fff* 3 *p cresc.* Ped. *(mf)*

(hoch) 3 3 3

sf Ped.

Belebter.

ff sempre

Ped. *

(mf)

ff (nach u. nach etwas breiter) sempre

Ped. *

(mf)

ff sempre

Ped. Ped. *

rit.

Ped. *

Hauptzeitmass.

(mf)

fff

cres -

(mf) Ped. Ped. Ped. Ped. Ped.

- cen - - do -

fff sf

Ped. Ped. Ped. *: