

# ANTON BRUCKNER

## Sämtliche Werke

### Kritische Gesamtausgabe

im Auftrage der Generaldirektion der Nationalbibliothek  
und der Internationalen Bruckner-Gesellschaft  
herausgegeben von Robert Haas

#### 2. BAND

#### II. SYMPHONIE C-MOLL

(Originalfassung)

Partitur-Sonderausgabe



MUSIKWISSENSCHAFTLICHER VERLAG,  
DER INTERNATIONALEN BRUCKNER-GESELLSCHAFT, WIEN



NATIONALBIBLIOTHEK IN WIEN

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**An der Durchsicht der Partitur war außer  
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# EINFÜHRUNG

Diese Ausgabe der zweiten Symphonie unterscheidet sich von der bisher bekannten und verbreiteten sehr wesentlich; die Textlegung bedeutete eine äußerst schwierige textkritische Aufgabe, die nur durch die innigste Versenkung in Bruckners Geisteswelt und durch lebendige Quellenkenntnis gelöst und bewältigt werden konnte. Die Aufspürung aller zugehörigen, sehr zahlreichen und sehr verstreuten Vorlagen stand unter einem seltenen Glückstern. Darüber hinaus war eine von der üblichen abweichende geistige Einstellung notwendig und maßgebend.

Den ersten Wegweiser stellte das prophetische Wort des Meisters über den Wert seiner Eigenschriften, den er selbst als erst *für spätere Zeiten* verbindlich festgelegt hat; es galt also, das Ohr frei zu machen für die besondere Form dieser Symphonie, die nach Bruckners eigenem Ausdruck „in Wien zusammengeschreckt“ worden war, deren Schicksal dann zugleich den Schlüssel zu bieten vermochte zu der großen symphonischen Lebenstragödie dieses deutschen Musikers. Denn an diesem Werk vollzog sich der erste Zusammenstoß mit den unverständigen Anforderungen einer unreifen und böswilligen Umwelt, bei dem Bruckner so sehr unterlag, daß die Spuren dieses Kampfes erst heute getilgt werden können. Das Verhängnis nahm aber dann seinen Fortgang von einer zur anderen der großen Symphonien.

Bruckner hat die erste Ausarbeitung der Zweiten in der Zeit zwischen dem 11. Oktober 1871 und dem 1. September 1872 niedergeschrieben, noch im Herbst 1872 wurde das Werk von den Wiener Philharmonikern als unspielbar abgelehnt, trotzdem fanden unter großem Beifall alsbald zwei Aufführungen statt, am 26. Oktober 1873 und am 20. Feber 1876, vor beiden Konzerten und nach dem zweiten (1877) wurde die Partitur für diese Zwecke eingerichtet. Es ist mir geglückt, als Text Helfer — zur allgemeinen Überraschung — Johann Herbeck festzustellen, dessen Mitarbeit in den Quellen zu dieser Symphonie und auch zur e-moll-Messe sehr merkwürdig erkennbar ist. Zum richtigen Verständnis Brucknerscher Textgebung ist das von entscheidender Bedeutung, denn die reinsten und edelsten Absichten dieses Mannes stehen über jedem Zweifel. Es war damals ein unvermeidliches Gebot der Aufführungspraxis, verschiedenen praktischen Erwägungen nachzugeben, selbst wenn diese nur gegen den äußersten Widerstand Bruckners, der einwandfrei bezeugt ist, durchgesetzt werden konnten. Der Meister wieder hat nach dem Tode Herbecks (28. Oktober 1877) aus Pietät an dessen Ratschlägen festgehalten, zumal er zeitlebens durch den Druck gleichgerichteter Gegenkräfte niedergehalten worden ist. Seine Hoffnung blieben nur die „späteren Zeiten“, die heute unverkennbar da sind; es gilt nun, Bruckners symphonisches Werk von zeitgebundenen äußeren Einwirkungen zu befreien.

In diesem Sinn wurde der Text dieser Ausgabe gestaltet, er legt die 3. Fassung von 1877 als letzte Willensäußerung zugrunde, hält sich aber in vielen Einzelheiten an die 1. Fassung. So ist die ganze Strichpraxis beseitigt und die beträchtliche Zahl von 139 Takten unter (Vi-de) wiederhergestellt (erster Satz 488 bis 519, Adagio 48 bis 69, Finale 540 bis 562 und 590 bis 651); dabei muß ermahnt werden, heute insbesondere im Adagio diese Kürzung zu vermeiden. Der Schluß des ersten Satzes und der des Adagios folgt aus inneren Gründen der 1. Fassung, im Scherzo sind die ursprünglichen Wiederholungen vertreten, der Zeitablauf begnügt sich mit der sinnvollen und sparsamen Zeichengebung der 1. Fassung, die auch für die Dynamik und für die Phrasierung maßgebend erschien. Für die Pausen war die metrische Zählung der 3. Fassung bestimmend, da aber nach Bruckners Ausdrucksweise an ihre Stelle ein „kurzes Recitieren“ zu treten hatte, also ein kurzer Halt, so ist an den entsprechenden Einschnitten ein (↷) zugesetzt.

Die Eigenschriftpartitur zur 1. Fassung (Hs. 19474), der neue Satz zum Adagio (Hs. S. m. 6023), ferner zwei von Bruckner durchgesehene Partiturabschriften, eine von Carda, Linz 1872, und eine von Tenschert, Wien 1875, endlich zahlreiche aus beiden Abschriften ausgeschiedene Einzelblätter liegen in der Musiksammlung der Wiener Nationalbibliothek; Tenscherts Abschrift konnte als Stichvorlage für den Erstdruck bei Ludwig Doblinger (November 1892) erkannt werden. Außerdem wurde die Widmungspartitur für Franz Liszt, das alte Stimmenmaterial (St. Florian), ein Stoß Einzelblätter aus dem Stift Kremsmünster herangezogen, aus Privatbesitz endlich die restlichen 3 neuen Sätze von 1877 in Eigenschriftpartitur und zahlreiche hochwichtige Einzelblätter mit bisher verschollenen Arbeitsbelegen für 1877. Alle Einzelheiten zur Quellenlage und zum Text sind in dem Vorlagenbericht zur Gesamtausgabe nachzusehen.

Wien, im Feber 1938.

Universitätsprofessor Dr. Robert Haas

# II. SYMPHONIE

IN C-MOLL

VON

ANTON BRUCKNER

(1871–1877)



# II. SYMPHONIE C moll

## 1. SATZ

Anton Bruckner

Ziemlich schnell

1. Flöten

2. Flöten

Oboen 1. 2.

1. in B Klarinetten

2. in B Klarinetten

Fagotte 1. 2.

1. 2. in F Hörner

3. 4. in Es Hörner

Trompeten 1. 2 in C

Alt, Tenor Posaunen

Baß Posaunen

Pauken in C u. G

Detailed description: This block contains the musical notation for the woodwind and brass sections. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brasses (Horns, Trumpets, Trombones, Bass Trombone, and Drums) are mostly silent in this section. The Horns (1. 2. in F and 3. 4. in Es) play a melodic line starting in the fourth measure, marked *p* (piano) and ending with *mf dim.* (mezzo-forte, decrescendo) in the eighth measure.

(Ziemlich schnell)

Violine 1

Violine 2

Viola

Violoncell

Kontrabaß

Detailed description: This block contains the musical notation for the string section. The Violins (1 and 2) and Viola play a rhythmic pattern of eighth notes, marked *p* (piano). The Violoncello (Cello) and Kontrabaß (Bass) play a melodic line starting in the fourth measure, marked *mf* (mezzo-forte). The tempo marking "(Ziemlich schnell)" is repeated at the bottom of this section.

(Ziemlich schnell)

10

1. Fl. *p poco a poco cresc.*

2. Fl. *p poco a poco cresc.*

Ob.1.2 *p poco a poco cresc.*

1. in B Klar. *p poco a poco cresc.*

2. in B *p poco a poco cresc.*

1.2. in F Hrn. *p poco a poco cresc.*

3.4. in Es *pp*

Viol. 1 *pp cresc. p divisi poco a poco cresc.*

Viol. 2 *pp cresc. p poco a poco cresc.*

Vla. *pp cresc. p poco a poco cresc.*

Vc. *pp cresc. p poco a poco cresc.*

10



20

1. Fl.

2. Fl.

Ob.1.2 *f*

1. in B Klar. *f*

2. in B *f*

Hrn. 1.2 in F *f*

Tromp. 1. in C *f*

Viol. 1 *f*

Viol. 2 *f*

Vla. *f*

Vc. *f*

20



1. Fl. *p*

2. *p*

Ob.1.2 *p*

1. in B Klar. *p*

2. in B *p*

Fag.1.2 *f* *a2* *cresc.* *p* *a2*

Hrn. 3.4 in Es *p*

Tromp. 1. in C *f*

**A**

Viol.1 *p*

Viol.2 *p*

Vla. *p*

Vc. *mf*

Kb. *mf*

**A**

30

1. Fl. *dim.* *pp* *cresc.*

2. *dim.* *pp* *cresc.*

Ob.1.2 *dim.* *pp* *cresc.*

1. in B Klar. *dim.* *pp* *cresc.*

2. in B *dim.* *pp* *cresc.*

Fag.1.2 *(a2)* *dim.* *pp* *cresc.*

Hrn. 3.4 in Es *dim.* *pp* *cresc.* *a2* *f*

Viol.1 *pp* *cresc.* *f*

Viol.2 *cresc.* *pp* *cresc.* *f*

Vla. *cresc.* *pp* *cresc.* *f*

Vc. *cresc.* *pp* *cresc.* *f*

Kb. *cresc.* *pp* *cresc.* *f*

30

1. Fl. *f*

2. Fl. *f*

Ob. 1.2 *f*

1. in B Klar. *f*

2. in B *f*

Fag. 1.2 *f*

1.2 in F Hrn. *f*

3.4 in Es *f*

Tromp. 1.2 in C *f*

A. T. *f*

Pos. *f*

B. *f*

Pk. *f*

Viol. 1 *f*

Viol. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*



Musical score for measures 45-49. The score includes parts for Flute 1 and 2, Oboe 1 and 2 (with 'a 2' marking), Clarinet 1 in B and 2 in B, Bassoon 1 and 2 (with 'a 2' and '(b)' markings), Horns 1 and 2 in F, and Trombones 3, 4, and 5 in E-flat. The woodwinds play a melodic line with various articulations and dynamics including *p* and *pp*. The strings (Violin 1 and 2, Viola, Violoncello, and Kontrabaß) provide a rhythmic accompaniment.

Musical score for measures 50-54. The score includes parts for Flute 1 and 2, Oboe 1 and 2 (with 'a 2' marking), Clarinet 1 in B and 2 in B, Bassoon 1 and 2 (with 'a 2' marking), Horns 1 and 2 in F, and Trombones 3, 4, and 5 in E-flat. The woodwinds continue their melodic line, with dynamics ranging from *p* to *ppp*. The strings continue their accompaniment. Measure numbers 50 and 50 are indicated in boxes at the beginning and end of the system respectively.

60

B

1. in B Klar.  
2. in B  
Fag. 1.2  
Hrn. 1.2 in F  
Pk.  
Viol. 2  
Vla.  
Vc.  
Kb.

60

B<sup>p</sup>

70

(rubato)

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

70

rubato

80

1. Fl  
2.  
Ob. 1.2  
1. in B Klar.  
2. in B  
Fag. 1.2  
Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

80

(p)

Ob. 1.2  
Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*p*  
*p*  
*p*  
*p*  
*p*

*(p) cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

arco  
*p*

90

1.2.in F Hrn.  
3.4.in Es

*mf cresc.*  
*mf cresc.*

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

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

ritard.  
ritard.  
ritard.

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.

*p*  
*p*  
*a 2 p*  
*p*  
*p*

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

*p*  
*p*  
*p*  
*p*  
*p*

**C** Tempo *mo*  
**C** Tempo *mo*  
**C** Tempo *mo*

100





120

1. Fl.

2. Fl.

Ob.1.2

1. in B Klar.

2. in B

Fag.1.2

1.2. in F Hrn.

3.4. in Es

Tromp. 1.2 in C

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

120

1. Fl. 1. 2. Ob. 1. 2. 1. in B Klar. 2. in B Fag. 1. 2. 2. in F Hrn. 4. in Es Tromp. 1. 2 in C Pk. Viol. 1. Viol. 2. Vla. Vc. Kb.

Key signature: B-flat major / D minor. Time signature: 4/4. Dynamics include *ff* and *tr*. Articulations include accents and slurs. Rhythmic patterns include triplets and sixteenth-note runs.



1. Fl. 1. 2. Ob. 1. 2. 1. in B Klar. 2. in B Fag. 1. 2.

This section of the score covers the woodwind instruments. It features two parts for Flute (1. and 2.), Oboe (1. and 2.), Clarinet in Bb (1. and 2.), and Bassoon (1. and 2.). The notation includes various rhythmic patterns, often with triplets and slurs, and dynamic markings such as *ff marcato* for the Bassoon parts.

1. 2. in F Hrn. 3. 4. in Es Tromp. 1. 2. in C A. T. Pos. B. Pk.

This section of the score covers the brass instruments and percussion. It includes Horns (1. and 2. in F, 3. and 4. in E), Trumpets (1. and 2. in C), Trombones (A. T., Pos., B.), and Percussion (Pk.). The notation shows rhythmic patterns and dynamic markings like *ff marcato* for the Trombone parts.

Viol. 1 Viol. 2 Vla. Vc. Kb.

This section of the score covers the string instruments: Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Kb.). The notation includes various rhythmic patterns, often with slurs and accents, and dynamic markings such as *ff marcato*.

1. Fl. 1. & 2. 3. Ob. 1. & 2. 3. 1. in B Klar. 2. in B 3. (a 2) Fag. 1. & 2. 3. 1. & 2. in F Hrn. 3. & 4. in Es 1. & 2. in C Tromp. T. A. Pos. B. Pk. *ff*

Viol. 1. & 2. Vla. Vc. Kb. *p* *pp* *p* *pp* *D* *pp*

140

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2  
1.2. in F Hrn.  
3.4. in Es Hrn.  
Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

*p poco a poco cresc.*

140

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2  
1.2. in F Hrn.  
3.4. in Es Hrn.  
T. A. Pos.  
B.  
Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

*mf* *f*

*p* *mf* *f*

150

1. Fl.

2. Fl.

Ob.1.2

1. in B Klar.

2. in B

Fag.1.2

Hrn. 1.2 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

*dim.*

*p*

*mf*

*a 2*

*p*

*(cresc.)*

*dim.*

*p*

*mf*

*dim.*

*p*

*cresc.*

*dim.*

*p*

*(cresc.)*

*dim.*

*p*

150

160

1. Fl.

2. Fl.

Ob.1.2

Hrn. 1.2 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

*f*

*mf*

*a 2*

*(mf)*

*(f)*

*Solo (1.)*

*pp*

*mf*

*(mf)*

*(cresc.)*

*(f)*

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*pp*

*(mf)*

*cresc.*

*(f)*

*dim.*

*pp*

*dim.*

*pp*

160

Fl. 1.1

Ob. 1

1. in B  
Klar.

2. in B

Fag. 1.2

Viol. 1

Viol. 2

Vla.

Vc.

Solo (I.)

*p*

*cresc.*

*divisi*

*pp*

*cresc.*

*divisi cresc.*

*divisi cresc.*

*(pp) cresc.*

170

Fl. 1

Ob. 1.2

1. in B  
Klar.

2. in B

Fag. 1.2

Hrn. 1 in F

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*Etwas langsamer*

*mf*

*cresc.*

*dim.*

*pp*

*Solo*

*f*

*dim.*

*pp*

*Solo*

*p*

*(p)*

*dim.*

*pp*

*(p)*

*dim.*

*pp*

*(p)*

*dim.*

*pp*

*(p)*

*dim.*

*pp*

*Etwas langsamer*



G Tempo *mo*

1. Fl. *p* *mf* *dim.*

2. Fl. *p* *mf* *dim.*

Ob.1.2 *p* *mf* *dim.*

1. in B Klar. *p* *mf* *dim.*

2. in B *p* *mf* *dim.*

Fag.1.2 *p* *mf* *dim.*

Hrn. 1.2 in F *mf* *f* *dim.* *pp*

Viol. 2 *pp*

Vla. *pp* *6* *6*

Vc. *pp*

Kb. *pp*

G Tempo *mo*

G Tempo *mo*

1. Fl. *pp* *p* *p*

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

Ob.1.2 *pp* *p* *p*

1. in B Klar. *pp* *p* *p*

2. in B *pp* *p* *p*

Fag.1.2 *pp*

Hrn. 1.2 in F *pp*

Tromp. 1 in C *pp* *I. Solo*

Viol. 1 *pizz.*

Viol. 2 *pizz.*

Vla. *pp* *pp crescendo*

Vc. *pp*

Kb. *pp*

210

1. Fl.

2. Fl.

Ob. 1. 2

1. in B Klar.

2. in B

Hrn. 1. in F

Solo

*p*

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*(p)*

*pizz.*

*p*

210

1. Fl.

2. Fl.

Ob. 1. 2

1. in B Klar.

2. in B

Hrn. 1. 2 in F

*poco a poco cresc.*

*poco a poco cresc.*

*cresc.*

*poco a poco cresc.*

*(p) poco a poco cresc.*

*a 2*

*mf*

*f*

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*pizz.*

*cresc.*

*pizz.*

*cresc.*

*cresc.*



This page of a musical score contains the following parts and staves:

- Flutes (Fl.):** Two staves (1 and 2) with treble clefs and a key signature of two flats.
- Oboe (Ob.):** One staff (1.2) with a treble clef and a key signature of two flats.
- Clarinets (Klar.):** Two staves (1. in B and 2. in B) with treble clefs and a key signature of two flats.
- Bassoon (Fag.):** One staff (1.2) with a bass clef and a key signature of two flats, including a first ending marked "(a 2)".
- Horn (Hrn.):** One staff (1.2. in F) with a treble clef and a key signature of two flats.
- Trumpets (Tromp.):** One staff (1.2 in C) with a treble clef and a key signature of two flats, including a first ending marked "(a 2)".
- Trumpet and Trombone (T. A.):** One staff with a treble clef and a key signature of two flats, including a first ending marked "(a 2)".
- Posaune (Pos.):** One staff with a bass clef and a key signature of two flats.
- Violins (Viol.):** Two staves (1 and 2) with treble clefs and a key signature of two flats.
- Viola (Vla.):** One staff with a treble clef and a key signature of two flats.
- Violoncello (Vc.):** One staff with a bass clef and a key signature of two flats.
- Double Bass (Kb.):** One staff with a bass clef and a key signature of two flats.

The score is written in a key signature of two flats and a 4/4 time signature. It features various musical notations including slurs, ties, and first endings.

1. Fl. 1. 2. Fl. 2. Ob. 1. 2. 1. in B Klar. 2. in B Fag. 1. 2. 1. 2. in F Hrn. 3. 4. in Es Tromp. 1. 2. in C T. A. Pos. B. Viol. 1. Viol. 2. Vla. Vc. Kb.

Measures 228-231. The score includes parts for woodwinds, brass, and strings. The woodwinds and brass sections have various notes and rests, with some dynamic markings like *pp* and *p*. The strings play a rhythmic pattern, with dynamic markings of *dim.* and *p*. The bottom right of the page contains the number 230.



Musical score for measures 235-240. The score includes parts for Ob. 1.2, Horns (1.2 in F and 3.4 in E-flat), Violins (1 and 2), Viola, Violoncello, and Kontrabaß. The key signature is three flats (B-flat major/D minor). The music features a melodic line in the Oboe and Horns, and a rhythmic accompaniment in the strings. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical score for measures 240-245. The score includes parts for Ob. 1.2, Fag. 1.2, Horns (1.2 in F and 3.4 in E-flat), Violins (1 and 2), Viola, Violoncello, and Kontrabaß. The key signature is three flats (B-flat major/D minor). The music features a melodic line in the Oboe and Bassoon, and a rhythmic accompaniment in the strings. Dynamics include *p* (piano), *a 2* (second ending), and *cresc.* (crescendo). A double bar line is present at the beginning of the section, and a box containing the number 240 is located above the Oboe staff and below the Bassoon staff.

Musical score for measures 235-245. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoon 1, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The key signature is Bb major. The score features a crescendo in the woodwinds and strings, with dynamic markings of *(mf)* and *cresc.*. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes.

Musical score for measures 250-255. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoon 1, Horns 1 and 2 in F, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The key signature is Bb major. The score features a crescendo in the woodwinds and strings, with dynamic markings of *(mf)*, *cresc.*, and *ff*. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. A box containing the number 250 is located above the first measure of the second system.

This page of a musical score, numbered 25, contains the following parts and staves:

- Flutes (Fl.):** 1. and 2. staves, both starting with a forte (*f*) dynamic.
- Oboes (Ob.):** 1. and 2. staves, both starting with a forte (*f*) dynamic.
- Clarinets (Klar.):** 1. in B and 2. in B staves, both starting with a forte (*f*) dynamic.
- Horns (Hrn.):** 1. 2 in F and 3. 4 in E♭ staves, featuring a series of chords with accents.
- Trombones (Tromp.):** 1. and 2. in C staff, featuring triplet patterns.
- Trumpets (T. A.):** 1. and 2. staves, featuring a melodic line.
- Baritone (B.):** 1. staff, featuring a melodic line.
- Percussion (Pk.):** 1. staff, featuring a rhythmic pattern.
- Violins (Viol.):** 1. and 2. staves, featuring a melodic line.
- Viola (Vla.):** 1. staff, featuring a melodic line.
- Violoncello (Vc.):** 1. staff, featuring a melodic line.
- Double Bass (Kb.):** 1. staff, featuring a melodic line.

The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). It includes various musical notations such as dynamics, accents, and triplets.

260

1. Fl. *p* *mf*

2. Fl. *p* *mf*

Ob.1.2 *a 2* *p* *mf*

Viol.1 *pp* *cresc. sempre*

Viol.2 *pp* *cresc. sempre*

Vla. *pp* *cresc. sempre*

Vc. *p* *cresc. sempre*

Kb. *p* *cresc. sempre*

**K**

270

1. Fl. *f* *cresc.*

2. Fl. *f* *cresc.*

Ob.1.2 *f* *cresc.*

1. in B Klar. *mf* *f*

2. in B Klar. *mf* *f*

Viol.1 *cresc.* *tr.* *divisi*

Viol.2 *cresc.* *tr.* *divisi*

Vla. *poco a poco cresc.* *tr.*

Vc. *cresc.*

Kb. *cresc.*

**K**

270



1. Fl. Solo *p*

2. Fl. Solo *p*

Ob.1,2 *a 2* I. *p*

1. in B Klar. Solo *p*

2. in B

Pk. *ppp*

Viol.1

Viol.2

Vla.

300

1. Fl.

2. Fl.

Ob.1

Klar. 1 in B

Pk.

Viol.1

Ob.1,2

Klar. 1 in B

A.T. Pos. *pp*

B. *pp*

Pk. *ppp*

310

310



**M** 320

1. Fl. *p* *cresc.* *mf* *pp*

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

Ob.1.2 *p* *cresc.* *mf* *pp*

1.in B Klar. *mf* *pp*

2.in B *mf* *pp*

Hrn. 3.4 in Es *a 2* *p* *cresc.* *mf* *pp*

A.T. Pos. *a 2* *pp* *cresc.* *mf* *pp*

B. *pp* *cresc.* *mf* *pp*

Viol.1 *p* *pp*

Viol.2 *p* *pp*

Vla. *p* *pp*

Vc. *mf* *pp*

**M** 320 330

1. Fl. *p* *poco a poco cresc.* *f*

2. Fl. *p* *poco a poco cresc.* *f*

Ob.1.2 *p* *poco a poco cresc.* *f*

1.in B Klar. *p* *poco a poco cresc.* *f*

2.in B *p* *poco a poco cresc.* *f*

Hrn. 1.2 in F *p* *poco a poco cresc.* *f*

Viol.1 *p* *poco a poco cresc.* *f*

Viol.2 *divisi* *p* *poco a poco cresc.* *f*

Vla. *p* *poco a poco cresc.* *f*

Vc. *p* *poco a poco cresc.* *f*

330

Ob.1.2

1. in B  
Klar.

2. in B

Fag.1.2

1.2. in F  
Hrn.

3.4. in Es

Tromp.  
1 in C

Viol.1

Viol.2

Vla.

1.  
Fl.

2.

Ob.1.2

1. in B  
Klar.

2. in B

Fag.1.2

1.2. in F  
Hrn.

3.4. in Es

Tromp.  
1.2 in C

A.T.  
Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

350

1. Fl.  
2. Fl.

Ob.1.2

1.in B Klar.  
2.in B

Fag.1.2 (a 2)

1.2.in F Hrn.  
3.4.in Es

Tromp. 1.2 in C p cresc. 3

A.T. (a 2)  
Pos.  
B.  
Pk.

Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

350

1. F1.

2.

Ob.1,2

1.in B  
Klar.

2.in B

Fag.1,2

1,2.in F  
Hrn.

3,4.in Es

Tromp.  
1,2 in C

A.T.  
Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

1. Fl.  
2. Fl.  
Ob.1,2  
1.in B Klar.  
2.in B Klar.  
Fag.1,2  
1,2.in F Hrn.  
3,4.in Es Hrn.

Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

Hrn. 1 in F  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

370 Solo

Hrn. 1 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

380

(mf)

(mf) cresc.

380

1. Fl.

2. Fl.

Ob.1,2

1.in B Klar.

2.in B

Fag.1,2

Hrn. 1,2 in F

Tromp. 1,2 in C

Viol.1

Viol.2

Vla.

Vc.

Kb.

cresc.

p

a 2

ppp

crescendo

crescendo

crescendo

crescendo

crescendo

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(mf)

(cresc.)

p

(cresc.)





0

1. Fl. *p*

2. Fl. *p*

Ob. 1.2 *a 2* *p*

1. in B Klar. *p*

2. in B Klar. *p*

Viol. 1 *p*

Viol. 2 *p*

Vla. *p*

Vc. *p*

Kb. *p*

410

1. Fl. *p*

2. Fl. *p*

Ob. 1.2 *a 2* *p*

1. in B Klar. *pp*

2. in B Klar. *pp*

Fag. 1.2 *pp*

Hrn. 1 in F *p*

Viol. 1 *pp*

Viol. 2 *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

410

420

1. Fl. *p* *poco a poco cresc.*

2. Fl. *p* *poco a poco cresc.*

Ob.1.2 (a 2) *p* *poco a poco cresc.*

1.in B Klar. *p* *poco a poco cresc.*

2.in B *p* *poco a poco cresc.*

Fag.1.2 *p* *poco a poco cresc.*

1.2.in F Hrn. *p cresc.*

3.4.in Es *p cresc.*

Tromp. 1.2 in C *p cresc.*

A.T. Pos. B.

Viol.1 *p* *poco a poco cresc.*

Viol.2 *p* *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vc. *p* *poco a poco cresc.*

Kb. *p* *poco a poco cresc.*

420



430

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T.

Pos.

B.

Viol.1

Viol.2

Vla.

Vc.

Kb.

430

1. Fl. 1.

2. Fl. 2.

Ob. 1. 2.

1. in B Klar.

2. in B

Fag. 1. 2.

1. 2. in F Hrn.

3. 4. in Es

Tromp. 1. 2 in C

A. T. Pos.

B.

Viol. 1.

Viol. 2.

Vla.

Vc.

Kb.

440

1. Fl. 1. 2. Ob. 1. 2. 1. in B Klar. 2. in B Fag. 1. 2.

This section of the score covers measures 440 to 444 for the woodwind instruments. The Flutes (1. and 2.) and Oboes (1. and 2.) play a melodic line with triplets and slurs. The Clarinets (1. in B and 2. in B) and Bassoons (1. and 2.) play a similar melodic line. The Bassoon 1 part includes a 'a 2' marking. The dynamic marking 'P' is indicated at the beginning of measure 441.

1. 2. in F Hrn. 3. 4. in Es Tromp. 1. 2. in C A.T. Pos. B. Pk.

This section of the score covers measures 440 to 444 for the brass instruments. The Horns (1. and 2. in F) and Trumpets (1. and 2. in C) play a melodic line with triplets. The Trombones (A.T., Pos., B.) and Percussion (Pk.) play a rhythmic accompaniment. The dynamic marking 'P' is indicated at the beginning of measure 441.

Viol. 1. 2. Vla. Vc. Kb.

This section of the score covers measures 440 to 444 for the string instruments. The Violins (1. and 2.) play a melodic line with triplets and slurs. The Viola (Vla.) plays a rhythmic accompaniment. The Violoncello (Vc.) and Double Bass (Kb.) play a rhythmic accompaniment. The dynamic markings 'p' and 'pp' are indicated throughout the section. The dynamic marking 'P' is indicated at the beginning of measure 441.

440

P







1. Fl. *f* *cresc.*

2. *f* *cresc.*

Ob.1.2 *f* *cresc.*

1.in B Klar. *f* *cresc.*

2.in B *f* *cresc.*

Fag.1.2 *f* *f legato*

1.2.in F Hrn. *f* *dim.* *pp* I.

3.4 in Es *f* *dim.*

Viol.1 *ppp*

Viol.2 *ppp*

Vla. *ppp* *divisi*

Vc. *ppp*

Kb. *ppp*

480

(vi-)

Ob.1.2 *R* *a2* *p* *cresc.*

1.in B Klar. *p*

2.in B *p*

Hrn. 1 in F *ppp*

Pk. *ppp*

Viol.1 *pp* *poco a poco cresc.*

Viol.2 *pp* *poco a poco cresc.*

Vla. *pp* *poco a poco cresc.*

Vc. *pp* *poco a poco cresc.*

Kb. *pp* *poco a poco cresc.*

*R*

490





Ob.1.2 (a2) *cresc.* *mf* *cresc.*

1.in B Klar. *cresc.* *mf* *cresc.*

2.in B *cresc.* *mf* *cresc.*

Fag.1.2 *cresc.* *mf* *cresc.*

1.2.in F Hrn. *cresc.* *mf* *cresc.*

3.4.in Es *cresc.* *mf* *cresc.*

Tromp. 1.2 in C *cresc.* *mf* *cresc.*

Pk. *f*

Viol.1 *mf cresc.* *f cresc.*

Viol.2 *mf cresc.* *f cresc.*

Vla. *mf cresc.* *f cresc.*

Vc. *mf cresc.* *f cresc.*

Kb. *mf cresc.* *f cresc.*

530

1. Fl. *f* *legato*

2. *f* *legato*

Ob.1.2 (a2) *f* *legato* a 2

1.in B Klar. *f* *legato*

2.in B *f* *legato*

Fag.1.2 *f* *legato* a 2

1.2.in F Hrn. *f* *legato* a 2

3.4.in Es *f* *legato* a 2

A.T. Pos. *f* *legato* a 2

B. *f* *legato* a 2

Viol.1 *f* *legato*

Viol.2 *f* *legato*

Vla. *f* *legato*

Vc. *f* *legato*

Kb. *f* *legato*

530

*marcato*





540

**T** Langsamer

1. Fl.

2. Fl.

Ob.1.2 (a2)

1.in B Klar.

2.in B Klar.

Fag.1.2 (a2)

Detailed description: This section of the score covers woodwind instruments. The Flute parts (1. and 2.) play a melodic line with some rests. The Oboe parts (1. and 2.) play a similar melodic line, with the second oboe part marked with a first alternate (a2). The Clarinet parts (1. in B and 2. in B) play a rhythmic accompaniment. The Bassoon parts (1. and 2.) also play a rhythmic accompaniment, with the second part marked with a first alternate (a2). Dynamics include *p* and *pp*.

1.2.in F Hrn.

3.4.in Es Hrn.

Tromp. 1.2 in C

A.T. Pos.

B.

Detailed description: This section of the score covers brass instruments. The Horns (1. and 2. in F, 3. and 4. in E-flat) play a rhythmic accompaniment consisting of triplets. The Trumpets (1. and 2. in C) also play a rhythmic accompaniment consisting of triplets. The Trombones (A.T., Pos., and B.) play a rhythmic accompaniment consisting of quarter notes. Dynamics include *p* and *pp*.

**T** Langsamer

Viol.1

Viol.2

Vla.

Vc.

Kb.

Detailed description: This section of the score covers string instruments. The Violins (1. and 2.) play a melodic line. The Viola plays a rhythmic accompaniment. The Violoncello and Kontrabaß play a rhythmic accompaniment. Dynamics include *p* and *pp*.

540

**T** Langsamer



560

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

560

1. Fl. 1. 2. Ob. 1.2 1.in B Klar. 2.in B Fag. 1.2 1.2.in F Hrn. 3.4.in Es Tromp. 1.2 in C A.T. Pos. B. Pk. Viol. 1. Viol. 2. Vla. Vc. Kb.

The musical score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Percussion) play a rhythmic pattern of eighth notes with triplets. The string section (Violins, Viola, Violoncello, Kontrabaß) plays a steady eighth-note accompaniment. The score includes dynamic markings such as *a2* and *fz*. The key signature is B-flat major, and the time signature is 4/4.

# 2. SATZ. ADAGIO

Feierlich, etwas bewegt

1. Flöten  
2. Flöten  
Oboen 1. 2.  
1. in B Klarinetten  
2. in B Klarinetten  
Fagotte 1. 2.  
1. 2. in F Hörner  
3. 4. in Es Hörner  
Trompeten 1. 2 in C  
Alt, Tenor Posaunen  
Baß Posaunen  
Pauken in Cu. G

Feierlich, etwas bewegt

Violine 1  
Violine 2  
Viola  
Violoncell  
Kontrabaß

*p* *cresc.* *p* *cresc.* *mf* *p*  
*p* *cresc.* *p* *cresc.* *(p)*  
*p* *cresc.* *cresc.* *mf* *p*  
*p* *cresc.* *p* *cresc.* *pizz.* *p*  
*p* *cresc.* *dim.* *p* *(cresc.)* *mf* *p*

(Feierlich, etwas bewegt)

10

Ob.1.2

Fag.1.2

Hrn. 3.4 in Es

Viol.1

Viol.2

Vla.

Vc.

Kb.

10

a2

p

dim.

pp

pizz.

A

20

1. Fl.

2. Fl.

Ob.1.2 Solo

1.in B Klar.

2.in B Klar.

Viol.1

Viol.2

Vla.

20

p

mf

p

cresc.

mf

1. Fl. *poco a poco dimin.*

2. Fl. *poco a poco dimin.*

Ob.1.2 *(poco a poco dimin.)*

1.in B Klar. *poco a poco dim.*

2.in B *poco a poco dim.*

Fag.1.2 *pp*

Viol.1 *dim.* *pp*

Viol.2 *poco a poco dim.* *pp*

Vla. *poco a poco dim.* *pp*

30

Fag.1.2 **B**

Hrn. 1 in F *I.Solo cresc. dim. (p) dolce*

Pk. *pp*

Viol.1 **B** *pizz. pp*

Viol.2 *sempre pizz. pp*

Vla. *pizz. pp*

Vc. *pizz. pp* **B**

40

I. Solo (accelerando)

Hrn. 1 in F *cresc.* *dim.*

Viol.1 *pp* *poco a poco cresc.* arco **accelerando**

Viol.2 *pp* *poco a poco cresc.* arco

Vla. *pp* *poco a poco cresc.* arco

Vc. *pp* *poco a poco cresc.* arco

40 **accelerando**

(vi-)

**C** Tempo I<sup>mo</sup>

50

(ritenuto)

1.in B Klar. *p*

2.in B *p*

Fag.1.2 *p*

1.2.in F Hrn. *pp* I. Solo *(p) dolce* *cresc.* *dim.*

3.4.in Es *pp*

A.T. Pos. *pp*

B. *pp*

ritenuto

**C** Tempo I<sup>mo</sup>

50

Viol.1 *dim.* *pp* *p*

Viol.2 *dim.* *pp* *p*

Vla. *dim.* *pp* *p* *pizz.* *divisi*

Vc. *dim.* *pp* *p* *pizz.*

Kb. *dim.* *pp* *p* *pizz.*

ritenuto **C** Tempo I<sup>mo</sup>



1.in B Klar.  
2.in B  
Fag.1.2  
Hrn. 1 in F  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

*cresc.*  
*cresc.*  
*cresc.*  
Solo  
*mf* *cresc.* *dim.*

F1.1  
Ob.1.2  
1.in B Klar.  
2.in B  
Fag.1.2  
Hrn. 1 in F  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

**D** I. Solo **accelerando** **accelerando sempre** **60**  
*p* *pp* *cresc.*  
*p* *cresc.* *pp* *crescendo sempre*  
*pp* *crescendo sempre*  
*pp* *crescendo sempre*  
*p* *cresc.* *pp* *crescendo sempre*  
**D** **accelerando** **accelerando sempre**  
**D** (accelerando) (accelerando sempre) **60**

**ritenuto sempre**

F1.1 *cresc.* *pp*

Ob.1.2 *pp*

1.in B  
Klar. *pp*

2.in B *pp*

Hrn.  
1 in F *pp*

**ritenuto sempre**

=

(-de) -

70

**Erstes Zeitmaß**

1.  
F1. *p* *cresc.*

2. *p* *cresc.*

Ob.1.2 *p* *(cresc.)*

1.in B  
Klar. *p* *cresc.*

2.in B *p* *cresc.*

Fag.1 *I.Solo* *p* *cresc.*

Hrn.  
1 in F

**E (Erstes Zeitmaß)**

Viol.1 *p* *cresc.*

Viol.2 *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *p* *cresc.*

**E** **Erstes Zeitmaß**

70



80

1. Fl.

2. Fl.

Ob.1.2 (a 2)

1.in B Klar.

2.in B Klar.

1.2.in F Hrn.

3.4.in Es Hrn.

Viol.1

Viol.2

Vla.

Vc.

Kb.

80

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B Klar.

Hrn. 1.2 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

*dim.*

*pp*

*pizz.*

*pp*

90

Ob.1.2

Fag.1.2

1.2. in F  
Hrn.

3.4. in Es

Viol.1

Viol.2

Vla.

Vc.

Kb.

90

100

Ob.1.2

Hrn.  
3.4 in Es

A.T.  
Pos.

B.

Viol.1

Viol.2

Vla.

Vc.

Kb.

100

Musical score for measures 1-10. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Horns 1 and 2, Trumpets in Bb, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The key signature is Bb major. A large 'G' chord is indicated above the first staff. Dynamics include *pp* and *(p) dolce cresc. dim.* for the Horn 1 part. The string section has *pizz.* markings.

Musical score for measures 110-115. The score includes parts for Horn 1 in F, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. Measure 110 is marked with a box containing the number 110. The key signature is Bb major. Dynamics include *cresc.*, *dim.*, and *accelerando*. The string section has *arco* and *cresc.* markings.

(riten.) 120 **H** Tempo I<sup>mo</sup>

1. Fl. 1. *p*

2. Fl. 2. *p*

Ob. 1. 2. *p*

1. in B Klar. *p*

2. in B *p*

Fag. 1. 2. *p*

1. 2. in F Hrn. *pp* **I. Solo** *(p) dolce* *cresc.*

3. 4. in Es *pp*

A.T. Pos. *pp*

B. *pp*

Viol. 1. *riten.* *(dim.) pp* **H** (Tempo I) *p*

Viol. 2. *(dim.) pp* *pizz. p* *divise* *arco*

Vla. *(dim.) pp* *pizz.*

Vc. *riten.* *(dim.) pp* *pizz.*

120 **H** *p* Tempo I<sup>mo</sup>

1. Fl. 1. *mf cresc.*

2. Fl. 2.

Ob. 1. 2.

1. in B Klar.

2. in B

Fag. 1. 2.

Hrn. 1 in F *dim.* *mf cresc.*

Viol. 1. *pizz.* *arco*

Viol. 2. *arco*

Vla.

Vc.

130

**poco a poco accelerando**

1. Fl. *p* *poco a poco cresc.*

2. Fl. *p* *poco a poco cresc.*

Ob.1.2 *a2* *p* *poco a poco crescendo*

1.in B Klar. *(p)* *crescendo*

2.in B *(p)* *crescendo*

Fag.1.2 *a2*

Hrn. 1 in F *dim.* *p* *crescendo*

Viol.1 **poco a poco accelerando**

Viol.2

Vla. *arco*

Vc. *p* *poco a poco crescendo* **poco a poco accelerando**

130

**riten.** **Tempo I<sup>mo</sup>** **(accelerando)**

1. Fl.

2. Fl.

Ob.1.2

Klar. 1 in B

Hrn. 1 in F

**riten.** **Tempo I<sup>mo</sup>** **accelerando**

Viol.1 *mf* *p* *crescendo*

Viol.2 *mf* *p* *cresc.*

Vla. *mf* *p* *cresc.*

Vc. *mf* *p* *cresc.*

Kb. **riten.** **Tempo I<sup>mo</sup>** **accelerando** *mf* *p* *cresc.*



140 (a tempo)

Viol.1 *pp* *dim.*

Viol.2 *pp* *dim.*

Vla. *pp* *dim.*

Vc. *pp* *dim.*

Kb. *pp* *dim.*

140 (a tempo)

K 150 Gleiches Tempo

1. Fl. *mf*

2. Fl. *mf*

Ob.1,2 *mf* a 2

1.in B Klar. *mf*

2.in B *mf*

K (Gleiches Tempo)

Viol.1 *pp* *divisi*

Viol.2 *pp*

Vla. *pp* *divise*

Vc. *pp*

Kb. *pp*

(Gleiches Tempo)

K 150

1. Fl.  
2. Fl.

Ob.1.2 (a 2)  
*poco a poco cresc.*

1.in B Klar.  
2.in B Klar.  
*poco a poco cresc.*

Fag.1.2  
a 2  
*mf poco a poco cresc.*

1.2.in F Hrn.  
3.4.in Es  
*mf poco a poco cresc.*

Tromp. 1.2 in C

A.T. Pos.  
B.

Viol.1  
*poco a poco crescendo*

Viol.2  
*poco a poco cresc.*

Vla.  
*poco a poco cresc.*

Vc.  
*poco a poco cresc.*

Kb.  
*poco a poco cresc.*

Detailed description: This page of a musical score, numbered 66, features woodwind and string parts. The woodwind section includes two flutes (Fl.), two oboes (Ob.1.2), two clarinets in B-flat (Klar.), two bassoons (Fag.1.2), two horns in F (Hrn.), and two horns in E-flat (3.4.in Es). The string section includes two violins (Viol.1, Viol.2), a viola (Vla.), a cello (Vc.), and a double bass (Kb.). The woodwinds play sustained notes with dynamic markings such as *poco a poco cresc.* and *mf poco a poco cresc.*. The strings play rhythmic patterns, with the violins marked *poco a poco crescendo*. The score is written in a key signature of two flats and a common time signature.



1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T.

Pos.

B.

Viol.1

Viol.2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score, numbered 68, features a woodwind and brass section. The woodwinds include two flutes (1. and 2.), two oboes (1. and 2.), two clarinets in B-flat (1. and 2.), two bassoons (1. and 2.), two horns in F (1. and 2.), and three trumpets in C (3, 4, and 5). The brass section includes two trombones (A and T.), two euphoniums (Pos.), and two tubas (B.). The string section consists of two violins (Viol.1 and Viol.2), a viola (Vla.), a cello (Vc.), and a double bass (Kb.). The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment of eighth notes. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature.

160

This page of a musical score, numbered 160, contains the following parts and staves:

- Flutes (Fl.):** Staves 1 and 2, both in treble clef with a key signature of three sharps (F#, C#, G#).
- Oboes (Ob.):** Staff 1.2, treble clef, three sharps key signature.
- Clarinets (Klar.):** Staves 1.in B and 2.in B, both in treble clef with a key signature of two flats (Bb, Eb).
- Bassoon (Fag.):** Staff 1.2, bass clef, three sharps key signature.
- Horns (Hrn.):** Staves 1.2.in F and 3.4.in Es, both in treble clef with a key signature of two flats (Bb, Eb).
- Trombones (Tromp.):** Staff 1.2 in C, treble clef, three sharps key signature.
- Trumpets (A.T. Pos.):** Staves for Alto and Tenor (A.T.) and Bass (B.), both in bass clef with a key signature of three sharps (F#, C#, G#).
- Violins (Viol.):** Staves 1 and 2, both in treble clef with a key signature of three sharps (F#, C#, G#).
- Viola (Vla.):** Staff in bass clef with a key signature of three sharps (F#, C#, G#).
- Violoncello (Vc.):** Staff in bass clef with a key signature of three sharps (F#, C#, G#).
- Double Bass (Kb.):** Staff in bass clef with a key signature of three sharps (F#, C#, G#).

The score features various musical notations including slurs, accents, and fingerings (e.g., '2' for second finger). The woodwinds and brass parts have long, sustained notes, while the strings play a rhythmic accompaniment with many sixteenth notes.

160

1.  
Fl.

2.

Ob.1.2

1.in B  
Klar.

2.in B

Fag.1.2

1.2.in F  
Hrn.

3.4.in Es

Tromp.  
1.2 in C

A.T.  
Pos.

B.

Viol.1

Viol.2

Vla.

Vc.

Kb.



1. Fl. *p* *cresc.* *pp*

2. *p* *cresc.*

Ob. 1.2 *p* *cresc.* *pp*

1. in B Klar. *p* *cresc.* *mf* *cresc.* *pp*

2. in B *p* *cresc.* *mf* *cresc.* *pp*

Fag. 1.2 *mf* *cresc.* *pp*

1. 2. in F Hrn. *mf* *cresc.*

3. 4. in Es *mf* *cresc.*

Viol. 1 *p* *cresc.* *mf* *cresc.* *pp*

Viol. 2 *p* *cresc.* *mf* *cresc.* *pp*

Vla. *arco* *p* *cresc.* *mf* *cresc.* *pp*

Vc. *p* *cresc.* *mf* *cresc.* *pp*

Kb. *p* *(cresc.)* *mf* *cresc.* *pp*

I. *pp*

1. Fl. *f* *dim.*

2. *f* *dim.*

Ob. 1.2 *f* *dim.*

1. in B Klar. *p* *cresc.* *f* *dim.*

2. in B *p* *cresc.* *f* *dim.*

Fag. 1.2 *p* *cresc.* *f* *dim.*

1. 2. in F Hrn. *p* *cresc.* *f* *dim.*

3. 4. in Es *p* *cresc.* *f* *dim.*

Viol. 1 *(p)* *cresc.* *f* *dim.*

Viol. 2 *(p)* *cresc.* *f* *dim.*

Vla. *(p)* *cresc.* *f* *dim.*

Vc. *(p)* *(cresc.)* *f* *dim.*

Kb. *(p)* *(cresc.)* *f* *dim.*



1. Fl. *p dim.* *ritard.* *pp* 0 180 **Tempo I<sup>mo</sup>**

2. Fl. *p dim.* *pp*

Ob. 1.2 *p dim.* *pp*

1. in B Klar. *p dim.* *pp*

2. in B *p dim.* *pp*

Viol. 1 *p (dim.)* *pp* 0 (Tempo I) *p cresc.*

Viol. 2 *p (dim.)* *pp* *p cresc.*

Vla. *pp* *p cresc.*

Vc. *p (dim.)* *pp* arco *p cresc.*

Kb. *p (dim.)* *pp ritard.* 0 180 **Tempo I<sup>mo</sup>** arco *p crescendo*

Viol. 1 *dim.* *pp* 190

Viol. 2 *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Kb. *dim.* *pp* 190

I. Solo

F1.1

pp

Solo von Einem vorzutragen

Viol.1

Viol.2

Vla.

Vc.

Kb.

F1.1

Hrn. 1 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

200

I. Solo

pp

zusammen

ppp

ppp

ppp

ppp

ppp

ppp

200

Hrn. 1 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

# 3. SATZ. SCHERZO

**Schnell**

1. Flöten

2. Flöten

Oboen 1. 2.

1. in B Klarinetten

2. in B

Fagotte 1. 2.

1. 2. in F Hörner

3. 4. in Es

Trompeten 1. 2. in C

Alt, Tenor

Posaunen

Baß

Pauken in Cu. G

**(Schnell)**

Violine 1

Violine 2

Viola

Violoncell

Kontrabaß

**(Schnell)**

10

A

1. Fl. *cresc.* *ff*

2. Fl. *cresc.* *ff*

Ob.1.2 *cresc.* *ff* (a.2)

1.in B Klar. *cresc.* *ff*

2.in B Klar. *cresc.* *ff*

Fag.1.2 *cresc.* *ff*

1.2.in F Hrn. *cresc.* *ff* (a.2)

3.4.in Es Hrn. *cresc.* *ff* (a.2)

Viol.1 *ff*

Viol.2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

10

A<sup>ff</sup>

==

20

1. Fl. *p*

2. Fl. *p*

Ob.1.2 *p*

1.in B Klar. *(p)*

2.in B Klar. *(p)*

1.2.in F Hrn. *p*

3.4.in Es Hrn. *p*

Viol.1 *p*

Viol.2 *p*

Vla. *p*

Vc. *p*

Kb. *p*

20

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

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

Ob.1.2 *mf* *f* *ff*

1.in B Klar. *mf* *f* *ff*

2.in B *mf* *f* *ff*

Fag.1.2 *(p cresc.)* *mf* *f* *ff*

1.2.in F Hrn. *mf crescendo sempre* *f* *ff*

3.4.in Es *mf crescendo sempre* *f* *ff*

Tromp. 1.2 in C *a. 2* *f* *ff*

A.T. Pos. B.

Viol.1 *poco a poco crescendo* *f* *ff* *fff*

Viol.2 *poco a poco cresc.* *f* *ff* *fff*

Vla. *poco a poco crescendo* *f* *ff* *fff*

Vc. *poco a poco cresc.* *marcato* *f* *ff* *fff*

Kb. *(mf cresc.)* *marcato* *f* *ff* *fff*



50

1. Fl. 1. *ff* *p dolce*

2. Fl. 2. *ff* *p dolce*

Ob.1.2 *ff* *p* *ff*

1.in B Klar. *ff* *p* *ff*

2.in B *ff* *p* *ff*

Fag.1.2 *ff* *p* *ff*

1.2.in F Hrn. *ff* *ff*

3.4.in Es *ff* *ff*

Viol.1 *ff* *ff*

Viol.2 *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Kb. *ff* *ff*

60

Klar. 1.2 in B *p dolce*

1.2.in F Hrn. *p*

3.4.in Es *p*

Viol.1 *p* *divisi* *pp*

Viol.2 *p* *divisi* *pp*

Vc. *mf* *pp*

70

1. Fl. *p*

2. Fl. *p*

Ob.1.2 *p*

1.in B Klar. *p*

2.in B *p*

Hrn. 1.2 in F *p* Solo

Viol.1 *p*

Viol.2 *p*

Vc. *p dolce*

70

80

1. Fl. *poco a poco dim.*

2. Fl. *poco a poco dim.*

Ob.1.2 *poco a poco dim.*

1.in B Klar. *poco a poco diminuendo*

2.in B *poco a poco diminuendo*

Hrn. 1.2 in F

Viol.1 *poco a poco dim.*

Viol.2 *poco a poco dim.*

Vla. *(p dim.)*

Vc. *poco a poco dim.*

80



This page of a musical score, numbered 81, contains parts for various instruments. The score is divided into two systems. The first system includes parts for Flutes (1 and 2), Oboe (1.2), Clarinets (1 in B and 2 in B), Bassoon (1.2), Horns (1.2 in F and 3.4 in E-flat), Trombones (1.2 in C), Trumpets (A.1.), Positively (Pos.), Basses (B.), and Percussion (Pk.). The second system includes Violins (1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score features dynamic markings such as *pp*, *ppp*, and *ff*, and includes a section marked with a large 'D' above the staff. The woodwind and string parts show complex rhythmic patterns and melodic lines, while the brass parts provide harmonic support and rhythmic accents.

90

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

90



110

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B Klar.

Fag.1.2

1.2.in F Hrn.

3.4.in Es Hrn.

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

110

120

1. Fl.  
2. Fl.  
Ob.1,2  
1.in B Klar.  
2.in B Klar.  
Fag.1,2  
1,2.in F Hrn.  
3,4.in Es Hrn.  
Tromp. 1,2 in C  
A.T. Pos.  
B.  
Pk.  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

*f*

120



140

1. Fl.  
2. Fl.  
Ob.1.2  
1.in B Klar.  
2.in B  
Fag.1.2

1.2.in F Hrn.  
3.4.in Es  
Tromp. 1.2 in C (a 2)  
A.T. Pos.  
B.  
Pk.

*marcato*  
*marcato*  
*marcato*  
*ff marcato*  
*ff marcato*

Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

*marcato*  
*marcato*  
*marcato*  
*marcato*  
*marcato*

140

1. Fl. *ff* *fff*

2. Fl. *ff* *fff*

Ob.1.2 *ff* *fff* a2 a2

1.in B Klar. *ff* *fff*

2.in B *ff* *fff*

Fag.1.2 *ff* *fff*

1.2.in F Hrn. *ff* *fff*

3.4.in Es *ff* *fff*

Tromp. 1.2 in C *ff* *fff*

A.T. *ff* *fff* a2

Pos. *ff* *fff* b2 b2 #2 #2

B. *ff* *fff*

Pk. *ff* *fff*

Viol.1 *ff* *fff*

Viol.2 *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff* b2

Kb. *ff* *fff* b2



# TRIO

Gleiches Tempo

Viol. 1 *divisi*

Viol. 2 *divisi*

Vla. *mf*

(Gleiches Tempo)

10

*crescendo*

*crescendo*

*crescendo*

Ob. 1.2

Fag. 1.2

Hrn. 1 in F

Viol. 1 *pp* *cresc.* *pp* *crescendo sempre*

Viol. 2 *pp* *cresc.* *pp* *crescendo sempre*

Vla. *pp* *cresc.* *pp* *crescendo*

Vc. *p cresc.*

20

*Solo* *f*

*Solo* *f*

*I.* *pp*

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B Klar.

Fag. 1.2

Hrn. 1 in F

Viol. 1 *pp* *pp* *divisi* *p*

Viol. 2 *pp* *pp* *mf*

Vla. *pp* *p*

Vc. *pp*

30

40

*I. Solo* *p*

*I. Solo* *p*

*divisi* *p*

*pp*

*pp*

*pp*

30

40



70 80

Fl.1 *p* *diminuendo* *pp* *ppp*

Ob.1.2 *p* *diminuendo*

1.in B Klar. *p* *dim.* *pp* *ppp*

2.in B *p* *dim.* *pp* *ppp*

Hrn. 1 in F *pp* *ppp*

Viol.1 *p* *sempre dimin.* *pp* *ppp*

Viol.2 *p* *sempre dim.* *pp* *ppp*

Vla. *p* *sempre dim.* *pp* *ppp*

70 80

B 90

Fl.1

Ob.1.2 *p*

1.in B Klar.

2.in B

Hrn. 1 in F *pp*

B

Viol.1 *p*

Viol.2 *p*

Vla. *mf*

Vc. *pp*

Kb. *pp*

B 90



## FINALE

Mehr schnell

1. Flöten

2.

Oboen 1.2

1. in B  
Klarinetten

2. in B

Fagotte 1.2

1.2. in F  
Hörner

3. 4. in Es

Trompeten  
1.2. in C

Alt, Tenor  
Posaunen

Baß

Pauken  
in C u. G

(Mehr schnell)

Violine 1

Violine 2

Viola

Violoncell

Kontrabaß

(Mehr schnell)

10

1. Fl. *p poco a poco cresc.*

2. *p poco a poco cresc.*

Ob.1.2 *p* *p* *p poco a poco cresc.*

2.in F Hrn. *p poco a poco cresc.*

3.4.in Es *p poco a poco cresc.*

Viol.1 *diminuendo* *p poco a poco cresc.*

Viol.2 *dim.* *p poco a poco cresc.*

Vla. *mf* *dim.* *p pizz. poco a poco cresc.*

Vc. *p poco a poco cresc.*

Kb. *pizz.* *p poco a poco cresc.*

10

1. Fl. *sempre crescendo*

2. *sempre crescendo*

Ob.1.2 *sempre crescendo*

1.in B Klar. *p (poco a poco cresc.)* *sempre crescendo*

2.in B *p (poco a poco cresc.)* *sempre crescendo*

Fag.1.2 *(mf) sempre crescendo*

1.2.in F Hrn. *sempre crescendo*

3.4.in Es *sempre crescendo*

Viol.1 *sempre crescendo*

Viol.2 *sempre crescendo*

Vla. *sempre crescendo*

Vc. *arco* *sempre crescendo*

Kb. *arco* *sempre crescendo*

20

1. Fl.  
2. Fl.

Ob.1.2

1.in B Klar.  
2.in B Klar.

Fag.1.2

1.2.in F Hrn.  
3.4.in Es

Tromp. 1.2 in C

A.T.  
Pos.  
B.  
Pk.

Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

Detailed description: This page of a musical score, numbered 95, contains parts for woodwinds, brass, and strings. The woodwind section includes two flutes (1. and 2.), two oboes (1. and 2.), two clarinets in B (1. and 2.), two bassoons (1. and 2.), two horns in F (1. and 2.), three and four euphoniums in E-flat, two trumpets in C, and a tuba. The brass section includes three trombones (A, T., Pos., B.) and a percussionist (Pk.). The string section includes Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. The score is written in a key signature of two flats and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and dynamic markings like *ff*.

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B

Fag. 1.2

1.2. in F Hrn.

3.4. in Es

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

**A**

*ff*

*sempre ff*

*a 2*

**A**

*ff*

*sempre ff*

**A**



This musical score page contains measures 40 and 41 of a symphony. The score is divided into two systems. The first system includes woodwinds and brass instruments: Flutes (1 and 2), Oboe (1 and 2), Clarinets (1 in B and 2 in B), Bassoon (1 and 2), Horns (1 and 2 in F), Horns (3 and 4 in E-flat), Trombones (1 and 2 in C), Trumpets (A, T.), Positively (Pos.), Basses (B.), and Percussion (Pk.). The second system includes strings: Violins (1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is B-flat major (two flats). The time signature is 4/4. The woodwinds and brass instruments play a melodic line with slurs and accents. The strings play a rhythmic accompaniment with triplets. The page number '40' is printed in a box at the top and bottom.

1. Fl.  
2. Fl.  
Ob.1.2  
1.in B Klar.  
2.in B  
Fag.1.2  
1.2.in F Hrn.  
3.4.in Es  
Tromp. 1.2 in C  
A.T. Pos.  
B.  
Pk.  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

The musical score is arranged in systems. The woodwind section includes two flutes, two oboes, two clarinets in B, two bassoons, two horns in F, and four horns in E-flat. The brass section includes two trumpets in C, an alto saxophone, a tenor saxophone, and a baritone saxophone. The percussion part is marked 'Pk.'. The string section includes two violins, two violas, a cello, and a double bass. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'a 2'.

50

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2

1.2 in F Hrn.  
3.4 in Es Hrn.  
Tromp. 1.2 in C  
A.T.  
Pos.  
B.  
Pk.

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

50

B

60

F1.1 *pp*

Ob.1.2 *pp* *p* *p*

1.in B Klar. *p* *p*

2.in B *p* *p*

1.in F Hrn. *p* I. I. (= III.)

3.in Es *p*

Viol.1 *mf* *dimin.*

Viol.2 *cresc.* *mf* *dimin.*

Vla. *pp* *(mf)* *dim.*

Vc. *pizz.* *p*

60

1. F1. *p* *sempre piano*

2. *p* *sempre piano*

Ob.1.2 *p* *(sempre piano)*

1.in B Klar. *p* *(sempre piano)*

2.in B *p* *(sempre piano)*

1.2.in F Hrn. *p* *(sempre p)*

3.4.in Es *p* *(sempre p)*

Viol.1 *p*

Viol.2 *p* *(sempre piano)*

Vla. *p* *(sempre piano)*

Vc. *p* *(sempre piano)*

Kb. *pizz.* *p* *sempre piano*

70

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

1.2.in F Hrn.

3.4.in Es

Viol.1

Viol.2

Vla.

Vc.

Kb.

70

C

I.

pp

pizz.

C

pp

80

1. Fl.

2. Fl.

Ob.1.2

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Viol.1

Viol.2

Vla.

Vc.

Kb.

80

p

a 2

p

p

I. (= III.)

pp

p

a 2

a 2

p dolce

p

arco

p

80



110

Ob.1.2 *pp*

1.2.in F Hrn. *pp*

3.4.in Es *pp*

*pp* *pp* I. I.(-III.) *pp* I. *pp*

**sempre rubato**

Viol.1 *pp* *p*

Viol.2 *pp* *p*

Vla. *pp* *p*

Vc. *p dolce*

Kb. *pp* *p*

110 **sempre rubato**

120

1. Fl. *mf(cresc.)*

2. Fl. *mf(cresc.)*

Ob.1.2 *p poco a poco crescendo*

1.in B Klar. *p poco a poco crescendo*

2.in B *p poco a poco crescendo*

Viol.1 *crescendo sempre* *poco a poco crescendo*

Viol.2 *cresc. sempre* *poco a poco crescendo*

Vla. *p poco a poco crescendo*

Kb. *poco a poco cresc.*

120

130

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B

Fag. 1.2

1.2. in F Hrn.

3.4. in Es

Tromp. 1.2 in C

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*f* (*cresc.*)

*a 2*

*f*

*poco a poco diminuendo*

*poco a poco diminuendo*

*poco a poco diminuendo*

*poco a poco diminuendo*

*f* arco

*f* *poco a poco diminuendo*

130

140

1. Fl.

2. Fl.

Ob. 1.2

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*p*

*a 2*

*p*

*rubato*

*rubato*

140



**D** 150

1. Fl. *ff*

2. Fl. *ff*

Ob. 1, 2 *ff*

1. in B Klar. *ff*

2. in B Klar. *ff*

Fag. 1, 2 *ff*

1, 2 in F Hrn. *ff*

4 in Es Hrn. *ff*

Tromp. 1, 2 in C *ff*

A. T. Pos. *ff*

B. *ff*

Viol. 1 *ff*

Viol. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

**D** 150

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B

Fag. 1.2

1.2. in F Hrn.

3. 4. in Es

Tromp. 1.2 in C

A.T. Pos.

B.

*ff marcato*

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

*marcato*

*marcato*



1. Fl. 1

2. Fl. 2

Ob. 1.2

1.in B Klar.

2.in B

Fag. 1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T.

Pos.

B.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

1. Fl. 1. 2. Ob. 1. 2. 1. in B Klar. 2. in B Fag. 1. 2. 1. 2. in F Hrn. 3. 4. in Es Tromp. 1. 2. in C A.T. Pos. B. Pk. Viol. 1. Viol. 2. Vla. Vc. Kb.

180

180

The musical score is written for a full symphony orchestra. It consists of two systems of staves. The first system includes woodwinds (Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoon 1 and 2, Horns in F 1 and 2, and Trumpets in C 1 and 2) and brass (Trombones A1, B1, and Percussion). The second system includes strings (Violins 1 and 2, Viola, Violoncello, and Double Bass). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Dynamics are marked with *ff*, *f*, and *p*. A key signature change to E major is indicated by a large 'E' at the end of the page.

1. Fl. *p poco a poco crescendo*

2. Fl. *p poco a poco crescendo*

Ob. 1.2 *a 2 p poco a poco cresc.*

1. in B Klar. *p poco a poco cresc.*

2. in B *p poco a poco cresc.*

Fag. 1.2 *a 2 p poco a poco cresc.*

1. 2. in F Hrn. *a 2 p poco a poco cresc.*

3. 4. in Es *a 2 p poco a poco cresc.*

Tromp. 1. 2 in C *(a 2) mf crescendo*

A.T. Pos. B. Pk.

Viol. 1 *p cresc. poco a poco crescendo*

Viol. 2 *p cresc. poco a poco cresc.*

Vla. *pp cresc. p cresc. poco a poco cresc.*

Vc. *pp crescendo p cresc. poco a poco crescendo*

Kb. *pp crescendo p cresc. poco a poco crescendo*

190

1. Fl.

2. Fl.

Ob. 1.2

1.in B Klar.

2.in B

Fag. 1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

190







250

1. Fl.

2.

Ob. 1.2

1. in B Klar.

2. in B

Hrn. 1.2 in F

Tromp. 1. in C

Viol. 1

Viol. 2

Vla.

Vc.

250

260

1. Fl.

2.

Ob. 1.2

1. in B Klar.

2. in B

Hrn. 1.2 in F

Viol. 1

Viol. 2

Vla.

260

Musical score for measures 265-270. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 in B and 2 in B, Violin 1 and 2, and Viola. A large 'H' is positioned above the first staff. The Flute parts play a rhythmic pattern of eighth notes. The Oboe 1 and 2 parts play a melodic line with some rests. The Clarinet parts play a rhythmic pattern of eighth notes. The Violin 1 and 2 parts play a melodic line with some rests. The Viola part plays a rhythmic pattern of eighth notes. Dynamics include *p* and *arco*.

Musical score for measures 270-275. The score includes parts for Oboe 1 and 2, Clarinet 1 in B and 2 in B, Bassoon 1 and 2, Violin 1 and 2, and Viola. A box containing the number '270' is placed above the Oboe 1 and 2 staff. The Oboe 1 and 2 parts play a melodic line with some rests. The Clarinet parts play a melodic line with some rests. The Bassoon 1 and 2 parts play a melodic line with some rests. The Violin 1 and 2 parts play a melodic line with some rests. The Viola part plays a rhythmic pattern of eighth notes. Dynamics include *p*, *mf*, and *a 2*.

1. Fl. *mf*

2. Fl. *mf*

Ob.1.2 *mf*

1. in B Klar. *(mf) dolce*

2. in B Klar. *(mf) dolce*

Fag.1.2 *mf*

1. in F Hrn. *mf*

3. 4. in Es Hrn. *mf*

Viol.1 *mf*

Viol.2

Vla.

1. Fl. *poco a poco crescendo*

2. Fl. *poco a poco crescendo*

Ob.1.2 *poco a poco crescendo*

1. in B Klar. *poco a poco cresc.*

2. in B Klar. *poco a poco cresc.*

Fag.1.2 *poco a poco cresc.*

1. 2. in F Hrn. *mf*

3. 4. in Es Hrn. *mf*

Viol.1 *poco a poco crescendo*

Viol.2 *poco a poco crescendo*

Vla. *poco a poco crescendo*

Lin B  
Klar.  
2.in B

Fag.1.2  
*a 2*  
*p hervortretend*  
*cresc. sempre*  
*crescendo*

1.2.in F  
Hrn.

3.4.in Es

Tromp.  
1.2.in C

Viol.1  
*p*  
*pizz.*  
*gestrichen immerfort*  
*crescendo sempre*  
*sempre crescendo*

Viol.2  
*p hervortretend*  
*crescendo sempre*  
*sempre crescendo*

Vla.  
*pp*  
*crescendo sempre*  
*sempre cresc.*

Vc.  
*pizz.*  
*p hervortretend*  
*crescendo sempre*  
*sempre cresc.*

Kb.  
*p hervortretend*  
*crescendo sempre*  
*sempre cresc.*

1.  
Fl.

2.  
Fl.

Ob.1.2  
*a 2*  
*p hervortretend*  
*cresc.*  
*poco a poco dimin.*

1.in B  
Klar.

2.in B  
Klar.

Fag.1.2  
*I. p*  
*p hervortretend*  
*cresc.*  
*poco a poco diminuendo*

1.in F  
Hrn.

3.in Es  
Hrn.

Tromp.  
1 in C

Viol.1  
*dim.*  
*p*  
*crescendo*  
*poco a poco dimin.*

Viol.2  
*dim.*  
*p hervortretend*  
*crescendo*  
*poco a poco dimin.*

Vla.  
*dim.*  
*pp*  
*pizz.*  
*p hervortretend*  
*(cresc.)*  
*poco a poco dimin.*

Vc.  
*dim.*  
*pp*  
*pizz.*  
*p hervortretend*  
*(cresc.)*  
*poco a poco dimin.*

Kb.  
*arco*  
*p hervortretend*  
*crescendo*  
*poco a poco dimin.*

Musical score for measures 295-305. The score includes parts for Flutes 1 and 2, Oboe 1 and 2 (marked (a 2)), Clarinets in Bb 1 and 2, Horns in F 1 and 3 in E-flat, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The key signature is B-flat major. The score features dynamic markings such as *pp*, *ppp*, and *arco*. A rehearsal mark 'K' is placed above the staff at measure 300. The strings play a rhythmic pattern of eighth notes.

Musical score for measures 310-320. The score includes parts for Flutes 1 and 2, Oboe 1 and 2, Clarinets in Bb 1 and 2, Horns in F 1 and 3 in E-flat, Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The key signature is B-flat major. The score features dynamic markings such as *mf*, *p*, and *crescendo*. A rehearsal mark '310' is placed in a box above the staff at measure 310. The strings play a rhythmic pattern of eighth notes.

320

Ob.1.2

1.2. in F  
Hrn.

3.4 in Es

Viol.1

Viol.2

Vla.

Vc.

Kb.

*ritardando* **L** (Tempo **I<sup>mo</sup>**)

*p* **a 2**

*f cresc.*

*poco a poco crescendo* *f cresc.* *sempre diminuendo*

*poco a poco crescendo* *f cresc.* *sempre diminuendo*

*poco a poco crescendo* *f cresc.* *sempre diminuendo*

*poco a poco crescendo* *f cresc.* *sempre diminuendo* (get.) *pp*

*poco a poco crescendo* *f cresc.* *sempre diminuendo* *pp*

320

*ritardando* **L** (Tempo **I<sup>mo</sup>**)

330

1.  
Fl.

2.

Ob.1.2

Fag.1.2

Hrn.  
1 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

*p*

*p*

*(a 2)* *cresc.* *p*

*a 2* *p* *cresc.*

*I. legato* *p cresc.*

*pp* *sempre crescendo*

*pp* *sempre cresc.*

*pp* *sempre cresc.*

*sempre cresc.*

*sempre cresc.*

330

340

1. Fl. *pp* *cresc.* **M**

2. Fl. *pp* *cresc.*

Ob. 1.2 *pp* *cresc.*

Hrn. 1 in F I. *pp* *cresc.* I. *pp*

A.T. Pos. *pp*

B. *pp*

Viol. 1 *pp* *cresc.* **M**

Viol. 2 *pp* *cresc.*

Vla. *pp* *cresc.* *pp*

Vc. *pp* *cresc.*

Kb. *pp* *cresc.* *rubato* *pp* **M**

340

350

1. in B Klar. *pp*

2. in B *pp*

Hrn. 1 in F I. *pp*

A.T. Pos. *pp*

B. *pp*

Pk. *pp*

Viol. 1 *pp*

Viol. 2 *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

350







390

1. Fl.

2. Fl.

Ob. 1.2 (a 2)

1.in B Klar.

2.in B

Fag. 1.2 (a 2)

1.2.in F Hrn. (a 2)

3.4.in Es (a 2)

Tromp. 1.2 in C *mf* 3

A.T.

Pos.

B.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

390

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2

1.2. in F Hrn.  
3. 4. in Es Hrn.  
Tromp. 1.2 in C  
A. T. Pos.  
B.  
Pk.

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

1. Fl. 1. *p*

2. Fl. 2.

Ob. 1. 2.

1. in B Klar.

2. in B

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

1. 2. in F Hrn.

3. 4. in Es

Tromp. 1. 2. in C

A. T.

Pos.

B.

Pk.

Viol. 1. *p*

Viol. 2. *p*

Vla.

Vc. *pizz.*  
*p*

Kb. *p*

410

Ob.1.2

Fag.1.2 (a 2)

Tromp. 1 in C

Pk.

Viol.1

Viol.2

Vla.

Vc.

410

dim. pp mf

ppp

dim. pp mf (dim.)

dim. pp cresc. mf (dim.)

p dim. pp mf (dim.)

dim. pp mf

420

Ob.1.2

1.in B Klar.

2.in B

1.2.in F Hrn.

3.4.in Es

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

420

p

p

p

p

p

p

(p)crescendo

(p)crescendo

(p)crescendo pizz.

(p)cresc.

pizz.

(mf cresc.)

dim.

dim.

dim.

dim.



440

1. Fl. *p dolce*

2. *p dolce*

Ob.1.2 *p dolce*

1.in B Klar. *p dolce* *pp* *poco a poco crescendo*

2.in B *p dolce* *pp* *poco a poco crescendo*

Fag.1.2 *p dolce* *pp* *poco a poco crescendo*

1.2.in F Hrn. *p* *pp* *poco a poco crescendo*

3.4.in Es *pp* *poco a poco crescendo*

Viol.1 *pp* *poco a poco crescendo*

Viol.2 *mf dolce* *pp* *poco a poco crescendo*

Vla. *pp* *poco a poco crescendo*

Vc. *pp* *poco a poco crescendo*

Kb. *pp* *poco a poco crescendo*

440

450

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Viol.1 *sempre cresc.*

Viol.2 *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Kb. *sempre cresc.*

450



460

Viol.1 *poco a poco diminuendo*

Viol.2 *poco a poco diminuendo*

Vla. *poco a poco diminuendo*

Vc. *poco a poco diminuendo*

Kb. *poco a poco diminuendo*

*tr*

470

1. Fl. *p*

2. Fl. *p*

Ob.1.2 *a 2 p poco a poco cresc. diminuendo*

1.in B Klar. *pp (p) dim.*

2.in B *pp (p) dim.*

1.2.in F Hrn. *pp mf*

3.4.in Es *pp mf*

Viol.1 *p poco a poco cresc. cresc. p*

Viol.2 *p poco a poco cresc. cresc. diminuendo*

Vla. *p poco a poco cresc. cresc. diminuendo*

Vc. *p poco a poco cresc. (cresc.) diminuendo*

Kb. *p poco a poco cresc.*

480

ritard.

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B

Fag.1.2

1.2.in F Hrn.

3.4.in Es

Tromp. 1.2.in C

A.T.

Pos.

B.

ritard.

(rubato)

Viol.1

Viol.2

Vla.

Vc.

Kb.

p cresc.

pp

p

pp

p cresc.

pp

p cresc.

pp

arco

pp

480

sempre piano  
ritard.  
rubato

490

R Tempo I

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B Klar.

Fag. 1.2

1.2. in F Hrn.

3.4. in Es Hrn.

Tromp. 1.2. in C

A. T.

Pos.

B.

R (Tempo I)

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

490

R Tempo I





510

1. Fl. 1.

2. Fl. 2.

Ob. 1. 2.

1. in B Klar.

2. in B

Fag. 1. 2.

1. 2. in F Hrn.

3. 4. in Es

Tromp. 1. 2. in C

A. T.

Pos.

B.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

510

520

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B Klar.

Fag. 1.2

1.2. in F Hrn.

3.4. in Es Hrn.

Tromp. 1.2. in C

A. T. Pos.

B. Pos.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

520

**S** Etwas langsamer

1. Fl. *mf cresc. sempre*

2. Fl. *mf cresc. sempre*

Ob. 1.2 *p* *poco a poco cresc.*

1. in B Klar. *p* *poco a poco cresc.*

2. in B *p* *poco a poco cresc.*

Fag. 1.2

1. in F Hrn. *p poco a poco cresc.*

3. in Es *p* *poco a poco cresc.*

Tromp. 1 in C *p* *poco a poco cresc.*

A.T.

Pos.

B.

**S** Etwas langsamer

Viol. 1 *poco a poco cresc.*

Viol. 2 *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vc. *p* *poco a poco cresc.*

Kb. *p* *poco a poco cresc.*

**S** Etwas langsamer



(T)

530

1. Fl. *cresc. sempre*

2. Fl. *cresc. sempre*

Ob.1.2 *crescendo sempre*

1.in B Klar. *crescendo*

2.in B Klar. *crescendo*

Fag.1.2 *f crescendo*

1.2.in F Hrn. *(f) crescendo sempre*

3.4.in Es Hrn. *(f) crescendo sempre*

Tromp. 1.2 in C

A.T. Pos.

B.

(T)

Viol.1 *cresc. sempre*

Viol.2 *cresc. sempre*

Vla. *cresc. sempre*

Vc. *cresc. sempre*

Kb. *cresc. sempre*

(T)

530

(Tempo I)

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2  
1. 2. in F Hrn.  
3. 4. in Es  
Tromp. 1. 2. in C  
A.T. Pos.  
B.

This section of the score covers woodwind and brass instruments. It begins with a **ff** dynamic marking. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) play a complex rhythmic pattern of eighth notes, often in triplet groupings. The brass instruments (Trumpets, Trombones, and Baritone) provide a steady accompaniment with quarter notes and eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

(Tempo I)

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

This section of the score covers the string instruments. It begins with a **ff** dynamic marking. The Violins and Violas play a rhythmic pattern of eighth notes, often in triplet groupings. The Violoncello and Kontrabaß provide a steady accompaniment with quarter notes and eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "divisi" is written above the Violin 2 staff.

(Tempo I)

(rubato) (vi-) 540

1. Fl. 1

2. Fl. 2

Ob. 1.2

1. in B Klar.

2. in B

Fag. 1.2

1.2. in F Hrn.

3.4. in Es

Tromp. 1.2 in C

A.T. Pos.

B.

Pk.

(rubato) U 540

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

(rubato) U 550 560 (-de) V

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

pizz.

550 560 V

570

Pk.

Viol.1

Viol.2

Vla.

Vc.

pizz. #<sup>♯</sup>

pp

570

1. Fl.

2. Fl.

Ob.1.2

1.in B Klar.

2.in B Klar.

Hrn. 1.2 in F

Pk.

Viol.1

Viol.2

Vla.

Vc.

pizz.

pp

arco

pp

pizz.

pp

pizz.

pp

580

Tromp. 1 in C

A.T. Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

I. Langsamer

pp

pp

pp

pp

(Langsamer)

Langsamer

580

590 (vi-)

W Tempo I

1. Fl. 1. *p*

2. Fl. 2. *p*

Ob. 1.2 *p* *a2*

1.in B Klar. *p*

2.in B *p*

Hrn. 1.2 in F *p*

W (Tempo I)

Viol. 1. *pp* arco

Viol. 2. *pp* arco

Vla. *pp* arco

Vc. *pp* arco

Kb. *pp* arco

W Tempo I

590

600

1. Fl. 1. *poco a poco crescendo*

2. Fl. 2. *poco a poco crescendo*

Ob. 1.2 *a2* *poco a poco crescendo*

1.in B Klar. *poco a poco crescendo*

2.in B *poco a poco crescendo*

1.2.in F Hr. *p*

3.4.in Es *p*

Viol. 1. *poco a poco crescendo*

Viol. 2. *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vc. *poco a poco crescendo*

Kb. *poco a poco crescendo*

600

1. Fl. *sempre cresc.*

2. Fl. *sempre cresc.*

Ob.1.2 (a 2) *sempre cresc.*

1.in B Klar. *sempre cresc.*

2.in B *sempre cresc.*

Fag.1.2 a 2 *sempre cresc.*

1.2.in F Hrn. *(cresc.) sempre cresc.*

3.4.in Es *(cresc.) sempre cresc.*

Tromp. 1.2 in C *(mf) sempre cresc.*

A.T. Pos. B. Pk.

Viol.1 *sempre cresc.*

Viol.2 *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Kb. *sempre cresc.*

1. Fl.  
2. Fl.  
Ob. 1.2 (a 2)  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2 (a 2)

This section of the score covers the woodwind instruments. It includes two parts for Flute (1. and 2.), two parts for Oboe (1. and 2.), two parts for Clarinet in B-flat (1. and 2.), and two parts for Bassoon (1. and 2.). The notation features long, sustained notes with slurs and breath marks, indicating a melodic line. The key signature is B-flat major, and the time signature is 4/4.

1.2. in F Hrn.  
3.4. in Es Hrn.  
Tromp. 1.2 in C  
A.T. Pos.  
B.  
Pk.

This section of the score covers the brass instruments and percussion. It includes two parts for Horn in F (1. and 2.), two parts for Horn in E-flat (3. and 4.), two parts for Trumpet in C (1. and 2.), one part for Alto Trombone (A.T.), one part for Tenor Trombone (Pos.), one part for Bass Trombone (B.), and one part for Percussion (Pk.). The brass instruments play sustained notes with slurs. The percussion part shows a rhythmic pattern with the instruction *(f cresc.)*. The key signature is B-flat major, and the time signature is 4/4.

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

This section of the score covers the string instruments. It includes two parts for Violin (1. and 2.), one part for Viola (Vla.), one part for Violoncello (Vc.), and one part for Double Bass (Kb.). The strings play a rhythmic pattern of eighth notes with slurs. The key signature is B-flat major, and the time signature is 4/4.





This page of a musical score, numbered 145, features woodwind and string parts. The woodwind section includes:

- Flutes (Fl.): 1. and 2.
- Oboe (Ob.): 1. and 2.
- Clarinets (Klar.): 1. in B and 2. in B
- Bassoon (Fag.): 1. and 2.
- Horn (Hrn.): 1. and 2. in F
- Euphonium (Es): 3. and 4. in E-flat
- Trombones (Tromp.): 1. and 2. in C
- Trumpet (A.T. Pos.): 1. in B-flat
- Bassoon (B.): 1.
- Piccolo (Pk.): 1.

The string section includes Violin 1 (Viol.1), Violin 2 (Viol.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics. The woodwinds play melodic lines with frequent triplets, while the strings provide a rhythmic accompaniment with sixteenth-note patterns.

630

1. Fl.  
2. Fl.  
Ob. 1.2  
1. in B Klar.  
2. in B Klar.  
Fag. 1.2  
1. 2. in F Hrn.  
3. 4. in Es  
Tromp. 1. 2 in C  
A.T. Pos.  
B.  
Pk.

Detailed description: This section of the score covers woodwind and brass instruments. The Flutes (1 and 2) and Oboes (1 and 2) play a melodic line with triplets and slurs. Clarinets in Bb (1 and 2) follow a similar pattern. Bassoons (1 and 2) play a lower register line with triplets and slurs, marked with '(a 2)'. Horns in F (1 and 2) and E-flat (3 and 4) play sustained chords with triplets. Trumpets in C (1 and 2) play a rhythmic triplet pattern. Alto Saxophone (A.T.) and Baritone (B.) play a melodic line with slurs. Percussion (Pk.) plays a rhythmic pattern.

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kb.

Detailed description: This section of the score covers string instruments. Violins 1 and 2 play a melodic line with slurs and accents. Viola (Vla.) plays a similar melodic line. Violoncello (Vc.) and Kontrabaß (Kb.) play a lower register line with slurs and accents.

630

Tempo des 1<sup>ten</sup> Satzes

1. Fl.  
2. Fl.  
Ob.1.2 (a 2)  
1.in B Klar.  
2.in B Klar.  
Fag.1.2 (a 2)  
1.2.in F Hrn.  
3.4.in Es Hrn.  
Tromp. 1.2 in C (3)  
A.T. Pos. (a 2)  
B.  
Pk.

Dynamic markings: *p*, *mf*, *ff*

Rehearsal mark: Y

Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

Dynamic marking: *mf*

Rehearsal mark: Y (Tempo des ersten Satzes)

Tempo des ersten Satzes

650

Langsamer Langsam (- de) Tempo Imo

1. Fl. 2. Ob.1.2 1.in B Klar. 2.in B Viol.1 Viol.2 Vla. Vc. Kb.

Langsamer Langsam Tempo Imo

Langsamer Langsam Tempo Imo

650

660

1. Fl. 2. Ob.1.2 1.in B Klar. 2.in B 1.2.in F Hrn. 3.4.in Es Tromp. 1 in C Viol.1 Viol.2 Vla. Vc. Kb.

*poco a poco crescendo*  
*poco a poco crescendo*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco crescendo*  
*poco a poco cresc.*  
*poco a poco crescendo*  
*poco a poco crescendo*  
*poco a poco crescendo*

660

1. Fl.

2. Fl.

Ob. 1.2

1. in B Klar.

2. in B

Fag. 1.2

1.2. in F Hrn.

3.4. in Es

*poco a poco cresc.*

Tromp. 1 in C

A.T.

Pos.

B.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

a2

o

Detailed description: This page of a musical score, numbered 149, contains staves for various instruments. The woodwind section includes two flutes (1. and 2.), two oboes (1. and 2.), two clarinets in B (1. and 2.), and two bassoons (1. and 2.). The brass section includes two horns in F (1. and 2.), four trumpets in E-flat (3. and 4.), one trumpet in C, and three trombones (A.T., Pos., and B.). The string section includes Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *poco a poco cresc.* and *a2* are present. The page concludes with a fermata over the final notes of the bassoon and horn parts.

670

*ritenuto*

1. Fl. *f* *marcato*

2. Fl. *f* *marcato*

Ob.1.2 (a.2) *f* *marcato*

1.in B Klar. *f* *marcato*

2.in B *f* *marcato*

Fag.1.2 (a.2) *f* *marcato*  
(cresc.)

1.2.in F Hrn. *f*

3.4.in Es *f*

Tromp. 1.2.in C *f*

A.T. Pos. *f*

B. *f*

*ritenuto*

Viol.1 *marcato*

Viol.2 *marcato*

Vla. *marcato*

Vc. *marcato*

Kb. *marcato*

670

*marcato*  
*ritenuto*

Sehr schnell

680

1. Fl.

2. Fl.

Ob. 1.2 (a 2)

1. in B Klar.

2. in B (a 2)

Fag. 1.2 (a 2)

1.2. in F Hrn.

3.4. in Es

Tromp. 1.2 in C (a 2)

A.T. Pos.

B.

Pk.

(Sehr schnell)

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

(Sehr schnell)

680

This page of a musical score, numbered 152, contains the following parts and staves:

- Flutes (Fl.):** 1. and 2. Both parts play a melodic line consisting of eighth-note triplets.
- Oboe (Ob.):** 1.2. Plays a melodic line with eighth-note triplets.
- Klarinetten (Klar.):** 1. in B and 2. in B. Both parts play a melodic line with eighth-note triplets.
- Fagott (Fag.):** 1.2. Plays a melodic line with eighth-note triplets.
- Hörn (Hrn.):** 1.2. in F. Plays a melodic line with eighth-note triplets.
- Esaxophone (Es):** 3. 4. in Es. Plays a melodic line with eighth-note triplets.
- Trompeten (Tromp.):** 1. 2. in C. The first part (a 2) plays a melodic line with eighth-note triplets, while the second part plays a rhythmic accompaniment.
- Posaunen (Pos.):** A. T. and B. Both parts play a melodic line with eighth-note triplets.
- Pflicht (Pk.):** Plays a rhythmic accompaniment.
- Violinen (Viol.):** 1. and 2. Both parts play a melodic line with eighth-note triplets.
- Viola (Via.):** Plays a melodic line with eighth-note triplets.
- Viola (Vc.):** Plays a melodic line with eighth-note triplets.
- Kontrabaß (Kb.):** Plays a melodic line with eighth-note triplets.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a consistent use of eighth-note triplets across most melodic lines.



690

1.  
Fl.  
2.

Ob.1.2

1.in B  
Klar.

2.in B

Fag.1.2

1.2.in F  
Hrn.

3.4.in Es

Tromp.  
1.2 in C

A.T.  
Pos.

B.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

690