

# GLIEDERUNG

I. Andante (Seite 3) und Allegretto (Seite 19)

II. Allegro (Seite 51) und Adagio (Seite 80)

# ORCHESTER-BESETZUNG

2 große Flöten (beide auch Piccolo)

2 Oboen (2. auch Englischhorn)

1 Alt-Saxophon in Es (auch 3. Clarinette in B)

2 Clarinetten (1. in B, 2. in A)

1 Baß-Clarinete in B

2 Fagotte

1 Kontrafagott

4 Hörner in F

2 Trompeten in C

2 Posaunen (1. Tenor, 2. Baß)

(Kontra)-Baß-Tuba

Streichquintett

4 Pauken, große Trommel, Becken, kleine Trommel, Tamtam (tief), Gong (hoch), Triangel

Harfe

In dieser Partitur sind alle Instrumente in der wirklich klingenden Tonhöhe notiert.

H $\square$   $\square$  bedeutet Hauptstimme, N $\square$   $\square$  bedeutet Nebenstimme,  $\square$   $\square$  bedeutet, daß die so bezeichnete Stimme im gleichen Rhythmus (akkordtonbildend) mit einer Haupt- (H $\square$ ) oder Nebenstimme (N $\square$ ) geht, diese aber durchzulassen hat. RH $\square$   $\square$  bedeutet Hauptrhythmus. CH $\square$  (im letzten Satz) bedeutet Choralmelodie.

Spieldauer = 24 Minuten

# VIOLINKONZERT

3

## ANDANTE (♩ = 56)

I.

ALBAN BERG

*poco cresc.*

1. **Klarinette**

2. **Klarinette**

**Baßklarinette**

**Harfe**

**Solo-Violine**

**Introduction (10 Takte)**

*(poco cresc.)*

5

1. **Kl.**

2. **Kl.**

**B&Kl.**

**Hrf.**

**Solo-Vi.**

5

*un*

\*) In den Stimmen ist die 1. Klarinette u. B. die 2. Klarinette so B. notiert

poco rit. - - - - - *dim.* - - - - - [10] molto riten. - - - - - a tempo

1. *mf*

2 Kl. *mf*

2 *mf*

B&Kl. *mf*

1.2 Fag. *p*

KFag. *mf* *poco espr.*

Mf. *mf*

poco rit. - - - - - [10] molto riten. - - - - - a tempo

Solo-VI. *dimin., aber deutlich kadenzieren -*

Br. *m. Dpf. get.* *arco* *pp*

1 Kb. Solo *Solo* *pp espr.*

1.2 Fag. *pp* *rall. - - -*

KFag. *pp*

1. *mf*

3 Hr. *pp, dolce (ppp)* *m. Dpf. p*

2. *p*

4. *p*

Fk. *p*

Solo-VI. *pp, ma espr.* *Dpf. ab!* *rall. - - -*

Br. *got.*

1 Kb. Solo *(espr.)*

20 - - - - - a tempo

Sax. 25

2 Kl.

B&Kl.

*pp dolce*

*pp*

*rità molto rep.*

1. (m.D.)

4 Hrn. 2.

3.

4.

*m. Dpf.*

*pp*

*(m.D.)*

*Dpf ab!*

1.

2 Trp.

2.

1 Pos.

*m. Dpf.*

*p*

*pp*

*m. Dpf.*

*p*

*m. Dpf.*

*p*

Pk.

Hrf.

20 - - - - - a tempo

Solo-Vl.

*marcato*

*pp*

25

Br.

Vlc.

*m. Dpf.*

*Alle*

*arco*

*pp*

*pp*

*p*

1. Fl. *p delicato*

Sax.

1. *pp dolcis.*

2 Kl. *pp dolcis.*

2. *pp dolcis.*

1. Png. *p dolce (pp)*

1. *ppf. poco cresc.*

2. Hrn. *p poco cresc.*

1. Trp. *(m. D.)*

1. Pos. *(m. D.)*

Gung (bech) *p pp*

Hr. f. *p*

30 *delicato*

Solo Vl. *p espr.*

2. Vl. *ppf. get non vibr. p*

Br. *Alte. a.D. poco espr. p ma non vibr.*

Vic. *(m. D.) pp*

1 Kb. Solo *ppf. ab' espr.*

rall. -> a tempo, un poco grazioso

35

40

1. 2 Kl.

1. 2. Pag.

KPag.

1. 2. 2 Horn.

(m.D.)

N Dpf. ab!

Trgl.

Hfo.

rall. -> a tempo, un poco grazioso

35

40

Solo-Vl.

1. Kb. Sub.

poco f

f

mp

f

flautando

poco rit. - - - a tempo (grazioso)

45

1. Ob. *N*  
 1. *p*  
 2. *p*  
 3 Kl. *p*  
 2. *p*  
 BSKl. *p*  
 2. Fag. *p* (1. Kl. fortsetzend)  
 1. Trm. *m. Def.*  
 2. Pos. *N*  
 2. (nat.) *m. Def.*  
 Tbn. *m. Def.*  
 Trgl. *p*  
 Hfe. *f*

*(Diese Tubastelle nur für den Fall, daß sie für die 2. Pos. zu tief ist.)*

poco rit. - - - a tempo (grazioso)

46

Sob-Vl. *mp* (aufwärts)  
 1. Vl. *N*  
 Br. *col legno*  
 Vic. *col legno*

un poco più animato N

50

1. Fl. *ppp schattenshaft*

2. Kl.

Bökl.

1. Fag. *N zu 2<sup>t</sup>*

1. o.D. *begleitend*

2. Horn *o.D. begleitend*

1. (Ten.) *(no D.)*

2. Pos. *(no D.)*

2. (Baß) *(no D.)*

Tb. *(siehe Anmerkung 1 Teil vorher)*

kl. Tr.

gr. Tr.

un poco più animato

50

Solo - vl. *(H) gewöhnlich poco f*

1. *d. Solisten fortzusetzen*

VI. *Alle in Det. N pizz.*

2. *ppp schattenshaft*

Br.

Vlc. *(e.D.) pizz.*

KHB *Alle col legno geschlagen*



poco allarg. -\*) a tempo (grazioso)

1. 2 Fl.

2. 2 Kl.

1. 2 Fag.

1. 2 Hr.

Beck.

*begleitend*

*p*

*begleitend*

*f* *mf* *p*

*begleitend*

*f* *mf* *p*

*poco f*

*poco f*

*frei hangend in d. Trgl. schlg. geschl.*

*pp*

poco allarg. -\*) a tempo (grazioso)

Solo-VI.

1. VI.

2. VI.

Br.

Vlc.

KBs.

*N*

*mf (arco)*

*(o.D.)*

*arco*

*(m. Dpf.) arco*

*mf*

*(o.D.) arco v. gew.*

*f* *mf*

*(o.D.) (pizz.)*

*f* *mf*

*arco*

*f* *mf*

*(o.D.) pizz.*

*p* *mf*

\*) N für Vlc. und KBs.:  
Trübsächte, 1. bis 16. Teil  
von vorheriger Zahl.

poco rit. - - - a tempo

60

1. Fl. *Flatterzge.* *mf* *mp* *Flatterzge.*

2 Fl. *Flatterzge.* *mf* *mp* *Flatterzge.*

Sax. *mp*

1. Kl. *Flatterzge.* *mf* *mp* *Flatterzge.*

2. Kl. *Flatterzge.* *mf* *mp* *Flatterzge.*

B&Kl. *mp* *mondytisch*

1. Fag. *mp*

2. Fag. *mp*

1. Trp. *m.D.* *N* *mf* *poco* *Dpf. ab!*

Beck. *freihändig in Troch. schlagen* *p*

Hr. *p*

poco rit. - - - a tempo

60

Solo-Vl. *N* *na molto f* *lento*

1. Vl. *(m.D.)* *N pizz.* *p* *nehmen Dpf.*

2. Vl. *(m.D.)* *mf* *Dpf. ab!*

Br. *mf*

Vcl. *(o.D.)* *f immer fahrwend*

KBs. *mf*



zu 2<sup>1</sup>

2 Fag. *p* *mp*

1 Horn

Hfe.

Solo-Vl. *(cresc.)* *f* *poco f* *cresc.*

1 Vl. *m. D.* *arco* *p* *mp*

Br. *(o. D.)* *mp*

Vic. *-(poco cresc.)-* *mp*

KBa.

70

2 Kl. *N* *zu 2<sup>1</sup>*

B&Kl. *p*

2 Fag. *zu 2<sup>1</sup>*

1 Horn *zurücktreten!*

1 Trp. *(ad lib.)* *f* *stroad*

kl. Tr.

Solo-Vl. *(cresc.)* *f* *scappato*

1 Vl. *(in D.)* *mp*

Br.

Vic.

KBa.

calman-

1.  
2 Kl.  
B&Kl.  
1. Trp. (o.D.)  
1. Pos. (o.D.)  
Hfe.  
Solo-Vl.  
Br.  
Solo  
Vic.  
die über.  
KBB.

*f*  
*ff*  
*pp*  
*cresc.*  
*ff*  
*dim.*  
*ppocof*  
*ppocof*

(o.D.)  
(o.D.)  
(Abtend)  
pp

calman-





90

1. *p cresc. mf*

2. *p cresc. mf*

E. H.

1. *poco f*

2. *poco f*

1. *p*

Hr.

*p*

90

Solo-VI.

*mp*

*mf*

*f*

Hauptstimmen durch Holz

*mf e dim.*

1. VI. *pp* *cresc.* *mf* *mp*

2. VI. *pp* *cresc.* *mf* *mp*

Br. *mf* *mp*

Vcl. *mf* *mp*

(m. D.)

(o. D.)

Hauptstimmen durch Holz

Hauptstimmen durch Holz

Hauptstimmen durch Holz



95 100 (nimant 2. Ob.)

E.H. *mp*

1. *mp*

2 Kl. *mp*

2. *mp*

Bö Kl. *mp*

1. *mp* *Br!*

2 Fag. *mp* *Vic!* *p*

2. *mp* *p*

Tr. *mp*

95 *lassen!* 100

Solo-Vl. *(dim.)* *(mp)*

1. *lassen!* *(m D.)* *zus.* *(Br. 2)* *(Solo 2)* *Vic.!* *p*

2. *lassen!* *(o D.)* *(Solo 1)* *(Solo 3)* *p*

Br. *(o D.)* *mf (distinto)*

Vle. *(o D.)* *mp (distinto)*

# ALLEGRETTO

2 Kl. *mp scherzando*

2 Kl. *molto p (con distacco)*

1. *pp*

2. *pp*

105

Mr.

*pp*

Sohn-Vl.

*(MOLTO)*

*(molto p)*

*p scherzando*

105

1. *MOLTO!* *Dyf. ab!*

2. *pp*

1. *(s.d.) pian.*

2. *p*

Br.

*pian.*

*arco*

*pian.*

Vcl.

*pian.*

*p*

Kb.

*pian.*

*p*

2 Ob. *mf* *f* *7*  
*anfächerzende*

2 Horn 1. 2. *(a.D.)* *1.* *p*

Solo-Vl. *f*

Br. *arco*

Vcl. *mf*

2 Fag. *10* *zu 2!* *f* *f*

2 Horn 1. 2. *nehmen Dpf*

BSTb. *e.D.*

Solo-Vl. *stimmlich* *f* *f*

1. Vl. *stimmlich* *(a.D.)* *f* *p!* *mp* *p*

2. Vl. *stimmlich* *(a.D.)* *arco* *f* *p!* *mp* *p*

Br. *(a.D.)* *f* *p!*

Vcl. *N* *plac.* *p* *arco* *f*

(rustico)

115

poco allarg. -

1. 2 Kl. (1st and 2nd Clarinets)

1. 2 Fag. (1st and 2nd Bassoons)

ESRO. (English Horn)

Detailed description: This section of the score covers measures 115 to 117 for the woodwind instruments. The 1st and 2nd Clarinets and Bassoons have melodic lines with dynamic markings like *f* and *p*. The English Horn part is also present.

(rustico)

115

poco allarg. -

Sub-Vl. (Sub-Contrabass)

1. 2 Vl. (1st and 2nd Violins)

Dr. (Drum)

Vc. (Violoncello)

Kb. (Kontrabaß)

Detailed description: This section of the score covers measures 115 to 117 for the string and percussion instruments. The Sub-Contrabass has a melodic line with dynamics *poco f* and *f*. The Violins and Cello/Double Bass parts feature arpeggiated patterns and melodic lines with dynamics like *p*, *mf*, and *f*. The Drum part has a steady rhythmic accompaniment.

e - - - - - dimin. - - - - - a tempo (ma tranquillo)

1. Kl. *mp poco espr.* *p dolce lugubre (Lento)* **120**

2. Kl. *mp poco espr.* *p dolce lugubre (Lento)*

BKl. *f espr.* *p dolce lugubre (Lento)*

1. Fag. *f espr.* *p dolce lugubre (Lento)*

2. Fag. *f espr.* *p dolce lugubre (Lento)*

Trpt. (Horn) *p*

Trpt. (Horn) *p dolce*

e - - - - - dimin. - - - - - a tempo (ma tranquillo)

Solo-VI *molto espr.* *dimin.* *p* **120** *arco*

1. VI. *(o.D.) pizz.* *pp* *(arco)* *pp* *arco* *1. Solo (arco)* *p nur für den Fall, daß der Solist "ausset" geht!*

Vcl. *arco* *pp* *arco*

Zeit lassen a tempo (tranquillo)

1. Kl. *poco* *pp (ritornello)*

BKl. *poco* *pp (ritornello)*

Trpt. (Horn) *p*

Trpt. (Horn) *p*

Zeit lassen a tempo (tranquillo)

Solo-VI *(p)*

Viola *arco*

1. VI. *1. Solo* *nur für den Fall, daß der Solist "ausset" geht!*

un poco  
animando

a tempo I.

125

1. *H (traverso) p mp*

2 Fl. *F (piccolo) p mp*

2 Ob. *H (traverso) p mp*

1. Kl. *H (traverso) p mp*

2. Kl. *H (traverso) p mp*

125

un poco  
animando

a tempo I.

Solo-Vl. *H (traverso) p mp*

Viol. *H (traverso) p mp*

Br. *H (traverso) p mp*

Vcl. *(arco) pizz. p mp*

Kb. *pizz. p mp*



Tempo I.

1.  
Kl.  
2.  
OBO.

Musical score for woodwinds (Kl., OBO.) with two staves. The first staff is for Clarinet (Kl.) and the second for Oboe (OBO.).

1.  
2.  
Hrn.

Musical score for Horns (Hrn.) with two staves. The first staff is for Horn 1 (Hrn. 1) and the second for Horn 2 (Hrn. 2).

Tempo I.

Solo-Vl.

Musical score for Solo Violin (Solo-Vl.) with one staff. Dynamics include *p*, *ppp non cap.*, and *p*.

Vic.  
KbE.

Musical score for Violin (Vic.) and Double Bass (KbE.) with two staves. Dynamics include *pp*, *dimin.*, *get.*, *pp.*, *dimin.*, *p*, and *pp*.

poco . . . a poco . . . accel. . . . . Subito un poco energico

135

1.  
2.  
Reg.  
Bte.

Musical score for Trombones (Reg., Bte.) with two staves. The first staff is for Trombone 1 (Reg.) and the second for Trombone 2 (Bte.). Dynamics include *N* and *f*.

(Quasi Trio I.)

136

Solo-Vl.

Musical score for Solo Violin (Solo-Vl.) with one staff. Dynamics include *crucetido* and *f*.

1.  
2.  
VI.  
Br.  
Vic.

Musical score for Violins (VI.), Brass (Br.), and Violin (Vic.) with four staves. The first two staves are for Violin 1 (VI. 1) and Violin 2 (VI. 2). The third staff is for Brass (Br.) and the fourth for Violin (Vic.). Dynamics include *f*, *arco*, *f*, *arco*, *f*, *arco*, *f*, *arco*, *get.*, *f*, *arco*, *f*, and *arco*.



140

(ritmico - - -

1. 2. Fag.

Musical notation for two flutes (Fag.). The first staff (1.) has a melodic line with some grace notes. The second staff (2.) has a more rhythmic accompaniment.

1. 2. Trp.

1. Pos.

Musical notation for two trumpets (Trp.) and one horn (Pos.). The trumpets have melodic lines with some dynamics like *mf* and *f*. The horn part is mostly rests.

Hfe.

Musical notation for two horns (Hfe.). Both staves have rests.

Kl.Tr.

Bock.

Musical notation for clarinet (Kl.Tr.) and bassoon (Bock.). The clarinet has a long note with a slur and dynamics *ppp*, *poco*, and *pp*. The bassoon has a few notes.

140

(ritmico - - -

Solo-Vl.

Musical notation for solo violin (Solo-Vl.). The staff is mostly empty.

1. 2. Vl.

Vc. gel.

Musical notation for two violins (Vl.), viola (Vc. gel.), and cello. The violins have melodic lines with dynamics like *fp* and *f*. The viola and cello have accompaniment.

- - - a tempo )

2. Kl. *N<sup>f</sup>*

FRKl. *N<sup>f</sup>* *parof*

1. *Dpf. ab*

2 Trp. *Dpf. ab*

1. *Dpf. ab*

2 Pos. *m.D.* *Dpf. ab*

- - - a tempo )

Solo-Vl. *H<sup>f</sup>*

1. *mp non capr. amica vibr.*

2. *mp non capr. amica vibr.*

Br.

Vcl. *picc.* *p*

gut. *picc.* *p*

145

*N*

1. *N*

2. *N*

1. *N*

2. *N*

Flor. *pp*

kl.Tr. *pp*

gr.Tr. *pp*

Detailed description: This block contains the first system of the musical score, measures 145 through 148. It features five staves: Violin I (1.), Violin II (2.), Viola (1.), Violoncello (2.), and Double Bass (gr.Tr.). The woodwinds include Flute (Flor.), Clarinet in B-flat (kl.Tr.), and Bassoon (gr.Tr.). The strings play a rhythmic accompaniment with various articulations and dynamics. The woodwinds have melodic lines with slurs and accents. A dynamic marking of *pp* (pianissimo) is present for the strings and woodwinds.

146

Solo Vl. *f*

2. Vl. *p*

Br. *p*

Vlc. *p*

gob. *pp*

KbB. *p*

Detailed description: This block contains the second system of the musical score, measures 146 through 149. It features six staves: Solo Violin (Solo Vl.), Violin II (2. Vl.), Brass (Br.), Violoncello (Vlc.), Double Bass (gob.), and Double Bass (KbB.). The Solo Violin has a melodic line with a long slur and a dynamic marking of *f* (forte). The other instruments provide accompaniment with various dynamics including *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). Performance instructions like *pizz.* (pizzicato) and *(pizz.)* are present. The woodwinds have melodic lines with slurs and accents.

poco - - - a - - - poco

ru 21

This musical score page contains the following instruments and parts:

- 2 Flg. / KFag:** Flute and Clarinet parts.
- 4 Hrn. 2. / 4:** Horn parts (2 and 4).
- 2 Trp. 1. / 2:** Trumpet parts (1 and 2).
- 2 Fsb. 1. / 2:** Trombone parts (1 and 2).
- BSTb. / gr Tr. / Tamt. (tief):** Bass Trombone, Grand Trombone, and Tuba parts.
- Solo-Vl.:** Solo Violin part.
- 1. H. V. / 1. Vl. / 2. H. V. / 2. Vl.:** Violin and Viola parts.
- Br. / Vc. / KBs.:** Brass, Cello, and Double Bass parts.

The score includes dynamic markings such as *poco*, *a*, and *poco* at the top and bottom. Specific performance instructions like *ritmico*, *arco*, and *got. N. piaz.* are used throughout. The tempo markings *poco*, *a*, and *poco* indicate a slight change in the music's tempo.

cal - - - - - man - - - - -

150

2 Flg. *mf* *staccato* *dim.* *2. tacet* *1. colla*

K Flg.

1. *zurücktreten* *staccato Dpf.*

3. *zurücktreten* *mp*

4 Hrn. 2. *zurücktreten* *mp*

4. *Nimmt 1.* *zurücktreten*

2 Trp. *zu 2!* *1. nimmt Dpf.*

1. 2. Pos.

150

cal - - - - - man - - - - -

Solo-VI. *f* *(quasi a tempo)*

1. Solo

1. VI. *1. Solo*

2. VI. *(get. per se.)* *mf*

St. *2. Solo (pizz.)* *mf* *get.*

Vic. *N* *mf*

KbB.

do

Meno mosso (Trio II.)

155

1. Fl.

2 Fl.

1. Fag.

2. Hrn. (o.D.)

Trgl.

Hr.

do

Meno mosso (Trio II.)

155

Solo-Vl.

Br.

Vcl. get.

1. *espr.* 160 *H*

2 Fl. *begleitend* *N poco espr* *H espr.*

1 Hrn. *m. Dpf. H* *p, espr.* *Dpf. ab!*

1 Trp. *m. Dpf. H* *p, espr.*

Trgl. *p*

Hfe. *precisurlich* *p begleitend*

Solo-Vl. 160 *H espr.* *p*

1. *(o.D.) H* *p espr.*

VI. *ZUS. arco* *H* *get.* *p espr.*

2. *p espr.*

Br. *p begleitend*

Vlc. *H* *p espr.*

get. *H* *p espr.* *p begleitend* *p espr.*

Liberamente

ritornare al tempo

1.Ob.  
Sax.  
Trgl.  
Hfe.

mit Salsa  
ppp poco espr.  
ppp poco espr.  
ppp pp  
Flag. Flag.  
(Mittrif wie natiert)

Liberamente

ritornare al tempo

Solo-Vl.  
1. VI.  
2. VI.  
Br.  
Vic.  
KbB.

senza vibr. über die vier Saiten 8  
scherzando  
dolcis. flautando  
senza vibr. vibr.  
pp  
1. VI.  
senza vibr. vibr.  
pp  
2. VI.  
senza vibr. vibr.  
pp  
Br.  
senza vibr. vibr.  
pp  
Vic.  
senza vibr. vibr.  
pp  
KbB.



165 *begleitend*

1. Ob.

Sax. *begleitend*

1. *mit Solist*  
2 Kl. *pp poco espr.* *pp*

2.

1. Fag. *begleitend*  
*pp*

Trgl. *p*

lfe *pp* *pp begleitend*

165 *espr.*

Solo-Vl.

vic.

**di nuovo un poco energico (Dio I.)**

Sax. *mp*

1. *mp*

2 Kl. *mp*

2.

1 Fag.

B&Tb. *o. D. f* *f* *führend*  
*poco f e espr.*

Hörn. *(kurz!)*  
*poco f*

**di nuovo un poco energico (Trio I.)**

N<sup>o</sup> *mf* *(Tuba durchblasen!)*  
*(gewöhnl.)*

170

1. 2 Fl. *p* *N*

2. *p* *N*

Sax.

1. 2 Kl. *f* *N*

2. *f* *N*

Bökl.

2 Fag. *ppmf*  
*zu 2*  
*ppmf*

1 Pos. (o.D.) *H* *f*

BöTb.

Kl.Tr. *pp* (*mp*)

Beck. *freihängend geschl.*  
*p*

170

Solo Vl. *f* *a*

1. Vl. (o.D.) *H* *f*

2. *zUS.* *H* *f*  
(o.D.)

poco a poco calmando

1. 2 Fl. *mf* *mp* *p* (*y*)

2. *mf* *mp* *p* (*y*)

Sax. *falls 2. Flötist kein h hat* *p*

2 Kl. *zu 2<sup>t</sup>* *p* *mp*

B&BKl. *H*

1. 2 Fag. *H* *mf* *p* *mp*

2. *H* *mf* *mp*

KFag. *H* *mp*

1 Pos. *nimmt Dpf.*

Berk.

poco a poco calmando

Solo-Vl. *dimin.* *poco*

1. Vl. *mf* *mp* *p*

2. *mf* *(9) mp* *p*

Quasi Tempo I.

175

$\text{♩} = \text{♩}$  (scherzando)

1. Fl.

2. Fl.

Sax.

2 Kl.

Bökl.

1. Fag.

KFag.

Hfe.

*N* *H*

*p* *pp, mit expr.* *pp depr*

*H nur, falls eine Fäße zu anschreiben*

*dimin.* *1. Atem*

*p* *pp*

*p* *mf* *dimin.*

*p*

Quasi Tempo I.

175

$\text{♩} = \text{♩}$  (scherzando)

Solo Vl.

1. Vl.

2. Vl.

Br.

Vic.

KBa.

*mp (expr.)* *dimin.*

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

*p* *pp* *p* *pp*

*pp* *pp*

180

1. Fl. 1  
2 Fl.  
2.  
Sax.  
2 Kl.  
2 Fag.

Measures 180-184. Flute 1 and Flute 2 play melodic lines with slurs and accents. Saxophone plays a rhythmic accompaniment. Clarinets and Bassoons play harmonic support. Dynamics include *p* and *crise.* A fermata is present over the final measure.

180

Solo-VI

Measures 180-184. Solo Violin part with a melodic line starting in measure 183. Dynamics include *p* and *crise.*

1. VI.  
2.  
Br.  
Vcl.  
Kbbl.

Measures 180-184. Violins 1 and 2 are silent. Brass and Violoncello play rhythmic accompaniment. Dynamics include *crise.*

185

1. 2 Fl. 2. 2 Ob. Sax. 2 Kl. 2 Fag. K Fag.

1. 2. 4 Horn 3. 4. BbTb.

Solo Vl.

Holz durchlassen!

185

Solo 1. Vl. d. übr. Solo Br. d. übr. Vlc. KBB.

Solo arco o.D. pp

die übrig. pizz. pp

Solo arco mp

die übrig. pizz. mp

H arco sf

zurück treten!

190 poco rit. - - - a tempo (rustico) 195

2 Fag. *P* (Fortsetz. d. Faba)

1. 2. 4 Horn. 3. 4.

BSTb. *ritornel. Dpf.*  
*mp*

190 poco rit. - - - a tempo (rustico) 195

Solo-Vl. *Flug.*  
*p* (Echo - - - -) *p*

Alle *o. D. arco* *mf* *plac.* *pp*

1. 2. *arco* *p* *plac.* *pp*

Br. *Alle* *mf* *plac.* *pp* *arco* *p*

Vic. *arco* *p* *plac.* *pp* *arco* *p*

KBB. *plac.* *pp*

un poco allarg. - - - - - a tempo  
(tranquillo, ma - - - poco - - - a -

200

1. 2 Fl.

1. 2 Kl.

B&Kl.

1. 2 Fag.

1. Trp.

1. Pos.

B&Tb.

Tarrt. (tief)

un poco allarg. - - - - - a tempo  
(tranquillo, ma - - - poco - - - a -

200

gewähl.

Solo-Vl.

1. Vl.

2. Vl.

Br.

Vlc.

Kb&.



- poco - più - - - energico - - - ) a tempo (tranquillo, ma - - - poco - - - a -

205

1. 2 Fl.

1. 2 Kl.

1. Hrn.

1. Trp.

1. Pos.

B&Tb.

Beck. gr.Tr.

Gong (ochl)

*pp*

*mf*

*pp*

*pp*

(in D.)

*mf*

*p*

*poco cresc.*

(cresc.)

*mf*

*p*

*poco cresc.*

(in D.)

*cresc.*

*mf*

*p*

*poco cresc.*

*an der gr Tr befestigt*

*p*

*poco cresc.*

*pp*

- poco - più - - - energico - - - ) a tempo tranquillo, ma - - - poco - - - a -

205

Solo-Vl.

1. Vl.

Vcl.

KBb.

*f*

*pp*

*pizz.*

*p*

*arco*

*p*

(pizz.)

*p*

*poco cresc.*

*p*

*poco cresc.*

*poco - - più - - energico - - - a tempo (scherzando)*  
*(Zweitahtig)*

210

Score for Saxophone, Clarinets, Bassoon, Trumpets, Trombones, and Drums.

**Sax.** *mp poco cresc. - - (mf)*

**1. Kl.** *mp*

**2. Kl.** *pp*

**B&Kl.** *mp*

**1. Fhn.** *mf*

**1. Trp.** *mf*

**1. Pos.** *mf* *Dpf. ab!*

**B&Tb.** *mf* *Dpf. ab!*

**Beck. gr.Tr.** *p* *an der gr.Tr. befülltes Beck.*

*poco - - più - - energico - - - a tempo (scherzando)*  
*(Zweitahtig)*

210

Score for Violins, Violas, and Double Basses.

**Solo-Vl.** *poco - - più - - energico - - - a tempo (scherzando)*  
*quasi a tempo* *mp (scherzando)* *mf*

**1. Vl.** *p* *arco* *poco cresc.* *(mp)*

**2. Vl.** *p* *(arco)* *mf* *mp*

**Br.** *mf*

**Vlc.** *(arco)* *mp*

**KB.**

poco a poco sempre - - più - - come una pastorale

(wieder viertaktig) **215**

Sax. *(f) dim.* *p*

1. Kl. *mp (deklar.)* *dim.*

B&Kl.

1. Horn *(o. D.)* *p* *mf*

Trgl. *p*

Hfe. *dimin.* *mf*

poco a poco sempre - - più - - come una pastorale

**215**

Solo-Vl. *poco f* *f* *dimin. (allmählich Hornmelodie durchlassen)* *p*

*N* sogenannte "Überschlag" zur Horn-

1. Vl. *poco f* *(f)*

2. Vl. *cresc.* *(f)*

Br. *poco f* *f* *dimin.*

Vlc. *poco f* *poco f e dimin.*

KBO. *poco f e dimin.* *mp*

1. Br. tacet, nimmt Dpf. *mp*

1. Vc. tacet, nimmt Dpf. *mp*

1. KBO. tacet, nimmt Dpf. *mp*

*\*) Dies hier unmittelbar anschließende kürzere Melodie allmählich immer mehr hervortreten.*

220

225

1. Kl. *nuendo* *Echoton* *mp* *Echoton* *pp*

B.Kl. *pp*

1. Horn (o.B.) *gestopft* *p* *pp* *durchschauen* *mit Dpf. H<sup>\*)</sup>* *pp*

2. Trp. *ohne Dpf. H<sup>\*)</sup>* *mp (pastorale)* *pp (pastorale)*

Trgl. *pp*

Hr. *mp* *p*

*melodie* - - - - *Dasselbe zur Trompetenmelodie*

220

225

Solo-Vl. *pp* *pppp Flüg.*

1. Palt. *2. Solo ohne Dpf.* *(Solo o.D.)* *pp* *1. Solo mit Dpf.* *pp*

Br. *(o.D.)* *p* *pp*

d. übrig. *1. Solo mit Dpf.* *pp*

1. Palt. *2. Solo ohne Dpf.* *(Solo o.D.)* *pp* *1. Solo mit Dpf.* *pp*

Vlc. *(o.D.)* *p* *pp*

d. übrig. *1. Solo mit Dpf.* *pp*

1. Palt. *2. Solo ohne Dpf.* *(Solo o.D.)* *pp* *1. Solo mit Dpf.* *pp*

KBß. *(o.D.)* *pp*

d. übrig. *1. Solo mit Dpf.* *pp*

poco - - - a - - - poco - - - ani-

230

gewöhnl.

1 KI

B&Kl

2 Fag

KFag

1 Trp

Hrfe.

poco - - - a - - - poco - - - ani-

230

scherzando

Solo-VI

1. VI.

2. VI.

1. Solo Br

d. übrig

1. Solo Vic.

d. übrig

1. Solo KB&

d. übrig

man do

235

*N* (1<sup>ma</sup> ed. 2<sup>ma</sup> ed.)

1.Ob.  
1.  
KI.  
2.  
BBKl.  
2. Fag.  
KFag.

(o.D.)

*p*

*mp*

*mf*

man do

235

*N* (o.D. arco)

Solo-Vl.  
1.  
VI.  
2.  
Br.  
Vic.  
KBB.

1. Solo-Br. tacet (pizz.)  
die übrigen

1. Solo-Vic. tacet  
die übrigen

1. Solo-KBB. tacet  
die übr. (pizz.)

a tempo, ma quasi Stretta

240

1. Ob.  
or auch 2.

1.  
2 Kl.

BBkl.

2 Fag.

4 Horn.  
ritmico

2 Trp.  
ritmico

2 Fag.

BSTb.

Pke.

gr Tr.

Hfe.

o.D. H

ritmico o.D. H

o.D. H

ritmico o.D. H

o.D. H

o.D. H

f

unmistl loco

(rit. gm. ...)

pocaf

a tempo, ma quasi Stretta

240

Solo-Vl.

Br.

Vic.

KBö.

Alle (o.D.) arco N

Alle o.D. N

arco

Alle o.D. N

arco

f

245

250

2 Fl. *zu Z* *p*

2 Ob. *zu Z* *p*

2 Kl. *zu Z* *p*

2 Fag. *zu Z* *f*

1. 3. *zu Z* *f*

4 Horn. *zu Z* (o.B.) *mp*

2. 4. *f*

1. *ng* *(scherzando)*

2. *ng*

1. *ng*

2 Pos. *ng*

2. *ng*

B♭Tb. *ng*

245

250

Solo-VI. *No. fortissimo* *N* *H* *ff* *fp*

1. *(o.D.)* *plaz.* *ppp* *ng*

2. *(o.D.)* *plaz.* *ppp* *ng*

Br. *plaz.* *ppp* *ng*

Vc. *N* *f*

*erst zur Unterstützung des Solisten*



2 Fl. *mp*

2 Ob. *f* *mp* *mp*

Sax. *f* *p* *mp*

2 Kl. (zu 2<sup>t</sup>) *f* *mp* *mp*

Bb Kl. *f* *mp* *mp*

2 Fag. (zu 2<sup>t</sup>) *ff* *mp* *mp*

K Fag. *f* *mp*

1. 3. (zu 2<sup>t</sup>) *f* *mp* *mp*

4 Hrn. (zu 2<sup>t</sup>) *f* *mp* *mp*

2. 4. *mf* *f* *mp* *mp*

Bb Tb. *f* *mp*

Beck. *p* *mit den Tellern*

Tamr. (tief) *p*

Hrfe. *f*

Solo-VI. *mf* *arco* *mp*

1. VI. *arco* *mp*

2. VI. *arco* *mp*

Br. *mp*

Vic. *pizz.* *p* *f* *arco* *mp* *arco*

KbB. *pizz.* *p* *f* *arco* *mp* *arco*

ALLEGRO.  $\text{♩} = 69$ , ma sempre rubato, frei wie eine Kadenz

2 Flöten  
1. Oboe  
Engl. Horn  
2 Klarinetten  
Baßklarinette  
1.  
2 Fagotto  
2.  
Kontrafagott  
1.3.  
4 Hörner  
2.4.  
2 Trompeten  
2 Posaunen  
Baßtuba  
Pauken  
kl. Trommel  
Harfe

*ppp*  
*ppp*  
nehmen Dpf  
*ppp*  
*ppp*  
*ppp*  
*ppp*

ALLEGRO  $\text{♩} = 69$ , ma sempre rubato, frei wie eine Kadenz

Solo-Violine  
1.  
Violinen  
2.  
Bratschen  
Violoncelli  
Kontrabässe

get. pizz.  
*ppp*  
get. pizz.  
get. pizz.  
get.  
pizz.

5 Rubato

a tempo

2 Fl.  
1. Ob.  
E. H.  
2 Kl.  
Bökl.  
1.  
2 Fag.  
Kfag.  
Btba.  
g1. Tr.  
Hr.

5 Rubato

martel.

a tempo

Solo-Vl.  
1. Vi.  
2. Vi.  
Br.  
Vlc.  
KCb

10

2 Fag. *zu 2<sup>f</sup>*

2 Pos. *o. D.*

Btba. *o. D.*

gr. Tr.

Hfe.

Solo-Vl. *N* *ff* *sempre ff*

Vlc. *ff*

KBB. *Arco* *ff*

10

2 Fag. *zu 2<sup>f</sup>*

1.3. *o. D.*

2.4. *zu 2<sup>f</sup>*

2 Pos. *nehmen Dpf.*

gr. Tr.

Hfe.

Solo-Vl.

Dr. *Arco*

Vlc. *ff*

KBB. *ff*

15

1. Ob.  
2. H.  
Sax.  
2 Kl.  
Bb Kl.  
1.  
2 Fag.  
K Fag.

Woodwind section score. The Oboe and Horn parts have dynamic markings of *ff*. The Saxophone and Clarinet parts have a *zu 2!* marking. The Bassoon and Contrabassoon parts have dynamic markings of *f*.

1. B.  
2. B.  
4 Mrn.

Brass section score. The Mellophone part has a *zu 2!* marking. The Trumpets and Trombones parts have dynamic markings of *f*.

15 Häuser durchlassen!

Solo-Vl.  
Vclla

Solo Violin and Viola parts. The Solo Violin part has a dynamic marking of *f* and a *15* marking. The Viola part has a dynamic marking of *f*.

1. Vl.  
2. Vl.  
Br.  
Vbr.  
KbB.

String section score. The Violin parts have dynamic markings of *f pizz.*. The Viola part has a dynamic marking of *f pizz.*. The Cello part has a dynamic marking of *f pizz.*. The Double Bass part has a dynamic marking of *f*.

1. Ob.  
E. H.  
Sax.  
2 Kl.  
2. Pos.  
Solo. Vl.  
Vcllo  
KbB.

This system contains the first five staves of the score. The instruments are: 1. Oboe (1. Ob.), English Horn (E. H.), Saxophone (Sax.), 2. Clarinet (2 Kl.), 2. Bassoon (2. Pos.), Solo Violin (Solo. Vl.), Violin (Vcllo), and Double Bass (KbB.). The Solo Violin part is highly active with sixteenth-note patterns. The Bassoon part has a dynamic marking of *m. d. f* and a *f* dynamic. The Double Bass part has a *piss.* dynamic marking.

Sax.  
2 Trp.  
2 Pos.  
Trombonen  
(tief)  
Solo. Vl.  
Br.  
Vcllo  
KbB.

This system contains the next five staves of the score. The instruments are: Saxophone (Sax.), 2. Trumpet (2 Trp.), 2. Bassoon (2 Pos.), Trombones (Trombonen (tief)), Solo Violin (Solo. Vl.), Brass (Br.), Violin (Vcllo), and Double Bass (KbB.). The Solo Violin part continues with complex rhythmic patterns. The Saxophone part has a *f* dynamic. The 2. Bassoon part has a *m. d. f* dynamic. The Trombones part has a *p* dynamic. The Solo Violin part has a *f* dynamic. The Brass part has a *trm.* dynamic. The Violin part has a *p* dynamic. The Double Bass part has a *piss.* dynamic.

20

2 Fl.  
1 Ob.  
E. H.  
2 Kl.  
2 Fag.  
2 Trp.  
2 Pos.

20

Solo-Vl.

1.  
2.  
Br.  
Vic.

( a tempo )  
molto ritmico  
poco cresc.

25

*Klang, fortissimo*

Sax.

BrCl.

2 Fag.

KFag.

1. 2.

4 Hrn.

3. 4.

KlTr.

gr. Tr.

( a tempo )  
molto ritmico  
poco cresc.

25

*begleitend*

Solo-Vl.

Vic.



(rit. - a tempo)

*dim.* *DOCO*

Sax. *mp* *pp* *fp* *p* *fp*

2 Kl. *pp* *fp* *p* *fp*

B♭ Kl. *mp* *pp* *fp* *p* *fp*

2 Fag. *mf* *mp* *fp* *p* *fp*

KFag. *pp* *fp* *p* *fp*

1.2. (o.D.) *mf* *fp* *fp*

4 Hrn. (o.D.) *mf* *fp* *fp*

2 Pos. *pp* *fp* *p* *fp*

B♭ Tb. *pp* *fp* *p* *fp*

Kl. Tr. *p*

gr. Tr. *p* *pp* *p*

(rit. - a tempo)

*dim.* *DOCO*

Solo-VI. *dim.* *p* *meno p*

1. VI. *pizz.* *pp* *p*

2. VI. *pizz.* *pp* *p*

Br. *pizz.* *pp* *p*

Vlc. *pizz.* *pp* *p*

KWB. *pizz.* *pp* *p*

*a*

*ritoco*

30

Sax. *meno p* *fp* *mp* *fp* *mf* *fp*

1.2 Kl. *meno p* *fp* *mp* *fp* *mf* *fp*

B&Kl. *meno p* *fp* *mp* *fp* *mf* *fp*

1.2 Fag. *meno p* *fp* *mp* *fp* *mf* *fp*

KFag. *meno p* *fp* *mp* *fp* *mf*

1.2 Pos. *meno p* *fp* *mp* *fp* *mf*

B&Tb. *meno p* *fp* *mp* *fp* *mf*

gr.Tr. *meno p* *ritoco* *mp* *mf*

*a*

*ritoco*

30

Solo-Vl. *mp* *mf* *f*

1. *(pizz.)* *meno p* *mp* *mf*

Vl. 2. *(pizz.)* *meno p* *mp* *mf*

Br. *(pizz.)* *meno p* *mp* *mf*

Vlc. *(pizz.)* *meno p* *mp* *mf*

KBa. *(pizz.)* *meno p* *mp* *mf*

poco rit. - - - a tempo

più rit. - - -

-p.p. - cre

scendo

su 21

su 21

2 Fl.

1 Ob.

E. H.

Sax.

2 Kl.

Bb Kl.

2 Fag.

KFag.

2 Pos.

Bb Tb.

gr. Tr.

Beck. freihäng.

poco rit. - - - a tempo

più rit. - - -

-p.p. - cre

scendo

Sob-Vi.

1. VI.

2. VI.

Br.

Vlc.

Kbcl.

35 Pesante, ma quasi a tempo

sempre - - - - -

1. Ob.  
E.H.  
Sax.  
B&Kl.  
2 Fag.  
2 Pos.

Pesante, ma quasi a tempo

sempre - - - - -

35

Solo-Vl.  
1.  
VI.  
2.  
Br.  
Vlo.

più - - - - - pesante

40

Sax.  
2 Kl.  
B&Kl.  
2 Fag.

più - - - - - pesante

40

Solo-Vl.

\*) Die eingeklammerten 5 Takte des Sax. und der 2 Klar. nur für den Fall, daß diese (allerdings ebenfalls erwartete) Stimmen von der B&Kl. und dem 2. Fagott nicht gespielt werden kann.

(poco rit.) - - - - - riten. - - - - - largo (breve)

Ganz frei (liberamente) a tempo, ma meno

1. Fl.

1. Ob.

Sax.

2 Kl.

Bö Kl.

2 Fag.

1. 2 Trp.

1. 2 Pos.

Gong (bech)

Hfe.

(poco rit.) - - - - - riten. - - - - - largo (breve)

Ganz frei (liberamente) a tempo, ma meno

Solo VI.

1. VI.

2. VI.

45

1. Fl.  
1. Ob.  
Hr.

ritmico

45

Solo-Vl.

*dolce* *p poco marc.* *mf* *dolce* *p* *poco marc.* *pp*

tranquillo, ma non strascinare  
(ruhig, aber nicht schleppen)

50

1.  
2. Fl.  
1. Ob.  
E.H.  
Sax.  
1.  
2. Kl.  
Bökl.  
1.  
2. Fag.  
KFag.

*mf molto espr. e dolente* *p*

*mf molto espr. e dolente* *p*

tranquillo, ma non strascinare  
(ruhig, aber nicht schleppen)

50

Solo-Vl.  
Br.  
Vlc.

*dolce* *sempre p* *mf molto espr. e dolente* *p*

*flageolet* *loco*

poco scherzando - - - [55] - - -

a tempo (poco ritánico)

2 Fl.

1 Ob.

E. H.

Sax.

2 Kl.

BKl.

1.

2 Fag.

2.

KFag.

1.3.

4 Hrn.

2.4.

Kl. Tr.

Tamt. (tief)

poco scherzando - - - [55] - - -

a tempo (poco ritánico)

Solo-VI

1.

VI

2.

Br

Vlc

(frei (liberamente) - - - - - ) (poco ritmico - - - - - ) Calmando

60

K.Fag. *(p)*

1.3. 4. Hrn. *mf*

2.4. *mf*

M. Tr. *pp* *mf*

Tam. (Haf) *p*

(frei (liberamente) - - - - - ) (poco ritmico - - - - - ) Calmando

poco col legno

60

Solo-VI *(esp. - - - - - string. - - - - -)*

1. V1. *p* *zurr. (pizz.)*

2. V1. *(pizz.) p* *mf*

Br. *(pizz.) p* *mf*

Vle. *(Pizz.) p* *mf*

tranquillo

$\text{♩} = \text{♩}$

accel. - - - - -

K.Fag. *pp*

1. Hrn. *pp*

Solo-VI *tranquillo* *gewöhnlich* *aus D* *aus A* *aus E* *accel.*

Br. *pp*

Vle. *pp*

KBa. *pp* *H<sub>arco</sub>*



a tempo (rit.)

(+ pizz. mit d. linken Hand)

65

Solo-Vl. *f* *meno f*

Br. *get.* *p*

Vcl. *get.* *mf* *fp* *(p)*

rit. - - - tranquillo (aber nicht schleppen)

Solo-Vl. *molto esp.* *p*

Br. *get. pizz.* *p* *Zusammen* *arco* *get.* *(+ pizz. mit d. linken Hand)*

Vcl. *zuz. pizz.* *p*

Solo-Vl. *p* *pizz. mit d. linken Hand*

Br. *p*

\*) diese pizz. nur für den Fall, daß sie von Soloviolanten ausgehen werden.

70 *sempre espr.* *molto* *sul D*

*pizz. l. Hd.*

*poco animando*

Solo-Vl. *arco* *p* *poco animando*

Vcl. *am Steg* *p tranquillo* *poco animando*

Solo-VI *f* *grazioso* *f*

Br. *f* *grazioso* *f*

Solo-VI *brilliant* *calmando* *dim.*

Br. *1. Solo* *dim.* *2. über* *dim.* *morendo*

Solo-VI *tranquillo (ma non strascinare)* *80* *cresc.*

Ossia *p espr.* *cresc.* *sempre espr.*

1. Solo *Solo* *(p) (espr.) cresc.* *sempre espr.*

Br. *cresc.*

die über *cresc.*

Solo-VI *85* *dim.* *pizz. l. fld.*

Ossia *dim.* *pizz.* *arco* *rit.*

Solo-Br. *dim.*

1. *90* *poco scherzando* *quasi arpegg.* *H (scherzando)*

2. Kl. *poco arpegg.* *H (scherzando)*

Solo-VI *90* *poco scherzando* *quasi arpegg.* *mf*

Solo Br. *morendo*

\*) Diese interessante Stelle der Solo-Br. nur für den Fall, daß der Solo-Vi nicht das Ossia spielt. (N.B. gehen über zwei Leiten (des Ossia und der Solo-Br.) den verschiedenen Canon in gewissen Intervallen)

Tempo I. (Allegro rubato)

95

2 Fl.

1 Ob.

E. H.

1.

2 Kl. *(espr.)*

2.

2 Kl.

2 Fag.

KFag.

1.3

4 Hrn.

2.4.

2 Trp.

2 Pos.

3 Trb.

Tamborn (Taf.)

95

Tempo I. (Allegro rubato)

Solo-Vl.

1.

VI.

2.

Vlc.

KCb.

2 Fl.

1 Ob.

E.H.

Sax.

2 Kl.

BAKl.

2 Fag.

KFag.

1.3.

4 Horn. *nehmen Dpf.*

2.4.

2 Trp.

2 Pos.

BöTb.

Hrfe.

Solo-Vl.

1. Vl.

2. Vl.

Br.

Vic.

100

*Flatterrag.*

2 Fl.

1 Ob.

E. H.

Sax.

1.

2 Kl.

BBkl.

2 Fag.

KFag.

DOTrb.

Pk.

kl.Tr.

gr.Tr.

Rfb.

Solo-Vl.

1.

Vl.

2.

Br.

Vcl.

KbB.

*ff trem.*

*ff trem.*

*ff trem.*

*ff Flatterrag. (co. trem.)*

*ff Flatterrag. (co. trem.)*

*zu 2!*

*RH ritmico*

100

*(viel Bogen)*

*(arco) N*

*(arco) N*

*pizz. H*

*RH pizz. (ritmico)*

*RH*

*(pizz.)*

Poco pesante e sempre ritmico

105

batido nahansen Poco.

2 Fl.

1.Ob.

E. H.

Sax.

2 Kl.

BbKl.

2 Fag.

KFag.

4 Hrn.

BbTb.

Pk.

Hfe.

Poco pesante e sempre ritmico

105

Solo-Vl.

1. VI.

2. VI.

Br.

Vlc.



**N**

2. Kl. *mp* *mf* *f*

B. Kl. *mp* *mf* *f*

1. *mp* *p* *mf* *p* *f*

2. *mp* *p* *mf* *p* *f*

2. Fag. *mp* *fp* *mf* *fp* *f* *fp*

P. Kl. *p* *mp* *mf*

Hr. *mp* *mf* *f*

Solo-VI. *poco* *cre* *scendo*

Vlc. *poco* *cre* *scendo*

Detailed description: This page of a musical score, numbered 73, features a section titled 'N'. It contains ten staves of music. The top five staves are for woodwinds: 2. Kl. (clarinet), B. Kl. (bassoon), 1. (oboe), 2. (oboe), and 2. Fag. (bassoon). The bottom five staves are for strings: P. Kl. (piano), Hr. (horn), Solo-VI. (solo violin), and Vlc. (violin). The Solo-VI. and Vlc. staves include performance markings: 'poco', 'cre', and 'scendo' with dashed lines indicating the duration of each marking. The woodwind staves show dynamic markings such as *mp*, *mf*, *f*, *p*, and *fp*. The Solo-VI. staff has a *poco* marking at the beginning and *scendo* markings at the end of the section. The Vlc. staff has *poco*, *cre*, and *scendo* markings. The Solo-VI. staff has a *poco* marking at the beginning and *scendo* markings at the end of the section.



115

1. Ob. *p* *mp* *mf*

E. H. *p* *mp* *mf* ritard 200

2. Fag. *p* *mp* *mf*

KFag. *p* *mp* *mf*

1.3. *f* *sf* *ff* *f* *sf* *ff*

Hr. *f* *sf* *ff* *f* *sf* *ff*

2.4. *f* *sf* *ff* *f* *sf* *ff*

2. Fbs. *f* *cresc.*

B5Tb. *f* *cresc.*

Kl. Tr. *p* *mp* *mf*

*m. D.* *f* *sf* *ff* *f* *sf* *ff*

*cresc.*

*(m. D.)*

*(m. D.)*

115

Solo-Vl. *f*

Vic. *arco*

KCb. *arco*

*arco*

120

Sax

2 Kl.

BöKl.

2 Fag.

1. 3.

4 Hrn.

2. 4.

2 Trp.

1.

2 Pos.

2.

BSTb.

Gorg (back)

H/c.

molto rubato

120

Solo-VI.

Br.

Vic.

KbB.

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

- 2 Ob.**: Second Oboe part.
- Sax.**: Saxophone part.
- 2 Kl.**: Second Clarinet part.
- B&Kl.**: Bassoon and Clarinet in B-flat part.
- 2 Fag.**: Second Bassoon part.
- KFag.**: Clarinet in F part.
- 2 Trp.**: Second Trumpet part.
- 2 Pos.**: Second Trombone part.
- Pka.**: Percussion part.
- Hr.**: Horn part.
- Solo-Vi.**: Solo Violin part, featuring a section marked *Ad lib. (frei)*.
- Viola**: Viola part.
- 2.VI.**: Second Violin part.
- Br.**: Brass part, including a section marked *arco*.
- Vic.**: Violoncello part.
- KBs.**: Double Bass part.

Dynamic markings include *f*, *mp*, *sfz*, *p*, *pp*, *ff*, and *mf*. Performance instructions include *arco* and *Ad lib. (frei)*.

2 Picc. RH

2 Ob. - 2 Ob. armon. E.H.

Sax.

2 Kl. RH

2 Bkl.

2 Fag. pp

KFag.

4 Hrn. (s.d.) 13 RH

2 Trp. RH

2 Pos. RH

BStb. (s.d.)

HÖHEPUNKT (des. Allegro\*)

Pke.

Beck.

gr. Tr.

Tam. (Haf.)

Hfb.

126 a tempo, ma molto pesante

Solo-Vl.

1 Solo

1.Vl. arco

d. übrig

2. Vl.

1 Solo

Br.

d. übrig

1 Solo

Vc.

d. übrig

1 Solo

KbB.

d. übrig

\*) für plus stichtbarer Streicher (Violin, Viola, Violoncello) am Griffbrett, nur die mit dem markierten Texten versehenen am Steg!



cal - man - do

130

Sax. *p espr.*

KFag. *(f) dimen.*

4 Hrn. *1. 2. 2. 4.* *mf* *fp* *fp* *mp* *fp* *1. 2. tacet. nehmen Dpf.* *Oberstimme* *p* *fp*

2 Trp. *fp* *fp* *2. tacet*

2 Pos. *fp* *fp* *mf* *fp* *mp* *fp* *p* *fp*

BbTb. *dimen. Dpf.*

Pke. *mp* *pp* *p*

gr Tr. *mp* *f* *p* *mf* *pp* *mp* *pp* *p*

Tamt (baf) *f* *mf* *mp* *p*

Hfe. *p*

cal - man - do

130

Solo-VI *molto* *mf* *espr.* *sol D marc. (mit Br.)* *mp espr.*

1. *2. 3. 4. 5. 6. pizz. #)* *Alle nehmen Dpf.*

VI. *1. 2. 3. 4. 5. 6. gut. pizz. #)* *nehmen Dpf.*

1 Solo Br. *H* *p espr.* *mit Solo Mol. ral c.*

d. übr. *pizz. #)* *mf* *mp* *arco* *mp*

Vlc. get. *pizz. #)* *mf* *mp* *p*

KB8. *(dim.)* *(mf)* *1 Solo* *de libris*

\*) pizz. = Anmerkung zum Satz 125

- (ritardando) - - - - - **ADAGIO**

**135**

$\text{♩} = 54 \text{ ca.}$

1. Fag. *p (tranquillo)* *espr.*

K.Fag. *p tranquillo*

2. Horn. 2. *dehnen Dpf.*

2. Pos. 1. *2. räumen Dpf.*

BBTb. *Dpf. ab!*

gr. Tr. *ppp*

Tbrnt. (tief) *pp* *ppp*

- (coltando) - - - - - **ADAGIO**

**135**

$\text{♩} = 54 \text{ ca.}$

Solo-VI. *p* *mp, ma deciso* *doloroso*

Br. 1. Hälfte *(CH\*)* *pp (non vibr.)* *p poco espr.*

Vcl. 2. Hälfte *(pizz.\*)* *pp*

KBd. get. *RH* *(pizz.)* *ppp*

(div.) - (P) -

[Es ist ge-nug! - Herr, wenn es Dir ge-

\*) pizz. siehe Anmerkung zum Takt **135**

\*) CH bedeutet: Charakteristisch („Es ist genug! so nimm, Herr, meinen Geist.“ aus der Kantate „O Ewigkeit, du Dauerwort!“ von J. S. Bach)

Poco più mosso, ma religioso

2 Kl. 1. 2. 140

3 Kl. (Sax.)

Bß Kl.

1. Fag. (repr.)

*poco rall.* **mf** Mein Je - sus kommt: nun *doloroso*

*pp, ma deciso*

*pp, ma deciso* *doloroso*

*pp, ma deciso* *doloroso*

Solo-VI. 140

2. VI. (m. D.) (non ott.) *pp* *mf dolce*

Br. *pp*

*poco rall.* Poco più mosso, ma religioso

fallt, so span - ne mich doch aus!

*pp*

*pp*

2 Kl. 1. 2. 145

3 Kl. (Sax.)

Bß Kl.

1. Fag.

KFag.

*A tempo*

ga - te Nacht, o Welt! len fahr' in's Hirn - mel - (aus.)

*dolce*

*dolce*

*dolce*

*mf, ma tranquillo*

*mf, ma*

Solo-VI. 145

2. VI. (m. D.) *pp*

*A tempo*

*poco f, risoluto*

[Ich hab - re

*pp*



poco rall. -- di nuovo poco più mosso

a tempo

(nem) gro - ßer Jan - mer bleib dar - ne der )

150

1 Kl. *mp, ma risolutu*

2 Kl. *mp, ma risolutu*

3 Kl. (Sax.) *mp, ma risolutu*

B&Kl. *mp, ma risolutu*

1 Fag. *mp*

KFag. *tranzendo*

poco rall. -- di nuovo poco più mosso

a tempo

(sul G)

(sul G)

150

Solo-VI *si - cher hin mit Frie - dea. ]*

2. VI *(u. l.)*

Br *(o. D.) pp*

Solo *Solo arco*

Vlc. *(o. D.) mf espr.*

die übr. *(o. D.) arco*

di nuovo poco più mosso

a tempo, ma molto rubato

rall. -- --

(Es ist ge - nug)

155

(Echo)

1 Kl. *pp molto esp. e amoroso*

2 Kl. *pp*

3 Kl. (Sax.) *pp*

B&Kl. *pp*

1 Fag. *pp*

3 Hrn. *m. D.*

di nuovo poco più mosso

a tempo, ma molto rubato

rall. -- --

155

Solo-VI *neg. ]*

Br. *nehmen Dpf*

Solo *Solo Viol. fortiss.*

Vlc. *nehmen Dpf*

d. übr. *morendo più p (non vibr.)*



A tempo 165 *poco cresc.*

Sax. *pp*

1

2 Kl. *pp*

2

3 *ppf ab*

3 ltr. 2 *Dpf. ab!*

4 *Dpf ab*

1

2 Pos. *CH in D* *CH* *p, ma deciso* *più p e poco (doleroso)* *cresc.* *ritivo* *p (risoluto)*

Tamt (tief) *p*

Hfe.

A tempo 165

Solo-VI *mit Dpf H* *pp* *ma molto espr e cantabile* *cresc.* *(mf)*

2. VI. *non vibr staccando* *Dpf ab*

Vlc. *d ritard.* *pp* *pp* *Alle ro D.* *(o. D.)* *poco cresc.*

K.Ba. *pp*

170 *-p* *poco cresc.* *mp e cresc.*

Sax. *cresc.*

1. Kl. *mp* *(rit.)*

Bökl. *p* *mp (rit.)*

1. Pos. *(o.B.)* *(CH)* *mp*

Hfe.

170 *(m.D.)*

Solo-Vi *p sempre cantabile* *cresc.* *mf* *cresc.*

1. Solo *(m.D.)* *pp (cantabile)* *cresc.* *p*

1. Hälfte

die übr.

1. Viol. *(m.D.)* *p (cantabile)*

2. Solo

2. Hälfte

die übr.

Vlc. *(o.D.)* *mp* *cresc.*

KBs. *(o.B.)* *poco cresc.* *p*

\*) *Von hier an übernimmt - auch dem Publikum hör- und sichtbar zum Bewußtsein kommend - die Solist die Führung über die Violinen und Bratschen, die sich ihm also in ihrem gemeinsamen Part (die 1. Vi. bei 170, 173, 175 und 178, die 2. Vi. bei 184, die Bratschen bei 186) nach und nach anzuschließen und auch vorzugsweise genau anzupassen haben! Bei 188 (Br.), 189 (u.v.) und 192-95 (i.v.) erfolgt dann ebenso schrittweise die Loslösung von diesem Kalkül.*

175

E. H.

Sax. *(mf)* *f* *deciso* *meno f* *p*

1. Kl. *(mf)* *f deciso* *meno f* *p*

Bsk. 1. *mp*

1. Fag

2. Hrn. 2. *mp* *deciso* *CH* *p*

4. *mp* *deciso*

1. *mf molto espr. e amoroso* *p*

2. Pos *mf* *molto espr. e amoroso* *CH* *f* *molto espr. e amoroso* *Dpl ab*

2. *mf* *molto espr. e amoroso*

Trgl. Beck *p* *freihängend geschlagen* *p*

Hfe. *mf*

175

Solo-Vl. *(cresc.)* *molto f e espr. (amoroso)* *mf* *sempre cantabile* *p* *cresc.*

1. Solo *CH* *f e espr. (amoroso)* *mf* *p* *cresc.*

1. Hälfte *CH* *f e espr. (amoroso)* *mf* *p* *cresc.*

die übr. *mp* *cantabile* *f e espr. (amoroso)* *mf* *p* *cresc.*

1. Viol. *CH* *f e espr. (amoroso)* *mf* *p* *cresc.*

2. Solo *CH* *f e espr. (amoroso)* *mp* *p* *cresc.*

2. Hälfte *CH* *f e espr. (amoroso)* *mp* *p* *cresc.*

die übr. *f* *mp* *p* *cresc.*

Br. *mf* *molto espr. e amoroso*

Vlc. *CH* *mf* *f* *molto espr. e amoroso*

\*): s. Fortsetzung zu Takt 172

180

E. H. *poco* *mp*

Sax. *mp*

1. Kl.

1. Fag. *mp*

2. Hrn. *doleroso* *cresc.* *cloro*

Detailed description: This block contains the first five staves of a musical score. The E. H. staff starts with a *poco* dynamic and moves to *mp*. The Sax. staff has a *mp* dynamic. The 1. Fag. staff also has a *mp* dynamic. The 2. Hrn. staff is marked *doleroso* and includes a *cresc.* marking. All staves feature complex melodic lines with triplets and slurs.

180

Solo-VI. *mp* *cresc.* (*dolente* - - - -)

1. VI. *alle* *mp* *cresc.* (*dolente* - - - -)

2. VI. *pp* (*m. D.*)

Br. *pp* (*m. D.*)

Vic. *pp* *pp* *mp* (*s. D.*)

Detailed description: This block contains the last four staves of a musical score. The Solo-VI staff is marked *mp* and *cresc.* with a *(dolente)* marking. The first Violin staff is marked *alle*, *mp*, and *cresc.* with a *(dolente)* marking. The second Violin staff is marked *pp* and *(m. D.)*. The Brass staff is marked *pp* and *(m. D.)*. The Viola staff is marked *pp*, *pp*, and *mp* with a *(s. D.)* marking. All staves feature complex melodic lines with triplets and slurs.



185

2 gr. Fl. *zu 2<sup>te</sup>*

1 Ob.

E.H.

Sax.

2 Kl. *zu 2<sup>te</sup>*

BKl.

2 Fag. *CH*

KFag. *CH*

4 Brn. <sup>13</sup>/<sub>24</sub>

2 Trp. <sup>1</sup>/<sub>2</sub>

BßTb. *CH*

Pke.

Tamt. (tief)

Hfe.

HÖHEPUNKT (des „Adagio“)

*f* klingen lassen

185

Solo-Vl.

1. Vl.

2. Vl.

Br.

Vlc.

KBO

\*) = Anm. zu Takt (Fig.)



poco

190

a

po

2 Fl. *mf*

E.H.

Sax.

2 Kl. *f*

BKl.

2 Fag. *mf*

KFag.

1. B. *mf*

4 Horn. *p*

2. 4. *mf*

2 Trp.

1. Pos. *f* *resoluto*

BSTb. *ritardando*

Hfo.

poco

190

a

po

Solo-Vl. *(dim.)* *mf (cantabile)*

1. Vl. *(dim.)* *mf (cantabile)*

2. Vl. *(dim.)*

Br. *(dim.)* *mf* *ritardando*

Vlc. *ritardando*

KCb.

*(ohne Br.)* *(ohne 2. Vi. nur mit d. 1. Vi.)*

co - - - - - cal - - - - - man - - - - - do -

2 Kl.  
2 Fag.  
KFag.

2. Hr.  
4. Hr.  
1. Pos.  
2. Pos.  
B&Tb.

*Ecke der 1. Pos.* *nimmt Dpf.*  
*Ecke der 1. Pos.* *allmählich gedämpft*  
*nimmt Dpf.*  
*Mitwende*  
o.D. CH  
*mf risoluto*  
CH  
*mf (risoluto)*

Nur für den Fall, daß diese 3 Takte für die 2. Pos. zu tief sind

co - - - - - cal - - - - - man - - - - - do -

Solo-VI.

*mp* *poco* *piu p* *dimin.*

*(nur mit den halben / K.)* *mit 4 ersten VI. . . mit 3. . .*

1.2.3.4. Soli  
4. Solo  
die übr.  
2. Hälfte  
Vlc.  
KbB.

*mp* *poco* *p* *ppp*  
*nimmt Dpf.* *mit Dpf. CH* *mf*  
*f marc.* *(amore)*  
*morendo*

\*) s. Anm. zu Takt [78]



Wie aus der Ferne (aber viel langsamer als das erste mal)

4 taktig

205

200 1. Horn Fortissimo

1. Ob. *pp* (*sur!*) *molto p*

E. H. **4**

1. Kl. *pp* *sur!*

Bökl. *p* (*dein, heiliges*)

1. *p* (*dein, heiliges*)

2. *p* (*dein, heiliges*)

*mp* *pass caput aber immer wie aus der Ferne*

3 Hrn. *mp* (*He. ferde*) *sur!* *aber immer wie aus der Ferne* (m. D.)

2. *mp* (*He. ferde*) (m. D.)

1. Pos. *mp* (*He. ferde*) (m. D.)

Beck. *quasi fortissimo*

gr. Tr. *p*

Trgl. *p*

Hr. *p* *mp* *mit trocken*

200

4 taktig

205

Solo-Vl. *flautando* *ppp* *Kl. durchlassen!*

Br. (m. D.) *legitimo*

Vcl. *p* *legitimo* *mp* *die* *Landformel die* (wie aus der Ferne) *legitimo*

K.B. (m. D.) *p*

ancora più tranquillo

210

1. Ob.  
E. H.  
1. Kl. *(sempre N)*  
zurücktreten, aber trotzdem nicht ohne Ausdruck *pp/pp*  
1. Horn *(H)*  
Beck.  
gr. Tr.  
Hfo. *arpegg.*

ancora più tranquillo

210

Solo-Vi. *N*  
*pp* (Viol. durchlassen!)

1. Vi. *H, ma pp non vibr. (wie aus der Ferne)*  
2. Vi. *m.D. H, ma pp non vibr. (wie aus der Ferne)*  
Br. *ppp*  
Vic. *get. ppp*  
KBB. *immer steigend*  
*zus. ppp*

CODA

rall. - - - - - quasi a tempo I. [215]

2 Fl. *mp deciso* *p doloroso* *dolce*

1 Ob. *mp deciso* *p doloroso* *dolce*

E.H. *mp deciso*

Sax. *mp deciso* *p doloroso* *dolce*

2 Kl. *mp deciso* *p doloroso* *dolce*

Bökl. *pppp poco espr., ma dolce* *mp* *p* *dolce*

2 Fag. *mp deciso* *p doloroso* *dolce*

KFag. *mp*

1. Pos. *pp deciso* *mf*

Trgl. *pp*

Tamt. (tief) *p*

Hfe. *p*

1. Pos. *pp deciso* *mf*

Trgl. *pp*

Tamt. (tief) *p*

Hfe. *p*

rall. - - - - - CODA quasi a tempo I. [215]

Solo-VI. *pp* *morendo* *p* *mp*

*unabhängig vom a tempo kadenzieren. - - - - - a tempo*

1. *(obscuro)*

VI. *(obscuro)*

Br. *Dpf. ab*

Vlc. *Dpf. ab*

KBs. *1. Solo nimmt Dpf. ab*

220

rall. - -

2 Fl. *ritardato*  
 1 Ob. *CH ritardato*  
 E.H. *ritardato*  
 Sax. *ritardato*  
 1. *ritardato*  
 2 Kl. *ritardato*  
 2. *ritardato*  
 Bb Kl. *(about gr. (S. Kl.))*  
 1. *N<sup>2ed</sup> 2ed lesson*  
 2. *mf*

1. Trn. *o.D. (N<sup>2ed</sup>)*  
*mf (ritardato)*  
 gr. Tr. *ppp*

rall. - -

220

Solo-VI *mf* *3 < > (sempre cantabile poco cresc.)*

1. VI. *o.D. pizz. (dolce)*  
*get. p*  
 2. VI. *o.D. pizz. (dolce)*  
*p*  
 Br. *o.D. pizz. (N<sup>2ed</sup>) (dolce)*  
*p*  
 Vic. *(o.D.) pizz.*  
*p*

(rall.) - (warten! - - - - -)

Molto adagio

2 Fl. *dimin. - - - - - p*

1 Ob. *dimin. - - - - - p*

E.H. *nimmt ev. 2. Ob.*

Sax. *(mit Klarinetten)* *p religioso* *[mit Blechbläsern]*

1. *sub. p (religioso)*

2 Kl. *sub. p (religioso)*

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

1. Hrn. *dimin. - - - - -*

1. *o.D. CH *espr. e am**

2 Trp. *o.D. p*

1. *o.D. p*

2 Pos. *o.D. p*

gr. Tr. *mf*

(rall.) *frei (libero)*

Solo-Vi. *ppp* *Molto adagio* *CH* *p, ma molto espr. e amoroso* *- più p*

1. *tranquillo* *p* *pp*

2. *tranquillo* *p* *ppp*

Br. *(pizz. o.D.)* *tranquillo* *p* *pp*

Vic. *tranquillo* *p* *pp* *o.D. Solo tranquillo* *arco* *p*

KbB. *arco* *Np* *o.D. Solo* *(D) tranquillo*





