

4. Satz NACHTMUSIK

Andante amoroso

rit.

a tempo

175

Clarinetten I in B

Fagott I.

Horn I.

Gitarre
klingt eine
Oktave tiefer

Mandoline*)

Harfe

Mit Aufschwung
Solo

Violinen I.

Violinen II.

Violen

Violoncelli

p

pp

f

sf espr.

dim.

pp

f

p

dim. pp

f

p

dim. pp

f

p

dim. pp

zart hervortretend

Ob. 1

Cl. B

Fag. 1/2

Hr. 1

Guit.

Hrf.

Va.

Celli

10

176

p

sf

pp

p

dim.

pp

p

dim.

pp

sf

p

f dim.

p

pp

sempre pp

pizz.

p

*) Siehe Rev.-Bericht

19

Fl.

Ob. 1

E.H.

Cl. B 1/2

Bcl. B

Fag. 2

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf.

19

I.

VI.

II.

Va.

Celli

B.

ff

dim. pp

f

p

dim.

1.

tr

a 2

tr

sfz

p cresc.

fp

dim.

p

2.

sfz

f

sfz

f

sfz

f

sf

pp

f dim.

p

f

p

Solo stark hervortretend

f

Tutti

pp espr.

pp espr.

arco

sfz

pp

sf > pp

pp

sfz

pp

tr

tr

tr

tr

pizz.

p

178

179

Fl.

Ob. 1
1.
pp *f*

E. H.

Cl. B
1
p *sfp* *tr*
2
f *p*
Solo

Bcl. B
p *f* *p*

Fag. 1
p

C-Fag.

Hr.
1
p
2
p

Guit.
pp

Mand.

Hrf.

30
I.
pp *pp* *pp*

VI.
II.
pp

Va.
pp *sfp* *sfp*
mit Aufschwung
Solo
Tutti

Celli
f *pp* *p*

B.
arco *pp* *pizz.* *f*

This is a page of a musical score, numbered 157 in the top right corner. The score covers measures 178 and 179. It is written for a large ensemble including Flute (Fl.), Oboe (Ob. 1), English Horn (E. H.), Clarinet in B-flat (Cl. B), Bassoon (Bcl. B), Bassoon 1 (Fag. 1), Contrabassoon (C-Fag.), Horns (Hr.), Guitar (Guit.), Mandolin (Mand.), Harp (Hrf.), Violins (I., II.), Viola (Va.), Cellists (Celli), and Double Bass (B.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *f*, *p*, *sfp*, *tr*, *arco*, and *pizz.*. There are also performance instructions like "Solo" and "Tutti". The page is divided into two systems, 178 and 179, with a measure number "30" appearing at the start of measure 179.

53 181

1 Cl.B. *morendo* *p*

2 Cl.B. *morendo* *p*

1 Fag. *morendo*

2 Fag. *morendo*

Hr. 2 *morendo* *p*

Guit. *p* *p* *aber deutlich* *p*

53 VI.Solo *pp* *Graziosissimo* *Tutti* *pp* *Griffbrett* *espr.*

I. VI. *pp* *Griffbrett* *espr.*

II. VI. *pp* *pp* *espr.*

Va. *pp* *espr.*

Celli *pp* *r*

B. *pizz.* *p*

182

63 Hr. 2 *mf*

Guit. *f*

63 I. VI. *espr.* *pp subito* *poco* *a* *poco* *cresc.*

II. VI. *pp* *pp* *pp* *pp* *p* *f* *p*

Va. *pp* *pp* *pp* *p* *f* *p*

Celli *pp* *pp* *pp* *p* *f* *p*

B. *pp* *arco* *pp* *p* *f* *p*

183

184

Fl. 1 & 2
Ob. 1 & 2
E. H.
Cl. B 1 & 2
Bcl. B
Fag. 1 & 2
C. Fag.
Hr. 1 & 2
Guit.
Mand.
Hrf. 1
VI. Solo
VI. I & II
Va.
Celli
B.

186

187

a 2

Fl. 1/2

93

p espr.

dim.

pp

Ob.

E.H.

Cl. B 1

tr

dim.

pp

Cl. B 2

Bcl. B

Fag. 1/2

C-Fag.

Hr. 1

Hr. 2

Guit.

Mand.

Hrf. 1

(Resonanz)

p

Mediator

p

VI. Solo

93

I.

VI.

II.

arco Solo

pp

fp

Va.

Solo

p

Celli

arco Solo

pp

pp

B

pp

Fl.

Ob. 1

E.H.

1
Cl. B

2

Bcl. B

Fag. 1

C-Fag.

1
Hr.

2

Quit.

Mand.

Hrf. 1

103

I.

VI.

II.

Va.

Celli

B.

sfz

sf

p

pp

mf

f

Tutti

offen

V

1.

+

+

Musical score for measures 115-189. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinet in B-flat 1 & 2, Bassoon 1, Horn 2, Mandolin, Violin I, Violin II, Viola, Cello, and Bass. Measure numbers 115, 189, and 189 are indicated. Performance markings include *pp*, *p*, *mf*, *f*, *sf*, *dim.*, *arco*, *pizz.*, and *vcll.*

Musical score for measures 190-191. The score includes parts for Flute 1 & 2, Oboe 1, Clarinet in B-flat 1 & 2, Bassoon 1, Horn 1, Mandolin, Violin I, Violin II, Viola, Cello, and Bass. Measure numbers 126, 190, and 191 are indicated. Performance markings include *pp*, *p*, *f*, *sf*, *espr.*, *arco*, *pp*, *schwungvoll*, *p stacc.*, and *pizz.*

194 Etwas drängend

Fl. 1 2
158 *sf*
a 2

Ob. 1 2
ff
sf

E. H.

Cl. A 1 2
ff
sfz

Bcl. B
ff stacc.
sfz

Fag. 1 2
ff stacc.
sfz
sf *p*

C-Fag.
ff stacc.

Hr. 1 2
ff stacc.
ff *p*

Guit.
Mand.

Hrf.

158
I. *p*
VI. *ff*
II. *sf* *p*
Va. *ff*
Celli *ff*
B. *f* *p* *mf*

G-Saite
p
Dämpfer auf!
pp

Etwas drängend

195 Wieder a tempo

Fl. 1 2
166 *pp* *a 2* *f* *pp*

Ob. 1 2
f *a 2*

E.H.

Cl.A 1 2
p *pp* *p* *morendo*

Bcl.B
pp *pp* *p morendo*

Fag. 1 2

C-Fag.

Hr. 1 2
f

Guit.

Mand.

Hrf. 1
p *f Resonanz* *p*

I. 166 *pp*

VI. I. II.
pp *mit Dämpfer*

Va.
pp *mit Dämpfer a 2* *morendo*

Celli
pp *mit Dämpfer* *morendo*

B.
pp *a 2* *pizz.* *pp*

Wieder a tempo

176

Cl. A

Cl. B

Fag. 1

Hr. 1

Guit.

Mand.

Hrf. 1

176

VI. I.

VI. II.

Va.

Celli

B.

arco

pp

ppp

ppp

ppp

sempre pp

mit Dämpfer

pp

morendo

Dämpfer ab!

mit Ton

p espr.

f

staccatiss.

pp

f Resonanz

immer mit Dämpfer a 2

Solo

Dämpfer ab!

p mit Ton!

pizz.

molto espr.

189

Cl. A

Cl. B

Fag. 1

Hr. 1

Hrf. 1

189

VI. I.

VI. II.

Va.

Celli

B.

sempre pp

f

p

f

p

f

p

f

p

molto cresc.

Dämpfer ab!

Solo

pp

f

p

209

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl.A 1 & 2

Bcl.B

Fag. 1 & 2

C-Fag.

Hr. 1 & 2

Guit.

Mand.

Hrf. 1

209

I. VI. II.

Va.

Celli

B.

ff, *p*, *f*, *molto espr.*, *G-Saite.*, *Solo.*, *p espr.*, *pizz. a 2*, *arco*, *in B*, *a 2*, *pp*, *f*, *ff*

203

Nicht eilen

231

Fl. 1 2

Ob. 1 2

E. H.

Cl. B 1 2

Bcl. B

Fag. 1 2

C-Fag.

Hr. 1 2

Guit.

Mand.

Hrf. 1

231

I.

VI.

II.

Va.

Celli

B.

sf *p* *f* *p* *f* *p* *f* *p* *f* *p*

mf *p* *p* *f* *p* *f* *p* *f* *p* *f*

arco *p* *molto espr.*

Nicht eilen

253 a tempo rit.

Ob. 1. *p espr. molto* *ppp*

Cl. B. 1. *pp dim.* *ppp*

Hr. 1. *p* *pp* *p*

Hrf. 1. *p*

VI. I. *pp* *dim.* *ppp* *morendo* *f* *mf* *pp*

VI. II. *pp* *dim.* *ppp* *morendo* *f* *mf* *pp*

Va. *pp* *dim.* *ppp* *morendo* *f* *mf*

Celli. *pp* *dim.* *ppp* *f* *mf*

B. *pp* *dim.* *ppp*

264 a tempo

Fl. 1. *a2* *p* *pp* *sf*

Ob. 1. *p*

Cl. B. 1. *p* *tr* *sf*

Hr. 1. *p*

Guit. *p*

Hrf. 1. *p* *tr*

Solo VI. I. *Solo* *p grazioso* *f*

Tutti VI. I. *ppp*

VI. II. *p* *f*

Va. *a2* *pizz.*

Celli. *pizz.* *pp* *pizz.*

B. *pp*

212

213

molto rit. a tempo

301

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. B 1 & 2

Bel. B

Fag. 1 & 2

C-Fag.

Hr. 1 & 2

Guit.

Mand.

Hrf. 1

301

Vl. I

Vl. II

Va.

Celli

B.

p, *ff*, *pp*, *f*, *mf*, *pp*, *dim.*, *ppp*, *cresc.*, *pizz.*, *arco*, *molto*, *rit.*, *a tempo*, *sempre ff*, *Solo.*, *a 2*, *tr.*

rit.

molto rit. a tempo

Etwas drängend

Aufgeregt

312

Fl. 1 & 2 *a 2*
p *pp* *poco a poco cresc.* *p* *cresc.* *f*

Ob. 1 & 2
pp *poco a poco cresc.* *p* *f*

E.H.
p cresc. *ffp*

Cl.B. 1 & 2
pp *poco a poco cresc.* *fp* *a 2* *fp*

Bcl.B.
ffp

Fag. 1 & 2
pp *poco a poco cresc.* *fp* *ffp*

C.-Fag.
pp *poco a poco cresc.* *fp* *ffp*

Hr. 1 & 2
p

Guit.
p *poco a poco cresc.* *ff*

Mand.
p *poco a poco cresc.* *ff (tram.)*

Hrf. 1
f *cresc.* *ff*

Hrf. 2
p *poco a poco cresc.* *ff*

312 Griffbrett
 VI. I. *pp* *pp poco a poco cresc.* *molto cresc.* *ff*
 VI. II. *pp* *cresc.* *a 2* *ff* *ff*

Va.
arco *p poco a poco cresc.* *sfz* *p*

Celli
pizz. *arco* *p poco a poco cresc.* *p* *cresc.* *f* *p*

B.
p *cresc.* *p* *cresc.* *f* *p*

Etwas drängend

Aufgeregt

321 Sehr fließend

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, English Horn, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) are the primary melodic and harmonic drivers. The brass section (Horns, Trumpets, Trombones) provides harmonic support. The guitar and mandolin parts are more rhythmic and textural. The score is marked with various dynamics including *ff*, *fp*, *f*, *p*, and *molto*. There are also performance instructions like *trem.* (trémolo) and *rit.* (ritardando). The tempo is indicated as *Sehr fließend* (Very flowing).

Sehr fließend

(Vorschläge so schnell als möglich.)

338

Fl. 1, 2
Ob. 1
E. H.
Cl. B 1, 2
Bcl. B
Fag. 1, 2
Hr. 1, 2
Guit.
Mand.
Hrf. 1, 2
338 Immer ohne Dämpfer
Vi. I, II
Va.
Celli
B.

f *dim.* *pp* *pp* *sf*
p subito *p* *sf* *sf*
sf *sf* *sf* *sf*
sf *sf* *sf* *sf*
ff (nicht arpeggieren) *pp* (nicht arpeggieren)
ff (nicht arpeggieren) *mf*
pp *pizz.* *pizz.* *pp*
staccatissimo

