

# I Vorgefühle

Sehr rasch (♩)  
(♩ = 76, ♩ = 228)

1.2.kleine Flöte

1.2.Flöte

1.Oboe

2.3.Oboe

Englisch Horn

Kleine Klarinette [in D]

1.Klarinette [in A]

2.Klarinette [in A]

Baßklarinette [in B]

Kontrabaßklarinette [in A]

1.2.Fagott

3.Fagott

Kontrafagott

1.2.Horn [in F]

3.4. Horn [in F]

1.2.3.Trompete [in B]

1.2.3.4. Posaune

Baßtuba

Pauken

Xylophon

Große Trommel

Tamtam

Celesta

Harfe

I.Geige

II.Geige

Bratsche

Violoncello

Kontrabaß

Sehr rasch (♩)  
(♩ = 76, ♩ = 228)

1 2 3 4 5

*p*, *mf*, *fp*, *zart*, *sfp*, *a2*, *tr*, *trb*, *m.D.*



4

rasch

sehr rasch

$\frac{3}{8}$  (♩ = 76, ♪ = 228) =  $\frac{4}{8}$  (♩ = 152)

24 25 26 27 28 29 30

1.Kl[A]  
2.Kl[A]  
KbsKl[A]  
1.2.3.Fg  
Kfg  
1.Trp  
2.Pos  
3.Pos  
Ta  
Hrf

Measures 24-30: Woodwinds and strings. Measures 1-3: Trumpets and Trombones. Dynamics include *f*, *ff*, *fp*, and *cresc.*. Performance markings include *(tr)* and *a3*.

rasch

sehr rasch

$\frac{3}{8}$  (♩ = 76, ♪ = 228) =  $\frac{4}{8}$  (♩ = 152)

24 25 26 27 28 29 30

Vcl

Measures 24-30: Violin and Viola. Performance markings include *arco*, *spicc.*, *(pizz.)*, *4p*, *8p*, *immer arco*, *immer pizz.*, and *cresc.*

4

5

31 32 33 34 35 36 37 38

1.2.klFl  
1.2.Fl  
1.2.Ob  
1.2.Kl[A]  
1.2.3.Fg  
3.4.Hr  
1.2.Trp

Measures 31-38: Woodwinds and strings. Measures 4-5: Horns and Trumpets. Dynamics include *ff*, *f*, *(m.D.)*, and *m.D.*. Performance markings include *a2*, *a3*, and *spicc., kurz*.

31 32 33 34 35 36 37 38

Br  
Vcl

Measures 31-38: Brass and Violin/ Viola. Performance markings include *4p*, *8p*, *m.D. (arco) spicc., kurz*, and *m.D. pizz.*

5

1.2.klFl

1.Fl

2.Fl

1.2.Ob

EH

klkl[D]

1.2.Kl[A]

1.2.3.Fg

3.4.Hr

1.2.Trp

3.Trp

I.Gg

Br

Vcl

The musical score consists of several staves for different instruments. The woodwind section includes 1.2.klFl, 1.Fl, 2.Fl, 1.2.Ob, EH, klkl[D], and 1.2.Kl[A]. The brass section includes 1.2.3.Fg, 3.4.Hr, 1.2.Trp, and 3.Trp. The string section includes I.Gg, Br, and Vcl. The score features various dynamics such as *p*, *f*, *pp*, *fp*, *cresc.*, and *m.D.*. There are also performance instructions like *(m.D.) (pizz.)* and *(arco)*. The woodwinds play melodic lines with slurs and accents, while the strings provide a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes.

\* Das 1. u. 2. Pult } der Violoncelli immer der 1. Spieler arco, der 2. Spieler pizz.  
 \*\* Das 3. u. 4. Pult }











1.2.klFl  
1.2.Fl  
1.Ob  
2.3.Ob  
EH  
klkl[D]  
1.2.Kl[A]  
BsKl[B]  
KbsKl[A]  
1.2.3.Fg  
Kfg  
1.2.Hr  
3.4.Hr  
1.2.Trp  
1.2.Pos  
Xyl  
II.Gg  
Br  
Vcl  
Kbs

70 71 72

a2

ff

4/8

70 71 72

This page of a musical score covers measures 70, 71, and 72. The instruments listed on the left are: 1.2.klFl, 1.2.Fl, 1.Ob, 2.3.Ob, EH, klkl[D], 1.2.Kl[A], BsKl[B], KbsKl[A], 1.2.3.Fg, Kfg, 1.2.Hr, 3.4.Hr, 1.2.Trp, 1.2.Pos, Xyl, II.Gg, Br, Vcl, and Kbs. The score is written in 4/8 time. Measures 70 and 71 are marked with a dynamic of *ff*. The woodwind section (1.2.klFl, 1.2.Fl, 1.Ob, 2.3.Ob, EH, klkl[D], 1.2.Kl[A], BsKl[B], KbsKl[A]) features complex rhythmic patterns with many beamed notes and slurs. The brass section (1.2.Trp, 1.2.Pos, II.Gg, Br, Vcl) has more sustained lines. The percussion section (Xyl, Kfg) provides rhythmic accompaniment. The string section (Kbs) plays sustained chords. The page number '11' is in the top right corner.



10

a tempo

78 79 80 81 82 83 84 85

1.2.3.Fg *ff*

2.Hr *fff*

3.4.Hr *fff*

1.Trp Flzg. *ff*

1.Pos o.D. *fff*

2.Pos (m.D.) *fff*

3.4.Pos *fff*

Ta *fff*

Pk *ff*

Xyl *ff*

grTr auf beiden Fellen *ff*

Tam *ff*

Hrf *ff*

a tempo

78 79 80 81 82 83 84 85

I.Gg *fff*

II.Gg *fff*

Br *fff*

Vcl zus. pizz. *fff*

Kbs pizz. *fff*

10

86 87 88 89 90 91 92

1.2.Fl *p cresc.*

1.2.Kl[A] *p cresc.*

1.2.3.Fg

1.2.Hr *fff* *molto cresc.*

3.4.Hr *molto cresc.*

1.Trp *ff* *a2 (m.D.)*

2.3.Trp *ff*

1.Pos

2.Pos

3.4.Pos *fff* *a2 (m.D.)*

Pk

Xyl

Hrf

I.Gg *fff* *mp*

II.Gg *fff* *mp*

Br *fff* *mp*

Vcl *fff* *mp*

11 *mp*



1.2.klFl  
 1.2.Fl  
 1.2.Ob  
 3.Ob  
 EH  
 klKl[D]  
 1.2.Kl[A]  
 1.2.3.Fg  
 1.2.Hr  
 3.4.Hr  
 1.2.3.Trp  
 1.Pos  
 2.Pos  
 3.4.Pos  
 Pk  
 Hrf  
 I.Gg  
 II.Gg  
 Br  
 Vcl  
 Kbs

Measures 99-105. The score includes woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Trumpets, Trombones, Horns, Percussion), strings (Violins, Violas, Cellos, Double Basses), and percussion (Percussion I, Percussion II). Dynamics range from *p* to *ff*. Performance markings include *a2* and *(m.D.)*.



15

16

wieder rasch

I. Tempo  
etwas schwerer sehr rasch

120 121 122 123 124 125 126 127 128

*I.klFl*  
*I.Fl*  
*I.2.Ob*  
*EH*  
*BsKl [B]*  
*KbsKl [A]*  
*I.Fg*  
*2.3.Fg*  
*Kfg*  
*4.Hr*  
*1.2.3.Pos*  
*4.Pos*  
*Ta*  
*Hrf*

wieder rasch

I. Tempo  
etwas schwerer sehr rasch

120 121 122 123 124 125 126 127 128

*I.Gg*  
*II.Gg*  
*Br*  
*Vcl*  
*Kbs*

15

16



# II Vergangenes

Mäßige Viertel

1.2. kleine Flöte (2. auch 3. Flöte)  
1.2. Flöte  
1.2.3. Oboe  
Englisch Horn  
Kleine Klarinette [in D]  
1.2. Klarinette [in B] (auch in A)  
Baßklarinette [in B]  
1.2.3. Fagott  
Kontrafagott

1.2. Horn [in F]  
3.4. Horn [in F]  
1.2. Trompete [in B]  
1.2.3.4. Posaune  
Baßtuba

Xylophon  
Becken  
Triangel  
Celesta  
Harfe

Mäßige Viertel

I. Geige  
II. Geige  
Bratsche  
Violoncello  
Kontrabaß

1

Viertel etwas langsamer

2.klFl  
1.Fl  
2.Fl  
EH  
klkl[D]  
1.2.kl[B]  
1.Fg  
2.Fg  
2.Hr  
1.Trp  
2.Trp  
4.Pos  
Cel

7 8 9 10 11 12

3/4

*pp*

*p*

*pp*

*p*

*p*

1. *p*

2. *p*

3/4

3/4

*p*

*pp*

*pp*

m.D. *p espr.*

*pp*

*p*

*pp*

3/4

*pp*

1

vom Anfang

13 14 15 16 17

2.klFl  
1.Fl  
2.Fl  
EH  
klkl[D]  
1.Kl[B]  
2.Kl[B]  
1.Trp  
2.Trp  
Cel

pp

4/4

pp

4/4

4/4

Detailed description: This page of a musical score covers measures 13 through 17. The score is arranged in a system with multiple staves. The woodwind section includes two Clarinet in F (1.klFl, 2.klFl), two Flutes (1.Fl, 2.Fl), an English Horn (EH), and two Clarinet in D (klkl[D]). The brass section consists of two Trumpets in B-flat (1.Kl[B], 2.Kl[B]), two Trumpets (1.Trp, 2.Trp), and a Cello (Cel). The percussion part is not explicitly shown. The key signature has one sharp (F#), and the time signature is 4/4. Measure 17 features a 4/4 time signature change. Dynamics include piano (pp) in measures 14 and 17. The score includes various musical notations such as slurs, ties, and articulation marks.

2

3

von früher

18 19 20 21 22 23 24 25

1.Fl *mp*

2.Fl

2.Ob *pp*

EH *mp*

1.2.Kl[B]

BsKl[B]

1.Fg

2.Fg *p*

2.Hr (m.D.) *p*

1.Trp

2.Trp *p*

3.4.Pos *a2 m.D. p*

1.Br

1.Vcl (m.D.) *sfp*

23 *von früher*  
m.D. *ppp äußerst zart\**  
arco *ppp*

2 3

\*Die Bratsche äußerst zart, die Nebenstimmen entsprechend zarter.



33 34 35 36 37 38

1.Fl *pp*

2.Fl *pp*

EH *pp*

kKl[D] nimmt Kl.[inA]

1.Kl[B] nimmt Kl.[inA]

2.Kl[B/A] *pp* *ppp*

BsKl[B] *mfp*

1.2.Fg *a2* *mfp*

1.Hr *pp*

2.Hr *pp*

4.Pos *pp* *fpp*

Cel *pp*

3 3

33 34 35 36 37 38

I.Gg *p*

II.Gg (G) *pp espr.*

1.Br *pp*

1.Vcl

2.Vcl



6

45 46 47 48 49

1.2.Fl

1.Ob

1.Kl[A]

2.Kl[A]

BsKl[B]

1.Fg

2.Fg

3.Hr

1.Trp

Cel

1.Gg

Br

Vcl

mf

pp

stacc.

mf (m.D)

p

m.D.

warm

p

6

50 51 52 53

1.2.Fl

KlKl[D]

1.Fg

Cel

Hrf

1.Gg

tr

ppp

gliss.

p

(m.D.) 6

ppp

6



7

rit.

1.2.Fl 54 55 56

kKI[D] stacc. ppp

1.KI[A] ppp

2.KI[A] stacc. ppp

BsKI[B] stacc. ppp

1.Fg stacc. ppp

2.Fg stacc. ppp

3.Fg stacc. ppp

Xyl ppp

Beck pp

Trgl pp

Cel

1.Gg 54 55 56

1.Br ppp m.D. ppp

rit.

7

8 

57 58 59 60

1.Ob *pp*

kIKI[D] *ppp*

1.KI[A] *pp*

2.KI[A] *ppp* *stacc.* *immer stacc.*

BsKI[B] *immer stacc.* *pp*

1.Fg *ppp*

1.Hr *ppp*

Ta *pp*

1.Br *ppp*

Vcl *pp*

Kbs *pizz.* *pp*

8

\* d.h. vom Anfang [Anmerkung des Herausgebers]

61 62 63 64

1.2.Ob *pp*

kIKI[D] *p*

1.KI[A] *immer stacc. und ppp*

2.KI[A] *immer stacc. und ppp*

1.Fg *pp*

2.Fg *p*

1.Hr *pp*

Ta *pp*

1.Gg *alle (m.D.)* *p*

1.Br *pp*

Vcl *p*

Kbs *p*

8

langsamer werden

65 66 67

1.KlFl *mp* 4 2 2 3 3 *nimmt 3.Fl.*

2.KlFl *pp* 3 3 3 3 3 3 3

1.Fl *mp* 4 2 2

2.Fl 1.2. a2 *pp* 3 3 3 3 3 3 3 a3

1.2.3.Ob 2 *f*

EH *f*

KlKl[D] *f*

1.Kl[A] *mp* 4 2 2

2.Kl[A]

BsKl[B] *pp*

1.Fg *pp* *f*

2.Fg *f*

3.Fg *f*

2.Hr *pp* (m.D) *f*

3.4.Hr a2 m.D. *f* (m.D) Flzg. *pp*

1.2.Trp *pp*

Ta

Xyl *p* 4 2 2

Cel *p* 6 3 6 3 6 3 6 3

Hrf *p* 4 6 3 6 3 6 3 6 3

I.Gg *mf* (o.D.) *f*

II.Gg *mf* *f*

Br *p* 4 4

Vcl *pp* 4 4

Kbs *pp*

langsamer werden

9





77 =♩, aber etwas langsamer 78 79 80 81

1.kl.Fl. 4/4 3/4

1.Fl. 4/4 3/4 *pp*

2.Fl. 4/4 3/4 *pp*

3.Fl. 4/4 *nimmt 2.kl.Fl.*

1.Ob. 4/4 3/4 *p*

EH 4/4 3/4 *pp*

BsKl[B] 4/4 3/4

3.Fg. 4/4 3/4 *pp*

Kfg. 4/4 3/4 *pp*

1.2.Hr. 4/4 3/4 *m.D.*

3.4.Hr. 4/4 3/4 *pp*

2.Trp. 4/4 3/4 *pp*

Cel. 4/4 3/4 *p*

Hrf. 4/4 3/4 *p*

1.2.Br. 4/4 3/4 *m.D.*

1.Vcl. 4/4 3/4 *p*

2.Vcl. 4/4 3/4 *m.D.*

Vcl die übrigen 4/4 3/4 *p*

1.2.3.4.Kbs. 4/4 3/4 *p a4*

81 a2 m.D. *p espr.*







# III Farben (Sommermorgen am See)

\* Mäßige Viertel

	1	2	3	4	5	6
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1.2. kleine Flöte

1.2. Flöte

1.2.3. Oboe

Englisch Horn

Kleine Klarinette [in D]

1.2. Klarinette [in B]

Baßklarinetten [in B]

1. Fagott

2. Fagott

3. Fagott

Kontrafagott

1.2. Horn [in F]

3.4. Horn [in F]

1.2.3. Trompete [in B]

1.2.3.4. Posaune

Baßtuba

Celesta

Harfe

1. Geige

II. Geige

Bratsche

Violoncello

1. Kontrabaß

2.3.4. Kontrabaß

5. Kontrabaß  
[fünfsaitig]

Es ist nicht Aufgabe des Dirigenten, einzelne ihm (thematisch) wichtig scheinende Stimmen in diesem Stück zum Hervortreten aufzufordern oder scheinbar unausgeglichen klingende Mischungen abzutönen. Wo eine Stimme mehr hervortreten soll als die anderen, ist sie entsprechend instrumentiert und die Klänge wollen nicht abgetönt werden. Dagegen ist es seine Aufgabe darüber zu wachen, daß jedes Instrument genau den Stärkegrad spielt, der vorgeschrieben ist; genau (subjektiv) seinem Instrument entsprechend und nicht (objektiv) sich dem Gesamtklang unterordnend.

\* Der Wechsel der Akkorde hat so sacht zu geschehen, daß gar keine Betonung der einsetzenden Instrumente sich bemerkbar macht, so daß er lediglich durch die andere Farbe auffällt.





3

20 21 22 23 24 25 *ppp* 26 \*

12. Kl (F) 1. Fl 2. Fl 1. Ob 2. Ob 3. Ob EN Kl Kl (D) 1. Kl (B) 2. Kl (B) Bn Kl (B) 1. Fg 2. Fg 3. Fg Kfg 1. Hr 2. Hr 3. Hr 4. Hr 1. Trp 2. Trp 3. Trp 1. Pos 2. Pos 3. Pos 4. Pos Cel Hrf 1. Gg 2. Gg 3. Gg 4. Gg I. Gg die übrigen II. Gg 1. Br Br die übrigen 1. Vel 3. Vel Vel die übrigen 1. Kbs 2. Kbs 5. Kbs / fünfsaitig

deutlich hervor  
deutlich hervor

3

4

\* Jede Note genau so lang aushalten, wie vorgezeichnet; aber auch nicht länger!!!

mp 27 28 ppp 29

1. Fl  
2. Fl  
1. Ob  
2. Ob  
3. Ob  
EH  
klkl [D]  
1. Kl [B]  
2. Kl [B]  
BsKl [B]  
1. Fg  
2. Fg  
3. Fg  
Kfg  
1. Hr  
2. Hr  
3. Hr  
4. Hr  
1. Trp  
2. Trp  
3. Trp  
1. Pos  
2. Pos  
3. Pos  
4. Pos

Detailed description: This section of the score covers measures 27 to 29 for the woodwind and string sections. It includes parts for 1st and 2nd Flutes, 1st, 2nd, and 3rd Oboes, English Horn, Clarinet in D, Clarinets in Bb, Bass Clarinet in Bb, 1st, 2nd, and 3rd Bassoons, Contrabassoon, 1st through 4th Horns, 1st through 3rd Trumpets, and 1st through 4th Trombones. The music is characterized by soft dynamics, with many passages marked *pp* or *ppp*. There are several triplet markings and slurs throughout the score.

mp 27 28 ppp 29

I. Gg  
II. Gg  
Br  
Vcl  
1. Kbs  
2. Kbs  
3. Kbs  
4. Kbs  
5. Kbs [fünfsaitig]

Detailed description: This section of the score covers measures 27 to 29 for the string sections. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass (5-string). The music is characterized by soft dynamics, with many passages marked *pp* or *ppp*. There are several triplet markings and slurs throughout the score. Specific performance instructions include "(m.D.)", "(o.D.)", "am Steg", "frem.", "pizz.", and "arco".



6 37 38 39 40 41 42 43 44 sehr kurze Haltung

1.klF1  
2.klF1  
1.F1  
2.F1  
1.2.Ob  
3.Ob  
EH  
klkl[D]  
1.Kl[B]  
2.Kl[B]  
Bskl[B]  
1.Fg  
2.Fg  
3.Fg  
Kfg  
1.Hr  
2.Hr  
3.Hr  
4.Hr  
1.Trp  
2.Trp  
3.Trp  
1.Pos  
2.Pos  
3.Pos  
Ta  
Cel  
Hrf

37 38 39 40 41 42 43 44 sehr kurze Haltung

I.Gg  
II.Gg  
Br  
Vcl  
1.Kbs  
2.Kbs  
3.Kbs  
4.Kbs

(o.D.)  
pp  
(m.D.)  
pp  
(o.D.)  
pp  
(m.D.)  
pp  
(o.D.)  
ppp  
(m.D.)  
pp  
(m.D.)  
pp  
(m.D.)  
pp  
(m.D.)  
pp

am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp  
am Steg trem.  
ppp

alle (o.D.)  
pp

6 7

# IV Peripetie

Sehr rasch (♩)

poco pesante

a tempo

The musical score is arranged in four systems, each corresponding to a measure of music. The instruments are listed on the left side of each system.

- System 1 (Measures 1-2):** Tempo: *Sehr rasch* (♩). Instruments: Kleine Flöte, 1.2.3. Flöte, 1.2.3. Oboe, Englisch Horn, Kleine Klarinette (in D), 1.2.3. Klarinette (in B), Baßklarinette (in B), 1.2.3. Fagott, Kontrafagott.
- System 2 (Measures 3-4):** Tempo: *poco pesante*. Instruments: 1. Horn (in F), 2. Horn (in F), 3. Horn (in F), 4. Horn (in F), 5. Horn (in F), 6. Horn (in F), 1.2.3. Trompete (in B), 1.2. Posaune, 3.4. Posaune, Baßtuba, Xylophon, Große Trommel, Becken, Tamtam.
- System 3 (Measures 1-2):** Tempo: *Sehr rasch* (♩). Instruments: I. Geige, II. Geige, Bratsche, Violoncello, Kontrabaß.
- System 4 (Measures 3-4):** Tempo: *a tempo*. Instruments: I. Geige, II. Geige, Bratsche, Violoncello, Kontrabaß.

Key performance markings include *ff*, *mf*, *ff*, *fff*, *gliss.*, *3 fach get.*, *get. pizz.*, and *m.D.* (morendo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs.



5 poco rit. . . . . 6 rit. 7 etwas ruhiger 8 9

klFl  
1.2.Fl  
1.2.3.Kl[B]  
BsKl[B]  
1.2.3.Fg  
1.Hr  
2.Hr  
3.Hr  
4.Hr  
5.Hr  
6.Hr  
1.2.3.Trp  
1.2.3.Pos

Detailed description: This system contains the musical notation for woodwinds and strings from measure 5 to 9. The woodwinds (flutes, clarinets, bassoon, and trumpets) play a melodic line with dynamics ranging from *p* to *pp* and *f*. The strings (violins and violas) play a rhythmic accompaniment of eighth notes in groups of three, with dynamics from *pp* to *f*. The bassoon and trombones have specific markings like *a3* and *fff*.

5 poco rit. . . . . 6 rit. 7 etwas ruhiger 8 9

I.Gg  
II.Gg  
Br

Detailed description: This system contains the musical notation for horns and trombones from measure 5 to 9. The horns (I and II) play a melodic line with dynamics from *fff* to *pp*. The trombone part includes markings for *arco* and *get.* (pizzicato).

10 11 12 13 14 15 16 17

EH  
1.Kl[B]  
BsKl[B]  
1.2.Fg  
3.Fg  
1.2.Hr  
3.4.Hr  
5.6.Hr  
3.Trp

1 2

Detailed description: This system contains the musical notation for woodwinds and strings from measure 10 to 17. The woodwinds (clarinets, bassoon, and trumpets) play a melodic line with dynamics from *mp espr.* to *pp*. The strings (violins and violas) play a rhythmic accompaniment of eighth notes in groups of three, with dynamics from *pp* to *f*. The bassoon and trombones have specific markings like *a2* and *sfpp*.

Tempo

18 19 20 21 22

2.3. Fl *p*

1. Ob *pp*

EH *pp*

1.2.3. Kl[B] 1. *pp* 2. *pp* 3. *f* a3 6

1.2. Fg *mf*

3. Fg *pp*

1.2. Hr (m.D.) *ff* a2 3

3.4. Hr (m.D.) *ff* a2 3

5.6. Hr o.D.

1. Trp o.D. *f*

2. Trp (m.D.) *ff* 3

3. Trp (m.D.) *ff* 3

2. Pos (m.D.) *f* 3

3.4. Pos m.D. *f* 3

2 4 3 4

18 19 20 21 22

Tempo

II. Gg *p* *zus.* 3

Br *p* *zus. stacc.* 3

Vcl *p* *f* *zus.* 3

Kbs *pp* *zus. stacc.* 3

2 4 3 4

3

4

23 24 25 26 27

*klFl*  
3/4  
24: *p* (triple), *ff* (mezzo) (mezzo) (mezzo)  
26: *ff*

*1.Fl*  
3/4  
24: *p* (triple), *f* (mezzo) (mezzo) (mezzo)  
26: *f* (mezzo) (mezzo) (mezzo)

*1.2.Ob*  
3/4  
23: *ff* (mezzo) (mezzo) (mezzo)  
24: *fp* (mezzo) (mezzo) (mezzo)

*3.Ob*  
3/4  
25: *f* (mezzo) (mezzo) (mezzo)

*EH*  
3/4  
23: *ff* (mezzo) (mezzo) (mezzo)  
24: *fp* (mezzo) (mezzo) (mezzo)  
25: *f* (mezzo) (mezzo) (mezzo)

*klKl[D]*  
3/4  
26: *ff*

*1.Kl[B]*  
3/4  
23: *ff*  
24: *p* (triple), *f* (mezzo) (mezzo) (mezzo)  
26: *f* (mezzo) (mezzo) (mezzo)

*2.Kl[B]*  
3/4  
23: *ff*  
24: *fp* (mezzo) (mezzo) (mezzo)  
25: *f* (mezzo) (mezzo) (mezzo)

*3.Kl[B]*  
3/4  
23: *ff*  
24: *fp* (mezzo) (mezzo) (mezzo)  
25: *f* (mezzo) (mezzo) (mezzo)

*1.2.3.Fg*  
3/4  
25: *f* (mezzo) (mezzo) (mezzo)  
26: *ff* (mezzo) (mezzo) (mezzo)

*1.Hr*  
3/4  
24: *ff* hervor (m.D.)  
26: *ff* hervor

*2.Hr*  
3/4  
23: *ff* o.D.  
24: *fp* (mezzo) (mezzo) (mezzo)  
26: *ff* gestopft (mezzo) (mezzo) (mezzo)  
27: *ff* m.D.

*3.4.Hr*  
3/4  
25: *p* 4. o.D.  
26: *ff* 3. o.D.  
27: *ff* a2 m.D.

*5.6.Hr*  
3/4  
25: *ff* a2 (mezzo) (mezzo) (mezzo)  
27: *ff* m.D.

*1.Trp*  
3/4  
24: *fff* hervor m.D.  
26: *ff* hervor

*2.Trp*  
3/4  
25: *ff* hervor

*3.Trp*  
3/4  
26: *ff*

*1.Pos*  
3/4  
24: *ff* hervor (m.D.)

*2.3.4.Pos*  
3/4  
26: *ff* 2.3. (mezzo) (mezzo) (mezzo)  
27: *ff* a3 (mezzo) (mezzo) (mezzo)

*I.Gg*  
3/4  
23: *f* (mezzo) (mezzo) (mezzo)  
24: *f* (mezzo) (mezzo) (mezzo) zus. (mezzo) (mezzo) (mezzo)

*II.Gg*  
3/4  
23: *f* (mezzo) (mezzo) (mezzo)

*Br*  
3/4  
27: *fff* 3fach get.

*Vcl*  
3/4  
23: *ff* (mezzo) (mezzo) (mezzo)  
24: *fp* (mezzo) (mezzo) (mezzo)

*Kbs*  
3/4  
23: *ff* (mezzo) (mezzo) (mezzo)  
24: *fp* (mezzo) (mezzo) (mezzo)  
25: *mf* (mezzo) (mezzo) (mezzo)

3 4

This page of a musical score covers measures 28 to 31. The instruments listed on the left are: kIFI, 1.2. Fl, 3. Fl, 1.2. Ob, 3. Ob, EH, kKI [D], 1.2. Kl [B], 3. Kl [B], BsKl [B], 1.2. Fg, 3. Fg, Kfg, 1.2. Hr, 3.4. Hr, 5.6. Hr, 1. Trp, 2. Trp, 1. Pos, 2.3.4. Pos, I. Gg, II. Gg, Br, Vcl, and Kbs. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, often marked with *ff* (fortissimo) or *fp* (fortissimo piano). Dynamic markings such as *ff*, *fp*, *f*, and *fff* are used throughout. Performance instructions include *a2* (second octave), *hervor* (emphatically), and *p* (piano). Measure numbers 28, 29, 30, and 31 are clearly indicated at the top of their respective staves.





7

**ruhiger** **heftig** **ruhiger**

43 44 45 46 47 48 49

1. Ob

1. 2. Kl [B]

3. Kl [B]

BsKl [B]

1. 2. 3. Fg

1. 2. Hr

3. 4. Hr

5. Hr

6. Hr

1. Trp

2. Trp

Ta

*pp*

*p*

*f*

*a3*

*p espr.*

4/4 3/4

**ruhiger** **heftig** **ruhiger**

43 44 45 46 47 48 49

I. Gg

II. Gg

Br

1. Vcl

2. Vcl

1. Kbs

*pp*

*p espr.*

*f*

*pizz.*

*f*

*p*

*p*

4/4 3/4

7 *pp*

heftig

ruhiger

50 51 52 53 54 55 56 57

1.Fl  
2.3.Fl  
1.2.3.Ob  
EH  
1.2.Kl[B]  
3.Kl[B]  
BsKl[B]  
1.Fg

1.Hr  
2.Hr  
3.Hr  
4.Hr  
5.Hr  
6.Hr  
1.2.Pos  
3.4.Pos

50 51 52 53 54 55 56 57

1.Gg  
II.Gg  
1.Br  
Br die übrigen  
1.Vcl  
2.Vcl  
Vcl die übrigen  
Kbs



9

ins Tempo

58 59 60 61

1.Fl

1.Kl[B]

3.Kl[B]

BsKl[B]

1.Fg

1.Hr

2.Hr

3.Hr

4.Hr

1.2.3.Trp

1.Pos

ins Tempo

58 59 60 61

I.Gg

II.Gg

I.Br

Br die übrigen

9

accel.

62 63 64 65 66

klFl

1.2.3.Fl

1.2.Ob

3.Ob

EH

klKl [D]

1.2.Kl[B]

3.Kl[B]

BsKl[B]

1.2.Fg

3.Fg

Kfr

1.Hr

2.Hr

3.Hr

4.Hr

5.6.Hr

1.2.3.Trp

1.2.Pos

3.4.Pos

Tu

grTr

Beck

Tum

tremolo auf einem Beckenteller mit einem Violoncellbogen

*pp cresc.*

3 4 3 4

*ff* *fff* *fff* *fff* *fff*

gestopft *pp* gestopft *pp* gestopft *pp* gestopft *pp*

62 63 64 65 66

1.Gg

II.Gg

Br

Vcl

Kbs

accel.

*cresc.* *f* *fff* *fff* *fff*

4 fach get. m. D. am Steg trem.

*ff* *p* *pp*

# V Das obligate Rezitativ

Bewegte Achtel

1 2 3 4 5 6

*Kleine Flöte*

*1. 2. 3. Flöte  
(3. auch 2. kleine Flöte)*

*1. 2. Oboe*

*3. Oboe*

*Englisch Horn*

*Kleine Klarinette [in D]*

*1. Klarinette [in A]  
(auch in B)*

*2. 3. Klarinette [in A]  
(auch in B)*

*Baßklarinette [in B]*

*1. Fagott*

*2. 3. Fagott*

*Kontrafagott*

*1. 2. Horn [in F]*

*3. 4. Horn [in F]*

*1. 2. 3. Trompete [in B]*

*1. 2. 3. 4. Posaune*

*Baßtuba*

*Celesta*

*Harfe*

2. *legato*

*pp*

*1. m. D.*

*legato*

*p*

*sfz*

Bewegte Achtel

1 2 3 4 5 6

*I. Geige*

*II. Geige*

*Bratsche*

*Violoncello*

*Kontrabaß*

*p espr.*

*p pizz.*

*ppp*

*p zart, dünn*

*p*

*Mittelstimme arco*

*Baßstimme*

*p zart*

*p*

*pizz.*

*fp*

Hauptstimmen bezeichnet durch Γ.

1

7 8 9 10 11 12 13

1. Fl *p*

2. Ob *p*

EH *p* *pp*

1. Kl [A] *p*

2. Kl [A] *p*

3. Kl [A] *p* nimmt Kl. [in B]

BsKl [B] *p*

1. Fg *p* *pp* *p*

2. Fg *p*

2. Hr *p*

7 8 9 10 11 12 13

I. Gg

II. Gg

Br *p* *p* o.D.

Vcl *p* *sehr zart und hell* *p dünn*

Kbs *p* *(G)* *p*

1

14 15 16 17 18 19 20

1. Fl *ppp*

1.2. Ob *p* *f*

3. Ob *f*

EH

1. Kl [A/B] nimmt Kl. [in B] *p* *f*

2. Kl [A/B] nimmt Kl. [in B] *f*

3. Kl [B] *f*

BsKl [B] *f*

1.2. Fg *ppp sehr zart* *a2* *mf*

3. Fg *mf*

Kfg *mf*

1. Hr *m.D.* *mf* *f* *o.D.* *pp*

2. Hr *p* *f* *p*

4. Hr *p*

1. Trp *(m.D.) echotonartig* *ppp* *m.D. echotonartig* *p* *f* *p*

1.2. Pos *ppp*

3. Pos *p* *p*

1. Gg *arco* *pp* *p*

II. Gg *pleicht, dünn* *espr.* *(G)*

Br *pleicht, dünn* *espr.* *(G)*

Vcl *p* *p* *Nebenstimme* *Nebenstimme*

Kbs *ppp sehr zart* *get.* *p* *f*

2

1.2. Ob

3. Ob

EH

1.2.3. Kl [B]

BsKl [B]

1. Fg

2. Fg

3. Fg

1. Hr

2. Hr

4. Hr

1. Trp

2. Trp

1.2. Pos

3.4. Pos

I. Gg

II. Gg

Br

Vcl

Kbs

This musical score page contains the notation for measures 21 through 28. The instruments are arranged in the following order from top to bottom: 1.2. Ob, 3. Ob, EH, 1.2.3. Kl [B], BsKl [B], 1. Fg, 2. Fg, 3. Fg, 1. Hr, 2. Hr, 4. Hr, 1. Trp, 2. Trp, 1.2. Pos, 3.4. Pos, I. Gg, II. Gg, Br, Vcl, and Kbs. The score includes various musical notations such as dynamics (p, f, m.D., espr.), articulation (accents, slurs), and performance instructions (a2, a3, zus.). The key signature is one sharp (F#), and the time signature is 4/4. The page concludes with a *dim.* marking at the end of measure 28.

3

29 30 31 32 33 34 35 36

1.2. Fl *p* *a2*

EH *p* *f* *sf*

2. Kl [B] *p*

BsKl [B] *p*

1. Fg *p*

2. Hr *m.D.* *pp* *sf*

1. Trp *p*

4. Pos *m.D.* *mf* *sf*

Ta *p*

29 30 31 32 33 34 35 36

Br *pp*

Vcl *f molto espr.* *pp* *f* *p*

Kbs *f* *sf*

3

37 38 39 40 41 a2 42 43 44

1.2. Fl *ppp*

1. Ob *pp*

3. Ob *ppp*

EH *p*

kIKl [D] *ppp sehr zart* *pppp*

1. Kl [B] *pppp*

3. Kl [B] *p*

BsKl [B] *p<* *p*

1. Fg *pp*

2.3. Fg *a2* *pp*

2. Hr *pp>* *pp*

1. Trp

1.2. Pos *a2 (m.D.)* *p*

3.4. Pos *4.* *pp* *pp* *a2 o.D. legato*

37 38 39 40 41 42 43 m.D. 44

1. Gg *ppp*

II. Gg *pizz.* *ppp so schwach wie möglich*

Br *p*

Vcl *p* *am Steg*

Kbs *pp* *p* *pp*

4





52 53 54 55 56 57 58

1. Ob

2. Ob

EH

Kl Kl [D]

1.2. Kl [B]

3. Kl [B]

Bs Kl [B]

1.2. Fg

3. Fg

Kfg

1. Hr

2. Hr

3. Hr

4. Hr

2. Trp

3. Trp

4. Pos

legato

m.D.

52 53 54 55 56 57 58

1. Gg

II. Gg

Br

Vcl

p ruhig

p

o.D.

sehr ruhig steigern; ohne Beschleunigung

6

1.2.3. Fl  
1. Ob  
2. Ob  
3. Ob  
EH  
kl Kl [D]  
1.2. Kl [B]  
3. Kl [B]  
Bs Kl [B]  
1.2. Fg  
3. Fg  
Kfg  
1. Hr  
2. Hr  
3. Hr  
4. Hr  
1. Trp  
3. Trp  
1.2. Pos  
4. Pos  
Ta  
Cel  
Hrf

sehr ruhig steigern; ohne Beschleunigung

6

I. Gg  
II. Gg  
Br  
Vcl  
Kbs

67 a3 68 b 69 70 3. nimmt 2. kl. Fl. 71 72 73

1.2.3. Fl  
1. Ob  
EH  
1. Kl [B]  
BsKl [B]  
1.2.3. Fg  
1. Hr  
2. Hr  
4. Hr  
1. Trp  
3. Trp  
1. Pos  
4. Pos  
Cel  
Hrf  
I. Gg  
II. Gg  
Br  
Vcl  
2. Kbs  
Kbs die übrigen

espr.  
mf  
p  
mf  
pp  
o.D.  
pp  
o.D.  
pp  
(m.D.)  
pp  
m.D.  
p  
mf  
mf  
pp  
pp  
pp  
arco  
mf  
pizz.  
pp  
pp  
pp

7

74 75 76 77 78 79 80 81

BsKl [B] *p espr.* *pp subito* *pp*

I.2.3. Fg

Kfg

3. Pos

Ta

I. Gg

Br (C) *pp* *mf* *pp subito* *pp subito*

Vcl *p* *pp subito*

Kbs *p* *pp subito*

74 75 76 77 78 (D) 79 80 81

*pp* *pp subito*

7

8

82 83 84 85 86 87 88 89

I.2. Fl

I. Kl [B] *pp* *breit im Ton*

3. Kl [B] *p* *nimmt Kl. [in A]* *p*

BsKl [B] *pp* *poco* *ppp*

I.2.3. Fg *a3* *pp subito* *p* *zart* *p* *aber breit im Ton* *p*

Kfg *pp* *poco* *p*

2. Hr

4. Hr

3. Pos

Ta *pp* *poco* *p* *espr.*

Hrf *pp* *poco* *Solo! deutlich* *mp* *p* *pp*

I. Gg *nicht gebunden* *p* *ppp subito* *zus. arco*

II. Gg *p dolce*

Br *pp* *poco* *p*

Vcl *pp* *poco* *p*

Kbs *pp* *poco* *p* *pp* *p espr.*

82 83 (G) 84 85 86 87 88 89

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

8

8

9

90 91 92 93 94 95 96 97

1.2. Fl *p* *pp*

1.2. Ob *p* *pp* *mf* *1.* *2.* *a2*

EH *p zart* *pp* *espr. dolce*

kl Kl [D] *p* *pp* *mf*

1.2. Kl [B] *p*

3. Kl [A] *p*

Bs Kl [B] *p* *pp* *3*

3. Fg *p espr.* *p* *3*

1. Hr *p dolce* *o.D.* *p*

2. Hr

2. Trp *(m. D.)* *pp* *espr.* *pp* *p* *p*

1. Pos *pp* *o.D.*

3. Pos *pp*

90 91 92 93 94 95 96 97

I. Gg *p zart*

II. Gg

Br *p* *espr.*

Vcl *p* *p* *p* *p*

Kbs *p* *espr. dolce*

9

98 99 100 101 102 103 104

1.2. klFl

1.2. Fl *a2*

1.2. Ob

3. Ob

EH *p leicht*

klkl [D]

2. Kl [B] *p leicht*

3. Kl [A]

BsKl [B]

1.2. Fg *a2*

3. Fg

Kfg

1. Hr *legato*

2. Hr

3. Hr

4. Hr

1. Trp

2. Trp

3. Trp

1. Pos

2. Pos

3. Pos

Hrf

98 99 100 101 102 103 104

I. Gg

II. Gg

Br *p zart*

Vcl

Kbs

10

11

1.2. KlFl  
 1.2. Fl  
 1.2. Ob  
 3. Ob  
 EH  
 Kl Kl [D]  
 1.2. Kl [B]  
 3. Kl [A]  
 Bs Kl [B]  
 1.2. Fg  
 3. Fg  
 Kfg  
 1. Hr  
 2. Hr  
 3. Hr  
 4. Hr  
 1. Trp  
 2. Trp  
 3. Trp  
 1. Pos  
 2. Pos  
 3. Pos  
 4. Pos  
 Ta  
 Hrf

Measures 105-111 are marked with *ff* and *fff*. Measure 105 includes an *a2* marking. Measure 107 includes a *f* marking. Measure 109 includes a *f* marking. Measure 110 includes a *fff* marking. Measure 111 includes a *fff* marking. The woodwind section (KlFl, Fl, Ob, EH, Kl Kl [D], Kl [B], Kl [A], Bs Kl [B], Fg, Kfg) and brass section (Hr, Trp, Pos, Ta) are shown with their respective parts. The horn parts (1. Hr to 4. Hr) include the instruction "Schalltrichter hoch" starting at measure 109. The trumpet parts (1. Trp to 3. Trp) include a *(m.D.)* marking in measure 107 and a *f* marking in measure 107. The trombone parts (1. Pos to 4. Pos) include a *fff* marking in measure 107. The tuba part (Ta) includes a *fff* marking in measure 107. The harp part (Hrf) includes a *fff* marking in measure 107.

1. Gg  
 II. Gg  
 Br  
 Vcl  
 Kbs

Measures 105-111 are marked with *fff* and *fff*. Measure 105 includes an *a2* marking. Measure 107 includes a *fff* marking. Measure 109 includes a *fff* marking. Measure 110 includes a *fff* marking. Measure 111 includes a *fff* marking. The string section (I. Gg, II. Gg, Br, Vcl, Kbs) is shown with their respective parts. The violin parts (I. Gg, II. Gg) include a *fff* marking. The viola part (Br) includes a *fff* marking and the instruction "arco" in measure 107. The cello part (Vcl) includes a *fff* marking and the instruction "3 fach get." in measure 110. The double bass part (Kbs) includes a *fff* marking and the instruction "get." in measure 110.

11



12 13

1.2. KlFl *fff*

1.2. Fl *fff*

1.2. Ob *fff*

3. Ob *fff*

EH *fff*

Kl Kl [D] *fff*

1.2. Kl [B] *fff*

3. Kl [A] *fff*

Bs Kl [B] *fff*

1.2. Fg *fff*

3. Fg *fff*

Kfg *fff*

1. Hr *fff*

2. Hr *fff*

3. Hr *fff*

4. Hr *fff*

1.2. Trp *fff*

3. Trp *fff*

1. Pos *fff*

2. Pos *fff*

3.4. Pos *fff*

Ta *fff*

Hrf *fff*

I. Gg *fff*

II. Gg *fff*

Br *fff*

Vcl *fff*

Kbs *fff*

12 13

119 120 121 122 123 124 125 126

1.2. KlFl

1.2. Fl

1.2. Ob

EH

Kl Kl [D]

2. Kl [B]

3. Kl [A]

Bs Kl [B]

1.2. Fg

3. Fg

Kfg

1. Hr

2. Hr

3. Hr

1. Pos

3. 4. Pos

Ta

Cel

Hrf

119 120 121 122 123 124 125 126

I. Gg

II. Gg

Br

Vcl

Kbs

Detailed description of the musical score: The score is for measures 119 to 126. The woodwind section includes two flutes (KlFl, Fl), two oboes (Ob, EH), three clarinets (Kl [D], Kl [B], Kl [A]), and bassoon (Bs Kl [B]). The string section includes first and second violins (I. Gg, II. Gg), brass (trumpets Hr, trombones Pos, tuba Ta, cello Cel, horn Hrf), and piano (Vcl, Kbs). Dynamics are marked with *p*, *pp*, *mp*, and *m.D.* (marcato). The score shows various melodic lines and accompaniment patterns across the instruments.

127 128 129 130 131 132 133 134 135 136

1.2. Fl *pp*

1. Ob *pp*

EH *pp*

1.2. Kl [B] 1. *pp*

Bs Kl [B] *pp*

1.2. Fg 2. *pp*

Kfg *pp*

1. Hr *p*

2. Hr

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

1. Pos *ppp*

3.4. Pos m.D. *pp*

Ta m.D. *pp*

127 128 129 130 131 132 133 134 135 136

1. I. Gg

1. II. Gg *pp* m.D.

1. Br *pp* m.D.

1. Vcl *pp*

Vcl die übrigen *p*

*ppp* m.D.