

Raimund Schwedeler

# Konzert in h-Moll

für Klavier und großes Orchester

op. 31

Partitur

Konzert  
für  
Klavier und Orchester  
I.

Raimund Schwedeler op. 31

*Adagio*

1. Clarinette  
in B

2 Fagotte

Kontra-  
fagott

4 Hörner  
in F

3 Posaunen  
+  
Baßtuba

Klavier

Violinen

Viola

Violoncelli

Kontrabassi

Dynamic markings: *f*, *ff*, *p*, *div.*

Tempo: *Adagio*

5 *accelerando*  
1. 2.

2 Fg. *mf*

*accelerando* *cresc.*

I  
VI.  
II  
Vle.  
Vlc.  
Kb.

8 *più f*

10 *dim.* *cresc.*

12

15

18 *Allegro sostenuto*

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
Kfg.

4 Hr. in F  
3 Tr in F  
3 Ps.  
Tb.

*Allegro sostenuto*

Kl.

*Allegro sostenuto*

I VI.  
II VI.  
Vle.  
Vc.  
KbB



4 Hr. *f dim.*

in F

3 Tr. in F

3 Ps. Tub.

Kl. *mp*

I VI. *pizz. f dim.* arco

II *pizz. f dim.* arco

Vle. *pizz. f dim.* arco

Vlc. *pizz. f dim.* arco

Cbß *pizz. f dim.* arco

*f dim.*

28

2 Fl. *mf*

2 Ob. *mf*

Fg.

Kl.

I VI. arco *mf*

II arco *mf*

Vle. arco *mf*

Vlc. arco *mf*

Kb. arco *mf*

31

2 Fl.

2 Ob.

2 Fg.

*mf*

Musical score for measures 31-33. The Flute (2 Fl.), Oboe (2 Ob.), and Bassoon (2 Fg.) parts are shown. The music consists of eighth-note patterns with slurs and accents. The dynamic marking is *mf*.

Kl.

*mp*

Musical score for measures 31-33, Clarinet (Kl.) part. The music features a melodic line with slurs and accents. The dynamic marking is *mp*.

I VI.

II

Vle.

Vlc.

Cbß.

Musical score for measures 31-33. The Violin (I VI.), Viola (II), Violoncello (Vlc.), and Contrabass (Cbß.) parts are shown. The music consists of eighth-note patterns with slurs and accents.

34

Kl.

I VI.

II

Vle. get.

Vc.

Cbß.

*p*

Musical score for measures 34-36. The Clarinet (Kl.), Violin (I VI.), Viola (II), Violoncello (Vle. get.), and Contrabass (Cbß.) parts are shown. The music features a melodic line with slurs and accents. The dynamic marking is *p*.

2 Cl. in B

2 Fg.

4. Hr.

Kl.

Vle.

Vlc.

*p*

*p*

*p*

á2 *cresc. poco a poco*

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

2. 4. Hr.

Kl.

I Vl.

II Vl.

Vle.

Vlc.

Cbß

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*cresc. poco a poco*

*p*

*p*

*p*



2 Fl. *f dim.*

2 Ob. *f dim.*

2 Cl. in B 1. *f dim.*

2 Fg. *f dim.*

4 Hr. in F 2. *f dim.*

2 Tr. in F 1.2. *f dim.*

Kl. *f dim.*

Vle. *f dim.*

Vlc. *f dim.*

CbB *f dim.*

Detailed description: This block contains the musical score for measures 15 through 44. It features staves for 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, 4 Horns in F, 2 Trumpets in F, Clarinet, Violin, Viola, and Cello/Double Bass. The score includes dynamic markings such as *f* and *dim.*, and articulation like accents. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The key signature changes from one sharp to one flat, and the time signature changes from 15/8 to 3/4.

45 *mf*

Kl. *mf*

Detailed description: This block contains the musical score for measures 45 through 54 for the Klavier (Piano). The score starts at measure 45 with a *mf* dynamic. It features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings like *mf* and *mf*. The key signature changes to one flat, and the time signature is 3/4. The score concludes with a double bar line and repeat dots.

48  
Kl.  
*Rec.*

Musical score for Klavier (48-50). The score is in 3/4 time and features a complex, rhythmic melody in the right hand with many accidentals. The left hand provides a steady accompaniment with eighth notes. A 'Rec.' (ritardando) marking is present at the beginning.

51  
Kl.  
*cresc.*

Musical score for Klavier (51-52). The right hand continues with a melodic line, and the left hand has a more active accompaniment. A 'cresc.' (crescendo) marking is present. A first ending bracket labeled '8' spans the end of the system.

53  
2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
*mp* *mf*

Musical score for woodwinds (53-55). The Flute part has a melodic line starting at measure 53. The Oboe, Clarinet in B, and Bassoon parts have accompaniment. Dynamics range from *p* to *mf*. A first ending bracket labeled '1.' is present.

4 Hr.  
*p* *mf*

Musical score for Horns (53-55). The Horns play a sustained accompaniment. Dynamics range from *p* to *mf*. A first ending bracket labeled '1.' is present.

8  
Kl.  
*f*

Musical score for Klavier (53-55). The right hand has a very active, fast-moving melodic line with many accidentals. The left hand has a more active accompaniment with sixteenth notes. Dynamics range from *f* to *mf*. A first ending bracket labeled '8' is present.

Vc.  
Kb.  
*arco* *pizz.* *p* *mf*

Musical score for strings (53-55). The Violin part is marked *arco* and the Viola part is marked *pizz.* (pizzicato). The Cello and Double Bass parts have a simple accompaniment. Dynamics range from *p* to *mf*.

56

2 Fl. *f*

2 Ob. 1. *f*

2 Cl. in B *f* *f* *p*

2 Fg. 1. *mf* *f* 2. *f* *p*

4 Hr. in F 3. *f* 4. *f* *p*

Kl. 3 3 3 3

I. Vl. *mf*

II. Vl. *mf*

Vle. *mf*

Vc. *mf* *f* *mf*

Kb. *mf* *mf*

arco *mf*

1. Cl. in B

*dim.*

*mp*

*cresc.*

*p*

*p*

*p*

*p*

*p*

*non cresc.*

*non cresc.*

*non cresc.*

*non cresc.*

*non cresc.*

62

*(cresc.)*

*mp*

65

*accel.*

68

*f*

*zurückleiten in...*

The musical score on page 12, measures 71-73, is a complex orchestral arrangement. It begins with a *Tempo 1* marking. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets in B, Bassoons, Contrabassoon), strings (Violins I and II, Viola, Violoncello, Double Bass), and Keyboard (Klavier). The score is characterized by intricate rhythmic patterns, particularly the use of triplets in the woodwinds and strings. Dynamic markings such as *f* (forte) and *á2* (second ending) are prominently featured. The woodwinds play sustained chords and moving lines, while the strings provide a rhythmic foundation with triplet patterns. The overall texture is dense and detailed.

75

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
Kfg.

mf

1.

2.

mf

mf

4 Hr. in F  
3 Tr in F  
3 Ps.  
Tb.

mf

mf

Kl.

f

f

f

I Vl.  
II Vl.  
Vle.  
Vc.  
KbB

mf

mf

mf

mf

mf



86

2 Fl.  
2 Ob.  
2 Cl.  
in B  
2 Fg.  
Kfg.  
4 Hr.  
in F  
3 Tr.  
in F  
3 Ps.  
Tb.  
KI.  
I Vl.  
II Vl.  
Vle.  
Vc.  
Kb.

*f*, *mf*, *mp*, *pizz.*, *arco*





94 Kl.

97 Kl.

100 2 Fl. 2 Ob. 2 Cl. in B Fg. Kfg.

4 Hr. F. 3 Ps. Bbt.

Kl.

I VI II Vle. Vc. Kb.



First system of musical notation, measures 1-3. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *sforzando* (*sfz*) and *f*. The bass line shows a rhythmic pattern of eighth notes.

Second system of musical notation, measures 4-6. It continues the grand staff notation. Dynamics include *f* and *ff*. A *diviso* marking is present in the upper right of the system, indicating a change in texture or articulation.

Kl.

Third system of musical notation, measures 7-9. It includes a keyboard (Kl.) part with two staves. A *diviso* marking is present at the beginning of the system. The music is mostly rests in this system.

Fourth system of musical notation, measures 10-12. It features a grand staff with two treble clefs and two bass clefs. Dynamics include *sforzando* (*sfz*) and *f*. The music continues with complex rhythmic patterns and articulation.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. in F

3 Tr. in F

3 Ps.

Tb.

I

VI

II

Vle

Vlc.

Kbß

*mf*

*f*

*8va*

*div.*

*zus.*

*f*

*8va*

*f*

*div.*

*zus.*

112 *â2*

2 Fl. *mf hervor*

2 Ob. *mf*

2 Cl. in B *mf hervor*

2 Fg. *mp*

Kfg. *mf*

4 Hr. in F *mf*

3 Tr. in F

3 Ps. Tb.

I Vl. *mf*

II Vl. *p*

Vle *mp* *div.* *mf*

Vlc. *mf*

Kbß *mp* *mf*

115

2 Fl. *f marc.*

2 Ob.

2 Cl. in B *f marc.*

2 Fg. 1. *f marc.* 2.

Kfg. *f marc.*

4 Hr. in F *f*

Kl.

I *mf* *f marc.*

VI.

II *mf* *f marc.*

Vle. *mf* *f marc.* *div.*

Vc. *f marc.*

Kbß. *f marc.*

118 Kl. *Red. \**

120 Kl. *Red. \**

122 Kl. *più f molto*

124 2 Fg. *sostenuto mp*

Kfg. *mp*

1.Tr. in F *sostenuto mf marc.*

Kl. *dim. mf*

Vc. *div. mp*

Kb. *sostenuto mp*



127

2 Fg. *mf* *p*

Kfg. *p*

2 Tr. in F

3 Ps. *mf*

Bßtb. *mf*

Kl. *mf*

I VI. *mf*

II *mf*

Vle. *mf*

Vlc. *mf*

Kbß. *mf*

130

1. Fl. *mp*

Kl. *mp* *p*

I VI. *p*

II *p*

Vle. *p*

Vlc. *p*

Kbß. *p*

133

1.Fl. *mp*

Kl. *mf*

I

VI

II

Vle.

Vlc.

Kbß.

136

4 Hr. in F

2.4. - 2. *p cresc.*

4.

Kl. *cresc.*

139

4 Hr. in F

1.

2. *f*

Kl. *f*

Vlc. *f*

Kbß. *f*

141 *etwas breit* *a tempo* *etwas breit*

3 Tr. in F

3 Ps.

Bß. tba.

Kl.

144 *a tempo* *etwas breit* *a tempo*

3 Tr. in F

3 Ps.

Tb.

Kl.

147 *breit* *rit.* *Tempo I*

2 Fl. *breit* *rit.* *Tempo I*

2 Ob. *breit* *rit.* *Tempo I*

2 Cl. in B *breit* *rit.* *Tempo I*

2 Fg. *breit* *rit.* *Tempo I*

Kfg. *breit* *rit.* *Tempo I*

4 Hr. *breit* *mf* *rit.* *f* *Tempo I*

in F *breit* *mf* *rit.* *f* *Tempo I*

3 Tr. *breit* *rit.* *f* *Tempo I*

in F *breit* *rit.* *f* *Tempo I*

3 Ps. *breit* *mf* *rit.* *f* *Tempo I*

Tub. *breit* *mf* *rit.* *f* *Tempo I*

Kl. *breit* *rit.* *Tempo I* *mf*

I *breit* *rit.* *Tempo I* *mf*

VI. *breit* *rit.* *Tempo I* *mf*

II *breit* *rit.* *Tempo I* *mf*

Vle. *breit* *rit.* *Tempo I* *mf*

Vlc. *breit* *rit.* *Tempo I* *mf*

Kb. *breit* *rit.* *Tempo I* *mf*

149

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
Kfg.  
4 Hr. in F  
1.2. Tr. in F  
Tb.  
Kl.  
I. Vl.  
II. Vl.  
Vle.  
Vc.  
Kb.

*mf* *cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

Detailed description of the musical score: This page contains measures 149, 150, and 151 of an orchestral score. The instrumentation includes two flutes, two oboes, two clarinets in B-flat, two bassoons, a contrabassoon, four horns in F, two trumpets in F, three trombones, a keyboard (Kl.), and a string section consisting of first and second violins, viola, violin, and double bass. The score is written in a common time signature. In measure 149, the woodwinds and strings play sustained notes, with dynamics ranging from mezzo-forte (mf) to forte (f). The bassoon and contrabassoon parts feature a melodic line that begins in measure 150 and continues through measure 151. The keyboard part consists of a complex, rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The string section provides a harmonic foundation with sustained notes and some rhythmic movement. The overall dynamic structure is a gradual increase from mf in measure 149 to f in measure 151, marked by 'cresc.' (crescendo) and 'f' (forte) markings.

152

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
Kfg.

4 Hr. in F  
3 Tr. in F  
3 Ps.  
Tb.

Kl.

I Vl.  
II Vl.  
Vle.  
Vc.  
Kb.

155

2. 4.  
Hr.  
in F

2. *allegro*

*mp*

3 Ps.

3. *allegro*

*p*

Kl.

*mp*

Vlc.

*mp*

157

Fl.

*mp* stacc.

stacc.

Ob.

*mp* stacc.

stacc.

Cl.  
in B

*mp* stacc.

stacc.

Fg.

Kl.

I

*mp*

VI

*mp*

II

Vle

*mp*

Vlc.

*mp*

Kb.

*mp*

160

Fl. *mf* *p*

Ob. *mf*

CLB *mf* *p*

Fg. *p*

I *mf* *pizz.*

VI. *mf* *pizz.*

Vle. *mf* *pizz.*

Vlc. *mf* *pizz.* *p*

Kb. *mf* *pizz.* *p*

2. Klarinette nimmt Baßklarinette

2 Cl. in B

Fg.

2 Hr. in F *p*

Kl. *p*

I *arco* *p*

VI. *arco* *p*

Vle. *arco* *p*

Vc. *arco* *p*

Vlc. *p*



166

Kl. *mp*

I  
VI  
II

Vle. *p*

Vlc.

169

CL in B *vorbereiten* ..... *tranquillo*

Bkl. in B *vorbereiten* ..... *tranquillo*

*p*

Kl. *dim.* *ppp*

I *div.* *pp*

VI *pp*

II *pp*

Vle. *pp*

Vlc. *pp*

Kbs. *pp*

*tranquillo*

172

1. Fl. *mp* *8va*

Bkl. in B

Kl. *ppp*

I Vl. *p*

II Vl. *p*

Vle. *p*

Vcl. *p* 1. Solo *mp*

174

1. Fl. *pp*

1. Ob. *pp*

Kl. *pp* 8 8 10

I Vl. *p*

II Vl. *p*

Vle. *p*

Vc. *p*

Kb. *p*

175

1. Fl.

1. Ob.

*mp*

Kl.

I. Vl.

II. Vl.

Vcl.

Kb.

Detailed description: This page of a musical score covers measures 175 to 182. The key signature has one flat (B-flat) and the time signature is 15/8. The instruments are: 1. Flute (1. Fl.), 1. Oboe (1. Ob.), Clarinet (Kl.), Violin I (I. Vl.), Violin II (II. Vl.), Violoncello (Vcl.), and Kontrabaß (Kb.). The flute and oboe parts feature long, sweeping melodic lines. The clarinet part is highly rhythmic, starting with a dynamic marking of *mp* and containing several triplet and octave markings (8, 6, 3, 3, 3). The string parts (Violins I and II, Cello, and Bass) provide a steady accompaniment with long notes and some rhythmic patterns. The score concludes with a double bar line and repeat dots at measure 182.

176

2 Fl. *p*

2 Ob.

2 Cl. in B *p*

2 Fg. *p*

Kfg. *p*

4 Hr. in F *p*

3 Tr. in C *p*

3 Ps. *p*

Tb. *p*

Kl. *f* *mf* *dim.* *mp* *cresc.*

I Vl. *mf* *dim.*

II Vl. *mf* *dim.*

Vle. *mf* *dim.*

Vc. *dim.*

Kb. *dim.*

178

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kl.

I. Vl.

II. Vl.

Vle.

Vc.

Kb.

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

*con espr.*

*p* *dim.*

*p* *dim.*

*p* *arco* *dim.* *pizz.*

*p* *pizz.*

*p* *p*

*p* *p*

Detailed description: This page of a musical score covers measures 178, 179, and 180. The score is for a symphony orchestra and piano. The woodwind section (2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons) has a melodic line starting in measure 178 with a dynamic of *mp* and *p*. The strings (Violins I and II, Viola, Violoncello, and Kontrabaß) play a rhythmic accompaniment, with dynamics ranging from *p* to *dim.* and *pizz.*. The piano part (Kl.) features a complex, rhythmic accompaniment with a dynamic of *mp* and *p*. The tempo is 12/8. The key signature has two flats (B-flat major or D-flat minor). The score includes various musical notations such as slurs, accents, and dynamic markings.

*poco largamento*

181

Kl.

183

2 Cl in B

2 Fg.

Kfg.

*sehr breit*

*al2*

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

4 Hr. in F

3 Ps.

B&tb.

*sehr breit*

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

Kl.

*sehr breit*

*rit.* *p*

*8ba.....*

I

VI.

II

Vle.

Vc.

Kb.

*sehr breit*

*pizz.* *p*

*pizz.* *p*

Larghetto

2.allein

2 Fl. *f dim.* *mf*

2 Ob. *f dim.* *mp* *p* 1. Solo *mf*

2 Cl. in B *f dim.* *mf*

2 Fg. *f dim.* *mf* *p.* *mp*

Kfg.

4 Hr. F *f dim.*

3 Tr. in F *f dim.* *p*

1.2. Ps. *f dim.* *p*

3. Tb. *f dim.* *p*

Tb.

Pk. *f dim.* *p*

I Vl. *f non dim.* *mf*

II Vl. *get.* *f non dim.* *mf* *zus.*

Vle. *f non dim.* *mf*

Vc. *get.* *f non dim.* *mf* *zus.*

Kb. *f non dim.* *mf*

7

2 Fl. *mf* *f* *8va* *a2*

2 Ob. *p* *mf* *f*

2 Cl. in B *p* *f*

2 Fg. *p* *mp* *f* *a2*

Kfg. *p*

4 Hr. *f*

F

1. 3 Tr. in F *f* 1.

2. 3.

1. 2. Ps. *cresc.* *f*

3. Tb. *p* *Tb.* *p* *f*

Pk. *pp cresc.* *f*

I Vl. *p* *mf* *f* *8va*

II Vl. *mf* *f* *get.*

Vle. *p* *f*

Vc. *p* *f*

Kb. *p* *f*



15

2 Fl. *p*

2 Ob. *p*

2 Cl. in B *f* *p* 2.Cl. nimmt Baßclarinette in B *morendo*

2 Fg. *p*

Kfg.

4 Hr. F *p*

Tr in F 1. *molto dim.* *p*

3 Ps. 1. 2. *molto dim.* *p*

3. *molto dim.*

Tb. *p*

Pk. *molto dim.* *p* *schlicht*

Kl. *p*

I VI. *p*

II *p*

Vle. *zus.* *p*

Vc. *p*

Kb. *p*

20 *con espr.*

2 Fg. 1. *mp* *mf*

Kfg. *mf* *p* Kontrafagott nimmt 3. Fagott

I VI. II *mf* *pp*

Vle. *con espr.* *mf* *p* *mf* *pp*

Vc. get. *mf* *p* *mf* *p* *mf* *pp*

Kb. *p* *mf* *p*

25

Kl. *p*

31

Baßcl. in B *p*

1. *p*

2. Fg. *p*

3.

Kl.

35

1. Cl. in B

B♭cl. in B

1.

Fg. 2.

3.

I

VI

II

Vle

Vc.

Kb.

39

Kl.

Vc.

Kb.

43

1.Cl. in B

Kl.

I

VI

II

Vlc.

Vc.

Kb.

*quasi f*

*dim.*

*p*

47

1.Cl. in B

Kl.

*mf*

*stacc.*

50

1.Cl. in B

Kl.

*klangvoll*

*mit vorsichtigem Pedalgebrauch!*

53

1. Cl. in B

*mf*

Kl.

*mf*

56

1. Fl.

1. Cl. in B

*p*

*p*

*p*

Kl.

*mp*

60

1. Fl.

1. Cl. in B

*mp*

*p*

Kl.

*con espr.*

*p*

*mp*

65

1. Fl.

1. Cl. in B

*mf*

*mp*

Kl.

*mf con espr.*

*dim.*

*p*

70

1. Cl. in B

*mp*

*morendo*

1. Cl. in B

Kl.

75

*poco a poco cresc.*

*1.H.*

Kl.

80

*allargando e cresc.*

Kl.

85

2 Fl. *f* *dim.* *p*

2 Ob. *f* *dim.* *p*

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

3 Fg. *f* *dim.* *p*

4 Hr. *f* *dim.* *p*

F *f* *dim.* *p*

3 Tr. *f* *dim.* *p*

F *f* *dim.* *p*

1.2 Ps. *f* *dim.* *p*

3. + Tb. *f* *dim.* *p*

PK. *f* *dim.* *p*

Kl. *ff* *poco dim.*

The score consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon) and brass section (Horn, Trumpet, Trombone, Percussion) all play sustained notes that decrease in volume from *f* to *p* over the two measures. The keyboard part features a complex rhythmic pattern of triplets and sixteenth notes, starting at *ff* and ending at *poco dim.*

87

Kl. *cresc.* *f* *più f* *dim.*

Musical score for Klavier (87-88). The right hand features a complex melodic line with multiple triplets and chromatic movement. The left hand provides a harmonic accompaniment with chords and some triplet figures. Dynamics include *cresc.*, *f*, *più f*, and *dim.*

89

Kl. *p legato*

I. Vl. *get.* *p* *zus.*

II. Vl. *get.* *p*

Vle. *get.* *p* *zus.*

Vc. *get.* *p* *zus.* *get.*

Kb. *p*

Musical score for strings and piano (89-91). The piano part continues with a melodic line marked *p legato*. The string parts (Violins I & II, Viola, Violoncello, Kontrabaß) are marked *get.* (glissando) and *p* (piano). The Viola and Violoncello parts include *zus.* (zusto) markings. The Kontrabaß part is marked *p*.

92

1. Ob. *p*

2. Fg. *p*

Kl. *3*

I. Vl. *mp*

II. Vl. *mp*

Vle. *mp*

Vc. *zus.* *mp*

Kb. *mp*

Musical score for woodwinds and strings (92-94). The 1st Oboe and 2nd Bassoon parts are marked *p*. The piano part features a complex melodic line with triplets. The string parts (Violins I & II, Viola, Violoncello, Kontrabaß) are marked *mp* (mezzo-piano). The Viola and Violoncello parts include *zus.* (zusto) markings.



96

Kl. *mf* *cresc.*

I *mf* *f* *8va*

VI *f* *get. b*

Vle. *f*

Vc. *f*

Kb. *f*

99

Kl. *f* *dim.*

I *dim.*

VI *dim.*

Vle. *get.* *dim.*

Vc. *get.* *dim.*

Kb. *dim.*

102

Kl. *p*

I. Vl. II

Vle. *mp*

Vc. *mp*

Kb.

107

2. Cl. in B 1. 2.

2. Fg.

Kl. *mf* *p*

I. Vl. II

Vle. *p* *mf*

Vc. *p* *mf*

Kb.

111

2 Cl. nimmt Baßclarinette

2 Cl. in B

2 Fg.

Kl.

I VI

II

Vle.

Vc.

Kb.

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*p* *cresc.*

*p* *cresc.*

115

1 Fg.

Kl.

I VI

II

Vle.

Vc.

Kb.

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

118

Baßcl. in B

3 Fg.

dim. rit. p  $\rightarrow$  pp p

1. 3.

Kl.

dim. rit. pp

I VI II Vle. Vc. Kb.

dim. rit. pp p dim. rit. pp

122

1.Ob.

3 Fg.

p

p

Kl.

p legato poco cresc.

Vle.

pp poco cresc.

126

2 Fl.

1. Ob.

2. Fg.

Kl.

I VI II

Vle.

Vc.

Kb.

*mf*

*mf*

*p*

*p*

get.

pizz.

arco

get.

pizz. *p*

*mp* *p*

*p*

129

2 Fl.

1. Ob.

2. Fg.

I VI II

Vle.

Vc.

*molto espr.*

*p*

*mf* *p*

*mf* *p*

*p*

arco

*p*

*mf* *p*

*p*

*mf* *p* *attaca*

## III. Rondo

*Allegretto*

Kl.

*p*

Kl.

4

Kl.

*cresc.*

7

Kl.

*f*

*mf*

12

Kl.

*mf*

17

Kl.

21

25

2 Ob. *mf*

2 Fg.

Kl.

30

Kl.

I

VI. I *mp*

VI. II *mf*

Vle. *con espr* *mp* *mf*

Vc. *mf*

Kb.

35

2 Fg. *mf*

4 Hr. in F *mf*

I *mf*

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vc. *f* *mf*

Kb. *p* *mf*

41

Kl. *mf*

I *pizz.* *mf*

II *pizz.* *mf*

Vle. *pizz.* *mf*

Vc. *pizz.* *mf*

47

Kl. *mf*

I *mf*

II *mf*

Vle. *mf*

Vc. *mf*

53

Kl. *mf*

I *arco* *mp*

II *arco* *mp*

Vle. *arco* *mp*

Vc. *arco* *mp*



58

2 Fg.

1. *mf*

2. *mf*

I Vl.

II Vl.

Vle.

Vc.

*mp*

65

Kl.

*mp*

*con Ped.*

*p*

70

Kl.

74

Kl.

*molto cresc.*

*Red. \* Red. \**

78 *maestoso*

2 Fl. *f*

2 Ob. *f*

2 Cl. in B *f*

2 Fg. *f*

Kfg. *f*

*maestoso*

4 Hr. in F *f*

3 Tr. in F *f*

3 Ps. *f*

Tb. *f*

*maestoso*

Kl. *f*

81

Kl.

83

Musical score for measures 83-85. It consists of three staves. The first two staves are treble clefs, and the third is a bass clef. The music is in a 3/4 time signature. The first two staves have a dynamic marking of *f* (forte) starting in measure 84. The third staff has a dynamic marking of *f* starting in measure 85.

Musical score for measures 86-88. It consists of six staves. The first two are treble clefs, and the last four are bass clefs. The music is in a 3/4 time signature. The first two staves have a dynamic marking of *f* (forte) starting in measure 86. The last four staves have a dynamic marking of *f* starting in measure 88. There are some performance markings like *8va* and *8va* with a dotted line.

Kl.

Musical score for measures 89-91. It consists of two staves, both treble clefs. The music is in a 3/4 time signature. The first staff has a dynamic marking of *f* (forte) starting in measure 90. There are performance markings like *8va* and *8va* with a dotted line.

Kl.

Musical score for measures 92-94. It consists of two staves, both bass clefs. The music is in a 3/4 time signature. The first staff has a dynamic marking of *f* (forte) starting in measure 92. There are performance markings like *8va* and *8va* with a dotted line.

88 1. 2

3 Tr. in F

3 Ps.

92 a2 b2. e b2.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. in F

3 Tr. in F

3 Ps.

Tb.

Pk.

Kl.

8va.....

95 *8va*

97 *Tempo I*

101

105

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

2 Hr. in F

2 Tr. in F

I

VI.

II

Vle.

*get.* *ZUS.*

109

2 Tr. in F

Kl. *ff* *dim.* *8va*

2 Fg. *mp*

Kfg.

Kl. *mp* *mf*

I Vl. *p*

II Vl. *p*

Vle. *p*

Vc. *p*

Kb. *p*

119

2 Ob. *pp* *p* *p*

2 Fg. *p* *mf* *mp* *p*

Kfg. *mf* hervor! *mp*

Kl. *dim.* *p*

I VI. *p* *mf* *p*

II *p* *mf* *p*

Vle. *p* *mf* *p*

Vc. *p* *mf* *mp*

126

2 Ob.

2 Fg. *p*

Kfg. *p*

Kl. Solo *mp* cantando

I VI. *mp*

II *mp*

Vle. *mp* *pp*

Vc. *p*

133

1 Fl. *mf con espr.*

1 Ob. *mf con espr.*

1 Cl. in B *mf con espr.*

1 Fg. *mf*

Kl. *cresc.*

I VI. *mf*

II *mf*

Vle. *mf*

Vc. *mf*

139

1 Fl. *con espr.*

1 Ob. *con espr.*

1 Cl. in B *con espr.*

1 Fg. *con espr.*

I VI. *cresc.*

II *cresc.*

Vle. *mf*

Vc. *cresc.* *mf*



145

Kl.

*f* *dim.*

*con Rsd.*

Kl.

*Klangvoll* *p* *pp* *pp* *p* *mp*

*con Rsd.* *Rsd.* \*

156

4 Hr. in F

wieder voran

1. Solo

Kl.

*wieder voran* *1. Solo* *mp* *p* *mp*

wieder voran

I

VI.

II

Vle.

Vc.

*wieder voran* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

160

1. Hr. in F

Kl.

I VI

II

Vle.

Vc.

Kb.

164

3 Tr in F

kl. Tr.

Kl.

I VI

II

Vle.

Vc.

Kb.

1. 1. 2. 3.

*mf* *f* *mf*

*ppp cresc.* *8va.....* *f*

168

2 Fl. *f*

2 Ob. *f*

2 Cl. in B *f*

2 Fg. *f*

Kfg.

4 Hr. in F *f*

3 Tr. in F

3 Ps. *f*

Tb.

kl. Tr. *molto cresc.* *f*

Bck.

Kl. *f*

173

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. in F

3 Tr in F

3 Ps.

Tb.

kl.Tr.

Bckn.

Kl.

180

4 Hr. in F

3 Tr in F

3 Ps.

Kl.

186

4 Hr. in F

3 Tr in F

3 Ps.

kl. Tr.

Beck.

Kl.

*più f*

*tr*

*pp cresc.*

*f dim.*

*morendo*

*pppp*

*ff*

*più f*

192

69a

1

*piu f*

3

5

7

*poco allarg.*

Star Nr. 134 8 Systeme ®

\* siehe Partitur : Seite 69 folgt Takt 192 (Orchester-Tutti)

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fg.  
Kfg.

4 Hr. in F  
3 Tr in F  
3 Ps.  
Tb.  
Pk.

Kl.

I VI.  
II VI.  
Vle.  
Vc.  
Kb.

2 Fl. *f cresc.* *f* *più f con espr.*

2 Ob. *f cresc.* *f* *più f con espr.*

2 Cl. in B *f cresc.* *f* *più f con espr.*

2 Fg. *f cresc.* *f* *più f con espr.*

Kfg. *f* *f* *più f* *più f* *più f*

4 Hr. in F *f cresc.* *più f con espr.*

3 Tr. in F *f cresc.* *più f con espr.*

3 Ps. *f cresc.* *f* *più f con espr.* *più f* *più f*

Tb. *f cresc.* *f* *più f* *più f* *più f*

Pk. *più f* *dim.*

I Vl. *f cresc.* *f* *più f con espr.*

II Vl. *f cresc.* *f* *più f con espr.*

Vle. *f cresc.* *f* *più f con espr.*

Vc. *f cresc.* *f* *più f con espr.*

Kb. *f cresc.* *f* *più f con espr.* *più f* *più f*



205

1.

2 Fl. *p*

2 Ob. *p*

2 Cl. in B *mp*

2 Fg. *p* *pp*

Kfg. *p*

4 Hr. in F *mp* *mf*

3 Tr. in F *mp dim.* *pp*

3 Ps.

Tb. 3. *mp dim.* *pp*

Kl. *mf*

I Vl. *mf* *(weich)*

II Vl. *mf*

Vle. *mf*

Vc. *mf*

Kb. *mf*

210  
Kl.

215  
Kl.

*mf con espr.*

220  
Kl.

wieder lebhaftes Zeitmass

224  
1. Fl. *mp*  
2. Cl. in B *p*  
3. Hr. in F *p*  
Kl. *mp*

230

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kl.

I Vl.

II

Vle.

Vc.

Kb.

3 Tr in F

Kl.

I Vl.

II

Vle.

Vc.

Kb.

*p*

*cresc.*

*mf*

*mf cresc.*

*mf*

*mf*

*get. mp*

*p*

1.

2. 3.

*f*

*f*

*f*

*f*

*f*

*f*

240 *etwas breit* *verbreitern*

2 Fl. *â2* *f*

2 Ob. *f*

2 Cl. in B *f* *con espr.*

2 Fg. *â2* *f* *con espr.*

Kfg. *f*

*etwas breit* *verbreitern*

4 Hr. in F *f*

3 Tr. in F 1. *mf* *f con espr.*

3 Ps. Tb.

Kl.

*etwas breit* *verbreitern*

I VI. *f*

II VI. *f*

Vle. *get.* *f*

Vc. *f*

Kb. *f*

*breit*    *molto rit.*    *etwas breit*

245

2 Fl. *f*

2 Ob. *f*

2 Cl. in B *f*

2 Fg. *f*

Kfg. *f*

*breit*    *molto rit.*    *etwas breit*

4 Hr. in F *f*

3 in F Tr. *f*

3 Ps. *f*

Tb. *f*

*breit*    *etwas breit*

Kl. *mf*

*breit*    *molto rit.*    *etwas breit*

I Vl. *get.*

II Vl. *get.*

Vle. *p*

Vc. *p*

Kb. *p*

zurückleiten in - - - - -

251

3 Tr. in F

3 Ps.

Kl.

8va.....

256

Tempo l

1. gr. Fl.

*mf* *p*

Tempo l

*mp* 8va.....

261

1. gr. Fl.

*p*

Kl.

266

Kl.

# Cadenza

Raimund Schwedeler  
op. 31

254

8-----

1

*p* *dim.* *pp dim.*

5

*pp* *p* *cresc.*

10

*f* *più f*

13

*cresc.* *ff* *p*

17

*p* *cresc. poco a poco*

20

*p*

23 *ff* *allarg.*

25 *dim.* *a tempo* *p* *cresc.* 26

27 *f* *dim.*

28 *mp*

30 31 *f* *f* *cresc.*

*allarg.* 254\* *dim.* zurückleiten in ..... *Tempo I*

\* siehe Partitur: Seite 76, Takt 254



271

Kl.

*p*

*p*

275

Kl.

*mp*

I  
VI.  
II  
Vle.  
Vc.

*p*

*p*

*p*

*p*

279

Kl.

*p*

I  
VI.  
II  
Vle.  
Vc.

*p*

284 *1. allein*

2 Fg. *p* *mf*

Kl. *mf*

I VI. II

Vle. *p*

Vc.

Kb. *p*

288

1. Fg.

Kl.

I VI. II

Vle. *mp* *p*

Vc. *mp* *p*

Kb. *mp* *mf* *p*

*8ba*.....

294

2 Fg.

Kfg.

4 Hr. in F

3. Pos. +Tb.

Tuba

Kl.

*cresc.*

299

2 Fg.

Kfg.

4 Hr. in F

3 Tr. in F

3 Ps.

Tb.

2 Fl.

2 Ob.

2 Cl.  
in B

2 Fg.

Kfg.

4 Hr.  
in F

1. 3.     ^     ^     f     f     f     ^

2. 4.     ^     ff     2. 4.     ^

3 Tr.

1.     f  
2.     f

3 Ps.

Tb.

Pk.  
f     8va.....     f

Kl.  
ff     ff     8va.....

I  
VI

II  
Vle.

Vc.

Kb.  
f     f     f     f

311

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. in F

3 Tr.

3 Ps.

Tb.

Pk.

Kl.

I Vl.

II Vl.

Vle.

Vc.

Kb.

*più f*

*più f*

1. 3.

2. 4.

3. *allegro*

*f*

1. 2.

3.  $\wedge$

*Tb.*

*più f*

*8va*

*8va*

*get.*

*più f*

*più f*

317

1.2.  
Tr.  
in F  
3.

The musical score is divided into three systems. The first system (measures 317-321) features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, and a trumpet part with similar rhythmic motifs. Dynamic markings include *ff* and *f*, and the tempo is marked *Presto*. The second system (measures 322-326) continues the piano accompaniment with a *cresc.* marking and includes the instruction *stark hervor!* for the trumpet. The third system (measures 327-331) shows the piano accompaniment with a dotted line indicating a continuation of the previous system's pattern, and the trumpet part with *ff* dynamics. The score concludes with a final *ff* marking.

323

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. in F

3 Tr.

Ps.

Tb.

Pk.

Kl.

I VI.

II VI.

Vle.

Vc.

Kb.

*f*

*stark hervor!*

1. 2. *f*

3. *stark hervor*

*ff mit größter Kraft!*

*f*

*f*

This musical score page, numbered 330, contains several systems of staves. The top system consists of two grand staves, each with a treble and bass clef. The first grand staff has a treble clef and a bass clef, with dynamic markings *fp*, *fp*, *cresc.*, and *ff*. The second grand staff has a bass clef and a bass clef, with dynamic markings *fp*, *fp*, *cresc.*, and *ff*. The middle system also consists of two grand staves, with the first grand staff having a bass clef and a bass clef, and the second grand staff having a bass clef and a bass clef. Dynamic markings *fp*, *fp*, *cresc.*, and *ff* are present. Below this is a single staff labeled "Pk." (Percussion) with a bass clef and a key signature of one sharp (F#), with dynamic markings *p cresc.* and *ff*. The bottom system features a grand staff with a treble clef and a bass clef, with a dynamic marking *f*. The right side of the page shows the end of the piece with a double bar line and repeat signs.