

Raimund Schwedeler

5. Symphonie

in c-Moll
für großes Orchester

op. 35

Partitur

Orchesterbesetzung

2 große Flöten

2 Oboen

2 Clarinetten

2 Fagotte

4 Hörner in F.

3 Trompeten in C.

3 Posaunen

1 Tuba

Pauken

Streicher

Symphonie Nr.5

Raimund Schwedeler
op.35

Allegro impetuoso

First system of the musical score, measures 1-4. The score is for a full orchestra and includes parts for Violin I (I), Violin II (II), Viola (Vla), Violoncello (Vc.), and Kontrabaß (Kb.). The tempo is marked 'Allegro impetuoso'. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. Dynamics include piano (*p*) and diminuendo (*dim.*). The bassoon part (Kb.) has a rest in measures 1-3 and enters in measure 4 with a piano (*p*) dynamic.

Second system of the musical score, measures 5-8. It begins with a first violin (I.Ob.) part in measure 5, marked piano (*p*). The rest of the system continues the orchestral parts from the first system. Dynamics include piano (*p*) and diminuendo (*dim.*). The bassoon part (Kb.) has a rest in measures 5-7 and enters in measure 8 with a piano (*p*) dynamic.

2 Fg.

3 Ps.

I Vl.

II Vl.

Vla.

Vo.

Kb.

9

p *p* *mp*

molto

molto p *mp*

p *cresc.* *mp*

cresc. *mp* *dim.*

p *cresc.* *mp* *dim.*

p *cresc.* *mp* *dim.*

p *cresc.* *mp* *dim.*

p *cresc.* *p* *dim.* *mp*

13

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

1. *p* *cresc.*

2. *p* *cresc.*

cresc.

cresc.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

I

VI.

II

Vla

Vc.

Kb.

p *cresc.* *dim.* *p* *cresc.*

p *cresc.* *dim.* *p* *cresc.*

p *cresc.* *dim.* *p* *cresc.*

p *cresc.* *dim.* *p* *cresc.*

p *cresc.*

2 Fl. *f non dim.* *dim.* *cus.*

2 Ob. *f non dim.* *dim.* *cus.*

2 Cl. in B. *f non dim.* *dim.* *cus.*

2 Fg. *f* *p*

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

3 Tr. in C. *mf*

3 Pos. *mf* *f* *p*

Tb. *mf*

Pk. *f* *p*

I Vl. *f dim.* *p*

II Vl. *f dim.* *p*

Vla. *f dim.* *p*

Vc. *f dim.* *mp*

Kb. *f dim.* *p*

25

2 Fg.

Hr. in F 4. p

I VI. p

II

Vla. p

Vc. p

33

2 Fg.

4 Hr. in F 1. p

I VI.

II

Vla.

Vc.

Kb. p

41

2. *p* *poco cresc.*

2 Fg.

4 Hr. in F

I VI.

II VI.

Vla.

Vo.

Kb.

poco cresc.

49

1.06

2 Fg.

4 Hr. in F

I VI.

II VI.

Vla.

Vo.

Kb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

57

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.

in F.

I

VI.

II

Vla

Kb.

Vc.

The musical score for page 9, measures 57-60, is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- 2 Flutes:** Part 1 is mostly silent, with a final chord in measure 60. Part 2 has a melodic line with a slur and a *p* dynamic in measure 60.
- 2 Oboes:** Play a melodic line with slurs across measures 57-60.
- 2 Clarinets in B:** Play a melodic line with slurs across measures 57-60.
- 2 Bassoons:** Play a melodic line with slurs across measures 57-60, starting with a *p* dynamic and a *cresc.* marking.
- 4 Horns in F:** Part 1 (top) plays a rhythmic pattern with a *cresc.* marking. Part 2 (bottom) plays a melodic line with slurs.
- Violin I and II:** Violin I has a melodic line with a *pp* dynamic and a *cresc.* marking. Violin II has a melodic line with a *cresc.* marking.
- Viola:** Plays a melodic line with slurs across measures 57-60.
- Cello:** Plays a melodic line with slurs across measures 57-60, starting with an *acc.* marking.
- Double Bass:** Plays a melodic line with slurs across measures 57-60, starting with a *cresc.* marking.

65

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.

In F.

I

VI.

II

Vla

Vc.

Kb.

73 1.2.

2 Hr. In F. *p*

I *pizz mp*

VI. *pizz mp*

Vla *pizz mp*

Vc. *pizz mp*

Kb.

80 *d = d*

2 Fl. *p*

2 Ob. *p*

2 Cl. In B. *p*

2 Fg. *p*

d = d

4 Hr. In F. *d = d*

I *d = d*

VI. *d = d*

Vla *d = d*

Vc. *d = d*

Kb. *pizz p*

84

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

3 Hr.
in F.

Musical score for measures 84-86. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 3 Horns in F, and a Violoncello/Double Bass. The Flute part features a melodic line with accents and a dynamic marking of *mp*. The Oboe part has a rhythmic pattern with a dynamic marking of *p*. The Clarinet and Bassoon parts have a similar rhythmic pattern with a dynamic marking of *mp*. The Horn part has a simple melodic line with a dynamic marking of *p*. The Cello/Double Bass part has a simple melodic line with a dynamic marking of *p*.

87

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

3 Hr.
in F.

Vc.

Kb.

Musical score for measures 87-89. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 3 Horns in F, Violoncello, and Double Bass. The Flute part has a melodic line with accents and a dynamic marking of *mf p stacc.*. The Oboe part has a rhythmic pattern with a dynamic marking of *p*. The Clarinet and Bassoon parts have a similar rhythmic pattern with a dynamic marking of *mf p stacc.*. The Horn part has a simple melodic line with a dynamic marking of *mp*. The Cello/Double Bass part has a simple melodic line with a dynamic marking of *p*.

90

2 Fl. *mf* *p* *zue.*

2 Ob. *mf* *p*

2 Cl. *mf* *p*

Vc. *p*

Kb. *p*

93

2 Fl.

2 Ob.

2 Cl. *In B.*

2 Fg. *p*

4 Hr. *In F.* *1. Solo* *p*

I VI. *p*

II VI. *p*

Vla. *p*

Vc. *p*

Kb. *p*

100

1. *p*

1 Fl.

4 Hr. in F. *pp*

I *pp*

VI. *pp*

II *pp*

108

1 Fl. *mp*

4 Hr. in F. *mp*

I *p*

VI. *p*

II *p*

Vla. *p*

Vo. *p*

Kb. *p*

115

1 Fl.

4 Hr. in F.

I Vi.

II Vi.

Vla.

Vc.

Kb.

p

p

mp

mf

mf

mf

mf

mf

122

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

1. Tr. in C

4 Hr. in F.

Pk.

I VI.

II

Vla.

Vc.

Kb.

f

p

f

p

f

f

f

f

f

f

f

f

f

Solo

poco f

8 va |

130

2 Fl.

2 Ob.

2 Cl. in B. *1. Solo*

2 Fg.

4 Hr. in F. *f*

3 Tr. in C.

3 Pos.

pp *pp*

Tb.

Pk.

f *p*

f *p*

f *p*

Vc.

Kb.

140
♩ = ♩ Tempo I

138

Cl. in B.

Fg.

3 Ps.

I

VI.

II

Vla

Vc.

Kb.

morendo

p

Tempo I

p

dim.

dim.

dim.

dim.

p

144

Cl. in B.

3 Ps.

I

VI.

II

Vla

Vc.

Kb.

p

p

p

p

150

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I

VI.

II

Vle

Vc.

Kb.

mp

p

cresc.

mf

dim.

mp dim.

mp

p

156

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

I

VI.

II

Vle

Vc.

Kb.

p *f* *mf* *molto f*

163 *voran*

2 Fl. *f*

2 Ob. *f*

2 Cl. in B. *f*

2 Fg. *f*

voran

4 Hr. in F. *f*

3 Tr. in C. *f*

3 Pos. *f*

T6. *f*

Pk. *f*

voran

I Vl. *f*

II Vl. *f*

Vla. *f*

Vc. *f*

Kb. *f*

179

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I Vl.

II Vl.

Vla.

Vo.

Kb.

f

mf

sf

178

2 Fl. *a 2* *b \flat* *b \flat* *b \flat* *b \flat* *b \flat* *b \flat* *b \flat* *a' 2* *sehr kräftig*

2 Ob *f* *molto f* *f* *f* *f* *f* *f* *f*

2 Cl. in B. *molto f* *ges.* *f* *f* *f* *f* *f* *f* *a' 2*

2 Fg. *molto f* *f* *f* *f* *f* *f* *f* *f* *2. f*

4 Hr. in F. *f* *f* *f* *f* *f* *f* *f* *f* *sehr kräftig*

3 Tr. in C. *mf* *f* *f* *f* *f* *f* *f* *f*

3 Pos.

Tb.

Pk.

I Vl. *b \flat* *f* *f* *f* *f* *f* *f* *f* *sehr kräftig*

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

Vla. *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f* *f* *f*

Kb. *f* *f* *f* *f* *f* *f* *f* *f*

185

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

J = ♩

mp

mf

mf

2. allein

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

J = ♩

I

VI.

II

Vla.

Vo.

Kb.

J = ♩

190 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

I
Vl.

II
Vla.

Vc.

Kb.

195

$\text{♩} = \text{♩}$

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

$\text{♩} = \text{♩}$

4 Hr.
in F.
3 Tr.
in C.
3 Pos.
Tb.
Pk.

$\text{♩} = \text{♩}$

I
VI.
II
Vla.
Vc.
Kb.

200

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

Pk.

I VI.

II VI.

Vla.

Vo.

Kb.

mf hervor!

p morendo

p

mf mart.

mf sempre

f

208

2 Fg.

I VI.

II VI.

Vla.

Vo.

Kb.

a'2

f

mf

214

2 Ob.
2 Cl.
In B.
2 Fg.

4 Hr.
In F.

I
VI.
II
Vla
Vo.
Kb.

220

2 Fg.
I
VI.
II
Vla
Vo.
Kb.

226 *a'2*

2 Fl. *f*

2 Ob. *f*

2 Cl. In B. *f*

2 Fg. *f*

1. *allegro*

4 Hr. In F. *f*

3 Tr. In C. *f*

3 Pos. *f*

Tb. *f*

Pk. *f*

I VI. *f*

II VI. *f*

Vle. *f*

Vc. *f*

Kb. *f*

232

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I

VI.

II

Vla.

Vo.

Kb.

1.

2.

a'2

piu f

f

2.

3.

f

f

239

2 Fl.
2 Ob.
2 Cl.
in B.
2 Fg.
4 Hr.
in F.
3 Tr.
in C.
3 Pos.
Tb.
Pk.
I
Vl.
II
Vla.
Vc.
Kb.

p
mp
p
p
p
p
mp
mp
p
p
p
p
p
p

246

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

2. 1. mp nf

Detailed description: This block contains the woodwind staves. The Flute part (2 Fl.) has two first endings, with the second ending marked '2.'. The Oboe part (2 Ob.) has a first ending marked '1.'. The Clarinet in B-flat part (2 Cl. in B.) has a first ending marked '1.'. The Bassoon part (2 Fg.) has a first ending marked '1.'. Dynamics include *mp* and *mf*. There are also hairpins and slurs indicating phrasing.

4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Pk.

1. pp mf

Detailed description: This block contains the string and percussion staves. The Horns (4 Hr. in F.) and Trumpets (3 Tr. in C.) parts have first endings marked '1.'. The Trombones (3 Pos.) and Percussion (Pk.) parts are mostly silent. Dynamics include *pp* and *mf*. There are also hairpins and slurs indicating phrasing.

I VI.
II VI.
Vla.
Vo.
Kb.

mf

Detailed description: This block contains the string section staves. The Violins (I VI. and II VI.) and Viola (Vla.) parts have first endings marked '1.'. The Cello (Vo.) and Double Bass (Kb.) parts are also present. Dynamics include *mf*. There are also hairpins and slurs indicating phrasing.

253

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I VI.

II VI.

Vle

Vo.

Kb.

261

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

4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Pk.

1. con espr.

I
VI.
II
Vla
Vc.
Kb.

269

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

1. *f*

2. *f*

mf

f

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

cresc.

p

cresc.

2.

3.

f

Becken

f ausschwingen lassen

I

VI.

II

Vla

Vo.

Kb.

p cresc.

con espr. cresc.

con espr. cresc.

con espr. cresc.

pizz. arco

mf

cresc.

f

1. allein

276

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

2 Ob *dim.* *p*

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

2 Fg. *dim.* *p*

4 Hr. in F. *dim.* *pp*

3 Tr. in C.

3 Pos.

Tb.

Pk. *f* *dim.* *p* *morendo*

I Vl. *p*

II Vl. *p*

Vla. *p*

Vc. *p*

Kb. *p*

284

2 Cl. in B.

I

VI.

II

Vla.

Vc.

Kb.

pizz. *p*

pizz. *mp* *dim.*

pizz. *mp* *dim.*

pizz. *mp* *dim.*

pizz. *mp* *dim.*

pizz. *p*

290

2 Ob.

2 Cl. in B.

2 Fg.

Vc. Kb.

p

p

p

294

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

mp *mf* *dim.*

p *mf* *dim.*

p *mf*

mf *mf*

4.

298

2 Fl.
2 Ob.
2 Cl. in B.
2 Fg.
4 Hr. in F.

mp P P P p p

4. 4.

Detailed description: This system contains measures 298, 299, and 300. The 2 Flute part has a melodic line starting in measure 298, with dynamics *mp* and *p*. The 2 Oboe part has a melodic line starting in measure 299, with dynamics *p* and *p*. The 2 Clarinet in B-flat part has a melodic line starting in measure 298, with dynamics *mp* and *p*. The 2 Bassoon part has a melodic line starting in measure 298, with dynamics *mp* and *p*. The 4 Horns in F part has a melodic line starting in measure 298, with dynamics *p* and *p*. There are first and second endings marked with '4.' in measures 299 and 300.

301

2 Fl.
2 Ob.
2 Cl. in B.
2 Fg.
4 Hr. in F.
Vo.
Kb.

arco p p p p

Detailed description: This system contains measures 301, 302, and 303. The 2 Flute part has a melodic line starting in measure 301, with dynamics *p* and *p*. The 2 Oboe part has a melodic line starting in measure 301, with dynamics *p* and *p*. The 2 Clarinet in B-flat part has a melodic line starting in measure 301, with dynamics *p* and *p*. The 2 Bassoon part has a melodic line starting in measure 301, with dynamics *p* and *p*. The 4 Horns in F part has a melodic line starting in measure 301, with dynamics *p* and *p*. The Violoncello part has a melodic line starting in measure 301, with dynamics *arco* and *p*. The Kontrabaß part has a melodic line starting in measure 301, with dynamics *arco* and *p*.

305

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

p

1.

2.

p

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

p

mp

mp

Solo

3. *Solo*

Pk.

I

Vl.

II

Vla.

Vc.

Kb.

p

1. Solo

310

1 Ob.

1 Fg.

4 Hr. in F.

1 Pos.

Vc.

Kb.

mf *p*

cresc. *f dim.* *p*

cresc. *f dim.* *p*

cresc.

cresc.

317

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

mp *cresc.*

p *cresc.*

p *mp* *cresc.*

p

p

1. *mp cresc.*

2. *p*

325

2 Fl. *f* *con espr.* *p morendo*

2 Ob. *f* *p*

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

2 Fg. *f* *p*

4 Hr. in F. *mf* *f*

I VI. *p*

II *p*

Vla. *p*

Vc. *p*

Kb. *p*

330

Pk. *pp* *ppp* *pppp*

I VI. *pp* *ppp* *pppp*

II *pp* *ppp* *pppp*

Vla. *pp* *ppp* *pppp*

Vc. *p* *pp* *ppp* *pppp*

Kb. *p* *pp* *ppp* *pppp*

90 min.

II

1. Andante

Musical score for measures 1-4. The score is for five instruments: 1 Flg., 3 Pos., VI. I, Vc., and Kb. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The first Flute (1 Flg.) part begins with a dynamic of *p* and features a melodic line with slurs and a *cresc.* marking. The three Trumpets (3 Pos.) part begins with a dynamic of *p* and features a harmonic accompaniment with slurs and a *cresc.* marking. The Violin I (VI. I) part begins with a dynamic of *pp* and features a melodic line with slurs and a *p cresc.* marking. The Violoncello (Vc.) part begins with a dynamic of *p* and features a melodic line with slurs and a *cresc.* marking. The Double Bass (Kb.) part begins with a dynamic of *p* and features a melodic line with slurs and a *cresc.* marking.

Musical score for measures 5-8. The score is for five instruments: 1 Flg., 3 Pos., VI. I, Vc., and Kb. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The first Flute (1 Flg.) part begins with a dynamic of *mf* and features a melodic line with slurs and a *dim.* marking. The three Trumpets (3 Pos.) part begins with a dynamic of *mf* and features a harmonic accompaniment with slurs and a *dim.* marking. The Violin I (VI. I) part begins with a dynamic of *mf* and features a melodic line with slurs and a *dim.* marking. The Violoncello (Vc.) part begins with a dynamic of *mf* and features a melodic line with slurs and a *dim.* marking. The Double Bass (Kb.) part begins with a dynamic of *mf* and features a melodic line with slurs and a *dim.* marking.

10

3 Pos.

I VI.

II

Vla.

Vc.

p

mp cresc.

mf

dim.

p

13

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

Hr.

Tr.

I VI.

II

Vla.

Vc.

Kb.

p

mp

p

p

15 *zus.*

2 Fl. *mf* *f* *f hervor!*

2 Ob. *mf*

2 Cl. in B. *mf* *zus.*

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

4 Hr. in F. 1. *mf* 3. *mf* 4. *mf*

3 Tr. 1. *mf* 2. *p*

Pk. *fP*

I Vl. *mp* *mf* *f* *dim.*

II Vl. *mf* *dim.*

Vla. *mf* *f* *dim.*

Vo. *mf* *f*

Kb.

2 Fl. *mp* *3* *3*

2 Cl. in B. *mp* *con espr.* *dim.*

2 Fg. *mp* *cresc.* *dim.* *P* *con espr.* *dim.* *zUS.*

4 Hr. in F. *con espr. 1.2.* *mp* *3.*

I VI. *p*

II VI. *p*

Vla. *p*

Detailed description: This page of a musical score covers measures 17 through 20. The woodwind section includes two flutes (2 Fl.), two clarinets in B-flat (2 Cl. in B.), and two bassoons (2 Fg.). The string section includes four horns (4 Hr. in F.), two violins (I and II), and a viola (Vla.).
Measure 17: The flute part begins with a melodic line marked *mp* and includes two triplet markings (*3*).
Measure 18: The clarinet and bassoon parts enter with a melodic line marked *mp*. The bassoon part is marked *con espr.*
Measure 19: The clarinet and bassoon parts continue. The clarinet part is marked *dim.* and the bassoon part is marked *dim.* and *P*. The bassoon part also includes a *cresc.* marking.
Measure 20: The clarinet and bassoon parts conclude. The clarinet part is marked *dim.* and the bassoon part is marked *dim.* and *zUS.*. The horn part (4 Hr. in F.) enters with a melodic line marked *con espr. 1.2.* and *mp*. The horn part also includes a *3.* marking.
The violin and viola parts (I, II, and Vla.) are marked *p* and remain mostly silent throughout the page.

20

2 Fg.

1. 2.

4 Hr.

3.

4.

Pk.

Vo.

sostenuto

p

sostenuto

p

sostenuto

p *sostenuto*

23

Pk.

I get.

VI.

II get.

Vla. get.

cresc.

mf marc.

mf marc.

mf marc.

mf marc.

27

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.

3 Pos.
Tb.

Pk.

I Vl.

II Vl.

Vle.

Vc.

Kb.

a' 2

f

mf cresc.

cresc.

mf

cresc.

f

cresc.

mf cresc.

p cresc.

mf

p. cresc.

mf

cresc.

mf

cresc.

mf cresc.

mf cresc.

dim.

dim.

dim.

mp

dim.

f

30

2 Fl. *f* *molto cresc.* *ff*

2 Ob. *f* *zuss.* *ff*

2 Cl. in B. *f* *ff*

2 Fg. *f* *ff*

4 Hr. in F. *f* *molto cresc.* *ff*

3 Tr. in C. 1. *mf* *f* 2. *f* *ff* 3.

3 Pos. *f* *ff*

Tb. *f* *ff*

Pk. *f* *molto sostenuto*

I Vl. *f* *ff*

II Vl. *f* *ff*

Vla. *f* *ff*

Vo. *f* *ff*

Kb. *f* *molto cresc.* *ff*

33

4 Hr.
In F.

3 Pos.

Tb.

Pk.

plu ff *dim.* *pp* Echo

1. 2. *plu ff* *dim.*

3.

plu ff *dim.*

fff *dim.* *ppp*

37

Tempo I

1. Fg.

3 Pos.

Pk.

I
Vl.

II
Vle

Vc.

Kb.

p *pppp* *morendo* *p* *p*

51 *voran drängend*

2 Fl. *ff*

2 Ob 1.2. *zus. f cresc.*

2 Cl. in B. 1. *f* 1.2. *f*

2 Fg. *zus. f* *cresc.*

4 Hr. in F. 1.3. *voran drängend f* 1. *f* *cresc.*

3Tr. in C. 2.4. *f* *zus. f* 3. *zus. 2.4.*

3 Pos 1.2. *f* 3. *f*

Tb.

Pk.

voran drängend *cresc.*

I Vl. *f*

II Vl. *f*

Vle

Vc.

Kb. *cresc.*

55

2 Fl. *ff* *zus.* *f*

2 Ob. *ff* *zus.* *f*

2 Cl. in B. *ff* *zus.* *f*

2 Fg. *ff* *zus.* *f*

4 Hr. in F. *ff* *f* *con espr.*

3 Tr. in C. *f* *con espr.*

3 Pos. *f* *f* *con espr.*

Tb. *f*

Pk. *f* 3 3 3 3 3 3 3 3

Bk. *ausklingen lassen* *ff*

I Vl. *ff* *f*

II Vl. *ff* *f* *get.*

Vla. *ff*

Vo. *ff* *f*

Kb. *ff* *f* *con espr.*

58

2 Fl. *allargando*

2 Ob. *molto cresc.*

2 Cl. in B. *molto cresc.*

2 Fg. *molto cresc.*

4 Hr. in F. *molto cresc.*

3 Tr. in C. *molto cresc.*

3 Pos. *molto cresc.*

Tb. *molto cresc.*

Pk. *molto cresc.*

I. *allargando*

VI. *molto cresc.*

II. *molto cresc.*

Vla. *molto cresc.*

Vc. *molto cresc.*

Kb. *molto cresc.*

xus.

Detailed description: This page of a musical score, numbered 53, contains measures 58 through 60. The score is arranged in systems for various instruments. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, two bassoons, four horns in F, three trumpets in C, three trombones, and a percussionist. The string section includes Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The percussion part features a complex rhythmic pattern of triplets. Performance markings include 'allargando' and 'molto cresc.' (molto crescendo) for most instruments. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 58, 59, and 60 are indicated at the top of the first three measures.

61 *breit*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. In B. *ff* *xus.* *ff* *dim.*

2 Fg. *ff* *ff* *dim.*

4 Hr. in F. *breit* *ff* *hervori xus.* *ff* *dim.*

3 Tr. in C. *ff*

3 Pos. *ff* *ff* *dim.*

Tb. *ff* *ff* *dim.*

Pk. *ff* *ff* *ff* *dim.*

I Vl. *ff* *ff* *ff* *dim.*

II Vl. *ff* *ff* *ff* *dim.*

Vla. *ff* *ff* *ff* *dim.*

Vc. *ff* *ff* *ff* *dim.*

Kb. *ff* *breit* *ff* *dim.*

Tempo I

64

2 Fg.

Pk.

3 Pos.

Vc.

Kb.

f *dim.* *mp* *p* *pp*

67

2 Fg.

3 Pos.

mp *cresc.* *mf*

I

VI.

II

Vla

Vc.

Kb.

mp *cresc.* *mf*

71 *poco animato*

Fg. *z us.* *mf*

3 Pos *p*

I *poco animato*

VI.

II

Vla

Vo. *p*

Kb.

74

I

VI.

II

Vla

Vc. *mf*

77 *poco allargando*

2 Fg.

I *cresc.* *f*

VI. *cresc.* *f*

II *cresc.* *f*

Vla *cresc.* *f*

Vo. *cresc.* *f*

poco allargando

80 *largamento*

2 Fl.

2 Ob.

2 Cl. in B. *molto dim.*

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

4 Hr. in F. *molto dim.* *mp* *mf* *mf* *zus.*

3 Tr. in C.

3 Pos. *mf* *molto dim.* 1. *mp* *mf* *p* 2.

Tb. *mf* *molto dim.*

Pk. *mf* *molto dim.* *ppp*

largamento

I Vl. *morendo* *mp* *mf*

II Vl. *morendo* *mp* *mf*

Vla. *morendo* *mp* *mf*

Vo. *morendo* *mp* *mf* *heruor!*

Kb.

82

2 Fl. *mf* *mus.* *p* *mp* *p*

2 Ob. *mp* *p* *p* *p*

2 Cl. in B. *mf* *p* *p* *p*

2 Fg. *p* *p* *p* *p*

4 Hr. in F. *mp* *pp* *pp*

3 Tr. in C. *p* *p* *p* *p*

3 Pos.

Tb.

Pk.

I Vl. *p* *p*

II Vl. *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Kb.

Allegro

III

1 Tr. in C. *mp*

I VI. *mp*

II

6

2 Fg. *mp*

1 Tr. in C. *f*

I VI. *cresc.*

II *cresc.*

Vla *mp cresc.*

Vc. *mp cresc.*

11

2 Ob. *f* *mus.* *dim.* *mp* *stacc.*

2 Cl. in B. *f* *mus.* *dim.* *mp* *stacc.*

2 Fg. *f* *mus.* *dim.* *mp* *stacc.*

Pk. *mf*

I VI. *f*

II *f*

Vla *f* *dim.*

Vc. *f*

17

2 Fl. *mf stacc.* 1.2. *zus.* 8va

2 Ob *mp stacc.* *mf stacc.* 1. 2.

2 Cl. In B. *mf* 1. 2.

2 Fg. 1. *zus.* 2.

Pk. *mf*

23 *zus.*

2 Fl. *f*

2 Ob *f* 1.2. *zus.*

2 Cl. In B. *f*

2 Fg. *f*

4 Hr. In F. *f*

Vc. *mf*

Kb. *mf*

29

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

3 Tr.
In C.

4 Hr.
In F.

I
Vi.

II

Vla.

34

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

1 Tr. in C.

I VI.

II

mf

f

fp

pp

fp *morendo*

get. ppp

get.

ppp

40

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

I VI.

II

Vla

Vc.

p

p

46

2 Fl. *1. allein*
mp *cresc.*

2 Ob. *1. allein*
mp

2 Cl. in B. *1.*
mp

2 Fg. *mf* *p* *mf* *p* *mf* *p* *cresc.*

4 Hr. in F. *mf* *p* *cresc.*

I. Vl. *mf* *p* *mp* *mf* *p* *mp* *cresc.*

II. Vl. *mf* *p* *mp* *mf* *p* *mp* *cresc.*

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

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

51

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

I

VI.

II

Vla.

Vc.

f *piu f* *f* *ff*

56

1. 2. *mus.*

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

I.

VI.

II

Vla

Vc.

Kb.

The musical score for page 66, measures 56-59, is arranged for a symphony orchestra. The instruments listed on the left are: 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets in B-flat (Cl. in B.), 2 Bassoons (Fg.), 4 Horns in F (Hr. in F.), 3 Trumpets in C (Tr. in C.), 3 Poses (Pos.), Trombone (Tb.), Piccolo (Pk.), Violin I (I.), Violin II (II), Viola (Vla), Violoncello (Vc.), and Double Bass (Kb.).

Measure 56 begins with a first ending (1.) marked *mf*. The Flute part has a second ending (2.) marked *mus.* and *cresc.*. The Oboe part has a first ending (1.) marked *mf*. The Clarinet part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Bassoon part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Horn part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Trumpet part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Poson part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Trombone part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Piccolo part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Violin I part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Violin II part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Viola part has a first ending (1.) marked *mf* and a second ending (2.) marked *cresc.*. The Violoncello part has a first ending (1.) marked *f* and a second ending (2.) marked *cresc.*. The Double Bass part has a first ending (1.) marked *f* and a second ending (2.) marked *cresc.*.

61. 1.

2 Fl. *f p p mp*

2 Ob. *f p p mp*

2 Cl. in B. *f mp*

2 Fg. *f p f p*

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

3 Tr. in C. *f p*

3 Pos. *mp*

Tb. *mp*

Pk.

I *get. f p p p mp*

Vi. *f mp*

II *f mp*

Vla *f mp*

Vc. *f p pizz. mf* *arco*

Kb. *mf*

66

2 Fl. *mf*

2 Ob. *mf* *zus.*

2 Cl. in B. *mf*

2 Fg. *mf*

4 Hr. in F. *mf* 1. 2.

3 Tr. in C. *mf* 2. 3.

3 Pos. *mf*

Tb. *mf*

Pk. *mf*

I VI. *mf* *zus.*

II VI. *mf*

Vla. *mf* *get.*

Vo. *mf* *arco* *pizz.*

Kb. *mf* *pizz.*

Detailed description: This page of a musical score, numbered 68, contains measures 66 through 70. The score is arranged in systems for various instruments. The first system includes two flutes (2 Fl.), two oboes (2 Ob.), two clarinets in B-flat (2 Cl. in B.), and two bassoons (2 Fg.). The second system features four horns in F (4 Hr. in F.), three trumpets in C (3 Tr. in C.), three trombones (3 Pos.), tuba (Tb.), and percussion (Pk.). The third system covers the string section, including first and second violins (I VI., II VI.), viola (Vla.), violin (Vo.), and double bass (Kb.). The music is written in a key with one sharp (F#) and a common time signature. Dynamics are marked with *mf* (mezzo-forte) and *f* (forte). Performance instructions include *zus.* (zussato), *arco* (arco), and *pizz.* (pizzicato). The score includes various musical notations such as slurs, accents, and dynamic markings.

71

2 Fl. *zur.* *f* *v*

2 Ob. *zur.* *f* *v*

2 Cl. in B. *f* *v*

2 Fg. *f* *v*

4 Hr. in F. *f* *v*

3 Tr. in C. 1. 3. *f* *v* IV IV IV IV

2. *f* *v* IV IV IV IV

3 Pos. *mf* *mf* *mf* *f* *v* VI VI VI VI

Tb. *mf* *mf* *mf* *f* *v* VI VI VI VI

Pk. *f* *v* ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

I *f* *v*

VI. *f* *v*

II *f* *v*

Vla. *f* *v*

Vo. *f* *v*

Kb. *f* *v*

76 1.2. *zus.*

2 Fl. *f*

2 Ob. *f*

2 Cl. in B. *f*

2 Fg. *f*

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I Vl. *f*

II Vl. *f*

Vla. *f* *mart.*

Va. *f*

Kb. *f*

81

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

I
Vl.

II
Vle

Va.

Kb.

mart.

f mart.

f mart.

2.

4.

2.

v.

85

2 Fl.
2 Ob.
2 Cl.
In B.
2 Fg.
4 Hr.
In F.
3 Tr.
In C.
3 Pos.
Tb.
Pk.
I
VI.
II
Vla
Vc.
Kb.

dim. *p*
dim. *p*
dim. *p*
f *f* *mf*
non dim. *f* *dim.* *p*
f non dim. *p*
dim.
dim.
mf con espr.
dim.
dim. *mf*
get. *xus.* *mf*
f *f* *mf*
dim. *mf* 3 3 3 3
dim.

90 *1. Solo*

1 Ob. *mp con espr.*

I Vl. *mp*

II Vl. *mp*

Vle *mp*

Vc. *mp mf*

94

I Fl. *mp*

I Ob.

I Cl. *p*

I Fg. *p*

II Fl. *dim.*

II Vl. *p*

Vle *gef. dim.*

Vc. *mp dim.*

99

Musical score for measures 99-103. The score includes parts for 1 Ob., 1 Hr., I and II Vl., Vle., and Vc. The first violin part features a triplet pattern. Dynamics include *mp* and *p*. A *p* dynamic is also present in the horn part.

Musical score for measures 104-108. The score includes parts for 1 Ob., 1 Hr., I and II Vl., Vle., and Vc. The first violin part continues with triplet patterns. Dynamics include *mp*, *p*, *dim.*, and *rit.*. A *rit.* marking is present in the horn part.

109 *zus.*

2 Fl. *mf* *cresc.* *f*

2 Ob. *mf* *cresc.* *pp.*

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

2 Fg. *mf* *cresc.*

4 Hr. in F. *mf* *cresc.*

3 Tr. in C. 1. *mf* 2.3. *cresc.*

I Vl. *mf* *cresc.* *f*

II Vl. *mf* *cresc.* *f*

Vla. *mf* *cresc.*

Vc. *pizz.* *mf*

Kb. *pizz.* *mf* *cresc.*

Detailed description: This page of a musical score, numbered 75, covers measures 109 to 112. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), strings (Violins I and II, Viola, Violoncello, Double Bass), and Percussion (4 Horns in F, 3 Trumpets in C). The score is written in a key with one sharp (F#) and a 4/4 time signature. Measure 109 begins with a 'zus.' (zusammen) marking. Dynamics range from mezzo-forte (mf) to fortissimo (f), with frequent crescendos. The woodwinds and strings play sustained notes with some melodic movement, while the percussion parts are more rhythmic and percussive. The overall texture is dense and dynamic.

119

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

f *dim.* *dim.* *dim.* *dim.*

I

VI.

II

Vla

Vc.

Kb.

f *dim.* *mp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

120

I

VI.

II

Vla

Vc.

Kb.

p *mp* *mp* *p cresc.* *p cresc.* *p cresc.* *p cresc.* *p cresc.* *allargando* *f* *f* *allargando* *f*

2 *largamento*

125 *zuss.*

2 Fl.

2 Ob. *zuss.*

2 Cl. In B. *zuss.*

2 Fg.

largamento

4 Hr. In F. *al'z*

3 Tr. in C. *f*

3 Pos. *f*

Tb.

Pk. *f*

largamento

I Vl. *f*

II Vl. *f*

Vla. *f*

Vc. *f*

Kb. *f*

largamento f

2 Fl. *zus.* 130

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I VI.

II

Vla.

Vc.

Kb.

ff *f*

5 min.

IV

Adagio

1. Cl. in B.

1. Fg.

Pk.

Vc.

Kb.

p *mp* *ppp* *cresc.* *pp* *pp*

5

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

Pk.

Vc.

Kb.

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

9

2 Fl. *p*

2 Ob. *mf*

2 Cl. in B. *mf*

2 Fg. *mf*

4 Hr. in F. *f*

Pk. *f* *p* *cresc.* *f*

Vc. *p* *cresc.* *f* *p dim.*

Kb. *p* *cresc.* *f* *p dim.*

13

1. Hr. in F. *ppp* *morendo*

I Vl. *p*

II Vl. *p*

Vle. *pp* *get.*

Vc. *pp*

Kb. *pp*

17 1.

Fg.

3 Pos.

Tb.

I

VI.

II

Vla

Vo.

Kb.

pp

p

dim.

pp

p

dim.

mp

p

dim.

mp

p

dim.

21

Allegro molto (♩ = ♩)

I

VI.

II

Vla

Vo.

Kb.

p

p

24

I

VI.

II

Vla

Vo.

Kb.

cresc.

mf

cresc.

mf

27

I
VI.
II
Vla
Vc.
Kb.

30

I
VI.
II
Vla
Vc.
Kb.

33

I
VI.
II
Vla
Vc.
Kb.

38

I
VI.
II
Vla
Vc.
Kb.

41

I. Cl. *Solo* *con espr.*
p

I VI. *f*

II *f*

Vla *f* *pizz.*

Vo. *mp*

44

2. Fl. *mp*

I. Cl. *mp*

I VI. *p* *mp*

II *p*

48

I VI. *p* *cresc.*

II *cresc.* *mp*

Vla *mp*

51

I VI. *fp*

II *fp*

Vla *fp* *arco* *mf*

Vo. *mf* *gel.*

55

I VI. II

Vla

Vc.

p *mf* *mp*

mp *mf* *mp*

p *mf* *mp*

get. *zitt.* *pizz.*

59

2 Cl.

2 Fg.

I VI. II

Vla

Vc.

mp *mf*

mp *mf*

mp *mf*

arco *cresc.*

mf *p* *mf*

62

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

I VI. II

Vla

Vc.

Kb.

mf *f*

f *mf*

f *mf*

f *mf*

mf *f*

mf *f*

mf *f*

mf *f*

65 a'2

2 Fg. *f* *dim.* *mf*

3. u. 4. Hr. *dim.*

Vc. *f* *dim.* *mf dim.*

Kb. *f* *dim.*

69 a'2 appassionato

2 Cl. *mf* *f* *mf* *f*

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

I VI. *f* *mf* *f*

II VIa *f* *mf* *f*

Vc. *mp* *mf* *mp* *f*

Kb. *mp* *mf* *mp* *f*

73 a'2 drängend

2 Cl. *mf* *drängend*

2 Fg. *mf* *drängend*

I VI. *mf* *drängend*

II VIa *mf*

Vc. *mf*

77 *1. Solo*

1. Ob. *p*

2 Cl. in B. *p*

2 Fg. *p* *mp*

I *p*

II *p*

Vla *p*

Vc. *mp* *pizz.*

Kb. *pizz.*

80 *1.*

2 Ob. *mf* *poco rit.*

2 Cl. in B.

2 Fg. *mf* *1.* *2.* *1.* *2.*

I *poco rit.*

II

Vla

Vc. *mf* *p*

Kb. *pizz.* *p* *mp* *p*

Adagio (♩ = ♩)

85

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

piu f
a'2
piu f

Adagio (♩ = ♩)

4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Pk.

f
piu f
ff
piu f
piu f

Adagio (♩ = ♩)

I
VI.
II
Vla
Vc.
Kb.

piu f
piu f
piu f
piu f
piu f

2 Fl. *1. Solo* *mp* *p* *1. Solo*

2 Ob. *mf molto dim.* *pp* *p*

2 Cl. in B.

2 Fg. *mf molto dim.* *pp*

4 Hr. in F. *mf molto dim.* *pp*

3 Tr. in C.

3 Pos. *mf molto dim.* *pp*

Tb. *mf molto dim.* *pp*

Pk. *mf molto dim.* *ppp morendo*

I Vl. *mf molto dim.* *p dim.*

II Vl. *mf molto dim.* *p dim.*

Vle *mf molto dim.* *p dim.* *pp*

Vc. *mf molto dim.* *p dim.* *pp*

Kb. *mf molto dim.* *p dim.* *pp*

102

allegro molto (♩ = ♩)

I Ob.

I Cl.

I
VI.

II

Vla

Vc.

Kb.

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

I. Solo

3

106

2. Flöte

2. Cl. *b.*

I
VI.

II

p *mp*

114

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

I Vl.

II Vl.

Vle

Vc.

Kb.

get. zus. get. f p

molto dim.

117

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

I
VI.

II

Vla.

Vc.

Kb.

122

2 Fl. *mf*

2 Ob

2 Cl. *p*
in B.

2 Fg. *mp*

4 Hr. *in F.*

3 Tr. *in C.*

3 Pos

Tb.

Pk.

I *p*

VI. *mp*

VIa

Vc.

Kb.

126

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I Vl.

II Vl.

Vla.

Vo.

Kb.

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

1. 2. zus.

130

2 Fl. *a'2* *f* *leidenschaftlich*

2 Ob. *f*

2 Cl. in B. *f*

2 Fg. *mp* *f* *vd* *sfz*

4 Hr. in F. *1.* *2. mp* *f* *leidenschaftlich*

3 Tr. in C. *1.* *f* *sfz*

3 Pos. *mf* *sfz*

Tb. *mf* *sfz*

Pk. *sfz*

I Vl. *f* *leidenschaftlich*

II Vl. *mp* *f*

Vle. *mp* *f*

Vc. *mp* *f* *dbv*

Kb. *mp* *f* *sfz*

134 *bewegt*
a'2

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

4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Pk.

I
VI.
II
Vla.
Va.
Kb.

139 *a'2*

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos

Tb.

Pk.

I
Vl.

II
Vla

Vo.

Kb.

145

2 Fl. *dim.* *p*

2 Ob *dim.* *p*

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

2 Fg. *dim.* *p*

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

3 Tr. in C. *fp* *mf*

3 Pos *dim.* *p*

Tb. *p*

Pk.

I *dim.* *p*

VI. *dim.* *p*

VIa *fp*

Vo. *dim.* *p*

Kb. *dim.* *p*

150

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
in C.

3 Pos

Tb.

Pk.

I
VI.

II

Vla

Vo.

Kb.

162

2 Fl. *a' 2* *piu f* *f*

2 Ob. *piu f* *f*

2 Cl. in B. *a' 2* *piu f* *f*

2 Fg. *f* *f* *a' 2*

4 Hr. in F. 1.2. 3.4. *piu f* *ff*

3 Tr. in C. 1.2. *piu f*

3 Pos. 2.3. *f* *ff*

Tb. *f* *ff*

Pk. *ff*

I Vl. *f*

II Vl. *f*

Vle. *f*

Vc. *f*

Kb. *f* *piu f*

Detailed description: This page of a musical score covers measures 162, 163, and 164. The score is for a full orchestra and piano. The woodwind section includes two flutes (Fl.), two oboes (Ob.), two clarinets in B-flat (Cl. in B.), and two bassoons (Fg.). The brass section consists of four horns in F (Hr. in F.), three trumpets in C (Tr. in C.), three trombones (Tb.), and a euphonium (Pk.). The string section includes first and second violins (Vl. I, II), viola (Vle.), violin (Vc.), and double bass (Kb.). The piano part is also present. The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *piu f* (pianissimo forte). There are also markings for *a' 2* (second octave) and *va* (vibrato). The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by complex rhythmic patterns and dynamic contrasts.

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

piu f

f

dim.

3.

2.

3.

8 va.....

I

VI.

II

VIa

Vo.

Kb.

(h)

(h)

IV

IV

IV

185

1. *mp*

1. *mp*

1. *p*

I
VI.
II

189

mf *hervor!*

1. *mp*

Cl. 2. *p*

2 Fg. *p*

I
VI.
II

Vle *get.* *p* *get.* *mp*

Va. *p* *mp*

193

1. *mf*

1. *mf*

Fg. *mf* *hervor!* *mf*

Vle *mf* *cresc.*

Va. *mf* *cresc.*

Kb. *mp* *cresc.*

8va

197

2 Fl. *f* *piu f* *f*

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

2 Cl. In B. *f* *f* *f*

2 Fg. *piu f* *f* *f*

4 Hr. In F. *piu f* *f* *piu f*

3 Tr. In C.

3 Pos.

Tb.

Pk.

I. VI.

II

Vla. *f*

Vc. *piu f* *Zus.*

Kb. *f*

8 va

201

2 Fl. *a'2*

2 Ob. *f*

2 Cl. in B. *f*

2 Fg. *a'2*
vis.

4 Hr. in F. *f*

3 Tr. in C. 1. 2. *p cresc.*

3 Pos. 1. 2. 3. *p cresc.*

Tb. *f*

Pk. *f*

I VI. *f*

II VI. *f*

Vla. *f*

Vo. *f*

Kb. *f*

210 *a²*

2 Fl. *dim.*

2 Ob. *dim.* *mf*

2 Cl. in B. *dim.*

2 Fg. *f dim.*

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

3 Tr. in C. *dim.* *f dim.* *mp*

3 Pos. *dim.*

Tb. *dim.* *p*

Pk. *f dim.* *p*

I Vl. *dim.*

II Vl. *dim.*

Vla. *piu f* *dim.* *p*

Va. *piu f* *dim.* *p*

Kb. *dim.* *p*

213 1.

1 Ob. *dim.* *p* 2.

2 Fg. *mp*

4 Hr. *mp* 3 3 3 4.

Vl. *alle mp* 3 3 3 3

Vle *rel. mp* 3 3 3

Vc. *mp*

Kb. *mp* *pizz.* *mp*

216

2 Fg. *mp* *mf*

4 Hr. *fp* *mf* 3 3 3 3 3 3 3 3

Pk. *p*

Vl. *alle mp* *rel.* *mf* 3 3 3 3 3 3 3 3

Vle *fp* *mf* 3 3 3 3 3 3 3 3

Vc. *mp* *mf* *arco*

Kb. *mp* *mf* *arco*

219

I Ob. *p* *poco rit.*

4 Hr. *mp* *poco rit.*

Pk. *pp*

I VI. *mp* *dim.* *p poco rit.* *p*

II VI. *mp* *dim.* *p poco rit.*

Vla. *p* *3 fach get.* *2 fach get.* *p poco rit.*

Vc. *p* *get.* *poco rit.*

Kb. *p* *poco rit.*

222 *d=d a tempo*

2 Fl. *p* *stacc.* *con espr.*

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

2 Fg. *mf* *con espr.*

Pk. *p*

I VI. *d=d a tempo* *d=d get.* *con espr.*

II VI. *p*

Vla. *mf* *con espr.*

Vc. *mf* *con espr.*

Kb. *mp* *con espr.*

226 1.

2 Fl. 1. *con espr.*

2 Ob

2 Cl. in B. 1. *mp* 3 3 3

2 Fg. 3 3 3

4 Hr. in F.

3 Tr. in C.

3 Pos 1.2. *p* 3. *ho.*

Tb.

Pk. *p*

I VI. *con espr.*

II *mp* 3 3 3

Vla. 3 3 3

Vo. 3 3 3

Kb. *pizz.* *arco*

229 $\text{♩} = \text{♩}$ 1.

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I Vl.

II Vl.

Vla.

Vc.

Kb.

p

mf

pizz.

244

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

2 Hr. *p* *mf* *mf*

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

VI. II *p* *mf* *mf* *p*

Vla *p* *mf* *arco* *p*

Vc. *pizz.* *p* *mf* *pizz.* *p*

Kb. *pizz.* *p* *mf* (*pizz.*) *p*

249

2 Fl. *mf cresc.*

2 Ob. *mf cresc.*

2 Cl. in B. *p cresc.*

2 Fg. *p cresc.*

4 Hr. *p cresc.* 1. 2. *p* 3. 4.

VI. I *p* *mf cresc.*

VI. II *p* *mf cresc.*

Vla *p cresc.* *hervor!* *cresc.*

Vo. *p* *cresc.*

Kb. *arco* *p* *cresc.*

253

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

I
Vi.

II
Vla.

Vo.

Kb.

f

piu f

a'2

v

258

Tempo I

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

Tempo I

4 Hr.
in F.
3 Tr.
in C.
3 Pos.
Tb.
Pk.

Tempo I

I
VI.
II
Vla.
Vo.
Kb.

263

I
Vl.
II

Vla

Vc.

Kb.

Musical score for measures 263-266. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The Violin I part starts with a dynamic marking of *mf* and includes a *cresc.* marking. The Violin II part also starts with *mf* and includes a *cresc.* marking. The Viola, Violoncello, and Kontrabaß parts are marked *mf*. The score is divided into four measures.

267

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.

I
Vl.
II

Vla

Vc.

Kb.

Musical score for measures 267-270. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, 4 Horns, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The Flute, Oboe, Clarinet, Bassoon, and Horn parts are marked *f*. The Violin I and II parts are marked *f* and include *cresc.* markings. The Viola, Violoncello, and Kontrabaß parts are marked *f*. The score is divided into four measures.

271 *a'2*

2 Fl. *IV IV IV IV IV IV IV IV*

2 Ob. *1. IX IV IV IV IV IV IV IV*
2. VI VI VI VI VI VI VI VI

2 Cl. In B. *VI IV IV IV IV IV IV IV*
IV IV IV IV IV IV IV IV

2 Fg. *IV IV IV IV IV IV IV IV*

4 Hr. In F. *IV IV IV IV IV IV IV IV*

3 Tr. In C.

3 Pos. *mf*

Tb. *mf*

Pk.

I. Vl. *IV IV IV IV IV IV IV IV*

II. Vl. *IV IV IV IV IV IV IV IV*

Vla. *IV IV IV IV IV IV IV IV*

Va. *IV IV IV IV IV IV IV IV*

Kb. *IV IV IV IV IV IV IV IV*

molto cresc. *a'2* $\text{♩} = \text{♩}$ **Adagio** (Tempo der Einleitung)

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

molto cresc. *vid* *ff*

4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Becken
Pk.

molto cresc. $\text{♩} = \text{♩}$ **Adagio** (Tempo der Einleitung)

1. *piu f* *hervor!*

molto cresc. $\text{♩} = \text{♩}$ **Adagio** (Tempo der Einleitung)

I Vl.
II Vl.
Vla.
Vo.
Kb.

molto cresc. *ff*

278 *a'2*

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

I

VI.

II

Vla

Vo.

Kb.

piu f

piu f hervor!

p

280

2 Fl.

2 Ob.

2 Cl.
In B.

2 Fg.

4 Hr.
In F.

3 Tr.
In C.

3 Pos.

Tb.

Pk.

I

Vi.

II

Vla

Vc.

Kb.

piu f hervor!

282

2 Fl.
2 Ob.
2 Cl.
in B.
2 Fg.
4 Hr.
in F.
3 Tr.
in C.
3 Pos.
Tb.
Pk.
I
VI.
II
Vla
Vo.
Kb.

a'2
f
piu f
1. 2. zus.
3.

284

2 Fl.

2 Ob.

2 Cl. in B.

2 Fg.

4 Hr. in F.

3 Tr. in C.

3 Pos.

Tb.

Pk.

I Vl.

II Vl.

Vla.

Vo.

Kb.

hervor!
f (Trichter nach oben)

hervor!

286

2 Fl.
2 Ob.
2 Cl. in B.
2 Fg.
4 Hr. in F.
3 Tr. in C.
3 Pos.
Tb.
Pk.
I Vl.
II Vl.
Vla.
Vo.
Kb.

2.
1.
1. 2.
3.
piu f hervor!

Detailed description: This page of a musical score, numbered 128, covers measures 286 and 287. The score is for a large orchestra and includes parts for woodwinds, brass, strings, and percussion. The woodwind section consists of two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section includes four horns in F, three trumpets in C, three trombones, and a tuba. The string section has first and second violins, a viola, a cello, and a double bass. The percussion part is indicated by a 'Pk.' (Percussion) label. Measure 286 shows the beginning of a phrase with various instruments playing. Measure 287 features a first ending (marked '1.') and a second ending (marked '2.'). The second ending includes a dynamic marking of *piu f hervor!* (more forte, come forward!). The bassoon part in measure 287 has a '3.' marking, likely indicating a third ending or a specific articulation. The string parts are playing a rhythmic accompaniment throughout both measures.

288

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fg.

4 Hr.
in F.

3 Tr.
in C.

3 Pos.

Tb.

Pk.

f cresc. *ff*

p *pV* *V* *IV* *phi*

I

VI.

II

Vla

Vo.

Kb.

290 *a²*

2 Fl. *f cresc.*

2 Ob. *f cresc.*

2 Cl. in B. *f cresc.*

2 Fg.

4 Hr. in F.

3 Tr. in C. *f cresc.*

3 Pos.

Tb.

Pk.

I

VI.

II

Vla.

Vc.

Kb.

ff

2.3. zus.

mit höchster Kraft

fff

292

2 Fl.
2 Ob.
2 Cl.
in B.
2 Fg.
4 Hr.
in F.
3 Tr.
in C.
3 Pos.
Tb.
Pk.
I
VI.
II
Vla
Vc.
Kb.

ret. *b*

ret. *b*

13. min.
5
10
28 min.