

rit. *langsam*

29

Fl. 1

Klar. 1

Fag. 1

Hrn. 1

Viol. 1 (div.)

Viol. 2

Vla.

Vcl.

Kb.

stringendo

33

Viol. 1 (div.)

Viol. 2

Vla.

Vcl.

Kb.

rit.

37 *langsam* *stringendo* (allmählich etwas schneller werden) *rall.* *string.*

Marimb. *flüchtig* *f dolce* *pp*

Vibr. *flüchtig* *f dolce* *pp*

Klav. *fpp*

Viol. 1 (div.) *fpp* *ppp* *mp* *p*

Viol. 2 *fpp* *ppp* *mp* *p*

Vla. *fpp* *ppp* *mp* *p*

Vcl. *fpp* *ppp* *mp* *p*

Kb. *fpp* *ppp* *mp* *p*

41 (wieder allmählich etwas schneller werden)

Hrn. 1 *misterioso, pesante* *pp* *p* *mf*

Hrn. 2 *misterioso, pesante* *pp* *p* *mf*

Pos. 1 *misterioso, pesante* *pp* *p* *mf*

Pos. 2 *misterioso, pesante* *pp* *p* *mf*

Pos. 3 *misterioso, pesante* *pp* *p* *mf*

Viol. 1 (div.) *mf*

Viol. 2 *mf*

Vla. *mf*

Vcl. *mf*

Kb. *mf*

57 *accel.* *Solo* *frei, erregt*

Fl. 1 *pp Solo* *p* *(p)*

Fl. 2 *pp cresc.* *mf* *p*

Klar. 1 *pp*

Klar. 2 *pp*

Fag. 1 *pp*

Hrn. 1 *con sord.* *pp*

Hrn. 2 *con sord.* *pp cresc.* *p* *pp*

Trp. 1 *pp cresc.* *p* *pp*

Pos. 1 *con sord.* *pp cresc.* *p* *pp*

Viol. 1 (div.) *pp sub.* *mf* *pp*

Viol. 2 *pp sub.* *mf* *pp*

Via. *pp sub.* *mf* *pp*

Vcl. *pp sub.* *p* *mf* *pp*

Kb. *pp sub.* *p* *pp*

60 *langsam*

Fl. 1 *mf*

Hrn. 1 *mf*

Trp. 1 *mp*

Cel. *mf sub. pp* *ppp*

Viol. 1 (div.) *mf* *pp sub.* *ppp*

Viol. 2 *mf* *pp sub.* *ppp*

Via. *mf* *pp sub.* *ppp*

Vcl. *mf* *pp sub.* *ppp*

Kb. *p* *mf* *pp sub.* *ppp*

Alle Streicher bis Takt 66 nach und nach Dämpfer abnehmen

62 *accel.* *accel. di molto (→ Allegro molto)*

Percussion Section:

- Hrn. 1 & 2:** Horns 1 and 2. Horn 2 has a *sub. ff* marking in measure 63.
- Trp. 1 & 2:** Trumpets 1 and 2. Both have *sub. ff* markings in measure 63. Horn 1 has a *senza sord.* marking in measure 63.
- Pos. 1 & 2:** Poses 1 and 2. Both have *sub. ff* markings in measure 63. Horn 1 has a *senza sord.* marking in measure 63.
- Pk.:** Snare drum. *p* marking in measure 62.
- Xyl.:** Xylophone. *f* marking in measure 63.
- Marimb.:** Marimba. *f* marking in measure 63.
- Vibr.:** Vibraphone. *f* marking in measure 63.
- Cel.:** Cymbals. *cresc.* marking in measure 62.

String Section:

- Viol. 1 (div.):** Violins 1 (divisi). *cresc.* marking in measure 62.
- Viol. 2:** Violins 2. *cresc.* marking in measure 62.
- Vla.:** Viola. *cresc.* marking in measure 62.
- Vcl.:** Violoncello. *cresc.* marking in measure 62.
- Kb.:** Kontrabaß. *cresc.* marking in measure 62.

3 Tempo II (Allegro molto)

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Trp.), and Percussion (Pk.). The music is in 3/4 time and marked '3 Tempo II (Allegro molto)'. The woodwind parts feature a melodic line with accents and dynamic markings such as *fff*, *sf*, and *decresc. mf*. The percussion part consists of a rhythmic pattern of eighth notes.

3 Tempo II (Allegro molto)

Musical score for strings, including Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The score is marked '3 Tempo II (Allegro molto)'. Each string part is marked 'senza sord.' (without mutes) and features a melodic line with accents and dynamic markings such as *fff*, *sf*, and *decresc. mf*. The strings play a rhythmic pattern of eighth notes.

79

1 2 3

Fag. *mf* secco

Hrn. 1 *mf* secco *stacc. secco* *pp* cresc. *mf*

1 *mf* secco *stacc. secco* *pp* cresc. *mf* *p* cresc.

Pos. 2 *mf* secco *stacc. secco* *pp* cresc. *mf* *p* cresc.

3 *mf* secco *stacc. secco* *pp* cresc. *mf* *p* cresc.

Pk. *mf* secco

Gr.Tr. *mf* secco

Klav. *mf* secco

Viol. 1 *pizz.* *mf* secco

2 *pizz.* *mf* secco

Vla. *pizz.* *mf* secco

Vcl. *pizz.* *mf* secco

Kb. *pizz.* *mf* secco

84

Pk. *f marc.*

Klav. *ff marc.*

Viol. 1 *arco* *ff con forza* *sfz*

2 *arco* *ff con forza* *sfz*

Vla. *arco* *ff con forza* *sfz*

Vcl. *arco* *ff con forza* *sfz*

Kb. *arco* *ff con forza* *sfz*

89 meno mosso

Klar. 1 2

Fag. 2 3

Hrn. 1

Trp. 1

Pos. 1

Gicksp.

a2 p

a2 p

p

p

p

pp

meno mosso

Viol. 1 2

Vla.

Vcl.

Kb.

f

mf

p

cresc. poco a poco (immer steigern bis ff)

mf

f

f

94 poco a poco accel. molto accel.

Klar. 1 2

Fag. 2 3

Hrn. 1

Trp. 1

Pos. 1

Gicksp.

a2 mf

a2 mf

mf

f

f marc.

p

mf

poco a poco accel. molto accel.

mf cresc.

f cresc.

poco a poco

f cresc.

poco a poco

113

Fl. 1 *pp* *mf* *poco f*

Fl. 2 *pp* *p* *mf*

Fl. 3 *pp* *mf cresc.*

Ob. 1 *mf cresc.*

Ob. 2 *mp*

Ob. 3 *p* *mf cresc.*

Klar. 1 *pp* *mf*

Klar. 2 *pp* *p* *mf*

Bkl. *pp* *mf cresc.*

Fag. 1 *mf cresc.*

Fag. 2 *mp*

Fag. 3 *p* *mf cresc.*

Hrn. 3

Trp. 1 *senza sord.* *sub. f* *sfz*

Pos. 1 *senza sord.* *sub. f* *sfz*

Viol. 1

Viol. 2

Vla.

Vcl.

Kb.

rall. (ganz allmählich zögern) poco più rit. (rubato) langsam

177

Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2

Bkl.

Fag. 1, 2, 3

Hrn. 2

Trp. 1, 2, 3

Pos. 1, 2, 3

Tuba

Viol. 1, 2

Vla.

Vcl.

Kb.

cresc.

f

ff

con sord.

(con sord.)

cantabile

poco animato, con passione

mf

**)*

nimmt Kontrafagott

*) Tuba ad lib. (falls kein Fagott mit tiefem A)

122 moderato (rubato)
(♩ = 3/4)

Marimb. *accel. (→Tempo II)*

Vibr. Solo *ff* *ped.* *marc. secco* *ff* *ped.* *

Hrf. As, B, C, Dis, Eis, Fis, G *f* *gliss.* *ff*

Klav. *ff*

122 moderato (rubato)
(♩ = 3/4)

Viol. 1 *ff* *erregt*

Viol. 2 *ff* *erregt*

Vla. *ff* *erregt*

Vcl. *ff* *erregt*

Kb. *ff* *erregt*

accel.

124

Marimb. *ff* *ped.*

Vibr. *ff* *ped.*

Viol. 1 *ff* *div.* *ff* *f marc. cresc.* *ff* *f marc. cresc.*

Viol. 2 *ff* *div.* *ff* *f marc. cresc.* *ff* *f marc. cresc.*

Vla. *ff* *div.* *ff* *mf f cresc.* *ff* *mf f cresc.*

Vcl. *ff* *div.* *ff* *mf f cresc.* *ff* *mf f cresc.*

Kb. *ff* *div.* *ff* *mf f cresc.* *ff* *mf f cresc.*

127 Tempo II

Ob. 1: *stacc. secco*, *mf*, *p*, *dim.*, *pp*

Ob. 2: *stacc. secco*, *mf*, *p*, *dim.*, *pp*

Klar. 1: *stacc. secco*, *mf*, *p*, *dim.*, *pp*

Klar. 2: *stacc. secco*, *mf*, *p*, *dim.*, *pp*

Bkl.: *stacc. secco*, *mf*, *p*, *dim.*, *pp*, nimmt 3. Klar.

Fag. 1: *stacc. secco*, *mf*, *p*

Fag. 2: *stacc. secco*, *mf*, *p*

Kfg.: *stacc. secco*, *mf*, *p*, *dim.*, nimmt 3. Fagott

Hrn. 1: *stacc. secco*, *mf*, *p*, *pp*, 3. *pp*

Hrn. 2: *stacc. secco*, *mf*, *p*, *pp*

Trp. 1: *stacc. secco*, *pp*, *stacc. secco*, *pp*

Trp. 2: *stacc. secco*, *pp*, *stacc. secco*, *pp*

Pos. 1: *stacc. secco*, *mf*, *p*

Pos. 2: *stacc. secco*, *mf*, *p*

Pk.: *mf*, *p*

Gr. Tr.: *f*, *pp*, *ppp*

Klav.: *stacc. secco*, *mf*, *pp*

Tempo II

Viol. 1: *mf*

Viol. 2: *mf*

Vla.: *stacc. secco*, *mf*, *pp*

Vcl.: *stacc. secco*, *mf*, *pp*

Kb.: *mf*, *pp*

140

Fl. 1, 2, 3

Klar. 1, 2, 3

Pk.

Glocksp.

Cel.

Hrf.

Klav.

Viol. 1, 2

Via.

Vcl.

Kb.

f cresc.

sf

div.

unis.

144

Fl. 1, 2, 3

Klar. 1, 2, 3

Trp. 1, 2, 3

Pos. 1, 2

Glocksp.

Xyl.

Marimb.

Vibr.

Klav.

Viol. 1, 2

Via.

Vcl.

sf

sub. ff

senza sord. Flatterz.

sub. ff secco

div. unis.

ff

Presto *rit.* **breit**

149 Flatterz.

Fl. 1 Flatterz.

Fl. 2 Flatterz.

Fl. 3 Flatterz.

Ob. 1 a2

Ob. 2 a2

Ob. 3

Klar. 1 Flatterz.

Klar. 2 a2

Klar. 3

Hrn. 1 Flatterz.

Hrn. 2 Flatterz.

Hrn. 3 Flatterz.

Trp. 1

Trp. 2

Trp. 3

Pos. 1

Pos. 2

Pos. 3 senza sord.

Glocksp.

Xyl.

Marimb.

Vibr.

Tamb.

Kl.Tr.

Gr.Tr.

t. Gong *klängen lassen*

Klav.

Presto *rit.* **breit**

Viol. 1

Viol. 2

Vla.

Vcl.

lento-pesante

154

Fl. 1 2 3 *ff* *p sub.*

Ob. 1 2 3 *ff* *p sub.*

Klar. 1 2 3 *ff* *p sub.*

Hrn. 1 2 3 *ff* *p sub.*

Trp. 1 2 3 *ff* *p sub.*

Glocksp. *fff* *stacc.*

Xyl. *fff* *stacc.*

Marimb. *fff* *stacc.*

Vibr. *fff* *stacc.*

Cel. *fff* *stacc.*

Hrf. *fff* *stacc.*

Klav. *fff* *stacc.*

Viol. 1 2 *ff* *p sub.*

Vla. *ff* *p sub.*

The musical score is for page 24, starting at measure 154. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Horn, Trumpet), percussion (Glockenspiel, Xylophone, Marimba, Vibraphone, Cymbals, Snare), and strings (Violin, Viola). The tempo is marked *lento-pesante*. The woodwinds and strings play sustained notes with a *ff* *p sub.* dynamic. The percussion instruments play a complex, rhythmic pattern with a *fff* *stacc.* dynamic. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

156 *liberamente* *rubato*

Singstimme

Das ist der schön-ste Spiel - - be-ginn, den die Zu - schau - - er je - er - lebt ha - ben!

lento - pesante

162

Fl. 1 3

Ob. 1 3

Klar. 1 3

Hrn. 1 2 3

Trp. 1 2 3

Glocksp.

Xyl.

Marimb.

Vibr.

Cel.

Hrf.

Klav.

lento - pesante

1

Viol.

2

Vla.

170

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hrn. 1 2 3

Trp. 1 2 3

Pos.

Glocksp. *ganz ausklingen lassen*

Xyl.

Marimb.

Vibr. *ganz ausklingen lassen*

Cel. *ganz ausklingen lassen*

Hrf. *ganz ausklingen lassen*

Klav. *ganz ausklingen lassen*

Singstimme

Liberamente
parlando

Sie sol-len ihr Glück rasch auskosten; es wird nicht lan-ge wäh - - ren. Und das... Schauspiel, das dann folgt, wird

Viol. 1 2

Vla.

190 Andante (parlando)

Hrn. 1
Hrn. 2
Hrn. 3
Pos. 1
Pos. 2
Singstimme

Das _____ ist nicht das Schlimm-ste! Und dar-um geht es auch gar nicht! An - de - re

Mosso

Fl. 1
Ob. 1
Klar. 1
Fag. 1
Hrn. 2
Hrn. 3
Trp. 1
Hrf.
Singstimme

Rei - che sind zu nich-te ge - wor-den. Und e - ben-so un - ver - hofft! — Wir al - le ha - ben Rei - che

Mosso

Viol. 1
Viol. 2
Via.
Vcl.
Kb.

div. pizz.
div. pizz.
div. pizz. arco
pp

188

Fl. 1

Ob. 1

Klar. 1
2

Fag. 1
2

Hrn. 2

Trp. 1
2

Singstimme

stür - zen se - hen, und ge - ra - de die fe - ste - sten und ge - ra - de die - je - ni - gen, die am ra - sche - sten wuch - sen und de - ren

Viol. 1
2

Vla.

Vcl.

Kb.

p

arco *pizz.*

p

pizz. *arco*

Detailed description: This page of a musical score, numbered 30, covers measures 188 to 190. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute 1, Oboe 1, Clarinet 1 and 2, Bassoon 1 and 2, Horn 2, and Trumpet 1 and 2. The string section includes Violin 1 and 2, Viola, Violoncello, and Kontrabaß. The vocal soloist part includes German lyrics. The score features various musical notations such as slurs, accents, and dynamic markings like *p* (piano). Specific performance instructions for the strings include *arco* (arco) and *pizz.* (pizzicato). The key signature has two sharps (F# and C#), and the time signature is 4/4.

199 *stesso moto (con passione)*

Musical score for woodwinds and strings, measures 199-202. The score includes parts for Flute 1, Oboe 1, Clarinet 1 and 2, Bassoon 2 and 3, Horn 1 and 2, Trumpet 1, and Trombone 1, 2, and 3. The woodwinds play a melodic line with dynamics *f*, *p*, and *mf*. The strings provide a rhythmic accompaniment.

Singstimme
Auf dem Hö - - - he - punkt der Er - fin - dungs - kraft und des Ta - lents stan - den sie

stesso moto (con passione)

Musical score for strings, measures 199-202. The score includes parts for Solo Violin, Violin 1 and 2, Viola, Violoncello, and Kontrabaß. The strings play a rhythmic accompaniment with dynamics *f*, *p*, and *mf*. The Solo Violin has a melodic line. The Viola and Violoncello parts include *pizz.* and *arco* markings.

203 accel., cresc.

Fl. 1

Ob. 2

Klar. 1

Fag. 2

Hrn. 1

Trp. 1

Pos. 1

Singstimme

Solo-Viol.

Viol. 1

Vla.

Vcl.

Kb.

mit - ten im Rau - sche des Le - - - bens - ge - nus - - ses und der Welt - - er - o - be - rung.

acc., cresc.

Tutti arco

sf

sfz

sfpp

rit. moltissimo *più mosso, drammatico!*

207

Fl. 1
2
3

Ob. 1
2
3

Klar. 1
2
3

Fag. 1
2
3

Hrn. 1
2
3

Trp. 1
2
3

Pos. 1
2
3

Marimb.

Vibr.

Kl. Tr.

Gr. Tr.

t. Gong

Singstimme

f *mf* *ff* *secco* *ped.* *klingen lassen* *mf*

rit. moltissimo *più mosso, drammatico!*

1
2

Viol.

Vla.

Vcl.

Kb.

mf

Ihr

211 *a3*

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3 *a3* 3. Fagott nimmt Kontrafagott

Hrn. 1 2 3

Trp. 1 2 3

Pos. 1 2 3 3. b

Marimb.

Vibr.

t. Gong *mf*

Hrf.

Klav.

Singstimme
Heer — war kraft - voll und jung, die Vor - rats - spei - cher wa - ren ge -

Viol. 1 *pizz.* *arco*
2 *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.* *arco*

Kb. *pizz.* *arco*

215

Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg.

Hrn. 1 2 3

Trp. 1

Pos. 1 2 3

Singstimme

- füllt, — in den The - a - - - tern dräng - ten

Viol. 1 2

Vla.

Vcl.

Kb.

cresc. *f* *p* *mf* *f* *arco* *mf*

218 *immer belebter (molto cresc.)*

Fl. 1 2

Ob. 1 2 3

Klar. 1 2

Fag. 1 2

Kfg.

Hrn. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Vibr.

Singstimme

sich die Besucher;

immer belebter (molto cresc.)

Viol. 1 2

Vla.

Vcl.

Kb.

mf, *f*, *sf*, *pizz.*, *arco*, *a2*, *sfz*

liberamente

sehr rasch

221

Fl. *ff* *p sub.* *ff marc.* a3

Ob. *ff* *p sub.* *ff marc.* a3

Klar. *ff* *p sub.* *ff marc.* a3

Fag. *ff pp* *p sub.* *ff marc.*

Kfg. *ff pp* *p sub.* nimmt 3. Fagott

Hrn. *ff pp* *p sub.* *ff marc.* 1. 2. 3. 7 8

Trp. *ff pp* *p sub.* *ff marc.* 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Pos. *ff pp* *p sub.* *ff marc.* 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Glocksp. *ff sehr rasch* 14 *ff marc.*

Xyl. *ff sehr rasch* 14 *ff marc.*

Marimb. *ff sehr rasch* 14 *ff marc.*

Vibr. *secco* *ff sehr rasch* 14 *secco* *ff marc.*

Kl.Tr. *ff p sub.* *ff sehr rasch* 14 *ff marc.*

Cel. *ff sehr rasch* 16 *ff marc.*

Hrf. *ff sehr rasch* 16 *ff marc.*

Klav. *ff sehr rasch* 16 *ff marc.*

liberamente *ff sehr rasch* 16 **sehr rasch**

Viol. *ff p sub.* *ff marc.*

Vla. *ff p sub.* *ff marc.*

Vcl. *ff p sub.* *ff*

Kb. *ff p sub.* *ff*

224 ^{a3}

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hrn. 2

Trp. 3

Pos. 3

Glocksp.

Xyl.

Marimb.

Vibr.

Cel.

Hrf.

Klav.

Singstimme

liberamente (langsam) *dolce (noch langsamer)*

mf in den Fär - ber - ei - en ent - deck - te man das Ge - heim - nis, das rei - ne

Singstimme

Pur - pur - rot und das ma - kel - lo - se - ste Weiß

sehr rasch

225

Fl. 1 2 3 *mf marc.* 3. nimmt Altflöte

Ob. 1 2 3 *mf marc.* 3. nimmt Englisch Horn

Klar. 1 2 3 *mf marc.* 3. nimmt Bassklarinette

Hrn. 1 2 3 *mf marc.*

Trp. 1 2 3 *mf marc.*

Pos. 1 2 3 *mf marc.*

Glcksp. *mf marc.*

Xyl. *mf marc.*

Marimb. *mf marc.*

Vibr. *mf marc.*

Cel. *mf marc.*

Hrf. *mf marc.*

Klav. *mf marc.*

Singstimme *mf* *liberamente (langsam)*
 her - zu - stel - len; in - den Berg - wer - ken fand man Di - a - man - ten

Lebhaft, accelerando bis--

227

Flutterz. *(lang)* *(lang)*

Hrn. 1
2
3

Trp. 1
2
3

Pos. 1
2
3

Tb.

Glocksp.

Xyl.

Marimb.

Vibr.

Kl.Tr.

Gr.Tr.

tiefer Gang

Cel.

Hrf.

Klav.

Singstimme

ppp *misterioso (noch langsamer)* *ppp* *(lang)* *(lang)*

und in den Zel-len A - to - - me.

non div. *(lang)* *(lang)* *pizz.*

Viola 1
2

Vcllo

Vcl.

(lang) *(lang)*

229 ♩ .ca.132 (sehr schnell und vor allem so deutlich wie möglich)

Fl. 1 2 a_2 f *cresc.* ff

Alt-Fl. f *cresc.* ff

Ob. 1 2 a_2 f *cresc.* ff

E.H. f *cresc.* ff

Klar. 1 2 a_2 f *cresc.* ff

Bkl. f *cresc.* ff

Fag. 1 2 3 a_2 f *cresc.* ff

Hrn. 1 2 3 *sffz*

Trp. 1 2 3 f *cresc.* ff

Pos. 1 2 3 f *cresc.* ff

Tb. f *cresc.* ff

Pk. ff *cresc.*

Viol. 1 2 *arco* f *marc.* *cresc.* ff

Vla. *unis. arco* f *marc.* *cresc.* ff

Vcl. *arco* f *marc.* *cresc.* ff

Kb. f *cresc.* ff

♩ .ca.132 (sehr schnell und vor allem so deutlich wie möglich)

234

Alt-FI. *p*

Ob. 1 2 *p* *legg.* *mf*

Bkl. *p* *f*

Fag. 1 2 *p* *legg.* *mf*

Singstimme *p* *f*

Man zau - - ber-te Sym - pho - nie - - - en aus der Luft _____ und Ge -

Viol. 2 *p* *div.*

Vcl. *p* *div.*

239

Fl. 1 2 *a2* *mf*

Alt-FI. *mf*

Ob. 1 2 *mf* *ff* *mf*

E.H. *f* *ff* *mf*

Klar. 1 2 *mf*

Bkl. *mf* *mf*

Fag. 1 2 3 *f* *mf* *ff* *mf*

Hrn. 1 3 *mf* *p.* *staccatiss.*

Trp. 1 2 3 *mf* *staccatiss.* *mf*

Pos. 1 2 3 *mf* *staccatiss.* *f*

Singstimme *mf* *staccatiss.* *mf*

- sund - - - heit _____ aus dem Mee - - - re.

Viol. 1 *mf* *mf cresc.* *ff* *mf* *div.*

Viol. 2 *mf* *mf cresc.* *ff* *mf*

Via. *mf* *mf cresc.* *ff* *mf* *div.*

Vcl. *mf* *mf cresc.* *ff* *mf*

Kh. *mf*

244

This page of a musical score, numbered 244, contains parts for various instruments. The woodwind section includes Flute (Fl.), Alto Flute (Alt-Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Klar.), Bassoon (Fag.), and Horn (Hrn.). The brass section includes Trumpet (Trp.), Trombone (Tb.), and Percussion (Pk.). The string section includes Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Kh.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f*, *mf*, *ff*, and *cresc.* are used throughout. Performance markings include *a2* (second ending), *mf*, *ff*, *ff cresc.*, *marc.*, and *unis.*. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments have more melodic and harmonic roles. The percussion part is minimal, with a few notes in the lower register.

249 a2

Fl. 1 2

Alt-Fl.

Ob. 1 2

E.H.

Klar. 1 2

Bkl.

Fag. 1 2 3

Hrn. 1 2 3

Trp. 1 2

Pos. 1 3

Hrf.

Klav.

Singstimme

Tau - - send Sy - ste - me wur-den aus - ge -

Viol. 1 2

Vla.

Vcl.

Kb.

pp, *mf*, *pp*, *con sord.*, *p*, *sempre stacc.*, *div.*

259

Fl. 1, 2

Alt-Fl. 1, 2

Ob. 1, 2

E.H.

Klar. 1, 2

Bkl. 1, 2

Fag. 1, 2, 3

Hrn. 1, 2, 3

Trp. 1, 2, 3

Pos. 1, 2, 3

Hrf.

Klav.

Singstimme

Viol. 1, 2

Vla.

Vcl.

Kb.

schüt - - - zen;

pp, mp, mf, f, sfz, senza sord., u, (f)

264

The musical score is arranged in a standard orchestral layout. At the top left, the measure number '264' is printed. The score consists of the following parts from top to bottom:

- Fl.** (Flute): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff* (fortissimo). The key signature changes to two flats (B-flat and E-flat) in measure 266.
- Alt-Fl.** (Alto Flute): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Ob.** (Oboe): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Klar.** (Clarinet): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Bkl.** (Bass Clarinet): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Fag.** (Bassoon): Part 1, 2, and 3. All parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Hrn.** (Horn): Part 1 and 3. Both parts play a melodic line starting in measure 264, marked *f* (forte). The key signature changes to two flats in measure 266.
- Trp.** (Trumpet): Part 1, 2, and 3. All parts play a melodic line starting in measure 264, marked *f*. The key signature changes to two flats in measure 266.
- Pos.** (Posaune): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *f*. The key signature changes to two flats in measure 266.
- Tb.** (Tuba): Part 1. Plays a melodic line starting in measure 264, marked *f*. The key signature changes to two flats in measure 266.
- Singstimme** (Singer): The vocal line is mostly silent until measure 267, where it begins with the lyrics 'man hat-te' in a mezzo-forte (*mf*) dynamic.
- Viol.** (Violin): Part 1 and 2. Both parts play a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Vla.** (Viola): Part 1. Plays a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Vcl.** (Violoncello): Part 1. Plays a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.
- Kb.** (Kontrabaß): Part 1. Plays a melodic line starting in measure 264, marked *ff*. The key signature changes to two flats in measure 266.

Throughout the score, various dynamics and articulations are used, including *ff*, *f*, *mf*, *p*, *pizz.* (pizzicato), and *arco* (arco). The key signature changes from one sharp (F#) to two flats (B-flat and E-flat) between measures 265 and 266.

269

Fl. 1 2

Alt-Fl.

Klar. 1 2

Bkl. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Singstimme

Viol. 1 2

Vla.

Vcl.

Kb.

Mit - tel ge - gen die Käl - te, gegen die Nacht und gegen die

Dynamic markings: *p*, *f*, *mf*, *ff*, *pp*, *ppp*, *arco*, *pizz.*

274 *accel.* *rit.*

Fl. 1 2 *p* *a2*

Ob. 1 2 *f* *a2*

Klar. 1 2 *mf*

Fag. 1 2 *p*

Hrn. 1 2 *p*

Trp. 1 2 *mf*

Pos. 1 2 *p*

Kl.Tr.

Singstimme *legg. gliss.*
HäB - - lich - keit;

Viol. 1 2 *p*

Vla. *p*

Vcl. *p*

Kb. *p*

a2 a tempo

279

Fl. 1 2

Ob. 1 2

Klar. 1 2

Fag. 1 2 3

Hrn. 1 2

Trp. 1 2

Pos. 1 2

Pk.

Tamtom h. f.

kl. Tr.

Hrf.

Klav.

Singstimme

Bünd - nis - se si - cher - ten die Men - schen

a tempo

Viol. 1 2

Vla.

Vcl.

Kb.

etwas ruhiger (leggero)

284

Fl. 1 2
Alt-Fl.
Ob. 1 2
E.H.
Klar. 1 2
Bkl.
Fag. 1 2 3
Hrn. 1 2
Trp. 1 2 3
Pos. 1 2 3
PK.
I.a. Tomtom
Hrf.
Klav.
Singstimme
Viol. 1 2
Vla.
Vcl.
Kb.

ge - gen den Krieg; al - le Gif - - - fe und Dro -

etwas ruhiger (leggero)

Detailed description: This is a page of a musical score for orchestra and voice. The page is numbered 53 in the top right corner. The score begins at measure 284. The tempo and mood are indicated as 'etwas ruhiger (leggero)'. The orchestration includes Flute (1 and 2), Alto Flute, Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bassoon, Bassoon III, Horn (1 and 2), Trumpet (1, 2, and 3), Trombone (1, 2, and 3), Percussion (PK), I.a. Tomtom, Harp (Hrf.), and Piano (Klav.). The vocal part (Singstimme) has lyrics: 'ge - gen den Krieg; al - le Gif - - - fe und Dro -'. The score is written in a key signature of two flats and a 4/4 time signature. Dynamics markings such as *mf*, *p*, and *f* are used throughout. The bottom of the page shows the beginning of the next section, starting with the Violin I and II parts.

289 pesante

Fl. 1/2
Alt-Fl.
Ob. 1/2
E.H.
Klar. 1/2
Bkl.
Fag. 1/2/3
Hrn. 1
Trp. 1/2/3
Pos. 1/2/3
Singstimme

- - gen wa-ren auf-ge-bo-ten um die Krank - hei-ten der Re - ben und schäd - li-che In -

Viol. 1/2
Vla.
Vcl.
Kb.

con sord. *p*
p — *mf*
con sord. *p*
p — *mf*

294

Fl. 1 2
Alf-Fl. nimmt 3. Flöte
Ob. 1 2
E.H.
Klar. 1 2 a2 mf f
Bkl. mf f
Fag. 1 2 3 a2 mf f
Hrn. 1 2 3 p mf f
Trp. 1 2 3 mf f
Pos. 1 2 3 mf f
Tb. p mf f
Singstimme
- sek - fen zu be - kämp - - - fen;
Viol. 1 2 f
Vla. f
Vcl. f
Kb. f

Detailed description: This page of a musical score, numbered 294, contains measures 294 through 297. The instrumentation includes Flute (Fl.), Alto Flute (Alf-Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Klar.), Bassoon (Bkl.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Trp.), Trombone (Tb.), Singing Voice (Singstimme), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Kb.). The woodwinds and strings play complex rhythmic patterns, often with dynamic markings such as *mf*, *f*, and *ff*. The Singing Voice part has the lyrics: "- sek - fen zu be - kämp - - - fen;". The Alto Flute part includes the instruction "nimmt 3. Flöte". The score is written in a key signature of one sharp (F#) and a common time signature (C).

299

Fl. 1, 2, 3

Ob. 1, 2

E.H.

Klar. 1, 2

Bkl.

Fag. 1, 2, 3

Hrn. 1, 2, 3

Trp. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Gr. Tr.

Viol. 1, 2

Via.

Vcl.

Kb.

Flatterz.

Flatterz.

Flatterz.

Flatterz. senza sord. 1. Flatterz.

Flatterz. senza sord. 2. Flatterz.

marc.

ff con forza

ff con forza

ff con forza

ff con forza

ff con forza

303 *erregt*

Fl. 1 2 3

Ob. 1 2

E.H.

Klar. 1 2

Bkl.

Fag. 1 2 3

Hrn. 1 2 3

Trp. picc.

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk.

Singstimme

erregt

Ha - - - gel - schlag - - - wur - de

Fl. *a3* *secco mf*

Ob. *a2* *secco ff*

E.H. *secco ff*

Klar. *a2* *secco ff*

Bkl. *secco ff* *nimmt 3 Klar.*

Fag. *a2* *secco ff*

Hrn. *secco ff* *2.*

Trp. *secco ff* *1.*

Pos. *secco ff* *1.*

Viol. 1 2 *ff sfpp*

Vla. *ff sfpp*

Vcl. *ff sfpp*

Kb. *ff sfpp*

308 ^{a3}

Fl. 1 2 3

Pk. *mf* *f*

I.a.Timbales

Gr.Tr. *pp* *f* *pp* *f*
(mit Schlägel der kl.Tr.)

Singstimme
durch wis - - - sen - schaft - - li - che Ge - set - ze im

Viol. 1 *pp cresc.*
2

Vla. *pp cresc.*

Vcl. *pp cresc.*

Kb. *pp cresc.*

311

Pk. *ff*

I.a.Timbales

Gr.Tr. *f* *pp* *f*

Singstimme
vor - aus be - rech - - net und sei - ne Wir - kung auf - ge - ho - ben.

Viol. 1
2

Vla.

Vcl.

Kb.

sehr rasch (nur eins schlagen) $\frac{4}{4}$ sehr rasch (nur eins schlagen)

315

Fl. 1. 2. 3. *lunga*

Ob. 1. 2. 3.

Klar. 1. 2. 3.

Trp. picc. 1. 2.

Trp. 1. 2.

Pos. 1. 2.

PK. *lunga*

Glocksp. *klingen lassen* 10 *con forza e fuoco* 13 *klingen lassen* 13 *con forza e fuoco* 13

Xyl. *con forza e fuoco* 10 *con forza e fuoco* 13

Marimb. *con forza e fuoco* 11 *con forza e fuoco* 14

Vibr. *con forza e fuoco* 11 *con forza e fuoco* 14

I.a. Timbales *pp* *f* *con forza e fuoco*

Gr.Tr. *pp* *f* *mit Holzschlägel* 9 *con forza e fuoco* 12

Bck. *pp* *f* *con forza e fuoco* 9 *con forza e fuoco* 12

Cel. *con forza e fuoco* *klingen lassen* *lunga* *con forza e fuoco* *lunga*

Hrf. *con forza e fuoco* 9 *con forza e fuoco* 12

Klav. *ped.* *con forza e fuoco* 12 *lunga* *ped.* *con forza e fuoco* 15 $\frac{4}{4}$ *con forza e fuoco*

Viol. 1. 2. *sehr rasch (nur eins schlagen) lunga*

Vla. *sehr rasch (nur eins schlagen)*

Vcl. *sehr rasch (nur eins schlagen)*

Kb. *sehr rasch (nur eins schlagen)*

3 *Langsam* *lunga* *lunga* 5 *sehr rasch (nur eins schlagen)* 3 *Langsam* *lunga*

319

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Trp. picc.

Trp. 1 2

Pos. 1 2 3

Glocksp. *lunga* *lunga* *ohne Flatterz.* *Klingen lassen* *lunga*

Xyl. *con forza e fuoco* 16 *con forza e fuoco* 16

Marimb. *con forza e fuoco* 17

Vibr. *con forza e fuoco* 17

Bck. *con forza e fuoco* 15 *mit Holzschlägel*

Cel. *con forza e fuoco* 15

Hrf. *Klingen lassen* 15 *con forza e fuoco*

Klav. *con forza e fuoco* 18 *(foco)* *(foco)*

Singstimme *lunga pp (flüstern)* *lunga* *lunga pp (flüstern)* *lunga*

Und da, — *Langsam* *lunga* 5 *sehr rasch (nur eins schlagen)* 3 *Langsam* *lunga*

Kb. *lunga* *lunga* *lunga*

3. nimmt Engl. Horn

3. nimmt Baßklar.

etwas gemächlicher
Moderato (♩ = 112) molto rit.

allmählich schneller werden

323

Fl. 1/2
Ob. 1/2
E.H.
Klar. 1/2
Hrn. 1, 2, 3
Pos. 1, 2
Tb.
Singstimme

pp *molto espr.*
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

(flüsternd) *pp* *appassionato*

Ma-le, er-heit sich bin-nen ein paar Stunden ein Ü - - bel und befällt den ge-sün - - - de -

etwas gemächlicher
Moderato (♩ = 112) molto rit.

allmählich schneller werden

Viol. 1/2
Vla.
Vcl.
Kb.

pp
pp
pp
pp

329 *a2*

Fl. 1 *p* Flatterz. *f* cresc. *a2*

Fl. 2 *p* Flatterz. *f* cresc. *a2*

Ob. 1 *p* *f* cresc. *a2*

Ob. 2 *p* *f* cresc.

E.H. *p* *f* cresc. *a2*

Klar. 1 *p* *f* cresc. *a2*

Klar. 2 *p* *f* cresc.

Bkl. *p* *f* cresc.

Fag. 1 *f* cresc. *a2*

Fag. 2 *f* cresc.

Fag. 3 *f* cresc.

Hrn. 1 *pp* *p* *p* *mf* *f*

Hrn. 2 *pp* *p* *p* *mf* *f*

Hrn. 3 *pp* *p* *p* *mf* *f*

Trp. picc. *p* *mf* *f*

Trp. 1 *p* *mf* *f*

Trp. 3 *p* *mf* *f*

Tb. *pp* *p* *p* *mf* *f*

Singstimme
- sten und glück - lich - sten al - ler Kör -

Viol. 1 *p* *mf* *f*

Viol. 2 *p* *mf* *f*

Vla. *p* *mf* *f*

Vcl. *p* *mf* *f*

Kb. *p* *mf* *f*

(♩ = 112) estatico

334 1.2. rit. a3 a3

Fl. 1 2 3

Ob. 1 2

E.H.

Klar. 1 2

Bkl.

Fag. 1 2 3

Hrn. 1 2 3

Trp. picc.

Trp. 1 2 3

Pos. 3

Tb.

Hrf.

Singstimme

Viol. 1 2

Vla.

Vcl.

Kb.

fff cresc.

per ! Das Ü - bel der gro - - Ben

rit. (♩ = 112) estatico

liberamente wieder im Zeitmaß

339 *a3*

Fl. 1 2 3 *cresc.* *con forza* *ff*

Ob. 1 2 *cresc.* *ff*

E.H. *cresc.* *ff*

Klar. 1 2 *a2* *cresc.* *ff*

Bkl. *cresc.* *ff*

Fag. 1 2 *cresc.* *a2* *ff*

Hrn. 1 2 3 *cresc.* *ff*

Trp. picc. *cresc.* *ff*

Trp. 1 2 3 *cresc.* *ff*

Pos. 1 2 3 *cresc.* *ff*

Tb. *ff*

Pk. *ff*

Singstimme *mit Ausdruck*
 Rei - - - - che! Das töd - li - che ü - - - - bel!
liberamente wieder im Zeitmaß

Viol. 1 2 *con forza* *div. 1. Hälfte* *ff*

Vla. *ff*

Vcl. *cresc.*

Kb. *cresc.*

molto appassionato

344

Fl. 1 2 3

Ob. 1 2

E.H.

Klar. 1 2

Bkl.

Fag. 1 2 3

Hrn. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk.

Singstimme

nimmt 3. Oboe

nimmt 3. Klar

molto appassionato

Viol. 1 2

Vla.

Vcl.

Kb.

unis.

div.

ff

349

rit. , sehr lebhaft
tempestoso

Fl. 1 2 3
Ob. 1 2
Hrn. 1 2 3
Trp. 1 2 3
Pos. 1 2 3
Tb.
Pk.
Marimb.
Vibr.
Kl.Tr. ohne Schnarrsaiten
Cel.
Hrf.
Klav.
Viol. 1 2
Vla. unis.
Vcl.
Kb.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Horn, Trumpet, Positone, Trombone) and strings (Violin, Viola, Violoncello, Double Bass) are in the upper staves, while the percussion (Percussion, Marimba, Vibraphone, Keyboard) are in the lower staves. The score is divided into four measures. The first measure (349) features a complex rhythmic pattern with triplets and sixteenth notes. The second measure (350) is marked 'rit.' and features a 'Flutterz.' (flutter-tonguing) effect. The third measure (351) is marked 'ff' and 'ff marc.'. The fourth measure (352) is marked 'sehr lebhaft tempestoso' and 'ff marc.'. The score includes various dynamic markings such as 'ff', 'ff marc.', and 'unis.' (unison). The woodwinds and strings play a rhythmic accompaniment, while the percussion instruments play a more melodic and rhythmic part. The overall mood is energetic and dramatic.

354

Klar.
1 *ff dim.*
2 *ff dim.*

Fag.
1 *ff dim.*
2 *ff dim.*

Hrn.
1 *dim.* *pp*
2 *dim.* *pp*
3 *ff* *dim.* *pp*

Trp.
1 *ff* *gliss. - h.p.* *ff* *dim.* *pp*
2 *ff* *dim.* *pp*
3 *ff* *dim.* *pp*

Pos.
1 *dim.* *pp*
2 *dim.* *pp*
3 *ff* *dim.* *pp*

Tb.
ff *dim.* *pp*

Tamtam (tief)
ff

Viol.
1 *sfz*
2 *sfz*

Vla.
sfz *div.* *ff dim.*

Vcl.
ff marc. *sfz* *ff dim.*

Kb.
ff marc. *sfz*

359

The score consists of the following parts:

- Fl. (Flute):** Two staves (1 and 2). Measure 359 has rests. Measure 363 has notes marked *pp*.
- Klar. (Clarinets):** Four staves (1, 2, 3, 4). Measures 359-362 have rhythmic patterns marked *pp*. Measure 363 has notes marked *pp*.
- Fag. (Bassoons):** Three staves (1, 2, 3). Measures 359-362 have rhythmic patterns marked *pp*. Measure 363 has notes marked *pp*.
- Hrn. (Horns):** Two staves (1 and 2). Measure 359 has rests. Measure 363 has notes marked *pp*.
- Trp. (Trumpets):** Three staves (1, 2, 3). Measure 359 has rests. Measure 363 has notes marked *pp*.
- Pos. (Posaunes):** Two staves (1 and 2). Measure 359 has rests. Measure 363 has notes marked *pp*.
- Singstimme (Voice):** One staff. Starts in measure 360 with the lyrics: "Und nun ist das Gold da und häuft sich —". The word "und" is marked *p*.
- Viol. (Violins):** Two staves (1 and 2). Measure 359 has rests. Measure 363 has notes marked *pp*.
- Vla. (div.) (Violas):** Two staves (1 and 2). Measures 359-362 have rhythmic patterns marked *pp*. Measure 363 has notes marked *pp*.
- Vcl. (div.) (Violoncellos):** Two staves (1 and 2). Measures 359-362 have rhythmic patterns marked *pp*. Measure 363 has notes marked *pp*.
- Kb. (Cello/Double Bass):** One staff. Measures 359-362 have rhythmic patterns marked *pp*. Measure 363 has notes marked *pp*.

364

The musical score is arranged in systems. The first system includes Flute (Fl.) parts 1 and 2, Clarinet (Klar.) parts 1, 2, and 3, Bassoon (Fag.) parts 1, 2, and 3, Horn (Hrn.) parts 1 and 2, Trumpet (Trp.) parts 1 and 3, and Positone (Pos.) parts 1 and 2. The second system features the Singstimme (voice) with the lyrics "in den Ban - - - ken, a - ber". The third system includes Violin (Viol.) parts 1 and 2, Viola (Vla. (div.)), Violoncello (Vcl. (div.)), and Kontrabaß (Kb.).

Fl. 1 2 *pp* *pp cresc.* *mp*

Fl. 3 *pp* *pp cresc.* *mp*

Klar. 1 *pp* *pp cresc.* *mp* *pp*

Klar. 2 *pp* *pp cresc.* *mp* *pp*

Klar. 3

Fag. 1 *pp* *pp cresc.* *mp* *pp*

Fag. 2 *pp* *pp cresc.* *mp* *pp*

Fag. 3 *p*

Hrn. 1 *pp* *pp*

Hrn. 2 *pp* *pp*

Trp. 1 *pp* *pp*

Trp. 3 *pp* *pp*

Pos. 1 *pp* *pp*

Pos. 2 *pp* *pp*

Singstimme
in den Ban - - - ken, a - ber

Viol. 1 *pp* *pp cresc.* *mp*

Viol. 2 *pp* *pp cresc.* *mp*

Vla. (div.) *pp* *pp cresc.* *mp* *pp*

Vcl. (div.) *pp* *pp cresc.* *mp* *pp*

Vcl. (div.) *pp* *pp cresc.* *mp* *pp*

Kb. *pp* *pp cresc.* *mp* *pp*

369

Fl. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Hrn. 1 2

Trp. 1 2 3

Pos. 1 2

Singstimme

— selbst Hel - ler und Sou - ver - lie - ren ih - ren Wert. —

Viol. 1 2

Vla. (div.)

Vcl. (div.)

Kb.

pp

374 *2. nimmt Picc.*

Fl. 1 2 3
p cresc. mp

Klar. 1 2
p cresc. mp pp

Fag. 1 2 3
p cresc. mp pp

Hrn. 1 2
p

Trp. 2 3
p

Pos. 1 2 3
p

Singstimme
Och - sen sind da, Kü - - - he und

Viol. 1 2
p cresc. mp pp

Vla. (div.)
p cresc. mp pp

vcl. (div.)
p cresc. mp pp

Kb.
p cresc. mp pp

Fl. 1/3 a2

Ob. 1/2/3 mf

Klar. 1/2 p cresc. mf

Fag. 1/3 p cresc. mf

Trp. 1/2 p cresc. mf gliss.

Pos. 1/2/3 p cresc. mf a2

Tuba mf

Pk. 1/2 mf

Marimb. mf

Vibr. secco

Gr.Tr. mit gn. Tr. Schl. mf

Hrf.

Klav. mf

Singstimme

appassionato - lamento!
(sehr steigern, mit großem Ausdruck)

Scha - - - fe; a - - ber die Men - - schen lei - den Hun - -

etwas zögern

Viol. 1/2 p cresc. mf

Vla. unis. p cresc. mf

Vcl. unis. p cresc. mf

Kb. p cresc. mf

383

Fl. 1 3 (a2) *mf* *ff* *fff*

Ob. 1 2 3 *mf* *ff* *fff*

Klar. 1 2 3 *ff molto espr.* *ff molto espr.* *fff* 3. nimmt B. Klar.

Fag. 1 2 3 *ff molto espr.* nimmt Kontrafagott

Hrn. 1 2 3 *f cresc.* *fff*

Trp. 1 2 3 *mf* *f* *f cresc.* *fff*

Pos. 1 2 3 *mf* *sehr virtuos* *f* *f cresc.* *fff*

Pk. 1 2 *f* *virtuos* *f* *fff*

Marimb. *secco*

Vibr.

Gr.Tr.

Hrf.

Klav.

Singstimme *gliss.* - ger

Viol. 1 2 *ff molto espr.* *fff*

Via. *ff molto espr.* *fff*

Vcl. *ff molto espr.* *fff*

387 accel. sehr schnell

Picc. a2

Fl. 1 3 p

Ob. 1 2 p

Ob. 3 p

Klar. 1 2 p

Bkl. p

Fag. 1 p

Fag. 2 p

Hrn. 1 ff cresc. pp

Hrn. 2 3 ff cresc. pp

Trp. 1 ff cresc. pp

Trp. 2 ff cresc. pp

Trp. 3 ff cresc. pp

Pos. 1 ff cresc. pp

Pos. 2 ff cresc. pp

Pos. 3 ff cresc. pp

Pk. ff marc. ass.

Gr.Tr. äußerst kurz ff

tiefer Gong ff

Singstimme mf

Al - - les bricht nun

Viol. 1 (div.) p staccatiss.

Viol. 2 (div.) p staccatiss.

Vla. (div.) p staccatiss.

Vcl. p staccatiss.

Kb. p staccatiss.

accel. sehr schnell

392

Picc.

Fl. 1 3

Ob. 1 2 3

Klar. 1 2

Bkl.

Fag. 1 2

Kfg.

Hrn. 1

Trp. 1

Pos. 1

Singstimme

plötz-lich ü - ber das Reich — her-ein; — plötz-lich von der Rau - pe bis zum Erb - feind und den

Viol. (div.) 1

Viol. (div.) 2

Vla. (div.)

Vcl. (div.)

Kb.

p

a2

Flatterz.

mf

p

397

Picc. *p*

Fl. 1 *a2* *p*

Ob. 1 *a2* *p*

Ob. 2 *a2* *p*

Klar. 1 *p*

Klar. 2 *p*

Bkl. *p*

Fag. 1 *p*

Fag. 2 *p*

Kfg. *p*

Hrn. 1 *Flatterz.* *mf*

Trp. 1 *Flatterz.* *p*

Pos. 1 *Flatterz.* *p*

Singstimme

Pfand - - brie-fen Got - - tes. — So-gar da, wo man es für al-le Zei - - - ten ver-

Viol. (div.) 1 *p*

Viol. (div.) 2 *p*

Vla. (div.) *p*

Vcl. (div.) *p*

Kb. *p*

nimmt 2. Flöte

402

Fl. 1 *pp* *cresc.* *fp*

Fl. 2/3 *pp* *cresc.* *fp*

Ob. 1 *p cresc.* *fp*

Ob. 2/3 *p cresc.* *fp*

Klar. 1 *pp* *cresc.* *fp*

Klar. 2 *pp* *cresc.* *fp*

Bkl. *pp* *cresc.* *fp*

Fag. 1/2 *pp* *cresc.* *fp*

Kfg. *p* *cresc.* *f*

Hrn. 1 *mf* *pp* *cresc.* *fp*

Hrn. 2/3 *mf* *pp* *cresc.* *fp*

Tb. *mf* *pp* *cresc.* *mf*

Singstimme *mf*

-bannt glaub-te, er-hebt das Ü - - - bel sein... Haupt: _____

Viol. 1 *pp* *f* *ff - p*

Viol. 2 *pp* *f* *ff - p*

Vla. (div.) *p* *f* *ff - p*

Vcl. (div.) *p* *f* *ff - p*

Kb. *p* *f*

nimmt 3. Fagott

412

ein wenig breiter wieder im Zeitmaß accel.

Ob. 1 2 3

Klar. 1 2 3

Hrn. 1 2

Trp. 1 2 3

Pos. 1 2 3

Tb.

PK. sehr hart klingend!

Marimb.

Vibr.

Kl.Tr. mit Schnarrsaite

Rührtr. mit Schnarrsaite

Singstimme (halb gesungen)
 Glat - ze des Mil - liar - dars. Und in dem Sturm und Wo -

ein wenig breiter wieder im Zeitmaß accel.

Tutti Viol. (div.a3) sehr intensiv *mf*

416

Ob. 1 2
3

Klar. 1 2
3

Hrn. 1
1
2
3

Trp. 1
2
3

Pos. 1
2
3

Tb. 1

Kl.Tr. Schlagzeug im *cresc.* hervortreten
molto cresc. *ff*

Rührtr. *molto cresc.* *ff*

Singstimme
(gesungen)
- gen - prall, in die - sem Krieg al - ler Krie - ge,

Tutti
Viol. (div.a.3) *cresc.* *cresc.*

Vla. *cresc.* *ff*

421

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hrn. 1 3 2

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk.

Tamtam (tief) klingen lassen *pp*

Cel.

Hrf.

Klav.

Singsstimme *ff* feurig bleibt *pp*

Tutti Viol. (div. a 3) *ff* feurig *pp*

Vla. *ff* feurig *pp*

Vcl. *ff* *pp*

425

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hrn. 1 3 2

Trp. 1 2 3

Pos. 1 2 3

Pk. *pp*

Cel. *mf*

Hrf. *mf*

Klav. *p*

Singstimme

nichts als Ban - krot und — Schan - de, das — vor Hun -

Tutti Viol. (div. a 3)

Vla.

Vcl.

Kb.

immer mehr steigern

429

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Trp. 1 2

Bck.

Singstimme

Flatterz.

Triangelschlägel ans Becken legen und mit Paukschlägel vibrieren!

- ger ver-zerr - - te Ge-sicht ei - nes Kin - - des,

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

p cresc. *mf cresc.* *f*

cresc. *f*

immer mehr steigern

Tutti

Viol. (div. a 3)

Vla.

Vcl.

Kb.

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

pp *cresc.* *mf cresc.* *f cresc.* *fff*

immer noch lebhafter und rascher werden

435 $\text{♩} = 132$

Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Trp. 1 2

Xyl.

Marimb.

Vibr.

Kl. Tr.

Bck.

Gr. Tr.

Cel.

Hrf.

Klav.

Singstimme

der Schrei ei - - - - - ner Wahn - - - - - sin - ni - gen.

$\text{♩} = 132$

Tutti

Viol. (div.a 3)

Vla.

Vcl.

This page of a musical score, numbered 85, contains the following parts and markings:

- Fl. (Flute):** Three staves (1, 2, 3) with dynamic markings *ff* and *mf*.
- Ob. (Oboe):** Three staves (1, 2, 3) with dynamic markings *ff* and *mf*.
- Klar. (Clarinet):** Three staves (1, 2, 3) with dynamic markings *f* and *ff*.
- Trp. (Trumpet):** Two staves (1, 2) with dynamic markings *f* and *ff*.
- Xyl. (Xylophone):** One staff with dynamic markings *mf* and *ff*.
- Marimb. (Marimba):** One staff with dynamic markings *mf* and *ff*.
- Vibr. (Vibraphone):** One staff with dynamic markings *mf* and *ff*, and the word "Solo" written above.
- Gr.Tr. (Gong/Trance Drum):** One staff with dynamic markings *ff* and asterisks.
- Cel. (Cymbal):** Two staves with dynamic markings *fff*.
- Hrf. (Horn):** Two staves with dynamic markings *fff*.
- Klav. (Keyboard):** Two staves with dynamic markings *fff*.
- Singstimme (Singer):** One staff with the word "und" written below.
- Tutti Viol. (div. a3) (Violins):** Two staves with dynamic markings *fff* and *mf*.
- Via. (Viola):** One staff with dynamic markings *fff* and *mf*.
- Vcl. (Violoncello):** One staff with dynamic markings *fff* and *mf*.

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

- Fl. (Flute):** Measures 445-448. Includes a first ending (1.2.) and dynamic marking *mf*.
- Ob. (Oboe):** Measures 445-448. Includes dynamic marking *mf* and a second ending (a2).
- Klar. (Clarinet):** Measures 445-448. Includes dynamic marking *mf*.
- Hrn. (Horn):** Measures 445-448. Includes dynamic marking *mf* and the instruction *leggiero*.
- Trp. (Trumpet):** Measures 445-448. Includes dynamic markings *mf* and *f* *leggiero*.
- Pos. (Poson):** Measures 445-448. Includes dynamic marking *mf* and the instruction *leggiero*.
- Tb. (Tuba):** Measures 445-448. Includes dynamic marking *mf* and the instruction *leggiero*.
- Xyl. (Xylophone):** Measures 445-448. Includes dynamic marking *mf* and the instruction *leggiero*.
- Marimb. (Marimba):** Measures 445-448. Includes dynamic marking *mf* and the instruction *cresc.*
- Vibr. (Vibraphone):** Measures 445-448. Includes dynamic marking *mf* and the instruction *cresc.*
- Röhrengl. (Saxophone):** Measures 445-448. Includes dynamic marking *mf* and the instruction *cresc.*. A *Solo* marking is present.
- Hrf. (Harp):** Measures 445-448. Includes dynamic marking *f* and the instruction *gliss.*
- Singstimme (Vocal):** Measures 445-448. Includes the lyrics "der Tod." and a measure rest of 4.
- Tutti:** Measures 445-448. Includes dynamic marking *f*.
- Viol. (Violin):** Measures 445-448. Includes dynamic marking *f*.
- Via. (Viola):** Measures 445-448. Includes dynamic marking *f*.
- Vcl. (Violoncello):** Measures 445-448. Includes dynamic marking *f*.

sehr lebhaft (ganze Takte schlagen)

450

Fl. 1 2
Ob. 1 2 3
Klar. 1 2 3
Fag. 1 2 3
Hrn. 1 2 3
Trp. 1 2 3
Pos. 1 2
PK.
Xyl.
Marimb.
Vibr.
Röhrengl.
Gr.Tr.
Hrf.

f cresc.
f cresc.
f cresc.
f cresc.
mf cresc.
f cresc.
f cresc.
p cresc.
secco, cresc.
secco, cresc.
secco, cresc.
ff cresc.
ff cresc.
p cresc.

sehr lebhaft (ganze Takte schlagen)

Viol. 1 2
Vla.
Vcl.
Kb.

cresc.
f cresc.
cresc.
f cresc.
f cresc.

461 *sehr lang* *sehr lang* **Tumultuoso (schnelle ganze Takte)**

Fl. 1 2

Ob. 1 2 3 *a3* 3. nimmt Englisch-Horn

Klar. 1 2 3 *a2* 3. nimmt Bassklarinette

Fag. 1 2 3 *a3* 3. nimmt Kontrafagott

Hrn. 1 2 3 *cresc.*

Trp. 1 2 3 *cresc.*

Pos. 1 2 3 *cresc.*

Tb. 3. *cresc.*

Pk. *cresc.*

Xyl. *sehr hart* *cresc.*

Marimb. *sehr hart* *klingen lassen*

Vibr. *sehr hart* *klingen lassen* *sehr hart* *cresc.*

Röhrengl. *klingen lassen* *sehr hart*

Kl.Tr. *klingen lassen*

Gr.Tr. *moltocresc.* *cresc.*

Klav. (vierhändig) *moltocresc.*

Viol. 1 2 *sehr lang* *sehr lang* **Tumultuoso (schnelle ganze Takte)**

Vla. *sehr lang* *sehr lang*

Vcl. *sehr lang* *sehr lang*

Kb. *sehr lang* *sehr lang*

468

Hrn. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk.

Vibr.

Kl.Tr.

Gr.Tr.

Bck.

Klav. (vierhändig)

klingen lassen

klingen lassen

klingen lassen

476

Fl. 1

Pk.

3 Tamtam

h.

m.

f.

Langsam (ausdrucksvoll) ♩ = 60

sehr erregt

langsam

f *dim.* *p* *cantabile*

ppp (*dolce*)

ppp (*dolce*)

483 *Fl.* 1 *p dim.* *string.* *cresc. molto* *fl.* *Flatterzunge* *f cresc.*

3 *Tamtam* h. *ppp (dolce)*
m.
t. *pp*

486 *Fl.* 1 *string. (schneller werden)* *molto cresc.* *mf crescendieren*

3 *Tamtam* h. *pp*
m.
t. *mf crescendieren*

489 *Fl.* 1 *lebhaft* *ff* *secco* *f* *klingen lassen*

3 *Tamtam* h. *f*
m.
t. *f*

491 *Fl.* 1 *Flatterz.* *7* *langsam (ruhig)* *p*

3 *Tamtam* h. *p dolce*
m.
t. *p dolce*

493 *Fl.* 1 *immer ruhiger werden* *mf*

Fag. 2 *mf*

496 *Fl.* 1 *pp* *p*
2 *p*

Klar. 1 *p*

Bkl. *p* *pp* *p*

Fag. 1 *p*
2 *pp* *p*

Kfg. *p* *p*

Hrn. 1 *con sord.* *ppp* *ppp* *ppp* *ppp* *p*
2 *con sord.* *ppp* *ppp* *ppp* *ppp* *p*
3 *con sord.* *p*

506

Fl. 1 *ppp* *p* *mf* *p*

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

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

Ob. 2 *ppp* *p*

E.H. *ppp*

Klar. 1 *p* *mf* *p*

Klar. 2 *ppp* *p* *mf* *p*

Bkl. *ppp*

Fag. 1 *ppp* *p*

Fag. 2 *ppp* *p*

Hrn. 1 *ppp* *p* *p* *pp*

Trp. 1 *p dolce*

Trp. 2 *p dolce*

Pos. 1 *p* *p* *pp*

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

Pos. 3 *p* *pp*

Tb. *p* *con sord.* *pp*

Singstimme *p* *mf* *pp*
 hat ein - grau - - en - haf - ter Ton sich ein - ge - schli - chen; ein ein - zi - ger nur,

Viol. 1 *div.* *v* *ppp* *pp*

Viol. 2 *ppp* *pp*

Vla. *ppp* *ppp* *pp dolce* *div.*

Vcl. *ppp* *ppp* *pp dolce* *div.*

Kb. *pp dolce*

510

Fl. 1
Fl. 2
Ob. 1
Klar. 1
Klar. 2
Hrn. 1
Hrn. 2
Pos. 2
Pos. 3
Tb.
Sängstimme
Viol. 1 (div.a3)
Viol. 2
Via.
Vcl. (div.a3)

doch der tief-ste Ton al-ler Ok-ta-ven- der des To-

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
ppp
ppp
ppp
ppp
ppp
ppp

515

Singstimme
- des.

Viol. 1 (div.a3)
Viol. 2
Vla.
Vcl. (div.a3)

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

519

Singstimme
Und die Schwal - ben stei - gen hoch, weil die Er - de heut
(flie - gen)

Viol. 1
Viol. 2
Vla.
Vcl.

ppp *pp espr.* *pp espr.* *pp espr.* *pp espr.*

523

Singstimme
ein_ Ka - da - ver ist und al - les, was Flü - - gel hat, aus ih - rer Nä - he

Viol. 1
Viol. 2
Vla.
Vcl.

pp *pp* *pp* *div.*

misterioso

527

Fl. 1 *p* *pp* *pp*

Alt-Fl. *p* *pp* *pp*

E.H. *p* *pp* *pp*

Bkl. *p* *pp* *pp*

Fag. 2 *pp* *pp*

Trp. 1 (con sord.) *ppp*

Trp. 2 (con sord.) *ppp*

Trp. 3 con sord. *ppp*

Cel. *p*

Hrf. *p* *p*

Singstimme
flieht. — Und die Bä - che sind klar — und spie - gel-blank die —

Viol. 1 *p* *pp*

Viol. (div.) 2 *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vcl. (div.) *pp* *pp* *pp*

misterioso

531

Fl. 1

Alt Fl.

E. H.

Bkl.

Fag. 2

Trp. 1

Trp. 2

Trp. 3

Tamtam (tief)

Cel.

Singstimme

Viol. 1

Viol. 2 (div.)

Vla.

Vcl. (div.)

Quel - len, a - ber ich ha - be das Was - - ser ge - ko - stet: es

pp

ppp

p

534

Fl. 1/2

Alt-Fl.

Ob. 1/2

E.H.

Klar. 1/2

Bkl.

Fag. 1/2

Kfg.

Trp.* 1/2/3

Pos.* 1/2/3

Tb.*

Pk.

Vibr.

Singstimme

ist — das Was — ser der Sint — — flut. —

Viol. 1

Viol. (div.) 2

Vla.

Vcl. (div.)

Kb.

molto cresc.

mp cresc.

p

pp

mf

Ped.

a2

*) Aus dem Manuskript ist nicht ersichtlich, ob und wann die bei allen Blechbläsern aufgesetzten Dämpfer abzunehmen sind.

537

Fl.
Alt-FI.
Ob.
E. H.
Klar.
Bkl.
Fag.
Kfg.
Hrn.
Trp.
Tb.
Pk.
Viol.
Vla.
Vcl.
Kb.

Mit diesem Takt bricht das Manuskript ab. Durch Karl Amadeus Hartmanns letzte schwere Krankheit wurde das Werk nicht mehr zu Ende komponiert. Als Abschluß sollte jedoch – nach Äußerungen des Komponisten – der letzte Satz des Textes vom Solisten gesprochen werden.

gesprochen:
 Und die Sonne brennt,
 aber ich habe ihre Wärme mit der Hand geprüft:
 es ist siedendes Pech.
 Und aus der Kehle der Schwalbe
 wird der Donner des Unerbittlichen losbrechen.
 Und aus dem Einschnitt der harzigen Zeder
 werden die Tränen des Weitunterganges rinnen.
 (222) Es ist ein Ende der Welt!
 Das Traurigste von allen!