

*dedicated to Luzi, my beloved wife, my best friend*

Orchesterbesetzung:

16 Violinen I  
16 Violinen II  
12 Violen  
12 Violoncelli  
8 Kontrabässe

Orchestra:

16 Violins I  
16 Violins II  
12 Violas  
12 Violoncellos  
8 Double Basses

Aufführungsdauer: ca. 27 Minuten

Duration: approx. 27 minutes

# Symphonische Serenade in B-Dur

## I.

Erich Wolfgang Korngold  
1897 - 1957

**Schwebend, Allegro moderato semplice** (♩)

Violino I  
*p*

Violino II  
pizz.  
*p*

Viola  
*p*

Violoncello  
1 arco  
*p*  
2-8 pizz.  
*p*  
9, 10 arco  
*pp*  
11, 12 arco  
*pp*  
poco *fp*

Contrabbasso div.  
arco  
pizz.  
*p*

VI. I  
*mp*

VI. II  
arco  
pizz.  
arco  
pizz.

Va.  
pizz.  
arco  
pizz.  
arco  
*p*

Vc. 1 arco  
*p*  
2-8 arco  
*p*  
9, 10 arco  
*p*  
11 arco  
*p*  
12 arco  
*p*

Cb. div.  
arco  
pizz.  
arco  
pizz.  
arco  
*p*

Musical score for measures 1-12. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello I (Vc. 1), Violoncello II (Vc. 2-8), Violoncello III (Vc. 9, 10), Violoncello IV (Vc. 11), Violoncello V (Vc. 12), and Contrabass (Cb. div.). The key signature is two flats (B-flat and E-flat). The score features various musical notations including slurs, accents, and dynamic markings such as *pizz.*, *poco fp*, and *p*. There are also triplets in the Violin II and Viola parts.

Musical score for measures 13-24. This section begins with a double bar line and a measure rest, followed by a boxed number '2' indicating the start of the second system. The instrumentation remains the same as in the first system. The score includes dynamic markings such as *mf espr.*, *mp*, *p*, and *mf*. There are also performance instructions like *arco* and *pizz.*. The key signature remains two flats.

VI. I

VI. II

Va.

Vc. 1-8

Vc. 9-12

Cb. div.



**3** poco a poco cresc. e string.

VI. I

VI. II

Va.

Vc. 1

Vc. 2-8

Vc. 9, 10

Vc. 11, 12

Cb. div.

VI. I

VI. II div.

Va.

Vc. 1

Vc. 2-8

Vc. 9, 10

Vc. 11, 12

Cb. div.



**4** a tempo (Allegro deciso) (♩)

VI. I

VI. II tutti

Va.

Vc. 1-8

Vc. 9-12

Cb. div.

VI. I *mp* *sf*

VI. II *ff* *sf*

Va. *f* *sf* *sf*

Vc. tutti arco pizz. arco *fp* *sf*

Cb. tutti arco pizz. arco *fp* *sf*

VI. I  $\frac{3}{2}$  (d)  $\frac{3}{4}$  (d)  $\frac{3}{2}$  (d)

VI. II

Va. *f*

Vc. *f*

Cb. *f*

VI. I  $\frac{3}{4}$  (d)  $\frac{2}{2}$  (d) *f*

VI. II *f* div.

Va. *f*

Vc. *f*

Cb. *f*

poco calando

a tempo (Allegro moderato)

3

2

7

4/4

VI. I *f* *p poco espr.*

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

Va. *f* *p* *p* *p < >*

Vc. *f* *mf* *p* *p* *p < >*

Cb. div. *f* *mf* *pizz. poco marcato* *p* *arco* *p*

4/4 ♩ = dirigere!

2/4 (♩ = ♩)

3/4

4/4

VI. I *p* *pizz.* *p poco marcato*

VI. II *p* *pizz.* *p poco marcato*

Va. *unis.*

Vc. *pizz.* *p*

Cb. div. *(pizz.)* *(arco)* *pizz.* 1.2. 3.4.

4/4

2

8

♩ = dirigere!  
(♩ = ♩)

poco string.

VI. I *pp*

Va. *pizz.* *poco marcato* *arco* *p*

Vc. div. *arco* *pp cresc.* *arco* *pp cresc.*

Cb. div. 1.2. 3.4. *tutti div.* *arco* *pp cresc.* *arco* *pp*



**a tempo (Allegro deciso)**

VI. I

VI. II

Va.

Vc. div.

Cb. tutti



9

VI. I

VI. II

Va.

Vc. tutti

Cb.



VI. I div.

VI. II div.

Va.

Vc. div.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

10 (d)

This section of the score covers measures 10 and 11. It features five staves: VI. I div., VI. II div., Va. div., Vc. div., and Cb. div. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 10 contains complex rhythmic patterns with triplets and sixteenth notes. Measure 11 shows a continuation of these patterns with some rests. Dynamics include *sf* (sforzando) and *f* (forte). The Vc. div. part includes the instruction 'arco'.

VI. I div.

VI. II tutti

Va. tutti

Vc. div.

Cb. tutti

This section covers measures 12, 13, and 14. It features five staves: VI. I div., VI. II tutti, Va. tutti, Vc. div., and Cb. tutti. The key signature remains two flats. Measure 12 begins with a *sf* (sforzando) dynamic. Measures 13 and 14 show a dynamic shift to *f* (forte) and then *pp* (pianissimo). The Vc. div. and Cb. tutti parts include a *sf* (sforzando) dynamic in measure 13, followed by a *p* (piano) dynamic in measure 14. The VI. I div. part has a *f* (forte) dynamic in measure 13. The VI. II tutti part has a *f* (forte) dynamic in measure 13. The Va. tutti part has a *f* (forte) dynamic in measure 13 and a *p* (piano) dynamic in measure 14.

11 (Tempo I)

VI. I tutti

VI. II

Va.

1

2-8

Vc.

9, 10

11, 12

Cb. div.

*p*

*mp espr.*

*pp*

*p*

*pp*

*p dolce*

*pp*

*p*

*pp*

*p*

*arco*

*p*

*pizz.*

*p*

VI. I

VI. II

Va.

1

2-8

Vc.

9, 10

11, 12

Cb. div.

*poco f*

*cresc. poco a poco*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

(Allegro deciso)  $\frac{3}{4}$  = dirigere!

VI. I  $\frac{3}{2}$  12

VI. II

Va.

Vc. tutti div.

Cb. tutti

VI. I  $\frac{4}{4}$

VI. II

Va.

Vc. tutti

Cb.

VI. I  $\frac{3}{4}$  13

VI. II

Va.

Vc.

Cb.

VI. I  
VI. II  
Va.  
Vc.  
Cb.

14

VI. I  
VI. II  
Va.  
Vc.  
Cb.

VI. I div.  
VI. II  
Va.  
Vc.  
Cb.

*ff* *sf* *sf* *sf*  
*ff* *sf* *sf* *sf*  
*ff* *sf* *sf* *sf*

*div.*

$\text{♩} = \text{dirigere!}$

15  $\frac{3}{2}$   $\frac{3}{4}$  = dirigere!  $\frac{4}{4}$

VI. I tutti *ff* *mf* *sfp*

VI. II *pp* *sfp* unis.

Va. *ff* *mp* *sfp*

Vc. *ff* *mf espr.* *sfp*

Cb. *f* *mf* *sfp* div.

VI. I  $\frac{4}{4}$   $\frac{2}{2}$

VI. II *p* *(pp)*

Va. *p* *pp*

Vc. *mp espr.* *(pp)* *(pp)*

Cb. *p* *(pp)*

16  $\frac{2}{2}$  Misterioso (♩) poco rit. a tempo

VI. I *pp* *pp*

Vc. *pp*

Cb. *pp*

poco rit. 17 a tempo  $\frac{2}{2}$   $\frac{2}{2}$

VI. I *pp*

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

Cb. *p* *f* *p* *p* *p*

Musical score for measures 1-17. Instruments include VI. I (Violin I), die übr. (Violins II), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score shows various dynamics such as *pp* and *p*.

Musical score for measures 18-19. Instruments include VI. I, die übr., VI. II (Violin II), Va. div. (Viola division), Vc. (Violoncello), die übr., and Cb. div. (Contrabasso division). This section includes the number 18 in a box and features dynamics like *pp*, *p*, and *tutti*.

Musical score for measures 20-24. Instruments include VI. I, VI. II, Va. div., Vc. (Violoncello), die übr., and Cb. tutti. This section includes the number 19 in a box and features dynamics like *mf espr.*, *sf*, *f marcato*, and *mp*.

VI. I

VI. II  
div.

Va.  
div.

Vc.  
div.

Cb.

*tr*

*espr.*

*pizz.*

*mf*

*espr.*

*arco*

VI. I

VI. II  
div.

Va.  
div.

Vc.  
div.

Cb.  
div.

20

*f*

*pizz.*

*mf*

*pizz.*

*arco*

*mf*

*arco*

*f espr.*

*arco*



poco a poco string.

VI. I

VI. II tutti

Va. tutte

Vc. div.

Cb. div.

21 a tempo (Allegro deciso) (♩)

VI. I

VI. II

Va.

Vc. div.

Cb. div.

VI. I

VI. II

Va.

Vc. tutti

Cb. tutti

VI. I *mp sf f mp sf*

VI. II *mp sf f mp sf*

Va. *sf sf f fp sf*

Vc. *arco fp sf f fp sfz*

Cb. *arco fp sf f fp sfz*

22 (d) *tutti f mf*

VI. I *f mf*

VI. II *mf dim.*

Va. *f poco espr.*

Vc. *p poco espr.*

Cb. *p poco espr.*

*poco calando* **3** *a tempo (Allegro moderato)* **2**

**4** *4/4 = dirigere!* **2** **4**

23 *p poco espr.*

VI. I *p p poco espr.*

VI. II *p p*

Va. *p p p*

Vc. *p p*

Cb. *pizz. p arco p poco marcato*

2/4 (♩ = ♩)      3/4      4/4

VI. I

VI. II

Va.

Vc.

Cb. div.

pizz. *p poco marcato*

pizz. *p poco marcato*

pizz. *p*

4/4      2/2 (♩ = dirigere!) 24 (♩ = ♩)      poco string. . .

VI. I

VI. II

Va.

Vc.

Cb. div.

*pp*

*p*

*pp* *cresc.* arco

*pp* *cresc.* arco

(♩) . . . . . a tempo (Allegro deciso)

VI. I

VI. II

Va.

Vc.

Cb.

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

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

*f*

*p* *f*

*p* *f*

25

VI. I  
VI. II  
Va.  
Vc.  
Cb.

VI. I div.  
VI. II  
Va. div.  
Vc. div.  
Cb.

26 (d)

VI. I div.  
VI. II div.  
Va. div.  
Vc. div.  
Cb.

27

VI. I

VI. II

Va. div.

Vc. div.

Cb. div.

*sff sf mp p pp*

*p*

*p*

*sff sf mp p pp*

*sff sf mp p pp*

28

VI. I

VI. II

Va. div.

Vc. tutti

Cb. tutti

*p mp*

*mp*

*mp*

*mp*

**poco calando**

VI. I

VI. II

Va. tutti

Vc. die übr.

Cb. div.

*p*

*pp*

*pp*

*p poco espr.*

*p*

*p*

*p pizz.*

29 Tranquillo (poco meno mosso)

VI. I div. *pp*

VI. II div. *morendo* *pp* *ppp* *(ppp)*

Va. div. *p* *pp*

Vc. 1-8. *morendo* *mf espr.*

die übr. 9.-12. *pp*

Cb. div. 1.-6. arco *pp*

7. 8. pizz. *pp*



poco a poco calando

a tempo

VI. I tutti *morendo*

VI. II div. *(ppp)* *ppp* *morendo*

Va. tutte

Vc. 1-8

9-12

Cb. 1-6

7, 8 pizz.

poco rall. 30 Tempo I (Allegro moderato)

VI. I

VI. II

Va. div.

1-8 Vc.

9-12 Vc.

1-6 Cb.

7, 8 Cb.

*pp*

*ppp*

*pp*

*pp*

*pp*

*pp*

VI. I

VI. II

Va.

1-8 Vc.

9-12 Vc.

1.-6. Cb. tutti

poco rall.

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

tutti arco

## II. Intermezzo

**6/8** Allegro molto (♩.) (Möglichst schnell!)

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

31

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.



VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

33

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

34

VI. I div.

VI. II div.

Va. div.

Vc. div.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

mf > sf sf sf

mf > sf sf sf

sf mf > sf sf sf

sf p sf

sf p

p



35

VI. I div.

VI. II div.

Va. div.

Vc. div.

mp mp pp

p p p

p p

sf mp p

sf mp p

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

This system contains five staves of music. The VI. I div. and VI. II div. staves are in treble clef with a key signature of one flat. The Va. div. staves are in alto clef with a key signature of one flat. The Vc. div. staves are in bass clef with a key signature of one flat. The Cb. staff is in bass clef with a key signature of one flat. Dynamics include *p* and *pp*.



VI. I div.

VI. II div.

Va. div.

Vc. div.

This system contains four staves of music. The VI. I div. and VI. II div. staves are in treble clef with a key signature of one flat. The Va. div. staves are in alto clef with a key signature of one flat. The Vc. div. staves are in bass clef with a key signature of one flat. Dynamics include *p* and *sf*.

VI. I div. *mf* *mp*

VI. II div. *mf* *mp*

Va. div. *sf* *mp*

Vc. div. *mp* *cresc.*

Cb. *mp*

37

VI. I div. *f marcato mp f p*

VI. II div. *f marcato mp p*

Va. div. *mf mp*

Vc. div. *f p*

Cb. div. *f p*

8 8

38

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

39

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

40

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.



VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

41

VI. I  
div.

VI. I div. musical notation for measures 41-44. The first staff (treble clef) starts with *sf* dynamics and includes a *cresc.* marking. The second staff (bass clef) also starts with *sf* dynamics and includes a *cresc.* marking. Dynamics include *mp* and *p*.

VI. II  
div.

VI. II div. musical notation for measures 41-44. The first staff (treble clef) starts with *sf* dynamics and includes a *cresc.* marking. The second staff (bass clef) also starts with *sf* dynamics and includes a *cresc.* marking. Dynamics include *p*.

Va.  
div.

Va. div. musical notation for measures 41-44. The first staff (treble clef) starts with *sf* dynamics and includes a *cresc.* marking. The second staff (bass clef) also starts with *sf* dynamics and includes a *cresc.* marking. Dynamics include *mp*.

Vc.  
div.

Vc. div. musical notation for measures 41-44. The first staff (bass clef) starts with *mf* dynamics and includes a *cresc.* marking. The second staff (bass clef) also starts with *mf* dynamics and includes a *cresc.* marking. Dynamics include *mp*.



42

VI. I  
div.

VI. I div. musical notation for measures 45-48. The first staff (treble clef) starts with *p* dynamics and includes a *mf* marking. The second staff (bass clef) also starts with *p* dynamics and includes a *mf* marking. Dynamics include *mf*.

VI. II  
div.

VI. II div. musical notation for measures 45-48. The first staff (treble clef) starts with *p* dynamics and includes a *mf* marking. The second staff (bass clef) also starts with *p* dynamics and includes a *mf* marking. Dynamics include *mf*.

Va.  
div.

Va. div. musical notation for measures 45-48. The first staff (treble clef) starts with *p* dynamics. The second staff (bass clef) also starts with *p* dynamics. Dynamics include *p*.

Vc.  
div.

Vc. div. musical notation for measures 45-48. The first staff (bass clef) starts with *p* dynamics and includes a *sf* marking. The second staff (bass clef) also starts with *p* dynamics and includes a *sf* marking. Dynamics include *p* and *sf*.



VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

1.2.  
3. (Kurz)  
4.

die libr.

1. arco





VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

Musical score for measures 48-51 and the first four measures of the second system. The score includes staves for VI. I div., VI. II div., Va. div., Vc. div., and Cb. div. Dynamics include *p* and *p*. The key signature has one flat, and the time signature is 3/8.



VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

Musical score for measures 52-55 of the second system. The score includes staves for VI. I div., VI. II div., Va. div., Vc. div., and Cb. div. Dynamics include *f*, *mf*, *mp*, *mf*, *f*, and *p*. The key signature has one flat, and the time signature is 3/8. There are markings for *marcato* and *mf* accents. A large number '9' is written above the staff in measure 53, and a large number '6' is written above the staff in measure 55.

49 **6**  
8

VI. I  
div.

VI. I div. measures 49-54. The first staff shows a melodic line with accents and dynamics *mf* and *sf*. The second staff provides a harmonic accompaniment with *sf* dynamics.

VI. II  
div.

VI. II div. measures 49-54. The first staff shows a melodic line with accents and dynamics *mf* and *sf*. The second staff provides a harmonic accompaniment with *sf* dynamics.

Va.  
div.

Va. div. measures 49-54. The first staff shows a melodic line with accents and dynamics *mf* and *sf*. The second staff provides a harmonic accompaniment with *sf* dynamics.

Vc.  
div.

Vc. div. measures 49-54. The first staff shows a melodic line with accents and dynamics *mf* and *p*. The second staff provides a harmonic accompaniment with *p* dynamics.

Cb.  
tutti

Cb. tutti measures 49-54. The first staff shows a melodic line with accents and dynamics *p*. The second staff provides a harmonic accompaniment with *p* dynamics.



50

VI. I  
div.

VI. I div. measures 50-54. The first staff shows a melodic line with accents and dynamics *sf*, *p*, *f*, and *p*. The second staff provides a harmonic accompaniment with *sf* and *p* dynamics.

VI. II  
div.

VI. II div. measures 50-54. The first staff shows a melodic line with accents and dynamics *sf*, *p*, *f*, and *p*. The second staff provides a harmonic accompaniment with *sf* and *p* dynamics.

Va.  
div.

Va. div. measures 50-54. The first staff shows a melodic line with accents and dynamics *sf* and *p*. The second staff provides a harmonic accompaniment with *sf* and *p* dynamics.

Vc.  
div.

Vc. div. measures 50-54. The first staff shows a melodic line with accents and dynamics *sf* and *p*. The second staff provides a harmonic accompaniment with *sf* and *p* dynamics.

Cb.

Cb. measures 50-54. The first staff shows a melodic line with accents and dynamics *sf* and *p*. The second staff provides a harmonic accompaniment with *sf* and *p* dynamics.

51

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

52

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Musical score for measures 34-36. The score is in G major (one sharp) and 3/4 time. It features four staves: Violin I (VI. I div.), Violin II (VI. II div.), Viola (Va. div.), and Violoncello (Vc. div.).  
- VI. I div.: Starts with a *mf* dynamic, playing a melodic line with accents. Dynamics change to *p* in measure 35.  
- VI. II div.: Starts with a *mf* dynamic, playing a melodic line with accents. Dynamics change to *p* in measure 35.  
- Va. div.: Remains silent in measure 34, then enters in measure 35 with a *p* dynamic.  
- Vc. div.: Starts with a *pp* dynamic, playing a bass line with accents. Dynamics change to *pp* in measure 35.



53

VI. I div.

VI. II div.

Va. div.

Vc. div.

Musical score for measures 53-55. The score is in F major (one flat) and 3/4 time. It features four staves: Violin I (VI. I div.), Violin II (VI. II div.), Viola (Va. div.), and Violoncello (Vc. div.).  
- VI. I div.: Starts with a *p* dynamic, playing a melodic line with accents. Dynamics change to *sf* in measure 55.  
- VI. II div.: Starts with a *p* dynamic, playing a melodic line with accents. Dynamics change to *sf* in measure 55.  
- Va. div.: Starts with a *p* dynamic, playing a melodic line with accents.  
- Vc. div.: Starts with a *p* dynamic, playing a bass line with accents.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.



54

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.



55

VI. I  
div.

VI. I div. measures 55-59. The first staff shows a melodic line with dynamics *f* and *f* accents. The second staff shows a similar line with dynamics *f* and *f* accents. The key signature has one flat.

VI. II  
div.

VI. II div. measures 55-59. The first staff shows a melodic line with dynamics *f* and *f* accents. The second staff shows a similar line with dynamics *f* and *f* accents. The key signature has one flat.

Va.  
div.

Va. div. measures 55-59. The first staff shows a melodic line with dynamics *f* and *f* accents. The second staff shows a similar line with dynamics *f* and *f* accents. The key signature has one flat.

Vc.  
div.

Vc. div. measures 55-59. The first staff shows a melodic line with dynamics *f* and *mp*. The second staff shows a similar line with dynamics *f* and *mp*. The key signature has one flat.

Cb.  
div.

Cb. div. measures 55-59. The first staff shows a melodic line with dynamics *f* and *mp*. The second staff shows a similar line with dynamics *f* and *mp*. The key signature has one flat.



56

VI. I  
div.

VI. I div. measures 60-64. The first staff shows a melodic line with dynamics *sf* and *mf*. The second staff shows a similar line with dynamics *sf* and *mf*. The key signature has one flat.

VI. II  
div.

VI. II div. measures 60-64. The first staff shows a melodic line with dynamics *sf* and *p*. The second staff shows a similar line with dynamics *sf* and *p*. The key signature has one flat.

Va.  
div.

Va. div. measures 60-64. The first staff shows a melodic line with dynamics *sf* and *p*. The second staff shows a similar line with dynamics *sf* and *p*. The key signature has one flat.

Vc.  
div.

Vc. div. measures 60-64. The first staff shows a melodic line with dynamics *sf* and *mf*. The second staff shows a similar line with dynamics *sf* and *mf*. The key signature has one flat.

Cb.  
div.

Cb. div. measures 60-64. The first staff shows a melodic line with dynamics *sf* and *mf*. The second staff shows a similar line with dynamics *sf* and *mf*. The key signature has one flat.

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb.

This system contains the first five staves of the musical score for measures 57-61. The VI. I div. and Vc. div. staves feature dynamic markings of *f*, *mf*, and *f* with accents. The VI. II div. and Va. div. staves have dynamic markings of *f*. The Cb. staff has a dynamic marking of *mp*. The music is in a key with one flat and a 3/4 time signature.



VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

This system contains the next five staves of the musical score for measures 62-66. The VI. I div., VI. II div., and Va. div. staves feature dynamic markings of *sf* and *f* with accents. The Vc. div. and Cb. div. staves have dynamic markings of *f*. The music continues in the same key and time signature.



59

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

60

VI. I div.

VI. II div.

Va. div.

Vc. div.

Cb. div.

1 2

VI. I sul tasto arco > *pp*

die übr. sul pont. arco > *pp*

VI. II sul pont. arco *tr* *sim.* *pp*

Va. 1 sul tasto arco > *pp*

Vc. 1 sul tasto arco > *sfp*

62

1 2

VI. I *pp*

die übr. *pp*

VI. II *tr* *pp*

Va. 1 *pp*

die übr. arco con sord. *sf*

Vc. 1 *sfp*

63

1 2

VI. I (harm.) *pp*

die übr. *pp*

VI. II 1. Solo *pp*

VI. II div. *pp*

Va. 1 *pp*

die übr. *mf*

Vc. 1

6/8 L'istesso Tempo (Presto) (♩)

64

1 Solo 8

VI. I

2 Solo 8

VI. II

die übr. con sord. pizz. *p*

Va. tutte div. (arco) con sord. *p* *pp*

Vc. die übr. div. con sord. pizz. *p* *p* arco *pp*

Cb. arco *pp*

65

VI. I div. con sord. pizz. *p* *p*

VI. II div. arco *p* *mf* *sf*

Va. div. pizz. *p* *mf* *pp* arco *p*

Vc. div. pizz. *p* *mf* *pp* arco *p* pizz. *poco sf* pizz. *poco f*

VI. I div. *p* *pp* arco

VI. II div. *p* *pp* arco

Va. div. *p* (arco) *pizz.* *p* arco *pizz.* *p*

Vc. div. *p* arco *pizz.* *p*

Cb. *poco sf*

VI. I div. *mp* *pizz.* *pp* arco *ff*

VI. II div. *mp* *pizz.* *pp* arco *ff*

Va. div. *mp* *pizz.* *pp* arco *ff*

Vc. div. *mp* *pizz.* *pp* arco *ff*

Cb. *mp* *pizz.* *pp* arco *ff*

G.P.

2/4 66

III.

**4/4** Lento religioso (♩)

VI. I senza sord. *p*

VI. II senza sord. *p*

Va. senza sord. *p* *mp*

Vc. div. senza sord. *p*

Cb. div. *p*



67

VI. I *p* *più p*

VI. II *p*

Va. div. *p* *più p*

Vc. div. *p* *più p*

Cb. div. *p* *più p*

die übr. *p* *più p*



poco rit. 68 a tempo

VI. I

VI. II

Va. div.

Vc. div.

Cb. 1 2

die übr.

VI. I

VI. II

Va. 1

die übr.

Vc. div.

Cb. tutti

69

70

VI. I *f p più p pp pp*

VI. II *f p più p pp*

Va. *f p più p p*

Vc. div. *f pp*

Cb. *f p più p pp*

71

**3/2** **4/4** **Tranquillo senza espressione** **2/4** **4/4** **2/4** **4/4**

VI. I *p*

VI. II *pp*

Va. *p p*

Vc. div. *pp pp*

Cb. *pp*

72

73

**4/4** **2/4** **3/4** **2/4** **4/4** **3/4**

VI. I *dim. pp*

VI. II *dim. pp*

Va. *dim. pp*

Vc. div. *pp pp*

Cb. *dim. pp*

**3**  
**4**

**4**  
**4** 74 **Tempo I**

Musical score for measures 74-77. The score is for a string ensemble and includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc. tutti), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo I'. The dynamics are marked 'p' (piano). The score shows a melodic line in the violins and cellos, with a sustained harmonic accompaniment in the violas and double basses. A double bar line is present at the end of measure 77.

Musical score for measures 78-81. The score continues from the previous page and includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo I'. The dynamics are marked 'pp' (pianissimo) and 'sf' (sforzando). The score shows a melodic line in the violins and cellos, with a sustained harmonic accompaniment in the violas and double basses. A double bar line is present at the end of measure 81.

75 Appassionato (poco più mosso)

Musical score for measures 75-76. The score is for a string quartet and includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va. tutte), Violoncello (Vc. die übr. div.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Appassionato (poco più mosso)'. The score features various dynamics including *f*, *f espr.*, and *sf*. There are trills in the Violin I and II parts, and a triplet in the Viola part. The section ends with a double bar line.

Musical score for measures 76-77. The score continues from the previous page and includes parts for Violin I (VI. I), Violin II (VI. II div.), Viola (Va. div.), Violoncello (Vc. die übr. div.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Appassionato (poco più mosso)'. The score features various dynamics including *f* and *sf*. There are trills in the Violin I and II parts, and a triplet in the Viola part. The section ends with a double bar line.

VI. I  
*marcato*  
 3  
 3  
 3 *marcato*

VI. II  
 tutti  
 3  
*marcato*

Va.  
*sf*

1  
*sf*  
*tr*  
*sf*  
 3  
*sf* *sf*

Vc.  
 die übr.  
 div.  
*sf* *sf*  
 3  
*sf* *sf*

Cb.  
*sf* *sf*



string.  $\frac{3}{4}$  a tempo  $\frac{2}{4}$  string.  $\frac{3}{4}$  a tempo  $\frac{2}{4}$

VI. I  
 8  
 1  
 3  
 3  
 3

VI. II  
 \*)  
*sf*

Va.  
 \*)  
*sf*

1-6  
 \*)  
*sf*

Vc.  
 \*)  
*sf*

7-12  
 \*)  
*sf*

Cb.  
 \*)  
*sf*

\*) viel Bogen / much bowing

77 string.  $\frac{3}{4}$  a tempo (meno)  $\frac{2}{4}$   $\frac{3}{4}$  poco string.  $\frac{4}{4}$   $\frac{2}{4}$

VI. I *cresc. f f sf*

VI. II div. *(p)*

Va. div. *p molto sf*

1-6 *p molto sf*

Vc. 7-9 *sf*

10-12 *sf*

Cb. div. *sf*



Ancora poco più mosso

78  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

VI. I *f mf mp*

Va. div. *sf sf mfp*

1-6 *sf*

Vc. 7-9 *sf sf*

10-12 *sf sf*

Cb. *sf sf mfp*

poco a poco calando

3/4

1.2. senza sord. con sord. 12/8

VI. I div. (3) (lunga) *pp*

VI. II tutti con sord., 1.2. senza sord. (lunga) *pp*

Va. div. (lunga) *morendo*

Cb. (lunga) *morendo*



Tempo I (religioso) (♩.)

12/8 79

VI. I tutti con sord. (1.2. senza sord.) *p*

VI. II *p*

1 con sord. *p*

Va. die übr. div. con sord. *p*

1 con sord. *p*

Vc. die übr. con sord. *p*

Cb. pizz. *pp*





VI. I *poco a poco cresc.*

VI. II *poco a poco cresc.*

Va. 1 *poco a poco cresc.*

die übr. *poco a poco cresc.*

Vc. div. *poco a poco cresc.*

Cb. tutti *poco a poco cresc.* arco *p*

82

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

VI. II *f* *mp*

Va. 1 *f*

die übr. *f*

Vc. div. *f* *p*

Cb. *mf* *f* *p*



2/4 3/4 4/4 85 2/4 3/4 2/4

VI. I *pp*

VI. II *pp*

Va. 3-12 *pp*

1 2 *pp*

Vc. 3 4 *pp*

die übr. *pp*

Cb. *pp*

2/4 3/4 4/4 3/4 4/4

VI. I *pp*

Va. 3-12 *dim.* *ppp*

1 2 *dim.* *ppp* *morendo*

Vc. 3 4 *dim.* *ppp* *morendo*

die übr. *dim.* *ppp* *morendo*

Cb. *dim.* *ppp* *morendo*

86 3/4 4/4 87

VI. I

1 *pp* *senza sord.* *p*

Va. 2 *pp* *senza sord.* *p*

die übr. *pp* *ppp*

1 2 *pp* *ppp*

Vc. 3 4 *pp* *ppp*

die übr. *pp* *ppp*

Cb. *pp* *ppp*

VI. I

1 senza sord. *pp*

2 senza sord. *pp*

3 senza sord. *pp*

4 senza sord. *pp*

Va.

1 *pp*

2 *pp*

Vc.

1 *pp*

2 *pp*

**3/2** poco rit. **3/4** Molto lento **4/4**

VI. I

1 *pp*

2 *pp*

3 *pp*

4 *pp*

die übr. *pp*

VI. II senza sord. *pp*

Va. tutte (Harm.) senza sord. *pp*

Vc. tutti senza sord. *pp*

Cb. senza sord. *pp*

### IV. Finale

**2/4** Allegro con fuoco (♩)

Va. *f*

Vc. *ff*

Cb. *ff*

88

VI. II *f* *mf* *sf*

Va. *mf* *sf* *sf* *fp* *p*

Vc. *mf* *p*

Cb. *p*

89

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

VI. II *sf* *f* *p* *mf* *p*

Va. *f* *sf* *pizz.* *mf*

Vc. *ff* *ff* *sf* *sf*

Cb. *ff* *ff* *sf* *sf*

90

VI. I *f* *sf* *sf*

VI. II *f* *mf*

Va. *f* *sf* *mf*

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

Cb. div. *f* *mf*

91

VI. I pizz. *f* arco *f* pizz.

VI. II arco *ff* pizz. *f* arco *f* pizz.

Va. arco *ff* pizz. *f* arco *f* pizz.

Vc. *ff* pizz. *f* arco *f* pizz.

Cb. div. *ff* pizz. *f* arco *f* pizz.

Detailed description: This system contains five staves of music for measures 91 through 95. The key signature has two flats (B-flat and E-flat). The first staff (VI. I) starts with a rest, then plays a pizzicato chord marked *f*, followed by an arco passage marked *f*, and ends with a pizzicato chord. The second staff (VI. II) plays an arco passage marked *ff*, then a pizzicato chord marked *f*, an arco passage marked *f*, and a pizzicato chord. The third staff (Va.) plays an arco passage marked *ff*, then a pizzicato chord marked *f*, an arco passage marked *f*, and a pizzicato chord. The fourth staff (Vc.) plays an arco passage marked *ff*, then a pizzicato chord marked *f*, an arco passage marked *f*, and a pizzicato chord. The fifth staff (Cb. div.) plays an arco passage marked *ff*, then a pizzicato chord marked *f*, an arco passage marked *f*, and a pizzicato chord.

92

VI. I arco *f* arco *f*

VI. II arco *f* arco *f*

Va. arco *f* arco *f*

Vc. arco *f* arco *f*

Cb. tutti arco *f* arco *f*

Detailed description: This system contains five staves of music for measures 96 through 100. The key signature has two sharps (F-sharp and C-sharp). The first staff (VI. I) plays an arco passage marked *f*, followed by another arco passage marked *f*. The second staff (VI. II) plays an arco passage marked *f*, followed by another arco passage marked *f*. The third staff (Va.) plays an arco passage marked *f*, followed by another arco passage marked *f*. The fourth staff (Vc.) plays an arco passage marked *f*, followed by another arco passage marked *f*. The fifth staff (Cb. tutti) plays an arco passage marked *f*, followed by another arco passage marked *f*.

93

VI. I pizz. *f* pizz. *f*

VI. II pizz. *f* pizz. *f*

Va. *f* *mf*

Vc. *f* *mf*

Cb. div. *f* *mf*

Detailed description: This system contains five staves of music for measures 101 through 105. The key signature has two flats (B-flat and E-flat). The first staff (VI. I) plays a pizzicato chord marked *f*, followed by another pizzicato chord marked *f*. The second staff (VI. II) plays a pizzicato chord marked *f*, followed by another pizzicato chord marked *f*. The third staff (Va.) plays an arco passage marked *f*, followed by another arco passage marked *mf*. The fourth staff (Vc.) plays an arco passage marked *f*, followed by another arco passage marked *mf*. The fifth staff (Cb. div.) plays an arco passage marked *f*, followed by another arco passage marked *mf*.

94

3/4

2/4

VI. I

VI. II

Va.

Vc.

Cb. tutti

*f*

*f*

*f*

*f*

*f*

arco

pizz.

arco

arco

pizz.

arco

2/4

VI. I

VI. II

Va.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

*f*

*f*

95

VI. I

VI. II

Va.

Vc. div.

Cb.

*f*

*f sf espr.*

*f sf espr.*

*mf*

*mf*

*mf*

*sf*

*sf*

div.

pizz.

arco

VI. I

VI. II

1  
Va.  
die übr.

Vc. div.

Cb.



VI. I

VI. II div.

Va. tutte div.

Vc. div.

Cb. div.

ten.

pizz.

pizz.



97

VI. I

VI. II

Va.

Vc. div.

Cb.

*f sf*

*tr*

*f sf*

*mf*

*mf*

*pp*

1.2.

tutti arco

*f sf*



34

VI. I div.

VI. II div.

Va.

Vc. div.

Cb. div.

*sf*

*sf*

*sf*

*sf*

*espr.*

*espr.*

pizz. arco

*sf*

pizz. arco

*sf*

pizz. arco

*sf*

pizz. arco

*sf*

98

3/4 2/4 3/4

VI. I *f* *mf* *cresc.* *sf* *p*

VI. II *f* *mf* *cresc.* *sf*

Va. *f* *mf* *cresc.*

Vc. div. *sf*

Cb. div. *sf* *pizz.* *arco* *p*

99

2/4

VI. I *mp* *sf*

VI. II *mp* *mf* *sf* *pizz.* *arco*

Va. *mp* *mf* *sf* *pizz.* *arco*

Vc. *mp* *mf* *sf* *pizz.* *arco*

Cb. div. *mp*

100

VI. I *p* *sf* *sf* *p*

VI. II *p* *sf* *sf*

Va. *p* *sf* *sf* *p*

Vc. div. *p* *sf* *sf* *pizz.* *p*

101

VI. I *p* *pp*

VI. II *p*

Va. *pizz.*

Vc. div.

102

VI. I *p*

VI. II *poco sf* *sf* *sf*

Va. *pizz.*

Vc. div. *pizz.* *arco* *pizz.* *arco* *p*

103

VI. I *p* *sf* *p* *sf* *p* *pp*

VI. II *pizz.* *(pizz.) marcato*

Va. *arco* *f marcato* *p*

Vc. *arco* *(pizz.)* *arco* *ff* *mf* *cresc.* *sf* *sf*

Cb. tutti *ff* *mf* *cresc.* *sf* *sf*

104

3/4

2/4

VI. I

VI. II

Va.

Vc. tutti

Cb.

2/4

3/4

2/4

VI. I div.

VI. II

Va. div.

Vc.

Cb. div.

105

1.2.

p dolce

VI. I

VI. II

Va.

Vc.

Cb. tutti

106

VI. I  
VI. II  
Va.

*pp dolce*  
*pizz.*  
*pp dolce*  
*p*  
*p*  
*pp*

VI. I  
VI. II  
Va. div.

*dolce*  
*pizz.*  
*pp*  
*arco*  
*dolce*  
*arco*  
*dolce*

107

VI. I  
die übr.  
VI. II  
Va. tutte  
Vc. div.  
Cb.

*con sord.*  
*pp*  
*con sord.*  
*pp*  
*con sord.*  
*pp*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*mf*  
*mf*  
*mf*  
*pizz.*  
*p*  
*arco*  
*mp*

Musical score for measures 68-73. The score is in G major (one sharp) and 2/4 time. It features six staves: VI. I div., VI. II, Va., Vc., Cb. 1 & 2, and Cb. 3 & 4. The VI. I div. part has a complex rhythmic pattern with slurs and accents. The VI. II and Va. parts are mostly rests, with some notes in measures 71-72, marked *arco pp*. The Vc. part has a steady eighth-note accompaniment. The Cb. parts have a similar accompaniment, with a *pizz. p* marking in measure 73. Time signatures  $\frac{3}{4}$  and  $\frac{2}{4}$  are indicated above the VI. I div. staff in measures 71 and 72 respectively.



Musical score for measures 108-113. The score is in G major (one sharp) and 2/4 time. It features six staves: VI. I div., VI. II div., Va. div., Vc., Cb. 1 & 2, and Cb. 3 & 4. A box containing the number 108 and the time signature  $\frac{2}{4}$  is at the beginning. The VI. I div. part has a melodic line with slurs and accents, marked *p* and *pp*. The VI. II div. part has a similar melodic line, marked *p*. The Va. div. part has a melodic line with slurs, marked *p*. The Vc. part has a steady eighth-note accompaniment, marked *p*. The Cb. parts have a similar accompaniment, with a *p* marking in measure 108 and a *piu p* marking in measure 111. Triplet markings (3) are present in the Vc. and Cb. parts in measures 110 and 111.

3/4

2/4

109

VI. I  
die übr. div.

VI. II tutti

Va. tutte

Vc.

Cb.

8 (lunga)

ff

ff

ff

ff

(lunga)

ff

VI. II

Va.

Vc.

Cb. div.

ff

f

mf dim.

ff

f

mf dim.

ff

f

mf dim.

VI. I tutti

VI. II

Va.

Vc. 1

Cb. tutti

110 senza sord.

pp

p

pizz.

p

(dim.)

p

pizz.

(dim.)

p

111

VI. I

VI. II

(pizz.) arco spicc. *pp*

Va. 1 2 *mf dolce espr.*

Vc. 1

112

VI. I

*spicc. pp* *sempre pp*

VI. II

Va. 1 2

113

VI. I

*f*

VI. II

*f*

Va. 1 2

die übr.

Vc. tutti arco *f*

Cb. div. *f*



114  $\frac{3}{4}$

$\frac{2}{4}$

VI. I

VI. II

Va. tutte

Vc.

Cb. div.

$\frac{2}{4}$

115

VI. I

VI. II div.

Va. div.

Vc.

Cb. tutti

116

VI. I

VI. II tutti

Va. tutte

Vc.

Cb. div.

VI. I

VI. II

Va.

Vc.

Cb. tutti

117

VI. I

VI. II div.

Va. div.

Vc. div.

Cb. div.

118

VI. I

VI. II tutti

Va. div.

Vc.

Cb. div.

VI. I div.

VI. II

Va. tutte

Vc. 1 *poco espr.*

Vc. die übr. div. *p*

Cb. tutti *mf* *div. pizz.* *unis.*



119

VI. I tutti *sf*

VI. II div. *f*

Va. div. *f* *sf*

Vc. 1 *f* *espr.*

Vc. die übr. div. *f* *espr.*

Cb. div. *pp* *tutti div. sf* *pizz.* *arco* *sf*

VI. I 3/4 120 2/4

VI. II div.

Va. div.

Vc. div.

Cb. tutti

VI. I 2/4 3/4

VI. II tutti

Va. tutte

Vc. tutti

Cb. div.

121

2/4 3/4 2/4

VI. I div. *mp* *f* *p* *sf* *sf*

VI. II *mp* *f* *p* *sf* *sf*

Va. *mp* *mf* *sf* *p* *sf* *sf*

Vc. *mf* *sf* *p* *sf* *sf*

Cb. tutti

*pizz.* *arco*

122

VI. I tutti *mf* *poco a poco cresc.* *f* *mf*

VI. II *mf* *poco a poco cresc.*

Va. *p* *poco a poco cresc.*

Vc. *marcato* *f* *poco a poco cresc.* *f* *mf*

Cb. *fp* *poco a poco cresc.*

123

VI. I div. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

VI. II *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Va. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vc. div. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cb. *f* *fp* *sf* *sf* *sf* *sf* *sf* *sf*

*poco string.*

poco a poco rit.

VI. I div. *sf sf sf sf sf sf sf sf* *molto cresc.*

VI. II *sf sf sf sf sf sf sf sf* *molto cresc.*

Va. *sf sf sf sf sf sf sf sf* *molto cresc.*

Vc. div. *sf sf sf sf sf sf sf sf* *pp molto cresc.*

Cb. div. *sf sf sf sf sf sf sf sf* *fp molto cresc.*

*p molto cresc.*



**3** **2** Poco meno tranquillo  
**4** **4** 124

VI. I div. *ff* *p semplice*

VI. II div. *ff* *pp*

Va. div. *ff* *pp*

Vc. *ff* *p*

die übr. *ff* *pp*

Cb. div. *ff* *p pizz.* *pp*

VI. I tutti

VI. II tutti

Va. tutte

Vc. 1

die übr.

*p poco espr.*

Cb. tutti



125

*poco a poco rit.* *calando* - - - -

VI. I

VI. II div.

Va. div.

Vc. 1

die übr.

Cb. div.

*dim.*

*pizz.*

*pp*

*pp*

*pp*

3/4

2/4

Tempo I (Allegro furioso)

126

Musical score for measures 126-130. The score is divided into five systems for various instruments:

- VI. I:** Violin I. Starts with *ppp* dynamics and a fermata, then continues with *f* and *sf*.
- VI. II div.:** Violin II, divided. Starts with *ppp* and a fermata, then continues with *ff* and *f sf*.
- Va. div.:** Viola, divided. Starts with *pizz.* and a fermata, then continues with *arco* and *ff sf*.
- Vc. die übr.:** Violoncello. Starts with *ppp* and a fermata, then continues with *arco* and *ff sf*.
- Cb.:** Contrabasso. Starts with *ppp* and a fermata, then continues with *arco* and *ff sf*.

Measure 126 is marked with a box containing the number 126. The music features complex rhythmic patterns and dynamic markings ranging from *ppp* to *ff*.

127

Musical score for measures 127-130. The score is divided into five systems for various instruments:

- VI. I:** Violin I. Starts with *sf* and continues with *sf* and *cresc.*.
- VI. II tutti:** Violin II, tutti. Starts with *sf* and continues with *sf* and *cresc.*.
- Va. tutte:** Viola, tutte. Starts with *sf* and continues with *sf* and *cresc.*.
- Vc. tutti:** Violoncello, tutti. Starts with *sf* and continues with *sf*.
- Cb.:** Contrabasso. Starts with *sf* and continues with *sf*.

Measure 127 is marked with a box containing the number 127. The music features complex rhythmic patterns and dynamic markings ranging from *sf* to *cresc.*.

Musical score for measures 131-134. The score is divided into five systems for various instruments:

- VI. I:** Violin I. Starts with *sf* and continues with *sf* and *ff*.
- VI. II:** Violin II. Starts with *sf* and continues with *sf* and *ff*.
- Va.:** Viola. Starts with *sf* and continues with *sf* and *ff*.
- Vc.:** Violoncello. Starts with *sf* and continues with *sf* and *ff*.
- Cb.:** Contrabasso. Starts with *sf* and continues with *sf* and *ff*.

Measures 131-134 are marked with a box containing the number 131. The music features complex rhythmic patterns and dynamic markings ranging from *sf* to *ff*.