

Konzert in Es-Dur
für Violoncello und Orchester op.3 (1915/16)

Besetzung des Orchesters

2 Flöten (Fl), die zweite auch kleine Flöte (klFl)
2 Oboen (Ob)
2 Klarinetten (B) (Klar)
2 Fagotte (Fg)
4 Hörner (F) (Hr)
2 Trompeten (B) (Trp)
3 Posaunen (Pos)
Pauken (Pk)
12 erste Violinen (1. Vl)
12 zweite Violinen (2. Vl)
8 Bratschen (Br)
6 Violoncelli (Vc)
6 Kontrabässe (Kb)

A

a tempo

12

1. 2. Fl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. Hr (F)

2. Hr (F)

3. Hr (F)

4. Hr (F)

1. Trp (B)

2. Trp (B)

1. 2. Pos

3. Pos

Pk

in G-c

A

a tempo

1. VI

2. VI

Br

Vc

Kb

15

1.Ob

1.Fg

1.VI

2.VI

Br

Vc

Kb

mp

mp

p

pp

ppp

pp

pp

div.

18

1.Ob

1.Fg

2.Fg

4.Hr
(F)

1.VI

2.VI

Br

Vc

Kb

pp

pp

p

pp sub.

pp sub.

pp sub.

pp sub.

p

arco

p

cresc.

cresc.

cresc.

cresc.

cresc.

div.

zus.

24

1. Fl *f*

2. Fl *f*

1. Ob *f*

2. Ob *f*

1. Klar (B) *f*

2. Klar (B) *f*

1.2. Fg *poco f*

1. Hr (F)

2. Hr (F) *f marc.*

3. Hr (F) *f marc.*

4. Hr (F)

1. Vl *f*

2. Vl *f*

Br *f*

Vc *f*

Kb *f*

B

27

1.2. Fl

1.2. Ob

1. Klar (B)

2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

3. 4. Hr (F)

B

1. u. 2. Pult I.VI

3. u. 4. Pult I.VI

5. Pult I.VI

6. Pult I.VI

2. VI

Br div.

Vc

Kb

30

1. Hr (F)

2. Hr (F)

3. Hr (F)
poco f

4. Hr (F)
poco f

Pk
poco f

1.u.2. Pult I.VI

3.u.4. Pult I.VI

5. Pult I.VI

6. Pult I.VI

2. VI div.

Br

Vc

Kb

Detailed description of the musical score: The score is for measures 30, 31, and 32. It features a woodwind section with four horns (1st, 2nd, 3rd, 4th) and a percussion part (Pk). The woodwinds play a melodic line with triplets and slurs. The strings play a rhythmic accompaniment with triplets. The brass section includes a trumpet part with trills and a trombone part with trills. The score is marked with dynamics like 'poco f' and 'ff'. The woodwinds and strings are marked with 'poco f' in measure 30, and the brass and strings are marked with 'ff' in measure 32. The woodwinds and strings are marked with 'poco f' in measure 31. The woodwinds and strings are marked with 'ff' in measure 32. The woodwinds and strings are marked with 'poco f' in measure 30. The woodwinds and strings are marked with 'ff' in measure 32.

33

1. Fl *mf* *cresc. poco a poco*

2. Fl *mf* *cresc. poco a poco*

1. Ob *mf* *cresc. poco a poco*

2. Ob *mf* *cresc. poco a poco*

2. Klar (B) *mf* *cresc. poco a poco*

1. Fg *mf* *cresc. poco a poco*

2. Fg *mf* *cresc. poco a poco*

3. Hr (F) *mp* *cresc. poco a poco*

4. Hr (F) *mp* *cresc. poco a poco*

1. Pos *mf* *cresc. poco a poco*

Pk *p* *cresc. poco a poco*

1. u. 2. Pult I.VI *f* *cresc. poco a poco*

3. u. 4. Pult I.VI *f* *cresc. poco a poco*

5. u. 6. Pult I.VI *f* *cresc. poco a poco*

2. VI *f* *cresc. poco a poco*

Br *f* *cresc. poco a poco*

Vc *poco f* *cresc. poco a poco*

Kb *poco f* *cresc. poco a poco*

39

1. Fg

2. Fg

1. 2. Pos

3. Pos

Pk

Solo-Vc

Br

2 Pulte

sempre p

pp

42

2. Fl

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1. 2. Pos

3. Pos

Pk

Solo-Vc

Br

Vc

Kb

1. Pult

mf

p

mp

mp

mp

a2 >

fpp

fp

fpp

45

2.Fl

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

3.Hr (F)

1.Trp (B)

1.2.Pos

3.Pos

Pk

Solo-Vc

2.Vl

Br

Vc

Kb

mp

mp

mp

mf

fp

fp

poco a poco dim.

trem.

Solo

3

3

3

3

3

6

5

48

1.2. Fl *mf*

1.2. Ob *mf*

1.2. Klar (B) *mf*

1.2. Fg *p*

1. Hr (F) *mf* *p*

2. Hr (F) *mf* *p*

3. Hr (F) *mf* *espr.*

4. Hr (F) *mf* *p*

1. Trp (B) *poco f*

1. Pos

2. Pos *mf*

3. Pos *mf*

Pk *in F-c*

Solo-Vc *mf*

1. VI *2 Pulte* *mf*

2. VI *mf*

Br *mf* *pizz.* *poco f* *3*

Vc *mf* *pizz.* *poco f* *3*

Kb *mf*

Detailed description of the musical score: This page of a musical score, numbered 48, contains parts for various instruments. The woodwind section includes Flutes (1.2. Fl), Oboes (1.2. Ob), Clarinets in B-flat (1.2. Klar (B)), and Bassoons (1.2. Fg). The brass section consists of four Horns in F (1. Hr (F) to 4. Hr (F)), one Trumpet in B-flat (1. Trp (B)), and three Trombones (1. Pos, 2. Pos, 3. Pos). The string section includes a Cello (Vc) and a Double Bass (Kb). A Solo Violin (Solo-Vc) part is also present. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. Dynamics such as *mf* (mezzo-forte), *p* (piano), *poco f* (poco forte), and *espr.* (espressivo) are indicated throughout. Performance markings include accents (>), slurs, and breath marks. The Solo-Vc part features a complex melodic line with triplets and a sixteenth-note run. The string parts provide harmonic support with sustained notes and rhythmic patterns. The woodwinds and brass parts have melodic lines with slurs and accents.

51

1.2. Fg

1.2. Hr (F)

3.4. Hr (F)

Solo-Vc

1. VI

2. VI

Br

Vc

Kb

p

p

arco

p

arco

p

3 Pulte

p

pizz.

pizz.

pizz.

pizz.

pizz.

poco rit.

54

Solo-Vc

1. VI

2. VI

Br

Vc

Kb

p

pp

arco

pp

arco

pp

arco

pp

arco

pp

3 Pulte

p

3 Pulte

p

2 Pulte

p

3 Pulte div.

p

1. Pult

pizz.

p

rit.

D

a tempo

sotto voce

58

Solo-Vc

trww

3

3

1. VI

2. VI

Br

Vc div.

62

1. Ob

mp

3

1. Hr (F)

pp

p

Solo-Vc

p

3

cresc.

poco f

3

1. VI

pp

2. VI

pp

Br

pp

Vc

2 Pulte

pp

Kb

(pizz.)

pp

66 E

1.Fl *mf* *f*³

2.Fl *mf* *f*³

1.Ob *mf*

2.Ob *mf*³

1.Klar (B) *mf* *f* *cresc.*³

2. Klar (B) *mf*

1.Fg *p cresc.* *f cresc.*

2.Fg *p cresc.* *f cresc.*

1.Hr (F) *cresc.* *poco f*

2.Hr (F) *poco f*

3.Hr (F) *mf* *cresc.*³

4.Hr (F) *mf*

Solo-Vc *cresc. molto*³ *f*

1.VI *mf* *cresc.*

2.VI *mf* *cresc.*

Br *mf* *cresc.* *f cresc. molto*

Vc *mf* *cresc.*

Kb *mf* *arco*

79

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

Solo-Vc

3 *mf* *cresc.*

1.VI *arco*

2.VI *arco*

Br *arco*

Vc *mf*

Kb *mf*

82

2.Fg *mp* *cresc.*

1.2.Hr (F) *fp*

3.4.Hr (F) *fp*

Solo-Vc *f*

1.VI *cresc.* *f*

2.VI *cresc.* *f*

Br *cresc.*

Vc *cresc.* *f* *mf* *cresc.*

Kb *cresc.* *f* *mf* *cresc.*

F

90 G

1.2. Fl *mf* a2

1. Ob *mf*

2. Ob *mf*

1.2. Klar (B) *mf* a2

1.2. Fg *mf*

1. Hr (F) *mf*

2. Hr (F) *mf*

3. Hr (F) *mf*

4. Hr (F) *mf*

3. Pos *mp*

Solo-Vc *tr.* G

1. Vl *pizz.* 6 Pulte arco *pp*

2. Vl *pizz.* 6 Pulte arco *pp*

Br *pizz.* Alle arco *pp*

Vc *pizz.* Alle arco *pp*

Kb *pizz.* Alle arco *pp*

94

1.2. Fl *a2*

1. Ob

2. Ob

1.2. Klar (B) *a2*

1.2. Fg

1. Hr (F)

2. Hr (F)

3. Hr (F)

4. Hr (F)

2. Pos

3. Pos

1. VI

2. VI

Br

Vc

Kb

The musical score for page 94 is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat major or D minor) and a common time signature. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play a melodic line with dynamic markings of *ff*, *mf*, and *ff*. The brass section (Horns, Trumpets, Trombones) provides harmonic support with dynamics of *ff*, *mf*, *ff*, *mp*, *f*, and *p*. The string section uses a variety of dynamics including *ff*, *pp*, *ff*, *p*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

99

1. Ob *mp* Solo 3

2. Ob

1.2. Klar (B) *ff*

1.2. Fg *ff* a 2

1. Hr (F) *ff*

3. Hr (F) *ff*

2. Pos *f*

3. Pos *f*

Solo-Vc *poco f* 3

1. Vl *ff* 3 Pulte *dim.* *p*

2. Vl *ff* 3 Pulte *dim.* *p*

Br *ff* 2 Pulte *dim.* *p*

Vc *ff* 2 Pulte *dim.* *p*

Kb *ff* 1 Pult *dim.* *p*

102

1.Ob

1.Hr (F)

2.Hr (F)

3.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

rit.

p

Solo *mf* 3

Solo *mf* 3

Solo *p* 3

rit.

mf

pp

pp

p

pp

pizz.

105

1.Ob

1.Klar (B)

2.Klar (B)

1.2. Fg

1.Hr (F)

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

a tempo

Solo *mf* 3

Solo *mf* 3

p

mf

p

pp

a tempo

cresc.

pizz.

113

1.Fg *p sub.* *pp*

2.Fg *pp* *pp*

3.Hr (F) *p sub.*

Solo-Vc *f*

1.VI *fp* *mf* *p*

2.VI *fp*

Br *fp*

Vc *p* *p*

Kb *p* *p*

114

1.Ob *p*

1.Klar (B) *pp*

1.Fg *cresc.* *pp*

2.Fg *cresc.* *pp*

4.Hr (F) *p*

Solo-Vc *p* *poco a poco cresc.*

1.VI *mf* *pp*

2.VI *mf* *pp*

Br *pp*

Vc *cresc.* *mp* *mf*

Kb *cresc.* *mp* *mf*

123

1.Fl *mf* *poco f*

2.Fl *mf* *poco f*

1.2.Ob *mf*

1.Klar (B) *p* *poco f*

2.Klar (B) *p* *poco f*

1.2.Fg *mf*

1.Hr (F) *mp*

2.Hr (F) *mp*

Pk *mf*

Solo-Vc *mf* *f*

1.VI *arco* *mf* *p*

2.VI *arco* *mf* *p*

Br *arco* *mf* *p*

Vc *arco* *mf* *p*

Kb *arco* *mf* *p*

126

1. Fl

2. Fl

1.2. Ob

1. Klar (B)

2. Klar (B)

1.2. Fg

1. Hr (F)

2. Hr (F)

3. 4. Hr (F)

Pk

Solo-Vc

1. Vl

2. Vl

Br

Vc

Kb

The musical score for measures 126-128 is written for a full orchestra and solo violin. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into systems. The first system includes woodwinds (Flutes 1 and 2, Oboe, Clarinets in B-flat, Bassoon) and strings (Violins 1 and 2, Viola, Violoncello, Double Bass). The second system includes Horns (1, 2, 3 & 4) and Percussion. The third system features the Solo Violin. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *f*. The Solo Violin part features a complex rhythmic pattern with triplets and a quintuplet. The string parts are primarily pizzicato, with some arco passages in the lower strings. The woodwinds and brass parts have various articulations and dynamics, including accents and slurs.

J

Tutti

132

1.2. Fl *f*

1. Ob *f*

2. Ob *f*

1.2. Klar (B) *f*

1. Fg *fp* *cresc.*

2. Fg *fp* *cresc.*

1. Hr (F) *cresc.*

2. Hr (F) *cresc.*

3.4. Hr (F)

1.2. Trp (B)

1.2. Pos

3. Pos

Pk *mf*

J

Tutti

Solo-Vc

1. VI *ff* *pizz.* *Alle* *arco* *ff*

2. VI *ff* *pizz.* *Alle* *arco* *ff*

Br *ff* *pizz.* *Alle* *arco* *ff*

Vc *ff* *pizz.* *Alle* *arco* *ff*

Kb *ff* *pizz.* *Alle* *arco* *ff*

135

1.Fl *ff*

2.Fl *mf*

1.Ob *mf*

2.Ob *mf*

1.Klar (B) *ff*

2.Klar (B) *mf*

1.Fg

2.Fg *mf*

1.Hr (F) *mf*

2.Hr (F) *mf*

3.Hr (F) *mf*

4.Hr (F) *mf*

1.2.Trp (B)

1.2.Pos

3.Pos *fp*

Pk *poco f*

1.VI *f*

2.VI *poco f*

Br *f*

Vc

Kb

138

1.FI
2.FI
1.Ob
2.Ob
1.Klar (B)
2.Klar (B)
1.Fg
2.Fg
1.2.Hr (F)
3.4.Hr (F)
1.2.Trp (B)
1.2.Pos
3.Pos
Pk
1.VI
2.VI
Br
Vc
Kb

in A-e

poco ritardando **etwas langsamer**

141

1.Ob *mf* *dim.* *tr.*

2.Ob *mf* *dim.*

1. Klar (B)

1. Fg *mf* „gravitatisch“ *Solo* *mf*

poco ritardando **etwas langsamer**

1. Vl *p* *sempre dim.* *pp*

2. Vl *p* *sempre dim.* *pp*

Br *p* *sempre dim.* *pp*

Vc *pizz.* *gliss.* *sempre dim.* *gliss.* *pp*

Kb *p* *sempre dim.* *pp*

(ohne Nachschlag) *tr.*

145

1. Fl *p* *3* *7*

1. Ob *p* *3*

1. Klar (B) *3* *5* *ppp*

2. Klar (B) *ppp*

1. Fg *pp* *ppp*

2. Fg *pp* *ppp*

(5. u. 6. Pult Dämpfer auf)

1. Vl *p* *3* *6* *pp*

2. Vl *p* *dim.* *3* *6*

Br *pp* *cresc.* *3* *6*

Vc div.

Kb

K noch langsamer

148

1. Fl *pp sehr weich*

2. Fl *pp sehr weich*

1. Ob

1. Klar (B) *pp sehr weich*

2. Klar (B) *pp sehr weich*

1. Fg

2. Fg

1. Hr (F) *mf* 3 *pp*

2. Hr (F) *mf* 3 *ppp*

Pk *mp* *dim.* *pp* in B-c

K noch langsamer

1. u. 2. Pult 1. VI

3. u. 4. Pult 1. VI

5. u. 6. Pult 1. VI *mit Dämpfer* *pp* 6 *ppp*

1.-3. Pult 2. VI

die übrigen 2. VI *schnelles Tremolo* *pp* *ppp*

Br div. *pp* *tr. #* *tr.* *tr. #* *tr. b* *ppp* nur 3 Pulte div. *tr. #*

Vc div. *pp* *pp* nur 2 Pulte *pp*

Kb *pp*

allmählich wieder etwas belebter

150

1. Fl
2. Fl
1. Ob
1. Klar (B)
2. Klar (B)
1. Hr (F)
2. Hr (F)

allmählich wieder etwas belebter

1. u. 2. Pult 1. VI
3. u. 4. Pult 1. VI
5. u. 6. Pult 1. VI
1.-3. Pult 2. VI
die übrigen 2. VI
Br div.
Vc div.
Kb

152

1. Ob

1. Hr (F)

1. u. 2. Pult I. VI

3. u. 4. Pult I. VI

5. u. 6. Pult I. VI

1.-3. Pult 2. VI

die übrigen 2. VI

1. u. 2. Pult Br

3. u. 4. Pult Br

1. u. 2. Pult Vc

3. Pult Vc

Kb

p *f* *mf*

mf

dim. poco a poco

dim. poco a poco

mp *dim. poco a poco*

f *dim. poco a poco*

mf *dim. poco a poco*

f *dim. poco a poco*

f *dim. poco a poco*

f *dim. poco a poco*

mf *dim. poco a poco*

154

1. Hr (F)

1. u. 2. Pult I. VI

3. u. 4. Pult I. VI

5. u. 6. Pult I. VI

1.-3. Pult 2. VI

die übrigen 2. VI

1. u. 2. Pult Br

3. u. 4. Pult Br

1. u. 2. Pult Vc

3. Pult Vc

dim. *mp*

mp *dim.*

mp *dim.*

p *dim.*

mp *dim.*

p *dim.*

mp *dim.*

p *dim.*

mp *dim.*

mp *dim.*

L Solo
zurückhalten

156 poco rit.

1. Fl *pp* *sempre legato*

2. Fl *pp* *sempre legato*

1. Ob *p*

1. Fg *pp* *sempre legato*

2. Fg *pp* *sempre legato*

1. Hr (F) *dim.* *ppp*

Solo-Vc *p*

1. u. 2. Pult 1. VI *pp* *pizz.*

3. u. 4. Pult 1. VI *pp* *Pult 3 (4. Pult pausiert) pizz.*

5. u. 6. Pult 1. VI *pp* *(ohne Dämpfer)*

1. u. 2. Pult 2. VI *pp*

3. Pult 2. VI *pp*

die übrigen 2. VI

1. u. 2. Pult Br *pp* *pizz.*

3. u. 4. Pult Br *pp*

1. u. 2. Pult Vc *pp* *gliss.* *pizz.*

3. Pult Vc *pp*

Kb *pizz.* *p* *pp*

161

1.Fl *ppp*

2.Fl *ppp*

1.Fg *ppp*

2.Fg *ppp*

Solo-Vc *cresc.*

1.VI *arco*
mfp

1.u.2.Pult
2.VI

3.Pult
2.VI

Br

Vc *arco*

164

1.2.Ob *molto rit.* *a2*
mf

1.2.Fg

Solo-Vc *molto rit.*
cresc. molto

1.VI *mfp*
mfpp *mp* *mf*

2.VI (3 Pulte) *mp* *mf*
arco

Br *p* *mp* *mf*

Vc *div.* *mfpp* *mfpp* *mp* *mf*

Kb *mf*

1.Fl *ff*

2.Fl *ff*

1.2.Ob *a2* *cresc.* *f*

1.2.Klar (B) *a2* *mf* *cresc.* *f*

1.2.Fg *a2* *poco f* *cresc.*

1.Hr (F) *mf* *cresc.* *ff*

2.Hr (F) *poco f*

3.Hr (F) *mf* *cresc.* *ff*

4.Hr (F) *poco f*

1.Trp (B) *f marc.* *cresc.* *ff*

2.Trp (B) *f marc.* *cresc.* *ff*

1.Pos *f marc.* *cresc.* *ff*

2.Pos *f marc.* *cresc.* *ff*

3.Pos *poco f*

Pk *tr* *mf cresc.* *ff*

Solo-Vc *ff* *sehr breit*

1.VI *f* *6 Pulte* *ff*

2.VI *f* *Alle* *tr* *ff*

Br *mf* *f* *Alle* *ff*

Vc *f* *ff*

Kb *mf* *f* *ff*

M

im Hauptzeitmaß

170

poco riten.

1.2.Fl

1.2.Ob

1.2.Klar (B)

1.2.Fg

1.Hr (F)

2.Hr (F)

3.Hr (F)

4.Hr (F)

1.2.Trp (B)

1.Pos

2.Pos

3.Pos

Pk

tr in H-e

f *dim.* *pp*

poco riten.

im Hauptzeitmaß

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

3 Pulte *pp*

3 Pulte *pp*

2 Pulte div. *pp*

2 Pulte *pp*

1 Pult *pp*

174

1.Hr (F) *pp*

4.Hr (F) *pp* *dim.*

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

177

1.Klar (B) *mf*

1.Fg *mf* *weich* *3* *p dim.*

1.Hr (F) *p*

2.Hr (F) *p*

Solo-Vc *3* *cresc.*

1.VI *3* *poco cresc.*

2.VI *(b)* *poco cresc.*

Br *div.* *poco cresc.*

Vc *poco cresc.*

Kb *pizz.* *poco cresc.*

180

1.Ob *mf* *molto cresc.* *f*

2.Ob *mf* *molto cresc.* *f*

1.Klar (B) *p*

1.Fg

1.Hr (F) *mp* *mp* *f*

2.Hr (F) *mp* *mp* *f*

Solo-Vc *mf*

1.VI *mf*

2.VI *mf*

Br *mf*

Vc *mf hervortreten*

Kb

183

1.Ob *cresc.* *mf*

2.Ob *p*

2.Klar (B)

1.2.Fg *a2* *pp* *cresc.* *mf*

1.Hr (F) *mp* *pp sub.*

2.Hr (F) *mp* *pp sub.*

Solo-Vc *p* *pizz.* *cresc. molto* *arco*

1.VI *pp* *pizz. 3* *arco*

2.VI *pp* *pizz. 3* *arco*

Br *pp* *pizz. 3* *arco*

Vc *mf* *div.* *fpp* *cresc.*

Kb *fpp* *cresc.*

186

1.Ob
mf 3

1.Klar (B)
p

2.Klar (B)
p

1.Fg
mp *cresc.*

2.Fg
mp *cresc.*

1.Hr (F)
mp *cresc.*

2.Hr (F)
mp

Solo-Vc
mf *cresc. molto* *f* 3 5 *cresc.* 7

1.VI
mp pizz. 3 arco *mf*

2.VI
mp pizz. 3 arco *mf*

Br
mp 3 pizz. arco *mf*

Vc
fp *cresc.*

Kb
fp *cresc.*

1.Fl *ten. ten. f*

2.Fl *ten. ten. f*

1.Ob *ten. ten. mp*

2.Ob *ten. ten. mp* *senza cresc.*

1.Klar (B) *ten. ten. mf*

2.Klar (B) *ten. ten. mf*

1.Fg *ten. ten. mf*

2.Fg *ten. ten. mf*

1.3.Hr (F) *a2 ten. ten. mf*

2.4.Hr (F) *a2 ten. ten. mf*

1.2.Pos *mf*

3.Pos *mf*

Pk *tr mf cresc. molto ff* *in B-es*

Solo-Vc *5 ff*

1.VI *poco f f* *6 Pulte (b) pp*

2.VI *poco f f* *6 Pulte pp*

Br *poco f f* *Alle pp*

Vc *poco f f* *Alle mf*

Kb *poco f f* *Alle mf*

1.Fl *ff* *mf* *ff*

2.Fl *ff* *mf* *ff*

1.Ob

2.Ob

1.Klar (B) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

2.Klar (B) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1.Fg *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

2.Fg *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1.Hr (F) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

2.Hr (F) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

3.Hr (F) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

4.Hr (F) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1,2.Pos *f* *mf* *f* *mf* *f* *mf*

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

1.VI *ff* *p* *ff*

2.VI *ff* *p* *ff*

Br *ff* *p* *ff* *mf* *ff* *mf* *ff* *mf*

Vc *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Kb *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

198

1.Klar (B) *ff*

2.Klar (B) *ff*

1.Fg *ff* Solo *mf*

2.Fg *ff*

1.Hr (F) *ff*

2.Hr (F) *ff*

3.Hr (F) *ff*

4.Hr (F) *ff*

1.2.Pos *f*

3.Pos *f*

Solo-Vc *poco f*

1.VI *mp* nur 1. Pult *p*

2.VI *mp* nur 1. Pult *p*

Br *ff* 2. Pulte *pp*

Vc *ff* 1. Pult *p*

Kb *ff* 1. Pult *p*

Detailed description of the musical score: The score is for page 198 and includes parts for 1. and 2. Clarinets in B-flat, 1. and 2. Flutes, 1. through 4. Horns in F, 1. and 2. Trombones, Solo Violin, 1. and 2. Violins, Brass (Trumpets and Trombones), Violoncello, and Kontrabaß. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the Solo Violin has a melodic line with triplets. Dynamics range from fortissimo (ff) to pianissimo (pp). The Solo Violin part is marked 'poco f'. The woodwinds and strings are marked 'ff' or 'f'. The strings are marked 'mp' or 'p'. The brass is marked 'ff' or 'pp'. The Solo Violin part is marked 'poco f'. The woodwinds and strings are marked 'ff' or 'f'. The strings are marked 'mp' or 'p'. The brass is marked 'ff' or 'pp'. The Solo Violin part is marked 'poco f'.

202 **rit.**

1.Fl *poco f* *mf*

2.Fl *poco f*

1.Ob *mp*

1.Klar (B) *mf* *p* *mf* *p*

2.Klar (B) *mf* *p* *mfp* *mf espr.*

1.Fg *mf* *p* *mfp* *mf espr.*

Solo-Vc *mf*

1.VI *mf*

2.VI *mf*

Br *pp*

Vc *pizz.*

Kb *pizz.*

206 **a tempo**

1.Fl *dim.*

1.Klar (B) *dim.*

2.Klar (B) *p* *dim.*

1.Fg *p* *mf* *p* *mf*

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

3.Hr (F) *mf*

4.Hr (F) *mf*

Solo-Vc *cresc.* *f* *breit* *f*

1.VI *cresc.* *3 Pulte*

2.VI *cresc.* *3 Pulte*

Br *p* *mf* *p* *mf*

Vc *p* *mf* *p* *mf*

Kb *p*

209

1.Fg *cresc.*

2.Fg *poco cresc.*

1.Hr (F) *mf* *cresc.*

2.Hr (F) *mf* *cresc.*

3.Hr (F) *mf* *cresc.*

4.Hr (F) *mf* *cresc.*

Solo-Vc *cresc.*

1.VI *cresc.*

2.VI *cresc.*

Br *cresc.*

Vc *cresc.*

Kb *cresc.*

211

1.Fg *p sub.* *pp* *cresc.* *p*

2.Fg *pp* *cresc.* *p*

1.Hr (F) *p sub.*

Solo-Vc *f* *3*

1.VI *p sub.* *p*

2.VI *fpp* *3*

Br *mf*

Vc *p* *p* *cresc.*

Kb *p* *p* *cresc.*

214

1.Fl *mf*

2.Fl *mf*

2.Ob *pp* *mp*

1.Hr (F) *p* *mf*

4.Hr (F) *p* *mf*

Solo-Vc *p* *poco a poco cresc.*

1.Vl *pp*

2.Vl *pp*

Br *pp*

Vc *mp* *mf*

Kb *mp* *mf*

217

2.Fl *poco f*

2.Ob *mf*

1.Fg *mf* *f*

2.Fg *mf*

4.Hr (F)

Solo-Vc *mf* *pizz.*

1.Vl *f* *p*

2.Vl *f*

Br *f* *pizz.*

Vc *f* *f^{mf}* *pizz.*

Kb *f* *p*

nicht eilen

nicht eilen

224

1.Fl *poco f* *f*

2.Fl *poco f* *f*

1.Ob *poco f* *f*

2.Ob *poco f* *f*

1.Klar (B) *f*

2.Klar (B) *mf* *f*

1.Fg *mf* *f*

2.Fg *mf* *f*

1.2.Hr (F) *mp* *mf*

3.4.Hr (F) *mf*

Solo-Vc *f* *f* *f*

1.Vl *arco* *mf* *p* *mf* *mp* *pizz.* *f* *p*

2.Vl *arco* *mf* *p* *mf* *mp* *pizz.* *f* *p*

Br *arco* *mf* *p* *mf* *mp* *pizz.* *f* *p*

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

Kb *arco* *mf* *p* *mf* *mp* *pizz.* *f* *p*

227

1. Fl

2. Fl

1. Ob

2. Ob

1. Klar (B)

2. Klar (B)

1. Fg

2. Fg

1.2. Hr (F)

3.4. Hr (F)

Solo-Vc

1. VI

2. VI

Br

Vc

Kb

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

arco

arco

arco

arco

arco

1.Fl

2.Fl

1.Ob

2.Ob

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.2.Hr (F)

3.4.Hr (F)

Pk

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

Musical score for page 230, measures 230-231. The score includes parts for Flutes (1.Fl, 2.Fl), Oboes (1.Ob, 2.Ob), Clarinets (1.Klar (B), 2.Klar (B)), Bassoons (1.Fg, 2.Fg), Horns (1.2.Hr (F), 3.4.Hr (F)), Percussion (Pk), Solo Violin (Solo-Vc), Violins (1.VI, 2.VI), Viola (Br), Cello (Vc), and Double Bass (Kb). Dynamics range from *p* to *ff*, and markings include *cresc. molto*, *pizz.*, and *ad lib.*

P

232 Tutti

1.Ob *ff*

2.Ob *ff*

1.Klar (B) *ff*

2.Klar (B) *ff*

1.Fg *ff* *sempre marc.*

2.Fg *ff* *sempre marc.*

1.Hr (F) *ff* *f* *sempre cresc.*

2.Hr (F) *ff* *f* *sempre cresc.*

3.Hr (F) *ff* *f* *sempre cresc.*

4.Hr (F) *ff* *f* *sempre cresc.*

2.Pos *f*

P

Tutti

Solo-Vc

1.VI *Alle arco* *fff* *cresc.*

2.VI *Alle arco* *fff* *cresc.*

Br *Alle arco* *fff* *cresc.*

Vc *Alle arco* *fff*

Kb *Alle arco* *fff*

1.Fl *ff*

2.Fl *ff*

1.Ob *ff*

2.Ob *f ff*

1.Klar (B) *ff*

2.Klar (B)

1.Fg *f*

2.Fg *f*

1.Hr (F) *ff*

2.Hr (F) *ff*

3.Hr (F) *ff*

4.Hr (F) *ff*

2.Pos *cresc. ff*

3.Pos *f cresc.*

Pk *tr ff*

1.VI *fff*

2.VI *f zurücktreten*

Br *f zurücktreten*

Vc *ff sfz sfz*

Kb *ff sfz sfz*

241

1.Fl *cresc. molto* *fff* *fffp* *cresc. molto*

2.Fl *cresc. molto* *fff* *fffp* *cresc. molto*

1.Ob *cresc. molto* *fff* *fffp* *cresc. molto*

2.Ob *cresc. molto* *fff* *fffp* *cresc. molto*

1.Klar (B) *ff* *cresc. molto* *fff* *fffp* *cresc. molto*

2.Klar (B) *ff* *cresc. molto* *fff* *fffp* *cresc. molto*

1.Fg *cresc. molto* *fff* *fffp* *cresc. molto*

2.Fg *cresc. molto* *fff* *fffp* *cresc. molto*

1.2.Hr (F) *a2* *cresc. molto* *fff* *ff*

3.4.Hr (F) *a2* *cresc. molto* *fff* *ff*

1.Trp (B) *f* *cresc. molto* *ff*

Pk *cresc. molto* *ff fz* *ffp* *cresc. molto*

1.VI *cresc. molto* *fff* *dichtes Tremolo* *ff* *cresc. molto*

2.VI *cresc. molto* *ff* *dichtes Tremolo* *fp* *cresc. molto*

Br *cresc. molto* *ff* *dichtes Tremolo* *fp* *cresc. molto*

Vc div. *cresc. molto* *ff* *dichtes Tremolo* *fp* *cresc. molto*

sfz *sfz cresc. molto* *ff* *fp* *cresc. molto*

Kb *sfz* *sfz cresc. molto* *fff* *fp* *cresc. molto*

Q

244 *molto rit.* *sehr breit* *Solo*
mäßiges Zeitmaß

1.2.Fl *fff*

1.Ob *fff*

2.Ob *fff*

1.Klar (B) *fff*

2.Klar (B) *fff*

1.Fg *fff cresc. fff*

2.Fg *fff cresc. fff*

1.Hr (F) *fff cresc. fff*

2.Hr (F) *fff cresc. fff*

3.4.Hr (F) *fff cresc. fff*

1.Trp (B) *fff breit*

2.Trp (B) *fff breit*

1.Pos *fff breit*

2.Pos *fff breit*

3.Pos *fff*

Pk *fff > ff poco*

Q

molto rit. *sehr breit* *Solo*
mäßiges Zeitmaß

Solo-Vc *f*

1.Vl *fff*

2.Vl *fff*

Br *fff*

Vc *fff*

Kb *fff*

mp 1 Pulte

p 2 Pulte

mp

sempre ten.

molto rit. **rit.**

248

1. Klar (B) *mp* *dim.* *pp*

2. Klar (B) *mp* *dim.* *pp*

1. Fg *dim.* *pp*

2. Fg *dim.* *pp* *rit. colla parte*

2. Hr (F) *p* *rit. colla parte*

4. Hr (F) *p* (ohne Akzent einsetzen) *rit. colla parte*

molto rit. **rit.**

Solo-Vc *dim.*

1. VI *p* *rit. colla parte* 3 Pulte

2. VI *p* *rit. colla parte* 3 Pulte

Br *immer abnehmen bis zum Schluß* *rit. colla parte*

Vc *immer abnehmen bis zum Schluß* *rit. colla parte*

Kb *immer abnehmen bis zum Schluß* *rit. colla parte*

II. Romanze und Tarantella

Sehr langsam poco rit. a tempo

1. 2. Flöte

1. 2. Oboe

1. 2. Klarinette (B)

1. Fagott

2. Fagott

1. Horn (F)

2. Horn (F)

3. Horn (F)

4. Horn (F)

1. 2. Trompete (B)

1. 2. 3. Posaune

Pauken

in G-c

Sehr langsam poco rit. a tempo

Solo - Violoncello

1. Violine

2. Violine

Bratsche

Violoncello

Kontrabaß

mit Dämpfer

2 Pulte

Alle

pizz.

pp

ff

vibrato

f

mf

cresc.

arco

mf

cresc.

pp

ff

cresc.

f

mf

rit. a tempo A

6 (a2)

1.2.Fl *sempre a2*
poco f *pp* *pp* < >

1.Klar (B) *pp* *pp*

2.Klar (B) *pp* *pp*

1.Fg *pp*

2.Fg *pp* < >

1.2.Hr (F) *pp*

3.4.Hr (F) *pp* gestopft *pp* >

Solo-Vc *p*

1.VI *arco* *pp* *arco* *dim.*

2.VI *pp* *dim.*

Br *f cresc.* *tr.* *dim.* *p* *dim.* *nur 1 Pult* *sehr dichtes Tremolo am Steg*

Vc *f cresc.* *tr.* *dim.* *p* *dim.* *ppp senza espr.*

Kb *arco* *dim.*

12

1.2.Fl < >

1.Klar (B) < >

2.Klar (B) < >

3.4.Hr (F) *sempre pp*

Solo-Vc *3* *3*

Br

17

1.Fl
2.Fl
1.Klar (B)
2.Klar (B)
2.Fg
3.4.Hr (F)
Pk
Solo-Vc
2.Vl
Br
1.Solo-Vc (dessen C-Saite auf H zu stimmen ist *)
Vc
Kb

kleine Flöte nehmen
pp ma sempre espr.
ten.
pp
pp
mf
2 Pulte
pp
2 Pulte
pp
2 Pulte pizz.
mp vibrato
sempre cresc.
2 Pulte
ppizz.
p

21 rit. a tempo
1.Fl
2.Fg
1.2.Hr (F)
3.4.Hr (F)
1.Trp (B)
Pk
Solo-Vc
1.Vl
2.Vl
Br
1.Solo-Vc (C=H)
Vc
Kb

cresc.
gestopft mp
p gestopft
p
mit Dämpfer
pp cresc.
tr
pp
rit. a tempo
cresc.
cresc.
cresc.
cresc.
3 Pulte
f pizz.
mf
mp
mp
mf
mf
mf
mf

*)Die Noten auf der (verstimmten) C-Saite sind geschrieben,wie sie zu greifen sind,klingen also 1/2 Ton tiefer.

24

2.Fg *p* (offen) *pp*

1.2.Hr (F) (offen)

3.4.Hr (F) (ohne Dämpfer)

1.Trp (B) *poco f dim.* *pp*

Pk *p* *pp* *pp cresc. molto*

Solo-Vc *mf* *dim.*

1.VI *p*

2.VI *pp*

Br *ppp*

1 Solo-Vc (C=H) *dim.* *p espr.* *pp*

Vc *p*

Kb *p*

29

1.Ob *p senza espr.*

1.Fg *pp cresc. molto*

2.Fg *cresc. molto*

Pk *in B-e*

2 Pulte 1.VI *arco* *p* *cresc.* *p sub.*

1 Pult 1.VI *arco* *p* *cresc.* *p sub.*

1 Pult Br *p* *cresc.* *p sub.*

2 Pulte Br *p* *cresc.* *p sub.*

1 Solo-Vc (C=H) *cresc. molto* *p*

1 Solo-Vc (C-Saite normal) *p pizz.* *arco 1 Solo*

die übrigen Vc *p pizz.* *arco 1 Solo*

Kb *p pizz.* *p*

35

klFl

1.Ob

1.Klar (B)

2.Klar (B)

1.Hr (F)

Solo-Vc

1.VI div.

Br div.

1 Solo-Vc (C=H)

1 Solo-Vc (C=C)

die übrigen Vc

p

ppp

ppp

gestopft

(offen)

p

ten.

dim.

pp

cresc.

pp sub.

pp

cresc.

pp sub.

pp

cresc.

pp sub.

pp

pp

2. Pult (pizz.)

pp

3. Pult (pizz.)

pp

dim.

dim.

41

klFl

2.Ob

1.Klar (B)

2.Klar (B)

1.Hr (F)

2.Hr (F)

Solo-Vc

1.Vl div.

2.Vl

Br div.

1 Solo-Vc (C-H)

die übrigen Vc

Kb

p

cresc.

3

tr

5

dim.

3Pulte

p

sempre cresc.

3Pulte

p

sempre cresc.

pizz.

p

sempre cresc.

Alle pizz.

p

sempre cresc.

H wieder auf C hinaufstimmen

(pizz.)

p

Alle

(pizz.)

p

Alle

pizz.

p

sempre cresc.

sempre cresc.

45 C

kFl *mf* *f* *pp sub.*

Fl *poco f* *f* *pp sub.*

1.Ob *f* *pp sub.*

2.Ob *cresc.* *mf* *f* *pp sub.*

1.Klar (B) *pp*

2.Klar (B) *pp*

1.Fg *poco f* *f* *pp sub.*

2.Fg *poco f* *f* *pp sub.*

1.Hr (F) *mf* *pp sub.*

2.Hr (F)

Solo-Vc *poco f* *p sub.* *trance*

C

1.VI *mf* *pp* *pizz.*

2.VI *mf* *pp* *pizz.*

Br *f* *p sub.* *2 Pulte*

Vc *f* *p sub.* *2 Pulte*

Kb *f*

64

2.Ob *p* *dim.*

2.Klar (B) *p* *dim.*

1.Fg *p* *klagend* Solo

1.2.Hr (F) *gestopft* *ppp*

1.Trp (B) *pp*

Pk *in A-e*

2.VI *sempre dim.*

Br *sempre dim.*

Vc *sempre dim.*

67

2.Ob *ppp*

1.Klar (B) Solo *p* *klagend*

2.Klar (B) *ppp* *pp*

1.Fg *pp*

1.Hr (F) *(offen)*

1.VI *nur 1. Pult* *p* *klagend* *pp* *p* *pp*

2.VI *ppp*

Br *ppp*

Vc *ppp* *pizz.* *5*

Kb *ppp*

71

1.Fl

2.Fl

1.Klar (B)

2.Klar (B)

1.Fg

dim.

pp

ppp

pp

ppp

Detailed description: This system covers measures 71 to 74 for the woodwind section. The 1st Flute (1.Fl) and 2nd Flute (2.Fl) parts are mostly rests, with notes appearing in measures 73 and 74. The 1st Clarinet (1.Klar (B)) and 2nd Clarinet (2.Klar (B)) parts feature melodic lines with dynamics ranging from *pp* to *ppp*. The 1st Bassoon (1.Fg) part is mostly rests. The key signature has two flats, and the time signature is 4/4.

Alle

1.VI

2.VI

Br

Vc

Kb

ppp

(ohne Dämpfer)

div.

ppp

Detailed description: This system covers measures 71 to 74 for the string section. The 1st Violin (1.VI) and 2nd Violin (2.VI) parts play a rhythmic pattern of eighth notes with a *ppp* dynamic. The Viola (Vc) part also plays a similar rhythmic pattern. The Cello (Kb) part has a more melodic line. The Bassoon (Br) part has a long, sustained note with a *ppp* dynamic. The key signature has two flats, and the time signature is 4/4.

75

1.Fl

2.Fl

2.Ob

1.2.Klar (B)

1.Fg

2.Fg

1.Hr (F)

1.VI

Br

Vc

Kb

ppp

ppp

p gehalten

ppp

ppp

Solo

mp gehalten

p

mf

p

p

Detailed description: This system covers measures 75 to 78. The 1st Flute (1.Fl) and 2nd Flute (2.Fl) parts have long, sustained notes with a *ppp* dynamic. The 2nd Oboe (2.Ob) part has a melodic line with a *p gehalten* dynamic. The 1st and 2nd Bassoons (1.Fg, 2.Fg) have long, sustained notes with a *ppp* dynamic. The 1st Horn (1.Hr (F)) part has a *Solo* section with a *mp gehalten* dynamic. The string section (1.VI, Br, Vc, Kb) continues with rhythmic patterns, with dynamics ranging from *p* to *mf*. The key signature has two flats, and the time signature is 4/4.

79

1.2.Fl

2.Ob

1.Fg

2.Fg

1.Hr (F)

Pk

1.VI

2.VI

Br

Vc

Kb

pp *sempre dim.*

p *pp*

tr *ppp*

3 Pulte *pp* *sempre dim.*

3 Pulte *pp*

2 Pulte *ppp*

sempre dim.

sempre dim.

84

1.Fg

2.Fg

1.Hr (F)

3.4.Hr (F)

Pk

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

pp

sempre dim.

pp *ppp*

pp

pp

mf

pp mit Dämpfer

(ohne Dämpfer)

pppp

2 Pulte *p* *espr.* *p*

div.

pp

arco 1 Pult

pp

E

E

89

2.Fg *pp*

1.Hr (F) *pp*

3.4.Hr (F) *p*

Pk

Solo-Vc

1.VI *mp*

2.VI *p* *ppp*

Br *p* *mf* *mp* *p*

Vc *mp* *pp*

Kb *mp* *pp*

94

1.Fl *pp* *mp cresc.* *rit.*

1.Klar (B) *pp* *mp cresc.*

2.Klar (B) *pp* *mp cresc.*

1.2.Fg *pp* *mp cresc.*

3.4.Hr (F) *pp* *mp cresc.*

Pk *in B-c*

Solo-Vc *f* *rit.*

1.VI *p* *cresc.* *mit Dämpfer*

2.VI *pp* *cresc.* *p* *cresc.*

Br *pp* *p cresc.* *mf*

Vc *p cresc.* *mf*

Kb *p cresc.* *mf*

99 **a tempo** F

1.Fl

1.Ob *mf* *p senza espr.*

2.Ob *mf* *p dim.* *p*

1.Klar (B) *mf* *p dim.* *p*

2.Klar (B) *mf*

1.2.Fg *mf* *p* *a2* *p*

Pk *p*

a tempo F

Solo-Vc *ff* *pp*

1.VI div. *f* *dim.* *mp* *pp*

2.VI div. *f* *dim.* *mp* *pp Flag.*

Br div. *f* *dim.* *mp* *pp*
mit Dämpfer

Vc *f* *dim.* *mp* *pp*
2 Pulse

Kb *f* *dim.* *mp* *pp*

104

1. Ob

Pk

Solo-Vc

1. Vl div.

2. Vl div.

Br div.

Vc

pp

p

dim.

pp

p

dim.

pp

p

dim.

pppp

2 Pulte

109

1. Fg

Pk

Solo-Vc

1. Pult I.Vl

2. Pult I.Vl

1 Pult 2.Vl

1 Solo-Br

2 Pulte Br

1 Solo-Vc

2 Pulte Vc

p

pp

pp

mp

pppp

pppp

pppp G u. D Saite

pp

pppp mit Dämpfer

pp

pp

Pk

Solo-Vc

1. Pult I.VI (ohne Dämpfer)

2. Pult I.VI

1. Pult 2.VI

1 Solo-Br

2 Pulte Br

1 Solo-Vc

2 Pulte Vc

116

1. Fl

2. Fl

1. Ob

1. Klar (B)

1. Fg

2. Fg

1. Hr (F)

Solo-Vc

2. Pult (ohne Dämpfer) 3 Pulte

1. VI

3 Pulte

2. VI

3 Pulte

Br

Solo (ohne Dämpfer)

Vc

Kb

120 **G**

1.Fl

1.Ob
pp sub.

1.Klar (B)
pp sub.

1.Fg
pp sub.

2.Fg
pp sub.

1.Hr (F)
pp sub. (offen) *mf*

2.Hr (F)
(offen) *mf*

3.Hr (F)
gestopft *mf* (offen)

4.Hr (F)
gestopft *mf* (offen)

G

Solo-Vc
p *tr*

1.VI
p sub.

2.VI
tr *mp*

Br
4 0 *p sub.*

Vc
p sub.

Kb
p sub.

124

1.Ob

1.Klar (B)

2.Klar (B)

1.2.Fg

Solo-Vc

1.VI

2.VI

Br

Vc

p cresc. espr.

mf

p cresc. espr.

mf

p cresc. espr.

cresc. poco a poco

pp cresc. poco a poco

(ohne Dämpfer)

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

128

1.2.Fl

1.2.Klar (B)

2.Fg

1.Hr (F)

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

mf

cresc. poco a poco

mf

mf

mf

mf

mf

Alle

mf

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

Alle

mf

cresc. poco a poco

arco Alle

mp

cresc. poco a poco

tr

tr

132

1.2.Fl *f*

1.Fg *mf* *sempre cresc.* *f* *sempre cresc.*

2.Fg *mf* *sempre cresc.* *f* *sempre cresc.*

1.2.Hr (F) *mf* *sempre cresc.* *f* *sempre cresc.*

1.VI *poco f* *sempre cresc.*

2.VI *Alle* *mf* *sempre cresc.*

Br *Alle* *mf* *sempre cresc.*

Vc *poco f* *sempre cresc.*

Kb *poco f*

136

1.Ob *f*

1.2.Fg *f*

1.2.Hr (F) *f*

Pk *poco f* *tr*

1.VI div. *ff*

2.VI *f*

Br *f*

Vc *tr* *ff*

Kb *ff*

139

1. Ob

Pk

1. VI div.

2. VI div.

Br div.

Vc div.

Kb

142

1. VI div.

2. VI div.

Br div.

Vc div.

Kb

145

1.2. Fl *ff*

1. Ob *ff*

2. Ob *ff* *dim.*

1. Vl div. *dim.*

2. Vl div. *dim.*

Br div. *dim.*

Vc div. *dim.*

Kb *dim.*

148

1. Ob *p*

1. Fg *mfp*

2. Fg *mfp*

Solo-Vc *passionato* *f*

1. Vl *mf* *3 Pulte*

2. Vl *mf* *3 Pulte* *p* *pp* *cresc.*

2 Pulte Br *mf* *p* *pp* *cresc.*

2 Pulte Vc *mf* *p* *pp* *cresc.*

Kb *mf* *p* *pp* *pizz.* *cresc.*

154

Solo-Vc *ff ten.*

1.VI

2.VI *p* *cresc.* *f*

Br (2 Pulte) *p* *cresc.* *f*

Vc *p* *cresc.* *f*

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

160

1.2. Fg *p espr.*

4. Hr (F) *p espr.*

Pk *pp*

Solo-Vc

1.VI *p* *pp* *Alle* *p* *pppp*

2.VI *mp* *p* *pp* *Alle* *p* *pppp*

Br div. (2 Pulte) *mp* *p* *Alle* *die Hälfte am Steg* *p* *pppp*

Vc *mp* *p* *pp* *die Hälfte* *pp*

Kb *mp* *p* *pp*

165

1. Fg *sempre dim.*

2. Fg *sempre dim.*

4. Hr (F) *ppp*

Pk

1. VI *3 Pulte p pp*

2. VI *3 Pulte p pp*

Br div. *p pp*

Vc div. *die Hälfte 6 die Übrigen*

Kb

170 *attacca Tarantella*

2. Fg

Pk

1. VI *ppp* *attacca Tarantella*

2. VI *ppp*

Br div. *ppp*

Vc div. *6*

Kb *ppp*

Tarantella

173 Sehr lebhaft (Die ganzen Takte wie die Viertel vorher)

Pk *pp*

Vc *Alle pizz.* *pp* die Hälfte *pp* Alle div.

Kb *pp*

179

1. Fg *pp* *cresc. poco a poco*

2. Fg *pp* *cresc. poco a poco*

Pk *cresc. poco a poco*

Vc *arco* *cresc. poco a poco*

Kb *cresc. poco a poco*

185

1.2. Fl *mf cresc.* *f*

1.2. Ob *mp cresc.* *mf cresc.* *f*

1.2. Klar (B) *p cresc.* *mp cresc.* *mf cresc.* *f*

1. Fg *mf cresc.* *f*

2. Fg *mf cresc.* *f*

1.2. Hr (F) *p cresc.* *mp cresc.* *mf cresc.* *f*

3.4. Hr (F) *mp cresc.* *mf cresc.* *f*

Pk *mf cresc.* *f*

1. VI *Alle* *f*

2. VI *Alle* *f*

Br *Alle* *f*

Vc *mf cresc.* *f*

Kb *mf cresc.* *f*

K Solo

1.2. Fl *ff* *mf*

1.2. Ob *mf cresc.* *ff*

1.2. Klar (B) *ff*

1.2. Fg *ff* *mp marc.*

1.2. Hr (F) *mf cresc.* *ff*

3. Hr (F) *mf cresc.* *ff*

4. Hr (F) *ff*

1.2. Trp (B) *mf cresc.* *ff*

1.2.3. Pos *ff*

Pk *cresc. molto* *ff*

Solo-Vc *ff* *mp*

1.VI *cresc. molto* *ff*

2.VI *cresc. molto* *ff*

Br *cresc. molto* *ff*

Vc *cresc. molto* *ff*

Kb *cresc. molto* *ff*

197

1.2. Fl

1.2. Ob

1. Klar (B)

1. Fg

2. Fg

1.2. Hr (F)

3. Hr (F)

Solo-Vc

1. VI

2. VI

Br

Vc

Kb

f

mf cresc.

p

p

gestopft (offen)

fp

gestopft (offen)

fp

cresc.

3 Pulte pizz. *p*

3 Pulte pizz. *p*

2 Pulte pizz. *p*

2 Pulte pizz. *p*

1 Pult pizz. *p*

203

1.2.Fl *mf*

1.2.Ob *f*

1.2.Klar. (B) *mf* *f* *mp*

1.Fg *mp*

1.2.Hr (F) *mf*

Solo-Vc *p* *f*

1.VI *arco* *p*

2.VI *arco* *p*

Br *(pizz.) arco* *p*

Vc *(pizz.) arco* *p*

Kb *arco* *p*

208

1.2.Fl *f*

1.2.Ob *mf cresc.* *f*

1.Klar. (B) *p cresc.* *mf*

1.Fg *mp*

2.Fg *mp*

1.2.Hr (F) *mf cresc.* *f*

Pk *poco f*

Solo-Vc *mp* *cresc. molto*

Br *p stacc.*

Vc *p stacc.* *cresc.*

Kb *p stacc.* *cresc.*

poco riten.

L ein wenig breiter
Tutti

214

1. Fl *mf* *cresc.* *f*
2. Fl *mf cresc.* *f* 2. Flötist kleine Flöte nehmen
1.2. Ob *poco f* *f*
2. Klar (B) *f marc.*
1. Fg *cresc.* *f marc.*
2. Fg *f*
1.3. Hr (F) *f* a 2
1. Pos *poco f* *p*
2. Pos *poco f*
3. Pos *poco f*
Pk *f*

poco riten.

L ein wenig breiter
Tutti

Solo-Vc
1. Vl *Alle* *f*
2. Vl *Alle* *f*
Br *Alle* *ff*
Vc *Alle* *f*
Kb *Alle div.*

220

1.2. Klar (B) *a2* *f* *tr* *b* *tr*

1. Fg

2. Fg

1. Hr (F) *ff*

2. Hr (F) *poco f* *mf*

3. Hr (F) *ff*

4. Hr (F) *poco f* *mf*

1. Pos

2. Pos *p*

3. Pos

1. VI *cresc.* *ff*

2. VI *cresc.* *div.* *ff*

Br

Vc *cresc.* *ff*

Kb

1. Ob
2. Ob
1.2. Klar (B)
1. Fg
2. Fg
1. Hr (F)
2.3. Hr (F)
4. Hr (F)
1. Trp (B)
2. Trp (B)
1. Pos
2. Pos
1. Vl
2. Vl
Br
Vc
Kb

ff
ff
a2
tremolando
ff
cresc.
ff
ff
ff
f
f
f
f
f
ff
ff
ff
ff
ff
f

232

Solo

1.Ob *dim.* *p*

2.Ob *dim.* *p*

1.Fg *dim.* *p*

2.Fg *dim.* *p*

1.2.Trp (B) *dim.* *p* *pp*

Solo-Vc *f*

1.VI *dim.* *p* *pp* 3 Pulte *tr*

2.VI *dim.* *p* *pp* 3 Pulte *tr*

Br *dim.* *p* 2 Pulte

Vc *dim.* *p* div.

Kb *dim.* *p*

238

1.2.Trp (B) *pp* *ppp*

Solo-Vc *cresc.*

1.VI *tr* *p spicc.*

2.VI *tr* *p spicc.*

Br *p spicc.* *mf* *p* *mf*

Vc *mf spicc.* *p* *mf*

244

1.Ob

1.Klar (B)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

(ohne Nachschlag)

tr.

p

pp

p

pizz.

1 Pult

p

249

1.Ob

1.Klar (B)

1.Fg

1.-4.Hr (F)

Pk

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

(ohne Nachschlag)

tr.

f

p

f

f

ff

poco f

ff

Alle

f

Alle

ffp cresc. molto

Alle

ffp cresc. molto

ffp cresc. molto

ffp cresc. molto

ffp cresc. molto

mf cresc.

ffp cresc. molto

ffp cresc. molto

ffp cresc. molto

div.

cresc.

arco

arco

arco

1.3.

2.4.

255 **M**

klFl
Fl
1.Ob
2.Ob
1.Klar (B)
2.Klar (B)
1.Fg
2.Fg
1.3.Hr (F)
2.4.Hr (F)
Pk
Solo-Vc
1.VI
2.VI
Br
Vc
Kb

große Flöte nehmen

klFl

Fl

1.Ob

2.Ob

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.2.Hr (F)

3.Hr (F)

4.Hr (F)

Pk

1.Vl

2.Vl

Br

Vc

f *p*

tr

mf *f* *p*

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

poco f cresc. *f* *f* *p*

mp *cresc. molto* *f*

mp *cresc. molto* *f*

mp *cresc. molto*

mp *cresc. molto*

pfz *pfz*

pfz *pfz*

fp *fp*

mf

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *fp* *div.*

266 **poco rit.** N **a tempo**

1. Klar (B) *mf dim. p*

2. Klar (B) *mf dim. p*

1. Fg *mf p dim. pp*

2. Fg *mf p dim. pp*

1. Hr (F) *p dim. pp pp*

2. Hr (F) *pfz pp pp*

3. Hr (F) *pfz pp*

4. Hr (F) *fp pp*

poco rit. N **a tempo**

Solo-Vc *f sempre dim. mf*

1. VI *3 Pulte pp leicht und fließend*

2. VI *3 Pulte p leicht und fließend*

Br *2 Pulte p leicht und fließend*

Vc *2 Pulte p leicht und fließend*

Kb *1 Pult p leicht und fließend*

1.Ob

1.Fg

1.Hr (F)

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

mf

mp

tr

pp

pp sub.

pp sub.

pp sub.

pp sub. pizz.

pp sub.

1.Ob

1.Fg

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

ppp

f

pp sub.

cresc.

mp sub.

pp sub.

mp sub.

pp sub.

mp sub.

pp sub.

mp sub.

279

1.Ob. *mp scherzando*

Solo-Vc *p* *sempre cresc.*

1.VI *p sub.*

2.VI *p*

Br *p sub.*

Vc *p sub.*

Kb *p sub.*

283

1.Ob. *mf*

1.Fg *mf* *p*

Solo-Vc *f* *ff*

1.VI *cresc. molto* *f*

2.VI *cresc. molto* *f*

Br *cresc. molto* *f*

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

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

287 Solo

1.Fg *mf stolz* *pp* *tr*

2.Fg Solo *mp keck*

Pk *p*

Solo-Vc *mf* *p*

1.VI *pizz.* *ppp*

2.VI *pizz.* *ppp*

Br *pizz.* *p* *ppp sub.*

Vc *pizz.* *p* *pp sub.*

Kb

291

1.Fg *mf* *p sub.*

2.Fg *pp*

Pk *pp*

Solo-Vc *mf* *pp sub.*

1.VI *p sub.*

2.VI *p sub.*

Br *p sub.* *pp sub.*

Vc *p sub.* *pp sub.*

303

zurückhalten

1.Ob *p* *pocof*

Solo-Vc *ff* 3

1.VI *sempre cresc.* *fp*

2.VI *sempre cresc.* *fp*

Br *sempre cresc.* *fp*

Vc *sempre cresc.* *fp*

Kb *sempre cresc.* *fp*

308

zurückhalten

1.Ob

Solo-Vc 3

1.VI *p* *fp* *div.* *mp cresc.*

2.VI *p* *fp* *mp cresc.*

Br *p* *fp* *mp cresc.*

Vc *p* *fp* *mp cresc.*

Kb *fp*

313

1.2. Fg

1.2. Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

fp *cresc.* *f*

fp *cresc.* *f*

ff

f *cresc.* *ff* *cresc.*

f *cresc.* *ff* *cresc.*

f *cresc.* *ff* *cresc.*

f *cresc.* *ff* *cresc.*

f *cresc.* *ff* *cresc.*

319

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

fff

fff

fff

fff

fff

1.2. Ob

Musical staff for 1.2. Ob. The staff contains a melodic line starting in the fourth measure with a dynamic marking of *ff*.

1. Klar (B)

Musical staff for 1. Klar (B). The staff contains a melodic line starting in the first measure with a dynamic marking of *fff*.

2. Klar (B)

Musical staff for 2. Klar (B). The staff contains a melodic line starting in the first measure with a dynamic marking of *fff*.

1. Fg

Musical staff for 1. Fg. The staff contains a melodic line starting in the first measure with a dynamic marking of *fff* that changes to *ff* in the second measure.

2. Fg

Musical staff for 2. Fg. The staff contains a melodic line starting in the first measure with a dynamic marking of *fff* that changes to *ff* in the second measure.

1.2. Hr (F)

Musical staff for 1.2. Hr (F). The staff contains a melodic line starting in the first measure with a dynamic marking of *fff* and an *a2* marking in the second measure.

3. Hr (F)

Musical staff for 3. Hr (F). The staff contains a melodic line starting in the first measure with a dynamic marking of *fff*.

4. Hr (F)

Musical staff for 4. Hr (F). The staff contains a melodic line starting in the first measure with a dynamic marking of *fff*.

1. Trp (B)

Musical staff for 1. Trp (B). The staff contains a melodic line starting in the third measure with a dynamic marking of *ff* that changes to *cresc. fff* in the fourth measure.

2. Trp (B)

Musical staff for 2. Trp (B). The staff contains a melodic line starting in the third measure with a dynamic marking of *ff* that changes to *cresc. fff* in the fourth measure.

1. Pos

Musical staff for 1. Pos. The staff contains a melodic line starting in the third measure with a dynamic marking of *f* that changes to *cresc. ff* in the fourth measure.

2. Pos

Musical staff for 2. Pos. The staff contains a melodic line starting in the third measure with a dynamic marking of *f*.

3. Pos

Musical staff for 3. Pos. The staff contains a melodic line starting in the third measure with a dynamic marking of *f*.

Pk

Musical staff for Pk. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* that changes to *ff* in the second measure.

P Tutti

Solo-Vc

Musical staff for Solo-Vc. The staff contains a melodic line starting in the first measure.

1. VI

Musical staff for 1. VI. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* and an *Alle* marking.

2. VI

Musical staff for 2. VI. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* and an *Alle* marking.

Br

Musical staff for Br. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* and an *Alle* marking.

Vc

Musical staff for Vc. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* and an *Alle* marking.

Kb

Musical staff for Kb. The staff contains a melodic line starting in the first measure with a dynamic marking of *ffff* and an *Alle* marking.

ffff

fff

332

1.2. Fl *ff* *a2*

1.2. Ob *ff* *a2*

1. Klar (B) *ff*

2. Klar (B) *ff*

1. Fg

2. Fg

1.2. Hr (F) *f* *a2*

3. Hr (F)

1. Trp (B)

2. Trp (B)

1. Pos

2. Pos *p*

3. Pos *p*

Pk *dim. mf* \rightarrow *p*

1. Vl *p*

2. Vl *mf*

Br *p*

Vc *mf* \rightarrow *p*

Kb *mp*

338 Q

1.2. Fl *dim.* *pp* *tr*

1. Klar (B) *dim.* *pp* *tr*

2. Klar (B) *dim.* *pp* *tr*

1. Fg *p* *cresc.*

2. Fg *p* *cresc.*

1.2. Hr (F) *dim.* *pp*

1. Pos *p* *cresc.*

2. Pos *p* *cresc.*

3. Pos *p* *cresc.*

Pk *dim.* in B-es

1. Vl *pp* *Q* von hier ab immer zunehmend

2. Vl *pp* von hier ab immer zunehmend

Br *pp* von hier ab immer zunehmend

Vc *dim.* *p* von hier ab immer zunehmend

Kb *dim.* *p* von hier ab immer zunehmend

344

1.Fl *mf* *cresc.* *poco f* *tr*

2.Fl *mf* *cresc.* *poco f* *tr*

1.Ob *mf* *cresc.* *poco f* *tr*

2.Ob *mf* *cresc.* *poco f* *tr*

1.Klar (B) *f*

2.Klar (B) *f*

1.Fg *f*

2.Fg *f*

1.2.Hr (F) *f* a2

3.4.Hr (F) *f* a2

1.Trp (B) *mp* *cresc.* *mf* *cresc.* *f*

2.Trp (B) *mp* *cresc.* *mf* *cresc.* *f*

1.Pos *f*

3.Pos *f*

1.VI *sempre stacc.* *div.* *f*

2.VI *f*

Br *f*

Vc *f*

Kb *f*

zurückhalten R a tempo Solo

355

1.Fl *fff*

2.Fl *fff*

1.Ob *fff*

2.Ob *fff*

1.Klar (B) *fff* *tr* *mf* *p*

2.Klar (B) *fff* *mf* *p*

1.Fg *fff* *mp marc.*

2.Fg *fff* *mp marc.*

1.2.Hr (F) *fff*

3.4.Hr (F) *fff*

1.Trp (B) *ff fz* *fff*

2.Trp (B) *ff fz* *fff*

1.2.Pos *ff fz* *fff* *a2*

3.Pos *ff fz* *fff*

Pk *ff* *in As-B*

Solo-Vc *fff* *mp*

1.VI *fff*

2.VI *fff*

Br *fff*

Vc *fff*

Kb *fff*

1.Fl

1.Fl

poco f cresc.

2.Fl

2.Fl

poco f cresc.

1.Ob

1.Ob

mf cresc.

2.Ob

2.Ob

mf cresc.

1.Klar (B)

1.Klar (B)

mf

2.Klar (B)

2.Klar (B)

mf

1.Fg

1.Fg

p

2.Fg

2.Fg

p

1.2.Hr (F)

1.2.Hr (F)

gestopft (offen)

fp

3.Hr (F)

3.Hr (F)

gestopft (offen)

fp

Solo-Vc

Solo-Vc

cresc.

p

1.VI

1.VI

3 Pulte pizz. *p*

2.VI

2.VI

3 Pulte pizz. *p*

Br

Br

2 Pulte pizz. *p*

Vc

Vc

2 Pulte pizz. *p*

Kb

Kb

1 Pult pizz. *p*

367

1.Fl *f* *mf scherzando* *cresc.* *f*

2.Fl *f*

1.2.Ob *f*

1.2.Klar (B) *mp* *p* *cresc.* *mf*

1.Fg *mp* *p* *cresc.* *mf*

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

Solo-Vc *f* *mp*

1.VI *mf pizz.*

2.VI *mf pizz.*

Br *mf pizz.*

Vc (arco) *mf pizz.*

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

372

1.2.Ob *mp* *cresc.*

1.Fg *mf* *p* *mf* *p* *mf*

1.Hr (F) *pp*

Solo-Vc *cresc.* *f* *tr* *mp*

1.VI *arco* *pp* *arco*

2.VI *arco* *pp*

Br *arco* *p*

Vc *arco* *p*

Kb *p*

378

1.2.Fl *f* *mf* *p*

1.2.Ob *f*

2.Fg *p* *dim.*

Solo-Vc *mf*

1.VI *p* *sempre dim.* *tr*

2.VI *sempre dim.*

Br *sempre dim.* *tr*

Vc *pizz.* *sempre dim.*

Kb *sempre dim.*

384

1.Fl *pp* [S]

2.Fl

1.Ob *pp*

1.Klar (B) *pp*

1.Fg *pp*

2.Fg

1.Hr (F) *pp*

Solo-Vc *p* [S]

1.VI *pp* *tr*

2.VI *pp*

Br *sempre pp*

Vc *arco* *sempre pp*

Kb *sempre pp*

402

1.2.Fl *ff*

1.Ob *mf cresc.* *f cresc.* *ff*

2.Ob *f cresc.* *ff*

1.Klar (B) *ff*

2.Klar (B) *ff*

1.2.Fg *ff*

1.3.Hr (F) *mf cresc.* *f*

2.4.Hr (F) *f*

1.Trp (B) *mf cresc.* *f*

2.Trp (B) *f*

Solo-Vc *ff*

1.VI *Alle f*

2.VI *Alle fp cresc. molto*

Br *Alle div. fp cresc. molto*

Vc *Alle fp cresc. molto*

Kb *Alle arco fp cresc. molto*

T

T

T

408 ^{a2}

1.2.Fl *f* *dim. molto*

1.Ob *poco f* *cresc.* *f*

2.Ob

1.Klar (B) *f* *cresc.*

2.Klar (B) *mf* *cresc.* *f* *cresc.*

1.2.Fg

1.3.Hr (F) *ff*

2.4.Hr (F) *ff*

1.2.Trp (B) *ff*

1.VI *ff*

2.VI *ff* *p* *cresc.* *fp*

Br *ff* *p* *cresc.* *fp*

Vc *ff* *mf* *cresc.* *fp*

Kb *ff*

Detailed description of the musical score: This page contains the musical notation for measures 408 through 412. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Double Bass) have active parts, while the brass section (Horn, Trumpet) is mostly silent. The woodwinds and strings play a rhythmic pattern of eighth notes. The Flute part starts with a dynamic of *f* and ends with *dim. molto*. The Oboe part starts with *poco f* and ends with *f*. The Clarinet (B) part starts with *f* and ends with *cresc.*. The Bassoon part starts with *mf* and ends with *f* and *cresc.*. The Violin and Viola parts start with *ff* and end with *fp*. The Violoncello part starts with *ff* and ends with *fp*. The Double Bass part starts with *ff*. The Horn and Trumpet parts are mostly silent, with some initial activity in measure 408.

poco riten.

414

1.Fl *mp*

2.Fl *mp*

1.2.Ob *mf dim.molto p*

1.2.Klar (B) *mf*

1.Fg *mp cresc. p*

2.Fg *mp cresc. p*

1.Hr (F) *mf mp*

2.Hr (F) *mf mp*

4.Hr (F) *fp mp*

Solo

poco riten.

Solo-Vc *f sempre dim.*

2.Vl

Br

Vc

U

421

1.Fl *pp sub. tr.*

2.Fl *pp*

2.Hr (F) *mp*

U

Solo-Vc *mp p*

1.Vl *3 Pulte pp cresc. pp sub.*

2.Vl *3 Pulte pp cresc. pp sub.*

Br *div. 2 Pulte p cresc. pp sub.*

Vc *2 Pulte pp cresc. pp sub. pizz.*

Kb *1 Pult pp cresc. pp sub.*

425

1.Fl *tr*

2.Fl *tr*

1.Hr (F)

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

mp

mf

p

mp sub.

pp sub.

pp sub.

pp sub.

pp sub.

p sub.

429

1.Ob.

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

pp

mp scherzando

mf

p

p sub.

p sub.

p sub.

p sub.

p sub.

433

1.Ob

1.Hr (F)

2.Hr (F)

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

cresc.

mf

f

cresc. molto

f

cresc. molto

f

cresc. molto

f

cresc. molto

f

mp

cresc. molto

f

mp

zurückhalten

437

1.2.Fl

2.Fg

1.Hr (F)

2.Hr (F)

1.2.Trp (B)

Pk

Solo-Vc

Br

Vc

Kb

a2

poco f

pp

tr^b

dim.

p

ppp

pp

zurückhalten

tr

*mf*³

pizz.

p

pizz.

p

441

1.2.Fl *a2*
pp *f*

1.Ob *mp*

2.Ob *mp*

1.Fg *pp* *p*

2.Fg *pp* *p*

1.2.Trp (B)

Solo-Vc *p* *pizz.* *tr*

2.Vl *pp*

Br *pp sub.* *p*

Vc *pp sub.* *p*

Kb *pp* *p*

445

1.Fl *pp* *pp* (ohne Nachschlag)

2.Fl *pp* *pp* (ohne Nachschlag)

1.Ob *p* *p*

1.Fg *pp* *p*

2.Fg

Pk *pp* in B-es

Solo-Vc *pp* *tr* *3*

2.Vl *arco*

Br *pp* *p*

Vc *pp* *p*

Kb

449

1.Fl *p* *tr* *mp*

2.Fl *p* *tr* *mp*

1.Ob *mp* *mf*

2.Ob *mp*

1.Fg *mp* *mf*

2.Fg *p*

Solo-Vc *3* *cresc. molto*

2.Vl *pp* *mp* *p* *mf*

Br *pp* *mp* *p* *mf*

Vc *pp* *mp* *p* *mf*

Kb *pp* *mp* *p* *mf*

arco *pizz.* *arco* *pizz.*

V **Stretta**
 453 Von hier ab ist das Zeitmaß allmählich zu steigern

1.Fl

2.Fl

1.Ob

2.Ob

1.Fg

2.Fg

V **Stretta**
 Von hier ab ist das Zeitmaß allmählich zu steigern

Solo-Vc *p* *sempre cresc. poco a poco* *tr*

1.Vl *pp* *cresc.*

2.Vl *pp* *arco* *cresc.*

Br *pp* *arco* *cresc.*

Vc *pp* *cresc.*

Kb *pp* *cresc.*

460 **bedeutend**

2.Fg *p*

Solo-Vc *mf*

1.VI *poco a poco* *mp*

2.VI *poco a poco* *mp*

Br *poco a poco* *mp*

Vc *poco a poco* *mp*

Kb *poco a poco* *mp*

466 **schneller**

1.2.Fl *mp* *mf*

1.Ob *mp* *mf*

1.Fg *p* *cresc.*

2.Fg *cresc.*

1.Hr (F) *mp cresc.*

3.Hr (F) *p* *cresc.*

Solo-Vc *f*

1.VI *sempre cresc.* *mf* *sempre cresc.*

2.VI *sempre cresc.* *mf* *sempre cresc.*

Br *sempre cresc.* *mf* *sempre cresc.*

Vc *sempre cresc.* *mf* *sempre cresc.*

Kb *sempre cresc.* *mf* *sempre cresc.*

472

1.Fl *f*

2.Fl *f* kleine Flöte nehmen

1.Ob *f*

2.Ob *mp* *f*

1.Fg *f* *p* *f*

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

1.Hr (F) *f*

2.Hr (F) *f*

Solo-Vc *ff*

1.VI *f* *p* *f*

2.VI *f* *p* *f*

Br *f* *p* *f*

Vc *f* *p* *f*

Kb *f* *f*

478

1.Ob

2.Ob

1.Fg

2.Fg

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

p

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

ff

mp

f *cresc.*

mp

f *cresc.*

mp

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

484

1.Ob

2.Ob

1.Fg

2.Fg

Solo-Vc

1.VI

2.VI

Br

Vc

Kb

f

f

f

f

f

senza rit.

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

W

noch schneller

490

kIFl
Fl
1.Ob
2.Ob
1.Klar (B)
2.Klar (B)
1.Fg
2.Fg
3.4.Hr (F)
Pk

W

noch schneller

Solo-Vc
1.VI
2.VI
Br
Vc
Kb

cresc.

tr

Alle
ff
Alle
ff
Alle
ff
Alle
ff
Alle
ff

502

klFl

Fl

1.2.Ob

1.Klar (B)

2.Klar (B)

1.Fg

2.Fg

1.Hr (F)

2.Hr (F)

3.4.Hr (F)

1.Trp (B)

2.Trp (B)

1.2. Pos

3.Pos

Pk

1.Vl

2.Vl

Br

Vc

Kb

8

a2

8

marc.

marc.

marc.

a2

ff

ff

fff

508

tr

fff *tr*

fff

ohne rit.

1.2.Ob

a2

fff

1.Klar (B)

fff

2.Klar (B)

fff

1.Fg

fff

2.Fg

fff

1.2.Hr (F)

a2

fff

3.4.Hr (F)

fff

1.Trp (B)

fff

2.Trp (B)

fff

1.2.Pos

a2

ff

3.Pos

ff

Pk

ohne rit.

fff

Solo-Vc

1.VI

2.VI

Br

Vc

Kb