

Paul Hindemith  
Sämtliche Werke

Cellokonzert (1940)

# Paul Hindemith

## Sämtliche Werke

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im Auftrag der Hindemith-Stiftung  
herausgegeben von Kurt von Fischer  
und Ludwig Finscher

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B. Schott's Söhne, Mainz

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# Paul Hindemith

## Sämtliche Werke

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Band III, 6

# Konzert für Violoncello und Orchester (1940)

Herausgegeben von Magda Marx-Weber  
und Hans Joachim Marx

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1984

B. Schott's Söhne, Mainz

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[2]

Cello Konzert :

Faksimile Nr. 1-9, Skizzen zum Cellokonzert (1940) (Quelle E) 1. Satz, Mäßig schnell, T. 1-129

[3]

PARCHMENT BRAND No. 1 - 9 lines Printed in U.S.A. Belwin Inc. New York, U.S.A.

Faksimile Nr. 2



[6]

This image shows a handwritten musical score for Faksimile Nr. 5. It consists of three systems of staves. The notation is dense and includes many accidentals (sharps, flats, naturals) and complex rhythmic patterns. The first system has two staves, the second has two staves, and the third has two staves. The music appears to be a single melodic line with accompaniment.

Faksimile Nr. 5

[7]

*Tutti*

This image shows a handwritten musical score for Faksimile Nr. 6. It features a 'Tutti' marking above the first staff. The score is written on multiple systems of staves, with complex notation including many accidentals and rhythmic markings. The notation is dense and includes many accidentals (sharps, flats, naturals) and complex rhythmic patterns. The first system has two staves, the second has two staves, the third has two staves, and the fourth has two staves. The music appears to be a single melodic line with accompaniment.

ARCHMENT BRAND No. 1 - 9 lines Printed in U.S.A. Belwin Inc. New York, U.S.A.

Faksimile Nr. 6



[8]

Blade Tuba

Faksimile Nr. 7

[5]

40

ARCHMENT BRAND No. 1 - 9 lines Printed in U.S.A. Belwin Inc. New York, U.S.A.

Faksimile Nr. 8

[10]

Handwritten musical score for a piece labeled [10]. The score consists of five systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The notation includes various notes, rests, and accidentals. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature. The second system has a bass clef with a key signature of one flat (Bb) and a common time signature. The third system has a bass clef with a key signature of one flat (Bb) and a common time signature. The fourth system has a treble clef with a key signature of one sharp (F#) and a common time signature. The fifth system has a treble clef with a key signature of one sharp (F#) and a common time signature. The notation is dense and includes many accidentals and ties.

Faksimile Nr. 9

# Konzert für Violoncello und Orchester (1940)

## Besetzung des Orchesters

Kleine Flöte (klFl, auch 2. grFl)

Große Flöte (grFl)

2 Oboen (Ob)

2 Klarinetten (A) (Klar)

Baßklarinette (B) (Baßklar)

2 Fagotte (Fg)

4 Hörner (F) (Hr)

2 Trompeten (C) (Trp)

3 Posaunen (Pos)

Tuba (Tb)

2 Pauken (Pk)

Schlagzeug

Triangel (Tgl)

Tamburin (Tamb)

Kleine Trommel (klTr)

Kleines Becken (klBeck)

Rührtrommel (Rührtr)

Becken (Beck)

Große Trommel (grTr)

Glockenspiel (Glsp)

Celesta (Cel)

1. Violine (VI)

2. Violine (VI)

Bratsche (Br)

Violoncello (Vc)

Kontrabaß (Kb)

Mäßig schnell (♩ etwa 92)

*Kleine Flöte*  
*Große Flöte*  
*Oboë* 1. 2.  
*Klarinette* 1. 2. (A)  
*Baßklarinette* (B)  
*Fagott* 1. 2.  
*Horn* (F) 1. 2. 3. 4.  
*Trompete* (C) 1. 2.  
*Posaune* 1. 2. 3.  
*Tuba*  
*Pauken*  
*Kleine Trommel*  
*Becken*  
*Große Trommel*  
*Solo-Violoncello*

Mäßig schnell (♩ etwa 92)

*Violine* 1. 2.  
*Bratsche*  
*Violoncello*  
*Kontrabaß*

This musical score page contains the first four measures of a piece for woodwinds and strings. The instruments are arranged as follows:

- Ob (Oboe):** 1. 2. (Measures 1-4)
- Klar (A) (Clarinete A):** 1. 2. (Measures 1-4)
- Baßklar (B) (Klarinete Bass):** (Measures 1-4)
- Fg (Fagott):** 1. 2. (Measures 1-4)
- Hr (F) (Hörn):** 1. 3. (Measures 1-4)
- VI (Violen):** 1. 2. (Measures 1-4)
- Br (Basson):** (Measures 1-4)
- Vc (Viola):** (Measures 1-4)
- Kb (Kontrabaß):** (Measures 1-4)

The score features a variety of musical notations including triplets, dynamic markings (*p*, *mf*, *cresc.*, *f*), and articulation marks. The woodwinds and strings play a rhythmic pattern of eighth notes, often grouped in triplets. The dynamics generally increase from *p* or *mf* in the first measure to *f* by the fourth measure. The strings (VI, Vc, Kb) play a consistent eighth-note triplet pattern throughout. The woodwinds (Ob, Klar, Baßklar, Fg) have more complex rhythmic patterns, including some rests and accents. The Horns (Hr) enter in the fourth measure with a strong *f* dynamic. The page number '4' is written at the top left of the first staff.

8 **1**

*klFl* *ff*

*grFl* *ff*

*Ob* 1. 2. *ff* *zus.*

*Klar (A)* 1. 2. *ff*

*Baßklar (B)* *ff*

*Fg* 1. 2. *ff* *zus.*

*Hr (F)* 1. 3. *ff*

2. 4. *ff* *zus.*

*Trp* 1. 2. *ff* *zus.*

*Pos* 1. 3. *ff* *zus.*

2. 3. *ff*

*Tb* *ff*

*Pk* *ff*

*klTr* *ff*

*Beck* *ff*

*grTr* *f* *pp*

*Solo-Vc* *mf*

**1**

*VI* 1. *ff* *pp*

2. *ff* *p*

*Br* *ff* *pp*

*Vc* *ff* *pizz.* *p*

*Kb* *ff* *pizz.* *p*

12

*Fg* 1. 2. *p*

*grTr*

*Solo-Vc*

*VI* 1. *p*

*Br*

*Vc*

*Kb*

15

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

*Fg* 1. 2. *mf*

*grTr*

*Solo-Vc* *p*

**2**

*VI* 1. *mf* *p*

*Br* *p*

*Vc* *mf* *mp* *arco* 3 3

*Kb* *mf* *mp* *arco* 3 3



19

*kIFI*

*mf*

*Ob* 1.

*mf*

*Klar (A)* 1.

*mf*

*Hr (F)* 1. 3.

zus. gestopft

*mp*

*grTr*

*pp*

*Solo-Vc*

*VI* 1.

*mf*

*p*

2.

*p*

*mf*

*Br*

*mf*

*p*

*Vc*

*pizz.*

*arco* 3

*mp*

*Kb*

*pizz.*

*arco* 3

*mp*



25

*kFl*

*grFl*

*Ob* 1/2. *zus.*

*Klar (A)* 1. 2. *zus.* *p*

*Baßklar (B)* *p*

*Fg* 1/2. *zus.* *f*

*Hr (F)* 1. 3. *offen* *f*

2. 4. *f*

*Trp* 1. 2. *f*

*grTr* *pp*

*Solo-Vc* *f*

*VI* 1. *mf* *f*

2. *mf* *f*

*Br* *mf* *f*

*Vc* *mf* *f*

*Kb* *mf* *f*

28 3

*klFl* *ff*

*grFl* *ff*

*Ob*  $\frac{1}{2}$  *ff* *zus.*

*Klar (A)*  $\frac{1}{2}$  *p* *ff* *zus.*

*Baßklar (B)* *p* *ff*

*Fg*  $\frac{1}{2}$  *ff* *zus.*

*Hr (F)*  $\frac{1}{3}$  *ff* *zus.*

*Hr (F)*  $\frac{2}{4}$  *ff* *zus.*

*Trp* 1. *ff*

*Trp* 2. *ff*

*Pos* 1. *ff*

*Pos* 2. *ff*

*Pos* 3. *ff*

*Tb* *ff*

*Pk* *ff*

*klTr* *ff* *fp*

*Beck* *f*

*grTr* *f*

*Solo-Vc* *ff*

*VI* 1. *mf* *ff* *arco*

*VI* 2. *mf* *ff* *arco*

*Br* *mf* *ff* *arco*

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

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

3





44

klFl

grFl

Klar (A)

1.

2.

Fg

1.

2.

Solo-Vc

VI

1.

2.

Br

Vc

Kb

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*f*

*pizz.*

*p*

*pizz.*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

49

klFl

grFl

Klar (A)

1.

2.

Baßklar (B)

1.

2.

Fg

1.

2.

grTr

Solo-Vc

VI

1.

2.

Br

Vc

Kb

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*pp*

*cresc.*

*mf*

*mf*

*cresc.*

*f*

C-Saite

53

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

Hr (F) 1. 3. *mf*

2. 4. *mf*

Pk *tr* *p*

Solo-Vc

Vc 5 *pizz.* *mf*

Kb *mf* *pizz.*

57

Klar (A) 1. 2. *p* *zus.*

Baßklar (B) *p*

Fg 1. 2. *f* *p*

Hr (F) 1. 3. *p*

2. 4. *p*

Pos 1. *p*

2. 3. *p*

Tb *p*

Pk *tr* *p*

Solo-Vc

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

Vc *f* *p*

Kb *f* *p*



61

*Klar (A)* 1. 2. *mf* *zus.* *f*

*Baßklar (B)* *mf* *f*

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

*Trp* 1. 2. *mf* *f*

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

*Tb* *mf* *f*

*Pk* *mf* *f*

*Solo-Vc* *cresc.*

*VI* 1. 2. *pizz.* *mf* *f*

*Br* *mf* *f* *arco*

*Vc* *mf* *f*

*Kb* *mf* *f*

65

6

kIFI

grFl

Ob 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Fg 1. 2.

Hr (F) 1. 3. 2. 4.

Trp 1. 2.

Pos 1. 2. 3.

Tb

Pk

Beck

Solo-Vc

VI 1. 2.

Br

Vc

Kb

ff

tr<sup>b</sup>

tr

zus.

f

arco

69

Ob 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Fg 1. 2. *zus.*

Hr (F) 1. 3. 2. 4.

Trp 1.

Pos 1.

grTr *mf*

VI 1. 2. *> mf*

Br *> mf*

Vc

Kb

Detailed description: This page of a musical score covers measures 69, 70, and 71. The instrumentation includes Oboe (1. and 2.), Clarinet in A (1. and 2.), Bass Clarinet (B), Flute (1. and 2., with a 'zus.' marking), Horns in F (1., 3., 2., and 4.), Trumpet (1.), Trombone (1.), Gong/Trance (grTr), Violins (1. and 2.), Viola (Br), Violoncello (Vc), and Double Bass (Kb). The score is written in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings like *mf*. The woodwinds and strings play sustained notes, while the strings have a rhythmic pattern in measures 69 and 70.

72 7

*klFl* *f*

*grFl* *f*

*Ob* 1. *f*  
2. *f*

*Klar (A)* 1. *f*  
2. *f*

*Baßklar (B)*

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

*Hr (F)* 1. *f*  
2. *f*  
3. *f*  
4. *f*

*Pos* 1. *f*  
2. *f*  
3. *f*

*Tb* *f*

*Vl* 1. *ff*  
2. *ff*

*Br* *ff*

*Vc* *ff*

*Kb* *ff*

75

*klFl*

*grFl*

*Ob* 1. 2.

*Klar (A)* 1. 2.

*Baßklar (B)*

*Fg* 1. 2.

*Hr (F)* 1. 2. 3. 4.

*Trp* 1. 2.

*Pos* 1. 2. 3.

*VI* 1. 2.

*Br*

The musical score for page 75 is divided into several systems. The woodwind section includes *klFl*, *grFl*, *Ob* (1. and 2.), *Klar (A)* (1. and 2.), *Baßklar (B)*, and *Fg* (1. and 2.). The brass section includes *Hr (F)* (1., 2., 3., and 4.), *Trp* (1. and 2.), and *Pos* (1., 2., and 3.). The string section includes *VI* (1. and 2.) and *Br*. The score is in 3/4 time and features various dynamics such as *f*, *mf*, and *cresc.*. There are also markings for *zus.* and *b<sub>2</sub>*. The music includes triplets and slurs.



81 Verbreitern 8

*k1Fl* *tr<sup>b</sup>*

*grFl* *tr<sup>b</sup>*

*Ob* 1. 2. *tr<sup>b</sup>*

*Klar (A)* 1. 2. *tr<sup>b</sup>*

*Baßklar (B)* *tr<sup>b</sup>*

*Fg* 1. 2. *tr<sup>b</sup>* 5

*fff*

*Hr (F)* 1. 2. 3. 4.

*Trp* 1. 2.

*Pos* 1. 2. 3.

*Tb*

*Pk* *tr*

*k1Tr* *p*

*grTr* *tr* *p*

Verbreitern 8

*VI* 1. 2. *ff* 3 8 3

*Br* *ff* 3

*Vc* *ff*

*Kb* *ff*







92 Solo-Vc

96 Solo-Vc *mf* *cresc.* *f*

100 Solo-Vc *mf*

105 Solo-Vc *f* *ständig beschleunigen* *cresc.*

109 Solo-Vc *Lebhaft* *ff*

113 Solo-Vc

116 Solo-Vc *p*

120 Solo-Vc *Ruhig* *cresc.*

124 Solo-Vc *f* *tr* *ff* C-Saite

130 **Im Hauptzeitmaß** 9

Klar (A)

Baßklar (B)

grTr *pp*

Solo-Vc *mf* *p*

Br *pizz.* *p* *pp*

Vc *pizz.* *P* *pp*

Kb *p* *pp*

136

Klar (A)  
1. *mf*

Klar (A)  
2. *mf*

Baßklar (B) *mf*

grTr

Solo-Vc

tr<sup>b</sup> tr tr<sup>b</sup> tr<sup>#</sup> tr<sup>#</sup> tr<sup>#</sup> tr<sup>#</sup> tr<sup>#</sup> tr<sup>#</sup>

Br *p*

Vc *p*

Kb *p*

140

Klar (A)  
1. *mf*

Klar (A)  
2. *mf*

Baßklar (B) *mf*

grTr

Solo-Vc

tr tr tr tr

Br

Vc

Kb

10

144

Ob 1.

Klar (A) 1. 2.

Baßklar (B)

Fg 1.

grTr

Solo-Vc

10

Br

Vc

Kb

Detailed description of the score for measures 144-147: This system covers measures 144 to 147. The Oboe 1 part has a melodic line starting in measure 145 with a *p* dynamic. The Clarinet (A) parts feature triplet patterns in measures 145 and 147. The Bass Clarinet (B) part has a sustained low note. The Flute 1 part has a melodic line with a *p* dynamic. The Grand Trumpet part has a rhythmic pattern of eighth notes. The Solo Violoncello part has a melodic line with a *mf* dynamic and a triplet in measure 145. The Trombone part has a rhythmic pattern of eighth notes with a *p* dynamic. The Violoncello part has a rhythmic pattern of eighth notes with a *p* dynamic. The Keyboard part has a rhythmic pattern of eighth notes with a *p* dynamic.

148

Ob 1.

Klar (A) 1. 2.

Fg 1.

grTr

Solo-Vc

Br

Vc

Kb

Detailed description of the score for measures 148-151: This system covers measures 148 to 151. The Oboe 1 part has a melodic line starting in measure 148. The Clarinet (A) parts feature triplet patterns in measures 148, 150, and 151. The Flute 1 part has a melodic line with a *mf* dynamic. The Grand Trumpet part has a rhythmic pattern of eighth notes. The Solo Violoncello part has a melodic line with a *f* dynamic and a triplet in measure 149. The Trombone part has a rhythmic pattern of eighth notes with a *mp* dynamic. The Violoncello part has a rhythmic pattern of eighth notes with a *mp* dynamic. The Keyboard part has a rhythmic pattern of eighth notes with a *mp* dynamic.

grFl

Klar (A)

Baßklar (B)

Fg

Solo-Vc

VI 1.

Br

Vc

Kb

2 Pulte

arco

155

The musical score consists of the following parts and staves:

- grFl** (Great Flute): Treble clef, 3-measure triplet, *f*.
- Ob** (Oboe): Treble clef, 3-measure triplet, *f*.
- Klar (A)** (Clarinet in A): Treble clef, 3-measure triplet, *f*.
- Baßklar (B)** (Bass Clarinet in B): Treble clef, 3-measure triplet, *f*.
- Fg** (Fagott): Bass clef, 3-measure triplet, *f*.
- Solo-Vc** (Solo Violin): Treble clef, complex rhythmic pattern with triplets and slurs.
- VI 1.** (Violin I): Treble clef, *f*, *arco*, *p*, *f*.
- Br** (Brass): Bass clef, *f*.
- Vc** (Violoncello): Bass clef, *f*, *mf*.
- Kb** (Kontrabaß): Bass clef, *f*, *mf*.

grFl  
*f*

Ob  
1. *f*  
2. *f*

Klar (A)  
1. *f*  
2. *f*

Baßklar (B)  
*f*

Fg  
1. *f*  
2. *f*

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

Solo-Vc  
*f* *p*

Vl  
1. *f* *p* *alle pizz.*  
2. *pizz.* *p*

Br  
*f* *pizz.* *p*

Vc  
*f* *pizz.* *p*

Kb  
*f* *pizz.* *p*

Detailed description: This page of a musical score, numbered 158, features a variety of instruments. The woodwind section includes a grand flute (grFl), oboe (Ob), two clarinets in A (Klar (A)), a bass clarinet in B (Baßklar (B)), and a horn in F (Hr (F)). The string section consists of two violins (Vl), a viola (Vc), and a cello (Kb). A solo violin (Solo-Vc) part is also present. The score is written in a key with two flats and a 3/4 time signature. The first two measures show a strong dynamic of *f* (forte) for most instruments, with triplets and slurs. The third measure introduces a dynamic shift to *p* (piano) for many instruments, with some playing *alle pizz.* (pizzicato). The Solo-Vc part continues with intricate triplet patterns and slurs, maintaining a *p* dynamic.

161

The musical score for page 161 consists of the following parts and staves:

- grFl** (Great Flute): Treble clef, starting with *mp* and moving to *mf cresc.*
- Klar (A)** (Clarinets in A): Two staves (1 and 2), Treble clef, starting with *mp* and moving to *mf cresc.*
- Baßklar (B)** (Bass Clarinet): Treble clef, starting with *mf cresc.*
- Fg** (Fagott): Two staves (1 and 2), Bass clef, starting with *mf cresc.*
- Solo-Vc** (Solo Violin): Treble clef, playing a melodic line with *cresc.*
- VI** (Violins): Two staves (1 and 2), Treble clef, starting with *mf cresc.*
- Br** (Brass): Bass clef, starting with *mf cresc.*
- Vc** (Viola): Bass clef, starting with *mf cresc.*
- Kb** (Cello): Bass clef, starting with *mf cresc.*

Dynamic markings include *mp*, *mf*, and *cresc.* throughout the score.



12

164

grFl

Ob

1.

2.

Klar (A)

1.

2.

Baßklar (B)

Fg

1.

2.

Solo-Vc

12

Vl

1.

2.

Br

Vc

Kb

The musical score for measures 167-169 includes the following parts and markings:

- grFl**: Grand Flute, rests in measures 167-168, then plays a quarter note in measure 169.
- Ob**: Oboe, rests in measures 167-168, then plays a quarter note in measure 169. Includes marking "zus." above and "ff" below.
- Klar (A)**: Clarinet in A, rests in measures 167-168, then plays a quarter note in measure 169.
- Baßklar (B)**: Bass Clarinet in B, rests in measures 167-168, then plays a quarter note in measure 169.
- Fg**: Bassoon, rests in measures 167-168, then plays a quarter note in measure 169.
- Solo-Vc**: Solo Violin, plays a melodic line with trills in measures 167-169.
- VI**: Violin I and II, play a rhythmic accompaniment. Includes marking "arco" above.
- Br**: Brass, play a rhythmic accompaniment. Includes marking "arco" above.
- Vc**: Violoncello, play a rhythmic accompaniment. Includes marking "arco" above.
- Kb**: Kontrabaß, play a rhythmic accompaniment. Includes marking "arco" above.



1. Klar (A)

2. Klar (A)

Baßklar (B)

1. Fg

2. Fg

1. Hr (E)

2. Hr (E)

3. Hr (E)

1. Trp

2. Trp

1. Pos

2. Pos

3. Pos

Tb

1. Vl

2. Vl

Br

Vc

Kb

klFl

grFl

Ob  
1.  
2.

Klar  
(A)  
1.  
2.

Baßklar  
(B)

Fg  
1.  
2.

Hr  
(F)  
1.  
2.  
3.  
4.

Trp  
1.  
2.

Pos  
1.  
2.  
3.

Tb

Pk

Solo-Vc

VI  
1.  
2.

Br

Vc

Kb

The musical score for page 176 is arranged in a standard orchestral format. It includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (horns, trumpets, trombones, percussion), strings (violin, viola, violin, cello, double bass), and a solo violin. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features a variety of dynamics, including mezzo-forte (mf), crescendo (cresc.), forte (f), and fortissimo (ff). There are also performance instructions such as 'zus.' (zusammenfassen) and '3' (triplets). The score is divided into measures, with a double bar line indicating the end of a phrase or section.



15

193

grFl  
f

Ob  
1. f  
2. f

Klar (A)  
1. f  
2. f

Baßklar (B)

Fg  
1. zus.  
2. f

Pos  
1. f  
2. zus.  
3. f

Pk  
mf

Solo-Vc

Br  
f

Vc  
f

Kb  
f

Detailed description: This page of a musical score covers measures 193, 194, and 195. The instrumentation includes piccolo flute (grFl), oboe (Ob), clarinet in A (Klar (A)), bassoon (Baßklar (B)), English horn (Fg), horn (Pos), percussion (Pk), solo violin (Solo-Vc), trumpet (Br), violin (Vc), and double bass (Kb). The score is written in 3/4 time. Measures 193 and 194 feature complex rhythmic patterns with triplets and sixteenth notes in the woodwinds. The strings play sustained notes, with the double bass and cello parts marked with a forte (f) dynamic. Measure 195 continues the woodwind patterns and features a solo violin line with a triplet. The page includes a rehearsal mark '15' at the beginning and end.

The musical score for page 196 includes the following parts and markings:

- klFl** (Clarinet in F): *f*
- grFl** (Clarinet in G): *f*
- Ob** (Oboe): *f*, *zus.*
- Klar (A)** (Clarinets in A): *f*
- Baßklar (B)** (Bassoon): *f*
- Fg** (Fagott): *f*, *zus.*
- Hr (F)** (Horn in F): *f*, *zus.*
- Trp** (Trumpet): *f*
- Pos** (Posaunen): *f*
- Pk** (Kontrabaß): *f*
- Solo-Vc** (Solo Violoncello): *f*
- VI** (Viola): *f*
- Br** (Bassoboe): *f*
- Vc** (Violoncello): *f*
- Kb** (Kontrabaß): *f*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings of *f* (forte) and *zus.* (zustoßend, staccato) throughout.



This musical score page, numbered 199, features a variety of instruments. The woodwind section includes Clarinet in F (Klar (F)) with three parts, Clarinet in A (Klar (A)) with two parts, Bass Clarinet (Baßklar (B)), Flute (Fl) with first and second parts, and Oboe (Ob) with first and second parts. The brass section consists of Trumpet (Trp) with first and second parts, Trombone (Tb) with three parts, and Trombone in C (Tb). The percussion section includes Snare Drum (Pk) and Cymbal (Beck). The string section includes Violin (VI) with first and second parts, Viola (Br), Violoncello (Vc), and Kontrabaß (Kb). The score is marked with a forte (ff) dynamic and includes performance instructions such as *cresc.* and *tr*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is set in a key with one flat.

klFl

grFl

Ob  
1.  
2.

Klar  
(A)  
1.  
2.

Baßklar  
(B)

Fg  
1.  
2.

Hr  
(F)  
1.  
2.  
3.  
4.

Trp  
1.  
2.

Pos  
1.  
2.  
3.

Tb

Pk  
*tr*  
*mf* — *f*    *mf* — *ff*

klTr

grTr

Solo-Vc

Vl  
1.  
2.

Br

Vc

Kb

*zus.*

*zus.*

*zus.*

*zus.*

*ff*

Solo-Vc

klFl

grFl

Ob

Klar (A)

Baßklar (B)

Fg

Hr (F)

Trp

Pos

Tb

Pk

klTr

Beck

grTr

Solo-Vc

VI

Br

Vc

Kb

Ruhig bewegt (♩ bis 60)

zus.

*Große Flöte* 1. 2. *p*

*Oboe* 1. 2.

*Klarinette (A)* 1. 2.

*Baßklarinette (B)*

*Fagott* 1. 2.

*Horn (F)* 1. 2. 3. 4.

*Trompete (C)* 1. 2.

*Posaune* 1. 2. 3.

*Tuba*

*Pauke*

*Schlagzeug*

*Solo-Violoncello*

*p*

Ruhig bewegt (♩ bis 60)

mit Dämpfer  
pizz.

*Violine* 1. 2. *p* mit Dämpfer pizz.

*Bratsche* *p* mit Dämpfer pizz.

*Violoncello* *p* mit Dämpfer

*Kontrabaß* *p* mit Dämpfer

5

grFl 1. 2.

Solo-Vc

Vl 1. 2.

Br

Vc

Kb

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

9

17

grFl 1.

Fg 1.

Solo-Vc

17

Vl 1. 2.

Br

Vc

Kb

*p* *mp*

*p* *mp*

*p*

*p* *pizz.*

*p* *pizz.*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

13

**grFl**  
1. *mp* *mf* *f* *mf*  
2. *f* *mf*

**Klar (A)**  
1. *f* *mf* *zus.*  
2. *f*

**Baßklar (B)**  
*mf* *f*

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

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

**Pk**  
*mf*

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

**VI**  
1. *mf* *f* *mf*  
2. *mf* *f*

**Br**  
*mf* *f* *mf* *arco*

**Vc**  
*mf* *f* *f* *arco*

**Kb**  
*mf* *f* *f* *arco*

18

grFl

1. 2.

Klar (A)

1. 2.

Baßklar (B)

1. 2.

Fg

1. 2.

Hr (F)

1. 2. 4.

Pk

Solo-Vc

18

Vl

1.

Br

Vc

Kb

22

The score consists of the following parts:

- grFl** (Grand Flute): 1. and 2. staves. Dynamics: *pp* and *p*.
- Klar (A)** (Clarinets in A): 1. and 2. staves. Dynamics: *pp* and *p*.
- Baßklar (B)** (Bassoon): 1. staff. Dynamics: *pp* and *p*.
- Fg** (Fagott): 1. staff. Dynamics: *p*.
- Hr (F)** (Horn in F): 1. and 2. staves. Dynamics: *p*.
- Solo-Vc** (Solo Violin): 1. staff. Dynamics: *p*.
- VI** (Violin I): 1. staff. Dynamics: *pp*.
- Br** (Brass): 1. staff. Dynamics: *pp*.
- Vc** (Violoncello): 1. staff. Dynamics: *pp*.
- Kb** (Kontrabaß): 1. staff. Dynamics: *pp*.



19

27

grFl 1. *mf* *mp*

2. *mf* *mp*

Ob 1. *mp*

Klar (A) 1. *mf* *mp* *p*

2. *mf* *mp* *p*

Baßklar (B) *mf* *mp* *p*

Fg 1. *mf* *mp*

2. *mf* *mp*

Solo-Vc *mf*

Vc *p* *pizz.*

Kb *p* *pizz.*

19

32

Ob 1.

Klar (A) 1. *p*

2. *p*

Baßklar (B) *p*

Solo-Vc

VI 1. *pizz.* *p*

2. *pizz.* *p*

Br *pizz.* *p*

Vc *arco* *p* *arco*

Kb *p* *arco*

Sehr lebhaft (♩ = ♩ vorher)

37

Klar (A) 1. *mf*

Sehr lebhaft (♩ = ♩ vorher)

VI 1. arco *p* ohne Dämpfer

2. arco *p*

Br ohne Dämpfer arco *p*

Vc ohne Dämpfer *p*

42

Klar (A) 1. *f*

2. *mf* *f*

VI 2. ohne Dämpfer

Br *p*

Vc *p*

47 **20**

Klar (A)

1. *p*

2. *p*

Hr (F)

1. *p*

2. *p*

3. *p*

**20**

VI

1. *mf*

Br

*mf*

Vc

*p*

ohne Dämpfer

Kb

*p*

52

Klar (A)

1. *mf*

Hr (F)

1. *mf*

2. *mf*

3. *mf*

VI

1. *f*

Br

*f*

Vc

*mf*

Kb

*mf*

57

21

grFl

1. *ff*

2. *ff*

Ob

1. *ff*

2. *ff*

Klar (A)

1. *ff*

2. *ff*

Hr (F)

1.

2.

Pk

*ff*

*ff*

21

VI

1. *ff*

2. *ff*

Br

*ff*

*ff*

Vc

*ff*

*ff*

Kb

*ff*

*ff*

63

VI

1.

2.

Br

*ff*

*ff*

Vc

*ff*

*ff*

Kb

*ff*

*ff*

68

grFl

1. *ff*

2. *ff*

Ob

1. *ff*

2. *ff*

Klar (A)

1. *ff*

2. *ff*

Hr (F)

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Trp

1. *ff*

2. *ff*

Pos

1. *ff*

2. *ff*

3. *ff*

Tb

*ff*

Pk

*ff*

grTr

*ff*

VI

1. *ff*

2. *ff*

Br

*ff*

Vc

*ff*

Kb

*ff*

73 22

grFl

1. *ff*

2. *ff*

Ob

1. *ff*

2. *ff*

Klar (A)

1. *ff*

2. *ff*

Hr (F)

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Trp

1. *ff*

2. *ff*

Pos

1. *ff*

2. *ff*

3. *ff*

Tb

*ff*

Vl

1. *ff*

2. *ff*

Br

*ff*

22

78

*Fg* 1. 2. *pp*

*Hr (F)* 1. 2. 3. 4.

*Trp* 1. 2.

*Pos* 1. 2. 3.

*Tb.*

*Solo-Vc* *f*

*Br* *pp*

83

*Klar (A)* 1. *mf*

*Fg* 1. 2.

*Glsp* *p*

*Solo-Vc*

*Br*

This musical score page contains two systems of music, measures 88-93. The instruments listed on the left are:

- Klar (A)**: Clarinet in A, first part.
- Fg**: Flute, first and second parts.
- Hr (F)**: Horn in F, second, third, and fourth parts.
- Glsp**: Glass harmonica.
- Solo-Vc**: Solo Violin.
- VI**: Violin, first and second parts.
- Br**: Brass, first part.
- Vc**: Violoncello.
- Kb**: Kontrabaß (Double Bass).
- grFl**: Grand Flute, first and second parts.

The score begins at measure 88 with a boxed measure number **23**. The first system (measures 88-92) features a dynamic of *f* for the Clarinet and *mf* for the Flute and Solo Violin. The Horns play a melodic line starting at measure 90 with a dynamic of *p*. The Solo Violin has a *mf* *pizz.* marking at measure 90. The second system (measures 93-96) starts at measure 93 with a boxed measure number **23**. Dynamics include *mf* for the Flute and Solo Violin, and *p* for the Violins and Brass. The Solo Violin continues with a melodic line. The score concludes at measure 96 with a final *mf* dynamic marking.



98 24

grFl 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Fg 1. 2.

Hr (F) 4.

Solo-Vc

24 *mf*

Vl 1. 2.

Br

Vc

Kb

*p*

103

grFl 1.

Ob 1.

Klar (A) 1. 2.

Baßklar (B)

Hr (F) 4.

Pk

Solo-Vc

Br

Kb

*mf* *cresc.*

*mf* *cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

*cresc.*

*arco* *mf* *cresc.*



118

VI 1. *f* *mf*

VI 2.

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

Vc *pizz.* *p*

Kb *pizz.* *p*

123

VI 1. *p*

Br

Vc

Kb

26

128

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

VI 2. *p* *mf*

Br *mf*

Vc *arco* *mf*

Kb

133

Klar (A)

1. *p*

2. *p*

Trp

1. *p*

Pos

1. *p*

2. *p*

3. *p*

Tb

*p*

VI

1. *pp*

2. *pp* pizz.

Br

*pp* pizz.

Vc

*pp* pizz.

Kb

*pp*

138

Klar (A)

1. *f*

2. *f*

Tamb

*f* *pp*

VI

1. *pp* pizz. *f*

2. *f*

Br

*f*

Vc

*f*

27

143

Klar (A)

1. *p*

2. *p*

Fg 1. *p*

Solo-Vc *p*

27

Vl 1. *pp*

2. *pp*

Br *pp*

Vc *pp*

148

Klar (A) 2.

Fg 1. *f* *p*

Hr (F) 4. *p*

Tamb *tr* *pp*

Solo-Vc *f* *p*

Vl 1. *f*

2. *f*

Br *f* arco *mf*

Vc *f* arco *p*

Kb arco *p*

153

grFl 1. 2.

Klar (A) 1. 2.

Hr (F) 4.

Solo-Vc

Vl 2.

Br

Vc

Kb

mf

pp

28

158

grFl 1. 2.

Klar (A) 1. 2.

Fg 1.

Hr (F) 4.

Solo-Vc

Vl 2.

Br

Vc

Kb

nimmt kleine Flöte

p

f

cresc.

f

f

f

163

Baßklar (B)

1.

Fg

2.

Pk

Solo-Vc

Vl 1.

Br

Vc

Kb

*p*

*p*

*pp*

*mf*

2 Soli arco

*pp*

*pp*

*pp*

*p*

168

Baßklar (B)

1.

Fg

2.

Hr (F)

1.

2.

Pk

Solo-Vc

Vl 1.

2.

Br

Vc

Kb

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

*mf cresc.*

*cresc.*

*cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

29

Alle

*mf*

grFl

Ob 1. *f* *cresc.*

Ob 2. *f* *cresc.*

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

Klar (A) 2. *f* *cresc.*

Baßklar (B) *f* *cresc.*

Fg 1. *f* *cresc.*

Fg 2. *f* *cresc.*

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

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

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

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

Trp 1. *f* *cresc.*

Pos 3. *f* *cresc.*

Pk *f*

Solo-Vc *f* *ff*

VI 1. *f* *f*

VI 2. *f* *f*

Br *f* *f*

Vc *f* *f* *cresc.*

Kb *f* *f* *cresc.*





183

*KlFf*  
*grFf*  
*Ob*  
*Klar (A)*  
*Baßklar (B)*  
*Fg*  
*Hr (F)*  
*Trp*  
*Pos*  
*Tb*  
*Pk*  
*klTr*  
*VI*  
*Br*  
*Vc*  
*Kb*



klFl

grFl

1.

Ob

2.

1.

Klar (A)

2.

Baßklar (B)

1.

Fg

2.

1.

Hr (F)

2.

3.

4.

1.

Trp

2.

1.

Pos

2.

3.

Tb

Pk

klTr

grTr

1.

VI

2.

Br

Vc

Kb

*ff*

*ff*

*ff*

*ff*

ZUS.

*ff*

*ff*

*tr*

*tr*

This page of a musical score, numbered 198, contains the following instruments and parts:

- klFl** (Klarinettenflöte) and **grFl** (Griffelklarinete): Two staves at the top.
- Ob** (Oboe): Two staves, numbered 1 and 2.
- Klar (A)** (Klarinette A): Two staves, numbered 1 and 2.
- Baßklar (B)** (Bassklarinete): One staff.
- Fg** (Fagott): Two staves, numbered 1 and 2.
- Hr (F)** (Horn F): Four staves, numbered 1, 2, 3, and 4. The first two staves include the instruction "zus." (zusammenstoßen).
- Trp** (Trumpet): Two staves, numbered 1 and 2.
- Pos.** (Posaune): Three staves, numbered 1, 2, and 3. The first two staves include the instruction "2" (second ending).
- Tb** (Trombone): One staff.
- Pk** (Percussion): One staff with trill markings (*tr*).
- klTr** (Kleintrummel) and **grTr** (Großtrummel): Two staves.
- VI** (Violine): Two staves, numbered 1 and 2.
- Br** (Bratsche): One staff.
- Vc** (Viola): One staff.
- Kb** (Kontrabaß): One staff.



207 32  
zus.  
*p*

grFl 1.  
2.

Klar (A) 1.  
2.

Hr (F) 2.  
4.

Solo-Vc *pp*

32

Vl 1.  
2.

Br

Vc

Kb

209

grFl 1.  
2.

Ob 1.

Klar (A) 1.  
2.

Solo-Vc

Vl 1.  
2.

Br

Vc

Kb

*mf*

211

Ob 1.

Solo-Vc

VI 1.

VI 2.

Br

Vc

Kb

arco pizz. arco pizz. arco

cresc. cresc.

mf

213

Ob 1.

Solo-Vc

VI 1.

VI 2.

Br

Vc

Kb

mf pizz. arco

mf

215

Ob 1.

Solo-Vc

VI 1.

VI 2.

Br

Vc

Kb

33

33

p p p p p pizz. p pizz. p



217

grFl 1. *p* *mp*

Fg 1. *p* *mp*

Solo-Vc *mf*

VI 1. *mp*

VI 2. *mp*

Br *mp*

Vc *mp*

Kb *mp*

220

grFl 1. *mf* *f* *mf*

grFl 2. *f* *mf*

Klar (A) 1. *f* *mf*

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

Baßklar (B) *mf* *f*

Fg 1. *mf* *f*

Fg 2. *f*

Hr (F) 2. *mf*

Hr (F) 4. *mf*

Pk *mf*

Solo-Vc *f*

VI 1. *mf* *f* *arco* *mf*

VI 2. *mf* *f*

Br *mf* *f* *arco* *mf*

Vc *mf* *f* *arco* *f*

Kb *mf* *f* *arco* *f*

223 *zus.*

*grFl* 1. 2.

*Klar (A)* 1. 2.

*Baßklar (B)*

*Fg* 1. 2.

*Hr (F)* 2. 4.

*Pk*

*Solo-Vc*

*VI* 1.

*Br*

*Vc*

*Kb*

225

**34**

*grFl* 1. 2.

*Klar (A)* 1. 2.

*Baßklar (B)*

*Fg* 1. 2.

*Hr (F)* 1. 2. 4.

*Pk*

*Solo-Vc*

*VI* 1.

*Br*

*Vc*

*Kb*

*Solo*  
*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

227

grFl 2.

Hr (F) 1. 2.

Solo-Vc

Vl 1.

Br

Vc

Kb

*p*

(Im gleichen Zeitmaß)

229

grFl 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Fg 1.

*pp* *p*

Hr (F) 1.

Solo-Vc

*p*

Im langsamen Hauptzeitmaß (♩ = ♩. vorher)

(Im gleichen Zeitmaß)

Vl 1.

Br

Vc

Kb

*pp*

233

35

grFl

1. *mf*

2. *mf*

Ob 1.

*mp*

Klar (A)

1. *mf*

2. *mf*

Baßklar (B)

*mf*

Fg

1. *mf*

2. *mf*

Solo-Vc

*mf*

Vc

35

*p* pizz.

Kb

*p* pizz.

238

Ob 1.

Klar (A)

1. *p*

2. *p*

Baßklar (B)

*p*

Solo-Vc

*p*

VI

1. *p* pizz.

2. *p* pizz.

Br

*p* pizz.

Vc

*p* arco

Kb

*p* arco

*pp*

Marsch. Lebhaft (♩ = 112)

*Kleine Flöte* *mf* *tr* *p*  
*Große Flöte* *mf* *tr* *p*  
*Oboe* 1. *mf* *mf*  
 2. *mf* *mp*  
*Klarinette (A)* 1. *mf* *mf*  
 2. *mf* *mf*  
*Baßklarinette (B)* *mf* *mf*  
*Fagott* 1. *mf* *mp*  
 2. *mf* *mp*  
*Horn (F)* 1. 2. 3. 4.  
*Trompete (C)* 1. 2.  
*Posaune* 1. 2. 3.  
*Tuba*  
*Pauken*  
*Triangel* *p*  
*Tamburin* *p*  
*Rührtrommel* *p* *tr*  
*Solo-Violoncello*

Marsch. Lebhaft (♩ = 112)

*Violine* 1. 2.  
*Bratsche*  
*Violoncello*  
*Kontrabaß* *mp*

This musical score page features the following instruments and parts:

- klFl** (Clarinet in F): Treble clef, melodic line with slurs and ties.
- grFl** (Clarinet in G): Treble clef, melodic line with slurs and ties.
- Ob** (Oboe): Two staves (1. and 2.), treble clef, melodic line with slurs and ties.
- Klar (A)** (Clarinet in A): Two staves (1. and 2.), treble clef, melodic line with slurs and ties.
- Baßklar (B)** (Bass Clarinet): Treble clef, melodic line with slurs and ties.
- Fg** (Fagott): Two staves (1. and 2.), bass clef, melodic line with slurs and ties.
- Rührtr** (Rohrblatt): Treble clef, rhythmic pattern with accents and a triplet of eighth notes.
- Vc** (Viola): Bass clef, melodic line with slurs and ties.
- Kb** (Kontrabaß): Bass clef, melodic line with slurs and ties.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and accents.



16

*klFl*  
*grFl*  
*Ob* 1.  
2.  
*Klar (A)* 1.  
2.  
*Baßklar (B)*  
*Fg* 1.  
2.  
*Hr (F)* 1.  
2.  
3.  
4.  
*Trp* 1.  
*Pos* 1.  
*Pk*  
*Tgl*  
*Tamb*  
*Rührtr*  
*Br*  
*Vc*  
*Kb*

*mf*  
*mf*  
*f*  
*mf*  
*f*  
*tr*  
*3*

Detailed description: This page of a musical score, numbered 16, contains staves for a variety of instruments. The woodwind section includes Clarinet in F (klFl), Clarinet in G (grFl), Oboe (Ob) with two parts, Clarinet in A (Klar (A)) with two parts, Bass Clarinet (Baßklar (B)), and Horn in F (Hr (F)) with four parts. The brass section consists of Trumpet (Trp) with one part and Trombone (Pos) with one part. The string section includes Piano (Pk), Viola (Vc), and Cello (Kb). Percussion includes Gong (Tgl), Tambourine (Tamb), and Snare Drum (Rührtr). The score features dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *tr* (trill). A triplet of eighth notes is marked with a '3' in the snare drum part. The music is written in a key with one flat and a 4/4 time signature.



*klFl*  
*grFl*  
*Ob* 1. 2.  
*Klar (A)* 1. 2.  
*Baßklar (B)*  
*Fg* 1. 2.  
*Hr (F)* 1. 2. 3. 4.  
*Trp* 1.  
*Pos* 1.  
*Rührtr*  
*Br*  
*Vc*  
*Kb*

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*ff*  
*ff*  
*f*  
*f*  
*f*  
*f*  
*tr mmm*

Detailed description: This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes two flutes (klFl and grFl), two oboes (Ob), two clarinets in A (Klar (A)), one bassoon (Baßklar (B)), and four horns in F (Hr (F)). The brass section includes one trumpet (Trp) and one trombone (Pos). The string section (Rührtr) is represented by a single staff. The percussion section includes a snare drum (Br) with a trill (tr mmm) indicated. The score features dynamic markings such as *f* (forte) and *ff* (fortissimo) across various instruments. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and articulation marks.

26

*klFl*

*grFl*

*Ob* 1. 2.

*Klar (A)* 1. 2.

*Baßklar (B)*

*Eg* 1. 2.

*Hr (F)* 1. 2. 3. 4.

*Trp* 1.

*Pos* 1.

*Pk*

*Tgl*

*Tamb*

*Rührtr*

*Solo-Vc*

*Vl* 1. 2.

*Br*

*Vc*

*Kb*

*ff*

*f*

37

37

31

Klar 1. (A) 2. *mf* *zus.*

Baßklar (B) *mf*

Solo-Vc *mf*

Vc *mf*

36

Klar 1. (A) 2. *f*

Baßklar (B) *f*

Fg 1. 2. *mf*

Solo-Vc *cresc.* *f*

Vc *mf*

Kb *mf*

41

38

Klar (A) 1. 2. *f*

Baßklar (B) *f*

Fg 1. 2. *f*

Solo-Vc *ff*

38

Br *f* *pizz.*

Vc *pizz.*

Kb *pizz.*

46

Klar (A)

1. *mf*

2. *mf*

Baßklar (B)

1. *mf*

2. *mf*

Fg

1. *mf*

2. *mf*

Solo-Vc

Vc *arco* *mf*

Kb *arco* *mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

51

Klar (A)

1. *f*

2. *f*

Baßklar (B)

1. *f*

2. *f*

Fg

1. *f*

2. *f*

Solo-Vc

Vc *f*

Kb *f*

*f*

*f*

*f*

*f*

*f*

*f*

56 39

grFl

Klar (A) I.

Rührtr

Solo-Vc

VI 1.

VI 2.

Br

Vc

Kb

*p*

*pp*

*mf*

*pizz.*

*tr<sup>b</sup>*

6

3

61

grFl

Klar (A) I.

Rührtr

Solo-Vc

VI 1.

VI 2.

Br

Vc

Kb

*mf*

*f*

*mp*

*mf*



71

*kFl*

*grFl*

*Ob*  
1.  
2.

*Klar (A)*  
1.  
2.

*Fg*  
1.  
2.

*Hr (F)*  
1.  
2.  
3.  
4.

*Trp*  
1.  
2.

*Pos*  
1.  
2.  
3.

*Tb*

*Pk*

*Tgl*

*Tamb*

*Rührtr*

*grTr*

*VI*  
1.  
2.

*Br*

*Vc*

*f*

*tr*

*ff*

*mf*

This page of a musical score, numbered 76, contains the following instruments and parts:

- Woodwinds:** *kIFl* ( piccolo flute), *grFl* ( grand flute), *Ob* ( oboe) with first and second parts, *Klar (A)* ( clarinet in A) with first and second parts, and *Fg* ( bassoon) with first and second parts.
- Brass:** *Hr (F)* ( horn in F) with four parts, *Trp* ( trumpet) with first and second parts, *Pos* ( trombone) with three parts, and *Tb* ( tuba).
- Other Instruments:** *Pk* ( percussion), *Tgl* ( timpani), *Tamb* ( tambourine), *grTr* ( gong), *VI* ( violin) with first and second parts, *Br* ( viola), and *Vc* ( violoncello).

The score includes various musical notations such as *tr* (trills), *tr m* (trills with mordent), and dynamic markings like *ff* (fortissimo) and *f* (forte). The woodwinds and brass sections feature complex rhythmic patterns and melodic lines, while the strings provide a steady accompaniment.



81 41

*klFl*  
*grFl*  
*Ob*  $\frac{1}{2}$  *zus.*  
*Klar (A)* 1. *p*  
2. *p*  
*Baßklar (B)*  
*Fg*  $\frac{1}{2}$  *zus.* *p*

1.  
2.  
3.  
4.  
*Hr (F)*  
1.  
2.  
*Trp*  
1.  
2.  
*Pos*  
1.  
2.  
3.  
*Tb*  
*Pk* *tr* *pp*  
*Tgl*  
*Tamb*  
*Solo-Vc* *mf*

41  
1.  
2.  
*VI*  
*Br*  
*Vc* *fp*  
*Kb* *fp*





110

grFl

Ob 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Hr (F) 1. 2. 3. 4.

Solo-Vc

Br

Vc

Kb

*mf*, *f*, *f* *zus.*

115

klFl

grFl

Ob 1. 2.

Klar (A) 1. 2.

Baßklar (B)

Fg 1.

Hr (F) 1. 2. 3.

Vl 1. 2.

Br

Vc

Kb

*mf*, *p*, *mf*, *p*, *mf*, *p*, *pizz.*, *mf*, *p*

44

121

Klar (A)

1.

2.

Fg 1.

Solo-Vc

*mf*

VI

1.

2.

Br

Vc

Kb

*pp*

(pizz.)

(pizz.)

(pizz.)

*pp*

*pp*

*pp*

127

Solo-Vc

45

45

VI

1.

2.

Br

Vc

Kb

*p*

arco

arco

arco

arco

arco

*p*

132

Solo-Vc

*mf*

VI

1.

2.

Br

Vc

Kb

137

Solo-Vc

VI

Br

Vc

Kb

46

142

grFl

mf

Ob

mf

Klar (A)

mf

Solo-Vc

p

46

VI

Br

pizz.

p

Vc

pizz.

p

Kb

pizz.

p

147

grFl

Ob 1.

Klar (A) 1. 2.

Solo-Vc

Br

Vc

Kb

152

grFl

Ob 1.

Klar (A) 1. 2.

Fg 1. 2.

Solo-Vc

Br

Vc

Kb

47

47

*mf*

*mf*

*mp*

*mp*

*p*

*pp*

*p*

*pp*

*p*

*pp*





168

*klFl*

*grFl*

*Klar (A)*

1.

2.

*Hr (F)*

1.

2.

3.

*Tgl*

*Rührtr*

*Glsp*

*Cel*

*p*

*pp*

*trbm*

*trmm*

*gestopft*

48

174

*klFl*

*grFl*

*Klar (A)*

1.

2.

*Hr (F)*

1.

2.

*Glsp*

*Cel*

*p*

*pp*

*trmm*

180

*klFl*

*grFl*

*Klar (A)*  
1.  
2.

*Hr (F)*  
1.  
2.  
3.

*klBeck*

*Rührtr*

*Cel*

Detailed description of the musical score: The score is for measures 180 to 185.   
 - **klFl:** Starts with a rest, then plays a melodic line with eighth notes and a trill (tr) in measure 185.   
 - **grFl:** Plays a melodic line with eighth notes and a trill (tr) in measure 185.   
 - **Klar (A):**   
 - **1.:** Plays a melodic line with eighth notes, starting with a piano (*p*) dynamic.   
 - **2.:** Features trills (tr) in measures 181 and 183.   
 - **Hr (F):**   
 - **1.:** Plays a melodic line with eighth notes, starting with a piano (*p*) dynamic.   
 - **2.:** Plays a melodic line with eighth notes, starting with a piano (*p*) dynamic.   
 - **3.:** Plays a melodic line with eighth notes, starting with a piano (*p*) dynamic.   
 - **klBeck:** Plays a rhythmic pattern of eighth notes, starting with a pianissimo (*pp*) dynamic.   
 - **Rührtr:** Plays a rhythmic pattern of eighth notes, starting with a pianissimo (*pp*) dynamic.   
 - **Cel:**   
 - **1.:** Features a trill (tr) in measure 181.   
 - **2.:** Features a trill (tr) in measure 183.   
 - **3.:** Features a trill (tr) in measure 185.   
 - Dynamics include *p* and *pp*.





197

Ob 1.

Baßklar (B)

Fg 1. 2.

Glsp

Cel

Solo-Vc

50

202

Ob 1.

Baßklar (B)

Fg 1. 2.

Pos 1. 2. 3.

Pk

klTr

Solo-Vc

207

The score consists of the following parts:

- grFl** (Great Flute): Treble clef, starts with a rest, then plays a melodic line starting in measure 208.
- Ob 1.** (Oboe 1): Treble clef, starts with a rest, then plays a melodic line starting in measure 208.
- Klar (A)** (Clarinet A): Treble clef, two staves. Both start with rests, then play a melodic line starting in measure 208.
- Baßklar (B)** (Bass Clarinet): Treble clef, starts with a rest, then plays a melodic line starting in measure 208.
- Fg** (Fagott): Bass clef, two staves. Both start with rests, then play a melodic line starting in measure 208.
- Hr (F)** (Horn F): Treble clef, three staves. All start with rests, then play a melodic line starting in measure 208.
- Pos** (Posaune): Bass clef, three staves. All start with rests, then play a melodic line starting in measure 208.
- klBeck** (Klein Becken): Treble clef, starts with a rest, then plays a melodic line starting in measure 208.
- Cel** (Cello): Treble clef, two staves. Both start with rests, then play a melodic line starting in measure 208.
- Solo-Vc** (Solo Violin): Treble clef, starts with a rest, then plays a melodic line starting in measure 208.

Measure 207 contains rests for all instruments. Measure 208 begins with a *p* dynamic. Measure 209 features a *pp* dynamic for the Klein Becken. Measure 210 continues the melodic development.

\*) vgl. Kritischen Bericht: Lesarten

212

klFl

grFl

Klar (A)  
1.  
2.

Hr (F)  
1.  
2.  
3.

klBeck

Cel

*mp*

*p*

51

216

klFl

grFl

Klar (A)  
1.  
2.

Hr (F)  
1.  
2.  
3.

Tgl

Glsp

Cel

*pp*

*p*

\*) vgl. Kritischen Bericht: Lesarten

221

*klFl*  
*grFl*  
*Klar (A)*  
*Hr (F)*  
*klBeck*  
*Rührtr*  
*Glsp*  
*Cel*

*tr*  
*tr*  
*p*  
*trb*  
*trb*  
*p*  
*pp*  
*pp*  
*p*  
*tr*  
*p*  
*tr*

Detailed description of the musical score: The score is for measures 221 to 224. It features several woodwind parts: *klFl* and *grFl* both play a melodic line with a trill in measure 221. *Klar (A)* has two staves; the first staff plays a rhythmic pattern with a *p* dynamic, and the second staff plays a similar pattern with trills. *Hr (F)* has three staves; the first staff has a long note in measure 221 and a melodic line in measure 222, while the second and third staves play rhythmic patterns. *klBeck* and *Rührtr* play a rhythmic pattern starting in measure 222 with a *pp* dynamic. *Glsp* plays a rhythmic pattern in measure 221. *Cel* has two staves; the right hand plays a melodic line with trills in measures 222 and 224, while the left hand plays a rhythmic pattern.



226 52

*klFl*

*grFl*

*Ob 1.*

*Klar (A)*

*Hr (F)*

*Rührtr*

*Cel*

*Solo-Vc*

*trb*

*p*

231

*Ob 1.*

*Baßklar (B)*

*Fg*

*Glsp*

*Cel*

*Solo-Vc*

*mp*

*p*

*pp*

*pp*

*pp*

*mp*

*pp*

236

Ob 1.

Baßklar (B)

Fg 1.

Fg 2.

Pos 1.

Pos 2.

Pos 3.

Glsp

Cel

Solo-Vc

*mp*

*p*

*p*

*p*

53

241

Ob 1.

Baßklar (B)

Fg 1.

Fg 2.

Pos 1.

Pos 2.

Pos 3.

Pk

klTr

Solo-Vc

*p*

*pp*

*pp*

*pp*

*pp*



250

*klFl*

*grFl*

*Ob* 1. 2.

*Klar (A)* 1. 2.

*Baßklar (B)*

*Fg* 1. 2.

*Hr (F)* 1. 2. 3. 4.

*Trp* 1. 2.

*Pos* 1. 2. 3.

*Tb*

*Pk* *tr*

*Beck* *grTr*  $\frac{2}{2}$  **ff**

*VI* 1. 2.

*Br*

*Vc*

*Kb*

54

255

klFl

grFl

Ob  
1.  
2.

Klar  
(A)  
1.  
2.

Baßklar  
(B)

Fg  
1.  
2.

zus.

This section of the score covers measures 255 to 260. It includes parts for piccolo flute (klFl), grand flute (grFl), oboe (Ob), clarinet in A (Klar (A)), bass clarinet (Baßklar (B)), and bassoon (Fg). The woodwinds play a melodic line with various articulations, including trills and slurs. The bassoon part includes a 'zus.' (zusammenfassen) instruction. The strings (Hr, Trp, Pos, Tb) provide harmonic support with sustained notes and some rhythmic patterns.

Hr  
(F)  
1.  
2.  
3.  
4.

Trp  
1.  
2.

Pos  
1.  
2.  
3.

Tb

grTr

This section covers measures 260 to 265. It includes parts for horn in F (Hr (F)), trumpet (Trp), trombone (Pos), tuba (Tb), and grand triangle (grTr). The brass instruments play sustained notes with some melodic movement. The grand triangle part features a trill. The strings continue with their harmonic support.

54

VI  
1.  
2.

Br

Vc

Kb

This section covers measures 265 to 270. It includes parts for violin (VI), viola (Br), cello (Vc), and double bass (Kb). The strings play a melodic line with various articulations, including slurs and accents. The brass instruments (Trp, Pos, Tb) continue with their sustained notes.

260

*klFl*  
*grFl*  
*Ob* 1.  
2.  
*Klar (A)* 1.  
2.  
*Baßklar (B)*  
*Fg* 1.  
2.  
*Hr (F)* 1.  
2.  
3.  
4.  
*Trp* 1.  
2.  
*Pos* 1.  
2.  
3.  
*Tb*  
*Pk*  
*Beck*  
*grTr*  
*Solo-Vc*  
*VI* 1.  
2.  
*Br*  
*Vc*  
*Kb*

266

*Baßklar*  
(B)

*Fg*  
1.  
2.

*Hr*  
(F)  
1.  
2.

*Solo-Vc*

*mf*  
zus.  
*f*

*mf*  
*f*

*mf*  
*f*

V  
3  
3  
3

272

*Baßklar*  
(B)

*Fg*  
1.  
2.

*Hr*  
(F)  
1.  
2.

*Solo-Vc*

*mf*  
*p*

*mf*  
*p*

*mf*  
*p*

*mf*

278 56

*klFl*

*grFl*

*Klar (A)*  
1.  
2.

*Tgl*

*Solo-Vc*

*Br*

*Vc*

*Kb*

*pp*

*p*

*pizz.*

56

*pp*

*p*

*pizz.*

*pp*

283

*klFl*

*grFl*

*Klar (A)*  
1.  
2.

*Solo-Vc*

*Br*

*Vc*

*Kb*

*mf*

*mf*

*arco*

*arco*





298

Klar (A)  
1. *f*

2.

Baßklar (B)

Fg  
1. *f*  
2. *zus.*

Hr (F)  
1. *f*

Solo-Vc

VI  
1.

2.

Br

Vc

Kb

304

58

Hr (F)  
1. *p*

Pk  
*pp*

Solo-Vc  
*mf*

58

VI  
1. *p*  
*pizz.*

Br  
*p*  
*pizz.*

Vc  
*p*  
*pizz.*

Kb  
*p*

310

Ob 1. 2.

Klar (A) 1. 2.

Hr (F) 2. 4.

Pk

Solo-Vc

Vl 1. 2.

Br

Vc

Kb

59

zus.

mf

mf

p

p

mp

p pizz.

p

p

p

315

Ob 1. 2.

Klar (A) 1. 2.

Hr (F) 2. 4.

Pk

Solo-Vc

Vl 1. 2.

Br

Vc

Kb

cresc.

cresc.

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.



326

grFl 1. 2. *cresc.*

Ob 1. 2. *cresc.*

Klar (A) 1. 2. *cresc.*

Hr (F) 1. 2. *f cresc.*

Trp 1. 2. *cresc.*

Pos 1. 2. 3. *cresc.*

Tb *cresc.*

Pk *tr*

grTr *p cresc.*

Vl 1. 2. *cresc.*

Br *cresc.*

Vc *cresc.*

Kb *cresc.*

332 61

*grFl* 1. *ff* *ff*<sup>3</sup>

2. nimmt kleine Flöte

*Ob* 1. *ff* *tr* *tr*<sup>b</sup>

2. *ff* *tr* *tr*<sup>b</sup>

*Klar (A)* 1. *ff* *tr* *tr*<sup>b</sup>

2. *ff* *tr* *tr*<sup>b</sup>

*Baßklar (B)* *ff* *tr*<sup>#</sup> *tr*<sup>b</sup>

*Fg* 1. *ff* *zus.*

2. *ff*

*Hr (F)* 1. *ff*

2. *ff*

3. *f*

4. *f*

*Trp* 1. *ff* *f*

2. *ff* *f*

*Pos* 1. *ff* *f*

2. *ff* *f*

3. *ff* *f*

*Tb* *ff* *f*

*Pk* *f*

*Rührtr* *f* *tr* *tr*

*grTr* *f*

*Vl* 1. *ff*

2. *ff*

*Br* *ff*

*Vc* *ff*

*Kb* *ff*

61







# Lebhafter

348

1. *Trp*

2. *Trp*

1. *Pos*

2. *Pos*

3. *Pos*

*Pk*

*Solo-Vc*

# Lebhafter

1. *VI*

2. *VI*

*Br*

*Vc*

*Kb*

pizz. *f*

arco *mf*

354 62

*klFl*

*grFl*

*Ob* 1.  
2.

1.  
2.  
3.  
4.

*Hr*  
(F)

1.  
2.

*Trp*

1.  
2.  
3.

*Pos*

*Tb*

*Pk*

*Solo-Vc*

62

1.  
2.

*Vl*

*Br*

*Vc*

*Kb*

*trun* *trbn* *pizz.* *arco* *trun* *trbn* *pizz.*

*mf* *f* *mf* *f*



Ob 1. 2.

Klar (A) 1. 2.

Hr (F) 1. 2. 3. 4.

Pos 1. 2. 3.

Solo-Vc

Vl 1. 2.

Br

Vc

Kb



64

378

klFl

grFl

Ob  $\frac{1}{2}$

Klar (A)  
1.  
2.

Fg  $\frac{1}{2}$

Hr (F)  
1.  
2.  
3.  
4.

Pos  
1.  
2.  
3.

klTr  $\frac{2}{2}$

Rührtr  $\frac{2}{2}$

grTr  $\frac{2}{2}$

Solo-Vc

64

VI  
1.  
2.

Br

Vc

Kb

*kIFl*  
*grFl*  
*Ob*  $\frac{1}{2}$   
*Klar (A)* 1. 2.  
*Fg* 1. 2. *zus.*  
*Hr (F)* 1. 2. 3. 4.  
*Trp* 1. 2.  
*Pos* 1. 2. 3.  
*Tb*  
*kITr*  
*Rührtr*  
*grTr*  
*Solo-Vc* *cresc.* *ff*  
*VI* 1. 2.  
*Br*  
*Vc* *arco* *ff*  
*Kb* *arco* *ff*

klFl

grFl

Ob 1/2

Klar (A) 1/2

Baßklar (B)

Fg 1/2

1. Hr (F)

2.

3.

4.

1. Trp

2.

1. Pos

2.

3.

Tb

Pk

klTr

Solo-Vc

1. VI

2.

Br

Vc

Kb







# Kritischer Bericht

## Konzert für Violoncello und Orchester (1940)

### I. Quellen

#### 1. Beschreibung

##### A Autographe Reinschrift-Partitur

Aufbewahrungsort: Staats- und Universitätsbibliothek Hamburg, Sign. M  $\frac{B}{2890}$

**Titelblatt:** *Paul Hindemith / Konzert für Violoncello und Orchester. / Besetzung: Solocello / 2 Flöten / 2 Oboen / 2 Klarinetten in A / 1 Baßklarinetten / 2 Fagotte / 4 Hörner in F / 2 Trompeten in C / 3 Posaunen / Tuba / 2 Pauken / Schlagzeug / Streichquintett / Celesta. Links daneben: Partitur. Darunter: 1940 / Lenox Mass. Mit dunklerer Tinte im linken unteren Viertel des Blattes schräg geschrieben: Dem Senat der Stadt Hamburg / als Dank für seine Förderung geistigen Lebens / in schwerster Zeit. / Paul Hindemith / 1952, Weibachten.*

**Notenpapier:** 54 Blätter (= 108 Seiten), Hochformat: 34 x 27 cm; fest, hellbeige.  
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5. 6 Doppelblätter (1. Blatt a, 2.-6. b)  
6. 1 Doppelblatt (b)  
Paginierung:  
Seite 2-107 (Ziffer 1 [Titelblatt] fehlt, Ziffer 53 doppelt) von Paul Hindemith mit Bleistift paginiert.

**Inhalt:** Seite [1]: Titelblatt (s. o.)  
Seite 2-37: I. Satz *Mäßig schnell* ( $\text{♩}$  etwa 92). Unter dem letzten System: *Copyright 1940 B. Schott's Söhne Mainz.* Am Ende des Satzes: *Lenox Mass. / 30. Juni 40;* rechts unten mit Bleistift: *5 Min / 213 [Takte].*  
Seite 38-[69]: II. Satz *Ruhig bewegt* ( $\text{♩}$  bis 60). Am Ende des Satzes: *Lenox Mass / 4. Juli 1940;* unten rechts mit Bleistift: *8 Min / 241 [recte: 243 Takte].*  
Seite [70]-[108]: III. Satz *Marsch. Lebhaft* ( $\text{♩}$  = 112). Am Ende des Satzes: *Lenox Mass / 9. Sept 40;* unten rechts mit Bleistift: *399 [Takte].*

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**Zustand:** Gut, Gebrauchsspuren verweisen auf Dirigierpartitur. Folgende Stellen sind von Paul Hindemith zum Zwecke der Korrektur überklebt: Seite 31 die unteren 6 Systeme; Seite [83] die unteren 3 beschriebenen Systeme; Seite [84] 8.-10. System von oben; Seite [88] 11. System von oben (Solo); Seite [89] 4./5. System von oben, die beiden letzten Takte.

##### Ba Erstaussgabe der Partitur (Dirigierpartitur)

**Titelblatt:** *KONZERT / für Violoncello und Orchester / von / Paul Hindemith / (1940) / Asteriskus / Partitur / (Orchestermaterial nach Vereinbarung) / B. SCHOTT'S SÖHNE / MAINZ / Printed in Germany. 111 Seiten Notentext; im Autographie-Verfahren hergestellt. Seite [1] unten: Copyright 1940 by B. Schott's Söhne, Mainz. Verlagsnummer: 36 699 (am Fuße einer jeden Seite).*

##### Bb Erstaussgabe der Studienpartitur

**Titelblatt:** Identisch mit Quelle Ba bis auf folgende Ergänzung über *KONZERT: Edition Schott 4073*  
Verlagsnummer: 36 699a (am Fuß der 1. Seite, sonst immer: 36 699).  
Quelle Bb bietet den Notentext der Quelle Ba in verkleinertem Format.

##### Bb<sup>1</sup> Letzte Auflage der Studienpartitur

**Titelblatt:** *PAUL HINDEMITH / Konzert / für Violoncello und Orchester / 1940 / Studien-Partitur / Schott 4073 / B. SCHOTT'S SÖHNE · MAINZ / Schott & Co. Ltd., London · Schott Music Corp., New York / Printed in Germany. 111 Seiten Notentext wie Quelle Bb. Seite [1] unten: © B. Schott's Söhne, Mainz, 1940 · © renewed 1968.*

##### C Erstaussgabe des Klavierauszugs mit separater Solostimme von Paul Hindemith

**Titelblatt:** *PAUL HINDEMITH / Asteriskus / Concerto for Violoncello and Orchestra / (1940) / Asteriskus / Editions: / Orchestra material for hire / 'Cello & piano (by composer) / B. SCHOTT'S SÖHNE, MAINZ / SCHOTT & CO. LTD., London / Associated Music Publishers, Inc., New York / Printed in U.S.A. 53 Seiten Notentext des Klavierauszugs, 13 Seiten der separaten Solostimme. Notentext im Autographie-Verfahren hergestellt. Seite [1] unten: Copyright, 1940, B. Schott's Söhne überstempelt, darunter: Copyright, 1941, B. Schott's Söhne.*

##### D Erstaussgabe des Klavierauszugs mit separater Solostimme von Günther Schnell

**Titelblatt:** *Edition Schott 2838 / KONZERT / für Violoncello und Orchester / von / Paul Hindemith / (1940) / Asteriskus / Klavierauszug / von Günther Schnell / (Orchestermaterial nach Vereinbarung) / B. SCHOTT'S SÖHNE / MAINZ. 47 Seiten Notentext des Klavierauszugs, 14 Seiten der separaten Solostimme. Notentext gestochen. Seite [2] unten: Copyright 1943 by B. Schott's Söhne, Mainz. Verlagsnummer: 36 701.*

##### D<sup>1</sup> Letzte Auflage des Klavierauszugs mit separater Solostimme von Günther Schnell

**Titelblatt:** *Hindemith / 1895-1963 / Konzert / für Violoncello und Orchester / (1940) / Klavierauszug / von Horst Günther Schnell / (Orchestermaterial nach Vereinbarung) / Edition Schott 2838 / B. SCHOTT'S SÖHNE · MAINZ / Schott & Co. Ltd., London · Schott Music Corp., New York / Printed in Germany. 47 Seiten Notentext des Klavierauszugs, 14 Seiten der separaten Solostimme, wie Quelle D. Seite [2] unten: © B. Schott's Söhne, Mainz, 1943 © renewed 1971. Verlagsnummer 36 701.*



Takt	System	Quelle	Bemerkung
<i>I. Satz</i>			
1	Beck, grTr	B	ohne Dynamik
	2.4. Hr	Ba Bb	letzte Note d <sup>1</sup> statt e <sup>1</sup>
2	Tb	A	<i>ff</i> fehlt
2,2	2. Klar.	A	ohne Marcato
	Baßklar, Fg	A B	ohne Marcato
	Pk, klTr	B	ohne Marcato
3	1. Hr, 1. Trp	A B	vorletzte Note ohne Auflösungszeichen
3,3	1.3. Hr	B	ohne Staccato
7	3. Hr	Ba Bb	vorletzte Note ohne Auflösungszeichen
7, 1-2	1. Hr	B	ohne Bindebogen
18-20	1.2. Vl, Br	A	Pizzicato (ohne Bindebögen)
20,3	Vc, Kb	A	ohne Staccato
21	1. Vl, Br	A	<i>arco</i>
24	Kb	B	nur ein Notenkopf G
30-31	klTr	Ba Bb	Bogen fehlt
42	2. Fg	Ba Bb	1. Note ohne #-Vorzeichen
43,3	1. Klar, I. Fg.	A	mit <i>p</i>
44,3	Solo-Vc	C	Decrescendogabel erst T. 45,3
46-48	Solo-Vc	A C	ohne dynamische Zeichen
67	Br	B	Tenor- statt Bratschenschlüssel
69,3	1. Vl	A B	vorletzte Note a <sup>2</sup> (vgl. T. 70,3)
	2. Vl, Br	B	vorletzte Note a <sup>1</sup> bzw. a
70	Vc, Kb	A	ohne Staccato
72	1. Pos	Ba Bb	zu Beginn der Akkolade Tenor-statt Baßschlüssel
78,2	Baßklar, 1.2.		
	Fg	A	irrtümlich punktierte Ganze
79	Vc, Kb	A	Crescendogabel fehlt
82		A	Holzbläser, Tb: Halbe-Pause fehlt
84,2	Br	B	mit Staccato
84,3	Tb	A	Halbe-Pause fehlt
85		A	Blechbläser: Crescendogabel erst T. 86
87	Pk, klTr, grTr	A	Ganze-Pause fehlt
91,3	Solo-Vc	B	fehlt a im kurzen Vorschlag
114	Solo-Vc	B	b-Vorzeichen vor d statt e
123,2	Solo-Vc	A	irrtümlich Marcato statt 3 über Triole
151	1. Fg	B	ohne Dynamik
153	1.Vl	A	2 <i>Pulte</i> fehlt
155,3	Solo-Vc	C	Decrescendogabel fehlt
156	Solo-Vc	C	Crescendogabel fehlt
157	Br	A	ohne Pausenzeichen
158	Br	B	ohne Dynamik
162-164	Vc, Kb	A	Achtelpausen fehlen
170	Baßklar	Ba Bb	letzte Note ohne b-Vorzeichen
	2. Fg	A	letzte Note ohne b-Vorzeichen
173	1. Hr	A	vorletzte Note ohne Auflösungszeichen
	1. Trp	A B	vorletzte Note ohne Auflösungszeichen
173,2	Tb	B	punktierte Achtelpause fehlt
175	1.2. Klar	A B	ohne <i>p</i> , analog T. 5 sowie 2. Vl ergänzt
177	2. Klar	A	2. Bogen fehlt
177,2	Baßklar, 1.2.		
	Fg	A	<i>f</i> schon bei 2. Viertel
178,2	Baßklar	B	d statt es
187	Baßklar	Ba Bb	1. Note ohne #-Vorzeichen
189,3		A	Holzbläser: Halbe-Note statt punktiertes Viertel
191	Baßklar	Ba Bb	Note ohne Notenhals
193	1.2. Klar	Ba Bb	vorletzte Note ohne #-Vorzeichen
198	Hr	Ba Bb	vor Akkolade nur 1. und 4. Hr angeführt
202,3	grTr	B	<i>mf</i> fehlt
205,1	1.2 Ob	B	e <sup>2</sup> statt g <sup>2</sup>
	Pk	B	d statt G
211,1	Beck, grTr	A	irrtümlich nur Halbe-Pause
212,1	klFl, Klar,		
	Baßklar, Fg	A	irrtümlich nur Halbe-Pause
213	Solo-Vc	C	ohne Staccato
	klTr	A	ohne Staccato

Takt	System	Quelle	Bemerkung
<i>II. Satz</i>			
8-9	Solo-Vc	C	ohne Decrescendogabel
18	Solo-Vc	A B	irrtümlich Bratschen- statt Tenorschlüssel
32	Solo-Vc	C	ohne Decrescendogabel
34	Baßklar	B	letzte Note ohne Augmentationspunkt
39	Vc	B	mit <i>arco</i>
49	Br	B	4. Note a <sup>1</sup>
58/60	Vc	A	unterer Bogen fehlt
60	Vc	Ba Bb	unterer Bogen fehlt
	Kb	A	Achtelpause fehlt
72,1	1.2. Ob, 1.2.		
	Klar	A	ohne Pausen
73	1. Klar	B	<i>ff</i> fehlt
77	2. Klar	Ba Bb	letzte Note ohne #-Vorzeichen
79,1	Br	A	irrtümlich Baß- statt Bratschenschlüssel
95	Vc	B	Bogen bis zur 4. Note
103	Kb	Ba Bb	1. Note ohne b-Vorzeichen
109	1.2. Fg	A	ohne <i>cresc.</i>
128	2. Vl	A	<i>p</i> fehlt
146	1. Fg	A	Bogen bis zur 4. Note
159	4. Hr	Ba Bb	Crescendogabel fehlt
164,1	1. Vl	A	<i>arco</i> fehlt
165	Br, Vc	B	mit Staccatopunkten analog T. 164
168,6	1. Hr	A	<i>p</i> ausradiert
170	2. Hr	A	<i>cresc.</i> fehlt
173,6	4. Hr	A	nicht angegeben; über d <sup>1</sup> -g fehlt 4
176	2. Vl,Br	B	1. Note punktiertes Viertel
178	Trp, Pos	B	<i>f cresc.</i> überzählig
178,3	Trp	A	fehlt <i>zus.</i>
188	Trp	B	ohne <i>zus.</i>
190	Kb	Ba Bb	letzter Bogen fehlt
191-192	Br, Vc, Kb	A	Bogen endet letzte Note T. 191
192	1.-4. Hr	Ba Bb	1. Bogen fehlt
	klTr	Ba Bb	Trillerzeichen fehlt
195-196	Pk	Ba Bb	mit Bogen
197	Baßklar	Ba Bb	3. Note ohne #-Vorzeichen
199	Pk	A B	letzte Note ohne Augmentationspunkt
200	Pk	A	letzte Note ohne Augmentationspunkt
202,1	Pk	B	ohne Marcato
203	Pk, klTr	A	als 3/4-Takt notiert
204-205	Br	B	ohne Decrescendogabel
208	2.4. Hr	B	fehlt Ganze-Pause
209,7	1. Vl	A	tiefste Note des Akkordes g
212	2. Vl	A	letzte Pause nicht punktiert
217	1. Fg	A	zu Beginn der Akkolade Violinschlüssel
218	Kb	Ba Bb	<i>mp</i> fehlt
224,3	Br	B	c <sup>1</sup> statt d <sup>1</sup>
226-227	2. Hr	B	Bogen fehlt T. 226 (Seitenwechsel)
227-228	1. Vl	B	fehlen Crescendo- und Decrescendogabeln
228/3,1	Solo-Vc	B	über g <sup>1</sup> b <sup>1</sup> a <sup>1</sup> fehlt Bindebogen
229-230	Solo-Vc	B	nur ein Taktstrich
242	Solo-Vc	C	fehlt Decrescendogabel
<i>III. Satz</i>			
3,2		A	Holzbläser: Viertel ohne Staccato
4,2	1.2. Klar	A	Viertel ohne Staccato
5,1	1.2. Klar	A	Viertel ohne Staccato
7	2. Fg	A	Cis, Dis ohne Staccato
13	Pk	A	<i>mf</i> fehlt
24,1	2. Klar	B	cis <sup>1</sup> , dis <sup>1</sup> , e <sup>1</sup> , fis <sup>1</sup> statt cis <sup>1</sup> , dis <sup>1</sup> , eis <sup>1</sup> , fis <sup>1</sup> (wie Quelle A)
27,1	klFl, grFl	B	Viertel ohne Staccato
42-44	Baßklar	B	ohne Crescendo- und Decrescendogabel
51,1	Baßklar	B	ais, cis <sup>1</sup> statt (wie Fg) ais, h
62	Rührtr	Ba Bb	letzte Viertelpause fehlt
65	Br	B	ohne Crescendogabel
	Solo-Vc	C	ohne Crescendogabel und <i>f</i>

Takt	System	Quelle	Bemerkung
74	2. Trp	A	ohne Staccato
74,2	grFl	A	es <sup>3</sup> , b <sup>2</sup> , h <sup>2</sup> , c <sup>3</sup> statt (wie Quelle B) f <sup>3</sup> , b <sup>2</sup> , h <sup>2</sup> , c <sup>3</sup>
77,1	grFl	A	ohne Staccato
79,1	1.2. Klar	A	ohne Staccato
81	klFl	B	a <sup>2</sup> , g <sup>2</sup> , f <sup>2</sup> , es <sup>2</sup> statt a <sup>2</sup> , g <sup>2</sup> , f <sup>2</sup> , e <sup>2</sup>
	Fg	B	fehlt Baßschlüssel
94	Solo-Vc	B	drittletzte Note ohne Tenuto
104	Baßklar	A B	f fehlt
117,2	2. Klar	B	ohne Staccato
124,2	1. Klar	B	Vorschlag ohne b-Vorzeichen
127,2	Solo-Vc	C	zusätzliche Decrescendogabel
153-154	Br, Vc, Kb	B	fehlen Decrescendogabeln
154	1.2. Klar	Ba Bb	2. Note ohne #-Vorzeichen
155,1	Solo-Vc	A	f <sup>1</sup> statt h (statt Tenorschlüssel muß Baßschlüssel stehen)
165	2. Klar	Ba Bb	pp fehlt
167,1	klFl	B	Viertel mit Staccato
168,1	klFl	A B	ohne Tenuto
169,1	1. Klar	A	Viertel ohne Staccato
170,1	klFl, grFl	A	Triller ohne b-Vorzeichen
	2. Klar	B	ohne p
171,2	2. Klar	A B	mit p
172,1	1. Klar	B	ohne Marcato
175	grFl	Ba Bb	2. Note fehlt
175,2	klFl	B	ohne Bindebogen und ohne p
181,2-182	1. Klar	A	ohne Staccati
183-184	1. Klar	A B	ohne Staccati
192,1	1. Ob, Baßklar	A	tr-Zeichen ohne b-Vorzeichen
201	Glsp	B	Ganze-Pause
203-206	1.2. Fg,		
	1.-3. Pos	A B	ohne Staccati
209	klBeck	A	ohne pp
209ff./			
216ff.	klBeck, Tgl	A	aus der Notierung geht nicht zweifelsfrei hervor, ob die beiden Passagen dem klBeck oder dem Tgl zugeordnet sind
214	3. Hr	A	2. Note Viertel statt Halbe
215,2	1. Hr	A	heses statt b (b-Vorzeichnung irrtümlich)
	2. Hr	A	Viertelnote statt Halbe-Note
223-226	1. Klar	A B	ohne Staccati

Takt	System	Quelle	Bemerkung
227,1	grFl	B	1. Note des <sup>2</sup> statt es <sup>2</sup>
235,1	Cel	B	f <sup>2</sup> statt a <sup>2</sup>
235-237	Solo-Vc	A	letzte Note jeweils korrigiert zu ces <sup>2</sup>
236-238	Solo-Vc		4. Note f <sup>2</sup> in C; in B: g <sup>2</sup> ; in A: nicht genau zu erkennen; T. 236 offenbar g <sup>2</sup> , T. 238 f <sup>2</sup>
241,1	1. Ob	A	Viertel ohne Staccato
245,1	1. Fg,		
	1.-3. Pos	A B	ohne Staccati
249,3	1.2. Ob	A B	ohne Staccati
250	2. Trp	Ba Bb	1. Note ohne b-Vorzeichen
253-254	Pk	B	einfach gestielt
255-256/			
257-258	4. Hr	B	ohne Bindebögen
261,1	2. Klar	A	#-Vorzeichen fehlt
272	2. Hr	Ba Bb	Achtelpause fehlt
278	Tgl	A	p fehlt
	Kb	A	nur p
302-303	1.2. Klar,		
	Baßklar	Ba Bb	Crescendogabel fehlt
310	Solo-Vc	B	2. Bogen ab drittletzter Note
316	1.2. Klar	A	fehlt Bindebogen
319	Vc	A	f, e, d (mit Bleistift umrandet) statt e, d, c
325,2	Kb	B	ohne Bindebogen
326	2. Trp	A	ohne Bindebogen
328	2.3. Pos	A	ohne Bindebogen
330,1	2. Trp	B	mit Bogen von der 1. zur 2. Note
344	klTr	A	ohne f cresc.
345ff.		B	Verbreitern ohne Verlängerungsstriche
350	Pk	A	ohne Staccato
356,2	Br	B	a statt h
	Kb	B	c statt H
370,4	Solo-Vc	B	unter g <sup>1</sup> zusätzlich h
372,4	Solo-Vc	B	a <sup>1</sup> statt as <sup>1</sup>
377	1.2. Vl, Br	A	ohne arco
378	2. Klar	A	vorletzte Note d <sup>1</sup> statt cis <sup>1</sup>
384,1	1. Hr	B	ohne Staccato
387,1	2. Hr	B	ohne Staccato
394	Rührtr	A	ohne Haltebogen
398-399	3. Pos	A	ohne Staccato