

Bernd Alois Zimmermann

Photoptosis  
Prélude für großes Orchester  
(1968)

Studien-Partitur

ED 6311

B. Schott's Söhne · Mainz  
Schott & Co. Ltd. · London  
Schott Music Corp. · New York

# Orchester-Besetzung

4 Flöten  
(3. und 4. auch kleine Flöte)  
3 Oboen  
(1. und 2. auch Oboe d'amore,  
3. auch Englisch Horn)  
4 Klarinetten in B  
(2. und 3. auch Bassethorn in Es  
4. auch Baß-Klarinette)  
3 Fagotte  
(3. auch Kontrafagott)  
5 Hörner  
(5. auch Tube in B)  
4 Trompeten in B  
(2. auch Baß-Trompete in D)  
4 Posaunen  
(4. auch Kontrabaß-Posaune)  
Kontrabaß-Tuba  
Orgel (möglichst großes Werk)  
Harfe  
Klavier  
(auch Celesta)  
Pauken  
Schlagzeug (2 Spieler):  
Crotales in as<sup>4</sup>  
Glockenspiel  
3 Triangeln verschiedener Größe  
Becken (♩ und ♩)  
2 Gongs  
großes Tamtam  
kleine Trommel  
Rührtrommel  
große Trommel  
3 Tomtoms  
Maracas  
I. Violine (möglichst 12)  
II. Violine (möglichst 10)  
Viola (möglichst 7)  
Violoncello (möglichst 6)  
Kontrabaß (möglichst 5)

Oboe d'amore kann notfalls durch Oboe ersetzt werden. Bassethorn kann notfalls durch Klarinette oder Fagott ersetzt werden. Baß-Trompete kann notfalls durch Posaune ersetzt werden. Kontrabaß-Posaune kann notfalls durch Kontrabaß-Tuba oder Orgel ersetzt werden.

Die Partitur ist in C notiert.

Spieldauer: ca. 12 Minuten

♯♯ Vierteltonerhöhung  
♯♯ Vierteltonerhöhung eines bereits erhöhten Tons  
♭ Vierteltonerniedrigung  
♭♭ Vierteltonerniedrigung eines bereits erniedrigten Tons

# Orchestra

4 Flutes

3. and 4. also piccolo

3 Oboes

1. and 2. also oboe d'amore

3. also cor anglais

4 Clarinets in B flat

2. and 3. also basset horn

4. also bass clarinet

3 Bassoons

3. also contrabassoon

5 Horns

5. also tuba in B flat

4 Trumpets

2. also bass trumpet in D

4 Trombones

4. also contrabass trombone

Bass tuba

Organ (full organ if possible)

Harp

Piano

(also Celesta)

Timpani

Percussion (2 players):

Antique cymbals in a"" flat

Glockenspiel

3 triangles of different sizes

Cymbals (♣ and ♣)

2 gongs

Large tamtam

Side drum

Tenor drum

Bass drum

3 tomtoms

Maracas

I. Violin (12 if possible)

II. Violin (10 if possible)

Viola (7 if possible)

Violoncello (6 if possible)

Double Bass (5 if possible)

If necessary, the oboe d'amore can be replaced by an oboe, the basset horn can be replaced by a clarinet or bassoon, the bass trumpet can be replaced by a trombone, and the bass trombone can be replaced by a bass tuba or the organ.

The score is noted in C

Duration: c. 12 minutes

♯ Microtone higher (1/4)

♯♯ Microtone higher (1/4) of an already higher note

♭ Microtone lower (1/4)

♭♭ Microtone lower (1/4) of an already lowered note

Komponiert für die Stadt-Sparkasse Gelsenkirchen  
zu ihrem 100-jährigen Bestehen

# Bernd Alois Zimmermann

## Photoptosis

1  
4  $\text{♩} = 60$

1  
4  $\text{♩} = 60$

Flöte  
1 Tripeizg. *pp*  
2 Doppelpizg. *pp*  
3 Flizg. *pp*

Oboe d'amore  
(1) *pp* *cresc.* *mp* *poco morendo*  
(2) *pp* *cresc.* *mp* *poco morendo*

Klarinette 1 *mp*

Fagott 2 *pp* *cresc.* *mp* *poco morendo*

Kontrafagott *pp* *cresc.* *mp* *poco morendo*

Horn  
1 *pp*  
2 *pp*  
3 *pp*  
4 *pp*

Pauke *pp non cresc.*

2 Gongs *mp l.v.*

Harfe *mp l.v.*

Violine  
1 *pp ~ ppp non cresc. sul pont.* *ständiger, kontinuierlicher Bogenwechsel*  
2 *pp ~ ppp non cresc.* *ständiger, kontinuierlicher Bogenwechsel*

Viola *mp ~ mf* *sul tasto*

Violoncello *sul pont.* *mp ~ mf*

Kontrabaß *mp ~ mf* *ständiger, kontinuierlicher Bogenwechsel*

\*)  $\text{♩}$  = Klappe ohne Luft, nur mit den Fingern niedergedrückt.

1

Ob. d'amore (1) - (poco mor.) - - - - -

Ob. d'amore (2) - (poco mor.) - - - - -

Viol. 1

Viol. 2

Vle.

Vcl.

Kb.

2

Fl. 1 *Doppeltz.* *come prima* *Fig.* *pp* *cresc.* *mf*

Fl. 2 *Tripelz.* *come prima* *Fig.* *pp* *cresc.* *mf*

Fl. 3 *come prima* *Fig.* *pp* *cresc.* *mf*

Fl. 4 *come prima*

Pos. 4

Kbtba. *pp* *cresc.*

Pk. *pp* *non cresc.*

2 Gongs *mp* *L.v.*

gr. Tamtam *pp* *non cresc.* *L.v.*

Gr. Tr. (waagrecht) *pp* *non cresc.*

Hfe. *près de la table* *pp* *L.v.* *ord. quasi gliss.* *pp* *cresc.*

2

Viol. 1 *cresc.* *mf* *ord. flüchtig* *pp* *mf*

Viol. 2 *cresc.* *mf* *ord. flüchtig* *pp* *mf*

Vle. *ord. flüchtig* *pp* *mf*

Vcl. *quasi tallone* *pp* *mf*

Kb. *poco sf* *pizz.* *ord. flüchtig* *f*

3

Pos. 1  
4

Kbtba.

Hfe.

Viol. 2

Vcl.

Kb.

*pp* *cresc.* *mp* *poco morendo*

*pp* *cresc.* *mp* *poco morendo*

*mp* *l.v.*

*pp* *~ ppp* *non cresc.*

*mp* *~ mf espr.*

3

4

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Bassett. horn (2)

Hr. 1

Pk.

2 Gongs

Hfe.

Viol. 2

Vle.

Vcl.

Kb.

*Flzg.* *sim.* *Tripelzg.* *sim.* *Doppelzg.* *sim.* *nimmt Picc.* *nimmt Picc.*

*mp* *f* *pp* *cresc.* *mp* *poco morendo*

*con sord.* *mp*

*pp non cresc.* *mp* *l.v.*

*près de la table* *pp* *l.v.*

*(div.)* *sul tasto* *pp* *~ mf* *cresc.*

4

\*) Pedalton

(3) Picc.  
 (4) Fl. 1  
 Bassett. (2)  
 Fag. 2  
 Kfg.  
 Pos. 1  
 4  
 gr. Tamtam  
 Gr. Tr.  
 Hfe.

Viol. 1  
 2  
 Vle.  
 Vcl.  
 Kb.



6

Picc. (3)  
1  
2  
4  
Bkl.  
Hr.  
Pos.  
Pk.  
2 Gongs  
Hfe.

Doppelzlg.  
sim.  
Flzg.  
sim.  
Tripelzlg.  
pp  
mf  
pp  
cresc.  
mp  
poco morendo  
pp non cresc.  
mp  
i.v.  
près de la table  
pp i.v.

6

Viol.  
Vie.  
Vcl.  
Kb.

(div.)  
poco sf



Bkl.  
Viol.  
Vcl.  
Kb.

poco morendo  
cresc.  
mf  
cresc.  
mf  
(div.)

**Picc. (3)**  
1. *Doppelzög. sim. mp*

**Fl. 2**  
1. *Tripletzög. sim.*  
4. *nimmt Picc.*

**Ob. 1/2**  
1. *mp*  
2. *mp*

**Klar. 1**  
\*) *pp* *mf*

**Bassetth. (2)**  
*pp* *cresc.* *mp* *poco morendo*

**Kfg.**  
*pp* *cresc.* *mp* *poco morendo*

**Pos. 1**  
*mp*

**Kbtba.**  
*pp* *cresc.* *mp* *poco morendo*

**Pk.**  
*pp non cresc.*

**2 Gongs gr. Tamtam**  
*mp* *l.v.* *mp* *l.v.*

**Gr. Tr.**  
*pp non cresc.*

**Cel.**  
*pp* *l.v.*

**Hfe.**  
ord. *quasi gliss.* *pp* *mp*

**Viol. 1/2**  
1. ord. *flüchtig* *pp* *mf* *sul pont. div. pp ~ ppp non cresc.*  
2. ord. *flüchtig pp* *mf*

**Vle.**  
*sul pont. pp* *mf* ord. *poco sf espr.*

**Vcl.**  
*pp* *mf*

**Kb.**  
*div. mp ~ mf*

\*) Halbtotriller

8

Basseth. (2)  
 Kfg.  
 Kbtba.  
 Viol. 1  
 Vie.  
 Kb.

*poco morendo*  
 - (poco mor.) -  
 (div.) - (poco mor.) -

9

Flzg.  
 Fl.  
 Klar. 1  
 Bkl.  
 Pos. 4  
 Pk.  
 2 Gongs  
 gr. Tamtam  
 Gr. Tr.  
 Cel.  
 Hfe.  
 Viol. 1  
 Viol. 2  
 Vie.  
 Vcl.  
 Kb.

*sim.*  
*pp*  
*cresc.*  
*mf*  
*pp*  
*cresc.*  
*mf*  
*pp*  
*non cresc.*  
*mp*  
*mp*  
*pp non cresc.*  
*pp*  
*l.v.*  
*quasi gliss.*  
*pp*  
*mf*  
*(div.)*  
*cresc.*  
*mf*  
*ord.*  
*uniti*  
*pp*  
*mf*  
*pp*  
*mf*  
*sul pont. ba.*  
*pp*  
*mf*  
*(div.)*  
*poco sf espr.*

Bkl. *pp* *cresc.* *mp* *poco morendo*

Kfg. *pp* *cresc.* *mp* *poco morendo*

Kbtba. *pp* *cresc.* *mp* *poco morendo*

Viol. 1 *sul pont.* *pp* *ppp non cresc.*

Viol. 2 *sul pont.* *pp* *ppp non cresc.*

Vcl. *mp* *mf*

Kb. div. *mp* *mf*



Fl. 1 *Doppelz.* *sim.*

Fl. 2 *Tripletz.* *sim.*

Ob. 1 *pp* *cresc.* *mf* *poco morendo*

E. H. *pp* *cresc.* *mf* *poco morendo*

Klar. 1 *sim.*

Hr. 1 *mp*

Pk. *pp non cresc.*

2 Gongs *mp* *l.v.*

Cel. *pp* *l.v.*

Viol. 1 *cresc.*

Viol. 2 *cresc.*

Vie. *ord.* *mf* *mf espr.*

Kb. div. *mf* *mf*

(3) Picc. *mp*

(4) Fl. 1 *pp* *cresc.* *mf*

Ob. 1 *(poco mor.)* *mp*

Ob. 2 *(poco mor.)* *mp*

E. H. *(poco mor.)* *mp*

Pos. 1 *pp* *cresc.*

Pos. 2 *pp* *cresc.*

gr. Tamtam *mp* *l.v.*

Rührtr. *pp* *non cresc.*

Gr. Tr. *pp* *non cresc.*

Org. Pedal *pp* *non cresc.*

Cel. *pp cresc.* *mf*

Hfe. *pp cresc.* *mf* *près de la table*

Viol. 1 *(cresc.)* *mf* *ord.* *pp* *mf* *pp ~ ppp*

Viol. 2 *(cresc.)* *mf* *ord.* *pp* *mf* *pp ~ ppp*

Vle. *pp* *mf* *pp ~ ppp*

Vcl. *sul. pont.* *pp* *mf* *mp ~ mf*

Kb. div. *mp ~ mf* *mp ~ mf* *uniti* *mp ~ mf*

12

Fl. 1 Tripelzög.

Fl. 2 Doppelzög.

Klar. 1

Kfg.

Hr. 1

Hr. 2

Pos. 1

Pos. 2

Pos. 3

Pk.

2 Gongs

Rührtr.

Gr. Tr.

Org. Pedal

Cel.

*ppp* *cresc. molto*

*p* *cresc.* *f* *dim.* *pp*

*(cresc.)* *f* *dim.* *pp*

*ppp* *cresc. molto* *f*

*pp* *non cresc.*

*pp* *l.v.*

*poco a poco cresc.*

*ppp*

*poco a poco cresc. molto*

*pp* *l.v.*

Viol. 1

Viol. 2

Vle.

Vcl.

Kb.

*poco a poco cresc. molto*

*poco a poco cresc. molto*

*div.* *sf più f* *cresc. molto*

*poco a poco cresc. molto*

*poco a poco cresc. molto*

**Picc.** (3)  
(4) *ppp* *cresc. molto* - - - - -

**Klar. 1** *ppp* *cresc. molto* - - - - - *ff*

**Bassett.** (2)  
(3) *ppp* *cresc. molto* - - - - - *ff*

**Bkl.** *ppp* *cresc. molto* - - - - - *ff*

**Fag.** 1  
2 *ppp* *cresc. molto* - - - - - *ff*

**Kfg.** *(cresc. molto)*

**Hr.** 1  
3 *dim.* - - - - - *pp*  
2  
4 - *(cresc.)* - - - - - *f* *cresc. molto* - - - - - *ff*

**Pos.** 1  
2 *ppp* *cresc. molto* - - - - -  
3  
4 *ppp* *cresc. molto* - - - - -

**Ten. Tba.** *dim.* *dim.* - - - - - *pp* *ppp* *cresc. molto* - - - - - *ff*

**Ktbta.** *ppp* *cresc. molto* - - - - - *ff*

**Rührtr.** - - - - -

**Gr. Tr.** - *(poco a poco cresc.)* - - - - - *ff*

**Org.** *Pedal*  
- *(poco a poco cresc. molto)*

**Viol.** 1 *(poco a poco cresc. molto)* - - - - - *ord.*  
2 *(poco a poco cresc. molto)* - - - - - *ord.*

**Vle.** *(div.)*  
- *(cresc. molto)* - - - - - *fff*

**Vcl.** - *(poco a poco cresc. molto)*

**Kb.** - *(poco a poco cresc. molto)*

14

Picc. (3)  
 (4)  
 Fl. 1  
 2  
 Ob. 1  
 2  
 E. H.  
 Klar. 1  
 Bassett. (2)  
 (3)  
 Bkl.  
 Fag. 1  
 2  
 Kfg.  
 Hr. 1  
 2  
 3  
 4  
 Tr. 1  
 2  
 3  
 Flzg.  
 Tripelzlg.  
 Pos. 1  
 2  
 3  
 4  
 Flzg.  
 Flzg.  
 Flzg.  
 Ten. Tba.  
 Ktbba.  
 Pk.  
 2 Gongs  
 gr. Tamtam  
 Rührtr.  
 Gr. Tr.  
 Org. Pedal  
 Cel.  
 Hfe.  
 Viol. 1  
 2  
 Vie.  
 Vcl.  
 Kb.

Musical score for page 16, featuring various orchestral instruments and their parts. The score includes dynamic markings such as *ff*, *sf*, *pp*, *cresc.*, *poco dim.*, *mf*, *ppp*, and *con sord.*. It also includes performance instructions like *sul pont.*, *p ~ mp non cresc.*, *uniti*, and *mf ~ f non cresc.*. The score is arranged in multiple staves, with some instruments having multiple parts (e.g., Flute 1 and 2, Oboe 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-4, Percussion, and Strings).



15

nehmen Klar.

Bassetth. (2) (3) *dim.* - - - - - *pp*

Bkl. *ppp* *cresc.* - - - - - *mf* *dim.* - - - - - *pp*

Fag. 1 (a 2) *cresc.* - - - - - *mf* *poco dim.* - - - - - *pp*

2 *cresc.* - - - - - *mf* *dim.* - - - - - *pp*

3 (a 2) *poco dim.* - - - - - *pp*

4

Pos. 2 *cresc.* - - - - - *mf* *dim.* - - - - - *pp*

Ten. Tba. *ppp* *cresc.* - - - - - *mf* *dim.* - - - - - *pp*

Kbtba. *poco dim.* - - - - - *pp*

15

Viol. 1

Viol. 2

Vle.

Vcl.

Kb.

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

- Picc. (3):** Part for Piccolo (3), marked *f* and *Doppelzg.*
- Picc. (4):** Part for Piccolo (4), marked *f* and *Tripelzg.*
- Fl. 1:** Part for Flute 1, marked *f* and *Doppelzg.*
- Fl. 2:** Part for Flute 2, marked *f* and *Tripelzg.*
- Ob. 1:** Part for Oboe 1, marked *mf* and *f*.
- Ob. 2:** Part for Oboe 2, marked *mf* and *f*.
- Klar. 1:** Part for Clarinet 1, marked *mf* and *f*.
- Klar. 2:** Part for Clarinet 2, marked *mf* and *f*.
- Klar. 3:** Part for Clarinet 3, marked *mf* and *f*.
- Fag. 1:** Part for Bassoon 1, marked *mf* and *f*.
- Fag. 2:** Part for Bassoon 2, marked *mf* and *f*.
- Tr. 1:** Part for Trumpet 1, marked *pp*, *cresc.*, and *mf*.
- Pk.:** Part for Trombone, marked *p non cresc.*
- 2 Gongs:** Part for Gong, marked *mf* and *i.v.*
- Cel.:** Part for Cymbal, marked *mf* and *i.v.*
- Viol. 1:** Part for Violin 1, marked *pp*.
- Viol. 2:** Part for Violin 2, marked *pp*.
- Vie.:** Part for Viola, marked *poco sf espr. molto*.
- Vel.:** Part for Violoncello, marked *poco sf espr. molto*.
- Kb.:** Part for Kontrabaß, marked *poco sf espr. molto*.

A circled page number **16** is located in the center of the page, between the woodwind and string sections.

17

Picc. (3) *Flzg.*  
*mf cresc. sf*

Fl. 1 *mf cresc. sf*

Fl. 2 *ppp cresc. mf dim. pp*

Ob. 1 *cresc. f dim. pp*

Fag. 1 *cresc. mf dim. pp*

Tr. 1 *dim. pp*

gr. Tamtam *mf i.v.*

Gr. Tr. *2 non cresc.*

Cel. *mf cresc. sf*

Hfe. *mf cresc. sf*

Viol. 1 *mf f mf ~ f*

Viol. 2 *mf f mf ~ f*

Vie. *mf*

Vcl. *sul pont. b. mf f mf ~ f*

Kb. *mf ~ f*

17

Picc. (3) Doppelzg. *f*  
 Tripelzg. *f*  
 Fl. 1 Doppelzg. *f*  
 Tripelzg. *f*  
 Fl. 2 Tripelzg. *f*  
 Ob. 1 *mf*  
 Ob. 2 *mf*  
 E. H. *mf*  
 Klar. 2 *mf*  
 Klar. 3 *mf*  
 Fag. 1 Doppelzg. *mf*  
 Fag. 2 *mf*  
 Pk. *p non cresc.*  
 2 Gongs *mf* *i.v.*  
 Cel. *mf* *i.v.* wechselt mit Klavier

Viol. 1 *sf p*  
 Viol. 2 *sf p*  
 Vie. *sf p*  
 Vcl. *sf p*  
 Kb. *sf p*

Musical score for page 19, featuring various instruments and dynamic markings. The score is divided into two systems.

**System 1:**

- Picc. (3) (4):** *ff* (starting at measure 19)
- Fl. 1 2:** *dim.* - - - - *pp* (measures 1-18); *ff* (starting at measure 19)
- Ob. 1 2:** *ff* (starting at measure 19)
- E. H.:** *cresc. molto* - - - - *f* - - - - *dim.* - - - - *pp* (measures 1-18); *ff* (starting at measure 19)
- Kfg.:** *ff* (starting at measure 19)
- Hr. 1 3:** *ppp* *cresc. molto* - - - - *ff* (measures 1-18); *ppp* *cresc. molto* - - - - *ff* (measures 19-20)
- Tr. 1 2:** *mf* (starting at measure 19)
- Tr. 3 4:** *mf* (starting at measure 19)
- Ten. Tba.:** *ppp* *cresc. molto* - - - - *f* (measures 1-18); *ppp* *cresc. molto* - - - - *f* (measures 19-20)
- Tomtoms (3 (1 Spieler)):** *secco* *mf cresc.* (measures 19-20)
- Kl. Tr.:** *mf cresc.* - - - - *secco* (measures 19-20)
- Rührtr.:** *mf cresc.* (measures 19-20)

**System 2:**

- Viol. 1 2:** *poco cresc.* - - - - *fff* (measures 1-18); *fff* (measures 19-20)
- Vie.:** *poco cresc.* - - - - *fff* (measures 1-18); *fff* (measures 19-20)
- Vcl.:** *poco cresc.* - - - - *fff* (measures 1-18); *fff* (measures 19-20)
- Kb.:** *poco cresc.* - - - - *fff* (measures 1-18); *fff* (measures 19-20)

Additional markings include *a2* for Piccolo and Flutes, and *mf cresc.* for Tomtoms and Clarinet.

Picc. (3) (4) Picc. (3) nimmt gr. Fl.

Fl. 1 2

Ob. 1 2

E.-H.

Klar. 1

Bassetth (2) (3)

Bkl.

Fag. 1 2

Kfg.

Hr. 1 3 2 4

Tr. 1 2 3 4

Pos. 1 2 3 4

Ten. Tba.

Kbtba.

Pk.

3 Tomtoms

Kl. Tr.

Rührtr.

hgd. Bck.

Gong

Hfe.

Klav.

Viol. 1 2

Vie.

2 Soli Vcl.

5 Soli

Kb. 2 Soli

Fl. *mf espr.* *cresc.*

Ob. *mf espr., non cresc.*

E.-H. *mf espr., non cresc.*

Klar. 1 *mf espr., non cresc.*

Bassetth (2) (3) *mf espr., non cresc.*

Bkl. *mf espr., non cresc.*

Fag. 1 2 *mf espr., non cresc.*

Kfg. *mf espr.* *cresc.*

Hr. 1 3 2 4 *pp non cresc.*

Tr. 1 2 3 4

Pos. 1 2 3 4 *pp* *cresc.*

Ten. Tba. *pp non cresc.*

Kbtba.

Pk.

3 Tomtoms

Kl. Tr. *pp* *mp*

Rührtr. *pp* *mp*

hgd. Bck. *p* *mit Kb.-Bogen gestrichen*

Gong *mit Kb.-Bogen gestrichen p*

Hfe. *pp* *mp*

Klav. *wechsell mit Celesta*

Viol. 1 2 *pp* *mp*

Vie. *pp non cresc.* *6 Sole sul tasto* *pp* *mp*

2 Soli Vcl. *3 Soli (sul tasto)* *pp* *mp*

5 Soli *mf espr.*

Kb. 2 Soli *pp* *mp*

*(senza Ped.)*

*sul tasto div. in 6*

*sul tasto*

*sul tasto*

*sul tasto*

1 2  
Fl. *f* *mf espr.* *non cresc.*

3  
Ob. *f* *mf espr.* *non cresc.*

1 2  
E. H. *mf espr.* *cresc.* *- - - - - f*

Klar. 1 *mf espr.* *cresc.* *- - - - - f*

Bassetth. (2) *mf espr.* *cresc.* *- - - - - f*  
(3) *mf espr.* *cresc.* *- - - - - f*

Bkl. *mf espr.* *cresc.* *- - - - - f*

Fag. 1 2 *mf espr.* *non cresc.*

Kfg. *mf espr.* *non cresc.*

1  
Hr. *pp* *non cresc.*  
2 4 *a 2* *pp* *non cresc.*

1  
Tr. *con sord.* *a 2* *pp* *cresc.* *- - - - - mp*  
2 3 *con sord.* *pp* *cresc.* *- - - - - mp*

1  
Pos. *mp*  
2 3 *mp*

Ten. Tba. *mp*

Maracas *pp* *mp* *pp*

Kl. Tr. *pp* *mp* *pp*

hgd. Bck. *pp* *mp* *pp*

Gong *come prima* *come prima*

Cel. *pp* *i. v.* *pp* *i. v.*

Hfe. *pp* *mp* *pp*

21

1  
Viol. *sul pont.* *(div. in 6)* *pp* *mp* *pp*

2 *sul pont.* *(div. in 6)* *pp* *mp* *pp*

Vle. 6 Sole *con sord.* *sul pont.* *pp* *mp* *pp*

2 Soli *sul pont.* *pp* *mp* *pp*

Vcl. (3 Soli) 5 Soli *pp* *mp* *pp*

Kb. 2 Soli *pp* *mp* *pp*

**Woodwinds:** Picc. (4), Fl. 1, 2, 3, Ob. 1, 2, Klar. 1, 2, Bassett. (2), (3), Bkl., Fag. 1, 2, Kfg.

**Brass:** Hr. 1, 2, 4, Pos. 4, Kbtba.

**Percussion:** Maracas, Kl. Tr., hgd. Bck., Gong, Cel., Hfe.

**Strings:** Viol. 1, 2, Vle. 6 Sole, 2 Soli, 5 Soli, Kb. 2 Soli

**Dynamics and Performance Markings:** *mf*, *espr.*, *cresc.*, *f*, *non cresc.*, *pp*, *sim.*, *div. in 6*, *α 2*



Picc. (4)  
1  
Fl. 2  
3  
Ob. 2  
E. H.  
Klar. 1  
Bassetth. (2)  
(3)  
Bkl.  
Fag. 2  
Kfg.  
Hr. (1)  
3  
4  
Pos. 4  
Kbtba.  
Maracas  
Kl. Tr.  
Hgd. Bck.  
Gong  
Cel.  
Hfe.

*f espr. molto*  
*f espr. molto*  
*f espr. molto*  
*f espr. molto*  
*f espr.* *non cresc.*  
*f espr.* *non cresc.*  
*f espr.* *non cresc.*  
*f espr. molto*  
*f espr. molto*  
*f espr. molto*  
*f espr.* *non cresc.*  
*f espr.* *non cresc.*  
*f* *espr.* *non cresc.*  
*a 2* *p* *espr.* *non cresc.*  
*a 2* *p* *espr.* *non cresc.*  
*(Pedalton)*  
*p espr. molto*  
*sim.*  
*cresc.*  
*cresc.*  
*sim.* *l.v.*

Viol. 1  
2  
Vle. 6 Solo  
2 Soli  
Vcl. 5 Soli  
Kb. 2 Soli

*(div. in 6)* *sim.*  
*(div. in 6)* *sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*

Picc.(3)

Picc.(4)

1

Fl. 2

3

nimmt Picc.

Ob. 2

E.H.

Klar. 1

(2)

Bassetth.

(3)

Bkl.

Fag. 1

2

Kfg.

Pos. 4

Maracas

Kl. Tr.

hgd. Bck.

Gong

---(cresc.)--- f

---(cresc.)--- f

Cel.

I.v.

Hfe.

(div. in 6)

f

ff

Viol. 1

2

(div. in 6)

f

ff

Vle. 6 Sole

senza sord.

f

ff

2 Soli

Vcl.

senza sord.

f

ff

5 Soli

Kb. 2 Soli

f

ff

25

Picc. (3)

(4)

Fl. 1

2

Ob. 1

2

E. H.

Klar. 1

Bassetth. (2)

(3)

Bkl.

Fag. 1

2

Kfg.

Maracas

Kl. Tr.

Hgd. Bck.

Gong

Cel.

Hfe.

25

Viol. 1

2

Vle. 6 Sole

2 Soli

Vcl. 5 Soli

Kb. 2 Soli

(div. in 6)

(div. in 6)

Musical score for woodwinds and percussion, measures 25-30. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Klar. 1), Bassoon (Bassetth.), Bassoon 2 (Bkl.), Bassoon 3 (Fag.), Bassoon 4 (Kfg.), Maracas, K. Tr., 1st Bc. (1gd. Bck.), Gong, and Cello (Cel.). The score features complex rhythmic patterns with triplets and sixteenth notes. Performance instructions include *espr. sempre*, *ff*, and *cresc. molto*. The Cello part includes the instruction *wechselt mit Klav.* (changes with piano).

Musical score for strings, measures 25-30. The instruments listed are Violin 1 (Viol. 1), Violin 2 (Viol. 2), Violoncello Solo (Vle. 6 Sole), Violoncello 2 (2 Soli Vcl.), Violoncello 5 (5 Soli), and Double Bass (Kb. 2 Soli). The score features complex rhythmic patterns with triplets and sixteenth notes. Performance instructions include *ff* and *div. in 6*.

\*) Diese Stelle kann auch statt des Bassetthorns mit einer zusätzlichen Baßkларinette ausgeführt werden.

(3) Picc. *con tutta la forza*  
 (4) Picc. *con tutta la forza*  
 1 Fl. *con tutta la forza*  
 2 Fl. *con tutta la forza*  
 1 Ob. - (cresc. molto) *con tutta la forza*  
 2 Ob. - (cresc. molto) *con tutta la forza*  
 E.H. - (cresc. molto) *con tutta la forza*  
 Klar. 1 *con tutta la forza*  
 (2) Bassett. *con tutta la forza*  
 (3) Bassett. *con tutta la forza*  
 Bkl. *con tutta la forza*  
 1 Fag. - (cresc. molto) *con tutta la forza*  
 2 Fag. - (cresc. molto) *con tutta la forza*  
 Kfg. - (cresc. molto) *con tutta la forza*  
 Hr. *con tutta la forza*  
 1 Tr. *senza sord.* 1. *con tutta la forza*  
 2 Tr. *senza sord.* 3. *ff cresc.* *con tutta la forza*  
 3 Tr. *senza sord.* *ff cresc.* *con tutta la forza*  
 4 Tr. *con tutta la forza*  
 1 Pos. *con tutta la forza*  
 2 Pos. *con tutta la forza*  
 3 Pos. *con tutta la forza*  
 4 Pos. *con tutta la forza*  
 Ten. Tba. *con tutta la forza*  
 Kbtba. *con tutta la forza*  
 Pk. *con tutta la forza*  
 Maracas *con tutta la forza*  
 Bck. 4 *ff cresc.* *con tutta la forza*  
 Gong *con tutta la forza*  
 Gr. Tr. *con tutta la forza*  
 Org. Ped. *P.d.* *con tutta la forza*  
 Hfe. *con tutta la forza*  
 Klav. *con tutta la forza*  
 1 Viol. *uniti sul pont. a) m/vn* *con tutta la forza* (viel Bogengeräusch)  
 2 Viol. *uniti sul pont. a) m/vn* *con tutta la forza* (viel Bogengeräusch)  
 Vie. Tutte *sul pont. a) m/vn* *con tutta la forza* (viel Bogengeräusch)  
 Vlc. Tutti *sul pont. a) m/vn* *con tutta la forza* (viel Bogengeräusch)  
 Kb. Tutti *sul pont.* *con tutta la forza*

\*) beliebige Auf- und Abstriche

Picc. (3)  
 (4)  
 Fl. 1  
 2  
 Ob. 1  
 2  
 E.H.  
 Klar. 1  
 (2)  
 Bassetth. (3)  
 Bkl.  
 Fag. 1  
 2  
 Kfg.  
 Hr. 2  
 4  
 Tr. 1  
 2  
 3  
 4  
 Pos. 2  
 Kbpos.  
 Kbtba.  
 Pk.  
 Triang. *sempre con tutta la forza*  
 2 Gongs  
 gr. Tamtam *l.v.*  
 Rührtr. *ff*  
 Org. *ff*  
 Zungen  
 Zungen  
 Ped.  
 Klav. *con tutta la forza l.v.*  
 Viol. 1  
 2 *nvn sim.*  
 Vie. *nvn sim.*  
 Vcl. *nvn sim.*  
 Kb. *ord.*  
*sul pont.*

\*) Kb.-Tuba nur dann, wenn Kb.-Posaune nicht besetzt werden kann.

28

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves grouped together. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key annotations include:

- Clarinet parts:** "nimmt Klar." (takes Clarinet) and "Klar." (Clarinet).
- Horn and Trombone parts:** "come prima" (as before) and "con tutta la forza" (with all the force).
- Trumpet part:** "f" (forte).
- Percussion:** "I.v." (Istanz) and "fff" (fortissimo).
- Organ and Piano parts:** "I.v." (Istanz).
- Violin and Viola parts:** "nvn" (non vibrato).
- Conductor's part:** "ord." (order).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by a strong rhythmic pulse and a variety of melodic lines across the instruments.

29

Picc. (3) (4)

Fl. 1 2

Ob. 1 2

E.H.

Klar. 1 2 3

Bkl.

Fag. 1 2

Kfag.

Hr. 1 3 2 4

Tr. 1 2 3 4

Pos. 1 2

Pk.

Crotales *f*

Triang. *l.v.*

2 Gongs *mp*

gr. Tamtam *l.v.*

Rührtr.

Org.

Klav. *l.v.*

Viol. 1 2

Vie. *nvn*

Vcl. *nvn*

Kb. *sul pont.* *ord.*



30

(3) Picc.  
 (4)  
 1 Fl.  
 2  
 1 Ob.  
 2  
 E.H.  
 1 Klar. 2  
 3  
 Bkl.  
 1 Fag.  
 2  
 Kfg.  
 1 Hr. *a 4*  
 2  
 3  
 4  
 Tr. *a 2*  
 3  
 4  
 Pos. 3  
 Kbpos. *con tutta la forza*  
 Kbtba. *con tutta la forza*  
 Pk.  
 Glcksp. *f*  
 2 Gongs *f*  
 Rührtr. *f*  
 Org.  
 Klav. *f*  
 1 Viol. *nv*  
 2 *nv*  
 Vle. *nv*  
 Vcl. *nv*  
 Kb. *sul pont.*

30

\*) Kbtba. nur dann, wenn Kbpos. nicht besetzt werden kann.

31

Picc. (3)

(4)

Fl. 1

2

Ob. 1

2

E. H.

Klar. 2 1

3

Bkl.

Fag. 1

2

Kfg.

Hr. 2

4

Tr. 1

2

3

4

Pos. 1

2

Ten. Tba.

Kbtba.

Pk.

Crotales

Trgl.

2 Gongs

Rührtr.

Org.

Klav.

31

Viol. 1

2

Vle.

Vcl.

Kb. ord.

sul pont.

*con tutta la forza*

*ff*

*mp*

*l.v.*

*sempre con tutta la forza*

*sempre con tutta la forza*

*l.v.*

*l.v.*

Picc. (3)  
 (4)  
 Fl. 1  
 2  
 Ob. 1  
 2  
 E.H.  
 Klar. 2  
 3  
 Bkl.  
 Fag. 1  
 2  
 Kfg.

Tr. (a2)  
 3  
 4  
 Pos. 1  
 2  
 3  
 4

*sempre con tutta la forza*

Pk.  
 Glcksp. 16

Org.  
 Klav.

Viol. 1  
 2  
 Vle.  
 Vcl.  
 Kb. ord.

Picc. (3)  
 (4)  
 Fl. 1  
 2  
 Ob. 1  
 2  
 E.H.  
 Klar. 2  
 3  
 Bkl.  
 Fag. 1  
 2  
 Kfg.  
 Hr. 1  
 2  
 3  
 4  
 Tr. 1  
 2  
 3  
 4  
 Pos. 1  
 2  
 3  
 4  
 Ten. Tba.  
 Kbtba.  
 Pk.  
 Crotales  
 Glicksp.  
 2 Gongs  
 Rührtr.  
 Org.  
 Klav.  
 Viol. 1  
 2  
 Vle.  
 Vcl.  
 Kb. *sul pont.* *ord.*

Picc. (3) Doppelzg. b  
 (4) Doppelzga.  
 Fl. 1 Doppelzg.  
 2 Doppelzga.  
 Ob. 1 stacc. b  
 2 stacc. b  
 E. H. stacc. b  
 1 stacc. b  
 Klar. 2 stacc. b  
 3 stacc. b  
 Bkl.  
 Fag. 1  
 2  
 Kfg. *con tutta la forza*  
 Hr. 1 a 2  
 3 *con tutta la forza*  
 Tr. 1 a 2  
 2 a 2  
 3 a 2  
 4  
 Pos. 1 a 2  
 2 *con tutta la forza*  
 Ten. Tba. *con tutta la forza*  
 Kbtba. *con tutta la forza*  
 Pk.  
 Trgl. i.v.  
 Tamtam mp i.v.  
 Rührtr.  
 Org. *tutti allmählich registrieren*  
*tutti allmählich registrieren*  
*tutti*  
*tutti*  
 Klav. i.v.  
 Viol. 1 nvn  
 2 nvn  
 Vie. nvn  
 Vcl. nvn  
 Kb. *sul pont.*

(3) Picc.  
 (4) Picc.  
 1 Fl.  
 2 Fl.  
 1 Ob.  
 2 Ob.  
 E.H.  
 1 Klar.  
 2 Klar.  
 3 Klar.  
 Bkl.  
 1 Fag.  
 2 Fag.  
 Kfg.  
 Hr. 1, 2, 4  
 Tr. 1, 2, 3, 4  
 Pos. 1, 2, 3, 4  
 Ten. Tba.  
 Pk.  
 Crotales  
 Trgl.  
 2 Gongs  
 Rührtr.  
 Org.  
 Klav.  
 1 Viol.  
 2 Viol.  
 Vle.  
 Vcl.  
 Kb.

*con tutta la forza*  
*stacc.*  
*Doppelzg.*  
*mp*  
*l.v.*  
*ord.*  
*sul pont.*

35

36

This page of a musical score is for a symphony orchestra. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flutes), Ob. (Oboes), E.H. (English Horn), Klar. 2 (Clarinets), Bkl. (Bassoons), Fag. (Bassoons), Kfg. (Contrabassoon), Hr. (Horns), Tr. (Trumpets), Pos. 1/2 (Positively), Ten. Tbn. (Tenor Trombones), Pk. (Percussion), Glocksp. (Glockenspiel), gr. Tamtam (Large Gong), Rührtr. (Cymbals), Org. (Organ), Klav. (Piano), Viol. 1/2 (Violins), Vie. (Violas), Vcl. (Violoncello), and Kb. (Kontrabaß). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). There are also performance markings like 'Beethoven IX.' and 'ord.'. The page number '39' is at the top right, and the measure number '36' is in a circle. The time signature '3/4' is also present.

**3**  
**4** Lo stesso tempo (♩ = 60)  
Beethoven IX.

**1**  
**4** ♩ = 60

37

Fl. 1, 2

Ob. 1, 2

Klar. 1, 2

Fag. 1, 2

Kfg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2, 3, 4

Pos. 1, 2, 3

Pk.

Org. Man. *"Veni creator spiritus"* stets gut nervortreten  
 Flöten 16' 4' 1 1/2' (Basis) ständiger Registerwechsel innerhalb der Flötenstimme  
 Zungen 16' 4' 2 1/2' (Basis) *pp ~ f* ständiger Registerwechsel innerhalb der Zungenstimmen

Viol. 1 1. Hälfte *pp ~ f*

Viol. 2 *pp ~ f* ord. div.

Vle. *pp* ord. div.

Vcl. 1. Hälfte *pp* sul pont. sempre *pp ~ f*

Skriabin, Le poème de l'Extase (im Hintergrund bleiben) *pp* dim.

\* Registerwechsel durch Registranten



Fl. 1 *p dolce*

Ob. 1 - (dim.) - *pp*

Klar. 1/2 - (dim.) - *pp*

Hr. 1 - (dim.) - *pp*

Org.

Hfe. *pp* *mf dolce*

Klav. *pp dolce (hervortreten)*  
Ped.

38

1. Hälfte Viol. 1 *div.* *pp*

2. Hälfte Viol. 2 *(div.)*

Viola *(div.)*

Vcl. 1. Hälfte

38

Ob. 1 *pp*

Klar. 1/2 *pp*

Hr. 1 *pp*

Org. *come prima*

Hfe. *pp*

Klav. *l.v.*  
- (Ped.) -

39

Solo *p*

Viol. 1. Hälfte *div.* *pp* *un'iti*

2. Hälfte *div.* *pp*

Viola *div.* *pp*

Vcl. 1. Hälfte

39

Skriabin „Le poème de l'Extase“  
(im Hintergrund bleiben)

\*) Klingt 8va höher

Skriabin', Poème de l'Extase''

40

Fl. 1  
Fl. 2  
Ob. 1  
Klar. 1  
Klar. 2  
Klar. 3  
Tr. 1  
Org.  
Hfe.

Beethoven IX.  
3/4 J. = 120  
pp  
1/4 J. = 60  
pp  
pp  
pp  
pp cresc. mf  
nimmt Bassethorn  
nimmt Bassethorn  
Come prima

40

1. Hälfte Viol. 1  
2. Hälfte Viol. 1  
Viol. 2  
Vle.  
1. Hälfte Vcl.  
2. Hälfte Vcl.

div. in 4  
div. in 3  
Beethoven IX.  
3/4 J. = 120  
pp  
1/4 J. = 60  
pp  
pp  
pizz.  
mf  
sul pont. sempre arco  
pp ~ f



Pos. 1  
Org.  
Klav.  
Viol. 1 1. Hälfte  
Vle.  
Vcl. div.

espr. (sanft hervortreten)  
(Pedalton) br  
mp religioso  
quasi campane  
pp ~ mp  
Ped.  
Wagner „Parsifal“  
pp

41

„Veni creator“

Picc. (3) *mp espr., religioso*  
 (4) *mp espr., religioso*  
 Fl. 1 *mp espr., religioso*  
 2 *mp espr., religioso*  
 Ob. 1 *mp espr., religioso*  
 Bassettb. (2) *mp espr., religioso*  
 (3) *mp espr., religioso*  
 Bkl. *mp espr., religioso*  
 Tr. 1 *p sehr zart*  
 Pos. 1 *come prima*  
 Kbtba. *espr. (sanft hervortreten)*  
*mp religioso*  
 Pk. *pp ~ mp (cresc. und dim. ad lib. zwischen pp und mp, keineswegs jedoch mehr als mp)*  
 Org. *pp ~ f come prima*  
 Klav. i.v. *wechselt mit Celesta*  
 - (Ped.) -

41

1. Hälfte Viol. 1 *Wagner „Parsifal“*  
 2. Hälfte *mp*  
 Viol. 2 1. Hälfte *mp*  
 Vcl. *mp*  
 Vcl. div.

Picc. (3)  
(4)  
Fl. 1  
2  
Ob. 1  
Basseth. (2)  
(3)  
Bkl.

Tr. 1  
3  
Pos. 1  
3  
Pk.  
Org.

1. Hälfte  
Viol. 1  
2. Hälfte  
Viol. 2  
1. Hälfte  
Vie.  
Vcl. div.

43

Bach „Brandenburg, Konzert Nr. 1

Ob. 1  
2  
E.H.  
Fag. 1

*p sempre*  
*p sempre*  
*p sempre*  
*p sempre*

*cresc.*  
*pp*  
*pp*  
*pp*

Tr.  
3

*espr. (sanft hervortreten)*

Pos. 2  
3

*mp religioso*

Kbtba.  
Pk.

Org.

*come prima*

Cel.

*Lontano (Tschairowsky „Tanz der Zuckerfee“)*  
*pp sempre*

Hfe.

*Lontano*  
*quasi pizz. pp*

43

1. Hälfte  
Viol. 1

2. Hälfte  
Viol. 1

1. Hälfte  
Viol. 2

2. Hälfte  
Viol. 2

Vle.

Vcl. div.

Kb.

*Bach „Brandenburg, Konzert Nr. 1*  
*p espr.*  
*p espr.*  
*p espr.*  
*p espr.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*pp*  
*pp*  
*pp*  
*pp*

*sul tasto*  
*pp ~ f*  
*pp ~ f*  
*pp*

44

a 2  
espr. (sanft hervortreten)

Hr. 4/5  
Kbpos.  
Kbtba.  
Pk.  
Org.  
Ped.

*mp religioso* *cresc.* *f*  
*f religioso molto*  
*poco cresc.* *f* *poco dim.*

44

1. Hälfte  
Viol. 1  
2. Hälfte div.  
Viol. 2 div.  
Vle.  
Vcl. div.

*mp* *cresc. poco a poco*  
*mp* *cresc. poco a poco*  
*mp* *cresc. poco a poco*



45

espr. (sanft hervortreten)

Kfg.  
Hr. 1/2 3/4  
Kbpos.  
Kbtba.  
Pk.  
Org.

*mp religioso* *cresc.* *f* *dim.* *pp*  
*a 3*  
*f religioso* *poco dim.* *mp*

45

1. Hälfte  
Viol. 1  
2. Hälfte div.  
Viol. 2 div.  
Vle.  
Vcl. div.

*(cresc. poco a poco)* *f*  
*(cresc. poco a poco)* *f*  
*(cresc. poco a poco)* *f*

\*) Ist Kbpos. nicht besetzt, dann diese Stelle ins entsprechend registrierte Orgelpedal legen.

*Doppelzg.*  
Picc. (3) *mp*  
Picc. (4) *mp*  
Fl. 1 *mp*  
Fl. 2 *mp*  
Baß-Tr.  
Pos. 2  
Pk.  
Gr. Tamtam *pp* *l.v.*  
Org.  
Viol. 1 1. Hälfte  
Viol. 2 *div.*  
Vcl. *div.*

*f religioso*  
*nur spielen, wenn BaßTr. nicht vorhanden* *f religioso*  
*come prima*  
*come prima*

46  
Hr.  $\frac{4}{5}$  *a 2*  
Baß-Tr. *poco dim.* *pp*  
Pos. 2 *poco dim.* *pp*  
Pk.  
Org.  
Hfe. *mp* *l.v.*  
Klav. *pp*  
Viol. 1 1. Hälfte  
Viol. 2 *div.*  
Vcl. *div.*

*pp religioso* *poco cresc.*

sehr flüssig

Musical score for orchestra and strings, page 48. The score is in 4/5 time and includes the following parts:

- Picc. (Piccolo)
- Fl. 1 & 2 (Flutes)
- Ob. 1 & 2 (Oboes)
- E. H. (English Horn)
- Klar. 1 (Clarinet 1)
- Bassetth. (Bassoon)
- Bkl. (Bassoon)
- Hr. (Horn 4/5)
- Pk. (Percussion)
- gr. Tamtam (Gong)
- Org. (Organ)
- Hfe. (Harp)
- Klav. (Piano)
- Viol. 1 1. Hälfte (Violin 1, First Half)
- Viol. 2 div. (Violin 2, Divisi)
- Vcl. div. (Viola, Divisi)
- Kb. (Cello)

Dynamic markings include *pp*, *mf*, *f*, *pizz.*, and *mf religioso*. Performance instructions include *sehr flüssig*, *mf*, *f*, *mf religioso*, *nehmen Klar. 2, 3*, *pp*, *mf i.v.*, *pizz.*, and *mf*. The score features complex rhythmic patterns, including triplets in the woodwinds and strings, and sustained chords in the brass and strings.



48

Picc. (3)

Fl. 1 (4)

Fl. 2

Ob. 1

Ob. 2

E.H. *nimmt Ob.*

Klar. 1

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Baß-Tr.

Pos. 2

Pos. 3

Pk.

Org.

Hfe.

*a 2*

*mf religioso*

*dim. a 2*

*pp*

*mf religioso*

*dim.*

*pp*

*mf religioso*

*mf religioso*

*ppp cresc.*

*mf*

*dim.*

*come prima*

*come prima*

*mf*

48

Viol. 1 1. Hälfte

Viol. 2 div.

Vcl. div.

Kb.

*mf*

*(pizz.)*

*mf*

49

(3)  
Picc.

(4)  
Fl.

1  
2

Baß-Tr.

2  
Pos.

3  
- (dim.) - - - pp

Pk.

Org.

Hfe.

Klav.

Viol. 1  
1. Hälfte

Viol. 2  
div.

Vle.

Vcl.  
div.

Kb.

Doppelzög.  
mp

Doppelzög.  
mp

mp

pp dolcissimo sempre

pp dolcissimo sempre  
(sanft hervor-treten)

50

Picc. (3) *nimmt gr. Fl.*

Picc. (4) *nimmt gr. Fl.*

Fl. 1

Fl. 2

Pk. *gr. Tamtam*

Org. *mf ~ ff*

Hfe. *p*

Klav.

50

1. Hälfte Viol. 1 *sul pont. #a. ppp*

2. Hälfte Viol. 2 *div.*

Vle. *p espr. molto*

Vcl. *div.*

Kb. *pizz. sempre p*

dolcissimo sempre (51)

1 *pp* ~ *mf* \*)

2 *pp* ~ *mf* \*)

3 *pp* ~ *mf* \*)

4 *pp* ~ *mf* \*)

1 *pp* ~ *mf* \*)

2 *pp* ~ *mf* \*)

3 *pp* ~ *mf* \*)

1 *pp* ~ *mf* \*)

2 *pp* ~ *mf* \*)

3 *pp* ~ *mf* \*)

Bkl. *pp* ~ *mf* \*)

Fag. *pp* ~ *mf* \*)

Pk. *p* ~ *mf* (*cresc. und dim. ad lib. keinesfalls über mf*)

Org. *mf* ~ *ff*

Viol. 1 *pp* ~ *mf* \*)

Viol. 2 *pp* ~ *mf* \*)

Vle. *pp* ~ *mf* \*)

Vcl. *pp* ~ *mf* \*)

(51)

\*) Holzbläser: beliebige *cresc.* und *dim.*

\*\*) Streicher: Triller in beliebiger Schnelligkeit und Dynamik: zwischen *pp* und *mf*

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Klar. 1  
Klar. 2  
Klar. 3  
Bkl. 3  
Fag. 1  
Fag. 2  
Pk.  
Org.

poco cresc. -- -- -- --

(div.)  
Viol. 1  
Viol. 2  
Vie.  
Vcl.

poco cresc. -- -- -- --

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

- Flutes (Fl.):** 1, 2, 3, 4 staves. All parts marked *(poco cresc.)*.
- Oboes (Ob.):** 1, 2, 3 staves. All parts marked *(poco cresc.)*.
- Clarinets (Klar.):** 1, 2, 3 staves. All parts marked *(poco cresc.)*.
- Bassoon (Bkl.):** 1 staff. Marked *(poco cresc.)*.
- Bassoon (Fag.):** 1, 2 staves. All parts marked *(poco cresc.)*.
- Percussion (Pk.):** 1 staff.
- Gr. Gong:** 1 staff. Markings include *sp*, *f*, and *l.v.*
- Organ (Org.):** 2 staves.
- Piano (Klav.):** 1 staff. Markings include *ff martellato*.
- Violins (Viol.):** 1, 2 staves. Markings include *(div.)* and *(poco cresc.)*.
- Violas (Vle.):** 1 staff. Markings include *(div.)* and *(poco cresc.)*.
- Violoncello (Vcl.):** 1 staff. Markings include *(div.)* and *(poco cresc.)*.

1  
2  
3  
4  
1  
2  
3  
1  
2  
3  
1  
2  
3  
1  
2

Fl.  
Ob.  
Klar.  
Bkl.  
Fag.

(poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -

*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*

1  
3  
2  
4  
1  
2  
3  
4  
Pk.  
Org.  
Klav.

Hr.  
Tr.

con sord.  
con sord. \*) *p ~ f*  
con sord.  
con sord. \*) *p ~ f*  
con sord. \*) *p ~ f*  
con sord. \*) *p ~ f*

*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*ff ~ fff*

1  
2  
1  
2  
1  
2

Viol.  
Vle.  
Vcl.

(div.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -  
- (poco cresc.) - - - - -

*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*  
*mf ~ ff*

\*) beliebige cresc. und dim. zwischen *p* und *f*  
\*\*) beliebige cresc. und dim. zwischen *mf* und *ff*

1. Fl. *poco cresc.*

2. Fl. *poco cresc.*

3. Fl. *poco cresc.*

4. Fl. *poco cresc.*

1. Ob. *poco cresc.*

2. Ob. *poco cresc.*

3. Ob. *poco cresc.*

1. Klar. *poco cresc.*

2. Klar. *poco cresc.*

3. Klar. *poco cresc.*

Bkl. *poco cresc.*

1. Fag. *poco cresc.*

2. Fag. *poco cresc.*

1. Hr. *poco cresc.*

3. Hr. *poco cresc.*

2. Hr. *poco cresc.*

4. Hr. *poco cresc.*

Pk. *poco cresc.*

Org. *poco cresc.*

54

1. Viol. *(div.) poco cresc.*

2. Viol. *(div.) poco cresc.*

Vie. *(div.) poco cresc.*

Vcl. *(div.) poco cresc.*



**Fl.** 1-4: (poco cresc.) - *ff sempre*

**Ob.** 1-3: (poco cresc.) - *ff sempre*

**Klar.** 1-3: (poco cresc.) - *ff sempre*

**Bkl.** 1-3: (poco cresc.) - *ff sempre*

**Fag.** 1-2: (poco cresc.) - *ff sempre*

**Hr.** 1-4: *f ~ ff*

**Tr.** 1-4: *f*, *sim.*

**Pos.** 1-4: *f*, *sim.*

**Kbtba.**: *f*, *sim.*

**Pk. gr. Tamtam**: *f sempre*, *lv.*

**Org.**

**Viol.** 1-2: (div.) (poco cresc.) - *ff sempre*

**Vle.**: (div.) (poco cresc.) - *ff sempre*

**Vcl.**: (div.) (poco cresc.) - *ff sempre*

**Kb.**: (div.) (poco cresc.) - *ff sempre*

*div. in 5*

**55**

\*) Beliebige, unregelmäßige Auf- und Abstriche: quasi unregelmäßige  $\text{♩}$

This page of a musical score, numbered 58, features a large orchestral ensemble. The instruments are arranged in the following order from top to bottom:

- Flutes (Fl.):** Four parts (1-4), each with a melodic line of eighth notes.
- Oboes (Ob.):** Three parts (1-3), each with a melodic line of eighth notes.
- Clarinets (Klar.):** Three parts (1-3), each with a melodic line of eighth notes.
- Bassoons (Bkl.):** Three parts (1-3), each with a melodic line of eighth notes.
- French Horns (Hr.):** Four parts (1-4), each with a melodic line of eighth notes.
- Trumpets (Tr.):** Three parts (1-3), each with a melodic line of eighth notes.
- Positively (Pos.):** Four parts (1-4), each with a melodic line of eighth notes.
- Keyboards (Kbtba.):** One part with a melodic line of eighth notes.
- Percussion (Pk.):** One part with a melodic line of eighth notes.
- Organ (Org.):** Two parts (1-2) with a melodic line of eighth notes.
- Violins (Viol.):** Two parts (1-2) with a melodic line of eighth notes.
- Violas (Vle.):** One part with a melodic line of eighth notes.
- Cellists (Vcl.):** One part with a melodic line of eighth notes.
- Double Basses (Kb.):** One part with a melodic line of eighth notes.

The score includes various musical notations such as slurs, accents, and dynamic markings. A specific instruction *f sempre, non cresc.* is visible in the Percussion part. The Organ part features complex rhythmic patterns with markings like *2' 2/8 6'* and *5*. The string parts (Violins, Violas, Cellists, Double Basses) are marked *nvn* (no violins).

56

1  
2  
3  
4

Fl.

1  
2  
3

Ob.

1  
2  
3

Klar.

1  
2  
3

Bkl.

1  
2

Fag.

1  
3  
4

Hr.

1  
2

Tr.

1  
2

Pos.

1  
2  
3  
4

Kbtba.

Pk.  
gr. Tamtam

Org.

Hfe.

56

1  
2

Viol.

Vle.

Vcl.

Kb.

nvn

1  
2  
3  
4  
1  
2  
3  
1  
2  
3  
1  
2  
3

Fl.

Ob.

Klar.

Bkl.

Fag.

1  
3  
2  
4  
1  
2  
3  
4  
1  
2  
tba.

Hr.

Tr.

Pos.

tba.

PK.  
Gr. Gong  
Kl. Tr.  
Gr. Tr.  
Org.  
Hfe.

1  
2  
1  
2  
1  
2

Viol.

Vle.

Vcl.

Kb.

1  
2  
3  
4  
Fi. 1  
2  
3  
4  
1  
2  
3  
Ob. 1  
2  
3  
1  
2  
3  
Klar. 1  
2  
3  
Bkl. 1  
2  
3  
Fag. 1  
2  
1  
3  
2  
4  
Hr. 1  
2  
3  
4  
Tr. 1  
2  
3  
4  
1  
2  
Pos. 1  
2  
Kbtba.  
Pk.  
Glocksp.  
Org.  
1  
2  
Viol. 1  
2  
Vie.  
Vcl.  
Kb.

Doppelzig-

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

*ff sempre*

Viol. 1, 2, Vie, Vcl., Kb.:  
beliebige Tönfolgen aus den vorgegebenen Tönen  
*con tutta la forza*  
*con tutta la forza*  
*con tutta la forza*  
*con tutta la forza*  
*con tutta la forza*

16

58

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), and Glockenspiel (Glocksp.). The woodwind parts feature complex rhythmic patterns with many sixteenth notes and triplets. The Glockenspiel part has a simple, rhythmic accompaniment. The score covers measures 58 through 64.

58

Musical score for strings. The score includes parts for Violin (Viol.), Viola (Vie.), Violoncello (Vcl.), and Kontrabaß (Kb.). Each part begins with a dynamic marking of *come prima* and contains a few initial notes before the rest of the staff is empty for the remainder of the page.

This section of the score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), and Glockenspiel (Glocksp.). The Flute part features a melodic line with accents and slurs. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part consists of a steady eighth-note accompaniment. The Glockenspiel part has a sparse, rhythmic accompaniment. The score is divided into measures by vertical bar lines.

This section of the score includes parts for Violin (Viol.), Viola (Vle.), Violoncello (Vcl.), and Kontrabaß (Kb.). Each part begins with a chordal figure and is followed by the instruction *come prima*. The parts are arranged in a standard string section layout, with Violin I and II on the top staves, Viola, Violoncello, and Kontrabaß on the bottom staves.

1  
2  
3  
4  
Fl.

1  
2  
3  
Ob.

1  
2  
3  
Klar.

Bkl.

1  
2  
Fag.

1  
3  
Hr.

1  
2  
3  
4  
Tr.

1  
2  
Pos.

Pk.  
Rührtr.

1  
2  
Viol.  
Vle.  
Vcl.  
Kb.

*come prima*

*ff*

*ff sempre*

60



This page of the orchestral score includes the following parts and markings:

- Flutes (Fl.):** Four staves, measures 1-6.
- Oboes (Ob.):** Three staves, measures 1-6.
- Clarinets (Klar.):** Three staves, measures 1-6.
- Bassoons (Bkl.):** One staff, measures 1-6.
- Fagots (Fag.):** Two staves, measures 1-6.
- Contrabassoon (Kfg.):** One staff, measures 1-6, marked *ff*.
- Horns (Hr.):** Four staves, measures 1-6, marked *ff* and *sim.*
- Trumpets (Tr.):** Four staves, measures 1-6, marked *ff* and *sim.*
- Positively (Pos.):** Two staves, measures 1-6, marked *ff* and *sim.*
- Keyboards (Kbtba.):** One staff, measures 1-6, marked *ff* and *sim.*
- Percussion (Pk.):** One staff, measures 1-6, marked *ff*.
- Snare Drum (Bck.):** One staff, measures 1-6, marked *ff*, *l.v.*
- Tam-tam (Rührtr.):** One staff, measures 1-6.
- Gong (Gr. Tr.):** One staff, measures 1-6, marked *ff*.
- Organ (Org.):** Two staves, measures 1-6, marked *Tutti*.
- Violins (Viol.):** Two staves, measures 1-6, marked *come prima*.
- Viola (Vle.):** One staff, measures 1-6, marked *come prima*.
- Violoncello (Vcl.):** One staff, measures 1-6, marked *come prima*.
- Double Bass (Kb.):** One staff, measures 1-6, marked *come prima*.

1  
2  
3  
4  
Fl.

1  
2  
3  
Ob.

1  
2  
3  
Klar.

1  
2  
3  
Fag.

1  
2  
3  
Kfg.

1  
2  
3  
4  
Hr.

1  
2  
3  
4  
Tr.

1  
2  
Pos.

Kbtba.

Pk.

Glocksp.

Triang.

Ki. Gong

Org.

1  
2  
Viol.

Vie.

Vcl.

Kb.

*come prima*

*come prima*

*come prima*

*come prima*

*come prima*

*come prima*

*ff sempre*

*ff sempre*

*i.v.*

61

This page of a musical score contains the following parts and staves:

- Fl.** (Flute): 4 staves (1-4). Staves 1 and 2 have melodic lines with accents and slurs. Staves 3 and 4 have a rhythmic accompaniment of sixteenth notes.
- Ob.** (Oboe): 3 staves (1-3). Staves 1 and 2 have melodic lines with accents and slurs. Staff 3 has a rhythmic accompaniment.
- Klar.** (Clarinet): 3 staves (1-3). Staves 1 and 2 have melodic lines with accents and slurs. Staff 3 has a rhythmic accompaniment.
- Bkl.** (Bassoon): 1 staff with a rhythmic accompaniment.
- Fag.** (Bassoon): 2 staves (1-2) with a rhythmic accompaniment.
- Kfg.** (Contrabassoon): 1 staff with a rhythmic accompaniment.
- Glocksp.** (Glockenspiel): 1 staff with a rhythmic accompaniment.
- Triang.** (Triangle): 1 staff with a rhythmic accompaniment.
- Viol.** (Violin): 2 staves (1-2) with the instruction *come prima*.
- Vie.** (Viola): 1 staff with the instruction *come prima*.
- Vcl.** (Violoncello): 1 staff with the instruction *come prima*.
- Kb.** (Kontrabaß): 1 staff with the instruction *come prima*.

Musical score for woodwinds, strings, and percussion, measures 1-6. The score is divided into two systems. The first system includes:

- Fl. (Flute): 1, 2, 3, 4 staves. The first staff has a circled measure number '6' at the beginning.
- Ob. (Oboe): 1, 2, 3 staves.
- Klar. (Clarinet): 1, 2, 3 staves.
- Bkl. (Bassoon): 1, 2, 3 staves.
- Fag. (Bassoon): 1, 2 staves.
- Kfg. (Contrabassoon): 1, 2 staves.
- Hr. (Horn): 1, 2, 3, 4 staves.
- Tr. (Trumpet): 1, 2, 3, 4 staves.
- Pos. (Posaune): 1, 2, 3 staves.
- Pk. (Percussion): 1 staff.

The second system includes:

- Viol. (Violin): 1, 2 staves.
- Vle. (Viola): 1 staff.
- Vcl. (Violoncello): 1 staff.
- Kb. (Kontrabaß): 1 staff.

Dynamic markings include *ff* (fortissimo) and *5* (quintuplet). The key signature is one sharp (F#).

Musical score for strings, measures 7-12. The score is divided into two systems. The first system includes:

- Viol. (Violin): 1, 2 staves.
- Vle. (Viola): 1 staff.
- Vcl. (Violoncello): 1 staff.
- Kb. (Kontrabaß): 1 staff.

The second system includes:

- Viol. (Violin): 1, 2 staves.
- Vle. (Viola): 1 staff.
- Vcl. (Violoncello): 1 staff.
- Kb. (Kontrabaß): 1 staff.

Dynamic markings include *come prima*. The key signature is one sharp (F#).

1  
2  
3  
4  
1  
2  
3  
1  
2  
3  
1  
2  
Kfg.  
Hr.  
Ten. Tba.  
Glocksp.  
Gr. Gong  
Bck. 4  
Gr. Tr.  
Org.  
Hfe.  
Klav.  
Viol. Tutti  
Vle. Tutte  
Vcl. Tutti  
Kb. Tutti

nimmt Picc.  
nimmt Picc.  
a 2  
con tutta la forza  
con tutta la forza  
cresc.  
l.v.  
Tutti  
Tutti  
Tutti  
con tutta la forza  
con tutta la forza  
con tutta la forza  
con tutta la forza  
con tutta la forza

63

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

- Woodwinds:** Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2, 3), Bassoons (Fag. 1, 2), and Contrabassoon (Kbtba.).
- Brass:** Horns (Hr. 1, 2), Trumpets (Pos. 1, 2, 3, 4), Trombones (Ten. Tba.), and Contrabass (Kbtba.).
- Keyboard:** Organ (Org.) and Piano (Klav.).
- Strings:** Violins (Viol. 1, 2), Violas (Vle.), Cellos (Vcl.), and Double Basses (Kb.).

Key performance instructions and markings include:

- Dynamic markings:** *fff* (fortissimo) is used for the woodwinds and strings.
- Tempo/Character markings:** *con tutta la forza* and *come prima* are used for the brass instruments.
- Articulation:** *a 2* (accents) and *3* (triplets) are present in the brass and string parts.

(3)  
Picc.  
(4)  
Fl. 1  
2  
Ob. 1  
2  
3  
Klar. 1  
2  
3  
4  
Fag. 1  
2  
Kfg.  
Hr. 1  
2  
Ten. Tba. 3  
Tr. 1  
2  
3  
4  
Pos. 1  
2  
3  
4  
Kbtba.  
Pk.  
Rührtr.  
Viol. 1  
2  
Vie.  
Vcl.  
Kb.

*ff*  
*a2*  
*come prima*

64

Picc. (3)  
 (4)  
 Fl. 1 2  
 Ob. 1 2 3  
 Klar. 1 2 3 4  
 Fag. 1 2  
 Kfg. 3  
 Hr. (a 2)  
 Ten. Tba. 3 4  
 Tr. 1 2 3 4  
 Pos. 1 2 3 4  
 Kbtba.  
 Pk.  
 Rührtr. gr. Tamtam  
 Org. Tutti  
 Hfe.  
 Klav. 5  
 Viol. 1 2  
 Vie.  
 Vcl.  
 Kb. 3



This page of a musical score, numbered 73, features a variety of instruments. The Piccolo (Picc.) section consists of three parts, with the first two parts marked with a (3) and the third with a (4). The Flute (Fl.) section has two parts, each with a 1 and a 2. The Oboe (Ob.) section has three parts, each with a 1 and a 2. The Clarinet (Klar.) section has four parts, each with a 1, 2, 3, or 4. The Bassoon (Fag.) section has two parts, each with a 1 and a 2. The Contrabassoon (Kfg.) part has a 3. The Organ (Org.) part is a single staff. The Horn (Hfe.) part is a single staff. The Piano (Klav.) part is a single staff. The score is written in a complex, multi-measure style with various articulations and dynamics. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by frequent use of slurs, ties, and dynamic markings such as *f* and *mf*. The Piano part features intricate sixteenth-note patterns with slurs and ties. The Organ part provides a harmonic accompaniment with sustained chords and moving lines. The Horn part features a melodic line with a large interval jump. The Bassoon and Clarinet parts have similar melodic lines with various articulations. The Flute and Piccolo parts have melodic lines with frequent slurs and ties. The Contrabassoon part has a simple, rhythmic line with triplets. The overall texture is dense and complex, typical of a late Romantic or early 20th-century symphony.

65

Picc. (3)  
(4)

Fl. 1  
2

Ob. 1  
2  
3

Klar. 1  
2  
3  
4

Fag. 1  
2

Kfg.

*tumultuoso*  
Hr. 1  
3  
4

Pos. 1  
2  
3  
4

Ten. Tba.

Glocksp.

3 Triang. (versch. Größe)  
*ff sempre*  
i.v.

Org.

Hfe.

Klav.

Viol. 1  
2  
*con tutta la forza*

Vie.  
*con tutta la forza*

Vcl.  
*con tutta la forza*

Kb.  
*con tutta la forza*

65

This page of a musical score, numbered 75 at the top right and 66 in a circle at the top center, contains the following instruments and parts:

- Picc.** (Piccolo): (3) and (4) parts.
- Fl.** (Flute): 1 and 2 parts.
- Ob.** (Oboe): 1, 2, and 3 parts.
- Klar.** (Clarinet): 1, 2, and 3 parts.
- Fag.** (Bassoon): 1 and 2 parts.
- Kfg.** (Contrabassoon): 1 part.
- Hr.** (Horn): 1, 2, 3, and 4 parts.
- Pos.** (Trumpet): 1, 2, 3, and 4 parts.
- Kbtba.** (Trombone): 1, 2, 3, and 4 parts.
- Glocksp.** (Glockenspiel): 1 part.
- Triang.** (Triangle): 3 parts.
- Viol.** (Violin): 1 and 2 parts.
- Vie.** (Viola): 1 part.
- Vcl.** (Violoncello): 1 part.
- Kb.** (Double Bass): 1 part.

The score is written in a complex, multi-measure format with various musical notations including notes, rests, and dynamic markings. The page is divided into two systems, with the second system starting at measure 66.

(3)  
Picc.

(4)  
Fl.

1  
2

1  
2  
3

Klar.

1  
2  
3  
4

Fag.

1  
2

Kfg.

1  
2  
3  
4

Tr.

Glocksp.

3  
Triang.

1  
2

Vle.

Vcl.

Kb.

The musical score for page 76 is a complex orchestral arrangement. It begins with a Piccolo (Picc.) and four Flutes (Fl.), with the first two flutes having first and second endings. This is followed by three Oboes (Ob.), four Clarinets (Klar.), two Bassoons (Fag.), and a Contrabassoon (Kfg.). The woodwind section is joined by four Trumpets (Tr.), a Glockenspiel (Glocksp.), and three Triangles (Triang.). The string section consists of two Violins (Viol.), two Violas (Vle.), two Violas (Vcl.), and a Cello/Double Bass (Kb.). The score is written in a single system with multiple staves. The woodwinds and strings play intricate, rhythmic patterns, while the trumpets play a melodic line with accents. The percussion instruments provide a steady, rhythmic accompaniment. The score is marked with various dynamics and articulations, including accents and slurs.

This page of a musical score, numbered 77, features a rehearsal mark of 67. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc.** (Piccolo): Two staves, (3) and (4).
- Fl.** (Flutes): Four staves, numbered 1 and 2.
- Ob.** (Oboes): Three staves, numbered 1, 2, and 3.
- Klar.** (Clarinets): Four staves, numbered 1, 2, 3, and 4.
- Fag.** (Bassoons): Two staves, numbered 1 and 2.
- Kfg.** (Contrabassoon): One staff.
- Hr.** (Horns): Five staves, numbered 1, 3, 2, 4, and 5.
- Tr.** (Trumpets): Four staves, numbered 1, 2, 3, and 4.
- Pos.** (Trombones): Four staves, numbered 1, 2, 3, and 4.
- Pk.** (Percussion): One staff, with dynamic markings *ff* and *sim.*
- Org.** (Organ): Two staves.
- Hfe.** (Harp): Two staves.
- Klav.** (Piano): Two staves, with the instruction *sempre arpegg. leggero*.

The score contains complex rhythmic patterns, including triplets and sixteenth-note runs, and various dynamic markings such as *ff* (fortissimo) and *sim.* (sforzando).

(3)  
Picc.  
(4)  
1  
Fl.  
2  
1  
Ob.  
2  
3  
1  
Klar.  
2  
3  
4  
1  
Fag.  
2  
Kfg.  
1  
Hr.  
3  
2  
5  
1  
Pos.  
2  
3  
4  
Pk.  
Glocksp.  
3  
Triang.  
Org.  
Hfe.  
Klav.  
1  
Viol.  
2  
Vle.  
Vcl.  
Kb.

This page of a musical score, numbered 79, contains the following instruments and parts:

- Picc.** (Piccolo): 3 parts
- Fl.** (Flute): 1 and 2 parts
- Ob.** (Oboe): 1, 2, and 3 parts
- Klar.** (Clarinet): 1, 2, and 3 parts
- Fag.** (Bassoon): 1 and 2 parts
- Kfg.** (Contrabass): 1 part
- Hr.** (Horn): 1, 2, 3, 4, and 5 parts
- Pos.** (Trumpet): 1, 2, 3, and 4 parts
- Pk.** (Percussion): 1 part
- Glicksp.** (Cymbal): 1 part
- Triang.** (Triangle): 1 part
- Org.** (Organ): 1 part
- Hfe.** (Harp): 1 part
- Klav.** (Piano): 1 part
- Viol.** (Violin): 1 and 2 parts
- Vle.** (Viola): 1 part
- Vcl.** (Violoncello): 1 part
- Kb.** (Double Bass): 1 part

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. A circled number '68' is located at the top center and bottom center of the page.

(3) Picc.

(4)

1  
2  
Fl.

1  
2  
3  
Ob.

1  
2  
3  
Klar.

1  
2  
Fag.

Kfg.

1  
3  
Hr.

2  
4  
5

1  
2  
3  
4  
Pos.

Pk.

Glocksp.

3  
Triang.

Org.

Hfe.

Klav.

1  
2  
Viol.

Vle.

Vcl.

Kb.

69

69



Picc. (3) nimmt gr. Fl.  
 (4) nimmt gr. Fl.  
 Fl. 1 2  
 Ob. 1 2 3  
 Klar. 1 2 3 4  
 Fag. 1 2  
 Kfg. 3  
 Hr. 1 3 2 4 5  
 Tr. 1 2 3 4  
 Pos. 1 2 3 4  
 Pk. ff  
 Bck. ff l.v.  
 Gr. Tamtam ff l.v.  
 3 Tomtoms ff  
 Rührtr. ff  
 Gr. Tr. ff sim.

\*) ♩ = harter Schlägel, ♪ = weicher Schlägel

1  
3  
Tr. 2  
4  
5

1  
2  
Tr. 3  
4

1  
2  
Pos. 3  
4

Pk. *sim.*

3  
Tomtoms  
Rüstr.  
Gr. Tr.

Org.

1  
Viol. 2

Vie.

Vcl.

Kb.

**CODA**  
(\*)

The musical score is organized into two systems. The first system contains parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), and Contrabass (Kfg.). The second system contains parts for Horn (Hr.), Trumpet (Pos.), Percussion (Pk.), Gong (2 Gongs), Violin (Viol.), Viola (Vie.), Violoncello (Vcl.), and Double Bass (Kb.). Each instrument part is marked *con tutta la forza sempre*. The score includes various musical notations such as slurs, accents, and dynamic markings. Some parts feature glissando markings (gliss. \*\*) and specific performance instructions like *con tutta la forza* and *con tutta la forza sempre*. The percussion part includes a Gong (2 Gongs) with a *l.v.* marking.

\*) Statt der Coda kann sofort der Kopf gewählt werden.  
 \*\*) gliss. über die Obertonreihen der Ventil-Stellungen oder Lagen.

1  
 2  
 3  
 4  
 Fl.

1  
 2  
 3  
 Ob.

1  
 2  
 3  
 Klar.

1  
 2  
 Fag.

Kfg.

1  
 2  
 3  
 4  
 5  
 Hr.

1  
 2  
 3  
 4  
 Pos.

Pk.

Tamtam

1  
 2  
 Viol.

Vle.

Vcl.

Kb.

*(non div.)*  
*(non div.)*  
*(non div.)*

*con tutta la forza*

71

1  
2  
3  
4  
Fl.

1  
2  
3  
Ob.

1  
2  
3  
4  
Klar.

1  
2  
Fag.

Kfg.

1  
2  
3  
4  
5  
Hr.

1  
2  
3  
4  
Tr.

1  
2  
3  
4  
Pos.

Kbtba.

Pk.  
2 Gongs  
Tamtam

1  
2  
Viol.

Vle.

Vcl.

Kb.

*con tutta la forza sempre*

*con tutta la forza sempre*

*con tutta la forza sempre*

*con tutta la forza sempre*

*con tutta la forza sempre*

*(non div.)*

*(non div.)*

*(non div.)*

\*) beliebige Leiterbildungen

1  
2  
3  
4

Fl.

1  
2  
3

Ob.

1  
2  
3

Klar.

1  
2  
3  
4

Fag.

1  
2

Kfg.

1  
2  
3  
5

Hr.

1  
2  
3  
4

Tr.

1  
2  
3  
4

Pos.

Kbtba.

Pk.

2 Gongs

1  
2

Viol.

Vie.

Vcl.

Kb.

*(non div.)*

*(non div.)*

*(non div.)*

1  
2  
3  
4  
Fl.

1  
2  
3  
Ob.

1  
2  
3  
4  
Klar.

1  
2  
Fag.

Kfg.

1  
2  
3  
4  
5  
Hr.

1  
2  
3  
4  
Tr.

1  
2  
3  
4  
Pos.

Kbttba.

Pk.

2 Gongs

Tamtam

Org.

Hfe.

Klav.

1  
2  
Viol.

Vle.

Vcl.

Kb.

ff.

l.v.

l.v.

cluster mit beiden Ellenbogen

div. nvn

div. nvn

div. nvn

div. nvn

div. nvn