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Die Uraufführung fand am 15. und 16. März 1959 am Norddeutschen Rundfunk statt.

Es spielte das Sinfonieorchester des Norddeutschen Rundfunks, Hamburg
unter der Leitung von Hans Schmidt-Isserstedt

7. Symphonie

I. Teil: Introduction und Ricercare

II. Teil: Adagio mesto

Finale: Scherzoso virtuoso

K. A. Hartmann, 7. Symphonie

Ich bitte die Herren Dirigenten, das Schlagzeug kammermusikalisch (*leggiero*) zu behandeln und um einen Grad in der Dynamik zurückzunehmen: aus *fff* wird *ff*, aus *ff* wird *f*, aus *f* wird *mf*, aus *mf* wird *p* usw.).

Der Komponist

ORCHESTER - BESETZUNG

3 große Flöten auch kleine Flöten	3 Posaunen
3 Oboen	1 Tuba
3 Klarinetten in B	6 Pauken (2 Spieler)
3 Fagotte 3. auch Kontrafagott	Schlagzeug
4 Hörner in F	Celesta
3 Trompeten in C	Klavier (teilweise 4-hdg.)
	Harfe (nach Möglichkeit verdoppeln)
Streicher (stark besetzt)	

Aufführungsdauer 32 Minuten

7. Symphonie

3 Introduktion

Karl Amadeus Hartmann

4 $\text{♩} = 72$

1
Fag. 2
3
Pos. 2
3
Gr. Tr.

pp *mf* *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

con sord. *p* *pp* *mf*

con sord. *ppp* *p* *pp* *pp* *pp* *mf*

(großer, weicher Schl.) *pp* *pp*

1
Fag. 2
3
Pos. 1
3
Gr. Tr.

mf *mf* *mf* *f* *p*

mf *mf* *mf* *f* *p*

mf *mf* *mf* *f* *p*

p *f*

p *p* *f*

pp

nimmt Kfg.

1
Ob. 1
Fag. 1
2
Trp. 1
Pos. 1
2
3

f *mf* *mf* *f*

f *sfz = mf* *sfz = mf*

con sord. *p*

mf *mf* *mf*

mf *mf* *mf* *mf* *mf* *gliss.*

11 Flzg.

Gr. Fl. 1 *sfz - pp*

Ob. 2 *sfz - pp*

Klar. 1 2 *pp*

Fag. 1 *sfz - mf* *pp*

Kfg. *Soli* *p*

Trp. 1 2 *con sord.* *sfz - pp* *pp*

Pos. 1 2 3 *ppp - pp* *ppp - pp*

Vcl. *sfz - pp*

Kb. *Soli* *p*

15

Klar. 1 *p*

Fag. 1 *p*

Kfg. *p*

Kb. *p*

18

Klar. 1 *p*

Fag. 1 *p*

Kfg. *p*

Hr. 1 *p*

Trp. 1 2 *senza sord.* *stacc.* *mf*

Pos. 1 *senza sord.* *stacc.* *mf*

Kb. *p*

nimm 3. Fagott

21

1
Gr. Fl.

2
3

1
Ob.

2
3

1
Klar.

3

1
Fag.

2
3

1
Hr.

3

1
Trp.

2
3

1
Pos. *senza sord.*

2
3 *senza sord.*

Tb.

Detailed description of the musical score: The score is for a full orchestra. It consists of 21 measures. The woodwind section includes three parts of Grand Flute (Gr. Fl.), three parts of Oboe (Ob.), three parts of Clarinet (Klar.), three parts of Bassoon (Fag.), three parts of Horn (Hr.), and three parts of Trumpet (Trp.). The brass section includes three parts of Trombone (Tb.) and three parts of Trombone with Mute (Pos. *senza sord.*). The percussion section includes three parts of Trombone with Mute (Tb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *mf*, and *senza sord.*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

23

Gr. Fl. 1 *f* *p* *p*

Gr. Fl. 2 *p* *p*

3 *f* *p* *p*

Ob. 1 *f* *p*

Ob. 2

Ob. 3 *p* *p*

Klar. 1 *p*

Klar. 2 *p*

Klar. 3 *f* *p* *p* *p*

Fag. 1 *f* *p*

Fag. 2

Fag. 3 *f* *p* *nimmt Kfg.*

Hr. $\frac{1}{2}$
 $\frac{3}{4}$

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

Trp. 2 *p* *p*

Trp. 3 *mf* *p*

Pos. 1 *mf* *p*

Pos. 2 *mf* *p*

Pos. 3 *mf* *p*

Tb.

(♩ = 72) (→ 126)

(stringendo al)

2 Ricercare

(presto assai — con fuoco)

29

$\text{♩} = 126$

$\text{♩} = 126$

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2, 3

Fag. 1, 2

Kfg. *nimmt 3. Fag.*

Hr. 1, 2, 3, 4

Trp. 1, 2, 3

Pos. 1

Pk.

Xyl.

Militär-Tr.

Gr.Tr.

Detailed description: This block contains the musical staves for the woodwind and percussion sections. It includes parts for Grand Flute (3), Oboe (3), Clarinet (3), Bassoon (2), Contrabassoon (1), Horn (4), Trumpet (3), Poson (1), Snare Drum (Pk.), Xylophone (Xyl.), Military Trumpet (Militär-Tr.), and Gong (Gr.Tr.). The music is written in 2/4 time with a tempo of 126. The score shows complex rhythmic patterns and dynamic markings such as *ff* and *mf*. A specific instruction for the Bassoon part reads "nimmt 3. Fag." (takes 3rd Bassoon).

(stringendo al)

$\text{♩} = 126$

$\text{♩} = 126$

Viol. 1, 2

Br.

Vcl.

Detailed description: This block contains the musical staves for the string section, including Violin (1, 2), Bassoon (Br.), and Violoncello (Vcl.). The music is written in 2/4 time with a tempo of 126. The score features dynamic markings like *div.* (divisi), *pizz.* (pizzicato), and *arco* (arco). The strings play a rhythmic accompaniment with various articulations.

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Hr. 1 3 2 4

Pos. 1 2 3

Tb. 1 2 3

Pk.

Militär-Tr.

Gr. Tr.

Viol. 1 2

Br.

Vcl.

Kb.

nimmt kl. Flöte

ff *mf* *f* *pp* *fz* *pp* *fz* *ff*

pizz. *arco* *unis. v.*

1 Klar. 2 Klar. 3 Klar.

1 Fag. 2 Fag. 3 Fag.

1 Hrn. 2 Hrn. 3 Hrn.

1 Pos. 2 Pos. 3 Pos.

Tb.

Pk.

Militär-Tr.

1 Viol. 2 Viol.

Br.

Vcl.

Kb.

The musical score for page 39 is divided into several sections. The top section includes three Clarinets (Klar.), three Bassoons (Fag.), three Horns (Hrn.), three Trumpets (Pos.), Trombones (Tb.), and Percussion (Pk. and Militär-Tr.). The bottom section includes Violins (Viol.), Brass (Br.), Violas (Vcl.), and Cellos/Double Basses (Kb.). The score is written in 4/4 time and features a variety of dynamic markings such as *mf*, *pp*, *ff*, *sfp*, and *p*. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are used for string parts. The woodwinds and brass parts have complex rhythmic patterns, often with accents and slurs. The percussion parts provide a steady rhythmic accompaniment.

Fugato (I)

45 $\text{♩} = 126$ (L'istesso Tempo)

Klar. 1 *pp*

Fag. 1 *pp*

Pos. 1 *ppp* *con sord.*

Hrf. *ppp*

Klar. 1 *pp*

Fag. 1 *pp*

Pos. 1 *ppp*

Hrf. *ppp*

Ob. 1 *p*

Klar. 1 *p*

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

Fag. 2 *p* *p*

Fag. 3 *p*

Hrn. 1 *pp*

Hrf. *ppp*

*) Harfe verdoppeln

63

Ob. 1 *p*

Klar. 2 *p*

Klar. 3 *p*

Fag. 2 *p*

Hrn. 1 *pp*

Hrf. *pp*

Detailed description: This system contains measures 63 through 68. The woodwind section is active, with the first oboe, second clarinet, and bassoon playing melodic lines, and the first horn and harp providing harmonic support. Dynamics range from *pp* to *p*. The first clarinet part begins in measure 64.

69

Gr. Fl. 1 *mf*

Ob. 1 *mf*

Klar. 1 *mf*

Klar. 2 *p*

Klar. 3 *mf*

Fag. 1 *mf*

Fag. 3 *mf*

Trp. 1 *p*

Hrf. *p*

nimmt Kfg.

Detailed description: This system contains measures 69 through 74. The woodwind section continues with the addition of the grand flute and first clarinet. The bassoon part includes the instruction *nimmt Kfg.* in measure 74. Dynamics are marked *mf* and *p*. The first trumpet part begins in measure 70.

75

Gr. Fl. 1

Ob. 2

Klar. 1

Fag. 2

Trp. 1

Hrf.

Musical score for measures 75-80. The score includes parts for Grand Flute 1, Oboe 2, Clarinet 1, Bassoon 2, Trumpet 1, and Horn. Dynamics include *mf* and *p*. The music features melodic lines with various articulations and rests.

81

Kl. Fl.

Gr. Fl. 2

Ob. 1

Klar. 2

Fag. 1

Kfg.

Marimb.

Kl. Tr.

Musical score for measures 81-86. The score includes parts for Clarinet in F, Grand Flute 2, Oboe 1, Clarinet 2, Bassoon 1, Contrabassoon, Marimba, and Clarinet in Bb. Dynamics include *f*, *mf*, and *p*. The music features complex rhythmic patterns and melodic lines.

kl. Fl. nimmt große Flöte

kl. Fl.

Gr. Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg.

Trp. 1 2 3

Pos. 1 2 3

Vibr.

Marimb.

kl.Tr.

Viol. 1 2

Br.

Vcl.

Kb.

f *mf* *p* *ff* *pp*

1. Pos. senza sord.

pp *p*

1
sub. *p*

Gr. Fl. 2
sub. *p*

3
sub. *p*

Ob. 1
2
3

1
sub. *p*

Klar. 2
sub. *p*

3
sub. *p*

1
sub. *p*

Fag. 2
sub. *p*

Kfg. sub. *p*

1
sub. *p*

Trp. 2
p *f* *fff* *f* *p*

3
p *f* *fff* *f* *p*

1
p *f* *fff* *f* *p*

Pos. 2
p *f* *fff* *f* *p*

3
p *f* *fff* *f* *p*

Vibr. *pp*

kl. Tr. *p*

gr. Tr. *p*

Viol. 1
(div.) *p* *ff* *unis.* *p* *mp*

Viol. 2
(div.) *p* *ff* *unis.* *p* *mp*

Br. *p* *ff* *unis.* *p* *mp*

Vcl. *p* *ff* *p* *mp*

Kb. *p* *f* *ff* *p* *mp*

Gr. Fl. 1, 2, 3
 Ob. 1
 Klar. 1, 2, 3
 Fag. 1, 2
 Kfg. *nimmt 3. Fag.*
 Trp. 1, 2, 3
 Pos. 1, 2, 3
 Vibr.
 Kl.Tr.
 Gr.Tr.
 Viol. 1 (div.)
 Viol. 2 (div.)
 Br.
 Vcl.
 Kb.

sub. p, *p*, *f*, *fff*, *un.*, *pp*, *f*, *ff*, *p*

(♩ = 126) tempo

1 2
Gr. Fl. *fff marc.*

1 2
Ob. *fff marc.*

1 2
Klar. *fff marc.*

1 2 3
Fag. *fff marc.*

1 2 3
Hrn. *ff marc.*

1 2 3
Trp. *ff marc.*

1 2 3
Pos. *ff*

Tb. *ff*

Pk. *ff*

Marimb.

Kl. Tr. *sub. f*

Gr. Tr. *sub. f*

sub. f (mit Metallstab, nicht zu stark)

1 2
Viol. *fff marc.*

Br. *fff marc.*

Vcl. *fff marc.*

Kb. *fff*

div.

Concerto (I)

130 *α2*

Klar. 1
2

1

Fag. 2
3

Hrn. 2
4

Pos. 1

Kl. Tr.
Gr. Tr.

Tiefes Gong

Viol.
Br.
Vcl.

ff *mf* *p* *pp* *p* *p*

con sord. gliss.

pizz. *mf* *mf* *mf*

ff *f*

136

Klar. 1
2

1

Fag. 2
3

Pos. 1

Xyl.

Vibr.

Marimb.

Trgl.

Tempelblock h.
m.
t.

Gr. Tr.

Tiefes Gong

Cel.

p *mf* *p* *pp* *p* *mf* *p*

gliss. *gliss.* *1. Pos. senza sord.*

dolce pp *dolce pp* *dolce pp* *hlingen lassen* *p*

pp *dolce pp* *pp*

f

142

Klar. 1

1

Fag. 2

3

Xyl.

Marimb.

Tiefes Gong

Cel.

148

Klar. 2

3

Fag. 1

2

3

Xyl.

Vibr.

Marimb.

Trgl.

Tempelblock h, m, t.

Gr.Tr.

Tiefes Gong

Cel.

164

1 Klar. 2 Klar. 3 Klar.

1 Fag. 2 Fag. 3 Fag.

1 Trp. 2 Trp. 3 Trp.

1 Pos. 2 Pos. 3 Pos.

Marimb.

Cel.

1. Pult Viol. 2. Pult 3. Pult

1. Pult Vcl. 2. Pult 3. Pult

pp, p, con sord., quasi gliss., arco, secco, pp, pp, pp, pp

169

Tr. 1 *gliss.*

Pos. 1 *gliss.*

1. Pult *arco* *pp*

Viol. 2 2. Pult *pp*

3. Pult *pp*

1. Pult *arco* *pp*

Vcl. 2. Pult *arco* *pp*

3. Pult *pp*

174

Viol. 1 1. Pult *arco* *pp*

Viol. 1 (die übr., div.) *p*

1. Pult *pp*

Viol. 2 2. Pult *ppp*

3. Pult *ppp*

Viol. 2 (die übr., div.) *arco* *p*

Br. 1. Pult *arco* *pp*

Br. (die übr., div.) *p*

1. Pult *pp*

Vcl. 2. Pult *ppp*

3. Pult *ppp*

Vcl. (die übr., div.) *arco* *p*

nur die 1. Hälfte *p*

179

Gr. Fl. 1 2 3
 Ob. 1 2 3
 Klar. 1 2 3
 Fag. 1 2 3
 Hrn. 1 2 3 4
 Trp. 1 2 3
 Pos. 1 2 3
 Tb.
 Pk.

1. Trp. senza sord.
 1. Pos. senza sord.

Viol. 1 (Tutti div.)
 1. Pult
 Viol. 2 2. Pult
 3. Pult
 Viol. 2 (die übr., div.)
 Br. (Tutti div.)
 1. Pult
 Vcl. 2. Pult
 3. Pult
 Vcl. (die übr., div.)

mf cresc.
mf cresc. col Tutti
mf
col Tutti
mf
col Tutti
mf
arco
mf cresc.
mf cresc.
mf
col Tutti
mf
col Tutti
mf
arco
mf cresc.

Finale per tutti (I)

This musical score is for the 'Finale per tutti (I)' section. It is arranged for a full orchestra and includes the following parts:

- Gr. Fl.** (Great Flute): 1 and 2 staves.
- Ob.** (Oboe): 1, 2, and 3 staves.
- Klar.** (Clarinet): 1, 2, and 3 staves.
- Fag.** (Bassoon): 1, 2, and 3 staves.
- Trp.** (Trumpet): 1, 2, and 3 staves. Includes the instruction *senza sord.* (without mutes).
- Pos.** (Posaune): 1, 2, and 3 staves.
- Tb.** (Tuba): 1 staff.
- Pk.** (Percussion): Solo part.
- Xyl.** (Xylophone): 1 staff.
- Marimb.** (Maracas): 1 staff.
- Cel.** (Cymbals): 1 staff.
- Hrf.** (Harp): 1 staff.
- Klavier** (Piano): 1 and 2 staves.
- Viol. 1 (div.)** (Violin 1): 1 staff. Includes *ffp cresc.* and *untere 2 Drittel*.
- Viol. 2 (div.)** (Violin 2): 1 staff. Includes *ffp cresc.*
- Br. (div.)** (Brass): 1 staff. Includes *ffp cresc.*
- Vcl. (div.)** (Violoncello): 1 staff. Includes *ffp cresc.*

The score features various dynamic markings such as *mf*, *ffp*, *f*, and *stacc.* (staccato). The woodwinds and strings have complex rhythmic patterns, while the brass and percussion provide a strong rhythmic foundation.

1
Gr. Fl. 2
3
Ob. 1 2 3
Klar. 1 2 3
Fag. 1 2 3
Hrn. 1 3 4
Trp. 1 2 3
Pos. 1 2 3
KI. Tr.
Gr. Tr.
Viol. 1 (div.)
Viol. 2
Br.
Vcl. (div.)

221

Fag. 1 *mf* *pp* *mf* *p*

Gr.Tr. *pp* *mf* *p*
mit Schlegel der kl. Trommel
mf(dolce)

225

Fag. 1 *p*

Fag. 2 *p* *p*

Fag. 3 *pp* *pp* *pp*

228

Klar. 1 *p* *mf*

Klar. 2 *pp* *pp*

Fag. 1 *pp* *pp* *pp*

Fag. 2 *pp* *pp* *pp*

Fag. 3 *pp* *pp* *pp*

Klavier *ppp*

scherzando

231

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

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

Fag. 1 *p* *mf* *pp* *pp*

Fag. 2 *p* *mf* *pp* *pp*

Kl.Tr. *pp* *mf* *mf*
(dolce)

243

1 *p*

Ob. 2 *p*

3 *pp*

1 *stacc. pp*

Klar. 2 *stacc. pp*

3 *stacc. pp*

1 *stacc. pp*

Fag. 2 *pp*

3 *pp*

246

1 *schierzando p*

Gr. Fl. 2 *schierzando pp*

Ob. 1 *pp*

2 *pp*

1 *pp*

Klar. 2 *pp*

3 *pp*

1 *pp*

Fag. 2 *pp*

3 *pp*

Klavier *p*

249

Gr. Fl. 1 *pp* *mf* *p*

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

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

Ob. 2 *p* *mf* *pp*

Klar. 1 *p stacc.* *mf* *pp*

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

Klar. 3 *p* *pp*

Fag. 1 *p* *mf* *pp*

Fag. 2 *p* *pp*

Fag. 3 *p* *pp*

I. a. T. h. *mf* (mit kleinen Pauken-Schl.) *mf* (*dolce*)

252

Gr. Fl. 1 *p*

Gr. Fl. 2 *p* *p*

Gr. Fl. 3 *pp* *pp*

Ob. 1 *stacc.* *pp* *pp* *pp* *pp* *pp*

Ob. 2 *stacc.* *pp* *pp* *pp* *pp* *pp*

Ob. 3 *stacc.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Klar. 1 *stacc.* *pp*

Klar. 2 *pp* *stacc.* *pp*

Klar. 3 *pp*

Fag. 1 *pp*

Fag. 2 *pp* *pp*

Fag. 3 *pp*

255 rit. pochissimo

1 *pp*

Gr. Fl. 2 *pp*

3

1 *pp*

Ob. 2 *pp*

3 *pp*

1 *pp*

Klar. 2 *pp*

3 *pp*

1 *pp*

Fag. 2 *pp*

3 *pp*

1

Trp. 2

3

1

Pos. 2

3

Trgl. *p*

1 rit. pochissimo

Viol. 2

Br.

Vcl.

Kb.

accel.

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2, 3

Fag. 1, 2, 3

Hrn. 1, 2, 4

Trp. 1, 2, 3

Pos. 1, 2, 3

Tb.

Rührtr. (ohne Schnarssaiten) gr. Tr.

Hrf.

Klavier

Viol. 1, 2

Vcl.

Kb.

(mit großem weichem Schlag)

Becken nur *mf*! nicht zu stark

mf gliss.

sub. sf

sfz Klängen lassen

sfz Klängen lassen

pizz.

div., pizz.

div., pizz.

pizz. sfz

sf

1
Gr. Fl. 2
3
1
Ob. 2
3
1
Klar. 2
3
1
Fag. 2
3
1
Hrn. 2
3
4
1
Trp. 2
3
1
Pos. 2
3
Tb.
Rührtr.

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$\text{♩} = 126$ (leggiero)

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

1
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3
4
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263

1 2 3

Gr. Fl.

1 2 3

Ob.

1 2 3

Klar.

1 2 3

Fag.

1 2 3

Viol. 1 (div.)

Viol. 2

Br.

Vcl. (div.)

Kb.

The musical score is arranged in systems. The first system (measures 264-266) includes parts for three Grand Flutes, three Oboes, three Clarinets, three Bassoons, Violin 1 (divided), Violin 2, Brass (Trumpets and Trombones), Violin/Celli (divided), and Double Bass. Dynamics range from *pp* to *f*. The second system (measures 267-269) continues the orchestration with similar dynamics. The third system (measures 270-272) features a prominent *f* dynamic in the strings and brass. The fourth system (measures 273-275) shows a return to *p* dynamics. The fifth system (measures 276-278) includes a *f* dynamic in the strings. The sixth system (measures 279-281) features a *p* dynamic in the strings. The seventh system (measures 282-284) includes a *f* dynamic in the strings. The eighth system (measures 285-287) features a *p* dynamic in the strings. The ninth system (measures 288-290) includes a *f* dynamic in the strings. The tenth system (measures 291-293) features a *p* dynamic in the strings. The eleventh system (measures 294-296) includes a *f* dynamic in the strings. The twelfth system (measures 297-299) features a *p* dynamic in the strings. The thirteenth system (measures 300-302) includes a *f* dynamic in the strings. The fourteenth system (measures 303-305) features a *p* dynamic in the strings. The fifteenth system (measures 306-308) includes a *f* dynamic in the strings. The sixteenth system (measures 309-311) features a *p* dynamic in the strings. The seventeenth system (measures 312-314) includes a *f* dynamic in the strings. The eighteenth system (measures 315-317) features a *p* dynamic in the strings. The nineteenth system (measures 318-320) includes a *f* dynamic in the strings. The twentieth system (measures 321-323) features a *p* dynamic in the strings. The twenty-first system (measures 324-326) includes a *f* dynamic in the strings. The twenty-second system (measures 327-329) features a *p* dynamic in the strings. The twenty-third system (measures 330-332) includes a *f* dynamic in the strings. The twenty-fourth system (measures 333-335) features a *p* dynamic in the strings. The twenty-fifth system (measures 336-338) includes a *f* dynamic in the strings. The twenty-sixth system (measures 339-341) features a *p* dynamic in the strings. The twenty-seventh system (measures 342-344) includes a *f* dynamic in the strings. The twenty-eighth system (measures 345-347) features a *p* dynamic in the strings. The twenty-ninth system (measures 348-350) includes a *f* dynamic in the strings. The thirtieth system (measures 351-353) features a *p* dynamic in the strings. The thirty-first system (measures 354-356) includes a *f* dynamic in the strings. The thirty-second system (measures 357-359) features a *p* dynamic in the strings. The thirty-third system (measures 360-362) includes a *f* dynamic in the strings. The thirty-fourth system (measures 363-365) features a *p* dynamic in the strings. The thirty-fifth system (measures 366-368) includes a *f* dynamic in the strings. The thirty-sixth system (measures 369-371) features a *p* dynamic in the strings. The thirty-seventh system (measures 372-374) includes a *f* dynamic in the strings. The thirty-eighth system (measures 375-377) features a *p* dynamic in the strings. The thirty-ninth system (measures 378-380) includes a *f* dynamic in the strings. The fortieth system (measures 381-383) features a *p* dynamic in the strings. The forty-first system (measures 384-386) includes a *f* dynamic in the strings. The forty-second system (measures 387-389) features a *p* dynamic in the strings. The forty-third system (measures 390-392) includes a *f* dynamic in the strings. The forty-fourth system (measures 393-395) features a *p* dynamic in the strings. The forty-fifth system (measures 396-398) includes a *f* dynamic in the strings. The forty-sixth system (measures 399-401) features a *p* dynamic in the strings. The forty-seventh system (measures 402-404) includes a *f* dynamic in the strings. The forty-eighth system (measures 405-407) features a *p* dynamic in the strings. The forty-ninth system (measures 408-410) includes a *f* dynamic in the strings. The fiftieth system (measures 411-413) features a *p* dynamic in the strings. The fifty-first system (measures 414-416) includes a *f* dynamic in the strings. The fifty-second system (measures 417-419) features a *p* dynamic in the strings. The fifty-third system (measures 420-422) includes a *f* dynamic in the strings. The fifty-fourth system (measures 423-425) features a *p* dynamic in the strings. The fifty-fifth system (measures 426-428) includes a *f* dynamic in the strings. The fifty-sixth system (measures 429-431) features a *p* dynamic in the strings. The fifty-seventh system (measures 432-434) includes a *f* dynamic in the strings. The fifty-eighth system (measures 435-437) features a *p* dynamic in the strings. The fifty-ninth system (measures 438-440) includes a *f* dynamic in the strings. The sixtieth system (measures 441-443) features a *p* dynamic in the strings. The sixty-first system (measures 444-446) includes a *f* dynamic in the strings. The sixty-second system (measures 447-449) features a *p* dynamic in the strings. The sixty-third system (measures 450-452) includes a *f* dynamic in the strings. The sixty-fourth system (measures 453-455) features a *p* dynamic in the strings. The sixty-fifth system (measures 456-458) includes a *f* dynamic in the strings. The sixty-sixth system (measures 459-461) features a *p* dynamic in the strings. The sixty-seventh system (measures 462-464) includes a *f* dynamic in the strings. The sixty-eighth system (measures 465-467) features a *p* dynamic in the strings. The sixty-ninth system (measures 468-470) includes a *f* dynamic in the strings. The seventieth system (measures 471-473) features a *p* dynamic in the strings. The seventy-first system (measures 474-476) includes a *f* dynamic in the strings. The seventy-second system (measures 477-479) features a *p* dynamic in the strings. The seventy-third system (measures 480-482) includes a *f* dynamic in the strings. The seventy-fourth system (measures 483-485) features a *p* dynamic in the strings. The seventy-fifth system (measures 486-488) includes a *f* dynamic in the strings. The seventy-sixth system (measures 489-491) features a *p* dynamic in the strings. The seventy-seventh system (measures 492-494) includes a *f* dynamic in the strings. The seventy-eighth system (measures 495-497) features a *p* dynamic in the strings. The seventy-ninth system (measures 498-500) includes a *f* dynamic in the strings. The eightieth system (measures 501-503) features a *p* dynamic in the strings. The eighty-first system (measures 504-506) includes a *f* dynamic in the strings. The eighty-second system (measures 507-509) features a *p* dynamic in the strings. The eighty-third system (measures 510-512) includes a *f* dynamic in the strings. The eighty-fourth system (measures 513-515) features a *p* dynamic in the strings. The eighty-fifth system (measures 516-518) includes a *f* dynamic in the strings. The eighty-sixth system (measures 519-521) features a *p* dynamic in the strings. The eighty-seventh system (measures 522-524) includes a *f* dynamic in the strings. The eighty-eighth system (measures 525-527) features a *p* dynamic in the strings. The eighty-ninth system (measures 528-530) includes a *f* dynamic in the strings. The ninetieth system (measures 531-533) features a *p* dynamic in the strings. The hundredth system (measures 534-536) includes a *f* dynamic in the strings. The hundred and first system (measures 537-539) features a *p* dynamic in the strings. The hundred and second system (measures 540-542) includes a *f* dynamic in the strings. The hundred and third system (measures 543-545) features a *p* dynamic in the strings. The hundred and fourth system (measures 546-548) includes a *f* dynamic in the strings. The hundred and fifth system (measures 549-551) features a *p* dynamic in the strings. The hundred and sixth system (measures 552-554) includes a *f* dynamic in the strings. The hundred and seventh system (measures 555-557) features a *p* dynamic in the strings. The hundred and eighth system (measures 558-560) includes a *f* dynamic in the strings. The hundred and ninth system (measures 561-563) features a *p* dynamic in the strings. The hundred and tenth system (measures 564-566) includes a *f* dynamic in the strings. The hundred and eleventh system (measures 567-569) features a *p* dynamic in the strings. The hundred and twelfth system (measures 570-572) includes a *f* dynamic in the strings. The hundred and thirteenth system (measures 573-575) features a *p* dynamic in the strings. The hundred and fourteenth system (measures 576-578) includes a *f* dynamic in the strings. The hundred and fifteenth system (measures 579-581) features a *p* dynamic in the strings. The hundred and sixteenth system (measures 582-584) includes a *f* dynamic in the strings. The hundred and seventeenth system (measures 585-587) features a *p* dynamic in the strings. The hundred and eighteenth system (measures 588-590) includes a *f* dynamic in the strings. The hundred and nineteenth system (measures 591-593) features a *p* dynamic in the strings. The hundred and twentieth system (measures 594-596) includes a *f* dynamic in the strings. The hundred and twenty-first system (measures 597-599) features a *p* dynamic in the strings. The hundred and twenty-second system (measures 600-602) includes a *f* dynamic in the strings. The hundred and twenty-third system (measures 603-605) features a *p* dynamic in the strings. The hundred and twenty-fourth system (measures 606-608) includes a *f* dynamic in the strings. The hundred and twenty-fifth system (measures 609-611) features a *p* dynamic in the strings. The hundred and twenty-sixth system (measures 612-614) includes a *f* dynamic in the strings. The hundred and twenty-seventh system (measures 615-617) features a *p* dynamic in the strings. The hundred and twenty-eighth system (measures 618-620) includes a *f* dynamic in the strings. The hundred and twenty-ninth system (measures 621-623) features a *p* dynamic in the strings. The hundred and thirtieth system (measures 624-626) includes a *f* dynamic in the strings. The hundred and thirty-first system (measures 627-629) features a *p* dynamic in the strings. The hundred and thirty-second system (measures 630-632) includes a *f* dynamic in the strings. The hundred and thirty-third system (measures 633-635) features a *p* dynamic in the strings. The hundred and thirty-fourth system (measures 636-638) includes a *f* dynamic in the strings. The hundred and thirty-fifth system (measures 639-641) features a *p* dynamic in the strings. The hundred and thirty-sixth system (measures 642-644) includes a *f* dynamic in the strings. The hundred and thirty-seventh system (measures 645-647) features a *p* dynamic in the strings. The hundred and thirty-eighth system (measures 648-650) includes a *f* dynamic in the strings. The hundred and thirty-ninth system (measures 651-653) features a *p* dynamic in the strings. The hundred and fortieth system (measures 654-656) includes a *f* dynamic in the strings. The hundred and forty-first system (measures 657-659) features a *p* dynamic in the strings. The hundred and forty-second system (measures 660-662) includes a *f* dynamic in the strings. The hundred and forty-third system (measures 663-665) features a *p* dynamic in the strings. The hundred and forty-fourth system (measures 666-668) includes a *f* dynamic in the strings. The hundred and forty-fifth system (measures 669-671) features a *p* dynamic in the strings. The hundred and forty-sixth system (measures 672-674) includes a *f* dynamic in the strings. The hundred and forty-seventh system (measures 675-677) features a *p* dynamic in the strings. The hundred and forty-eighth system (measures 678-680) includes a *f* dynamic in the strings. The hundred and forty-ninth system (measures 681-683) features a *p* dynamic in the strings. The hundred and fiftieth system (measures 684-686) includes a *f* dynamic in the strings. The hundred and fifty-first system (measures 687-689) features a *p* dynamic in the strings. The hundred and fifty-second system (measures 690-692) includes a *f* dynamic in the strings. The hundred and fifty-third system (measures 693-695) features a *p* dynamic in the strings. The hundred and fifty-fourth system (measures 696-698) includes a *f* dynamic in the strings. The hundred and fifty-fifth system (measures 699-701) features a *p* dynamic in the strings. The hundred and fifty-sixth system (measures 702-704) includes a *f* dynamic in the strings. The hundred and fifty-seventh system (measures 705-707) features a *p* dynamic in the strings. The hundred and fifty-eighth system (measures 708-710) includes a *f* dynamic in the strings. The hundred and fifty-ninth system (measures 711-713) features a *p* dynamic in the strings. The hundred and sixtieth system (measures 714-716) includes a *f* dynamic in the strings. The hundred and sixty-first system (measures 717-719) features a *p* dynamic in the strings. The hundred and sixty-second system (measures 720-722) includes a *f* dynamic in the strings. The hundred and sixty-third system (measures 723-725) features a *p* dynamic in the strings. The hundred and sixty-fourth system (measures 726-728) includes a *f* dynamic in the strings. The hundred and sixty-fifth system (measures 729-731) features a *p* dynamic in the strings. The hundred and sixty-sixth system (measures 732-734) includes a *f* dynamic in the strings. The hundred and sixty-seventh system (measures 735-737) features a *p* dynamic in the strings. The hundred and sixty-eighth system (measures 738-740) includes a *f* dynamic in the strings. The hundred and sixty-ninth system (measures 741-743) features a *p* dynamic in the strings. The hundred and seventieth system (measures 744-746) includes a *f* dynamic in the strings. The hundred and seventy-first system (measures 747-749) features a *p* dynamic in the strings. The hundred and seventy-second system (measures 750-752) includes a *f* dynamic in the strings. The hundred and seventy-third system (measures 753-755) features a *p* dynamic in the strings. The hundred and seventy-fourth system (measures 756-758) includes a *f* dynamic in the strings. The hundred and seventy-fifth system (measures 759-761) features a *p* dynamic in the strings. The hundred and seventy-sixth system (measures 762-764) includes a *f* dynamic in the strings. The hundred and seventy-seventh system (measures 765-767) features a *p* dynamic in the strings. The hundred and seventy-eighth system (measures 768-770) includes a *f* dynamic in the strings. The hundred and seventy-ninth system (measures 771-773) features a *p* dynamic in the strings. The hundred and eightieth system (measures 774-776) includes a *f* dynamic in the strings. The hundred and eighty-first system (measures 777-779) features a *p* dynamic in the strings. The hundred and eighty-second system (measures 780-782) includes a *f* dynamic in the strings. The hundred and eighty-third system (measures 783-785) features a *p* dynamic in the strings. The hundred and eighty-fourth system (measures 786-788) includes a *f* dynamic in the strings. The hundred and eighty-fifth system (measures 789-791) features a *p* dynamic in the strings. The hundred and eighty-sixth system (measures 792-794) includes a *f* dynamic in the strings. The hundred and eighty-seventh system (measures 795-797) features a *p* dynamic in the strings. The hundred and eighty-eighth system (measures 798-800) includes a *f* dynamic in the strings. The hundred and eighty-ninth system (measures 801-803) features a *p* dynamic in the strings. The hundred and ninetieth system (measures 804-806) includes a *f* dynamic in the strings. The hundred and ninety-first system (measures 807-809) features a *p* dynamic in the strings. The hundred and ninety-second system (measures 810-812) includes a *f* dynamic in the strings. The hundred and ninety-third system (measures 813-815) features a *p* dynamic in the strings. The hundred and ninety-fourth system (measures 816-818) includes a *f* dynamic in the strings. The hundred and ninety-fifth system (measures 819-821) features a *p* dynamic in the strings. The hundred and ninety-sixth system (measures 822-824) includes a *f* dynamic in the strings. The hundred and ninety-seventh system (measures 825-827) features a *p* dynamic in the strings. The hundred and ninety-eighth system (measures 828-830) includes a *f* dynamic in the strings. The hundred and ninety-ninth system (measures 831-833) features a *p* dynamic in the strings. The final system (measures 834-836) includes a *f* dynamic in the strings.

1 *mf* *ppp* *pp* *mf*

Gr. Fl. 2 *mf* *ppp* *pp* *mf*

3 *mf* *ppp* *mf*

1 *mf* *ppp* *pp*

Ob. 2 *mf* *p* *pp* *mf*

3 *mf* *p* *pp* *mf*

1 *mf* *p* *pp* *mf*

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

3 *mf* *ppp* *pp*

1 *mf* *ppp* *mf*

Fag. 2 *mf* *ppp* *pp* *pp* *mf*

3 *mf* *ppp* *pp* *mf*

Viol. 1 (div.) *mf* *ppp* *pp* *mf* *molto scherz.*

Viol. 2 *mf* *ppp* *pp* *mf* *molto scherz.* *div.* *3*

Br. *mf* *ppp* *pp* *mf* *molto scherz.* *div.* *3*

Vcl. (div.) *mf* *ppp* *pp* *mf* *molto scherz.*

Kb. *mf* *ppp* *pp* *mf* *molto scherz.*

270

1
Gr. Fl. 2
3
1
Ob. 2
3
1
Klar. 2
3
1
Fag. 2
3
1
Trp. 2
3
Pos. 1
Tb.
Gr. Tr.
Klavier
Viol. 1 (div.)
Viol. 2
Br.
Vcl. (div.)
Kb.

p *pp* *mf* *f* *sfz* *ffz* *secco* *ffz*

(mit Schlegel der kleinen Trommel)

unis. V

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2, 3

Fag. 1, 2, 3

Trp. 1, 2, 3

Pos. 1

Tb.

Gr. Tr.

Klavier

Viol. 1 (div.)

Viol. 2

Br.

Vcl. unis.

Kb.

sfz, *f*, *ff*, *mit Schl. der Kl. Trommel*

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2, 3

Fag. 1, 2, 3

Hr. 1, 2, 3

Trp. 1, 2, 3

Pos. 1

Kl. Tr.

Gr. Tr.

Detailed description: This block contains the musical notation for the woodwind and brass sections. Each instrument has three staves. The notation includes notes, rests, and dynamic markings such as *f*, *sfz*, and *ppp*. The woodwinds play melodic lines, while the brass provides harmonic support and rhythmic patterns.

Klavier

Viol. 1 (div.)

Viol. 2 (div.)

Br.

Vcl.

Kb.

Detailed description: This block contains the musical notation for the string and keyboard sections. The piano part is at the top, followed by Violin 1 and 2 (divisi), Viola, Cello, and Double Bass. The strings play a rhythmic accompaniment with some melodic movement. Dynamic markings include *ff* and *ppp*.

Concerto (II)

278 *stringendo* - - - - - ($\text{♩} = 126$) (*leggiere*) *accel.* - - - - -

Gr.Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Hr. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Kl.Tr. 1 2 3

Gr.Tr. 1 2 3

stringendo - - - - - ($\text{♩} = 126$) (*leggiere*) *accel.* - - - - -

Viol. 1 (div.)

Viol. 2 (div.)

Br.

Vcl. (div.)

Kb.

Gr. Fl. 1 *pp* *mf* *p*

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

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

Hr. 1 *pp* *mf* *p*

Hr. 3 *pp* *mf* *p*

Trgl. *pp*

Cel. *pp*

Viol. 1 *pp* *Tutti* *Soli (2 Pulte)* *pp* *p*

Viol. 2 *pp* *Tutti* *Soli (2 Pulte)* *pp* *p*

Br. *pp* *Tutti* *Soli (2 Pulte)* *pp* *p*

Vcl. *pp* *Tutti* *Soli (2 Pulte)* *pp* *p*

Gr. Fl. 1 *p* *mf* *p* *mf cresc.*

Gr. Fl. 2 *mf* *p* *mf* *p* *mf cresc.*

Gr. Fl. 3 *mf* *p* *mf* *p* *mf cresc.*

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

Ob. 3 *mf cresc.*

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

Klar. 2 *mf* *p* *mf* *p* *mf cresc.*

Klar. 3 *mf* *p* *mf* *p* *mf cresc.*

Trgl. *pp*

Cel. *p*

Viol. 1 *pp* *f cresc.* *Tutti*

Viol. 2 *pp* *f cresc.* *Tutti*

Br. *pp* *f cresc.* *Tutti*

Vcl. *pp* *f cresc.* *Tutti*

molto appassionato poco a poco

287

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Klar. 1, 2, 3

Pk.

Glocksp.

Vibr.

Marimb.

Tomfom. h, m, t.

Gr. Tr.

Cel.

Hrf.

Klav.

Viol. 1, 2

Br.

Vcl.

f marc. cresc.

sf

sf (mf)

mf (mit kleinen Pauken-Schl.)

f (secco)

sf

sf (mf)

sf (f)

sf espr. (sehr intensiv)

ff

molto espr.

ff

molto espr.

ff

1
Klar. 2
3

1
Fag. 2
3

Detailed description: This block contains the first three measures of the Clarinet (Klar.) and Bassoon (Fag.) sections. The Clarinet part is written for three staves (1, 2, 3) and the Bassoon part for three staves (1, 2, 3). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamic markings include *f* and *mf*.

1
Hrn. 3
2
4

1
Trp. 2

1
Pos. 3

Gr.Tr.

Detailed description: This block contains the first three measures for the Horn (Hrn.), Trumpet (Trp.), and Trombone (Pos.) sections, plus a Grand Trombone (Gr.Tr.) line. The Horn section has four staves (1, 3, 2, 4). The Trumpet section has two staves (1, 2). The Trombone section has three staves (1, 3). The Grand Trombone line is a single staff. The music is mostly rests, with some notes appearing in the later measures. Dynamic markings include *f* and *mf*. Performance instructions like *gliss.* and *molto cresc.* are present.

(♩ = 126) (leggiero)

1
Viol. 2

Br.

Vcl.

Kb.

Detailed description: This block contains the first three measures for the Violin (Viol.), Brass (Br.), Viola (Vcl.), and Cello (Kb.) sections. The Violin section has two staves (1, 2). The Brass section has one staff. The Viola section has one staff. The Cello section has one staff. The music features a complex rhythmic pattern with many accidentals. Dynamic markings include *ff*. Performance instructions like *div.* and *unis.* are present.

308

Gr. Fl. 1, 2

Ob. 1, 2

Klar. 1, 2

Fag. 1, 2, 3

Hrn. 1, 4

Trp. 1, 2, 3

Pos. 1

Gicksp.

Tomtom h.

Gr. Tr. *secco*

Klavier

Viol. 1, 2

Br.

Vcl.

Kb.

gliss.

(Pos. etwas übertreiben)

sempre martellato

risoluto e estatico (marc.)

Tutti

1
Ob. 2
3
1
Klar. 2
3
1
Fag. 2
3
1
Hrn. 2
3
4
1
Trp. 2
3
Tb.
Pk.
Kl. Tr.

1
Viol. 2
Br.
Vcl.
Kb.

Finale per tutti (II)

314

$\text{♩} = 126$

This page contains the musical score for the 'Finale per tutti (II)' section, starting at measure 314. The tempo is marked as $\text{♩} = 126$. The score is arranged in a standard orchestral format with the following parts:

- Gr. Fl.** (Grand Flute): 2 staves, measures 1 and 3.
- Ob.** (Oboe): 3 staves, measures 1, 2, and 3.
- Klar.** (Clarinet): 3 staves, measures 1, 2, and 3.
- Fag.** (Bassoon): 3 staves, measures 1, 2, and 3.
- Hrn.** (Horn): 4 staves, measures 1, 2, 3, and 4.
- Trp.** (Trumpet): 3 staves, measures 1, 2, and 3.
- Pos.** (Posaune): 3 staves, measures 1, 2, and 3.
- Tb.** (Tuba): 1 staff, measure 1.
- Pk.** (Percussion): 1 staff, measure 1.
- Kl. Tr. m. Tr. Rührtr. (mit Saiten) Gr. Tr.** (Cymbals, Tom-toms, Snare Drum, and Gong): 1 staff, measure 1.
- Vcl.** (Violin): 1 staff, measures 1 and 2.
- Kb.** (Cello): 1 staff, measures 1 and 2.

The score includes various dynamic markings such as *sub. pp*, *cresc.*, *ff*, *mf*, and *marc.*. The bottom of the page features the tempo marking $\text{♩} = 126$ and the instruction *div. V* (divisi violins).

322

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Hrn. 1

Trp. 1 2 3

Pos. 1 2 3

Tb.

Viol. 1 2

Br.

Vcl.

Kb.

The musical score for page 60, measures 322-323, features a complex woodwind and Horn section. The woodwinds (Gr. Fl., Ob., Klar., Fag., Hr., Trp., Pos., Tb.) and Horn parts are active, with various dynamic markings and glissando effects. The strings (Viol., Br., Vcl., Kb.) are mostly silent in this section.

Key markings and dynamics include:

- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- gliss.* (glissando)

324

Gr. Fl. 1 2 *cresc.* *a2* *f* *ff*

Ob. 1 2 *a2* *f* *ff*

Klar. 1 2 3 *f* *f* *f*

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

Trp. 1 2 3 *mf* *gliss.* *f* *gliss.* *gliss.* *gliss.* *gliss.*

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

Vib. *cresc.* *secco* *sfz* *sfz*

Marimb. *sfz* *sfz* *sfz*

Kl. Tr. *sfz* *sfz*

Gr. Tr. *sfz* *sfz*

Hrf. *sfz* *sfz*

Klavier *sfz* *sfz*

336

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hrn. 1 3

Trp. 1 2 3

Pk. *mf* *p* *mf*

Glocksp. *mf*

Xyl. *mf* *mf*

Vibr. *secco*

Marimb. *mf*

Trgl. Kl. Tr. Jazzbck.

Cel. *mf* *mf* *mf*

Hrf.

Klavier *f* *f* *f*

Viol. 1 *div.* *ff marc.* *ff marc.* *ff marc.*

Viol. 2 *div.* *ff marc.* *ff marc.* *ff marc.*

Br. *div.* *ff marc.* *ff marc.* *ff marc.*

Vcl. *ff marc. pizz.* *ff marc.* *ff marc.*

Kb. *f* *pizz.* *f*

339

Gr. Fl. 1, 2, 3
Ob. 1, 2, 3
Klar. 1, 2, 3
Fag. 1, 2, 3
Hrn. 1, 2, 3, 4
Trp. 1, 2, 3
Pos. 1, 2, 3
Tb. 1, 2, 3
Pk. Solo, konzertant (kammermusikalisch)
Glocksp.
Xyl.
Vibr. secco
Marimb.
Cel.
Hrf.
Klavier
Viol. 1, 2
Br.
Vcl. arco div.

ff, *sfz*, *mf*, *gliss.*, *gliss.*, *secco*, *arco div.*

342

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2 3

Hrn. 1 3 2 4

Trp. 1 2 3

Pos. 1 2 3

Tb. 1 2 3

Pk. 1 2

Glcksp.

Xyl.

Vibr.

Marimb.

Cel. 1 2

Hrf.

Klavier 1 2

Viol. 1 2

Br.

Vcl.

mf *f* *ff* *gliss.* *secco*

349 *α.3*

Gr. Fl. 1 2 3 *sehr lang*

Ob. 1 2 3 *fff*

Klar. 1 2 3 *fff*

Fag. 1 2 3 *fff*

Hrn. 1 2 4 *fff*

Trp. 1 2 3 *sub. f* *sehr lang*

Pos. 1 2 3 *sub. f*

Tb. *sub. f* *ff* *sehr lang*

Pk. *ff con forza* *marc.*

Viol. 1 2 *fff*

Br. *fff*

Vcl. *fff*

Kb. *fff*

ca. 8'

II

3

4 Adagio mesto cantando e tranquillo (♩ = 72)

Marimb. *pp*

Trgl. *pp*

Tiefes Gong *pp*

Hrf. *pp*

Klav. *pp*

Vcl. *cantabile Solo senza sord.*

sfpp - ppp - pp - p - pp - mf

Viol. 1 *con sord. con anima (pochettino accel.)*

Viol. 2 *con sord. p*

Br. *con sord. V pp*

Solo Vcl. *senza sord. V 3 pp*

Tutti Vcl. *con sord. 3 pp div.*

Kb. *con sord. (Tutti) 3 pp p pizz.*

Kfg. *p mf calando nimmt Fagott*

Hrf. *p*

Viol. 1 *mf p calando*

Viol. 2 *mf p*

Br. *p mf*

Vcl. *con sord. unis. arco p mf*

Kb. *arco V p mf*

29

Gr. Fl. 1, 2, 3

Ob. 1, 2, 3

Fag. 1, 2

Marimb.

Hrf.

Klavier

Viol. 1 (div.)

Viol. 2 (div.)

Br.

a.3

mf *f*

f

Detailed description: This page of a musical score covers measures 29 and 30. The score is for a full orchestra and keyboard. The woodwind section includes three Grand Flutes (Gr. Fl.), three Oboes (Ob.), and two Bassoons (Fag.). The percussion section includes Marimba (Marimb.) and Horns (Hrf.). The string section consists of Violins 1 and 2 (Viol. 1 and 2), both divided (div.), and Trombones (Br.). The keyboard part (Klavier) is shown in two staves. The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment. The keyboard part features a complex, multi-layered texture. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. Measure numbers 29 and 30 are clearly marked at the beginning of the first staff.

33 rit. a tempo (I) Solo, hervortreten

Gr. Fl. 1

Ob. $\frac{1}{3}$ $\alpha.3$ f p Solo, hervortreten

Klar. 1 p pp p mf ppp

Klar. 2 p pp pp mf ppp

Fag. 1 pp

Fag. 2 pp

Trp. $\frac{1}{3}$ p pp

Marimb.

Gr. Tr.

tiefes Gong

Hrf. pp

Klavier pp

Viol. 1 (div.) pp p pp p mf pp mf 3

Viol. 2 (div.) pp pp pp p mf pp

Br. pp p mf pp mf 3

Vcl. p pp pp p mf pp mf 3

Kb. pp p mf pp mf 3

Appassionato (mit bewegtem Ausdruck)

39

Gr. Fl. *pp*

Ob. 1 *pp*

Klar. 1 *pp*

Fag. 1 *pp*

Trp. 1 *pp* *p* *pp* *p* *mf* *p*

Trp. 2 *pp* *p* *pp* *p* *mf* *p*

Trp. 3 *pp* *p* *pp* *p* *mf* *p*

Pos. 1 *pp* *p* *pp* *p* *mf* *p*
mit weichem Dämpfer

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

Vibr. *ppp*

Hrf. *pp* *p*

Klav. *p*

Appassionato (mit bewegtem Ausdruck)

Viol. 1 (div. a3) *p* *mf*

Viol. 2 (div.) *p* *mf*

Br. (div.) *p* *mf* *unis.*

Vcl. *p* *mf*

Kb. *p* *mf*

41

1

Gr. Fl. 2

3

1

Ob. 2

3

1

Klar. 2

3

1

Fag. 2

3

1

Trp. 2

3

1

Pos. 2

3

Gr. Tr. *mf* *mit weichem Dämpfer.* *subito sfz*

Hrf. *mf*

Viol. 1 (div. a 3) *f* *accel. (poco animato)*

Viol. 2 (div.) *f*

Br. *f*

Vcl. *f*

Kb. *f* *div.*

57

1
Gr. Fl. 2
3

1
Klar. 2
3

1
Fag. 2

Kfg.

2
Hrn. 4

1
Trp. 2
3

1
Pos. 2
3

Hrf.

Klavier

Viol. 1 (div.)
2

Br.

Vcl.

Cb.

mf, *p*, *pp*, *con sord.*, *div.*, *unis.*

63

Gr. Fl. 1

1

Ob. 2

3

Klar. 1

2

3

Fag. 1

2

Kfg.

Hrn. 1

2

3

4

Trp. 1

2

3

Pos. 1

2

3

Tb.

Viol. 1

2

Br.

Vcl.

Kb.

ff *f* *mf* *p* *pp* *senza sord.*

69

Ob. 1

Klar. 1

Fag. 1/2

Kfg.

Hrn. 1/3, 2/4

Trp. 1/2, 3

Pos. 1/2/3

Tb.

Glocksp.

Xyl.

Vibr.

Marimb.

Klavier

Viol. 1/2

Br.

Vcl.

Kb.

Solo

mp espr.

f

p

mf

pp

ppp

secco

div.

unis.

Spitze

76

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1

Fag. 1 2

Kfg.

Hrn. 1 2 3 4

Trp. 1

Pos. 1

Tb.

PK.

Tomtom h. m. t.

m.Tr.

Hrf.

Klavier

Viol. 1 2

Br.

Vcl.

Kb.

a2

pp *p*

pp *p*

con sord.

ppp *pp*

ppp *pp*

p

ppp *p*

ppp *p*

81 **3**

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg. 1 2

Hrn. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Pk.

Marimb.

h. Tomtom

m.

Kl.Tr.

m.Tr.

Rührfr.

Gr.Tr.

(m. Schlgl. der Kl.Tr.)

Klavier **marcatissimo**

3 **4** $\text{♩} = 144$

Klavier hervortreten

Viol. 1 2

Br.

Vcl.

Kb.

85

1
2
3
Ki. Fl.

1
2
3
Ob.

1
2
3
Klar.

1
2
3
Fag.

1
2
3
Hrn.

1
2
3
Trp.

1
2
3
Pos.

Tb.

Pk.

Xyl.

Marimb.

h.
m.
Tomtom

Kl. Tr.
m. Tr.
Rührtr.
Gr. Tr.

Klavier

1
2
Viol.

Br.

Vcl.

rit. (breit!) appassionato (leidenschaftlich weiter) (♩ = 150)
nimmt große Flöte

1
2
3
Kl. Fl. nehmen große Flöten

1
2
3
Ob.

1
2
3
Klar. 3. Fagott nimmt Kfg.

1
2
3
Fag.

1
2
3
Hr. sehr virtuos

1
2
3
Trp. sehr virtuos

1
2
3
Pos. sehr virtuos

Tb. sehr virtuos

Glcksp. sehr intensiv con forza e fuoco

Xyl. sehr intensiv con forza e fuoco

Vibr. sehr intensiv marc.

Marimb. sehr intensiv con forza e fuoco

Kl. Tr. f mf

Gr. Tr. mf

Tamtam klingen lassen klingen lassen

8
Klavier sfz con forza e fuoco marc.

1
2
Viol. ff div. unis. pizz. pizz.

Br. ff div. unis. pizz.

Vcl. ff div. pizz. sfz

rit. (breit!) appassionato (leidenschaftlich weiter) (♩ = 150)

89

Klar. 1 2 3

Hr. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk.

Glocksp.

Xyl.

Vibr. *secco*

Marimb. *fff marc.*

Kl. Tr. *(mf)*

Gr. Tr. *mf*

Klavier *fff marc.*

91

Klar. 1 2 3

Hr. 1 3 2 4

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk. *virtuos* *secco-stacc.*

Glocksp.

Xyl.

Vibr.

Marimb.

kl. Tr. *mf* *molto cresc.* (kl. Tr. und Gr. Tr.)

Gr. Tr. *mf* *mit Trothmetschlegel*

Klavier

molto cresc. (agitato)

molto cresc. (agitato)

sehr virtuos

93 (♩ = 156)

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Hr. 1 3 2 4

Trp. 1 2 3

Pos. 1 2 3

Tb.

Pk. (kammermusikalisch) *mf, molto cresc. (etwas überreiben)* *ff* *sehr virtuos*

Vibr. *secco* *mf*

Marimb. *ohne Schnarrsaite*

Kl. Tr. *f* *p, molto cresc. (etwas überreiben)* *ff*

Gr. Tr.

Cel. *sehr virtuos*

Klavier *sehr virtuos*

Viol. 1 *arco* *ff* *marcatissimo*

Viol. 2 *arco* *ff* *marcatissimo*

Br. *arco* *ff* *marcatissimo*

Vcl. *arco* *ff* *marcatissimo*

Streicher hervortreten

96

Gr. Fl. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ a^3 f ff ff ff

Ob. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ f ff ff ff

Klar. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ f ff ff

Hr. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ a^4 p *molto cresc.*

Trp. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ a^3 pp *molto cresc.* mf

Pos. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ a^3 mf *molto cresc.* f

Glocksp. *sehr virtuos* f f f

Xyl. *sehr virtuos* f f f

Vibr. *secco* mf mf f f f

Marimb. mf

Kl. Tr.

Gr. Tr.

Cel. f f f

Hrf. ff fff fff

Klavier f ff ff

Viol. 1 ff *marcatissimo* ff ff ff

Viol. 2 ff *marcatissimo* ff ff ff

Br. ff

Vcl. ff

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is divided into three measures with tempo markings: $\text{♩} = 135$ rit., $\text{♩} = 114$ rit., and $\text{♩} = 93$ rit.

Woodwinds:

- Gr. Fl. (1, 2, 3): a^3 , ff , f
- Ob. (1, 2, 3): ff , f
- Klar. (1, 2, 3): ff , f
- Fag. (1, 2): ff , f
- Kfg. (1, 2): ff , f

Brass:

- Hr. (1, 2, 3, 4): *Soli* (Blech führend), a^4 , espress. ff , espress. f
- Trp. (1, 2, 3): a^3 , espress. ff , espress. f
- Pos. (1, 2, 3): a^3 , espress. ff , espress. f

Strings:

- Vibr.: fff , *trem.*, ff , *trem.*, f
- Kl. Tr. (mit Schnarrseite): f , mf , p
- Gr. Tr.: f , mf , p
- Cel.: fff , ff , f
- Hrf.: fff , ff , f
- Klavier: fff , ff , f

Violins:

- Viol. 1: fff , ff , f
- Viol. 2: fff , ff , f

Other Instruments:

- Br. (Brass): fff , ff , f
- Vcl. (Violoncello): fff , ff , f
- Kb. (Kontrabaß): fff , ff , f

100 Tempo I (cantante e tranquillo) $\text{♩} = 72$

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1

Fag. 1 2

Kfg.

Hrn. 1 *solo* *mf espr.* *f*

Trp. 1 *solo* *mf*

Pos. 2 *can sard.* *pp*

Pk.

kl. Tr. *pp* (m. Schlg. der kl. Tr.)

gr. Tr.

Tempo I (cantante e tranquillo) $\text{♩} = 72$

Viol. 1 *hervortreten* *f espr.*

Viol. 2 *hervortreten* *mf espr.*

Br.

Vcl.

Kb.

108

poco animato

Gr. Fl. 1 *pp* *mf* *p*

1 *pp*

Ob. 2 *pp*

3 *pp*

Klar. 1 *pp* *Solo* *ppp espr.*

2 *pp*

Fag. 1 *p* *mf* *p*

2 *p*

Hrn. 1 *p* *mf* *p*

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

Pk. *mf*

Marimba *secco*

Cel. *mp*

Hrf. *p* *f* *p*

Viol. 1 *pp* *mf* *p* *poco animato* *V espress.*

2 *pp* *mf* *p*

Br. *pp* *mf* *p*

Vcl.

Kb. *arco* *p*

110

Klar. 1 *mf* *f* *ppp*

Klar. 2 *mf* *f* *pp*

Fag. 1 *mf* *f* *p*

Fag. 2 *mf*

Hrf. *mf* *f* *mf* *p* *mf*

Viol. 1 *mf* *f* *molto espr.* *mf*

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

Br. *p* *f* *mf* *p* *mf*

Vcl. *arco* *p espr.* *div.* *unis.* *mf* *p*

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

113

Trgl. *p* *rit.*

Viol. 1 *molto espr.* *f sempre cantabile*

Viol. 2 *mf* *div.* *f espr.*

Br. *f* *unis.* *div.*

Vcl. *mf* *f* *mf*

Kb. *f*

beleben (string.)

119

Gr. Fl. 1 *mf espr. e cantabile* *f* *mf*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Ob. 3 *p* *p*

Klar. 1 *mf* *p*

Klar. 2 *p*

Klar. 3 *p*

Fag. 1 *pp* *pp*

Fag. 2 *pp* *pp*

Kfg. *pp* *pp* *nimmt Fagott*

Hrn. 1 *pp* *pp* *senza sord.*

Hrn. 2 *pp* *pp* *senza sord.*

Trp. 1 *pp* *pp* *senza sord.* *secco* *pp*

Trp. 2 *pp* *pp* *senza sord.* *secco* *pp*

Trp. 3 *pp* *pp* *senza sord.* *secco* *pp*

Pos. 1 *pp* *pp* *senza sord.* *secco* *pp*

Pos. 2 *pp* *pp* *senza sord.* *secco* *pp*

Pos. 3 *pp* *pp* *senza sord.* *secco* *pp*

Tb. *pp* *pp* *senza sord.* *secco* *pp*

Vibr. *secco* *pp* *pp*

Viol. 1 *Soli* *mf espr. e cantabile* *f* *mf* *beleben (string.)*

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

Br. *pp* *pp* *pp*

Vcl. *div.* *pp* *pp* *div.* *pp* *unis.* *pp* *div.* *pp* *unis.* *pp* *div.* *pp*

Kb. *pizz.* *pp* *pp* *pizz.* *pp* *arco* *pp*

Tempo I (♩=72)

133 hervortreten

1 *p*

Gr. Fl. 2 *pp*

3 *pp*

Ob. 1 *Solo, hervortreten*
p

Klar. 1 *pp*

1 *pp*

Fag. 2 *pp*

3 *pp*

Hrn. 1
2
3
4

Trp. 1
2
3

1 *pp*

Pos. 2 *pp*

3 *pp*

Tempo I (♩=72)

Cel. *p*

Hrf. *pp*

136

Gr. Fl. 1 2 3

Ob. 1 2

Klar. 1 2 3

Fag. 1 2 3

Trp. 1 2 3

Pos. 1 2 3

Tomtom h. m. t.

Gr. Tr. (mit den Schlegeln der kl. Tr.)

Viol. 1 2

Solo-Br.

Br. (die übr. div.)

Vcl. (div.)

pp, *ppp*, *ppp dolce*, *con sord.*, *div.*

Detailed description of the musical score: The score is for measures 136-139. Measure 136 starts with a key signature change to B-flat major. The Grand Flute (Gr. Fl.) and Oboe (Ob.) parts have melodic lines with dynamics *pp* and *ppp*. The Clarinet (Klar.) and Bassoon (Fag.) parts have rhythmic accompaniment. The Trumpet (Trp.) and Positone (Pos.) parts are marked *con sord.* and *ppp*. The Grand Trombone (Gr. Tr.) part is marked *ppp dolce* and includes the instruction "(mit den Schlegeln der kl. Tr.)". The Solo Trombone (Solo-Br.) part has a melodic line with dynamics *pp* and *ppp*. The Brass (Br.) and Violoncello (Vcl.) parts have sustained notes with dynamics *ppp*. The Tomtom part has a rhythmic pattern. The Violin (Viol.) parts are silent.

51

Gr. Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Hrn. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Tomtom h. m. t.

Viol. 1 (div.)

Viol. 2

Br.

Vcl.

Kb.

f *mf* *pp* *p* *mf* *f* *pp*

legg. *div. unis.* *V*

Kl. Fl. 1
 Gr. Fl. 2
 Ob. 1, 2, 3
 Klar. 1, 2, 3
 Fag. 1, 2, 3
 Hr. 1, 2, 4
 Trp. 1, 2, 3
 Pos. 1, 2, 3
 Tb.

This section of the score includes parts for Clarinet in F (Kl. Fl.), Bassoon (Gr. Fl.), Oboe (Ob.), Clarinet in Bb (Klar.), Bassoon (Fag.), Horn (Hr.), Trumpet (Trp.), and Trombone (Tb.). The music is written in 7/8 time with a key signature of one sharp (F#). Dynamics range from *mf* to *pp*.

Pk.
 Kl.Tr.
 Gr.Tr.
 Viol. 1 (div.)
 Viol. 2 (div.)
 Br. (div.)
 Vcl. (div.)
 Kb.

staccatissimo *mit weichem gr. Schlegel, pp*

This section includes parts for Percussion (Pk.), Clarinet in C (Kl.Tr.), Bassoon (Gr.Tr.), Violin 1 (Viol. 1), Violin 2 (Viol. 2), Viola (Br.), Violoncello (Vcl.), and Double Bass (Kb.). The string parts are marked *staccatissimo* and *mit weichem gr. Schlegel, pp*. The woodwinds and strings play in 7/8 time with a key signature of one sharp (F#).

115

Kl. Fl. 1
 Gr. Fl. 2
 Ob. 1 2 3
 Klar. 1 2 3
 Fag. 1 2 3
 Hr. 1 2 3 4
 Trp. 1 2 3
 Pos. 1 2 3
 Kb. 1 2
 Kl. Tr. 1
 Gr. Tr. 1
 Viol. 1 (div.)
 Viol. 2 (div.)
 Br. (div.)
 Vcl. (div.)

Dynamics: *pp*, *p*, *sfz*, *f*, *staccatissimo*, *ppp*, *staccatissimo mp*, *pp*, *staccatissimo pp*, *Tb stacc.*, *pp*, *ppp sempre*, *ff*, *fff*.

Kl. Fl.
 1
 Gr. Fl.
 2
 Ob.
 1
 2
 3
 Klar.
 2
 3
 Fag.
 1
 2
 3
 Hr.
 1
 2
 3
 Trp.
 1
 2
 3
 Pos.
 1
 2
 3
 Kl. Tr.
 Gr. Tr.
 Viol.
 1
 2
 Br. (div.)
 Vcl.
 Kb.

Musical score for page 138, measures 146-150. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones), and strings (Violins, Viola, Violoncello, Double Bass). The woodwinds and strings are active throughout the measures, while the brass instruments enter in measure 149. Dynamics range from piano (p) to fortissimo (ff).

167

Kl. Fl. *ppp* *mf*

Fag. 1 *stacc.* *p* *mf* *p*

Hr. 2 *gestopft* *sfppp* *ppp*

I.a.T. h. m. f. *ppp* *ppp*

Tomtom h. m. f. *ppp* *pp*

Gr.Tr. *pp*

Tamtam

Viol. 1 *pp*

Viol. 2 *pp*

Br. *pp* *p* *pp*

174

Kl. Fl. *ppp* *mf* *nimmt gr. Fl. 3*

Fag. 1 *stacc.* *p* *mf* *p* *pp* *pp* *pp*

Hr. 2 *gestopft* *sfppp* *ppp*

I.a.T. h. m. f. *ppp* *ppp*

Tomtom h. m. f. *ppp* *pp* *pp*

Gr.Tr. *pp* *pp*

Tamtam

Viol. 1 *pp* *p*

Viol. 2 *pp* *p* *pp* *p*

Br. *pp* *p* *pp* *p*

Vcl. *p*

Kb. *p*

781

Gr. Fl. 1 *p* — *mf*

Gr. Fl. 2 *p* — *mf*

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

Klar. 1 *mf* *f* *mf* *f*

Klar. 2 *mf* *mf*

Klar. 3 *mf* *mf*

Fag. 1 *p* *f* *p* *f* *pp* *hervortreten*

Trp. $\frac{1}{2}$ / $\frac{2}{3}$

Tb.

Tomtom h. *ppp*

Tomtom m.

Tomtom f.

Gr. Tr.

Tamtam

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

Viol. 2 *p* *mf sub.* *p* *mf* *p* *mf* *p* *(div.)* *p*

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

Vcl. *p* *mf* *p* *mf* *p*

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

188

(Solo)

Gr. Fl. 1 *p*

2

3 *pp* *pp*

Ob. 1 *p* *p* (Solo) *mf* *f* *pp*

2 *pp* *pp* *pp*

3 *pp*

Klar. 1 (Solo) *p*

2

3 *pp* *pp*

Fag. 1 *pp* (Solo) *p* *mf* *f* *pp*

2 *pp* *pp* *pp*

3 *pp* *pp*

Trp. $\frac{1}{3}$

Tb. *pp*

Viol. 1 *pp* *pp*

2 *pp*

Br. *pp* *pp*

Vcl. *pp* *pp*

Kb. *pp* *pp*

leggiere

Gr. Fl. 1 *f*

Gr. Fl. 2 *leggiere f*

Ob. 1 2 3

Klar. 1 *ppp*

Klar. 2 *ppp*

Klar. 3 *ppp*

Fag. 1 *pp*

Fag. 2 *ppp*

Kfg. *ppp*

Pk. *mf* *f*

Trgl. *pppp* *pppp*

I. a. T. h. *pppp*

I. a. T. m. *pppp*

I. a. T. t. *pppp*

Tomtom h. *pppp*

Tomtom m. *pppp*

Tomtom t. *pppp*

Kl. Tr. *mf*

Gr. Tr.

Tamtam

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

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

Br. *ff* *pp*

Vcl. *div.* *unis.* *pp*

Kb. *div.* *unis.* *pp*

Gr. Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg.

Hr. 1 2 4

I.a.T. h. m. t.

Tomtom h. m. t.

Jazzbck. mit Triangelstab

Tomtam

Viol. 1 2

Br.

Vcl. V

Kb. V

Kl. Fl. 1
 Gr. Fl. 2
 Ob. 1, 2, 3
 Klar. 1, 2, 3
 Fag. 1
 Hr. 1, 2, 3, 4
 Trp. 1, 2, 3
 Pos. 1, 2, 3
 Tb.
 Pk.
 Vibr.
 Marimb.
 Kl. Tr.
 Tamtam
 Klavier
 Viol. 1, 2
 Vcl.
 Kb.

Kl. Fl. 1
 Gr. Fl. 1, 2
 Ob. 1, 2, 3
 Klar. 1, 2, 3
 Fag. 1
 Hrn. 1, 2, 3, 4
 Trp. 1, 2, 3
 Pos. 1, 2, 3
 Tb.
 Pk. Solo
 Vibr.
 Marimb.
 I. a. T. m.
 Tomtom m.
 Kl. Tr. t.
 Tamtam
 Klavier
 Viol. 1, 2
 Vcl.
 Kb.

nimmt 3. Gr. Flöte

Kl. Fl.
 1
 Gr. Fl.
 2
 Ob.
 1
 2
 3
 Klar.
 1
 2
 3
 Fag.
 1
 2
 Horn.
 1
 2
 3
 Trp.
 1
 2
 3
 Pos.
 1
 2
 Tb.
 Pk.
 Vibr.
 Marimb.
 Kl. Tr.
 Gr. Tr.
 Klavier
 Viol.
 1
 2
 Br.

Musical score for page 150, measures 252-257. The score includes parts for woodwinds (Kl. Fl., Gr. Fl., Ob., Klar., Fag., Horn., Trp., Pos., Tb.), percussion (Pk., Vibr., Marimb., Kl. Tr., Gr. Tr.), strings (Viol., Br.), and piano. Dynamics range from *pp* to *ff*. Performance instructions include "mit Schl. der Kl. Tr." and "mit Triangelstab (nicht zu stark)". A flute part is marked "nimmt 3. Gr. Flöte".

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg.

Hrn. 1 2 3

Trp. 1 2

Pos. 1 2 3

Tb.

Viol. 1 2

Br.

Vcl.

Kb.

molto cresc.

mf

mf molto cresc.

f

ff

senza sord. stacc.

a3

stacc.

280 con passione

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg.

Hrn. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Tb.

Kl. Tr.

Gr. Tr. mit Trommelschlegel

con passione

Viol. 1 2

Br.

Vcl.

Kb.

Gr. Fl. 1 2 3
Ob. 1 2 3
Klar. 1 2 3
Fag. 1 2
Kfg.
Hrn. 1 2 3 4
Trp. 1 2 3
Pos. 1 2 3
Tb.
Kl. Tr.
Gr. Tr. mit Trommelschlegel
Viol. 1 2
Br.
Vcl.
Kb.

mf, f, ff, a2, a3, 4

Detailed description: This page of a musical score covers measures 286 to 291. It features a large ensemble of instruments including woodwinds (flutes, oboes, clarinets, bassoons, contrabassoon, horns, trumpets, trombones, and percussion), brass (trumpets, trombones, tuba), and strings (violins, violas, cellos, and double basses). The score is written in a complex key signature with multiple sharps and flats. Dynamics range from mezzo-forte (mf) to fortissimo (ff). Performance markings include accents, slurs, and specific articulation like 'a2' and 'a3'. The percussion part includes a 'Trommelschlegel' (snare drum) part. The woodwind parts show intricate melodic lines with various articulations and dynamics. The string parts provide a rhythmic and harmonic foundation, with some parts featuring slurs and accents.

1
Gr. Fl. 2
3
Ob. 1
Klar. 1
Fag. 1 2
Kfg.

1
2
3
4
Hrn.

1
2
3
Trp.

Gr. Tr.

1
Viol. 2
Br.
Vcl.
Kb.

Detailed description of the musical score: The score is for measures 306 to 310. It features a variety of instruments including woodwinds, brass, and strings. The woodwinds (Flutes, Oboe, Clarinet, Bassoon, Contrabass) and brass (Horns, Trumpets) sections show dynamic changes from piano (p) to forte (f) and fortissimo (ff). The strings (Violins, Viola, Cello/Double Bass) also exhibit dynamic growth, with some parts marked with accents and crescendo markings. The overall texture is dense and dynamic.

313 Schalltrichter hoch

Hrn. 1 *ff* Schalltrichter hoch
2 *ff* Schalltrichter hoch
3 mit Trommelschlegel
4 mit Trommelschlegel
sub. *ff* stark hervortreten

Gr. Tr. mit Trommelschlegel
sub. *ff* stark hervortreten

Viol. 1 *marc.* *ff*
2 *marc.* *ff*

Br. *marc.* *ff*

Vcl. *marc.* *ff*

319

Ob. 1 *poco sf*
2 *poco sf*
3 *poco sf*

Fag. 1 *poco sf*
2 *poco sf*

Kfg. *poco sf*

Hrn. 1 *ff* Schalltrichter hoch
2 *ff* Schalltrichter hoch
3 *ff* Schalltrichter hoch
4 *ff* Schalltrichter hoch

Tb. *ff*

Kl. Tr. mit Trommelschlegel
Gr. Tr. sub. *ff* stark hervortreten

Klavier I *ff*
II *ff*

Viol. 1 *marc.* *ff*
2 *marc.* *ff*

Br. *marc.* *ff*

Vcl. *marc.* *ff*

Kl. Fl.
 Gr. Fl. 1 2
 Ob. 1 2 3
 Klar. 1 2 3
 Fag. 1 2
 Kfg.
 Hr. 1 2 3 4
 Trp. 1 2 3
 Pos. 1 2 3
 Tb.
 PK.
 Gicksp.
 Kl. Tr.
 Gr. Tr.
 Klavier I
 Viol. 1 2
 Br.
 Vcl.
 Kb.

ff (immer stark) (muß hörbar sein)
a2
ff (immer stark) (muß hörbar sein)
ff
a2
Solo
f (Pauken mit schlankem Ton)
ff (immer stark) *martellato* (muß hörbar sein)

rit. pochissimo

337

Kl. Fl.

Gr. Fl.

Ob.

Klar.

Fag.

Kfg.

Hr.

Trp.

Pos.

Tb.

PK.

Glcksp.

Kl. Tr.

Gr. Tr.

Klavier I

Viol.

Br.

Vcl.

Kb.

rit. pochissimo

Gr. Fl. 1 2

Klar. 2 3

Fag. 1 2

Kfg.

Trp. 1 2 3

Pos. 1 2 3

Glcksp.

Xyl.

Vibr.

Marimb.

Tomfom h. m. f.

Kl.Tr. m.Tr. Rührtr.

Cel.

Hrf.

Klavier I

Vcl.

Kb.

40014

Kl. Fl.
 1 Klar.
 2 Fag.
 Kfg.
 1 Trp.
 2
 3
 1 Pos.
 2
 3
 Glcksp.
 Xyl.
 Vibr.
 Marimb.
 Röhrengl.
 Tomtom h.
 Tamtam
 Cel.
 I
 II Klavier
 Vcl.
 Kb.

Musical score for orchestra and piano, measures 383-387. The score includes parts for woodwinds (Flute, Clarinet, Bassoon, Contrabassoon, Trumpet, Horn), percussion (Glockenspiel, Xylophone, Vibraphone, Marimba, Snare Drum, Tom-tom, Tam-tam, Cymbal), and strings (Violin, Viola, Violoncello, Kontrabaß). Dynamics range from piano (p) to fortissimo (ff). Performance markings include 'vibr.' (vibrato) and 'secco'.

KI. FI.
 1
 Gr. FI.
 2
 Klar. 2
 1
 Fag.
 2
 Kfg.
 1
 3
 Hrn.
 2
 4
 1
 Trp.
 2
 3
 1
 Pos.
 2
 3
 Glcksp.
 Xyl.
 Vibr.
 Marimb.
 Röhrengl.
 h.
 Tomtom
 m.
 f.
 Kl. Tr.
 Gr. Tr.
 Cel.
 Hrf.
 Klavier I
 Vcl.
 Kb.

Stretta a tempo (giubiloso)

4/4 *a2* *f*

Gr. Fl. 1 2 3

Ob. 1 2 3

Klar. 1 2 3

Fag. 1 2

Kfg. 1 2

Hrn. 1 3 2 4 *a2* *f*

Trp. 1 2 3 *senza sord.* *f*

Pos. 1 2 3 *senza sord.* *f*

Pk. *f*

Kl. Tr. m. Tr. Rührtr. *mf*

Gr. Tr. *f*

Stretta a tempo (giubiloso)

Viol. 1 (div. a3) *ff*

Viol. 2 (div. a3) *ff*

Br. *div.* *ff*

Vcl. *ff*

Kb. *div.* *ff* *unis. V*

Gr. Fl. 1 2 3
 Ob. 1 2 3
 Klar. 2 3
 Fag. 1 2 3
 Hrn. 1 2 3 4
 Trp. 1 2 3
 Pos. 1
 Pk.
 Vibr.
 Marimb.
 Kl. Tr.
 Gr. Tr.
 Cel.
 Hrf.
 Klavier I II
 Viol. 1 2
 Br.
 Vcl.

Musical score for orchestra and strings, measures 446-450. The score includes parts for Flutes (Gr. Fl.), Oboes (Ob.), Clarinets (Klar.), Bassoons (Fag.), Horns (Hrn.), Trumpets (Trp.), Trombones (Pos.), Percussion (Pk.), Vibraphone (Vibr.), Marimba (Marimb.), Keyboard (Klavier), Violins (Viol.), and Cellos/Double Basses (Vcl.). The score is in 4/4 time and features various dynamics such as *ff* and *ca. 6'*. The key signature is one sharp (F#).