

Manfred Trojahn

La tomba di Paganini

für Orchester

2007/09

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9715

Im Auftrag der Stuttgarter Philharmoniker

BESETZUNG

Piccolo
2 Flöten
2 Oboen
Englischhorn
2 Klarinetten (1. in B und 2. B und A – Satz 2 und 4)
Bassklarinette
2 Fagotte
Kontrafagott

4 Hörner in F
3 Trompeten in C
2 Posaunen
Kontrabassposaune

Pauken
Schlagzeug (2 Spieler)

Harfe

Streicher

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 27 Minuten

Das Aufführungsmaterial ist leihweise erhältlich (BA 9715).

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La tomba di Paganini

1. Marcia

Manfred Trojahn, 2007/9

Marcia Andante,
♩ = ca. 90

rit. ----- molto sub.
meno tempo a tempo

Piccolo
Flöte 1
Flöte 2
Oboe 1
Fagott 1
Kontrafagott
Trompete 1
Trompete 2
Trompete 3
Pauken
Violine 1
Violine 2
Viola
Violoncello
Kontrabass

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

fz
fz
fz
1. Solo
p
fz
mf
mf
fz
mp
mp

fz
fz

molto rit. ----- sub. a tempo

molto rit.

Picc. *pp*

Fl.1 *mp*

Fl.2 *mp*

Ob.1 *ppp*

Ob.2 *ppp*

Fg.1 *p*

Fg.2 *p*

Kfg.

Hrn.1,3

Hrn.1 *pp lontano*

Hrn.4 *fpp*

Trp.1 *mp*

Trp.2 *mp*

Trp.3 *mp*

Pk. *mp*

P. *p*

gr. Trommel mit Becken

molto rit. ----- sub. a tempo

molto rit.

VI.1 *f* *p* *tutti* *mp*

VI.2 *mp*

Vla. *mf*

Vc. *mp*

Kb. *mp*

sul G

(pizz.)

(pizz.)

(pizz.)

sub. Agitato rit. a tempo primo rit. sub. a tempo poco a poco accel.

15

Picc. *pp* *ff*

Fl.1 *pp* *ff*

Fl.2 *pp* *ff*

Ob.1 *pp* *ff*

Ob.2 *pp* *ff*

EH. *pp* *ff*

Kl.1 *p* *ff*

Kl.2 *ff*

Bkl. *pp* *ff-pp* *ff*

Fg.1

Fg.2

Hrn.2 *f* *p*

Hrn.4 *f* *p*

Trp.1 *mf*

Trp.2 *mf*

Kbpos. *f* *p*

Pk. *f* *p*

P. *f*

Hfc. *ff* secco

sub. Agitato rit. a tempo primo rit. sub. a tempo poco a poco accel.

VI.1 *p* *mf* *p* ord. *p cresc.* *f cresc.*

VI.2 *p* *mf* *p* ord. *p cresc.* *f cresc.*

Vla. *p* *mf* *p* ord. *p cresc.* *f cresc.*

Vc. *pp* *ff* gli altri *ff* tutti arco flaut senza vibr. *p* *mf* *p*

Kb. *ff* arco flaut senza vibr. *p* *mf* *p*

Agitato ♩ = ca. 180

21

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

Kl.1 *ff*

Kl.2 *ff*

Bkl. *ff*

Kfg. *ff*

Hrn.1 *ff* stacc. *ff dim.*

Hrn.2 *ff* stacc. *ff dim.*

Hrn.3 *ff* stacc. *ff dim.*

Hrn.4 *ff* stacc. *ff dim.*

Trp.1 senza sord. stacc. *ff*

Trp.2 senza sord. stacc. *ff*

Trp.3 senza sord. stacc. *ff*

Pos.1 *ff* stacc. *ff dim.*

Pos.2 *ff* stacc. *ff dim.*

Kbpos. *ff* stacc. *ff dim.*

Pk. *ff*

P. *ff* gr. Trommel mit Becken *ff* gr. Tamtam *f* l.v.

Agitato ♩ = ca. 180

VI.1 *ff*

VI.2 *ff*

Vla. *ff*

Vc. ord. *ff* *ff (senza dim.)*

Kb. ord. *ff* *ff (senza dim.)*

sub. Tempo primo
♩ = ca. 90

26

Picc. *p*

Ob.1 *fp*

Ob.2 *fp*

Kl.1 *p*

Bkl. *p*

Fg.1 *fp*

Fg.2 *fp*

Hrn.1 *pp* *cuivré* *fp*

Hrn.2 *pp* *cuivré* *fp*

Hrn.3 *pp* *cuivré* *fp*

Hrn.4 *pp* *cuivré* *fp*

Pos.1 *pp*

Pos.2 *pp*

Kbpos. *pp*

P. *mf-pp* *Becken* *mp*

sub. Tempo primo
♩ = ca. 90

stacc sempre

VI.1 *mf* *pp* *sempre pp*

VI.2 *1.2. Solo molto sul pont.* *fp*

Vla. *1.2. Solo molto sul pont.* *fp*

Vc. *pizz.* *p*

pochiss. rit. -----

30

Picc. *p*

Ob.1 *p*

EH. *p*

Trp.1 con sord. lontano *pp*

Trp.2 con sord. lontano *pp*

Trp.3 con sord. lontano *pp*

Pk. *mp*

P. Becken *mp*

Hfe. *p*

pochiss. rit. -----

VI. 1

VI. 2 tutti ord. *pp*

Vla. 1. Solo ord. *mf* *p*

Vc. *pizz.* *p*

Kb. *p*



a tempo

33

Picc. *p*

Fl.1 *p*

Fl.2 *p cresc.* *mf*

Ob.1 *p cresc.* *mf*

Ob.2 *p cresc.* *mf*

Kl.1 *p cresc.* *mf*

Fg.1 *p*

Kfg. *mp*

Pk. *mp*

a tempo

VI. 1

Vla. tutte pizz. *p cresc.*

Vc. *p*

Kb. *p cresc.* *mf*

molto accel. ----- **Presto** ----- **molto rit.** -----

This section of the score includes parts for Piccolo (Picc.), Flute 1 (Fl.1), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Kl.1), Bassoon (Bkl.), Bassoon 1 (Fg.1), Bassoon 2 (Fg.2), Horn 1 (Hrn.1), Horn 2 (Hrn.2), and Harp (Hfe.). The Piccolo part features a melodic line with triplets and a crescendo leading to a fortissimo (ff) section. The Flute 1 part has a similar melodic line with triplets and a crescendo. The Oboe 1 part has a melodic line with triplets and a crescendo. The Oboe 2 part has a melodic line with triplets and a crescendo. The Clarinet 1 part has a melodic line with triplets and a crescendo. The Bassoon part has a melodic line with triplets and a crescendo. The Horn 1 and Horn 2 parts have a tremolo effect and a crescendo leading to a fortissimo (ff) section. The Harp part has a tremolo effect and a fortissimo (ff) section.

molto accel. ----- **Presto** ----- **molto rit.** -----

This section of the score includes parts for Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Violin 1 part has a melodic line with triplets and a crescendo leading to a fortissimo (ff) section. The Violin 2 part has a melodic line with triplets and a crescendo. The Viola part has a melodic line with triplets and a crescendo. The Violoncello part has a melodic line with triplets and a crescendo. The Kontrabaß part has a melodic line with triplets and a fortissimo (ff) section.

Marcia Andante,
♩ = ca. 90

poco rit. ----- poco più grave,
♩ = ca. 72

Musical score for percussion instruments. The score includes parts for Eb (Fig. 1, Fig. 2), Kfg., Hrns (Hrn. 2, Hrn. 3, Hrn. 4), Trps (Trp. 1, Trp. 2), Posns (Pos. 1, Pos. 2), and P. (Percussion). The Eb and Kfg. parts feature a rhythmic pattern starting at measure 42. The Hrns and Trps parts have dynamic markings of *fpp* and *p*. The Posns parts include *p lontano* and *con sord.* markings. The P. part includes *gr. Trommel mit Becken* and *pp* markings.

Marcia Andante,
♩ = ca. 90

poco rit. ----- poco più grave,
♩ = ca. 72

Musical score for string instruments. The score includes parts for VI. 1, VI. 2, Vla., Vc., and Kb. The VI. 1 part is marked *arco* and features dynamic markings of *p*, *mp*, *pp*, *mp*, *pp mp*, and *pp*. The VI. 2 and Vla. parts are marked *ff*. The Vc. and Kb. parts are marked *mp*.

sub. Agitato molto rit. sub. Agitato molto rit. a tempo ♩ = ca. 72

50

Picc. *f dim.* *p*

Fl.1 *f dim.* *p*

Fl.2 *p*

Ob.1 *ff* 5

Ob.2 *ff* 5

Kl.1 *mf* *ff* 5 *p*

Kl.2 *mf* *ff* 5 *p*

Bkl. *p* *mf*

Fg.1 *p* *p*

Fg.2 *p* *p*

Kfg. *p*

Hrn.1 *f* *cuivré*

Hrn.2 *f* *cuivré*

Hrn.3 *f* *cuivré*

Hrn.4 *f* *cuivré*

Trp.1 (c.s.) *p* *f* *p*

Trp.2 (c.s.) *p* *f* *p*

Trp.3 (c.s.) *p* *f* *p*

Pos.1 *mf dim.* *p*

Pos.2 *mf dim.* *p*

Kbpos. *p*

Pk. *p* *mf*

sub. Agitato molto rit. sub. Agitato molto rit. a tempo ♩ = ca. 72

gr. Trommel mit Becken *pp* *pp* *pp* *pp*

Becken Met. *pp* *mp*

VI.1 *pizz.* *p cresc.* *f dim.* *p*

VI.2 *mf* *p*

Vla. (pizz.) *p cresc.* *f dim.* *p*

Vc. *arco* *mf espr.* *p*

sub. Agitato

molto rit.

a tempo ♩ = ca. 72

sub. Andante ♩ = ca. 90

59

Picc.

Fl.1

Ob.1

Ob.2

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Kfg.

Hrn.2

Hrn.4

Trp.1

Pos.1

Pos.2

Kbpos.

Pk.

P.
gr. Trommel mit Becken
Becken

sub. Agitato

molto rit.

a tempo ♩ = ca. 72

sub. Andante ♩ = ca. 90

VI.1

VI.2

Vla.

Vc.

Kb.

rit. sub. a tempo

rit. sub. a tempo

69

Picc. *ff*

Fl.1 *f > p*

Fl.2 *f > p*

Ob.1 *p cresc. ff*

EH. *p cresc. ff*

Kl.1 *f cresc. ff*

Kl.2 *mf cresc. ff*

Bkl. *pp*

Fg.1 *p fff p*

Fg.2 *pp*

Kfg. *pp*

Hrn.1 *cuivré † ff-pp*

Hrn.2 *cuivré † ff-pp*

Hrn.3 *cuivré † ff-pp*

Hrn.4 *cuivré † ff-pp*

Trp.1 *(c.s.) mf*

Pos.1 *senza sord. pp*

Pos.2 *senza sord. pp*

Kbpos. *senza sord. pp*

Pk. *p*

P. *gr. Trommel p mf*

Becken *mf*

Holzschlägel *f p*

Becken *mf*

Hf. *ffz p*

Holzschlägel *f p*

mittleres Tamtam *ppp*

rit. sub. a tempo

rit. sub. a tempo

VI.1 *1. Solo arco con sord. p*

VI.2 *ff p*

Vla. *p ffz f p*

Vc. *mf mp*

Kb. *mf mp*

tutti con sord. *ff p*

(tutti) con sord. *ff p*

arco sul pont. *f*

arco sul pont. *f*

(con sord.) ppp

(c.s.) div. pizz. arco trem. ppp

con sord. arco div. pizz. trem. *ppp*

pizz. ord. con sord. *ppp*

mp

poco rit.

77

Picc. *pp* 6 *ppp*

Fl.1 *mp*

Fl.2 *pp* 6 *ppp*

Kl.2 *pp* 6 *ppp*

Bkl. *mp espr.*

Fg.1 *pp* 6 *ppp*

Fg.2 *pp* 6 *ppp*

Kfg. *mp espr.*

Trp.1 *pp*

Pk. *ppp*

P. *ppp* kl. Trommel mit Saiten

Hfe. *ppp*

VI.1 *p* 1. Solo senza sord. stacc. sempre

VI.2 *p* unis. senza sord.

Vla. *mp*

Vc. *mp*

p

p

poco rit.



sub. a tempo

82

Picc. *mp*

Fl.1 *mp*

Bkl. *p*

Fg.1 *fz*

Fg.2

Kfg. *mp*

Hrn.2 *fz* cuivré

P. *p* gr. Trommel mit Becken *pp* Triangel *pp*

Hfe. *fz*

VI.1 *p* 1. metà, senza sord. stacc. sempre tutti senza sord.

VI.2 *pizz.* *mp*

Vc. *pizz.* *mp* senza sord.

Kb. *p* tutti arco sempre stacc. 1. metà 1. Solo *fz*

p

2. Moderato

Moderato, ♩ = 48

Picc.
Fl.1
Fl.2
Ob.1
Ob.2
Eh.
Kl.1
Kl.2
Bkl.
Fg.1
Fg.2
Kfg.
Hn.1
Hn.2
Hn.3
Hn.4
Trp.1
Trp.2
Trp.3
Pos.1
Pos.2
Kbpos.
Hfe.
Pk.
Schlgz. mittleres Tamtam 1.v. pp

Moderato, ♩ = 48

VI. 1 con sord. p
VI. 2 con sord. p
Vla. con sord. div. pp
Vc. con sord. div. pp
Kb. p

poco rit. ----- a tempo primo

Fl.1 *pp* *ppp* *ppp* *pp* *pp > ppp* *pp > ppp* *ppp > pppp*

Fl.2 *pp* *ppp* *ppp* *pp* *pp > ppp* *pp > ppp* *ppp > pppp*

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

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

Eh. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Kl.1 *pp* *pp* *pp* *pp* *pp > ppp* *pp > ppp* *ppp > pppp*

Kl.2 *pp* *pp* *pp* *pp* *pp > ppp* *pp > ppp* *ppp > pppp*

Bkl. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fg.1 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fg.2 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Trp.1 con sord. lontano *ppp*

Trp.2 con sord. lontano *ppp*

Trp.3 con sord. lontano *ppp*

Pos.1 (s.s.) *ppp*

Pos.2 (s.s.) *ppp*

Kbpos. (s.s.) *ppp*

Hfe. *p* *p* *pp* *p*

Pk. *ppp* *ppp* *ppp*

Schlgz. Becken Met. *pp* *pp* *pp*

gr. Trommel *pp*

poco rit. ----- a tempo primo

VI.1 (c.s.) *p* *pp* *p espr.* *p* *mf* *p* senza sord. *pp*

VI.2 (c.s.) *p* *pp* *p espr.* *p* *mf* *p* senza sord. *pp*

Vla. (c.s.) *pp* 2 Sole div. senza sord. *p* *pp*

Vc. (c.s.) *pp*

Kb. 3 Soli pizz. *p* tutti arco *p* *pp*

14

molto accel.

The score is arranged in two systems. The first system includes Flutes 1 and 2, Euphonium, Kl. 1 and 2, Fg. 1 and 2, Kfg., Horns 1, 2, 4, and Trumpet 1. The second system includes Violin 1 and 2, Viola, Violoncello, and Kontrabaß. The flute parts feature 'frull.' (trills) starting at measure 17. The woodwinds have 'p spr.' (pizzicato spritz) markings. The strings have 'pizz.' and 'arco sul pont.' markings. Dynamics include pp, p, f, mf, and fpp. The score ends with a 'molto accel.' instruction.

Presto **sub. menomolto** **a tempo primo**
tempo **rit.**

22

Picc. *mf*

Fl.1 *f*

Fl.2 *f*

Eh. *p* *p* *p espr.*

Kl.1 *p* *p* *ppp*

Kl.2 *p* *p* *ppp*

Bkl. *p* *p*

Fg.1 *p* *p* *ppp*

Fg.2 *p* *p* *ppp*

Kfg. *p* *p*

Hn.1 *ff-p* *p* *p* *p* *pp espr.* *lontano*

Hn.2 *ff-p* *p* *p* *p*

Hn.3 *ff-p* *p* *p* *p*

Hn.4 *ff-p* *p* *p* *p*

Trp.1 (c.s.) *ff* *mf* *pp espr.*

Trp.2 (c.s.) *ff* *mf* *pp espr.*

Trp.3 (c.s.) *ff* *mf* *pp*

Pos.1 con sord. *ff* *ff* *ff* *p* *p* *p* *pp espr.*

Pos.2 con sord. *ff* *ff* *ff* *p* *p* *p* *pp espr.*

Kbpos. *ff-p* *pp* *p* *p* *p* *pp*

Hfe. *ff* *mf*

Pk. *fz* *fz* *fp*

Schlgz. *gr. Trommel* *pp* *gr. Tamtam* *l.v.*

Presto **sub. menomolto** **a tempo primo**
tempo **rit.**

VI. 1 *ff* *p* *p* *pp* *ppp*

VI. 2 *ff* *p* *p* *pp* *ppp*

Vla. *3 Sole div.* *p*

Vc. *3 Soli ord. div.* *p* *tutti* *pp espr.*

Kb. *arco* *1.Solo* *p*

29

Picc. *pf-p*

Fl.1 *p espr. pp*

Fl.2 *p espr. pp*

Ob.1 *pp*

Ob.2 *pp*

Kl.1 *ppp*

Kl.2 *ppp*

Fg.1 *ppp*

Fg.2 *ppp*

Hn.1

Trp.1 (c.s.) *p*

Hfe. *pp*

Vi. 1 *ppp* *p* *f > pp* *f*

Vi. 2 *ppp* *p* *f > pp* *f*

Vla. *pp* *pp*

Vc. *ppp* *tutti pizz.*

Kb. *ppp* *p* *arco*

div. *sul pont.* *pizz.* *tutti pizz.* *arco* *2 Soli div. con sord.*

poco rit. ----- a tempo primo

Musical score for Piccolo, Flutes (Fl.1, Fl.2), Clarinets (Kl.1, Kl.2), Bassoons (Bkl.), Fagot (Fg.1, Fg.2), Horns (Hn.1-4), Harp (Hfe.), and Drums (Schlgz.). The score includes dynamics such as *pp*, *mf*, *f*, *ppp*, and *pppp*, and performance instructions like *pp espr.* and *gr. Trommel*. The tempo changes from *poco rit.* to *a tempo primo*.

poco rit. ----- a tempo primo

Musical score for Violins (VI.1, VI.2), Viola (Via.), Violoncello (Vc.), and Double Bass (Kb.). The score includes dynamics such as *ppp* and *pp*, and performance instructions like *tutti senza sord.*, *tutte (s.s.) ord.*, *pizz.*, *arco*, and *1. Sola*. The tempo changes from *poco rit.* to *a tempo primo*.

poco meno tempo

liberamente

43

Musical score for the first system, measures 43-46. The Piccolo part has a melodic line starting at measure 45 with a *p* dynamic. The Kffg. part consists of a series of *ppp* notes. Horns 1 and 3 have melodic lines starting at measure 45 with *mp* dynamics. Positons 1, 2, and 3 play a rhythmic pattern of eighth notes with *ppp* dynamics. Hfcs play a melodic line with *pp* dynamics and *lv.* markings. Schlgz. plays a melodic line with *ppp* dynamics and *lv.* markings.

poco meno tempo

liberamente

Musical score for the second system, measures 43-46. Violin 1 and 2 parts have melodic lines with dynamics *mp > pp* and *mp > pp* respectively. Viola has a melodic line with *mf* dynamics and *div. pizz.* markings. Violoncello and Kontrabaß parts consist of *ppp* notes.

3. Lento

Lento ♩ = ca. 48

Musical score for Horns 1 and 3, and Harp. Horn 1 and 3 parts feature a melodic line with a *pp* dynamic. The Harp part is marked *mf*.

Lento ♩ = ca. 48

Musical score for Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The strings play a sustained harmonic with dynamics ranging from *f* to *ppp*.



Musical score for Clarinet 1, Bassoon, and Contrabass. Clarinet 1 and Bassoon parts are marked *pp*. Contrabass has a *pp* marking with a '7' below it. The section is marked **G.P. a tempo G.P.**

Musical score for Horns 1 and 3, and Harp. Horn 1 and 3 parts feature a melodic line with a *pp* dynamic. The Harp part is marked *mf*.

Musical score for Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The strings play a sustained harmonic with dynamics ranging from *f* to *ppp*. The section is marked **G.P. a tempo G.P.**

molto rit. Larghetto ♩ = ca. 60, poco a poco accel.

18

Fl.1
Fl.2
Ob.1
EH.
Kl.1
Kl.2
Bkl.
Fg.1
Hn.1
Hn.3
Hfe

molto rit. Larghetto ♩ = ca. 60, poco a poco accel.

VI.1
VI.2
Vla.
Vc.
Kb.

Musical score for page 24, measures 25-28. The score includes parts for Flutes (Fl.1, Fl.2), Euphonium (EH.), Clarinets (Kl.1, Kl.2), Bassoon (Bkl.), Bassoon in C (Fig.1), Horns (Hn.1-4), Trumpet (Trp.1), Positones (Pos.1, Pos.2), Contrabassoon (Kbpos.), Harp (Hfe), Percussion (Schlgz.), Violins (VI.1, VI.2), Viola (Vla.), and Violoncello (Vc.). The score features various dynamics such as *ppp*, *mp*, *mf*, and *ff*, along with performance instructions like "senza sord.", "cuivre", and "con sord.". The percussion part includes Triangel and gr. Trommel.

sempre accel.

30

Picc. *ppp*

Fl.1 *ppp* *mp* *ppp*

Ob.1 *mp* *ppp*

EH. *ppp*

Kl.1 *mp* *ppp*

Fig.1 *mp* *ppp*

Kfg. *ppp*

Hn. 1 *ppp*

Hn. 2 *mp*

Hn.3 *ppp*

Hn.4 *mp*

Trp.1 *ppp* *con sord.*

Trp.2 *ppp* *con sord.*

Trp.3 *ppp* *con sord.*

Pos.1 *ppp*

Pos.2 *mp*

Kbpos. *mp* *pf-ppp* *mp*

Hfe *mp* *mf*

Schlgz. *mp* Triangel *pfz* L.v. Becken Met. *mp* L.v.

VI. 1 *mf* *pizz.* *arco* *mp* *ppp* *mp*

VI. 2 *mf* *pizz.* *arco* *mp* *ppp* *mp*

Vla. *mf* *pizz.* *mf* *pizz.* *mf*

Vc. *mp* *ppp* *mf*

Kb. *ppp* *mp* *ppp*

sempre accel.

34

Picc. *mf* *pp*

Fl.1 *mp* *ppp*

Fl.2 *mp* *ppp*

Ob.1 *mf* *pp*

EH. *pp* *mf* *pp*

Kl.1 *ppp* *pp* *mf*

Kl.2 *ppp* *pp* *mf*

Bkl. *ppp* *pp* *mf*

Fg.1 *pp* *mf*

Kfg. *pp* *mf*

Hn. 1 *ffz pp* *ppp* *mp*

Hn. 2 *ppp* *mp*

Hn.3 *ffz pp* *ppp* *mp*

Hn.4 *ppp* *mp*

Trp.1 *ppp* *mp* *ffz pp*

Pos.1 *ffz pp* *ppp* *mp*

Pos.2 *ppp* *mp*

Kbpos. *ppp* *mp*

Pk. *ffz*

Schlgz. *gr. Trommel* *ppp* *mp*

VI. 1 *ppp* *mp* *ppp* *pp* *f*

VI. 2 *ppp* *mp* *ppp* *pp* *f*

Vla. *arco* *pp* *f*

Vc. *pp* *f*

Kb. *pp*

38

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *ffz p*

Ob.2 *ffz p*

EH *mf*

Kl.1 *mf p*

Kl.2 *mf p*

Bkl. *mf*

Fg.1 *mf*

Hn.1 *ffz* *cuivré*

Hn.3 *ffz* *cuivré*

Trp.1 *pp* *ffz*

Pos.1 *ffz*

Hfc *mp* *8va-1*

Pk. *fz* *fz*

VI.1 *pp* *mf*

VI.2 *pp* *mf*

Vla. *mf* *p*

Vc. *pp* *mf* *p*

Kb. *p*

42

Picc. *mf* *pp* *mp* *mf* *p*

Fl.1 *mp* *p* *mf*

Fl.2 *mp* *p*

Ob.1 *pp* *p*

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

Kl.1 *pp* *mf* *p*

Kl.2 *pp* *p*

Bkl. *pp* *p* *mf* *p*

Fg.1 *pp* *mp* *mf* *p*

Kfg. *mp* *mf* *p*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Trp.1 *p* *mf*

Pos.1 *p* *mf*

Hfe. *mp* *mp* *Lv.*

Vi. 1 *p* *p*

Vi. 2 *p* *p*

Vla. *pizz.* *mf* *mf*

Vc. *mf* *mf* *p*

Kb. *p*

46

Picc. *mf* *mp* *p* *mf* *mf* *pp*

Fl.1 *mf* *mp* *p* *mf*

Fl.2 *mf* *pp*

Ob.1 *mp* *p*

Ob.2 *mf*

Kl.1 *mp* *p*

Bkl. *mf* *mf*

Fig.1 *mf* *mp* *p* *mf*

Hn. 1 *ff* *pp* *mf* *p* *cui* *+*

Hn. 3 *ff* *pp* *mf* *p* *cui* *+*

Trp.1 *ff* *pp*

Pos.1 *ff* *pp*

Hfe *mp*

Pk. *fz* *fz* *fz*

VI. 1 *p* *mp* *p* *mf* *p*

VI. 2 *p* *mp* *p* *mf* *p*

Vla. *arco* *mf* *p*

Vc. *mf* *p*

50

Fl.1 *mf* *mf* *pp* *f* *mf* *pp*

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

Ob.2 *mf* *f*

Bkl. *mf* *f*

Fg.1 *mf* *f*

Hn. 1 *mf* *p* *mf* *p*

Hn. 2 *mf* *p* *mf* *p*

Hn. 3 *mf* *p* *mf* *p*

Hn. 4 *mf* *p* *mf* *p*

Trp.1 (c.s.) *mf* *p* *mf* *p*

Trp.2 (c.s.) *mf* *p* *mf* *p*

Trp.3 (c.s.) *mf* *p* *mf* *p*

Pos.1 (c.s.) *mf* *p* *mf* *p*

Pos.2 (c.s.) *mf* *p* *mf* *p*

Kbpos. (s.s.) *mf* *p* *mf* *p*

Pk. *fz* *fz* *fz* *fz*

Schlgz. gr. Trommel *p*

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

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

Vla. *mf* *p* *mf* *p*

Vc. *mf*

Kb. *mf* *f*

più tempo ♩ = ca. 70 sempre accel.

Musical score for woodwinds and percussion, measures 54-56. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Kl.1), Clarinet 2 (Kl.2), Bassoon (Bkl.), Bassoon 1 (Fig.1), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Horn 4 (Hn.4), Trumpet 1 (Trp.1), Trumpet 2 (Trp.2), Trumpet 3 (Trp.3), Trombone 1 (Pos.1), Trombone 2 (Pos.2), Trombone 3 (Kbpos.), Harp (Hfe), and Snare Drum (Schlgz.). The score features various dynamics such as *f*, *pp*, *ffz*, *mf*, and *ppp*, along with performance instructions like *cuivré*, *con sord.*, and *gr. Trommel*. The tempo is marked as *più tempo* with a metronome marking of approximately 70 beats per minute, and the instruction *sempre accel.* is present.

più tempo ♩ = ca. 70 sempre accel.

Musical score for strings, measures 54-56. The score includes parts for Violin 1 (VI.1), Violin 2 (VI.2), and Violoncello (Vc.). The score features various dynamics such as *f*, *pp*, *mf*, and *p*. The tempo is marked as *più tempo* with a metronome marking of approximately 70 beats per minute, and the instruction *sempre accel.* is present.

58

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Kfg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

Kbpos.

Hfe

Schlgz.

Triangel

l.v.

gr. Trommel

Vi. 1

Vi. 2

Vla.

Vc.

pp

mf

f

ff

mp

ppp

cuivré

con sord.

(c.s.)

senza sord.

63

Picc. *pp* *pf-ppp* *mp*

Fl.1 *pp* *mf* *pp*

Ob.1 *mf* *pp*

EH. *pp*

Kl.1 *mf* *pp*

Fg.1 *mf* *pp*

Kfg. *pp*

Hn. 1 *pp* ord.

Hn. 2 *pp* ord.

Hn. 4 *mp*

Trp.1 *ppp*

Trp.2 *ppp* con sord.

Trp.3 *ppp* con sord.

Pos.1 *pp*

Pos.2 *mp*

Kbpos. *mp*

Hfe. *mf* *f*

Schlgz. *mp*

VI. 1 *f* *pizz.* *arco* *mf* *pp* *mf*

VI. 2 *f* *pizz.* *arco* *mf* *pp* *mf*

Vla. *f* *pizz.*

Vc. *mf* *pp* *f*

Kb. *pp* *mf* *pp*

67

Picc. *f* *mp*

Fl.1 *mf* *pp* *f*

Fl.2 *mf* *pp* *f*

Ob.1 *f* *mp*

EH. *mp* *f*

Kl.1 *pp* *mp* *f*

Kl.2 *pp* *mp* *f*

Bkl. *pp* *mp* *f*

Fig.1 *mp* *f*

Kfg. *mp*

Hn. 1 *ff: mp* *cuivré*

Hn. 2 *cuivré* *ppp* *f*

Hn. 3 *ff: mp* *cuivré* *ppp* *f*

Hn. 4 *cuivré* *ppp* *f*

Trp.1 *pp* *mf* *ff: mp*

Pos.1 *ff: mp*

Pos.2 *con sord.* *ppp* *f*

Kbpos. *con sord.* *ppp* *f*

Pk. *pf*

Schlgz. *kl. Trommel(ohne Saiten)* *ppp* *f* *Triangel* *L.v.* *mf*

VI. 1 *pp* *mf* *pp* *mp* *ff*

VI. 2 *pp* *mf* *pp* *mp* *ff*

Vla. *arco* *mp* *ff*

Vc. *mf* *f*

Kb. *mp* *mf*

71

Fl.1 *f*

Fl.2 *f*

Ob.1 *ffz mp*

Ob.2 *ffz mp*

EH. *f*

Kl.1 *mf mp f ffz mp*

Kl.2 *mf mp f ffz mp*

Bkl. *f*

Fg.1 *f*

Hn. 1 *cuivré ffz*

Hn. 3 *cuivré ffz*

Trp.1 *mp ffz*

Trp.2 *mp*

Trp.3 *mp*

Pos.1 *ffz*

Hfe *mf ffz*

Pk. *fz fz*

VI. 1 *mp f*

VI. 2 *mp f*

Vla. *f mp*

Vc. *mp f mp*

Kb. *mp*

75 **più tempo** ♩ = ca. 78 sempre accel.

This section of the score includes parts for Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (EH.), Clarinet 1 (Kl.1), Clarinet 2 (Kl.2), Bassoon (Bkl.), Bassoon 1 (Fg.1), Bassoon 2 (Kfg.), Horn 1 (Hn.1), Horn 3 (Hn.3), Trumpet 1 (Tnp.1), and Trombone 1 (Pos.1). The woodwinds and bassoons have complex rhythmic patterns with dynamic markings such as *f*, *mp*, *mf*, and *p*. The brass instruments (Horns, Trumpet, Trombone) play sustained notes with dynamics ranging from *mp* to *f*. The Harp (Hfe) has a few chords with a dynamic of *mf*.

più tempo ♩ = ca. 78 sempre accel.

This section of the score includes parts for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Violins and Viola play rapid sixteenth-note passages with a dynamic of *mp*. The Violoncello and Kontrabaß play similar rhythmic patterns, with the Cello also featuring a *pizz.* (pizzicato) section with a dynamic of *f*.

79

Picc. *f* *mf* *mp* *f* *f* *mp*

Fl.1 *f* *mf* *mp* *f* *f* *mp*

Fl.2 *f* *mf* *mp* *f* *f* *mp*

Ob.1 *f* *mf* *mp* *f* *f* *mp*

Ob.2 *f* *mf* *mp* *f* *f* *mp*

Kl.1 *f* *mf* *mp* *f* *f* *mp*

Bkl. *f* *mf* *mp* *f* *f* *mp*

Fig.1 *f* *mf* *mp* *f* *f* *mp*

Hn.1 *ff:mp* *fz* *mp*

Hn.3 *ff:mp* *fz* *mp*

Trp.1 *ff:mp* *fz* *mp*

Pos.1 *ff:mp* *fz* *mp*

Hfe *mf*

Pk. *fz* *fz* *fz*

VI.1 *mp* *mf* *mp* *f* *mp*

VI.2 *mp* *mf* *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

cuivre+ *fz* *mp*

cuivre+ *fz* *mp*

arco *f* *mp*

arco *f* *mp*

83

Fl.1 *f* *f* *mp* *ff* *f* *mp*

Ob.1 *f* *mp* *f* *mp*

Ob.2 *f* *ff*

EH.

Bkl. *f* *ff*

Fig.1 *f* *ff*

Hn.1 *cuivré* *mfz* *p* *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn.2 *cuivré* *mfz* *p* *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn.3 *cuivré* *mfz* *p* *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn.4 *cuivré* *mfz* *p* *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Trp.1 (c.s.) *mf* *p* *mf* *p* *mf* *p*

Trp.2 (c.s.) *mf* *p* *mf* *p* *mf* *p*

Trp.3 (c.s.) *mf* *p* *mf* *p* *mf* *p*

Pos.1 (c.s.) *fz* *p* *fz* *p* *fz* *p*

Pos.2 (c.s.) *fz* *p* *fz* *p* *fz* *p*

Pk. *fz* *fz* *fz* *fz*

Schlgz. kl.Trommel (mit Saiten) *mfz* *p* *mfz* *p* *mfz* *p*

VI.1 *f* *mp* *f* *mp* *f* *mp*

VI.2 *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *f*

Kb. *f* *ff*

87

Fl.1 *ff*

Ob.1 *ff*

Ob.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Schlgz. *kl. Trommel* *pfz*

Vc. *ff* *p*

più tempo ♩ = ca. 86 sempre accel.

91

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

EH. *ff*

Kl.1 *ff*

Kl.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Fg.2 *ff*

Hn.1 *cuivré + ff* *mf*

Hn.2 *ff*

Hn.3 *cuivré + ff* *mf*

Hfe *ff*

Schlgz. *kl. Trommel* *pfz* *f*

più tempo ♩ = ca. 86 sempre accel.

Kb. *pizz.* *ff*

95

Fl.1
Fl.2
Ob.1
Ob.2
EH
Kl.1
Kl.2
Bkl.
Fg.1
Fg.2
Hn.1
Hn.2
Hn.3
Hrc
Kb.

ff

cuivré

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Impetuoso ♩ = ca. 90

98

Fl.1
Fl.2
Ob.1
Ob.2
EH.
Kl.1
Kl.2
Bkl.
Fg.1
Fg.2
Kfg.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp.1
Trp.2
Trp.3
Pos.1
Pos.2
Kbpos.
Hfe.
Pk.

Impetuoso ♩ = ca. 90

VI. 1
VI. 2
Vla.
Vc.
Kb.

102

The musical score is arranged in two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe, English Horn, Bassoon) and strings (First, Second, and Contrabass). The second system includes brass (Trumpets 1, 2, & 3, Positively 1 & 2) and strings (Violin 1 & 2, Viola, Violoncello, and Contrabass). Dynamics include *mf* for woodwinds and brass, and *p*, *f*, *pp*, and *mp* for strings. The woodwinds and brass play simple rhythmic patterns, while the strings play a complex, textured accompaniment with triplets and quintuplets.

Fl.1
Fl.2
Ob.1
EH.
Bkl.
Fig.1
Fig.2
Kfg.
Trp.1
Trp.2
Trp.3
Pos.1
Pos.2
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

107

Fl.1
Fl.2
Ob.1
EH.
Bkl.
Vg.1
Vg.2
Kfg.
Trp.1
Trp.2
Trp.3
Pos.1
Pos.2
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

p
f
pp
pizz. senza sord.
p
ff-p
f
pp

Molto Agitato ♩ = ca. 100
sempre stretto possibile

111

Fl.1 *ff* *ff* *ff* *ff-p*

Fl.2 *ff-p*

Ob.1 *ff* *ff* *ff* *ff-p*

EH *ff* *ff-p*

Bkl. *pp*

Fg.1 *pp* *p* *ff* *ff-p* *pp*

Fg.2 *pp* *p* *ff* *ff-p* *pp*

Kfg. *ff* *pp*

Hn.1 *ff-p* *cuivré*

Hn.3 *ff-p* *cuivré*

Pk. *f* *pp* *secco*

Molto Agitato ♩ = ca. 100
sempre stretto possibile

Vl.1 *ff* *pp* *p* *ff* *pp* *sub. ff* *ff-p* *p* *p* *p*

Vl.2 *ff* *pp* *p* *ff* *pp* *sub. ff* *ff-p* *p* *p* *p*

Vla. *arco* *pp* *p* *pp* *p* *pp* *ff-p* *p* *p* *p*

Vc. *senza sord.* *ff* *pp* *ff* *pp* *ff* *pp* *ff-p* *pp* *div.*

Kb. *ff* *pp* *ff* *pp* *ff-p* *pp*

116

Fg.1 *mf* *pp* *mf* *pp* *mf*

Fg.2 *mf* *pp* *mf* *pp* *mf*

Kfg. *mf* *pp* *mf* *pp* *mf*

Vl.1 *f* *p* *p* *p* *f* *p* *p* *p* *f* *p* *p* *p* *p* *p* *f* *p* *p*

Vl.2 *f* *p* *p* *p* *f* *p* *p* *p* *f* *p* *p* *p* *p* *p* *f* *p* *p*

Vla. *f* *p* *p* *p* *f* *p* *p* *p* *f* *p* *p* *p* *p* *p* *f* *p* *p*

Vc. *mf* *pp* *mf* *pp* *mf*

Kb. *mf* *pp* *mf* *pp* *mf*

Prestissimo

sub. doppio movimento

121

Fg.1 *pp* *mf* *mf* *mf*

Fg.2 *pp* *mf* *mf* *mf*

Kfg. *pp* *mf* *mf* *mf*

sub. doppio movimento

Prestissimo

VI. 1 *f* *p* *p* *p* *p* *p* *f* *f* *p* *p* *ff* *poco a poco dim.*

VI. 2 *f* *p* *p* *p* *p* *p* *f* *f* *p* *p* *ff* *poco a poco dim.*

Vla. *f* *p* *p* *p* *p* *p* *f* *f* *p* *p* *ff*

Vc. (div.) *pp* *mf* *mf* *mf* *ff*

Kb. *p* *ff*

1.Solo *ff* *poco a poco dim.*

2.Solo *ff* *poco a poco dim.*

125

Hn. 1 *pp* *cuivré*

Hn. 3 *pp* *cuivré*

Hn. 4 *pp* *cuivré*

Trp. 1 *pp* *con sord.*

Trp. 2 *pp* *con sord.*

Trp. 3 *pp* *con sord.*

Pos. 1 *pp* *con sord.*

Pos. 2 *pp* *con sord.*

VI. 1 1.Solo *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

VI. 2 1.Solo *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

VI. 2 2.Solo *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

VI. 2 3.Solo *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

VI. 2 4.Solo *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

Vla. *f* *pizz.* *f* *mf*

Vc. *f* *espr.*

Kb. *poco a poco dim.* *f* *dim.* *mf* *dim.*

130

The score is divided into two systems. The first system (measures 130-133) includes parts for Horns 1-4, Trumpets 1-3, Positively 1-2, and a string section. The brass instruments play rhythmic patterns, with Horn 2 marked 'cuivré' and 'pp'. The string section provides a steady accompaniment. The second system (measures 134-137) features four solo violin parts (1.Solo to 4.Solo) with dynamic markings of *p*, *dim.*, and *pp sempre*. The Viola part (Vla.) has a dynamic marking of *f*. The Cello (Vc.) and Double Bass (Kb.) parts continue with their accompaniment, with dynamic markings of *p*, *dim.*, and *pp sempre*.

135

Hn. 1 *p poco cresc.* *f poco cresc.*

Hn. 2 *pp poco cresc.* *mf poco cresc.*

Hn. 3 *pp poco cresc.* *mf poco cresc.*

Hn. 4 *p poco cresc.* *f poco cresc.*

Trp. 1 *p poco cresc.* *f poco cresc.*

Trp. 2 *pp poco cresc.* *p poco cresc.* *f poco cresc.*

Trp. 3 *p poco cresc.* *mf poco cresc.*

Pos. 1 *p poco cresc.* *mf poco cresc.*

Pos. 2 *pp poco cresc.* *p poco cresc.* *f poco cresc.*

VI. 1
1.Solo *pp cresc. poco a poco* *mf* *cresc.*
2.Solo *pp cresc. poco a poco* *mf* *cresc.*
3.Solo *pp cresc. poco a poco* *mf* *cresc.*
4.Solo *pp cresc. poco a poco* *mf* *cresc.*

VI. 2
1.Solo *pp cresc. poco a poco* *mf* *cresc.*
2.Solo *pp cresc. poco a poco* *mf* *cresc.*
3.Solo *pp cresc. poco a poco* *mf* *cresc.*
4.Solo *pp cresc. poco a poco* *mf* *cresc.*

Vla. *mf*

Vc. *mf*

Kb. *pp cresc. poco a poco* *mf* *cresc.*

140

f poco cresc. *ff* *dim.* *mf* *dim.* *ppp*

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Trp. 1
Trp. 2
Trp. 3

Pos. 1
Pos. 2

1.Solo
2.Solo
3.Solo
4.Solo

1.Solo
2.Solo
3.Solo
4.Solo

Vl. 1
Vl. 2

Vla.

Vc.

Kb.

ff *dim.* *mf* *dim.* *p* *dim.*

145

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp. 1
Trp. 2
Trp. 3
Pos. 1
Pos. 2

1.Solo
2.Solo
3.Solo
4.Solo

1.Solo
2.Solo
3.Solo
4.Solo

Vla.
Vc.
Kb.

pp
poco a poco cresc.
ff
sub. pp

pp
poco a poco cresc.
ff
sub. pp

trem sul pont.
mf \rightarrow *p* *sim.*
f \rightarrow *mf* *sim.*

pizz.
p cresc. sempre
mf cresc. sempre

pp

155

The score is divided into several systems of staves. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, and Contrabassoon. The second system includes Horns 1-4, Trumpets 1-3, and Positively 1-2. The third system includes Harp and Percussion (Triangel, Lv., gr. Trommel). The fourth system includes Violins 1 and 2, Viola, and Violoncello. Dynamics range from *pp* to *ff*. Performance instructions include *cuivré*, *con sord.*, *ord.*, and *senza sord.*

160

Picc. *pp* *mf* *pp* *pf-ppp* *mp*

Fl.1 *pp* *mf* *pp*

Ob.1 *mf* *pp*

EH. *pp*

Kl.1 *mf* *pp*

Fg.1 *mf* *pp*

Kfg. *pp*

Hn. 1 *pp* *ord.*

Hn. 2 *mp* *pp* *ord.*

Hn.4 *mp*

Trp.1 *ppp* *con sord.*

Trp.2 *ppp* *con sord.*

Trp.3 *ppp* *con sord.*

Pos.1 *pp*

Pos.2 *mp*

Kbpos. *mp* *pp-ppp* *mp*

Hfe. *mf* *f*

Schlgz. *mp*

Vi. 1 *pizz.* *f* *arco* *mf* *pp* *mf*

Vi. 2 *pizz.* *f* *arco* *mf* *pp* *mf*

Vla. *pizz.* *f* *pizz.* *f*

Vc. *mf* *pp* *f*

Kb. *pp* *mf* *pp*

164

Picc.

Fl.1

Fl.2

Ob.1

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Kfg.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trp.1

Pos.1

Pos.2

Kbpos.

Pk.

Schlgz.

VI. 1

VI. 2

Vla.

Vc.

Kb.

mf *pp* *f* *mp* *ff* *ppp* *con sord.* *arco* *Triangel L.v.* *kl. Trommel(ohne Saiten)*

168

Fl.1 *f*

Fl.2 *f*

Ob.1 *ffz mp*

Ob.2 *ffz mp*

EH. *f*

Kl.1 *mf mp f ffz mp*

Kl.2 *mf mp f ffz mp*

Bkl. *f*

Fg.1 *f*

Hn. 1 *cuivré ffz*

Hn. 3 *cuivré ffz*

Trp.1 *mp ffz*

Trp.2 *mp*

Trp.3 *mp*

Pos.1 *ffz*

Hfe *8va-1 mf ffz*

Pk. *fz fz*

VI. 1 *mp f*

VI. 2 *mp f*

Vla. *f mp*

Vc. *mp f mp*

Kb. *mp*

172

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Kl.1), Clarinet 2 (Kl.2), Bassoon (Bkl.), Bassoon II (Fg.1), and Bassoon III (Kfg.). The middle section includes brass: Horn 1 (Hn.1), Horn 3 (Hn.3), Trumpet 1 (Trp.1), and Trombone 1 (Pos.1). The bottom section includes strings: Harp (Hfc.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The score is divided into four measures. Measure 172 shows the Piccolo and Flutes starting with a dynamic of *f*, which then transitions to *mp*. The Oboes and Clarinets also enter with *mf* dynamics. The Bassoon and Bassoon II play a steady accompaniment. The Horns, Trumpets, and Trombones have long notes with dynamics ranging from *mp* to *f*. The Harp provides a sustained accompaniment. The Violins and Violas play a rhythmic pattern, with the Viola marked *pizz.* (pizzicato). The Cellos and Double Basses play a similar rhythmic pattern, with the Cello marked *f*.

176

Picc. *f* *mf* *mp* *f* *f* *mp*

Fl.1 *f* *mf* *mp* *f* *f* *mp*

Fl.2 *f* *mf* *mp* *f* *f* *mp*

Ob.1 *f* *mf* *mp* *f* *f* *mp*

Ob.2 *f* *mf* *mp* *f* *f* *mp*

Kl.1 *f* *mf* *mp* *f* *f* *mp*

Bkl. *f* *mf* *mp* *f* *f* *mp*

Fig.1 *f* *mf* *mp* *f* *f* *mp*

Hn.1 *ff:mp* *f* *mp* *f* *mp*

Hn.3 *ff:mp* *f* *mp* *f* *mp*

Trp.1 *ff:mp* *f* *mp* *f* *mp*

Pos.1 *ff:mp* *f* *mp* *f* *mp*

Hrp. *mf* *f* *mp* *f* *mp*

Pk. *f* *f* *mp* *f* *mp*

VI.1 *mp* *mf* *mp* *f* *mp*

VI.2 *mp* *mf* *mp* *f* *mp*

Via. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

180

Fl.1 *f* *f* *mp* *ff* *f* *mp*

Ob.1 *f* *mp* *f* *mp*

Ob.2 *f* *ff*

Bkl. *f* *ff*

Fg.1 *f* *ff*

Hn. 1 *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn. 2 *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn. 3 *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Hn. 4 *cuivré* *mfz* *p* *cuivré* *mfz* *p*

Trp.1 *(c.s.)* *mf* *p* *mf* *p*

Trp.2 *(c.s.)* *mf* *p* *mf* *p*

Trp.3 *(c.s.)* *mf* *p* *mf* *p*

Pos.1 *(c.s.)* *fz* *p* *(c.s.)* *fz* *p*

Pos.2 *(c.s.)* *fz* *p* *(c.s.)* *fz* *p*

Kbpos.

Pk. *fz* *fz* *fz* *fz*

Schlgz. *kl. Trommel (mit Saiten)* *mfz* *p* *mfz* *p*

VI. 1 *f* *mp* *f* *mp*

VI. 2 *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f*

Kb. *f* *ff*

184

Fl.1 *ff*

Ob.1 *ff*

Ob.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Schlz. kl. Trommel *pfz*

Vc. *ff* *p*

188

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

EH. *ff*

Kl.1 *ff*

Kl.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Fg.2 *ff*

Hn.1 *ff* *mf*

Hn.2 *ff*

Hn.3 *ff* *mf*

Hfe *ff*

Schlz. kl. Trommel *pfz* *f*

Kb. *pizz.* *ff*

4. Elegia

Lento
♩ = ca. 48

Picc.

Fl. 1

Fl. 2

Ob. 2

Kl. 1

Kl. 2

Hrn. 1

Hfe.

Lento
♩ = ca. 48

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

12

Picc. *p espr.* 3

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp*

Ob.2 *pp*

EH. *p espr.* 3 *pp* *p espr.* 3

Kl.1 *pp*

Kl.2 *pp*

Bkl. *pp*

Fg.1 *p espr.* 3 *pp*

Fg.2 *pp*

Kfg. *pp*

Hrn.1 *p espr.* 3

Hrn.3 *cui-vré* 3 *ppp* *cui-vré* 3 *ppp*

Hrn.4 *pp*

Trp.1 *lontano con sord.* 3 *pp*

Hfe.

VI.1 *pp*

VI.2 *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

poco più movimento
♩ = ca. 56

22

Fl.1

Ob.1

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Kfg.

Hrn.1

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

Kbpos.

P.

Hfe.

poco più movimento
♩ = ca. 56

VI.1

VI.2

Vla.

Vc.

Kb.

poco rit. - a tempo

30

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 (Fl.1), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Kl.1), Horn 1 (Hrn.1), Horn 3 (Hrn.3), Trumpet 1 (Trp.1), Trumpet 2 (Trp.2), Trumpet 3 (Trp.3), and Harp (Hfe.). The second system includes Violin 1 (Vi.1), Viola (Vla.), and Violoncello (Vc.).
 Dynamics include *p*, *pp*, *ppp*, and *p espr.*.
 Articulation includes slurs, accents, and a five-measure rest in the Flute 1 part.

poco rit. - a tempo

Musical score for Violin 1 (Vi.1), Viola (Vla.), and Violoncello (Vc.).
 Dynamics include *p* and *pp*.
 Performance directions include "1. Solo (c.s.)", "sim.", and "1. metà".
 Articulation includes slurs and triplet markings.

poco accel. ----- sub. a tempo

Musical score for the first system, measures 37-40. The score includes parts for Piccolo (Picc.), Flute 1 (Fl.1) and Flute 2 (Fl.2), Oboe 1 (Ob.1) and Oboe 2 (Ob.2), English Horn (EH.), Clarinet 1 (Kl.1) and Clarinet 2 (Kl.2), Bassoon 1 (Fg.1) and Bassoon 2 (Fg.2), Horn 1-4 (Hrn.1-4), Trumpet 1-3 (Tnp.1-3), Trombones 1-2 (Tbn.1-2), Trombone 3 (Tbn.3), Percussion (Pk.), Snare Drum (P.), and Harp (Hfe.).

Key markings include *pp*, *f*, *p espr.*, *cuivré*, *sim.*, *gr. Trommel*, *Becken*, *Holzschlägel*, and *Des, Es, F, Ges, As, B, C*. Dynamics range from *pp* to *ff*. Performance instructions include *tutti*, *senza sord.*, *ord.*, *(s.s.) arco*, and *trem. stretto*. A 3-measure triplet is marked in the Fl.1 and Fl.2 parts.

poco accel. ----- sub. a tempo

Musical score for the second system, measures 41-44. This system focuses on the string ensemble: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Key markings include *pp*, *f*, *pp*, *f*, *ff*, *sim.*, *trem. stretto*, and *1. Solo*. Performance instructions include *tutti*, *senza sord.*, *ord.*, *(s.s.) arco*, and *trem. stretto*. Dynamics range from *pp* to *ff*. A 3-measure triplet is marked in the VI.1 and VI.2 parts.

poco rit. Tempo primo
Lento ♩ = ca. 48

43

Picc. *pp* *pp* *ppp*

Fl.1 *pp*

Fl.2 *p* *pp* *pp* *pp*

Ob.1 *pp*

Ob.2 *pp*

EH. *p* *pp*

Kl.1 *p* *pp* *pp* *pp*

Kl.2 *pp*

Bkl. *pp espr.*

Fg.1 *p* *pp*

Fg.2 *pp*

Kfg. *pp espr.*

Hrn.1 *p* *pp* *pp* *pp*

Hrn.2 *pp*

Trp.1 (c.s.) *ppp*

Trp.2 (c.s.) *ppp*

Trp.3 (c.s.) *ppp*

Pos.1 (c.s.) *ppp*

Pos.2 (c.s.) *ppp*

Kbpos. (c.s.) *ppp*

P. gr. Trommel *pp*

gr. Tamtam *pp*

Hfc. *p* *pp* *pp* *mp*

poco rit. Tempo primo
Lento ♩ = ca. 48

1. Solo sim.

VI.1 *pp* *p* *pp*

VI.2 *p* *pp*

Vla. *p*

Vc. *pp*

Kb. *pp*

tutti div. pizz. senza sord. *p*

tutti div. pizz. senza sord. *p*

52

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp*

Ob.2 *pp*

EH.

Kl.1 *pp*

Kl.2 *pp*

Bkl.

Fg.1

Fg.2

Trp.1 *pp espr.* (c.s.) 3

Hfe. *mf* 6

Vi. 1

Vi. 2

Vla.

Vc. *pp senza vibr.* 4 Soli div. con sord.

poco a poco rit. a tempo

58

Picc. *ppp* ³

Fl.1 *ppp*

EH. *ppp*

Kl.1 *ppp*

Bkl. *ppp*

Hrn.1 *ppp*

Hrn.2 *ppp* *cuivré*

Hrn.4 *ppp* *f-ppp*

Trp.1 *ppp*

Pos.1 *ppp* *senza sord.* (s.s.) *f-ppp*

Pos.2 *ppp* (c.s.) *ppp* *senza sord.* *f-ppp*

Kbpos. *ppp* (c.s.) *ppp* *senza sord.* *f-ppp*

P. *pp* Triangel *pp* *p* gr. Tamtam l.v. Triangel *pp*

Hfe. *p*

poco a poco rit. a tempo

1. Solo

VI. 1 *ppp* *gli altri senza sord. arco, sul pont. trem stretto* *ppp* ³ *ppp dim.* *al niente* *f-ppp*

VI. 2 *ppp* *senza sord. arco, sul pont. trem stretto* *ppp* *ppp dim.* *al niente* *f-ppp*

Vla. *ppp* *senza sord. arco, sul pont. trem stretto* *ppp* *ppp dim.* *al niente* *f-ppp*

Vc. *ppp* *tutti, senza sord. sul pont. trem stretto* *ppp* *ppp dim.* *al niente* *f-ppp*

Kb. *ppp dim.* *al niente* *ppp*

5. Capriccio

Quasi Presto

♩ = ca. 60

The musical score is arranged in two systems. The first system includes:

- Picc.
- Fl. 1 and Fl. 2 (marked *mp dim.*)
- Ob. 1 and Ob. 2 (marked *mp*)
- EH.
- Kl. 1 and Kl. 2 (marked *mp dim.*)
- Bkl.
- Fg. 1 and Fg. 2
- Kfg.
- Hrn. 1, 2, and 3 (marked *f-ppp* with *cuivré* and *con sord.*)
- Trp. 1, 2, and 3 (marked *mp* with *con sord.*)
- Pos. 1 and Pos. 2 (marked *f dim.* and *p* with *con sord.*)
- Kbpos.
- Pk.
- P. (marked *f* with *Becken* and *Lv.*)
- Hfe.

The second system includes:

- VI. 1 and VI. 2 (marked *pp* with *con sord.*)
- Vc. (marked *pizz.*)
- Kb. (marked *mp*, *mf*, and *f*)

Dynamic markings throughout the score include *mp*, *pp*, *ff*, *f*, *mf*, *mp*, *f-ppp*, *con sord.*, *pizz.*, *f*, *f dim.*, and *p*. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

8

Picc. *pp*

Fl.1 *pp* *mf* *mf* *f dim.* *pp*

Fl.2 *pp* *mf* *f dim.* *pp*

Ob.1 *mp* *mf* *mf dim.* *pp*

Ob.2 *mp*

EH. *mp* *pp* *mp* *f dim.* *pp*

Kl.1 *p* *mf* *mp* *f* *mf dim.* *pp*

Kl.2 *p* *mf* *f* *dim.* *p*

Bkl. *p* *mf* *mf* *mf dim.* *pp*

Fg.1 *pp* *mp* *f*

Fg.2 *f dim.* *pp*

Hrn.1 *cuivré* *pfz*

Hrn.2 *cuivré* *pfz*

Hrn.3 *cuivré* *pfz*

Hrn.4 *cuivré* *pfz*

Trp.1 (c.s.) *mp* *pp*

Trp.2 (c.s.) *mp*

Trp.3 (c.s.) *mp*

Pk.

P. *gr. Tamtam mit Metallstab* *p*

Hfe. H, C, Des, E, F, Ges, A *p* *gliss.*

VI.1 (c.s.) *pp* *p* *pp* *p* *pp* *fpp* *f* *p*

VI.2 (c.s.) *pp* *p* *pp* *p* *pp* *fpp* *f* *p*

Vla. *pp* *p* *pp* *p* *pp* *fpp* *f* *p*

Vc. *p* *mp* *mf* *p* *f* *arco con sord.* *fpp* *f* *p*

Kb. *pizz.* *pfz*

14

Picc. *p*

Fl.1 *pp* *pp sempre* 3 3 3 3 3 *p*

Fl.2 *pp* *pp sempre* 3 3 3 3 3 *p*

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

Ob.2 *p*

EH. *pp*

Kl.1 *pp*

Bkl. *pp*

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

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

Hrn.1 *cuivré* *pfz* *cuivré* *pfz*

Hrn.2 *cuivré* *pfz* *cuivré* *pfz*

Hrn.3 *cuivré* *pfz* *cuivré* *pfz*

Hrn.4 *cuivré* *pfz* *cuivré* *pfz*

Kbpos. *senza sord.* *rit.* *p*

Pk. *pfz* *pfz*

Hfe. *p* *mp* *p*

Vi.1 *fpp* *f* *p* *p* *p* *p* *p* *1. Solo senza sord. senza port.*

Vi.2 *fpp* *f* *p* *fpp* *p* *p* *p* *1. Solo senza sord. senza port.*

Vla. *fpp* *f* *p* *p* *p* *p* *p* *1. Solo senza sord. senza port.*

Vc. *fpp* *f* *p* *fpp* *p* *p* *p* *1. Solo senza sord. senza port.*

Kb. *pfz* *pfz*

23

Picc. *p* *f* *p* *f*

Fl.1 *pp* *pp* *p*

Fl.2 *p* *f* *p* *f*

Ob.1 *mp* *pf-pp*

Ob.2 *mp* *pf-pp*

Kl.1 *pp sempre*

Kl.2 *pp sempre*

Bkl. *pp*

Fig.1 *mp* *pf-pp* *pp* *pp*

Fig.2 *mp* *pf-pp*

Hrn.1 *f-pp* *f-pp*

Hrn.2 *f-pp*

Hrn.3 *f-pp*

Hrn.4 *f-pp*

Pk. *pfz*

P. *pp* *p* *pp* *p*

Hfe. *p* *mf* *p* *mf*

Vi. 1 *pp* *pp* *pp* *p* *pp*

Vi. 2 *pp* *pp* *pp* *p* *pp*

Vla. *pp* *pp* *pp* *p* *pp*

Vc. *pp* *pp* *pp* *p* *pp*

Kb. *p* *p* *p* *un.*

gli altri (c.s.)

le altre (c.s.)

gli altri (c.s.)

gli altri (c.s.)

(pizz.) div.

1. Solo senza sord.

1. Solo senza sord.

1. Solo senza sord.

1. Solo senza sord.

un.

Cis, D, E, Fis, Gis, A, H

D, E, Fis, G, A, H, C

Becken
Met.schlägel

Triangel

gliss.

This page of a musical score, numbered 73, covers measures 30 through 33. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 (Fl.1), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (EH.), Clarinet 1 (Kl.1), Clarinet 2 (Kl.2), Bassoon 1 (Fg.1), and Bassoon 2 (Fg.2). The brass section consists of Horns 1-4 (Hrn.1-4), Trumpets 1-3 (Tnp.1-3), and Trombones 1-3 (Pos.1-3, Kbpos.). Percussion includes Snare Drum (Pk.) and Tam-tam (P.). The string section includes Violins 1 and 2 (VI.1, VI.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Measure 30 begins with a dynamic of *f*. The woodwinds and strings play a melodic line with triplets. The brass section is mostly silent. Measure 31 continues the melodic development. Measure 32 features a significant dynamic shift to *ff* for the woodwinds and strings, while the brass section enters with a *ff* dynamic. Measure 33 concludes the page with a *ff* dynamic. The percussion section, including the snare drum and tam-tam, has a *pp* dynamic in measure 33.

Key performance instructions include *f*, *ff*, *mf cresc.*, *f cresc.*, *pp*, and *f*. Specific markings for woodwinds include *(c.s.)* and *part.* for the first soloist. The string section has a *p* dynamic marking.

38

Picc.

Fl.1

Fl.2

Fg.1

Fg.2

Kfg.

P. mitleres Tamtam Lv. ppp p Lv.

Hfe. Cis, Dis, E, Fis, Gis, Ais, H gliss. p fz

VI.1 tutti col legno senza sord. salt. p 5

VI.2 tutti col legno senza sord. salt. p 5

Vla. tutte flag. gliss. 2. corda p 7 fpp

Vc. tutti pizz. senza sord. p

Kb. (pizz.) p

44

Picc. *p* *fpp* *p* *fpp*

Fl.1 *p* *fpp* *p* *fpp*

Fl.2 *p* *fpp* *p* *fpp*

Kl.1 *pp*

Kl.2 *pp*

Fg.1 *mp* *mp*

Fg.2 *mp*

Kfg. *mp* *mf* *p*

P. mittleres Tamtam

Hfe. *p* *fz* *p* *fz* *f* Lv. *mp* Lv.

H, Cis, D, E, Fis, Gis, A

Dis, E, Fis, Gis, Ais, His, Cis

VI.1 *p* *p* *p* *p* *p* *p* *ord. con sord.* *p*

VI.2 *p* *p* *p* *p* *p* *p* *ord. con sord.* *p*

Vla. *p* *fpp* *p* *fpp* *ord. con sord.* *p*

Vc. *p*

Kb. *p*

flag. gliss. 3. corda

loco

flag. gliss. 1. corda

gliss.

Lv.

p *fpp* *p* *fpp* *fz* *fz* *f* *mp* *ord. con sord.* *ord. con sord.* *ord. con sord.* *p* *p* *p*

Musical score for orchestra and strings, measures 51-54. The score includes parts for Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (EH.), Clarinet 1 (Kl.1), Clarinet 2 (Kl.2), Bassoon (Bkl.), Bassoon 1 (Fg.1), Bassoon 2 (Fg.2), Contrabassoon (Kfg.), Horns (Hfe.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Measures 51-54 show complex rhythmic patterns with triplets and sextuplets. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The Piccolo part features a melodic line with a *ff* dynamic. The Flute and Oboe parts have similar melodic lines with *pp* dynamics. The Clarinet and Bassoon parts play a rhythmic accompaniment with triplets and sextuplets. The Violoncello and Double Bass parts play a steady bass line with a *ff* dynamic. The Horns and Violins parts are mostly silent in these measures.

Measure 51: Picc. *ff* 5, Fl.1 *pp* 3, Fl.2 *pp* 3, Ob.1 *ff* 5, Ob.2 *ff* 5, EH. *ff* 5, Kl.1 *pp* 3, Kl.2 *pp* 3, Bkl. *ff* 5, Fg.1 *ff* 5, Fg.2 *ff* 5, Kfg. *f*.

Measure 52: Picc. *ff* 6, Fl.1 *pp* 3, Fl.2 *pp* 3, Ob.1 *ff* 6, Ob.2 *ff* 6, EH. *ff* 6, Kl.1 *pp* 3, Kl.2 *pp* 3, Bkl. *ff* 6, Fg.1 *ff* 6, Fg.2 *ff* 6, Kfg. *f*.

Measure 53: Picc. *ff* 5, Fl.1 *pp* 3, Fl.2 *pp* 3, Ob.1 *ff* 5, Ob.2 *ff* 5, EH. *ff* 5, Kl.1 *pp* 3, Kl.2 *pp* 3, Bkl. *ff* 5, Fg.1 *ff* 5, Fg.2 *ff* 5, Kfg. *f*.

Measure 54: Picc. *ff* 5, Fl.1 *pp* 3, Fl.2 *pp* 3, Ob.1 *ff* 5, Ob.2 *ff* 5, EH. *ff* 5, Kl.1 *pp* 3, Kl.2 *pp* 3, Bkl. *ff* 5, Fg.1 *ff* 5, Fg.2 *ff* 5, Kfg. *f*.

57

Picc. *ff* *pp*

Fl.1 *f* *p*

Fl.2

Ob.1 *ff* *pp*

Ob.2 *ff* *pp*

EH. *ff* *pp*

Kl.1 *3*

Kl.2 *3*

Bkl. *ff* *pp*

Fg.1 *ff* *pp*

Fg.2 *ff* *pp*

Hrn.1 *cuivré* *ff-pp*

Trp.1 *p* *mp* *p* *f*

Trp.2 *mp* *f*

Trp.3 *mf* *f*

P. *Tamburin* *p* *p* *p* *p* *pfz*

Hfe. *f* *p*

VI.1 *p*

VI.2 *p*

Vla. *p*

Vc. *p*

Kb. *mf* *fz* (pizz.)

66

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Hrn.1

Hrn.3

P.

Hfe.

VI.1

VI.2

Vla.

Vc.

Kb.

p cresc.

mf cresc.

poco f cresc.

f cresc.

ff

ffz

gliss.

gr. Trommel mit Becken

senza sord.

pizz.

pp

p

f

ff

(pizz.)

75

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Kfg.

Hrn.1
cuvré

Hrn.2
ff

Hrn.3
gliss.

Hrn.4
cuvré

Trp.1
(c.s.)

Trp.2
(c.s.)

Trp.3
(c.s.)

Pos.1
ff

Pos.2
(c.s.)

Kbpos.
con sord.

Pk.
mf
gr. Trommel mit Becken

P.
Becken
mf

VI.1
pizz. senza sord.

VI.2
senza sord.

Vla.
pizz. senza sord.

Vc.
pizz. ord.

Kb.
arco

85

Picc. *f* *f* *mf* *pp* *pp*

Fl.1 *f* *f* *mf* *pp*

Fl.2 *f* *f* *p* *pp*

Ob.1 *f* *f* *mf* *mf* *pp* *pp*

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

EH. *f* *f* *mf* *mf* *p* *pp* *pp*

Kl.1 *f* *f* *mf* *mf* *mp* *p* *pp* *pp*

Kl.2 *f* *f* *mf* *pp*

Bkl. *f* *f* *mf* *p* *pp* *pp*

Fg.1 *f* *f* *mf* *p* *pp*

Fg.2 *f* *f* *pp*

Kfg. *ff* *f* *f*

Kbpos. *ff*

Hfc. A, H, C, D, E, F, Gis *pp* *mf sub.* *mf* *pp*

VI.1 *ff* *ff* arco con sord. *pp*

VI.2 *ff* *ff* arco con sord. *pp*

Vla. *ff* arco con sord. *pp*

Vc. *sub. p*

Kb. *sub. p*

92

Picc. *f* *p* *fpp* *fpp*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

EH. *f*

Kl.1 *f*

Kl.2 *f*

Bkl. *f*

Fg.1 *f*

Fg.2 *f*

Kfg. *f*

Hrn.1 *pp*

Trp.1 (c.s.) *p* *fpp* *fpp*

Trp.2 (c.s.) *fpp* *fpp*

Trp.3 (c.s.) *fpp* *fpp*

P. Tamburin *p* *pfz* *p* *p* *pfz* *pfz* *p*
Becken hgd. mit Kette, Metallschlägel *pp* *mf* *fz*

Hfe. *p l.v.*

VI.1 *ffz* *ffz*
div.pizz. senza sord.

VI.2 *ffz*
div.pizz. senza sord.

Vla. *ffz*
div.pizz. senza sord.

Vc. 1. Solo *ffpp* *ffpp*

Kb. *p*

Molto moderato

$\text{♩} = \text{♩}, \text{rubato}$

101

Fl.1 *pp espr.* *pp* *pp*

Fl.2 *pp espr.* *pp*

Ob.1 *pp espr.* *pp*

EH. *pp espr.* *pp* *pp*

Kl.1 *pp espr.* *pp* *pp*

Kl.2 *pp espr.* *pp* *pp*

Bkl. *pp espr.* *pp*

Fg.1 *pp espr.* *pp*

Fg.2 *pp espr.*

Hrn.1 *pp* *pp* *pp*

Molto moderato

$\text{♩} = \text{♩}, \text{rubato}$

VI.1 *pp espr.* *pp* *pp*

VI.2 *pp espr.* *pp* *pp*

Vla. *pp espr.* *pp*

Vc. *pp espr.* *pp*

1. Solo arco con sord.

1. Sola arco con sord.

Quasi Presto

♩ = ca. 60

116

Fl.1 *pp* *mp dim.*

Fl.2 *pp* *mp dim.*

Ob.1

EH.

Kl.1 *pp espr.* *ppp espr.* *mp dim.*

Kl.2 *pp espr.* *mp dim.*

Bkl. *pp espr.* *pp* *mf* *pp*

Fg.1 *pp* *mf* *pp*

Fg.2 *mp* *mf* *pp*

Kfg. *mf* *pp*

Hrn.1 *pp*

Pk. *gliss.* *pp sempre*

P. *gr. Trommel pp sempre*
mittleres Tamtam pp pp pp pp l.v.

Hfe. *pp* *pp* *fz* *Ped. gliss.* *sim.* *sim.* *sim.*
gliss. *gliss.* *gliss.* *gliss.*

Quasi Presto

♩ = ca. 60

(1.Solo)

VI.1 *pp* *gli altri, div. senza sord. ppp*

VI.2 (1.Solo) *ppp* *tutti, div. senza sord. ppp*

Vla. *1. Solo senza sord. ppp* *tutte senza sord. pp* *mf* *pp*

Vc. *1. Solo senza sord. ppp* *tutti senza sord. pp* *mf* *pp*

Kb. *arco pp* *mf* *pp*

126

Picc. *mp*, *ff*, *pp*, *ff*, *pp*

Fl.1 *pp*, *ff*

Fl.2 *pp*, *ff*

Ob.1 *mp*, *ff*, *pp*, *ff*, *pp*, *ff*

Ob.2 *mp*, *ff*, *pp*, *ff*, *pp*, *ff*

EH. *mp*, *ff*, *pp*, *ff*, *pp*, *ff*

Kl.1 *pp*, *ff*

Kl.2 *pp*, *ff*

Bkl. *ff*, *pp*, *ff*, *pp*, *ff*

Fig.1 *ff*, *pp*, *ff*, *pp*, *ff*

Fig.2 *ff*, *pp*, *ff*, *pp*, *ff*

Hrn.1 *fppp*, *ff*, *gliss.*

Hrn.2 *fppp*

Hrn.3 *fppp*, *ff*, *gliss.*

Trp.1 (c.s.) *mp*, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Trp.2 (c.s.) *mp*, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Trp.3 (c.s.) *mp*, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Pos.1 (c.s.) *f dim.*, *p*, *f dim.*, *p*

Pos.2 (c.s.) *f dim.*, *p*, *f dim.*, *p*

P. *f*, Becken *f* Lv., *f*, *gr. Trommel mit Becken*, *f*, *f*, *f*, *f*, *f*

Hfc. *mp*, *mp*

VI. 1 *pp*, *pp*, *pizz.*, *f*, *f*, *f*

VI. 2 *pp*, *pp*, *f*, *f*, *f*

Vla. *f*, *f*, *f*, *f*, *f*

Vc. *f*, *f*, *f*, *f*, *f*

Kb. *f*, *f*, *f*, *f*, *f*

132

System 1:

- Picc. *ff* *ff sempre*
- Fl.1 *ff* *ff sempre*
- Fl.2 *ff* *ff sempre*
- Ob.1 *ff* *ff sempre*
- Ob.2 *ff* *ff sempre*
- EH. *ff* *ff sempre*
- Kl.1 *ff* *ff sempre*
- Kl.2 *ff* *ff sempre*
- Bkl. *ff* *ff sempre*
- Fg.1 *ff* *ff sempre*
- Fg.2 *ff* *ff sempre*
- Hrn.1 *ff* *gliss.*
- Hrn.2 *ff* *gliss.*
- Hrn.3 *ff* *gliss.*
- Hrn.4 *ff*
- Trp.1 *ff* (c.s.) *f cresc. molto*
- Trp.2 *ff* (c.s.) *f cresc. molto*
- Trp.3 *ff* (c.s.) *f cresc. molto*
- Pos.1 *ff* (c.s.) *f cresc. molto*
- Pos.2 *ff* (c.s.) *f cresc. molto*
- Kbpos. *ff* (c.s.) *f cresc. molto*
- Pk. *mf* *f cresc. molto*
- P. *mf*

System 2:

- VI.1 *ff* *ff sempre*
- VI.2 *f* *pizz.* *ff sempre*
- Vla. *ff* *ff sempre*
- Vc. *ff* *ff sempre*
- Kb. *ff* *ff sempre*

150

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH.

Cl. 1

Cl. 2

Bkl.

Fg. 1

Fg. 2

Kfg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trp. 1

Trp. 2

Trp. 3

Pos. 1

Pos. 2

Kbpos.

Pk.

P.

Hfe.

VI. 1

VI. 2

Vla.

Vc.

Kb.

gr. Trommel

gr. Trommel mit Becken

Becken

pp cresc. molto

pp cresc. molto

pp

p

mf

f

ff

gliss.

cuivré

pizz.

mf

f

ff

poco stretto al fine

158

Picc. *ffz*

Fl.1 *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Fl.2 *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

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

Ob.2 *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

E.H. *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Kl.1 *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Kl.2 *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Bkl. *ffz* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Fg.1 *ffz* *mf* *f* *f* *ff* *ff* *ff*

Fg.2 *ffz* *mf* *f* *f* *ff* *ff* *ff*

Kfg. *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Hrn.1 *ffz*

Hrn.3 *ffz*

Trp.1 *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Trp.2 *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Trp.3 *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Pos.1 *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Pos.2 *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Kbpos. *ffz* *senza sord.* *fz* *fz* *fz* *ff*

Pk. *ffz* *fz* *fz* *fz* *fz* *fz*

P. *gr. Trommel mit Becken* *ffz* *fz* *fz*

poco stretto al fine

VI.1 *ffz* *arco* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

VI.2 *ffz* *arco* *fz* *fz* *fz* *fz*

Vla. *ffz* *arco* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Vc. *ffz* *arco* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

Kb. *ffz* *arco* *mf cresc. sempre* *f cresc. sempre* *ff cresc. sempre*

165

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

EH.

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Kfg.

Hrn.1,3

Hrn.2,4

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

Kbpos.

Pk.

P.

Hfe.

VI.1

VI.2

Vla.

Vc.

Kb.

ff

cresc.

gliss.

frull. gliss.

ord.

gr. Trommel mit Becken

kl. Trommel

A. H. C. D. E. F. Gis