



SYMPHONIE
in C-moll

Nº 2.

von



Gustav Mahler.



Für zwei Claviere zu vier Händen gesetzt

von
HERMANN BEHN.

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von
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Besetzung des Werkes.

A. Volles Orchester = V. O.

(auf dem Podium).

(Hiervon nur im Finale thätig der Organist, 2 Trompeter und je ein Flötist, Oboist, Fagottist und Schläger.)

a) Saiteninstrumente.

1. Streicher = Str.

18 I. Violinen	} = Vl.	{ = Vl. I.
16 II. Violinen		
12 Bratschen	} mit Dämpfer = m. D.	{ = Br.
12 Celli		
10 Bässe (wenigstens 4 C-Bässe)	= Cb.	

2. Harfen { wenigstens 2 obligate,
im Finale wenn möglich
doppelt zu besetzen } = Hf.

b) Blasinstrumente = Bl.

1. Holzbläser = Hbl.

4 Flöten	= Fl.	} (4)
2 kleine Flöten	= Pc.	
4 Oboen	= Ob.	} (4)
2 engl. Hörner	= Eh.	
4 Clarinetten (auch c u. es)	= Cl.	} (4)
1 Bassclarinette	= Bc.	
4 Fagotte	= Fg.	} (4)
1 Contrafagott	= Cf.	

2. Blechbläser = Bbl.

6 Trompeten = Tr. (6)	} gestopft = gest. gedämpft = ged.
6 Hörner = Hn. (6)	
4 Posaunen = Ps. (4)	
1 Basstuba = Tb. (1)	

3. Orgel (volles Werk) = Og. (1)

c) Schlaginstrumente = Schl.

6 Pauken (Es-g) [gedämpft = ged.]	= Pk. (2)
1 Triangel	= Tl.
1 Paar Becken	= Bn.
1 grosse Trommel	= Gt.
1 kleine Trommel	= Kt.
2 Tamtam (tief und hoch)	= Tt. (4)
1 Ruthe	= Rt.
div. gestimmte Glocken (hoch)	= Gl.
3 ungestimmte Glocken (tief)	= St.

B. Fern aufgestelltes Orchester = F. O.

(nur im Finale).

4 Trompeten, 4 Hörner, 2 Pauken, 1 Triangel, 1 Paar Becken.

(Hiervon können 2 Trompeten und das Schlagwerk vom Hauptorchester besetzt werden.)

C. Vocalisten (auf dem Podium).

1 Solo-Sopranistin.

1 Solo-Altistin.

Gemischter Chor nach Möglichkeit stark zu besetzen.

(Die vocale Mitwirkung beschränkt sich mit Ausnahme des Alt-Solo (IV. Satz) auf das Finale.)

Bemerkung für den Claviervortrag des Werkes.

Der Bearbeiter war bestrebt, das Gleichniss Franz Liszt's zu bewahrheiten, nach welchem sich die Clavierbearbeitung eines Orchesterwerkes zur Partitur verhalten soll, wie der Kupferstich zum Gemälde. Der Satz ist demnach unter Beinotirung der Instrumente partiturgetreu geschrieben, soweit dies irgend möglich war.

Vor Allem sind die dynamischen Bezeichnungen — neben der Phrasirung — genauest wiedergegeben; hierfür musste in der Regel jedes der vier Claviersysteme seine separate dynamische Vorschrift erhalten. Die Ausführenden haben zu erwägen, dass z. B. eine *p* geblasene Trompete immer noch das Uebergewicht hat gegen ein *mf* spielendes volles Streichorchester, wohingegen *f* gespielte Harfen den Eindruck eines *p* spielenden Streichorchesters in der Gesamtwirkung nicht beeinträchtigen.

Die auf einem dritten Extrasystem notirten kleinen Notengruppen, sowie die klein gedruckten und eingeklammerten einzelnen Noten der Hauptsysteme sind unbedingt wegzulassen. Die klein gedruckten aber nicht eingeklammerten Noten und Notengruppen der Hauptsysteme können zwar mitgespielt werden; ihre Fortlassung aber erleichtert entweder die Ausführung erheblich, oder sie kommt der Gesamtklangwirkung zu Gute.

B.

BEVORZUGT

I.

Instrumentation: Streichorchester; 3 Flöten (Piccolo), 3 Oboen (engl. Horn), 4 Clarinetten (Bassclarinette), 3 Fagotte (Contrafagott); 4 Trompeten, 6 Hörner; 4 Posannen, 1 Basstuba; 5 Pauken, Triangel, Becken, grosse Trommel, 2 Tamtam (tief & hoch); 2 Harfen.

1 **Maestoso.** Mit durchaus ernstem und feierlichem Ausdruck.

Gustav Mahler.

I

Vi. Br. *ff* *p* *p sempre*

II

ff accel.

Maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

II

ff accel. *ff accel.* *ff accel.*

I

rit. *f* *a tempo* *mf*

I

ffp *ffp* *p subito e sempre*

II

ff-p *ff-p* *f* *p*

Anmerkung: In den ersten Takten des Themas sind die Bassfiguren schnell in heftigem Ansturm ungefähr $\text{♩} = 144$, die Pausen jedoch im Hauptzeitmass $\text{♩} = 84 - 92$ auszuführen. Der Halt im vierten Takte ist kurz, gleichsam ein Athembolen. —
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I

II

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

Vc.

Vc. Cb.

Ob.

8va

2

I

Ob. Eh.

fp Hn.

sempre

Kr.

Ob. I.I.

II

Vi. Br.

p *sempre*

sempre

2 8va

I

a Kh. Hn.

fp

Vi. Tr.

fp

Tr.

II

Hn. gest.

Tr.

fp

3 3

I

Tr.

VI.

p *espr. molto*

Hn. gest.

Hbl.

II

Hbl.

fp

dim.

Hn.

p

Br.

I

f

fp & *Pic.*

mf

3

II

Hn. gest. *f*

fp

mf

3

I

V. O. VI. Hbl.

Tr.

Hn.

Hbl.

ff

Str. Bl.

Bc. Ps.

cresc. sempre

3

II

Hn.

Br.

V. O. Vc. Ch. Hbl.

ff

Str. Bl.

cresc. sempre

3

I

ppp

II

(rem.)
Hn. Hn.

pp

ppp

I

p

pp

pp

molto

II

pp

molto

I

ff

cresc. -

fff

ffp

pp

Fl.

Pc.

Ps.

II

ff

cresc. -

fff

ff

p

Fl.

Pc.

VI. Br.

Pk.

zurückhaltend

I
Cl.
pp
Cb. Fg.
3

II
Hbl. Hn.
p sempre
Ob.
Tr.
ppp
Ti.

8va

I
Hn.
Ps.
Ked.
ppp
pp sempre
Str.
Bl.

II
Ob.
pp
ppp
Ti.
Pk.

8va

I
pp dim.
8va

II
ppp
ppp
Ti.
Pk.

noch immer und allmählig zurückhaltend

I *ppp sempre* NB. VI. *Str.*

II *ppp sempre* Br. *pp* Hrn. *Str.* Pk.

I *ppp* Hf. *pp* Hrn. *ppp* *Str.*

II *ppp* Ob. Kb. *pp* *ppp sempre* Tr. *ppp* Pk. *Ped.*

I *ppp sempre* (trem.) *p* Hf. *pp* Br. Vc. *ppp*

II *ppp sempre* Vl. Br. *p* Fg. Hc. *zart hervortretend* *pp* Ob. *ppp sempre* Vc. Fg. *ppp* Cb. Fg. *ppp* Pk.

NB. Im Verlaufe der letzten Periode ist das Tempo an dieser Stelle durch das natürliche Zurückhalten ungefähr ♩ = 72 geworden.

I (trm.)
 VI. *pp sempre*
 Hf.
 Hn.
 VI.
 II
 Cl.
 VI. Ob. *pp sempre*
 VI.

I
 espr.
 Ob. Hn.
 pp
 Br. Vc. m. D.
 II
 Hn.
 pp

10
 VI. Br. m. D.
 VI. m. D.
 I
ppp sempre
 VI.
 Br. m. D.
 II
 Fl.
 VI.
pp sempre
 Vc. Ch. u. D.
 Cb.
 10
 Die Hälfte der Spieler.

I

Br. m. D.
ppp sempre

II

Eh. Bc.
p
pp sempre

Ve. Cb.

I

II

Die andre Hfite.

I

11

Br. m. D.
p

Ob. Bc.
p espr. molto

Br.

Vl. o. D.
ppp

II

Hn.
pp

Hn.
pp sempre

Vc. Cb.
ppp sempre

11

I

ff Tr. v. p p p f p fp

II

f p f p ff Tr. Hn. fp fp

Str. Fg. Cf.

I

f p f p f p f

II

fp Hbl. ff cresc.

12 Tempo I.

I

ffp p Str. Ps. ff p sempre ff

II

ffp VI. Hn. p p sempre f

VI. *fp* Hbl. *fp*

I *p* *f* *p* *f* *p* *fp*

Str. *f* *p* *f* *p* *fp*

II Hbl. Hn. *ffp* *p* *ffp* *p* *8va ud lib.*

Str. *f* *p* *f* *p* *ff* *p*

8va *ff* *p* *ff* *p* *ff* *p*

Str. *f* *p* *f* *p* *ff* *p*

Cb. 3

I *fp* *fp* *fp* *p* *ff*

Str. *f* *p* *f* *p* *ff*

II 8va *ff* *p* *f* *p* *fp* *p* *ppp* *mf*

Str. *f* *p* *f* *p* *ppp* *mf* *ff*

Hbl. *p* *pp* *f* *ff*

Tr. *p* *ppp* *mf*

Ps. *mf*

Hl. Pk. Gl. *ppp* *ff*

Pk. & Hn. *ppp* *ff*

I Hbl. *p* *ff* *p* *ff* *ff* *ff* *ff*

Str. *f* *pp* *f* *pp* *ff* *ff* *ff*

II Tr. *p* *mf* *p* *ff* *ff* *ff*

Str. *f* *ppp* *p* *ff* *ff* *ff*

Ps. *mf* *p* *f* *p* *f*

Hbl. *p* *f* *p* *f*

Tr. gest. *p* *f* *p* *f*

Tr. *p* *f* *p* *f*

8va *ppp* *p* *f* *p* *f*

Pk. *ppp* *p* *f* *p* *f*

cresc.

13 *Vorwärts.*

8va ad lib.

I

v. O. vi. Hbl.

fffp *ff* *sempre*

3

8va

Pk.

II

fff *ff* *sempre*

Str. Fg.

Bn. solo

v. O. Bbl.

13

3

Str. Fg. Cf.

Hbl. Tr.

I

Str.

8va

II

Hn. Ps.

fff

Hbl.

Bbl.

Fg.

I

VI. Hr.

f *dim.*

8va

II

f *dim.* *p*

Hn.

Fg.

I
 VI. m. D.
 pp Br. m. D.
 Fl.
 Hf.
 Fg.
 & Ob.
 & Br. o. D.
 Cb.

II
 Hn.
 Vc. Ch.
 Hn.
 & Pk.
 Vc. m. D.
 Ped. *

Immer bewegter.

15
 VI. m. D.
 Tr.
 ohne Nachschlag.
 VI. m. D.
 Br. m. D.
 Hn.

II
 Tr. Hf.
 Vc. (tr)
 pp sempre
 Ob. Cl.
 p sempre
 Vc. Cb.
 pp

dim.

morendo

o. N.

I
 Tr.
 VI. m. D.
 Hn.
 Br. m. D.
 Fg.

II
 Ob.
 Fl.
 Vc. Cb. pizz.

I

Cl. Be. *pp* *ppp*

ppp *sempre* *pp* *ppp*

II

Cl. *pp* *ppp* *p* *pp* *ppp* *pp* *ppp*

Hr. *p* *ppp* *p* *dim.* *ppp* *sempre*

Fl. *p* *ppp* *p* *ppp* *pp* *ppp*

Fl. Ob. *pp* *ppp* *p* *ppp* *pp* *ppp*

Ps. *pp* *ppp* *p* *ppp* *pp* *ppp*

Pk. *pp* *ppp* *p* *ppp* *pp* *ppp*

8va

16

I

Vi. Vr. (o. D.) *fff accel.*

Br. Cb. (o. D.) *fff accel.*

II

Hbl. Hn. *ff*

Ps. Bn. *ff*

Tt. hoch. *ff*

8va

16

I

VI. Fl. Ob. *fff accel.* *fff accel.* *fff* *pp*

II

Cl. Hn. *p*

Ps. Tb. *pp*

Tt. tief. *ff*

Pk. *pp*

Cb. Gt. *pp*

Vc. Cb. *pp*

8va

Red.

*

I
 Str. *pp*
 rit. *dim.* 3
 Br. Vc. *pppp*

II
 Pk. (tief. Es.) *p*
 S (l. Hd.) *pp*
 rit. *ppp*
 Pk. Gt. & Tr. *pppp*
 Gt. solo

17 Sehr langsam beginnend. (♩ = 69.)

I
 Vc. *pp sempre*
 l.H. r.H.
 Ch.

II
 Sehr langsam beginnend. (♩ = 69.)

17

I

II
 Vl. Br. *ppp sempre*
 p
 Rh.

I
 VI.
staccato sempre
pp sempre
 Vc. Cb.

II
 Fl. Ob.
mp sempre
 3
 Ob. Cl.
p
 3
p sempre
 3
 Ps.

I
 VI.
 Br.

II
mp
 3
 3

I
pp sempre
 3
 3

II
 VI.
 Fl.
pp
 3
 VI.
pp
 3
 Hbl.
p
 3
 Hn.
mf marc.
 Hn.
 18
 mit aufgehobenem Schalltrichter
 (wie ein Choral)

I

cresc. - - - 3 - - - *poco* - - - 3 - - - *poco* - - - 3 - - - *f*

II

mp *cresc.* - - - *poco* - - - *poco* - - - *f*

& Br.

Hn. & Hbl.

I

ff *gestrichen.* *f*

II

f *ff* *f*

AB *)

Str.

Hbl. Hn.

& Tr.

(Part. B)

Pk.

I

p *f*

II



Tr. *Ps.* *p* *cresc.* *ff* *sempre*

(Pc. 8VA)

Bl.

V. O.

Pk.

AB *) Die Notirung  ist hier & in den folg. Fällen wie  auszuführen.

I

ff

II

rit. f

I

ffp
Str. Fg. Cf.

ff

ffp
riten. molto
ff

II

ff
Hn.
Hn.
Hn.
Pk.

riten. molto
Tr.
Hn.
Ps.

19 *a tempo (più mosso)*

v. o. Str. A Hbl.

I

fff
fff
sempre

p *fff* *sffp* *ff* *p* *ff* *sffmf*

II

a tempo (più mosso)
Tr. 3

ff
ff
f
ff
f

v. o. Pk. Gt. *sff*

I

ff (Pc. Str.)

fff

ff

II

Ob. Cl.

Rbl.

Cf.

Tr.

3

& Tr.

Tr. Hn.

Hn. Pk.

Hn.

Pk.

ff

ffp

f

ff

I

ff

mf

II

cresc. molto

Hbl.

Tr.

Hn.

Hn. Pk.

Pk.

ff

mf

Str. Rl.

I

ff

f

mf

Str.

3

Str. Fg. Cl. Pk. Gt. Tr.

II

Hbl.

Tr. ged.

Hn. Hf. (fff)

Red.

I

VI. Hbl. v.o.

Bbl. *ff sempre*

Str. Fg. Cf. Cb.

II

3

VI. Hbl. 3

a Tr.

VI. Hbl. 3

ff sempre

Ps.

v.o.

20

I

cresc.

ff

ff sempre

Str. Fg. Cf.

II

VI. Hbl.

Hr.

ff sempre

I

Vc. Ps.

Vc. Tr.

Str. Hbl.

II

ff

ff sempre

ff

ff sempre

Ob. Cl. *ff* *riten.* *molto*
 Pc. *ff*
 Str. Fg. Cf. *ff* *riten.* *molto*
 & Hn. *ff* *riten.* *molto*
 (& Bn.) *ff* *riten.* *molto*

21 *ff* *Tempo I.* *vi.* *fff* *accel.* *accel.* *rit.* *a tempo*
 I. *fff* *accel.* *accel.* *rit.* *a tempo*
 II. *fff* *pp* *ppp* *pp sempre* *accel.* *accel.* *rit.* *f* *p*
 21 *Gt.* *8va*

Hn. *(pp) marc.* *p sempre* *3*
 I. *p sempre* *3*
 II. *vi.* *Br.* *vi.* *& Br.* *vi.* *p* *Str.*
 8va

I

Tr. Hn. *p*

II

pp

I

Hbl. *p sempre*
pp sempre 3

Vc. 4 Hr.

II

Tr. Hn. *pp sempre*
3

Vi. Hr. 3

Hn. 3

Cb. 3

I

Tr. Hn. *p*

Hbl. *p*

Tr. Hn. *cresc.*

mf

II

p

vi. *cresc.*

fp

I

II

gliss. gliss. VI. Br. o. D. pp pp Cb. o. D.

I

II

gliss. espr. (sul g) gliss. gliss. VI. Br. pp pp Hn. Hn. pp Hn.

I

II

ppp VI. pp ppp pp ppp VI. pp ppp dim. al ppp

24 Langsam und feierlich, im Tempo des Trauermarsches.

I
Vc. Cb. m. D. & Hf.
ppp *sempre*
schwer

II
Hn.
Ps. ged.
ppp *sempre*
Hn. *schwer*
Ps. ged.

24

I
Vi. m. D.
ppp *sempre*

II
Tr.
Ps.
Br.
m. D. *ppp*

I
Pk. ged.
Vc. Cb.
Pk.

II
Hbl. & Hn. ged.
pp
ppp

I

Ob. Fl. 3

Vi. m. D. *ppp sempre*

Str. & Pk. Str. Str. Str.

Tr. Tr.

Br. *ppp* 3

Ps. *p*

Str. 3 *pp*

Str. 3

I

V.O. VI.

Br. 7 7

Pk. Bn. Bn. Pk.

Hbl. Hbl. Tr. 3

Hbl. Tr. *p*

Tr. 3

Hf. V.O. Pk.

I

Str. Pk. *cresc.* 3

25

II

ppp

Br. 3

Ps. *p*

Hbl. *p*

Br. *p cresc.* 3

Bn. *p*

V.O. 25

I

II

poco *a* *poco*

poco *f* *poco*

Hr.

I

II

cresc. molto *ff* *f* *p*

Vc. Cb.

Tr.

Ps.

sf

cresc. molto *ff* *p*

Pk.

Ps. Hr. Pk. TL.

Red.

I

II

mf *pp* *pp* *pp*

Str.

Hr.

Hr.

Cb.

& Ob. Eh.

Ob. Eh.

pp sempre

Pk.

Red.

Red.

8

I

pp *pp sempre*

II

ppp *pp*

8va

I

26 *nicht schleppen!*

Cl.

pp

II

26

Tr. Ps.

pp

Tl.

Pk.

Cb. Tb.

I

26

Vl.

pp

II

pp

Hbl. Hn.

Tr. Ps.

Cb. Tb.

Pk.

II.

Instrumentation: Streichorchester; 3 Flöten (Piccolo), 3 Oboen, 3 Clarinetten, 3 Fagotte; 4 Trompeten, 6 Hörner, 3 Posaunen; Pauken; 2 Harfen.

27 Andante con moto. ♩ = 92.

I

VI.I.

Str. *p sempre grazioso*

stacc.

II

VI.I.

Str. *p sempre grazioso*

stacc.

27

pizz.

I

VI.II.

Br. Vc.

p sempre espress.

pp sempre

pizz.

II

pp

p sempre

pp sempre

I

Br.

VI.I.

Vc.

p

pp

pp espr.

pp sempre

marc. poco

28

II

28

First system of musical notation, measures 27-32. It features two grand staves, I and II. Staff I contains parts for Violin I (Vl. I.), Violin II (Vl. II.), and Violoncello (Vc.). Staff II contains parts for Violoncello (Vc.), Contrabasso (Cb.), and Brano (Br.). Performance instructions include *gliss.*, *pp*, and *pp sempre*. The music is in a minor key with a 2/4 time signature.

Second system of musical notation, measures 33-38. It features two grand staves, I and II. Staff I contains parts for Violin I (Vl. I.) and Violin II (Vl. II.). Staff II contains parts for Flute (Fl.), Clarinet (Cl.), and Brano (Br.). Performance instructions include *pp* and *pp sempre*. The music continues in the same key and time signature.

Third system of musical notation, measures 39-44. It features two grand staves, I and II. Staff I contains parts for Violin II (Vl. II.) and Violoncello (Vc.). Staff II contains parts for Horn (Hr.) and Brano (Br.). Performance instructions include *dim.*, *ppp sempre*, and *p*. The music concludes with a double bar line at measure 44.

ob. *ppp*

I

Br.

II

Fl. *p espress.*

Ve. Hr. *pizz.*

I

Str. *ppp sempre*

II

Cl. *ppp sempre*

Ve. Ch.

I

II

VI. *ppp*

I

II

Str.

Musical score for strings I and II, measures 25-28. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system is for strings I, and the second system is for strings II, with the label 'Str.' above the first staff.

I

II

Musical score for strings I and II, measures 29-32. The score continues with the same complex rhythmic pattern. The first system is for strings I, and the second system is for strings II.

30

I

Str.

ppp sempre

Rn.

Fl. Cl.

espr.

p sempre

II

ppp sempre

Vc. Cb.

30

Musical score for strings I and II, measures 30-33. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system is for strings I, and the second system is for strings II. The score includes dynamic markings such as *ppp sempre* and *p sempre*, and performance instructions like *espr.* and *Str.*. The number '30' is written above the first measure of the first system and below the first measure of the second system.

This musical score page contains measures 1 through 16, organized into three systems. Each system includes staves for First Violins (I), Second Violins (II), and a combined staff for various woodwinds and strings.

- System 1 (Measures 1-4):** Features a woodwind staff with parts for Clarinet (Cl.), Horn (Hn.), and String (Str.) instruments. The woodwinds play a melodic line with triplets. The strings provide a rhythmic accompaniment. Dynamics include *p* and *espress.*
- System 2 (Measures 5-8):** The woodwind staff includes parts for Flute (Fl.), Horn (Hn.), and Violin (VI.). The strings continue their accompaniment. Dynamics include *pp*, *ppp*, and *cresc.*
- System 3 (Measures 9-16):** The woodwind staff includes parts for Oboe/Clarinet/Horn (Ob./Cl./Hn.), Horn (Hn.), and Violin (VI.). The strings play a more active role. Dynamics include *ppp*, *p*, *sf*, and *mf*. The instruction *non crescendo* is present.

etwas zurückhaltend

I

II

31 *allmählig in das Hauptzeitmaass zurückkehrend*

VI. II. m. Dopr.

allmählig in das Hauptzeitmaass zurückkehrend

I

II

31

a tempo

VI. I. m. D.

a tempo

ppp sempre

VI. II.

VI. III.

Br.

a tempo

Ve. o. D.

espress. molto

p sempre

Ob.

I

II

I

ppp sempre

p sempre

tr

I

32

ppp sempre

p subito
p sempre

I

ppp

p subito

32

32

I

VI. *pp subito* *pp*

Ve. *pp subito* *pp*

Ve. m. D.

II

p *cresc.* *pp subito* *pp*

VI. Br. *pp*

Ve. o. D.

(Cb.)

im Tempo nachlassend

gänzlich ersterbend

I

gliss. *ppp*

Br. Vo.

im Tempo nachlassend

gänzlich ersterbend

II

VI. Br. Ve. Hr.

33 Tempo I.

I

(Dpfr weg) *ff* *ff* *ff*

Vc. Hr. Ve.

Tempo I.

II

(Dpfr weg) *ff* *ff* *ff*

(Hn.) Ps. Vc. Hr.

This musical score page contains measures 45 through 48, divided into three systems. Each system includes staves for Violins I and II, Horns, Trumpets, and other instruments. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 45 features a dynamic of *ff* for the Violin I and Horns. Measure 46 shows a *mf* dynamic for the Violin I and Horns. Measure 47 includes a *ff* dynamic for the Violin I and Horns, and a *p* dynamic for the Violin II. Measure 48 concludes with a *ff* dynamic for the Violin I and Horns. The score includes various musical notations such as slurs, accents, and dynamic markings.

I

espr. molto

p

Vc. Cb.

V

II

mf

Hbl.

Hn.

I

ff

pp subito

mf

V

II

pp subito

ff

I

ff

p

f

V

II

p cresc.

f

p

p cresc.

f

p

Tr. Hn.
Ps.

Str. Pk.

Str.

& Pk.

I

Str. *p* *dim.* *ppp sempre*

Str. *p* *ppp sempre*

Fig. & Hn.

Oh. Cl. *espress.* *p* *cantando*

VI. Hbl. *ppp sempre*

Str. Hbl. *ppp sempre*

35

I

II

pp *sehr zart* *espr.* *p sempre*

pp sempre *sehr zart*

Fl. Ob. *espr.* *p sempre*

I

II

ppp sempre

VI. Hbl. (Hn.) *espr. molto* *p*

pp sempre

Str. Pk. (Hn.)

I

II

I

II

36 nicht eilen

I

II

36

I

ff *f* *f* *mf*

N. R. *) VI. I & II

II

f *ff* *mf* *ff* *p* *ff* *p* *ff* *p* *fp* *mf*

I

mp *mp* *p* *dim.* *pp*

etwas zurückhaltend VI. II 3

II

mp *p* *pp*

etwas zurückhaltend

pp

37 *allmählig in das Hauptzeitmaass zurückkehrend*

VI. II 2^{te} Hlfte. *pizz.* *mf* *p* *p* *pp* *a*

VI. I & Br. I *p* *p* *pp* *a*

VI. II & Br. II *p* *p* *pp* *a*

Vc. I *p* *pizz.* *a*

Vc. II & Cb. *p* *pizz.* *a*

II

allmählig in das Hauptzeitmaass zurückkehrend

37

N. B. *) In den folg. 8 Takten sind die Triolen immer gleichmässig schnell, die Pausen breiter auszuführen.

tempo

Str. *ppp sempre*

Pc. Hf. Fl. *pp*

Str.

VI.I. *pizz.*

Br.

Pc. Hf. Fl. *pp*

Str.

VI.I.

Br.

ppp

Str. *ppp sempre*

Pc. Hf. Fl. *pp*

8

Str.

Pc. Hf. Fl. *pp*

Str.

VI.I.

I

Pc. Hf. Fl. *pp*

Br.

Hf. (*mf*) *p sempre*

Vc. Cb.

VI. I.

Str.

II

VI. II.

ppp

Str. *p sempre*

I

Hf.

VI.

Str.

Hf.

Ob.

Fg.

II

Br.

Vc.

I

arco

VI. I. *p espress. molto*

arco

l. H.

38

II

Hr.

Hr.

p

pp

p

Vc. Cb. *mf*

Hr.

Str. Fg.

38

8

I

tr

sempre

II

I

Hr.

espress. molto

Hr.

Str. m.D.
Fl.

pp

Hr.

pp

Vo.

Cb.

II

I

Hr.

p subito

Hbl.

p

p subito

II

I

VI. I. Fl.

sf *p subito*

mit grossem Ton u. Wärme

II

Str. Hbl.

p sempre

Hn.

I

Hn.

gliss.

II

Str.

gliss.

I

VI. I.

Ob. Cl.

ff *p* *ppp*

pp sempre

Vc.

Hn.

Fg. Hr.

II

VI. II.

Vc.

f *p* *pp sempre*

Hbl.

Hn.

Fg. Hr.

8 39

immer mehr und mehr zurückhaltend (morendo)

I

Vi.II.
Vi.I.
gliss.
ppp
dim.
pp
Vc.
Cb.

immer mehr und mehr zurückhaltend (morendo)

II

Br.
Vi.II.
ppp
dim.
pp
Hbl.
Hn.
Hf.
Ped.

morendo bis zum Schlusse

I

Fl.
pppp
ppp
pp
Vi.I.
Vi.II.
Br.

morendo bis zum Schlusse

II

Hf.
Cl.
Ob.-Hn.
Cl.
Hn.
ppp sempre
Vc.
pp
*

I

pp
p
ppp
ppp
Vi.I.
Vc.

II

Vi.II. Br.
ppp
ppp
Cb.

III.

Instrumentation: Streichorchester; 3 Flöten (Piccolo), 3 Oboen (engl. Horn)
 3 Clarinetten, 3 Fagotte (Contrafagott); 4 Trompeten, 6 Hörner, 3 Posannen,
 1 Tuba; 5 Pauken, grosse Trommel, Becken, Tamtam, Triangel, Ruthe;
 2 Harfen. *) *AB*

In ruhig fliessender Bewegung. Die ersten Takte $\text{♩} = 52$ übergehend in . . .

Anmerkung: Die Bezeichnung p bedeutet bei Str. durchaus „pizzicato“
 *) *AB*. Die Ruthe durch * angedeutet wird am Holz der grossen Trommel geschlagen.

This musical score page contains three systems of music, each with a first and second part (I and II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system (measures 1-4) features a first violin (VI.) part with a *p* dynamic and a first flute (Fl.) part with a *pp* dynamic. The second system (measures 5-8) includes a first violin (VI.) part with *pp* dynamics, a first clarinet (Cl.) part with *p* dynamics, and a first bassoon (Br. Vc.) part with *pp* dynamics. The third system (measures 9-12) features a first violin (VI.) part with *p sempre* dynamics, a first clarinet (Cl.) part with *ppp* dynamics, and a first bassoon (Br. Vc.) part with *p sempre* dynamics. Other instruments mentioned in the score include second violin (VI.), second clarinet (& Cl.), second bassoon (& Fg.), guitar (Gt.), and double bass (Cb.).

First system of musical notation, measures 42-47. Includes staves I and II. Dynamics: *p*, *pp*, *p sempre*. Instrument markings: Cl., Str., VI., Cb., Vc., Str.

Second system of musical notation, measures 48-53. Includes staves I and II. Dynamics: *p*, *pp*, *p*, *mit Humor*. Instrument markings: Cl., Str., VI., Ob.

Third system of musical notation, measures 54-59. Includes staves I and II. Dynamics: *p*, *f*, *ff*. Instrument markings: Cl., Str., Vc., Cb., Str., Fc.

I

Br. m. D. Fl.

p

Cb.

Ob.

p

Gt.

VI. m. D. Fl.

VI. o. D.

II

Ob.

p sempre

Vc.

Br.

I

VI. m. D. Fl.

p

Vc.

Br.

Cb.

Gt.

Rt.

p sempre

p

Dpr. weg!

II

Pe. Cl. (FG.)

p

8

Cl. FG.

VI.

ppp

Br. & FG.

Vc.

Gb.

I

43

VI.

f

f

Vc.

Cb.

p

II

Hbl. III.

ff

43

Hn.

Vc.

p

This page of a musical score, numbered 62, contains measures 1 through 16. It is divided into two systems, I and II, each with a first and second part. The instrumentation includes Violins (VI.), Clarinets (Cl.), Horns (Hn.), Flutes (Fl.), Oboes (Ob.), Bassoons (Bn.), and various string instruments (Str., Fg., Pk., Cb.). The score features a variety of dynamics such as *p*, *pp*, *f*, and *ff*, along with performance directions like *p sempre*, *mit Humor*, and *gliss.*. The notation includes complex rhythmic patterns, slurs, and accents across the staves.

I

VI. Br. Ob. VI. Br. Vc. Fg. Br. Fg. 44

dim. - *p* - *f* - *al* - *p* - *pp*

pp sempre *p sempre*

& Ps. (S)(Cf.)

II

VI. Br. Ob. VI. Br. Vc. Fg. Br. Fg. 44

dim. - *mf* - *al* - *pp*

pp sempre

Pk. Gt. Tt. 8 Cb.

I

Vc. Br. Br. Fg. 44

pp sempre *pp sempre*

Cb. Hn.

II

Ob. (Fg.) Hn. Hn. Vc. Br. 44

p sempre *pp sempre*

Fg. Cb.

I

& VI. Hn. Br. Cb. 44

p

II

Fg. Fg. 44

I

vi. *pp sempre*

p

Cb. Δ

Str. Hn. *pp*

II

p

Vc. Δ

Tl. Δ

(Fg.) *pp*

Br. *pp*

Vc. Δ

Hn. Δ

45

I

pp

Hn. Δ

II

Br. *pp*

Vc. *pp*

Cb. Δ

pp

pp

I

pp sempre

p

Hn. Δ

espr.

Hn. Δ

p

Br. Vc. Δ

II

pp

zart hervortretend

V Fl. Ob. *pp*

Hn. *pp*

Br. Vc. *pp*

Hn. *pp*

espr.

Cl. Δ

pp

FR. Δ

Cb. Δ

I

II

Br. Vc. Hbl. Hn. VI. Str. Fg. Hn. Fg. Str. ff Br. pp sempre

Hbl. Hn. Fl. Ob. Str. Pc. p pp sempre

Hn. Cb. Fg. A Str. & Pk.

46

saltando

I

II

pp subito e sempre
Str. *saltando*

8

saltando
Str.

46 Pr. p Fl. Ob. p

I

II

VI. p Str. pp

Fg. p Tr. Ob. p

Fg.

I

Br. *dim.*

Vc. *pp*

Cb.

Fl.

VI.

pp

dim.

47

Cl. *p* *hervortretend*

VI.

ppp

pp

pp *sempre*

Str. Fg. Gl. Rt.

Str.

Fl.

f

ppp

pp *sempre*

VI. III.

47

I

VI.

p

Cl. Hn.

Ob. Cl. A

p

f

p

FG.

I

VI. Ob. Cl.

Br. Ve.

pp

pp Str.

II

VI.

pp

Fl.

p

Pk. Cb.

pp

Ve. Cb.

I

VI. m.D.

ppp

pp

Tr. Dpfr weg!

fp

Pc. Fl.

p sempre

48

8

II

VI. m.D. Cl.

ppp

ppp

Hn.

ff gest.

Dpfr weg!

Vc.

ff

p sempre

48

Pk.

V V V V V V V V

V V V V

I

8

II

V

AB *) Ve. & Cb. geteilt und in Hälften wechselnd.

I

pp ppp pp

pp *sempre*

I

pp ff

ff

49 *Vorwärts.*

I

ff subito ff

Vorwärts. *ff subito* ff

49 (12 Takte Pk. in D-A)

I

II

f *f* *ff* *ff* *ff*

fp *f* *ff* *ff* *ff*

f *f* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff*

(tr) (tr)

VI. Po. in 8va
Hbl. A
Hbl. B

V & Bn.

I

II

ff

ffp *ffp* *ffp* *ffp* *ff*

(tr)
Bn.

50

I

II

pp subito *pp subito*

nur die Hälfte die 1te Hälfte die andre Hälfte

Ob. Cl. Tr. *f* *mf* *pp*

Vc. I 2 Spieler Vc. II 2 Spieler

(tr)

gut her-Cl.

50

VI. I je z. Hlfte wechselnd

I

ppp
pp
dim.
dim.

II

vortretend

Solo VI. saltando

I

pppp
pp
pppp
pp
pizz.

II

7 7
Fl.
p

I

pppp
ppp
Str.
arco
ff

II

ob. Δ
p
pp
Tr
Str.
Pk.
ff

51

I

Str. *ff sempre*

Tr. Hn. *ff*

(Pc. in 8va) & Hbl. *ff*

51 (12 Takte Pk. E-H)

I

Fl. *tr*

Tr. Hn. *ff*

V & Bu.

I

ffp

fp

Br. Hbl. *ffp*

fp

8

52 Sehr getragen. ♩ = 54.

I

Tr. Hr.
Ve. m.D.

pp sempre

Ve. m.D.
Hr.
Cb.

Sehr getragen. ♩ = 54.
sehr ausdrucksvoll gesungen, mit Portament

4 Tr.
mf
p

p sempre

52 Hr.
Ped. * Ped. *

I

VI. Ve. o. D.
pp

Br. o. N. Ve.

II

mf espr.

Ped. * Ped. * Ped. * Ped. *

I

VI.
Ve. Hr.
pp

Hr. p

Br. *tr*

hervortr.

53 VI. o. D. Hr. *pp*

Ve. m.D. *ppp*

Ve. Cb. m. D.

II

dim.

Hbl. Hr. *p espr.*

p

53 Hr.
Ped. * Ped. *

First system of the musical score. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The system includes a trill (tr) with a first ending bracket (F1) in the first measure of staff I. The second measure of staff I has a trill (tr). The first measure of staff II has a forte (f) dynamic marking. The second measure of staff II has a piano (p) dynamic marking. The third measure of staff II has a piano sempre (p sempre) dynamic marking. The system ends with a trill (tr) in the final measure of staff I.

Second system of the musical score. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The system includes a trill (tr) in the first measure of staff I. The second measure of staff I has a trill (tr). The first measure of staff II has a piano piano sempre (pp sempre) dynamic marking. The second measure of staff II has a piano (p) dynamic marking. The third measure of staff II has a piano espr. (p espr.) dynamic marking. The system ends with a trill (tr) in the final measure of staff I.

Third system of the musical score. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The system includes a trill (tr) in the first measure of staff I. The second measure of staff I has a trill (tr). The first measure of staff II has a piano piano (pp) dynamic marking. The second measure of staff II has a piano piano (pp) dynamic marking. The third measure of staff II has a piano piano (pp) dynamic marking. The system ends with a trill (tr) in the final measure of staff I.

I

Vc. *pp sempre* *gliss.*

VI. *gliss.*

Br.

Hf.

II

Tr. *sehr zart hervortretend*

Hbl. *pp* *sehr gesangvoll*

Vc. *pp sempre*

o.D.

Cb. *sehr gesangvoll*

Fg.

Hf.

54

I

VI. I. *ppp sempre*

Str.

VI. II. *etwas zurückhaltend*

Str. Cf.

Ped.

II

Tr. Hf.

Str. Cf.

Hf.

pp sempre

Ped.

Ped. *etwas zurückhaltend*

I

Br.

Vc. *ppp*

Br.

r. Hd.

Vc.

Ped.

* Cr.

II

morendo

Hf.

(Flageolettöne)

* Ped.

* Ped.

55 Tempo I.

Viol. I. Br. VI. Vl. I. Vl. II. Cb. Pk. 7 7

ppp sempre
pp sempre

Tempo I.

Tr. *pp* Ob. *zurücktretend*
pp Tr.

55

mit Betonung der l. Hd und der zugehörigen Töne der r. Hd.

Br. VI. Br. VI. Vl. I. Vl. II. Cb. Pk. (♭) Pk. (♭) Ps. Tb. (Cf. 8va)

ppp
p

Cl. *zurücktretend*

Hn. *p*

mit starker Betonung der l. Hd bis zum Doppelstrich

Br. Fl. Vl. I. Vl. II. Cb. Pk. (♭) Pk. (♭) (Hn. + pp) ff

mf
f
p

cresc.

56

I

VI. Hbl. *fff* *p*

Pr. Tb. *ff* *p*

ged. *ff* *p*

Br. Fc. *f* *pp* *p sempre*

Gb. *f*

Pk. *p*

Pk. Rt. (*pp*)

II

Pc. In *ff* *p*

8 *ff* *p*

8 *ff* *p*

& Ha *ff* *p*

gest. *ff* *p*

Vc. *f* *p* *pp* *pp sempre*

VI. Cl. *pp sempre*

56

I

Cl. *p*

Str. *pp*

II

VI. *pp*

VI. Ob. *pp*

& Cb. *pp*

I

Ob. *ppp*

p sempre

II

Str. *mf* *pp* *mf* *pp*

Fl. *mf* *pp*

VI. *mf* *pp*

Cl. *p*

Str. *mf*

57

Cl. *mf* *mf* *p* *pp* *pp* *p*

VI. m. D.

Ob.

Fl.

Str. *mf* *ppp* *dim.* *p* *p* *pp*

Br.

& Gt.

Rt. *pp*

57

VI. o. D. *etwas hervortretend*

Cl. *pp*

VI. *p*

p sempre

Str.

Pc. *)

Ob. *f* *p*

8

VI. o. D.

Hbl.

VI. m. D.

pp

p

Ob. *p*

VI. *p*

& Fg.

f

& Hn.

VI. o. D.

p

Cb.

Pk.

(hoch g)

VI. m. D.

p

Tr.

Hbl.

Br.

Hn.

ff

Fg.

Hn.

Tr.

Fg.

Hn.

f

p

Vo.

*) Fagott 2 Octaven tiefer col Pc.

I

Br. m.D. *pp* *pp* *p sempre* *pp*

Str.

VI. o.D.

II

& Br. o.D. VI. m.D. VI. o.D. Fl. Ob. *p*

Pk. *p* *p* *p* *p* *p*

Str.

Pk.

I

Br. m.D. VI. o.D. *pp* *pp* *p*

VI. m.D. VI. o.D. Fl. Ob. *p*

VI. m.D. *mit Humor*

II

VI. m.D. VI. o.D. Pk. Str. *p*

Pk.

I

Fl. *pp* Ob. Fl. Ob. Str. *mf* *ff* *ff* *ff*

Ob. Fl. Ob. Str. *mf* *ff* *ff* *ff*

II

Str. *mf* Ob. Fl. Ob. Str. *mf* *ff* *ff* *ff*

Str. *p* Cl. Str. *mf* *ff* *ff* *ff*

Fl. & Bn.

I

II

& Tr. Hn. (gest.)

Str. Hbl. 59

Br. Vc.

pp sempre

Str. Cf. *ff*

dim.

p

fa

p

ppp

Ps. Tb.

Tt.

Gt. 8

Cb.

ppp

I

II

Br.

& Vl. (pp)

pp sempre

Fg.

I

II

Vc.

Br. Vc.

Fg.

ppp

pp subito

e sempre

ppp sempre

Hn.

& Vl.

Hn.

Cf.

Pk.

Ob. (Cl.) *zart hervortretend*

p

Hn.

pp sempre

Hn.

Vc.

Cb.

ppp

(8)

8

(8)

I

Cl. *pp* *p* *mf* *pp*

Br. *pp* *mf* *pp*

FG. *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

VI. *pp* *mf* *pp*

Br. *pp* *mf* *pp*

Vo. *pp*

I

Br. *mf* *pp* *pp*

Str. *pp*

Hr. *pp*

Pk. *pp*

Ob. *p* *pp*

Tl. *pp*

Br. *pp*

Vo. *pp*

Hr. *pp*

pp *pp* *pp*

I

Hr. *pp* *pp*

Hr. *pp*

II

FG. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

61 *stark betont*

ff Tr. v.o. *ff* Str. *ff* Str. Hbl.

(mit starker Betonung der Ps.-Stimme)

Hn. Ps. *ff* *ff* *f* Hn. Tr. *f*

61 v.o. Str. Pk. Gt. Ba. Tt. *pp pp f*

8

f *ff p* *ff* *ff p* *ff* *ff* *ff* *ff* *ff* *ff*

ff p *unmerklich* *drängend* *ff*

ff p *unmerklich* *drängend* *ff*

Ps. Cl. Ps. Tb. Str. Tr. *f* *ff*

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

& Bn. & Tr. & Bn. & Tr. & Bn. & Tr.

8

ff p *ff* *ff p* *ff* *ff* *ff* *ff* *ff*

Tr. Str. Tr. Str. Tr. Str.

f *ff* *f* *ff* *f* *ff*

ff p *ff p* *ff p* *ff p* *ff p* *ff p*

& Tr. & Bn. & Tr. & Bn. & Tr. & Bn.

3

I

Str.

ff ff ff ff ff p cresc.

ff ff ff ff ff p cresc.

Bn. Gt.

Gt. Bn. (♯)

62

I

f fff

Die Bl. halten die Harmonie aus.

ff

Str.

ff ff ff

Die Bl. halten die Harmonie aus.

dim.

Bn. Gt.

Str. Picc. Bn. Ft.

62

I

ff

cresc. molto

Str.

mf

dim.

cresc. molto

Bn. Gt.

Pk. Gt.

I

ff subito
pp subito e sempre

ff subito e sempre

mf dim. molto

Vc. *ff*

II

Hn. & Hr.

ff subito
pp sempre

mf dim. molto

8

63

I

Vc. II.

ppp
ppp sempre
saltando

8

II

Str. Hbl. Tim. (percuss.)

ppp sempre
ppp
ppp
ppp

63

8

pk. mf (Bn. mf) (tace)

I

Vc. I u.s.f. in Hälften wechselnd.

ppp sempre

II

Vl. Hbl. Tr. (ped.)

pp
ppp
pp

8

Bn. (tr)

Br. I.

Br. I. *pp*
 Br. II. *pp*
 Pk. *tr*
 Tr. *pp*
 Hn. (Bn.) *pp*
 Hn.

64 *immer noch unmerklich zurückhaltend*

Br. I & II. *ppp sempre*
 Vcl. Gb. *ppp sempre*
 VI. *pp espr. molto*
 Hbl. *ppp sempre*
 Tr. *ppp sempre*
 Hn. *ppp sempre*
immer noch unmerklich zurückhaltend

64

Br. I. *ppp sempre*
 Br. II. *ppp sempre*
 Pk. *tr*
 Tr. *pp*
 VI. *pp espr. molto*
 Hbl. *ppp*
 Tr. *ppp*
 Hn.

morendo

dim.

(Das Gl. der Hf. erfolgt in Octaven mit C-moll-Vorzeichnung.)

ppp 2 Hf. r Hd. *glissando* (*ff*)

pp *espr. molto*

VI. Vc.

(& Bn. ♯) 2 Takte

VI. (*ff*)

(& Bn. ♯) 2 Takte

65

ff *pp* *ff*

St. Gt. Gt. Vc. & VI. II.

pppp *ppp* *morendo* *ff*

Br. Vc. I.

VI. I Br.

65

allmählig zu Tempo I zurückkehrend

pp *p* *p* *p*

Vc. Cb. II Cb. I. Br. Vc. II.

ppp *p* *p* *p*

Br. VI. I & II. Fl. Hn.

ff *p* *p*

allmählig zu Tempo I zurückkehrend

vi. *pp sempre* Vc. & Br.

II

Hr. *p* *pp* Tr. *pp* *f*

Pk. Cb. Fg. Pe. Tb. Gt.

I

II

pp *pp* *f* *p* *f* *p* *cresc. molto*

senza cresc.

Cb. & Ct. 8

66 **Tempo I.**

I

Fl.Ob.Cl. *pp* Hr. *pp* *pp* *mf* *stacc.* *pp* *ppp*

Vc. *ppp* Rt.

II

ff 2 Hr. gliss. *r. Hd.* *f* *dim.* *p* *pp* *ppp*

& Pk. Bn. 8 Br. 66 *pp* *ppp*

Cb. Vc. & Vl. II.

Musical score for measures 65-66. The system is divided into two parts, I and II. Part I includes staves for Violin I (Vi. I.), Violin II (Vi. II.), and strings (Str.). Part II includes staves for Violin I (Vi. I.), Violin II (Vi. II.), Clarinet (Cl.), Bassoon (Br.), and Cello/Double Bass (Vc.). Dynamics include *p*, *pp*, and *pp sempre*. Performance markings include *arco* and *pp sempre*.

Musical score for measures 67-68. The system is divided into two parts, I and II. Part I includes staves for Violin I (Vi. I.), Violin II (Vi. II.), and strings (Str.). Part II includes staves for Violin I (Vi. I.), Violin II (Vi. II.), and strings (Str.). Dynamics include *pp* and *pp*. Performance markings include *pp* and *pp*.

Musical score for measures 69-70. The system is divided into two parts, I and II. Part I includes staves for Violin I (Vi. I.), Violin II (Vi. II.), and strings (Str.). Part II includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Br.), and Cello/Double Bass (Vc.). Dynamics include *pp*, *p*, and *pp*. Performance markings include *pp*, *p*, and *pp*.

This musical score page, numbered 88, is divided into three systems. Each system contains two grand staves, labeled I and II, representing the first and second violins and violas. The first system includes parts for the first and second violins, first and second violas, first and second cellos, first and second double basses, and woodwinds including flutes, oboes, clarinets, bassoons, and horns. The second system continues with similar instrumentation, adding parts for the first and second trumpets and trombones. The third system features parts for the first and second violins, first and second violas, first and second cellos, first and second double basses, and woodwinds including flutes, oboes, clarinets, bassoons, and horns. The score is marked with various dynamics such as *pp*, *ff*, *pppp*, and *mf*, and includes performance instructions like *dim.* and *pppp*. The page concludes with a double bar line and a page number '8' at the bottom center.

IV. Urlicht.

Instrumentation:

Streichorchester; 3 Flöten, (2 kl. Flöten,) 2 Oboen, 3 Clarinetten, 3 Fagotte, (1 Contrafagott); 2 Trompeten, 2 Hörner, 4 Posauern; 2 Harfen; 1 Glocke in f.

68 Sehr feierlich, aber schlicht. (aus „Des Knaben Wunderhorn.“)

Alt-Solo. *ppp*
O Rös - chen roth!

Sehr feierlich, aber schlicht. *choralmässig*

I *pp* *Str. m.D.* *Tr. Hn. Ff. pp*

68 (Stern und Blu - - me!

A.S. *pp*

I Geist und Kleid! (Lieb' und Leid! Zeit!

A.S. *p* 69 Der Mensch liegt in gröss - ter

I *pp* *Str. m.D.* *Tr. Hn. Ff. pp*

E - - wig - keit! 69

A.S. *p espress.* Noth! Der Mensch liegt in gröss - ter Pein! Je

I *pp* *Str. m.D.* *Tr. Hn. Ff. pp* *Vc.*

AB. 1*) II pausirt Auftakt und 35 Takte bis zum Eintritt von „Etwas bewegter.“

AB. 2*) Sämmtliche Streicher sind während des ganzen Satzes gedämpft mit Ausnahme der 2 Solo-Violen, welche nur in den letzten 9 Takten die Dämpfer aufsetzen.

A.S. *rit.*
 lie - ber möcht'ich im Him - mel sein, je lie - ber möcht' ich im Him - mel

I *vi.* *Str. pp* *pp* *ob. p espress.* *rit.*

A.S. *ritenuto* - - - *morendo*
 sein!

I *ppp* *vi.* *ppp*

70 *Etwas bewegter.*

I

A.S. *Etwas bewegter.* *p*
 Da kam ich auf ei - nen breiten

II *Ob. G1. A.* *ppp* *Hr. Hr.* *Hr.*

70

1 Solo-Vl. o. D.

p espress.

A.S. Weg;

Hf. Gl. Hf. Cl.

8 *ppp*

2 Solo-Vl. o. D.

A.S. Da kam ein En - ge - lein und wollt' mich ab -

Str. Hbl. Hn. *pp*

ritenuto

71 a tempo

con portamento

ritenuto

espress. < leidenschaftlich, aber zart

A.S. wei - - sen. *ritenuto* Ach nein, ich liess mich nicht ab -

ppp

pp sempre

71

I

Ob.

pp *p*

A.S.

wei - sen, ach nein, ich liess mich nicht ab - wei - sen! Ich

Cl.

Fl.

II

drängend

I

VI.

Hr. Fg. Hn.

p *pp*

drängend
sehr leidenschaftlich, aber zart *steigernd*

A.S.

bin von Gott, und will wieder zu Gott! Der lie - be Gott, der lie - be Gott wird

drängend *espr. molto*

Str. 2 S.-vi.

VI. Fl. Ob. v.

pp *sf* *p* *sf* *p* *sf* *p* *sf* *pp* *crusc.*

II

Vc. Cb.

riten. molto **Wieder langsam wie zu Anfang.**
espr.

I

VI.
 Str. *pp*
 Fr. *p*
 Vc. *ppp*
 Hr.

riten. molto **Wieder langsam wie zu Anfang.**
pp sehr zart

A.S.

mir ein Licht-chen ge - ben, wird leuch - ten mir bis an das

riten. molto **Wieder langsam wie zu Anfang.**

II

VI.
 Str. Cl. *pp subito*
 Br. *p*
 Vc. *ppp*

I

Cl.
 VI. *ppp*
 Str. *ppp*
 Vc. *ppp*
 Br. *espress.*
 Ped. *

A.S.

e - wig so - lig' Le - ben!

II

Br. *ppp sempre*
 Ped. *

V.

Instrumentation: Das gesamte Orchester wie vor pg. 1 angegeben, das Fern-Orchester, Sopran- & Alt-Solo & gemischter Chor.

72 Im Zeitmaass des III. Satzes

I

Wild herausfahrend.

fff

Vc.

3

Str. Hbl.

V.O.

8

(8 Takte ruhende Harm. i. d. Hbl.)

fff

Hf.

8

8

Im Zeitmaass des III. Satzes

II

Wild herausfahrend.

fff

Cb.

3

Str. Hbl.

ff

Gt. Tr.

V.O.

8

Ped. sin' al ϕ

Tr.

Str.

Hr.

Bn.

(15 Takte ruhende Harm. i. d. Bbl.)

ff

Tr. Ps.

ff marcatisimo

I

ff

II

ff sempre

Str.

ff sempre

Str.

f

p dim.

ff marc.

mf

etwas drängend 8

I

etwas drängend

Tr. Ps.

ff marc.

Tr.

cresc. molto

(* Bn. 4 Takte)

I

II

marc.

pp

pp

Ob. Eh.

p

pp

Fl. Cl.

pp

quasi siltu

8

I

II

marc.

pp

ppp sempre

etwas hervortretend

Fl. Cl.

pp

ppp

ppp

Ob. Eh.

ppp

ppp

8

I

II

perdendosi

perd.

etwas hervortretend

ppp

ppp

perdendosi

perd.

dim.

ppp

8

74

Der Rufer in der Wüste.

I

Hörner in größtmög. Anzahl weit entfernt aufgestellt, & *ff* geblasen.

lange *lange* *wieder stärker* *verklingend* *p sempre* (im Orchester)

Hn. Hn. V

II

U.C.

Ob. *p* *f* *pp*

Str.

8

I

p Hn.

II

Tr. *pp marc.*

pp sempre

Ob. Hn. Hf.

Str.

8

I

trn trn trn trn trn trn trn trn trn trn

Vi. m.D. (Flage. T.) *ppp* (tr) (tr) (tr) (tr) (tr) (tr) (tr) (tr)

Hf. (Flag. T.)

Ps. *p*

Hf. *pp*

Ch. Tt.

II

Fl. Hf. Fl. Cl. Vl. *p*

Gt. Pk. Gt.

8

I

pp
ppp

8

Cb.

Tr.

II

Cf.

Pk. Gr.

Pk.

3

75 Choralmäßig. (Tempo der correspondirenden Stelle im I. Satz.)

I

Br. pizz.

p

Ve.

pizz

VI. II. pizz.

II

Fl. Ob. Cl.

p

75

I

Vi.

pmarc.

Cl.

VI. II. Br.

VI. I. pizz. p

Br. pizz.

3 sehr bestimmt

I

Tr.

p

Str. pizz.

II

VI. II

p

Br. Vc. pizz.

76 Immer dasselbe getragene Zeitmaass.

I

VI. I

pp *sf* *pp* *ppp* *3* *sf*

Str.

Pk. *pp*

II

Immer dasselbe getragene Zeitmaass.

sf pp *pp* *ppp* *3* *pp* *3* *ppp*

Cl. Eh.

Hn.

Fl. Ob. Eh.

Fg.

Cf.

76!

I

VI. *ppp*

pp

pp

p non legato

pp

ppp sempre

verhallend

Hörner i.d. Ferne *f* geblasen.

Hn. *marcatiss.* *p*

U.C.

Cl. Ob. Cl.

Eh. Cl.

Bc. Fg.

Str.

3

The image displays three systems of musical notation for an orchestral score. Each system is divided into two parts, I and II, with a double bar line separating them.
System I: Part I (bass clef) features a string section with dynamic markings *pp* and *pp sempre*, and a woodwind section with a Flute (Fl.) and Clarinet (Cl.). Part II (bass clef) features a string section with dynamic markings *pp* and *pp sempre*.
System II: Part I (bass clef) includes Trompeten in d. Ferne (Trumpets in the distance) with dynamic markings *f* and *pp*, and a woodwind section with a Clarinet (Cl.) and Flute (Fl.). Part II (treble clef) features a woodwind section with a Clarinet (Cl.) and dynamic markings *ppp*.
System III: Part I (bass clef) includes a string section with dynamic markings *pp* and *ppp*, and a woodwind section with a Clarinet (Cl.) and Flute (Fl.). Part II (bass clef) features a string section with dynamic markings *pp* and *ppp*, and a woodwind section with a Clarinet (Cl.) and Flute (Fl.).
The score includes various musical notations such as slurs, accents, and dynamic markings. The page number 8 is centered at the bottom.

77 $\text{♩} = \text{♩}$

I

pp sempre

II

$\text{♩} = \text{♩}$

Fl. Eh. *sf* *p*

pp

& Ob. *sf* *p* *sf* *p*

77

Ve. Cl. pizz.

I

pp *sfp*

Cl.

VI. o. D. *fp*

II

Eh. *pp*

Fl. Eh. *pp* *sf* *p*

Δ

& Ob. Fg. *sf*

I

Bc. Cl. *ffp* *fp* *pp* *sfp* *pp* *ff* *p*

pp *ffp*

II

sf *sf* *ff* *p* *ff*

& Vc.

78 *sehr drängend*

I *fp* *ff* *f* *p* *cresc.* *ff* *p*

II *p* *ff* *mf* *p* *ff* *mf*

Br. Vc. Hbl. *sehr drängend*

Pc. Fl. Ob. Cl. *ff* *p*

78

ziemlich bewegt

I *ff* *ffp* *cresc.* *ff* *p* *ff*

II *p* *cresc.* *ff* *p* *ff* *f*

Br. Ob. Tr. *ziemlich bewegt*

Pc. Fl. Ob. Cl. *ff* *p* *ff*

78

wieder zurückhaltend

I *ff* *f* *mf* *p*

II *ff* *f* *ff* *f*

wieder zurückhaltend

Pc. Fl. Ob. Cl. *ff* *p*

Str. *f* *mf* *p*

Vc. Hbl. Hn. *f*

a Pk.

8

Choralmässig.

79

I

Br. mf p dim. pp ppp G.P. Ps. Tb. pp

Detailed description: This system shows the first part of the score for section I. It features a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic with a decrescendo (dim.) hairpin. The dynamics then reach pianissimo (pp) and finally pianississimo (ppp). The system concludes with a fortissimo (f) dynamic. The instrumentation includes Br. (Bassoon), G.P. (Glockenspiel), Ps. (Piano), and Tb. (Tuba).

II

Cb. Pg. Ps. p f dim. pp ppp G.P. pp

Detailed description: This system shows the second part of the score for section II. It features a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a piano (p) dynamic, followed by a fortissimo (f) dynamic, then a decrescendo (dim.) hairpin. The dynamics then reach pianissimo (pp) and finally pianississimo (ppp). The system concludes with a fortissimo (f) dynamic. The instrumentation includes Cb. Pg. (Cello/Double Bass), Ps. (Piano), G.P. (Glockenspiel), and Ps. (Piano).

I

Vc. pp Br. Ps. Tb. p

Detailed description: This system shows the third part of the score for section I. It features a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a pianissimo (pp) dynamic, followed by a piano (p) dynamic. The system concludes with a fortissimo (f) dynamic. The instrumentation includes Vc. (Violoncello), Br. (Bassoon), Ps. (Piano), and Tb. (Tuba).

II

VI. II Br. VI. I plizz. ppp pp

Detailed description: This system shows the fourth part of the score for section II. It features a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a pianissimo (pp) dynamic, followed by a pianississimo (ppp) dynamic. The system concludes with a piano (p) dynamic. The instrumentation includes VI. II (Violin II), Br. (Bassoon), VI. I (Violin I), and plizz. (piccolo).

etwas energischer im Tempo

I

Tr. p pp Tr. Ps. Tb. p f

Detailed description: This system shows the fifth part of the score for section I. It features a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a piano (p) dynamic, followed by a pianissimo (pp) dynamic, then a piano (p) dynamic, and finally a fortissimo (f) dynamic. The system concludes with a fortissimo (f) dynamic. The instrumentation includes Tr. (Trumpet), Tr. Ps. (Trumpet/Piano), and Tb. (Tuba).

etwas energischer im Tempo

II

pp perdend. p f Tb. Cf.

Detailed description: This system shows the sixth part of the score for section II. It features a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a pianissimo (pp) dynamic, followed by a decrescendo (perdend.) hairpin, then a piano (p) dynamic, and finally a fortissimo (f) dynamic. The system concludes with a fortissimo (f) dynamic. The instrumentation includes Tb. (Tuba) and Cf. (Cello).

80 Wieder breit.

This page of a musical score, numbered 104, contains measures 80 through 88. It is divided into two systems, each with a first and second part (I and II). The first system (measures 80-82) features a string ensemble (Str. Hbl.) and a woodwind section (v.o., Bn., Pk.). The second system (measures 83-88) includes a woodwind section (Hn., Tr., Ps., Vl. Hbl. Hf., Vln., Vcl., Tr.) and a string ensemble (Str. Fg., Cf., Tb.). The score is marked with various dynamics such as *ff*, *ffp*, *f*, *mf*, and *ff sempre*, along with articulation and performance instructions like *Wieder breit.*, *molto*, and *ff marc.*. The tempo is indicated as *80*. The key signature has two flats.

This page contains three systems of musical notation, each with a first (I) and second (II) staff. The notation includes various instruments and dynamic markings.

- System 1:**
 - Staff I: Features woodwinds including VI. Hbl. Hf., Hf., (Tr.), and Hn. Dynamic markings include *ff*, *ffp*, and *p*.
 - Staff II: Features woodwinds including V Bn., Str. Hbl., and VI. Hbl. Dynamic markings include *ff*.
 - Below Staff II: Percussion (Pk.) and strings (Str. Fg., Cf. Tb.) are indicated with dynamic markings *ff* and *p*.
- System 2:**
 - Staff I: Features woodwinds including Tr., Ps., and Hf. Dynamic markings include *ff* and *p*.
 - Staff II: Features woodwinds including Hf. Dynamic markings include *ff*.
 - Below Staff II: Percussion (Pk.) and strings (Str. Fg., Cf. Tb.) are indicated with dynamic markings *ff* and *p*.
- System 3:**
 - Staff I: Features woodwinds including Hn. Dynamic markings include *ff* and *p*.
 - Staff II: Features woodwinds including Hn. Dynamic markings include *ff*.
 - Below Staff II: Percussion (Pk.) and strings (Str. Fg., Cf. Tb.) are indicated with dynamic markings *ff* and *f*.

Rehearsal marks 8 and 81 are present at the beginning of the first and second systems, respectively.

The musical score is divided into three systems. The first system (measures 1-8) features a Trompete (Tr.) part with dynamics *ff* and *p*, and a Hornen (Hr.) part with dynamics *ff* and *pp*. The second system (measures 9-16) includes parts for Br. (Bassoon), Vg. (Viola), Hbl. (Clarinet), and Vc. (Violoncello), with dynamics *mf* and *p*. The third system (measures 17-24) includes parts for Kl. (Klavier) and Pk. (Percussion), with dynamics *pp* and *cresc. molto*. Rehearsal marks *AB 1** and *AB 2** are placed above the first and second systems respectively. Performance instructions include *hercortretend*, *verklingend*, and *cresc. molto*. The score is written for two parts, I and II, with various articulation and phrasing marks.

*AB 1**) Das zweigestrichene g und das folgende dreigestrichene c der Trompete, die zur Erleichterung weggelassen werden können, sind eventuell mit der 1. Hd. zu spielen, als ob sich der Vorschlag c g im Bass auf diese Töne bezöge.

*AB 2**) Die in der Hülfslinie notierten viereckigen Noten bezeichnen 8 tiefe Glocken (Stahlstäbe) von unbestimmtem Klange.

82 **Maestoso.**

sehr zurückhaltend

Allegro energico. (nicht zu schnell.)

I

Str. *ff* Kt. *pp* *ff* *ff* *sempre*

Hbl. *ff* *sempre*

Vc. Tr. *sp*

Maestoso.

sehr zurückhaltend

Allegro energico. (nicht zu schnell.)

II

Fg. Cf. *ff* Ps. Tb. *ff* *p* *ff* *ff* *sempre*

Vl. Fl. (Pe.) *ff* *sempre* Bn. Bn.

82 *ff* *pp* *ff* *ff* *sempre*

Tr. *ff* *ff* *ff* *ff* *sempre*

Pk. Gt. *ff* *ff* *ff* *ff* *sempre*

Cl. Bb. *f* *ff*

I

Str. *f* *ff* *ff* *ff* *sempre*

Hbl. *f* *ff* *ff* *ff* *sempre*

Tr. (ged.) *f* *ff* *ff* *ff* *sempre*

II

Bn. *f* *ff* *ff* *ff* *sempre*

Bn. *f* *ff* *ff* *ff* *sempre*

Tr. Ps. *ff* *ff* *ff* *ff* *sempre*

Str. Hbl. Tb. *ff*

I

Hn. *f* *ff* *ff* *ff* *ff*

Tr. Ps. *f* *ff* *ff* *ff* *ff*

II

Bn. *ff* *ff* *ff* *ff* *ff*

Tr. (ged.) *ff* *ff* *ff* *ff* *ff*

Tr. (offen) *f* *ff* *ff* *ff* *ff*

Pk. Bn. *ff* *ff* *ff* *ff* *ff*

& Ps. *ff* *ff* *ff* *ff* *ff*

& Bn. (Pk.) *ff* *ff* *ff* *ff* *ff*

I

VI. Hbl.

ff sempre

Hbl.

VI. Fl.

VI. Ob. Cl.

II

Hr. Fg.

ff sempre

Ps.

Tb.

Tr.

Str. Cf.

Tb.

VI. Br.

ff

Tr. Ps.

I

& Fg.

Hbl.

VI.

II

Pk.

VI.

Str. Fg.

Tr. (Kod.)

I

ff

Str. Hbl. Vm.

Hbl.

Hr.

Tr.

II

Tr.

ff

Ps.

fp

ff

Str. Fg.

Cf.

Hbl.

ff

Cl.

Ps.

Tb.

83 Kräftig. *Allegro*

I

Tr. *ffp* *f* *verklingend* *f*

Detailed description: This system shows the first staff for Horn I. It begins with a trill (Tr.) and a fortissimo piano (*ffp*) dynamic. The music then moves to a forte (*f*) dynamic with a 'verklingend' (fading) instruction. The system concludes with another forte (*f*) dynamic.

Kräftig. *Allegro*

II

Str. Fig. Cf. *ff martellato*

Detailed description: This system shows the second staff for Horn II. It features a 'martellato' (hammered) effect with a fortissimo (*ff*) dynamic. The music includes several triplet markings (3) and is characterized by a rhythmic, percussive quality.

I

Hbl. Ha. *f* Tr. 3 *marcato*

Detailed description: This system shows the first staff for Horn I. It starts with a forte (*f*) dynamic and includes a trill (Tr.) with a triplet (3) marking. The tempo is marked 'marcato'.

II

Str. *ff* Str. Fig. *f sempre*

Detailed description: This system shows the second staff for Horn II. It begins with a fortissimo (*ff*) dynamic and continues with a fortissimo (*f*) dynamic marked 'sempre' (always).

I

Tr. *f*

Detailed description: This system shows the first staff for Horn I. It features a trill (Tr.) and a forte (*f*) dynamic.

II

Detailed description: This system shows the second staff for Horn II, continuing the rhythmic and melodic patterns from the previous systems.

*Allegro**) Hier ist im Verlaufe des drängenden Satzes ein frisches Marschtempo erreicht worden.

Musical score for measures 78-83. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The music is in a key with one flat and a 3/4 time signature. Various instruments are indicated: Tr. (Trumpet), Hbl. (Horn), Vl. Br. (Violin), Vc. (Viola), Cb. (Cello), and Fg. Cl. (Flute). The dynamic marking *f sempre* is present in the lower staff of system II.

Musical score for measures 84-89. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The music is in a key with one flat and a 3/4 time signature. Various instruments are indicated: Tr. (Trumpet), Str. (Strings), Cb. (Cello), Cf. (Contra Bass), and Pk. (Percussion). The dynamic marking *ff marcato* is present in the lower staff of system I, and *ff sempre* is present in the lower staff of system II. The instruction *Wieder etwas gehaltener.* is written above the staves.

Musical score for measures 90-95. The score is divided into two systems, I and II. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The music is in a key with one flat and a 3/4 time signature. Various instruments are indicated: Tr. (Trumpet), St. (Saxophone), Vl. (Violin), Ps. (Piano), Hn. (Horn), and Str. (Strings). The dynamic marking *fff* is present in the lower staff of system II. The instruction *Hn. (mit aufgehobenem Schalltrichter)* is written above the staves. The score concludes with a double bar line and the marking *(Tt.)*.

I

Fl. *f* Tr. *Tr. sempre*

Ob. *f* Tr.

Fk. (b) Cf. Pk.

II

Vi. Br. (Tr.) *f* (kurz gestrichen) *mf* & Hbl. (2)

Vc. Cb. *f*

(Tr.)

I

& Hbl. *f*

II

(Tr.) *f* Str. *f*

l.H.

85

I

Tr. *ff* *ff sempre*

Str. *f*

II

VI. 3: *ff*

I

VI. Br. *ff*

Hbl. Str. *ff*

& Cf.

II

ff

ff

I

VI. Hbl. *ff*

Hbl. *ff*

Str. *ff*

Tr. (ged.) *ff*

PK. *f*

PK. *f*

PK. *p*

II

ff

Tr. (ged.) *ff*

f

p

86

I

Tr. *ff*

VI. 3

Tr. *f*

VI. & Hbl. *ff*

Tr. *f*

II

Tr. *ff*

Tr. *f*

Hbl. *ff*

VI. *ff*

ff sempre

Hn. *ff*

I

Str. Ibb. *ff*

Tr. *ff marc.*

VI. Hbl. *ff*

Tr.

II

Hbl. *ff*

Hbl. *ff*

Ps. (P) *ff marc.*

I

Str. *ff*

Tr. *ff marc.*

VI. *ff*

Br. Vc. *ff*

II

Ps. *ff marc.*

Pic. *ff*

immer vorwärts drängend

I

Str. Hbl. *ff*

II

ff

Cb. Fg. *ff*

Fg. *ff*

Cf. *ff*

Pk. *ff*

Hrn. *ff*

Tr. *ff marc.*

I

p *fp* *cresc.* *molto*

II

cresc. molto

87 *Etwas wichtiger.*

I

Str. *ff* *pesante*
Hbl. *sempre*

Etwas wichtiger.

II

Tr. *ff* *pesante e marc.*

Ps. Tr. III. (Bn.)

87

I

II

Ob. I. (Tr.)

Ps. Tr. Red. *

Str. Hbl.

I

ff sempre

Fg. Cf.

Str.

II

Hn. Ps. Tr.

(Pk.) (Bn.) (Pk.) (Bn.)

I

Fg. Cf.

Str.

VI. Br.

II

Tr. Ps. Tr.

ff

Hn. Fg.

I

VI. (Hbl.)

Tb.

II

Tr.

ff

Hn.

Ps. Tb. (Bn.)

I
VI. (trem.)
Hbl.
ffp
ff
riten. molto

II
Tr.
Bl.
ff marc.
Ps.
(Bn.)
Tb.

88 a tempo, più mosso heftig drängend

I
v.o.
Str.
Hbl.
ff
ff 3
ff
ff 3

II
Pk.
Gt. Bn.
Tr.
a tempo, più mosso heftig drängend
Tr.
ff
ff
Ps. hervor-tretend

I
Str.
ff
Hbl.
ff
Hn. (gest.) Str. (trem.)

II
Pk. Gt. Bn.
Ps.
ff sempre
Tr.
Hn. (gest.)
Ps.

Musical score for measures 77-80. The score is divided into two systems, I and II. System I includes parts for Horn I (Hbl.), Horn II (Hn. (gest.)), Violin (Vl. (trem.)), and Piano/Guitar (Pk. Gt.). System II includes parts for Trumpet (Tr.), Piano (Ps.), Violoncello (Vc. (trem.)), Violoncello/Fagott (Vc. Fg.), and Piano (Ps.). Dynamics include *f*, *dim.*, *p*, and *mf*. There are triplets in the Horn I part.

d = d Zeitmaass wie an der vorhergegangenen Parallelstelle 77 & 78. (Nr. *)

89

Musical score for measures 89-92. The score is divided into two systems, I and II. System I includes parts for Horn I (Hbl.), String m. D. (Str. m. D.), and Brass m. D. (Br. m. D.). System II includes parts for Piano/Guitar (Pk. Solo) and Piano (Ps.). Dynamics include *mf*, *p*, *pp*, *ppp*, and *pp sempre*. There are triplets in the Horn I part.

Musical score for measures 93-96. The score is divided into two systems, I and II. System I includes parts for Clarinet (Cl.), Piccolo Flute (Pc. Fl.), Oboe (Ob.), and Horn (Hn.). System II includes parts for Piano/Guitar (Pk.). Dynamics include *p* and *pp*.

(Nr. *) Auch hier hat das Zeitmaass den Character des Allabreve ($\frac{3}{2}$); es ist indessen mit $\frac{4}{4}$ bezeichnet wegen der sich sonst bei dem Taktwechsel dieses Abschnittes ($\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{2}$) ergebenden Schwierigkeiten.

90 mit etwas drängendem Character
NR.)* Vl. & Br. m. D.

mit etwas drängendem Character
NR.)* Fern-Orchester. Tr. 3 mehrfach besetzt aus weiter Ferne.
 (PPP)
 hervortretend p sempre
 90
 espress. molto

NR.)* Das Fern-Orchester (F.O.) ist ausser den hier geschriebenen Trompeten u. später den Pauken mit Triangel u. Becken besetzt. Dasselbe ist in weitester Ferne aufgestellt und muss (mit Ausnahme des Schlusses dieses Abschnittes) so schwach in den Satz des Orchesters hereinklingen, dass der Character des Gesanges in Vc. u. Fg. in keiner Weise beeinträchtigt wird; die Klänge des F.O. sollen das Gepräge einer fernen Musik tragen, von welcher einzelne Laute durch den Wind herübergetragen werden.

Pc.Fl.
 Ob.
pp
hercortretend
 Vc. o.D.
Pespress. molto f
 I
 II
 (ppp)
pp
 Ob.
 Hn.
espr.
 Vc. Cb.
 pizz.

I
 II
 (im Orchester)
 Str.
 Fig.
pp
 Str.
 Fig.
 Vc. Cb.
 (Tr.)
 Hn.
espr.
 Str.
 Fig.
espr.
 Fig.

I
 II
 91 *immer noch etwas drängend*
pp subito
pp subito e sempre
 VI.
 Tr.
 F.O.
 (Im Orchester)
 Hbl. Hn.
pp
 (ppp)
pp subito e sempre
 p sempre

I

II

I

II

I

II

Dämpfer weg!

VI.

Str. (tbl.) p

cresc. molto

cresc. molto

VI.

F.O. (AB*)

Tr.

(mf)

Fg.

Str. p

cr.

F.O. Pk.

AB*) Hier soll das F.O. viel stärker hörbar sein.

(alla breve)

92

First system of musical notation, measures 92-95. It features two staves, I and II. Staff I includes parts for & Hhl., Tr., and Str. Staff II includes parts for Cb., Cf., and Ps., Tb. The tempo is marked (alla breve). Dynamics include *ff sempre* and *ff*. The first staff has a *92* marking above it. The second staff has a *92* marking below it. The second staff also has a *marc.* marking.

Second system of musical notation, measures 96-100. It features two staves, I and II. Staff I includes parts for Str., & Tr., Vl., and Hbl. Staff II includes parts for Str. and Ps. The tempo is marked (alla breve). Dynamics include *marc.* and *ps. marc.*. The first staff has a *92* marking above it. The second staff has a *92* marking below it.

Third system of musical notation, measures 101-105. It features two staves, I and II. Staff I includes parts for Str. and Tr. Staff II includes parts for Cb., Cf., and Ps., Tb. Dynamics include *espress.*, *ff*, *p*, *ff*, *f*, and *ff sempre*. The first staff has a *92* marking above it. The second staff has a *92* marking below it.

System 1: First system of music. It consists of two staves, I and II. Staff I contains two treble clef staves with various musical notations including eighth notes, sixteenth notes, and dynamic markings such as *Str. f*, *f*, and *vi. ff*. Staff II contains two bass clef staves with similar notation and dynamic markings like *ff* and *Tr.*. A first ending bracket labeled '8' spans the first two measures of both staves.

System 2: Second system of music. It consists of two staves, I and II. Staff I contains two treble clef staves with musical notation, including a *cresc.* marking and dynamic markings *ff* and *fff*. Staff II contains two bass clef staves with musical notation and a *cresc.* marking. The phrase *immer noch drängend* is written above the staves. A first ending bracket labeled '8' is present in the upper part of the system. A *Str. f* marking is also visible.

System 3: Third system of music. It consists of two staves, I and II. Staff I contains two treble clef staves with musical notation and dynamic markings *cresc. molto* and *ff*. Staff II contains two bass clef staves with musical notation and a *fff* marking. A first ending bracket labeled '8' is present at the beginning of the system.

8

I *cresc. sempre* *fff sempre* (a Tr.)
 Die Hbl. lassen die Harmonie mit Zungenstoss vibrieren.
 Ped. sin' al \emptyset

II *fff sempre* Tr. u. Hr. mit aufgehobenem Schalltrichter.
 Str. Hbl. PK. Tr. Bn. Gt.
 93 Ped. sin' al \emptyset

I *accel. molto* (mit vollster Kraft.)
 Hn. Pk.

II *accel. molto* 3 Tr.

I *ganztaktig* *ff* Ps.

II *ganztaktig* 3
 Ch. Fr. Cf. Tb. PK. Tr.
 7 #5. 8

Langsam. $\text{♩} = 60$

I

8 94

ff *riten. poco* *Str. pp* *dim.*

II

8 94

riten. poco *Hbl. pp* *pp*

Pk. Ped.

I

94

pp sempre *immer noch mehr zurückh.*

II

94

immer noch mehr zurückh. *pp*

I

100 106

pp sempre *pp*

II

100 106

zart markirt *pp*

95

Fl. VI.

Hbl. *pp*

Gt. *pp*

Hr. *pp*

Hf. (Flag. Töne)

Ob.

markirt

Hr. *pp*

Hf. (Flag. Töne)

Str. o. D. *pp*

Gt.

95

Hf.

Gt. VI.

Cl. *dim.*

Hf. *ppp*

Hn.

Str. m. D. Hr.

Vc. *dim.*

Br.

Hf. *ppp*

Ps. Hr. Hr.

Pk. Gt. *dim.*

Gt. *ppp*

Pk. Gt.

Gt.

& Pk.

I

Hf.

U.C. - Hörner in der Ferne

F.O.

II

Gt.

Der grosse Appell. N.B. +)

96

Sehr langsam und gedehnt. wie zuletzt

lange lange verklingend

sehr lange lange

lange lange

Fl. wie eine Vogelstimme

(im Orchester) PPP

Tr. II, F. O.

U. C. durchaus bis zum Eintritt des Chores.

pp sempre

(im Orchester) lange

aus weitester Ferne

etwas näher & stärker

96 *8*

Più mosso, quasi Allegro.

schnell & schmetternd

U. C. etwas näher & stärker

näher & stärker

näher & stärker

Tr. I

Tr. III

P. O. Tr. IV

Più mosso, quasi Allegro.

schnell & schmetternd

P. O. Tr. IV

Langsam.

lange

(im Orchester) wie vorher

pp

Vogelstimme leicht & duftig gespielt

PPP

Fl. tr

12

3

3

3

sehr langsam

U. C. Hörner

P. O. A

sehr entfernt

Langsam.

lange

pp

aus der Ferne

sehr langsam

8

N.B. +) Die 4 Trompeten des Fern-Orchesters müssen aus entgegengesetzten Richtungen erklingen.

I

schnell *langsamer* *sehr langsam* *schnell*

U. C. -
Hörner. A. F. O.

sehr entfernt.

II

Tr. I näher
F. O.

schnell *langsamer* *sehr langsam* *schnell und schmetternd*

pp

Tr. I. F. O. näher

Pk. F. O.

8

I

Fl.

pp langsamer *langsam* *immer*

U. C. bis zum Eintritt des Chores
sich verlierend

mf

II

langsamer *langsam* *sich verlierend* *immer*

Tr. II F. O.

Tr. IV F. O.

Pk. F. O.

8

I

p *pp* *PPP*

fern - - - *und* - - - *ferner* - - - *sich verlierend*

II

fern - - - *und* - - - *ferner*

Tr. III F. O.

8

97 Langsam, misterioso.

I

Sopran-Solo & Sopran. *ppp* *rit.* *a tempo* *rit.* *a tempo*

Alt

Tenor I *ppp* Auf - er - steh'n, ja - rit. auf - er - steh'n wirst du mein Staub nach kur - zer -

Tenor II *ppp* Auf - er - steh'n, ja - rit. auf - er - steh'n wirst du mein Staub nach kur - zer -

Bass I *ppp*

Bass II *ppp* NB*)

Chor & Sopran-Solo.

II

Chor a capella & Sopran-Solo. *ppp*

97

I

Sopr.-Solo & Sopr. *ppp* *ppp*

Alt Ruh! Un - sterblich' Le - ben, un - - - sterb - lich'

Ten. I Ruh! Un - sterblich' Le - ben, un - - - sterb - lich'

Ten. II Ruh! Un - sterblich' Le - ben, un - - - sterb - lich'

Bass I *ppp*

Bass II *ppp*

Chor & Sopran-Solo.

II

Chor a capella & Sopran-Solo. *ppp*

NB*) Die II. Bässe sollen durchaus nicht in der Oberoctave singen.

98 Sehr breit.

vi Tr. *con portamento*
 ppp

Sopran-Solo *sehr zart und innig*, pp
 Le-ben wird, der dich rief, dich rief, dir ge - - - - ben.
 Sopr. *ppp*
 Alt Le-ben wird, der dich rief, dich rief, dir ge - - - - ben.
 Ten. I *ppp*
 Ten. II Le-ben wird, der dich rief, dir ge - - - - ben.
 Bass I *ppp*
 Bass II

II Chor a capella & Sopr-Solo *sehr zart und innig*
 Hf. *Sehr breit.*
 pp
 r. Hd. 3
 98

I *zart betont*
 Tr. 3
 Hbl.
 Hn. *pp*
 mit aufgeh. Schalltr.
 o.N.
 II *ppp*
 Tr. 3
 Hbl.
 Hn. *ppp*
 vi. *ppp*
 o.N.
 Str. *plzz.*

This musical score page contains measures 130 through 134. It is divided into two systems, I and II, each with a Violin (Vc.) and Viola (Vl.) part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score includes various musical notations such as dynamics (pp, p, mf, ppmp, ppp), articulation (accents, slurs), and performance instructions like *zurückhaltend* and *sehr zart spielen*. Specific instrument parts are labeled: Vc., Str. Fg. Cf., Hr., Pk., Tr., Br., Vl. Br., Hbl., and Ped. The bottom system (II) includes a separate line for the first horn (1. Hd.) and a string part for the first cello (Str. Fg. Cf.).

Langsam, aber nicht schleppend.

99

I

Vc. Ch. r.Hd. *kurz*

Sopr.-Solo & Sopr. *pppp sempre*

Alt

Ten. I *ppp*

Ten. II *ppp* Wieder auf - zu - blüh'n, wirst du ge - sät; wieder auf - zu - blüh'n, wirst

Bass I *ppp*

Bass II

Langsam, aber nicht schleppend.

99

II

Chor a capella & Sopr.-Solo. *ppp*

I

Sopr.-Solo & Sopr. *ppp*

Alt

Ten. I *ppp* du ge sät. Der Herr der Ern - te geht

Ten. II *ppp* du ge sät. Der Herr der Ern-te, der Herr der Ern - te geht

Bass I *ppp*

Bass II

II

Chor a capella & Sopr.-Solo. *ppp*

100 Breit. =

zurückhaltend

Tr. *pp* *pppp* *ppp* *fespr. molto* *fp*

VI. & Fl.

Str. Fr. Cf.

Sopran-Solo

p

und sam-melt Gar-ben uns ein, die star - - ben.
 und sam-melt Gar-ben uns ein, die star - - - - ben.

Sopr.

ppp 3

und sam - melt ein, die star - - - - ben.

Alt

ppp

und sam - melt Gar-ben uns ein, die star - - - - ben.

Ten. I

ppp

und sam - melt Gar-ben uns ein, die star - - - - ben.

Ten. II

ppp

und sam - melt, die star - - - - ben.

Bass I

ppp

zurückhaltend *Breit. =*

Chor a capella & Sopr.-Solo. *ppp* *pp* *pspr. molto* *fz* *Br. Cl.*

Bass II

100 Ps. 1. Hd. über r. Hd.

p *p* *fp* *p*

Ob. Cl. Hr. Hr.

con portamento *p* *p* *p*

Br. Fl. Tr. Ped. Hr.

I

VI. Fl. & Hf. *zurückhaltend*
pp zart
pp
ppp
pp

Hf. *pizz.*
pp
ppp
pp

II

Br. Hbl. *pp*
ppp
p
ppp

VI. (Hbl.) *zurückhaltend*
ppp

F. Hd.
Bl.
Pc.
Hn.

I

a tempo, nicht schleppend
ppp
ppp
ppp
pp
ppp

VI. Hf.
Hn. Hf.

II

a tempo, nicht schleppend
ppp
ppp
ppp
ppp
ppp

Gl.
Tr.
Pos.
(Hbl.)

I

Cl.
Hf. *pp*
ppp
ppp
ppp
ppp
ppp
ppp

VI.
VI. Hf.
Br. Hbl.
Hf.

II

Fl. Tr. (ged.) *ppp*
ppp
ppp
ppp
ppp
ppp
ppp
ppp

Pc. Fl.
Tr.
Str.
Tr. (ged.)

101 Etwas bewegter.

I

ppp
Br.

pp sempre

Alt-Solo

Etwas bewegter. O glau - be, mein Herz,

Eh.

sfp *pp* *p espr. molto*

Ve.
Cb.
pizz.

101

I

Alt-Solo

o glau - - be: Es geht dir nichts ver -

II

I

Ob. Cl.

pp *fp* *fp* *pp* *fp*

Br.

Alt-Solo

lo - - - ren! Dein ist, dein

& vc. *fp* *fp*

II

I

vi. *fp* *fp* *pp* *f* *pp*

8
vi. Fl. Ob.

Br. & vi. vi.

Alt-Solo
— ist, ja dein, — was du ge - sehnt, —

Cl. *p* *fp* *ffp*

fp & Hn. & Hn. (gest.) *ffp*

Tr. *espr.*

II

I

Alt-Solo *espress.*
dein, — was du ge - liebt, was du ge - strit - ten!

con molto portamento

II

p

Vc. Ch. *pizz. A*

102 *noch mehr drängend*

I

vi. *p sempre* *pp sempre* *sempre cresc.*

102 *noch mehr drängend*

Br. & Ob. *p* *f* *p* *f*

vi. *pp sempre*

II

accelerando sempre

I

II

& Br.

& VI. Vc.

& Hn.

accelerando sempre

dim.

pp

pp

103 = zuletzt *Wieder unmerklich bewegter,*

I

f

p

ppp

ppp sempre

ppp

Br.

Sopran-Solo

innig

0 glau - be: Du warst nicht um - sonst ge -

103 = zuletzt *Wieder unmerklich bewegter,*

II

ppp

pp

ppp sempre

Hn.

Hn.

Ob.

ptzz.

103

nicht schleppend. (= d)

I

& Br.

ppp

Vc.

Ob.

ptzz.

Sopr.-Solo

nicht schleppend. (= d)

bo - ren, hast nicht um - sonst ge - - lebt, ge - -

II

pp

Hn.

Hn.

Vc.

Ob.

espr.

pp

Hn.

Hn.

Br.

I

ppp

pp

Sopr.-Solo

lit - ten!

Solo-Vl.

zart

sat d

ppp

pp

& Ob.

Ob.

I

ff

gliss.

3

7

3

7

Chor.

Alt I

Alt II

Ten. I

Ten. II

Bass I

Bass II

pp

Was ent - - - - -

pp

Ps.

pp

II

Detailed description: This page of a musical score, numbered 137, features a complex arrangement of instruments and voices. The top system includes a piano (I) with a bassoon (Br.) part, marked with dynamics like ppp and pp. Below it is a Soprano Soloist (Sopr.-Solo) with the lyrics 'lit - ten!'. The middle system features a Violin Soloist (Solo-Vl.) with a 'zart' (soft) marking and a 'sat d' (satisfying) marking, and an Oboe (Ob.) part. The bottom system contains a piano (I) with a 'ff gliss.' (fortissimo glissando) marking and triplet figures (3 and 7), followed by an Alto Soloist (Alt-Solo), and a full choir (Chor.) with parts for Alt I, Alt II, Tenors I and II, Basses I and II, and Psaltery (Ps.). The choir lyrics are 'Was ent - - - - -'. Dynamics like ppp and pp are used throughout. The score is in a key with three flats and includes various time signatures such as 3/4 and 4/4.

Langsamer, misterioso. (= ♩)

drängend

104

Vi. m. D.

ppp

dim.

pppp

o. N.

Alt-Solo

Was ver-gan-gen, auf-er-ste-hen!

Alt I

Alt II

Was ver-gan-gen, auf-er-ste-hen!

Ten. I

Ten. II

standen ist, das muss ver-geh'n, was ver-gan-gen, auf-er-ste-hen!

Bass I

Bass II

standen ist, das muss ver-geh'n, was ver-gan-gen, auf-er-ste-hen!

Langsamer, misterioso. (= ♩)

drängend

Ps. pp

Tb. pp

f

Tr.

104

Tr.

Langsamer, misterioso.

zurückhaltend

I

ppp pp

Two staves of piano I. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats. The music is sparse, with rests in the first three measures followed by notes in the last three. Dynamics are *ppp* and *pp*.

Alt-Solo

pp

Hör' auf, zu

Alt-Solo staff in treble clef, three flats key signature. Rests in first three measures, then notes. Dynamics *pp*. Lyric: Hör' auf, zu

Alt I

Alt II

ppp

Hör' auf, zu

Two staves for Alt I and Alt II. Rests in first three measures, then notes. Dynamics *ppp*. Lyric: Hör' auf, zu

Ten. I

Ten. II

ppp

Hör' auf, zu be - ben! Hör' auf, zu

Two staves for Tenor I and Tenor II. Rests in first three measures, then notes. Dynamics *ppp*. Lyric: Hör' auf, zu be - ben! Hör' auf, zu

Bass I

Bass II

ppp

Two staves for Bass I and Bass II. Rests in first three measures, then notes. Dynamics *ppp*.

zurückhaltend

Langsamer, misterioso.

II

mf p

Pk.

Two staves of piano II. The upper staff is in bass clef and the lower in bass clef. Both are in a key signature of three flats. The music is sparse, with rests in the first three measures followed by notes in the last three. Dynamics are *mf* and *p*. A piano part (Pk.) is indicated at the bottom.

I

schneller *langsamer* *pp molto* *vi.*

Alt-Solo
be - ben! Be - rei - te dich, — zu le - ben!
f *dim.* *riten.* *p* *zart*

Alt I
be - ben! Be - rei - te dich, — zu le - ben!
f *dim.* *riten.* *ppp*

Alt II
be - ben! Be - rei - te dich, — zu le - ben!

Ten. I
he - ben! Be - rei - te dich! Be - rei - te dich, — zu le - ben!
ff *ff* *dim.* *riten.* *ppp*

Ten. II
he - ben! Be - rei - te dich! Be - rei - te dich, — zu le - ben!

Bass I
he - ben! Be - rei - te dich! Be - rei - te dich, — zu le - ben!
ff *mf* *dim.* *riten.* *ppp*

Bass II
he - ben! Be - rei - te dich! Be - rei - te dich, — zu le - ben!

II

Chor a capella & Alt-Solo
ff *mf* *dim.* *riten.* *pp*

schneller *langsamer*

Mit Aufschwung. $\text{♩} = \text{zuletzt}$

105

I

vi. Hbl.

ff

Vc. Cb.

Sopran-Solo

Alt-Solo

Mit Aufschwung. $\text{♩} = \text{zuletzt}$

II

ff

f

0 Schmerz,

105

I

vi. Hn. Ps.

pp

p

fp

pp

Str. pizz. *f*

Sopr. Solo

Alt-Solo

0 Tod, du All-be-

— du Alldurch-drin-ger, dir bin ich ent-run-gen!

II

fp

fp

fp

Str. pizz. *f*

AB. *)

AB. *) Die kleingeschriebenen Noten von II in 105 T. $\frac{9}{16}$ sind den Singstimmen entnommen und bleiben ungespielt, wenn diese ausgeführt werden. Bleibt der Gesang fort, so sind sie *espress. marcato* zu spielen.

I

cresc. *fp* *pp*

Sopr. - Solo
zwin - ger, nun bist du be - zwun - gen, be - zwun - gen!

Alt. - Solo
O Tod, du All - be - zwun - ger,

vi.

II

fp *fp* *fp*

Hn.

106

I

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp*

Sopr. - Solo
p *espress.* *cresc.*
Mit Flü - geln, die ich mir er - run - gen, in

Alt. - Solo
p *espress.*
nun bist du be - zwun - gen! Mit Flü - geln, die ich mir er -

vi.

II

pp sempre

Hn.

106 Hf.

AB. *) Für die kleinen Noten von I in 106 T. $\frac{1}{2}$ vergl. die Fussnote zu 105.

I

sf ppp *cresc. cresc.* *f*

Sopr.-Solo
hei - ssem Lie - be - stre - ben werd' ich

Alt.-Solo *cresc.* *f*
run - gen, in Lie - be - stre - ben werd'

II *mf* *p* *f* *Ps.* *Ps.(pp)*

I *dim.* *p* *pp*

Sopr.-Solo *p* *pp*
ent - schwe - ben zum Licht, zu dem kein

Alt.-Solo *p* *pp*
ich ent - schwe - ben zum Licht, zu dem kein

II *p* *pp* *Hn.*

107 **Langsam.** ♩ = zuletzt ♩ (= ♩, zunächst jedoch ohne Beschleunigung des Zeitmaasses.)

I

VI. Fl.
Hf.
pp
VI.
pp
Hn.

Sopr.-Solo
Aug' ge - - drun-gen!

Alt-Solo
Aug' ge - - drun-gen!

Chor.

Sopr.
Alt
Ten. I
Ten. II
Bass I
Bass II

ppp sehr zart
Mit Flü - geln, die ich mir er -
ppp sehr zart
Mit Flü - geln, die ich mir er - run - gen, werde ich ent - schwe-ben!

Langsam. ♩ = zuletzt ♩ (= ♩, zunächst jedoch ohne Beschleunigung des Zeitmaasses.)

II

VI.
Br.
pp sempre
107 Vc. Cb.

I

VI. Fl.
Cl.
pp
Vc. (*trem.*)
Hr.
Ced. * Ced. *

Sopran

Alt

run - gen, wer-de ich ent - schwe - ben! Mit

Ten. I *pp* *sehr zart*

Mit Flü - - geln, die ich mir er -

Ten. II

Bass I

Bass II

Chor.

II

Br. *ppp*
Hr. *pp*
Vc.
Hr.
Cb. A *pizz.*
Cb.

etwas drängend und langsam steigend

I

VI. Tr.

cresc. - - - *poco* - - -

ced. * *ced.* *

Chor.

Sepran *p*
Mit

Alt *cresc.*
Flü - - - geln, die ich mir er - - - run - - - gen, wer - de ich ent-

Tenor I *p zart!*
run - - - gen, wer - de ich ent - schwe - ben! Mit

Tenor II *mf* *cresc.*
Mit Flü - - - geln, die ich mir er -

Bass I

Bass II

etwas drängend und langsam steigend

II

p *cresc.* - - -

I

Vi. Vc. Hbl. Hn.
V.O.

a - - - *poco* - - -

3

3

3

3

Tr.

Fig.

Chor.

Sopran *cresc.*

Flü - - - geln die ich mir er - - run - - - gen, wer - de ich ent - -

Alt

schwe - - - ben, ent - schwe - - - ben,

Tenor I *cresc.*

Flü - - - geln, die ich mir er - run - - - gen, wer - - de

Tenor II

run - - - gen, wer - de ich ent - schwe - - - ben, werd'

Bass I *f*

Mit Flü - - - geln, die ich mir er - -

Bass II *f*

Mit Flü - - - geln, die ich mir er - -

II

V.O.

poco - - - *a* - - - *poco* - - -

Fig. Hn.

Wieder etwas zurückhaltend.

I

ps.
Cb.Tb.
Cb.Fg.
Cl.Tb.
Gt.

p cresc. - - molto - - f - - - fff

Chor.

Sopran *f cresc. molto*
schwe - ben, wer - - de ich ent - schwe - - - ben!

Alt *f cresc. molto*
wer - - de ich, - ja - - wer - - de ich ent - schwe - - - ben!

Tenor I
ich - - - ent - - schwe - - - ben!

Tenor II
ich ent - - - schwe - - - ben!

Bass I
run - - - gen, ent - - schwe - - - ben!

Bass II
run - - - gen, ent - - schwe - - - ben!

Wieder etwas zurückhaltend.

II

Hn.
Ps.
Hn.
Tr.
Ps.
Hn.

p cresc. - - molto - - ff pesante

108 Più mosso.

I

v.o. Str. *ff sempre* (Str. trem. 8va)

Vc. Cb. *Red.* *

Chor.

Sopran *ff*

Alt *ff*

Tenor *ff*

Bass *ff*

Ster - - - ben werd' ich, um zu le - - -

Più mosso.

II

Hn. *cresc.*

5 Hn. *Fig.*

108

I

v.o. 7 Pr. *ff cresc.* *ritenuto*

Hn. *ff*

Red. *

Chor.

Sopr. *ff*

Alt *ff*

Ten. *ff*

Bass *ff*

ben, ster - - - ben werd' ich, um zu le - - -

ben, ster - - - - ben werd' ich, um zu le - - -

II

Hn. *ff marc.*

Fig. Ps. *ff*

Hn. *ff*

Tr. *r. H.*

3 Th. *ff*

Vc. Ps. *ff*

Cb. 10 Hn. *ff*

Cf. *ff*

Pk. *ff*

ritenuto

NB. *) Der Tenor ist von hier bis zum Schlusse des Chores 9: notirt um Raum zu sparen. Die Stimme muss für ♩ um eine Oktave erhöht gedacht werden.

Pesante. $\text{♩} = \text{♩}$
109 *8^{va} ad lib.*

I

Orgel
Volles Werk. *ff sempre*

Str.

Ps.
Tb.
Cf.

Chor.
Sopr.
Alt
Ten.
Bass

ben!
Auf - - er - steh'n, ja auf - - er -
ben!
Auf - - er - steh'n, ja auf - - er -

mit höchster Kraft!

mit höchster Kraft

II

109

Tr. C. *marc.*
Ps.
ff sempre
Cb.
Cb.

8^{va} ad lib.

I

Chor.
Sopr.
Alt
Ten.
Bass

steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge -
steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge -

II

(mf)

8^{va} ad lib.

I

(Tl.tr.)

Str. Hbl.

p subito

riten. cresc. molto

Chor.

Sopr.

Alt schla - - gen, was du ge - schla - - gen, zu Gott, — zu Gott, — zu

Ten.

Bass schla - - gen, was du ge - schla - - gen, zu Gott, zu Gott, — zu

II

10 Hn. m. aufgeh. Schalltr.

ff

ff

p subito

riten. cresc. molto

Tr.

Ps.

Str.

Th.

Gr. Bn.

Pk.

Bn.

Pk.

8^{va} ad lib.

110 *Etwas bewegter.*

I

ff riten. - - - molto

Hr.

(Str. trem.)

Orgel.

(Tr. 4 T. klingend)

Chor.

Sopr.

Alt Gott wird es dich tra - - - gen!

Ten.

Bass Gott wird es dich tra - - - gen!

II

10 Hn. m. aufgeh. Schalltr.

ff

ff

riten. - - - molto

Etwas bewegter.

Hr.

Str.

Fig. (Cr.)

Gr.

110

8^{va} ad lib.

I

II

I

II

I

Più mosso.

II

p sempre.

noch schneller (=o)

Str. *ff* *dim.* *al.*

Le. *noch schneller (=o)*

10 Hn. *ff marc.*

Str. Fg. Cf.

* Ped.

111 *Noch einmal so langsam. (o = zuletzt o)*

V.O. & Orgel

p *ff* *sempre sin* *al fine*
mit höchster Kraftentfaltung

* *Ped. sin al fine.*

Noch einmal so langsam. (o = zuletzt o)

marcatissimo

ff *sempre sin al fine*
mit höchster Kraftentfaltung

111 *Ped. sin al fine*

(Part. ohne trem.)

ff *scharf abreißen.*

ff *scharf abreißen.*
r. Hd.

ENDE.