



**PHILHARMONIA**  
PARTITUREN • SCORES • PARTITIONS

# SCHOENBERG

CONCERTO  
FOR PIANO AND ORCHESTRA  
(Klavierkonzert)  
op. 42

PHILHARMONIA  
PH 462

Arnold Schoenberg composed his one (completed) Piano Concerto Op. 42 during the second half of 1942. It is the last work in which he combined the principles of composition with twelve notes related only to one another with those of classical form, a procedure he had preferred ever since the Serenade Op. 24 and the Quintet for Wind Instruments Op. 26. In the Piano Concerto, which has features in common with both the "Ode to Napoleon" after Lord Byron Op. 41 and the (unfinished) Organ Sonata (1941), the synthetic character is particularly clear: traditional factors are to be found both in the actual sound of the piece and in its formal layout.

The Concerto is based on the series (B = Basic set)



to which (in accordance with the principle of complementing each half of a series by making up a twelve-note field from the matching half of a series in inverted form) the inverted form transposed down a fifth is assigned (I 5).



One can recognize the principle of compressed movements in the formal layout: all four movements – waltz, scherzo, adagio, and rondo – although contrasted enough to be clearly independent of one another, flow into one another and form a single unit. This is underlined by the return of the first subject as an apotheosis in the finale, and by the unity of the musical language, which creates a wealth of connections between all the details. This kind of formal planning certainly makes one think back to the first Chamber Symphony Op. 9 – a model of absolute music – but perhaps a note on a scrap of paper from that period, a note to which H. H. Stuckenschmidt has drawn attention, suggests more programmatic ideas:

Life was so easy  
suddenly hatred broke out (Presto  $\text{♩} = 72$ )  
a grave situation was created (Adagio)  
but life goes on (Rondo).

Is this a programme that was later concealed, or an explanatory afterthought? However one may answer the question, the fact is that one can scarcely regard the Piano Concerto as programme music.

The compactness of the work is guaranteed by its wealth of formal relationships and by the tonal layout.

The first movement begins with a very extensive part based on the basic set (and the inversion transposed by a fifth which is associated with it), and the finale begins and ends in the same serial region. And at all the crucial formal points, the main theme appears in the same transpositions, e. g. at the beginning of the 3rd section of the 1st movement (B. 133 ff.) and at the apotheosis in the finale (B. 444 ff.).

To clarify the two means by which the form is created, the following survey of the form will take account of both motivic-thematic and dodecaphonic relationships.

The premiere of the Piano Concerto took place in New York on the 6th February 1944, with the NBC Symphony Orchestra conducted by Leopold Stokowski (and Eduard Steuermann as soloist). The American composer Virgil Thomson, active at the time as critic of the "New York Herald Tribune" wrote in his understanding review: "The expression of the work is romantic, and uncommonly full of feeling, as is Schoenberg's way and the best Viennese tradition."

#### Formal layout

Bars 1—175: 1st movement (Waltz); 176—163; 2nd movement (Scherzo); 264—328: 3rd movement ("Adagio"); 329—492: 4th movement (Rondo)

I. Andante ( $\text{♩} = 44$ ;  $\text{♩} = 132$ ),  $\frac{3}{4}$ -metre, tripartite, often in passacaglia style

1—85 First section (bipartite: B. 1—46; 46—85)

1—39 tripartite opening solo (based on basic set and I 5)

1—16 1st part (main theme)

17—28 2nd part

29—39 3rd part (climactic variant of the 1st part)

39—46 transitional tutti (continuing motives from B. 33 ff., 1st transitional motive)

46—85 tripartite tutti with piano obbligato

46—62 resumption of the 1st part, transposed by a fifth (tutti), combination with the contrasting transitional motive (solo piano)

62—74 resumption of the 2nd part, transposed by a major second, combination with the musical idea developed since B. 39, drawn out in passage work

75—85 Resumption of the 3rd part in a minor second transposition, combination with the musical idea developed since B. 39

86—132 Second section (development character)

(bipartite: B. 86—106; 107—132)

86—89 transitional solo (2nd transitional motive)

90—102 Theme of the 1st part (major sixth transposition) combined with both transitional motives, main theme first in the bass (double bass — 1st horn), then in the upper voice (flutes/oboes/cornets)

103—106 splitting up of the motive from B. 102 (tutti, without piano)

107—116 theme of the 2nd part, minor seventh transposition, worked out contrapuntally (tutti, without piano)

117—121 continuation (augmented fourth transposition)

122—126 continuation, dense contrapuntal treatment with changing chords (minor sixth transposition)

126—131 cadenza with symmetrical

pitch sequences (juxtaposition of the notes of the associated set forms)

132 transitional tutti bar

133—175 Third section (continuation of the development, recapitulation, and transition to the 2nd movement)

133—142 recapitulation of the main theme (1st violin), virtuosically ornamented by the piano, with a rich orchestral accompaniment, and of the 1st transitional motive (B. 140); bipartite (B. 133—155, 155—175)

142—155 strongly altered, broken-up form of the theme from the 2nd part (B. 17 ff.), with transition to the 1st transitional motive

155—157 transitional bars (solo)

158—175 resolution with elements of development, preparation of the scherzo theme (ab B. 160)

## II. Molto allegro ( $\text{♩} = 108$ ) $\frac{2}{2}$ -metre

176—198 Main section (beginning with fifth transposition of the series)

199—214 Intermediate section with pointed rhythms (based on fourth transposition)

215—234 Middle section related thematically to the main section

215—222 poco tranquillo ( $\text{♩} = \text{♩}$ ), based on the minor sixth transposition

223—231 climax section ("stringendo"), based on minor second transposition

231—234 transitional bars (climax) with anticipation of the recapitulation

235—263 Recapitulation (intensified) and coda

235—242 return of the beginning of the movement with major third transposition

243—263 coda (resolution with elements of development), based on transpositions of minor sixth (B. 253—263) and minor second (B. 243—252)

## III. Adagio ( $\text{♩} = 56$ ) $\frac{2}{2}$ -metre. Bipartite form

264—302 1st part

264—276 After two introductory bars,

main section (tutti), based on tritone transposition

277—285 after an introductory solo bar, free inversion of the preceding bars, based on major second transposition, with added new principal voice in the solo piano

286—302 Piano Solo (*piu largo*,  $\text{♩} = 44$ ) and transition to the 2nd part

303—329 2nd part

303—307 Return to B. 266 ff. (intensified, but shortened) (tutti)

308—317 Return to B. 218 ff. (tutti)

318—329 *Piu largo* ( $\text{♩} = 44$ ). Return to B. 286 ff. (solo-tutti). B. 325 ff. Piano cadenza as transition to the finale.

## IV. Giocoso (moderato) $\text{♩} = 76$ , $\text{♩}$ -metre, in the form of a sonata rondo

330—348 Ritornello (bipartite)

330—337 1st part (based on basic set)

338—348 2nd part (frequent change of transposition)

349—370 Couplet (beginning with tritone transposition)

371—389 Ritornello (based on basic set). Contrapuntal combination with the couplet theme (in the solo piano), from B. 379 of the 2nd part

390—419 *meno mosso* ( $\text{♩} = 96$ , development. B. 404 reminiscence of the adagio theme (in the 1st violin) (cf. B. 266 f.), B. 406 reminiscence of the main theme of the 1st movement (in the clarinet), B. 407 of the main theme of the rondo (in the piano)

420—429 Couplet (theme in the flute, then in the clarinet), with transformation of the adagio theme as an additional principal voice (1st oboe)

430—443 Ritornello with developmental elements

444—467 Recapitulation of the main theme of the 1st movement (in contrapuntal combination with other themes and motives) (apotheosis)

468—492 Coda (from B. 481 based on the basic set)

# Klavierkonzert

(1942)

Arnold Schoenberg, op. 42

2 Flöten (2. auch kleine Flöte)  
 2 Oboen  
 2 Klarinetten  
 2 Fagotte  
 4 Hörner  
 2 Trompeten  
 3 Posaunen  
 Baßtuba  
 Pauken  
 Xylophon  
 Glocken  
 Große Trommel  
 Becken  
 Tamtam  
 Kleine Trommel  
 Soloklavier  
 I. Geige  
 II. Geige  
 Bratsche  
 Violoncello  
 Kontrabaß

2 Flutes (2nd changing to Piccolo)  
 2 Oboes  
 2 Clarinets  
 2 Bassoons  
 4 Horns  
 2 Trumpets  
 3 Trombones  
 Bass Tuba  
 Kettledrums  
 Xylophone  
 Bells  
 Bass Drum  
 Cymbals  
 Tamtam  
 Snare Drum  
 Piano solo  
 1st Violin  
 2nd Violin  
 Viola  
 Violoncello  
 Double bass

Alle Instrumente sind in C notiert.  
 All instruments are notated in C.

Andante (♩ = 44; ♩ = 132)

1. 2. Flöte  
 (2. auch kleine Flöte)  
 1. 2. Oboe  
 1. 2. Klarinette  
 1. 2. Fagott  
 1. 2. Horn  
 3. 4. Horn  
 1. 2. Trompete  
 1. 2. 3. Posaune  
 Baßtuba  
 Pauken  
 Xylophon  
 Glocken  
 Große Trommel  
 Becken  
 Tamtam  
 Kleine Trommel  
 Solo-Klavier  
 I. Geige  
 II. Geige  
 Bratsche  
 Violoncello  
 Kontrabaß

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W. Ph. V. 462

1. Kl 6 7 8 9 10 11  
*p dolce*

S. Klav  
*p*

Br 6 7 8 9 10 11  
*p dolce*

Vel 6 7 8 9 10 11  
*p dolce*

1. 2. Kl 12 13 14 15 16  
*p dolce*

S. Klav  
*p*

Br 12 13 14 15 16  
*p dolce*

Vel 12 13 14 15 16  
*p dolce*

1. 2. Kl 17 18 19 20 21 22  
*cresc.*

S. Klav  
*cresc.*

Br 17 18 19 20 21 22  
*p*

Vel 17 18 19 20 21 22  
*p*

1. Kl 23 24 25 26 27  
*pp*

2. Kl  
*pp*

1. Fe  
*f*

S. Klav  
*f*

1. Gr 23 24 25 26 27  
*pp*

II. Gr  
*pp*

Br  
*pp*

Vel  
*pp*

Kbs  
*pizz.*

1. Kl 28 29 30 31 32 33  
*H*

2. Kl  
*p*

S. Klav  
*cresc.*

1. Gr 28 29 30 31 32 33

II. Gr

Br

Vel

1.2. Kl

S-Klav

I. Gg

II. Gg

Br

Vcl

34 35 36 37 38

*p*

*dim.*

*pizz.*

*arco*

I. Ob

S-Klav

I. Gg

II. Gg

Br

Vcl

44 45 46 47 48

*p*

*N*

*arco*

*pp*

*arco*

*pizz.*

*pp*

1.2. Kl

1.2. Fg

1.2. Hr

S-Klav

I. Gg

II. Gg

Br

Vcl

39 40 41 42 43

*p*

*a2*

*H*

*f*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

S-Klav

I. Gg

II. Gg

Br

Vcl

Kbs

49 50 51 52 53

*N*

*N*

*N*

*H*

*get.*

*zus.*

*arco*

*pp*

*arco*

*pp*

54 55 56 57 58

1. Kl *pp*

2. Kl *pp*

S - Klav

54 55 56 57 58

I. Gg *pp*

II. Gg *pp*

Br *pp*

Vel *pp*

59 60 61 62

1. Kl *p*

2. Kl *p*

ossia

S - Klav

59 60 61 62

I. Gg *pizz.*

II. Gg *pizz.*

Br *pizz.*

Vel *pizz.*

*p*

63 64 65 66

S - Klav

63 64 65 66

I. Gg *mf*

II. Gg *arco*

Br *arco*

Vel *arco*

Kbs *N*

*poco a*

*pizz.*

*p*

67 68 69

1. Kl *p*

2. Kl *p*

S - Klav

67 68 69

I. Gg *poco cresc.*

II. Gg *poco cresc.*

Br *poco a poco cresc.*

Vel *poco a poco cresc.*

Kbs *poco a poco cresc.*

*poco a poco cresc.*

70 71 72

1. Kl *p* *pp*

2. Kl *p* *pp*

S - Klav

I. Gg *pp*

II. Gg *pp*

Br *pp* arco

Vcl *pizz.* *pp* arco

73 74 75 76

1. 2. Ob *H a2* *mf* *cresc.*

1. Kl *mf* *cresc.*

2. Kl *mf* *cresc.*

1. Hr *p*

3. 4. Hr *p*

S - Klav *f* *N*

I. Gg *mf* *cresc.*

II. Gg *mf* *cresc.*

Br *mf* *cresc.*

Vcl *pp*

Kbs *pp*

77 78 79

1. 2. Ob *a2* *f*

1. 2. Kl *f*

1. 2. Hr *f*

3. 4. Hr *f*

S - Klav *f*

I. Gg *f*

II. Gg *f*

Br *f*

1. Vcl *f* *N* *espr.*

2. Vcl *f* *N* *espr.*

3. Vcl *f* *N* *espr.*



80 81 82 83 84 85

1. 2. Ob *a2* *p*

1. 2. Kl *a2* *p*

1. Hr

2. Hr

3. 4. Hr

S - Klav *f* *pp*

80 81 82 83 84 85

1. Gg *p*

II. Gg *p* *arco* *f*

Br *N arco* *p* *f*

Vel *ulle* *p* *f* *pizz.*

Kbs *f* *pizz.*

86 87 88

S - Klav *H* *quasi br.* *f* *simile*

89 90 91

1. Fl *f*

1. Ob *f*

2. Ob *f*

1. 2. Fg *H a2* *p*

1. 2. 3. Pos *m. D.* *pp* *pp*

S - Klav

89 90 91

Br *H zus.* *p*

Vel *H arco* *p*

Kbs *H arco* *p*

92 93 94

1.2. Fl  
1. Ob  
2. Ob  
1.2. Kl  
1.2. Fx  
1. Hr  
3. Hr  
1. Trp  
2. Trp  
1.2.3. Pos  
S-Klav  
Br  
Vcl  
Kbs

1.2. Fl:  $a_2$ ,  $fp$

1. Hr:  $H$ ,  $p$

3. Hr:  $H$  m.D.,  $p$

1. Trp: m.D.,  $pp$

2. Trp: m.D.,  $pp$

1.2.3. Pos:  $H$  1.3.,  $pp$

S-Klav:  $p$ ,  $f$

Br:  $fp$

Vcl:  $fp$

Kbs:  $fp$

95 96 97

1.2. Fl  
1.2. Ob  
1.2. Kl  
1. Hr  
1.3. Pos  
S-Klav  
1. Gg  
II Gg  
Br  
Vcl  
Kbs

1.2. Fl:  $H$ ,  $a_2$ ,  $f$

1.2. Ob:  $f$

1.2. Kl:  $f$

1. Hr:  $fp$ ,  $fp$

1.3. Pos:  $H$

S-Klav:  $H$

1. Gg:  $p$ ,  $f$

II Gg:  $zus.$ ,  $H$ ,  $p$

Br:  $H$ ,  $p$

Vcl:  $sf$

Kbs:  $p$ ,  $sf$

98 99 100 101

1.2. Fl *f*

1.2. Ob *f*

1.2. Kl *f*

3. Pos (m.D.) *fp*

S-Klav

1. Gg *fp*

II Gg *fp*

Br *fp*

Vcl *fp*

Khs *fp*

101 arco *ff*

102 103 104 105

1.2. Fl *f*

1.2. Ob *f*

1.2. Kl *f*

1.2. Fg *f*

1.2. Hr *mf*

3. Hr *mf*

4. Hr *mf*

1. Trp *mf*

1. Pos *f*

2. Pos *f*

3. Pos *f*

S-Klav

1. Gg *f*

II Gg *f*

Br *f*

Vcl *f*

Khs *f*

104 *ff*

105 *ff*

1.2. Fl 106 a2 7 107 108 109

1.2. Ob a2 7 P

1.2. Kl a2 7 P

1.2. Fg a2 7 P

3. Hr H 7

4. Hr H 7

1. Trp H 7 N

1. Pos N fp

Br 106 get. 107 108 109 H zus. P

Vcl 106 107 108 109 H P

Kbs 106 107 108 109 H P

1.2. Fl 110 111 112 113 114 P mf

1.2. Ob 1. 7 P mf

1.2. Fg P mf

1. Hr P

Vcl 110 111 112 113 114 7

Kbs 110 111 112 113 114 7

1. Fl 115 116 117 118 H mf f p cresc..

2. Fl mf f p cresc..

1. Ob H p cresc..

2. Ob H p cresc..

1.2. Kl H a2 p cresc..

1.2. Fg f

1.2. Hr p

I. Gg 115 116 117 118 N fp

II. Gg N fp

Br N zus. fp

Vcl N fp

Kbs N fp

119 *poco rit.* . . . . *a tempo* 120 121 122

1.2. Fl *f* *H*

1.2. Ob *f* *H*

1. Kl *f* *H*

2. Kl *f* *H*

1.2. Fg *N<sub>2</sub>* *f* *H*

1. Hr *fp*

2. Hr *fp*

1. Pos *N<sub>o. D.</sub>* *f*

119 *poco rit.* . . . . *a tempo* 120 121 122

1. Gg *fp* *pizz.*

II. Gg *fp*

Br *fp* *pizz.*

Vcl *fp* *N* *f* *H* *pizz.*

Kbs *fp* *N* *f* *H* *pizz.*

123 *poco stringendo* 124 125 126

1.2. Ob *a2* *H*

1.2. Kl *a2* *H*

1.2. Fg *H* *a2* *H*

S. Klav *H*

123 *poco stringendo* 124 125 126

1. Gg *pizz.*

II. Gg *p*

Br

Vcl

Kbs

127 128 129 130

S. Klav *f*

1. Gg *f*

Vcl

Kbs

131 132 *f* 133 *pp*

1. Fl  
2. Fl  
1. Ob  
2. Ob  
1.2. Kl  
1. Fg  
2. Fg  
1. Hr  
2. Hr  
3. Hr  
S. Klav

Detailed description: This page contains measures 131-133 of the orchestral score. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Horns) play a complex rhythmic pattern. The Solo Piano part features a melodic line with a fermata at the end of measure 133. Dynamics range from *f* to *pp*. A first ending bracket is present in measures 132-133.

131 132 133 *m.D.* *p* *pp* *m.D.* *arco* *pp*

1. Gg  
II. Gg  
Br  
Vcl  
Kbs

Detailed description: This page contains measures 131-133 for the string and brass sections. The strings play a steady accompaniment, while the brass (Trumpets and Trombones) have melodic lines. Dynamics include *m.D.*, *p*, and *pp*. A first ending bracket is present in measure 133.

Tempo I 134 135 136 Flzg. *f* *pp*

1. Fl  
2. Fl  
1. Ob  
2. Ob  
1.2. Kl  
1.2. Fg  
1. Hr  
2. Hr  
3. Hr

Detailed description: This page contains measures 134-136 for the woodwinds and horns. The woodwinds play a melodic line with a first ending bracket in measure 136. The horns provide harmonic support. Dynamics range from *f* to *pp*. A Flageolet (Flzg.) marking is present in measure 136.

Tempo I 134 135 136 *f* *pp*

1. Gg  
II. Gg  
Br  
Vcl

Detailed description: This page contains measures 134-136 for the string and brass sections. The strings play a steady accompaniment, while the brass (Trumpets and Trombones) have melodic lines. Dynamics range from *f* to *pp*. A first ending bracket is present in measure 136.

137 138 Flzg 139

1. Fl *pp*

2. Fl *pp*

1. Ob

2. Ob

1.2. Kl *a2*

1.2. Fg *pp*

1. Hr *pp*

2. Hr *pp*

3. Hr *pp*

S-Klav

137 138 139

1. Gg *get.*

II. Gg *pp sempre*

Br

Vcl

Kbs *(pizz)*

140 141 Hf 142

1.2. Fl *f*

1. Ob *f*

2. Ob *f*

1.2. Kl *a2*

1. Hr *p*

2. Hr *p*

3. Hr *p*

S-Klav *f*

140 141 142

I. Gg *p*

II. Gg *p*

Br *zus.*

Vcl *f*

Kbs *f*

1.2. Fl 143 144 145

1. Ob

2. Ob

1.2. Kl

1. Fg

2. Fg

3. Hr

4. Hr

S-Klav

143 144 145

I. Gg

II. Gg

Br

Vel

Kbs

146 147 148

1.2. Fl

1.2. Ob

1.2. Kl

1. Fg

2. Fg

1.2. Hr

3. Hr

4. Hr

1. Trp

2. Trp

S-Klav

146 147 148

I. Gg

II. Gg

Br

Vel

Kbs



149 *poco rit.* 150 151

1.2. Fl *a2*

1.2. Ob *a2*

1.2. Kl *a2*

1.2. Fg *f*

1. Hr *f*

3.4. Hr *f*

1.2. Trp *f*

S-Klav *sf*

149 *poco rit.* 150 151

I. Gg *f*

II. Gg *arco* *f*

Br *f*

Vcl *f*

Kbs *f*

152 *a tempo* 153 154

1.2. Fl *sf* *a2*

1.2. Ob *sf* *a2*

1.2. Kl *sf* *a2*

1. Fg *f*

2. Fg *f*

1. Hr *f*

2. Hr *f*

3. Hr *f*

4. Hr *f*

1.2. Trp *f*

3. Pos *o.D.* *f*

S-Klav *f*

152 *a tempo* 153 154

I. Gg *f*

II. Gg *f*

Br *f*

Vcl *f*

Kbs *f*

1.2 Kl 155 156 157

1.2 Trp

1.2 Pos

3. Pos

S. Klav

I. Gg

II. Gg

158 159 160 161 162

*poco più mosso (rubato)* *a tempo*

1.2 Fg

1.2 Hr

1.2 Trp

1.2.3. Pos

S. Klav

Vcl

Kbs

163 164 165

*più mosso poco a poco accel.*

1.2 Kl

1. Fg

2. Fg

1. Hr

2. Hr

3. Hr

4. Hr

1. Trp

2. Trp

Glek

Tam

S. Klav

I. Gg

II. Gg

Br

Kbs

166 167 168 169

1. Fl  
2. Fl  
1. Ob  
2. Ob  
1. Kl  
2. Kl  
1. Fg  
2. Fg

1. Gr  
Br  
Vcl  
Kbs

Detailed description: This page contains the musical score for measures 166 through 169. The woodwind section includes two flutes (1. Fl, 2. Fl), two oboes (1. Ob, 2. Ob), two clarinets (1. Kl, 2. Kl), and two bassoons (1. Fg, 2. Fg). The string section includes first and second violins (1. Gr, 2. Gr), violas (Vcl), and cellos (Kbs). The woodwinds play a melodic line with dynamic markings of *ff* and *p*. The strings provide a rhythmic accompaniment with dynamic markings of *ff* and *p*. The key signature has two flats, and the time signature is 4/4.

170 171 172 *molto rit.*

1.2. Fl  
1.2. Ob  
1.2. Kl  
1.2. Fg  
3. Hr  
4. Hr  
1. Trp  
2. Trp  
Beck  
S-Klav

170 171 172 *molto rit.*

1. Gr  
II. Gr  
Br  
Vcl  
Kbs

Detailed description: This page contains the musical score for measures 170 through 172, marked *molto rit.* The woodwind section includes two flutes (1.2. Fl), two oboes (1.2. Ob), two clarinets (1.2. Kl), two bassoons (1.2. Fg), three horns (3. Hr, 4. Hr), and two trumpets (1. Trp, 2. Trp). The percussion section includes a snare drum (Beck) and a cymbal (S-Klav). The string section includes first and second violins (1. Gr, II. Gr), violas (Vcl), and cellos (Kbs). The woodwinds play a melodic line with dynamic markings of *ff* and *p*. The strings provide a rhythmic accompaniment with dynamic markings of *ff* and *p*. The key signature has two flats, and the time signature is 4/4.

173 174 175 176

Largo Molto allegro (♩ = 108)

1.2.Fl  
1.2.Ob  
1.2.Kl  
1.2.Fg  
1.Hr  
2.Hr  
3.Hr  
4.Hr  
1.2.Trp  
1.2.3.Pos  
gr.Tr  
Beck  
S.-Klav

1.2.Fl: *ff*, *a2*  
1.2.Ob: *ff*  
1.2.Kl: *ff*  
1.2.Fg: *ff*, *a2*  
1.Hr: *ff*, *(m.D.)*  
2.Hr: *ff*, *(m.D.)*  
3.Hr: *ff*  
4.Hr: *ff*  
1.2.Trp: *ff*  
1.2.3.Pos: *ff*, *H a3 m.D.*  
gr.Tr: *ff*  
Beck: *ff*  
S.-Klav: *ff*, *f*

173 174 175 176

Largo Molto allegro (♩ = 108)

I.Gg  
II.Gg  
Br  
Vcl  
Kbs

I.Gg: *ff*, *pizz.*  
II.Gg: *ff*, *pizz.*  
Br: *ff*, *pizz.*  
Vcl: *ff*, *pizz.*  
Kbs: *ff*, *pizz.*, *H arco*

177 178 179 180

1.2.Fl  
1.2.Ob  
1.Kl  
2.Kl  
2.Fg  
1.Hr  
2.Hr  
3.Hr  
Xyl  
kl.Tr  
S.-Klav

1.2.Fl: *f*, *Flizz.*  
1.2.Ob: *f*  
1.Kl: *ff*  
2.Kl: *ff*  
2.Fg: *fp*  
1.Hr: *f*, *fp*, *H*  
2.Hr: *f*, *fp*, *H*  
3.Hr: *p*  
Xyl: *f*  
kl.Tr: *pp*  
S.-Klav: *ff*, *f*, *ff*, *ff*

177 178 179 180

I.Gg  
II.Gg  
Br  
Vcl  
Kbs

I.Gg: *ff*  
II.Gg: *ff*  
Br: *p*, *Stschl.*  
Vcl: *p*, *Stschl.*  
Kbs: *H*

181 182 183

1.2 Fl *sf*

1.2 Ob *sf*

1. Kl *sf*

2. Kl *sf*

1. Hr *sf*

2. Hr *sf*

3. Hr *sf*

4. Hr *sf*

1.2 Pos *f* *sf*

3. Pos *sf*

Ta *sf* *m.D.*

Xyl

grTr *p* *sf*

klTr *sf* *p*

S - Klav *H*

181 182 183

1. Gg

II. Gg

184 185

1.2 Fl *sf*

1.2 Ob *sf*

1. Kl *sf*

2. Kl *sf*

2. Hr *sf*

4. Hr *sf*

1. Trp *sf*

2. Trp *sf*

1.2 Pos *fff*

3. Pos *fff*

Ta *fff*

Xyl *H* *sf*

S - Klav *sf*

184 185

Br *(Stschl.) fff* *gef. sf*

Vcl *(Stschl.) fff*

Khs *(Stschl.) fff*

## Agitato

J. J. (J. - 72)

187

188

189

1.2. Fl  
1.2. Ob  
1. Kl  
2. Kl  
1.2. Fg  
1. Trp  
2. Trp  
1.2. Pos  
3. Pos  
S- Klav

## Agitato

J. J. (J. - 72)

187

188

189

I. Gg  
II. Gg  
Br  
Vcl  
Kbs

1. Kl  
2. Kl  
1.2. Fg  
1. Hr  
2. Hr  
3. Hr  
4. Hr  
1.2. Pos  
3. Pos  
Ta

S- Klav  
Br  
Vcl  
Kbs

1.2.Fl  
1.2.Ob  
1.Kl  
2.Kl  
1.2.Fg  
1.Hr  
2.Hr  
1.Trp  
2.Trp

194 195 196 197

Detailed description: This block contains the woodwind section of the score for measures 194 to 197. It includes parts for 1.2 Flute, 1.2 Oboe, 1. Clarinet, 2. Clarinet, 1.2 Bassoon, 1. Horn, 2. Horn, 1. Trumpet, and 2. Trumpet. The notation features various dynamics such as *f* and *ff*, and includes performance markings like *H a2* and *7*. The woodwinds play melodic lines with some harmonic support from the brass.

I.Gg  
II.Gg  
Br  
Vcl  
Kbs

194 195 196 197

Detailed description: This block contains the string section of the score for measures 194 to 197. It includes parts for I. Violin, II. Violin, Brass, Violoncello, and Kontrabaß. The strings provide a rhythmic and harmonic foundation, with dynamics ranging from *f* to *ff*. Performance markings include *H* and *7*.

klFl  
1.Ob  
1.Kl  
1.Fg  
2.Fg  
1.Hr  
2.Hr  
1.Trp  
2.Trp  
Xyl

198 199 200 201 202

Detailed description: This block contains the woodwind section of the score for measures 198 to 202. It includes parts for kl. Flute, 1. Oboe, 1. Clarinet, 1. Bassoon, 2. Bassoon, 1. Horn, 2. Horn, 1. Trumpet, 2. Trumpet, and Xylophon. The woodwinds play melodic lines with dynamics such as *p* and *ff*. Performance markings include *H*, *7*, and *U*.

I.Gg  
II.Gg  
Br  
Vcl  
Kbs

198 199 200 201 202

Detailed description: This block contains the string section of the score for measures 198 to 202. It includes parts for I. Violin, II. Violin, Brass, Violoncello, and Kontrabaß. The strings provide a rhythmic and harmonic foundation, with dynamics ranging from *p* to *ff*. Performance markings include *pizz* and *Stechl.*

1. Fl *p* *nimmt 2. Fl.*

2. Fl

3. Hr *H* *f*

1. Trp *H* *p* *f*

1.2. Pos

3. Pos

Ta

S-Klav *p* *f*

203 204 205 206 207

Br

Vcl

Kbs

1.2. Fl *ff* *fp*

1.2. Ob *ff* *fp*

1.2. Kl *ff* *fp*

1.2. Hr *H* *a2* *f* *f*

3.4. Hr *H* *a2* *f* *f*

1. Trp *Flzg* *f* *fp*

2. Trp *Flzg.* *f* *fp*

1. Pos *Flzg.* *f* *fp*

2. Pos *Flzg.* *f* *fp*

3. Pos *Flzg.* *f* *fp*

S-Klav *ff* *fp*

208 209 210 211 212



poco tranquillo  
J. - J.  
215

213 214 215

1.2. Fl *a2 Flzg.* 2. nimmt kl. Fl.

1.2. Ob *a2 Flzg.*

1.2. Kl *a2 Flzg.*

1.2. Hr *ff*

3.4. Hr *ff*

1.2. Trp *ff*

1.2. Pos *ff*

3. Pos *ff*

Beck *ff*

S-Klav *f* *p* *f*

1. Gg *f* *arco*

II. Gg *f* *arco*

Br *arco*

Vcl *fff* *arco*

Kbs *fff* *arco*

**6/4**

216 217 218

1.2. Kl *a2*

1. Flg *f*

2. Flg *f*

1. Trp *f* *Flzg.*

2. Trp *f* *Flzg.*

S-Klav *f* *p* *f*

1. Gg *f*

II. Gg *f*

Br *f*

Vcl *f*

Kbs *f*

**6/4**

219 220 221

*klFl* *ff*

*1.Fl* *ff*

*1.Ob* *ff*

*2.Ob* *ff*

*1.Kl* *ff*

*2.Kl* *ff*

*S-Klav* *ff*

219 220 pizz. 221 arco

*I.Gg* *f*

*II.Gg* *f*

*Br* *f*

*Vcl* *f*

*Kbs* *f*

*stringendo poco a poco* . . . . .

222 223 224

nimmt 2. Fl.

*klFl* *ff*

*1.Fl* *ff*

*1.Kl* *ff*

*2.Kl* *ff*

*Beck* *p*

*S-Klav* *f*

*J. J stringendo poco a poco* . . . . .

222 223 224

*I.Gg* *f*

*II.Gg* *f*

*Br* *p cresc.*

*Vcl* *p cresc.*

*Kbs* *p cresc.*

225 226 227 228

1.2. Fl *f* H<sup>a2</sup>

1.2. Ob *f* H<sup>a2</sup>

1.2. Kl *f* H<sup>a2</sup>

1.2. Hr *f* H<sup>o.D.</sup>

3.4. Hr *f* H<sup>o.D.</sup>

1.2. Trp *f* H<sup>o.D.</sup>

1.2. Pos *f* H<sup>o.D.</sup>

S-Klav *f* *ff*

229 230 231

1.2. Fl *f* H<sup>a2</sup>

1.2. Ob *f* H<sup>a2</sup>

1.2. Kl *f* H<sup>a2</sup>

1.2. Fg *f* H<sup>a2</sup>

1.2. Hr *f* H<sup>a2</sup>

3.4. Hr *f* H<sup>a2</sup>

1.2. Trp *f* H<sup>a2</sup>

1.2.3. Pos *f* H<sup>o.D.</sup>

Tu *f* H<sup>o.D.</sup>

S-Klav *f* *ff*

225 226 227 228

I. Gg *f* *mf*

II. Gg *f* *mf*

Br *f* *mf*

Vcl *f* *mf*

229 230 231

I. Gg *f* *mf*

II. Gg *f* *mf*

Br *f* *mf* pizz.

Vcl *f* *mf* pizz.

Kbs *f* *mf* arco pizz.

molto rit.

- - - Adagio (rit.) meno mosso (♩) (a tempo)

1.2.Ob H<sub>a2</sub> 7 233 H<sub>a2</sub> 234 7

1.2.Kl P<sub>a2</sub> P

1.2.Fg P

4.Hr gestopft f

S-Klav H<sub>a2</sub> 7

Br 232 233 234

Vcl get. 3fach get. Stschl. arco am Steg

Kbs Stschl.

Tempo I (♩ = 108)

S-Klav 235 236 237

I.Gg 235 pizz. 236 237

II.Gg pizz.

Br 235 get. arco am Steg. 236 237

Vcl 235 pizz. 236 237

Kbs 235 236 237

Zus. arco am Steg.

238 239 240 H<sub>a2</sub>

1.Fl H<sub>a2</sub>

1.2.Ob H<sub>a2</sub>

1.Kl H<sub>a2</sub>

1.Fg H<sub>a2</sub>

S-Klav H<sub>a2</sub> 7

Br am Steg - - - - - 239 240

Vcl am Steg - - - - -

Kbs am Steg - - - - -

get. 7

martellato

meno mosso (♩=80)

241 242 243 244

1.2.Fl 241 242 243 244

1.2.Ob 241 242 243 244

1.Kl 241 242 243 244

1.Fg 241 242 243 244

gr.Tr 241 242 243 244

Beck 241 242 243 244

S-Klav H<sub>a2</sub> 7

Vcl 241 242 243 244

Kbs 241 242 243 244

meno mosso (♩=80)

Stschl. 243

Stschl. 244

Flzg. 244

ppp

p non legato

Musical score for measures 245-248. The score includes parts for 1. Fl., 2. Fl., 1. Fg., 1. 2. Hr., 3. 4. Hr., gr. Tr., Beck, S.-Klav., Br., Vcl., and Kbs. Measure 245 features a piano (p) dynamic. Measure 246 includes a crescendo (cresc.) and a fortissimo (ff) dynamic. Measure 247 has a mezzo-forte (m. D.) dynamic. Measure 248 has a piano (p) dynamic.

\*) Um die „Flageolettöne“ bei ♦ in Takt 246 hervorzubringen, drückt man die vier Tasten bei(s) in Takt 245 lautlos nieder; bei ♦ wird das Pedal losgelassen, woraufhin die Flageolettöne hörbar werden.

\*\*) Die Hörner dürfen nicht lauter sein als die Flageolettöne.

Musical score for measures 249-253. The score includes parts for 1. 2. Fl., 1. 2. Hr., 1. 2. Pos., 3. Pos., Ta., Pk., S.-Klav., 1. Gg., 2. Gg., Br., Vcl., 1. Kbs., 2. Kbs., and 3. Kbs. Measure 249 features a piano (pp) dynamic and a flute (Flz.) marking. Measure 250 has a mezzo-forte (m. D.) dynamic. Measure 251 is marked *accelerando*. Measure 252 has a piano (p) dynamic. Measure 253 has a fortissimo (ff) dynamic and includes arco markings for strings.

254 255 256 257

1.2.Ob *ff* *a2*

1.2.Kl *ff* *a2*

1.Fg *p*

2.Fg *p*

1.Hr *p*

2.Hr *p*

1.2.Trp *p* m.D.

1.2.Pos *p*

S-Klav *H p cresc.*

254 255 256 257

I.Gg *am Steg.* *ff*

II.Gg *am Steg.* *ff*

Br *am Steg.* *ff*

Vcl *am Steg.* *ff*

Kbs *alle zus. arco am Steg.* *ff*

rit. accel.

258 259 260 261

1.Hr *Flzg.* *p*

2.Hr *Flzg.* *p*

1.2.Trp *Flzg.* *p*

1.Pos *Flzg.* *p*

2.Pos *Flzg.* *p*

Beck *mit dem Schlägel*

S-Klav *rit.* *ff* *accel.*

258 259 260 261

I.Gg *rit.* *ff* *accel.*

II.Gg *ff* *accel.*

Br *ff* *accel.*

Vcl *ff* *accel.*

262 263 264 265

1.Fg *molto rit.* *Adagio (J=56)* *H*

3.Pos *(m.D.)* *p cantabile*

S-Klav *molto rit.* *Adagio (J=56)*

262 263 264 265

I.Gg *H<sup>b</sup> A* *molto rit.* *Adagio (J=56)*

II.Gg *H<sup>b</sup> A* *molto rit.* *Adagio (J=56)*

Br *H<sup>b</sup> A* *molto rit.* *Adagio (J=56)*

Vcl *H<sup>b</sup> A* *molto rit.* *Adagio (J=56)*

266 267 268 269

1.Ob *p cantabile*

1.Fg

1.Hr *H<sup>oD</sup>*

3.Pos

Br *get.*

Vcl *pp*

270 271 272 273

1.Ob

1.Fg

2.Fg *H*

1.Hr

3.Pos

Br *get.*

Vcl *pp*

274 275 276

1.Fl *H*

1.Ob

1.Kl

1.Fg

2.Fg

Br

Vcl *H<sup>zus.</sup>*

Kbs *H*

277 278 279

2.Kl

1.Fg

S-Klav *(poco rit.)*

1.Or

II.Or

Vcl

280 281 282

1. Fl *p*

2. Ob

1. Kl *f*

2. Kl *p*

1. Fg *f*

2. Fg *pp*

1. Hr *f*

Pk *pp*

S-Klav *f*

280 281 282

I. Gg

II. Gg

Vel *pp*

Kbs *pp*

283 284 285 rit. . . . . Pesante

1. Ob *ff*

2. Ob *ff*

1. Kl *ff*

2. Kl *ff*

1. Fg *ff*

2. Fg *ff*

1. Hr

1. Pos *f* (m.D.)

2. Pos *f* (m.D.)

3. Pos *f* (m.D.)

Ta *f* (m.D.)

Pk *p*

S-Klav *f*

283 284 285 rit. . . . . Pesante

I. Gg *f*

II. Gg *f*

Br *f*

Vel *f*



Più largo (♩=44)

286 H<sub>b</sub>  
S-Klav  
trém.

288  
S-Klav  
p

290  
S-Klav  
pp  
rubato

292  
S-Klav  
p  
rubato

293  
S-Klav  
a tempo  
p f p f

294  
S-Klav  
p f  
295

296 297  
I.Hr  
I.Trp  
I.Pos

S-Klav  
p f

296 297  
I.Gg  
II.Gg  
Br

298 299  
I.FI  
I.Hr  
I.Trp  
I.Pos

S-Klav  
poco rit.

298 299  
I.Gg  
II.Gg  
Br

300 301 7 *accl. poco a poco*

I. Fl  
 I. Kl  
 I. Fg

S - Klav

I. Viol  
*p*

302 *rit.*

I. 2. Fg  
 I. 2. Hr  
 3. 4. Hr  
 I. Pos  
 3. Pos

S - Klav

I. Gg  
 II. Gg  
 Br  
 Vcl

*Adagio (J=56)*

303 304

I. 2. Fl  
 I. 2. Ob  
 I. 2. Kl  
 I. Fg  
 2. Fg

I. Hr  
 I. Pos  
 3. Pos

*Adagio (J=56)*

303 304

I. Gg  
 II. Gg  
 Br  
 Vcl  
 Kbs

305

1.2. Fl *f*

1. Ob *f*

2. Ob *f*

1.2. Kl *f*

1. Fg *ff*

2. Fg *ff*

1. Hr *f*

2. Hr *f*

3.4. Hr *f*

1. Trp *f*

306

H *a2*

1. Gg *fp*

II. Gg *fp*

Br *f* *zus.*

Vel *ff*

Kbs *ff*

307

1.2. Fl *f*

1.2. Ob *f*

1.2. Kl *f*

1.2. Fg *f*

1. Hr *f*

2. Hr *f*

3. Hr *f*

4. Hr *f*

1. Trp *f*

2. Trp *p* *o.D.*

1. Pos *p*

2. Pos *p* *o.D.*

3. Pos *p*

308

*poco a poco più mosso*

1. Gg *f*

II. Gg *f*

Br *f*

Vel *f*

Kbs *f*

309 *a2* *2. nimmt kl. Fl.* *H<sup>1</sup>* *310*

1.2. Fl  
1.2. Ob  
1.2. Kl  
1.2. Fg  
1. Hr  
2. Hr  
3. Hr  
4. Hr  
1. Trp  
1.2. Pos  
3. Pos

Detailed description: This block contains the musical notation for measures 309 and 310 for the woodwind and brass sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpets, Trombones) parts are shown. Measure 309 features a dynamic marking of *a2* and a performance instruction *2. nimmt kl. Fl.*. Measure 310 includes a first ending bracket *H<sup>1</sup>* and a dynamic marking *p*. The woodwinds play a melodic line with slurs and accents, while the brass parts provide harmonic support with various articulations.

309 *310*

1. Gg  
II. Gg  
Br  
Vcl  
Kbs

Detailed description: This block contains the musical notation for measures 309 and 310 for the string section. The parts for Violin I, Violin II, Brass, Violoncello, and Kontrabaß are shown. Measure 309 has a dynamic marking *p*. Measure 310 has a dynamic marking *f*. The strings play a rhythmic accompaniment with slurs and accents, providing a steady foundation for the woodwind and brass parts.

311 *7* *312*

1. Fl  
1. Ob  
1. Fg  
2. Fg  
1. Hr  
3. Hr  
4. Hr  
1. Trp

Detailed description: This block contains the musical notation for measures 311 and 312 for the woodwind and brass sections. The parts for Flute, Oboe, Bassoon, Horns, and Trumpets are shown. Measure 311 features a dynamic marking *p* and a first ending bracket *7*. Measure 312 includes a dynamic marking *p* and a performance instruction *m.D.*. The woodwinds play a melodic line with slurs and accents, while the brass parts provide harmonic support with various articulations.

311 *312* *Statr.*

1. Gg  
II. Gg  
Br  
Vcl  
Kbs

Detailed description: This block contains the musical notation for measures 311 and 312 for the string section. The parts for Violin I, Violin II, Brass, Violoncello, and Kontrabaß are shown. Measure 311 has a dynamic marking *p* and a performance instruction *got. Statr.*. Measure 312 has a dynamic marking *f* and a performance instruction *Statr.*. The strings play a rhythmic accompaniment with slurs and accents, providing a steady foundation for the woodwind and brass parts.

1.2.Ob 313 7

1.2.Kl

1.Fg

2.Fg

1.Hr

2.Hr

3.Hr

4.Hr

1.2.3.Pos

Flzg.  
m.D.  
Flzg.  
m.D.  
Flzg.  
m.D.  
Flzg.

H m.D.

313 H arco

314

I.Gg

II.Gg

Br

Vcl

Kbr

Zus. arco

315

klFl

1.Fl

1.2.Ob

1.2.Kl

1.Fg

2.Fg

H m.D.

Flzg.  
m.D.  
Flzg.

rit...

1.Hr

2.Hr

3.Hr

4.Hr

1.2.Trp

1.2.3.Pos

Tu

Pk

H m.D.

Flzg.  
(m.D.)  
Flzg.

p

315

316

I.Gg

II.Gg

Br

Vcl

Khs

get.

H m.D.

Flzg.

rit...

*molto rit.*

317 *nimm 2. Fl.* 318

*klFl*

*1. Fl*

*1. 2. Ob*

*1. 2. Kl*

*1. Fk*

*2. Fg*

*1. Hr*

*2. Hr*

*3. Hr*

*4. Hr*

*1. 2. Trp*

*1. 2. 3. Pos*

*Ta*

*Pk*

*Xyl*

*Tam*

*klTr*

*Br*

*Vcl*

*Kbs*

*ppp*

*molto rit.*

*Sischl. spring.*

*Sischl. spring.*

*Sischl. spring.*

*Sischl. spring.*

*Sischl. spring.*

*Sischl. spring.*

*ff*

319 *Più largo (♩ = 44)* 320

*1. Fl*

*2. Fl*

*1. Fg*

*2. Fg*

*1. Pos*

*2. Pos*

*3. Pos*

*Glock*

*grTr*

319 *Più largo (♩ = 44)* 320

*1. Gg*

*II. Gg*

*Br*

*Vcl*

*Kbs*

*p*

*pp dolce*

*ff*

*p*

*pp dolce*

*pp dolce*

*pp dolce*

*p*

*f*

*H arco*

*f*

*H arco*

*f*

*p*

*arco*

*p*

321

I. 2. Fl *pp*

I. 2. Kl *pp*

I. Hr *H o.D.* *p*

S. Klav *p dolce*

I. Gg *pp*

II. Gg *pp*

Br *pp*

Vcl

Kbs

322

I. 2. Fl

I. 2. Kl

I. Hr

S. Klav

I. Gg

II. Gg

Br

323 *trem.*

I. 2. Fl *f*

I. 2. Kl *f*

I. Trp *H o.D.* *f*

I. Pos *H o.D.* *f*

Tu *H o.D.* *f*

S. Klav *f*

I. Gg *f*

II. Gg *f*

Br *f*

Vcl *H o.D.* *f*

Kbs *H o.D.* *f*

324 *molto rit.* *colla parte* 325 2. nimmt kl. Fl.

1.2. Fl *ff* *trem.*

1.2. Ob *ff*

1.2. Kl *ff* *trem.*

1.2. Fg *ff*

1. Hr *f* *Flzg. 7*

2. Hr *f* *Flzg. 7*

3. Hr *f* *Flzg. 7*

4. Hr *f* *Flzg. 7*

1. Trp *f* *Flzg. 7*

2. Trp *f* *Flzg. 7*

1. Pos *f*

2. Pos *f*

3. Pos *ff*

Ta *ff*

S-Klav *ad libitum* *(presto)*

324 *molto rit.* *colla parte* 325

I. Gg *p cresc. get.* *ff*

II. Gg *p cresc. get.* *ff*

Br *p cresc.* *ff*

Vel *ff* *f*

Kbs *ff* *f*

326 *rit.* *grazioso* 327

S-Klav *pp* *dim.* *p*

328 *rit.* *a tempo Gioioso (Moderato) (♩ = 76)* 329

S-Klav *p*

330 331 332 333

1. Ob *p*

2. Ob *p*

I. Fg *fp*

2. Fg *p*

S-Klav *molto stacc.*



334 H 335 336 337 H

*kIFI*  
*1. Fl*  
*1.2. Ob*  
*1. Fg*  
*2. Fg*  
*S. Klav*

**Commodo, grazioso (♩ = 60)**

338 339 340 341

*kIFI*  
*1. Fl*  
*1.2. Ob*  
*1.2. Fg*  
*S. Klav*

342 **stringendo** 343 344

*kIFI*  
*1. Fl*  
*1.2. Ob*  
*1.2. Fg*  
*S. Klav*  
*Br*  
*Vel*

345 346 347

*kIFI*  
*1. Fl*  
*1.2. Fg*  
*S. Klav*  
*1. Ge*  
*II. Ge*  
*Br*  
*Vel*

**Piu mosso (♩ = 76)**

1.2. Ob  
1.2. Fr

S. Klav

I. Gk  
II. Gk  
Br  
Vcl

348 349 350

0  
3  
1  
(D)  
1

H<sup>f</sup>

spring.  
N<sup>f</sup>

pizz.  
f

pizz.  
f

**animato**

1.2. Ob  
1. Hr  
1. Trp  
2. Trp  
I. Gk  
II. Gk  
Br  
Vcl

351 352 353

H<sub>a2</sub>

H<sup>mf</sup>

p

**animato**

H<sup>f</sup>

N<sup>f</sup>

N<sup>f</sup>

arco  
arco

1. Fl  
2. Fl  
1. Ob  
2. Ob  
2. Kl  
1. Hr  
1. Trp  
2. Trp  
I. Gk  
II. Gk  
Br  
Vcl  
Kbs

354 355 356

f<sup>3</sup>

nimmt kl. Fl.

f

f

f

p

f

H<sup>f</sup>

H<sup>f</sup>

f

f

f

357 358 359 *nimmt 2. Fl.*

*kFl*  
*1. Fl*  
*1.2. Ob*  
*1. Kl*  
*2. Kl*  
*1.2. Fg*

*1. Hr*  
*3. Hr*  
*4. Hr*  
*1. Trp*  
*1.2. Pos*  
*3. Pos*  
*Tu*

*1. Gg*  
*II. Gg*  
*Br*  
*Vcl*  
*Kbs*

*spring.*  
*sf*  
*N*  
*sf*

360 361 362 *nimme kl. Fl.*

*1. Fl*  
*2. Fl*  
*1.2. Ob*  
*1.2. Kl*  
*1.2. Fg*

*1. Hr*  
*3. Hr*  
*4. Hr*  
*1. Trp*  
*1. Pos*  
*3. Pos*  
*Tu*

*1. Gg*  
*II. Gg*  
*Br*  
*Vcl*  
*Kbs*

*stacc.*  
*sf*  
*H*  
*sf*  
*N*  
*sf*  
*gel.*  
*sf*

1. Fl  
2. Ob  
3. Kl  
4. Hr  
1. Trp  
2. Pus  
3. Pos

1. Gg  
II. Gg  
Br  
Vcl  
Kbs

1. Fl  
2. Ob  
3. Hr  
4. Hr  
1.2. Trp  
S. Klav  
1. Gg  
II. Gg  
Vcl  
Kbs

**a tempo (♩ = 76)**

370 371 *nimmt 2. Fl.* 372

*kl Fl*

*1. Fl*

*1. 2. Ob*

*1. 2. Kl*

*1. 2. Fg*

*3. Hr*

*4. Hr*

*S.-Klav*

**a tempo (♩ = 76)**

370 371 372

*I. Gg*

*II. Gg*

*Br*

*Vel*

*Kbs*

**rit..**

373 374 375

*1. Fx*

*2. Fx*

*3. Hr*

*4. Hr*

*1. Trp*

*2. Trp*

*S.-Klav*

**rit..**

373 374 375

*I. Gg*

*II. Gg*

*Br*

*Vel*

*Kbs*

sostenuto (♩ = 76)

376 377 378

1. Fl. *H* *p*

2. Fl. *H* *p*

2. Kl. *sfp*

1. Fg. *sfp*

2. Fg. *sfp*

2. Hr. *m. D.* *sfp*

3. Hr. *m. D.* *sfp*

4. Hr. *m. D.* *sfp*

1. Trp.

2. Trp.

S. Klav. *H* *H*

1. Gg. *H*

Vel. *pizz.* *sfp*

Kbs. *sfp*

rit. . . . . poco meno mosso (♩ = 60)

379 380 381 382

1. Fg. *H* *sempre molto stacc.*

S. Klav. *p*

rit. . . . . poco meno mosso (♩ = 60)

379 380 381 382 *pizz.*

Br. *f*

Vel. *f*

Kbs. *f*

383 384 *sinister* 385

S. Klav.

poco a poco rit. . . . .

386 387 388 389

1. Kl. *p*

2. Kl. *p*

1. 2. Fg. *p* *H* *pp*

3. Hr. *(m. D.)* *p*

S. Klav. *pp* *H*

poco a poco rit. . . . .

386 387 388 389

1. Kl. *arco* *pp* *pizz.*

Vel. *arco* *pp* *arco* *pizz.*

Kbs. *pp*

meno mosso (♩ = 96)

390 391 392

1.Ob *p*

2.Ob *p*

1.Kl *f*

2.Kl *f*

1.Fg *p*

2.Fg *p*

S-Klar *p*

meno mosso (♩ = 96)

390 391 392

1.Gg *f*

II.Gg *f*

Br *f*

Vcl *arco* *pp*

*arco spring.* *f*

*spring.* *f*

393 394 395

1.Kl *f*

2.Kl *f*

1.Fg *f*

2.Fg *f*

1.Trp *f* (m.D)

2.Trp *f* (m.D)

1.2.Pos *f* (m.D)

S-Klar *f*

393 394 395

1.Gg *f*

II.Gg *f*

Br *f*

Vcl *Stschl. spring.* *arco* *f*

Kbs *Stschl. spring.* *f*

molto rit. sostenuto

a tempo (♩ = 96)

396 397 398

1.2. Fl  
1.2. Ob  
1. Kl  
2. Kl  
1. Hr  
2. Hr  
3. Hr  
4. Hr  
3. Pos  
Ta  
S- Klar  
I Gg  
II Gg

(m.D.) Flzg.  
f

396 397 398

molto rit. sostenuto a tempo (♩ = 96)

399 400 401 402 403

1.2. Fl  
1.2. Kl  
S- Klar  
I Gg  
II Gg  
Br  
Vcl  
1.2. Fl  
1.2. Kl  
1.2. Fg  
S- Klar  
I Gg  
II Gg  
Br  
Vcl  
Kba

2. nimmt kl Fl.

*cresc.*  
*cresc.*

*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*

*N*  
*P*  
*N* get  
*N* get  
*N* get  
*N* get  
*N* get



404 405 406

*I. Kl*

*I. Fx*

*2. Fx*

*I. Hr*

*S-Klav*

404 405 406

*I. Gx*

*II. Gx*

*Br*

*Vcl*

*Kbs*

poco a poco accel.

407 408

*I. Fl*

*I. Kl*

*I. Hr*

*3. Hr*

*4. Hr*

*S-Klav*

407 408 409

*I. Gx*

*II. Gx*

*Br*

*Vcl*

*Kbs*

411 412

*kl FI* *ff*

*I. FI* *ff*

*I. 2. Ob* *ff*

*I. KI* *ff*

*2. KI* *ff*

*I. 2. Fx* *H* *mf* *f*

*I. Hr* *H* *mf* *f*

*2. Hr* *H* *mf* *f*

*3. Hr*

*4. Hr*

*S-Klav* *f*

*I. Gg* *H* *f* *ff*

*II Gg* *H* *f* *ff*

*Br*

*Vcl* *mf*

*Kbs*

sostenuto (♩ = 96) 414 415

*kl FI* *nimmt 2. Fl.*

*I. FI*

*I. Ob*

*2. Ob*

*I. KI*

*2. KI*

*I. Fx*

*2. Fx*

*I. Hr*

*2. Hr*

*S-Klav* *f* *ff*

*Br*

*Vcl*

*Kbs*

*molto legato*

sostenuto (♩ = 96) 414 415

poco rit. molto sostenuto (♩ = 76) rit.

Tempo I (♩ = 76)

416 417 418 419

420 421 422

1. Fl *mf* *p* *N*

1. Ob *p* *H*

1. Kl *p* *H* *1*

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

1. Hr *p*

1. Trp *pp* *o.D.*

2. Trp *pp* *o.D.*

S. Klav *molto legato* *N*

1. Fl *N*

1. Ob *1*

1. Fg *1*

1.2. Trp *pp* *pp*

S. Klav *pp*

416 417 418 419

423 424 425

1. Gg *p*

II Gg *p*

Br *p* *H* *1*

Vcl *p* *H* *1*

1. Fl *N*

1. Kl *p* *H* *1*

1. Fg *1*

1.2. Trp

S. Klav

Vcl *p*

26 sostenuto 426 427 poco allargando 428

I. 2. Kl *p* *dim.*

I. Fg *p* *dim.*

2. Fg *p* *dim.*

S. - Klav *p* *H* *H* *H* *H*

426 sostenuto 427 poco allargando 428

I. Ge *p dolce* *H* *p*

II. Ge *p dolce* *H* *p*

Vcl *p dolce* *H* *pizz.* *pp*

Kbs *pizz.* *pp*

429 tranquillo (♩ = 60) 430 431 432

I. 2. Kl

I. Fg

2. Fg

S. - Klav *H* *p* *pp*

429 tranquillo (♩ = 60) 430 431 432

I. Ge *arco* *pp*

II. Ge

Vcl *arco* *H* *p*

Kbs

calando 433 434 435 allargando 436

I. Kl *H* *p*

I. Fg *p*

433 calando 434 435 allargando 436

S. - Klav *H* *p*

Vcl *calando* *434* *435* *436 pizz.*

Kbs *arco* *pp* *pizz.*

437 438 439 440

I. Kl *H* *p*

I. Fg

S. - Klav *H* *p* *pp*

437 438 439 440

I. Ge *pp poco a poco cresc.*

II. Ge *pp poco a poco cresc.*

Vcl *arco* *H* *p*

Kbs

441 rit. 442 443 444 Tempo I (♩ = 76)

1. Ob *f*

2. Ob *f*

1.2. Kl *f*

3. Hr m. D. *f*

4. Hr m. D. *f*

S-Klav *f*

441 rit. 442 443 444 Tempo I (♩ = 76)

1. Gr *f*

II. Gr *f*

Br *f*

Vcl *f* pizz

Kbs *f* Stchl.

445 446 447 a2 448

1.2. Fl *f*

1.2. Ob a2 *f*

1.2. Kl a2 *f*

1. Hr m. D. *f*

2. Hr m. D. *f*

3. Hr *f*

4. Hr *f*

S-Klav *f*

445 446 447 448

1. Gr *f*

II. Gr *f*

Vcl *f*

Kbs *f*

1.2. Fl 449 <sup>a2</sup> 450 451 <sup>H a2</sup> *mf*

1.2. Ob <sup>a2</sup> *mf*

1.2. Kl <sup>a2</sup> *mf*

1. Fr *mf*

2. Fr *mf*

2. Hr *mf*

3. Hr *mf*

4. Hr *mf*

3. Pos *mf*

Tu *mf*

S-Klav *mf*

449 450 451 <sup>H</sup> *mf*

I. Gg *mf*

II. Gg *mf*

Br *H*

Vcl *H* *mf*

Kbs *mf*

1.2. Fl 452 <sup>a2</sup> 453 7 <sup>H</sup> 454

1.2. Ob <sup>a2</sup> 7 <sup>H</sup>

1.2. Kl <sup>a2</sup> 7 <sup>H</sup>

1.2. Fr <sup>a2</sup> 7 <sup>H</sup>

2. Hr

3. Hr

4. Hr

1.2. Pos (m.D.) *p* 2

3. Pos *m.D.* *p*

Tu *m.D.* *p*

S-Klav *p*

452 453 454 <sup>H</sup>

I. Gg <sup>H</sup>

II. Gg <sup>H</sup>

Br <sup>H</sup>

Vcl <sup>H</sup>

455 <sup>a2</sup> 456 457

1.2. Fl  
1.2. Ob  
1.2. Kl  
1.2. Fg

1. Hr  
2. Hr  
3. Hr  
4. Hr

1.2. Pos  
3. Pos  
Ta

S- Klav

455 456 457

1. Gg  
II. Gg

Br  
Vcl  
Kbs

3 fach get.  
Stachl.

H o. D.  
(m. D.)  
p

458 <sup>a2</sup> 459 460

1.2. Fl  
1.2. Ob  
1.2. Kl  
1.2. Fg

1. Hr  
2. Hr  
3. Hr  
4. Hr

1. Trp  
2. Trp

1.2. Pos  
3. Pos  
Ta

S- Klav

458 459 460

1. Gg  
II. Gg

Br  
Vcl  
Kbs

mf  
o. D.  
f  
H  
mf  
f  
f  
mf  
2 fach get.  
arco

461 462 463 464

1.2. Fl *ff*

1.2. Ob *ff*

1.2. Kl *ff*

1.2. Fg *ff*

1.2. Hr *ff*

3.4. Hr *ff*

1. Trp *ff*

2. Trp *ff*

S. Klav *ff*

1. Gg *ff*

II Gg *ff*

Br *pizz.*

Vcl *pizz.*

Kbs

465 466 467 *accelerando* *rit. . . .*

1. Fl *fp*

2. Fl *fp*

1. Ob *fp*

2. Ob *fp*

1. Kl *fp*

2. Kl *fp*

1.2. Hr *ff*

3.4. Hr *ff*

1.2. Pos *ff*

3. Pos *ff*

Tu *ff*

S. Klav *ff*

1. Gg *ff*

II Gg *ff*

Br *ff*

Vcl *ff*

*ninmi kl. Fl.*

*H<sup>a2</sup> o.D.*

*H<sup>o</sup> o.D.*

*H<sup>o</sup> o.D.*

*H<sup>o</sup> o.D.*

*H<sup>o</sup> o.D.*

*arco*



Stretto (♩ = 120)

1. Kl  
1. Fg  
S. - Klav  
1. Gg  
II. Gg  
Br  
Vel  
Kbs

468 469 470

acc.  
H

*pizz.*  
*pizz.*  
Bel. *p*

*cresc. poco a poco*

1. Kl  
1. Fg  
1. Trp  
S. - Klav  
1. Gg  
II. Gg  
Br  
Vel  
Kbs

471 472 473

*zus.*  
arco  
arco spring.  
arco spring.  
arco spring.

klFl  
1. Fl  
1. Ob  
1. Kl  
2. Kl  
1. Fg  
2. Fg  
1. Hr  
2. Hr  
1. 2. Trp  
S. - Klav  
1. Gg  
II. Gg  
Br  
Vi  
Kbs

474 475 476 477

*p*  
*f*  
*p*  
*p*  
*p*  
*pp*  
*pp*  
*Spring.*  
*Siechl. Spring.*  
*pizz.*  
*f*  
*p*  
*f*  
*f*  
*p*  
*f*  
*f*

478 *f* *molto stacc.* 479 *molto stacc.*

*KlFI*  
*1. Fl*  
*1.2. Ob*  
*S-Klav*  
*I. Gr*  
*II. Gr*  
*Br*

480 *f* *molto stacc.* 481 *nimmt 2. Fl.*

*KlFI*  
*1. Fl*  
*1.2. Ob*  
*1.2. Fg*  
*2. Hr*  
*4. Hr*  
*1.2. Trp*  
*1.2.3. Pos*  
*S-Klav*  
*I. Gr*  
*II. Gr*  
*Br*  
*Vcl*

482 483 484

*1.2. Fl*  
*1.2. Ob*  
*1.2. Kl*  
*1.2. Fg*  
*1. Hr*  
*3. Hr*  
*1. Trp*  
*S-Klav*  
*I. Gr*  
*II. Gr*  
*Br*  
*Vcl*

485 486 487

1. 2. Fl *ff*

1. 2. Ob *ff*

1. 2. Kl *ff*

1. 2. Fg *ff*

1. Hr *f* *p* *sf*

3. Hr *f* *p* *sf*

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

2. Trp *p* *sf*

1. 2. Pos *p* *f* *p*

3. Pos *p* *f* *p*

S - Klar

8 basso ad libitum . . . .

485 486 487

1. Gk *ff*

II. Gk *ff*

Br *ff*

Vcl *ff*

Kbs *ff*

488 489

3. Hr *mf* *fp*

4. Hr *mf* *fp*

1. Trp *mf* *fp*

2. Trp *mf* *fp*

1. Pos *p*

2. Pos *p*

3. Pos *p*

S - Klar

488 489

I. Gk

II. Gk

Br

Vcl

Kbs

rit.

Lento

490 491 492

1.2. Fl *ff*

1.2. Ob *ff*

1.2. Kl *ff*

1.2. Fg *ff* H<sub>a2</sub> 1

1.2. Hr *f* *ff*

3.4. Hr *f* *ff*

1.2. Trp *f* *ff*

1.2. Pos *f* *ff* H<sub>a2</sub> 1

3. Pos *f* *ff* H 1

Tu *mf* *ff* H 1

S.-Klav *ff*

Detailed description: This block contains the musical score for measures 490, 491, and 492. The instruments listed are 1.2. Fl, 1.2. Ob, 1.2. Kl, 1.2. Fg, 1.2. Hr, 3.4. Hr, 1.2. Trp, 1.2. Pos, 3. Pos, Tu, and S.-Klav. The score is marked with a 'rit.' (ritardando) and 'Lento' tempo. Dynamics include *mf*, *f*, and *ff*. The Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Poses, and Trombones parts feature a melodic line with a fermata in measure 492. The Piano part has a complex rhythmic accompaniment. The Bassoon part includes a section marked 'H<sub>a2</sub> 1' in measure 492.

490 491 492 Lento

I. Gg *ff*

II. Gg *ff*

Br *ff*

Vcl *ff*

Kbs *ff*

Detailed description: This block contains the musical score for measures 490, 491, and 492, measures 1-2 of the Trumpets (I. Gg, II. Gg), Trombones (Br), Violins (Vcl), and Cellos (Kbs). The score is marked with a 'rit.' (ritardando) and 'Lento' tempo. Dynamics are marked as *ff* for all instruments. The Trumpets and Trombones parts feature a melodic line with a fermata in measure 492. The Violins and Cellos parts have a rhythmic accompaniment.