

Sr. Durchlaucht dem Prinzen Constantin Fürsten zu Hohenlohe-Schillingsfürst
in tiefster Ehrerbietung gewidmet

IV. (ROMANTISCHE)
SYMPHONIE
ES DUR
für
GROSSES ORCHESTER
von
ANTON BRUCKNER

U.E.Nr.

- 6575 Partitur
3596 Studienpartitur (kl. Format)
2883 Klavierauszug 2 ms. erleichtert (Hynais)
2882 Klavierauszug 4 ms. (Löwe)
5144 Ausgabe für 2 Klaviere 4 ms. (Magnus)

Aufführungsrecht vorbehalten. — Droits d'exécution réservés

UNIVERSAL-EDITION A. G.
WIEN ————— NEW YORK

Vierte Symphonie

Es dur.

(Romantische Symphonie.)

Aufführungsrecht vorbehalten.
Droits d'execution réservés.

Abkürzungen der Instrumentationen: V. O.=Volles Orchester; Str.= Streicher; Bl.= Bläser;
Hbl.= Holzbläser; Bbl.= Blechbläser; Pk.= Pauke.
Streicher: Vl.= Violinen; Br.= Bratschen; Vc.= Celli; Cb.= Contrabässe.
Holzbläser: Fl.= Flöte; Ob.= Oboe; Cl.= Clarinette; Fg.= Fagott.
Blechbläser: Tr.= Trompete; Hn.= Horn; Ps.= Posaune; Tb.= Tuba.

I

Anton Bruckner.
(1824-1896)

Bearbeitung von Walter Magnus.

Ruhig bewegt. (Allegro molto moderato.) (♩ = 72)

Piano I.

Str. *ppp* *sempre*
con Ped.
Ped. *

Piano II.

Str. *ppp* *sempre*
Hn. *ausdrucksvoll*
p *sempre*
con Ped.

Str.
Ped. *

Str.
Hn.
Cb.
dim.

Str.
Hbl. *ausdrucksvoll*
p

Str.
Hn.
pp
ppp
Hn. *(sehr weich)*
p

I Str. Hbl.

II Str. Hn.

I Str. Hbl.

II Str. Hn.

poco a poco cresc. -

ausdrucksvoll

poco a poco cresc.

I Str. Hbl.

II Str. Hn.

Langsamer.

p (sehr weich)

cresc. -

Langsamer.

p

Hn. (hervortretend)

ppp cresc. -

I Str. Hbl.

II Str. Hn.

Fl. VI.I

p ausdrucksvoll

molto cresc. -

f

ff

A Tempo I.

Ob. sehr kräftig

A Tempo I.

VI II Cl.

mf

p ausdrucksvoll

ff

Fg.

Vcl.

Ob.

Cl.

Fk.

I
V.O. *(sehr kräftig)* VII.1 3
Br. VI.I II *ff* Fr. Ve. Cb. Hn. Tr. 3

II
V.O. Tr. Cl. VI.II 3 Hn. Hn. *ff* Pk. 3

I
V.O. *markiert ff sempre* Hbl. VI.I II 3

II
V.O. *ff* Tr. Bbl. Hn. 3

I
V.O. *ff sempre*

II
V.O. Hn. *ff sempre* Hn. 3

I
V.O. Hn. 3 *etwas gemächlich* B VI.I. *dim. p* Br. *P ausdrucksvoll*

II
V.O. Hn. 3 *etwas gemächlich* B VI.II *p* Ve. Cb.

I
Str. Hn. Br. Hn. Ve.

II
Str. *ruhig*

I
Str. Hbl. VI. I. Fl. VI. II. *ausdrucksvoll* Ve. *cresc.* Fg.

II
Str. Br. Ve. VI. II. *cresc.*

I
Etwas belebter. Tr. VII. Hbl. Str. Hbl. Ve. *f* Fg. Cb.

II
Etwas belebter. VI. II. Str. Bbl. Ps.

I
Wieder beruhigend. Ob. Cl. VI. I. Br. *pp* Ve. *poco rit.*

II
Wieder beruhigend. VI. II. Str. Bbl. *pp ppp* Hn. Cb. *poco rit.*

VI. I. VI. II. VI. I. Fl. Ob.

Str. *p* *ausdrucksvoll* *a tempo* *mf* *zart*

Br. VI. I. *pp* Hn.

Str. Hbl. Hn. Fr. Cl. Vc.

a tempo *mf hervortretend*

Str. Hn. *cresc.*

Str. Hbl. Hn. *cresc.* Hn. *ausdr.*

VI. I. Str. *pp* *ausdrucksvoll* *pp* *poco a poco cresc.*

Br. VI. II. Str. *pp* *poco a poco cresc.*

Vc.

VI. I. Hbl. *pp* *cresc.* Tr.

VI. II. Br. Vc. *pp* *cresc.*

Ps.

D Tempo I.

I V.O. Hbl. ff Hn. Ps. Hn.

II V.O. Str. ff

I V.O. ff Hn.

II V.O.

I V.O. fff Fr. Hn.

II V.O. dim.

I V.O. mf Ob. mf Hbl. Br. Cl.

II V.O. VI. I. Br. Str. Ve.

I
Ob. *mf* Fl. *mf*
Str. Hbl. *p cresc.* *p cresc.* *p* *p* *cresc.*

II
Str. *cresc.* Hn.

I
Hbl. *f* Hn. *cresc.* Tr. *ff*

II
V.I. VI.II. *f* *cresc.* *ff*

I
V.O. *f* *cresc.* *ff*

II
V.O. *f* *cresc.* *ff*

I
V.O. *mf* Tr. *cresc.*

II
V.O.

I Hbl. Ob. Cl. *pp*

II Str. *dim.* *pp* Pk. Cb.

I Hbl. *cresc.* Fl. Ob. *p*

II Str. *poco a poco cresc.*

I Hbl. *cresc.* Fg. Hn.

II Str. *molto*

I Hbl. Hn. *f molto cresc.* *ff* *rit. kurz* F Bbl.

II Str. *ff* Ps. Bt.

etwas breit
VI. II.

Str. *f* *dim.* *pp* *sehr zart*

VI. I. *f* *dim.* *p* *mf hervortretend*

Vc. Cb. Br. Ve. Ob. Pk.

Str. *ppp* *pp ruhig*

Fg. Hn. Ob. Hn. Pk. *ppp*

Str. *pp*

VI. II. *pp*

Str. Pk. Vc.

Str. *pp*

Verschiebung

G Cb. Cl. Ob. *pp*

I Str. *mf p* *dim.*

II Hbl. Pk. *pp* *ppp*

This system shows the first two systems of the score. System I consists of two staves for strings (Str.), with dynamics *mf p* and *dim.* System II consists of two staves for horn and percussion (Hbl. Pk.), with dynamics *pp* and *ppp*. The music is in a minor key and features complex rhythmic patterns.

I Str.

II Hbl. Pk. *p ruhig* *p ruhig* Fg. Hn.

This system continues the score. System I is for strings (Str.). System II includes horn and percussion (Hbl. Pk.) with dynamics *p ruhig*, and flute (Fg.) and horn (Hn.). The woodwinds play melodic lines while the strings provide accompaniment.

I H Hbl. *p*

II Hbl. *pp* H VI. I. II. Br. *pp p sanft hervortretend* Hn.

Alle Saiten

This system features woodwinds and brass. System I includes horn (H) and horn (Hbl.) with dynamic *p*. System II includes horn (Hbl.), horn VI. I. II. (H VI. I. II.), brass (Br.), and horn (Hn.) with dynamics *pp* and *p sanft hervortretend*. The instruction *Alle Saiten* is present.

I Hbl. *p* Ob. l. H. *mf* Cl. *pp* *mf* Cl. Ob. *pp* Fl. *mf*

II Str. Hn. *pp* Fg. *cresc.* *p*

This system features woodwinds, brass, and strings. System I includes horn (Hbl.), oboe (Ob. l. H.), flute (Fl.), clarinet (Cl.), and oboe (Ob.) with dynamics *p*, *mf*, *pp*, *mf*, and *pp*. System II includes strings (Str.) and horn (Hn.) with dynamic *pp*, flute (Fg.) with *cresc.*, and horn (Hn.) with *p*.

I Fl. Hbl. *p* Cl. Ob. *p* Cl. I. Ob. *pp*

II Str. Hn.

I Hbl. *cresc.* Ob. 3 Cl. 3

II Str. Hn. *cresc.*

I Hbl. 3 *f* *cresc.*

II Str. Hn. *f*

I Hbl. *fff* *sempre marcato* VII. VIII. Hbl. 3 Ps. 3

II Str. Hn. *fff* v.o. Tr. 3 Pk.

I V.O.

II V.O.

Hn. Pk. Hn.

I V.O. *stark hervortretend cresc.*

II V.O. Ps. Hn.

I V.O. VI.I. Cl. VI.I. Cl. *p pp pp cresc.*

II V.O. Ps. Fl. VI.I. Ob. VI.II. Br. Vc. VI.II. Str. Ob. VI.II. *p pp cresc.*

I Str. Hbl. *mf cresc.* Hn. Ob.

II Str. Hbl. *pp cresc.*

VI.I. VI.II. Hbl. *ff marcato*

V.O. Br. Ve. Ps. Bt. Pk. Tr.

Hn. Tr. Hn.

K. VI.I.II. *pp*

V.O. Cl. *p*

Fl. *p*

Ob. *p*

Hn. *p*

Str. Hbl. *cresc. - mp bestimmt cresc. -*

Hbl. Hn. *cresc. - mf Cl. Br. sehr bestimmt cresc. -*

Str. Hbl. Br. *ff sempre*

Cl. Br. Ve. *sempre stacc.*

Fl. Ob. Tr. *ff Ps. Bt.*

Hbl. Hn. *p cresc. - mf*

I Str

Pk.

sempre stacc.

II Bbl Hn.

I Str Pk.

Pk.

sempre stacc.

II Bbl.

I Str.

Hn.

Tr. II.

Tr. II.

II Bbl fff

Pk.

I Str. Hn.

dim. - - - - - pp

Hbl.

Langsamer.

II Bbl. Pk.

dim. - - - - - pp pp

Langsamer. VI, II

(a tempo)

cresc. ausdrucksvoll.

ritard. pp

sehr ausdrucksvoll

ausdr. cresc.

ritard. p

pp pp cresc.

VI. I.

Str. Br. VI. L. Br. Ve. Cb. VI. II.

Immer ruhiger.

cresc. dim. pp pp p

Immer ruhiger.

dim. pp p dim. pp

Str. Pk. VI. II. VI. I.

pp ppp

dim. pp ppp

Hbl. Pk. VI. II. VI. II. Br. Ve.

M *Tempo I. (sehr ruhig und feierlich)*

ppp so ruhig und leise als möglich

Fl. VI. I. Str. Hbl.

M *Tempo I. (sehr ruhig und feierlich)*

ruhig

Str. Ve. Cb.

I Str. Hbl.

II Str. Hn.

This system contains the first two systems of the score. The first system (I) includes the first horn (Hbl.) and the first strings (Str.). The second system (II) includes the second horn (Hn.) and the second strings (Str.). The music is written in a key with two flats and a 4/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, and several long, sweeping melodic lines with slurs.

I Str.

II Str. Hn.

Hbl.

pausdrucksvoll

ppp

Vc.

ppp

Hn.

p

This system contains the third and fourth systems of the score. The third system (I) includes the first strings (Str.) and the first horn (Hbl.). The fourth system (II) includes the second strings (Str.), the second horn (Hn.), and the violoncello (Vc.). The music continues with complex rhythmic patterns and melodic lines. Dynamic markings include *ppp* and *p*. The instruction *pausdrucksvoll* is written above the first horn part.

I Str. Hbl.

II Str. Hn.

Vc.

This system contains the fifth and sixth systems of the score. The fifth system (I) includes the first horn (Hbl.) and the first strings (Str.). The sixth system (II) includes the second horn (Hn.) and the second strings (Str.). The violoncello (Vc.) part is also visible. The music continues with complex rhythmic patterns and melodic lines.

I Str. Hbl.

II Str. Hn.

Vc.

poco a poco

poco a poco

This system contains the seventh and eighth systems of the score. The seventh system (I) includes the first horn (Hbl.) and the first strings (Str.). The eighth system (II) includes the second horn (Hn.) and the second strings (Str.). The violoncello (Vc.) part is also visible. The music concludes with a *poco a poco* instruction, indicating a gradual change in dynamics or tempo.

I Str. Hbl. *cresc.* - *l. H.*

II Str. Hn. *cresc.* -

I Str. Hbl. *p sehr weich* *cresc.* - *ausdrucksv.* - *ausdrucksvoll p cresc.*

II Str. Hn. *p* *cresc.* - *ausdrucksvoll p cresc.*

Langsamer.

I Str. Hbl. *ff sempre* *v.o.* *schr kräftig*

II Str. Hn. *f* *ff sempre* *v.o.* *Tr. II.* *Hn.*

Tempo I.

N *Cl. VII.* *Cl. II.*

Pk.

I V.O. *markiert*

II V.O. Hn. *Hn.*

I V.O. *ff sempre*

II V.O. *ff sempre*

I V.O. *p* *ausdrucksvoll* Hn. *(etwas hervortretend)*

II V.O. *pp* Br. Cb.

I Str. Hn. *pp* *(immer etwas hervortretend)*

II Str. *p* *pp*

I Str. Hn. VI. I. Hn. VI. II. *cresc.* Br.

II Str. *p* VI. II. Hn. *cresc.*

Tr. Hn.

I Str. Hbl. V.O. *f*

II Str. Hn. V.O. *f* *markiert*

I V.O. *cresc.* - *ff* *dim.* - *ruhig* *ausdr.*

II V.O. *P* Hn. I. VI. I. VI. II. Br. *p*

I Str. Hn. VI. I. *cresc.* - Br. VI. II. VI. I. *dim.* - Fl. Ob. VI. I.

II Str. Bbl. Ve. *cresc.* *dim.*

I Str. *pp* *dim.* VI. II. *pp* *ruhig* VI. I. Br. *ppp*

II Str. Hn. *pp* *dim.* Hn. Tr. Fl. Ob. *p* *pp* *pp* Ve. Cb.

I
Str. VI. I. Br. pp

II
Str. Tr. Fl. Hn. Hn. Cl. Ob. pp Pk.

I
Str. cresc. mf poco a poco cresc. Tr. Hn.

II
Hbl. Pk. cresc. VI. I. II. Tr. Hn. Pk. mf poco a poco cresc. Cb.

I
v.o. Hbl. Tr. Ps. Hn. ff

II
v.o. Str. ff

I
Hbl. Bbl. Hn. Belebend.

II
Str. Belebend.

I Hbl. Bbl. *fff* Hbl. Fg.

II Str. *fff*

I Hbl.

II Str. *dim.*

I Cl. *p* Ob. *ausdr.*

II Str. *pp* *ppp* Hn. *p* Fg.

I Hbl. *p* Ob. Tr. Cl. Ps. Fl. Cl. *pp*

II Str. Hn. *pp* VI.I.II. Hn. *pp*

I
Hbl.
Bbl.

Musical score for Horn I (Hbl. Bbl.). The staff shows a melodic line with some rests and dynamic markings like *p*.

VI. I. II.
Str.

Musical score for Violins I and II (VI. I. II. Str.). The staff shows a rhythmic accompaniment with dynamic markings like *p*.

I
Hbl.
Bbl.

RCl.
Hn. Ps. *ff*

Musical score for Horn I (Hbl. Bbl.). The staff shows a melodic line with dynamic markings like *ff*.

II
Str.
Hn.

R
Bt.

Musical score for Violins I and II (Str. Hn.). The staff shows a rhythmic accompaniment with dynamic markings like *ff*.

I
Hbl.
Bbl.

Cl.
pp sempre
Fg.

Musical score for Horn I (Hbl. Bbl.). The staff shows a melodic line with dynamic markings like *pp sempre*.

II
Str.

p *dim.* *ppp sempre*

Musical score for Violins I and II (Str.). The staff shows a rhythmic accompaniment with dynamic markings like *p*, *dim.*, and *ppp sempre*.

Hn. III.
I
Hbl.
Hn.

Hn. IV.

Musical score for Horn I (Hbl. Hn.). The staff shows a melodic line with dynamic markings like *pp*.

II
Str.

Musical score for Violins I and II (Str.). The staff shows a rhythmic accompaniment.

I

v.o. *pp* (*ruhig*)

Ve. Cb.

II

v.o. *p*

Cl. Br. Hn. Or. H. Ps.

I

v.o.

II

v.o.

Ps. Fl. Ob.

I

v.o. *poco a poco cresc.*

II

v.o. *poco a poco cresc.*

Cl. Ps. Hn.

I

v.o.

II

v.o.

Ob. Cl. Tr.

etwas zurückhaltend

I V.O. *cresc.*

II V.O. *cresc.*

Tr. *etwas zurückhaltend*

Ps.

Tempo I.

I V.O. *ff*

II V.O. *ff*

VI. I. VI. II. Hbl.

so stark als möglich

I V.O.

II V.O.

I V.O.

II V.O.

II.

Andante. (♩ = 66)

Piano I.

Piano II.

Str. *pp* *p ausdrucksvoll*

I

II

Str. *pp* *cresc.* *cresc.* *pp* *Br*

I

Hn. *p* *pp* *p* *A Hbl*

II

Str. *pp* *pp* *(pizz. sempre)* *A*

Ve. Cb.

I

Hbl. *cresc.* *mf* *pp* *Hn.*

Ob. Cl. Fl. Ob. Tr.

II

Str. *cresc.* *mf* *dim.* *Ve.*

I Hn. I. Hn. II. Hn. III. Hn. IV. B

II Str. *pp* (*pizz. sempre*) *pp* Str. arco *cresc.*

I Hn. Hn. III. Hn. IV. Ob. Cl. *p* *p* *p* *p* *cresc.*

II Str. *mf* *pp*

I Hbl. Hn. Fl. Cl. Ob. Fl. b. *pp* *f* *pp* *p* *cresc.* *f* *pp* *Hn.*

II Str. *p* *pp* *mp* *cresc.* *f*

I Hbl. Bbl. Hn. Ob. *mf* *p* *dim.* *pp*

II Str. *pp* *p* *pp* *dim.*

Cb.

C *Etwas langsamer.*

I Pk. 1 *p* Br.

II Hn. Hn. *pp* 1 Str. *p* (sempre stacc.)

I Str. *fr.* *p cresc.* *p* *fr.*

II Str. *p* *cresc.* *p*

I Str. *p cresc.* *cresc.* *dim.*

II Str. *p* *cresc.* *pp*

I Str. *mf* Hn. *dim.* *p* **D**

II Str. *p* *dim.* *p* **D**

I Str. *pp* *f* *dim.*

II Str. *dim.* *f* *dim.*

I Str. *p* *mf* *mf* *p* *Hn. I.* *Br.* *p* *Hn. II.*

II Str. *pp* *p* *pp* *dim.*

I Str. *dim.* *pp* *pp* *Hn. I.*

II Str. *ppp*

I Hbl. *p* *dim.* *pp* *Fl.* *Ob.*

II Hn. *p* *dim.* *Hn. III.* *pp* *Str.* *p*

I
Hn. *p*
Ob. Cl. *p*
Ob. Tr. Fl. b. Ob. *mf*
Hn. *cresc.* Ps. Cl. *mf*

II
Str. *cresc.*
Hn. *p*
Str. *cresc. f*
Pk. *mf*

deutlich hervortr.

I
VI. II. Br. *p*
cresc.
Fg. *mf*

II
Hn. *p*
VI. II. *p*
Cb. *sempre pizz.*

rit. E a tempo

I
Str. *p*
VI. I. *ausdrucksvoll*
Hbl. *ausdrucksvoll*
Br. *p*
VI. I. *ausdrucksvoll*

II
Str. Hn. *ausdrucksvoll*
VI. II. *p*
Cb. *sempre pizz.*

rit. E a tempo

I
Str. *p*
VI. I. *ausdrucksvoll*
Hbl. *ausdrucksvoll*
Br. *p*
VI. I. *ausdrucksvoll*

II
Str. Hn. *ausdrucksvoll*
VI. II. *p*
Cb. *sempre pizz.*

I
V.O. *cresc.*
VI. I. II. *F*
Ps. Bt. *F*

II
V.O. *cresc.*
Ps. Fg. *F*
Cb. *F*

Tr. Br.

I V.O. *cresc.*

II V.O. *cresc.*

Hn. Tr. Br. Hn.

I V.O. *ff*

II V.O. *ff*

Hbl. Tr. Hn. Hn.

I V.O. *dim.* - *P dim.*

II V.O. *ff* *dim.* *p dim.*

Tr. Hn. Ps. Hn. Bt. Hn. Fg. Ve. Cb.

I Str. *pp* *dim.*

II Str. Hbl. Bbl. Cl. Fg. Ps. Hn. Ve. Cb. *pp* *dim.*

I Str. *pp* *ritard.* *Ga tempo* *Ob.* *p zart*

II Str. Hn. *ritard.* *p* *Ga tempo* *Ve. hervortretend*

Pk.

I Hbl. Hn. *p* *Hn.* *dim.* *pp* *Ob.*

II Str. *dim.* *pp* *cresc.*

Fl. Ob. Fl. b. Cl.

I Hbl. Hn. Hn. *p* *Hn.* *Cl.*

II Str. *p* *H. vl. I.*

I Hbl. Hn. *p* *Ob. b.* *Tr.* *Br.* *poco rit.*

II Str. *poco rit.* *dim.*

Br. Hn.

Immer ruhiger.

First system of the score. It features two staves for strings (I and II) and two staves for woodwinds (Flute and Oboe). The string parts are marked *pp* and *a tempo*. The woodwind parts are marked *pp* and *ppp*. The tempo instruction *Immer ruhiger.* is written above the woodwind staves.

Second system of the score. It features two staves for strings (I and II) and one staff for the Horn. The string parts are marked *p* and *(sempre pizz.)*. The Horn part is marked *pp*. The tempo instruction *Etwas langsamer.* is written above the string staves.

Third system of the score. It features two staves for strings (I and II) and one staff for the Horn. The string parts are marked *p* and *pp*. The Horn part is marked *p*. The tempo instruction *J* is written above the string staves. Dynamic markings include *cresc.* and *dim.*.

Fourth system of the score. It features two staves for strings (I and II) and one staff for the Horn. The string parts are marked *p* and *dim.*. The Horn part is marked *dim.* and *p*. The tempo instruction *J* is written above the string staves. Dynamic markings include *dim.* and *p*.

K

I Str. *fp* *r. H.* *f*

II Str. *p* *pp* *pp* *f* Hn.

I Str. *dim.* *p* *mf* Br.

II Str. *dim.* *p* *p*

I Str. Hn. *dim.* Br. Cl. *dim.* *pp*

II Str. *pp* *p* *dim.* *pp*

I Str. Hbl. Hn. *pp* *pp* *poco ritard.*

II Str. *pp* Ob. Cl. *pp* *poco ritard.* Hn. Ps. Bt. *pp*

a tempo
 Fl. Ob.
 Str. VI. I
 Hbl. *p* *sehr ruhig*
 Br.
 Cl. *a tempo*
 Hn.
 Str. VI. II
 Hbl. *p* (sempre pizz.) *sehr ruhig*
 Hn.
 Ve.
 Cb.

poco a poco cresc. -
 Str.
 Hn. Cl.
 Str. Hbl. Hn.

Fl. Ob. Hbl. M. VI. I
 Str. V. O. *ff* Ps. Tb. hervortretend
 Str. Hbl. Hn. M. VI. II
 Br. Trp.

v. o. VI. I *dim.*
 hervortretend VI. II
 v. o. Trp.

I Str. *pp* vi. II.

II Fl. *p* Ob. Cl.

I Str. *poco a poco - cresc. -* Br. Ob.

II Fl. *poco a poco - cresc. -* Hbl. Bbl. Tr. II. Hn. Tr. III.

I Str. Hbl. *poco a poco accelerando -*

II Hbl. Bbl. Hn. *poco a poco accelerando -*

I VI. I. Hbl. v.o. *ff a tempo* Hn. Tr.

II VI. II. v.o. *ff a tempo* Ve. Ps. Cb.

Breit. Hbl. 3 3 3
 V.O. Ps. Tb. ff
 VI. I & II Br. 6 6 6
 V.O. 3 3 3 3 3 3
 Ps. Tb. 3
 V.O. Tr. 3
 V.O. P Hbl. Hn. 3
 poco dim. molto dim. p
 poco dim. molto dim. -p
 Hn. 3

I Hbl. Hn.

II Str. Pk.

Pk.

I

II Str. Pk.

dim. pp cresc. pp

I

II Str. Pk.

pp p Br. ausdrucksvoll Hn. ausdrucksvoll Ob. Cl. ausdrucksvoll

I Str. Hbl. Hbl. Br. pp dim. VI. II. Vc. Cb.

II Str. Hn. Pk. pp dim.

III. Scherzo.

Bewegt. (♩ = 126)

Piano I.
VI. I & II.
pp

Piano II.
Hn.
p

I
Str.
pp
Br.
Vc. Cl.
Tr.

II
Hn.
pp
Hn.

I
Str. Hbl.
v.o. pp poco a poco cresc.

II
Bbl.
pp poco a poco cresc.
Tr.
Ps.
Hn.

I
v.o.
ff
Hn.
Ps.
Bt.

II
v.o.
ff
Tr.

VI. I
Str. *ff*
Bbl. *ff*

VI. II
Br. *p* *ausdrucks*
Vcl. *p*

Cl. B

Str. *mf* *cresc.*

Hn. *p* Fl. *p* Hn. b

Str. *f* *dim.* *pp*

Hbl.

Str. *pp*

Cl. *pp* Hn. *pp* Tr.

C

I Str. *pp* *D stacc.*

II Bbl. Hbl. *poco a poco cresc.* *D*

I Str. *poco a poco cresc.*

II Ob. *p* *Hn. p* *Fl. b.* *mf* *Hn.*

I Str.

II Fl. Cl. *ff* *Ob.* *Tr.*

II Fl. Cl. *cresc. molto.* *Ob.* *Tr.* *Hn.* *Pb. Tb.*

I Str. *cresc.*

II Bbl. *cresc.* *Tr.*

First system: I. Str. Hbl. V.O. *ff*. II. Tr. Hn. Bbl. V.O. *ff*.
Second system: I. V.O. *ff*. II. V.O. *ff*.
This section features a complex rhythmic pattern of triplets and sixteenth notes across multiple staves. The woodwinds (Tr. and Hn.) play a melodic line with triplets, while the strings and violas provide a dense harmonic accompaniment. The dynamic marking *ff* (fortissimo) is prominent throughout.

E Etwas langsamer.

Third system: I. Str. *pp*. II. Hn. *ppp*.
Fourth system: I. Str. *pp*. II. Hbl. *pp*.
This section is marked "Etwas langsamer" (slightly slower). The strings play a sustained chordal texture with a dynamic of *pp* (pianissimo). The woodwinds (Hn. and Hbl.) play a melodic line with triplets and a dynamic of *ppp* (pianississimo).

Fifth system: I. Str. *ppp*. II. Hbl. Hn. *ppp*.
Sixth system: I. Str. *pp*. II. Hbl. *pp*.
This section continues the "Etwas langsamer" tempo. The strings play a sustained chordal texture with a dynamic of *ppp* (pianississimo). The woodwinds (Hbl. and Hn.) play a melodic line with triplets and a dynamic of *ppp* (pianississimo).

I Str. *p cresc.* - *mf* VI. I. *mf*

II Hbl. Hn. *p* Fl. Hn. *p* Br. *mf*

I Str. VI. I. *pp* Br. *pp*

II Str. Hbl. Hn. VI. II. Cl. *p* Fg. Hn. Cl. *p*

ausdrucksvoll

I Str. *p cresc.* *mf* *dim.* Br. Ve. *mf*

II Hbl. Hn. *p* Hn. *p cresc.* *mf* *dim.*

Langsamer.

I Str. *pp* Br. *pp*

II Hbl. Hn. *pp* Ve. *pp*

G

I
 II
 Fl.
 Fl.
 Hn.
 Cb.

pp
p

Musical score for strings I and II, Flute I, Flute II, Horn, and Cello/Double Bass. The strings play a rhythmic pattern of eighth notes with triplets. Flutes I and II have melodic lines. Horn and Cello/Double Bass provide harmonic support.

I
 II
 Str.
 Cl.
 Cl.
 Ob.

poco string. e. cresc.

Musical score for strings I and II, Clarinet, and Oboe. The strings continue with their rhythmic pattern. Clarinet and Oboe have melodic lines.

I
 II
 Str.
 Fl.
 Hn.
 Hn.
 Tr.

cresc.
pp
pp

Erstes Zeitmaß.

Musical score for strings I and II, Flute, Horn, and Trombone. The strings play a rhythmic pattern. Flute, Horn, and Trombone have melodic lines. The section is marked "Erstes Zeitmaß."

I
 II
 Str.
 Bbl.
 Fl.
 Cl.
 Hn.

pp
p
pp

Musical score for strings I and II, Flute, Clarinet, and Horn. The strings play a rhythmic pattern. Flute, Clarinet, and Horn have melodic lines.

This page of musical score, numbered 45, is arranged in a system of six staves. The top two staves (I and II) are for Flute (Fl.) and Clarinet in B-flat (Cl. Bb.). The next two staves (I and II) are for Violin (Vl.) and Viola (Vla.). The bottom two staves (I and II) are for Percussion (Ps. Tb.). The score is written in a key signature of two flats and a 3/4 time signature. It features a variety of dynamic markings, including *pp*, *p*, *f*, and *cresc.*, and includes complex rhythmic patterns with triplets and sixteenth notes. Instrument-specific markings such as *pp* for Flute and *f* for Percussion are present. The score concludes with a *ff* marking and a *Tr.* (trill) instruction.

I
VI.
Str. Bbl. *f*

II
Bbl. Hr. Tr. K

I
Str. *ausdrucksvoll*

II
Hn. Cl. Ob. Fl. Ob. Cl. *p dolce*

I
Hbl. *dim.* *pp* Str. *pp* (sempre pizz)

II
Hbl. *dim.* Br. *pp*

I
L Str. *pp* Br. *pp*

II
L Fl. Cl. Hbl. Hn. *pp*

stacc. M *pp* *pp* *cresc.* *cresc.* *mf poco a poco cresc.* *mf poco a poco cresc.* *ff* *ff*

I Str. Hbl. Hn. Str. VI. II. Cl. Ob. Br. Cb. Str. Hbl. Hn. v.o. Tr. Hn. Ps. Tb. Hn. Hn.

II Hbl. Hn. VI. II. Br. Cl. Hn. Str. Hbl. Hn. v.o. Hn. Ps. Tb. Hn. Hn.

I
v.o.

II
v.o.

I
v.o. *dim.*

II
v.o. *dim.*

Ch. pizz.

Str. *p dim.*

Hn.

Fg. Hn. *p dim.*

Pk.

Trio. Gemächlich.

I
Str. Hbl. Str. *pp* (sempre pizz.)

II
Str. Hbl. Str. *pp*

Ob.

Fl. Cl. *dolce p*

I
Str. Hbl. *cresc.*

II
Str. Hbl. *p cresc.*

1. 2. VI. I. *pp*

1. 2. VI. II. *pp* (sempre pizz.) Br. *pp*

I Str. *mf* *pp* *f*

II Str. Hbl. Fl. Br. VI. II. *pp* *mf* *f*

I Str. *pp* *ppCl.* P Ob. Cl. VI. I. *ritard.* *pp a.t.*

II Str. Hbl. Fl. P *pp* *ritard.* *a.t.*

I Str. *cresc.* VI. II. *pp* (sempre pizz.)

II Str. Hbl. Fl. Tr. Fl. Ob. Cl. *p*

I Str. *dim.* *pp*

II Str. Hbl. Tr. *l.H.* *r.H.* *dim.* *pp*

Erstes Zeitmaß.

I Str. *pp*

II Hn. *p*

VI. I. & II.

I Str. *pp*

II Hn. *pp*

R

I Str. Hbl. *v.o. pp poco a poco cresc.*

II Bbl. *v.o. pp poco a poco cresc.*

R

I v.o. *pp*

II v.o. *ppp*

Etwas langsamer.

I
Str. *pp*
Vc. Cb. *ppp*

II
Hn.
Hbl. *pp*
Hn. *ppp*

I
Tr.
Str. Hn. *ppp*
Str. *pp*
p cresc.

II
Hbl. Hn.
Hbl. *pp*
Fl.
Hn. *p*

I
Str. -
Vc. *mf*

II
Hbl. Hn.
Hn. *p*
Hn. *mf*

I
Str.
Br. *pp*

II
VI.II. Cl.
Str. Hbl. Hn. *p*
Fg.
Hn. *p*
Cl. *p*

Hn. *ausdrucksvoll*

Langsamer.

I
Str. *p*
Vc. *cresc.*
mf
dim.
Br. VI. *3*

II
Hbl. *p*
Hn. *cresc.*
mf
dim.

I
Str. *pp*
(sempre pizz.)
T
Br. *3*

II
Hbl. *pp*
Hn. *3*
Vc. *3*
T
Hn. *3*

I
p

II
Hr. *pp*
Fl. *3*
Fg. *p*
Cl. *3*

I
Str. *poco string e cresc.*
U

II
Str. *poco string e cresc.*
Hbl. *3*
Cl. *3*
Fl. *3*
Ob. *3*
U

I Str. *cresc.* *pp* *p* Tr

II Fl. *cresc.* *p* *pp* Hbl., Hn. Cl. Hn. *pp*

I Str. Bbl. *pp*

II Hbl., Hn. *p* *pp* Fl. Cl. *pp*

I Str. Bbl. *p* *pp* Fl. Br. *pp* *odd*

II Hbl., Hn. *p* *pp* Hn. *pp*

I Str. Hbl. *p* *pp* Fl. *pp*

II Hn. *p* *pp* Tr. *p*

I
Str. Hbl. *cresc.* V.O. *f* *cresc.*

II
Bbl. V.O. Tr. *f* *cresc.*

I
V.O. Bbl. *ff* W

II
V.O. Tr. *f* W

I
Str. Bbl. *f* *ff* Br. Ve. Cl. *b*

II
Bbl. Hn. Tr. *f* Hn. *p*

ausdrucksvoll

I
Str. *p* *dim.* *pp* Fl. *pp*

II
Hbl. Hn. Cl. *pp* Ob. *pp* Hn. Cl. *p dolce dim.* Fg.

X

I Str. *pp* (sempre pizz.)

II Hbl. *pp* Br. Hn. *pp* Fl. Cl.

I Str.

II Hbl. Hn.

I Str. *pp* *stacc.*

VI. II.

II Str. Hbl. *p* VI. II. *p* Br. Hn.

Cl. Cl.

I Str. *cresc.*

II Str. Hbl. Hn. *cresc.* Cl. Br. Ob. Br. Hn.

I
v.o. *mf cresc. poco a poco*

II
v.o. *mf 3 cresc. poco a poco*

Pk

I
v.o. *ff*

II
v.o. *ff*

Hbl.

Hn.

Ps.

Tb.

Tr.

I
v.o. *ff*

II
v.o. *ff*

Tr.

I
v.o.

II
v.o.

Pk

IV. Finale.

Mäßig bewegt. (♩ = 72)

Piano I.
Str. Hbl. Hn.
Cl. Hn.
pp
VI. I. Br. 1

Piano II.
Str. Vc. pp
VI. II.
Cb.

I
Str. Hbl. Hn.

II
Str.

I
Str. Hbl. Hn.
poco cresc..

II
Str.
poco a poco cresc..

I
Fl. Cl. Tr.
Str. Hbl. Bbl. pp

II
Str. Br. pp

I
Str. Hbl. Bbl.
pp poco a poco cresc...
Br.
Pk.
A Cl. V. I.

II
Str.
pp poco a poco cresc...
Hn.

I
Str. Hbl. Pk.
Br. - Tr. 3

II
Str. Bbl.
Ps.

I
V.O. Tr. 3
f cresc...

II
V.O. f cresc...

Breit. (Hauptzeitmaß) ♩=66

I
V.O. ritard. f^z ff (breit)

II
V.O. ritard. f^z ff (breit)

Pk.

I
Str. Br. V.I. V.II. Br.

II
Str. Bbl. Ve. Cb. Tr. Hn.

I
Fl. Str. Hbl. Br. (Nicht eilen!) dim. pp

II
Str. Bbl. Hn. Ve. Cb. (Nicht eilen!) dim. pp

8 *bassa*

I
Str. Ob. Fl. hervortretend Tr. Hn. Br. cresc.

II
Str. Hn. V.I. Hn. cresc.

8 *bassa*

I
Str. Hbl. Bbl. Fl. Hn.

II
Str. Hn.

I
Hbl. Bbl. Tr. Ps.
Hbl. Bbl. Tr. Ps.
cresc.

II
Str. Hbl.
Str. Hbl.
cresc.

I
Hbl. Bbl. Pk.
Hbl. Bbl. Pk.
II
Str. ff
Str.

I
Hbl. f
Hbl. f
VI. II.
trém. f
Fg. Ps. Bt.
II
Str. f
Str. f
trém. f
Bb.

Da tempo, etwas gedehnt

Da tempo, etwas gedehnt

I
Str. Hbl. Bbl. pp v.o. ff rit.
Str. Hbl. Bbl. pp v.o. ff marcato rit.
Hbl. Tr. Belebt.
Str. Hbl. Tr. Belebt.
Ps. Bt.

Belebt. (doch etwas breit)

Hbl. VI.I. & II. Tr. Ob.

ff marc.

V.O. Br. Ve.

Belebt. (doch etwas breit)

Tr. Hn. Hn. Pk.

stark hervortreten

V.O.

V.O.

p rit.

lang

V.O. Pk.

p rit. e dim.

lang

bassa

Die Viertel wie vorher die Halben.

VIII. Str.

pp (sempre pizz.)

Vc. Cb.

Die Viertel wie vorher die Halben.

VI.I. Str. Br. Cb.

pp (sempre pizz.) ausdrucksvoll cresc. pp

Str. Ob.

p ausdrucksvoll

Str.

pp cresc. pp

Ein wenig zurückhaltend. ausdrucksvoll *sehr* **Belebter.**
 VI.I. Fl. Ob. Cl. p

Ein wenig zurückhaltend. **Belebter.** *simile*
 Str. pp dim. -cresc. Hn. Br. p Cb.

Noch etwas belebter. VI.I. Hn. Cl. p

simile *Noch etwas belebter.* VII.II. p mp

E VI.I. Str. *ppp cresc.* Vc. *mf*

E VI.II. Br. Str. *ppp cresc.* Cb. *sempre pizz.* *mf* Hn.

Str. *f* Fl. Ob. p Hn. Cl. p

sehr zart
Ob. VI.I.
Str. Hbl. VI.I. *p poco cresc.*
VI.I. *p dolce* (sempre pizz.)
Vc. *ritard.*
Cb. *ausdrucksvoll*
Fl. VI.II. *hervortretend*
Hn. *p*
Br. *ritard.*
poco cresc.

Nach und nach etwas belebend.

Etwas gemächlich.
VI.I. Str. *p sehr zart*
Br. *pp*
Ob. *p*
Cl. *pp*
Br. *pp*
Cl. *pp*
Fg. *pp*

Nach und nach etwas belebend.

Etwas gemächlich.
VI.II. Str. *p* (sempre pizz.)
Hbl. *pp*
Cl. *pp*
VI.I. *p*
VI.I. *pp*

VI.I. Str. *cresc.*
Hbl. *cresc.*
VI.II. Fl. *mf*
Ob. *mf*
Hn. *mf*

VI.I. Str. *cresc.*
VI.I. *mf*
Br. *mf*

VI.I. Str. *pp*
Hbl. Hn. *pp*
Cl. *pp*
Fg. *pp*

a tempo
ausdrucksvoll

I
 Fl. Ob. Tr.Br. *a tempo*
 V.O. *mf* Ps. Hn. *rit.* VI.I. *a tempo*
 Br. *p zart*

II
 VI.I. Cl. *a tempo*
 V.O. *mf* Ve. Hn. *rit.* VI.II. *a tempo*
 Ps. Pk. Cb. (sempre pizz.) *p ruhig*

I
 Str. Hbl. Cl. Fl. *pp*
 Hn.

II
 Str. *pp*
 Pk.

I
 Hbl. Hn. *ritard.*

II
 Str. Hbl. Pk. Cl. *ritard.*

G Im Hauptzeitmaß.
 VI.I. Hbl. *ff*
 V.O. Br. Ve. *marc.*
 Cb. Tr. Fg. Ps. Br. Ve.

G Im Hauptzeitmaß.
 VI.II. *ff*
 V.O. Ps. Hn. *marc.*
 Pk. Fg. Cb.

I V.O.

II V.O.

I V.O. Ps. *ff*

II V.O. *ff* Hn.

I V.O. *ff*

II V.O. *ff* Hn. Pk.

I V.O.

II V.O.

I V.O. Br.Ve. Fg.

II V.O. Tr. Ps. Pk.

I H Fl. 8 V.O. ff Ob. 12 Hn.

II H V.O. ff Br.Ve. Cb. Ps.

dim. pp

Beruhigend. ausdrucksvoll

I VI.I. Str. VI.II. Vcllo

dolce

Beruhigend.

II Str. Cl. Hbl. Cb. Br. Hn. Fg.

dolce

I Str. Hbl. L.H.

II Cl. Str. Hn.

se Immer ruhiger.

I
Str. Hbl. *mf*
Ps.
VI.I
pp Hn.
ruhig

II
Str. Hn. *mf*
Ps.
VI.II
pp Cl.
p

I
Str. Hbl. Bbl. *pp*
Fl.
Cl.
p
ritard.

II
Str. Hbl. Bbl. *pp*
Hn.
Cl.
Cb.
ritard.

Zeitmaß wie zu Anfang.

I
Str. Hbl. *ppp*
Br.
VI.I
pp r.u.l.H.

Zeitmaß wie zu Anfang.

II
Str. Hbl. Bbl. *ppp*
Ve.
Cb. (sempre pizz.)
VI.II
Cl.
Hn.
pp

I
Str. Hbl. *ppp*
r.u.l.H.
poco a poco cresc..

II
Str. Hbl. Bbl. *ppp*
poco a poco cresc..

Fg.

I Str. Hbl.

II Str. Hbl. Hn.

I Str. Hbl.

II Str. Hbl. Hn.

I Str. Hbl. *mf*

II Str. Hbl. *mf* Bbl. Cl. Ps.

Hn. *dim...*

J VI. I. pizz. *zart*

J Ob. Cl. *p zart*

Br. Hn.

I Str. *un poco rit.* *dim...*

II Str. *un poco rit.* *dim...*

ritard.

I Str. *un poco rit.* *dim...* *ritard.*

II Str. Hbl. Bbl. *un poco rit.* *dim...* *ritard.*

a tempo

I Str. Hbl. Cl. *ff sehr ausdrucksvoll*

II Str. Hbl. Hn. *sehr ausdrucksvoll*

Hn. *ff a tempo*

Bbl. Ps. Bt.

I Hn. Str. *ff*

II Bbl. Str. *ff*

Cb. Hn.

I Hbl. *pausdrucksvoll p*

Ob. Cl. Fl. Ob. K Cl. *mf pp*

II Str. VI. I. VI. II. Br. Vc. *pp*

Fl. K Fl. *mf*

I Str. Hbl. *mf*

II Str. Hn. *p*

Hn. *pp*

Vc. Cb. *poco cresc.*

hervortretend

Ob.
I Str. Hbl. Hn. *p*
II Str. *pp sehr zart.* VI. II. *dim.*

This system contains measures 70 through 74. The woodwind section includes Oboe (Ob.), Horns (Hn.), and Clarinets (Cl.). The string section (Str.) is marked *pp sehr zart.* and includes Violins I & II (VI. I., VI. II.) and Violas (Vc.). The music features a complex rhythmic pattern with many triplets and slurs. Dynamics range from *p* to *pp*, with a *dim.* marking in the strings.

Die Viertel wie vorher die Halben.

I Str. Hbl. *pp* rit. VI. II. *p* Cb. (sempre pizz.) *cresc.*
II Str. rit. VI. I. Hn. Br. *cresc.*
Vc. (sempre pizz.)

This system contains measures 75 through 79. The woodwind section includes Horns (Hn.), Clarinets (Cl.), Bassoon (Br.), and Contrabass (Cb.). The string section (Str.) is marked *pp* and includes Violins I & II (VI. I., VI. II.) and Violas (Vc.). The music features a complex rhythmic pattern with many triplets and slurs. Dynamics range from *pp* to *cresc.*, with a *rit.* marking in the strings.

Die Viertel wie vorher die Halben.

I Str. Hn. *pp* Hn. VI. I & II. Br. Hn. *mf* Vc.
II Str. Hbl. Hn. *pp* Cl. Ob. Cl. Fl. Ob. Cl. *mf*

This system contains measures 80 through 84. The woodwind section includes Horns (Hn.), Clarinets (Cl.), Bassoon (Br.), Oboe (Ob.), Flute (Fl.), and Contrabass (Cb.). The string section (Str.) is marked *pp* and includes Violins I & II (VI. I., VI. II.) and Violas (Vc.). The music features a complex rhythmic pattern with many triplets and slurs. Dynamics range from *pp* to *mf*.

I Str. Hn. *p* *pp*
II Str. Hbl. Hn. *p* Cl. Fl. Hn. VI. II. *pp*

This system contains measures 85 through 89. The woodwind section includes Horns (Hn.), Clarinets (Cl.), Flute (Fl.), and Oboe (Ob.). The string section (Str.) is marked *pp* and includes Violins I & II (VI. I., VI. II.) and Violas (Vc.). The music features a complex rhythmic pattern with many triplets and slurs. Dynamics range from *p* to *pp*.

I
Str. Hbl. *cresc.* VI.I. Cl. VI.II. Fg. Br. (Bog.)

II
Str. Hn. *cresc.* Hn. Fl. Ob.

I
Str. Hbl. *dim.* *plegato* VI.I. Br. *p legato* *dim.-* (sempre pizz.)

II
Str. Hbl. *dim.* VI.II. *plegato* *dim.-* (sempre pizz.)

I
Str. *pp* *dim.* *ppp* VI.I. VI.II.

II
Str. *pp* *dim.* *ppp*

I
Str. *molto rit.* V.O.

II
Str. *molto rit.* V.O.

Im Hauptzeitmaß.

I V.O. *ff*

Musical notation for the first system, first part, I V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of eighth and sixteenth notes, with frequent triplets. The dynamic marking is *ff*.

II V.O. *ff*

Tr.
Ps.

Im Hauptzeitmaß.

Musical notation for the first system, second part, II V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of chords and eighth notes, with frequent triplets. The dynamic marking is *ff*. There are markings for Tr. (Trills) and Ps. (Pizzicato).

I V.O. *ff*

Musical notation for the second system, first part, I V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of eighth and sixteenth notes, with frequent triplets. The dynamic marking is *ff*.

II V.O. *ff*

Musical notation for the second system, second part, II V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of chords and eighth notes, with frequent triplets. The dynamic marking is *ff*.

I V.O.

Musical notation for the third system, first part, I V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of eighth and sixteenth notes, with frequent triplets.

II V.O.

In heftiger Steigerung.

Musical notation for the third system, second part, II V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of chords and eighth notes, with frequent triplets. The dynamic marking is *ff*. There are markings for accents (A).

I V.O. *ff*

Musical notation for the fourth system, first part, I V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of eighth and sixteenth notes, with frequent triplets. The dynamic marking is *ff*.

II V.O.

In heftiger Steigerung.

Musical notation for the fourth system, second part, II V.O. part. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of chords and eighth notes, with frequent triplets. The dynamic marking is *ff*. There are markings for accents (A).

I V.O.

Violin I part, first system. Features a melodic line with triplets and sixteenth-note patterns.

II V.O. Hbl. Pk. ff

Violin II part, first system. Includes woodwind parts for Horn (Hbl.) and Piano (Pk.). Dynamics include *ff*.

I V.O. (breit)

Violin I part, second system. Dynamics include *(breit)*.

II V.O. (breit)

Violin II part, second system. Dynamics include *(breit)*.

I V.O.

Violin I part, third system. Continues the melodic development.

II V.O.

Violin II part, third system. Continues the accompaniment.

I V.O. M Breit. a tempo Str. ff

Violin I part, fourth system. Includes *M Breit.* and *a tempo* markings. Woodwind parts for Strings (Str.) are also shown with *ff* dynamics.

II V.O. M Breit. Tr. Hn. Ps.Tb. a tempo

Violin II part, fourth system. Includes *M Breit.* and *a tempo* markings. Woodwind parts for Horn (Hn.) and Piano/Trumpet (Ps.Tb.) are also shown.

I v.o.

II v.o.

Tr.

Ps.

I v.o.

II v.o.

Hbl.

fff Str.

I v.o.

II v.o.

I v.o.

II v.o.

Hn.

I V.O. *dim. molto* VI.I. *dim. molto*

II V.O. *ausdrucksvoll* N Tr. Br. *dim. molto*

I Str. *dim.* VI.I. *dim.*

II Str. Hbl. Bbl. *dim.* Cl. *dim.* Hn. *dim.*

I Str. Hn. *ritard.* Fg. *pp a tempo*

II Str. Hbl. Bbl. *ritard.* Vc. *pp a tempo* Pk. *sbassa*

I Str. Hbl. *rit.* *sbassa*

II Str. Pk. *rit.* *sbassa*

Fl. VI. I.

Str. Hbl. Hn. Hn.

ppp so zart als möglich

ausdrucksvoll

Hauptzeitmaß. (etwas gedehnt)

Hn. Hn.

ppp so zart als möglich

VI. II.

Str. Hbl.

ppp

pp

Hn.

pp

Ch. Vc.

Br.

Str. Pk.

pp

pp

pp

VI. I.

Str. Hn.

pp

Hn.

pp

Br.

Schnell belebend.

Str. Hbl. Hn. Pk.

Br.

Hn.

pp

pp

pp

Schnell belebend.

Str.

pp

pp

pp

pp

Str. Hn. Pk.

Hn.

pp

pp

pp

pp

pp

pp

I Str. *poco cresc.* *mf dim.*

II Str. Hn. Pk. Hn. Vc. *dim.*

I Str. Hbl. Fl. Ob. Cl. *mf sehr ausdrucksvoll*

II Str. Hn. Pk. VI. I.

Die Viertel wie vorher die Halben.

I Str. Hbl. Vc. VI. II. *pp*

Die Viertel wie vorher die Halben.

II Str. Br. Cb. *pp ausdrucksvoll*

I Str. Fl. *cresc.* *pp*

II Str. *cresc.* *pp*

I
Str. Hbl. *ein wenig zurückhaltend* *mf* *sehr ausdrucksvoll* *p* *Fg. etwas belebter*
Hbl. *p*
Vc. *(sempre pizz.)*
Br. *p*
Hn. *p* *etwas belebter*
Cb. *(sempre pizz.)*

I
Str. Hbl. *p* *zart* *pp* *cresc.-*
Cl. *p* *zart*
VI.I. *pp* *cresc.-*

II
Str. Hn. *pp*
VI.II. *pp*
Ob. *pp*

I
Str. Hbl. *mf* *p* *pp*
Ob. *p*
VI. *pp*
Br. *pp*

II
Str. Hbl. *mf* *p* *pp*
Hn. *p*

I
Str. *cresc.-* *mf* *pp*
Hn. *pp*

II
Str. *cresc.-* *mf* *mf* *pp*
Cl. *pp*

I Str. Hbl. *mf* Str. Hbl. *mit großem Ausdruck* Br. *mf* VI.I. VI.II. Br. Hn.

II Str. *mf* ausdrucksvoll Vc. Hn. Cb.

I VI.I. Str. Br. *f* VI.II. *cresc.* *rit.* R Ob. Cl. *p a tempo*

II Hbl. *(sempre pizz.)* Str. Hn. *f* stark belebend Hn. *cresc.* *rit.* VI.II. Br. *p a tempo*

I VI.I. Hbl. *p* *cresc.* *Etwas belebend.* Br. Hn.

II Tr. *sehr zart* VI.II. Br. *cresc.* *p* *Etwas belebend.*

I Str. Hbl. *dim.*

II Str. Bbl. *dim.*

Ruhig.

VI.I.
Str. VI.II.
Hbl. Vc. *pp*

Fl. *3* *3* *3* *3*

Cl. *ppp*

Cb. *3* *3* *3* *3*

Br. *3* *3* *3* *3*

Str. Hn. *pp* *hervortretend*

Hn. Pk. *ppp*

Ruhig.

Str. Hbl. *sehr zurückhaltend*

Hn. *3*

VI.II. *pp*

Br. *3* *3* *3* *3*

Hbl.

Hn. *sehr zurückhaltend* *ppp*

Pk. *ppp*

Fg. *3*

Str.

Cb. Vc. Cb.

Hbl. Hn. Pk. *ppp*

Str. *sehr ruhig*

Hbl. Hn. Pk. *pp* *sehr ruhig*

Cl. *S*

Hn. *S* *pp*

Ps. *pp*

I Str.

II Hbl. Bbl. Ob.

I Str.

II Cl. Hbl. Bbl. mf pp cresc. - mf dim. - Hbl. pp Tb. Pk.

I Str.

II Hbl. Bbl. Pk. zart, doch sehr bestimmt und feierlich

I Str. cresc. - f dim. -

II Hbl. Bbl. Pk. cresc. - f

I
Str. trem. pp
Vo.

II
Str. Ps.
Bbl. Br.
Ps.

I
Str. cresc. -

II
Tr.
Str. Hrn.
Bbl. cresc. -

I
Str. mf cresc. -

II
Hbl.
Str. VI.II
Hbl. Bbl. mf cresc. -
Vo.

I
Str. f cresc. -

II
Str. Br.
Hbl. Bbl. f cresc. -
Tr. A
Tr. V

I
V.O.
8
II
V.O.
Hn. (schmetternd)

I
V.O.
8
II
V.O.

I
V.O.
8
II
V.O.

I
V.O.
8
II
V.O.