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# SYMPHONIE No. 7

E dur

von

ANTON BRUCKNER



Ernst Eulenburg, Leipzig / Wien  
465

## BRUCKNERS 7.\* SYMPHONIE E DUR.

Noch lag die fünfte und die sechste Symphonie unaufgeführt in Bruckners (geb. 1824, † 1896) Schreibpulte, da begann er schon wieder die siebente (in E-Dur). Der erste Satz beschäftigte ihn vom 23. September 1881 bis zum 29. Dezember des folgenden Jahres; in diesem aber schuf er auch schon in der Zeit vom 14. Juli bis 16. Oktober das bei der Veröffentlichung an die dritte Stelle gesetzte Scherzo. Das Adagio, diese wunderbare Totenklage in Cis-Moll, ist am 22. Januar 1883 begonnen und am 21. April vollendet worden. Es verdankt seine Entstehung der Vorahnung von Wagners baldigem Tode. Bruckner hat dies öfters, auch in einem Briefe an Felix Mottl folgendermaßen selbst ausgesprochen: „Einmal kam ich nach Hause und war sehr traurig; ich dachte mir, lange kann der Meister unmöglich mehr leben; da fiel mir das Cis-Moll-Adagio ein.“ Vom Schlussatz steht fest, daß er am 10. August 1883 beendigt, desselben Monats am 16. aber und am 5. September nochmals revidiert worden ist.

Die Uraufführung fand nicht etwa in Wien, sondern in Leipzig am 30. Dezember 1884 unter Leitung von Bruckners Schüler Arthur Nikisch in einem Konzert zum Besten des Wagner-Denkmales statt und gestaltete sich zu einem ausge-

sprochenen Triumph für den anwesenden Komponisten, der vielleicht noch stürmischer bei der zweiten Aufführung des Werkes, nämlich in München unter Hermann Levi am 10. März 1885, gefeiert wurde. Dieser brachte auch 1000 Gulden zusammen, die der Wiener Verleger A. Gutmann als Zuschuß für die noch im Jahre 1885 erfolgte Drucklegung forderte. Nunmehr wollten sich auch die Wiener Philharmoniker des erfolgreichen Werkes annehmen, jedoch Bruckner protestierte dagegen, weil er nicht wollte, daß sein eingeschworener Gegner Hanslick und andere ihm nicht wohlgesinnte Rezessenten das Werk verreißen sollten. Erst am 21. März 1886 haben es die Philharmoniker unter Hans Richter gespielt. In Berlin kam es, nachdem es bereits in manchen anderen Orten erklangen war, am 31. Januar 1887 unter Karl Klindworth zu sehr erfolgreicher Aufführung. Nächst der vierten hat diese siebente Symphonie, trotzdem sie vier nicht überall gut anzutreffende Tuben außer den Hörnern verlangt, die größte Verbreitung gefunden.

Wer sich näher über diese Symphonie unterrichten will, der sei in erster Linie auf Max Auers „Bruckner“ (1923) und August Halms „Die Symphonie Bruckners“ (1914) verwiesen.

Wilh. Altmann

\* Bruckner hat seine erste Symphonie in F-Moll aus dem Jahre 1863, deren Andante 1913 veröffentlicht worden ist, deren vollständige Aufführung zuerst am 19. Februar 1925 in Berlin stattgefunden hat, und die in D-Moll aus dem Jahre 1869, die 1924 veröffentlicht worden ist, nicht mitgezählt, überhaupt nicht gelesen lassen.

## SYMPHONY №7, E MAJ.

While he 5th and 6th Symphonies of Anton Bruckner (b. 1824 — d. 1896) still lay unperformed on the composer's writing desk, he turned his attention to the seventh, in E major. The first movement occupied him from Sep. 23rd 1881 till Dec. 29th 1882; but during July to October of this period he composed the Scherzo which formed the third movement of this work when published. The Adagio in C sharp minor that wonderful lament for the dead was commenced on Jan. 22nd (1883) and finished on April 21st. It owes its origin to a presentiment of Wagner's impending death. Bruckner speaks of this in a letter to Felix Mottl, as follows: — "I returned home feeling very sad. I thought it impossible for the Master to live much longer, and the C sharp minor Adagio occurred to me." The Finale of the Symphony was finished, without doubt, by Aug. 10th 1883 but was revised on Sep. 5th.

The first performance did not take place in Vienna, but in Leipzig on Dec. 30th 1884. It was conducted by Bruckner's pupil, Arthur Nikisch, at a concert devoted to a Wagner Memorial,

and proved to be almost as great a triumph for the composer, who was present, as the second performance given in Munich under Hermann Levi; on March 10th 1885. The latter performance realised a thousand gulden which the Viennese publisher, A. Guttmann, exacted as a bonus for the publication of the work in that year. The Vienna Philharmonic next wished to produce the work but Bruckner protested as he did not want his sworn enemy Hanslick and other hostile critics to pull it to pieces. It was not done in Vienna therefore until March 21st 1886 under Hans Richter. After sundry performances elsewhere, it was given with great success in Berlin, on Jan. 31st 1887 by Karl Klindworth. Next to the fourth Symphony, the seventh is the one which has been the most extensively played in spite of the fact that it requires four tubas, not easily obtainable everywhere, besides the horns.

For further details regarding this work refer to Max Auer's "Bruckner" (1923) and "The Symphonies of Anton Bruckner" (1914) by August Halm.

Wilhelm Altmann.

BRUCKNER SYMPHONY NO. 7 IN E MAJOR  
ARRANGED FOR PIANO AND ORGAN  
BY WILHELM ALTMANN

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Das Hauptthema des 1. Satzes fort aufgezogene Gesangs-  
charakter.

# Symphonie N° 7.

1

## I.

Allegro moderato. (M. d = 58)

Anton Bruckner  
1824 - 1896

2 Flöten.

2 Oboen.

2 Klarinetten  
in A

2 Fagotte.

I. II. { 4 Hörner in F.

III. IV.

I. II. { 3 Trompeten in F.

III.

I. II. { 3 Posaunen.

III.

Baßtuba.

Pauke in E tief.

Violinen. I. { pp

II. { pp

Bratschen.

Violoncelle. {

Kontrabässe. {

I. 10

Kl.

Vl.

Vn.

Br.

Vo.

*poco a poco cresc.*

20

Fl.

Ob.

I.

Kl.

I.

Hr.

Vl.

*dim.*

*dim.*

*div.*

*dim.*

*dim.*

*pp*

*pp*

*div.*

*pp*

*pp*

Kb.

Musical score page 10, system 2, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Bass.), Horn (Hrn.), Trombone (Tr.), Bass Trombone (Bass Tr.), Violin (Vi.), Viola (Vcl.), Cello (Cello), and Double Bass (Double Bass). The score includes dynamic markings such as *poco*, *mf*, *pp*, and *p*, and performance instructions like *zu 2* and *div.*

The score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments are arranged vertically from top to bottom as follows: Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bass Trombone, Violin, Viola, Cello, and Double Bass. The music is written in a staff-based format with various clefs (G, F, C) and key signatures. Dynamic markings are placed above the staves, and performance instructions like *zu 2* and *div.* are included. The score is divided into measures by vertical bar lines, and the overall style is characteristic of a classical or romantic era composition.

zu 2

40

F. cresc.

Ob. cresc.

Kl. cresc.

Fg. cresc.

Hr. cresc. zu 2 ff dim.

Tr. cresc. ff dim.

Pos. f cresc. ff dim. p

Tb. f cresc. ff dim. p

Vl. cresc. ff dim. p

Br. cresc. ff dim. p

Vo. cresc. ff dim. p

Kb. cresc. ff dim. p

50

Pos. -  
 Tb. -  
 Vl. *pp* dim.  
 Br. *pp* dim.  
 Vo. *pp* dim.  
 Kb. *pp* dim.

*Gesangspartie*Ruhig. ( $\text{d}=108$ )

Ob. *p*  
 Kl. *p*  
 Hr. I.II.  
 Tr. I.  
 Kb. *pp*  
 Vl. -  
 Br. -  
 Vo. -  
 Kb. -

60

Ob. dim.

Kl. dim.

Hr. I.II.

I.

Tr.

Vl. *p* *mf*

B.R. *p* cresc.

Vc. Kb. *p* *mf*

I.

Ft. *p*

Hr. I.

Pos. *pp*

Vl. *p* *dim.* *pp*

*dim.* *pp*

B.R. *p* *dim.* *pp*

Vc. Kb. *p* *dim.* *pp*

1. *bz. bz. bz. bz. bz.*

F1. -

E1. I. *cresc.* *p ausdrucksvoil*

Hr. *p*

Pos. *p*

Vl. *p poco a poco cresc.*  
*cresc.*

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

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

Kb. *cresc.* *p poco a poco cresc.*

70

Hr. -

Ob. -

Tb. -

Vl. *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.*

Vc. *cresc. sempre* *cresc. sempre* *bz.* *bz.* *bz.* *bz.*

Br. *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.*

Vc. *cresc. sempre* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.*

Kb. *cresc. sempre* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.* *bz.*

I.

80

Ob. I. *p*  
 Kl. I. *mf*  
 Hr. I. *mf*  
 Pos.  
 Tb.  
 VI. *mf*  
 Br. *mf*  
 Vo. *mf*  
 Kb. *mf*

dim.

VI. *pp*  
 Br. *pp*  
 Vo. Kb.

90

Hr. *p* II. *p* III. *poco a poco cresc.*

I. *p* *poco a poco cresc.*

Tr. *p*

Vl. *pizz.* *p*

Hr. *pizz.* *mf*

Vc. *pp* *p* *mf*

zu 2

Pt. *p*

Ob. *p*

Kl. *p*

Hr. I. II. *p*

Tr. I. *p*

Vl. *mf* *f*

Bassoon *p*

Vc. *pp* *p*

zu 2

100

F1.

Ob.

Kl.

Hr.

III.

Vl.

Br.

Vc.

Kb.

*p immer hervortretend*

*arco*

*p immer hervortretend*

*arco* *div.*

*pp*

*arco*

*div. pp*

*arco*

*pp*

*Orgelpunkt auf fr  
nicht Motiven d. vorige  
ten Tempos.*

*div.*

*Br.*

*Vc.*

*Kb.*

110

zu 2

F1. *p poco a poco cresc.*

Ob. *pp poco a poco cresc.*

H1. *pp poco a poco cresc.*

Fg. *pp poco a poco cresc.*

He. *pp poco a poco cresc.* *poco*

I.II. *pp poco a poco cresc.* *poco*

Tr. *zu 2*

Bs. *p poco a*

Tb. *p poco a*

Vl. *poco a poco cresc.*

Btr. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

etwas belebend

Fl. *zu 2*  
 Ob.  
 Kl. *zu 2*  
 Fg.  
 Hr. *a poco cresc.*  
*a poco cresc.*  
 Tr. *zu 2*  
 Pos. *poco cresc.*  
*poco cresc.*  
 Tb. *poco cresc.*  
 Vi.  
 Br.  
 Vo.  
 Kb.

zu 2      120      rit.

E. E. 3637

## Ruhig. (♩=96) Weitferkeit in innerer Freiheit

F1. zu 2  
p a tempo

Ob. pp a tempo

K1. p a tempo

Fg.

Vl. pp a tempo

Br. pp a tempo

Vc. Kb. pp a tempo

F1. zu 2  
pp

Ob. zu 2  
pp

K1. zu 2  
pp

Fg. I. II. zu 2

Hr. -  
Tb. -  
pp

Vl. pp  
cresc.

Br. pp  
cresc.

Vc. Kb. pp  
cresc.

130

Kl.

I.

Fag.

I.

Hr.

Vl.

Br.

Vcl. Kb.

*p*

*p dim.*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

Fag.

*zu 2*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Ob.

*zu 2*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Kl.

*zu 2*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Fag.

*zu 2*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Vl.

*zu 2*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

*f*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Vcl.

*f*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Br.

*f*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Vcl. Cb.

*f*

*pp* *ba* *ba* *ba* *ba* *ba* *ba* *ba*

Fl. zu2  
 Ob. zu2  
 Kl. zu2  
 Fg. zu2  
 Hr. zu2  
 Tr.  
 Pos.  
 VI.  
 Br.  
 Vo.  
 Kb.

*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*f cresc. sempre*  
*f cresc. sempre*  
*f cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*

F1. *ff* *marc.*  
 Ob.  
 Cl.  
 Fag.  
*ff* *marc.*  
*ff* *marc.*  
*ff* *marc.*  
*ff* *marc.*  
*ff* *marc.*  
*ff*  
*ff*  
*ff*

Fl. zu2 cresc.

Ob. zu2 cresc.

Kl. cresc.

Fg. cresc.

Hr. cresc.

Tr. cresc.

Pos. cresc.

Tb. cresc.

Vi. cresc.

Br. cresc.

Vc. Kb. cresc.

Kl. -

Pg. *ff dim.*

Fr. *ff dim.*

Tp. *dim.*

Ob. -

Tb. -

Vl. *pp*

Br. *pp*

Vo. Cb. *pp*

150 *tr*

*pp*

*hervortretend*

*pp*

*pp*

*pp*

*pp*

I.

Hr. -

Vl. *pp immer etwas hervortretend*

Vn. *pp*

Br. *pp hervortretend*

Vc. *pizz.*

Kb. *pp*

div. -

*p* -

div. -

I.

Kl. -

Vl. *pp*

Vn. *pp*

Br. *pp*

Vc. *pp*

Kb. -

160 -

I.

Hr. -

Vl. *dim.*

Br. *dim.*

Vc. *dim.*

Kb. *dim.*

III. *pp* -

*pp* -

I. Ruhig.

170

180

ritard.

E. E. 3637

22

I.

*d = 80*

a tempo

190

F1.  
Ob.  
Kl.  
Fg.  
Vl.  
Br.  
Vo.  
Kb.

II.

Ob.  
I.  
Kl.  
Fg.  
III. IV.  
Hr.  
Vl.  
Br.  
Vo.  
Kb.

*ppp*

*mf*

*immer hervortretend*

*mf*

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

E.E. 3637

200

*am besten Tuben*

*mf cresc.*      *mf cresc.*

*dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*      *dim.*

I.

*p*      *#p*      *d. #p*      *#p*

I.

*p*      -

III.

*p*      -

*mf*      *dim.*

*p*      -

*hervortretend*

*mf*      *f*      *div.*      *mf*

24

210

I.

Fl. *p* *mf* poco cresc. *f*

Hr. *III.*

Vl. *Belebend.* *pp* poco a poco cresc. *cresc.*

Br. *dim.* *pp* poco a poco cresc. *cresc.*

Vo. *dim.* *pp* poco a poco cresc. *cresc.*

Kb. *dim.* *pp* poco a poco cresc. *cresc.*

*Ruhig.* ( $\text{♩} = 96$ )

220

Fl. *p*

Vl. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. *dim.* *pp*

I.

Fl. *I.*

Kl.

Vl. *mf*

Br.

Vo. *p*

Kb. *f*

I.

Kl.  
VI.  
Br.  
Vo.  
Kb.

*pp*

I.

II.

Ft.  
Kl.  
VI.  
Br.  
Vo.  
Kb.

*p*  
*dim.* *dolce*  
*pp*  
*dim.* *pp*  
*dim.* *pp*  
*pp*

= 230

I.

Ft.  
VI.  
Br.  
Vo.  
Kb.

*f*

## Tempo I.

zu 2

240

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. ff

Hr. ff

Tr. ff III.

Pos. ff

Tb. ff

Vl. ff div

Br. ff div.

Vc. Kb. ff

zu<sup>2</sup>  
 Fl.  
 Ob.  
 Kl.  
 Fg.  
 Hr.  
 Tr.  
 Pos.  
 Tb.  
 Vl.  
 Br.  
 Vc.  
 Kb.

zu<sup>2</sup>  
 zu<sup>2</sup>

250

Ob. *p*

Kl. *zu*  
*I mf*

Fg. *p*

Hr. *p*

Vl. *p*

Btr. *pp*

Ve. *pp*

Kb. *pp*

260

Fl.

Ob.

Kl.

Hr. *III. IV.*

Tr.

Vl. *poco cresc.*

Btr.

Ve.

I.

Ob. *p*

Kl. *zu2*

I. *mf*

Fg. *p*

Hr. *mf*

Vl. *poco a poco cresc.*

Br. *div. pp*

Vc. *poco a poco cresc.*

Kb. *pp*

270

I.

Fl. *pp*

Ob. *pp*

Kl. *pp*

Hr. *pp*

Vl. *pp*

Br. *pp*

Vc. *pp*

270

*poco a poco cresc.*

*div.*

*poco a poco cresc.*

*div.*

*poco a poco cresc.*

ob.

zu 2

I.

Fg.

Tr.

VI.

Br.

Vc.

I.

p

ob.

zu 2

I.

hr.

tr.

VI.

Br.

pp

hervortrete:d

I.

Fl. *poco a poco cresc.*

Ob. *zu2*

Kl. I. *poco a poco cresc.*

Hr. I. *poco a poco cresc.*

Tr.

VI. *poco a poco cresc.*

Br. *poco a poco cresc.*

Vo. *poco a poco cresc.*

290

*zu2*

Fl.

Ob.

Kl. *dim. semper*

Hr. I. *dim. semper*

Tr. I.II. *dim. semper*

VI. *dim. semper*

Br. *dim. semper*

Vo. *dim. semper*

300

zu 2

Fl.

Kl.

Hr.

Vl.

Br.

Vc.

Kb.

zu 2

310

Fl.

Kl.

Vl.

Br.

Vc.

Kb.

320

*simile*

Fl.

Ob.

Kl.

Fg.

Vl.

Br.

Fl.

Ob.

Kl.

Fg.

Vl.

Br.

Tb.

Vcl.

Bc.

Vcl.

Bc.

Vcl.

Bc.

I.

Fl. I.

Kl.

Hr. IV.

cresc. mf p mf

mf dim. p cresc.

VI. p cresc. mfp p

pizz. mfp p

Br. p

Vc. Kb. cresc. mf dim. p cresc.

330

I.

Fl. I. p dim.

Ob.

Kl. p dim. mfp zu 2 sempre pp

Hr. mfp dim. p pp arco

VI. mfp p arco

Br. p p arco

Vc. Kb. mfp dim. p pp

Fl.  
Ob.  
Kl.  
Fg.  
Hr.  
Vl.  
Br.  
Vc./Cb.

F. 340  
Fl.  
Ob.  
Kl.  
Fg.  
Hr.  
Vl.  
Br.  
Vc./Cb.

zu 2  
 b<sup>o</sup>  
 F1.  
 zu 2  
 b<sup>o</sup>  
 Ob.  
 zu 2  
 b<sup>o</sup>  
 Kl.  
 zu 2  
 b<sup>o</sup>  
 Fg.  
 zu 2  
 b<sup>o</sup>  
 Hr.  
 zu 2  
 b<sup>o</sup>  
 Tr.  
 zu 2  
 b<sup>o</sup>  
 Pos.  
 Tb.  
 divisi  
 ff  
 Vl.  
 ff  
 Br.  
 ff  
 Vo.  
 Kb.  
 ff

F1.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Vl.

Br.

Vc.  
Kb.

etwas gedehnt

350

Fl. zu 2 dim.

Ob. zu 2 dim.

Kl. dim. dim.

Hr. #dim. #dim. zu 2

Tr. #dim. #dim. #dim.

Pos. #dim. #dim.

Tb. #dim.

VI. #dim. #dim. pp poco a  
#dim. p poco a

Br. #dim. #dim. divisi d. pp poco a

Vc. #dim. #dim. pp poco a

Eb. #dim. #dim. pp poco a

Kl. I.II.

Hr.

Pos.

Vl. poco cresc.

Br. a poco cresc.

Vc. poco cresc.

Kb. poco cresc.

zu 2 a tempo

Ob. zu 2 poco cresc.

Kl. zu 2 a poco cresc.

Hr. poco a cresc.

Pos. poco a cresc.

Vl. cresc. sempre

Br. cresc. div. sempre

Vc. cresc. sempre

Kb. cresc. sempre

breiter

360.

Ob. zu 2 f p  $\sharp\bar{p}$   $\sharp\bar{p}$   $\natural\bar{p}$   $\sharp\bar{p}$

Kl. zu 2 f  $\sharp\bar{p}$   $\sharp\bar{p}$  f  $\sharp\bar{p}$

Hr. zu 2  $\sharp\bar{e}$   $\sharp\bar{p}$   $\sharp\bar{p}$   $\sharp\bar{p}$   $\sharp\bar{p}$

Pos.  $\sharp\bar{d}$   $\sharp\bar{p}$   $\sharp\bar{p}$   $\sharp\bar{p}$   $\sharp\bar{p}$

Vl. ff

Br. ff

Vc. ff

Kb. ff

ruhig  
zu 2

Fl.

Ob.

Kl.

Hr.

Pos.

Vl.

Br.

Vo.

Kb.

Piano (right side)

Measure 1: Flute (f), Oboe (f), Clarinet (f), Bassoon (f), Trombone (f), Violin (f), Bassoon (f), Trombone (f), Double Bass (f), Piano (f). Measures 2-3: Flute (dim.), Oboe (dim.), Clarinet (dim.), Bassoon (dim.), Trombone (dim.), Violin (dim.), Bassoon (dim.), Trombone (dim.), Double Bass (dim.), Piano (dim.). Measures 4-5: Flute (pp), Oboe (pp), Clarinet (pp), Bassoon (pp), Trombone (pp), Violin (pp), Bassoon (pp), Trombone (pp), Double Bass (pp), Piano (pp).

*zu 2*

Fl.

Ob.

Kl.

Hr.

Vl.

Br.

Vc.

Kb.

*zu 2*

*p*

Fl.

Ob.

Kl.

Fg.

Hr.

Vl.

Br.

Vc.

Kb.

370 zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

L.II.

Tr.

Pos.

Vl.

Br.

Vc.

Kb.

The musical score page shows a multi-part arrangement. The top section includes Flute, Oboe, Clarinet (Kl.), Bassoon (Fg.), and Horn (Hr.). The middle section includes Trombone (Tr.) and Bassoon (Pos.). The bottom section includes Violin (Vl.), Bassoon (Br.), and Cello/Bass (Vc./Kb.). The score consists of three staves per instrument, with dynamic markings like *f* and *ff*, and performance instructions like "zu 2". The instrumentation is primarily woodwind, with brass and strings providing harmonic support.

zu 2

Fl. *fff*

Ob. *fff*

Kl. *fff*

Fg. *fff*

Hr. *fff*

Tr. I. *ff*

II. *ff*

III. *ff*

Pos. *ff*

Tb. *ff*

Vi. *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*

*p* *herevortretend.*

Fl. I. zu 2 pp poco a  
Ob. I. zu 2 pp poco a  
Kl. pp zu 2 pp poco a  
Fg. p pp poco a  
Hr. I. pp hervortretend pp poco a  
Vl. pp poco a  
Br. pp poco a  
Vo. pp poco a  
Kb. pp poco a

380 zu 2 poco cresc.  
Ob. poco cresc.  
Kl. poco cresc.  
Fg. poco cresc.  
Hr. - zu 2 p cresc.  
Vl. poco cresc.  
Br. poco cresc.  
Vo. poco cresc.  
Kb. poco cresc.

zu 2  
 Fl.  
 zu 2  
 Ob.  
 zu 2  
 Kl.  
 zu 2  
 Fg.  
 zu 2  
 Hr.  
 zu 2  
 Tr.  
 zu 2  
 Pos.  
 zu 2  
 Tb.  
 f marc. sempre  
 zu 2  
 VI.  
 ff  
 Br.  
 ff  
 Vc.  
 Kb.  
 ff

390

F1. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. zu 2

Tr. zu 2

Pos. zu 2

Tb.

Vi. pp dim. ppp

Br. pp dim. ppp

Vc. Kb. pp dim. ppp

## Sehr feierlich.

Fl. I.

Ob. zu 2 *p poco a poco cresc.*

Kl. *p poco a poco cresc.*

Pk.

Vl. *pp poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. *p poco a poco cresc.*

Kb. *cresc. sempre*

400

Fl. *poco cresc.*

Ob. *poco cresc.*

Kl. zu 2 *poco a poco dim.*

Pk. *ff poco a poco dim.*

Vl. *poco a poco dim.*

Br. *ff poco a poco dim.*

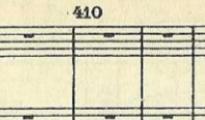
Vo. *ff poco a poco dim.*

Kb. *poco a poco dim.*

Sehr ruhig;

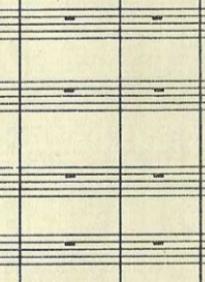
Fl. zu 2   
 I. dim. semper

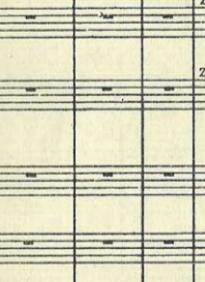
Ob. zu 2   
 dim. semper

Kl. zu 2   
 dim. semper

Hr. zu 2   
 p. #?

Pos.   
 pp

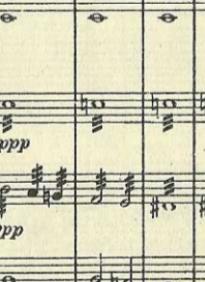
Tb.   
 pp

Pk.   
 pp

Vl. dim. semper   
 ppp

dim. semper   
 ppp

Br. dim. semper   
 pp

Vo. dim. semper   
 pp

Kb.   
 pp

nach und nach etwas schneller  
zu 2

Fl.

Ob.

Hr.

Tr.

Pos.

Tb.

Pk.

Vl.

Br.

Vc.

Kb.

Fl. *zu 2* 420  
 Ob.  
 Kl.  
 Fg.  
 Hr. *zu 2*  
 Tr.  
 Pos.  
 Tb.  
 Pk.  
 Vl.  
 Br.  
 Vo.  
 Kb.

*mf* poco a poco cresc.  
*mf* poco a poco cresc.  
*mf* poco a poco cresc.  
*p* poco a poco cresc.  
*mf* poco a poco cresc.  
*mf* poco a poco cresc.  
*p* poco a poco cresc.

zu 2

F1. *sempre cresc.*

Ob. *cresc.* *sempre cresc.*

Kl. *zu 2* *cresc.* *sempre cresc.*

Fg. *zu 2* *cresc.* *sempre cresc.*

Hr. *zu 2* *cresc.* *sempre cresc.*

Tr. *cresc.* *> >* *sempre cresc.*

Pos. *cresc.* *marc.* *sempre cresc.*

Tb. *cresc.* *marc.* *sempre cresc.*

Pk. *cresc.* *sempre cresc.*

V1. *sempre cresc.*

Br. *sempre cresc.*

Vc. *sempre cresc.*

Kb. *sempre cresc.*

430

Fl. *cresc.* *sempre*  
 Ob. *zu 2* *Cresc.* *sempre*  
 Kl.  
 Fg.  
 Hr. *zu 2*  
 Tr.  
 Pos.  
 Tb.  
 Pk. *f*  
 Vi.  
 Br.  
 No.  
 Kb.

zu 2

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Pk.

Vl.

Br.

Vo.

Kb.

440

Fl. *zu 2*  
 Ob.  
 Kl.  
 Fg.  
 Hr. *zu 2*  
 Tr.  
 Pos.  
 Tb.  
 Pk.  
 VI. 8  
 Br.  
 Ve.  
 Kb.

## II. Adagio.

Sehr feierlich und langsam. (M.  $\text{♩} = 63$ .)

2 Flöten.

2 Oboen.

2 Klarinetten  
in A.

2 Fagotte.

I. II.  
4 Hörner in F.

III. IV.

I. II.  
3 Trompeten in F.

III.

I. II.  
3 Posaunen.

III.

I. hervortretend  
2 Tenor in B.

4 Tuben.

2 Baß in F.

Kontrabass-Tuba.

Pauken in G C.

Triangel u.  
Becken.

Violinen.

II.

hervortretend  
Bratschen.

Violoncelle.

Kontrabässe.

10

Hr. *p*

Pos. *p dim.*

Vl. *sehr markiert* *dim.* *zart* *cresc.* *pp*

Br. *p dim.* *get.* *cresc.* *pp* *ge-*

Vc. *Kb.* *p dim.* *cresc.* *pp*

*p dim.*

Ob. *mf*

Kl. *mf*

Hr. *III. IV.* *mf*

Vl. *zogen* *p* *cresc.* *p* *dim.* *pp*

Br. *zogen* *cresc.* *p* *dim.* *pp*

Vc. *hervortretend* *cresc.* *p* *dim.* *pp* *divisi*

Kb. *cresc.* *p* *pp*

zu 2 20

Fl. *p*

Ob. *p* *cresc.* *f*

Kl. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

Hr. *pp* *p* *cresc.* *f*

Vl. *cresc.* *p* *cresc.* *f* *dim.*

Br. *cresc.* *p* *cresc.* *f* *dim.*

Vc. *cresc.* *p* *cresc.* *f* *dim.*

Kb. *cresc.* *p* *cresc.* *f* *dim.*

zu 2

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Vi.

Br.

Vc.

Kb.

p cresc.

cresc.

ff

p

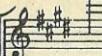
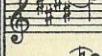
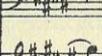
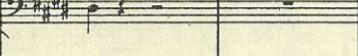
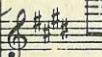
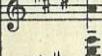
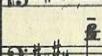
p cresc.

cresc.

ff

E. E. 36387

30

Fl.   
 Ob.   
 Kl.   
 Fg.   
 Hr.   
 Tr.   
 Pos.   
 Tb.   
 Kb.   
 Vi.   
 Br.   
 Vo.   
 Kb. 

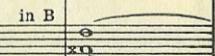
zu 2

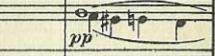
*p*   
*p* 

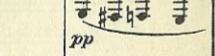
I.

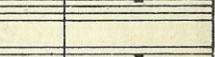
*sempre dim.* 

*sempre dim.* 

in B 

in F 

*pp* 

*pp* 

Moderato. (M.  $\text{♩} = 92$ )*I. Thema*

I.

Moderato. (M.  $\text{♩} = 92$ )

Hr.  
Tb.  
Ktb.  
Vl.  
Br.  
Vc.  
Kb.

*p* cresc. dim.  
*p* cresc. dim.  
*p* cresc. dim.  
*p* cresc. dim.

40 II.

Kl.  
Fg.  
Vl.  
Br.  
Vc.  
Kb.

*p* cresc.  
*p* cresc.  
*p* cresc. dim.  
*p* cresc. dim.  
*p* cresc. dim.  
*p* cresc. dim.

*hervortretend*

Vl. { *p*                                  cresc. sempre  
Br. { *p*                                  cresc. sempre  
Vc. { *p* divisi                                  cresc. sempre  
Kb. { *p*                                  cresc. sempre

50

Hr. { *f*                                  -  
IV. { *f*                                  -  
Vl. { *f*                                  dim.  
Vc. { *f* cresc.                          dim.  
Br. { *f*                                  dim.  
Kb. { *f*                                  dim.

F1. I. *p.*

K1. II. *pp* *poco cresc.* *dim.*

Fg. III. IV. *pp*

Hr. *#d.* *#d.* *d.* *d.*

VI. *p* *cresc.* *dim.*

Br. *p* *cresc.* *dim.*

Vc. *p* *cresc.* *dim.*

Kb. *p* *cresc.* *dim.*

I. *pizz.*

60

K1. II. *pizz.*

Fg. III. IV. *pizz.*

VI. *cresc.* *dim.*

Br. *cresc.* *dim.*

Vc. *cresc.* *dim.*

Kb. *cresc.* *dim.*

*pp*

*f*

*pp*

VI.

Br.

Vo.

Kb.

Fg.

Hr.

Vi.

Br.

Vo.

Kb.

70

Hr.

VI.

cresc.

sehr ruhig

Br.

cresc.

sempre

mf

dim.

Vc.

Kb.

mf

p

=

## Tempo I.

zu 2

Hr.

C

p

dim.

Tr.

C

I.

Tb.

in B

hervortretend

p cresc.

sempre

dime.

in F

Ktb.

C

p cresc.

dime.

Vl.

pp

p cresc.

orese.

sempre

dim.

Br.

pp

p hervortretend

orese.

sempre

dim.

Vc.

pp

p cresc.

p hervortretend

sempre

dim.

Kb.

pp

p cresc.

sempre

dim.

80

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Vl.      G Saite  
mf      cresc. -      sehr markiert  
mf      cresc. -      sempre      p dim.      p cresc.

Br.      mf      cresc. -      sempre      p dim.      divisi      p cresc.

Vo.      mf      cresc. -      sempre      p dim.      p cresc.

Kb.      mf      cresc. -      sempre      p dim.      p cresc.

zu 2

F1. - - - - -

Ob. - - - - -

Kl. zu 2 - - - - -

Fg. m<sup>f</sup> cresc. - - - - -

Hr. - - - - -

I.

Tr. - - - - -

Vl. - - - - -

Br. - - - - -

Vc. - - - - -

Kb. - - - - -

zu 2 ha. 90

p poco a poco cresc.

zu 2

p poco a poco cresc.

zu 2

p poco a poco cresc.

p poco a poco cresc.

I. mare.

p poco a poco cresc.

m<sup>f</sup> cresc.

*zu 2*

F1. zu 2 L. I.

Ob. zu 2 p b.d. I. p b.d.

Kl. zu 2 L. cresc. p cresc.

Hr. L. p cresc. p cresc.

Tr. I. p cresc. p cresc.

Vl. semper p cresc. dim. p cresc.

Br. p cresc. p cresc.

Vc. Vb. p cresc. p cresc.

*zu 2*

F1. 1. mf poco a poco cresc.

Ob. 2. zu 2 mf poco a poco cresc.

Kl. zu 2 mf b.d. poco a poco cresc.

Fg. 1. mf poco a poco cresc.

Hr. I. mf poco a poco cresc.

Tr. I. mf poco a poco cresc.

Vl. cresc. mf poco a poco cresc.

Br. mf poco a poco cresc.

Vc. Vb. mf poco a poco cresc.

100 zu 2 b p. zu 2 f cresc.

F1. Ob. Kl. Fg. Hr. Tr. VI. Br. Vc. Kb.

f cresc. hervortretend f cresc.

zu 2 p. zu 2 dim. pp. zu 2 dim. pp. dim. pp. dim. pp.

F1. Ob. Kl. Hr. VI. Br. Vc. Kb.

dim. pp. dim. pp. dim. pp.

212

F1.

V1.

Br. div.

Vo. Kb.

110

F1.

K1. I. *pp*

Fg. I. *pp*

Hr.

V1. *pp*

pp *poco a poco cresc.*

Vc. *pp*

Br. *pp*

Vb. *pp*

*poco a poco cresc.*

F1.  
K1.  
Fg.  
Hr. *cresc.*  
VI. *cresc.*  
Br. *cresc.*  
Vo.  
Kb. *cresc.*

G Saite

F1.  
Ob.  
K1.  
Fg.  
VI. *sehr markiert f*  
Br.  
Vo.  
Kb.

zu 2 b<sup>1</sup> b<sup>2</sup> b<sup>3</sup> b<sup>4</sup> b<sup>5</sup> b<sup>6</sup> b<sup>7</sup>

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *p*

mf

*p cresc.*

120 *zu 2*

F1. *zu 2*

Ob. *mf*

Kl. *mf*

I. *p cresc.*

Fg. *zu 2*

Hr. *mf*

Pos. *mf*

Vl. *p cresc.*

Br. *cresc.*

Vo. *p cresc.*

Fl. *zu 2*  
 Ob.  
 Kl.  
 Fg.  
 Hr.  
 Tr.  
 Pos.  
 Tb.  
 Kb.  
 Vl.  
 Br.  
 Vc.  
 Kb.

I. *f cresc.* II. *ff*  
*f cresc.* II. >  
*ff*

cresc. (B) (F)

ff

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Vl.

Br.

Kb.

ritard.

zu 2      zu 2      zu 2

Moderato.

dim.      I.      II.      I.      II.      cresc.

dim.      p      II.      p      II.      cresc.

pp      II.      p      II.      cresc.

p      II.      p      II.      cresc.

Fl. Ob. Kl. Fg. Hr. Tr. Pos. Tb. Ktb. Vl. Br. Vo. Kb.

Fl. -  
 Ob. -  
 Kl. zu 2 dim.  
 II.  
 Fg. -  
 Hr. -  
 Vl. dim.  
 Br. dim.  
 Vo. dim.  
 Kb. dim.

zu 2

p cresc.  
 II. pp  
 p cresc.  
 p cresc.  
 p cresc.  
 p cresc.  
 p cresc.

Kl. zu 2 dim. 140.  
 II.  
 Fg. -  
 Vl. dim. dim. G Saite hervortretend  
 Br. dim. dim.  
 Vo. dim.  
 Kb. dim.

dim.

I. I. *pp*

Kl. *pp*

Hr. -

Vl. *p*

Br. *pp*

Vo. *pp*

I. *mf*

I. *mf*

II. *mf cresc.*

*mf*

*mf cresc.*

*mf cresc.*

*mf cresc.*

I. *dim.*

Hr. *dim.*

Vl. *dim.*

Br. *dim.*

Vo. *dim.*

I. *p*

I. *poco rit.*

I. *mf cresc.*

Vl. *p*

Br. *p cres.*

Vo. *mf cresc.*

Kb. *p*

I. *mf cresc.*

I. *mf cresc.*

I. *mf cresc.*

I. *f cresc.*

I. *mf cresc.*

II.

Kl. I.

Fg. I.

Hr. I.

Vi. *immer ruhiger* rit.

Br. *pp*

Vo. *pp* *xp* *dim.* *pp*

Kb. *pp*

= *Tempo I.*  
*Schr langsam.*

Tb. *in B* *hervortretend* *cresc.*

Tb. *in F* *p* *cresc.*

Ktb. *C*

Vi. *In gleicher Stärke, ohne Anschwellung* *p* *hervortretend*

Br. *p* *cresc.* *p* *hervortretend*

Vo. *div.*

Kb. *cresc.*

160

Tb. dim.

Ktb. dim.

Vl. dim.

Br. dim.

Vo. dim.

K.b. dim.

mf G Saite

mf

mf

mf

mf

mf

—

Vl. cresc.

Br. cresc.

Vo. cresc.

K.b. cresc.

sehr markiert

Hr. *p*

Pos. *p dim.*

Tb. *p dim.*

(B) I. hervortretend  
(F) *pp*

Ktb.

Vl. *p dim.* *pp* *hervortretend*

Br. *p dim.* *pp*

Vo. *p dim.* *pp*

Kb. *p dim.* *pp*

*I. hervortretend*

Tb. *hp cresc.* *pp*

Ktb. *cresc.* *pp*

Vl. *cresc.* *pp* *hervortretend*

Br. *cresc.* *pp*

Vo. *cresc.* *pp*

Kb. *cresc.* *pp*

Pos. (B) *p* cresc.

Tb. (E) cresc.

Ktb. cresc.

Vl. cresc.

Br. cresc.

Vo. cresc.

Kb. cresc.

Hr. *p* cresc.

Pos. cresc.

Tb. cresc. I. II. *mf*

Vl. cresc.

Br. cresc.

Vo. cresc.

Kb. cresc.

170 zu 2

zu 2

F1.

Ob.

Kl.

Fg.

Hr.

cresc.

Tr.

I.II. f

Pos.

cresc.

semp. portamento f

Tb.

cresc.

m.f

Vl.

cresc.

f' gestrichen

Br.

cresc.

f' gestrichen

Vo.

cresc.

Kb.

cresc.

zu 2

Fl.

Ob.

Kl.

Fag.

Hr.

Tr.

Pos.

VI.

Br.

Vcl.

Kb.

zu 2

Fl. cresc.

Ob. opp. cresc.

Kl. cresc.

Fg. zu 2 cresc.

Hr. cresc.

Tr. cresc.

Pos. cresc.

Tb. (B) f

(F)

Ktb. f

Vl. cresc.

Br. cresc.

Vc. Kb. cresc.

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr. *ff VII. hervortretend*

Pos.

Tb.

Ktb.

Pk. (G)

Trgl.

Beck.

Vl.

Hr.

Vc.

*ff ausklingen lassen*

*ff*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

I.  
II.  
III.

Pos.

Tb.

Ktb.

Pk.

Vi.

Br.

Vc.

Fl. *zu 2*  
 Ob. *zu 2*  
 Kl.  
 Fg.  
 Hr. *dim.*  
 Tr. *dim.*  
 Pos.  
 Tb. *dim.*  
 Ktb.  
 Pk. *dim.*  
 Vl. *dim.* *dim.* *pizz.* *pp* *pizz.* *pp*  
 Br. *dim.* *dim.* *pp*  
 Kb. *dim.* *dim.*

I.III.

Hr. (B) cresc. dim. pp cresc.

Tr. (F) p cresc. dim. pp cresc.

Ktb. p

I.

Ft. ff p

Hr. II. A ff dim. pp

Tb. ff dim. pp

Ktb. ff dim. pp

Vl. ff cresc. p

Br. pp

Vc. Kb. pizz. pp

200

F1. I. *mf*

Ob. I.

Kl. I.

Vl. cresc. *mf* recht gesangvoll dim.

Br. *p*

Vc. Kb. pizz. *p*

F1. I. *p* dim.

Kl. I. dim.

Vl. *p* dim. sempre *pp* dim.

Br. *pp* *pp* *ppp*

Vc. Kb. *pp* *ppp* *ppp*

*pp* *ppp*

I.

F1. —

Hr. —

Tb. *p.*

Ktb. *pp*

Vl. *pp*

Br. *pp*

Ve. *arco*  
*div.* *pp*

Kb. *arco*  
*pp*

210

*zu 2*  
*pp cresc.* *#.* *#* *#* *#*  
*zu 2*  
*pp cresc.* *#.* *#* *#* *#*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Hr. *zu 2 dim.*

Tb. *zu 2 dim.*

Ktb. *dim.*

Vl. *dim.*

Br. *dim.*

Ve. *dim.*

Kb. *dim.*

Hr. *ppp*

Tb. *ppp*

Ktb. *ppp*

Vl. *ppp* *pizz.*

Br. *ppp* *pizz.*

Ve. *ppp* *pizz.*

Kb. *ppp* *pizz.*

## III. Scherzo.

Sehr schnell. (M.  $\text{d} = 80$ .)

2 Flöten.

2 Oboen.

2 Klarinetten.  
in A.

2 Fagotte.

I. II.  
4 Hörner in F.

III. IV.

I. II.  
3 Trompeten  
in F.

III.

I. II.  
3 Posaunen.

III.

Baßtuba.

Pauken.  
in C.G.A.

I.  
Violinen.

II.

Bratschen.

Violoncelle.

Kontrabässe.

10

Kl. I. *mf*

Tr. I. *p* *hervortretend*

Vl. *mf* *dim.* *pp*

Br. *mf* *dim.* *pp*

Vc. Kb. *mf* *dim.* *pp*

20

Ob. -

Kl. I. *mf*

Hr. I. *mf*

Vl. *mf* *cresc.*

Br. *mf* *cresc.*

Vc. Kb. *mf* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

I. f

Fl.

Ob.

Kl.

Fg.

Hr.

Vl.

Br.

Vc.

Kb.

zu 2

zu 2

zu 2

zu 2

p

Fl.

Ob.

Kl.

Fg.

Hr.

Vl.

Br.

Vc.

Kb.

zu 2

mf

zu 2

mf

zu 2

f

f

mf

f

f

mf

f

f

mf

f

zu 2      40      B

F. 1. *bz.*

Ob. *bz.*

Kl. *bz.* *mf* *mf cresc. sempre*

Fg. *bz.* *I. bp.* *bp.* *bp.*

Hr. *bz.* *p* *bp.* *cresc.* *III.* *mf*

Pos. *f* *bp.* *f*

Vl. *bp.* *p poco a poco* *cresc.* *divisi*

Br. *bp.* *p poco a poco* *bp.* *bp.*

Vc. Kb. *p poco a poco* *cresc.*

zu 2  
 F1. *f cresc. sempre*  
 Ob.  
 zu 2  
 Kl. *f cresc. sempre*  
 Fg. *f cresc. sempre*  
 Hr. *mf* *f cresc. sempre*  
 III.  
 Hr. *f cresc. sempre*  
 Pos.  
 Tb.  
 VI. *f cresc. sempre*  
 Bc. *f cresc. sempre*  
 Br. *f cresc. sempre*  
 Vcl. *f cresc. sempre*  
 Vcl. *f cresc. sempre*  
 divisi  
*f cresc. sempre*

F1. *ff*

Ob. *ff*

Kl. *ff* zu 2

Fg. *ff*

Hr. *ff* zu 2

Tr. *ff* zu 2

Pos. *ff* zu 2

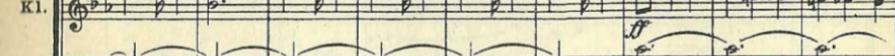
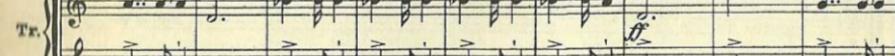
Btb. *ff* (G)

Pk. *ff* divisi (zus.)

VL. *ff* (zus.)

Br. *ff* divisi

Vc. Kb. *ff*

Fl.   
 Ob.   
 Kl.   
 Fg.   
 Hr.   
 zu 2.   
 Tr.   
 Pos.   
 Tb.   
 Drk.   
 Vl.   
 Br.   
 Vo. 

80

Fl.      zu 2  
 Ob.  
 Kl.  
 Fg.  
 Hr.      zu 2      ff  
 Tr.      zu 2      ff  
 Pos.      ff  
 Tb.  
 Pk.      ff  
 Vl.  
 Br.      ff  
 Kb.

Fl. zu 2  
 Ob. zu 2  
 Kl.  
 Fg.  
 Hr.  
 Tr. zu 2  
 Tb.  
 Pos.  
 Tb.  
 Pk. ff  
 Vl.  
 Bc.  
 Kb.

90

Kl. - - - - -

Pk.  $\begin{array}{c} \nearrow \\ \searrow \end{array}$  G nach E tief  
pp

Vl. - - - - -

Br. - - - - - pp

Vc. - - - - - pp

Kb. - - - - - pp

zu 2

100

F. - - - - -

Kl. zu 2 - - - - -

Vl. - - - - -

Br. - - - - - pp

Vc. - - - - - pp

Kb. - - - - - pp

zu 2

110

Fl.

Ob.

Kl.

Vi.

Br.

Vc.

120  
zu 2

Fl.

Ob.

Kl.

Hr.

Tr.

Vi.

## Etwas ruhiger.

*zu 2*

F1. *p* *mf*  
Ob. *p* *mf*  
Kl. *p* *mf*  
Hr.  
Vl. *p poco a* *poco cresc.*  
Br. *p poco a* *poco cresc.*  
Vo. *p poco a* *poco cresc.*

130

F1. *f*  
Ob. *f*  
Kl. *f*  
Fg. *f*  
Hr. *mf* *f*  
Tr. *mf*  
Vl. *f cresc.* *f cresc.*  
Br. *f cresc.* *f cresc.*  
Vo. *f cresc.*

## CUE BRASS

103

Ob. *p* b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Kl. *p* # # # # # # #

Hr. - - - - - - -

Pos. *p* b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Tb. b<sub>2</sub>. *p* b<sub>2</sub>.

VI. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Br. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Vc. K. b. *p* b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

140 I.

Kl. *pp* I. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Hr. *pp* - - - - - - -

Ob. I. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Kl. zu 2. # # # # # # #

Fg. - zu 2. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Hr. III. - - - - - - -

VI. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

Br. ff. - - - - - - -

Vc. K. b. ff. b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>

III. IV.

Hr. *p* cresc. # # #

VI. *p* cresc. # # #

Br. *p* cresc. - - - - - - -

Vc. K. b. *p* cresc. # # #

150.

Ft.      1.

Ob.

Kl.

Hr.

Vl.

Br.

Vo.  
Kb.

*p hervortretend*

*pizz.*

*p*

160

Ob.

Kl.

Fg.

Hr.

Vl.

Br.

Vo.  
Kb.

zu 2  
 Fl. zu 2  
 Ob.  
 Kl.  
 Hr.  
 Tr.  
 Vl. poco a poco cresc.  
 Br.  
 Vo.  
 Kb. poco a poco cresc.  
 zu 2  
 Fl. zu 2  
 Ob.  
 Kl.  
 Hr. I.  
 Tr.  
 Vl. cresc.  
 Br.  
 Vo.  
 Kb.  
 170 zu 2  
 Fl. zu 2  
 Ob.  
 Kl.  
 Hr. I.  
 Tr.  
 Vl. cresc.  
 Br.  
 Vo.  
 Kb.

E. E. 3637

SOFT

zu 2

F1.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Pk.

Vl.

Br.

Vc.  
Kb.

180

pp

pp

zu 2

pp

zu 2

Fl.

Ob.

Kl. zu 2

I.

Fg.

Hr.

Tr.

Pk.

Vl.

Br.

Vo. Kb.

Kb.

190

pp

mf

I.

II. >

I.

Hr.

Tr.

Vl.

Br.

Vo. Kb.

Kb.

zu 2

>

>

>

pp

pp

pp

pp

pp

pp

E. E. 3687

I. *mf*

Fl.

Ob.

Kl.

Hr.

III.

VI.

Br.

Vc.

Kb.

200

This section of the score shows the first 100 measures of Part I. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Trombone, Double Bass, and Bassoon. Measure 108 starts with a forte dynamic. Measures 110-112 show woodwind entries. Measures 114-116 feature bassoon and double bass. Measures 118-120 show woodwind entries again. Measures 122-124 feature bassoon and double bass. Measures 126-128 show woodwind entries. Measures 130-132 feature bassoon and double bass. Measures 134-136 show woodwind entries. Measures 138-140 feature bassoon and double bass. Measures 142-144 show woodwind entries. Measures 146-148 feature bassoon and double bass. Measures 150-152 show woodwind entries. Measures 154-156 feature bassoon and double bass. Measures 158-160 show woodwind entries. Measures 162-164 feature bassoon and double bass. Measures 166-168 show woodwind entries. Measures 170-172 feature bassoon and double bass. Measures 174-176 show woodwind entries. Measures 178-180 feature bassoon and double bass. Measures 182-184 show woodwind entries. Measures 186-188 feature bassoon and double bass. Measures 190-192 show woodwind entries. Measures 194-196 feature bassoon and double bass. Measures 198-200 show woodwind entries.

*zu 2*

Fl.

Ob.

Kl.

Fg.

Hr.

III.

I.

Tr.

II. III.

VI.

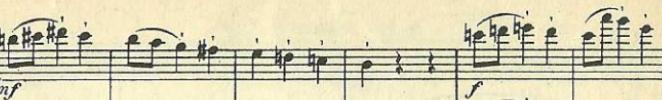
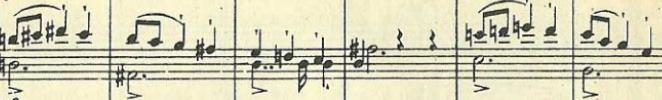
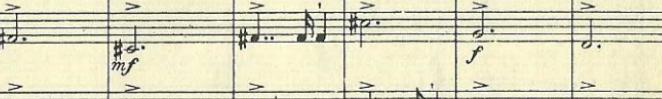
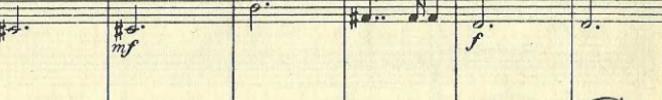
Br.

Vc.

Kb.

210

This section of the score shows the second 100 measures of Part I. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Trombone, Double Bass, and Bassoon. Measure 201 starts with a piano dynamic. Measures 202-204 show woodwind entries. Measures 206-208 feature bassoon and double bass. Measures 210-212 show woodwind entries. Measures 214-216 feature bassoon and double bass. Measures 218-220 show woodwind entries. Measures 222-224 feature bassoon and double bass. Measures 226-228 show woodwind entries. Measures 230-232 feature bassoon and double bass. Measures 234-236 show woodwind entries. Measures 238-240 feature bassoon and double bass. Measures 242-244 show woodwind entries. Measures 246-248 feature bassoon and double bass. Measures 250-252 show woodwind entries. Measures 254-256 feature bassoon and double bass. Measures 258-260 show woodwind entries. Measures 262-264 feature bassoon and double bass. Measures 266-268 show woodwind entries. Measures 270-272 feature bassoon and double bass. Measures 274-276 show woodwind entries. Measures 278-280 feature bassoon and double bass. Measures 282-284 show woodwind entries. Measures 286-288 feature bassoon and double bass. Measures 290-292 show woodwind entries. Measures 294-296 feature bassoon and double bass. Measures 298-300 show woodwind entries.

Fl. zu 2   
 Ob.   
 Kl.   
 Fg. zu 2   
 Hr. zu 2   
 Tr. I.   
 Tr. II. III.   
 Vi.   
 Br.   
 Vcl. 

220

F1. *zu 2*

Ob. *p*

Kl. *p*

Fg. *mf*

Hr. *p*

Tr. *mf*

Pos. *f*

Vl. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vc. *p poco a poco cresc.*

B. *poco a poco cresc.*

Flute 1: Dynamics: *zu 2*, *p*, *mf*, *p*, *mf*, *mf cresc.*

Flute 2: Dynamics: *p*, *mf*, *p*, *mf cresc.*

Oboe: Dynamics: *p*

Klarinetten: Dynamics: *p*, *mf*, *p*, *mf cresc.*

Fagott: Dynamics: *p*, *mf*, *p*, *mf cresc.*

Hörner: Dynamics: *p*, *mf*, *p*, *mf cresc.*

Trompeten: Dynamics: *p*, *mf*

Posaune: Dynamics: *f*, *f*

Violinen: Dynamics: *p poco a poco cresc.*

Bassoon: Dynamics: *p poco a poco cresc.*

Cello: Dynamics: *p poco a poco cresc.*

Bass: Dynamics: *poco a poco cresc.*

230

F1. zu 2      cresc.      f cresc.      sempre

Ob.      zu 2      cresc.      sempre

K1.      sempre

Fg.      zu 2      cresc.      sempre

Hr.      sempre      zu 2      f cresc.      sempre

I. II.      cresc.      sempre

Tr.      III.      cresc.      sempre

Pos.      zu 2      f cresc.      sempre

Tb.      mf cresc.      f cresc.      sempre

Vl.      f cresc.      sempre

Bc.      f cresc.      sempre

Vn.      f cresc.      sempre

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

zu 2

Tr.

zu 2

Pos.

Tb.

Pk.

div. non div.

Vl.

Br.

Vo.  
Kb.

zu 2

250

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Pk.

Vl.

Br.

Vc.  
Kb.

The musical score page contains ten staves of music for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trombone (Tr.), Bass Trombone (Pos.), Bassoon/Percussion (Tb.), Bassoon/Tuba (Pk.), Violin (Vl.), Bassoon (Br.), and Cello/Bass (Vc., Kb.). The music consists of two measures. In the first measure, the Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bass Trombone, Bassoon/Percussion, Trombone/Tuba, and Violin play eighth-note patterns. The Bassoon/Percussion part has 'ff' dynamics. The second measure begins with a dynamic of 'ff'. The Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bass Trombone, Bassoon/Percussion, Trombone/Tuba, and Violin continue their eighth-note patterns. The Bassoon/Percussion part has 'ff' dynamics. The Cello/Bass staff is mostly blank except for a few eighth notes in the second measure.

260 zu 2.

zu 2.

270

*"Hörst du ja kein'n Nymph'n"*

## Trio. Etwas langsamer M. J. 42

E nach G

10

Pk. *pp*      gesangvoll  
 VI. *p*      cresc. sempre  
 Br. *p*  
 Vo. *p*  
 Kb. *p*      *p sempre*

20

VI. *dim.* *p cresc. sempre*  
 Br. *p cresc. sempre*  
 Vo. *p cresc. sempre*  
 Kb. *p cresc. sempre*

30

I.  
 II. *f*  
 Tr. *f*  
 VI. *f cresc.* *pp poco a poco cresc.*  
 VI. *f cresc.* *pp poco a poco cresc.*  
 Br. *f cresc.* *pp poco a poco cresc.*  
 Vo. *f cresc.* *pp poco a poco cresc.*  
 Kb. *f cresc.* *pp poco a poco cresc.*

40

Vl.  
Br.  
Vo.  
Kb.

50

I.  
Fl.  
Ob.  
Kl.  
I.  
Fg.  
I.  
Hr.  
Vl.  
pizz.  
Br.  
Vo.  
Kb.

I. 60

Fl. I. Hr. cresc.

Vl. sempre Vl. p poco a poco cresc.

Br. sempre Br. p poco a poco cresc.

Vc. sempre Vc. mf poco a poco cresc.

Kb. sempre Kb. p poco a poco cresc.

=

Fl. m.f. f pp

Ob.

Kl. p

I. Fg. pp

Hr. pp

Vl. f pp

Br. pp

Vc. f pp

Kb. f pp

70

Fl. ob. Kl. I. Fg. Hr. Vl. Br. Vc. Kb.

E. E. 3687

I. 80 I. II.

Fl. *p* *mf* *dim.*  
Ob. *cresc.* *mf* *dim.*  
Kl. *p* *cresc.* *mf* *dim.*  
Fg. *p*

Hr. *p* *cresc.*

Tt. *pp* *cresc.*

Tb. *mf* *pp*  
*p* *pp*

Pos. *p* *pp*  
*p* *pp*

Tb. *p* *pp*

Perc. *p* *pp*

I. *f.*

Fl.

ob.

Kl.

III.

Hr.

Tr.

Pos.

Tb.

Pk.

90

*dim.*

*p*

*mf*

*dim.*

*dim.*

*pp*

*cresc. sempre*

*pp*

*cresc. sempre*

*pp*

*cresc. sempre*

*pp*

*pp sempre*

100 zu 2

Fl. - - - - - *p cresc. sempre* #<sup>2</sup> *f*  
 Ob. - - - - - *p cresc. sempre* #<sup>2</sup> *f*  
 Kl. - - - - - *p cresc. sempre* #<sup>2</sup> *f*  
 Hr. - - - - - *p cresc.* *p* zu 2 #<sup>2</sup> *f*  
 Tr. - - - - - *p cresc.* *p* zu 2 #<sup>2</sup> *f*  
 Fag. - - - - - #<sup>2</sup> *f*  
 Bass. - - - - - #<sup>2</sup> *f*  
 Th. - - - - - #<sup>2</sup> *f*  
  
 Vi. - - - - - *dim.* *p cresc. sempre* *f*  
 Vcl. - - - - - *dim.* *p cresc. sempre* *f*  
 Kb. - - - - - *dim.* *p cresc. sempre* *f*  
 Kb. - - - - - *dim.* *p cresc. sempre* *f*  
 Kb. - - - - - *p cresc. sempre* *f*

110

**F1.** *zu 2*  
**Ob.**  
**Kl.**  
**Hr.** I.  
**Tr.** *zu 2* I.  
**Tr.** I.  
**Pos.**  
**Tb.**  
**Vl.** *cresc. sempre* ff  
**Br.** *cresc. sempre* ff  
**Vo.** *cresc. sempre* ff  
**Kb.** *cresc. sempre* ff

120

Fl. I.  
Ob.  
Kl.  
Bass.  
Hr.  
Pk.  
Vi.  
Bc.  
Vo.  
Cb.

*zu 2*  
*pp*

*cresc.* *dim.* *ppp*

*pp* *cresc.* *dim.* *ppp*

*pp* *cresc.* *dim.* *ppp*

*pp* *cresc.* *dim.* *ppp*

130

Fl. I.  
Ob.  
Kl.  
Bass.  
Hr.  
Pk.  
Vi.  
Bc.  
Vo.  
Cb.

*p* *dim.* *ppp*

*p* *dim.* *ppp*

*p* *dim.* *ppp*

*p* *dim.* *ppp*

## IV. Finale.

Bewegt, doch nicht schnell M. J. 63

2 Flöten.

2 Oboen.

2 Klarinetten  
in A.

2 Fagotte.

I. II.  
4 Hörner in F.

III. IV.

I. II.  
3 Trompeten  
in F.

III.

I. II.  
3 Posaunen.

III.

2 Tenor in B.

4 Tuben.

2 Baß in F.

Kontrabass-Tuba.

Pauken  
C u. E tief.

Violinen.

Bratschen.

Violoncelle.

Kontrabässe

1. riten. a tempo 10

Fl. I.

ob.

Vl.

dim. sempre

Bc.

dim. sempre

Vn.

Rd.

p

I.

riten.

Fl.

zu 2

mf

f

zu 2

ff

ff marc.

mf poco a poco cresc.

ff

Spitze

Spitze

mf poco a poco cresc.

ff

I. a tempo 20

F1. *mf*

K1. *zu 2* *mf*

Hr.

Tr.

VI. *dim. mf* *pp* *poco a poco*  
*dim. mf* *pp* *poco a poco*

Br.

Vc. *Kb.*

I.

F1. *mf*

K1. *zu 2* *cresc.*

Hr.

VI. *cresc.* *III. IV.* *zu 2*

Vc. *cresc.*

30

Hr. zu > > > f cresc. p dim. p

VI. f cresc. p dim. p poco a poco cresc.

Br. - p poco a poco cresc. pizz.

Vn. H. b. - b p

d: 52

40

Tb. B. F. b p b p

VI. cresc. pp p

Br. cresc. pp p

Vn. H. b. pp p

50

Tb. mf b p

VI. cresc. mf b p cresc. b p b p

Br. cresc. mf b p cresc. b p b p

Vn. H. b. cresc. mf b p cresc. b p b p

I.

Ob. *mf*      *dim. sempre*      *f*  
 Kl. *mf*      *dim. sempre*      *f*  
 Hr. *p*      *dim. sempre*      *cresc.*  
 Pk. *p*      *dim. sempre*      *cresc.*

p

*Choral!*

E →

I.

F1. *mf*      60      *p*      *dim.*  
 Ob. *z u 2*      *poco a poco dim.*  
 Kl. *poco a poco dim.*  
 Hr. *III. poco a poco dim.*  
 Pk. *poco a poco dim.*  
 V1. *pp poco a*  
 Br. *pp poco a*  
 Vo. *pp poco a*  
 Kb. *pp poco a*

I.

Ft. I.

Ob. zu 2 p

Cl. I. m.f.

Hr. I. p m.f.

Tp. I. m.f. #d #d

Vcl. poco cresc. m.f. cresc. sempre cresc.

Vcl. poco cresc. m.f. cresc. sempre cresc.

Bc. poco cresc. m.f. cresc. sempre cresc.

Tb. poco cresc. m.f. cresc. sempre cresc.

70

I. b b b b b b b b

Ft. I. mf

Ob. I.

Hr. I.

Tp. I.

Vcl. B p d d d d

Vcl. F p d b d d d

Bc. p b d b d b d

Tb. p b d b d b d

Vcl. cresc. sempre p b d b d b d

Vcl. cresc. sempre p b d b d b d

Bc. cresc. sempre p b d b d b d

Tb. cresc. sempre p b d b d b d

dim. p cresc. sempre p b d b d b d

p cresc. sempre p b d b d b d

b b b b b b b b

70

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

m.f. cresc. b b b b b b b b

80

Fl. I.  
 Ob. I.  
 Kl.  
 Tb. B. f  
 F.  
 Vl. f *gestrichen* dim. semper  
 Br. f dim. semper  
 Vo. Kb. f dim. semper

$\sharp 2$   $b_2$   
 $b_2$   $\sharp 2$   
 $pp$   
 $pp$   
 $pp$

90

Vl. pp dim. semper  
 Br. pp dim. semper  
 Vo. Kb. pp dim. semper  
 arco

cresc.  
 cresc.  
 cresc.  
 cresc.

pp dim. semper  
 pp

cresc.

*d = 52*

Fl.      *marc. sempre*

Ob.      *marc. sempre*

Hd.      *marc. sempre*

Vcl.      *marc. sempre*

Hn.      *marc. sempre*

Tp.      *marc. sempre*

Vclb.      *marc. sempre*

Tb.      *marc. sempre*

Hob.      *marc. sempre*

Vl.      *immer markig gestrichen*

Hv.      *immer markig gestrichen*

Vclb.      *immer markig gestrichen*

*schwer*

Fl.      *marc.*

Ob.      *marc.*

Hd.      *marc.*

Vcl.      *marc.*

Hn.      *marc.*

Tp.      *marc.*

Vclb.      *marc.*

Tb.      *marc.*

Hob.      *marc.*

Vl.      *marc.*

Hv.      *marc.*

Vclb.      *marc.*

*schwer*

Fl.      *marc.*

Ob.      *marc.*

Hd.      *marc.*

Vcl.      *marc.*

Hn.      *marc.*

Tp.      *marc.*

Vclb.      *marc.*

Tb.      *marc.*

Hob.      *marc.*

Vl.      *marc.*

Hv.      *marc.*

Vclb.      *marc.*

## Breiter.

zu 2      100  
 Fl.      zu 2      ff *marc. sempre*  
 Ob.      zu 2      ff *marc. sempre*  
 Kl.      zu 2      ff *marc. sempre*  
 Fg.      zu 2      ff *marc. sempre*  
 Hr.      zu 2      ff >  
 Tr.      zu 2      ff *marc. sempre*  
 Pos.      zu 2      marc. *sempre*  
 Tb.      zu 2      ff *marc. sempre*  
 Kb.      zu 2      ff *marc. sempre*  
 VI.      zu 2      ff *marc. sempre*  
 Br.      zu 2      ff *marc. sempre*  
 Vc.      zu 2      ff *marc. sempre*  
 Kb.      zu 2      ff *marc. sempre*

Fl. zu 2  
 Ob. zu 2  
 Kl. zu 2  
 Fag. zu 2  
 He. marc. sempre  
 Tp. marc. sempre  
 marc. sempre  
 Tr. zu 2  
 Pno. zu 2  
 Tb. zu 2  
 Hn.  
 Vi.  
 Hr.  
 Kb.

Tempo I.

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. zu 2 f marc. marc. marc.

Tr. zu 2

Pos. zu 2 ff marc. marc. marc.

Tb. zu 2 ff marc. zu 2 marc. marc.

Ktb. zu 2 ff marc. marc.

Vl. ff marc.

Br. ff marc.

Vc. Kb. ff marc. p

I. > > I. II. > >

Tr. - b<sup>b</sup> p b<sup>b</sup> mif b<sup>b</sup>

VI. div. pp poco a poco cresc. f marc.

B. div. pp poco a poco cresc. f

V. poco a poc cresc. f

120

VI. f

B. f

V. f

I. - - - - -

130

pp b<sup>b</sup> b<sup>b</sup>

pp b<sup>b</sup> -

Spitze pp

pp

E. E. 8637

I.

Kl. I.

Hr.

Vl.

Br.

Vo.

Kb.

Fl. I.

p

Vl.

Br.

Vo.

Kb.

Fl. I.

pp

Pk.

pp

Vl. dim. sempre

Br. dim. sempre

Vo. Kb. dim. sempre

dim. sempre

Fl. 150  
 Ob.  
 Kl.  
 Tb.  
 Pk.

*ruhig*

B

F

pp

cresc.

pp

cresc.

a tempo

Fl. 160  
 Ob.  
 Kl.  
 Fg.  
 Tb.  
 Pk.

*ruhig*

I.

I.

sempre

sempre

p

p

p

p

p

pp

nur ruhig bewegt

d = 56

Tb. { *cresc.*  
Pk. {  
Vl. {  
Br. {  
Vo.  
Kb. { *pizz. mfp* *Spitze*  
  
 ritard.  
 Vl. {  
Br. {  
Vo.  
Kb. {  
  
 a tempo  
 Ob. { 170 *pp*  
Kl. {  
Tb. { *pp* B *mfp* *dim.*  
Vl. { F *mf* *dim.* *Spitze*  
Br. {  
Vo.  
Kb. { *p* *arc* *p*

VI. *Spitze*

Fl. I.

Ob. I.

Kl.

Hr.

VI. *dim. sempre*

Br. *dim. sempre*

Fl. I.

Ob. *poco*

Kl. *poco*

Hr. *poco*

VI. *poco*

Br. *poco*

*marc. sempre*

*poco*

*marc. sempre*

*poco*

*zu 2*

*immer hervortret.*

*poco*

*poco*

*pizz. div.*

*poco*

*poco*

*cresc.*

*poco*

*cresc.*

*poco*

*cresc.*

*poco*

*cresc.*

*poco*

*cresc.*

*poco*

*cresc.*

E.E. 3627

d = 52  
zu 2

F1. I. *beb.* 190 *ff marc.*  
Ob. I. *beb.* zu 2 *ff marc.*  
Kl. zu 2 *cresc.* *scnpre* *ff marc.*  
Fg. *ff marc.*  
Hr. *ff marc.*  
Tr. *ff marc.*  
Pos. *ff marc.*  
Tb. *mf cresc.* *cresc. sempre* *ff marc.*  
*mf cresc.* *cresc. sempre* *ff marc.*  
Ktb. *ff marc.*  
Vl. *cresc. sempre* *ff sempre marc.*  
*cresc. sempre* *ff sempre marc.*  
Br. *ff sempre marc.*  
Vo. Kb. *ff sempre marc.*

Fl. zu 2  
Ob. zu 2  
Cl. zu 2  
Bass. zu 2  
Tr. zu 2  
Tb. zu 2  
Pos. zu 2  
Ktb.  
V1.  
Br. Kb.

marc. schwer  
marc.  
marc.

zu 2

Breit und wuchtig

200

F1. *marc.*

Ob. *ff sempre*

K1. *marc.*

Fg. *ff marc.*

Hr. *ff marc.*

Tr. *ff marc.*

Pos. *ff marc.*

Tb. *ff zu 2*

Ktb. *ff marc.*

V1. *marc.*

Br. *ff marc.*

Vo. *marc.*

Kb. *marc.*

zu 2

Fl.

zu 2

marc. sempre

Ob.

zu 2

marc. sempre

marc. sempre

Kl.

zu 2

marc. sempre

Fag.

zu 2

marc. sempre

Hn.

zu 2

marc. sempre

Tb.

marc.

marc. sempre

Tbm.

marc.

marc.

marc.

marc.

marc. zu 2

Tb.

marc.

marc. sempre

Hnb.

marc.

Vcl.

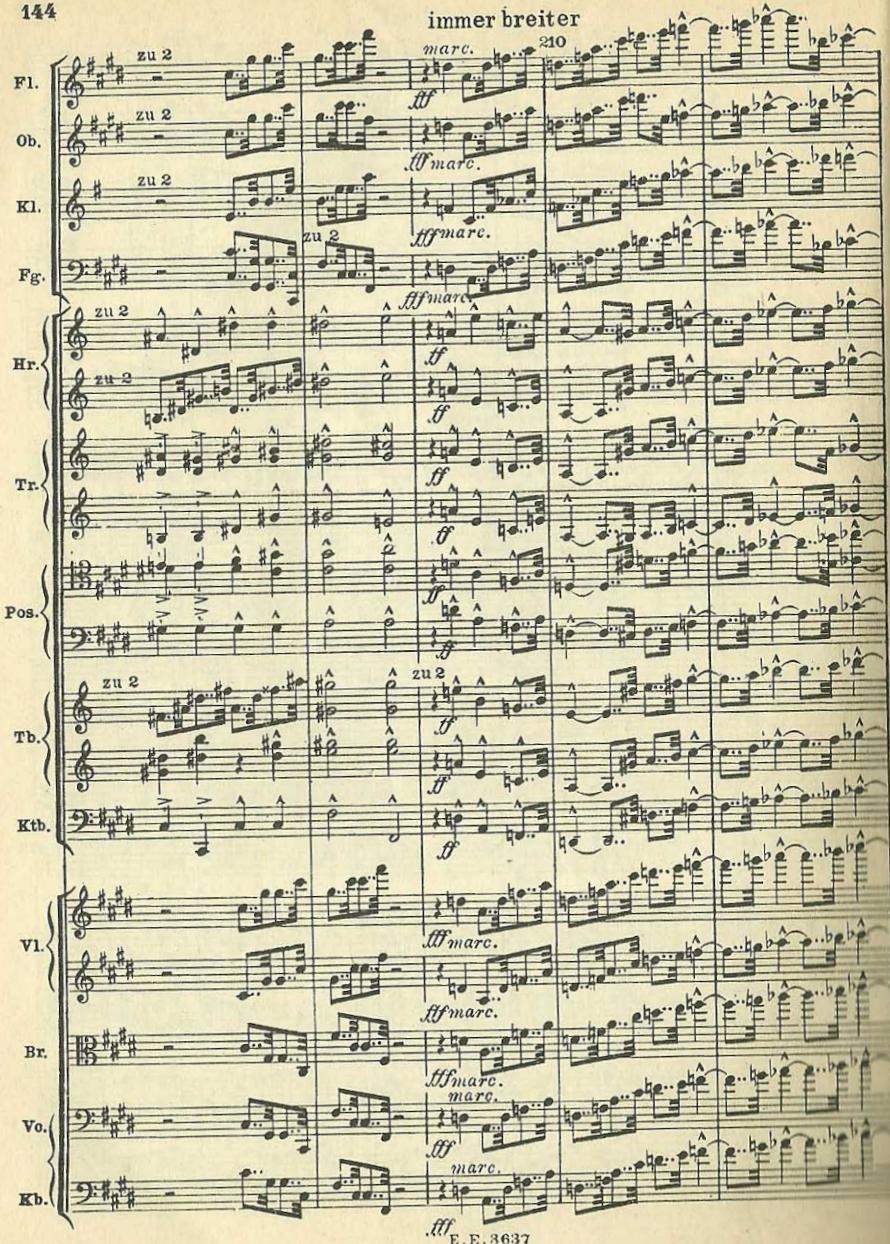
marc. sempre

marc. sempre

marc. sempre

marc. sempre

immer breiter

Fl. zu 2                                      marc. ff                              210  
Ob. zu 2                                      marc.  
Kl. zu 2                                      ff marc.  
Fg. -                                      ff marc.  
Hr. zu 2                                      ff  
Tr.    ff  
Pos. -                                      ff  
Tb. zu 2                                      ff                              zu 2  
Ktb.    ff  
Vl. -    ff marc.  
Br. -    ff marc.  
Vo. -    ff marc.  
Kb. -    ff marc.  
  
  
fff E.E. 3637

Tempo I  $\text{d} = 52$ 

P1. zu 2

Ob. zu 2

H1. zu 2

F1. zu 2

Hr. zu 2

Tp. zu 2

Fag. zu 2

Tb. zu 2

Hn. zu 2

Vl. pp poco a poco cresc.

Vc. pp poco a poco cresc.

Bc. pp poco a poco cresc.

Cello pizz. pp poco a poco cresc.

*I.*  $p$   $p$   $p$

*I.*  $p$   $p$   $p$

*I.*  $p$   $p$   $p$

*pp poco a poco cresc.* *cresc. Sempre*

*pp poco a poco cresc.* *cresc. sempre*

*pp poco a poco cresc.* *cresc. sempre*

*pp poco a poco cresc.*

Ob. I. b  
Kl. I. II.  
Hr. B p  
Tb. F pp  
Vl. VI. pp  
Br. Br. pp  
Vo. Vo. Kb. Kb. pp

I. II. zu 2

Hr. m<sup>f</sup>  
Tr. Tr. p  
Tb. cresc. sempre p  
cresc. sempre p  
Tb. cresc. sempre p  
cresc. sempre p  
Vl. Vl. ppp cresc. sempre pizz. f  
ppp cresc. sempre pizz. f  
Br. Br. ppp cresc. sempre pizz. f  
ppp cresc. sempre pizz. f  
Vo. Vo. ppp cresc. sempre pizz. f  
ppp cresc. sempre pizz. f  
Kb. Kb. ppp cresc. sempre pizz. f

zu 2

230

ob. *p* dim. *sempre*

kl. dim. *sempre*

II. *p*

IV. *p* *pp*

III. *pp*

Ph. *p* *dim.*

240

dim.

pp

III. *pp*

Ph. *pp*

*pp poco a poco cresc.*

VI. *arco* *pizz.*  
*poco a poco cresc.* *dim.* *p*

*arco* *pizz.*  
*poco a poco cresc.* *dim.* *p*

*arco* *pizz.*  
*poco a poco cresc.* *dim.* *p*

Tempo I

Fl.

ob.

Kl.

Hr.

Pk.

Vl.

Br.

Vo.

*p*

*mf*

*cresc.*

*f*

*mf*

*dim.*

*f*

*dim.*

*p*

*pp*

*poco a poco*

*arco*

*poco a poco*

*poco a poco*

*marc.*

*poco a poco*

*arco*

*poco a poco*

*marc.*

*poco a poco*

I.

250

ritard.

dim.

marc. sempre

Ob. zu 2 *poco a poco*

H. cresc. marc. *marc. sempre*

Hr. ff marc. dim.

Bass. ff marc. dim.

Tuba ff marc. dim.

Fl. ff marc. dim.

H. ff marc. dim.

Ob. ff marc. dim.

Vcl. cresc. ff *poco a poco*

Vcl. cresc. ff *poco a poco*

Vcl. cresc. ff *marc. sempre*

Vcl. cresc. ff *poco a poco*

Double Bass arco ff

Breit.

Fl. I. zu 2 ff marc.sempr.  
 Ob. zu 2 cresc. ff marc.sempr.  
 Kl. cresc. ff marc.sempr.  
 Fg. zu 2 ff marc.sempr.  
 Hr. zu 2 ff marc.sempr.  
 Tr. zu 2 ff marc.sempr.  
 Pos. ff marc.sempr.  
 Tb. zu 2 ff marc.sempr.  
 Ktb. ff marc.sempr.  
 VI. cresc. ff marc.sempr.  
 Br. cresc. ff marc.sempr.  
 Vo. cresc. ff marc.sempr.  
 Kb. ff marc.sempr.

Fl. zu 2  
 ob. zu 2  
 Kl.  
 Fg.  
 Hr. zu 2  
 Tr. zu 2  
 Posa. zu 2  
 Tb.  
 Kb.  
 Vi.  
 Bs.  
 Vo. zu 2

*marc. sempre*  
*marc. sempre*

Fl. zu 2  
 Ob. zu 2  
 Kl.  
 Fg.  
 Hr.  
 Tr.  
 Pos.  
 Tb.  
 Ktb.  
 Vl.  
 Br.  
 Kb.  
 Vc.

270

F1. zu 2

Ob. zu 2

Kl. zu 2

Vg. zu 2

Hn. zu 2

Tr. -

*ff marc.*

*ff marc.*

*ff mare. sempre*

Pno. zu 2

*ff*

zu 2

*ff*

zu 2

*ff*

zu 2

*ff*

Vcl. zu 2

*ff*

Vcl. zu 2

*ff*

Vcl. zu 2

*ff*

Vcl. zu 2

*ff*

E. E. 3637

Tempo I.

Fl. zu 2  
 Ob.  
 Kl. zu 2  
 Hr. zu 2  
 Tr. zu 2  
 Pos.  
 Tb.  
 Kb.  
 Ktb.  
 Vi. Spitze  
 Br. pp  
 Vc. p  
 Kb. marc.  
 zu 2 p'marc.  
 III.  
 III.  
 Spitze  
 marc.  
 zu 2

The musical score page 154 features a grid of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Horn (Hr.), Trombone (Tr.), Bassoon (Pos.), Bass Trombone (Tb.), Bass Trombone (Ktb.), Violin (Vi.), Bassoon (Br.), Cello/Bass (Vc./Kb.). The score is set in a key signature of four sharps (F major) and includes a tempo marking of 'Tempo I.'. Various dynamics and performance instructions are scattered throughout the score, such as 'zu 2' (two parts), 'p'marc.' (pianissimo march), 'III.' (three times), 'Spitze' (tip), 'pp' (pianississimo), 'p' (pianissimo), and 'marc.' (march). The music consists of several measures of music, with the first measure starting with a single note followed by rests, and subsequent measures featuring more complex rhythmic patterns and sustained notes.

Fl. -  
 Ob. *p marc.*  
 Kl. *zu 2*  
*cresc. sempre*  
 Fg.  
 Hn. *zu 2 ff marc.* *dim.*  
 Tr. *ff marc.* *dim.*  
 Bass. *ff ff marc.* *dim.*  
 Tb. *B* *ff marc.* *dim.*  
 F. *F* *ff marc.* *dim.*  
 Vcl. *ff ff*  
*poco a poco cresc.* *ff marc.* *mf* *cresc.*  
*poco a poco cresc.* *ff* *dim.* *mf*  
 Kb. *poco a poco cresc.* *ff* *dim.* *p*  
 Vcl. *marc. sempre* *ff marc.* *dim.* *p*  
*ff marc.* *dim.*

F1. *f* cresc. *ff* dim. dim.

Ob. *f* cresc. *ff* dim. dim.

Kl. zu 2 *f* cresc. *ff* dim. dim.

Fg. I. cresc.

Hr. I. *mf* cresc. *f*

Tr. I. *mf* cresc. *f* dim.

Vl. *f* cresc. *ff* dim. *p* dim.

Br. cresc. *mf* cresc. *f* dim. *p*

Vo. cresc. *mf* cresc. *f* dim. *p* dim.

a tempo

I. ritard. 290

Ob. - - - - *pp*

Hr. zu 2 A ff

Tn. 1. ff

Tn. zu 2 A ff

Fus. ff

Fl. ff

Hob. ff

Vcl. Spitze  
pp marc. sempre

Vcl. ff ppp

Bc. ff pp marc. sempre

Bc. ff pp marc. sempre

zu 2

Fl. I. *poco a poco cresc.*

Ob. I. *poco a poco cresc.*

Tr. I. *poco a poco cresc.*

VI. *poco a poco cresc.*

Br. *pp poco a poco cresc.*

Vc. *mf cresc.*

zu 2 300

Fl. I. *pmarc.* *mfmarc.*

Ob. zu 2 *mfmarc.*

Kl. zu 2 *pmarc.* *mfmarc.*

Fg. I. *p*

Hr. III. *pp*

Tb. *pp*

VI. Spitze *pmarc.* *mf* *cresc.* *pp poco a poco*

Br. *pp* *p* *cresc.* *pp poco # a poco*

Vc. Kb. *p marc. Sempre* *mf* *cresc.* *pp poco a poco*

*E. E. 3637*

Fl. zu 2  $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{f}^{\wedge}$   
*poco a poco cresc.* *f marc. sempre*

Ob.  $\text{p} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{f}^{\wedge}$   
*poco a poco cresc.* *f marc. sempre*

Cl.  $\text{p}$   $\text{poco a poco cresc.}$  *f marc. sempre*

Fg. I.  $\text{p}$   $\text{poco a poco cresc.}$  *ff marc. sempre*

Hn. zu 2  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   
*poco a poco cresc.*

Tr. I.  $\text{p}$  *ff*

Pno. zu 2  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{f}^{\wedge}$   
*f marc. sempre* *f marc. sempre*

Tb.  $\text{p cresc.}$

Hn.  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{f}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$

Vi. cresc.  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{f}$   
*cresc. sempre*

Bd. cresc.  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{f}$   
*cresc. sempre*

Dr. cresc.  $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}} \text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{b} \ddot{\text{e}}$   $\text{f}$   
*cresc. sempre*

*cresc. sempre* *ff* *ff*

Fl. cresc.  
 Ob. zu 2. cresc.  
 Kl. cresc.  
 Fg. cresc.  
 Hr. zu 2  
 Tr. cresc.  
 Pos. cresc.  
 Tb. cresc.  
 Ktb. cresc.  
 Vi. cresc.  
 Br. cresc.  
 Kb. cresc.

Sehr breit.

zu 2

Tempo I anfangs noch sehr ruhig

Fl.

Ob.

Hl.

Fag.

Hr.

zu 2

Tr.

Pno.

Tb.

Hd.

Pk.

Vcl.

Bc.

Vcl.

zu 2

pmarc.

pmarc.

pp

cresc.

cresc.

cresc.

E. E. 8637

Fl.      zu 2      *p poco a poco cresc.*  
 Ob.      *p poco a poco cresc.*  
 Kl.      *p poco a poco cresc.*      zu 2      *ff marc. sempre*  
 Fg.  
 Hr.      *marc. sempre*  
*mf poco a poco cresc.*  
*marc. sempre*  
 Tr.      *mf poco a poco cresc.*  
*marc. sempre*  
*poco a poco cresc.*  
*marc. sempre*  
*poco a poco cresc.*  
 Tb.  
 Pk.  
 VI.      *p poco a poco cresc.*  
 Br.      *p poco a poco cresc.*  
 Vc.      *p poco a poco cresc.*  
 Kb.

Fl. zu 2  
 Ob.  
 Kl.  
 Fr.  
 Hn.  
 Tr.  
 Bass.  
 Tb.  
 Htb.  
 Ph.  
 Vi.  
 Dr.  
 Bass.

marc.

marc.

marc.

marc.

Fl. zu 2  
 Ob. zu 2  
 Kl.  
 Fg. zu 2  
 Hr.  
 Tr.  
 Pos.  
 Tb.  
 Ktb.  
 Pk.  
 Vl.  
 Br.  
 Vo.  
 Kb.

330

zu 2

F1.

Ob.

Kl.

Fg.

Hr.

Tb.

Fon.

Tb.

Hn.

Fr.

Vl.

Bc.

Dr.

E.E. 3687

F1.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Pk.

Vl.

Br.

Vc.

# Symphonien:

- No.  
 401. Mozart, C(Jupiter) [551]  
 402. Beethoven, Nr. 5, Cm  
 403. Schubert, H m (unvoll.)  
 404. Mozart, Gm [550] . . .  
 405. Beethoven, Nr. 3, Es  
 (Eroica) . . .  
 406. Mendelssohn, Nr. 3, A m  
 407. Beethoven, Nr. 6, F  
 (Pastorale) . . .  
 408. Schumann, Nr. 3, Es . .  
 409. Haydn, Nr. 104 [2], D  
 (London) . . .  
 410. Schubert, Nr. 7, C . .  
 411. Beethoven, Nr. 9, D m .  
 412. Beethoven, Nr. 7, A .  
 413. Schumann, Nr. 4, Dm  
 414. Beethoven, Nr. 4, B .  
 415. Mozart, Es [543] . .  
 416. Beethoven, Nr. 8, F .  
 417. Schumann, Nr. 1, B .  
 418. Beethoven, Nr. 1, C .  
 419. Beethoven, Nr. 2, D .  
 420. Mendelssohn, Nr. 4, A  
 421. Schumann, Nr. 2, C .  
 422. Berlioz, Phant. Symp.  
 423. Berlioz, Harold i. Ital.  
 424. Berlioz, Romeo u. Julia  
 425. Brahms, Nr. 1, Cm .  
 426. Brahms, Nr. 2, D .  
 427. Brahms, Nr. 3, F .  
 428. Brahms, Nr. 4, Em .  
 429. Tschaikowsky, Jr. 5, Em  
 430. Tschaikowsky, Nr. 4, Fm  
 431. Haydn, Nr. 99 [3], Es .  
 432. Haydn, Nr. 85 [15], B (La  
 Reine) . . .  
 433. Dvorák, Nr. 5, Em (Aus  
 der neuen Welt) . . .  
 434. Haydn, Nr. 100 [11], G (III.)  
 435. Haydn, Jr. 9 [6], G (Panath.)  
 436. Haydn, Nr. 92 [16], G (Ost.)  
 437. Mozart, D [385] . . .  
 438. Haydn, Nr. 102 [12], B  
 439. Haydn, Jr. 101 [4], D (Goth.)

- No.  
 441. Strauß, Macbeth . . .  
 442. Strauß, Tod u. Verklär.  
 444. Strauß, Zarathustra .  
 445. Strauß, Don Quixote .  
 446. Mozart, D (o. Men.) [504]  
 447. Liszt, Bergsymphonie .  
 448. Liszt, Tasso . . .  
 449. Liszt, Préludes . . .  
 450. Liszt, Orpheus . . .  
 451. Liszt, Prometheus . .  
 452. Liszt, Mazeppa . . .  
 453. Liszt, Festklänge . .  
 454. Liszt, Heldenklage . .  
 455. Liszt, Hungaria . . .  
 456. Liszt, Hamlet . . .  
 457. Liszt, Hunnenschlacht .  
 458. Liszt, Ideale . . .  
 459. Bruckner, Nr. 1, Cm .  
 460. Bruckner, Nr. 2, Cm .  
 461. Bruckner, Nr. 3, Dm .  
 462. Bruckner, Nr. 4, Es (ro-  
 mantische) . . .  
 463. Bruckner, Nr. 5, B . .  
 464. Bruckner, Nr. 6, A . .  
 465. Bruckner, Nr. 7, E . .  
 466. Bruckner, Nr. 8, Cm .  
 467. Bruckner, Nr. 9, Dm .  
 468. Haydn, Nr. 93 [5], D .  
 469. Haydn, Nr. 103 [1], Es  
 (Paukenwirbel) . . .  
 470. Volkmann, Nr. 1, Dm .  
 471. Smetana, Vyšehrad .  
 472. Smetana, Moldau . . .  
 473. Smetana, Sarka . . .  
 474. Smetana, Aus Böhmens  
 Hain und Flur . . .  
 475. Smetana, Tábor . . .  
 476. Smetana, Blaník . . .  
 477. Liszt, Faust-Symphonie  
 478. Strauß, Aus Italien . .  
 479. Tschaikowsky, No. 6, Hm  
 (Pathétique) . . .  
 480. Haydn, Nr. 95 [9], Cmoll  
 481. Haydn, Nr. 96 [14], D . .

# Ouvertüren:

- No.  
 601. Beethoven, Leonore Nr. 3  
 602. Weber, Freischütz . .  
 603. Mozart, Figaros Hochz.  
 604. Beethoven, Egmont . .  
 605. Weber, Beherrscher  
 der Geister . . .  
 606. Mendelssohn, Melusine  
 607. Weber, Oberon . . .  
 608. Mozart, Don Juan . .  
 609. Weber, Preziosa . .  
 610. Beethoven, Fidelio . .  
 611. Mendelssohn, Ruy Blas  
 612. Weber, Jubel-Ouverture  
 613. Mendelssohn, Sommer-  
 nachtstraum . . .  
 614. Mozart, Zauberflöte .  
 615. Nicolai, Lustig. Weiber  
 616. Rossini, Wilhelm Tell .  
 617. Berlioz, Waverley . .  
 618. Berlioz, Vehmrichter .  
 619. Berlioz, König Lear .  
 620. Berlioz, Röm. Carneval  
 621. Berlioz, Korsar . . .  
 622. Berlioz, Beny. Cellini .  
 623. Berlioz, Beat. u. Bened.

- No.  
 624. Tschaikowsky, 1812  
 Ouv. solennelle . . .  
 625. Beethoven, Prometheus  
 626. Beethoven, Coriolan . .  
 627. Beethoven, Weihe des  
 Hauses . . .  
 628. Beethoven, Leonore Nr. 1  
 629. Beethoven, Leonore Nr. 2  
 630. Beethoven, Ruinen von  
 Athen . . .  
 631. Beethoven, King Stephan  
 632. Beethoven, Namensfeier  
 633. Marschner, Hans Heiling  
 634. Maillart, Glöck d. Erem.  
 635. Weber, Euryanthe . .  
 636. Schubert, Rosamunde .  
 637. Mendelssohn, Hebriden  
 638. Glinka, Leben f. d. Zaren  
 639. Glinka, Ruslan u. Ludmila  
 640. Cherubini, Abencerragen  
 641. Cherubini, Medea . .  
 642. Cherubini, Acrenon . .  
 643. Cherubini, Wasserträger  
 644. Cornelius, Barb. v. Bagd.  
 645. Cornelius, Old . . .

# Ouvertüren:

- No.  
 669. Wagner, Tannhäuser .  
 670. Reger, Lustspiel-Ouv. .  
 671. Wagner, Faust-Ouvert. .  
 672. Weingartner, Lust.Ouv. .  
 673. Volkmann, Richard III .  
 674. Volkmann, Fest-Ouv. .  
 675. Tschaikowsky, Romeo .  
 676. Gluck, Iphigenie in Aulis .  
 677. Smetana, Libussa .  
 678. Suppé, Dichter u. Bauer .  
 679. Flotow, Stradella .  
 680. Flotow, Martha . . .  
 681. Bruckner, Ouvert. in G m (nachgelassen) . . .

- No.  
 682. Mendelssohn, Heimkehr aus der Fremde . .  
 683. Mendelssohn, Athalia . .  
 684. Mendelssohn, Paulus . .  
 685. Rossini, Der Barbier von Sevilla (Elisabeth) . .  
 686. Rossini, D. dieb. Elster . .  
 687. Pfitzner, Palestrina, 3 Vorspiele . . .  
 688. Pfitzner, Christ-Eiflein . .  
 689. Auber, Stumme v. Portici . .  
 690. Dvorák, Karneval . .  
 691. Gluck, Orpheus und Eurydice . . .

- No.  
 692. Rimsky - Korsakow, La grande Pâque Russe . .  
 693. Lortzing, Zar und Zimmermann . . .  
 694. Kreutzer, Das Nachtlager von Granada . .  
 695. Mussorgsky, Howatchina . . .  
 696. Weber, Abu Hassan . .  
 697. Weber, Silvana . .  
 698. Schubert, Alfonso und Estrella (H. Grabner) . .  
 699. Glasunow, Fest-Ouvert . .  
 700. Pfitzner, Käthchen v. Heilbronn . .

# Konzerte:

- No.  
 701. Beethoven, Viol.-Konz., D  
 702. Mendelssohn, Vl.-Kz., Em  
 703. Spohr, Viol.-Konz., Am (Gesangsszene) . . .  
 704. Beethoven, Klav.-Kz., Cm  
 705. Beethoven, Klav.-Kzt., G  
 706. Beethoven, Klav.-Kz., Es  
 707. Schumann, Klav.-K., Am  
 708. Tschaikowsky, Viol.-K., D  
 709. Tschaikowsky, Klav.-Kz., B  
 710. Liszt, Klav.-Konz., Es .  
 711. Bach, Viol.-Konz., Am .  
 712. Bach, Viol.-Konz., E .  
 713. Brahms, Klav.-Kzt., D m  
 714. Bruch, Viol.-Konz., G m  
 715. Brahms, Klav.-Konz., B  
 716. Brahms, Viol.-Konz., D .  
 717. Mozart, Viol.-Kzt., A [219]  
 718. Mozart, Viol.-Kz., Es [268]  
 719. Mozart, Klav.-Konz., D (Krönungs-) [537] . . .

- No.  
 720. Liszt, Klav.-Konz., A . .  
 721. Mozart, Klav.-Kons., Dm [466]  
 722. Liszt, Totentanz (Siloti)  
 723. Brahms, Doppel-Konz. f. Viol. u. Violonc., Am  
 724. Beethoven, Klav.-Kzt., C  
 725. Beethoven, Klav.-Kzt., B  
 726. Grieg, Klav.-Konz., Am  
 727. Bach, Konz. f. 2 Viol. D m  
 728. Lalo, Symph. espagnole  
 729. Beethoven, Tripel-Kzt., C  
 730. Bach, Konz. f. 2 Klav., C  
 731. Bach, Konz. f. 2 Klav., Cm  
 732. Bach, Konz. f. 3 Klav., D m  
 733. Bach, Konz. f. 3 Klav., C  
 734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]  
 735. Dohnányi, Variat. über ein Kinderlied f. Ptte.  
 736. Mozart, Klav.-Kz., A [488]  
 737. Mozart, Klav.-K., Es [482]

- No.  
 738. Franck, Symph. Variat.  
 739. Mozart, Klav.-Kz., C [467]  
 740. Mozart, Kl.-Kz., Cm [494]  
 741. Mozart, Konz. f. 2 Klav. f. Es [365] . . .  
 742. Mozart, Klav.-K., Es [271]  
 743. Mozart, Klav.-Kz., B [450]  
 744. Bach, Klav.-Konz. D m  
 745. Bach, Klav.-Konz. F m  
 746. Weber, Kzst. f. Ptte., Fm  
 747. Mozart, VI.-Kzt. G [216]  
 748. Mozart, VI.-Kzt. D [218] .  
 749. Vivaldi, Konz. No. 10, H m  
 750. Vivaldi, Konz. No. 11, D m  
 751. Dvorák, Viol.-Kzt. Am  
 752. Glasunow, VI.-Kzt. Am  
 753. Vivaldi, VI.-Kzt. Am No. 6

# Verschiedene Werke:

- No.  
 801. Berlioz, 3 Stck.a. „Faust“  
 802. Tschaikowsky, Capriccio Italien . . .  
 803. Beethoven, 2 Violin-Romanzen (G dur, F dur)  
 804. Mendelssohn, 5 Stücke a. „Sommernachtstraum“  
 805. Brahms, Haydn-Variat.  
 806. Wagner, Siegm. Liebesl.  
 807. Wagner, Walkürenritt .  
 808. Wagner, Wotans Abschied u. Feuerzauber  
 809. Wagner, Waldweben .  
 810. Wagner, Siegfried-Idyll .  
 811. Wagner, Trauermusik a. „Götterdämmerung“ .  
 812. Wagner, Karfreitagszauber . . .  
 813. Wagner, Huld-Marsch .  
 814. Wagner, Bacchanal aus „Tannhäuser“ . . .  
 815. Wagner, Einleitung zum 3. Akt v. „Tannhäuser“  
 816. Wagner, Liebesmahl der Apostel . . .  
 817. Schubert, Zwischenakt- und Ballettmusik aus „Rosamunde“ . . .  
 818. Bach, Suite No. 3, D . .  
 819. Volkmann, Seren., Dm .  
 820. Wagner, Kaisermarsch  
 821. Bach, Suite No. 2, H m  
 822. Strauß, Donauwalzer . .

- No.  
 823. Beethoven, Egmont-Mus.  
 824. Tschaikowsky, Nußknacker-Suite . .  
 825. Wagner, Einleit. z. 3. Akt „Meistersinger“ . .  
 826. Wagner, Verwandlungsmusik u. Schlusszene des 1. Akt v. „Parsifal“  
 827. Reger, Mozart-Variat. .  
 828. Bizet, L'Arlesienne, I .  
 829. Bizet, L'Arlesienne, II .  
 830. Mozart, Maurerische Trauermusik . . .  
 831. Weber, Aufforderung z. Tanz (Instr. v. Berlioz)  
 832. Bizet, Roma, Suite . .  
 833. Borodin, Steppenskizze .  
 834. Glinka, Kamarinskaja .  
 835. Reger, Hiller-Variation.  
 836. Reger, Konz. i. alten Stil  
 837. Reger, Romant. Suite .  
 838. Reger, Böcklin-Suite . .  
 839. Graener, Variationen üb. oin russ. Volkslied .  
 840. Tschaikowsky, Francesca da Rimini . .  
 841. Mussorgski, Eine Nacht auf dem kahlen Berge  
 842. Rimsky-Korsakow, Capriccio espagnol . .  
 843. Ljadow, Baba-Jaga . .  
 844. Ljadow, Kikimora . .  
 845. Glinka, Valse-Fantaisie

- No.  
 846. Glinka, Caprices brillants  
 847. Sekles, Gesichte . .  
 848. Strauß, Bürger-Suite .  
 849. Strauß, Tanzsuite . .  
 850. Graener, Divertimento .  
 851. Tschaikowsky, Slawischer Marsch . .  
 852. Ljadow, 8 russische Volksweisen . .  
 853. Ljadow, Der verzweigte See .  
 854. Mozart, Les petits riens .  
 855. Brahms, Serenade, D . .  
 856. Bach, Suite No. 1, C . .  
 857. Tschaikowsky, Serenade für Streich-Orchester  
 858. Mozart, Seren. No. 8, D [199]  
 859. Mozart, Seren. No. 6, D [199]  
 860. Graener, Gotische Suite  
 861. Bach, Suite No. 4, D . .  
 862. Brahms, Serenade A . .  
 863. Tschaikowsky, Mozartiana .

In gleichem Format erschienen:

991. Beethoven, Waldstein-Sonate .  
 992. Beethoven, Sonata spassionata

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in eleganten Einbänden, mit Heliogravüren der Komponisten.

## a) Liebhaberausgaben auf Bütten in Ganzleder handgebunden:

- Beethoven, Fidelio . . . . .  
Strauß, Heldenleben . . . . .  
Alpensymphonie . . . . .

## b) Ganzleinenbände:

- Bach, Johannes-Passion. (Schering) .  
Matthäus-Passion. (G. Schumann) .  
Die hohe Messe in H moll. (Volbach) .  
Weihnachtsoratorium. (Schering) .  
Beethoven, Fidelio . . . . .  
Missa solemnis . . . . .  
Brahms, Ein deutsches Requiem .  
Bruckner, Große Messe No. 3 F m .  
Glück, Iphigenie a. Tauris (H. Abert) .  
Händel, Der Messias. (Volbach) . .  
Haydn, Die Schöpfung . . . . .  
Humperdinck, Hänsel und Gretel .  
Mozart, Zauberflöte. (H. Abert) . .  
Figaros Hochzeit. (H. Abert) . .  
Requiem . . . . .

- Schubert, Messe No. 5, As dur . . .  
— Messe No. 6, Es dur . . . . .  
Wagner, Rienzi . . . . .  
— Der liegende Holländer . . . . .  
— Tannhäuser . . . . .  
— Lohengrin . . . . .  
— Tristan und Isolde . . . . .  
— Die Meistersinger von Nürnberg .  
— Rheingold . . . . .  
— Die Walküre . . . . .  
— Siegfried . . . . .  
— Götterdämmerung . . . . .  
— Parsifal . . . . .  
Weber, Freischütz. (H. Abert) . . .

## c) Halblederbände:

- Brahms, 6 Brandenburgische Konzerte, revidiert von Fritz Steinbach und Carl Schroeder . . . . .  
Beethoven, 9 Symphonien. 3 Bände  
Band I No. 1—4 . . . . .  
Band II No. 5—7, Band III No. 8—9 . .  
— Ouverturen.  
Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann . .  
Band II. Geschöpfe des Prometheus. Coriolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses . . . . .  
— 5 Klavier-Konzerte . . . . .  
— 17 Streich-Quartette, nach den Autographen und ältesten Ausgaben revidiert und mit Anmerkungen versehen von W. Altmann . . . . .  
Berlioz, Phantastische Symphonie und Harfen-Solo . . . . .  
Roméo et Juliette . . . . .  
Sieben Tage in Waverley. Der Römische Vehmgericht. Bonbonvuto Cellist . . . . .  
Liszt, Bergsymphonie. Tasso. Les Préludes. Orpheus . . . . .  
Band II. Prometheus. Mazeppa. Festklänge. Heldenklage . . . . .  
Band III. Hungaria. Hamlet. Hunnenschlacht. Die Ideale . . . . .  
— 2 Klavier-Konzerte. No. 1, Es dur.  
No. 2, Adur . . . . .

### c) Halblederbände:

- Mahler**, Symphonie No. 7 . . . . .  
**Mendelssohn**, Schottische und  
Italienische Symphonie . . . . .  
 — 8 Ouverturen. Sommernachtstraum.  
Hebriden. Meeressstille. Schöne Melusine. Paulus. Athalia. Heimkehr. Ruy Blas . . . . .  
 — 7 Streich-Quartette, 2 Klavier-Trios. 2 Streich-Quintette und Oktett .  
**Mozart**, 5 Symphonien. D dur (ohne Mennett). D dur. Es dur. G moll. C dur (Jupiter) . . . . .  
 — 7 Ouverturen. Idomeneus. Entführung. Figaros Hochzeit. Don Juan. Cosi fan tutte. Zauberflöte. Titus . . . . .  
 — 9 Klavier-Konzerte. Mit Vorwort von Fr. Blume. 2 Bände . . . . . à  
 — 10 berühmte Streich-Quartette, 6 Streich-Quintette und Klarinetten-Quintett . . . . .  
**Schubert**, 2 Symphonien. C dur. H moll (unvollendet) . . . . .  
 — 9 Streich-Quartette, 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett . . . . .  
**Schumann**, 4 Symphonien. 2 Bde. à  
 — 3 Streich-Quartette, 4 Klavier-Trios, Klavier-Quartett und Quintett . . . . .
- Smetana**, Mein Vaterland. E gegeben von Wilh. Zemanek. Vysehrad. No. 2. Moldau. No. 3. No. 4. Aus Böhmens Hain und No. 5. Tabor. No. 6. Blanik . . . . .
- Spoehr**, 4 Doppel-Quartette. M für Streich- und Blas-Instrumenten Oktett für Streich- u. Blas-Instru-
- Tschaikowsky**, 3 Symphonie No. 4. F moll. No. 5. E moll. H moll (Pathétique) . . . . .
- Volkmann**, 2 Klavier-Trios (O und 5 Streich-Quartette (Op. 1 35, 37, 43) . . . . .
- Wagner**, Sieben Ouverturen Vorspiele. Rienzi. Der flie Holländer. Tannhäuser. Lohengrin (I. und 3. Akt). Tristan und I Die Meistersinger v. Nürnberg. Parsifal . . . . .
- Weber**, 6 Ouverturen. Freis Oberon. Beherrscher der Geister ziosa. Jubel-Ouverture. Euryan . . . . .
- Violin-Konzerte**. Band I: A moll und Edur. Beethoven. Mendelssohn. Mozart, Adur und Esdur. Gesangsszene . . . . . Band II: Brahms. Bruch, G m. Tschaikowsky . . . . .

### Auswechselbare Schutzdecken in Ganzleinen in zwei Ausgaben, für kleinere und größere Werke . . . . .

### Verzeichnisse

Thematisches Verzeichnis, enthaltend die Anfangs-Themen sämtliche Werke der Sammlung . . . . .

Nach Komponisten geordnetes Verzeichnis und

Systematisches Verzeichnis

sind in allen Musikalienhandlungen zu haben

### Komponisten-Bildnisse

in Heliogravure auf holzfreiem Karton mit China-Unte

(Format 20 : 15 cm)

- |                  |                     |
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| No. 1. Bach      | No. 8. Haydn        |
| No. 2. Beethoven | No. 9. Liszt        |
| No. 3. Berlioz   | No. 10. Mendelssohn |
| No. 4. Brahms    | No. 11. Mozart      |
| No. 5. Bruckner  | No. 12. Sch.-bert   |
| No. 6. Dvorák    | No. 13. Schumann    |
| No. 7. Händel    | No. 14. Smetana     |

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In gleichem erschien  
991. Beethoven, Walde  
Sonate  
992. Beethoven, Sonat  
passionata . . .

(\* nach der Büste von MAX KL.)

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