

Erkki Melartin

Symphony
No. 3

Op. 40

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

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Besetzung

2 Flöten (auch 2 Kleine Flöten)
2 Oboen (2. Oboe auch Englisch Horn)
2 Klarinetten in B
2 Fagotte

4 Hörner in F
3 Trompeten in F
3 Posaunen
Bass Tuba

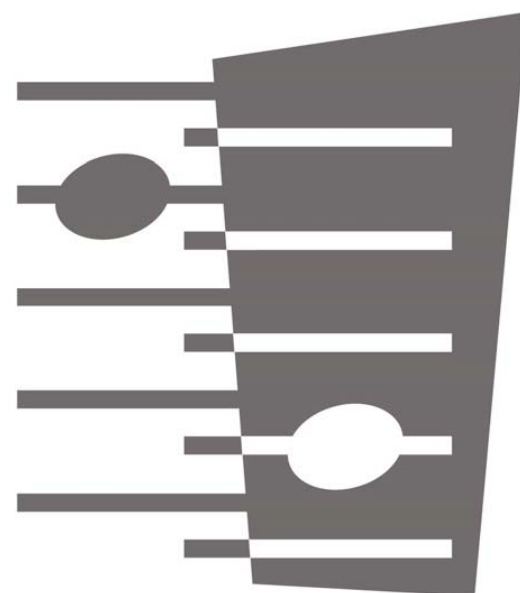
Pauken

Glockenspiel
Triangel
Tamburin
Kleine Trommel
Becken
Große Trommel
Tam tam

Harfe

Violin I
Violin II
Bratschen
Violoncelli
Kontrabässe

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Erkki Melartinin 3. sinfonia, F-duuri (op. 40)

Säveltäjä Erkki Melartinin (1875–1937) kuudesta sinfoniasta viisi ensimmäistä vuosilta 1903–1916 edustavat saksalaiseen orkesteritraditioon nojautuvaa, kansallisromanttista suomalaista sävellyksperinnettä. Aikoinaan niiden kantaesitykset muodostuivat suuriksi isänmaallisiksi juhlatilaisuuksiksi Jean Sibeliuksen myötä syntyneen kansallisen sinfoniakonsertin lajityypin mukaisesti. Tunnuksellista näissä konserteissa oli säveltäjän välitön läsnäolo. Myös Melartin johti itse kaikkien sinfonioidensa ensiesitykset ja hän sai helsinkiläisyleisöltä poikkeuksetta suuret suosionosoitukset ja ylenpalttiset kukkatervehdykset. Myös ajankohdan musiikkikriitikot antoivat Melartinin sinfoniolle suurta tunnustusta.

Melartin tunsi olevansa kutsumukseltaan ensisijaisesti säveltäjä, vaikka hän toimi myös ammattimaisena kapellimestarina, musiikinteorian ja sävellyksen opettajana sekä vuodesta 1911 alkaen 25 vuoden ajan nykyiseksi Sibelius-Akatemiaksi kehittyneen konservatorion johtajana. Melartinin laajassa tuotannossa hänen sinfoniensa ja oopperansa *Aino* ovat taiteellisesti painoarvoltaan merkittäviä teoksia, mutta joutuivat konserttielämässämme säveltäjän kuoleman jälkeen ja sodanjälkeisen modernismin vuosina varjoon. Kun sinfoniaita ei ole aikoinaan kustannettu eikä 6. sinfoniaa lukuun ottamatta koskaan painettu, kynnys teosten esille ottamiseen ja niihin tutustumiseen on ollut myöhemmin tarpeettoman korkea.

Erkki Melartin -seura on käynnistänyt vuonna 2006 Melartinin sinfonioiden puhtaaksikirjoitushankkeen edistääkseen teosten esittämistä ja muodostumista osaksi maamme elävää musiikkikulttuuria. Nykypäivän musiikkiyleisöllä tulisi olla mahdollisuus kuulla Jean Sibeliuksen tuotannon rinnalla myös Melartinin lyhyisempää, suomalaisista kansanlauluista, maisemasta ja kesän idyllistä suuremmin vaihteita saanutta sinfoniamusiikkia. Puhtaaksikirjoitushankkeella on tarkoitus helpottaa myös sinfoniaorkestereiden työtä, sillä alkuperäisiin käsikirjoitettuihin partituureihin ja äänilehtiin sisältyy virheitä, epäloogisuuksia ja tulkintaongelmia. Orkestereilta ja kapellimestareilta on aiemmin edellytetty suurta vaivannäköä saattaa sinfoniat esityskuntoon. Lisäksi Melartinin sinfonioiden levytyksissä ja historiallisissa radionauhottuksissa teoksia on lyhennetty välillä huomattavasti, mistä syystä on pidetty tärkeänä tuottaa sinfonioiden materiaalit nyt sellaisessa asussa, kuin miten säveltäjä ne on kirjoittanut.

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Suomen Kulttuurirahasto on myöntänyt vuosina 2006 ja 2008 Erkki Melartin -seuralle merkittävän apurahan sinfonioiden puhtaaksikirjoitustyöhön. Apurahan ansiosta Melartinin 5. sinfonia "*Sinfonia brevis*" (op. 90 a-molli vuodelta 1916) on saatu vuonna 2008 toimitettua julkaisuasuun. Sekä viidennen, että nyt vuonna 2010 valmistuneen kolmannen sinfonian toimitustyön ja puhtaaksikirjoituksen on tehnyt Jani Kyllönen. Sinfonioiden orkesterimateriaalit ovat saatavissa Fennica Gehrmanin kustantamosta.

Kolmannen, F-duuri-sinfonian sävellystyö käynnistyi jo vuonna 1905, mutta varsinaisesti se syntyi vuosien 1906 ja 1907 vaihteessa. Melartin kirjoitti muistikirjaansa 28.1.1907: "I dag kl ½ 2 fm fick jag symfonin färdig." Teoksen ensiesitys oli huhtikuun 5. päivänä 1907 Helsingissä. Sinfoniaa esitettiin Melartinin elinaikana melko usein, vuosien 1907–1924 välillä yhteensä 10 kertaa ja Helsinkiin lisäksi myös Turussa, Viipurissa, Riiikassa, Moskovassa ja Tukholmassa. Kolmatta sinfoniaa Melartin itse piti "testamenttinaan" ja "kuvauksena taistelusta kohti elämää", sillä sen syntymäajankohtana säveltäjä oli itse lähellä kuolemaa. Hän oli sairastunut tuberkuloosiin ja joutui osittain luopumaan työstään säveltäjänä ja teoriaopettajana toipuakseen siihen aikaan usein kohtalokkaasta taudista Nummelan parantolassa. Esimerkiksi nuoreen Leevi Madetojaan teos vaikutti ensiesityksessä voimakkaasti. Salmenhaaran (1987) mukaan Madetoja koki teoksessa kuvattavan "taiteilijan taisteluita ja kärsimyksiä, lyhyitä onnenhetkiä, jälleen tuskaa sekä sitä ihanaa mielenrauhaa, jonka hän taistelujen kautta on saavuttanut."

Tässä Sibeliuksen kolmannen sinfonian kanssa samana vuonna syntyneessä sinfoniassa poikkeuksellista on kolmannen osan, scherzon, laajuus ja painokkuus suhteessa erityisesti largo-finaaliin. Teoksen ensimmäinen, kolmas ja viimeinen osa jakavat saman temaattisen materiaalin. Esimerkiksi scherzon triossa Melartin käyttää sinfonian bruckneriaanista, signaalinomaista avusteemaa. Sama avusteema myös lopulta sulkee koko sinfonian finaaliin.

Tämän edition pohjana on käytetty sinfonian käsikirjoitusta, joka on Sibelius-Akatemian kirjastossa. Partituurin käsikirjoitus löytyy myös digitoituna osoitteesta <https://oa.doria.fi/handle/10024/42511>. Sinfonian alkuperäiset äänilehdet ovat Sibelius-Akatemian orkesterikirjastossa. Puhtaaksikirjoitus- ja toimitustyö on ollut 5. sinfoniaan, Sinfonia brevikseen, verrattuna huomattavasti ongelmattomampaa, sillä partituurin käsikirjoitus on ollut selkeämpi ja luettavampi. Partituurissa on ollut suhteellisen vähän puuttavia esitysohjeita tai ristiriitaisia merkintöjä, mikä on helpottanut editointityötä. Myös säveltäjän tekemiä korjauksia tai poistoja partituurissa on ollut vähän. Sinfonian toisesta osasta on olemassa myös varhaisempi ensiesityksen versio, jonka säveltäjä on poistanut käsikirjoituksesta ja korvannut syyskuussa 1907 sävelmällään uudella, tiivistetyllä ja muodoltaan selkeytettyllä osalla. Myös aiempi versio on tutustuttavissa edellä mainitussa Doria-tietokannan osoitteessa.

Editointityötä on tukenut Melartinin käsialan ja teosten syntymä- tai esityshistorian lisääntynyt tuntemus. Kolmannen sinfonian puhtaaksikirjoitus- ja toimitustyön on tarkistanut kapellimestari Ralf Kircher. Hän on kommentoinut editoitua versiota ja antanut korjausehdotuksia myös Melartinin käyttämän saksankielisen terminologian osalta.

Erkki Melartin -seuran päämääränä on ollut tuottaa orkesterinjohtajien ja soittajien kannalta käyttökelpoisia, sinfonioiden esittämistä palvelevia materiaaleja, ei niinkään tehdä tässä vaiheessa sinfoniaista tutkimuksellisia, kriittisiä editioita. Sinfonioiden puhtaaksikirjoitushanketta on johtanut seuran puheenjohtaja Tuire Ranta-Meyer, ja työryhmän muina jäseninä ovat olleet varapuheenjohtaja Ari Nieminen, tiedotuspäällikkö Henna Salmela sekä nuottigraafikko Jani Kyllönen. Lisätietoja hankkeesta saa Erkki Melartin -seuran kotisivuilta www2.siba.fi/Melartinseura tai työryhmän puheenjohtaja Tuire Ranta-Meyeriltä, puh. 050 5262002 tai tuire.ranta-meyer@metropolia.fi.

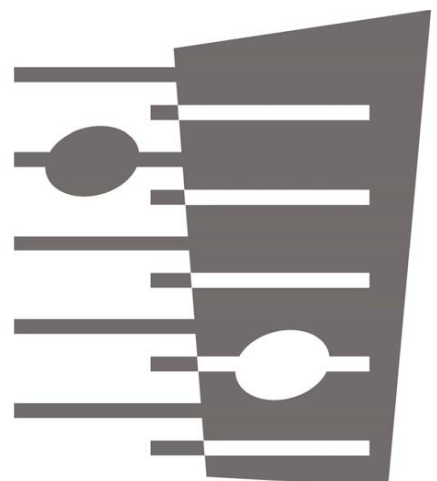
Erkki Melartin -seura kiittää lämpimästi Suomen Kulttuurirahastoa, kapellimestari Ralf Kircheriä, säveltäjä ja kapellimestari Atso Almilaa sekä professori Ulf Söderblomia hankkeeseen liittyvästä kannustuksesta, asiantuntevista näkemyksistä, ehdotuksista ja lausunnoista.

Helsingissä 3. päivänä elokuuta 2010

Tuire Ranta-Meyer

Jani Kyllönen

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FENNICA GEHRMAN OY, HELSINKI



Symphony No. 3 in F Major Op. 40 by Erkki Melartin

The five first of the six symphonies by **Erkki Melartin** (1875–1937), dated from 1903 to 1916, represent the National Romantic Finnish musical heritage based on Austro-German orchestral tradition. Back in Melartin's time, their premieres became substantial, patriotic events, as was the case with the type of national symphony concerts introduced by Jean Sibelius. Typical for these concerts was the immediate presence of the composer. Accordingly, Melartin conducted all the premieres of his symphonies himself. After the occasions he always was greatly applauded and celebrated with great floral tributes. In addition, the critics of the time gave great acknowledgement to Melartin's symphonies.

Melartin considered himself primarily as a composer, although he also was a professional conductor, a professor of music theory and composition, and from 1911 on he also worked as the director of the Helsinki Conservatory – later the Sibelius Academy – for 25 years. In his large oeuvre, e.g. the symphonies and the opera *Aino* are significant works when considering their artistic importance, but were left in oblivion after the composer's death and during post-war Modernism. Since Melartin's large-scale works were left unpublished during the composer's lifetime – apart from Symphony No. 6 –, there has been an unnecessarily high threshold for bringing up or getting acquainted with them.

In 2006, the Erkki Melartin Society launched an editing and clean-copying project for Melartin's symphonies. The aim was to promote their performing, and help them become a living part of the music culture in Finland. Besides the works of Jean Sibelius, the public of today should be given a possibility of hearing the more lyrical symphonic music of Melartin, which has been more influenced by the Finnish folk songs, the Finnish scenery, and the idyll of summer.

The editing and clean-copying project has also the objective of facilitating the work of symphony orchestras, since the autograph scores and handwritten orchestral parts have mistakes, incoherencies and interpretation problems. Until now, orchestras and conductors have made a considerable effort in turning the contents of sometimes unreadable photocopies of Melartin's scores into

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performable shape. In addition, the works have sometimes been radically shortened in recordings and historical radio broadcasts. Therefore, it has been considered important to produce the orchestral materials in the forms in which the composer has originally written them.

In 2006 and 2008, the Finnish Cultural Foundation gave the Erkki Melartin Society a considerable grant for the editing and clean-copying work of these symphonies. Because of this grant, Melartin's Symphony No. 5 (op. 90 in A Minor from 1916) has been edited for publication already in 2008. The scores and the orchestral parts are available from the Finnish publisher Fennica Gehrman. The edited scores of the symphonies can be viewed and scrutinized at the home page of the Melartin Society (<http://www2.siba.fi/Melartinseura/?page=dokumentit>).

The composing of Symphony no. 3 in F major already started in 1905, but the intensive work was done in the turn of 1906 and 1907. The work was premiered on the 5th of April 1907 in Helsinki. During Melartin's lifetime, the symphony was relatively often performed; altogether ten times between 1907 and 1924, and apart from Helsinki in cities like Turku, Vyborg, Riga, Moscow and Stockholm. Melartin himself thought of Symphony No. 3 as his "testament" and a "description of a battle towards enjoying life", since the time of its birth was a period when Melartin's own life nearly ended. He had fallen ill of tuberculosis, and partly had to give up his work as a composer and teacher of music theory in order to recover from the – at the time often fatal – disease in a local sanatorium. At the premiere the symphony had an impact on its audience, as it indeed seemed to describe the joys and sufferings and the final peace of mind of the composer.

The exceptional feature of this symphony – which saw daylight in the same year as Sibelius' Symphony No. 3 – was the width and depth of the third movement, the Scherzo, especially in relation to the Largo finale. In addition, the same thematic material is shared in the first, third and last movements of the work. In the Trio to the Scherzo, for example, Melartin uses the Brucknerian, signal-like main theme of the symphony. The same opening theme also closes the whole symphony in the finale.

The basis for this edition has been the autograph score of the symphony, located in the Sibelius Academy Library. The autograph score has been clearer and more readable compared to some of Melartin's other autographs of symphonies, which has made the editing and clean copying process rather uncomplicated. Additionally, the editing work has been made easy by the fact that there have been very little missing performing instructions or incoherent markings. The digitized autograph score can be found at the following website <https://oa.doria.fi/handle/10024/42511>. The orchestral parts for the symphony are located in the Orchestral Library of the Sibelius Academy.

There are also only few amendments or deletions by the composer in the score. Additionally, there is an earlier version of the second movement of the symphony, which the composer has entirely deleted from the manuscript and replaced with a new one. The revised version, composed in September 1907, was more condensed and clear in form. However, the earlier version can also be

found in the web address that was mentioned earlier. The editing work has been supported by the increased knowledge of the genesis and performing history of Melartin's works.

The conductor **Ralf Kircher** has reviewed the edition of this symphony. He has given his comments on the edition and has also suggested amendments to the German terminology used by Melartin.

All in all, the purpose of the Melartin Society is to offer performing materials that serve both conductors and musicians. The objective has therefore not been to present new editions based on critical research, but rather to produce usable material for the performing of these symphonies.

The editing and clean-copying of the symphonies has been made by editor and engraver **Jani Kyllönen**. The chair of the society, Dr. **Tuire Ranta-Meyer**, has led the edition project of the symphonies. Other members of the working group have been the vice chair of the society, **Ari Nieminen** and his colleague **Henna Salmela** from the publisher Fennica Gehrman, and Jani Kyllönen. More information on this project is available by e-mailing the chair tuire.ranta-meyer@metropolia.fi.

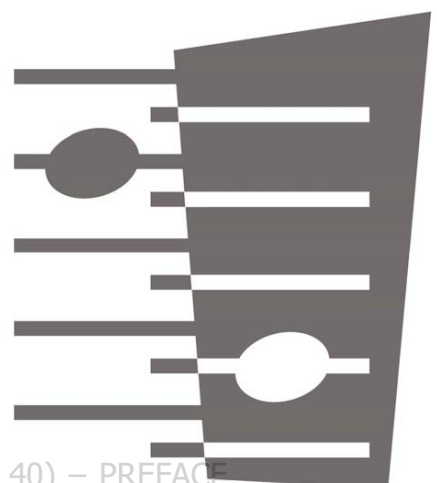
The Melartin Society would like to give its warm thanks to the Finnish Cultural Foundation for making this project possible, and to professor **Ulf Söderblom** for giving his support to the idea of editing and clean-copying Melartin's symphonies.

August 4, 2010 in Helsinki,

Tuire Ranta-Meyer

Jani Kyllönen

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Symfoni № 3 (F dur)

I

ERKKI MELARTIN, op. 40 (1906-7)

Allegro moderato

2 Flöten
(auch 2 Kleine Flöten)

1 Oboe

Englisch Horn
(abwechselnd mit Oboe 2)

2 Klarinetten in B

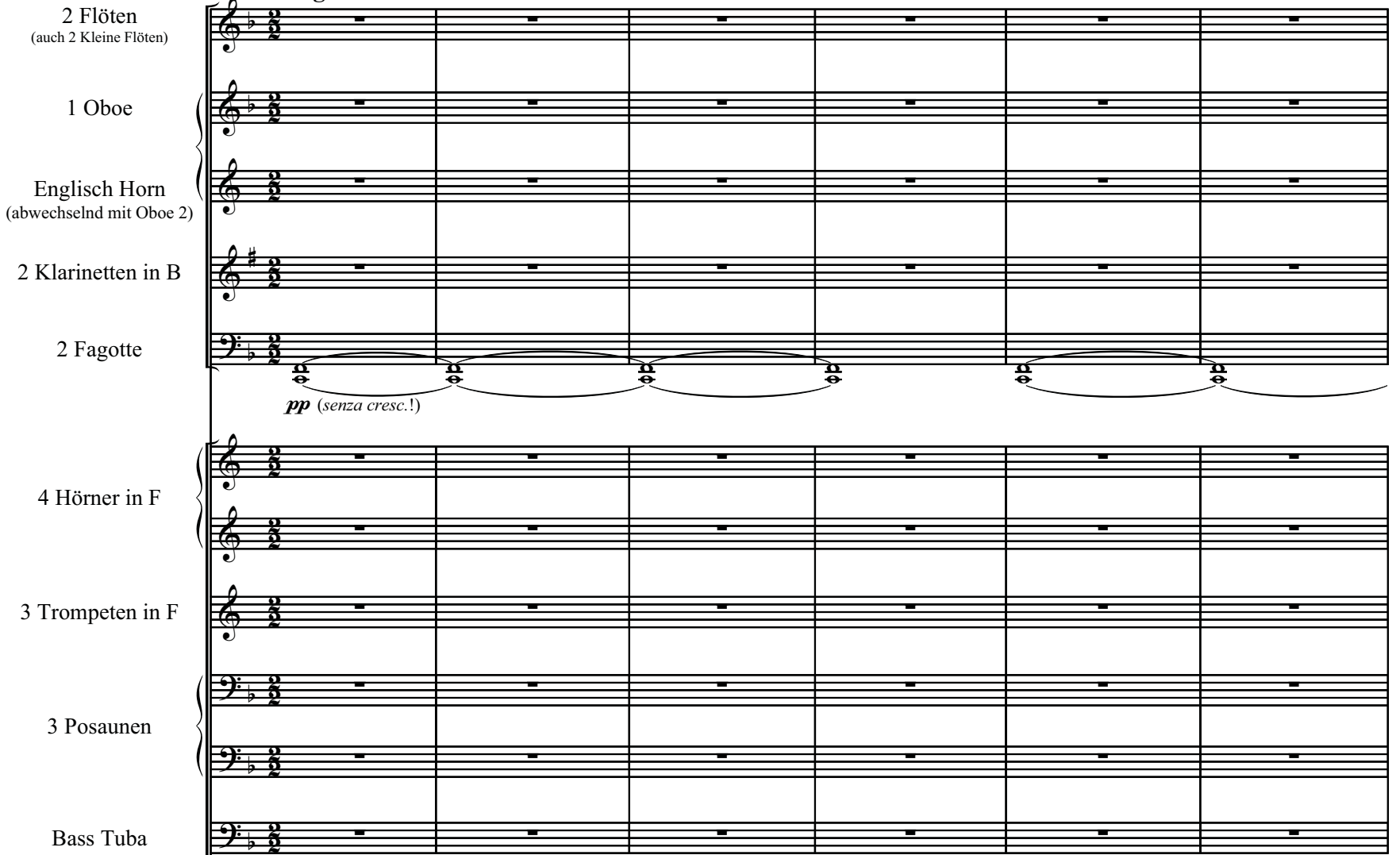
2 Fagotte

4 Hörner in F

3 Trompeten in F

3 Posaunen

Bass Tuba



pp (senza cresc.!)

(nicht tremolo!)

Pauken

Glockenspiel

Triangel

Tamburin

Kleine Trommel

Becken

Große Trommel

Tam tam



pp *pp sempre*

Allegro moderato

Violin I

Violin II

Bratschen

Violoncelli

Kontrabässe



(nicht tremolo!) *pp* (nicht tremolo!) *pp* (nicht tremolo!) *ppp* div.

Anmerkung: Alle Triller sind ohne Nachschläge auszuführen!

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1

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

pp Solo

pp

pp sempre

pp sempre

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13

Fl.

Ob.

E. H.

Kl. (B)

Fag.

I

mp poco a poco cresc.

13

Hr. (F)

Tr. (F)

Pos.

Tuba

poco a poco cresc.

13

Pk.

poco a poco cresc.

13

Vi. I

Vi. II

Br.

Vc.

Kb.

poco a poco cresc.

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Fl.
Ob.
E. H.
Kl. (B)
Fag.

Hr. (F)
Tr. (F)
Pos.
Tuba

Pk.

VI. I
VI. II
Br.
Vc.
Kb.

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25

Fl.

Ob.

E. H.

Kl. (B)

Fag.

25

Hr. (F)

Tr. (F)

Pos.

Tuba

25

Pk.

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25

VI. I

VI. II

Br.

Vc.

Kb.

3

Fl. *a 2*
rinf. *f*

Ob. *p cresc.* *f*

E. H. *f* *f*

Kl. (B) *f*

Fag. *f*

Hr. (F) *cant.* *fz* (II marc.)

Tr. (F) *[f]* *f dim.* (III marc.) *cresc.*

Pos.

Tuba *mf*

Pk. *mf*

VI. I *f marcato*

VI. II *f marcato*

Br. *f*

Vc. *f*

Kb. *f* *fz*

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36 *a 2* **vorwärts!**

Fl. *f agitato*

Ob. *ff*

E. H.

Kl. (B) *agitato*

Fag.

36

Hr. (F)

Tr. (F) *f dim.* *p* *f*

Pos.

Tuba

36 **vorwärts!**

VI. I *agitato*

VI. II

Br. *div.* *unis.*

Vc.

Kb.

PROMOTIONAL COPY

42 a 2

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

42

VI. I

VI. II

Br.

Vc.

Kb.

cresc.

f cresc.

cresc.

cresc.

cresc.

fz (II gestopft)

fz (II nat.)

fz

string.

rall.

string.

rall.

4

Tempo I

Fl. *ff marcato*

Ob. [*ff*] *marcato*

E. H. [*ff*] *marcato*

Kl. (B) [*ff*] *marcato* *fp*

Fag. [*ff*] *marcato* [*ff*] *marcato*

Hr. (F) *fz* *marcato*

Tr. (F) *marcato*

Pos. *fp dolce* (*aushalten!*) *fp dolce*

Pk. *mf cresc. poco a poco*

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Tempo I

VI. I *ff marcato*

VI. II *ff marcato*

Br. [*ff*] *marcato*

Vc. [*ff*] *marcato*

Kb. *fz*

54 a 2

Fl.

Ob.

E. H.

Kl. (B)

Fag.

54

Hr. (F)

Tr. (F)

Pos.

Tuba

54

Pk.

54

VI. I

VI. II

Br.

Vc.

Kb.

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5

a 2

Fl. *marc.*

Ob. *marc.*

E. H. *marc.*

Kl. (B) *marc.*

Fag. *marc.* *rinf.* 6

Hr. (F) *f* *mp cresc.* *marc.* 3 *fz*

Tr. (F) *f* *mp cresc.* *f* I mit Dämpfer (nicht zu stark!) *f*

Pos. *fz* *f*

Tuba *fz* *f*

Pk. *f dim. sempre*

VI. I *fz* *marc.*

VI. II *fz* *marc.*

Br. *fz* *f* *marc.*

Vc. *fz* *f* *fz marc.*

Kb. *fz*

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vorwärts!

66 a 2

Fl.

Ob.

E. H.

Kl. (B)

Fag.

fz

fz

fz

fz

fz

fz

66

Hr. (F)

Tr. (F)

Pos.

Tuba

III

IV

I (Dämpfer weg!)

p dolce

p dolce

66

Pk.

66

vorwärts!

VI. I

VI. II

Br.

Vc.

Kb.

cresc.

cresc.

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accelerando - -

72 a 2

Fl. *ff*

Ob. *ff*

E. H. *ff*

Kl. (B) *ff*

Fag. *ff*

72 a 2

Hr. (F) *ff marcato*

Tr. (F) *mf sempre cresc.*

Pos. *mf* *crescendo* *f sempre cresc.*

Tuba *mf* *crescendo* *f sempre cresc.*

72

Pk.

Beck. *kurz* *fz*

Gr. Tr. *mit Paukenschlägel* *f* *fz*

72

VI. I *ff marc.*

VI. II *ff marc.*

Br. *ff marc.*

Vc. *ff*

Kb. *ff*

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accelerando - -

Allegro molto agitato

Fl. *a 2*

Ob.

E. H.

Kl. (B)

Fag.

fff

fff

fff

fff

fff

fff

Hr. (F)

Tr. (F)

Pos.

Tuba

fff

p molto crescendo

p molto crescendo

I & II

f cresc.

III

f cresc.

fff (alles übertönen)

fff (alles übertönen)

fff

ff

ff

ff

Pk.

Beck.

Gr. Tr.

fff *dim.*

Allegro molto agitato
(Bogen oft wechseln!)

VI. I

VI. II

Br.

Vc.

Kb.

fff cant.
(Bogen oft wechseln!)

fff cant.
(Bogen oft wechseln!)

fff cant.
(Bogen oft wechseln!)

fff cant.

fff

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85 **G. P. Tranquillo**

Fl.

Ob.

E. H.

Kl. (B)

Fag.

fff

fff

(ruhig!)

pp cant.

85

Hr. (F)

Tr. (F)

Pos.

Tuba

fff

fff

I & II

III

Solo (ruhig!) *p dolce*

fzpp

fzpp

85

Pk.

Beck.

mit Schwammschlägel ausklingen lassen

ppp

85 **G. P. Tranquillo**

VI. I

VI. II

Br.

Vc.

Kb.

tremolo

fffz

div.

pp

div.

pp

pp

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92

Fl.

Ob.

E. H.

Kl. (B)

Fag.

pp molto cresc.

mf

f

mf

f

mf cresc.

f

92

Hr. (F)

Tr. (F)

Pos.

Tuba

pp dolce

poco a poco cresc.

pp dolce

poco a poco cresc.

mp cresc.

mf cresc.

mf cresc.

mf cresc.

92

Pk.

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92

VI. I

VI. II

Br.

Vc.

Kb.

mp crescendo

mf crescendo

mf crescendo

pp crescendo

f

unis.

poco stringendo

a tempo

Fl. *f*

Ob. *ff*

E. H. *ff*

Kl. (B) *mp* *cresc.* *ff*

Fag. *mp cresc.* *ff*

rinf. *fffz* *dim.*

Hr. (F) *fff cresc.* *fff marcato*

Tr. (F) *fff marcato*
I (senza sord.)
mp
II con sord.
f

Pos. *f*

Tuba *f*

mp *f*

Pk. *mp* *f*

PROMOTIONAL COPY

poco stringendo

a tempo

VI. I *ff* *cresc.* *fff marcato*

VI. II *ff* *cresc.* *fff marcato*

Br. *ff* *cresc.* *fff marcato*

Vc. *ff* *cresc.* *fff marcato*

Kb. *ff* *cresc.* *fffz*

rinf. *rinf.* *unis.*

106

Fl.

Ob.

E. H.

Kl. (B)

Fag.

106

Hr. (F)

Tr. (F)

Pos.

Tuba

106

Pk.

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106

VI. I

VI. II

Br.

Vc.

Kb.

113 a2

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

dim. *ff* *dim.* *f*

dim. *ff* *dim.* *f*

dim. *f* *dim.*

dim. *pp*

mp *fff* *fff* *fff dim.* *f più dim.*

mp *fff* *fff* *fff dim.* *f più dim.*

p cresc. molto *mp*

ffz *ffz*

molto dim. *mp* *ppp*

dim. *mf*

dim. *f* *dim.* *mf*

p *fff* *dim.* *f* *dim.*

p *fff* *dim.* *f* *dim.*

fffz dim. *f* *dim.*

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120 ritard. - - - - -

Fl.

Ob.

E. H.

Kl. (B)

Fag.

p dolce

dim.

p dolce

dim.

mf *sempre dim.*

dim.

dim.

p dolce

dim.

dim.

p dolce

dim.

p dolce

dim.

120

Hr. (F)

Tr. (F)

Pos.

Tuba

p \rightarrow *pp*

p \rightarrow *pp*

pp

ppp

120

Pk.

p dolce

poco a poco dim.

120 ritard. - - - - -

VI. I

VI. II

Br.

Vc.

Kb.

dim.

p

mp *sempre dim.*

mf *dim.*

mp *dim.*

p *dim.*

mf *dim.*

mp *dim.*

p *dim.*

mf *dim.*

mp *dim.*

p *dim.*



9

ein wenig ruhiger als Tempo I
(aber noch immer Allegro!)

127

Fl. *mf* *dim.*

Ob. Solo *pp cant. dolce* *p* *mf dim.*

E. H. *pp* *p* *mf dim.*

Kl. (B) Solo *pp* *mf* *dim.*

Fag. *pp* *p* *mf dim.*

Hr. (F) *pp dolce* *mf dim.*

Tr. (F)

Pos.

Tuba

Pk. *pp sempre* *p* *mf dim.*

127

Solo *p dolce* *cresc.* *f* *pizz.* *dim.*

VI. I *p* *mf dim.*

VI. II *pp dolce* *p cresc.* *mf dim.*

Br. *pp* *p cresc.* *mf dim.*

Vc. *pp dolce* *p cresc.* *mf dim.*

Kb. *pp dolce* *p cresc.* *mf dim.*

PROMOTIONAL COPY

Tempo agitato

ritard.

134

Fl. *a 2*
Ob.
E. H.
Kl. (B)
Fag.

Hr. (F)
Tr. (F)
Pos.
Tuba

134

Tempo agitato

ritard.

Pk. (nicht zu früh aufhören!)
Solo
VI. I
VI. II
Br.
Vc.
Kb.

PROMOTIONAL COPY

141

Fl. *a 2*

Ob. *Solo*

E. H. *f dim. al* *pp* *pp dolce*

Kl. (B) *f* *pp dolce*

Fag. *f* *pp dolce*

Hr. (F) *molto dim. al* *pp* *pp dolce*

Tr. (F) *fff*

Pos. *ffz molto dim. al* *ppp*

Tuba *ffz molto dim. al* *ppp*

Pk. *pp dolce sempre*

VI. I *alle* *p molto cresc.* *ff molto dim.* *p div.*

VI. II *ff³* *ppp*

Br. *(Doppelgriff)* *dim. molto* *p* *ppp arco*

Vc. *(Doppelgriff)* *dim. molto* *p* *ppp div.*

Kb. *dim. molto* *p* *pp pizz.* *ppp*

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rall. - - - - - noch ein wenig ruhiger

148 I Solo

Fl. *pp dolce* *pp*

Ob. *ppp*

E. H. *ppp*

Kl. (B) *pp dolce* *dim.* *pp*

Fag. *ppp* *pp dolce*

148

Hr. (F) *p* *dim.* *ppp*

Tr. (F) IV *pp*

Pos.

Tuba

148

Pk. *ppp*

Tri. *pp*

148 Solo

VI. I *pp dolce* *ppp* *p dolce*

VI. II *pp* *p dolce unis.* *p dolce arco*

Br. *pp* *p dolce arco*

Vc. *pp* *p dolce*

Kb. *arco* *dim.* *p dolce*

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155 (pochissimo rit.) vorwärts! poco string. - -

Fl. *mf* *mp*

Ob. Solo *pp dolce* *mp*

E. H.

Kl. (B) *pp* *mf* *f*

Fag. *ppp* *pp*

155

Hr. (F)

Tr. (F)

Pos.

Tuba

155 (pochissimo rit.) vorwärts! poco string. - -

alle

VI. I *noch zarter* *cantando sonore mp* *f* *f*

VI. II *noch zarter* *cantando sonore mp* *f* *f*

Br. *noch zarter* *mp* *f* *f* div.

Vc. *noch zarter* *mp* *f* *f* div.

Kb. *p* *f* *f*

2 Soli

poco rubato

162

Fl. *f* *mp*

Ob. *f* *mp* *p* *ppp*

E. H. *p*

Kl. (B) *mp dolce*

Fag. *p*

Hr. (F) *p* II

Tr. (F)

Pos.

Tuba

Pk.

162

Solo *poco rubato* *mf poco agitato* (nicht eilen!)

VI. I *mf* *mp* *p*

VI. II *mf* *mp* *p*

Br. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Kb. *mp* *p dolce* *tutti*

PROMOTIONAL COPY

169

Fl.

Ob.

E. H.

Kl. (B)

Fag.

dolce
mp → *p*

f marc.

f

mf

mf

mf

mf

cant.
mp

f

sempre cresc.

169

Hr. (F)

Tr. (F)

Pos.

Tuba

II

mf dolce

mf dolce

169

Solo

VI. I

VI. II

Br.

Vc.

Kb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

mf

mf

mf

mf

mf

mf

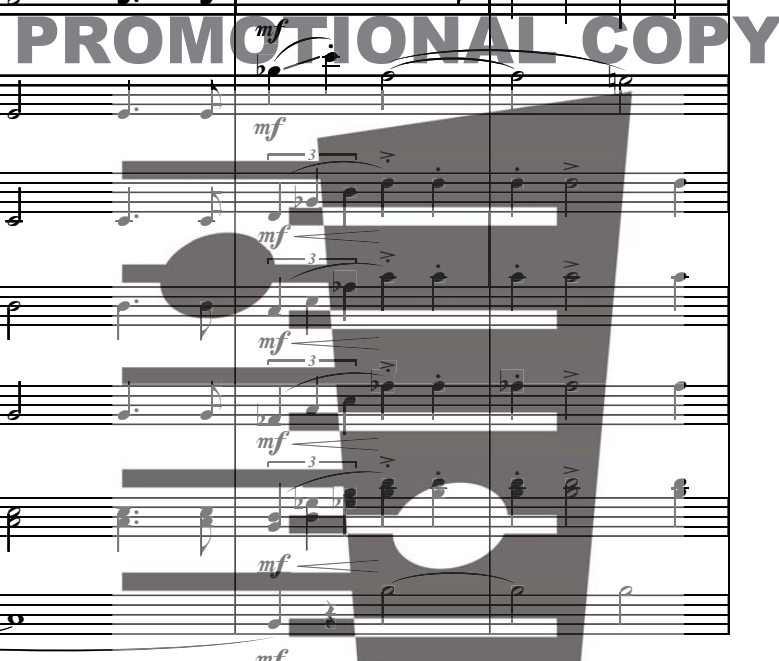
mf

mf

mf

mf

sempre cresc.



175

Fl. *sempre cresc.* *fff*

Ob. *sempre cresc.* *fff*

E. H. *sempre cresc.* *fff*

Kl. (B) *sempre cresc.* *fff*

Fag. *sempre cresc.* *ff*

Hr. (F) *f dolce* *sempre cresc.* *cant.* *fz* *fz* *f cantando*

Tr. (F) *f dolce* *sempre cresc.* *f cantando*
I Solo volltönend, nicht scharf *portamento*

Pos. *mf dolce*

Tuba *mf dolce*

Pk. *mf dolce*

Solo *f*

VI. I *sempre cresc.* *ff*

VI. II *sempre cresc.* *ff*

Br. *sempre cresc.* *ff*

Vc. *sempre cresc.* *ff* *unis.*

Kb. *sempre cresc.* *ff*

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181

Fl. *fff* *rit.*

Ob. *fff*

E. H. *fff*

Kl. (B) *fff*

Fag. *fff*

a 2

181

Hr. (F) *più f* *fff* *molto dim.*

Tr. (F) *più f* *fff* *pp*

Pos. *f* *dim.* *più f* *ff*

Tuba *f* *dim.* *più f* *ff*

181

Pk. *fff*

VI. I *alle div.* *rit.* *fff*

VI. II *div.* *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*

rit.

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187 **a tempo (agitato)**

Fl. *ff*

Ob. *f* muta in Ob. II

E. H. *p dolce* *cresc.*

Kl. (B) *p dolce* *cresc.*

Fag. *p dolce* *cresc.*

Hr. (F) *p dolce* *mf* *cresc. molto*

Tr. (F) *mf* *cresc. molto*

Pos. *pppp*

Tuba *pppp* *mp*

Pk. *pppp*

Kl. Tr. *pp* *molto cresc.*

a tempo (agitato)

VI. I *p dolce* *cresc. molto* *ff*

VI. II *p dolce* *cresc. molto* *ff*

Br. *p dolce* *cresc. molto* *ff*

Vc. *p dolce* *cresc. molto* *ff* (nicht tremolo!)

Kb. *p dolce* *cresc. molto* *ff*

accelerando

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13

più mosso (marziale)

Fl. *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *f* *stacc.*

Hr. (F) *f* (II Solo, poco marcato)

Tr. (F)

Pos.

Tuba *mf*

Pk.

Tamb. (auf geschlagen!) *f* *sempre f*

Kl. Tr. *ff*

Gr. Tr. *mf* *mp* *p*

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VI. I *rinf. ff* *f*

VI. II *rinf. ff* *f*

Br. *ff* *f* *stacc.*

Vc. *ff* *f* *stacc.*

Kb. *ff* *mp* *f* *stacc.*

205

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

205

Pk.

Gls.

205

VI. I

VI. II

Br.

Vc.

Kb.

The image shows a page of a musical score for an orchestra, starting at measure 205. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horn in F (Hr. (F)), Trumpet in F (Tr. (F)), Trombone (Pos.), Tuba, Percussion (Pk.), Snare Drum (Gls.), Violin I (VI. I), Violin II (VI. II), Brass (Br.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings have active parts, while the brass instruments (Horn, Trumpet, Trombone, Tuba) are mostly silent. A large, semi-transparent watermark reading 'PROMOTIONAL COPY' is overlaid on the right side of the page, partially obscuring the musical notation.

217 muta in Picc. I

Fl.

217 muta in Picc. II

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

217

Pk.

Gfsp.

217

VI. I

VI. II

Br.

Vc.

Kb.

ff

ff

ff

f marc.

mf marc.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

mf

f

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223 **vorwärts!**

Kl. Fl. *ff* ³ a 2

Ob.

Kl. (B)

Fag. *sempre cresc.*

Hr. (F) *f* *molto cresc.*

Tr. (F) *mf* III *sempre cresc.*

Pos. *mf* *sempre cresc.*

Tuba

Pk.

Glsp.

Kl. Tr. *mf* *sempre cresc.*

vorwärts! *div.*

VI. I

VI. II *sempre cresc.*

Br. *sempre cresc.*

Vc. *sempre cresc.*

Kb. *sempre cresc.* *molto cresc.*

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15 (fest im Tempo)

229 a 2

Kl. Fl. *fff* *ff*

Ob. *fff*

Kl. (B) *fff*

Fag.

229

Hr. (F) *ff marcato*

Tr. (F) *ff marcato* *Soli*

Pos. *ff*

Tuba *ff*

229

Pk. *ff sempre tremolo*

Gbsp. *ff*

Beck. *ff di - - mi - - nu - - en - - do*

(fest im Tempo)

229

VI. I *fff*

VI. II *fff*

Br. *fff*

Vc. *fff non legato*

Kb. *fff* *div.*

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235 *a 2*

Kl. Fl.

Ob.

Kl. (B)

Fag.

f

f

mf

mf

235

Hr. (F)

Tr. (F)

Pos.

Tuba

molto dim. *dim. al p* gestopft

molto dim. *f*

ffz molto dim. *ppp*

ffz molto dim. *ppp*

molto dim. *pp*

p *dim. poco a poco*

p *dim. poco a poco*

235

Pk.

Beck.

sempre dim.

pp

pp

235

VI. I

VI. II

Br.

Vc.

Kb.

dim.

dim.

dim.

div. *ffz* *ff* *mf*

ffz *ff* *mf*

f *mf*

di - - mi - -

di - - mi - - nu - - en -

di - - mi - - nu - - en -

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241

Kl. Fl.

Ob.

Kl. (B)

Fag.

241

Hr. (F)

Tr. (F)

Pos.

Tuba

di - - mi - - nu - - en - - do

gestopft

(offen) >

p dolce

mp

dim.

p dolce

pp dolce

molto dim.

pp dolce

molto dim.

pp dolce

molto dim.

241

Pk.

Beck.

pp

ppp

pp

sempre dim.

241

VI. I

VI. II

Br.

Vc.

Kb.

- nu - - en - - do

- - do

- - do

mf

mp

p

dim.

mf

mp

dim.

p

dim.

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253

Kl. Fl.

Ob. *pp* *morendo*

Kl. (B) *pp* *morendo*

Fag. *pp* *morendo*

pp *morendo* aushalten

253

Hr. (F) *pp* *dim.*

Tr. (F) *ppp*

Pos.

Tuba

253

Pk. *sich verlierend*

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253

VI. I *div.* *pp* *ppp*

VI. II *div.* *pp* *ppp*

Br. *ppp*

Vc. *ppp*

Kb. *pp* *sich verlierend*

*16
ruhiger (aber doch etwas schneller als Tempo I)
(5-taktig)

(4-taktig)

261

Kl. Fl.

Ob.

Kl. (B)

Fag.

Solo

pp

ppp

pp

261

Hr. (F)

Tr. (F)

Pos.

Tuba

mit Dämpfer

ppp

mit Dämpfer

ppp

I & II mit Dämpfer

ppp

(nat.)

pp

261

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

ruhiger (aber doch etwas schneller als Tempo I)
(5-taktig)

(4-taktig)
(zart hervortrend)

ppp

4 fach geteilt

ppp

ppp

div.

ppp

div.

ppp

pizz.

ppp

*) Sprung bis Nr. 23 erlaubt E. Melartin

267

Kl. Fl.

Ob.

Kl. (B)

Fag.

p *pp* *pp*

dolce *p* *cresc.*

p *cresc.*

267

Hr. (F)

Tr. (F)

Pos.

Tuba

nat. *p dolce* *cresc.*

I & II

267

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

nat. *div.* *cresc.*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

17 **übermütig!**
(2-taktig)

273 (3-taktig) a 2

Kl. Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.*

Kl. (B) *f* *cresc.* a 2 *ff*

Fag. *f* *ff*

Hr. (F) *ff^z* nat. *ff*

Tr. (F) *ff^z* nat. *ff* mit Dämpfer

Pos. *ff* mit Dämpfer

Pk.

Glsp.

Beck.

Gr. Tr.

273 (3-taktig) **übermütig!** (2-taktig) unis.

VI. I *f* *ff* 2 fach geteilt trem.

VI. II *ff* trem.

Br. *ff* trem.

Vc. *ff* trem.

Kb. *f* *ff* arco

PROMOTIONAL COPY

279 a 2

Kl. Fl.

Ob.

Kl. (B)

Fag.

279

Hr. (F)

Tr. (F)

Pos.

279

Pk.

Beck.

Gr. Tr.

279

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY



285 *a 2* **etwas zurückhalten!**

Kl. Fl. *ffz*

Ob. *ff* *ffz*

Kl. (B) *ffz* *ffz*

Fag. *ffz*

Hr. (F) *ffz*

Tr. (F) *ff* *p* *ff* Dämpfer ab!

Pos. *ff* *p* *ff* Dämpfer ab!

Tuba *ff*

Pk. *ff*

Beck. *mf*

Gr. Tr. *mf*

VI. I *ffz* **etwas zurückhalten!**

VI. II *alle* *ffz*

Br. *ffz*

Vc. *ffz*

Kb. *ffz*

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etwas breiter (aber nur ein wenig)

291

Kl. Fl. *a 2*

Ob. *a 2*

Kl. (B) *a 2*

Fag.

ff *ffz* [*ffz*]

ff [*ffz*]

291

Hr. (F) *ff* *ffz* (I gestopft) *ff* (III offen) *ff* (I offen) *ff* *marcato* *marcato*

Tr. (F) *ff* *ffz* (III gestopft) *ff* (III offen) *ff* *marcato* *marcato*

Pos. *ffz* *ffz* *dim.* *ff* *Dämpfer ab!* *f cantando*

Tuba *ffz* *ffz* *dim.* *ff* *Dämpfer ab!*

291

Pk.

Beck. *f* *ff*

Gr. Tr. *f* *mp molto cresc.* *ff*

291

VI. I trem. *ff* *ff* *pizz.*

VI. II trem. *ff* *ff* *pizz.*

Br. *ff marc.* trem. *ff* *ff* *pizz.*

Vc. *ff marc.* *ff* *ff* *pizz.*

Kb. *ff marc.* *fffz* trem. *ff* *ff* *pizz.*

fffz *ff*

PROMOTIONAL COPY



298

Kl. Fl.

Ob.

Kl. (B)

Fag.

f marc. *mf poco cant.*

298

Hr. (F)

Tr. (F)

Pos.

Tuba

dim. poco a poco *f* *di - - mi - - nu - - en - - do*

dim. poco a poco *f* *di - - mi - - nu - - en - - do*

dim. poco a poco *p*

dim. poco a poco *p*

298

Pk.

PROMOTIONAL COPY

298

VI. I

VI. II

Br.

Vc.

Kb.

poco a poco di - mi - nu - en - do *mf* *arco* *p*

poco a poco di - mi - nu - en - do *mf* *dim.* *p* *dim.*

poco a poco di - mi - nu - en - do *mf* *dim.* *p* *dim.*

poco a poco di - mi - nu - en - do *mf* *dim.* *p* *dim.*

poco a poco di - mi - nu - en - do *mf* *dim.* *p* *dim.*

305 **stringendo poco a poco**

Kl. Fl.

Ob.

Kl. (B)

Fag.

a 2

mp

mf

f

marc. [mf]

f

305

Hr. (F)

Tr. (F)

Pos.

Tuba

III

mp

mp

mf

p

IV gestopft

III Solo

mf

cresc.

mf

cresc.

mf

cresc.

I

pp

III

p

305

Pk.

PROMOTIONAL COPY

305 **stringendo poco a poco**

VI. I

VI. II

Br.

Vc.

Kb.

pp

p

cresc.

mf

f

pp

p

cresc.

mf

f

pp

p

cresc.

mf

f

arco

mp

f

sich verlierend

ppp

a tempo (Allegro moderato marziale)

319

Kl. Fl.

Ob.

Kl. (B)

Fag.

cresc.

cresc.

cresc.

a 2 *cresc.*

cresc.

319

Hr. (F)

Tr. (F)

Pos.

Tuba

cresc.

ffpp subito

cresc.

ffpp subito

I Solo

p

cresc.

mp

a 2 *cresc.*

fffz

fffz

fffz

319

Pk.

Tri.

Beck.

Gr. Tr.

mf

mf

319

Solo

VI. I

VI. II

Br.

Vc.

Kb.

a tempo (Allegro moderato marziale)

Solo *schwungvoll!*

p

cresc.

mf

cresc.

p

cresc.

pizz.

mp

pizz.

cresc. poco a poco

mp

pizz.

cresc. poco a poco

cresc.

p

cresc. poco a poco

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(3-taktig)

325

Kl. Fl. *f* *dim.*

Ob. *mp* *cresc.* *f* *f*

Kl. (B) *mf marc.* *cresc.* *f* *f*

Fag. *mp* *cresc.* *ffz* *dim.*

325

Hr. (F) *f* *f* *p* *p*

Tr. (F) *mf dim.* *p* *f dim.* *f dim.*

Pos. *ppp* *cresc.* *f*

Tuba *ppp* *cresc.* *f*

325

Pk.

Beck. *f* *gewöhnlich*

325

Solo

VI. I *f* *ff* *f*

VI. II *mp cresc.* *ff* *f p*

Br. *f* *dim.*

Vc. *f* *dim.*

Kb. *f* *dim.*

PROMOTIONAL COPY

331

Kl. Fl. *a 2* *f* *dim.* *f marc.*

Ob. *f* *dim.* *f*

Kl. (B) *f* *dim.* *mf*

Fag. *ffz* *dim.* *f*

331

Hr. (F) *f* *f*

Tr. (F) *p* *ppp* *f* I Solo II

Pos. *f* *dim.* *molto dim.* *pp* *ffz*

Tuba *f* *dim.* *molto dim.* *pp* *ffz* *mf*

331

Pk.

Beck. *mf* *mp*

331

VI. I *alle* *mp* *f* *pizz.* *arco* *pizz.* *arco* *fz*

VI. II *mp* *f* *pizz.* *arco* *pizz.* *arco*

Br. *f* *arco*

Vc. *f* *arco*

Kb. *f* *arco*

PROMOTIONAL COPY

336

Kl. Fl. *mf* *p*

Ob. [*mf*] *f*

Kl. (B) *f* *mf* *f* *marc.*

Fag. *mf* *f*

336

Hr. (F) *cresc.*

Tr. (F) I II

Pos.

Tuba

336

Pk.

Tri. *f*

VI. I *fz* *f*

VI. II *pizz.* *arco* *f*

Br. *pizz.* *f*

Vc. *div. trem.*

Kb.

PROMOTIONAL COPY



342

Kl. Fl.

Ob.

Kl. (B)

Fag.

342

Hr. (F)

Tr. (F)

Pos.

Tuba

342

Pk.

Tri.

342

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

348

Kl. Fl. *p dolce*

Ob. *Soli p*

Kl. (B) *p*

Fag. *a 2 p dolce I mp II*

348

Hr. (F) *p dolce mp*

Tr. (F) *p dolce mp*

Pos. *p pp dolce*

Tuba *p pp dolce*

348

Pk.

Solo

VI. I *Solo p dolce pizz. mp*

VI. II *dim. p pizz. mp*

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

Vc. *dim. p dolce f_z*

Kb. *dim. p dolce*

PROMOTIONAL COPY

354

Kl. Fl. *poco cresc.* *mf* *cresc.*

Ob. *f* *cresc.*

Kl. (B) *cresc.* [*f*]

Fag. II [*f*] a 2 *ffz* *fz*

354

Hr. (F) *f*

Tr. (F) *f*

Pos. *f* *cresc.*

Tuba *f* *cresc.*

354

Pk.

Kl. Tr. *mp* *molto cresc.*

354

Solo

VI. I *alle arco* *cresc.* *ff* *molto cresc.*

VI. II *alle arco* *cresc.* *ff* *molto cresc.*

Br. *arco* *ff* *molto cresc.*

Vc. *ff* *arco* *molto cresc.*

Kb. *ff* *molto cresc.*

PROMOTIONAL COPY

368 *kurzer Halt!* *)

Fl. *ppp*

Kl. Fl.

Ob. *Solo*
p cant. *dim.*

Kl. (B) *ppp*

Fag. *a 2*
ppp dolce

Hr. (F) *mit Dämpfer*
ppp

Tr. (F) *a 2*

Pos.

Tuba

Pk.

368 *kurzer Halt!*

VI. I

VI. II

Solo

Br. *Solo*
pp 3 fach geteilt *dim.*
pp 3 fach geteilt *dim.*

Vc. *pp* 3 fach geteilt *dim.*
ppp 2 fach geteilt *dim.*

Kb. *ppp* 2 fach geteilt *dim.*

PROMOTIONAL COPY

*) Anm! Sollten diese 4 Takte von der Flöte nicht ganz *ppp* ausgeführt werden können, so bittet der Komponist die Flöte wegzulassen!

Lento (doch 2/2 schlagen und nicht schleppen)
(kurz!) (wie aus weiter Ferne!)

375 rit. rall.

Fl.

Kl. Fl.

Ob. nicht eilen!

Kl. (B)

Fag.

375 mit Dämpfer II Dämpfer ab I (wie aus weiter Ferne)

Hr. (F) ppp p

Tr. (F)

Pos.

Tuba

375 Pk.

Lento (doch 2/2 schlagen und nicht schleppen)
(kurz!) (wie aus weiter Ferne!)

375 rit. rall.

VI. I con sord. 3 pp zart con sord. 3

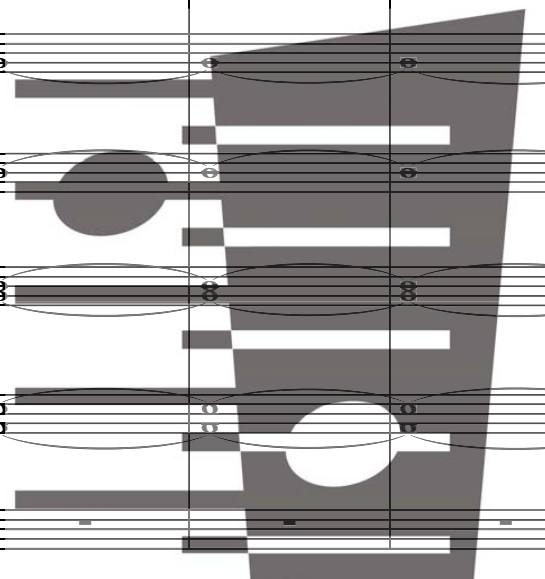
VI. II pp zart

Solo Br. (lento) ppp con sord. pp unis. con sord. div. pp zart unis. con sord. div. pp zart

Vc.

Kb.

PROMOTIONAL COPY



388

Fl. *fffz*

Kl. Fl.

Ob. *fffz*

Kl. (B) *fffz*

Fag. *fffz* *ffz*

388

Hr. (F) *ff* *ff sempre*

Tr. (F) *fff* *p*

Pos. *f*

Tuba *f*

388

Pk.

388

VI. I *aufgeregt!* *senza sord.* *ff cant.*

VI. II *senza sord.* *ff cant.*

Br. *senza sord.* *ff cant.*

Vc. *senza sord.* *ff cant.*

Kb. *fff*

PROMOTIONAL COPY

420 **25**

Fl. tremolando *fff*

Kl. Fl.

Ob. tremolando *fff*

Kl. (B) tremolando *fff*

Fag. tremolando *fff*

Hr. (F) *ff* *fff*

Tr. (F) *ff marcato*

Pos. *ff* *sempre ff*

Tuba *ff* *sempre ff*

Pk.

Kl. Tr. *f*

VI. I

VI. II

Br.

Vc.

Kb.

(frei und breit deklamiert!)

426

Fl. *fff*

Kl. Fl.

Ob. *fff*

Kl. (B) *fff*

Fag. *fff* a 2 *fff* a 2

426

Hr. (F) *fff* *marcato*

Tr. (F) *p* *f* *I Solo*

Pos.

Tuba *sempre ff*

426

Pk.

Kl. Tr.

Gr. Tr.

Tam tam *ff* *dim. poco a poco* *ausklingen lassen!*

(frei und breit deklamiert!)

426

VI. I *ff* *sempre*

VI. II *ff* *sempre*

Br. *ff* *sempre* *tremolando*

Vc. *ff* *sempre* *div.*

Kb. *ff* *sempre*

PROMOTIONAL COPY



438

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

438

Hr. (F)

Tr. (F)

Pos.

Tuba

438

Pk.

438

VI. I

VI. II

Br.

Vc.

Kb.

fff

ff marc.

ff marc.

PROMOTIONAL COPY

444

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

a 2

nicht nachlassen!

444

Hr. (F)

Tr. (F)

Pos.

Tuba

a 2

nicht nachlassen!

nicht nachlassen!

nicht nachlassen!

nicht nachlassen!

a 2

fff

fff

fff

444

Pk.

fff

PROMOTIONAL COPY

444

VI. I

VI. II

Br.

Vc.

Kb.

Bogen oft wechseln!

fff

fff

nicht nachlassen!

nicht nachlassen!

G. P.

452 **Largo** **Andante (doch immer 2/2 schlagen)** poco a poco string al Tempo I

Fl. Kl. Fl. Ob. Kl. (B) Fag.

f dim. p ppp

Hr. (F) Tr. (F) Pos. Tuba

mf dim. ppp Solo *p (ruhig) I*

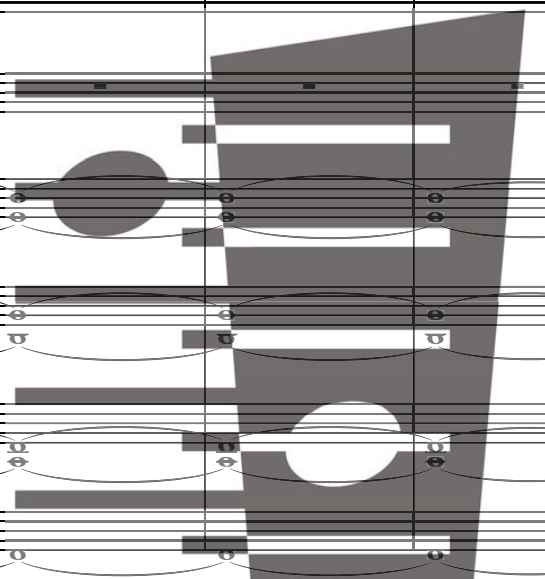
Pk.

ppp sempre

VI. I VI. II Br. Vc. Kb.

mf dim. p ppp sempre

PROMOTIONAL COPY



Tempo I

459

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

Solo

p

Solo

p

ppp

p dolce *cresc.*

459

Hr. (F)

Tr. (F)

Pos.

Tuba

I

459

Pk.

459

VI. I

VI. II

Br.

Vc.

Kb.

Tempo I

PROMOTIONAL COPY

Allegro moderato (fest, ohne rubato)

allarg. - - - - -

472

Fl. *f cresc.* *ff*

Kl. Fl. *f cresc.* *ff*

Ob. *sempre cresc.* *ff* *f cresc.*

Kl. (B) *sempre cresc.* *ff* *f cresc.*

Fag. *sempre cresc.* *ff* *f cresc.*

Hr. (F) *f cresc.* *ffz* *Stürze hoch!* *cresc.*

Tr. (F) *f marcato* *mf molto cresc.*

Pos. *f* *dim.* *cresc.*

Tuba *f* *dim.* *cresc.*

Pk. *ffz*

472

allarg. - - - - -

Allegro moderato (fest, ohne rubato)

VI. I *ff* *dim.* *ff cresc.*

VI. II *ff* *dim.* *f cresc.*

Br. *ff* *dim.* *f cresc.*

Vc. *ff* *dim.* *f cresc.*

Kb. *mf molto cresc.* *ff* *dim.* *f cresc.*

PROMOTIONAL COPY



479

Fl. *ff*

Kl. Fl. *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

Hr. (F)

Tr. (F) *ff* *molto cresc.*

Pos. *ff*

Tuba *ff*

Pk. 479

VI. I *fff*

VI. II *fff*

Br. *fff* mit dem Bogen geschlagen

Vc. *fff* pizz.

Kb. *fff*

PROMOTIONAL COPY

499

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

pp

p

p

ppp

p

p

p

arco

PROMOTIONAL COPY

506

Fl. *p* *poco a poco cresc.*

Kl. Fl.

Ob. *p* *poco a poco cresc.*

Kl. (B) *p* *poco a poco cresc.* *mp*

Fag. *p* *poco a poco cresc.*

Hr. (F) *p* *poco a poco cresc.*

Tr. (F) *pp*

Pos.

Tuba

Pk. *p*

Glsp. *p* *dim.*

506

VI. I *mp* *poco a poco cresc.*

VI. II *mp* *poco a poco cresc.* *mp unis. non legato*

Br. *p* *poco a poco cresc.* *arco*

Vc. *p* *poco a poco cresc.* *arco*

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

PROMOTIONAL COPY

513

Fl. *p* *cresc.*

Kl. Fl. *p* *cresc.*

Ob. *mp* *cresc.*

Kl. (B) *mp* *cresc.*

Fag. *ppp* *cresc.*

513

Hr. (F) *p* *poco a poco cresc.*

Tr. (F) *pp* *poco a poco cresc.*

Pos. *pp dolce* *poco a poco cresc.*

Tuba *pp dolce* *poco a poco cresc.*

513

Pk.

Glsp.

Tri. *p*

513

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

VI. II *p* *poco a poco cresc.*

Br. *mp marcato* *poco a poco cresc.*

Vc. *alle* *p* *poco a poco cresc.*

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

PROMOTIONAL COPY



527

Fl. *rinf.³ ff*

Kl. Fl. *rinf.³ ff*

Ob. *a 2*

Kl. (B) *a 2*

Fag. *fff*

527

Hr. (F) *f cresc. ffz*

Tr. (F) *mp molto cresc. ff marcato*

Pos. *ff*

Tuba *ff*

527

Pk. *ff tremolo*

Glsp. *ff*

Kl. Tr. *p sempre cresc. ff*

Beck. *ff*

Gr. Tr. *ff*

527

VI. I *div. sempre cresc. fff*

VI. II *sempre cresc. fff*

Br. *sempre cresc. fff*

Vc. *sempre cresc. fff*

Kb. *sempre cresc. fff*

PROMOTIONAL COPY

533

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

fff rinf.

a 2

533

Hr. (F)

Tr. (F)

Pos.

Tuba

fff marcatisimo

a 2

fff marcatisimo

dim.

mf

ff

dim.

533

Pk.

Glsp.

Beck.

Gr. Tr.

sempre diminuendo

fz

fz

fz

533

VI. I

VI. II

Br.

Vc.

Kb.

fff

ffz

rinf.

PROMOTIONAL COPY

540

Fl. *f* *dim.*

Kl. Fl.

Ob. II *mf* *dim.* *pp*

Kl. (B) II *mp* *dim.* *pp*

Fag. *dim.* *mp* *dim.*

540

Hr. (F) *a 2* *mf* *sempre dim.*

Tr. (F) *a 2* *mf* *mp*

Pos. *mp* *f marc.* *dim.* *mp dim.* *pp*

Tuba *f dim.* *f dim.* *pp* *ppp*

f dim. *f dim.* *pp* *ppp*

540

Pk. *sempre dim.* *p dim.*

Glsp. *p*

Beck. *mp*

Gr. Tr. *mp*

PROMOTIONAL COPY

540

VI. I *dim.* *mf* *dim.* *p unis.*

VI. II *dim.* *p* *p*

Br. *dim.* *mf dim.* *molto dim.* *p*

Vc. *dim.* *pizz.*

Kb. *dim.* *mp dim.*

32

noch immer allegro vivace (nicht schleppen)

548

Fl. *pp* *mf*

Kl. Fl.

Ob. Solo *mp dolce* *cresc.* *mp* *cresc.*

Kl. (B) *p* *cresc.* *mp* *cresc.*

Fag. *p dolce* *cresc.* *mp* *cresc.*

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

548

Hr. (F) *cresc.* *mp* *dim.*

Tr. (F) *pp* *ppp* *pp* *cresc.*

Pos. *ppp* *pp* *cresc. poco a poco*

Tuba *ppp* *pp* *cresc. poco a poco*

III

II

IV

548

Pk. *ppp*

Glsp. *ppp*

548

noch immer allegro vivace (nicht schleppen)

VI. I *cant. p dolce* *cresc.* *mp*

VI. II *pp* *cresc.* *mp*

Br. *pp dolce* *cresc.* *mp*

Vc. *pp* *cresc.* *mp*

Kb. *ppp* *cresc.* *mp*

PROMOTIONAL COPY



poco a poco ritard. - - - -

556

Fl. *mf* *sempre cresc.*

Kl. Fl.

Ob. *f*

Kl. (B)

Fag. *sempre cresc.*

556

Hr. (F) *mf* *mf*

Tr. (F) *mf* *f* *sempre cresc.*

Pos. *p dolce* *mf* *molto cresc.*

Tuba *mf* *molto cresc.*

556

VI. I *cresc.* *molto cresc.*

VI. II *cresc.*

Br. *cresc.*

Vc. *cresc.*

Kb. *cresc.* *ff*

PROMOTIONAL COPY

570 *breit (Zeit lassen!)* *lang*

Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

570 *lang*

Hr. (F)

Tr. (F)

Pos.

Tuba

570 *ff* *fff*

Pk.

570 *breit (Zeit lassen!)* *lang*

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY



nicht zu lang,
nicht nachlassen
und nicht abreißen!

II. Andante

Andante (poco recitando)

2 Flöten

2 Oboen

2 Klarinetten in B

2 Fagotte

4 Hörner in F

3 Trompeten in F

3 Posaunen

Bass Tuba

Pauken

Triangel

Becken

Harfe

PROMOTIONAL COPY

Andante (poco recitando)

Violinen I

Violinen II

Bratschen

Violoncelli

Kontrabässe

Die Tempoveränderungen sind keine neuen Tempi, sondern kleine "Schwankungen".

6

Fl. *f cant.* *ff*

Ob. *f cant.* *ff*

Kl. (B) *pp dolcissimo* *f cant.* *ff*

Fag. *pp dolcissimo* *f* *ff*

Hr. (F) *ppp* *f ohne Dämpfer* *ff*

Tr. (F) *ppp* *f ohne Dämpfer* *I & II* *f cant. mit Dämpfer*

Pos. *ff mit Dämpfer*

Pk. *Solo* *mp < f*

Solo *(senza sord.)* *pp* *f* *ff*

VI. I *con sord.* *p* *mf* *p* *mf molto cresc.*

VI. II *con sord.* *pp* *p* *mf* *p* *mf molto cresc.*

Br. *f* *con sord.* *ff*

Vc. *3 fach getheilt con sord.* *pp* *molto* *f* *alle* *ff*

Kb. *pp* *f* *cresc.*



Tempo: **Tempoerhöhung!**

Tempo: **etwas ruhiger**

19

Fl.

Ob.

Kl. (B)

Fag.

p dolce *cresc.* *mp* *mf*

p *mf* *p cresc.*

mf *p cresc.*

19

Hr. (F)

Tr. (F)

Pos.

Tuba

mf *f* *p*

mf *f* *p*

19

Pk.

19

Harfe

PROMOTIONAL COPY

19

VI. I

VI. II

Br.

Vc.

Kb.

mp *cresc.* *mf* *cresc.* *f* *poco dim.*

mp *cresc.* *mf* *cresc.* *f* *poco dim.*

alle *mp* *cresc.* *trem.* *mf* *cresc.* *f* *poco dim.*

mp *cresc.* *mf* *cresc.* *f* *poco dim.*

arco *p* *cresc.* *mf* *cresc.* *f* *poco dim.*

Tempoerhöhung! *etwas ruhiger*

24 **stark steigern!** **ruhiger werdend**

Fl. *f cresc.* *ff* *mp dolce* *dim.*

Ob. *f cresc.* *ff* *mp dolce* *dim.*

Kl. (B) *f* *ff* *mp* *mp* *p*

Fag. *f cresc.* *ff* *f* *dim.* *mp* *p*

Hr. (F) *p molto cresc.* *f* *ff* *dim.* *mp* *dim.* *p dolce*

Tr. (F) *f* *ff* *dim.* *mp*

Pos.

Tuba

Pk.

Harfe

VI. I *f cresc.* *ff* *mf* *dim.* *p*

VI. II *f cresc.* *ff* *mf* *dim.* *p*

Br. *molto cresc.* *f cresc.* *ff* *mp* *p*

Vc. *f cresc.* *ff* *mf* *dim.* *p*

Kb. *f cresc.* *ff* *mf* *dim.* *p*

PROMOTIONAL COPY

29 **sehr ruhig** **poco agitato** **ritard. poco a poco al**

Fl.

Ob.

Kl. (B)

Fag.

dolce espr.
mp *poco a poco cresc.*

mp *poco a poco cresc.*

mp *poco a poco cresc.*

mp *poco a poco cresc.*

Hr. (F)

Tr. (F)

Pos.

Tuba

pp

pp

f

f

f *p*

Pk.

f

f

f

Harfe

non arpeggiando

mp

VI. I

VI. II

Br.

Vc.

Kb.

sehr ruhig *poco agitato* *ritard. poco a poco al*

dolce espr.
mp *poco a poco cresc.*

f

poco dim.

dolce espr.
mp *poco a poco cresc.*

f

poco dim.

dolce espr.
mp *poco a poco cresc.*

f

poco dim.

p *poco a poco cresc.*

f

poco dim.

mp *poco a poco cresc.*

f

poco dim.

mp *poco a poco cresc.*

PROMOTIONAL COPY

Tempo I (Hauptzeitmaß)

34

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

34

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

Tempo I (Hauptzeitmaß)

3 poco agitato

poco tranquillo

40

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

VI. I

VI. II

Br.

Vc.

Kb.

mf cresc.

f

f

mf cant.

mf

mf

mp

cresc.

mp

mp

cresc.

mp

mp molto cresc.

cresc.

mf fz p

fz p

mf fz p

fz p

mf fz p

mf fz p

f

f

f

f

f

f

f

f

f

f

f

f

f

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

mp subito

cresc.

trem.

trem.

molto cresc.

f

f

f

f

mp subito

più agitato **più tranquillo**

45

Fl. *ff* *dim.* *f* *sempre dim.* *p*

Ob. *ff* *dim.* *f* *p*

Kl. (B) *ff* *fz* *dim.* *f* *p*

Fag. *f* *dim.* *f* *dim.* *p*

Hr. (F) *f* *ff* *fz dim.* *mf dim.* *espr.*

Tr. (F) *f* *ff* *fz dim.* *f*

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

Tuba *p* *f* *p* *f*

PROMOTIONAL COPY

più agitato **più tranquillo**

45

VI. I *ff* *dim.* *f*

VI. II *ff* *dim.* *f*

Br. *ff* *dim.* *f* *dim.*

Vc. *ff* *dim.* *f* *molto espr. dim.*

Kb. *ff* *dim.* *f* *dim.*

(Tempo I) poco a poco rall. [a tempo]

Fl. _____

Ob. _____

Kl. (B) *p dolce* _____

Fag. *p dolce* _____

Hr. (F) *p cant.* _____ *dim.*

Tr. (F) *p cant.* _____ *dim.*

Pos. *ppp dolce morendo* _____

Tuba *ppp dolce morendo* _____

Harfe *p dolce morendo* _____

VI. I *p dolce* *sempre dim.* *pp* *pppp* Griffbrett

VI. II *p dolce* *sempre dim.* *pp* *pppp* Griffbrett

Br. *p dolce* *sempre dim.* *pp dolce* Griffbrett

Vc. *p dolce* *sempre dim.* *mp cant.* _____

Kb. *p dolce* *sempre dim.* *p* pizz. _____

PROMOTIONAL COPY

*) nicht zuviel "Gefühl"

54

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

pp

pp

pp

pp

I

III

IV

IV

pp

p

p

54

3

m. s.

3

m. s.

3

54

3

3

3

3

3

3

3

3

3

p

espr.

PROMOTIONAL COPY

Sehr ruhig

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

Sehr ruhig

Solo

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY



61 *poco rall.*

Harfe

Solo VI. I

VI. II

Br.

Vc. Griffbrett

Kb.

ppp

mf

p

64 **a tempo**

Fl.

Kl. (B)

Fag.

Hr. (F)

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

p cant.

p cant.

p

mp

marc. cant.

p

p

p

a tempo tutti natürlich

p cant. unis. natürlich

p dolce unis. natürlich

p

natürlich

p

unis. natürlich

p

PROMOTIONAL COPY

poco ritard. a tempo

66

Fl. *p dolce* *mp* *f*

Ob. *p dolce cant.* *cresc.* *f*

Kl. (B) *p dolce cant.* *cresc.* *f*

Fag. *p dolce* *cresc.* *f*

66

Hr. (F) *mf*

Tr. (F)

Pos. *dolce mp*

Tuba *dolce mp*

66

Harfe *pp* *cresc.* *f* *gliss.*

PROMOTIONAL COPY

poco ritard. a tempo

66

VI. I *div. p dolce* *alle cresc.* *f*

VI. II *div. p* *alle cresc.*

Br. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *p* *cresc.*

6

68

Fl. *f cant.*

Ob. *f cant.*
*)

Kl. (B) *f cant.*
*)

Fag. *f cresc.*
f

Hr. (F) *f cant.*

Tr. (F) *f*
mp
I *cant. dolce*

Pos.

Tuba

Harfe

68

VI. I *f cant.*

VI. II *f*
*)

Br. *f*
*)

Vc. *f*

Kb. *f*
Div. à 3

PROMOTIONAL COPY

*) alle Triller ohne Nachschlag!

71

Fl.

ff

ff

Ob.

ff marc.

ff

Kl. (B)

ff

ff

Fag.

ff

ff

Hr. (F)

ff

ff

ff poco marc.

poco marc.

Tr. (F)

f dolce dim.

mf cant.

f

Pos.

mf

p *f*

Tuba

mf

VI. I

ff fz

ff

fz

VI. II

ff

ff

fz

Br.

ff

ff

Vc.

ff

ff

Kb.

fz

ff alle

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accelerando - - - - -

74

Fl. *p subito cresc.* *mf cresc. poco a poco* *ffz*

Ob. *p subito cresc.* *mf cresc. poco a poco* *ffz*

Ob. *p subito cresc.* *mf cresc.* *ff marc.*

Kl. (B) *p subito mp cresc.* *mf cresc. poco a poco* *ff*

Fag. *p subito sempre cresc.* *f molto cresc.*

Hr. (F) *p p dolce cresc.* [*mp*] *mf cresc.* *f molto cresc.*

Tr. (F) *p dolce cresc. sempre* *mf cresc.*

Pos. *mp ffz*

Pk. *pp cresc. poco a poco* *f*

VI. I *p subito cresc.* *mf cresc.* *f molto cresc.*

VI. II *p subito cresc.* *mf cresc.* *f molto cresc.*

Br. *p subito mp cresc.* *mf cresc.* *f molto cresc.*

Vc. *p subito cresc. poco a poco* *f molto cresc.*

Kb. *p subito cresc. poco a poco* *f molto cresc.*

allarg. al

77

Fl. *ff* *molto cresc.*

Ob. *ff* *molto cresc.*

Kl. (B) *ff* *molto cresc.*

Fag. *ff*

Hr. (F) *ff*

Tr. (F) [*f*]

Pos. *mf* *molto cresc.*

Tuba *mf* *molto cresc.*

Pk. *ff* *marcato* *sempre cresc.*

allarg. al

77

VI. I *ff* *cresc.*

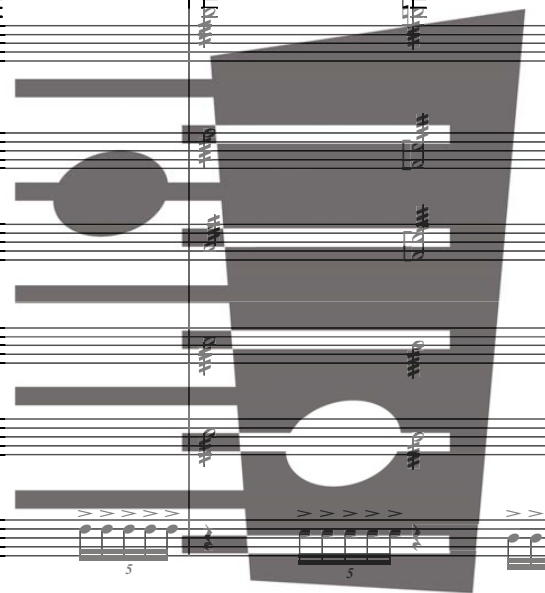
VI. II *ff* *cresc.*

Br. *ff* *cresc.*

Vc. *ff* *cresc.*

Kb. *ff* *ff* *ff*

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7 Tempo d'una marcia funebre

Fl. *fff* *dim.* 5 6

Ob.

Kl. (B)

Fag. *fff* 3

Hr. (F) *fff*

Tr. (F) *ffz*

Pos. *fff marcattiss.* 3

Tuba *fff marcattiss.*

Pk. *fff*

Harfe *fff glissando* 35

VI. I *fff* *dim.* 5 6

VI. II *fff* *dim.* 5 6

Br. *fff* *alle* *dim.*

Vc. *fff* 3

Kb. *fff* 3

PROMOTIONAL COPY

82

Fl. *fff* *dim.*

Ob. *fff* *dim.*

Kl. (B)

Fag. *fff* *dim.*

Hr. (F) *ffff* *marcatiss.*

Tr. (F) *fff* *marcatiss.*
I ohne Dämpfer
II & III mit Dämpfer

Pos. *fff* *marcatiss.*

Tuba

Pk. *fff* *glissando*

Harfe *fff* *glissando*

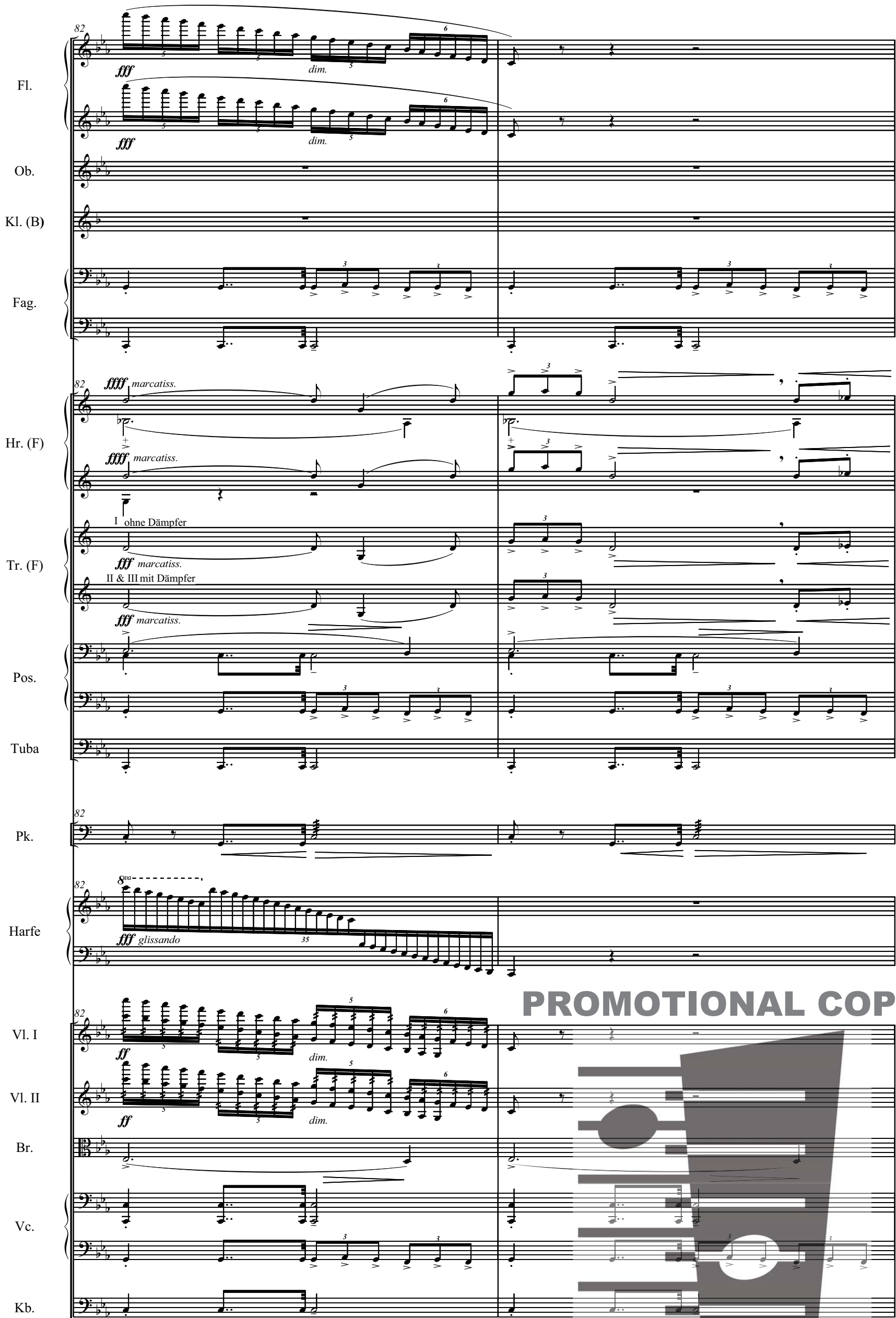
VI. I *ff* *dim.*

VI. II *ff* *dim.*

Br.

Vc. *fff* *dim.*

Kb. *fff* *dim.*



PROMOTIONAL COPY

84

Fl. *ff* *dim.*

Ob. *ff* *dim.*

Kl. (B)

Fag. *diminuendo poco a poco*

Hr. (F)

Tr. (F) I *dim.*
II & III

Pos. *diminuendo poco a poco*

Tuba *diminuendo poco a poco*

Pk. *diminuendo poco a poco*

Harfe *ff* *glissando* 35


VI. I *f* *dim.*

VI. II *f* *dim.*

Br. *diminuendo poco a poco*

Vc. *diminuendo poco a poco*

Kb. *diminuendo poco a poco*



ritard. a tempo (Hauptzeitmaß)

Fl.

Ob.

Kl. (B)

Fag.

p sempre dim. - - - - - *morendo* *ppp*

p sempre dim. - - - - - *morendo* *ppp*

Hr. (F)

Tr. (F)

Pos.

Tuba

pp *ppp* *pppp* *morendo*

pp *ppp* *pppp* *morendo*

pp *ppp* *pppp* *morendo*

pp *ppp* *pppp* *morendo*

Pk.

p sempre dim. - - - - - *pp*

Harfe

p dolce

ritard. a tempo (Hauptzeitmaß)

VI. I

VI. II

Br.

Vc.

Kb.

p sempre dim. - - - - - *ppp*

p sempre dim. - - - - - *ppp*

p sempre dim. - - - - - *ppp*

p sempre dim. - - - - - *ppp*

ppp *pp*

con sord. *mp cant. assai doloroso*

con sord. *p dolcissimo*

pp dolcissimo

pp dolce

pp dolce pizz. arco



stark steigern!

etwas ruhiger!

a 2

100

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

mf

p cresc.

f cresc.

ff

p

p molto cresc.

f

ff dim.

f

ff

mp

ff dim.

ff dim.

PROMOTIONAL COPY

100

etwas ruhiger!

stark steigern!

VI. I

VI. II

Br.

Vc.

Kb.

f > p poco dim.

fz

f cresc.

ff

f > p poco dim.

fz

f cresc.

ff

f > p poco dim.

molto cresc.

f

ff

f > p poco dim.

cresc.

f cresc.

ff

f > p poco dim.

cresc.

f cresc.

ff

poco a poco rallentando

rit.

Fl. *f sempre dim.* *a 2* *p*

Ob. *f* *p* *p*

Kl. (B) *f* *a 2* *p*

Fag. *f* *p*

Hr. (F) *mf dim. al* *pp*
mf dim. *espr.* *p*
f *mf* *p*

Tr. (F)

Pos. *ppp dolce* *morendo*

Tuba *ppp dolce* *morendo*

Harfe *(non arpeggiando)*
p dolce *morendo*

poco a poco rallentando

rit.

VI. I *f* *dim. molto* *pp dolce* *sempre dim.* *ppp*

VI. II *f* *dim. molto* *pp dolce* *sempre dim.* *ppp*

Br. *f* *dim. molto* *pp dolce* *sempre dim.* *ppp*

Vc. *f* *sempre dim.* *molto espr.* *pp sempre dim.* *ppp*

Kb. *f sempre dim.* *p* *pp sempre dim.* *ppp*

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9

[a tempo]

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

I Solo

pp dolce

pp

p cant.

deutlich!

p

[a tempo]

ppp kaum hörbar

ppp kaum hörbar

ppp kaum hörbar

ppp kaum hörbar

Griffbrett

ppp

Griffbrett

ppp

Griffbrett

ppp

Griffbrett

ppp

pp cant. dolce

ppp

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110

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

The image shows a page of a musical score for page 118. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horn in F (Hr. (F)), Trumpet in F (Tr. (F)), Trombone (Pos.), Tuba, Harp (Harfe), Violin I (VI. I), Violin II (VI. II), Trombone (Br.), Cello (Vc.), and Double Bass (Kb.). The score is divided into two systems. The first system contains measures 110 and 111. The second system contains measures 112 and 113. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, slurs, and triplets. A large, semi-transparent watermark reading 'PROMOTIONAL COPY' is overlaid on the right side of the page, partially obscuring the musical notation.

rallentando - - - - -

112

Fl.

Ob.

Kl. (B)

Fag.

ppp

112

Hr. (F)

Tr. (F)

Pos.

Tuba

112

Harfe

sempre dim.

morendo

rallentando - - - - -

112

VI. I

VI. II

Br.

Vc.

Kb.

morendo

morendo

morendo

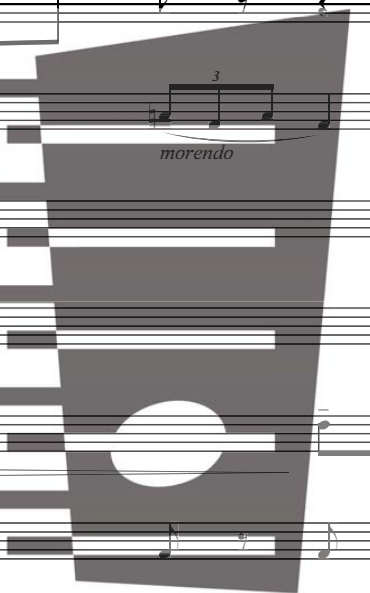
morendo

morendo

morendo

morendo

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a tempo, recitando

114

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

morendo

pppp

pppp

pppp

pppp

pppp sehr zart

pppp sehr zart

nicht abdämpfen

a tempo, recitando

Solo senza sord.

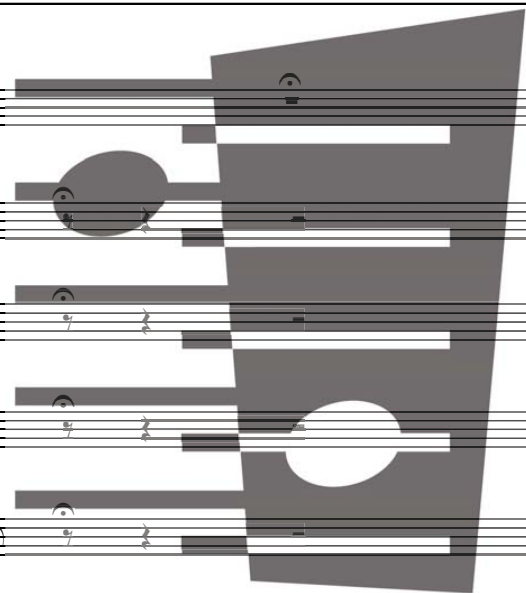
p

dim.

dim.

morendo

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10 a tempo, ruhiger als das Haupttempo

116 rit.

Fl. *p dolce*

Ob.

Kl. (B)

Fag.

Hr. (F) *pp dolce*

Tr. (F) *pp dolce*

Pos. *morendo* *quasi niente*

Tuba

Pk.

Tri. *pp*

Harfe *pp*

Solo VI. I *rit.* *a tempo, ruhiger als das Haupttempo* *cant.* *p*

6 Violinen *ppp* *ppp* *nur 2* *ppp*

Br. *pp*

Vc. *pp con sord.*

Kb. *pp con sord.*

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poco stringendo **rallentando poco a poco**

118

Fl. *pp*

Ob. *pp*

Kl. (B) *mp dolce dim.* *mf cant. dim.* *pp*

Fag. *mf cant. dim.* *pp*

Hr. (F) *mp molto dim. molto dim.* *p* *fpp dim.*

Tr. (F) *mp* *p* *fpp dim.*
I & II mit Dämpfer

Pos.

Tuba

Pk.

Beck. *mp*
freihängend,
weich geschlagen
ausklingen lassen!

Harfe *(8va)*
18 18

Solo

VI. I *espr.* **PROMOTIONAL COPY**

VI. II *div.* *mp cant. dim.* *pp* *p* *dim.* *ppp*

Br. *div.* *alle* *mp cant. dim.* *pp* *p* *dim.* *ppp*

Vc. *mp cant. dim.* *pp* *p* *dim.* *pp*

Kb. *mp cant. dim.* *pp* *p* *dim.* *pp*

dolciss. *recitando*

Coda

rall.

Fl. *pp*

Ob. *ppp*

Kl. (B) *pp*

Fag. *pp*

Hr. (F) *pp sempre dim.*

Tr. (F) (Dämpfer weg!) *pp sempre dim.*

Pos.

Tuba

Pk.

Beck.

Harfe *(8^{va})*

Coda

rall.

Solo VI. I *lang* *pp* *Div. à 3* *morendo* *pppp*

VI. II *pp* *div.* *morendo* *pppp*

Br. *pp* *morendo* *pppp*

Vc. *pp* *Div. à 3* *morendo* *pppp*

Kb. *pp* *morendo* *pppp*

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III Scherzo

Vivacissimo (♩)

Große Flöte

Kleine Flöte

2 Oboen

2 Klarinetten in B

2 Fagotte

4 Hörner in F

3 Trompeten in F

3 Posaunen

Bass Tuba

Pauken

Glockenspiel

Triangel

Kleine Trommel

Becken

Große Trommel

Harfe

PROMOTIONAL COPY

Vivacissimo (♩)

Violin I

Violin II

Bratschen

Violoncelli

Kontrabässe

9 $\text{\textcircled{1}}$

Ob. *I stacc.*

Kl. (B) *mf stacc.*

Hr. (F) *fp*

Tr. (F) *fp*

Pos. *fz*

Pk. *p*

Tri. *p*

Beck. *mf*

Gr. Tr. *mf*

Br. *p*

Vc. *p*

Kb. *p*

[p]

17

Ob.

Kl. (B) *a 2*

Fag. *a 2*

Hr. (F) *fp*

Pk. *p*

Tri. *p*

VI. I *pizz. mp*

VI. II *pizz. mp*

Br. *f*

Vc. *f*

Kb. *f*

[p]

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25

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

(a 2)

p

(a 2)

[p]

a 2

f

p

p

[p]

f

p

25

Hr. (F)

Tr. (F)

Pos.

Tuba

IV

ff

IV

p

ff

25

Pk.

Tri.

[mf]

mf

p

25

VI. I

VI. II

Br.

Vc.

Kb.

fz

fz

fz

f

poco a poco dim.

poco a poco dim.

poco a poco dim.

f poco a poco dim.

f poco a poco dim.

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33 2

Gr. Fl. *ff rinf.*

Kl. Fl. *f rinf.*

Ob. *p cresc.* *f*

Kl. (B) *p cresc.* *f*

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

33 II

Hr. (F) *p cresc.* *f*

Tr. (F) I mit Dämpfer *mp*

Pos.

Tuba

33

Pk.

Glsp.

Beck. (allein) mit Schwammschlägel geschlagen *mf*

33

VI. I *p cresc.* *f* *p*

VI. II *p cresc.* *f* *p*

Br. *p cresc.* *f*

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

Kb. *p* *f*

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41

Gr. Fl. *ff* *p cresc.* *f*

Kl. Fl. *f* *f*

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

Kl. (B) *p cresc.* *p cresc.* *f*

Fag. *p cresc.* *p cresc.* *f*

Hr. (F) *p cresc.* *f* *f*

Tr. (F) *mp* *p cresc.* *f*
mit Dämpfer
[*f*] mit Dämpfer
[*f*]

Pk.

Glsp. *mf*

Tri.

Beck.

Harfe *f* *Gliesande*

VI. I *p cresc.* *f* *p* *f rinf.*

VI. II *p cresc.* *f* *p* *f rinf.*

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

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

Kb. *p* *f* *p* *f*

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Gr. Fl. *mf cresc.* *ff* *mp sempre cresc.* *stacc.*

Kl. Fl. *mp cresc.* *ff* *p stacc.*

Ob. *mf cresc.* *ff* *p sempre cresc. stacc.*

Kl. (B) *mf cresc.* *ff* *p sempre cresc. stacc.*

Fag. *mf cresc.* *ff* *mp sempre cresc. stacc.*

Hr. (F) *mp cresc.* *f* *ff* *p sempre cresc. stacc.*

Tr. (F) *[f]* *[f]* *p cresc.* *p cresc.* *stacc.*

Pos. *p sempre cresc.* *poco a poco*

Pk. *mf*

Glsp. *mf*

Tri. *p* *f*

Harfe *fz* *ff*

VI. I *ff* *mp sempre cresc. stacc.*

VI. II *ff* *mp sempre cresc. stacc.*

Br. *mf cresc.* *ff* *mp sempre cresc. stacc.*

Vc. *mf cresc.* *ff* *mp sempre cresc.*

Kb. *ff*

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65

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

1ma

2da

ff

ff

ff

ff

ff

ff

65

Hr. (F)

Tr. (F)

Pos.

Tuba

ff

ff

ff^z

ff^z

f

f

I & II

65

Pk.

Gr. Tr.

mf

ff

f

65

VI. I

VI. II

Br.

Vc.

Kb.

1ma

2da

marc.

marc.

marc.

marc.

pizz.

ff

ff

ff

ff

dim.

dim.

PROMOTIONAL COPY

73

Gr. Fl. *f* *ff*

Kl. Fl. *f* *ff*

Ob. *ff* *ff*

Kl. (B) *ff* *fff marc.*

Fag. *ff* *fff marc.*

73

Hr. (F) *ffz*
a 2

Tr. (F) *f sempre*
II & III (III offen)

Pos. *p molto cresc.* *f* *p*

Tuba *f* *p*

73

Pk.

Gr. Tr. *mf*

73

VI. I *8va*

VI. II *f* *8va*

Br. *dim.*

Vc. *ff* *ff marc. pizz.*

Kb. *ff* *ff*

PROMOTIONAL COPY



81

Gr. Fl. *ff*

Kl. Fl. *ff*

Ob. *f*

Kl. (B) *f*

Fag. *ff*

81

Hr. (F) *f* *ff* *offen marc.*

Tr. (F) *ff* *mit Dämpfer* *dim.* *f* *offen*

Pos. *ff* *dim.* *fp*

Tuba *f* *fp*

81

Pk. *f*

Tri. *f*

81

VI. I *ff* *dim.*

VI. II *ff*

Br. *f* *pizz.* *arco* *ff marc.*

Vc. *f* *arco* *ff*

Kb. *f* *ff*

PROMOTIONAL COPY

89

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

Tri.

Kl. Tr.

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

f marc.

ff marc.

f

ff

a 2

ff

ppp dolce

ppp dolce

ppp dolce

f cresc.

ff

8va

ff

dim.

ff pizz.

dim.

ff pizz.

dim.

ff pizz.

arco

fz

pizz.

arco

fz

pizz.

fz

fz

PROMOTIONAL COPY



97

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

97

Hr. (F)

Tr. (F)

Pos.

Tuba

97 (8va)---

Harfe

97

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

105

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

f *dim.*

p *f* *dim.*

p *f* *dim.*

f *dim.*

f *dim.*

105

Hr. (F)

Tr. (F)

Pos.

Tuba

f *dim.*

I offen

mf II mit Dämpfer

f *dim.*

mit Dämpfer

f *dim.* *p*

105 (8^{va})

Harfe

p

105

VI. I

VI. II

Br.

Vc.

Kb.

arco

pp arco

pp

Div.

f cant.

f cant.

f *dim.*

f *dim.*

pp arco

f pizz. *dim.*

PROMOTIONAL COPY



113

Gr. Fl. *mp grazioso* *dim.*

Kl. Fl.

Ob. *mf* *cresc.*

Kl. (B)

Fag. *p* *f*

113

Hr. (F) *mp* *mp* *p*

Tr. (F) *p* *mf* *offen* *dim.*

Pos. *p* *mf* *dim.*

Tuba *p*

113

Pk.

Glsp. *p*

113

VI. I *mp grazioso* *dim.*

VI. II *mp grazioso* *dim.*

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

Vc. *p* *f* *pizz.*

Kb. *p* *f*

PROMOTIONAL COPY

Gr. Fl. *f stacc.* *dim.*

Kl. Fl. *f stacc.* *dim.*

Ob. *mf* *dim.* *p*

Kl. (B) *f* *dim.* *p*

Fag. *f* *dim.* *p*

Hr. (F) *f* *p* *fz*

Tr. (F) *f* *p* *fz*

Pk. *p*

Gls. *p*

Tri. *p*

Harfe *f* *dim.*

VI. I *f* *f* *dim.*

VI. II *f* *f* *dim.*

Br. *f col legno* *poco a poco dim.*

Vc. *f col legno* *poco a poco dim.*

Kb. *f col legno* *poco a poco dim.*

pizz.

PROMOTIONAL COPY



129

Gr. Fl.

Kl. Fl.

Ob.

mf

mf

mf

mf *dim.*

mf *dim.*

f

f

129

Hr. (F)

IV

mp

129

Pk.

Tri.

129 (8^{va})

p

f

129

arco

mp

mp

VI. I

VI. II

Br.

Vc.

Kb.

pizz.

f

pizz.

f

arco
am Steg

pp

arco
am Steg

pp

arco
am Steg

pp

arco

p



137

Gr. Fl. *p*

Kl. Fl. *p*

Ob. *mp*

Kl. (B) *mf* *dim.*

Fag. *mf marc.* *mf* *dim.*

mf marc. *mf* *dim.*

137

Hr. (F) *p* II

Tr. (F) *p* IV

Pos.

Tuba

137

Harfe *f*

137

VI. I *arco* *mf* *pizz.* *f*

VI. II *arco* *mf* *pizz.* *f*

Br. *mp* *mit dem Bogen geschlagen* *am Steg*

Vc. *mp* *mit dem Bogen geschlagen* *am Steg*

Kb. *mp* *pizz.* *mf*

PROMOTIONAL COPY

Gr. Fl. *p*

Kl. Fl. *p*

Ob. *mf cresc.*

Kl. (B) *mf cresc.*

Fag. *p marc.*

Hr. (F) IV *p*

Tr. (F) I & II *p cresc.*

Pos. *pp sempre cresc.*

Tuba *pp sempre cresc.*

Pk. *pp*

Harfe

VI. I arco *p* pizz. *f*

VI. II arco *p* pizz. *f*

Br. *p* *f*

Vc. *p* *p cresc.*

Kb. arco *pp* *p cresc.*

PROMOTIONAL COPY



153

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

sempre cresc.

sempre cresc.

sempre cresc.

f molto cresc.

f molto cresc.

ff

ff

153

Hr. (F)

Tr. (F)

Pos.

Tuba

mf cresc.

mf cresc.

f cresc. molto

f cresc. molto

f cresc. molto

f

cresc.

f

cresc.

153

Pk.

Kl. Tr.

f molto cresc.

153

VI. I

VI. II

Br.

Vc.

Kb.

ff

ff

molto cresc.

molto cresc.

PROMOTIONAL COPY

165

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

Beck.

Gr. Tr.

165

165

VI. I

VI. II

Br.

Vc.

Kb.

trem.

fff

trem.

fff

165

a 2

a 2

ffz

ffz


ffz

165

mf

mf

PROMOTIONAL COPY



171

Gr. Fl. *senza dim.*

Kl. Fl. *dim.*

Ob. *dim.*

Kl. (B) *dim.*

Fag.

171

Hr. (F) *a 2*

Tr. (F) *a 2*

Pos. *mf.* *f*

Tuba *f*

171

VI. I *dim.*

VI. II *(senza dim.) sempre fff*

Br.

Vc.

Kb.

PROMOTIONAL COPY

177

Gr. Fl. *p cresc.*

Kl. Fl. *p*

Ob. *f*

Kl. (B) *p*

Fag. *p cresc.*

Hr. (F) *p*

Tr. (F) *p mit Dämpfer*

Pos. *f*

Tuba *fpp*

Pk. *pp*

Glsp. *pp*

VI. I *pp subito* *cresc.* *grazioso*

VI. II *pp subito* *cresc.* *grazioso pizz.*

Br. *p pizz.*

Vc. *p*

Kb. *p subito stacc.* *pp* *cresc.*

PROMOTIONAL COPY

185

Gr. Fl. *f*

Kl. Fl. *f*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*
a 2

Hr. (F)

Tr. (F) *ff*
ohne Dämpfer
marcato

Pos. *f*

Tuba *f*

Pk. *f*

Beck. *p sempre*

Gr. Tr. *p sempre*

VI. I *f*
am Steg

VI. II *f*
arco am Steg

Br. *ff*
arco am Steg

Vc. *ff*
am Steg

Kb. *f* *cresc.*

PROMOTIONAL COPY

10

193

Gr. Fl. *f* *cresc.*

Kl. Fl.

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

193

Hr. (F) *ff*

Tr. (F)

Pos.

Tuba

193

Pk.

Glsp. *ff*

Beck. *fz*

193

VI. I *f cant.*

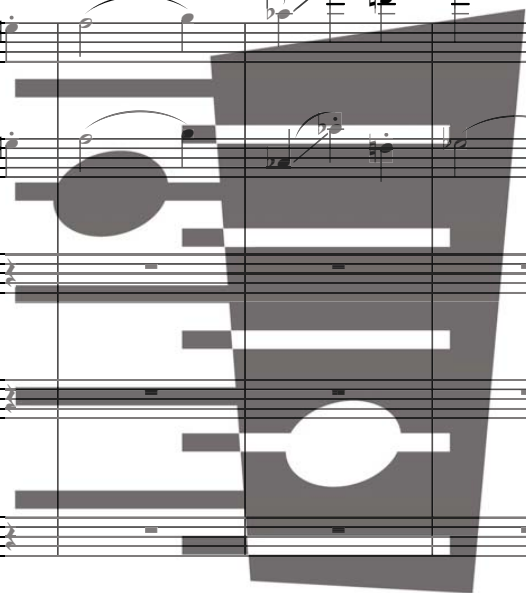
VI. II *pizz.* *ff* *arco*

Br. *fff* *unis. col legno*

Vc. *fff* *col legno*

Kb. *fff*

PROMOTIONAL COPY



201 *stacc.*

Gr. Fl. *ff stacc.*

Kl. Fl. *ff*

Ob. *ff* *fff*

Kl. (B) *ff* *fff*

Fag. *ff* *cresc.*

Hr. (F) *ff ffz*

Tr. (F) *ff*

Pos. *f*

Pk. *f dim.*

Tri. *f dim.*

Harfe *ff* *dim.*

VI. I *ffz* *ff* *fff*

VI. II *ff* *ff* *fff*

Br. *pizz.* *ff arco* *fff*

Vc. *pizz.* *ff arco* *fff*

Kb. *pizz.* *ff arco* *fff*



209 **Agitato**

Gr. Fl. *ff*

Kl. Fl. *ff*

Ob. *p* *cresc.* *ff*

Kl. (B) *p* *cresc.* *ff*

Fag. *pp subito* *f* *p cresc.*

Hr. (F) *p* *f* *p cresc.* *f*

Tr. (F) *f* *f*

Pos. *p*

Pk. *mf*

Beck. *mf*

VI. I *[p]* *f* *f*

VI. II *[p]* *f* *f*

Br. *p molto cresc.* *ff* *p* *ff*

Vc. *p cresc.* *ff* *p* *p* *f*

Kb. *p cresc.* *ff* *p pizz.* *arco* *p* *f*

p *f* *p* *p* *f*

PROMOTIONAL COPY

217

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

f

ff

f

217

Hr. (F)

Tr. (F)

Pos.

Tuba

mit Dämpfer

mp

mit Dämpfer

mp

217

Pk.

Tri.

p cresc.

217

VI. I

VI. II

Br.

Vc.

Kb.

p cant.

cresc.

f

f

f dim.

p cant.

cresc.

mit dem Bogen geschlagen

f

f

f dim.

p

cresc.

mit dem Bogen geschlagen

p

cresc.

f

dim.

p

cresc.

f

PROMOTIONAL COPY

225 **11**

Gr. Fl. *f*

Kl. Fl. *f*

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

Kl. (B) *p cresc.* *f mp cresc.* *f*

Fag. *p cresc.* *f mp cresc.* *f*

225

Hr. (F) *p cresc.* *f* *p cresc.* *f*

Tr. (F) *pp*

Pos.

Tuba

225

Pk.

225

VI. I *p* *f* *f*

VI. II *p* *f pizz.* *f*

Br. *ff*

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

Kb. *p* *f* *p* *f*

PROMOTIONAL COPY



233

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

mf

mf

f *p* *f* *p* *f* *p*

233

Hr. (F)

Tr. (F)

Pos.

Tuba

mf

mf

233

Pk.

Tri.

VI. I

VI. II

Br.

Vc.

Kb.

pp

p cresc.

p cresc.
arco

mp

mp

mit dem Bogen geschlagen
sim.

sim.

mp
mit dem Bogen geschlagen

sim.

PROMOTIONAL COPY

241

Gr. Fl.

Kl. Fl.

Ob.

f marc.

f marc.

Kl. (B)

f marc.

f

Fag.

f *p* *f* *p* *f* *p*

Hr. (F)

stacc.

mf molto cresc.

stacc.

mf molto cresc.

Tr. (F)

Pos.

Tuba

241

Pk.

Tri.

f

VI. I

f *cresc.*

VI. II

f *cresc.*

Br.

f *cresc.*

Vc.

f *cresc.*

Kb.

f *cresc.*

PROMOTIONAL COPY

(ohne rit!)

249

Gr. Fl. *ff rinf.*

Kl. Fl. *ff rinf.*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

249

Hr. (F) *ff*

Tr. (F) *ff* *II offen*

Pos. *f* *fz* *ff*

Tuba *f* *fz* *ff*

249

Pk. *ff* *dim.* *p* *ff*

Glsp. *ff*

249

VI. I *ff pizz.* *arco* *ffz*

VI. II *ff pizz.* *arco* *ff*

Br. *ff* *arco* *ff*

Vc. *ff*

Kb. *ff*

PROMOTIONAL COPY

(ohne rit!)

265

Gr. Fl. *ff* *p*

Kl. Fl.

Ob. *ff* *p*

Kl. (B) *ff* *p*

Fag. *f dim.* *p* *ff* *p* *ff*

f dim. *p* *ff* *p* *ff*

265

Hr. (F) *f* *mp*

Tr. (F) *f* mit Dämpfer *mp*

Pos. *f*

265

Pk. *f* *p*

Beck. *f* *f*

Gr. Tr. *f* *f*

265

VI. I *ff* *p* *ff*

VI. II *ff* *p* *ff*

Br. *ff* *p* *ff*

Vc. *f* *p* *ff* *p* *ff*

Kb. *f* *p* *ff* *p* *ff*

PROMOTIONAL COPY

281 13

Gr. Fl. *rinf.* *ffz*

Kl. Fl.

Ob. *f*

Kl. (B) *rinf.* *ffz*

Fag. *mf* *ff* *ffz* *mp*

mf *ff* *ffz* *mp*

281

Hr. (F) *p* *p* *mp cant.*

Tr. (F) *f* *p* I (Dämpfer) *mf*

Pos.

281

Pk. *mf*

Beck. mit Schlägel geschlagen *mp*

Gr. Tr. *f*

281

VI. I *rinf.* *ffz* *p*

VI. II *rinf.* *ffz* *p*

Br. *rinf.* *ffz* *p*

Vc. *rinf.* *ffz* *p*

Kb. *rinf.* *ffz* *p*

p. cresc.

PROMOTIONAL COPY

289

Gr. Fl. *ff*

Kl. Fl. *ff*

Ob. *ffz* *f* *ffz*

Kl. (B)

Fag. *f* *p* *ff*

289

Hr. (F) *f* *mp cant.* *f*

Tr. (F) *mp* *mf* *mp*

Pos.

289

Pk.

Glsp. *mf* *mf*

Beck. *mp*

289

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Br. *f* *p* *f*

Vc. *f* *p* *f*

Kb. *f* *p* *f*

PROMOTIONAL COPY

297

Gr. Fl. *mf* *molto cresc.* *ff*

Kl. Fl. *ff*

Ob. *mf* *molto cresc.* *ff*

Kl. (B) *mf* *molto cresc.* *ff*

Fag. *mf* *molto cresc.* *ff*

Hr. (F) *mf* *molto cresc.* *ff*

Tr. (F) *ff* (Dämpfer) *ff* (Dämpfer)

Pk. *ff*

Glsp. *ff*

Tri. *mf*

Beck. *mf* *ausklingen lassen*

Harfe *ff* *Gitarre*

VI. I *p* *ff*

VI. II *p* *ff*

Br. *p* *ff*

Vc. *p* *pizz.* *ff* *arco*

Kb. *p* *mp* *f* *ff*

PROMOTIONAL COPY

305 14

Gr. Fl. *f* *ff* *mf* *sempre cresc.*

Kl. Fl. *f* *ff* *mf*

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

Kl. (B) *f* *ff* *mf* *sempre cresc.*

Fag. *f* *ff* *mf* *sempre cresc.*

Hr. (F) *f* *ff* *f* *sempre cresc.*

Tr. (F) *f* *f* *mf cresc.* *ohne Dämpfer*

Pos. *f* *mf* *cresc.*

Pk. *f*

Glsp. *f*

Tri. [*f*]

Harfe *ffz* *ff* *ffz* *Glissando*

VI. I *fff* *mf* *sempre cresc.*

VI. II *fff* *mf* *sempre cresc.*

Br. *f* *ff* *mf* *sempre cresc.*

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

Kb. *ff*

PROMOTIONAL COPY

313

Gr. Fl.

Kl. Fl.

Ob.

Kl. (B)

Fag.

313

Hr. (F)

Tr. (F)

Pos.

313

Pk.

Gls.

313

VI. I

VI. II

Br.

Vc.

Kb.

323

Gr. Fl. *fff*

Kl. Fl. *fff*

Ob. *fff*

Kl. (B) *fff*

Fag. *fff*

323

Hr. (F) *fff* *ffz*

Tr. (F) *fff* *ffz*

Pos. *f* *ff* a 2

323

Pk. *fff* Solo

Glsp. *ff*

Beck. *ff*

Gr. Tr. *ff*

323

8va

Harfe *fff* gliss. gliss. gliss. gliss. gliss. gliss.

323

VI. I *fff* rinf.

VI. II *fff* rinf.

Br. *fff* *fz* *fff*

Vc. *fff* *fz* *fff*

Kb. *fff* *fz* *fff*

PROMOTIONAL COPY

332 **II^{da} volta ritard. (I^{ma} volta si attacca il Trio senza rit.)**

Gr. Fl. *fff*

Kl. Fl. *fff*

Ob. *fff*

Kl. (B) *fff*

Fag. *fff* a 2

332

Hr. (F) *fff*

Tr. (F) *ff* a 2
ff offen

Pos. *ff* a 2

Tuba *ff*

332

Pk. *ff* Solo

Beck. *ff*

Gr. Tr. *ff*

PROMOTIONAL COPY

332 **II^{da} volta ritard. (I^{ma} volta si attacca il Trio senza rit.)**

VI. I *fff*

VI. II *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*

Fine

15

Trio

Allegro moderato ♩ genau = wie früher

Gr. Fl.

Kl. Fl. muta in Fl. gr. II

Ob. I Solo *p* (Fugen thema)

Hr. (F) *ppp*

VI. I

VI. II *mf sf* *sim.* di - mi - nu - en - do *p dim.*

Br. *mp cant.* *dim.* *pp*

Vc. *pp*

Kb. *pp*



16

Fl. *p dolce*

Ob. *p*

Hr. (F)

VI. I *p dolciss.*

VI. II *pp* *pp sempre* *div. 3*

Br. *pp* *p*

Vc. *pp* *pizz.* *arco* *p*

Kb. *pp* *p*

PROMOTIONAL COPY

355

Fl.

Ob.

Kl. (B)

Fag.

cresc.

p cresc.

Soli

mp marc.

Soli

mp marc.

3

355

Hr. (F)

Tr. (F)

Pos.

Tuba

p

p

p

355

VI. I

VI. II

Br.

Vc.

Kb.

cresc.

mp

mp

PROMOTIONAL COPY

361

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

PROMOTIONAL COPY

361

VI. I

VI. II

Br.

Vc.

Kb.

367

Fl. *più cresc.*

Ob. *più cresc.*

Kl. (B) *più cresc.*

Fag. *più cresc.*

367

Hr. (F) *più cresc.*

Tr. (F) *f* *più cresc.*

Pos.

Tuba

367

VI. I *molto cresc.*

VI. II *molto cresc.*

Br. *div.* *molto cresc.*

Vc. *molto cresc.*

Kb. *molto cresc.*

PROMOTIONAL COPY

379

Fl.

Ob.

Kl. (B)

Fag.

379

Hr. (F)

Tr. (F)

Pos.

Tuba

379

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

385

Fl.

Ob.

Kl. (B)

Fag.

385

Hr. (F)

Tr. (F)

Pos.

Tuba

385

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

391

Fl.

Ob.

Kl. (B)

Fag.

391

Hr. (F)

Tr. (F)

Pos.

Tuba

391

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

397

Fl.

Ob.

Kl. (B)

Fag.

fff

ff marcato

ffz

ffz

397

Hr. (F)

Tr. (F)

Pos.

Tuba

fff

mf

fff marc.

ff marc.

ff marc.

ff marc.

ff marc.

397

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

f

ff

p

fff cant.

fff cant.

div.

unis.

ffz

non legato

ff non legato

ff

PROMOTIONAL COPY



403

Fl.

Ob.

Kl. (B)

Fag.

403

Hr. (F)

Tr. (F)

Pos.

Tuba

403

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

409

Fl.

Ob.

Kl. (B)

Fag.

409

Hr. (F)

Tr. (F)

Pos.

Tuba

409

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

415

Fl.

Ob.

Kl. (B)

Fag.

415

Hr. (F)

Tr. (F)

Pos.

Tuba

415

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

421

Fl.

Ob.

Kl. (B)

Fag.

421

Hr. (F)

Tr. (F)

Pos.

Tuba

421

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

23

433

Fl.

ff

Ob.

ff

Kl. (B)

ff

Fag.

ff

Hr. (F)

ff

Tr. (F)

ff

Pos.

ff

Tuba

ff

Pk.

ff

VI. I

VI. II

Br.

ff

Vc.

ff unis.

Kb.

ff unis.

fz fz

f dim.

PROMOTIONAL COPY



Tempo I (Vivacissimo)

440

Fl. *dim.* *ppp* muta in Fl. picc.

Ob. *dim.* *ppp*

Kl. (B) *dim.* *ppp*

Fag. *dim.* *ppp*

Hr. (F) *fz* *dim.* *ppp* *Stürze hoch!* *fff*

Tr. (F) *p molto cresc.* *dim.* *p* *fff* *Stürze hoch!*

Pos. *a 2* *dim.* *ppp* *fff* *Stürze hoch!*

Tuba *dim.* *ppp*

Pk. *ppp* *ffz*

Beck. *ffz*

Gr. Tr. *ffz*

440

VI. I *dim.* *ppp*

VI. II *dim.* *ppp*

Br. *div.* *dim.* *ppp*

Vc. *div.* *dim.* *ppp*

Kb. *dim.* *ppp*

Tempo I (Vivacissimo)

PROMOTIONAL COPY

447

Fl.

Ob.

Kl. (B)

Fag.

447

Hr. (F)

Tr. (F)

Pos.

Tuba

447

Pk.

PROMOTIONAL COPY

447

VI. I

VI. II

Br.

Vc.

Kb.

Dal segno al "Fine"

(con ripetizione!)

IV

Largo

2 Flöten
1 Oboe
Englisch Horn
2 Klarinetten in B
2 Fagotte

4 Hörner in F
3 Trompeten in F
3 Posaunen
Bass Tuba

Pauken
Becken
Große Trommel
Tam tam

Harfe

Largo
zart gesungen
ppp molto legato
ppp molto legato
ppp molto legato
ppp molto legato
ppp molto legato
ppp molto legato
sul G

The image shows a page of a musical score, page 183, from the Fennica Gehrman Oy in Helsinki. The score is for a symphony orchestra and strings. The tempo is marked 'Largo'. The key signature has one flat (B-flat) and the time signature is 2/2. The score is divided into two systems. The first system includes woodwinds (2 Flutes, 1 Oboe, English Horn, 2 Clarinets in B, 2 Bassoons), brass (4 Horns in F, 3 Trumpets in F, 3 Trombones, Bass Tuba), percussion (Drums, Cymbals, Large Drum, Tam-tam), and Harp. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts are marked 'ppp molto legato'. The Violin I part has the instruction 'zart gesungen' and 'sul G' with a dashed line. A large, semi-transparent watermark 'PROMOTIONAL COPY' is overlaid on the string parts.

7 sul A

VI. I *pp* *poco cresc.*

VI. II *pp*

Br. *poco cresc.*

Vc. *poco cresc.*



13 1

Fl. *pp* *dolcissimo sempre*

Hr. (F) *pp* *dolce cant.*

VI. I *mf molto dim.* *pp* *ppp* *p cant.*

VI. II *mf molto dim.* *p dim.* *pp* *p cant.*

Br. *mf molto dim.* *p dim.* *pp* *p cant.*

Vc. *mf molto dim.* *p dim.* *p* *p*

PROMOTIONAL COPY

19

Fl. I

Ob. I

pp cant.

Hr. (F) I

p dolce

VI. I

VI. II

Br.

Vc.

25

Fl. I

Ob. I

Kl. (B) I Solo

p cant.

Fag. I

p dolce

mf dim.

p

mp

mf

mp dim.

mp dim.

Hr. (F) II

p

PROMOTIONAL COPY

VI. I

f dim.

VI. II

f dim.

Br.

f dim.

Vc.

f dim.

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

VI. I

VI. II

Br.

Vc.

Kb.

p

mf

p

mf cant.

mf

cant.

Solo

alle P

mp

I

mf

mf

mf

mf cant.



37

Fl. *mf*

Ob. *mf* *fp*

E. H. *mf* *p*

Kl. (B) *mp* *p*

Fag. *mf dim.* *p* *cresc.* *p dolce*

Hr. (F)

Tr. (F)

Pos.

Tuba

VI. I *p* *mf* *poco a poco cresc.*

VI. II *p* *mf* *poco a poco cresc.*

Br. *fz* *p cresc.* *mf* *poco a poco cresc.*

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

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

PROMOTIONAL COPY

43 ritard. - - - - -

Fl. *mp cant.*

Ob.

E. H.

Kl. (B) *mp cant.*

Fag. *mp*

Hr. (F) *mp dolce* *mp* *cant.*

Tr. (F)

Pos.

Tuba

PROMOTIONAL COPY

43 ritard. - - - - -

VI. I *cresc.*

VI. II *cresc.*

Br. *dolce* *cresc.*

Vc. *cresc.*

Kb. *cresc.*

3

49 a tempo

Fl. *mf cant.* *poco a poco cresc.*

Ob. *mf* *poco a poco cresc.*

E. H. *mf* *poco a poco cresc.*

Kl. (B) *mf* *poco a poco cresc.*

Fag. *mf* *poco a poco cresc.*

Hr. (F) *mf* *poco a poco cresc.*

Harfe *mf*

VI. I *mf* div. *poco a poco cresc.*

VI. II *mf* div. *poco a poco cresc.*

Br. *mf* *poco a poco cresc.*

Vc. *mf* *poco a poco cresc.*

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

PROMOTIONAL COPY

59

Fl. *ff* di - mi - nu - en - do

Ob. *ff* di - mi - nu - en - do

E. H. *ff* di - mi - nu - en - do

Kl. (B) *f* *dim.*

Fag. *f* di - mi - nu - en - do

Hr. (F) *f*

VI. I *ff* di - mi - nu - en - do

VI. II *ff* di - mi - nu - en - do

Br. *ff* di - mi - nu - en - do *p*

Vc. *ff* di - mi - nu - en - do *p*

Kb. *ff* di - mi - nu - en - do *p*

4

65

Fl.

Fl. *p* *mf* *fz*

Ob.

Ob. *mf cant.*

E. H.

E. H. *p* *mf*

Kl. (B)

Kl. (B) *mf* [*fz*]

Fag.

Fag. *mf*

Hr. (F)

Hr. (F) *p* *mf*

Tuba

Tuba *p dolce*

VI. I

VI. I *mf cant.* [*fz*]

VI. II

VI. II *mf*

Br.

Br. *mf cant.* [*fz*]

Vc.

Vc. *mf cant.*

Kb.

Kb. *mf*

PROMOTIONAL COPY



71 *steigern!*

Fl.

Ob.

E. H.

Kl. (B)

Fag.

71

Hr. (F)

Tuba

71 *steigern!*

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

div.

unis.

fz

5 a tempo (l'istesso tempo $\text{♩} = \text{♪♪♪$)
nicht schleppen

ritard. - - - - -

77

Fl. *a 2* *fz* *ff*

Ob. *fz* *ff cant.*

E. H. *fz* *ff*

Kl. (B) *a 2* *fz* *ff cant.*

Fag. *fz* *ff a 2*

Hr. (F) *fz* *ff cant.* *ff*

Tr. (F) *fz* *ff* Solo *f*

Pos. *p molto cresc.* *f dolce*

Tuba *p molto cresc.* *f dolce*

Harfe *p molto cresc.* *f dolce*

a tempo (l'istesso tempo $\text{♩} = \text{♪♪♪$)
nicht schleppen

ritard. - - - - -

77

VI. I *fz* *ff cant.* die übrigen div.

VI. II *fz* *ff cant.* die übrigen trem.

Br. tremolo *fz* *ff cant.* die übrigen *ff* *) Solo

Vc. *fz* Solo die übrigen *ff cresc.* trem.

Kb. *fz* *ff*

*) N.B. Wenn die Streicherbesetzung groß ist: 2 Solo alti und 2 Solo celli.

poco rubato

83 a 2 *marc.*

Fl.

Ob.

E. H.

Kl. (B) *marc.*

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Harfe

poco rubato

83

2 Soli

VI. I

VI. II

Solo

Br.

Solo

Vc.

Kb.

PROMOTIONAL COPY

alle

87 *rubato* a 2 6

Fl. *dim.* *p*

Ob. *dim.* *p*

E. H. *dim.* Solo *p cant.*

Kl. (B) *dim.* *p cant.*

Fag. *dim.* *p cant.* *dolce*

Hr. (F) *ff* *pp*

Tr. (F) *ff* *pp*

Pos. *ff dim.* *p* *pp*

Tuba *ff dim.* *p* *pp*

Harfe *mp*

2 Soli *rubato* *p dolce*

VI. I *dim.* *p dolce*

2 Soli *dim.* *p dolce*

VI. II *dim.* *p dolce*

Solo *dim.* *p dolce*

Br. *dim.* *p dolce*

Solo *dim.* *pp dolce*

Vc. *dim.* *pp dolce*

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



91

Fl. *mp* *p*

Ob. *p dolce*

E. H.

Kl. (B) *p dolce*

Fag. *p dolce*

Hr. (F) *pp* *pp*

Tr. (F)

Pos.

Tuba

Harfe *p*

VI. I *alle* *div.* *alle* *p dolce* *p*

VI. II *alle* *div.* *alle* *p dolce* *alle*

Br. *alle 3* *3* *p dolce* *3*

Vc. *alle* *p dolce*

Kb. *p dolce*

PROMOTIONAL COPY

ruhig beginnend, dann steigern

95

Fl. *rinf.* *ff cant.*

Ob. *rinf.* *ff cant.*

E. H. *mp* *ff cant.*

Kl. (B) *ff*

Fag. *ff*

Hr. (F) *mf* *ff cant.*

Tr. (F) *ff* II

Pos. *p* *p (weich!)*

Tuba *p* *p (weich!)*

Pk. *mf*

Harfe *f* *Glossando* (A dur) *ff*

VI. I *f* *rinf.* *ff cant.*

VI. II *mf* *rinf.* *ff cant.*

Br. *molto cresc.* *ff cant.*

Vc. *molto cresc.* *ff cant.*

Kb. *molto cresc.* *ff* *3 fach geteilt*

PROMOTIONAL COPY

ruhig beginnend, dann steigern

99

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Pk.

99

99

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

steigern!

103

Fl. *ff_z* *molto cresc.*

Ob. *ff_z* *molto cresc.*

E. H. *molto cresc.*

Kl. (B) *molto cresc.*

Fag. *molto cresc.*

Hr. (F) *marc.* *molto cresc.*

Tr. (F) II *mf cresc.* I & II

Pos. *f cresc.*

Pk. *molto cresc.*

VI. I *ff_z* *cresc.*

VI. II *ff_z* *cresc.*

Br. *ff_z* *cresc.*

Vc. *ff_z* *cresc.*

Kb. *molto cresc.*

PROMOTIONAL COPY

8

poco a poco stringendo

107

Fl. *fff sempre*

Ob. *fff sempre*

E. H. *fff sempre*

Kl. (B) *fff sempre*

Fag. *fff sempre*

Hr. (F) *ff cresc.* *fff* *a 2*

Tr. (F) I & II *ff cresc.* *fff* *cresc. poco a poco* *molto cresc.*

Pos. *[ff]* *f*

Tuba *[ff]* *f*

Pk. *mf cresc.*

PROMOTIONAL COPY

107

VI. I *fff* *div.*

VI. II *fff* *alle*

Br. *fff*

Vc. *fff* *alle*

Kb. *fff*

111 poco allarg.

Più mosso, agitato

Fl.

Ob.

E. H.

Kl. (B)

Fag.

111 a 2 marc., Stürze hoch!
stacc.

Hr. (F)

Tr. (F)

Pos.

Tuba

111 f

Pk.

Beck.

Gr. Tr.

111 poco allarg.

Più mosso, agitato

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

115

Fl.

Ob.

E. H.

Kl. (B)

Fag.

115 a 2

Hr. (F)

Tr. (F)

Pos.

Tuba

115

Pk.

Gr. Tr.

115

VI. I

VI. II

Br.

Vc.

Kb.

PROMOTIONAL COPY

120

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

Pk.

Gr. Tr.

VI. I

VI. II

Br.

Vc.

Kb.

simile

simile

a 2

marcato

fff sempre

qua-

PROMOTIONAL COPY

poco stringendo

allarg.

124

Fl.

Ob.

E. H.

Kl. (B)

Musical score for Flute (Fl.), Oboe (Ob.), English Horn (E. H.), and Clarinet (B) (Kl. (B)). The score is in 2/4 time and features a melodic line with various dynamics and articulations. The tempo is marked 'poco stringendo' and 'allarg.'.

124

Hr. (F)

Tr. (F)

Pos.

Tuba

Musical score for Horn (F) (Hr. (F)), Trumpet (F) (Tr. (F)), Trombone (Pos.), and Tuba. The score includes dynamics such as 'cresc. sempre' and 'ancora più crescendo'. The tempo is marked 'poco stringendo' and 'allarg.'.

124

Pk.

Gr. Tr.

Musical score for Percussion (Pk.) and Gong (Gr. Tr.). The Gong part features a rhythmic pattern with a 'ff' dynamic marking. The tempo is marked 'poco stringendo' and 'allarg.'.

124

VI. I

VI. II

Br.

Vc.

Kb.

Musical score for Violin I (VI. I), Violin II (VI. II), Viola (Br.), Cello (Vc.), and Double Bass (Kb.). The score includes dynamics and articulations. The tempo is marked 'poco stringendo' and 'allarg.'.

PROMOTIONAL COPY



Largo assai

129 *a 2* *sehr lang* (nicht lang!) *rall.*

Fl. *sehr lang* Solo *(nicht lang!)*

Ob. *sehr lang* *f* *dim.* *sehr zart* *(nicht lang!)* *p* *dim.* *morendo*

E. H. *sehr lang*

Kl. (B) *sehr lang* *p* *dim.* *(nicht lang!)* *ppp* *pp*

Fag. *sehr lang* *ff dim.* *pp* *(nicht lang!)*

Hr. (F) *(offen)* *sehr lang* *fff* *molto dim.* *gestopft* *sehr lang* *cant.* *pp* *(nicht lang!)* *pp* *(nicht lang!)* *pp* *dolciss.* *(nicht lang!)* *morendo*

Tr. (F) *fff* *molto dim.* *sehr lang* *p* *(nicht lang!)*

Pos. *fff* *molto dim.* *sehr lang* *ppp* *(nicht lang!)*

Tuba *fff* *molto dim.* *sehr lang* *ppp* *(nicht lang!)*

Pk. *fff* *molto dim.* *sehr lang* *(nicht lang!)*

Beck. *fff* *sehr lang* *(nicht lang!)*

Gr. Tr. *fff* *sehr lang* *(nicht lang!)*

Tam tam *fff* *sehr lang* *ausklingen lassen!* *(nicht lang!)*

Largo assai *sehr lang* (nicht lang!) *rall.*

VI. I *sehr lang* *(nicht lang!)*

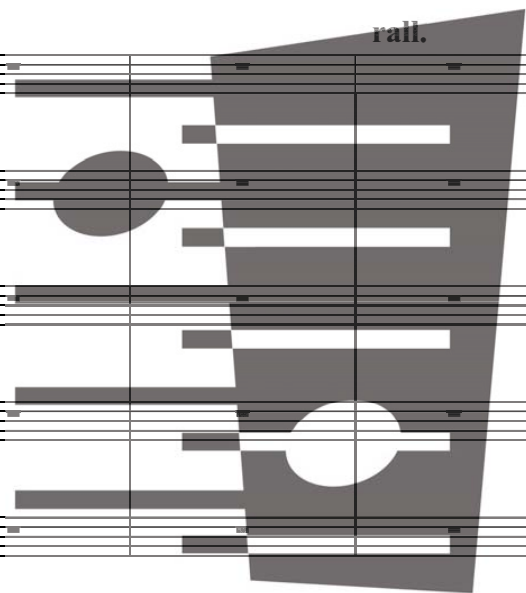
VI. II *sehr lang* *(nicht lang!)*

Br. *sehr lang* *(nicht lang!)*

Vc. *sehr lang* *(nicht lang!)*

Kb. *fff* *dim. molto* *pp* *(nicht lang!)*

PROMOTIONAL COPY



10

Tempo I (aber etwas langsamer beginnend)

Ob. *pppp*

E. H.

Kl. (B) *ppp*

Hr. (F) *ppp*

Tempo I (aber etwas langsamer beginnend)

zart gesungen

VI. I *ppp*

VI. II *ppp weich*

Br. *ppp weich*

Vc. *ppp weich*

legato

pp



VI. I *p*

VI. II

Br.

Vc.

PROMOTIONAL COPY

147

Fl. *mf dolce cant.*

Ob. *mf dolce cant.*

E. H.

Kl. (B) *p mp mf*

Fag. *mp*

Hr. (F) *p mf* II

Tr. (F)

Pos.

Tuba

147

VI. I *mp dim. mf*

VI. II *mp dim. mf p*

Br. *mp p mf*

Vc. *mp p mf cant.*

Kb. *mp pizz. p mf cant. arco*

PROMOTIONAL COPY

153

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Tuba

VI. I

VI. II

Br.

Vc.

Kb.

mf cant.

mf

mf

mf

p cresc.

p

mf

p cresc.

mf

mf cant.

p

mf

p cresc.

mf

fz

p cresc. molto

p cresc. molto

alle

p cresc.

p cresc.

PROMOTIONAL COPY

159

Fl. *f* *mf*

Ob. *f* *mf*

E. H. *fp*

Kl. (B) *fp*

Fag. *mp* *mf*

159

Hr. (F) *mf cant.* *mf*

pp cresc. *mf*

159

VI. I *sempre cresc.*

VI. II *sempre cresc.*

Br. *sempre cresc.* *dolce*

Vc. *sempre cresc.* *cant.*

Kb. *sempre cresc.* *cant.*



ritard.

a tempo

165

Fl. *mf cresc.* *f cant.*

Ob. *mf cresc.* *f cant.*

E. H. *cresc.* *f* *cant.*

Kl. (B) *mf cresc.* *f*

Fag. *mf cresc.* *f*

165

Hr. (F) *f cant.* *f*

Tr. (F) *f cant.* *f*

Pos. *f dolce* *f dolce*

Pk. *mp sempre cresc.*

165

VI. I *ritard.* *a tempo* *alle* *f cant.*

VI. II *f cant.*

Br. *f cant.*

Vc. *f*

Kb. *f* *div.*

PROMOTIONAL COPY



170

Fl.

Ob.

E. H.

Kl. (B)

Fag.

170

Hr. (F)

Tr. (F)

Pos.

170

Pk.

VI. I

VI. II

Br.

Vc.

Kb.

ff dim. p

175

Fl. *f* *rinf.*

Ob. *mf* *rinf.*

E. H. *mf*

Kl. (B) *mf cant.*

Fag. *mp cresc.*

Hr. (F) *mf* *mp*

Tr. (F) *mf cant.* I & II

Pos. *mf*

Harfe *f* *8va* 5

VI. I *pp* tremolando

VI. II *pp* tremolando

Br. *mf*

Vc. *mf cant.*

Kb. *mf cant. alle*

PROMOTIONAL COPY

179

Fl.

Ob.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)

Pos.

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

f

f

f

I & II

8va

5

5

5

PROMOTIONAL COPY



181 a 2 b

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Hr. (F)

Tr. (F)
I & II

Pos.

Tuba

Harfe

VI. I

VI. II

Br.

Vc.

Kb.

rit.

ff

cresc.

ff

ff

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

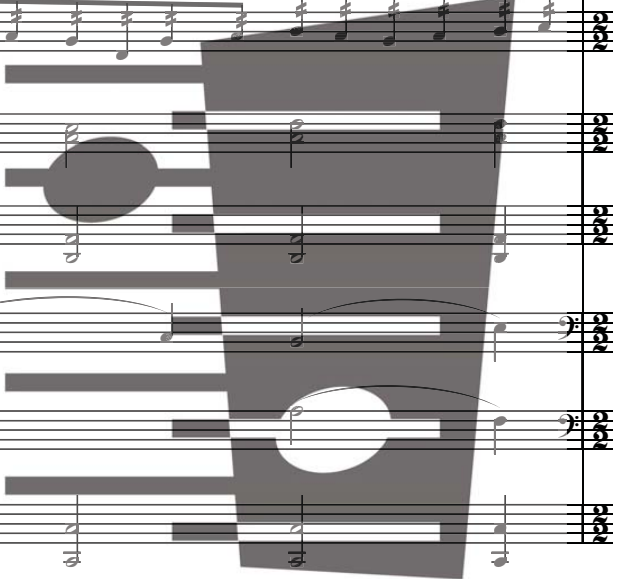
cresc.

cresc.

cresc.

cresc.

PROMOTIONAL COPY



14

183

a tempo

Fl. *ff* a 2 *ff* *ff*

Ob. *ff*

E. H. *ff*

Kl. (B) *ff* a 2 *ff*

Fag. *ff*

183

Hr. (F) *ff cant.* *ff*

Tr. (F) *fff marcattissimo sempre* a 2 *fff marcattissimo sempre*

Pos. *ff*

Tuba *ff*

183

Pk. *fff* *ffz* *ffz*

Harfe *fff*

183

a tempo

VI. I *fff* *fff*

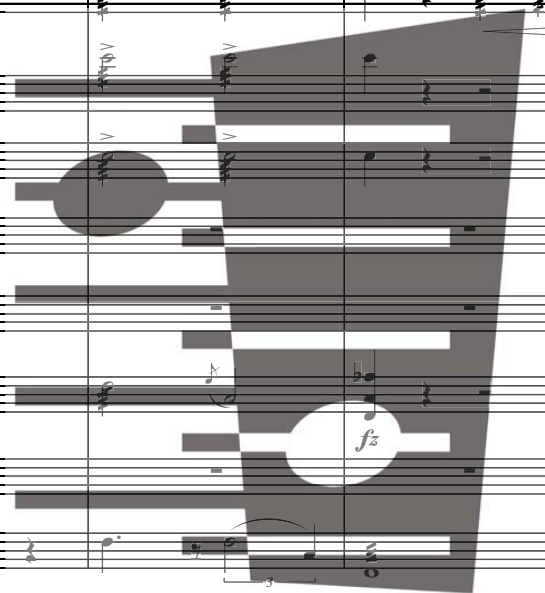
VI. II *fff*

Br. *fff*

Vc. *fff* *alle* *fz*

Kb. *fff*

PROMOTIONAL COPY



188

Fl. *fff*

Ob. *fff*

E. H. *fff*

Kl. (B) *fff* a 2

Fag. *fff* a 2

Hr. (F) *fff* *ffz* *offen*

Tr. (F) *sempre fff* a 2

Pos. *marcato assai*

Tuba *fff*

Pk. *ff*

VI. I *fff*

VI. II *fff*

Br. *fff*

Vc. *fff marcato*

Kb. *simile*

15 Sehr breit (doch immer 2/2)
mit höchster Kraft! (nicht roh!)

ritardando

Fl.
Ob.
E. H.
Kl. (B)
Fag.

Hr. (F)
Tr. (F)
Pos.
Tuba

Pk.
Beck.
Gr. Tr.

ritardando

VI. I
VI. II
Br.
Vc.
Kb.

PROMOTIONAL COPY

Sehr breit (doch immer 2/2)
mit höchster Kraft! (nicht roh!)

allarg.

201

Fl.

Ob.

E. H.

Kl. (B)

Fag.

Schalltrichter hoch!

a 2

201

Hr. (F)

Tr. (F)

Pos.

Tuba

Schalltrichter hoch!

fff

cresc.

201

Pk.

Beck.

Gr. Tr.

fff

201

VI. I

VI. II

Br.

Vc.

Kb.

fff

allarg.

PROMOTIONAL COPY

sehr lang!
ohne diminuendo
(nicht abreißen!)