

KARL SENN

(1878 Innsbruck – ebd. 1964)

„1809“

Drei Sätze für Orchester nach Bildern von
Albin Egger-Lienz

Werk 101 (1937/38)

Partitur

nach dem Stimmenmaterial (Signatur M 7852
der Musiksammlung des Tiroler Landesmuseums Ferdinandeum)
spartiert und

herausgegeben von

Thomas Engel



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Notensatz & Layout: Thomas Engel (edition e.t.)

1. Schwur	1
2. Ave Maria nach der Schlacht am Bergisel	32
3. Totentanz	50

Orchesterbesetzung:

2 Flöten (2. auch Kleine Flöte)
2 Oboen
2 Klarinetten in B
2 Fagotte
4 Hörner in F
2 Trompeten in C
3 Posaunen
Tuba
Pauken
Schlagwerk
(Kleine Trommel, Große Trommel, Becken, Triangel, Tamtam)
Glocken
Glockenspiel
Xylophon
Streichorchester

1809

1. Schwur

Karl Senn, Werk 101

Bewegt

2 Flöten
Kleine Flöte

2 Oboen

2 Klarinetten in B

2 Fagotte

1.2.
4 Hörner in F

3.4.
2 Trompeten in C

1.2.
3 Posaunen
Tuba

3.
Tuba

Pauken

Becken

Schlagwerk

Bewegt

1. Violinen

2. Violinen

Bratschen

Violoncelli

Kontrabässe

1

Musical score for measures 8-14. The score includes staves for 1.2.Hrn. in F, 3.4.Hrn. in F, 1.2.Tr. in C, Pk., 1.VI., 2.VI., Br., Vc., and Kb. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with rhythmic patterns. A double bar line is present at the end of measure 14.

Musical score for measures 15-21. The score includes staves for 1.2.Hrn. in F, 3.4.Hrn. in F, 1.2.Tr. in C, 1.VI., 2.VI., Br., Vc., and Kb. The woodwinds and strings continue their melodic and harmonic roles. The brass section maintains its rhythmic pattern. A double bar line is present at the end of measure 21.

22

1.2.Fl. *f* *p*

1.2.Ob. *f* *p*

1.2.Kl. in B *f* *p*

1.2.Tr. in C

1.VI. *p* *cresc.*

2.VI. *p* *cresc.* *f*

Br. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *p* *cresc.*

2

28

1.2.Fl.

1.2.Ob.

1.2.Kl. in B

1.VI. *f*

2.VI. *f* *get.*

Br. *f* *get.*

Vc. *f*

Kb. *f*

33 2. nimmt kleine Flöte

Picc.

1. Fl.

2. Fl.

1.2. Ob.

1.2. Kl. in B

1.2. Fag.

1.2. Hrn. in F

3.4. Hrn. in F

1.2. Tr. in C

1.2. Pos.

3. Pos. Tuba

Pk.

1. VI.

2. VI.

Br.

Vc.

Kb.

f

ff

zu 2

1.

3.

get.

get.

get.

This page of a musical score, numbered 5, contains measures 38 through 43. The score is for a full orchestra and is written in a key with one sharp (F#) and a 4/4 time signature. The instrumentation includes Piccolo (Picc.), Flute I (1. Fl.), Oboe II (1.2. Ob.), Clarinet in B-flat (1.2. Kl. in B), Bassoon (1.2. Fag.), Horn in F (1.2. Hrn. in F), Horn in F (3.4. Hrn. in F), Trumpet in C (1.2. Tr. in C), Trombone (1.2. Pos.), Tuba (3. Pos. Tuba), Percussion (Pk.), Violin I (1. VI.), Violin II (2. VI.), Brass (Br.), Cello (Vc.), and Double Bass (Kb.).

The score begins at measure 38. The Piccolo, Flute I, Oboe II, Clarinet in B-flat, and Bassoon parts feature melodic lines with triplets and accents, starting with a dynamic marking of *ff*. The Horns (1.2. and 3.4.) play a similar melodic line, also marked *ff*, with first and third endings. The Trumpet and Trombone parts are mostly rests, with a dynamic marking of *f* appearing in measures 41 and 42. The Tuba part has a dynamic marking of *f* in measure 41. The Percussion part has a dynamic marking of *f* in measure 41. The Violin and Viola parts play a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The Brass, Cello, and Double Bass parts play a similar rhythmic pattern with a dynamic marking of *ff*. The score ends in measure 43 with a final chord consisting of a major triad in the right hand and a major triad in the left hand, marked *f*.

3

44

Picc.

1.Fl.

1.2.Ob. zu 2

1.2.Kl. in B zu 2

1.2.Fag. zu 2 *ff*

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Tr. in C zu 2

1.2.Pos.

3.Pos. Tuba *f*

Pk. *f*

Beck. *f*

1.VI. *ff*

2.VI. *ff*

Br. *ff*

Vc. *ff* get.

Kb. *ff*

Etwas zurückhaltend

50

1.Fl.
1.2.Ob. zu 2
1.2.Kl. in B zu 2
1.2.Fag.
1.2.Hrn. in F
3.4.Hrn. in F
1.2.Tr. in C zu 2
1.2.Pos.
3.Pos. Tuba
Pk.
1.VI. (8)
2.VI.
Br.
Vc.
Kb.

f
mf
p
f
mf
p

Etwas zurückhaltend

57 **Sehr lebhaft**

1.2. Fag. *p* *>p*

1.2. Hm. in F *p* *>p*

Br. *p*

Vc. *p* *pizz.*

Kb. *p* *pizz.*

63

1. VI.

Br. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

69 **4** 1.

1.2. Kl. in B *p*

1.2. Fag. *>p*

1.2. Hm. in F *>p*

1. VI. *p*

Br. *p*

Vc. *p*

Kb. *p*

75

1. 2.Kl. in B

1. VI.

2. VI.

Br.

Vc.

Kb.

cresc.

81

5

Picc.

1. 2. Ob.

1. 2. Fag.

1. 2. Hrn. in F

Kl. Tr.

1. VI.

2. VI.

Br.

Vc.

Kb.

p

cresc.

p

p

p

Bog.

87 **6**

Picc.

1.Fl.

1.2.Ob.

1.2.Kl. in B

1.2.Fag.

1.2.Hm. in F

3.4.Hm. in F

1.2.Tr. in C

1.2.Pos.

3.Pos. Tuba

Kl. Tr.

1.VI.

2.VI.

Br.

Vc.

Kb.

cresc.

f

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

93

1.2.Fl. *f*
2. nimmt Große Flöte

1.2.Ob. *f* zu 2

1.2.Kl. in B *f* zu 2

1.2.Fag. *f*

1.2.Hrn. in F zu 2

3.4.Hrn. in F zu 2

1.2.Tr. in C *f* zu 2

1.2.Pos. *mf*

3.Pos. Tuba *mf*

Kl. Tr. *f*

1.VI. *f*

2.VI. *f*

Br. *f*

Vc. *f*

Kb. *f*

Musical score for orchestra, rehearsal mark 99. The score includes parts for the following instruments:

- 1.2. Fl. (Flute)
- 1.2. Ob. (Oboe)
- 1.2. Kl. in B (Clarinet in B)
- 1.2. Fag. (Bassoon)
- 1.2. Hrn. in F (Horn in F)
- 3.4. Hrn. in F (Horn in F)
- 1.2. Tr. in C (Trumpet in C)
- 1.2. Pos. (Trumpet in C)
- 3. Pos. Tuba
- Pk. (Percussion)
- Kl. Tr. (Cymbal)
- Beck. (Bass Drum)
- 1. Vi. (Violin I)
- 2. Vi. (Violin II)
- Br. (Violoncello)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

The score begins at rehearsal mark 99 and includes a dynamic marking of **ff** (fortissimo) in the final measures. A section is indicated by a dashed line and an **8va** marking above the strings.

107 zu 2⁽⁸⁾

1.2.Fl.

1.2.Ob.

1.2.Kl.
in B

1.2.Fag.

1.2.Hrn.
in F

3.4.Hrn.
in F

1.2.Tr.
in C

1.2.Pos.

3.Pos.
Tuba

Pk.

1.VI.

2.VI.

Br.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 107 to 114. The score is for a full orchestra and includes parts for woodwinds (Flute, Oboe, Clarinet in B, Bassoon), brass (Horn in F, Trumpet in C, Trombone, Tuba, Percussion), and strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß). The key signature is one sharp (F#) and the time signature is 3/4. Measure 107 is marked with a first ending bracket and a repeat sign. The woodwinds and strings play sustained chords with some melodic movement. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The percussion part includes a snare drum pattern. The score is written in a standard orchestral format with multiple staves for each instrument.

117 **8**

1.Fl. *mf*

1.2.Ob. *mf*

1.2.Kl. in B *mf* zu 2 3

1.2.Fag. *p*

1.2.Hm. in F

3.4.Hm. in F

1.2.Tr. in C

1.2.Pos. *mf* zu 2

3.Pos. Tuba

Pk.

1.Vi. *mf* *p*

2.Vi. *mf* *p*

Br. *p*

Vc. *p*

Kb. *p*

122

1.2.Fl. *cresc.* *f*

1.2.Ob. *cresc.* *f*

1.2.Kl. in B *cresc.* *f*

1.2.Fag. *cresc.* *f*

1.2.Hrn. in F *f*

3.4.Hrn. in F *f*

1.2.Tr. in C *f*

1.2.Pos. *cresc.* *f*

3.Pos. Tuba *f*

Pk.

1.VI. *cresc.* *f*

2.VI. *cresc.* *f*

Br. *cresc.* *f*

Vc. *cresc.* *f*

Kb. *cresc.* *f*

127 **9** 8^{me}

1.2.Fl. *ff* *mf*

1.2.Ob. *ff* *mf*

1.2.Kl. in B *ff* *mf*

1.2.Fag. *ff* *mf*

1.2.Hrn. in F *ff* *f* *mf*

3.4.Hrn. in F *ff* *f* *mf*

1.2.Tr. in C *ff* *f*

1.2.Pos. *ff* *f* *mf*

3.Pos. Tuba *ff* *mf*

Pk. *ff* *mf*

Beck. *ff*

1.VI. *ff* *mf*

2.VI. *ff* *mf*

Br. *ff* *mf*

Vc. *ff* *f* *mf*

Kb. *ff* *f* *mf*

136 (8) 1 vorwärts

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B *p*

1.2.Fag. *p*

1.2.Hrn. in F *f* 1.

3.4.Hrn. in F *f* 3.

1.2.Tr. in C *mf* [-2-]

1.2.Pos. *p*

3.Pos. Tuba *p*

Pk.

Beck.

1.Vl. *p*

2.Vl. *p*

Br. *p*

Vc. *p* *f* get.

Kb. *p* *f*

145

1.2.Fl.
1.2.Ob.
1.2.Kl. in B
1.2.Fag.
1.2.Hrn. in F
3.4.Hrn. in F
1.2.Tr. in C
1.2.Pos.
3.Pos. Tuba
Pk.
Kl. Tr.
1.VI.
2.VI.
Br.
Vc.
Kb.

10

152

1.2. Fl.

1.2. Ob.

1.2. Kl.
in B

1.2. Fag.

1.2. Hrn.
in F

3.4. Hrn.
in F

1.2. Tr.
in C

1.2. Pos.

3. Pos.
Tuba

Pk.

Kl. Tr.

1. Vl.

2. Vl.

Br.

Vc.

Kb.

Detailed description of the musical score:

- **1.2. Fl.**: Rests until measure 155, then plays a melodic line starting on G4, marked *f*.

- **1.2. Ob.**: Rests until measure 155, then plays a similar melodic line as the flute, marked *f*.

- **1.2. Kl. in B**: Rests until measure 155, then plays a melodic line starting on G3, marked *f*.

- **1.2. Fag.**: Plays a low, sustained note (C2) in measures 152-154, then moves to a more active line in measure 155, circled in red.

- **1.2. Hrn. in F**: Plays a sustained note (A2) in measures 152-154, then moves to a higher note (A3) in measure 155.

- **3.4. Hrn. in F**: Plays a sustained note (F2) in measures 152-154, then moves to a higher note (F3) in measure 155.

- **1.2. Tr. in C**: Starts in measure 152 with the marking "zu 2". The part is highly melodic and active.

- **1.2. Pos.**: Rests throughout the passage.

- **3. Pos. Tuba**: Rests until measure 155, then plays a sustained note (B1) marked *f*.

- **Pk.**: Rests throughout.

- **Kl. Tr.**: Rests until measure 155, then plays a single note (C2) marked *f*.

- **1. Vl.**: Plays a melodic line starting on G4 in measure 152.

- **2. Vl.**: Plays a steady eighth-note accompaniment.

- **Br.**: Plays a steady eighth-note accompaniment.

- **Vc.**: Plays a steady eighth-note accompaniment.

- **Kb.**: Plays a steady eighth-note accompaniment.

- **Violins 1 and 2**: Both parts have "get." markings above them in measures 153 and 154, indicating a specific performance technique.

157

1.2.Fl.
1.2.Ob.
1.2.Kl. in B
1.2.Fag.
1.2.Hrn. in F
3.4.Hrn. in F
1.2.Tr. in C
1.2.Pos. *zu 2*
3.Pos. Tuba
Pk.
Kl. Tr.
1.VI.
2.VI.
Br.
Vc.
Kb.

161

1.2.Fl. *ff* zu 2

1.2.Ob. *ff* zu 2

1.2.Kl. in B *ff* zu 2

1.2.Fag. *ff*

1.2.Hrn. in F *ff*

3.4.Hrn. in F *ff*

1.2.Tr. in C *ff*

1.2.Pos. *ff*

3.Pos. Tuba *ff*

Pk. *ff*

Kl. Tr. *ff*

1.VI. *ff*

2.VI. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

167 (8) zu 2

1.2.Fl. *ff*

1.2.Ob. zu 2 *ff*

1.2.Kl. in B zu 2 *ff*

1.2.Fag. *ff*

1.2.Hm. in F *ff*

3.4.Hm. in F *ff*

1.2.Tr. in C *ff*

1.2.Pos. *ff*

3.Pos. Tuba *ff*

Pk. *ff*

1.VI. (8) zu 2 *ff*

2.VI. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

11

174

1.2.Fl. (8) (tr)

1.2.Ob. (tr) (tr) zu 2

1.2.Kl. in B (tr) (tr) zu 2

1.2.Fag. zu 2

1.2.Hrn. in F ff

3.4.Hrn. in F ff

1.2.Tr. in C 3

1.2.Pos.

3.Pos. Tuba

Pk.

1.Vl. (8) (tr)

2.Vl. (tr) (tr)

Br. (tr)

Vc.

Kb.

Detailed description: This page of a musical score, numbered 23, covers measures 174 to 179. The score is for a full orchestra. The woodwind section includes Flute 1 (1.2.Fl.), Oboe (1.2.Ob.), Clarinet in B-flat (1.2.Kl. in B), Bassoon (1.2.Fag.), Horns in F (1.2.Hrn. in F and 3.4.Hrn. in F), Trumpet in C (1.2.Tr. in C), and Trombones (1.2.Pos. and 3.Pos. Tuba). The brass section includes Percussion (Pk.), Violins (1.Vl. and 2.Vl.), and Viola (Br.). The string section includes Violoncello (Vc.) and Kontrabaß (Kb.). The score features various musical notations such as trills (tr), triplets (3), and dynamic markings (ff). A rehearsal mark (8) is placed above the first staff. The key signature has one sharp (F#) and the time signature is 4/4. The page number '11' is centered at the top, and the measure number '174' is at the start of the first staff.

181 zu 2

1.2.Fl. *mf* **Ruhiger** *p*

1.2.Ob. *mf* *p*

1.2.Kl. in B *mf* *p*

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Tr. in C *ff*

1.2.Pos.

3.Pos. Tuba

Pk.

1.Vi. *p* **Ruhiger** *p*

2.Vi. *p*

Br. *p*

Vc.

Kb.

188

1.Fl.

1.2.Ob.

1.2.Kl. in B

1.2.Hrn. in F

Pk.

1.Vl.

2.Vl.

Br.

Vc.

Kb.

p

p

p

p

p

p

p

p

p

196

zurückhaltend

Mäßig langsam

1.Fl.

1.2.Ob.

1.2.Kl. in B

1.2.Hrn. in F

Pk.

1.Vl.

2.Vl.

Br.

Vc.

Kb.

p

p

pp

get.

pp

pp

p

pp

12

204

1.Fl.
1.2.Ob.
1.2.Kl. in B
1.VI.
2.VI.
Br.
Vc.
Kb.

mp
p
[pp]
pp

209

1.Fl.
1.2.Ob.
1.2.Kl. in B
1.2.Fag.
1.VI.
2.VI.
Br.
Vc.
Kb.

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

13

214

1.2.Fl. *mf*

1.2.Ob. *mf*

1.2.Kl. in B *mf*

1.2.Fag. *mf*

1.2.Hrn. in F *mf*

3.4.Hrn. in F *mf*

1.2.Tr. in C

1.2.Pos. *mf*

3.Pos. Tuba *mf*

Pk.

1.VI. *f*

2.VI. *f*

Br. *f*

Vc. *f*

Kb. *f*

Detailed description: This page of a musical score covers measures 214 to 218. It features a woodwind section with Flute 1 & 2, Oboe, Clarinet in B, Bassoon, Horns in F (1 & 2), and Trumpet in C. The brass section includes Trumpets 1 & 2, Trombones 1 & 2, and a Tuba. The percussion part is marked 'Pk.' and is silent. The string section consists of Violins 1 & 2, Viola, Violoncello, and Kontrabaß. The woodwinds and strings are marked *mf* (mezzo-forte), while the brass and strings in the lower section are marked *f* (forte). The score includes various musical notations such as slurs, ties, and dynamic markings.

1. Zeitmaß. (bewegt)

219

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B *p*

1.2.Fag. *p*

1.2.Hrn. in F *pp*

3.4.Hrn. in F *pp*

1.2.Tr. in C *f*

1.2.Pos. *pp* *ppp*

3.Pos. Tuba *pp* *ppp*

Pk. *pp*

1.Vi. *p*

2.Vi. *p*

Br. 3-fach *p*

Vc. 3-fach *p*

Kb. *p*

1. Zeitmaß. (bewegt)

14

226

Musical score for various instruments including Piccolo, Flutes (1.2.Fl.), Oboe (2.Ob.), Clarinets (1.2.Kl.), Bassoon (2.Fag.), Horns (1.2.Hm.), Trumpets (1.2.Tr.), Trombones (1.2.Pos.), Tubas (3.Pos.), Percussion (Pk.), Violins (1.2.Vl.), Brass (Br.), Violas (Vc.), and Keyboards (Kb.). The score includes dynamic markings such as *ff*, *f*, and performance instructions like "2. nimmt kleine Flöte" and "zu 2".

233

Picc.

1.Fl.

1.2.Ob. zu 2

1.2.Kl. in B zu 2

1.2.Fag.

1.2.Hrn. in F zu 2 *ff*

3.4.Hrn. in F zu 2 *ff*

1.2.Tr. in C zu 2 *ff*

1.2.Pos. *ff*

3.Pos. Tuba *ff*

Pk. *ff*

1.VI. [tremolo]*

2.VI. [tremolo]*

Br. *ff*

Vc. *ff*

Kb. *ff*

ff
*nachträglicher Eintrag mit Bleistift, vermutl. bei Proben

2. Ave Maria nach der Schlacht am Bergisel

Sehr langsam

2 Flöten
2 Oboen
2 Klarinetten in B
2 Fagotte
1.2.
4 Hörner in F
3.4.
2 Trompeten in C
1.2.
3 Posaunen
Tuba
3.
Tuba
Pauken
Schlagwerk
Glocken
Glockenspiel
Sehr langsam
1. Violinen
2. Violinen
1.
Bratschen
2.
1.
Violoncelli
2.
Kontrabässe
p *pp*
mit Dämpfer
p *pp*
p *pp*
p *pp*
p *pp*
p *pp*

9

1. VI. *p* *cresc.*

2. VI. *p* *cresc.*

1. Br. *pp* *cresc.*

2. Br. *pp* *cresc.*

1. Vc. *pp* *cresc.*

2. Vc. *pp* *cresc.*

Kb. *pp* *cresc.*

17

1

1.2. Fl. *p*

1.2. Kl. in B *p*

1.2. Fag. *p*

1.2. Tr. in C *pp*

1. VI. *get.* *p*

2. VI. *get.* *p*

Br. *p*

1. Vc. *p*

2. Vc. *p*

Kb. *p*

23

1.2.Fl. *pp*

1.2.Ob. *pp*

1.2.Kl.
in B

1.2.Fag.

1.2.Hrn.
in F *p* gestopft

3.4.Hrn.
in F *p* gestopft

1.2.Tr.
in C *pp*

1.2.Pos. *ppp*

3.Pos.
Tuba *ppp*

Pk. *pp*

1.VI. *pp* *p*

2.VI. *p*

Br. *pp*

Vc. *pp* 3-fach

Kb. *pp*

28

1.2.Fl. *p cresc.* **2** *f*

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

1.2.Kl. in B *cresc.* *f*

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

1.2.Hm. in F *offen p cresc.* *offen p*

3.4.Hm. in F *offen p cresc.* *offen p*

1.2.Tr. in C *p cresc.* *f*

1.2.Pos. *pp*

3.Pos. Tuba *pp* *mf*

Pk. *mf*

1.VI. *cresc.* *f*

2.VI. *cresc.* *f*

Br. *p cresc.* *f*

Vc. *p cresc.* *f*

Kb. *p cresc.* *f*

1.2.Fl. *zu 2* *f* *8^{mo}*

1.2.Ob. *zu 2* *f*

1.2.Kl. in B *zu 2* *f*

1.2.Fag. *f*

1.2.Hrn. in F *f*

3.4.Hrn. in F *f*

1.2.Tr. in C *f*

1.2.Pos. *f*

3.Pos. Tuba *f*

Pk. *f* *f* *p*

1.VI. *8^{mo}*

2.VI. *8^{mo}*

Br. *f*

Vc. *f*

Kb. *f*

40 ⁽⁸⁾ **breit** **1. Zeitmaß. (sehr langsam)**

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B *p*

1.2.Fag. *p*

1.2.Hrn. in F *p*

3.4.Hrn. in F *p*

1.2.Tr. in C *p*

1.2.Pos. *p*

3.Pos. Tuba *p*

Pk.

Kl. Tr. *p*

Gr. Tr. *p*

Beck. mit Schlägel *p*

breit **1. Zeitmaß. (sehr langsam)**

1.VI. *p* *pp*

2.VI. *p* *pp*

Br. *p*

Vc. *p* *pp*

Kb. *p* *pp*

47

1.2.Fl. *pp*

1.2.Ob. *pp*

1.2.Kl. in B *pp*

1.2.Fag.

1.2.Hrn. in F mit Dämpfer *f* *mf* *pp* Dämpfer ab

3.4.Hrn. in F 3. mit Dämpfer *f* *p* Dämpfer ab

1.2.Tr. in C *f* *p* Dämpfer auf *pp*

1.2.Pos.

3.Pos. Tuba

Pk.

Kl. Tr. *pp*

Gr. Tr. *pp*

1.VI.

2.VI.

Br.

Vc.

Kb.

53 **3**

The musical score is for measures 53 to 58. It features a woodwind section with parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in B, and Bassoon. The string section includes Horns in F (1, 2, 3, 4), Trumpet in C, Trombones 1, 2, and 3, Violin I and II, Viola, Cello, and Double Bass. Percussion parts for Piccolo, Trumpets in C and Bb, and Trombones are also present. The score is marked with a '3' time signature and includes dynamics such as *pp*, *p*, and *pizz.*

59

1.2.Ob.

1.2.Kl. in B

1.2.Fag.

1.VI.

2.VI.

Br.

Vc.

Kb.

p

p

get.

p

Bog.

p

p

65

1.2.Hm. in F

3.4.Hm. in F

1.2.Tr. in C

1.2.Pos.

3.Pos. Tuba

1.VI.

2.VI.

Br.

Vc.

Kb.

pp

pp

pp

pp

pp

p

mf

[*mf*]

Dämpfer ab

Dämpfer ab

71

1.2.Fl. *f*

1.2.Ob. *f*

1.2.Kl. in B *f*

1.2.Fag.

1.2.Hrn. in F *mf*

3.4.Hrn. in F *mf*

1.2.Tr. in C *mf*

1.2.Pos. *mf*

3.Pos. Tuba *mf*

Pk.

1.VI. *mf* *f*

2.VI. *[mf]* *f*

Br. *mf*

Vc. *mf* *[f]*

Kb.

Dämpfer ab

Dämpfer ab

8^{va}

77 4

1.2.Fl. *f* *mf* *pp*

1.2.Ob. *f* *mf* *pp*

1.2.Kl. in B *f* *mf* *pp*

1.2.Fag. *f* *mf* *p* *pp*

1.2.Hrn. in F *f* *p* *mf*

3.4.Hrn. in F *f* *p*

1.2.Tr. in C *f* *p*

1.2.Pos. *f* *p*

3.Pos. Tuba *f* *p*

Pk. *f* *p*

1.VI. *f* *p* Dämpfer auf

2.VI. *f* *mf* *p* Dämpfer auf

Br. *f* *mf* *p*

Vc. *f* *p*

Kb. *f* *p*

84

1.2. Fl.

1.2. Ob.

1.2. Kl.
in B

1.2. Fag.

1.2. Hrn.
in F

3.4. Hrn.
in F

1.2. Tr.
in C

1.2. Pos.

3. Pos.
Tuba

Pk.

1. VI.

2. VI.

1.
Br.

2.

1.
Vc.

2.

Kb.

pp

pp

p

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

Dämpfer auf

Dämpfer auf

Dämpfer auf

p

pp

pp

p

pp

p

pp

p

pp

p

pp

92 5

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B *p*

1.2.Fag. *p*

1.2.Hrn. in F *p*

3.4.Hrn. in F *p* zu 2

1.2.Tr. in C *mf*

1.2.Pos. *p*

3.Pos. Tuba *p*

Pk. *cresc.* *p*

Tamtam *p*

Glock. *p*

1.Vl. *cresc.* *p*

2.Vl. *cresc.* *get.* *p*

1.Br. *cresc.* *mf*

2.Br. *cresc.* *mf*

1.Vc. *cresc.* *mf*

2.Vc. *cresc.* *mf*

Kb. *cresc.* *mf* *p*

98 (8)

1.2. Fl.
1.2. Ob.
1.2. Kl. in B
1.2. Fag.
1.2. Hm. in F
3.4. Hm. in F
1.2. Tr. in C
1.2. Pos.
3. Pos. Tuba
Pk.
Glock.
Glsp.
1. VI.
2. VI.
Br.
Vc.
Kb.

102 (8)

1.2. Fl.

1.2. Ob.

1.2. Kl.
in B

1.2. Fag.
zu 2

1.2. Hm.
in F

3.4. Hm.
in F

1.2. Tr.
in C
zu 2
cresc.

1.2. Pos.

3. Pos.
Tuba

Pk.

Glock.

Glsp.

1. VI.

2. VI.
get.

Br.

Vc.
get.

Kb.

108 (9)

1.2.Fl.
1.2.Ob.
1.2.Kl.
in B
zu 2
1.2.Fag.
1.2.Hm.
in F
3.4.Hm.
in F
1.2.Tr.
in C
1.2.Pos.
3.Pos.
Tuba
Pk.
Glock.
Gls.
1.Vl.
2.Vl.
Br.
Vc.
Kb.

113

1.2. Fl. *sfz p* *ff*

1.2. Ob. *sfz p* *ff*

1.2. Kl. in B *sfz p* *ff*

1.2. Fag. *sfz p* *ff*

1.2. Hrn. in F *sfz p* *ff*

3.4. Hrn. in F *sfz p* *ff*

1.2. Tr. in C *sfz p* *ff*

1.2. Pos. *sfz p* *ff*

3. Pos. Tuba *sfz p* *ff*

Pk. *sfz p* *ff*

Gr. Tr. *sfz p* *ff*

Beck. *ff*

Glock. *ff*

Gisp. *ff*

1. VI. *ff*

2. VI. [*ff*]

Br. *sfz p* *ff*

Vc. *sfz p* *ff*

Kb. *sfz p* *ff*

117 zu 2

1.2. Fl. *mf* *p* *pp*

1.2. Ob. *mf* *p* *pp*

1.2. Kl. in B *mf* *p* *pp*

1.2. Fag. *mf* *p* *pp*

1.2. Hrn. in F *mf* *p* *pp*

3.4. Hrn. in F *mf* *p* *pp*

1.2. Tr. in C *mf* *p* *pp*

1.2. Pos. *mf* *p* *pp*

3. Pos. Tuba *mf* *p* *pp*

Pk. *mf* *p* *pp*

Gr. Tr. *mf*

Glock. *mf*

Glsp. *mf*

1. VI. *mf* *p* *pp*

2. VI. *mf* *p* *pp*

Br. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Kb. *mf* *p* *pp*

3. Totentanz

Lebhaft

2 Flöten
Kleine Flöte

2 Oboen

2 Klarinetten in B

2 Fagotte

1.2.
4 Hörner in F

3.4.

2 Trompeten in C

1.2.
3 Posaunen
Tuba

3.
Tuba

Pauken

Schlagwerk

Kleine Trommel

Tamtam

Xylophon

Lebhaft

1. Violinen

2. Violinen

Bratschen

Violoncelli

Kontrabässe

2. nimmt kleine Flöte

pp

pp

pp

pp

mf

f

f

mf

p

p

p

f

f

p

p

p

1. mit Dämpfer

3

9

1.2.Ob. *mf* 1.

1.2.Kl. in B

1.2.Fag. 1.

1.2.Tr. in C *mf* +2. mit Dämpfer 3.

Vc. Kb. *p*

16

1

Picc. G.P. *pp*

1.Fl. G.P. *pp*

1.2.Ob. G.P. *f*

1.2.Kl. in B G.P. *pp*

1.2.Fag. G.P. *p* *mf*

1.2.Tr. in C G.P. Dämpfer ab

1.2.Pos. G.P. *p* 3.

3.Pos. Tuba G.P. *p*

Kl. Tr. G.P. *f* *fp* *p*

Tamtam G.P. *p*

1.Vl. pizz. G.P. get. *p*

2.Vl. pizz. G.P. *p*

Br. pizz. G.P. *p*

Vc. G.P.

Kb. G.P. *p*

25

Picc. *p*

1. Fl. *p* [*pp*]

1.2. Ob. *p*

1.2. Kl. in B *p*

1.2. Fag. *p*

1.2. Hrn. in F *p*

3.4. Hrn. in F *p*

1.2. Tr. in C

1.2. Pos.

3. Pos. Tuba

Pk.

1. Vl. Bog. *[pp]*

2. Vl. Bog. *pp* ($\frac{2}{3}$)

Br. Bog. *pp*

Vc. pizz. *p* Bog. *pp*

Kb. *pp*

31

Picc.

1.Fl.

1.2.Ob.

1.2.Kl. in B

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Tr. in C

1.2.Pos.

3.Pos. Tuba

Pk.

1.VI.

2.VI.

Br.

Vc.

Kb.

2

[p]

pp

pp

pp

[pp]

f

f

pizz.

mf

mf

mf

get. Bog.

Bog.

p

p

*

*

*orig. fis' - g'

37

1.2.Kl. in B

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.VI.

2.VI.

Br.

f

mf

f

mf

f

Bog.

p

6

43

1.2.Ob.

1.2.Kl. in B

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.VI.

2.VI.

Br.

Vc.

Kb.

f

mf

mf

mf

p

p

p

p

p

p

p

p

p

p

p

3

1.

3

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p

p

p

p

48

1.Fl.

1.2.Ob.

1.2.Kl.
in B

1.2.Fag.

1.2.Hrn.
in F

3.4.Hrn.
in F

1.2.Tr.
in C

1.2.Pos.

3.Pos.
Tuba

Pk.

1.VI.

2.VI.

Br.

Vc.

Kb.

cresc.

mf

f

zu 2

5

zu 2

Bog.

[*cresc.*]

55

Picc.

1. Fl.

1.2. Ob.

1.2. Kl. in B

1.2. Fag.

1.2. Hrn. in F

3.4. Hrn. in F

1.2. Tr. in C

1.

1.2. Pos.

2.

3. Pos. Tuba

Pk.

1. VI.

2. VI.

Br.

Vc.

Kb.

cresc.

ff

8^{va}

zu 2

3

63

Picc.

1.Fl.

1.2.Ob.

1.2.Kl.
in B

1.2.Fag.

1.2.Hrn.
in F

3.4.Hrn.
in F

1.2.Tr.
in C

1.2.Pos.

3.Pos.
Tuba

Pk.

1.Vl.

2.Vl.

Br.

Vc.

Kb.

f

tr

tr

sfz

gestopft

ff

gestopft

ff

zu 2

Dämpfer auf

Dämpfer auf

zu 2

gestopft

ff

sfz

71 **4**

1.2.Kl. in B

1.2.Hm. in F

3.4.Hm. in F

1. VI.

2. VI.

Br.

79

Picc.

1.2.Kl. in B

1.2.Hm. in F

3.4.Hm. in F

Beck.

1. VI.

2. VI.

Br.

87 **5**

1.Fl. *p*

1.2.Kl. in B *p*

1.2.Hrn. in F Dämpfer auf

3.4.Hrn. in F Dämpfer auf

1.Vl. *pp*

2.Vl. *pp*

Br. *pp*

Vc. *pp*

93

1.Fl. *tr*

1.2.Kl. in B *tr*

1.Vl.

2.Vl. *get.*

Br. *get.*

Vc.

98

1.Fl. *tr*

1.2.Kl. in B *tr*

1.Vl.

2.Vl.

Br. *get.*

Vc.

103 **6**

Picc. *p*

1. Fl. *p*

1. 2. Ob. *p*

1. 2. Kl. in B *p*

1. 2. Hrn. in F *p*

3. 4. Hrn. in F *p*

1. 2. Pos. *p*

3. Pos. Tuba *p*

Beck. *pp* *mf*

Xyl.

1. VI. *p*

2. VI. *p*

Br. *p*

Vc. *p*

Kb. *pizz.* *p*

110

Picc.

1. Fl.

1.2. Ob.

1.2. Kl. in B

1.2. Hrn. in F

3.4. Hrn. in F

1.2. Pos.

3. Pos. Tuba

Beck.

Xyl.

1. Vi.

2. Vi.

Br.

Vc.

Kb.

116

Picc.

1. Fl.

2. Ob.

1.2. Kl. in B

1.2. Hrn. in F

3.4. Hrn. in F

1.2. Tr. in C

1.2. Pos.

3. Pos. Tuba

Kl. Tr.

Xyl.

1. VI.

2. VI.

Br.

Vc.

Kb.

7

f

[*f*]

+2.

f

Dämpfer weg

Dämpfer weg

Dämpfer weg

Dämpfer weg

f

p

Bog. *g^{no}*

p

Bog. *p*

get.

get.

121

Picc.
 1.Fl.
 1.2.Ob.
 1.2.Kl. in B
 1.2.Fag.
 1.2.Hm. in F
 3.4.Hm. in F
 1.2.Tr. in C
 1.2.Pos.
 3.Pos. Tuba
 Pk.
 Kl. Tr.
 Tamtam
 1.VI.
 2.VI.
 Br.
 Vc.
 Kb.

f
f
mf
p
p
p
f
p
p
p
mf
 (8)
mf
mf

127 **8 Lebhafter**

1.2.Ob. G.P.

1.2.Kl. in B G.P.

1.2.Fag. *f* *mf* *p* G.P. 1. *mf*

1.2.Hrn. in F G.P.

3.4.Hrn. in F G.P.

1.2.Tr. in C G.P.

1.2.Pos. G.P.

3.Pos. Tuba G.P.

Pk. G.P.

Kl. Tr. G.P.

Tamtam G.P. *mf*

Xyl. G.P.

1.VI. G.P. *pp* **Lebhafter**

2.VI. G.P. *pp*

Br. G.P. pizz. *p*

Vc. G.P. *mf* pizz. *p*

Kb. G.P. *mf* pizz. *p*

134

1.2.Ob. *mf* zu 2

1.2.Fag. *p*

Xyl. *mf*

1.VI. *mf*

2.VI. *mf*

Br. *get.* *Bog.* *p*

Vc. *Bog.* *p*

Kb. *p*

141

Picc. *p*

1.Fl. *p*

1.2.Ob. *p* *mf*

1.2.Kl. in B *p* *mf*

1.2.Fag. *mf*

1.2.Tr. in C *f*

Beck. *p*

Xyl. *mf*

1.VI. *get.* *mf*

2.VI. *mf*

Br. *cresc. get.* *mf*

Vc. *[cresc.]* *mf*

Kb. *cresc. Bog.* *mf*

p cresc. *mf*

148

Picc. *mf cresc.* *f*

1.Fl. *mf cresc.* *f*

1.2.Ob. *cresc.* *f*

1.2.Kl. in B *cresc.* *f*

1.2.Fag. *cresc.* *f*

1.2.Hm. in F *p* *f*

3.4.Hm. in F *p* *f*

1.2.Tr. in C *f*

Pk. *p cresc.* *mf*

Beck. *mf*

Xyl.

1.VI. *cresc.* *f*

2.VI. *cresc.* *f*

Br. *cresc.* *f*

Vc. *cresc.* *f*

Kb. *cresc.* *f*

154 nimmt große Flöte

Picc. *f*

1.2. Fl. *f* *8va* *zu 2* *+2.* *3*

1.2. Ob. *f* *zu 2* *3*

1.2. Kl. in B *f* *zu 2* *3*

1. *f* *3*

1.2. Fag. *ff* *3*

1.2. Hrn. in F *f* *zu 2* *3*

3.4. Hrn. in F *f* *zu 2* *3*

1.2. Tr. in C *f* *3*

1.2. Pos. *f* *zu 2*

3. Pos. Tuba *f*

Pk.

Beck.

1. VI. *f* *8va* *3*

2. VI. *f* *3*

Br. *f* *3*

Vc. *f* *3*

Kb. *ff*

161 (8)

1.2.Fl. *ff*

1.2.Ob. *ff*

1.2.Kl. in B *ff*

1. *ff*

1.2.Fag. 2. *ff*

1.2.Hrn. in F *ff*

3.4.Hrn. in F *ff*

1.2.Tr. in C *ff*

1.2.Pos. zu 2 *p*

3.Pos. Tuba *p*

Kl. Tr. *fff*

Beck. *f*

1.VI. (8) *fff* getl.

2.VI. *fff* getl.

Br. *fff* getl.

Vc. *fff*

Kb. *fff*

168

1.2.Fl.

1.2.Ob.

1.2.Kl. in B

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Tr. in C

3.Pos. Tuba

Kl. Tr.

Gr. Tr.

Tamtam

1.VI.

2.VI.

Br.

Vc.

Kb.

zu 2

ff

f

p

ff

f

f

ff

f

mf

immer fff

immer fff

immer fff

get.

get.

176

1.
1.2.Fl.
2.
1.
1.2.Ob.
2.
1.2.Kl.
in B
1.2.Fag.
1.2.Hrn.
in F
zu 2
gestopft
gestopft
3.4.Hrn.
in F
gestopft
1.2.Tr.
in C
Gr. Tr.
Beck.
mf
1.
(8)
1.VI.
2.
2.VI.
Br.
Vc.
Kb.

184

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B *pp*

1.2.Fag.

1.2.Hrn. in F *pp*

3.4.Hrn. in F *pp*

1.2.Tr. in C

Kl. Tr. *p*

Tamtam *p* *ppp* *ausklingen lassen*

1. *pp*

1.VI. *pp*

2. *pp*

2.VI. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

Mäßig ruhig

195 *pp* gewöhnlich

2. VI. *p*

Br. *get. pizz.* *p*

Vc. 2-fach *p* *pizz.* *get.*

Kb. *pizz.* *p*

206 (8) *get.* *p*

11 *cresc.*

2. VI. *cresc.*

Br. *Bog.* *get.* *cresc.*

Vc. 1. *cresc.*

2. *Bog.* *cresc.*

Kb. *Bog.* *cresc.*

215 *f* *dim.* *pp*

2. VI. *get.* *f* *dim.* *pp*

Br. *f* *dim.* *pp*

Vc. 1. *f* *dim.* *pp*

2. *f* *dim.* *pp*

Kb. *f* *pp* 3 3

223

1. VI.
2. VI.
Br.
1.
Vc.
2.
Kb.

p

Detailed description: This page of a musical score covers measures 223 to 232. It features six staves: 1. Violin I, 2. Violin II, Brass, 1. Violoncello, 2. Violoncello, and Kontrabaß. The key signature has two flats and the time signature is 2/2. Measure 223 starts with a 3-measure rest for the strings. Dynamics include piano (*p*) and hairpins. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play sustained chords and melodic lines.



233

1. VI.
2. VI.
Br.
1.
Vc.
2.
Kb.

cresc.
mf
p

Detailed description: This page of a musical score covers measures 233 to 242. It features the same six staves as the previous page. Measure 233 begins with a 3-measure rest for the strings. Dynamics include crescendo (*cresc.*), mezzo-forte (*mf*), and piano (*p*). A dynamic marking of *mf* with a '5' below it appears in measures 241 and 242. A first ending bracket labeled '8va' spans measures 241 and 242. The strings continue with their rhythmic pattern, while other instruments play more complex melodic and harmonic material.

241

beschleunigen

1.2.Fl. *p* *f*

1.2.Ob.

1.2.Kl. in B

1.2.Fag. 1. *p* *f*

1.2.Hrn. in F *pp* *f*

3.4.Hrn. in F *pp* *f*

1.2.Pos. *pp* *f*

3.Pos. Tuba *pp* *f*

Pk. *pp* *f*

beschleunigen

1.VI. *f*

2.VI. *f*

Br. *f*

1. Vc. *p*

2. Vc.

Kb. *p* *f*

Sehr lebhaft

247

1.2.Fl. *p*

1.2.Ob. *p*

1.2.Kl. in B

1.2.Fag. *p*

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Pos.

3.Pos. Tuba

Kl. Tr. *p*

Trgl. *p*

Sehr lebhaft

1.VI. *p*

2.VI. *p*

Br. *pizz.* *p* Bog.

Vc. *pizz.* *p* Bog.

Kb.

1. Fl. *f* *p*

1.2. Fl. *f* *p*
nimmt kleine Flöte

1.2. Ob. *f* *p*
zu 2

1.2. Kl. in B *mf* *p*

1.2. Fag. *p*

1.2. Hrn. in F *p*

3.4. Hrn. in F *p*

1.2. Pos. *p*

3. Pos. Tuba *p*

Kl. Tr. *p*

Trgl. *f*

1. VI. *p*

2. VI. *p*

Br. *p*

Vc. *p*

Kb. *p*

269

Picc. *f*

1. Fl. *p* *p* *f*

1.2. Ob. *p* *f* zu 2

1.2. Kl. in B *p* *f* zu 2

1.2. Fag. *p* *p* *p*

1.2. Hrn. in F *p* *p* *p*

3.4. Hrn. in F *p* *p* *p*

1.2. Tr. in C *mf* zu 2 3

1.2. Pos. *p* *p* *p* *p*

3. Pos. Tuba *p* *p* *p* *p* *p*

Kl. Tr. *p*

1. VI. *p* *p* *p*

2. VI. *p* *p* *p*

Br. *p* *p* *p*

Vc. *p* *p* *p*

Kb. *p* *p*

280

Picc. *ff*

1. Fl. *ff*

1.2. Ob. *ff*

1.2. Kl. in B *ff*

1.2. Fag. *ff*

1.2. Hm. in F *cresc.* *f* *mf*

3.4. Hm. in F *cresc.* *f* *mf*

1.2. Tr. in C *f³*

1.2. Pos. *f* *mf*

3. Pos. Tuba *cresc.* *f* *mf*

Pk. *f* *mf*

Tamtam *f*

1. Vi. *cresc.* *ff*

2. Vi. *cresc.* *ff*

Br. *cresc.* *ff*

Vc. *cresc.* *ff*

Kb. *ff*

13

291

The musical score consists of 13 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *ff* dynamic and playing sixteenth-note patterns.
- 1.Fl.**: First Flute, mirroring the Piccolo part.
- 1.2.Ob.**: Second Oboe, playing sustained notes with a *ff* dynamic.
- 1.2.Kl. in B**: Second Clarinet in B-flat, mirroring the Piccolo part.
- 1.2.Fag.**: Second Bassoon, playing sustained notes with a *ff* dynamic.
- 1.2.Hrn. in F**: Second Horn in F, playing sustained notes with a *f* dynamic.
- 3.4.Hrn. in F**: Third and Fourth Horns in F, mirroring the second horn.
- 1.2.Tr. in C**: Second Trumpet in C, playing sixteenth-note patterns with a *ff* dynamic.
- 1.2.Pos.**: Second Trombone, mirroring the second trumpet.
- 3.Pos. Tuba**: Third Trombone/Tuba, playing sustained notes with a *ff* dynamic.
- Pk.**: Percussion, playing a rhythmic pattern with a *ff* dynamic.
- Gr. Tr.**: Grand Snare Drum, playing a rhythmic pattern with a *ff* dynamic.
- Beck.**: Cymbals, playing a rhythmic pattern with a *ff* dynamic.
- 1.VI.**: First Violin, playing sixteenth-note patterns with a *ff* dynamic.
- 2.VI.**: Second Violin, mirroring the first violin.
- Br.**: Viola, playing sixteenth-note patterns with a *ff* dynamic.
- Vc.**: Cello, playing sustained notes with a *ff* dynamic.
- Kb.**: Double Bass, playing sustained notes with a *ff* dynamic.

Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions include "zu 2" (playing in pairs) and "3" (triplets).

302

Picc. *ff*

1.Fl. *ff*

1.2.Ob. *ff*

1.2.Kl. in B *ff*

1.2.Fag. *f*

1.2.Hm. in F *p* *ff*

3.4.Hm. in F *p* *ff*

1.2.Tr. in C *p* *ff*

1.2.Pos. *p* *ff*

3.Pos. Tuba *p* *ff*

Pk.

Gr. Tr. *ff*

Beck. *mf* *f*

1.VI. *p* *f* *p* *p*

2.VI. *p* *f* *p* *p*

Br.

Vc.

Kb.

14

315

1. Fl. *p*

1.2. Ob. *p*

1.2. Kl. in B *p*

1.2. Fag. *p*

1.2. Hrn. in F *p*

3.4. Hrn. in F [*p*]

1.2. Tr. in C *p* zu 2

1.2. Pos. *p*

3. Pos. Tuba *p*

Pk. *p* *f* *p cresc.*

1. VI. *p*

2. VI. *p*

Br. *p*

Vc. [*p*] *p*

Kb. *p*

325

Picc.

1. Fl.

2. Ob.

1.2. Kl. in B

1.2. Fag.

1.2. Hm. in F

3.4. Hm. in F

1.2. Tr. in C

1.2. Pos.

3. Pos. Tuba

Pk.

1. Vl.

2. Vl.

Br.

Vc.

Kb.

p *f* *cresc.* *8va* *zu 2* *f* *cresc.* *p* *f* *cresc.*

336 15

Picc.

1.Fl.

1.2.Ob. ^{zu 2}

1.2.Kl. in B ^{zu 2}

1.2.Fag.

1.2.Hrn. in F

3.4.Hrn. in F

1.2.Tr. in C ^{zu 2}

1.2.Pos.

3.Pos. Tuba

Pk.

Beck.

1.Vi.

2.Vi.

Br.

Vc.

Kb.

f, *ff*, *mf*, *pp*

ppp

f

349

Picc. *ff*
 1. Fl. *ff*
 2. Ob. *ff* zu 2
 1. 2. Kl. in B *ff* zu 2
 1. 2. Fag. *ff*
 1. 2. Hrn. in F *ff* zu 2
 3. 4. Hrn. in F *ff* zu 2
 1. 2. Tr. in C *ff* zu 2
 1. 2. Pos. *f*
 3. Pos. Tuba *ff*
 Pk.
 1. Vl. *ff*
 2. Vl. *ff*
 Br. *ff* get.
 Vc. *ff*
 Kb. *ff*

362

Picc. *fff*

1.Fl. *fff*

1.2.Ob. *fff*

1.2.Kl. in B *fff*

1.2.Fag. *fff*

1.2.Hrn. in F zu 2 *fff*

3.4.Hrn. in F zu 2 *fff*

1.2.Tr. in C *ff* *fff*

1.2.Pos. *ff* *fff*

3.Pos. Tuba *ff* *fff*

Pk. *fff*

Gr. Tr. *ff*

Beck. *ff*

1.VI. *fff*

2.VI. *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*

375 **Ziemlich bewegt**

1. Fl. *ff*

1.2. Ob. *ff* zu 2

1.2. Kl. in B *ff* zu 2

1.2. Fag. *p* 1.

1.2. Hrn. in F *p!*

3.4. Hrn. in F *p!*

1.2. Tr. in C *ff* zu 2

1.2. Pos. *ff*

3. Pos. Tuba *ff*

Tamtam *ff*

Ziemlich bewegt

1. VI. *f*

2. VI. *f*

Br. *f*

Vc. *p*

Kb. *p*

Detailed description: This page of a musical score, numbered 86, contains measures 375 to 400. The tempo is 'Ziemlich bewegt' (Moderately moving). The score is for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba) and the percussion section (Tamtam) play a rhythmic pattern of eighth notes with accents, marked *ff*. The strings (Violins, Viola, Cello, Double Bass) play a melodic line with triplets, starting *f* and ending *p*. The brass section (Horns, Trumpets, Trombones, Tuba) plays a melodic line with accents, marked *ff*. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) play a melodic line with accents, marked *ff*. The percussion section (Tamtam) plays a rhythmic pattern with accents, marked *ff*. The strings (Violins, Viola, Cello, Double Bass) play a melodic line with triplets, starting *f* and ending *p*. The brass section (Horns, Trumpets, Trombones, Tuba) plays a melodic line with accents, marked *ff*. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) play a melodic line with accents, marked *ff*.

384 **16** *Ziemlich breit* *Sehr lebhaft*

Picc. *p*

1. Fl. *p*

1.2. Ob. *p*

1.2. Kl. in B *p*

1.2. Fag. *p*

1.2. Pos. *p* *pp*

3. Pos. Tuba *p* *pp*

1. Vi. *pp*

395

Picc.

1. Fl.

1.2. Ob. *p*

1.2. Kl. in B *p*

1.2. Fag.

Beck. *pp*

1. Vi. *p*

403 **breit** **Sehr lebhaft**

Picc. *p*

1.Fl.

1.2.Ob. *p*

1.2.Kl. in B

1.2.Hrn. in F *pp*

3.4.Hrn. in F *pp*

1.2.Tr. in C *pp*

1.2.Pos. *pp*

3.Pos. Tuba *pp*

Pk. *pp*

Beck.

1.Vl. *pp* **breit** **Sehr lebhaft**

2.Vl.

Br.

Vc.

Kb.

413

Picc. *pp*

1.Fl. *pp*

1.2.Ob. *pp*

1.2.Kl. in B *pp*

1.2.Fag. *pp*

Pk. *pp*

Beck. *pp*

422

Picc. *pp*

1.Fl. *pp*

1.2.Ob. *pp*

1.2.Kl. in B *pp*

1.2.Fag. *pp*

1.2.Tr. in C *mf*

1.2.Pos. *mf*

3.Pos. Tuba *mf*

Beck. *mf*

1.Vi. *f* *p*

2.Vi. *f* *p*

Ziemlich breit

18

430 **breit**

Picc. *f*

1. Fl. *f*

1.2. Ob. *f* zu 2

1.2. Kl. in B *f* zu 2

1.2. Fag. *mf*

1.2. Hrn. in F *mf*

3.4. Hrn. in F *mf*

1.2. Tr. in C

1.2. Pos.

3. Pos. Tuba

Pk. *mf*

1. VI. *mf* **breit** **breiter Strich**

2. VI. *mf* **breiter Strich**

Br. *mf* **breiter Strich**

Vc. *mf* **breiter Strich**

Kb. *mf*

437

Picc.

1.Fl.

1.2.Ob. zu 2

1.2.Kl. in B zu 2

1.2.Fag. *f*

1.2.Hrn. in F *f*

3.4.Hrn. in F *f*

1.2.Tr. in C *f*

1.2.Pos. zu 2 *f*

3.Pos. Tuba *f*

Pk. *mf*

Beck. *mf*

1.Vl. *f*

2.Vl. *f*

Br. *f*

Vc. *f*

Kb. *f*

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444

Picc. *mf* *f*

1.Fl. *mf* *f*

1.2.Ob. *mf* *f*

1.2.Kl. in B *mf* *f*

1.2.Fag. *p* *f*

1.2.Hrn. in F *p* *f*

3.4.Hrn. in F *p* *f*

1.2.Tr. in C *p* *f*

1.2.Pos. *p* *f*

3.Pos. Tuba *p* *f*

Pk.

Gr. Tr.

Beck.

1.VI. *p* *f*

2.VI. *p* *f*

Br. *p* *f*

Vc. *p* *f*

Kb. *p* *f*

452

Picc.
1.Fl.
1.2.Ob.
1.2.Kl. in B
1.2.Fag.
1.2.Hrn. in F
3.4.Hrn. in F
1.2.Tr. in C
1.2.Pos.
3.Pos. Tuba
Pk.
Gr. Tr.
Beck.
1.VI.
2.VI.
Br.
Vc.
Kb.

8^{va}
zu 2
zu 2
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

[ff]

459

Picc.

1.Fl.

1.2.Ob.

1.2.Kl.
in B

1.2.Fag.

1.2.Hrn.
in F

3.4.Hrn.
in F

1.2.Tr.
in C

1.2.Pos.

3.Pos.
Tuba

Pk.

Gr. Tr.

Beck.

1.VI.

2.VI.

Br.

Vc.

Kb.

p

p

pp

pp

465

Score for measures 465-484 (20 measures).
Instruments: Picc., 1. Fl., 1.2. Ob., 1.2. Kl. in B, 1.2. Fag., 1.2. Hm. in F, 3.4. Hm. in F, 1.2. Tr. in C, 1.2. Pos., 3. Pos. Tuba, Pk., Gr. Tr., Beck., 1. Vi., 2. Vi., Br., Vc., Kb.
Dynamics: *p* (piano), *f* (forte).
Rehearsal mark 20 is indicated by a bracket over measures 477-484.

472

Picc. *ff*

1. Fl. *ff*

1.2. Ob. *ff*
zu 2

1.2. Kl. in B *ff*
zu 2

1.2. Fag. *f* *ff*

1.2. Hrn. in F *cresc.* *fff*

3.4. Hrn. in F *cresc.* *fff*

1.2. Tr. in C *cresc.* *fff*
zu 2

1.2. Pos. *cresc.* *fff*
zu 2

3. Pos. Tuba *cresc.* *ff*

Pk. *cresc.* *ff*

1. Vl. [*cresc.*] *ff*

2. Vl. *cresc.* *ff*

Br. *cresc.* *ff*

Vc. *cresc.* *ff*
get. zus.

Kb. *cresc.* *ff*

479

Picc. *fff*

1.Fl. *fff*

1.2.Ob. *fff*

1.2.Kl. in B *fff*

1.2.Fag. *fff*

1.2.Hrn. in F *fff*

3.4.Hrn. in F *fff*

1.2.Tr. in C *fff* zu 2

1.2.Pos. *fff* zu 2

3.Pos. Tuba *fff*

Pk. *fff*

Gr. Tr. *fff*

Beck. mit Schlägel *fff*

Tamtam *fff*

1.VI. *fff*

2.VI. *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*