

Das Bläserquintett wurde im August 1924 vollendet und gelangte am 16. September 1924 zur Uraufführung. Es ist das erste größere Werk, in dem Schoenberg die Gesetze der Komposition mit zwölf Tönen fundiert.\*) Aus der dem Ganzen zugrundeliegenden Hauptreihe Es G A H Cis C B D E Fis As F und einer Anzahl aus dieser sinngemäß abgeleiteter Nebenreihen (Umkehrung, Krebsgang etc.), werden alle Themen und Zusammenklänge gebildet. Dadurch sind Einheitlichkeit und Geschlossenheit in einer den formalen Funktionen der Tonalität gleichkommenden Weise gesichert.

The Quintet for Wind Instruments was completed in August, 1924, and played for the first time on September 16, 1924. It is the first large work in which Schoenberg has substantiated the laws of composition with twelve tones.\*) All themes and sound-combinations are derived from the basic series (E flat, G, A, B, C sharp, C, B flat, D, E, F sharp, A flat, F) and a number of Subsidiary series (Inversion, "Crab" or Retrograde motion etc.). The homogeneity and uniformity thus achieved constitutes an equivalent to the form-building functions of a fixed tonality.

Le quintette pour instruments à vent, achevé en août 1924, fut exécuté pour la première fois le 16 septembre de la même année. C'est la première oeuvre d'importance où Schoenberg ait assis les principes de la composition à douze tons.\*) La série principale mi bémol-sol-la-si-do dièse-do-si bémol-ré-mi-fa dièse-la bémol-fa, qui est à la base de l'oeuvre, ainsi qu'un certain nombre de séries accessoires judicieusement dérivées de la première (par renversement, imitation rétrograde etc.) constitue la matière musicale de tous les thèmes et accords. Ainsi l'unité et la cohésion sont assurées d'une manière qui supplée aux fonctions formelles de la tonalité.

### FORMÜBERSICHT

	Takt
<b>1. Satz, Sonatenform</b>	
Hauptsatz .....	1—73a
Hauptthema .....	1—28
Überleitungsgruppe .....	29—41
Seitenthema .....	42—54
Schlußgruppe .....	55—73a
Einleitung zur Durchführung .....	72b—82
Durchführung .....	82—127
Reprise .....	128—205
Koda .....	206—227
<b>2. Satz, Scherzo</b>	
Scherzo .....	1—87
Hauptthema .....	1—27
1. Seitensatzgruppe .....	28—60
Reprise des Hauptthemas .....	61—87
Trio (2. Seitensatzgruppe) .....	88—142
Durchführung .....	143—239

\*) Über diese Technik berichten ausführlich: Erwin Stein, Sonderheft der Musikblätter des Anbruch, August-September 1924, Felix Greissle, Musikblätter des Anbruch, Februar 1925.

### SYNOPSIS OF FORM

	Bar
<b>1st Movement, Sonata form</b>	
Principal section .....	1—73a
Principal theme .....	1—28
Transitory subject .....	29—41
Subsidiary theme .....	42—54
Closing subject .....	55—73a
Introduction to Development .....	72b—82
Development .....	82—127
Recapitulation .....	128—205
Coda .....	206—227
<b>2nd Movement, Scherzo</b>	
Scherzo .....	1—87
Principal theme .....	1—27
1st Subsidiary subject .....	28—60
Recapitulation of the Principal theme .....	61—87
Trio (2nd Subsidiary subject) .....	88—142
Development .....	143—239

\*) For details of this technique see Erwin Stein, in the special issue of the "Musikblätter des Anbruch", August-September 1924; and Felix Greissle, in the "Musikblätter des Anbruch", February 1925.

### RÉSUMÉ DE LA FORME

	Mesure
<b>1er Mouvement, Forme de Sonate</b>	
Partie principale .....	1—73a
Thème principal .....	1—28
Groupe de transition .....	29—41
Thème secondaire .....	42—54
Groupe de cadence .....	55—73a
Introduction au développement .....	72b—82
Développement .....	82—127
Reprise .....	128—205
Coda .....	206—227
<b>2ème Mouvement, Scherzo</b>	
Scherzo .....	1—87
Thème principal .....	1—27
1er groupe du thème secondaire .....	28—60
Reprise du thème principal .....	61—87
Trio (2ème groupe du thème secondaire) .....	88—142

\*) Rendent compte en détail de cette technique: Erwin Stein, Numéro spécial des "Musikblätter des Anbruch", Août-Septembre 1924, Felix Greissle, "Musikblätter des Anbruch", Février 1925.



	Takt	Bar	Mesure
Scherzo-Reprise und Trio (verkürzt) . . . . .	240—359	Recapitulation of Scherzo and Trio (shortened) . . . . .	143—239
Koda . . . . .	360—419	Coda . . . . .	240—359
3. Satz		3rd Movement	360—419
Hauptthemengruppe (dreiteilige Liedform) . . . . .	1— 33	Principal subject (Ternary Song form) . . . . .	3ème Mouvement
Seitensatzgruppe a) . . . . .	34— 52	Subsidiary subject a) . . . . .	Groupe des thèmes principaux (forme de lied à trois parties) . . . . .
b) . . . . .	53— 81	b) . . . . .	Groupe du thème secondaire a) . . . . .
Reprise der Hauptthemengruppe . . . . .	82—113	Recapitulation of the Principal subject . . . . .	Groupe du thème secondaire b) . . . . .
Koda . . . . .	114—141	Coda . . . . .	Reprise des thèmes principaux . . . . .
4. Satz, Rondoform		4th Movement, Rondo form	Coda . . . . .
Thema (dreiteiliges Lied mit ausgeführten und variierten Wiederholungen) . . . . .	1— 38	Theme (ternary song with elaborating and varying repetitions) . . . . .	4ème Mouvement, Forme du rondo
Überleitungs- und Seitengedanken . . . . .	39— 57	Transitory and Subsidiary themes . . . . .	Thème (lied à trois parties avec des répétitions détaillées et variées) . . . . .
Schlussätze . . . . .	58— 77	Closing subjects . . . . .	Idees accessoires et de transition . . . . .
1. Reprised. Themas . . . . .	78—115	1st Recapitulation of the theme . . . . .	Groupe de cadence . . . . .
Trio (2. Seitensatz) und Durchführung . . . . .	116—186	Trio (2nd Subsidiary subject) and Development . . . . .	1ère reprise du thème . . . . .
2. Reprised. Themas . . . . .	187—225	2nd Recapitulation of the theme . . . . .	Trio (2ème thème secondaire) et Développement . . . . .
Reprise der Seiten- u. Schlußgedanken . . . . .	226—304	Recapitulation of the subsidiary and closing themes . . . . .	2ème reprise du thème . . . . .
3. (Verkürzte) Reprise des Themas, kurze Durchführung und Koda . . . . .	305— 359	3rd (shortened) Recapitulation of the theme, short Development and Coda . . . . .	Reprise des idées accessoires et groupes de cadence . . . . .
	F. G.		3ème reprise (abrégée) du thème, développement court et coda . . . . .
			305— 359
			F. G.

★

Aufführungsdauer:  
ca. 40 Min.

Time required for performance:  
ca. 40 min.

Durée d'exécution:  
ca. 40 min.

★

Le signe — indique que la note est à tenir (tenuto et portato). Quand ce signe est surmonté du signe d'accentuation (  $\underline{\text{f}}$  ), cela signifie: accentuer et tenir; si c'est par le point du staccato qu'il est surmonté, il signifie que la note doit être bien tenue et néanmoins, par une petite pause, par une interruption, être séparée de la note suivante.

▲ signifie pour le moins: „Ne faiblissez pas“, souvent même: „En dehors“ (Les anachrouses principalement sont marquées de cette façon).

5. Il n'y a pas dans cette partition d'instruments transpositeurs. La clarinette et le cor, en mesure aujourd'hui de produire la gamme chromatique, sont à considérer comme des instruments en ut. Les exécutants ont cependant la faculté d'employer des instruments de tonalités différentes, selon les nécessités techniques. Il va de soi que les clés doivent être lues comme au piano, sans transposition.

6. Les chiffres métronomiques ne doivent pas être pris à la lettre, mais seront considérés comme de simples indications.

7. Les trilles seront toujours exécutés sans trait final. Les formules initiales seront jouées comme des anachrouses.

1.  $\text{H}$  signifie: Principal Part } the ends of which have been  
 $\text{N}$                                     Secondary Part } marked with this sign 7

2.  $\text{v}$  and  $\underline{\text{v}}$  mean: accented like a strong beat.

$\text{v}$  means: unaccented like a weak beat.

3. The notation of Principal and Secondary parts is for the purpose of making clear to the performers the various meanings of their parts. They should then know which parts have to take a secondary place.

4. In the notation of the short notes, one must differentiate between the hard, heavy, punctuated, and the light, elastic, thrown ones. The first have been marked  $\text{v}$ , the latter with  $\text{v}$ .

— means that the note should be lengthened (tenuto and portato). When the mark  $\underline{\text{f}}$  is placed above, it means that the notes should be accented and made longer: When the staccato point ( $\text{stacc}$ ) is put above, it means that the note must be well held on, but separated from the next by means of a slight pause.

▲ at least means, "to be retained", also it often means "to bring out" (in this manner upbeats have been specially marked).

5. In this score there are no more transposing instruments. Clarinets and Horns, on account of their possessing chromatic scales, must be regarded as instruments in C, although the wind instrument players may use the pitch which is technically most useful. It goes without saying that all keys should be read as though written for the piano — i. e. not transposed.

6. The metronome marks must not be taken literally — they merely give an indication of the tempo.

7. Trills must always be played without grace notes. Appoggiaturas should be regarded as upbeats.

# Quintett

für Flöte, Oboe, Klarinette, Horn und Fagott

Aufführungsrecht vorbehalten  
Droits d'exécution réservés

## I

Arnold Schoenberg, Op. 26

Schwungvoll ♩=126 (*sehr mäßige Halbe*)

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In die „Philharmonia“ Partiturenammlung aufgenommen

U. E. 7668 W. Ph. V. 230



12 13 14 15

Fl  
Ob  
Kl  
Hr  
Fg

Musical score for measures 12-15. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 12 shows the Flute and Bassoon playing a melodic line with a dynamic of *p*. Measure 13 continues this line. Measure 14 features a dynamic change to *pp* for the Flute and Bassoon. Measure 15 includes a dynamic of *p* for the Oboe and a dynamic of *f* for the Clarinet. The Flute and Bassoon parts include triplets and slurs.

16 17 18

Fl  
Ob  
Kl  
Hr  
Fg

Musical score for measures 16-18. Measure 16 features a dynamic of *f* for the Flute and Bassoon. Measure 17 shows a dynamic of *p* for the Oboe and *mf* for the Bassoon. Measure 18 includes a dynamic of *f* for the Oboe and *p* for the Flute and Bassoon. The Flute part includes a dynamic of *f* and a dynamic of *p*. The Bassoon part includes a dynamic of *mf* and a dynamic of *p*. The Horn part includes a dynamic of *mf* and a dynamic of *p*. The Clarinet part includes a dynamic of *f* and a dynamic of *p*. The Oboe part includes a dynamic of *f* and a dynamic of *p*. The Bassoon part includes a dynamic of *mf* and a dynamic of *p*. The Flute part includes a dynamic of *f* and a dynamic of *p*. The Horn part includes a dynamic of *mf* and a dynamic of *p*. The Clarinet part includes a dynamic of *f* and a dynamic of *p*. The Oboe part includes a dynamic of *f* and a dynamic of *p*. The Bassoon part includes a dynamic of *mf* and a dynamic of *p*.

19 20 21

Fl  
Ob  
Kl  
Hr  
Fg

Musical score for measures 19-21. Measure 19 features a dynamic of *fp* for the Bassoon. Measure 20 shows a dynamic of *f* for the Flute and Bassoon. Measure 21 includes a dynamic of *f* for the Flute and Bassoon. The Flute part includes a dynamic of *f* and a dynamic of *f*. The Bassoon part includes a dynamic of *fp* and a dynamic of *f*. The Oboe part includes a dynamic of *f* and a dynamic of *f*. The Clarinet part includes a dynamic of *f* and a dynamic of *f*. The Horn part includes a dynamic of *f* and a dynamic of *f*. The Bassoon part includes a dynamic of *fp* and a dynamic of *f*.

22 23

Fl  
Ob  
Kl  
Hr  
Fg

Musical score for measures 22-23. Measure 22 features a dynamic of *fp* for the Bassoon. Measure 23 shows a dynamic of *fp* for the Flute and Bassoon. The Flute part includes a dynamic of *fp* and a dynamic of *fp*. The Bassoon part includes a dynamic of *fp* and a dynamic of *fp*. The Oboe part includes a dynamic of *fp* and a dynamic of *fp*. The Clarinet part includes a dynamic of *fp* and a dynamic of *fp*. The Horn part includes a dynamic of *fp* and a dynamic of *fp*. The Bassoon part includes a dynamic of *fp* and a dynamic of *fp*.

24 25 26

Fl  
Ob  
Kl  
Hr  
Fg

*f*  
*mf*  
*mf*  
*ff*

*p*  
*pp*  
*pp*  
*p*

*poco rit...;*

27 28 29 30

Fl  
Ob  
Kl  
Hr  
Fg

*p*  
*pp*  
*pp*  
*p*

*mp leicht*

31 32 Flzg. 33

Fl  
Ob  
Kl  
Hr  
Fg

*p*  
*sf*  
*p*  
*fp*

*p dolce*

34 35 36

Fl  
Ob  
Kl  
Hr  
Fg

*p*  
*fp*  
*cresc.*  
*cresc.*  
*sf*  
*f*

6

37 38 39

Fl

Ob

Kl

Hr

Fg

Tempo

40 41 rit.....42 43 44

Fl

Ob

Kl

Hr

Fg

45 46 47 48

Fl

Ob

Kl

Hr

Fg

49 50 51 52

Fl

Ob

Kl

Hr

Fg

53 54 55 7

Fl  
Ob  
Kl  
Hr  
Fg

56 57 58

Fl  
Ob  
Kl  
Hr  
Fg

59 60

Fl  
Ob  
Kl  
Hr  
Fg

61 62

Fl  
Ob  
Kl  
Hr  
Fg

63 H

64

Fl, Ob, Kl, Hr, Fg

65

66

Fl, Ob, Kl, Hr, Fg

68 ruhiger werden

67 69 70 71

Fl, Ob, Kl, Hr, Fg

molto rit..... molto rit..... Sehr ruhig aber fließend

I 72a 73a II 72b 73b 74 75

Fl, Ob, Kl, Hr, Fg

76 77 78 79

Fl  
Ob  
Kl  
Hr  
Fg

poco rit.....82.....string.....

80 81 82

Fl  
Ob  
Kl  
Hr  
Fg

Tempo

83 84 85

Fl  
Ob  
Kl  
Hr  
Fg

86 87 88

Fl  
Ob  
Kl  
Hr  
Fg

89 90 *stacc* 91

Fl

Ob *stacc*  
*p<sub>3</sub>*

Kl

Hr *p<sub>3</sub>*

Fg

92 93 94

Fl

Ob *f*

Kl *f*

Hr *f*

Fg *ff*

95 96 97

Fl *p* *f* *p* *p* *f* *p*

Ob *p<sub>zart</sub>*

Kl *p* *f* *p* *f*

Hr *p* *f* *p* *f* *p*

Fg *p dolce* *p* *f* *p*

98 99

Fl

Ob *ff*

Kl *ff*

Hr *f*

Fg *f*

100 101 102

Fl *f* *ff* *f* *trem*

Ob *f* *ff* *f*

Kl *f* *ff* *f*

Hr *f* *ff* *f*

Fg *f* *ff* *f*

103 104 105

*poco rit.... Tempo*

Fl *p* *f*

Ob *f* *p* *f*

Kl *f* *fp* *pp*

Hr *f* *fp* *pp*

Fg *f* *fp* *f*

106 107

Fl *pp* *pp*

Ob *pp* *pp*

Kl *p* *f*

Hr *p* *pp* *f*

Fg *f* *f*

108 109 Flzg. 110

Fl *p* *fp* *sf* *sf*

Ob *mf* *fp* *sf* *sf*

Kl *fp* *fp* *sf* *sf*

Hr *fp* *fp* *sf* *sf*

Fg *f* *p* *fp* *f* *sf*



111 112

Fl  
Ob  
Kl  
Hr  
Fg

113 114 115

Fl  
Ob  
Kl  
Hr  
Fg

116 117 118 rit. . . . . 119

Fl  
Ob  
Kl  
Hr  
Fg

120 121 122 123

etwas ruhiger

Fl  
Ob  
Kl  
Hr  
Fg

124 125 126 rit. . . 127 . . . molto rit <sup>13</sup>

Fl  
Ob  
Kl  
Hr  
Fg

128 Tempo 129 130 131

Fl  
Ob  
Kl  
Hr  
Fg

132 133 134

Fl  
Ob  
Kl  
Hr  
Fg

135 136 137 138

Fl  
Ob  
Kl  
Hr  
Fg

139 poco rit. .... 140 ..... Tempo 141

Fl Flute 1  
 Ob Oboe  
 Kl Clarinet  
 Hr Horn  
 Fg Bassoon

Fl Flute 1  
 Ob Oboe  
 Kl Clarinet  
 Hr Horn  
 Fg Bassoon

Fl Flute 1  
 Ob Oboe  
 Kl Clarinet  
 Hr Horn  
 Fg Bassoon

Fl Flute 1  
 Ob Oboe  
 Kl Clarinet  
 Hr Horn  
 Fg Bassoon

152 153

Fl  
Ob  
Kl  
Hr  
Fg

*pp*  
*pp*  
*pp*  
*pp*  
*f*

gedämpft *p*

154 molto rit.....155 156

Fl  
Ob  
Kl  
Hr  
Fg

*pp*  
*p*  
*pp*  
*pp*  
*pp*

H  
offen  
H  
*pp*

157 158 159

Fl  
Ob  
Kl  
Hr  
Fg

*pp sehr zart*  
*p*  
*fp*  
*p*  
*fp*

trumm  
H  
H  
H

160 161 162

Fl  
Ob  
Kl  
Hr  
Fg

*fp*  
*f*  
*fp*  
*ff*  
*sf*

H  
H

163 164 165

Fl  
Ob  
Kl  
Hr  
Fg

*sf* *p* *zart*

166 rit. 167 168 Tempo

Fl  
Ob  
Kl  
Hr  
Fg

*p*

169 170 171

Fl  
Ob  
Kl  
Hr  
Fg

*ppp* *p* *ppsubito*

172 173 174

Fl  
Ob  
Kl  
Hr  
Fg

*pp* *pp* *mf*

175 176

Fl  
Ob  
Kl  
Hr  
Fg

177 178

Fl  
Ob  
Kl  
Hr  
Fg

179 180

Fl  
Ob  
Kl  
Hr  
Fg

181 182

Fl  
Ob  
Kl  
Hr  
Fg

183 184

Fl  
Ob  
Kl  
Hr  
Fg

185 186

Fl  
Ob  
Kl  
Hr  
Fg

187 188

Fl  
Ob  
Kl  
Hr  
Fg

189 190

Fl  
Ob  
Kl  
Hr  
Fg

191 192

Fl  
Ob  
Kl  
Hr  
Fg

*p* *f*  
*gedämpft* *fp*

193 194

Fl  
Ob  
Kl  
Hr  
Fg

*fp* *offen* *f* *fp* *p* *fp* *cresc.* *cresc.*

195 196

Fl  
Ob  
Kl  
Hr  
Fg

*f* *f*

197 198

Fl  
Ob  
Kl  
Hr  
Fg

*dolce* *p* *dolce* *ppzart* *p*



199

200

Flzg

Fl

Ob

Kl

Hr

Fg

*f*

*p*

201

202

steigernd .....

Fl

Ob

Kl

Hr

Fg

*f*

*f*

203

204

Fl

Ob

Kl

Hr

Fg

*p*

*f*

*f*

205

206

I. Zeitmaß

207

Flzg

Fl

Ob

Kl

Hr

Fg

*pp*

*p*

*f*

*fp*

*fp*

*f*

*fp*

*fp*

208 209 210 211 212

Fl  
Ob  
Kl  
Hr  
Fg

*f* *p* *fp*

Detailed description: This system contains measures 208 through 212. The Flute (Fl) part has a melodic line starting in measure 209 with a dynamic of *p*. The Oboe (Ob) and Clarinet (Kl) parts have sustained notes. The Horn (Hr) and Bassoon (Fg) parts have a melodic line starting in measure 209 with a dynamic of *f*, which then changes to *p* in measure 210. A *fp* dynamic is marked in measure 210 for the Horn and Bassoon.

213 214 215 216 217

Fl  
Ob  
Kl  
Hr  
Fg

Detailed description: This system contains measures 213 through 217. The Flute (Fl) part has a melodic line starting in measure 214. The Oboe (Ob) and Clarinet (Kl) parts have sustained notes. The Horn (Hr) and Bassoon (Fg) parts have a melodic line starting in measure 214.

218 rit. 219 220 verlangsamend 221 222

Fl  
Ob  
Kl  
Hr  
Fg

*pp*

Detailed description: This system contains measures 218 through 222. Measures 218 and 219 are marked *rit.* (ritardando). Measures 220 and 221 are marked *verlangsamend* (rallentando). Measure 222 has a dynamic of *pp* (pianissimo). The Flute (Fl) part has a melodic line starting in measure 222. The Oboe (Ob) and Clarinet (Kl) parts have sustained notes. The Horn (Hr) and Bassoon (Fg) parts have a melodic line starting in measure 222.

223 224 225 molto rit 226 227

Fl  
Ob  
Kl  
Hr  
Fg

*p* *pp*

Detailed description: This system contains measures 223 through 227. Measure 224 has a dynamic of *p* (piano). Measure 225 is marked *molto rit* (molto ritardando). Measure 226 has a dynamic of *pp* (pianissimo). The Flute (Fl) part has a melodic line starting in measure 224. The Oboe (Ob) and Clarinet (Kl) parts have sustained notes. The Horn (Hr) and Bassoon (Fg) parts have a melodic line starting in measure 224.

# II

Anmutig und heiter; scherzando;  $\text{♩} = 63$

1 2 3 4 5

Pic

Ob *H* *p scherzando*

Kl *p*

Hr *fp*

Fg *p*

6 7 8 9 10 11

Pic

Ob *sf* *fp*

Kl *f*

Hr *fp*

Fg *f*

12 13 14 15 16

Pic

Ob *p* *sf* *H*

Kl *p* *sf*

Hr *p* *fp* *sf*

Fg *p* *N*



24 37 poco rit.....Tempo 38 39 poco rit.....Tem-

40

Musical score for measures 37-40. Piccolo (Pic) has a melodic line with triplets. Oboe (Ob) and Clarinet (Kl) play chords. Horns (Hr) and Bassoon (Fg) play chords. Dynamics include *fp* and *p*.

41 42 43 44 45

Musical score for measures 41-45. Piccolo (Pic) has a melodic line with a fermata. Oboe (Ob) and Clarinet (Kl) play chords. Horns (Hr) and Bassoon (Fg) play chords. Dynamics include *fp*, *mf*, *f*, *sf*, and *p*.

etwas langsamer als das 1. Tempo

46 47 48 49

Musical score for measures 46-49. Piccolo (Pic) has a melodic line. Oboe (Ob) and Clarinet (Kl) play chords. Horns (Hr) and Bassoon (Fg) play chords. Dynamics include *p dolce*, *pp*, *sf*, and *p*.

50 51 52 53

Musical score for measures 50-53. Piccolo (Pic) has a melodic line. Oboe (Ob) and Clarinet (Kl) play chords. Horns (Hr) and Bassoon (Fg) play chords. Dynamics include *p*, *mf*, *sf*, and *f*.

steigernd ins Tempo

54 55 56 57 58

Pic  
Ob  
Kl  
Hr  
Fg

*f*  
*fp*  
gestopft  
*ff*  
offen

Detailed description: This system contains measures 54 through 58. The Piccolo part starts with a forte (*f*) dynamic. The Clarinet part has a dynamic of *fp* and includes the instruction 'gestopft' (stopped) in measure 56, which changes to 'offen' (open) in measure 58. The Bassoon part has a dynamic of *ff*. The Horn and Trumpet parts are mostly silent in this system.

59 etwas zurückhaltend...Tempo I

59 60 61 62 Hr. 63

Pic  
Ob  
Kl  
Hr  
Fg

*f*  
*pp*  
*fp*  
*pp*  
*p*

Detailed description: This system contains measures 59 through 63. The Piccolo part starts with a forte (*f*) dynamic. The Clarinet part has a dynamic of *fp*. The Bassoon part has a dynamic of *p*. The Horn part has a dynamic of *pp*. The Trumpet part has a dynamic of *pp*. The Piccolo part has a dynamic of *pp* in measure 62.

64 65 66 67 68

Pic  
Ob  
Kl  
Hr  
Fg

*immer pp*  
*immer pp*  
*immer pp*  
*ppp*  
*fp*

Detailed description: This system contains measures 64 through 68. The Piccolo part has a dynamic of *immer pp*. The Clarinet part has a dynamic of *immer pp*. The Bassoon part has a dynamic of *immer pp*. The Horn part has a dynamic of *ppp*. The Trumpet part has a dynamic of *ppp*. The Piccolo part has a dynamic of *fp* in measure 67.

69 70 71 72

Pic  
Ob  
Kl  
Hr  
Fg

*f*  
*f*  
*f*

Detailed description: This system contains measures 69 through 72. The Piccolo part has a dynamic of *f*. The Clarinet part has a dynamic of *f*. The Bassoon part has a dynamic of *f*. The Horn and Trumpet parts are mostly silent in this system.

73 74 75 76 77

Pic  
Ob  
Kl  
Hr  
Fg

7

*f*

*f*

*f*

*f*

73 74 75 76 77

Detailed description: This system contains measures 73 through 77. The Piccolo part has a whole rest in 73 and 74, then a melodic line starting in 75. The Oboe part has a whole rest in 73 and 74, then a melodic line starting in 75. The Clarinet part has a whole rest in 73 and 74, then a melodic line starting in 75. The Horn part has a whole rest in 73 and 74, then a melodic line starting in 75. The Bassoon part has a whole rest in 73 and 74, then a melodic line starting in 75. A dynamic marking of *f* is present in measures 75 and 76. A fermata is placed over measure 76.

78 79 80 81 82 83

Pic  
Ob  
Kl  
Hr  
Fg

*sf*

*sf*

*p*

*f*

*f*

*p*

78 79 80 81 82 83

Detailed description: This system contains measures 78 through 83. The Piccolo part has a whole rest in 78 and 79, then a melodic line starting in 80. The Oboe part has a whole rest in 78 and 79, then a melodic line starting in 80. The Clarinet part has a whole rest in 78 and 79, then a melodic line starting in 80. The Horn part has a whole rest in 78 and 79, then a melodic line starting in 80. The Bassoon part has a whole rest in 78 and 79, then a melodic line starting in 80. Dynamic markings include *sf* in measures 78, 79, 80, and 81, and *p* in measures 82 and 83.

etwas zurückhalten..... etwas strafferes Zeitmaß

84 85 86 87 88 89 90

Pic  
Ob  
Kl  
Hr  
Fg

*p*

*f*

*f*

*p*

84 85 86 87 88 89 90

Detailed description: This system contains measures 84 through 90. The Piccolo part has a whole rest in 84 and 85, then a melodic line starting in 86. The Oboe part has a whole rest in 84 and 85, then a melodic line starting in 86. The Clarinet part has a whole rest in 84 and 85, then a melodic line starting in 86. The Horn part has a whole rest in 84 and 85, then a melodic line starting in 86. The Bassoon part has a whole rest in 84 and 85, then a melodic line starting in 86. Dynamic markings include *p* in measures 84, 85, and 86, and *f* in measures 87, 88, and 89.

91 92 93 94 95 96

Pic  
Ob  
Kl  
Hr  
Fg

*f*

*f*

*f*

91 92 93 94 95 96

Detailed description: This system contains measures 91 through 96. The Piccolo part has a whole rest in 91 and 92, then a melodic line starting in 93. The Oboe part has a whole rest in 91 and 92, then a melodic line starting in 93. The Clarinet part has a whole rest in 91 and 92, then a melodic line starting in 93. The Horn part has a whole rest in 91 and 92, then a melodic line starting in 93. The Bassoon part has a whole rest in 91 and 92, then a melodic line starting in 93. A dynamic marking of *f* is present in measures 93, 94, and 95.

97 98 99 100 101

Pic

Ob

Kl

Hr

Fg

*pp*

*fp*

*fp*

*pp*

*pp*

*pp*

*pp grazioso*

102 103 104 105 106

Pic

Ob

Kl

Hr

Fg

*pp*

*p*

*p*

*p*

*cresc.*

107 108 109 110 111

Pic

Ob

Kl

Hr

Fg

*f*

*f*

*sf*

*f*

*f*

*sf*

*f*

*sf*

*sf*

112 113 114 115

Pic

Ob

Kl

Hr

Fg

*f*

*sf*

*f*

*fp*

Flzg



116 117 118

Pic

Ob

Kl

Hr

Fg

119 120 121

Pic

Ob

Kl

Hr

Fg

nach und nach beruhigend (*calando*)

122 123 124 125

Pic

Ob

Kl

Hr

Fg

126 127 128 129 130

Pic

Ob

Kl

Hr

Fg

131 132 133 134 135

Pic  
Ob  
Kl  
Hr  
Fg

*pp leicht*

*leicht*  
*pp*

*pp*

136 137 138 139 140

Pic  
Ob  
Kl  
Hr  
Fg

*frei*

*leicht*  
*pp*

*pp*

*rit.....* **Etwas langsamer**

141 142 *frei (langsam)* 143 144 145

Pic  
Ob  
Kl  
Hr  
Fg

*pp*

*pp*

*pp*

*pp*

**allmählich ins Tempo übergehend**

146 147 148 149 150

Pic  
Ob  
Kl  
Hr  
Fg

*pp*

*sf*

*ppp*

*pp*

*sf*

*pp*

\*) Falls das „des“ schwer ist, kann diese Stelle auf der großen Flöte (eine Oktav höher) geblasen werden.

151 **Tempo I (ruhig)** 152

153 154 155

Pic  
Ob  
Kl  
Hr  
Fg

156 157 **etwas beschleunigen** 158 159 160

Pic  
Ob  
Kl  
Hr  
Fg

161 162 **ruhiges Tempo** 163 164 165 166

Pic  
Ob  
Kl  
Hr  
Fg

167 168 169 170 171

Pic  
Ob  
Kl  
Hr  
Fg

172 173 174 175

Pic H

Ob *p*

Kl *pp*

Hr *p*

Fg

*p sehr kurz, graziös*

176 177 178 179

Pic

Ob *sfp*

Kl *f*

Hr

Fg *ppp*

**accelerando (allmählich)**

180 181 182 183

Pic

Ob *pp* 3 *cresc.* 3

Kl *p* *cresc.* 3

Hr *pp* 3 *cresc.* 3

Fg *sfp* *p* 3 *cresc.* 3

184 185 186

Pic *ff* 3

Ob *ff* 3 *f* 3 *ff* 3

Kl *ff* 3 *f* 3 *ff* 3

Hr *ff* 3 *f* 3 *ff* 3

Fg *ff* 3 *f* 3 *ff* 3

187 188 189 190 191 192

*rit. . . (ruhig)* **Tempo** *rall. . . .*

Pic  
Ob  
Kl  
Hr  
Fg

193 194 195 196 197 198

*. . . .* **Tempo (ruhig)** *rall. . . .* **Tempo (ruhig)**

Pic  
Ob  
Kl  
Hr  
Fg

199 200 201 202

*poco rit. . . . .*

Pic  
Ob  
Kl  
Hr  
Fg

203 204 205 206 207

*. . . .* **etwas fließender**

Pic  
Ob  
Kl  
Hr  
Fg

209 210 211 212

Pic  
Ob  
Kl  
Hr  
Fg

215 Straffes Zeitmaß

213 214 216 217

Pic  
Ob  
Kl  
Hr  
Fg

218 219 220 221 222

Pic  
Ob  
Kl  
Hr  
Fg

224 steigernd (etwas beschleunigend) 225

223 226

Pic  
Ob  
Kl  
Hr  
Fg

227 228 229 230 231

Pic  
Ob  
Kl  
Hr  
Fg

232 233 234 poco rit. . . . 235 molto rit. . . . . 236

Pic  
Ob  
Kl  
Hr  
Fg

237 . . . . . 238 . . . . . 239 240 . . . . . 241 Tempo I 242

Pic  
Ob  
Kl  
Hr  
Fg

243 244 245 Flz p 246 247

Pic  
Ob  
Kl  
Hr  
Fg

248 249 250 251 252

Pic  
Ob  
Kl  
Hr  
Fg

*fp* *f* *sf* *p*

Detailed description: This system contains measures 248 through 252. The Piccolo part has a melodic line with dynamics *fp*, *f*, and *p*. The Oboe part has a melodic line with dynamics *fp*, *f*, and *sf*. The Clarinet part has a melodic line with dynamics *f*, *sf*, and *p*. The Horn part has a melodic line with dynamics *f*, *sf*, and *p*. The Bassoon part has a melodic line with dynamics *f*, *fp*, and *p*. There are various articulations and slurs throughout the system.

253 254 255 256 257

Pic  
Ob  
Kl  
Hr  
Fg

*sf* *p* *sf* *p*

Detailed description: This system contains measures 253 through 257. The Piccolo part has a melodic line with dynamics *sf* and *p*. The Oboe part has a melodic line with dynamics *p* and *sf*. The Clarinet part has a melodic line with dynamics *sf* and *p*. The Horn part has a melodic line with dynamics *sf* and *p*. The Bassoon part has a melodic line with dynamics *sf* and *p*. There are various articulations and slurs throughout the system.

258 259 260 261 262

Pic  
Ob  
Kl  
Hr  
Fg

*ffpp* *sf* *f*

Detailed description: This system contains measures 258 through 262. The Piccolo part has a melodic line with dynamics *ffpp*, *sf*, and *f*. The Oboe part has a melodic line with dynamics *sf* and *f*. The Clarinet part has a melodic line with dynamics *sf* and *f*. The Horn part has a melodic line with dynamics *sf* and *f*. The Bassoon part has a melodic line with dynamics *sf* and *f*. There are various articulations and slurs throughout the system.

263 264 265 266 267 *poco rit. . .*

Pic  
Ob  
Kl  
Hr  
Fg

*sf* *sf*

Detailed description: This system contains measures 263 through 267. The Piccolo part has a melodic line with dynamics *sf* and *sf*. The Oboe part has a melodic line with dynamics *sf* and *sf*. The Clarinet part has a melodic line with dynamics *sf* and *sf*. The Horn part has a melodic line with dynamics *sf* and *sf*. The Bassoon part has a melodic line with dynamics *sf* and *sf*. The tempo marking *poco rit. . .* is present at the end of the system.



268 ruhiges Tempo 269

270 271

Pic

Ob *p dolce*

Kl *dolce* *ppp*

Hr *p dolce*

Fg *p dolce*

272 273 274 poco rit. . . . .

Pic

Ob

Kl

Hr

Fg

275 Tempo (etwas langsamer) 276 277 poco rit. . . . 278 Tempo

Pic

Ob *sfp*

Kl

Hr *pp* *p < sfp >*

Fg *pp* *sfp*

279 rit. . . . 280 Tempo 281 282 steigernd

Pic

Ob *fp* *sf*

Kl *f*

Hr *fp* *f*

Fg *sfp* *fp*

283

284

285

286

**Pesante**

Pic  
Ob  
Kl  
Hr  
Fg

287

288

*...rit. ....Tempo*

289

290

291

Pic  
Ob  
Kl  
Hr  
Fg

292

293

294

295

Pic  
Ob  
Kl  
Hr  
Fg

296

297

298

299

300

Pic  
Ob  
Kl  
Hr  
Fg

ins Tempo

301 302 303 304 305

Pic

Ob

Kl

Hr

Fg

*ff* *f* *ff* *ff*

306 307 308 309 310

Pic

Ob

Kl

Hr

Fg

*ff* *f* *pp* *weich*

rit.....

.....Tempo I

311 312 313 314

Pic

Ob

Kl

Hr

Fg

*p* *p* *leicht*

315 316 317 318 319

Pic

Ob

Kl

Hr

Fg

*fp* *cresc.* *cresc.* *cresc.* *cresc.* *f*

steigernd

320 321 322 323 324 39

Pic  
Ob  
Kl  
Hr  
Fg

*f* *ff*

325 326 327 328 329

*poco rit.* . . . . .

Pic  
Ob  
Kl  
Hr  
Fg

*ff* *f* *pp weich* *pp* *pp* *pp*

Tempo; nach und nach beruhigend (*calando*)

330 331 332 *zart* 333 334

Pic  
Ob  
Kl  
Hr  
Fg

*pp weich* *pp weich* *p* *pp*

335 336 337 338 339

Pic  
Ob  
Kl  
Hr  
Fg

*pp* *leicht* *pp*

40

340 341 342 343 344

Pic

Ob

Kl *sf*

Hr *m Dpf*

Fg *leicht*

*p* *fp*

345 346\*) 347 348 349

Pic

Ob *pp*

Kl *pp*

Hr *Dpf weg*

Fg *pp zart*

350 351 352 rit. 353 354 355

Pic

Ob

Kl *o Dpf* *pp*

Hr *ppp*

Fg *frei*

*p molto espress*

356 357 358 359 *frei*

Pic

Ob *p*

Kl

Hr

Fg

\*) siehe Anmerkung Takt 135

# Hauptzeitmaß (aber ruhig)

360 361 362 363 364

Pic *p zart*

Ob *p zart*

Kl *p*

Hr *p weich*

Fg *p weich*

365 366 367 368 369 370

Pic *poco sf*

Ob *pp sehr zart*

Kl *poco sf*

Hr *pp*

Fg *pp*

## etwas beschleunigen moltorit Tempo I (fließend)

371 372 373 374 375 376

Pic

Ob *p subito* *fp* *sehr zart (begleitend)*

Kl *p subito* *fp* *H weich*

Hr *p subito* *fp*

Fg *p subito* *fp* *H* *pp sehr zart (begleitend)* *p weich*

## steigernd

377 378 379 380

Pic

Ob *H* *fp*

Kl *H* *sf*

Hr *H* *sf*

Fg *sf*

381 382 383 384

Pic  
Ob  
Kl  
Hr  
Fg

*f > p*  
*pp*  
*f*

Measures 381-384: Piccolo (triplets), Oboe (pp), Clarinet (pp), Horn (pp), Bassoon (pp). Measure 384 includes a Horn (H) entry.

385 386 387 388

Pic  
Ob  
Kl  
Hr  
Fg

*sf*  
*sf*

Measures 385-388: Piccolo (triplets), Oboe (sf), Clarinet (sf), Horn (sf), Bassoon (triplets).

etwas rascher

389 390 391 392

Pic  
Ob  
Kl  
Hr  
Fg

*sf*  
*f*  
*sf*  
*sf*

Measures 389-392: Piccolo (triplets), Oboe (sf), Clarinet (f), Horn (sf), Bassoon (sf).

393 394 395 396

Pic  
Ob  
Kl  
Hr  
Fg

*ff*  
*ff*  
*ff*

Measures 393-396: Piccolo (triplets), Oboe (ff), Clarinet (ff), Horn (ff), Bassoon (ff).

immer steigend

397 398 399 400 401 402

Pic  
Ob  
Kl  
Hr  
Fg

403 404 405 406 407 408 409

Pic  
Ob  
Kl  
Hr  
Fg

410 411 412 413 414 415

Pic  
Ob  
Kl  
Hr  
Fg

416 etwas schwerer..... rasch

417 418 419

Pic  
Ob  
Kl  
Hr  
Fg



Etwas langsam (*Poco Adagio*)  $\text{♩} = 32$ 

1 2 3

Fl  
Ob  
Kl  
Hr  
Fg

*p*

*immer zart und gesangvoll*

4 5 6 7

8 9 10

*pp*

*p*

\*) Die in diesem Satz (bei diesem Thema) besonders häufigen synkopierten Phrasenteile müssen mit größter Natürlichkeit vorgetragen werden. Das geschieht dadurch, daß die Ausführenden es sich zum Prinzip machen: 1. den guten Taktteil, der angebunden wird, vollkommen verschwinden zu lassen (die Synkope ist eine  $\frac{1}{4}$ -,  $\frac{1}{2}$ -,  $\frac{3}{4}$ -,  $\frac{1}{8}$ -Note, die auf einem schlechten Taktteil beginnt), 2. den schlechten Taktteil, an den angebunden ist, nur dann zu betonen, wenn dies ausdrücklich gefordert wird. Die Synkope soll bis zu einem gewissen Grad „auftaktig“ (aber ohne „Innenbetonung“ [Innenleben]) wirken, mindestens aber soll sie nicht so betont werden wie ein guter Taktteil, wenn es nicht vorgeschrieben ist. (Unterscheide: Betonungsverschiebung und Synkope!)

11 12 13

Fl  
Ob  
Kl  
Hr  
Fg

14 15 16

Fl  
Ob  
Kl  
Hr  
Fg

17 18 19

Fl  
Ob  
Kl  
Hr  
Fg

20 21

Fl  
Ob  
Kl  
Hr  
Fg

22 23 24

Fl *mp*

Ob *pp* *sf pp sf* *pp*

Kl *p*

Hr *p*

Fg *p* *äußerst zart*

25 26 27

Fl

Ob *<sf> / *mp sf pp**

Kl *pp sf f p*

Hr

Fg

28 29

Fl

Ob *f*

Kl *ff*

Hr *ff*

Fg *ff* *sf*

30 31 32

Fl

Ob *p*

Kl *p*

Hr *p*

Fg *p*

33

Fl

Ob

Kl

Hr

Fg

36

37

Fl

Ob

Kl

Hr

Fg

38

39

Fl

Ob

Kl

Hr

Fg

Etwas fließender

40

41

Fl

Ob

Kl

Hr

Fg

42 43

Fl

Ob

Kl

Hr

Fg

44 45

Fl

Ob

Kl

Hr

Fg

46 47 48

Fl

Ob

Kl

Hr

Fg

49 50

Fl

Ob

Kl

Hr

Fg

51 52 7

Fl *cresc.* - *fp* *f*

Ob *cresc.* - *f*

Kl *f* *f*

Hr *f* *f*

Fg *f* *f*

♩. langsamer als vorher die ♩ (ca 66)

53 54 55 56 57

Fl *pp* *sf*

Ob *pp*

Kl *pp*

Hr *pp*

Fg *pp*

58 59 60 61 62

Fl *sf* *f* *sf*

Ob *sf*

Kl *sf* *sf*

Hr *sf* *sf*

Fg *p* *sf* *sf*

poco rit

63 64 65 66 67

Fl *sf* *f*

Ob *sf* *f*

Kl *sf* *sf*

Hr *sf* *f*

Fg *sf* *f* *sf*

50

68

Tempo

69

70

71

Flzg 72

b<sub>2</sub>

Fl

Ob

Kl

Hr

Fg

73

Flzg

rit

die Viertel allmählich verlangsamen, bis sie in die des Anfangstem-

74

75

76

77

Fl

Ob

Kl

Hr

Fg

pos verwandelt sind

molto rit. . . .

78

79

80

81

Fl

Ob

Kl

Hr

Fg

Tempo I

82

83

84

Fl

Ob

Kl

Hr

Fg

p immer zärt und gesangvoll #

85 86 87 51

Fl  
Ob  
Kl  
Hr  
Fg

88 89 90 H 91

Fl  
Ob  
Kl  
Hr  
Fg

92 93 94 95

Fl  
Ob  
Kl  
Hr  
Fg

96 97 98 99

Fl  
Ob  
Kl  
Hr  
Fg



100 101 102 H 7

Fl  
Ob  
Kl  
Hr  
Fg

103 *colla parte* *frei* *accel* *rit* *ruhig* *rit.....*

Fl  
Ob  
Kl  
Hr  
Fg

*a tempo*

104 105 106

Fl  
Ob  
Kl  
Hr  
Fg

107 108 109 *poco rit*

Fl  
Ob  
Kl  
Hr  
Fg

Tempo

110 111

Fl Flute

Ob Oboe

Kl Clarinet

Hr Horn

Fg Bassoon

*pp* *p* *pp* *p*

112 113 rit.

Fl Flute

Ob Oboe

Kl Clarinet

Hr Horn

Fg Bassoon

*molto p*

Tempo II (♩. = 66)

114 115 116 117 118

Fl Flute

Ob Oboe

Kl Clarinet

Hr Horn

Fg Bassoon

*pp* *pp* *pp* *p*

rit. . . . viel langsamer

119 120 121 122 123

Fl Flute

Ob Oboe

Kl Clarinet

Hr Horn

Fg Bassoon

*p* *fp*

# Verlangsamend bis ins Tempo I,

aber immer etwas leicht bleibend

124 125 126 127 128

Fl  
Ob  
Kl  
Hr  
Fg

*p dolce*

129 130 131 132 133

Fl  
Ob  
Kl  
Hr  
Fg

*pp*

## Tempo I

134 135 136 137

Fl  
Ob  
Kl  
Hr  
Fg

*p*

138 139 140 141

Fl  
Ob  
Kl  
Hr  
Fg

*pp*  
*p*

# IV

## Rondo

♩ = 108

1 2 3 4

5 6 7 8

9 10 11 12

Fl

Ob

Kl

Hr

Fg

*p*

*leicht*

*sf*

*p*

*leicht*

*p*

*leicht*

*sf*

*molto p*

*leicht*

*molto p*

*mf*

*sf*

*sf*

*p*

*p*

*sf*

*sf*

*p*

*sf*

*p*

13 14 15 16

Fl  
Ob  
Kl  
Hr  
Fg

*f* *f* *f* *f*

*sf pes... fp*

*f*

poco rit Tempo

17 18 19 20

Fl  
Ob  
Kl  
Hr  
Fg

*f* *p* *sf* *sf*

*pp* *p* *sf* *sf*

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

poco rit..... Tempo

21 22 23

Fl  
Ob  
Kl  
Hr  
Fg

*f* *p* *pp*

*sf* *p* *pp*

*sf* *pp* *pp*

poco rit.....

24 25 26 27

Fl  
Ob  
Kl  
Hr  
Fg

*ff* *f* *f* *f*

*sf pes... fp*

*mf* *f* *f* *f*

*sf* *pes.... fp* *f*

Tempo

28 ..... 29 30 31

Fl  
Ob  
Kl  
Hr  
Fg

poco rit..... Tempo

32 33 34

Fl  
Ob  
Kl  
Hr  
Fg

35 36 37

Fl  
Ob  
Kl  
Hr  
Fg

38 39 40 41 42

Fl  
Ob  
Kl  
Hr  
Fg

Etwas breiter, aber schwungvoll

43 44 45 46

Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), Bassoon (Fg) parts for measures 43-46. Dynamics include *f* and *sf*.

47 48 49 50

Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), Bassoon (Fg) parts for measures 47-50. Dynamics include *sf* and *f*.

*poco rit* wieder im raschen Tempo (*sehr flott*)

51 52 53 54

Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), Bassoon (Fg) parts for measures 51-54. Dynamics include *sf* and *p*.

55 56 57 58

Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), Bassoon (Fg) parts for measures 55-58. Dynamics include *sf*, *p*, and *f*.

Flzg

59 60 61 62

Fl  
Ob  
Kl  
Hr  
Fg

*p* *cresc.*

63 64 65 66

Fl  
Ob  
Kl  
Hr  
Fg

*ff* *f*

67 68 69 70

Fl  
Ob  
Kl  
Hr  
Fg

*ff* *f*

71 72 73 74

Fl  
Ob  
Kl  
Hr  
Fg

*p* *f*



60

75 76 77 78 79

Fl  
Ob  
Kl  
Hr  
Fg

80 81 82 83

Fl  
Ob  
Kl  
Hr  
Fg

84 85 86

Fl  
Ob  
Kl  
Hr  
Fg

87 88 89 90

Fl  
Ob  
Kl  
Hr  
Fg

poco rit... 92..... zögernd ins Tempo...

91 93 94

Fl  
Ob  
Kl  
Hr  
Fg

95 96 97 Tempo

Fl  
Ob  
Kl  
Hr  
Fg

98 99 H 100 101

Fl  
Ob  
Kl  
Hr  
Fg

poco rit..... Tempo

102 103 104 H 105

Fl  
Ob  
Kl  
Hr  
Fg

poco rit

106 107 108

Fl  
Ob  
Kl  
Hr  
Fg

Tempo

109 110 111

Fl  
Ob  
Kl  
Hr  
Fg

molto rit

112 113 114

Fl  
Ob  
Kl  
Hr  
Fg

etwas langsamer als das Haupttempo

(sehr ruhig)

115 116 117 118 119

Fl  
Ob  
Kl  
Hr  
Fg

*leggiero*

poco rit.

120 121 122 123 124

Fl  
Ob  
Kl  
Hr  
Fg

125 126 127 etwas rascher als das Hauptzeitmaß

poco rit. . .

128 129 130

Fl  
Ob  
Kl  
Hr  
Fg

wieder sehr ruhig, wie vorher

131 132 133 134 135

Fl  
Ob  
Kl  
Hr  
Fg

136 137 138 139 140

Fl  
Ob  
Kl  
Hr  
Fg

wieder rascher

141 142 143 144 145 146

Fl *pp* *f pp* *sfpp* *pp*

Ob *pp* *pp*

Kl *pp* *pp*

Hr

Fg *pp* *f pp*

poco rit.

147 148 149 150 151

Fl *ppp* *ppp*

Ob *ppp* *ppp*

Kl *pp* *pp*

Hr *p* *f*

Fg *ppp* *f*

152 153 154 155 156

Fl *f* *f* *f* *f* *f*

Ob *f* *f* *f* *f* *f*

Kl *f* *f* *f* *f* *f*

Hr *f* *f* *f* *f* *f*

Fg *f* *f* *f* *f* *f*

wieder etwas breiter (weniger als vorher)

157 158 159 160 161

Fl *mf* *p* *f* *p*

Ob *mf* *p* *f* *p*

Kl *ff* *ff*

Hr *ff* *ff*

Fg *p* *ff* *ff* *ff*

162 163 164 165 65

Fl  
Ob  
Kl  
Hr  
Fg

166 167 168 169

Fl  
Ob  
Kl  
Hr  
Fg

170 171 172 173

Fl  
Ob  
Kl  
Hr  
Fg

174 175 176 177 178 179

Fl  
Ob  
Kl  
Hr  
Fg

poco accel.

poco rit

180 181 182 183 184 185

Fl *f*

Ob *p*

Kl

Hr *ff*

Fg *p*

Tempo

186 187 188 189 190

Fl *f*

Ob *p*

Kl *p*

Hr *f*

Fg *ff*

191 192 193 194

Fl *f*

Ob *mp*

Kl *mp*

Hr *f*

Fg *f*

195 196 197

Fl *f*

Ob *f*

Kl *f*

Hr *f*

Fg *f*

198 199 200 201

Fl  
Ob  
Kl  
Hr  
Fg

*af pes. . . . f*

202 203 204 205 206

Fl  
Ob  
Kl  
Hr  
Fg

207 208 209 210

Fl  
Ob  
Kl  
Hr  
Fg

*p*

211 212 213 214 nimmt Piccolo

Fl  
Ob  
Kl  
Hr  
Fg

*f* *fp*



68

215 216 217 218 Picc. **f**

Picc

Ob

Kl

Hr

Fg

219 220 221

Picc

Ob

Kl

Hr

Fg

222 223 224 225 nimmt wieder große Flöte

Picc

Ob

Kl

Hr

Fg

Etwas breiter, aber schwungvoll

226 227 228 gr.Fl. **f** 229

Fl

Ob

Kl

Hr

Fg

*poco pesante*

wieder im raschen Tempo

230 231 H 232 233

Fl *fp*

Ob *f* *fp*

Kl *f*

Hr

Fg *f*

234 235 236 237 238

Fl

Ob

Kl

Hr

Fg

239 240 241 242

Fl *f*

Ob *f* *p* *schwungvoll* *f*

Kl *f* *N*

Hr *f* *mf martellato*

Fg

243 244 245

Fl *p* *H Flzg* *cresc.*

Ob

Kl *p* *cresc.* *f*

Hr

Fg *p* *cresc.* *f*

70

246 247 248 249

Fl

Ob

Kl

Hr

Fg

250 251 252 253

Fl

Ob

Kl

Hr

Fg

254 255 256 257 258

Fl

Ob

Kl

Hr

Fg

accel. . . . . rit. . . . .

Tempo

259 260 261 262

Fl

Ob

Kl

Hr

Fg

263 264 265 266 71

Fl  
Ob  
Kl  
Hr  
Fg

267 268 269 270

Fl  
Ob  
Kl  
Hr  
Fg

271 272 273 274 275 276

Fl  
Ob  
Kl  
Hr  
Fg

277 278 279 280 281

Fl  
Ob  
Kl  
Hr  
Fg

poco rit. . . Tempo rit. . . . molto rit

72 **Viel ruhiger**

282 283 284 285 286 287

Fl

Ob

Kl *molto espr*

Hr

Fg

**noch ruhiger**

288 289 290 291 292

Fl

Ob

Kl

Hr

Fg

*rit.* *molto rit*

293 294 295 296 297

Fl

Ob

Kl

Hr

Fg

**Viel langsamer (♩)** *molto rit*

298 299 300 301 302 303 304

Fl *p espr*

Ob

Kl *fp*

Hr

Fg

Tempo I nach und nach beschleunigen

305 306 307 308 309

Fl  
Ob  
Kl  
Hr  
Fg

310 311 312 313 314

Fl  
Ob  
Kl  
Hr  
Fg

315 316 317 318 319

Fl  
Ob  
Kl  
Hr  
Fg

Rascher

320 321 322 323

Fl  
Ob  
Kl  
Hr  
Fg

324 325 326 327

Fl  
Ob  
Kl  
Hr  
Fg

328 329 330

Fl  
Ob  
Kl  
Hr  
Fg

331 332 333 334 335

Fl  
Ob  
Kl  
Hr  
Fg

poco rit e pesante. . . . .rit Tempo

336 337 338 339 340 341

Fl  
Ob  
Kl  
Hr  
Fg

poco pesante

342 343 344 345 346 rit. 75

Fl  
Ob  
Kl  
Hr  
Fg

Tempo 347 348 349 350

Fl  
Ob  
Kl  
Hr  
Fg

351 352 353 354

Fl  
Ob  
Kl  
Hr  
Fg

355 356 357 358 359

Fl  
Ob  
Kl  
Hr  
Fg