

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 assurés d'une manière qui supplée aux fonctions formelles de la tonalité.

FORMÜBERSICHT

	Takt
1. Satz, Sonatenform	
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
2. Satz, Scherzo	
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
1st Movement, Sonata form	
Principal section	1—73a
Principal theme	1—28
Transitory subject	29—41
Subsidiary theme	42—54
Closing subjct.	55—73a
Introduction to Development	72b—82
Development	82—127
Recapitulation	128—205
Coda	206—227
2nd Movement, Scherzo	
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
1er Mouvement, Forme de Sonate	
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
2ème Mouvement, Scherzo	
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—143

*) 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		Measure
Scherzo-Reprise und Trio (verkürzt).....	240—359	Recapitulation of Scherzo and Trio (shortened).....	240—359	Développement.....	143—239
Koda.....	360—419	Coda.....	360—419	Reprise du Scherzo et Trio (abrégé).....	240—359
3. Satz		3rd Movement		Coda.....	360—419
Hauptthemengruppe (dreiteilige Liedform).....	1—33	Principal subject (Ternary Song form).....	1—33	3ème Mouvement	
Seitensatzgruppe a).....	34—52	Subsidiary subject a).....	34—52	Groupe des thèmes principaux (formée lied à trois parties).....	1—33
Reprise "der Hauptthemengruppe".....	82—113	Recapitulation "of the Principal subject".....	82—113	Groupe du thème secondaire a).....	34—52
Koda.....	114—141	Coda.....	114—141	Groupe du thème secondaire b).....	53—81
4. Satz, Rondoform		4th Movement, Rondo form		Reprise des thèmes principaux.....	82—113
Thema (dreiteiliges Lied mit ausgeführten und variierten Wiederholungen).....	1—38	Theme (ternary song with elaborating and varying repetitions).....	1—38	Coda.....	114—141
Überleitungs- und Seitengedanken.....	39—57	Transitory and Subsidiary themes.....	39—57	4ème Mouvement, Forme du rondo	
Schlussätze.....	58—77	Closing subjects.....	58—77	Thème (lied à trois parties avec des répétitions détaillées et variées).....	1—38
1. Reprise d. Themas	78—115	1st Recapitulation of the theme.....	78—115	Idees accessoires et de transition.....	39—57
Trio (2. Seitensatz) und Durchführung.....	116—186	Trio (2nd Subsidiary subject) and Development.....	116—186	Groupes de cadence.....	58—77
2. Reprise d. Themas.....	187—225	2nd Recapitulation of the theme.....	187—225	1ère reprise du thème	78—115
Reprise der Seiten- u. Schlussgedanken.....	226—304	Recapitulation of the subsidiary and closing themes.....	226—304	Trio (2ème thème secondaire) et Développement.....	116—186
3. (Verkürzte) Reprise des Themas, kurze Durchführung und Koda.....	305—359	3rd (shortened) Recapitulation of the theme, short Development and Coda.....	305—359	2ème reprise du thème.....	187—225
	F. G.		F. G.	Reprise des idées accessoires et groupes de cadence.....	226—304
				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 ($\underline{\text{L}}$), 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 métro nom iques 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. H signifies: Principal Part } the ends of which have been
 N Secondary Part } marked with this sign H

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

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 v , the latter with \cdot .

— means that the note should be lengthened (tenuto and portato). When the mark $\underline{\text{L}}$ is placed above, it means that the notes should be accented and made longer: When the staccato point (—) 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*)

1 H^b 2 3 4

Fl

Ob

Kl

Hr

Fg

f *p* *ff* *ff*

5 6 7

Fl

Ob

Kl

Hr

Fg

mf *p* *p*

8 9 10 11

Fl

Ob

Kl

Hr

Fg

p *f* *f* *p*

Copyright 1925 by Universal Edition

Copyright renewed 1952 by Gertrude Schoenberg

In die „Philharmonia“ Partiturensammlung aufgenommen

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

12 13 14 15

Fl
Ob
Kl
Hr
Fg

pp p f pp p₃

16 17 18

Fl
Ob
Kl
Hr
Fg

f p mf p

19 20 21

Fl
Ob
Kl
Hr
Fg

p f f

22 23

Fl
Ob
Kl
Hr
Fg

p mf

24 25 26

Fl
Ob
Kl
Hr
Fg

poco rit.:

27 28 29 30

Fl
Ob
Kl
Hr
Fg

pp leicht

31 32 Flzg. 33

Fl
Ob
Kl
Hr
Fg

p dolce

34 35 36

Fl
Ob
Kl
Hr
Fg

cresc. - f

37 38 39

Fl
Ob
Kl
Hr
Fg

40 41 rit..... 42 Tempo 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

f stacc *fp*

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 II

72a 73a 72b 73b 74 75

Fl
Ob
Kl
Hr
Fg

89 90 91

Fl *stacc*

Ob *stacc*
p₃

Kl *p₃*

Hr *p₃*

Fg *p₃*

92 93 94

Fl

Ob *f* *H#*

Kl *f* *H*

Hr *f* *H*

Fg *f* *H*

ff

95 96 97

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

Ob *p_{zart}* *f* *p* *f* *p* *f*

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

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

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

98 99

Fl

Ob *f* *H*

Kl *ff* *H*

Hr *f* *H*

Fg *f* *H*

100 101 102

Fl *f* *ff* *f*

Ob *f* *ff* *f*

Kl *f* *ff* *f*

Hr *f* *ff* *f*

Fg *f* *ff* *f*

trem

103 104 105

poco rit.... Tempo

Fl *p* *f*

Ob *f* *f*

Kl *f* *pp* *pp*

Hr *f* *pp* *pp*

Fg *f* *pp* *pp*

106 107

Fl *pp* *pp*

Ob *pp* *pp*

Kl *p* *f*

Hr *p* *f*

Fg *f* *f*

108 109 110

Fl *f* *ff* *f*

Ob *mf* *f* *f*

Kl *pp* *ff* *f*

Hr *f* *pp* *f*

Fg *f* *ff* *f*

Flzg.

111 112

Fl
Ob
Kl
Hr
Fg

113 114 115

Fl
Ob
Kl
Hr
Fg

116 117 118 119

rit.

Fl
Ob
Kl
Hr
Fg

120 121 122 123

etwas ruhiger

Fl
Ob
Kl
Hr
Fg

124 125 126 rit. . . 127 . . . molto rit ¹³

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

14 139 poco rit. 140 Tempo 141

Musical score for measures 139-141. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 139 is marked 'poco rit.' and measure 141 is marked 'Tempo'. The Flute part has a '7' above it. Dynamics include *f*, *fp*, *f*, *p*, *pp*, *f*, *mf*, and *f*. There are also markings for *f*³ and *f*². A 'H' marking is present above the Horn part in measure 141.

Musical score for measures 142-144. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 142 is marked 'mf'. Measure 143 is marked 'p'. Measure 144 is marked 'sfz'. There are also markings for *f* and *mf*. A 'H' marking is present above the Clarinet part in measure 142.

Musical score for measures 145-147. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 145 is marked 'mf'. Measure 146 is marked 'ff'. Measure 147 is marked 'sfz'. There are also markings for *f*, *mf*, and *f*. A 'H' marking is present above the Clarinet part in measure 146.

Musical score for measures 148-150. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). Measure 148 is marked 'f'. Measure 149 is marked 'mf'. Measure 150 is marked 'p'. There are also markings for *ff*, *f*, *mf*, and *ff*. A 'H' marking is present above the Flute part in measure 148.

151 etwas verlangsamend 152

153

Fl
Ob
Kl
Hr
Fg

pp
f
p-mp
gedämpft
p

154 molto rit..... 155

156

Fl
Ob
Kl
Hr
Fg

pp
p
mp
f
H
mp

offen

157 158 159

Fl
Ob
Kl
Hr
Fg

pp sehr zart
p
mp
f
H
ff

160 161 162

Fl
Ob
Kl
Hr
Fg

ff
H
f

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* *pp subito*

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

Fl

Ob

Kl

Hr

Fg

184

185

Fl

Ol

Kl

Hr

Fg

186

187

Fl

Ob

Kl

Hr

Fg

188

189

Fl

Ob

Kl

Hr

Fg

190

191 192

Fl
Ob
Kl
Hr
Fg

gedämpft

193 194

Fl
Ob
Kl
Hr
Fg

offen

cresc.

195 196

Fl
Ob
Kl
Hr
Fg

197 198

Fl
Ob
Kl
Hr
Fg

dolce

ppzart

199

Fl Flzg

Ob

Kl

Hr

Fg

p

200

Flzg

201

Fl

Ob

Kl

Hr

Fg

f

202

steigernd

203

Fl

Ob

Kl

Hr

Fg

p

204

f

205

Fl Flzg

Ob

Kl

Hr

Fg

p

206

I. Zeitmaß

207

ff

ff

208 209 210 211 212

Fl
Ob
Kl
Hr
Fg

213 214 215 216 217

Fl
Ob
Kl
Hr
Fg

218 rit..... 219 220 verlangsamend 221 222

Fl
Ob
Kl
Hr
Fg

223 224 225 molto rit 226 227

Fl
Ob
Kl
Hr
Fg

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

1 2 3 4 5

Pic

Ob H^{\flat}
p scherzando

Kl *p*

Hr *fp* *fp*

Fg *p*

6 7 8 9 10 11

Pic

Ob *sf* *fp*

Kl *f*

Hr *fp* *fp*

Fg *f*

12 13 14 15 16

Pic

Ob *p* *sf*

Kl *p* *sf*

Hr *p* *fp* *sf*

Fg *p* *N* *p*

17 18 19 20 21 22 23

Pic

Ob

Kl

Hr

Fg

23 24 25 26 27 Kl.Fl. (Piccolo)

poco rit.....

Pic

Ob

Kl

Hr

Fg

Tempo (aber etwas ruhiger) 30

28 29 30 31 32

Pic*

Ob

Kl

Hr

Fg

33 34 35 36

poco rit..... Tempo

Pic

Ob

Kl

Hr

Fg

*) Das Piccolo ist auf herkömmliche Art notiert: eine Oktav tiefer, als es klingt

24 37 poco rit.....Tempo 39 poco rit.....Tempo

Pic 38 40

Ob *fp* *fp*

Kl *fp*

Hr *p*

Fg *fp* *p*

Pic 41 42 43 44 45

Ob *mf* *mf* *mf* *mf* *mf*

Kl *fp* *mf* *mf* *mf* *mf*

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

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

etwas langsamer als das 1. Tempo

Pic 46 47 48 49

Ob *pp* *sf* *pp*

Kl *fp* *mf* *mf* *p*

Hr *pp* *sf* *sf* *sf*

Fg *pp* *sf* *sf* *sf*

Pic 50 51 52 53

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

Kl *mf* *sf* *sf* *sf*

Hr *mf* *sf* *sf* *sf*

Fg *sf* *sf* *sf* *f*

steigernd ins Tempo

54 55 56 57 58

Pic *f*

Ob *f*

Kl *fp*

Hr *gestopft* *ff* *offen*

Fg *ff*

etwas zurückhaltend... Tempo I

59 60 61 62 63

Pic *f*

Ob *pp*

Kl *fp* *pp*

Hr *pp*

Fg *p*

64 65 66 67 68

Pic *f*

Ob *pp*

Kl *immer pp* *pp*

Hr *immer pp* *pp*

Fg *immer pp* *ppp*

69 70 71 72

Pic *f*

Ob *f*

Kl *f*

Hr *f*

Fg *f*

73 74 75 76 77

Pic

Ob

Kl

Hr

Fg

78 79 80 81 82 83

Pic

Ob

Kl

Hr

Fg

etwas zurückhalten..... etwas strafferes Zeitmaß

84 85 86 87 88 89 90

Pic

Ob

Kl

Hr

Fg

91 92 93 94 95 96

Pic

Ob

Kl

Hr

Fg

97 98 99 100 101

Pic
Ob
Kl
Hr
Fg

pp
fp
pp
fp
pp

pp grazioso

Detailed description: This system contains measures 97 through 101. The Piccolo part has rests in measures 97-99 and enters in measure 100. The Oboe, Clarinet, Horn, and Bassoon parts have various rhythmic patterns, including eighth and sixteenth notes. Dynamics include *pp*, *fp*, and *pp*. The section concludes in measure 101 with the instruction *pp grazioso*.

102 103 104 105 106

Pic
Ob
Kl
Hr
Fg

pp
p
p
p
p

cresc.

Detailed description: This system contains measures 102 through 106. The Piccolo part has rests in measures 102-104 and enters in measure 105. The Oboe part has a long note in measure 105. The Clarinet part has a long note in measure 105. The Horn part has a long note in measure 105. The Bassoon part has a long note in measure 105. Dynamics include *pp*, *p*, and *cresc.*

107 108 109 110 111

Pic
Ob
Kl
Hr
Fg

f
f
f
f
f

Detailed description: This system contains measures 107 through 111. The Piccolo part has rests in measures 107-109 and enters in measure 110. The Oboe part has a long note in measure 107. The Clarinet part has a long note in measure 107. The Horn part has a long note in measure 107. The Bassoon part has a long note in measure 107. Dynamics include *f*.

112 113 114 115

Pic
Ob
Kl
Hr
Fg

f
f
f
f
f

Flzg

Detailed description: This system contains measures 112 through 115. The Piccolo part has rests in measures 112-114 and enters in measure 115. The Oboe part has a long note in measure 112. The Clarinet part has a long note in measure 112. The Horn part has a long note in measure 112. The Bassoon part has a long note in measure 112. Dynamics include *f*. The section concludes in measure 115 with the instruction *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

136 137 138 139 140

Pic
Ob
Kl
Hr
Fg

frei
leicht
pp

rit.

141 142 *frei (langsam)* 143 144 145

Pic
Ob
Kl
Hr
Fg

pp

allmählich ins Tempo übergehend

146 147 148 149 150

Pic
Ob
Kl
Hr
Fg

pp
mf
ppp
pp

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

151 152
Tempo I (ruhig)

153 154 155

Pic

Ob

Kl

Hr

Fg

pp *pp* *sfpp* *sfpp* *sfpp*

156 157 158 159 160
etwas beschleunigen

Pic

Ob

Kl

Hr

Fg

sfpp *sfpp* *f* *f* *f*

161 162 163 164 165 166
ruhiges Tempo

Pic

Ob

Kl

Hr

Fg

f *f* *pp* *sfpp* *sfpp* *sf*

167 168 169 170 171

Pic

Ob

Kl

Hr

Fg

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

187 188 189 190 191 192

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

Pic

Ob

Kl

Hr

Fg

H frei

p

193 194 195 196 197 198

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

Pic

Ob

Kl

Hr

Fg

frei

p

sf

pp

pp

sf

leicht

pp

199 200 201 202

poco rit.

Pic

Ob

Kl

Hr

Fg

sf

203 204 205 206 207

...etwas fließender

Pic

Ob

Kl

Hr

Fg

sf

f

sf

f

sf

f

sf

p

209 210 211 212

Pic

Ob

Kl

Hr

Fg

213 214 215 **Straffes Zeitmaß** 216 217

Pic

Ob

Kl

Hr

Fg

218 219 220 221 222

Pic

Ob

Kl

Hr

Fg

223 224 **steigernd (etwas beschleunigend)** 225 226

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 Flzgr 246 247

Pic
Ob
Kl
Hr
Fg

248 249 250 251 252

Pic

Ob

Kl

Hr

Fg

ff *f* *f* *p*

253 254 255 256 257

Pic

Ob

Kl

Hr

Fg

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

258 259 260 261 262

Pic

Ob

Kl

Hr

Fg

ppp *f* *f* *f* *p*

263 264 265 266 267

Pic

Ob

Kl

Hr

Fg

sf *sf* *sf* *sf* *poco rit. . .*

268 ruhiges Tempo

270

271

Pic. *p dolce*

Ob. *p dolce*

Kl. *dolce*

Hr. *p*

Fg. *p dolce*

273

274 poco rit.

Pic. *mf*

Ob. *mf*

Kl. *mf*

Hr. *mf*

Fg. *mf*

275 Tempo (etwas langsamer)

276

277 poco rit. . . . 278 . Tempo

Pic. *ppp*

Ob. *sppp*

Kl. *sppp*

Hr. *pp*

Fg. *ppp*

279 rit. Tempo

281

282 steigernd

Pic. *f*

Ob. *f*

Kl. *f*

Hr. *f*

Fg. *sppp*

Pesante

283 284 285 286

Pic *ff*

Ob *ff*

Kl *ff*

Hr *ff*

Fg *ff*

287 288 289 290 291

...rit. . . . Tempo

Pic

Ob *pp* *sf*

Kl *pp* *p* *sf*

Hr *pp* *sf*

Fg *pp* *sf*

292 293 294 295

Pic *p dolce*

Ob *dolce* *pp* *pp*

Kl *dolce* *pp*

Hr *ppp*

Fg *sf* *sf*

296 297 298 299 300

Pic

Ob *f* *sf* *sf* *sf*

Kl *f* *mf* *mf* *sf*

Hr *f* *sf* *sf*

Fg *ff* *ff*

ins Tempo

301 302 303 304 305

Pic

Ob

Kl

Hr

Fg

f

ff

f

ff

f

ff

306 307 308 309 310 rit.....

Pic

Ob

Kl

Hr

Fg

ff

f

pp

weich

.....Tempo I

311 312 313 314

Pic

Ob

Kl

Hr

Fg

p

p

leicht

315 316 317 318 319 steigernd

Pic

Ob

Kl

Hr

Fg

sf

sf

cresc.

cresc.

cresc.

cresc.

f

340 341 342 343 344

Pic

Ob

Kl

Hr

Fg

sfp

m Dpf

p

fp

leicht

345 346*) 347 348 349

Pic

Ob

Kl

Hr

Fg

pp

pp

Dpf weg

pp zart

350 351 352 353 354 355

Pic

Ob

Kl

Hr

Fg

o Dpf

ppp

pp

frei

p molto espress

rit.

356 357 358 359

Pic

Ob

Kl

Hr

Fg

p

frei

*) 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 molto rit Tempo I (fließend)

371 372 373 374 375 376

Pic *sf*

Ob *psubito*

Kl *psubito*

Hr *psubito*

Fg *psubito*

fp

H weich

pp sehr zart (begleitend)

p weich

steigernd

377 378 379 380

Pic

Ob *fp*

Kl *sf*

Hr *sf*

Fg *sf*

381 382 383 384

Pic

Ob

Kl

Hr

Fg

f → *p*

pp

f

385 386 387 388

Pic

Ob

Kl

Hr

Fg

mf

mf

etwas rascher

389 390 391 392

Pic

Ob

Kl

Hr

Fg

mf

f

mf

f

393 394 395 396

Pic

Ob

Kl

Hr

Fg

ff

ff

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

immer zart und gesangvoll

4 5 6 7

8 9 10

Fl
Ob
Kl
Hr
Fg

*) Die in diesem Satz (bei diesem Thema) besonders häufigen gesynkopierten 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 45

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 H
 Fl *mp*
 Ob *pp*
 Kl *p*
 Hr *p*
 Fg *p*
p äußerst zart

23 *pp* *sf pp sf*
pp

24 *sf pp* *pp*

25 *sf-ppp sf-pp*
 Fl
 Ob *pp* *sf* *f* *p* *sf/p*
 Kl *pp* *sf* *f* *p* *sf/p*
 Hr
 Fg

26 *pp* *sf* *f* *p* *sf/p*

27 *sf/p*

28 *ff*
 Fl
 Ob *f* *f*
 Kl *ff*
 Hr *ff*
 Fg *ff* *sf*

29 *ff* *sf*

30 *p* *p*
 Fl
 Ob *p*
 Kl *p* *p*
 Hr *p*
 Fg *p*

31 *p*
 Fl
 Ob *p*
 Kl *p*
 Hr *p*
 Fg *p*

32 *p*
 Fl
 Ob *p*
 Kl *p*
 Hr *p*
 Fg *p*

33 34 35

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

48

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

poco rit 49

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* *sf*

Kl *pp* *sf*

Hr *pp* *sf*

Fg *pp* *sf*

58 59 60 61 62

Fl *f* *f* *sf* *sf*

Ob *sf* *sf*

Kl *sf* *sf*

Hr *sf* *sf*

Fg *sf* *sf*

poco rit

63 64 65 66 67

Fl *sf* *f*

Ob *sf* *f*

Kl *sf* *f*

Hr *sf* *f*

Fg *sf* *f*

50 **Tempo** 68 69 70 71 72 *Flzg*

Fl *p* *ppp* *pp* *sf* *b₂*

Ob *ppp* *pp* *pp* *sf* *b₂*

Kl *p* *pp* *pp* *sf* *b₂*

Hr *p* *pp* *pp* *sf* *b₂*

Fg *p* *pp* *pp* *sf* *b₂*

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

73 *Flzg* 74 75 76 77

Fl *sf* *b₂*

Ob *sf* *b₂*

Kl *sf* *b₂*

Hr *b₂*

Fg *b₂*

pos verwandelt sind **molto rit**

78 79 80 81

Fl *p*

Ob *p*

Kl *p*

Hr *p*

Fg *p*

Tempo I

82 83 84

Fl *mf*

Ob *mf*

Kl *p*

Hr *p*

Fg *p*

p immer zart und gesangvoll

85 86 87 51

Fl
Ob
Kl
Hr
Fg

88 89 90 *f* 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 **F** 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 *pp* *pp* *pp*

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* *pp* *pp*

119 120 121 122 123 rit. . . . viel langsamer

Fl Flute

Ob Oboe

Kl Clarinet

Hr Horn

Fg Bassoon

p *p* *fp* *p* *p*

Verlångsamend 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

sf

p

leicht

sf

molto p

leicht

molto p

sf

sf

p

H

N

p

sf

sf

p

sf

p

13 14 15 16

F1
Ob
Kl
Hr
Fg

f *f* *f* *f*

sf pes... fp

poco rit Tempo

17 18 19 20

F1
Ob
Kl
Hr
Fg

f *p* *sf* *sf*

mp *sf* *p* *sf*

sf *sf*

poco rit..... Tempo

21 22 23

F1
Ob
Kl
Hr
Fg

f *p* *mp*

sf *mp*

sf *mp*

poco rit.....

24 25 26 27

F1
Ob
Kl
Hr
Fg

ff *f* *sf* *f*

sf pes... fp

mf *sf* *sf*

pes... sf

43 44 45 46

Fl
Ob
Kl
Hr
Fg

47 48 49 50

Fl
Ob
Kl
Hr
Fg

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

51 52 53 54

Fl
Ob
Kl
Hr
Fg

55 56 57 58

Fl
Ob
Kl
Hr
Fg

59 60 61 Flz 62 59

Fl
Ob
Kl
Hr
Fg

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

63 64 65 66

Fl
Ob
Kl
Hr
Fg

sf *ff* *ff* *f*

67 68 69 70

Fl
Ob
Kl
Hr
Fg

sf *ff* *f*

71 72 73 74

Fl
Ob
Kl
Hr
Fg

p *p* *p*

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...

Musical score for measures 91-94. Instruments: Fl, Ob, Kl, Hr, Fg. Dynamics: *f*, *fp*, *p*. Includes markings *H* and *p*.

Tempo

Musical score for measures 95-97. Instruments: Fl, Ob, Kl, Hr, Fg. Dynamics: *f*, *fp*. Includes markings *H* and *p*.

Musical score for measures 98-101. Instruments: Fl, Ob, Kl, Hr, Fg. Dynamics: *f*, *ppp*, *f*. Includes markings *H* and *p*.

poco rit..... Tempo

Musical score for measures 102-105. Instruments: Fl, Ob, Kl, Hr, Fg. Dynamics: *f*, *fp*, *p*, *ppp*. Includes markings *H* and *p*.

106 107 108 *poco rit*

F1
Ob
Kl
Hr
Fg

109 110 111 *Tempo*

F1
Ob
Kl
Hr
Fg

112 113 114 *molto rit*

F1
Ob
Kl
Hr
Fg

115 116 117 118 119 *etwas langsamer als das Haupttempo*
(sehr ruhig)

F1
Ob
Kl
Hr
Fg

poco rit.

120 121 122 123 124

Fl
Ob
Kl
Hr
Fg

125 126 127 **etwas rascher als das Hauptzeitmaß** 128 129 130 **poco rit. . .**

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

Fl 141 142 143 144 145 146

Ob

Kl

Hr

Fg

pp *mf* *pp* *pp* *pp* *f*

poco rit.

Fl 147 148 149 150 151

Ob

Kl

Hr

Fg

ppp *f* *f* *f* *f*

Fl 152 153 154 155 156

Ob

Kl

Hr

Fg

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

wieder etwas breiter (weniger als vorher)

Fl 157 158 159 160 161

Ob

Kl

Hr

Fg

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

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

Kl *p*

Hr *f*

Fg *p*

Tempo

186 187 188 189 190

Fl *p*

Ob *p*

Kl *p*

Hr *f*

Fg *f*

191 192 193 194

Fl *mp*

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

F1
Ob
Kl
Hr
Fg

sf *pes. . . f*

202 203 204 205 206

F1
Ob
Kl
Hr
Fg

207 208 209 210

F1
Ob
Kl
Hr
Fg

p

211 212 213 214 nimmt Piccolo

F1
Ob
Kl
Hr
Fg

f *f* *f* *f*

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

226 227 228 229 gr.Fl. **b** poco pesante

Fl.
Ob.
Kl.
Hr.
Fg.

wieder im raschen Tempo

230 231 232 233

F1 *f*

Ob *f*

Kl *f*

Hr

Fg *f*

234 235 236 237 238

F1

Ob *f*

Kl

Hr

Fg

239 240 241 242

F1 *f*

Ob *f*

Kl *p* *schwungvoll*

Hr *f* *martellato*

Fg

243 244 245

F1 *p* *Flizg*

Ob *cresc.*

Kl *p* *cresc.*

Hr

Fg *p* *cresc.*

246 247 248 249 H

Fl

Ob

Kl

Hr

Fg

250 251 252 253 H

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

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

277 278 279 280 281

Fl
Ob
Kl
Hr
Fg

Viel ruhiger

282 283 284 285 286 287

Fl *p*

Ob *molto espr*

Kl

Hr

Fg

noch ruhiger

288 289 290 291 292

Fl

Ob

Kl

Hr

Fg

rit.

p *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

Hr

Fg

Tempo I nach und nach beschleunigen

305 306 307 308 309

Fl
Ob
Kl
Hr
Fg

p

Detailed description: This system contains measures 305 through 309. The Flute (Fl) part begins with a melodic line in measure 305, marked *p*. The Oboe (Ob) part has a similar melodic line. The Clarinet (Kl) part plays a rhythmic accompaniment. The Horn (Hr) part is mostly silent, with a few notes in measure 309. The Bassoon (Fg) part plays a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

310 311 312 313 314

Fl
Ob
Kl
Hr
Fg

p

Detailed description: This system contains measures 310 through 314. The Flute (Fl) part continues its melodic line. The Oboe (Ob) part has a similar melodic line. The Clarinet (Kl) part plays a rhythmic accompaniment. The Horn (Hr) part is mostly silent, with a few notes in measure 313. The Bassoon (Fg) part plays a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

315 316 317 318 319

Fl
Ob
Kl
Hr
Fg

Detailed description: This system contains measures 315 through 319. The Flute (Fl) part continues its melodic line. The Oboe (Ob) part has a similar melodic line. The Clarinet (Kl) part plays a rhythmic accompaniment. The Horn (Hr) part is mostly silent, with a few notes in measure 318. The Bassoon (Fg) part plays a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

Rascher

320 321 322 323

Fl
Ob
Kl
Hr
Fg

f *ff*

Detailed description: This system contains measures 320 through 323. The Flute (Fl) part begins with a melodic line in measure 320, marked *f*. The Oboe (Ob) part has a similar melodic line. The Clarinet (Kl) part plays a rhythmic accompaniment. The Horn (Hr) part is mostly silent, with a few notes in measure 322. The Bassoon (Fg) part plays a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

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. . . molto 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