

Der Bläservereinigung der Staatsoper in Wien gewidmet

SERENADE *, nach-milde & harmlos, op. 35*

für 15 Blasinstrumente

(2 Flöten, 2 Oboen, Englisch Horn, 2 Klarinetten, Baßklarinetten,
2 Fagotte, Kontrafagott, 4 Hörner)

von

FRANZ MOSER

Op. 35

Aufführungsrecht vorbehalten - Droits d'exécution réservés

UNIVERSAL-EDITION A. G.

WIEN Copyright 1922 by Universal-Edition NEW YORK

MusLib
M
957
.M688+

Serenade für 15 Blasinstrumente

Aufführungsberechtigt vorbehalten
Droits d'exécution réservés

Allegro con fuoco. MM. 176.

I. Satz

von FRANZ MOSER, op. 35

I. u. II. Flöte

I. u. II. Oboe

Englisch Horn

I. u. II. Klarinette in A

Baßklarinette in A

I. u. II. Horn in E

III. u. IV. Horn in E

I. u. II. Fagott

Kontrafagott

The first system of the musical score, labeled 'I. Satz', features 15 staves for various instruments. The instruments listed on the left are: I. u. II. Flöte, I. u. II. Oboe, Englisch Horn, I. u. II. Klarinette in A, Baßklarinette in A, I. u. II. Horn in E, III. u. IV. Horn in E, I. u. II. Fagott, and Kontrafagott. The score includes dynamic markings such as *poco*, *f*, and *p*, and articulation marks like *à 2.* and *mf*. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

The second system of the musical score continues the 15 staves. It includes dynamic markings such as *p*, *f*, *poco*, and *mf*. The notation shows various rhythmic patterns and melodic lines for each instrument part.

The third system of the musical score continues the 15 staves. It includes dynamic markings such as *p*, *f*, *poco*, and *mf*. The notation shows various rhythmic patterns and melodic lines for each instrument part.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

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

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

f *mf* *mf* *mf*

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

cresc. *cresc.* *cresc.* *cresc.*

A

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfgt.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfgt.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfgt.

4

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

cresc.
mf
cresc.
cresc.
cresc.

(B) Etwas bewegter (H) d. 72

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

accel.
f
accel.
accel.
f

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

p
p
p
p
p

First system of a musical score for a symphony orchestra. The staves are labeled on the left as follows: I., II. Fl.; I., II. Ob.; E. Hr.; I., II. Cl. I. A.; B. Cl. I. A.; I., II. Hr. I. E.; III., IV. Hr. I. E.; I., II. Fag.; and Cfgt. The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows the beginning of a piece with various dynamics such as *p* (piano) and *f* (forte). The woodwinds and strings are active from the start, with the flutes and oboes playing a melodic line.

Second system of the musical score. The instrumentation remains the same as in the first system. The music continues with complex rhythmic patterns and dynamic markings. The woodwinds and strings play a more active role, with the flutes and oboes continuing their melodic line. The dynamics range from *p* to *f*, with some passages marked *pp* (pianissimo) and *ff* (fortissimo).

Third system of the musical score. The instrumentation remains the same. The music continues with complex rhythmic patterns and dynamic markings. The woodwinds and strings play a more active role, with the flutes and oboes continuing their melodic line. The dynamics range from *p* to *f*, with some passages marked *pp* and *ff*.

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

pp *mf* *pp* *mf* *pp* *ppp*

©

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

pp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

wieder im I. Tempo (♩)

leicht schwebend

7

I., II. Fl. *pp*

I., II. Ob. *mp*

E. Hr. *mp*

I., II. Cl. i. A. *mp*

B. Cl. i. A. *mp*

I., II. Hr. i. E. *mp*

III., IV. Hr. i. E. *mp*

I., II. Fag. *mp*

Cfgt. *mp*

ppp leicht schwebend

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A.

B. Cl. i. A.

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

p

I., II. Fl. *sempre ppp*

I., II. Ob. *sempre ppp*

E. Hr. *p*

I., II. Cl. i. A. *sempre ppp*

B. Cl. i. A. *p*

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

D

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
I. A.

B. Cl.
I. A.

I., II. Hr.
I. E.

III., IV. Hr.
I. E.

I., II. Fag.

Cfgt.

1. dolce

p dolce

pp

2.

This system of musical notation includes staves for Flutes, Oboes, Horns, Clarinets, Bass Clarinet, and Bassoon. It features dynamic markings such as *pp*, *p dolce*, and *1. dolce*, along with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
I. A.

B. Cl.
I. A.

I., II. Hr.
I. E.

III., IV. Hr.
I. E.

I., II. Fag.

Cfgt.

p dolce.

2.

p

This system continues the orchestral arrangement with various instruments. It includes dynamic markings like *p dolce.* and *p*, and features a second ending bracket labeled '2.'.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
I. A.

B. Cl.
I. A.

I., II. Hr.
I. E.

III., IV. Hr.
I. E.

I., II. Fag.

Cfgt.

p dolce

cresc.

mf

f

mf cresc.

f

mf cresc.

p cresc.

mf cresc.

f

mf cresc.

f

mf cresc.

f

This system continues the orchestral arrangement, featuring a variety of dynamic markings including *p dolce*, *cresc.*, *mf*, *f*, *mf cresc.*, and *f*. It also includes first and second ending brackets.

I, II. Fl.

I, II. Ob.

E. Hr.

I, II. Cl.
i. A.

B. Cl.
i. A.

I, II. Hr.
i. E.

III, IV. Hr.
i. E.

I, II. Fag.

Cfgt.

I, II. Fl.

I, II. Ob.

E. Hr.

I, II. Cl.
i. A.

B. Cl.
i. A.

I, II. Hr.
i. E.

III, IV. Hr.
i. E.

I, II. Fag.

Cfgt.

I, II. Fl.

I, II. Ob.

E. Hr.

I, II. Cl.
i. A.

B. Cl.
i. A.

I, II. Hr.
i. E.

III, IV. Hr.
i. E.

I, II. Fag.

Cfgt.

rit

F *allegro dolce*

Cl. ohne cresc.

rit

rit

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III., IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III., IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III., IV. Hr.
I. E.
I, II. Fag.
Cfgt.

einwanig belebend

I., II. Fl. *mf*
 I., II. Ob. *p*
 E. Hr. *p*
 I., II. Cl. i. A. *p*
 B. Cl. i. A. *p*
 I., II. Hr. i. E.
 III., IV. Hr. i. E.
 I., II. Fag. *p*
 Cfgt.

I., II. Fl. *mf*
 I., II. Ob. *f*
 E. Hr. *p*
 I., II. Cl. i. A. *mf*
 B. Cl. i. A. *f*
 I., II. Hr. i. E. *f*
 III., IV. Hr. i. E. *f*
 I., II. Fag. *f*
 Cfgt.

F I. Tempo

I., II. Fl. *f*
 I., II. Ob. *poco f*
 E. Hr. *poco f*
 I., II. Cl. i. A. *poco f*
 B. Cl. i. A. *poco f*
 I., II. Hr. i. E. *poco f*
 III., IV. Hr. i. E. *poco f*
 I., II. Fag. *poco f*
 Cfgt. *poco f*

1., II. Fl.
1., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

First system of a musical score, measures 1-5. The score includes parts for Flutes (I, II), Oboes (I, II), Horns (I, II, III, IV), Bassoon (I, II), and Cymbals (Cf). The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the Flute I part, with other instruments providing harmonic support. Dynamics include *p* (piano).

Second system of a musical score, measures 6-10. The instrumentation remains the same. The music continues with melodic and harmonic development. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of a musical score, measures 11-15. The instrumentation remains the same. The music continues with melodic and harmonic development. Dynamics include *p* (piano) and *cresc.* (crescendo).

1., II. Fl. *accel. molto cresc.*

I., II. Ob.

E. Hr.

I., II. Cl. i. A. *accel. molto cresc.*

B. Cl. i. A.

I., II. Hr. i. E. *molto cresc.*

III., IV. Hr. i. E. *molto cresc.*

I., II. Fag. *accel. molto cresc.*

Cfgt. *molto cresc.*

I., II. Fl. *dim.*

I., II. Ob. *dim.*

E. Hr. *dim.*

I., II. Cl. i. A. *dim.*

B. Cl. i. A. *dim.*

I., II. Hr. i. E. *dim.*

III., IV. Hr. i. E. *dim.*

I., II. Fag. *dim.*

Cfgt. *dim.*

I., II. Fl. *dim.*

I., II. Ob. *dim.*

E. Hr. *dim.*

I., II. Cl. i. A. *dim.*

B. Cl. i. A. *dim.*

I., II. Hr. i. E. *dim.*

III., IV. Hr. i. E. *dim.*

I., II. Fag. *dim.*

Cfgt. *dim.*

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfag.

(H)
1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfag.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfag.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

J Allmählich ruhiger (immer ganze Takte)

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
I. A.
B. Cl.
I. A.
1., II. Hr.
I. E.
III., IV. Hr.
I. E.
1., II. Fag.
Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
I. A.
B. Cl.
I. A.
1., II. Hr.
I. E.
III., IV. Hr.
I. E.
1., II. Fag.
Cfgt.

pp sehr weich

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
I. A.
B. Cl.
I. A.
1., II. Hr.
I. E.
III., IV. Hr.
I. E.
1., II. Fag.
Cfgt.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. H. i. E.
 I., II. Fag.
 Cfgt.

3/4 vollständig ins Hauptzeitmass zurückkehren

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. H. i. E.
 I., II. Fag.
 Cfgt.

Hauptzeitmass.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. Hr. i. E.
 I., II. Fag.
 Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
i. A.
B. Cl.
i. A.
1., II. Hr.
i. E.
III., IV. Hr.
i. E.
1., II. Fag.
Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
i. A.
B. Cl.
i. A.
1., II. Hr.
i. E.
III., IV. Hr.
i. E.
1., II. Fag.
Cfgt.

1., II. Fl.
1., II. Ob.
E. Hr.
1., II. Cl.
i. A.
B. Cl.
i. A.
1., II. Hr.
i. E.
III., IV. Hr.
i. E.
1., II. Fag.
Cfgt.

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

This system contains the first system of a musical score. It features ten staves for various instruments: Flutes (I, II), Oboes (I, II), English Horn (E. Hr.), Clarinets (I, II), Bass Clarinet (I. A.), Horns (I, II), Horns (III, IV), Bassoon (I, II), and Cymbals (Cfgt.). A circled 'L' is positioned above the first staff. The music is written in a key with one sharp (F#) and a common time signature. Dynamics include *p* and *pp*.

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

This system continues the musical score with the same ten staves. The music continues with various rhythmic patterns and dynamics such as *p* and *pp*.

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

This system concludes the musical score on this page. It features the same ten staves. Dynamics include *cresc.* (crescendo) in several staves, indicating a build-up in volume.

M etwas bewegter (3/4)

1. II. Fl.

1. II. Ob. *accel.*

E. Hr.

1. II. Cl. i. A. *accel.*

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

I. II. Fag.

Cfgt.

1. II. Fl.

1. II. Ob.

E. Hr.

1. II. Cl. i. A.

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

I. II. Fag.

Cfgt.

1. II. Fl.

1. II. Ob.

E. Hr.

1. II. Cl. i. A.

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

I. II. Fag.

Cfgt.



I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

Wieder im I. Tempo (3/4)
ppp leichtschwebend
ppp leichtschwebend
ppp leichtschwebend

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A.

B. Cl. i. A.

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A. *espr.*

B. Cl. i. A.

I., II. Hr. i. E. *p*

III., IV. Hr. i. E. *pp*

I., II. Fag. *p*

Cfgt.

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A. *p*

B. Cl. i. A.

I., II. Hr. i. E. *p dolce*

III., IV. Hr. i. E. *p*

I., II. Fag. *p*

Cfgt.

1. II. Fl.

1. II. Ob.

E. Hr.

1. II. Cl. i. A.

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

1. II. Fag.

Cfgt.

dolce

1. II. Fl.

1. II. Ob.

E. Hr.

1. II. Cl. i. A.

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

1. II. Fag.

Cfgt.

dolce

cresc.

mf cresc.

f

mf cresc.

f

p cresc.

mf cresc.

f

1. II. Fl.

1. II. Ob.

E. Hr.

1. II. Cl. i. A.

B. Cl. i. A.

1. II. Hr. i. E.

III. IV. Hr. i. E.

1. II. Fag.

Cfgt.

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

rit. **P** *d. a tempo*
I, II. Fl. *p dolce*
I, II. Ob. *p dolce*
E. Hr. *p dolce*
I, II. Cl.
I. A. *rit. p*
B. Cl.
I. A. *p*
I, II. Hr.
I. E. *p*
III, IV. Hr.
I. E. *p*
I, II. Fag. *rit. p*
Cfgt. *p*

I, II. Fl. *mf*
I, II. Ob. *mf*
E. Hr. *mf*
I, II. Cl.
I. A. *mf*
B. Cl.
I. A. *mf*
I, II. Hr.
I. E. *mf*
III, IV. Hr.
I. E. *mf*
I, II. Fag. *mf*
Cfgt. *mf*

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Ruhig. 2. Flöte übernimmt kleine Flöte.

1., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

I. Tempo ein wenig belebend.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

II. Satz

I. u. II. Flöte

I. u. II. Oboe

Englisch Horn

I. u. II. Klarinette in A

Baßklarinetten in A

I. u. II. Horn in E

III. u. IV. Horn in E

I. u. II. Fagott

Kontrafagott

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cf. g.

Musical score for the first system, measures 1-4. The score includes parts for I, II Fl.; I, II Ob.; E. Hr.; I, II Cl. i. A.; B. Cl. i. A.; I, II Hr. i. E.; III, IV Hr. i. E.; I, II Fag.; and Cfgt. The key signature is one sharp (F#) and the time signature is 2/2. The first measure features a forte (f) dynamic. The second measure has a first ending (I.) and a second ending (II.). The third measure has a first ending (I.) and a second ending (II.). The fourth measure has a first ending (I.).

Musical score for the second system, measures 5-8. The score includes parts for I, II Fl.; I, II Ob.; E. Hr.; I, II Cl. i. A.; B. Cl. i. A.; I, II Hr. i. E.; III, IV Hr. i. E.; I, II Fag.; and Cfgt. The key signature is one sharp (F#) and the time signature is 2/2. The first measure features a forte (f) dynamic. The second measure has a first ending (I.) and a second ending (II.). The third measure has a first ending (I.) and a second ending (II.). The fourth measure has a first ending (I.).

Musical score for the third system, measures 9-12. The score includes parts for I, II Fl.; I, II Ob.; E. Hr.; I, II Cl. i. A.; B. Cl. i. A.; I, II Hr. i. E.; III, IV Hr. i. E.; I, II Fag.; and Cfgt. The key signature is one sharp (F#) and the time signature is 2/2. The first measure features a forte (f) dynamic. The second measure has a first ending (I.) and a second ending (II.). The third measure has a first ending (I.) and a second ending (II.). The fourth measure has a first ending (I.).

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfpt.

Measures 1-8 of the first system. The score includes parts for Flute, Oboe, Horn, Clarinet, Bass Clarinet, Trumpet, and Bassoon. Dynamics include *p* and *f*. The key signature is two sharps (F# and C#).

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfpt.

Measures 9-16 of the second system. The score continues with the same instrumentation. Dynamics include *p*, *f*, and *piu f*. The key signature remains two sharps.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfpt.

Measures 17-24 of the third system. The score continues with the same instrumentation. Dynamics include *f*, *piu f*, and *f*. The key signature remains two sharps.

First system of musical notation, measures 1-4. The score includes parts for Flutes (I, II), Oboes (I, II), Horns (E, I, II, III, IV), Clarinets (I, II, B), Bassoon (I, II), and Cymbals (Cfgt). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. Dynamics include *mf* and *f*. The woodwinds play sustained notes, while the brass and percussion provide rhythmic accompaniment.

Second system of musical notation, measures 5-8. The score continues with the same instrumentation. Dynamics include *mf*, *f*, and *dim.*. The woodwinds play sustained notes, while the brass and percussion provide rhythmic accompaniment. The bassoon part has a *mf* dynamic marking.

Third system of musical notation, measures 9-12. The score continues with the same instrumentation. Dynamics include *f*. The woodwinds play sustained notes, while the brass and percussion provide rhythmic accompaniment. A circled 'C' is placed above the first measure of this system. The bassoon part has a *f* dynamic marking.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

D

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

mit Dämpfer
Dämpfer ab!

dim
pp

Trio. M.M.J. 96. Ruhiges Zeitmass, im pastoralen Charakter.

First system of the musical score. It includes staves for I., II. Fl., I., II. Ob., E. Hr., I., II. Cl. i. A., B. Cl. i. A., I., II. Hr. i. E., III., IV. Hr. i. E., I., II. Fag., and Cfgt. The Flute and Oboe parts feature melodic lines with slurs and dynamics like *mf*. The Clarinet parts play a rhythmic accompaniment of eighth notes. The Bassoon and Cello/Double Bass parts provide harmonic support with sustained notes.

Second system of the musical score, continuing the instrumentation from the first system. The melodic lines in the Flute and Oboe parts continue with similar phrasing. The Clarinet accompaniment remains consistent. The Bassoon and Cello/Double Bass parts continue their harmonic roles.

Third system of the musical score, concluding the page. The melodic and accompaniment parts continue as in the previous systems. The overall texture is light and pastoral, consistent with the title.

First system of a musical score, measures 1-5. The score includes parts for Flute (I, II), Oboe (I, II), Horn (E, Hr.), Clarinet (A, B), and Bassoon (I, II). The Flute and Oboe parts feature melodic lines with slurs and ties. The Clarinet and Bassoon parts provide harmonic support with rhythmic patterns. The Horn parts are mostly rests.

Second system of a musical score, measures 6-10. This system continues the instrumentation from the first system. The Flute and Oboe parts show more complex rhythmic figures. The Clarinet and Bassoon parts maintain their rhythmic accompaniment. The Horn parts remain mostly inactive.

Third system of a musical score, measures 11-15. This system begins with a section marked "E Rascher. M. n. J. 132." and "sempre poco marcato." The Flute and Oboe parts have a more active role. A note for the Flute part includes the instruction "2. Flöte übernimmt Piccolo." The Clarinet and Bassoon parts continue with their accompaniment. The Horn parts are still mostly rests.

First system of the musical score. It includes staves for:

- I., II. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

The music is in 2/4 time with a key signature of two sharps (F# and C#). The first measure is marked with a forte (f) dynamic.

Second system of the musical score. It includes staves for:

- I., II. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

The music continues in 2/4 time with a key signature of two sharps. The first measure of this system is marked with a mezzo-forte (mf) dynamic.

Third system of the musical score. It includes staves for:

- I., II. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

The music continues in 2/4 time with a key signature of two sharps. The first measure of this system is marked with a piano (p) dynamic.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

First system of a musical score for orchestra. It includes staves for Flute (I, II), Oboe (I, II), Horns (E, I, II, III, IV), Clarinets (I, II, Bass), Trumpets (I, II), and Bassoon (I, II). The music features complex rhythmic patterns and dynamic markings such as *f* and *mf*.

Second system of the musical score. It continues the orchestral parts with dynamic markings including *mf*, *p*, and *f*. The notation shows various melodic and harmonic developments across the instrument staves.

Third system of the musical score. This system features more intricate melodic lines, particularly in the woodwinds and strings, with dynamic markings like *p* and *mf*.



1. II. Fl. *mf*

1. II. Ob. *mf*

E. Hr.

1. II. Cl. i. A. *f*

B. Cl. i. A. *mf*

1. II. Hr. i. E. *f*

III., IV. Hr. i. E.

1. II. Fag. *f*

Cfgt.

meno f

1. II. Fl. *mf*

1. II. Ob.

E. Hr.

1. II. Cl. i. A. *p*

B. Cl. i. A. *p*

1. II. Hr. i. E.

III., IV. Hr. i. E. *p*

1. II. Fag. *p*

Cfgt.

1. II. Fl. *f*

1. II. Ob. *p*

E. Hr.

1. II. Cl. i. A. *f*

B. Cl. i. A. *p*

1. II. Hr. i. E. *f*

III., IV. Hr. i. E. *f*

1. II. Fag. *p*

Cfgt. *p*

U. E. 7148

First system of a musical score for a symphony orchestra. The staves are labeled: I., II. Fl.; I., II. Ob.; E. Hr.; I., II. Cl. i. A.; B. Cl. i. A.; I., II. Hr. i. E.; III., IV. Hr. i. E.; I., II. Fag.; and Cfgt. The music features dynamic markings such as *f*, *p*, and *mf*. There are also some slurs and accents over the notes.

Second system of the musical score. It continues the orchestral parts with dynamic markings including *dim*, *p*, and *mf*. The woodwind and brass parts show more complex rhythmic patterns and articulation.

Third system of the musical score, showing further development of the orchestral textures. Dynamic markings like *mf* and *f* are present. The score concludes with a double bar line at the end of the system.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cigt.

J

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cigt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cigt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

III. Satz

Valse. Langsame Viertel M.M. $\text{♩} = 144$

I. u. II. Flöte

I. u. II. Oboe

Englisch Horn

I. u. II. Klarinette in A

Baßklarinette in A

I. u. II. Horn in E

III. u. IV. Horn in E

I. u. II. Fagott

Kontrafagott

The first system of the musical score includes staves for Flute (I & II), Oboe (I & II), English Horn, Clarinet in A (I & II), Bass Clarinet in A, Horn in E (I & II), Horn in E (III & IV), Bassoon (I & II), and Contrabassoon. The woodwinds play a melodic line in the key of D major, while the strings provide a harmonic accompaniment.

The second system continues the musical score with the same instrumentation. The woodwinds and strings continue their respective parts, with some dynamics markings like *p* and *mf* visible.

The third system of the musical score includes performance instructions such as *accell.* and *rit.* for the woodwind parts. The instrumentation remains the same as in the previous systems.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

1. II. Fl.
1. II. Ob.
E. Hr.
1. II. Cl.
i. A.
B. Cl.
i. A.
1. II. Hr.
i. E.
III., IV. Hr.
i. E.
1. II. Fag.
Cfgt.

I, II Fl.

I, II Ob.

E. Hr.

I, II Cl.
i. A.

B. Cl.
i. A.

I, II Hr.
i. E.

III, IV Hr.
i. E.

I, II Fag.

Cigt.

I, II Fl.

I, II Ob.

E. Hr.

I, II Cl.
i. A.

B. Cl.
i. A.

I, II Hr.
i. E.

III, IV Hr.
i. E.

I, II Fag.

Cigt.

I, II Fl.

I, II Ob.

E. Hr.

I, II Cl.
i. A.

B. Cl.
i. A.

I, II Hr.
i. E.

III, IV Hr.
i. E.

I, II Fag.

Cigt.

Ⓑ

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

© Belebt M.M. d = 63

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
I. A.
B. Cl.
I. A.
I, II. Hr.
I. E.
III, IV. Hr.
I. E.
I, II. Fag.
Cfgt.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Musical score for measures 1-8 of the first system. The score includes parts for Flutes (I, II), Oboes (I, II), Horns (E, I, II), Clarinets (I, II, B), Horns (I, II, III, IV), Bassoons (I, II), and Cymbals (Cfgt.). The music is in a key with two sharps (F# and C#) and a common time signature. Dynamics include *p*, *pp*, *f*, and *ppp*. A fermata is present over the final measure.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Musical score for measures 9-16 of the second system. The instrumentation remains the same as the first system. The music continues with various dynamics and articulations, including slurs and accents.

I., II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

D *Wieder langsamer*

Musical score for measures 17-24 of the third system. The score begins with a tempo change marked by a circled 'D' and the instruction *Wieder langsamer*. The music is characterized by a slower pace and includes dynamics such as *p* and *pp*.

L. II. Fl.
L. II. Ob.
E. Hr.
L. II. Cl.
I. A.
B. Cl.
I. A.
I. II. Hr.
I. E.
III. IV. Hr.
I. E.
L. II. Fag.
Ctgt.

L. II. Fl.
L. II. Ob.
E. Hr.
L. II. Cl.
I. A.
B. Cl.
I. A.
L. II. Hr.
I. E.
III. IV. Hr.
I. E.
L. II. Fag.
Ctgt.

F Im gleichen Zeitmass

L. II. Fl.
L. II. Ob.
E. Hr.
L. II. Cl.
I. A.
B. Cl.
I. A.
L. II. Hr.
I. Es.
III. IV. Hr.
I. Es.
L. II. Fag.
Ctgt.

1.)

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. Es

III., IV. Hr.
i. Es

I., II. Fag.

Cfgt.

p

dolce

p

bd

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. Es

III., IV. Hr.
i. Es

I., II. Fag.

Cfgt.

p

pp

d.

1.)

I., II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. Es

III., IV. Hr.
i. Es

I., II. Fag.

Cfgt.

p

p dolce

Musical score for measures 1-5. The score includes parts for Flute (I, II), Oboe (I, II), Horns (E, I, II, III, IV), Trumpets (B, I, II), Trombones (I, II, III, IV), Bassoon (I, II), and Cymbals (Cfgt.). The music features various dynamics such as *p* and *pp*, and includes slurs and accents.

Musical score for measures 6-10. The score includes parts for Flute (I, II), Oboe (I, II), Horns (E, I, II, III, IV), Trumpets (B, I, II), Trombones (I, II, III, IV), Bassoon (I, II), and Cymbals (Cfgt.). The music features various dynamics such as *p* and *pp*, and includes slurs and accents. The text "nach E." is written in the Trombone part.

Musical score for measures 11-15. The score includes parts for Flute (I, II), Oboe (I, II), Horns (E, I, II, III, IV), Trumpets (B, I, II), Trombones (I, II, III, IV), Bassoon (I, II), and Cymbals (Cfgt.). The music features various dynamics such as *p* and *pp*, and includes slurs and accents. The text "in E." is written in the Trombone part.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cfgt.

accell. *rit.* *atempo*

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cfgt.

p *mf*

I, II. Fl.
I, II. Ob.
E. Hr.
I, II. Cl.
i. A.
B. Cl.
i. A.
I, II. Hr.
i. E.
III, IV. Hr.
i. E.
I, II. Fag.
Cfgt.

cresc. *p subito* *accelerando* *cresc.*

Ⓒ

First system of musical notation, measures 1-5. The score includes parts for Flute (I, II), Oboe (I, II), Horn (E), Clarinet (I, II, A), Bass Clarinet (I, A), Horn (I, II, E), Horn (III, IV, E), Bassoon (I, II), and Cymbal (Ctpt). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first five measures show a complex melodic line in the flute and clarinet parts, with the bassoon and bass clarinet providing harmonic support. Dynamics include *p*, *pp*, and *ppp*.

Second system of musical notation, measures 6-10, titled "Rasch". The instrumentation remains the same as the first system. The tempo and character are indicated by the word "Rasch". The music features a driving, rhythmic pattern with frequent accents and a clear crescendo leading to a fortissimo (*f*) dynamic. The woodwind parts are particularly active, with many sixteenth and thirty-second notes.

Third system of musical notation, measures 11-15. The instrumentation is consistent with the previous systems. The music continues with the same rhythmic intensity and dynamic range, featuring a prominent crescendo and fortissimo passages. The woodwind parts continue to play a complex, rhythmic role, while the brass and strings provide a solid harmonic foundation.

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

rit. dim.

H *Tema wie vorher, etwas lebhafter.*
 22

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

mf

I, II. Fl.
 I, II. Ob.
 E. Hr.
 I, II. Cl.
 I. A.
 B. Cl.
 I. A.
 I, II. Hr.
 I. E.
 III, IV. Hr.
 I. E.
 I, II. Fag.
 Cfgt.

p

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

I., II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfgt.

Telebri

IV. Satz

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. Hr. i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. Hr. i. E.
 I., II. Fag.
 Cfgt.

Moderato *mf* $\text{♩} = 84$

mit Kammer

mit Lampfer

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl. i. A.
 B. Cl. i. A.
 I., II. Hr. i. E.
 III., IV. Hr. i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfqt.

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfqt.

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfqt.



Score system 1:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Annotations: *dec.*, *p*, *Dämpfer ab*

Score system 2:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Annotations: *p*, *I*

Score system 3:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Annotations: *p*

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfag.

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfag.

Kl. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
i. A.
B. Cl.
i. A.
I., II. Hr.
i. E.
III., IV. Hr.
i. E.
I., II. Fag.
Cfag.

B *Целистый.*

Orchestral score for the first system, measures 1-8. The score includes parts for:
KI. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl. I. A.
B. Cl. I. A.
I., II. Hr. I. E.
III., IV. Hr. I. E.
I., II. Fag.
Cfyt.

Orchestral score for the second system, measures 9-16. The score includes parts for:
KI. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl. I. A.
B. Cl. I. A.
I., II. Hr. I. E.
III., IV. Hr. I. E.
I., II. Fag.
Cfyt.

Orchestral score for the third system, measures 17-24. The score includes parts for:
KI. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl. I. A.
B. Cl. I. A.
I., II. Hr. I. E.
III., IV. Hr. I. E.
I., II. Fag.
Cfyt.

im Tempo
mf espr.
mf espr.

Score system 1:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Dynamic markings: *mf*, *espress*

Score system 2:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Dynamic markings: *espress*, *cresc.*

Score system 3:

- Kl. Fl.
- I. Fl.
- I., II. Ob.
- E. Hr.
- I., II. Cl. i. A.
- B. Cl. i. A.
- I., II. Hr. i. E.
- III., IV. Hr. i. E.
- I., II. Fag.
- Cfgt.

Dynamic markings: *mf*

Copyright symbol: ©

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

übernimmt 2. große Flöte.

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

D

I. Fl.

II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfag.

I. Fl.

II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfag.

I. Fl.

II. Fl.

I., II. Ob.

E. Hr.

I., II. Cl.
i. A.

B. Cl.
i. A.

I., II. Hr.
i. E.

III., IV. Hr.
i. E.

I., II. Fag.

Cfag.

I. Fl.
II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

I. Fl.
II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

I. Fl.
II. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfgt.

ⓔ

espress

Übernimmt wieder Kleine Flöte.

z. Fl.
 II. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

F *Moderata*

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

Dämpfer

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

pp

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

Allegro non troppo.
 p espress
Dämpfer ab
Dämpfer ab.
 p espr
 #d d

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 I. A.
 B. Cl.
 I. A.
 I., II. Hr.
 I. E.
 III., IV. Hr.
 I. E.
 I., II. Fag.
 Cfgt.

espress.
 p
 espress

74

Kl. Fl.

I. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A.

B. Cl. i. A.

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

Kl. Fl.

I. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A.

B. Cl. i. A.

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

Kl. Fl.

I. Fl.

I., II. Ob.

E. Hr.

I., II. Cl. i. A.

B. Cl. i. A.

I., II. Hr. i. E.

III., IV. Hr. i. E.

I., II. Fag.

Cfgt.

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

p
dim.
mit Dämpfer

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

pp
ff
 (Dämpfer ab)

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

ff
 Gewichtig.

76

KL. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfag.

This system contains the first four measures of the score. The woodwinds and strings are active throughout, with various articulations and dynamics such as *p* and *f* indicated.

KL. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfag.

This system contains measures 5 through 8. The instrumentation remains the same. The woodwinds continue their melodic and harmonic lines, while the strings provide a steady accompaniment.

KL. Fl.
I. Fl.
I., II. Ob.
E. Hr.
I., II. Cl.
I. A.
B. Cl.
I. A.
I., II. Hr.
I. E.
III., IV. Hr.
I. E.
I., II. Fag.
Cfag.

This system contains measures 9 through 12. The musical texture is consistent with the previous systems, featuring complex woodwind passages and a full string section.

im Tempo.

77

Orchestral score system 1. Instruments listed on the left: KI. Fl., I. Fl., I., II. Ob., E. Hr., I., II. Cl. i. A., B. Cl. i. A., I., II. Hr. i. E., III., IV. Hr. i. E., I., II. Fag., Cfgt. The score includes musical notation with dynamic markings such as *mf espr.* and *p*.

Orchestral score system 2. Instruments listed on the left: KI. Fl., I. Fl., I., II. Ob., E. Hr., I., II. Cl. i. A., B. Cl. i. A., I., II. Hr. i. E., III., IV. Hr. i. E., I., II. Fag., Cfgt. The score includes musical notation with dynamic markings such as *mf espr.*, *p*, and *espress.*

Orchestral score system 3. Instruments listed on the left: KI. Fl., I. Fl., I., II. Ob., E. Hr., I., II. Cl. i. A., B. Cl. i. A., I., II. Hr. i. E., III., IV. Hr. i. E., I., II. Fag., Cfgt. The score includes musical notation with dynamic markings such as *p* and *mf*.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

J

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

Kl. Fl. *cresc.*
 I. Fl. *cresc.*
 I., II. Ob. *cresc.*
 E. Hr. *espress.* *cresc.*
 I., II. Cl. i. A. *espress.* *cresc.*
 B. Cl. i. A. *cresc.*
 I., II. Hr. i. E. *cresc.*
 III., IV. Hr. i. E. *cresc.*
 I., II. Fag. *cresc.*
 Cfgt. *cresc.*

Kl. Fl. *accel.*
 I. Fl. *accel. cresc.*
 I., II. Ob. *accel. cresc.*
 E. Hr. *espress.* *cresc.*
 I., II. Cl. i. A. *espress.* *cresc.*
 B. Cl. i. A. *espress.* *cresc.*
 I., II. Hr. i. E. *espress.* *cresc.*
 III., IV. Hr. i. E. *espress.* *cresc.*
 I., II. Fag. *espress.* *cresc.*
 Cfgt. *espress.* *cresc.*

Kl. Fl. *Langsam.*
 I. Fl. *Langsam.*
 I., II. Ob. *Langsam.*
 E. Hr. *Langsam.*
 I., II. Cl. i. A. *Langsam.*
 B. Cl. i. A. *Langsam.*
 I., II. Hr. i. E. *Langsam.*
 III., IV. Hr. i. E. *Langsam.*
 I., II. Fag. *Langsam.*
 Cfgt. *Langsam.*

80

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

mit Dämpfer
p
pp
Dämpfer ab
ff
atempo.

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

KI. Fl.
 I. Fl.
 I., II. Ob.
 E. Hr.
 I., II. Cl.
 i. A.
 B. Cl.
 i. A.
 I., II. Hr.
 i. E.
 III., IV. Hr.
 i. E.
 I., II. Fag.
 Cfgt.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.