

VIOLINKONZERT

3

I.

ALBAN BERG

ANDANTE (♩ = 56)

poco cresc.

1. **)*Klarinette

2.

Baßklarinette

Harfe

Solo-Violine

Introduction (10 Takte)

pp

p

pp

p

5 (*poco cresc.*)

1. *H*

2. Kl. *mp*

2.

B&Kl. *H*

Hrf. *mp*

Solo-Vl. *H*

mp

f

un

**) In den Stimmen ist die 1. Klarinette in B,
die 2. Klarinette in E notiert.*

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U E. 12195 W. Ph. V. 426

4 poco rit. - - - dim. - - - [10] molto riten. - - - a tempo

1. *mf*

2 Kl.

2.

B6 Kl.

1.2 Fag.

KFag.

mp poco espr

Hrf.

mf

mp

2/4

poco rit. - - - [10] molto riten. - - - a tempo

Solo-VI.

divin, aber deutlich kadenzieren

Br.

m. Dpf. get.

1 KB. Solo

pp

arco

Solo p espr

2/4

12 Fag.

KFag.

1.

3 Hr.

4.

Pk.

Solo-VI.

Br.

1 KB. Solo

pp

pp

m Dpf.

p, dolce (pp)

p

p

pp, ina espr.

Dpf. ab!

get.

rall.

rall.

15

15

20 - - - - - a tempo

25

Sax. *pp dolce*

2 Kl. *pp*

B&Kl. *p ma molto espr.*

1. (m. D.)

4 Hrn. 2. *m. Dpf.*

3. *pp*

4. (m. D.) *Dpf. ab!*

1. *m. Dpf.*

2 Trp. *p*

2. *m. Dpf.*

1 Pos. *m. Dpf.*

p

Pk. *p*

Hrf. *p*

20 - - - - - a tempo

25

Soko-Vl. *morendo*

pp

Br. *Alle Harco*

Vic. *m. Dpf.*

p apr.

pp

p

1
2 KI.
2
1.
Fe₈
2.
KFe₄
1.
2 Hrn
2
Trgl
Hfe
Solo
1 K
8e)

The image displays a page from a musical score for the piece "L'Espresso" by Maurice Strakosky. The score is written for a large ensemble, including strings, woodwinds, brass, and a solo violin. The tempo and mood are indicated as "rall. - a tempo, un poco grazioso". The score is divided into two systems, each with measures 35 and 40 marked. The instruments listed on the left are 1. and 2. Kl. (Clarinets), 1. and 2. Fag. (Bassoons), KPag. (Contrabassoon), 1. and 2. Hrn. (Horns), Trgl. (Trumpet), Rfo. (Flute), Solo-Vl. (Solo Violin), and 1 KBs. Solo (Solo Double Bass). The Solo-Vl. part features a melodic line with triplets and dynamic markings like *poco f*, *f*, *mp*, and *poco*. The other instruments provide harmonic support with various textures and dynamics.

poco rit. - - - a tempo (grazioso)

10b. *N* *p* *p* *pp* *pp* *N* *45*

1. Kl. *p*

2. Kl. *p*

B&Kl. *p* *p*

2. Fag. *p* (1. Kl. fortsetzend)

1. Ten. *m. Dpf.* *N* *p* *pppp*

2. (Pos.) *m. Dpf.* *N* *mp* *pppp*

Tb. *m. Dpf.* *N* *mp* *pppp*

Trgl. *p*

Hfe. *mf* *f*

Solo-Vl. *poco rit.* - - - *a tempo (grazioso)* *mp (flautando)* *45* *poco*

1. Vl. *(o.D.) pizz.* *N* *p*

Br. *col legno* *(o.D.)* *p*

Vic. *col legno* *(o.D.)* *mp*

un poco più
animato. N

50

ppp schattig

(mp)

N zu 2^{te}

p cresc.

o.D. begleitend

p

o.D. begleitend

p

(m.D.)

mp

Dpf. ab!

(m.D.)

mp

Dpf. ab!

(m.D.)

mp

(siehe Anmerkung 1 Teil vorher)

mp

mf

Ty.

p

un poco più
animato

50

(H) gewöhnlich

poco f

d. Solisten fortsetzend

o.D. arco

Alle m.Dpf. Npizz.

ppp schattig

(o.D.) pizz.

p

Alle col legno geschlagen

poco allarg. ^{*}) a tempo (*grazioso*)

55

1. 2 Fl.

2.

1. 2 Kl.

2.

1. 2 Fag.

2.

1. 2 Hrn.

2.

Beck.

freihängend m. d. Trübschl. geschl.

poco allarg. - *) a tempo (grazioso)

55

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features five staves: Solo-VI, VI (Violin I and II), Br. (Bassoon), Vlc. (Violoncello), and KBs. (Kb. Bass). The Solo-VI part begins with a measure marked 'N' and a box containing the number '55'. The VI part has a first ending marked '(o. D.)' and a second ending marked '7'. The Br. part has a first ending marked '(o. D.)' and a second ending marked 'ff'. The Vlc. part has a first ending marked '(o. D.) (pizz.)' and a second ending marked 'f fuhrhend'. The KBs. part has a first ending marked '(o. D.) pizz.' and a second ending marked 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'ff', 'f', and 'p'.

*) NB für Vlc. und KBB.:
Trislenachtel = letzte 16tel
vom vorherigen Takt.

poco rit. - - - a tempo

11

60

1. Flatterzge. *mf* *mp* Flatterzge. *mp* Flatterzge.

2. Flatterzge. *mf* *mp* Flatterzge. *mp* Flatterzge.

ix. *mp* Flatterzge. *mp* Flatterzge.

1. Flatterzge. *mf* *mp* Flatterzge. *mp* Flatterzge.

2. Flatterzge. *mf* *mp* Flatterzge. *mp* Flatterzge.

Fl. *mp* *womöglich* *mp*

1. *mp*

2. *mp*

Frp. *m. D.* *N₃* *mf* *poco* Dpf. ab!

beck. *p* *freihängend m. Tragschl. schlagen*

Hfe. *p*

poco rit. - - - a tempo

60

lo-VI. *N₃ ma molto f* *loco*

1. *(o. D.)* *N₃ piz.* *p* *nehmen Dpf.* *mf* *Dpf. ab!*

(m. D.) *mf*

(o. D.) *mf*

(o. D.) *f immer fährend*

mf

poco accel. - - - - un poco più mosso

65

Sax.

1.

2 Kl.

2.

B♭ Kl.

1.

2 Fag.

2.

1. Hrn.

(O.D.) *f* *führend*

mf, ma espr.

Pk.

pp *arco* *p*

gr.Tr.

p

Hrfe.

mf

poco accel. - - - - un poco più mosso

65

Solo-Vl.

poco f *cresc.*

Vle.

mp *poco cresc.*

KBa.

zu 2^{te}

2 Fag. *p* *mp*

1. Hrn.

Hfe.

olo-Vl. *(cresc.)* *6* *poco f* *cresc.*

1. Vl. *m. D.* *arco* *6* *p* *(o. D.)* *mp*

Br.

Vlc. *(poco cresc.)* *mp*

KBß.

70

2 Kl.

Bß Kl.

zu 2^{te}

2 Fag.

Hrn. *zurücktreten!*

1. Trp. *(o. D.)* *H¹ führend* *p*

kl. Tr.

70

Solo-Vl. *(cresc.)* *8* *sempre f* *6*

1. Vl. *(m. D.)* *mp* *8*

Br.

Vlc.

Bß.

calman-

1. Kl. 2. Kl. 3. Kl.

Trp. (o.D.)

Pos. (o.D.) (führend) pp

trfe. f ff

calman-

lo-Vl. cresc. ff dtmt

Br. poco f

olo mf

vic. mf

übr. mf

Bb. poco f

1

2 Kl

2

86K

1.

2 Pos.

2.

Gon;
(hoch)

ff

Solo-V

1. V.
(2 Kl)

Br

13 Solo

Vic

die übr

1 Sol

KB8.

die übr

16 80 calando

2. Fbs

am. lam
(tief) *pp*

Hfe. *mf*

olo-Vl. 80 calando
pp delicato *essie* *poco f* *dim.*

1. Hälfte (m.D.) *Zeit lassen!*
pp *mp* *dim.*

VI. get. (m.D.) *Zeit lassen!*
mp *dim.*

Vlc. *Alle*
p trem. am Stog *am Griffbrett* *dim.*

KB6. Solo *mf* *dim.*

(molto) *) Tempo I. (♩ = ca 56) 85

1. Fl. *p* *pp*

2. *p* *pp*

1. Kl. *p* *pp*

Hfe. *mp* *p* *pp*

olo-Vl. (molto) *) Tempo I. (♩ = ca 56) (H) 85
(dim.) *p molto espr.*

VI. get. m.D.

Vlc. *(dim.)* *morendo*

KB6. *Alle*
pp

*) Die neuen Notizen entsprechen also beiläufig

90

1. Fl. *p* *cresc.* *mf*

2. Fl. *p* *cresc.* *mf*

E. H.

1. Kl. *poco f*

2. Kl. *poco f*

1. Fag. *p* *f*

Hr. *p* *f*

90

olo-Vl. *mp* *mf* *f* *mf e dim.*

1. Vl. *get.* *(m. D.)* *pp* *cresc.* *mf* *f* *mp* *Hauptstimmen durch- (Holz)*

2. Vl. *(m. D.)* *pp* *cresc.* *mf* *f* *mp* *Hauptstimmen durch- (Hr.)*

Br. *(o. D.)* *mf* *f* *mp* *Hauptstimmen durch- (Hr.)*

Vlc. *(o. D.)* *mf* *f* *mp* *Hauptstimmen durch- (Hr.)*

95 100 (nimant 2. Ob.)

E.H. *mp*

1. *mp*

2 Kl. *mp*

2. *mp*

Bökl. *mp*

1. *mp* *Br.!*

2 Fag. *mp* *Vlc.!*

2. *mp*

Hr. *mp*

95 lassen! (Br.) (Holz) 100 (Vlc.)

Solo-Vl. *(dim.)* *(mp)*

lassen! (M.D.) zus. (Br.2) (Holz2) Vlc.!

1. *p*

2. *p* *(o.D.) lassen!* *(Br.1)* *(Holz1)*

Br. *(o.D.)* *mf (distinto)*

Vlc. *(o.D.)* *mp (distinto)*

2 Ob. *mf* scherzando

2 Horn 1. 2. (o.D.) 1. 2. *p*

Viol. VI. *mf*

Tr. *arco*

Tc. *mf*

110

Fag. *mf* zu 2t *f*

rn 1. 2. nehmen Dpf.

BbTb. o.D. *mf*

110

o-VI. *wienerisch* *f*

1. *wienerisch* o.D. *f* *p!* *mp* *p*

2. *wienerisch* (o.D.) *arco* *f* *p!* *mp* *p*

Br. (o.D.) *N* *mf*

Vlc. *N* *pizz.* *p* *arco* *f*

1. 2. Kl.

BAKL.

1. 2. Fag.

BbTb.

Solo-VI.

1. 2. VI.

Tr.

Vlc.

KBs.

(rustico)

115

poco allarg. -

1. Kl. *f*

2. *p* *f*

BKl. *p*

1. *mf*

2. *mf*

STb. *f*

(rustico)

115

poco allarg. -

1. Vl. *poco f*

2. Vl. *f*

1. Vc. *arco* *mf* *pizz.* *p*

2. Vc. *arco* *mf* *pizz.* *p*

1. Vc. *arco* *mf* *pizz.* *p*

2. Vc. *arco* *mf* *pizz.* *p*

Kb. *p*

e _ _ dimin. _ _ a tempo (*ma tranquillo*)

119

mp poco esp. — — — — — p dolce begeten (Eckhard)

120

f esp. — — — — — p dolce begeten (Eckhard)

p

p dolce

e _ _ dimin. _ _ _ a tempo (*ma tranquillo*)

Violin I: *molto espr.*, *dolciss.*, *p*

Violin II: *(o.D.) pizz.*, *pp*, *poco f*

Cello/Double Bass: *p*, *p*, *zur für den Foll, daß der Softel „ossia“ spielt*, *1. Solo (arco)*

Zeit lassen

a tempo (tranquillo)

poco

p (chiaro)

mf (chiaro)

p

p

p

Zeit lassen

a tempo (tranquillo)

(p)

cresc.

1. Solo

wie 4 Takte früher

8olo-VI.

1. **VI.**

2.

Br.

Vlc.

KBs.

un poco
animando

a tempo I.

125

1. 2 Fl.

2. 2 Ob.

1 Kl.

B&Kl.

H (wienersisch)

p

mp

125

un poco
animando

a tempo I.

Solo-Vl.

oaria

1. Vl.

2. Vl.

Br.

Vle.

KBs.

H (wienersisch)

p

mp

(arco)

pizz.

arco

p

cresc.

arco p

mp

130

Rubato

First system of musical notation. It includes staves for woodwinds (Kl., BbCl.), strings (Solo-Vl., Vlc., Kb.), and a cello/bass line (m.d. Teller). The notation features various dynamics such as *mf*, *f*, *p*, and *f* (for *keck*). There are also markings for *N* and *N* (for *keck*). The tempo is marked *Rubato*.

130

Rubato

Second system of musical notation. It includes staves for woodwinds (Fag.), strings (Solo-Vl., Vlc.), and a cello/bass line. The notation features various dynamics such as *mf*, *f*, *ff* (for *rustico*), *pizz.*, and *arco*. There are also markings for *mp* and *cresc.*. The tempo is marked *Rubato*.

Instrument list on the right side of the page. It includes: 1. Kl., 2. Kl., BbCl., 1. m.U., 2. Hrn., Solo-Vl., Vlc., Kb., 1. Fag., 2. Fag., Rte., 1. Solo-Vl., 2. Solo-Vl., Br., Vlc.

Tempo I.

1. Kl.

2. Kl.

BKJ.

2 Hr. 1. m.D. H⁺ N Dpt. ab

Tempo I.

Solo-Vl. *p* *morendo* *pp non espr.* *p* *H⁺ espr.*

Vcl. *dimin.* *get.* *dimin.* *p*

Kb. *mp* *dimin.* *pp*

poco - - a - poco - accel. - - - Subito un poco energico

135

3 Fag. 1. N⁺ f

2. N⁺ f

Hr. *mp*

(Quasi Trio I.)

135

Solo-Vl. *crescendo* *f* *(poco decelerando)*

1. Vl. *f (energico)* *sf*

2. Vl. *f (energico)* *sf*

Br. *f (energico)* *sf*

Vcl. *gsl.* *f* *1. Ralte* *sf ed legno geschl.*

2. Ralte *sf* *col legno geschl.*

U. E. 12195

- - - - a tempo)

2 Kl. N°

Bkl. N° *poco f*

1. *Dpf. ab*

2 Trp. *Dpf. ao*

1. *Dpf. ab*

2 Pos. *m.D.* *Dpf. ab* *f*

- - - -)

- - - - a tempo)

Solo-Vl. H° *f*

1. *mp non espr., senza vibr.*

2. *mp non espr., senza vibr.*

Br.

Vic. get. *pizz.* *p*

pizz. *p*

145

1. Kl. 1. *p* *f*

2. Kl. 2. *f*

Bökl. *f*

2 Fag. *mf* *p* *mf*

KFag. *p* *mf*

Picc. *pp* *mp*

kl.Tr. *pp* *p*

gr.Tr. *pp*

145

Solo-Vl. *f*

2. Vi. *pizz.* *p* *f*

Br. *pizz.* *p* *f* *(pizz.)*

Vcl. got. *p* *p* *(pizz.)* *pp* *mf*

Kb. *pizz.* *p* *(pizz.)* *Br. fortstehend* *mf*

poco - - - a - - - poco 29

zu 24

2 Fag.
K.Fag.

1.
2.
4 Hrn.

1.
2.
2 Trp.

1.
2.
2 Pos.

BOTb.
gr. Tr.
Tamt.
(tief)

poco - - - a - - - poco

Solo-Vl.

1. H&Hr.
1. Vl.
2. H&Hr.
2. Vl.

Br.
Vlc.
Kb.

1
2 Fl.
2
1. Fag.
2. Hrn.
Trgl.
Hr.

Solo-Vl.
Br.
Vlc.
get.

Hrn. (o.D.) *p sempre non espr.!*

Musical score for "Lied des Kindes" (No. 10) by Franz Schubert. The score is for voice and piano. The voice part is in G major, 3/4 time. The piano part is in G major, 3/4 time. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegretto". The score is in German. The lyrics are: "Lied des Kindes. (Klingt wie weiteit.)"

do — — — — — *Meno mosso (Trio II.)*

155

mf *espr. (f)* *p.*

1. *espr.* **160** *espr.*

2 Fl. *begleitend* *poco espr.* *H^c espr.*

1. Hrn. *m Dpf. H^c* *p, espr.* *Dpf ab!*

1. Trp. *m Dpf. H^c* *p, espr.*

Trgl. *p*

Hfe. *gewöhnlich* *p begleitend*

Solo-Vl. **160** *espr.* *p*

1. *(o B.)* *H^c* *p espr.*

2. *zus. arco* *H^c* *p espr.* *7 get.*

Br. *p begleitend*

Vlc. *p espr.*

get. *p begleitend* *p espr.*

1.Ob.

Sax.

Trgl.

Hfe.

Solo-Vl.

1.

Vl.

2.

Br.

Vlc.

KBs.

Liberamente

ritornare al tempo

10b.

Sax.

Trgl.

Hfe.

mit Solist *pp* *poco espr.* *(mit Flc.)*

pp *poco espr.*

pp *Flag.* *pp* *Flag.*

(klingt wie natürlich)

Liberamente

ritornare al tempo

(espr.) *über die vier Saiten* *8.*

schertzando *pp* *dolciss. flautando*

senza vibr. *vibr.*

1. *pp*

VI. *get. senza vibr.* *vibr.*

2. *pp* *pp*

Br. *senza vibr.* *vibr.* *pp*

Vlc. *get. senza vibr.* *vibr.* *zus.* *pp*

KBs.

3/4 **165** *begleitend*

1.Ob.

Sax. *begleitend*

1. *mit Solist*
mp poco espr. *pp*

2. Kl.

1. Fag. *begleitend*
pp

Trgl. *p*

Hfe. *pp* *p begleitend*

165 *espr.*

Solo-Vl.

Vic.

di nuovo un poco energico (Trio I.)

Sax. *mp*

1. *mp*

2. Kl. *mp*

1. Fag.

B♭Tb. o. D. *Hührend*
poco f e espr.

Hfe. *(kurz!)*
poco f

di nuovo un poco energico (Trio I.)

Solo-Vl. *N*
mp (Tuba durchlassen!) (gewöhnl.)

170

1. 2 Fl. *p* *f* *N*

2. *p* *f* *N*

Sax. *f* *N*

1. 2 Kl. *f* *N*

2. *f* *N*

B&Kl. *poco f* *zu Zt* *poco f*

2 Fag. *poco f*

1. Pos. (o.D.) *mf* *f* *7*

B&Tb. *f*

Kl.Tr. *pp* *(mp)*

Beck. *frei hängend geschl.* *p*

170

Solo-Vl. *f* *d*

1. Vl. (o.D.) *f* *H*

2. *zus.* *H* *(o.D.) f*

poco a poco calmando

1. 2 Fl.

2.

Sax.

2 Kl.

Bß Kl.

1. 2 Fag.

KFag.

1. Pos.

Beck.

falls 2. Flöte kein h hat

zu 2^{te}

nimmt Dpf.

mf *mp* *p*

poco a poco calmando

Solo-Vl.

1. Vl.

2.

dimin. *poco*

mf *mp* *p*

Quasi Tempo I.

175

♩ = ♩ (scherzando)

1. Fl. 1. *p* *pp, ma espr.* *H nur, falls eine Flöte zu ausdrückendes im pp*

2. Fl. 2. *p* *pp espr.*

Sax. *p* *pp*

2 Kl. *H zu 2t* *mp* *dimin.* *1. allein*

Bö Kl. *p* *mp* *dimin.*

1. Fag. *p*

KFag. *p*

Hfe. *p*

Quasi Tempo I.

175

♩ = ♩ (scherzando)

(immer vier- oder zweitaktig, wie ein Walzer)

Solo-Vl. *mp (espr.)* *dimin.*

1. Vl. *pizz.* *p*

2. Vl. *pizz.* *p*

Br. *pizz.* *p* *arco* *pp*

Vlc. *pizz.* *p* *arco* *pizz.* *p* *arco* *più p* *pp*

KBa. *pizz.* *p*

180

1. 2 Fl.

2.

Sax.

2 Kl.

2 Fag.

180

Solo-VI.

1. VI.

2.

Br.

Vlc.

KbB.

p

p

p

cresc.

mf

cresc.

cresc.

190 poco rit. - - - a tempo (rustico)
zu 21

2 Fag. *p* (Fortsetz. d. Fuba)

1. 2. 4 Hrn.

3. 4.

B♭Tb. *mf* *mp*

195

190 poco rit. - - - a tempo (rustico)
Flag.

Solo-Vl. *p* (Echo - - -) *p*

1. 2. Vl. *mf* *p* *pp*

Br. *mf* *pp* *p*

Vic. *p* *pp* *p*

KB♭. *pp*

Alle o.D. arco *mf* *pizz.* *arco* *pizz.* *arco*

195

un poco allarg. —

a tempo

a tempo
(tranquillo, ma

1. 2 Fl.

2.

1. 2 Kl.

BKl.

1. 2 Fag.

1. Trp.

1. Pos.

B&Tb.

Tampt. (tief)

gewöhnl. un poco allarg. a tempo (tranquillo, ma - - poco - - a - -)

200

Solo-Vl.

1. VI.

2.

Br.

Vlc.

KB.

pizz. poco f

pizz. p

poco cresc.

- poco - più - - - energico - - -) a tempo (tranquillo, ma - - - poco - - - a -

poco - più - - - - $\frac{\text{energia}}{f}$ di nuovo
p e - poco - - - - a

poco - - più - - energico - - - a tempo (scherzando)
(Zweitaktig)

210

poco cresc.
mp *poco cresc.* *(mf)*

Sax.

1. *mp*

2 Kl.

2. *pp*

B&Kl.

1. Hrn.

1. Trp.

1. Pos.

B&Tb.

Beck.
gr.Tr.

p *an der gr.Tr. befülltes Beck.*

poco - - più - - energico - - - a tempo (scherzando)
(Zweitaktig)

210

poco - - più - - energico *mp (scherzando)* *mf* *quasi a tempo*

Solo-Vl.

1. *arco* *p* *poco cresc.* *(mp)*

2. *(arco)* *p* *mp* *mp*

Br.

Vlc.

K&B.

poco a poco sempre - - più - - come una pastorale
(wieder viertaktig) **215**

Sax. *(cresc.)* *(f)* *dimin.* *p*

1. Kl. *mp (dolciss.)* *dimin.*

Bß Kl. *p* *mf*

1. Horn. *(o. D.)* *p* *mf*

Trgl. *p*

Hfe. *f* *dimin.* *mf*

poco a poco sempre - - più - - come una pastorale
215

Solo-Vl. *poco f* *f* *dimin. (allmählich Hornmelodie durchlassen)* *p*

N sogenannte „Überschlag“ zur Horn-

1. Vl. *N* *poco f* *(f)*

2. Vl. *cresc.* *(f)*

Br. *N* *poco f* *f* *dimin.* *mp*

Vlc. *poco f* *poco f e dimin.* *mp*

KBs. *mp* *mp*

1. Br. tacet, nimmt Dpf.

1. Vlc. tacet, nimmt Dpf.

1. KBs. tacet, nimmt Dpf.

poco f e dimin. *mp*

* Diese hier immerlich einsetzende kärntner Volksweise allmählich immer mehr hervor-treten.

220 225

1. Kl. *nuendo* *molto p* *Echoton* *pp* *Echoton*

Bö Kl.

1. Horn. (o. B.) *gestopft* *p* *Trp. durchklingen* *mit Dpf. (H⁺)* *pp* *(pastorale)*

1. 2. Trp. *ohne Dpf. (H⁺)* *mp (pastorale)*

2. Trp.

Trgl. *pp*

Hr.

Solo-Vl. *melodie* *Daselbe zur Trompetenmelodie* *pp* *ppp Flag.* 225

1. Solo *mit Dpf.* *pp*

1. Pult Br. *2. Solo ohne Dpf.* *(Solo o. B.)* *p*

Br. *(o. B.)*

d. übrig.

1. Solo *mit Dpf.* *pp*

1. Pult Vlc. *2. Solo ohne Dpf.* *(Solo o. B.)* *p*

Vlc. *(o. B.)*

d. übrig.

1. Solo *mit Dpf.* *pp*

1. Pult KB6. *2. Solo ohne Dpf.* *(Solo o. B.)*

KB6. *(o. B.)*

d. übrig.

poco - - - a - - - poco - - - ani-

230

gewöhnl.

1. Kl.

B&Kl.

2. Fag.

KFag.

1. Trp.

Hrfe.

poco - - - a - - - poco - - - ani-

230

schersando

Solo-Vl.

1. Vl.

2. Vl.

1. Solo Br.

d. übrig.

1. Solo Vlc.

d. übrig.

1. Solo KB&

d. übrig.

(arco) *(o.D.)* *poco f* *pizz.* *p* *Dpf. ab!* *(pp)* *(o.D.)* *pizz.* *p* *Dpf. ab!* *(pp)* *(o.D.)* *pizz.* *p* *Dpf. ab!* *(pp)* *(o.D.)* *pizz.* *p* *Dpf. ab!* *(pp)* *(o.D.)* *pizz.* *p*

man do

235

1.Ob. *N* (1. line od. 2. uel. Ob.) *p* *mp e cresc.*

1. Kl. *mp cresc.*

2. Kl. *mp cresc.*

BBkl. *zu zur Verstärkung der Orgel* *f*

2 Fag. *zu 2^{ter}* *N* *f*

KFag.

BöTb. (o.D.) *p* *mp* *mf*

man do

235

Solo-Vl. *cresc.* *f*

1. Vl. *N* (o.D. arco) *p* *cresc.*

2. Vl. (pizz.) *p* *cresc.*

Br. 1. Solo-Br. tacet (pizz.) *p* *cresc.*
die übrigen

Vlc. 1. Solo-Vlc. tacet (pizz.) *p* *cresc.*
die übrigen

KBs. 1. Solo-KBs. tacet (pizz.) *p* *cresc.*
die übrigen

a tempo, ma quasi Stretta

240

1. Ob.
(or auch 2.)

1.
2 Kl.

BBkl.

zu 2f
2 Fag.

1.
3.
4 Hrn.

ritmico
o.D.
f

1.
2 Trp.

ritmico
o.D.
f

1.
2 Pos.

ritmico
o.D.
f

BBTb.

f (E)

Pke.

unmöglich loco
mf
(sicut g...)

gr.Tr.

poco f

Hfe.

a tempo, ma quasi Stretta

240

Solo-Vl.

Br.

Alle
(o.D.) arco N

Vlc.

arco
Alle
o.D. N

KBö.

arco
Alle
o.D. N

2 Fl. *p* *f*

2 Ob. *zu 2^{te}* *p* *f*

2 Kl. *zu 2^{te}* *p* *f* *mf*

2 Fag. *zu 2^{te}* *f*

1. 3. *(o.D.)* *H zu 2^{te}*

4 Hrn. *zu 2^{te}* *(o.D.)* *mp* *f*

2. 4. *mp* *f*

1. *(o.D.)* *H* *mf* *(scherzando)*

2 Trp. *mf* *(scherzando)*

2. *mf* *(scherzando)*

1. *mf* *(scherzando)*

2 Pos. *mf* *(scherzando)*

2. *mf* *(scherzando)*

B6Th. *mf* *(scherzando)*

245 *no. fortissimo* *N* *H* 250 *ff* *fp*

Solo-Vl. *f* *ff* *fp*

1. *(o.D.)* *pizz.* *pp* *mf*

VI. *(o.D.)* *pizz.* *pp* *mf*

2. *(o.D.)* *pizz.* *pp* *mf*

Br. *pizz.* *pp* *mf*

Vlc. *N* *f* *mf*

erst zur Unterstützung des Solisten

U. E. 12195