

poco rit.

Poco piu mosso

Meno

Meno mosso, cantabile

14 *Più a tempo accel. (rubato) a tempo*

15 *Più a tempo accel. (rubato) a tempo*

16 *Tempo I rit. accel.*

p cresc. p

17 *sub.allarg. a tempo accel.*

molto espr. p

18 *a tempo rit. Poco meno Tempo I*

espr. ten. 1 1

p 6 6 6p 6 3 3

19 *a tempo poco rit. poco animando*

6 6 6

(♩ = ♩) sf sf sf

20 *(a tempo) sf sf sf sf*

rit. Sul A p

21 Risoluto

f *stacc.*

ten. *sf*

22 Pesante. Riten.

sf

f

Poco piu mosso

f

p

(poco rit.) *(a tempo) moltorrit.* **Tempo I**

cresc.

ten.

espr. *f*

f

3

poco a poco allarg.

f *ff*

rit. **Meno, cantabile**

p

calando *a tempo*

1 3

espr.

30 *Piu a tempo accel.rubato a tempo*

31 *Piu a tempo accel.rubato a tempo*

32 *Tempo I*

accel. sub.allarg. espr.

33 *a tempo accel.*

34 *Meno*

poco a poco rit. trm

35 *Piu mosso*

trm cresc.

36

II Romance

Andante (♩)

Viol. - Orch. *p*

Viol. *pp*

Fl. *p*

Ob. *p*

Cor. ingl. *p*

rall. - - -

37 *Meno Solo*

p dolce

38 *poco allarg.*

a tempo

39 *espr.*

40 *accel.* *a tempo*

41 *accel.* *a tempo*

f

42 *poco rit. (Meno)*

con espansione

(rubato)

loco

p

43 *poco rit.*

a tempo (poco più)

p

53 (a tempo) *f* *p* *poco a poco rit.*

54 *Tranquillo* *p* *pp* *molto rit.*

55 *p molto cantabile* *espr.* *rubato (accel.)* *a tempo*

56 *accel.* *a tempo* *poco string.* *f molto espr.*

a tempo ten. poco rit. *a tempo* *rall.* *a tempo*

57 *rit.* (Meno) *a tempo* *poco meno*

Mosso *pp* *rit.* *a tempo* *mp* *poco rit.*

59 *a tempo* *morendo* *Tranquillo* (poco meno) *2 rit. con sord.* *p* *poco allarg.*

60 *poco allarg.* *61* *Riten.* *sul G* *pp*

Più mosso *p* *rit.* *Adagio* (3/4) (3/4) *p espr.*

III Finale

Allegro assai vivace

(♩ = 88-92) (♩. dirigere)

(senza sord.)

Orch.

sf *p* *tr*

62

pizz. *mp* *f* *mp*

63 *arco* *f* *poco sf* *molto*

64 *pizz.* *mp* *f* *mp*

65 *arco spicc.* *f* *mf*

66 *Viol.* *sf*

67 *fp*

68 *sf* *pizz.* *arco* *p*

69 *trm* *sfz*

70 *sf* *p* *sf*

71 *fp*

72 *sf* *pizz.* *arco* *mp*

73 (♩=♩) *mp*

74

75 *espr.*

76 *trm* *trm* *trm*

Detailed description: This page of a musical score contains ten staves of music, numbered 67 through 76. The music is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The score is characterized by dense, rhythmic textures, often using sixteenth and thirty-second notes. Dynamic markings include fortissimo piano (*fp*), fortissimo (*sf*), fortissimo sforzando (*sfz*), piano (*p*), mezzo-piano (*mp*), and espressivo (*espr.*). Performance instructions such as *pizz.* (pizzicato) and *arco* (arco) are used to indicate changes in playing technique. Trill ornaments (*trm*) are marked above several notes. Measure 73 includes a tempo change to half notes (♩=♩). The score concludes with a seven-measure phrase in measure 76.

77 *espr.*

78 *f* *poco animando*

79 *f* *mf* *mp* *p* *f* *sf* *poco string.* *sul-G*

80 **Tempo I** *ff*

81 *trm* *pizz.* *arco* *marc.*

82 *mp* *ff* *f* *sf*

83 *poco string.* *a tempo (poco meno)* *arco*

84

84

85

85 *f* *sf*

Viol.

86 *spicc.*
p

87 *f* *p* *mp* *spicc.*

88 *f* *ff* *f marcato*

89 *sf* *sf* *sf* *f* *Viol.* *sf*

90 *sf* *pp*

91 *sf* *fp*

92 *fp* *sf*

Detailed description: This page of a violin score contains measures 86 through 92. The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. Measure 86 begins with a *spicc.* (spiccato) marking and a *p* (piano) dynamic. Measure 87 features a dynamic range from *f* (forte) to *mp* (mezzo-piano), ending with another *spicc.* marking. Measure 88 is characterized by a *f marcato* (forte marcato) dynamic and includes several four-measure rests. Measure 89 starts with a *Viol.* marking and features a series of *sf* (sforzando) accents. Measure 90 shows a dynamic shift from *sf* to *pp* (pianissimo). Measure 91 begins with a *sf* dynamic and ends with a *fp* (fortissimo) dynamic. Measure 92 continues with a *fp* dynamic and concludes with a *sf* dynamic. The score includes various musical notations such as slurs, accents, and rests.

93 *espr.*

94

95

96 *trm trm*

97 *espr.*

98 *f* *poco*

99 *animando* *f* *Vla* *poco string.* *Viol.* *p*

100 **Tempo I** *f* *sf* *ff*

101 *sf*

102 *p cresc.* *poco a poco string.*

103 *trm* *string.* *(d faster than d. before)* *rit.* *ff*

Poco meno (maestoso)

Viol. *sf*

104

Harmonic. *Fluently (d)*

105

p

nat. *trm* *poco rit.*

106 Piu tranquillo

poco a poco calando

107

trm *trm* *(trmmmmmm)*

Clar. *Viol.*

morendo *pp*

108 Piu mosso Allegro (♩)

f

109

f

109 (♩=♩)(♩ dirigerere!)

sf *sf* *sf*

110

sf

spicc.

111

f sf³ sf³ sf³

poco string.

112

Poco più

Viol.

sf sf³

113

marc.

stacc. p sempre stacc.

poco a poco accel.

f p

114 (Poco più mosso)

f p stacc.

cresc.

f sf

115 Poco riten. accel. Più mosso

fp f p Cor. f mf

(poco string.)

sf

116

Poco meno

Poco a poco riten.

ff fp ff

ERICH WOLFGANG KORNGOLD

1897 - 1957

Konzert in D-Dur

für Violine und Orchester

Concerto in D major
for Violin and Orchestra

opus 35

Klavierauszug / Piano score
ED 6713



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Konzert in D-Dur | Concerto in D major

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Erich Wolfgang Korngold

Erich Wolfgang Korngold, opus 35
(1945)

I

Moderato nobile (♩)

poco rit.

Violin

Piano

Violin: *p*, *espr.*, *mp*
Piano: *p*, *espr.*

a tempo

1

Violin: *p*, *morendo*
Piano: *p*

poco stringendo

a tempo

2

3

Violin: *mf*, *f*
Piano: *poco sf*, *l.H.*, *p*, *sf*

4

Violin: *p*
Piano: *p*

(poco rit.) a tempo

5

cresc.

f

l. H.

1 *Arp. gliss. D Major*

poco rit.

p

6 a tempo Poco più mosso

pp *p* *p*

7 *trm*

Flute *p*

p

Musical score for measures 1-7. The top staff features a melodic line with trills and slurs. The middle staff contains a rhythmic pattern of eighth notes with the instruction *sf*. The bottom staff provides harmonic support with chords and triplets.

Musical score for measures 8-10. Measure 8 is marked with a box containing the number 8. The top staff has a melodic line with slurs and a *Cel.* marking. The middle staff is labeled *Viol. pizz.* and features sixteenth-note patterns with a *p* dynamic. The bottom staff continues the harmonic accompaniment with triplets and a *p* dynamic.

Musical score for measures 11-13. Measure 9 is marked with a box containing the number 9. The top staff includes a melodic line with trills and slurs, and a *Fl.* marking. The middle staff has a melodic line with a *p* dynamic. The bottom staff features a *poco* marking and a *p* dynamic.

Musical score for measures 14-16. Measure 10 is marked with a box containing the number 10. The top staff has a melodic line with slurs and a *tr* marking. The middle staff contains a rhythmic pattern of eighth notes with a *p* dynamic. The bottom staff features a *pp* dynamic and a *mp* marking.

The first system of the musical score consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The music is in 4/4 time and features various dynamics: *sf* (sforzando), *p* (piano), and *pp* (pianissimo). There are several triplet markings (3) and accents throughout the piece.

Meno 11

The second system is marked "Meno" and "a tempo". It consists of three staves. The top staff has a dynamic marking of *sub. p* (subito piano). The middle and bottom staves feature dynamics of *p* and *mp espr.* (mezzo piano espressivo). The music includes triplet markings and a *rit.* (ritardando) marking. A small asterisk symbol is located below the bottom staff.

12 a tempo (Più)

The third system is marked "a tempo (Più)". It consists of three staves. The music is in 4/4 time and features a dynamic marking of *p*. There are triplet markings and a *rit.* marking. The bottom staff has a *rit.* marking.

poco calando

Meno mosso, cantabile

13

The fourth system is marked "poco calando" and "Meno mosso, cantabile". It consists of three staves. The music is in 4/4 time and features a dynamic marking of *p*. There are triplet markings and a *rit.* marking. The bottom staff has a *rit.* marking.

calando

a tempo 14

Musical score for measures 13-14. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is 'a tempo' and the dynamics include 'p'. The piano part includes a right-hand section marked 'r.H.' and a left-hand section with a 'p' dynamic.

Piu a tempo accel.(rubato) a tempo

15

Musical score for measures 15-16. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is 'a tempo' with 'accel.(rubato)' and 'a tempo' markings. Dynamics include 'pp', 'pp dolce', and 'p'. The piano part includes a triplet in the right hand.

Piu a tempo accel.(rubato) a tempo

rit.

Musical score for measures 17-18. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is 'a tempo' with 'accel.(rubato)' and 'a tempo' markings. Dynamics include 'p' and 'rit.'.

16 Tempo I

accel.

Musical score for measures 19-20. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is 'Tempo I' and the dynamics include 'p', 'cresc.', and 'pp'. The piano part includes a rapid ascending scale in the right hand.

(a tempo)

20

Musical score for measures 19-20. The top staff is a single melodic line with sixteenth-note patterns and accents. The bottom two staves are piano accompaniment, with the left hand playing a triplet of eighth notes. Dynamics include *sf* and *sfz*.

Musical score for measures 20-21. The top staff continues the melodic line, ending with a *rit.* and a *p* dynamic. The piano accompaniment has a *sul A* marking and a fermata.

21 Risoluto

Musical score for measures 21-22. The top staff features a series of triplets with accents and a *stacc.* marking. The piano accompaniment is mostly silent.

Musical score for measures 22-23. The top staff continues the triplet pattern with accents and *ten.* marks. The piano accompaniment has some chords in the right hand.

Pesante. Ritenuto

22

23

Poco più mosso

Musical score for measures 22-24. The top staff has a melodic line with accents and dynamics. The piano accompaniment features large chords with *ten.* marks and a *fp* dynamic.

24

(poco rit.)

p *cresc.*

(a tempo) rit. molto rit. Tempo I

25

p *f* *quasi gliss.* *ten.*

26

f *espress.* *mf*

27

espress. *f* *sf* *sf*

r.H. *l.H.* *11*

First system of musical notation, measures 25-27. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 25 features a piano (*pp*) dynamic. Measure 27 includes a triplet in the right hand (*r.H.*) and a quintuplet in the left hand (*l.H.*).

poco a poco allarg.

28

Second system of musical notation, measures 28-30. Measure 28 starts with a forte (*f*) dynamic. Measure 29 features a fortissimo (*ff*) dynamic. Measure 30 includes a *rit.* (ritardando) marking and a *espress.* (espressivo) marking. The right hand (*r.H.*) and left hand (*l.H.*) dynamics are indicated as *f* and *f* respectively.

Meno, cantabile

Third system of musical notation, measures 31-33. Measure 31 includes a *calando* (ritardando) marking. Measure 33 includes an *a tempo* marking and an *espr.* (espressivo) marking. The dynamic is marked *p* (piano).

30

Più

a tempo accel. (rubato) a tempo

31

Fourth system of musical notation, measures 30-32. Measure 30 includes a *pp* (pianissimo) dynamic. Measure 31 includes a *p* (piano) dynamic. Measure 32 includes a *p* (piano) dynamic. The system concludes with a triplet in the right hand.

Più *a tempo accel. (rubato) a tempo* **rit.**

p dolce

espress.

Tempo I

32 *p cresc.* *accel.*

p cresc.

accel.

r.H.

subito allargando **a tempo** 33 *accel. loco*

subito allargando

espress.

a tempo

accel. loco

p

r.H.

sf

mfp

a tempo *espr.* **rit.** *tr.* 34 **Meno**

a tempo

espr.

rit.

tr.

34 **Meno**

f

r.H.

poco sf

fp

fp espress.

poco a poco rit.

l.H. p cres.

35 Più mosso (♩)

ff sf ff sf

sf sf sf cresc. simile

36

p mp fp ff loco

II Romance

Andante (♩) rall.

p *pp* *r.H.* *l.H.*

37 *Meno* *p dolce* *pp* *r.H.* *l.H.* 38

poco allarg. *a tempo*

mp *l.H.* *r.H.*

39 *espr.* *p (stacc.)* *r.H.* *P legato*

Detailed description of the musical score: The score is for a piano piece in F# major, 3/4 time. It is divided into four systems. The first system, marked 'Andante', features a right-hand melody with long, flowing lines and a left-hand accompaniment of chords and moving lines. Dynamics range from piano (p) to pianissimo (pp). The second system, starting at measure 37, is marked 'Meno' and 'p dolce', showing a more rhythmic right-hand part with triplets and a left-hand accompaniment. The third system, starting at measure 38, is marked 'poco allarg.' and 'a tempo', with a more active right-hand melody and a left-hand accompaniment. The fourth system, starting at measure 39, is marked 'espr.' and 'p (stacc.)', featuring a right-hand melody with staccato triplets and a left-hand accompaniment with triplets and slurs. The piece concludes with a 'rall.' marking.

accél. 40 a tempo

accél. a tempo

poco rit. Con espansione (Meno) 42 loco 8 poco rit.

43 a tempo (poco più) rit.

Poco meno

44

espr. f

p

f ten.

poco string. a tempo poco rit.

a tempo

rall. tempo

45

f

rit. (Meno) Harmonics ad lib.

a tempo Poco meno

mf

46

47

pp mp

pp

a tempo poco rit. morendo

Mosso rit. a tempo

48 poco rit. a tempo

49

mp

pp

a tempo poco rit. morendo

r.H. l.H.

pp

Poco meno (misterioso)

con sord. 49

pp (misterioso) r.H. r.H. pp r.H. p

poco animando

p r.H. p

50

poco string.

p r.H. p

51 a tempo

poco a poco animando

p (rubato) (rubato) p mf p loco

52 *sf sf* **Avanti!**
senza sord.

(a tempo) 53 *f* *rit.* *espress.* *p* *f* *poco a poco*

rit. 54 **Tranquillo** *p* *pp*

molto rit. **Molto cantabile** 55 *p* *espress.* *pespress.*

rubato (accel.) a tempo *loco* *accel. a tempo* 56 *f molto espress.* *mfpp* *sf* *p cresc.* *mf espress.* *poco string.*

atempo poco rit. a tempo rall. a tempo 57 rit.

(Meno) a tempo Poco meno Mosso rit. atempo 58

poco rit. 59 a tempo rit.

60 Tranquillo (poco meno) poco allarg. Riten. 61 sul G

Più mosso Adagio (♩) rit. p. os. p. p. p.

III Finale

Allegre assai vivace (♩ = 88-92) (♩ dirigere)

senza sord.

The musical score is written for a full orchestra and piano. It consists of five systems of staves. The first system includes a Flute part. The second system includes a Clarinet part. The third system includes a Cello part. The score features various dynamics such as *sf*, *p*, *mp*, *f*, and *molto*, and includes performance instructions like *pizz.*, *arco*, and *senza sord.* Measure numbers 62, 63, and 64 are clearly marked.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes trills and dynamic markings such as *sfz* and *tr*.

Second system of musical notation, starting with measure 70. It includes a piano solo section with *p* dynamics, *p stacc.* markings, and various rhythmic patterns.

Third system of musical notation, starting with measure 71. It features a Clarinet (Clar.) part and piano accompaniment with *fp* and *p* dynamics.

Fourth system of musical notation, continuing the piano accompaniment with *fp* and *p* dynamics.

Fifth system of musical notation, starting with measure 72. It includes Arpa (Harp) and arco (bowed string) parts, with dynamics ranging from *sf* to *mp*.

73

(♩ = ♩.)

Musical score for measures 73-74. The piece is in 2/4 time with a key signature of two flats. Measure 73 features a piano (*p*) accompaniment with a staccato (*stacc.*) texture. The right hand has a melodic line with a slur. Measure 74 continues the melodic line in the right hand and features a staccato (*stacc.*) texture in the left hand.

74

Musical score for measures 75-76. Measure 75 shows a melodic line in the right hand with a slur and a piano (*p*) accompaniment. Measure 76 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment with a staccato (*stacc.*) texture. The left hand has a triplet of eighth notes.

espress.

Musical score for measures 77-78. Measure 77 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment. Measure 78 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment with a staccato (*stacc.*) texture. The left hand has a triplet of eighth notes.

75

Musical score for measures 79-80. Measure 79 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment. Measure 80 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment with a staccato (*stacc.*) texture. The left hand has a triplet of eighth notes.

Fl.

76

Musical score for measures 81-82. Measure 81 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment. Measure 82 features a melodic line in the right hand with a slur and a piano (*p*) accompaniment with a staccato (*stacc.*) texture. The left hand has a triplet of eighth notes.

espr.

Musical score for measures 75-77. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata over measure 75, followed by a melodic line with a trill in measure 77. The piano accompaniment features a bass line with a trill in measure 77 and a right-hand part with chords and a sixteenth-note run in measure 77. Dynamics include *p* and *f*. Performance markings include *trm* and *l. II.*

poco animando

Musical score for measures 78-79. The system includes a vocal line and a piano accompaniment. The vocal line has a trill in measure 78. The piano accompaniment features a bass line with a trill in measure 78 and a right-hand part with chords and a sixteenth-note run in measure 79. Dynamics include *f*. Performance markings include *trm*.

poco stringendo

80 Tempo I

Musical score for measures 80-81. The system includes a vocal line and a piano accompaniment. The vocal line has a trill in measure 80. The piano accompaniment features a bass line with a trill in measure 80 and a right-hand part with chords and a sixteenth-note run in measure 81. Dynamics include *mp*, *mf*, *p*, *sf*, and *ff*. Performance markings include *sul G*, *trm*, and *2*.

Musical score for measures 82-83. The system includes a vocal line and a piano accompaniment. The vocal line has a trill in measure 82. The piano accompaniment features a bass line with a trill in measure 82 and a right-hand part with chords and a sixteenth-note run in measure 83. Dynamics include *sf* and *mf*. Performance markings include *pizz.*, *r. H.*, and *trm*.

81

Musical score for measures 84-85. The system includes a vocal line and a piano accompaniment. The vocal line has a trill in measure 84. The piano accompaniment features a bass line with a trill in measure 84 and a right-hand part with chords and a sixteenth-note run in measure 85. Dynamics include *mp* and *mf*. Performance markings include *pizz.*, *arco*, and *marc.*

82

Musical score for measures 82-83. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a series of eighth notes with a dynamic marking of *ff*. The bottom two staves are piano accompaniment in bass clef, with a key signature of two sharps and a 2/4 time signature. The piano part includes chords and moving lines with dynamic markings of *sf*, *p*, *mf*, *sf*, and *f*.

poco stringendo

Musical score for measures 84-85. The top staff continues the melodic line from measure 82, with dynamic markings of *p* and *sf*. The bottom two staves show the piano accompaniment with dynamic markings of *f* and *p*. The piano part features a complex rhythmic pattern with many sixteenth notes.

83

a tempo (poco meno) (♩ = ♩)

Musical score for measures 86-87. The top staff is a single melodic line in treble clef with a key signature of two sharps and a 2/4 time signature. It starts with the instruction "arco" and has a dynamic marking of *mp*. The bottom two staves are piano accompaniment in bass clef with a key signature of two sharps and a 2/4 time signature. The piano part includes chords and moving lines with dynamic markings of *fp*, *mp*, and *p*. There are also markings for "l.H." and "r.H.".

84

Musical score for measures 88-89. The top staff is a single melodic line in treble clef with a key signature of two sharps and a 2/4 time signature. It features a series of eighth notes with a dynamic marking of *p*. The bottom two staves are piano accompaniment in bass clef with a key signature of two sharps and a 2/4 time signature. The piano part includes chords and moving lines with dynamic markings of *mp* and *p*. There are also markings for "Cel. 8".

85

Musical score for measures 90-91. The top staff is a single melodic line in treble clef with a key signature of two sharps and a 2/4 time signature. It features a series of eighth notes with a dynamic marking of *sf*. The bottom two staves are piano accompaniment in bass clef with a key signature of two sharps and a 2/4 time signature. The piano part includes chords and moving lines with dynamic markings of *mf* and *sf*. There are also markings for "Clar." and "loco".

Musical score for measures 85-86. The piece is in 6/8 time with a key signature of two sharps (D major). Measure 85 features a piano (*f*) dynamic with a four-measure rest in the treble and a rhythmic accompaniment in the bass. Measure 86 begins with a *spiccato* articulation and a piano (*p*) dynamic in the treble, while the bass continues with a rhythmic pattern.

Musical score for measures 86-87. Measure 86 continues with the piano (*p*) dynamic in the treble and a *f* dynamic in the bass. Measure 87 introduces a first flute (*Fl.*) part with a piano (*p*) dynamic. The piano accompaniment in the bass includes a *f* dynamic and a *mp* dynamic. The treble part features a *spiccato* articulation and a piano (*p*) dynamic.

Musical score for measures 87-88. Measure 87 continues with the first flute (*Fl.*) part and piano accompaniment. Measure 88 features a first flute (*Fl.*) part with a piano (*p*) dynamic and a sixteenth-note triplet. The piano accompaniment in the bass includes a piano (*p*) dynamic and a *f* dynamic.

Musical score for measures 88-89. Measure 88 continues with the first flute (*Fl.*) part and piano accompaniment. Measure 89 features a first flute (*Fl.*) part with a piano (*p*) dynamic and a sixteenth-note triplet. The piano accompaniment in the bass includes a piano (*p*) dynamic and a *ff* dynamic.

89

Musical score for measures 89-90. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by notes marked with *sf* and a '2' indicating a second. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth notes, marked with *ff* and *f*. A '3' indicates a triplet in the right hand. Measure 90 begins with a circled '6' in the right hand.

90

Musical score for measures 91-92. The system includes a vocal line and a piano accompaniment. The vocal line has rests followed by notes marked with *sf*. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth notes, marked with *pp* and *sf*. Measure 92 begins with a circled '6' in the right hand.

91

Musical score for measures 93-94. The system includes a vocal line and a piano accompaniment. The vocal line has rests followed by notes marked with *fp*. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth notes, marked with *ff* and *fp*. A '5' indicates a quintuplet in the left hand. Measure 94 ends with a *p* dynamic marking.

Musical score system 1. The top staff contains a melodic line with a dynamic marking of *fp* (fortissimo piano) and a fermata. The middle staff is marked *Cel.* (Celesta) and features a triplet of eighth notes. The bottom staff has a dynamic marking of *p* (piano).

Musical score system 2. The top staff includes a measure with a circled number 92. The middle staff has a dynamic marking of *p* (piano) and a *gliss.* (glissando) marking. The bottom staff has a dynamic marking of *fp* (fortissimo piano).

Musical score system 3. The top staff features a measure with a circled number 8 and another with a circled number 7. The middle staff is marked *Arpa* (Arpeggio) and *gliss.* (glissando). The bottom staff has a dynamic marking of *fp stacc.* (fortissimo piano, staccato).

Musical score system 4. The top staff is marked *espress.* (espressivo) and includes a measure with a circled number 93. The middle staff is marked *Fl.* (Flute) and *p* (piano), featuring a sixteenth-note triplet. The bottom staff has a dynamic marking of *p* (piano) and a tempo marking of *Andante*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#). The first staff contains a melodic line with various ornaments and a triplet. The second staff features a complex rhythmic pattern with sixteenth and thirty-second notes, including sixteenth-note chords and triplets. The grand staff provides harmonic support with chords and bass lines.

Second system of musical notation, starting with a measure number '94' in a box. It follows the same three-staff layout as the first system. The first staff continues the melodic line with a triplet. The second staff has a similar rhythmic texture with sixteenth-note patterns and triplets. The grand staff includes the instruction 'stacc.' (staccato) for the bass line.

Third system of musical notation, starting with a measure number '95' in a box. The first staff shows a melodic line with a triplet and a five-measure rest. The second staff continues with sixteenth-note patterns. The grand staff includes the instruction 'espress.' (espressivo) and 'p' (piano) for the bass line.

Fourth system of musical notation. The first staff features a melodic line with a seven-measure rest. The second staff continues with sixteenth-note patterns. The grand staff includes the instruction 'p' (piano) for the bass line.

96

tr *tr*

mp

p *tr.*

p.H.

97

espress.

p *tr.*

98

poco animando

f *tr.*

f *tr.*

99

poco stringendo

mp

mp *mf* *mf* *p*

f *mp*

mp *p* *mf* *f* *mp*

100 Tempo I

poco a poco stringendo

102

string.

103

(faster than d. before) ritard.

Poco meno (maestoso)

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand (r.H.) plays a complex melodic line with slurs and fingerings (5, 6, 7, 8). The left hand (l.H.) provides a bass accompaniment. Dynamics include *ff* and *fp*. The tempo is marked *Poco meno (maestoso)*.

Second system of the musical score. The right hand continues with slurred melodic passages, including a five-fingered run. The left hand has a steady accompaniment. Dynamics include *fp* and *ff*.

104

Third system of the musical score, starting at measure 104. It features a grand staff with treble and bass clefs. The right hand (r.H.) plays a complex melodic line with slurs and fingerings (5, 6, 7, 8). The left hand (l.H.) provides a bass accompaniment. Dynamics include *fp* and *ff*.

Fourth system of the musical score. The right hand continues with slurred melodic passages, including a five-fingered run. The left hand has a steady accompaniment. Dynamics include *fp* and *ff*.

Harmonic FLUENTLY (d)

105

p espress.

pp poco espress

poco rit.

106 più tranquillo

nat.

gliss.

poco a poco calando

107

morendo

l.H.

pp

ddd

108 Più mosso Allegro

loco

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

First system of musical notation, measures 109-110. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with triplets and accents, starting with a forte (*sf*) dynamic. The middle staff is a treble clef with a 9/8 time signature, containing a piano (*p*) accompaniment with a 9-measure slur. The bottom staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment.

Second system of musical notation, measures 109-110. It consists of three staves. The top staff continues the melody from the first system, featuring a 10-measure slur and a 5-measure slur. The middle staff continues the piano accompaniment with a 9-measure slur. The bottom staff continues the harmonic accompaniment.

First system of musical notation, measures 110-111. It consists of three staves. Measure 110 is marked with a box containing the number 110. The top staff features a melody with triplets and accents, including a section marked *spicc.* (staccato). The middle staff features a piano accompaniment with a 10-measure slur and a 3-measure slur. The bottom staff features a harmonic accompaniment with a piano (*p*) dynamic.

Second system of musical notation, measures 110-111. It consists of three staves. The top staff continues the melody with a 6-measure slur and a forte (*f*) dynamic. The middle staff continues the piano accompaniment with a 3-measure slur and a mezzo-piano (*mp*) dynamic. The bottom staff continues the harmonic accompaniment with a piano (*p*) dynamic.

First system of musical notation, measures 111-112. It consists of three staves. Measure 111 is marked with a box containing the number 111. The top staff features a melody with triplets and accents, including a section marked *Fl.* (Flute). The middle staff features a piano accompaniment with a 3-measure slur and a piano (*p*) dynamic. The bottom staff features a harmonic accompaniment with a piano (*p*) dynamic and a forte (*sf*) dynamic.

poco stringendo

Musical score for measures 110-112. The score is in 3/4 time and consists of three staves. The top staff has a treble clef and contains a melodic line with various ornaments and dynamics. The middle and bottom staves are for piano accompaniment. Measure 110 starts with a piano (*p*) dynamic. Measure 112 ends with a fortissimo (*sf*) dynamic.

112 (Poco più)

Musical score for measures 112-113. The score is in 3/4 time and consists of three staves. Measure 112 begins with a fortissimo (*f*) dynamic. Measure 113 ends with a piano (*p*) dynamic. The piano part features a triplet in measure 113.

113

marcato

stacc.

Musical score for measures 113-114. The score is in 3/4 time and consists of three staves. Measure 113 is marked *marcato* and *stacc.*. Measure 114 ends with a piano (*p*) dynamic. The piano part features a triplet in measure 114.

poco a poco accel..

sempre stacc.

f p

fp

Musical score for measures 114-115. The score is in 3/4 time and consists of three staves. Measure 114 is marked *sempre stacc.* and *f p*. Measure 115 ends with a fortissimo piano (*fp*) dynamic. The piano part features a triplet in measure 115.

114 (Poco più mosso)

Musical score for measures 115-116. The score is in 3/4 time and consists of three staves. Measure 115 starts with a piano (*p*) dynamic. Measure 116 ends with a mezzo-forte (*mf*) dynamic. The piano part features a triplet in measure 116. A tritone solo for the trumpet is indicated in measure 116.

Solo Trp.

mf

stacc.

mf

cresc. *trun-f* *stacc.* *fp*

115 Poco riten. accel. Più mosso

stacc. *f* *fp* *mp* *mp*

116 Poco meno

(poco string.) *p* *f*

Poco a poco riten. - -

ff *sf* *Timp.* *fp* *ff*

ERICH WOLFGANG KORNGOLD

Konzert D-Dur

für Violine und Orchester

Opus 35

(1945)

Partitur

B. S C H O T T ' S S Ö H N E · M A I N Z

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
Dedicated to Alma Mahler-Werfel

ORCHESTER - BESETZUNG

2 Flöten (2. auch Piccolo)
2 Oboen (2. auch Englisch Horn)
2 Klarinetten in B
1 Bassklarinete in B
2 Fagotte (2. auch Kontrafagott)

4 Hörner in F
2 Trompeten in B
1 Posaune

Pauken

Schlagzeug (2 Spieler):
Glockenspiel
Xylophon
Vibraphon
Becken
Röhrglocke 
Gong 
Große Trommel

1 Harfe
1 Celesta

Violin I
Violin II
Viola
Violoncelli
Kontrabässe

Aufführungsdauer: ca. 23 Minuten

Moderato nobile (♩)

I.

poco rit.

2 Flöten
(Piccolo)

Oboe

Englisch Horn

2 Klarinetten
in B

3aB-Klarinette
in B

2 Fagotte
(Kontrafagott)

4 Hörner
in F

2 Trompeten
in B

1 Posaune

Pauken

Schlagzeug

Harfe

Celesta

Moderato nobile (♩)

poco rit.

Solo - Violine

Violine I

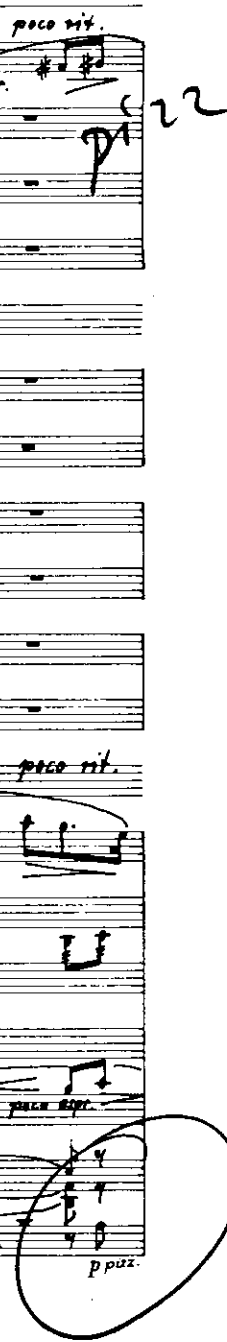
II

Viola

Violoncello

2

Kontrabaß



poco string. *a tempo*

2

1. *poco sfp*

2. *p*

3

Fl.

Ob.

E.H.

I.Kl.

Fg.

Hrn.

Hrf.

Cel.

Solo-Vi.

I

VI.

II

Vla.

Vlc.

Kb.

poco sf

mp

p

poco sf

p

mf

3 div.

2 div.

poco sf

Solo

Tutti div.

poco sf

poco string.

a tempo

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6

poco rit. [5] a tempo

Fl. *mp*

Ob. *mp*

E.K. *mp* *nimmt 2. Oboe*

Kl. *mp*

3-Kl. *mp*

Fg. *p*

Hrn. *poco rit.* *a espr.*

Pk. *p*

Hrf. *II - Dur* *stacc.*

Cel. *p*

Solo-Vi. *cresc.*

poco rit. [5] a tempo

I. *f*

Vi. II. *div.* *f*

Vln. *div.* *f*

4. *f*

Vlc. 2. *div.* *f*

Kb. *mf* *arco* *piéz.*

poco rit. **6** a tempo

2. nimmt Picc.

Fl.

Ob.

Kl.

3-Kl.

Fg.

Hrn.

Hrf.

Cel.

Poco Più Tosto

Solo-Vl.

I. Vl.

II. Vl.

Vla.

Vlc.

Kb.

Poco più mosso

Hrf. *p*

Cl. *p*

Vibraph. *p*

Solo-Vl. *p*

Poco più mosso

I. Vl. *pizz. div.*

II. Vl. *(Tutti) pizz.*

Fl. *p*

Hrf. *p*

Solo-Vl. *p*

I. Vl. *arco/div.*

II. Vl. *arco/div.*

Fl. *p*

Kl. *p*

Hrf. *p*

Solo-Vl. *p*

I. Vl. *arco*

II. Vl. *arco/div.*

Vla. *pp*

Fl. *Flatterzunge*

Vibraphon *Solo* *poco sf*

Hr. *p*

Cel. *Solo*

Solo-VI

I *(pizz.)* *div. arco* *pizz. b*

VI *(div.) (arco) p* *pizz. b*

Vla *p*

Vlc *div. pizz.* *poco sf*

9

Fl. *Picc.*

Picc. *nimmt gr. Fl.*

Cel. *mp* *p*

Solo-VI

VI I *arco* *pizz.* *arco* *pp*

VI II *arco* *pizz.* *arco* *pp*

43 478

10

FL. (1.)

Ob. *pp*

Kl. *pp*

3-Kl. *pp*

Fg. *f*

Trp. *con sord.* *pp*

Vibrapn. *f* *f* *p*

Hrf.

Solo-Vl.

I. *pizz.* *div.* *f*

VI. *arco* *p*

II. *p*

Vla. *4 div.* *p*

Vcl. *Tutti/arco* *p più marc.*

Kb.

11 *Meno*

Fl. *sfp*

Ob. *sfp*

Kl. *mp esp.*

3-Kl. *p*

Fg. *p*

Hrn. *mf* *pp*

Trp. *pp*

Vibraph. *pp*

Hrt. *p gliss.*
II - Dur ohne a 9"

Solo-Vl. *sul p*

11 *Meno*

Vi. I *arco* *mp espr.*

Vi. II *arco* *pp*

Vla. *div.* *pp*

Vlc. *1. Solo* *pp*

Kb. *Tutti* *div.* *pp*

4 →
celi
↓

12 a tempo (Più)

poco calando - - -

Fl. 1. *b p* 2. nimmt Englisch Horn

Kl. *pp*

3. Kl. *pp*

1. Horn *1. con sord. pp* *2. senza sord. Hn I*

VI. I *4* *2* *4* *I* *pp* *poco calando*

VI. II *div.* *Tutti*

Vla. *Solo* *altri* *pp* *pp* *pp*

Vlc. *Tutti* *pp* *pp* *pp*

Kb. *Tutti* *pp* *pp* *pp*

13 Meno mosso, cantabile

calando a tempo

Fg. *pp* *Hn I Solo*

1. Horn *pp* *Hn I Solo*

Hr. *p dolce*

Cel. *pp*

13 Meno mosso, cantabile

calando a tempo

Solo-VI. *pp dolce*

VI. I *div.* *pp* *pp* *pp*

VI. II *div.* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vlc. *pp* *pp* *pp* *pp*

Kb. *arco* *div.* *pp* *pp* *pp*

14 Più a tempo accel. (rubato) a tempo

Fl. 1. 2. p

Ob. 1. p

Kl. 1. 2. pp dolce

Fg. pp

1. Hrn. p

Hrt. p dolce Hp p

Cel. p dolce mp

Solo-Vl. 3 Più 4 a tempo accel. (rubato) a tempo 3

Vl. II Tutti p

Vla. p

15 Più a tempo accel. (rubato) a tempo

Fl. p

Ob. 1. p

Kl. 1. 2. p

B-Kl. p

Fg. p

Hrn. 1. 2. mp

Hrt. p

Cel. 2 3 4

Solo-Vl. p

15 Più a tempo accel. (rubato) a tempo

I. div. p

Vl. II. div. p

Vla. Solo p

Vcl. Solo pp

Vcl. Solo Tutti pp

Tempo I°

FIS

16

rit.

Soli

Fl. *pp* *mp*

Ob. *poco sf*

E.H. *mp*

Kl. *poco sf* *1. Solo* *Kl* *mp*

B.Kl. *B.Kl* *Solo* *mp*

Fg. *poco sf* *pp*

Hrn. *p* *pp*

Pk. *pp* *poco*

Hr. *Hp* *p klingen lassen!*

Col. *al* *p non arpeggio*

Solo-Vl. *2* *3*

16

Tempo I°

cresc.

rit.

div. a2

Flag.

div. a3

VI. I *pp* *pp*

VI. II *(div.)*

Vla. *pp* *pp*

Vlc. *mp espr.* *mp espr.* *pp* *pp*

Kb. *pp* *pp*

accel.

sub. allarg. - - - a tempo

accel.

17

Fl. *pp* *mf* *mf*

Ob. *pp* *mf*

Kl. *poco sf* *mf*

B.-Kl. *poco sf* *mf*

Fg. *mf* *mf*

Ob. 1.

Hrn. **HNS.** *mp* *poco sf* *gestapft* *mp*

Solo 4

Vibr. *Vibr.* *gliss.*

Hrf. *mf* *p*

Col. *p*

4 *accel.* →

sub. allarg. - - - a tempo

4 *accel.* →

Solo-VI. *molto espr.* *mp* *mf*

47

VI I. *div. a 2* *Flag.*

VI II. *div. a 3* *fp espr.*

Vla. *Tutti* *mp* *div. a 3* *Tutti* *espr.* *mp*

Vcl. *mp* *Solo* *mp* *espr. altri.* *mp*

Kb. *mp* *div.* *mp*

(d) 18

Fl. (1.) *v.p.*

Ob. *poco sfp*

Kl. *poco sfp*

B.-Kl. *poco sfp*

Fg. *pp*

Hrn. *gestopft* *offen* *1. Solo* *mp* *espr.*

Trp. *(offen)* *ppp*

Pos. *(offen)* *pp* *ppp*

Pk. *pp* *mp* *pp*

Hrf. *c-3ur* *aliss.* *pp*

Cel. *Solo* *mp* *p* *pp*

Solo-Vl. *espr.* *ten.*

3 6 13 4

(a tempo) rit. - - - - - Poco meno Tempo I°

18

Vl. I *p* *1. Puls* *div.*

Vl. II *p* *2. Puls* *div.*

Vla. *div. sf* *Tutti* *ppp*

Vlc. *Solo* *alt. (div)* *p* *pp* *espr.*

Kb. *p* *pp*

poco rit.

FL.

Ob.

E.H. *E.H. Solo* *nimmt 2. Oboe*

Kl. *1.*

B-Kl. *p b d.*

Fg. *p b d.*

Hrn. *Hrn 1. Solo* *espr.* *p*

Hrf. *p* *abdampfen*

Ce.

Solo-vl. *3* *(1)* *(2)* *poco rit.*

V.I. *alle andern*

V.II. *div. a 3*

Vla. *(div.)* *(Solo)* *(Tutti)* *p* *pp*

Vcl. *div.* *p*

Kb.

18 **19** a tempo

poco animando

FL. *p*

Ob. *ob*

Kl. *p cresc.*

1. Hrn. *pp*

Cel. *p*

Solo-VI. *p*

VI. I. *pp*

VI. II. *pp*

Solo Vlc. *pp*

altri Vlc. *pp*

Kb. *pp*

50

3

19 a tempo

poco animando

STOP

Solo-VI. *pizz.*

VI. I. *pizz. cresc.*

VI. II. *p cresc.*

Solo Vlc. *pp*

altri Vlc. *pp*

Kb. *pp*

51

a tempo

20

rit.

Solo-VI. *rit.*

21

Risoluta (1)

(2)

Solo-VI. *stacc.*

Solo-Vl. *stacc.*

(3) (4) (5)

22 Pesante / Ritenuto

23

F.

Ob.

Kl.

B.-Kl.

Fg.

Hrn.

con sop.

Hr.

Solo-Vl.

(2)

3 mark

22 Pesante / Ritenuto

23

I. *pizz. div. sf sf*

II. *pizz. sf sf*

Vla. *pizz. sf sf*

Vlc. *(Tutti) pizz.*

Kb. *(Tutti) pizz.*

Tutti

Solo-Vl. *3* *2* *3* arco *p* *v*

Vl. I *3* *2* *3* arco *p* *v*

Vl. II arco *p* *v*

Vla. arco *p* *v*

Vlc. arco *p* *v*

Kb. arco *p* *v*

Fl. *p*

Ob. *p*

Kl. *p*

(poco rit.) a tempo rit. molto rit.

Hrn. *open* *p* *open* *p*

Pk. *p*

Hr. *p* *placc.*

Cel. *p*

Solo-Vl. *4* *cresc.* *a tempo* *rit.* *molto rit.*

Vl. I *p* *div.* *p*

Vl. II *p* *div.* *p*

Vla. *p*

Vlc. *p*

Kb. *pp* *pizz.* *poco sf*

25 Tempo I°

FL.

Ob.

E.H.

Kl.

B.-Kl.

Fg.

Hrn.

Pk.

Hrt.

Cel.

2. nimmt E.H.

25 Tempo I°

Solo-vi.

I.

VL.

II.

Vla.

Vlc.

(div. a2)

Kb.

arco

3

2

3

Fl. *p* *3* **26**

Ob.

E.H.

Kl. *p* *3* **26** *mp*

B.-Kl. *p* *3* **26** *mp*

F. *p* *3* **26** *mp*

Hrn. *espr.* *f* *mp* *con sord.*

Hrt. *mf*

Cel. *f*

Solo-v. **2** **26**

I. *f* *espr.* *mf*

Vl. (div.) *mf*

Vla. (div.) *mf*

Vlc. *f* *espr.* *1. Pult div.*

Kb.

Fl. *p*

Ob.

E.H.

Kl. *pp* *poco sf*

B.Kl. *sf*

Fg. *p* *poco sf*

Hrn. *mp* *open* *poco sf*

Trp. *ppp* *can. sord.* *open* *poco sf*

Hrf. *mp* *mf*

Solo-V. *espe.* *p* *b2*

I. Vl. *mp* *p*

II. Vl. *(Tutti)* *mf*

Vla. *(Solo)* *ppp* *mf*

1. Vcl. *ppz.* *arco Solo* *pp* *(Solo)* *ppp* *mf*

Vlc. *ppz.* *arco* *pp* *(Solo)* *ppp* *mf*

Kb. *ppz.* *div.* *p* *(pizz.)* *mf*

27

poco a poco allarg.

Fl. *p2.* *mf*

Ob. *mf*

E.H.

Kl. *p* *mf*

3. Kl. *p* *mf*

Fg. *p* *mf*

Hrn. *mp*

Hr. *p*

Cel. *mp*

Solo-vi. *mp*

arco

I. *pp* *div. a3*

Vi. II. *p*

Vla. *p*

solo Vlc. *p* *div.*

altri Vlc. *p*

Kb. *arco*

28 *div.* *sp*

arco

allarg.

29

rit.

Meno, cantabile

Fl.
Ob.
E.H.
Kl.
B.Kl.
Fg.

Hrn.
Pos.

offen III IV
offen POS
fp

Pk.
Hrt.

HP

Andet

Solo-Vl.

allarg. 3

I
VI.
II
Vla.
Vcl.
Kb.

allarg. 2

29 rit. 2

Meno, cantabile

(div. a2)
ff esp.
div.

calando

a tempo

FIS²

Fl. *pp* *pp* *pp*

Ob. *pp*

E.H. *p*

Kl. *mp espr.* *Solo* *p*

8-Kl. *p*

Fg. *mf* *p*

Hrn. *1.* *p* *espr.*

Pos. *p*

Hrf. *Solo* *p*

Col. *p dolce*

Solo-Vl. *espr.* *3* *4* *3*

calando *a tempo*

30

I. Vl. *p* *div.*

II. Vl. *pp* *pp*

Vla. *pp*

Vlc. *mf espr.* *div.* *pp*

Kb. *pp*

Piu a tempo accel. (rubato) a tempo

Solo

31

Fl.

Ob.

Kl.

3.-Kl.

Fg.

Hrn.

Hr.

Ce.

Solo-V.

Piu a tempo accel. (rubato) a tempo

4

3

2

31

I. VI.

II. VI.

Va.

Vlc.

Kb.

Fl. *p* *m/p*

Ob. *p* *m/p*

E.H. *poco sf*

Kl. *p* *m/p*

3-Kl. *p*

Fg. *p* *m/p*

Hrn. *pp* *p cpr.* *2. p*

Hrt.

Cal. *poco sf* *p*

Solo-Vl. *4*

I. Vl. *div. à 3* *p*

II. Vl. *p*

Vla. *cpr.*

Vlc. *Solo* *p dolce* *cpr.* *div.*

Kb. *Tutti/pia.* *p*

32

Tempo I°

sub. allarg. --

Fl Solo *mp* *accel.* *sub. allarg. --*

Fl. *pp* *mp* *poco f*

Ob. *mp* *poco f*

E.H. *mp* *poco f*

Kl. *mp* *poco f*

B.-Kl. *pp* *mp* *poco f*

Fg. *pp* *mp*

Hrn. *III* Solo *p* *mp* *poco f*

Pk. *pp* *poco*

Hrf. *p*

Cel. *p non arpeggio*

all

32

Tempo I°

4 *accel.*

3 *sub. allarg. --*

Solo-Vl. *p* *exp.*

VI. I *div.* *pp* *unis.*

VI. II *pp* *div.* *sp. exp.*

Vla. *p*

Vcl. *pp* *sp.*

Kb. *pp* *arco* *mp* *mp*

a tempo (accel.)

(a tempo)

rit. - -

33

Fl. *mp* *poco sf* *p*

Ob. *mp* *poco sf* *p*

E.H. *poco sf* *poco sf* *p*

Kl. *mp* *poco sf* *p*

3-Kl. *mp* *poco sf* *p*

Fg. *p* *poco sf* *p*

Hrn. *poco sf* *mp* *poco sf*

Trp. *p* *poco sf* *p*

Vibran. *gliss.*

Hrt. *mp* *F. Dur gliss.*

Cel. *accel*

Solo-Vl. *3* *6*

VI. I *div. a3* *Tutti* *esp.* *div. a3* *Tutti*

VI. II *div. a3* *Tutti* *esp.* *div. a3* *Tutti*

Vla. *div. a3* *Solo* *div. a3* *Tutti* *div.*

Vlc. *div. a3* *Solo* *div. a3* *Tutti* *div.*

Kb. *Tutti* *div.* *arco* *div.*

Meno

34

Fl. *mp*

Ob. *mp* *arpa.*

E.H. *mp* *E.H. nimmt 2. Oboe*

Kl. *mp*

3. Kl. *mp*

Fg. *mp*

Hrn. *mp*

Trp. *mp*

Hr. *mf*

Cel. *mf*

Solo-Vl. *3/ Slide*

34 Meno

Vl. I. *mf*

Vl. II. *mf*

Vla. *Tutti*

Vlc. *mf*

Kb. *pizz./div. 33*

poco a poco rit. - - - - - *Piu mosso (♩)*

32

Fl. *pp* *mf*

Ob.

Kl.

B.-Kl.

Fg.

Hrn.

Trp.

Pos.

Pk.

Schlag. *Becken* *Gr. Trommel* *abdamphen* *abdamphen*

Hrf. *gliss.* *F-Dur*

Cel.

Solo-Vl. *poco a poco rit.* *5*

35

poco a poco rit. *Piu mosso (♩)*

VI. I *div.* *pp*

VI. II *pp*

Vla.

Vlc.

Kb. *arco* *div.*

35

Fl.

Ob.

Kl.

B.-Kl.

Fg.

Hrn.

Trp.

Pos.

Pk.

Schlag.

Hrf.

Cel.

Solo-Vcl.

VI. I

VI. II

Vla.

Vlc.

Kb.

FL. *p*

Ob. *p*

Kl. *mp*

B.-Kl. *mp*

Fg.

Hrn.

Trp. *con sord.* *ppp* *pp* *mp* *zuffor*

Pos.

Tk.

Becken *(Harte Schlägel)* *p* *cresc.*

Hrf.

Cel.

Solo-Vl.

Vl. I *mp* *arco* *div.*

Vl. II *pizz./div.* *mp* *arco* *div.*

Vla. *pizz./div.* *mp* *arco* *div.*

Vlc. *mp* *arco* *div.*

Kb. *mp* *arco* *div.*

II. Romance

Andante (♩)

Fl. *F1*

Ob. *pp*

E.H. *pp*

Kl. *pp*

3. Kl. *pp*

K. Fg. *pp*

Kontrabaß *pp*

Hrn. *pp*

Hr

Vibr. *p*

Hr. f. *p*

Cell. *p*

cel

Solo-Vl. *3*

Andante (♩)

VI. I. *(div.)*

VI. II. *div.*

Vla. *div.*

Vlc. *div. a 3*

Kb. *div. a 3*

Flag.

d.

pp

rall. ... 37 *Meno*

Fl.

Ob.

E.H.

Kl.

3-Kl.

K.Fg. K.Fg. nimmt 2.Fg.

Hrn.

Vibr.

Hrt. (arpegg.)

Solo-Vl. *p dolce*

rall. ... *Meno*

37 *div.* *pp*

Vl. I

Vl. II

Vla.

Vcl.

Kb.

Fl. *pp*

Ob.

E.H.

Kl. *pp* **Kl**

3-Kl.

Fg.

Hrn. *p* **Hrn** *pp* *con sord.*

V. / Oph. *p* **Vibr**

Hrf. *mp* *p*

Cal. *p* **cel** *Solo* *(arpegg.)*

Solo-V. **2** **3** **4**

VI. I. *p* *pp* *pp*

VI. II. *p* *pp*

Vla. *(div.)* *p*

Vlc. *(div. a2)* *p*

Kb. *p*

FL.
Ob.
E.H.
KL.
3-Kl.
Fg.

EM

p *ppp* *pp*

Hrn.

Vibrap.

Hrf.

Cel.

Solo

Solo-Vl.

3 4

VI. I.

VI. II.

Vla.

uniss. *pp* *uniss.* *p poco espr.*

Vcl.

Solo *p poco espr.* *altri.*

Kb.

pizz. divisi *p (dolce)*

accel. - - a tempo

40

Fl.
Ob.
E.H.
Kl.
B-Kl.
Fg.

pp

2. b

1.

Hrn.

2. b

1.

Hr.f.
Cel.

Solo

Cel

and wt.

Solo-Vl.

3

4

accel. - - a tempo

40

Vl. I
Vl. II
Vla.
Solo Vlc
Kb.

div.

div.

pizz.

arco

div.

(Tutti) p

Con espansione (meno)

(rubato)

poco rit. - -

42

H₁

Musical score for measures 42-46. The score includes parts for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vibr.), Solo Violin (Solo-Vl.), Violin I (Vl. I), Violin II (Vl. II), Solo Viola (Solo-Vla.), Viola (Vla.), and Viola/Celli (Solo-Vlc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *pp*, *p*, *mf*, and *f*. Performance instructions include *Con espansione (meno)*, *(rubato)*, and *poco rit.*. A handwritten *H₁* is written above the Flute staff. A *Vibr* marking is present above the Vibraphone staff. A *loco* marking is present above the Solo-Vl. staff. A *dir.* marking is present above the Solo-Vla. staff. A *f* marking is present above the Solo-Vlc. staff.

a tempo (poco più)

mf. - - -

43

Musical score for measures 47-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Solo Violin (Solo-Vl.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *pp*, *poco sf*, *f*, and *pp*. Performance instructions include *a tempo (poco più)* and *mf.*. A handwritten *2. Oboe nimmt E.H.* is written above the Oboe staff. A *f* marking is present above the Solo-Vl. staff. A *pp* marking is present above the Solo-Vl. staff.

43 a tempo (poco più)

rit. - - -

Musical score for measures 52-56. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), and Viola (Vla.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *pp* and *pp*. Performance instructions include *a tempo (poco più)* and *rit.*. A *Tutti* marking is present above the Viola staff. A *pp* marking is present above the Viola staff.

Fl.

Ob.

E.W.

Kl.

3-Kl.

Fg.

Kl.

Hrn.

Hr.

Solo-V.

I

VI.

II

Vla.

Vcl.

Kb.

div.

arco

Solo/arco

Tutti

Solo

altri

unis.

a tempo poco rit. . . . a tempo

rall. . . a tempo

rit. . .

40

Fl.
Ob.
E.H.
Cl.
3-Cl.
Fg.

Hrn.
Hrt.

Solo-Vl.

a tempo poco rit. . . a tempo

rall. . . a tempo

rit. . .

46

I. Vl.
II. Vl.
Vla.
Solo Vlc.
Vlc.
Kb.

Keep triplet
rit.

44 (Meno)

a tempo

poco meno

Mosso

rit... a tempo

47

Handwritten musical score for measures 44-47. The score includes staves for E.H., Tr., 1. Horn, Solo-VI., VI. I., VI. a., and Vlc. (Solo). The Solo-VI. part features a melodic line with dynamics ranging from *pp* to *mp* and includes markings such as *Loco*, *Tag. ad lib.*, and *mf*. The VI. a. part has a *poco apr.* marking. The Vlc. (Solo) part includes a *pp* marking. Measure numbers 47 and 48 are indicated in boxes.

Handwritten musical score for measures 48-51. The score includes staves for Tr., Solo-VI., VI. I., VI. II., VI. a., Solo Vlc., and Vlc. The Solo-VI. part features a melodic line with a *morendo* marking and a *poco rit. a tempo* instruction. The VI. a. part includes a *Solo* marking and a *can sord.* marking. The Solo Vlc. part includes a *ppp* marking and a *can sord.* marking. The Vlc. part includes a *can sord.* marking and a *pp* marking. Measure numbers 48, 49, and 50 are indicated in boxes.

poco string. $\frac{2}{4}$ ----- **51** *a tempo (rubato)* $\frac{3}{4}$

Fl. *p* *pp*

Ob.

Kl. *pp* *pp*

3-Kl. *p* *pp*

Fg. *p* *pp*

Hrn. *con sord.* *pp* *con sord.* *p*

Hr. *p*

Cel. *p* *Solo*

Solo-Vl. *p*

poco string. $\frac{2}{4}$ ----- **51** *a tempo (rubato)* $\frac{3}{4}$

VI. I (Turki) *senza sord.* *pizz.*

VI. II *senza sord.* *pizz.*

Vla. 3 *1. Solo* *2. Soli* *div. a 2*

Vlc. 3 *1. Pult* *Solo* *pp* *pizz.* *senza sord.*

3 *2. Pult* *pp* *pizz.* *senza sord.*

3 *3. Pult* *pp* *pizz.* *senza sord.*

Kb. *p* *pp* *pizz.*

(rubato)

poco a poco animando

FL. *pp* *(4)* *(2)*

Ob.

Kl. *p* *pp* *pp*

3-Kl.

F.

Hrn. *offen* *marc.* *p* *(sord.)*

Hrt.

Col.

Solo-Vi.

(rubato)

poco a poco animando

VI. I *p* *(4)* *3 Soli / con sord.* *arco* *(2)*

VI. II *div.* *mp* *senza sord.*

VI. III *div.* *mp* *senza sord.*

Vla. *pizz.* *senza sord.* *arco*

Vcl. *4. Pult* *2. Pult* *3. Pult* *arco* *div.* *mp* *Solo*

Kb. *(pizz.)* *mp* *div.*

Fl. *pp*

Ob.

Kl. *pp*

3-Kl. *Solo* *pp* *ppp*

F.

Hrn.

(offen) *pp*

Hrf.

p *abdämpfen* *pp*

L'ou basse

Solo-Vl.

p *pp*

Tranquillo

molto rit. - -

54 (3 Soli senza sord.)

Tutti

I. *div.* *pp*

VI. *div.* *pp*

II. *div.* *pp*

Vla. *div.* *pp* *(div.)* *pp*

Vcl. *pp* *div.* *pp*

Kb. *arco* *pp* *arco* *ppizz.*

a tempo

rall.

a tempo 57

rit. (meno)

a tempo

Fl. *Fl*

Ob. *Ob*

Kl. *Kl*

3.-Kl. *3-Kl*

Hrn.

a tempo

rall.

a tempo

rit. (meno)

a tempo

Solo-V.

pp

mf

Vla. *div.* 52

Vcl. *2. + 3. Pull*

pp

1. Pull

58 *Poco meno*

Mosso rit. a tempo

poco rit.

Fl. *1. Solo*

Kl.

Fg. *Solo*

3 4 3

Solo-V.

Vla. *(1. Pull)*

poco apr.

Vlos

III. Finale

Allegro assai vivace (d. dirigere) d. = 88-92

Fl.
Ob.
Kl.
3-Kl.
Fg.

Woodwind section score for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (3-Kl.), and Bassoon (Fg.). The score shows rhythmic patterns and dynamics such as *p* and *f*.

Hrn.
Trp.
Pos.
Pk.
Becken
Hr.
Cel.

mit Tr. Schlagel
kurz

Brass and Percussion section score for Horns (Hrn.), Trumpets (Trp.), Trombones (Pos.), Percussion (Pk.), Cymbals (Becken), Horns (Hr.), and Cymbals (Cel.). The percussion part includes the instruction "mit Tr. Schlagel" and "kurz".

Allegro assai vivace (d. dirigere) d. = 88-92

Solo-Vl.
I
Vl. I
Vl. II
Vla.
Vlc.
Kb.

senza sord.
non div.
senza sord.
non div.
non div.
pizz.
pizz.
pizz.
pizz.
pizz.
div.

String section score for Solo Violin (Solo-Vl.), Violins I (Vl. I), Violins II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Kb.). The score includes performance instructions such as "senza sord.", "non div.", and "pizz.".

63

Fl.
Ob.
Kl.
3.-Kl.
Fg.

Hrn.
Hrf.
Col.

Solo-Vl.

63

2-1

I
VI.
II
Vla.
Vic.
Kb.

65

66

Fl. *mf*

Ob. *mf*

Kl. *p*

3-Kl. *pp*

Fg. *p*

Hrn. *pp*

Trp. *pp* *con sord.* *pp*

Hrf.

Cel.

Solo-Vi. *arco* *spicc.* *mf*

65

66

I. *mp* *col legno* *arco*

VI. *pizz.* *col legno* *arco*

II. *mp* *col legno* *arco*

Vla. *mp* *col legno* *arco*

Vcl. *col legno* *arco*

Kb. *col legno* *pizz.*

Fl.
Ob.
Kl.
B.-K.
F.

Hr.

Tr.

Cel.

Solo-V.

I
VI
II
Vla.
Vcl.
Kb.

65

66

Fl. *mf*

Ob. *mf*

Kl. *p*

3-Kl. *pp*

Fg. *f*

Hrn. *pp*

Trp. *pp* *con sord.* *TRP*

Hrf.

Col.

Solo-Vi. *arco* *spicc.* *mf*

65

66

I. *col legno*

VI. *pizz.* *col legno*

II. *pizz.* *col legno*

Vla. *mp* *col legno*

Vcl. *col legno*

Kb. *col legno* *div.*

arco *arco* *arco* *pizz.*

Fl.
Ob.
Kl.
B.-K.
B.

Musical score for woodwinds and strings. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet (Kl.) and Bassoon (B.-K.) parts have more rhythmic, repetitive patterns. The Bass (B.) part provides a steady accompaniment. The key signature is one sharp (F#).

Hrn.
Trp.

Musical score for Horn (Hrn.) and Trumpet (Trp.). The Horn part has a melodic line with slurs and accents, while the Trumpet part is mostly silent. The key signature is one sharp (F#).

Hr.

Musical score for Horn (Hr.). The part is mostly silent, with some faint notes visible. The key signature is one sharp (F#).

Col.

Musical score for Color Guard (Col.). The part is mostly silent, with some faint notes visible. The key signature is one sharp (F#).

Solo-Vl.

Musical score for Solo Violin (Solo-Vl.). The part is mostly silent, with some faint notes visible. The key signature is one sharp (F#).

I.
VI.
II.
Vla.
Vcl.
Kb.

Musical score for strings. Violins I (I.) and II (II.) have melodic lines with slurs and accents. The Viola (Vla.) and Violoncello (Vcl.) parts have rhythmic patterns. The Double Bass (Kb.) part has a steady accompaniment. The key signature is one sharp (F#).

This page of a musical score, numbered 63, contains the following parts and markings:

- Fl.** (Flute): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Ob.** (Oboe): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *f* dynamic.
- Kl.** (Clarinet): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- B.-Kl.** (Bass Clarinet): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Fg.** (Fagott): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Hrn.** (Horn): Plays a sustained melodic line throughout, starting with a *(p)* dynamic in the first measure and *fp* in the fourth.
- Trp.** (Trumpet): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic. The word *offen* is written above the staff.
- Pk.** (Percussion): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Hrt.** (Harp): Rests in all measures.
- Col.** (Cello): Plays a rhythmic accompaniment of eighth notes throughout.
- Solo-Vl.** (Solo Violin): Plays a melodic line with various dynamics, including *fp* in the fourth measure.
- I. Vl.** (Violin I): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- II. Vl.** (Violin II): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Vla.** (Viola): Plays a sustained melodic line throughout, with a *p* dynamic in the fourth measure.
- Vlc.** (Violoncello): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic.
- Kb.** (Kontrabaß): Rests in the first three measures, then plays a melodic line starting in the fourth measure with a *fp* dynamic. The word *arco (Tutti)* is written below the staff.

64

68

Fl.

Ob.

Kl.

3-Kl.

Fg.

Hrn.

Trp.

Pk.

Hrt.

Cel.

Solo-Vl.

68

I

Vl.

II

Vla.

Vcl.

Kb.

69

Fl.

Solo-Vl.

Vl. I

Vl. II

Vla.

Vlc.

Kb.

Fl.

Hrpf.

Cel.

Solo-Vl.

Vl. I

Vl. II

Vla.

Vlc.

Kb.

Fl. *pp* *mf* *p*

Ob. *pp* *p*

Kl. *pp* *mf* *p*

3-Kl. *pp* *mf* *p*

Fg.

Hrn. *mf*

Trp. *mf*

Pk. *mf*

Hrt. *F-Bur gliss pp*

Cal. *p*

Solo-Vl. *p*

I. *arco* *pp* *mf* *p*

VI. *arco* *pp* *mf* *p*

Vla. *arco* *pp* *mf* *p*

Vlc. *pizz/1. Pulc* *pp*

Kb.

Fl. (e)
 Ob.
 Kl.
 3. Kl.
 Fg.

72

Hrn.
 Trp.
 Pk.
 Hrt.

C-Dur
 altes.

Cel.

Solo-Vl.

I Vl.
 II Vl.
 Vla.
 Vlc.
 Kb.

div.
 Tutti/arco
 (arco) div.
 (div.)

72

68

73 (♩ = ♩)

FL. *fp* *mf*

Ob. *fp* *mf*

Kl. *fp* *mf*

Σ.Kl. *fp* *mf*

Fg. *fp* *mf* *mp*

Hrn.

Trp. *fp* *mf*

Pk.

Hrf.

Cel.

Solo-Vl. *mf* *pizz.* *arco* *mf* *mp*

73 (♩ = ♩)

I. *stacc.*

Vi. *fp* *pp*

II. *fp* *pp*

Vla. *stacc.* *pp*

Vcl. *fp* *div.* *pizz.* *p*

Kb. *fp* *pp*

(Tutti)

77

Fl. *p*

Kl. *p*

Fg. *p*

2. Hrn. *con sord.*
2. *pp*

Hr. *f*
gliss.

Solo-V. *f*

77

I. *p*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vcl. *pp*

Ka. *pp*

div.

78

poco animando

Fg. *f*

Hr. *poco*

gliss.

f

2. Soli

79

78

Solo-V. *f*

I. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vcl. *f*

Kb. *arco*
p

unis.

79

81

Fl. *mp*

Ob. *mp*

Kl. *p* *mp*

Hrn. *pp* *con sord. 1.*

Trp. *pp* *con sord. 1.*

Pr. *p*

Schlag. *Xyloph.* *p* *mf*

HrF. *mf* *p*

Col. *Solo* *p.*

Solo-Vl. *mp* *marc.* *pizz.* *arco*

82

I. *Tutti / arco* *mf* *p*

VI. *mf* *pizz. div.* *mf* *mf*

Vla. *mf* *pizz. div.* *mf* *mf*

Vlo. *mf* *pizz. div.* *mf* *mf* *uniss.* *pp*

Kb. *pizz. div.* *mf* *mf* *pp*

Fl.
Ob.
Cl.
B.-Cl.
Fg.

Woodwind section score for Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The score includes various musical notations such as slurs, accents, and dynamic markings.

Hrn.
Trp.
Xyloph.
Hrt.

Percussion and Brass section score for Horns, Trumpets, Xylophone, and Timpani. The score includes dynamic markings like *p* and *mp*, and performance instructions such as *offen 1.* and *3.*

Solo-Vl.

Solo Violin part with dynamic markings *mp* and *pizz.*

I
VI
II
Vla.
Vlc.
Kb.

String section score for Violins I and II, Viola, Violoncello, and Kontrabaß. The score includes dynamic markings like *mp*, *p*, and *mf*, and performance instructions such as *pizz. div.*, *arco*, and *arco/unis.*

poco stringendo - - - -

Ob.

Kl.

Hrn.

I

VI

II

Vlc.

Kb.

1. *f* *p* *pp*

mp *p* *poco* *String* *f*

arco div. *unis.*

[83] *a tempo (poco meno)*
(♩ = ♩)

Kl.

2. Hrn.

Solo-VI.

pp *f* *p*

offen *2. p* *fp*

arco

[83] *a tempo (poco meno)*
(♩ = ♩)

I

VI

II

Vla.

Vlc.

Kb.

pizz. div. *p*

pizz. *p*

pizz. *mp*

pizz. *mp*

fp *mp*

unis.

R.
Ob.
Kl.
3-Kl.

mp
p
mp
p

85

Hrn.
Trp.
Pos.
Pk.
Schleg.
Hrft.
Col.

con sord. 1.
con sord.
p
mf
Xyloph.
mf
mp
cresc.

Solo-Vl.
Vl.
Vl. II
Vla.
Vlc.
Kb.

arco
pizz.
div.
mf
p
mf
cresc.
mf
cresc.
div. pizz.

85

Fl. *mf*

Ob. *mf*

Kl.

3-Kl.

F.

Hrn.

Trp. *con sord.* *p*

Pos. *p*

Tk.

Hrn.

Solo-Vl.

I

VI. II

Vla. *arco*

Vlc. *arco* *mf*

Kb. *(pizz.)* *mf*

Fl. 1. *p*
 Ob. *p*
 Kl. *p*
 3-Kl. 2. Solo *p*
 Fg. *p*

Hrn. 2. Solo *p*
 Trp. (con sord.) 1. 2. *pp*
 Pos. con sord. *pp*

Cel. *mp*
Cel

Solo-Vl. *spicc.* *p*

I. *pizz.* 2. *arco* *div.*
 VI. *pizz. div.* *arco/mais.*
 II. *pizz.* 2. *mf*
 Vla. *pizz.* 2. *mf*
 Vlc. *pizz.* 2. *mf*
 Kb. *mf*

Fl. *mf* *pp*

Ob. *mf* *pp*

Kl. *mf* *pp*

B.-Kl.

Fg. *mf*

Hrn. *mf*

Trp.

Pos. *mf* *pos* *offen*

Cl. *mf*

Solo-Vl. *f mp* *spicc.* *f marc.*

I. *(arco) f* *pizz. div.* *div. arco*

Vl. II. *arco* *mf* *pizz. b2* *arco*

Vla. *arco* *mf* *pizz.* *arco* *div.*

Vlc. *arco* *mf* *pizz.* *arco*

Kb. *Tutti/arco* *mf* *(arco) mf*

89

1. Fl. *mf*

Picc. *mf*

Ob. *mf*

Kl. *mf*

3-Kl. *f*

Fg. *f*

Hrn. *mp*

Trp. *mf* (con sord.)

Pos. *f*

Pk. *f*

Hrt. *f* D-Dur/gliss.

Col. *mp*

Solo-Vl. *f*

89

I. Vl. *f*

II. Vl. *f*

Vla. *f*

Vlc. *f*

Kb. *f* *pizz.*

1. Fl.
Picc.
Ob.
Kl.
3-Kl.
Fg.

Woodwind section score for measures 90-94. The Flute and Piccolo parts feature melodic lines with grace notes and slurs. The Oboe, Clarinet, Bass Clarinet, and Bassoon parts provide harmonic support with chords and moving lines. Dynamics include *pp* and *p*.

Hrn.
Trp.

Horn and Trumpet section score for measures 90-94. The Horn part includes a *tr* (trill) marking. The Trumpet part features a *tr* marking and a *p* dynamic. Both parts have melodic lines with grace notes.

Hrf.
Cel.

Harp and Cello/Double Bass section score for measures 90-94. The Harp part includes the instruction *C-Dur/gliss.* and features arpeggiated chords. The Cello/Double Bass part provides a harmonic foundation with chords and moving lines.

I
VL
II
Vla.
Vlc.
Kb.

String section score for measures 90-94. The Violins I and II, Viola, Violoncello, and Kontrabaß parts are all marked *pp* (pianissimo). The parts feature complex rhythmic patterns and melodic lines.

1. Fl.
Picc.
Ob.
Kl.
3. Kl.
Fg.

Picc. nimmt 2. Fl.

Hrn.
Trp.
Pos.
Hrf.
Cel.

Solo-Vl.
VI.
Vla.
Vlc.
Kb.

91

pi2.
mf marc.

Fl. *fp*

Ob. *ppp*

Kl. *fp*

B-Kl. *fp*

Fg. *fp*

92

Hrn.

Trp. *(offen)*

Tr. *(Timp)*

Hr. *Hp* *C-Dur/ptiss.*

Cel.

Solo-Vi. *fp*

I. *arco* *fp*

VI. *pizz.* *mf marc.*

II. *arco* *fp*

Vla. *p*

Vic. *[Tutti] arco* *fp*

Kb. *[Tutti] arco* *fp*

92

(♩ = ♩)

93

Fl.
 Ob.
 Kl.
 3.-Kl.
 Fg.
 Hrn.
 Trp.
 Pk.
 Hrt.
 Cel.
 Solo-Vl.
 I.
 Vl.
 II.
 Vla.
 Vlc.
 Kb.

Musical score for orchestra and solo violin, measures 86-93. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Percussion, Harp, Cello, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). The score features various dynamics such as *fp*, *f*, *p*, and *pp*, and includes performance instructions like *stacc.*, *espr.*, and *pizz. (Tutti)*. A rehearsal mark '93' is present in two locations. The bottom of the page contains the number '43 475'.

Fl. I
Fl. II
Ob.
Kl.
3-Kl.
Fg.

pp
Solo

Hrf.
Cel.

Solo-Vl.

I
Vl. II
Vla.
Vlc.
Kb.

div.
arco
p
pizz.
pizz.

95

Fl. *Soli* *p*

Ob.

Kl.

B. Kl.

Fg.

Hrt.

Cel.

pizz. *poco sf* *Solo* *mp*

Solo-Vl.

95

1. Solo *arco* *p apr.*

alt. *pizz. div.* *mp*

pizz. *mp*

Vl. I.

Vl. II

Vla.

Vlc.

Kb.

Fl.
Ob.
Kl.
3.-Kl.
Fg.

Hrn.
Hrf.
Cel.

Solo-Vl.

VL.I (1. Solo)
VL.II (altri)
Vla.
Vlc.
Kb.

poco animando - - - - -

Fl. *1.*

Ob.

Kl.

B.-Kl.

Fg.

Hrn.

offen 2. p

Hrf.

mf

Cel.

Solo p

5

Solo-Vl.

poco animando - - - - -

I

VI. I

II

VIa.

Vlc.

Kb.

arco

arco

1. Solo

altn

Tutti

arco

p

99

Soli a²

Solo-VI

SOLO

First system of musical notation (measures 99-100). Includes parts for Flute (Fl.), Solo Violin (Solo-VI), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello (Vcl.).

Measure 99: Flute part has a melodic line starting with a *p* dynamic. Solo Violin part has a circled *Solo-VI* marking. Violin I and II parts have dynamics *mp* and *mf*. Viola and Cello parts have dynamics *mf* and *mp*. A *div.* (divisi) marking is present in the Cello part.

Measure 100: Flute part continues with a melodic line. Solo Violin part has a circled *Solo-VI* marking. Violin I and II parts have dynamics *mp* and *mf*. Viola and Cello parts have dynamics *mf* and *mp*. A *unis.* (unison) marking is present in the Violin I part.

100 Tempo I°

Solo-VI

Second system of musical notation (measures 100-101). Includes parts for Flute (Fl.), Solo Violin (Solo-VI), Viola (Vla.), Violoncello (Vcl.), and Keyboard (Cb).

Measure 100: Flute part has a melodic line. Solo Violin part has a circled *Solo-VI* marking. Viola part has dynamics *mf* and *mp*. Cello part has dynamics *mf* and *mp*. Keyboard part has dynamics *mf* and *mp*. A *pizz.* (pizzicato) marking is present in the Viola part.

Measure 101: Flute part continues with a melodic line. Solo Violin part has a circled *Solo-VI* marking. Viola part has dynamics *mf* and *mp*. Cello part has dynamics *mf* and *mp*. Keyboard part has dynamics *mf* and *mp*. A *pizz.* marking is present in the Viola part.

101

poco a poco stringendo

102

Third system of musical notation (measures 101-102). Includes parts for Clarinet (Cl.), Flute (Fl.), Horn (Hrn.), Solo Violin (Solo-VI), Violin I (Vl. I), Viola (Vla.), and Violoncello (Vcl.).

Measure 101: Clarinet part has a melodic line. Flute part has a melodic line. Horn part has a melodic line. Solo Violin part has a circled *Solo-VI* marking. Violin I and II parts have dynamics *mp* and *mf*. Viola and Cello parts have dynamics *mf* and *mp*. A *pizz.* marking is present in the Viola part.

Measure 102: Clarinet part continues with a melodic line. Flute part continues with a melodic line. Horn part continues with a melodic line. Solo Violin part has a circled *Solo-VI* marking. Violin I and II parts have dynamics *mp* and *mf*. Viola and Cello parts have dynamics *mf* and *mp*. A *pizz.* marking is present in the Viola part.

string.

Fl.
Ob.
Kl.
3-Kl.
Fg.

Woodwind and Percussion section staves. Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (3-Kl.), and Bass Drum (Fg.). The Flute and Oboe parts feature melodic lines with slurs and accents. The Bass Drum part has a dynamic marking of *p*.

Hrn.
Hr.
Col.

Horn and Percussion section staves. Horn (Hrn.), Horn (Hr.), and Cymbal (Col.). The Horn part includes a dynamic marking of *HP* and a *gliss.* marking. The Cymbal part has a dynamic marking of *f*.

Solo-Vl.

Solo Violin (Solo-Vl.) staff. The part features a melodic line with slurs and accents, and a circled *string.* marking.

I
VI
II
Vla.
Vlc.
Kb.

String section staves. Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vlc.), and Kontrabaß (Kb.). The Violin I and II parts include dynamic markings of *p* and *pizz. div.*. The Viola part has a dynamic marking of *f*.

Poco meno (maestoso)

Fl. *mf*

Ob.

E.H.

Kl.

B.-Kl.

F.

Hrn.

Trp.

Pos.

Pk.

Schlag.

Glockensp.

Hrf.

glies. C-Str.

Cel.

Poco meno (maestoso)

Vl. I *div. a 3*

Vl. II *div. a 3*

Vla. *div. a 3*

Vlc.

Kb. *div.*

Fl.
Ob.
E.H.
Kl.
S.-Kl.
Fg.
Hrn.
Trp.
Pos.
Pr.
Schlag.
Hr.
Cel.
VI. I.
VI. II.
Vla.
Vlc.
Kb.

43 475

Musical score for measures 104-107, featuring woodwinds and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Kl.), Bass Clarinet (B.-Kl.), Bassoon (Fg.), Horns (Hr.), Trumpets (Trp.), Percussion (Pos.), Piccolo (Pk.), Snare Drum (Schlag.), and Cello (Cel.).

- Flute (Fl.):** Features melodic lines with fingerings 5, 6, and -3- indicated above the staff.
- Oboe (Ob.):** Provides harmonic support with sustained notes.
- English Horn (E.H.):** Plays sustained notes.
- Clarinet (Kl.):** Features melodic lines with fingerings 7 and 2 indicated.
- Bass Clarinet (B.-Kl.):** Provides harmonic support.
- Bassoon (Fg.):** Provides harmonic support.
- Horns (Hr.):** Provides harmonic support.
- Trumpets (Trp.):** Provides harmonic support.
- Percussion (Pos.):** Provides rhythmic accompaniment.
- Piccolo (Pk.):** Provides rhythmic accompaniment.
- Snare Drum (Schlag.):** Features a "Glockensp." (bell) effect.
- Cello (Cel.):** Features a "gliss. C-Dur" (glissando in C major) instruction.

Musical score for measures 104-107, featuring string instruments. The instruments listed on the left are Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Kontrabaß (Kb.).

- Violin I (Vi. I):** Features melodic lines with a "div. 2.3" (divisi 2 and 3) instruction.
- Violin II (Vi. II):** Features melodic lines with a "div. 2.3" instruction.
- Viola (Vla.):** Features melodic lines with a "div. 2.3" instruction.
- Violoncello (Vlc.):** Provides harmonic support.
- Kontrabaß (Kb.):** Provides harmonic support.

105 Fließend (d)
(Auently)

FL. Flute

Ob. Oboe

E.H. English Horn

Kl. Clarinet

S.-Kl. Bass Clarinet

Fg. Bassoon

Hrn. Horn

Per. Percussion

Schlag. Drum

Hrpf. Harp

Cel. Cello

105 Fließend (d)

Solo-Vl. Solo Violin

Flag. Flagellone

Vl. I Violin I

Vl. II Violin II

Vla. Viola

Solo altri Solo and others

Vlc. Violoncello

Kb. Kontrabaß



poco rit.

Fl.
Ob.
E.H.
Kl.
3. Kl.
Fg.

Hrn.
Hrf.
Cel.

Solo-Vl.

I
Vl. II
Vla.
Vlc.
Ka.

Solo

107

Fl. *pp* Solo *pp* *ppp*

Ob. *pp* Solo *pp* *ppp*

Kl. *pp* Solo *pp* *pp* Solo *pp*

3. Kl. *pp*

Fg. *pp*

6 4 6

Hrn. Solo *pp* *pp*

Trop. (offen) *pp*

Vibron. *pp*

Hrt. *pp*

Cel. *pp*

Solo-Vl. *pp* *ppp* *morendo*

poco a poco calando

107

VI I. (1. Part) *pp* *ppp* Tutti/div. *ppp*

VI II. *pp* *ppp*

Vla. *pp* *ppp*

Vcl. *pp* *ppp*

Piu mosso
Allegro (♩)

p: *p* (♩ dirigere!)

108

109

Fl.
Ob.
Kl.
B.-Kl.
Fg.

Hrn.
Trp.
Pos.

Schlag.
Hr.f.
Cel.

Becken (kurz)

Piu mosso
Allegro (♩) 3V

p: *p* (♩ dirigere!)

108

109

Solo-V.

V. I.
V. II.
Vla.
Vcl.
Ka.

This page of a musical score, numbered 104, contains the following parts and markings:

- Fl. (Flute):** Features complex, rapid passages with slurs and fingerings (e.g., 10, 9).
- Cl. (Clarinet):** Features a melodic line with slurs and a dynamic marking of *mf*.
- Hm. (Horn):** Two staves, mostly containing rests.
- Trp. (Trumpet):** One staff, mostly containing rests.
- Hrf. (Percussion):** Two staves, featuring rhythmic patterns.
- Cel. (Cello):** Two staves, featuring a melodic line with slurs and a dynamic marking of *mf*.
- Solo-Vl. (Solo Violin):** A single staff with a complex, rapid melodic line, slurs, and dynamic markings of *mf* and *sf*.
- String Section (I, II, Vla., Vlc., Kb.):** Five staves. The Violin I and II parts have markings for *pizz. div.* and *pizz.* with a dynamic marking of *p*.

A large, handwritten signature or scribble is present in the lower right quadrant of the page, overlapping the Solo-Vl. and string staves.

110

R.
Ob.
Kl.

Hrn.
Trp.
Hr.
Cel.

Solo-Vl.

110

I
VI.
I
Vla.
Vlc.
Kb.

poco string. - -

112 (Poco più)

Fl.
Ob.
Cl.
B-Cl.
I.
Fg.
II.
Hrn.
Trp.
Pos.
Pk.
Hrt.
Cel.

Solo-Vl.
VI. I.
VI. II.
Vla.
Vlc.
Cb.

Fl.
Ob.
Kl.
B.-Kl.
I.
Fg.
II.

Hrn.
Trp.
Pos.

Pk.
Cel.

Solo-Vi.

VI. I.
VI. II.
Vla.
Vlc.
Kb.

Fl.
Ob.
Cl.
B-Cl.
Fg.

Handwritten notes: *Or*, *Cl*, *p*, *mf*, *p*

Hrn.
Trp.
Pk.

Handwritten note: *con sord. 1. Solo*

Cel.

Solo-VI

Handwritten notes: *sempre stacc.*, *3*, *2*, *p*, *f>p*, *poco a poco accel.*

I
VI
II
Vla.
Vcl.
Cb.

Handwritten notes: *(pizz.) div.*, *arco*, *div. 3*, *mp*, *pp*, *unis.*

110 **114** (Poco più mosso)

FL. *fp* *stacc.*

Ob. *stacc.*

Kl. *stacc.*

B.-Kl. *f. stacc.*

Fg. *mp* *2. b \bar{p}*

Hrn. *mf* *stacc.*

Trp. *offen* *stacc.*

Pk. *mf*

Schlag. *Becken* *mf*

Cel. *mf*

Solo-Vl. *stacc.*

114 (Poco più mosso)

I. *mf*

VI. *mf*

II. *mf*

Vla. *arco*

Vlc. *arco*

Kb. *arco/div.* *p*

div. /stacc.

div. /stacc.

stacc.

stacc.

stacc.

stacc.

(poco stringando)

Poco meno

Fl. *mp* **116**

Ob.

Kl. *mp*

3.-Kl.

Fg. *p*

Hrn. *pp*

Trp.

Pos.

Pk.

Schlag. *Xyloph. p mf*

Hrf. *II-III. gliss.*

Solo-Vl. *loco*

(poco stringando) **116** Poco meno

I. *Tutti mp p pizz. arco*

VI. *pizz. arco*

II. *pizz. arco*

Vla. *pizz. arco*

Vlc. *Tutti pizz. arco*

Kb. *p*

poco a poco riten. - - - -

Fl.
Ob.
Kl.
3-Kl.
Fg.

Woodwind section score including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (3-Kl.), and Bassoon (Fg.).

Hrn.
Trp.
Pos.
Pk.
Schlag.

Brass and Percussion section score including Horn (Hrn.), Trumpet (Trp.), Trombone (Pos.), Percussion (Pk.), and Snare Drum (Schlag.).

Hr.
Cel.

String section score including Horn (Hr.) and Cello (Cel.).

Solo-Vl.

Solo Violin (Solo-Vl.) score.

I
VI
II
Vla.
Vlc.
Kb.

String section score including Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Kb.).