

Bl. *Sprecht!* Ihr habt doch

The first system of music consists of a Bassoon (Bl.) line and a piano accompaniment. The Bassoon line begins with a whole note G2, followed by a half rest, then a quarter note G2, and a quarter note F2. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in both hands, including a trill in the right hand. Dynamics include a piano (*p*) marking.

Bl. Le - ben wie ich. Was sucht ihr es in eu - rem

The second system continues the musical piece. The Bassoon line has a half note G2, followed by a half rest, then a quarter note G2, and a quarter note F2. The piano accompaniment maintains its intricate texture. Dynamics include a piano (*p*) marking.

Bl. Spie - - gel wie wir? Brecht die - ses schrei - en - de

The third system continues the musical piece. The Bassoon line has a half note G2, followed by a half rest, then a quarter note G2, and a quarter note F2. The piano accompaniment features a more active texture. Dynamics include a mezzo-forte (*mf*) marking.

Bl. Schwei - gen!

The fourth system concludes the musical piece. The Bassoon line has a half note G2, followed by a half rest, then a quarter note G2, and a quarter note F2. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in both hands, including a trill in the right hand. Dynamics include a fortissimo (*f*) and a piano (*p*) marking, both with a crescendo (*cresc.*) instruction.

*ff*  
Tr.

**Blaubart**  
Bl. Wie mir die Hän-de fest-ge-froren sind an ih-rem Hal-se! Heut könnt'ich nicht

Ob. *espress.*  
*p* *f*

Bl. Gei - ge spie - len. Al - les starrt mich an

*mf* *mf*  
Hrnr. gest. Tr. sord.

Bl. aus zwei ro - - ten Au - - gen.

*f* *mf*

Bl. Ich muß mir die Oh- - ren zu- - hal - ten, so

Kl.

Bl. wild klingt mir ihr Wimmern wie - der.

*cresc.*

*f cresc.*

Tr. *f cresc.*

Poco a poco allargando

*ff espress.*

Tr. *ff marcatiss.*

8 Hrn.

Paukenwirbel auf d

*cresc.*

*cresc.*

Pos.

Molto ritenuto

8

*ff espress. molto*

Tr.

H.

Kl.

*f dim.*

Celli

*p dim.*

*dolce*

Tranquillo  
Blaubart

Sieh, dort kommst du endlich, Mond und gießt dein friedliches

Fl.

H.

Br.

Harfe

*pp dolciss. ligatiss.*

*pp dolciss.*

K. Fag.

Bl. Licht wie Milch ü - ber die mü - de Flur. Mein

2 Solo.Vln.

Kl. *p dolciss.*

H.

Bl. Gau - - menscherzt mich, meine Lip - pen sind hart und trok - ken ge - wor - den.

Fag.

Bl. Mich dür - stet! Was - ser! Was - ser! Mich dür - - stet!

Vln. *p espress.*

*p espress.*

Tamtam

Harfen - gliss.

Tr.  
H.  
dim.  
Pos.

This system contains three staves of music. The top staff features a melodic line with a trill (Tr.) and a horn (H.) part. The middle staff has a melodic line with a dynamic marking of *dim.* and a horn (H.) part. The bottom staff has a bass line with a dynamic marking of *Pos.*

Allargando sin al Fine  
Vorhang langsam

ritard. Tr. Pauk.  
ritard. pp mf  
Pos. H.

This system contains three staves of music. The top staff has a melodic line with a trill (Tr.) and a drum (Pauk.) part, and a *ritard.* marking. The middle staff has a melodic line with a *ritard.* marking and a horn (H.) part. The bottom staff has a bass line with dynamic markings of *pp* and *mf*, and a horn (H.) part.

pp dim. smorzando  
pp mf pp dim. smorzando  
H.

This system contains three staves of music. The top staff has a melodic line with a dynamic marking of *pp dim.* and a *smorzando* marking. The middle staff has a melodic line with dynamic markings of *pp*, *mf*, and *pp dim.*, and a horn (H.) part. The bottom staff has a bass line with a dynamic marking of *pp dim.* and a *smorzando* marking.

### III. Aufzug

Tempo di marcia funebre

Kl. *p pesante*  
kl. Trml. gedämpft  
Pauk.

*f espress. lamentoso*

engl. H.

Detailed description: This system shows the beginning of the funeral march. The piano part features a heavy, somber accompaniment with a bass line of eighth notes and chords. The English Horn part has a melodic line with a trill-like figure. Dynamics range from piano (*p pesante*) to forte (*f espress. lamentoso*).

Ob.

Der Vorhang geht in die Höhe

V V

Detailed description: The Oboe part features a melodic line with a trill-like figure, mirroring the English Horn. The piano accompaniment continues with its somber eighth-note pattern. Dynamics include *f* and *p*.

Pfarrer

Pf. Gott ge-be dir

Fl. *p dimin.*

*p dimin.*

Detailed description: This system includes the vocal line for the Pastor (Pfarrer) and the Flute part. The piano accompaniment continues with its somber accompaniment. Dynamics include *p* and *dimin.*

Listesso tempo molto tranquillo

Pf. Frie - den to - ter Mensch. Dei-ne Form zerbricht, a-ber dei-ne

Vln. *pp espress.*

Harfe *pp sempre*

*all.*

Detailed description: This system features the vocal line for the Pastor and the accompaniment for Violin and Harp. The piano accompaniment is marked *pp espress.* and *pp sempre*. The Violin part has a melodic line with a trill-like figure. The Harp part has a rhythmic accompaniment. Dynamics include *pp* and *all.*

Pf. See - le wird neu er - blü - hen gleich der Ro - se von Je - ri - cho, die nie ver -

Pf. dor - ren kann und am jün - gsten Ta - ge wer - den wir al - le vor Gott zu - sam - men sein.

Come sopra

Pf. A - men!



engl. H.

Ob. Fl.

H.

Ob. Kl.

*f*

*dimin.* *p dimin.* *pp dimin.*

**Recitativ**

W. Werner

Ich er-war-te dich in mei-ner Kam-mer, Rai-ner.

Bl. Blaubart

Was gibt's? Soll ich Ei-de lei-sten, daß ich ein ehr-li-cher

*msp*

Tr. sord.

W. Schweig hier! Ich er-war-te dich.

Bl. Kerl bin und ihr al-le Nar-ren?

Kl. in D *f* *fz* *f* *trm* *trm* *f* *dimin.*

Fag.

**Sostenuto**

pp *espress. molto*

Ob. *3*

Fl.

Agnes wirft die Rosen in das offene Grab

**Largamente**

Vln. *f* *espress. molto* *3*

**Blaubart**

Bl. Halt ein! Schenk dei-ne Blu-men nicht der To - ten.

Kl. *meno f* *sempre espress. molto*

Celli Bkl.

Vln. Ob.

Bl. Gib sie den Blü- hen- den, die blu- tig ro- ten, die Ro - sen, die noch hold mit Tau be -

Agnes  
Bist

Bl. han - gen den Trä- nen gleich, die aus dem Aug' dir spran- gen.

A. du es, Rai - ner! Hast du dich ver- steckt?

A. Ich zitt-re. Sieh, so hast du mich er-schreckt. Ich glaub't euch

*p dimin.*  
*p dimin.*  
*mf*  
*p espress. semplice*  
Ob. b.

A. al-le längst schon wie-der fort von ih-rem Grab, von die-sem fin-tern Ort.

B1. **Blaubart**  
Doch

Fl.  
*fp*  
*f*

B1. sa-ge mir, hast du nicht an mich ge - dacht, — wie du vor Schmerz die Au-gen

Ob.  
*p con grazia*  
Kl.

Allegro agitato

Agnes

A. 

Nein, nein! Du grau-sa-mer du

B1. 

zu-ge-macht?

Allegro agitato



Bkl.

ritardando

A. 

wil-der Mann! Nein sag ich! Blick mich nicht so höh-nisch



*f* ritardando

Tempo I

A. 

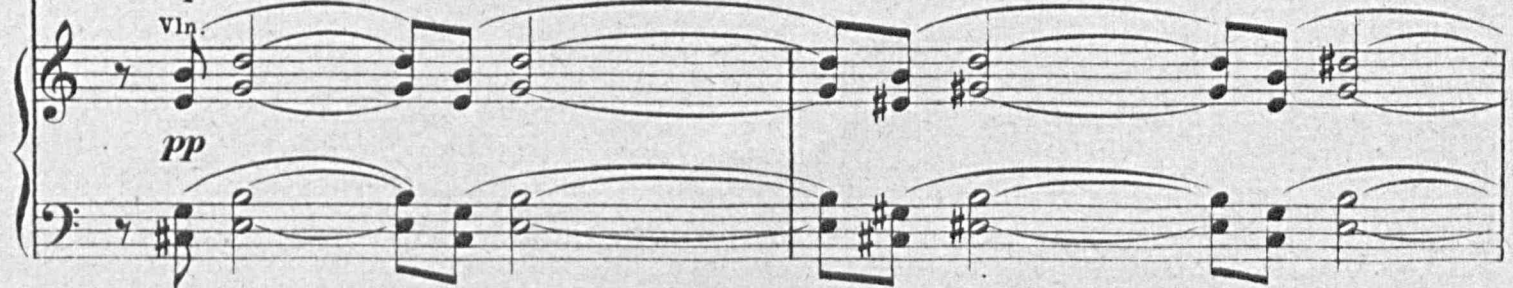
an!

B1. 

Blaubart

Gib mir die letz-te Ro-se, lie-bes Kind! Was

Tempo I



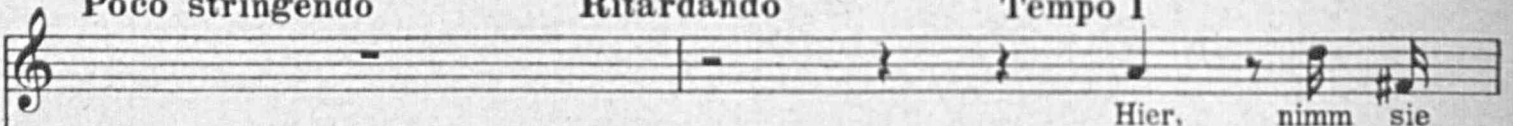
Vln.

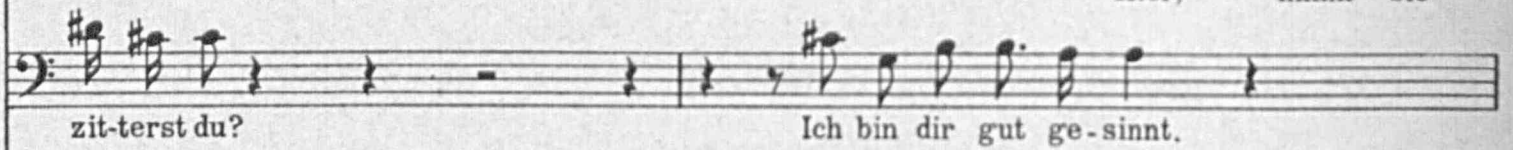
*pp*

Poco stringendo

Ritardando

Tempo I

A.  Hier, nimm sie

B1.  zit-terst du? Ich bin dir gut ge-sinnt.

Poco stringendo

Ritardando

Tempo I


*poco cresc.*  *dimin. espress.* Solo-Vin.

A.  hin!

B1.  Nein! Laß! Steck sie in's Haar. Du gleichst der

*p* *dimin.* *pp* Pos. 

Allegro agitato

A.  Nein nein! Ich darf es nicht an die-sem

B1.  To-ten, Mäd-chen, wun-der-bar.

Allegro agitato

*p* *f espress.* *f* *mf marc.* *H.* *l.H.* 

Calando

A. Ta-ge und Sün-de ist's, wenn ich die Blu-me tra-ge, die ihr ge-

*fz*  
*p marc.*  
Pauk.  
Bkl.  
Pos.

Andante quasi Allegretto

A. hört. Wie

Was tut's! Be-hal-te sie

*mezza voce*

Andante quasi Allegretto

Br. *pp espress.* *lunga* NB. Vln. *pp sempre*

A. gut sie war! Ach das ver-geß' ich nie! Sie hat mich nie ge-

NB. Zitat aus „In memoriam“ von E. N. v. Reznicek

A. zankt, mich nie ge-quält. Wie vie-le Mär-chen hat sie mir er-

*cresc. poco*

A. zählt. Ich seh' sie noch ganz deut-lich vor-mir- stehn, mit

A. schwar-zem Aug'- in mei-ne blau-en, in mei-ne

*p cresc.* *dimin.*

A. blau-en sehn. Sie moch-te mich vor-al-len an-dern lei-den,

*p dimin.* *p con grazia* Br.



A. *ich half ihr gern beim Kämmen und beim Kleiden. Ich mein', ich*

*dimin.*

A. *fühlt' es noch in meiner Hand ihr schweres*

**Poco agitato**

*pp* *espress.* *cresc.*

A. *schwarzes Haar. Im Totenland*

*mf espress. dimin.*

**Listesso tempo tranquillo con sentimento**

A. *trägt sie es nun.*

**Blaubart**

Bl. *Schenk mir deine*

**Listesso tempo tranquillo con sentimento**

Kl. *p espress. dolce*

A. Wie tönt die dunk - le Stim - me weich und

B1. Won - nen, so zart und frisch von der

Vln. Fl.

Celli

A. zart; doch fürcht' ich mich vor sei-nem blau-en

B1. Ju-gend Bron-nen! Laß mich dein Haar ein ein - zig Mal be -

Vln. Fl.

A. Bart. Mir ist, alshört ich Ju-dith's Stim - me war-nen: „Laß dich vom bö-sen

B1. rüh - ren, wie ei - ne Hos - ti - e an die

mf dimin.

**Come sopra**

A. Zau - ber nicht um - gar - nen.“ Ob ich die Schwe - ster  
 Bl. Lip - pen füh - ren.

**Come sopra**

8  
 Vln. *pp*  
 Fl. *smorzando*

**Poco stringendo**

A. je - mals wie - der - se - he! Sag du's! Es frö - stelt mich in dei - ner

**Poco sostenuto, misterioso**

A. Nä - he. Du muß es wis - sen, denn du kennst den

A. Tod.

Bl. **Blaubart**  
Was wis - sen wir! Wenn uns-re Glut ver-loht,

Vln. sord.  
*p dimin.*  
Beckenwirbel

H. gest. *pp sempre*

Bl. wenn uns-re Au - gen bre-chen, wenn wir ster-ben, wird sich die

Pos. sord.

Bl. gan - ze Welt für uns ent - fär - ben! Komm,

**Listesso tempo con moto**

Vln. Harfe.  
*p con delicatezza*

*dimin.* *smorzando*

## Agnes

A.  Ach,

Bl.  laß uns ih - - re Schön - heit noch ge - -




A.  halb hat er mein Herz mir schon ent - ris - sen! Wie

Bl.  nies - - - sen! Sieh, wie die



A.  süß ist es, sich so ge - liebt zu

Bl.  Wol - ken dort in Gold zer - flie - ßen im



A. wis - sen! Ich fühl's, ich kann nicht län - ger wi - der -

Bl. Son - - nen - glanz. Du lie - - - bes

*cresc. poco a poco*

Pos.

A. stehn, — ich fühl's — mein Schick - sal

Bl. Mäd - - chen, schau, — dein Herz wird

Abendrot  
Con fuoco ♩ = ♩

A. ruft — es ist um mich ge - sehn.

Bl. froh, — der Himmel wieder blau!

Con fuoco ♩ = ♩

Hr. Tr.

*fp*

*cresc molto*

A.  Es reißt mich hin- zu ihm mit

Bl.  Laß uns zu - - sam - men durch die

 *mf*

A.  Dä - - mons Macht, ich kann nicht wi - - - der -

Bl.  Wäl - - der rei - ten! Die Trä - nen sol-len von den

 *p legg.* Kl. Br.

A.  stehn, das Le - - ben lacht mir neu.

Bl.  Blät - - tern glei - ten! Die Trä - nen sol - - len, sol-len von den

 Ob. Vln.

A. Mit tau-send Stim-men singt mein Blut, nicht zäh-men

Bl. Blät-tern glei-ten.

Fl.

*p sempre legg.*

Trgl.

A. kann ich meiner Sin-ne Glut. Mit tausend Stim-men singt mein Blut. Es

Bl. Laß uns zu-sam-men durch die Wäl-der rei-ten.

Fl.

*p legg. sempre*

A. reißt mich fort mit Dä-mons Macht.

Bl. Sei du bei mir du En-gel oh-ne Feh-le, daß ich



A. Ich kann nicht wider stehn! \_\_\_\_\_ Das

Bl. lie - - be Mäd - chen und dich quä - le.

*dimin.*

A. Leben lacht mir neu mit tau - send Stimmen singt mein Blut. Nicht

Bl. Mit tau - send Stim - - men singt — mein Blut. Nicht zäh - men

Ob.  
Trgl.  
Harfe

A. zäh - - - - - men kann ich meiner Sin - ne Glut.

Bl. kann ich mei - ne wil - de Glut. Komm

Fl.  
Ob.

A. Nicht zäh - men kann ich, nicht zäh - men meiner Sin - - ne

B1. gleich, — komm gleich, Ge - - lieb - te. Morgen

*fzmf*

*dimin. martellato*

A. *Glut.*

B1. ras' ich wie - der und steig zur tief - - sten Höl - - le

*p saltando*

*simile*

A. Schwes - ter, lieb - - ste Schwes - ter, o ver - zeih - e,

B1. nie - der. Komm, Lieb - ste, komm und

*engl. H.*

*Fag. p espress. legato*

A. daß ich dein Grab, dein fried - - - lich -  
Bl. fürch - te nicht die Dei - nen! Komm, -

The first system of the musical score consists of three staves. The top staff is the vocal line (A.), the middle staff is the bass line (Bl.), and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a long note on 'Grab,' followed by a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A. es ent - weih - e. Ich kann  
Bl. rei-te mit mir fort, laß Nar - - ren weinen!

kl.Fl.

The second system continues the musical score. It includes a vocal line (A.), a bass line (Bl.), and piano accompaniment. A clarinet in F (kl.Fl.) part is introduced in the third measure of the piano accompaniment. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

A. nicht an - ders! Hör, wie's mich um -  
Bl. Komm!

The third system of the musical score includes a vocal line (A.), a bass line (Bl.), and piano accompaniment. The vocal line has a long note on 'Hör,' followed by a melodic line. The piano accompaniment continues with its rhythmic pattern, featuring a bass line of eighth notes and chords in the right hand.

A. schleicht, mich lockt,

Bl. Lockt es dich nicht, dein

*p fz p cresc. p fz*

Pos. Tuba



A. mich fes-selt bis es mich er -

Bl. Bild in mir zu schau - en, dein Herz, dein jun-ges

*p cresc.*



A. weicht. Es dürstet mich, mein Bild in

Bl. Blut mir zu ver - trau - - en? Komm!

*p mf*

v



A. dir zu schau - en, mein Herz, mein jun - ges

Bl. Komm! Ich führ dich fort zu

*p* *mf* *p espress.* *p*

A. Blut dir zu ver - trau - - en. Noch bin ich ganz dem

Bl. glühendem Ge - - nies - sen. Komm, komm gleich Ge -

*p* *p cresc.*

A. Ir - di - schen er - ge - - ben.

Bl. lieb - te!

*f cresc.* Pos.  $b\hat{b}$ .

Blutigroter Schein

*fp cresc.*

A. *fp cresc.*  
Komm Rai - ner, komm! Noch will ich le - - - -

Bl.  
Ich führ' dich fort zu glühendem Ge - - nie - Ben. O

A. - - - - - ben, noch will ich

Bl. Sel - - ig - - keit, o Sel - - - ig - - keit, sich so ge -

*cresc.*

*Poco maestoso*

Tempo I

A. le - - - - - ben!

Bl. liebt zu wis - sen!

*Poco maestoso*

Tempo I

*p* *molto* *ff sempre*

*cresc.*

Tr. #p.  
*fff*

**Listesso tempo** (Drei Schläge)

Es wird rasch dunkel

Fl.  
*f*  
*f cresc.*

**Allegretto con comodo**

(Die 1/8 etwas schneller als vorher die 1/4)

\*) Fl. Ob.  
*mf*  
*espress.*

**Come sopra**

kl. Fl.  
*f*  
*f cresc.*

\*)Schelmenlied aus dem 15. Jahrhundert

Vivace (ganze Takte)

**Lento (gedehnt)**  $\text{♩} = \text{♩}$ .

*p*  
K. Fag.

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

(Ratte erscheint)

**Ratte scharf geflüstert**

R. Komm Hinz! Mach schnell! Zieh die Leiter hoch.

Fl. *f*

**Lento (gedehnt)** **Come sopra**  
Ratte

R. Hinz (erscheint) Un-sinn!

H. Das ist ein müh-sames Ge-schäft heu-te. **Come sopra**

*p* K.B.

**scharf geflüstert**

R. Boh-nen leicht! Da! Ich hal-te die Lei-ter, nun

Fl. *f* *ff* *f* *ff*



R. laß dich her - un - ter.

H. **Hinz**  
Ich soll auch im - - - mer die

Es-Kl.

*f* *fz* *pp* *fp*

K. Fag.

R. **Ratte** scharf geflüstert  
Red doch keinen

H. Nüs - se auf - - - knak - ken.

Es-Kl.

*fp*

gesungen **Allegretto con comodo**

R. Leim! Wir ha - ben's doch aus - ge - würfelt.

kl. Fl.

*fz* *p* *espress.*

Fag.

**Vivace** (ganze Takte) scharf geflüstert

R. Mach nur! Hier hast du die Meis-seln!

Ob. *f* *l.H.* Fag.

**Allegretto con comodo**

parlando gesungen

R. *Bil-liger geht's doch nicht! Das Grab steht noch auf. Nur her-ein -*

kl. Fl. *8*

*ff*

*s*

*tr*

*schierzando*

Hr.

**Sostenuto pesante**

R. *spaziert!*

H. *Hinz*  
*Es ist doch ei - ne Sünd' und Schande, ei-ner Toten noch die kalten*

**Sostenuto pesante**

Pos.

*p*

**Vivace (ganze Takte)**

R. *He! Du willst wohl wieder mau - - len*

H. *Ta-schen zu vi - si - tie - ren.*

**Vivace (ganze Takte)**

*zeternd*

*mf*

Tr. sord.

R. al - ter Faul - pelz! Ich soll dir die

R. Ar - beit vor - tun und du willst mir das Fressen vor - - tun.

Meno vivace (Drei Schläge)

R. Da mußt du dir ei - nen Gottge - fäl - li - ge - ren

Poco pesante

R. su - - chen!

H. **Hinz**  
Ach, Herr Je - - sus, was war ich für ei - ne harmlo - se

Poco pesante

Ratte

R. Du bist wohl be - - - sof-fen, Kerl!


H. Haut eh' ich dir in den Ra - - chen lief

R. Ich zäh-le bis drei. Dann mach ich dir Flü - - gel, Bürschchen!

R. kixsend  
Eins


H. Hinz  
Vier! Ich ge-he ja schon, du


Becken


**Allegretto con comodo** 


R.  Da, nimm noch ein Küß-chen mit auf den Weg.

H.  Gift - hahn. Hei - li - ger Am -

**Allegretto con comodo** 

Fl. *f* *l.H.*  *l.H.* 

Ob. 

*p* *espress. dolce* 

H.  Er trinkt schlückernd  
bro - si - us! Wenn wir das

*schierzando* 

**Poco ritenuto e pesante**

H.  Zeug nicht hät-ten, dann käm' ich nicht mehr re - tour aus dem

K. Fag. 

Ein Gewitter steigt auf  
Ratte

R. Schnell jetzt, hin - un - ter und ver - giß mir die Ohr - rin - ge nicht!

H. Gra - - - - be.

*pp*

Ratte

R. Mu - tig, fe - ste,

H. Herr Je - sus, ich hab' ne Angst im Lei - be!

*cresc.*

Blitz (schwach)

R. vor - wärts! Wie das Aas vor Angst um das Grab her -

*p marc.*  
Fag.

R. um - täppert! Mach schnell! Spring hoch hin - un - ter auf die La - de!

H. Donner (schwach) **Hinz** Er tut es  
Gott segne mich!

Pos.

R. **Ratte** **Allegro molto** Regen, Wind  
End - lich! Nun los.

Hammer auf Metall Tr.sord. Es-Kl.

*fz* *fz fz* *f sempre marcato*

Pauk.

Blitz (etwas stärker) Kl. Fl.

Hrnr. l.H. Hammer auf Holz cresc.

Donner (etwas stärker)

Regen, Wind

Ratte

A - ber klopf nicht zu

*f* Hammer auf Metall

*p* H.

Kl.

laut!

Lei - - se,

Hammer auf Holz

*f*

*p*

Ob.

Fl.

Scherzando

Blitz (schwach)

R. hörst du nicht!

Hrnr.



Ratte  
Da, nun hört der Hammer

Donner (schwach)  
auf; nun klappt er den Deckel hoch.

Regen, Wind  
kreischend  
Zieh ihr die Ringe aus, Al-ter!

Blitz (stärker)  
Ratte tanzt wie verrückt auf  
der Mauer herum  
Donner (stärker)

Ratte

R.  **Was ist das?**

R.  **Da schlägt die Ki-ste wieder zu. Don - - - - ner - wet-ter!**

Pos. Pauk. *f* *p* *ff* **Becken**

R.  **Einschlag** **Wind, Regen**

**Der Kerl hat den Ver-stand ver-lo - ren.**

*fff* *f dimin.* *pp.* *p.* **Pauk.**

**Blitz (stark)** **Regen, Sturm** **Donner (stark)** **Blitz (stark)**

*ff* *ff*

Donner (stark) Ratte Blitz (schwächer)  
Wind, Regen

R. Was gibt's denn?

H. Barm-her-zigkeit!

Hinz

*f* *p* *f*

Hinz Donner (schwach)

H. Mensch, denk dir -- Es war ei-ner vor uns da!

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

Wind, Regen Ratte (schreiend) Blitz

R. Donner-wet-ter!

H. Hinz (schreiend)

Der Schä-del ist vom Rumpf getrennt!

*f* *p*

Donner (schwach)      Hinz      Blitz (schwach)

H. Zieh mir die Lei-ter hoch!

Blitz (schwach)

H. Ich hab für kei-nen Pfen-nig Kraft mehr in den Kno-chen.

Come sopra (wie zu Anfang dieser Szene)

Ratte

R. Du, hin-ten kommt et-was!

Ratte springt      Hinz klettert die Leiter hinunter

R. Hopp! Wer zuerst un-ten ist!

Der Vorhang fällt schnell  
**Allegretto con moto**

kl. Fl.

*mp espress.*

Fag.

**Lento (gedehnt)**

**Listesso tempo** (die 1/4 wie früher)

Fl. Harfe

*p*

K. Fag.

**Come sopra**

Fl. Kl.

Pos.

*trillo*

**Come sopra**

Hrnr.

Tr.

*mf dimin.*

*Come sopra*

Fl. Kl.

*f*

*f marc.*

Hrnr.

*più f*

*♩* Come sopra

Tr. Pos.

*ff*

This system contains three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The bottom staff is a bass clef with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. A dynamic marking of *ff* is present in the first measure of the top staff.

Allegretto con comodo (*♩* wie früher)

Ob.

*p espress.*

Fag.

*p sempre*

Pauk.

This system contains three staves. The top staff is a treble clef with woodwind accompaniment. The middle staff is a grand staff with piano accompaniment. The bottom staff is a bass clef with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. Dynamic markings include *p espress.* and *p sempre*. Instrument labels include Ob., Fag., and Pauk.

Vln.

*scherzando*

This system contains three staves. The top staff is a treble clef with string accompaniment. The middle staff is a grand staff with piano accompaniment. The bottom staff is a bass clef with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. A dynamic marking of *sch* is present in the first measure of the top staff. The label Vln. is present.

*sch*

*p*

This system contains three staves. The top staff is a treble clef with string accompaniment. The middle staff is a grand staff with piano accompaniment. The bottom staff is a bass clef with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamic markings include *sch* and *p*.

Listesso tempo (♩ come sopra)

Hrnr. Br.

*p marc.*

*l. H.*

Vln.

*sempre p marc.*

This system contains the first three staves of the score. The top staff is for Horns (Hrnr. Br.) and the middle staff is for Violins (Vln.). The bottom staff is the piano accompaniment. The tempo is marked 'Listesso tempo' with a quarter note symbol and '(♩ come sopra)'. The piano part begins with a dynamic marking of *p marc.* and the violin part with *sempre p marc.*. The horn part has a first ending bracket labeled 'l. H.'.

This system contains the fourth and fifth staves. The top staff is for Horns and the middle staff is for Piano. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

This system contains the sixth and seventh staves. The top staff is for Horns and the middle staff is for Piano. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Ob.

*pp espress.*

This system contains the eighth and ninth staves. The top staff is for Oboe (Ob.) and the middle staff is for Piano. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The oboe part begins with a dynamic marking of *pp espress.*



B. Klar.

This system shows the musical notation for the Bass Clarinet. It consists of a single staff with a treble clef and a key signature of one flat. The music features a melodic line with various ornaments and a long, sustained note at the end of the system.

**Poco più tranquillo**

Fl. Harfe

Br. Kl.

Celli H.

*p dolce*

*espress. molto*

This system contains three staves. The top staff is for Flute and Harp, the middle for Bass Clarinet, and the bottom for Cello and Double Bass. The Bass Clarinet part is marked *espress. molto* and features a triplet. The Cello/Double Bass part is marked *p dolce*.

Vln.

Fl. Vln.

H.

This system contains three staves. The top staff is for Violin, the middle for Flute and Violin, and the bottom for Horn. The Flute and Violin parts are marked *p dolce*.

Kl.

*dimin.*

5

This system contains three staves. The top staff is for Clarinet, the middle for Clarinet, and the bottom for Clarinet. The Clarinet part is marked *dimin.* and features a quintuplet.

Andante maestoso

*mp dimin.* *smorz.* *f*

The first system features a piano introduction with a steady eighth-note accompaniment in the left hand. The right hand plays chords and moving lines. The tempo is marked *Andante maestoso*. Dynamics include *mp* (mezzo-piano), *dimin.* (diminuendo), *smorz.* (ritardando), and *f* (forte).

The second system continues the piano introduction and the first system's themes. It features more complex rhythmic patterns and dynamic markings.

Ob. *p espress. legato* Fl. Kl.

The third system introduces woodwinds. The Oboe (Ob.) and Flute (Fl.) parts are marked *p espress. legato*. The Clarinet (Kl.) part is also present. The piano accompaniment continues.

Ob. Fag.

The fourth system features the Oboe (Ob.) and Bassoon (Fag.) parts. The piano accompaniment continues with various dynamics and articulations.

Fl. *dolce* *cresc.*

The fifth system features the Flute (Fl.) part, marked *dolce* (dolce). The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a final chord.

First system of musical notation. It consists of two staves. The upper staff is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The lower staff is marked with a fortissimo (*f*) dynamic and a marcato (*marc.*) hairpin. The key signature has two sharps (F# and C#), and the time signature is 3/8. The system concludes with a *Vln* (Violin) part.

Second system of musical notation. It consists of two staves. The upper staff is marked with a piano (*p*) dynamic and a dolce (*dolce*) hairpin. The lower staff is marked with a fortissimo (*f*) dynamic and a marcato (*marc.*) hairpin. The system concludes with a *Hr.* (Horn) part, a *Pos.* (Poson) part, and a *Tr.* (Trumpet) part. The word *Risoluto* is written above the upper staff.

Third system of musical notation. It consists of two staves. The upper staff features a *Tr.* (Trumpet) part. The lower staff continues the piano accompaniment. The system concludes with a *V.* (Violin) part.

Fourth system of musical notation. It consists of three staves. The upper staff is marked with a piano (*p*) dynamic and a leggieriss. (*leggieriss.*) hairpin, and is labeled *Vln* (Violin). The middle staff is marked with a fortissimo (*f*) dynamic and a marcato (*marc.*) hairpin, and is labeled *Tr.* (Trumpet). The lower staff is also marked with a fortissimo (*f*) dynamic and a marcato (*marc.*) hairpin, and is labeled *Br.* (Trumpet) and *Fag.* (Bassoon). The system concludes with parts for *Fl.* (Flute), *Ob.* (Oboe), and *H.* (Horn).

Woodwind section (Horn, Flute, Clarinet) and Piano accompaniment. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The woodwinds play a melodic line with various articulations.

Holz.  
*cresc.*

Section titled "Animato". Features a piano accompaniment with a strong, driving bass line and a melodic line in the right hand. The woodwinds play a melodic line with various articulations.

*f marc. cresc.*  
*f cresc.*

Section featuring a piano accompaniment with a strong, driving bass line and a melodic line in the right hand. The woodwinds play a melodic line with various articulations. Includes markings for "ff", "H.", "Tr.", and "Pos.".

*ff*  
H.  
Tr.  
Pos.

Section featuring a piano accompaniment with a strong, driving bass line and a melodic line in the right hand. The woodwinds play a melodic line with various articulations.

Poco più moto

Fl. *p marc. con grazia*

Vln. pizz. *mp marc.* Fag.

Kl. *p marc. con grazia*

B. Kl.

Fag.

Ob. *mp marc.*

Kl. *espress.*

engl. Hr.

Fl. *mp marc.*

Fag.

*f staccatiss.*

*martellato*

8

Ob. *p espress.*

Fl. *cresc.*

Kl.

*f marc.*

First system of a piano score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

*p cresc.* *f dimin.*

Second system of the piano score. The right hand continues with intricate rhythmic patterns, and the left hand has a more active role with eighth-note accompaniment. Dynamic markings include *p cresc.* and *f dimin.*

**Poco più lento**

kl. Fl. Ob.

*p marc.*

*f marc.*

Kl.  
Vln pizz.  
Celli pizz.  
B Kl.  
K. Fag.

Woodwind and string section score. The woodwinds (Kl., Fl., Ob.) play a melodic line with accents. The strings (Vln pizz., Celli pizz., B Kl., K. Fag.) play a rhythmic accompaniment. Dynamic markings include *p marc.* and *f marc.*

*cresc.*

String section score. The violins (Vln.) play a melodic line with accents. The violas (Vln.) and cellos (Vcll.) play a rhythmic accompaniment. A *cresc.* marking is present.

Fl.  
Ob.

*p dolce*

*espress. a piacere*

Kl.

r.H. dimin.

This musical score features three staves. The top staff is for Flute (Fl.) and Oboe (Ob.), showing a melodic line with various ornaments and dynamics. The middle staff is for Piano (P), with a dynamic marking of *p dolce* and a key signature change to one flat. The bottom staff is for Piano (P), with a dynamic marking of *espress. a piacere* and a key signature change to one flat. The score includes a *r.H. dimin.* marking at the end.

Poco più mosso ma tranquillo

Solo Vln.

*mp espress molto*

*p espress.*

3. Pos.

This musical score features three staves. The top staff is for Solo Violin (Solo Vln.), with a dynamic marking of *mp espress molto*. The middle staff is for Piano (P), with a dynamic marking of *p espress.*. The bottom staff is for Piano (P), with a dynamic marking of *p espress.* and a key signature change to one flat. The score includes a *3. Pos.* marking at the beginning.

Meno mosso

8

*f*

This musical score features three staves. The top staff is for Piano (P), with a dynamic marking of *f*. The middle staff is for Piano (P), with a dynamic marking of *f*. The bottom staff is for Piano (P), with a dynamic marking of *f*. The score includes a *8* marking at the beginning.

8

Tr. sord.  
Ob.

1

This system contains the first system of music. It features a grand staff with three staves. The top staff has a treble clef and contains woodwind parts. The middle staff has a treble clef and contains the part for Tr. sord. and Ob. The bottom staff has a bass clef. The music is marked with a first ending bracket labeled '1'.

8

Tr.  
Hrnr.  
Pos.

*f*

This system contains the second system of music. It features a grand staff with three staves. The top staff has a treble clef and contains woodwind parts with triplet markings. The middle staff has a treble clef and contains the part for Tr. Hrnr. and Pos. The bottom staff has a bass clef. The music is marked with a first ending bracket labeled '8' and a dynamic marking of *f*.

8

This system contains the third system of music. It features a grand staff with three staves. The top staff has a treble clef and contains woodwind parts. The middle staff has a treble clef and contains the part for Tr. Hrnr. and Pos. The bottom staff has a bass clef. The music is marked with a first ending bracket labeled '8'.

**Più ritenuto**

Tr.  
Pos.  
*ff marcatis.*  
8 Hr. A

Tr.  
Pos.

This system contains the fourth system of music. It features a grand staff with three staves. The top staff has a treble clef and contains woodwind parts with slurred eighth notes. The middle staff has a treble clef and contains the part for Tr. Pos. and Hr. A. The bottom staff has a bass clef. The music is marked with a first ending bracket labeled '8', a dynamic marking of *ff marcatis.*, and a tempo marking of **Più ritenuto**.



Più moto

8

3 Tr.

3 Tr.

*ff*

Pos.

8 Hrnr

8

8

3

3

Più tranquillo

Ob.

*p espress. lusingando*

Ob.

*flebile*

B. K1.

*dimin. a piacere*

3

3

3