



Sritte

Symphonie

IN D DUR

VON

ROBERT FUCHS.

— OP. 79. —

Bearbeitung für Klavier zu vier Händen vom Komponisten		K 14.40
		M. 12.—
Orchester-Partitur	netto	K 36.—
		M. 30.—
Orchester-Stimmen	netto	K 36.—
		M. 30.—

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 Mit Vorbehalt aller Arrangements. Aufführungsrecht vorbehalten.

ADOLF ROBITSCHKE

WIEN, I, Graben 14 u. 21. LEIPZIG, Salomonstr. 16.

Musikverlag Carl F. Schönböck & Co. Wien III

Dritte Symphonie.

I. Allegro maestoso.

Robert Fuchs, Op. 79.

2 Flöten.

2 Oboen.

2 Clarinetten in A.

2 Fagotte.

1.2.
Horn in E.

3.4.

2 Trompeten in C.

2 Posannen.

Baßposaune
und Tuba.

Pauken in E, H.

1. Violine.

2. Violine.

Viola.

Violoncell.

Contrabaß.

p

pp

p espress.

p

pp

pp

pp

p

pizz.

arco

p

pizz.

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
1.2 Hr. in E.
2.VI.
Vla.
Vlc.

This system of musical notation includes staves for Flute, Oboe, Clarinet in A, Bassoon, Horn in E, Violin I, Viola, and Violoncello. The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Flute part begins with a dynamic marking of *p* and a first ending bracket. The Oboe part also features a first ending bracket. The Clarinet and Bassoon parts have a dynamic marking of *p*. The Horn part has a dynamic marking of *p*. The Violin I part has a dynamic marking of *mp*. The Viola and Violoncello parts have a dynamic marking of *p*. The system concludes with a first ending bracket for the Flute part.

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
2 Hr. in E.
1.VI.
2.VI.
Vla.
Vlc.
Cb.

This system of musical notation includes staves for Flute, Oboe, Clarinet in A, Bassoon, Horn in E, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Flute part has a dynamic marking of *p*. The Oboe part has a dynamic marking of *p*. The Clarinet part has a dynamic marking of *p*. The Bassoon part has a dynamic marking of *p*. The Horn part has a dynamic marking of *mp*. The Violin I part has a dynamic marking of *p*. The Violin II part has a dynamic marking of *p*. The Viola part has a dynamic marking of *p*. The Violoncello part has a dynamic marking of *p*. The Contrabass part has a dynamic marking of *p*. The system concludes with a dynamic marking of *arco* for the Violoncello and Contrabass parts.

2 Fl. *Despress.*

2 Ob. *Despress.*

2 Cl. in A.

2 Fag. *zu 2*
p
espress.

1.2. Hr. in E.

3.4.

1. Vi. *espress.*

2. Vi. *espress.*

Vla. *espress.*

Vlc. *espress.*

Ch. *pizz.*

2 Fl.

2 Ob. *cresc.*

2 Cl. in A. *cresc.*

2 Fag. *cresc.*
mf cresc.

1.2. Hr. in E. *cresc.*

1. Vi. *cresc.*
cresc. molto
p

2. Vi. *cresc.*
cresc. molto
p

Vla. *cresc.*
cresc. molto
p

Vlc. *cresc.*
cresc. molto
p

Ch. *arco*
cresc.
mf cresc.

A
 2 Fl. *f espress.*

2 Ob. *f*

2 Cl. in A. *f*

2 Fag. *f*

1. 2. Hr. in E. *f*

3. 4. *f espress.*

2 Trp. in C. *f*

2 Pos. *mf*

B-Pos. u. Tb. *B-Pos.*

Pk. *mf*

1. Vi. *f espress.*

2. Vi. *f espress.*

Vla. *non divisi* *f*

Vlc. *f* *espress.*

Cb. *f* *espress.*

A

zu 2

2 Fl. *cresc.* *ff*

2 Ob. *cresc.* *ff*

2 Cl. in A. *cresc.* *ff*

2 Fag. *cresc.* *ff* *f*

1. 2. Hr. in E *cresc.* *ff* *f*

3. 4. *cresc.* *f* *f*

2 Trp. in C. *ff* *f*

2 Pos. *mp* *cresc.* *ff*

B.-Pos. u. Tb. *R.-Pos.* *mp* *cresc.* *ff*

Pk. *f* *f*

1. VI. *cresc.* *ff* *f*

2. VI. *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vlc. *cresc.* *ff* *f*

Cb. *cresc.* *ff* *f*

Detailed description: This is a page of a musical score for an orchestra, page 7. The score is arranged in systems. The instruments are: 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, Horns in E (1st and 2nd), Horns in C (3rd and 4th), 2 Trumpets in C, 2 Poses, Bass Poson/Tuba, Percussion, 1st Violin, 2nd Violin, Viola, Violoncello, and Contrabass. The score begins with a 'zu 2' marking. Dynamics include *cresc.*, *mp*, *ff*, and *f*. There are also triplet markings in the 2nd Violin part.

2 Fl. *fp*

2 Ob. *f* *mf*

2 Cl. in A. *f* *fp* *poco cres.*

2 Fag. *fp* *p cresc.*

1. 2. Hr. in E. *fp*

3. 4. *fp*

2 Trp. in C. *fp*

2 Pos.

B-Pos. u. Tb.

Pk. *mf*

1. VI. *fp* *p cresc.*

2. VI. *fp* *p cresc.*

Vla. *fp* *p cresc.*

Vlc. *fp* *p cresc.*

Cb. *fp* *p cresc.*

B

2 Fl. *f*

2 Ob. *f*

2 Cl. in A. *f*

2 Fag. *f* zu 2

B

1.2. Hr. in E. *f*

3.4. *f*

2 Trp. in C. *f*

2 Pos. *f*

B.-Pos. u. Tb. *f*

Pk. *f*

B

1.VI. *f*

2.VI. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

R

2 Fl. *zu 2*
cresc. *ff*

2 Ob. *zu 2*
cresc. *ff*

2 Cl. in A. *zu 2*
cresc. *ff*

2 Fag. *zu 2*
cresc. *ff*

Hr. in E. 3.4. *cresc.* *ff*

2 Trp. in C.

2 Pos. *cresc.* *ff*

B-Pos. u. Tb. *cresc.* *ff*

Pk. *ff*

1.Vl. *cresc.* *ff*

2.Vl. *cresc.* *ff*

Vla. *cresc.* *ff*

Vlc. *cresc.* *ff*

Cb. *cresc.* *ff*

2 Fl.
2 Cl. in A.
2 Fag.
1.2 Hr. in E.
1. VI.
Vla.
Vlc.
Cb.

p
p espress.
p espress.
mp
p
p espress.
pizz.
mf
pizz.
p
dim.

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
1. VI.
2. VI.
Vla.
Vlc.

pp
pp
pp
pp
pizz.
pp
pp
pp
arco
arco
pp
arco
pp

2 Fl. *cresc.*

2 Ob. *cresc.*

2 Cl. in A. *cresc.*

2 Fag. *cresc.* *rinfs.* *f* *dim.*

1. 2. Hr. in E. *pp*

3. 4. *pp* *cresc.*

1. VI. *cresc.* *rinfs.* *sf* *dim.* *p*

2. VI. *cresc.* *rinfs.* *sf* *dim.* *p*

Vla. *pp* *cresc.* *rinfs.* *sf* *p*

Vlc. *pp* *cresc.* *rinfs.* *sf*

2 Ob. *p* *f* *p* *f* *p*

2 Cl. in A. *p* *f* *p* *f* *p*

2 Fag. *f* *f* *f*

1. 2. Hr. in E. *p* *f* *p* *f* *p*

3. 4. *f* *f* *f*

2 Trp. in C. *f* *f* *f*

Tr. *f* *f* *f*

1. VI. *p* *f* *p* *f* *p dolce*

2. VI. *p* *f* *p* *f* *p dolce*

Vla. *f* *f* *f*

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

Cb. *pizz.* *f arco* *p pizz.* *f arco* *p pizz.*

2 Cl. in A.
2 Fag.
3. 4. Hr. in E.
2 Trp. in C.
Pk.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

This system contains the staves for the woodwinds and strings. The instruments listed are 2 Clarinets in A, 2 Bassoons, 3 or 4 Horns in E, 2 Trumpets in C, Piccolo, 1st Violin, 2nd Violin, Viola, Violoncello, and Contrabass. The music features various dynamics such as *p*, *pp*, and *ppp*, and includes some articulation marks like accents.

D
Ritenuito.

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
1. 2. Hr. in E.
3. 4.
2 Trp. in C.
Pk.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

This system continues the musical score, marked with a large **D** and the instruction **Ritenuito.**. The instruments listed are 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 1st and 2nd Horns in E, 3 or 4 Horns, 2 Trumpets in C, Piccolo, 1st Violin, 2nd Violin, Viola, Violoncello, and Contrabass. The music includes dynamic markings such as *rit.*, *mf*, and *espress.*, along with various musical notations like slurs and accents.

Tempo. *p*

2 Fl.
2 Ob.
1.2.
Hr. in E.
1.4.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

2 Fl.
2 Ob.
2 Cl.
in A.
2 Fag.
1.2.
Hr. in E.
3.4.
2 Trp.
in C.
2 Pos.
Pk.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

2 Fl.

2 Ob.

2 Cl. in A.

2 Fag.

1. 2. Hr. in E.

3. 4.

2 Trp. in C.

2 Pon.

B. Pos. u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

p espress.

ff

1. p espress.

ff

p

ff

p espress.

ff

p espress.

ff

p

ff

2 Cl. in A. *p*

2 Fag. *p*

1.Vl. *p* *dim.*

2.Vl. *pespress.* *dim.*

Vla. *pespress.* *dim.*

Vlc. *p* *dim.*

Cb. *p* *dim.*

Detailed description: This system contains the first eight measures of a musical score. It features six staves: 2 Clarinets in A, 2 Bassoons, Violin I, Violin II, Viola, and Violoncello/Contrabass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first four measures are marked *p* (piano). The Violin I and II parts have *pespress.* (pizzicato) markings. The last four measures (measures 5-8) are marked *dim.* (diminuendo). The woodwinds play sustained notes, while the strings play moving lines.

2 Ob. *ppespress.*

2 Cl. in A. *pp*

1.Vl. *pp* *F*

2.Vl. *pp* *F*

Vla. *pp* *F*

Vlc. *pizz.* *arco* *pp* *F*

Cb. *pizz.* *pp* *F*

Detailed description: This system contains measures 9-16. It features six staves: 2 Oboes, 2 Clarinets in A, Violin I, Violin II, Viola, and Violoncello/Contrabass. The key signature has three sharps and the time signature is 4/4. Measures 9-16 are marked *pp* (pianissimo). The Oboe part has *ppespress.* markings. The Violin I and II parts have *pp* markings. The Viola part has *pp* markings. The Violoncello and Contrabass parts have *pizz.* (pizzicato) markings in measures 9-12 and *arco* (arco) markings in measures 13-16. A dynamic change to *F* (forte) occurs at the beginning of measure 13. The woodwinds play moving lines, while the strings play sustained notes.

2 Fl. *P espress.* *mp*

2 Ob. *mp*

2 Cl. in A. *pp* *mp*

2 Fag. *mp*

1. 2. *pp*

Hr. in E. 3. 4. *p*

1. Vl. *p*

2. Vl. *p* *P espress.*

Vla. *p*

Vlc. *p* *espress.*

2 Ob. *mp* *espress.* *mp* *rinfs.*

2 Cl. in A. *mp* *espress.* *mp* *rinfs.*

2 Fag. *espress.* *mp* *rinfs.*

3. 4. Hr. in E. *p* *espress.* *mp* *rinfs.*

1. Vl. *rinfs.*

2. Vl. *rinfs.*

Vla. *rinfs.*

Vlc. *rinfs.*

Cb. *p* *rinfs.*

2 Fag. *mf* *zu 2*

1. 2. *poco f*

Hr. in E. *mp cresc.* *poco f*

3. 4. *mp cresc.* *poco f*

2 Trp. in C. *poco f*

1. VI. *p cresc.* *poco f* *dim.*

2. VI. *p cresc.* *poco f* *dim.*

Vla. *p cresc.* *poco f* *dim.*

Vlc. *p cresc.* *poco f* *dim.*

Cb. *p cresc.* *poco f* *dim.*

2 Fl. *p*

2 Ob. *p*

2 Cl. in A. *p* *zu 2* *cresc.*

2 Fag. *p* *zu 2* *cresc.*

1. 2. *p* *cresc.*

Hr. in E. *p* *cresc.*

3. 4. *p* *cresc.*

1. VI. *p* *mp cresc.* *cresc.* *f*

2. VI. *p* *p* *cresc.* *f*

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

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

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

G

2 Ob.
2 Cl. in A.
2 Fag.
3, 4. Hr. in E.
2 Pos.
R-Pos. u. Tb.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

1.
p
zu 2
p
p
dim.
p
mf
mf
dim.
p
dim.
p
dim.
p
dim.
p
dim.
p

Detailed description: This system contains the first four measures of the score. The woodwinds (Ob., Cl., Fag., Hr., Pos., R-Pos. u. Tb.) and strings (VI., Vla., Vlc., Cb.) are present. The woodwinds play melodic lines, while the strings provide harmonic support. Dynamics range from piano (p) to mezzo-forte (mf). A first ending bracket is shown above the first measure of the Oboe part.

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
1. 2.
Hr. in E.
3. 4.
1. VI.
2. VI.
Vla.
Vlc.
Cb.

zu 2
mf cresc.
cresc.
zu 2
cresc.
zu 2
cresc.
mp cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Detailed description: This system contains measures 5 through 8. The Flute (Fl.) part begins in measure 5. The woodwinds continue their melodic lines, and the strings play a rhythmic accompaniment. The dynamic marking 'cresc.' (crescendo) is used extensively across all parts, indicating a gradual increase in volume. The 'zu 2' marking appears above the Flute, Oboe, and Clarinet parts.

2 Fl. *f* *cresc.* *ff* zu 2

2 Ob. *f* *cresc.* *ff* zu 2

2 Cl. in A. *f* *cresc.* *ff* zu 2

2 Fag. *f* *cresc.* *ff* zu 2

Hr. in E. *f* *in F* *ff* zu 2

3. 4. *f* *in F* *ff* zu 2

2 Trp. in C. *f* *ff* zu 2

2 Pos. *ff* zu 2

B: Pos. u. Tb. *ff* zu 2

Pk. *in F, C.* *ff* zu 2

1. Vi. *f* *cresc.* *ff* *divisi*

2. Vi. *f* *cresc.* *ff* *divisi*

Vla. *f* *cresc.* *ff* *divisi*

Vlc. *f* *cresc.* *ff* *divisi*

Cb. *f* *cresc.* *ff* *divisi*

2 Fl.

2 Ob.

2 Cl.
in A.

2 Fag. zu 2

1.2.
Hr. in F.

3.4.

2 Trp.
in C.

2 Pos.

B.-Pos.
u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

2 Fl.

2 Ob.

2 Cl. in A.

2 Fag.

1. 2. Hr. in F.

2. 4.

2 T.p. in C.

2 Pos.

B. Pos. u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

zu 2

zu 2

ff

f

mf

dim.

Muta in E H

J

2 Fl. *p dolce*

2 Ob. *p*

2 Cl. in A. *p* *mf* *p dolce*

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

1.2 Hr. in F. *p*

1.Vl. *p* *mf* *dim.* *p*

2.Vl. *p* *mf* *dim.* *p*

Vla. *mf* *dim.*

Vcl. *p* *mf* *dim.* *p*

2 Fl. *p*

2 Ob. *espress.* *p*

2 Cl. in A. *p*

2 Fag. *p*

3.4. Hr. in F. *p espress.*

1.Vl. *p* *divisi*

2.Vl. *p* *divisi*

Vla. *p*

Vcl. *p*

Cb. *p*

R *zu 2* *p*

R *p*

2 Ob. *p* *p dolce*

2 Cl. in A. *p*

2 Fag. *p*

1.2. Hr. in F. *p* *(in E)* *(in F)* *p dolce*

3.4.

2 Tip. in C. *pp* *pp*

1.VI. *pizz.*

2.VI. *arco* *cresc.*

Vla. *pizz.* *arco* *p*

Vlc. *p*

Cb. *p*

2 Fl. *2.* *zu 2* *p*

2 Ob. *2.* *p*

2 Cl. in A. *mp* *p*

2 Fag. *1.* *espress.* *2.* *zu 2* *p*

1.2. Hr. in E. *p2.* *p*

1.VI. *p espress.* *divisi*

2.VI. *p*

Vla. *p*

Vlc. *p*

Cb. *pizz.* *arco*

2 Ob. *p*

2 Cl. in A. *p*

2 Fag. *p* zu 2: *cresc.*

1.2. Hr. in E. *p*

3.4. Hr. in F. *cresc.*

2 Trp. in C. *mf*

1.Vl. *pizz.* *arco* *cresc.*

2.Vl. *cresc.*

Vla. *cresc.*

Vlo. *pizz.* *arco* *cresc.*

Cb. *p* *cresc.*

2 Fl. *L* zu 2

2 Cl. in A. *p* zu 2

2 Fag. *rinfs.* *pespress.*

1.2. Hr. in E. *p*

2 Trp. in C. *pp*

2 Pos. *pp* B-Pos.

R-Pos. u. Tb. *pp*

1.Vl. *rinfs.*

2.Vl. *rinfs.*

Vla. *rinfs.*

Vlo. *rinfs.* *pespress.*

Cb. *rinfs.* *pespress.*

2 Fl. *p espress.*

2 Ob. *1.*

2 Cl. in A. *1.* *mf*

1.2. *p*

Hr. in E. *4.*

3.4. *p*

Vla. *arco*

Vic. *arco*

Cb. *arco*

M

2 Fl. *1.* *p*

2 Ob. *1.* *p* *mp*

2 Cl. in A. *p* *mf*

2 Fag. *1.* *p*

1.2. *p*

Hr. in E. *3.4.* *p* *espress.*

M

1.Vl. *p espress.*

2.Vl. *p espress.*

Vla. *p*

Vic. *p* *espress.*

Cb. *p* *espress.*

2 Fl. *mf cresc.* *f* zu 2

2 Ob. *cresc.* *f* zu 2

2 Cl. in A. *cresc.* *f* zu 2

2 Fag. *cresc.* *f*

Hr. in E. *cresc.*

3. 4. *cresc.*

2 Trp. in C. *f*

2 Pos. *mp* *f*

B-Pos. *mp cresc.* *f*

Pk. *f*

1. VI. *cresc.* *f*

2. VI. *cresc.* *f*

Vla. *cresc.* *f*

Vlc. *cresc.* *f*

Cb. *cresc.* *f*

2 Fl. *cresc.* *ff* *zu 2*

2 Ob. *cresc.* *ff* *zu 2*

2 Cl. in A. *cresc.* *ff* *zu 2*

2 Fag. *cresc.* *f* *zu 2*

1. 2. *cresc.* *ff* *zu 2*

Hr. in E. *cresc.* *ff* *zu 2*

4. 4. *cresc.* *ff* *zu 2*

2 Trp. in C. *cresc.* *f* *zu 2*

2 Pos. *mf* *cresc.* *ff* *zu 2*

B-Pos. u. Tb. *mf* *cresc.* *ff* *zu 2*

Pk.

1. VI. *cresc.* *ff* *f*

2. VI. *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vlc. *cresc.* *ff* *f*

Cb. *cresc.* *ff* *f*

N

2 M.
2 Ob. *p*
2 Cl. in A. *p* *su 2* *p cresc.*
2 Fag. *su 2* *fp* *p* *cresc.*
Hr. in E. *fp*
3.4. *fp*
2 Trp. in C. *mf p*
2 Pos.
B-Pos. u. Tb.
Pk. *mf p*
1. VI. *fp* *p* *cresc.*
2. VI. *fp* *p* *cresc.*
Vla. *fp* *p* *cresc.*
Vlc. *fp* *p* *cresc.*
Cb. *fp* *p* *cresc.*

N

This page of a musical score, numbered 33, contains the following parts and markings:

- 2 Fl.**: *mf*, *zu 2*, *cresc.*
- 2 Ob.**: *cresc.*
- 2 Cl. in A.**: *mf*, *zu 2*, *cresc.*
- 2 Fag.**: *cresc.*
- 1.3. Hr. in E.**: *cresc.*
- 3.4.**: *cresc.*
- 2 Trp. in C.**: *cresc.*
- 2 Pos.**: *zu 2*, *cresc.*
- B-Pos. u. Tb.**: *B-Pos.*, *mf*, *cresc.*
- Fk.**: *mf*, *cresc.*
- 1. VI.**: *cresc.*
- 2. VI.**: *cresc.*
- Vla.**: *cresc.*
- Vlc.**: *cresc.*
- Cb.**: *cresc.*

2 Fl. *ff* *p espress.*

2 Ob. *ff* *p*

2 Cl. in A. *ff* *f espress.* *dim.*

2 Fag. *ff* *p*

1.2 Hr. in E. *ff* *p espress.*

3.4. *ff*

2 Trp. in C. *ff*

2 Pos. *ff*

B.-Pos. u. Tb. *ff*

Pk.

1.VI. *ff* *p espress.*

2.VI. *ff* *p espress.*

Vla. *ff*

Vlc. *ff* *pizz.* *mf*

Cb. *ff* *pizz.* *p*

0

2 Fl. *pp*

2 Ob. *pp*

2 Cl. in A. *pp*

2 Fag. *pp*

1. VI. *pp* pizz. arco

2. VI. *pp* pizz. arco

Vla. *pp* arco

Vic. *pp* arco

2 Fl. *cresc.*

2 Ob. *cresc.* *rinfz.*

2 Cl. in A. *cresc.* *rinfz.* *dim.* *p*

2 Fag. *pp* *cresc.* *rinfz.* *sf*

3. & 4. Hr. in E. *pp* *pp cresc.*

1. VI. *cresc.* *rinfz.* *sf* *dim.* *p*

2. VI. *cresc.* *rinfz.* *sf* *dim.* *p*

Vla. *cresc.* *rinfz.* *sf* *dim.* *p*

Vic. *pp* *cresc.* *rinfz.* *sf* *p*

Cb. *pp* *cresc.* *rinfz.* *sf* *arco* *sf*

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
1.2.
Hr. in E.
3.4.
2 Trp. in C.
Pk.
1.VI.
2.VI.
Vla.
Vlc.
Cb.

2 Ob.
2 Cl. in A.
1.2.
Hr. in E.
3.4.
2 Trp. in C.
Pk.
1.VI.
2.VI.
Vla.
Vlc.
Cb.

Ritenu. -

P

2 Fl. *mf rit. espress.*

2 Ob. *mf rit. espress.*

2 Cl. in A. *mf rit. espress.* zu 2

2 Fag. *mf*

1.2. Hr. in E. *mf rit. espress.*

3.4. *mf espress.*

2 Trp. in C. *pp*

Yk. *pp*

1.Vl. *rit. mf espress.*

2.Vl. *mf*

Vla. *rit. mf espress.*

Vlc. *rit. mf espress.*

Cb. *rit. Pmf*

Tempo.

2 Fl. *p*

2 Ob. *p* *cresc.*

2 Cl. in A. *p* *cresc.*

2 Fag. *p* *cresc.*

1.2. Hr. in E. *1. P dolce* *cresc.*

1.Vl. *p dolce* *cresc.*

2.Vl. *p dolce* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

1. Fl. *mf* *cresc.*

2. Ob. *mf* *cresc.*

2. Cl. in A. *mf* *cresc.*

3. Fag. *mf* *cresc.*

1. Tr. in E. *mf* *cresc.*

3. 4. *mf* *cresc.*

3. Trp. in C. *mf* *cresc.* *mf* *cresc.*

2. Pos. *mf* *mf cresc.*

B. Pos. u. Tb. *mf*

Pk. *mf* *cresc.*

1. VI. *mf* *cresc.*

2. VI. *mf* *cresc.*

Vla. *mf* *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

This page of a musical score is for a symphony orchestra, featuring 15 staves of music. The instruments are listed on the left side of the page: 2 Fl., 2 Ob., 2 Cl. in A., 2 Fag., Hr. in E., 3. 4., 2 Trp. in C., 2 Pos., B-Pos. u. Tb., Pk., 1. VI., 2. VI., Vla., Vlc., and Cb. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is divided into four measures by vertical bar lines. Dynamic markings include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). Performance instructions include *zu 2* (second ending) and *B-Pos.* (Bass Position). The score concludes with a large **Q** (Coda) symbol at the end of the final measure.

2 Fl. *p* *ff* *pespress.*

2 Ob. *pespress.* *ff* *pespress.*

2 Cl. in A. *pespress.* *ff* *p*

2 Fag. *pespress.* *ff* *p*

1.2. *p* *ff* *p*

3.4. *pespress.* *ff*

2 Trp. in C. *ff*

2 Pos. *f*

B-Pos. u. Tb. *f*

Pk. *ff*

1. Vi. *pespress.* *ff* *p*

2. Vi. *pespress.* *ff* *pespress.*

Vla. *pespress.* *ff* *p*

Vlc. *pespress.* *ff* *p*

Cb. *p* *ff* *p*

2 Fl. *f* *cresc.* *ff sempre*

2 Ob. *f* *cresc.* *ff sempre*

2 Cl. in A. *f* *cresc.* *ff sempre*

2 Fag. *f* *cresc.* *ff sempre*

1. 2. Hr. in E. *f* *cresc.* *ff sempre*

3. 4. *f* *cresc.* *ff sempre*

2 Trp. in C. *f* *cresc.* *ff sempre*

2 Pos. *f* *cresc.* *ff sempre*

B. Pos. u. Tb. *f* *cresc.* *ff sempre*

Pk. *ff* *cresc.* *ff sempre*

1. Vi. *f* *cresc.* *ff sempre*

2. Vi. *f* *cresc.* *ff sempre*

Vla. *f* *cresc.* *ff sempre*

Vcl. *f* *cresc.* *ff sempre*

Cb. *f* *cresc.* *ff sempre*

2 Fl. *mf* *cresc.* zu 2

2 Ob. *mf* *cresc.* zu 2

2 Cl. in A. *mf* *cresc.*

2 Fag. *mf* *cresc.*

1. 2. *mf*

Hr. in E. *mf*

3. 4. *mf* *cresc.* zu 2

2 Trp. in C. *ff* *mp* *cresc.*

2 Pos. *f* *p*

B.-Pos. u. Tb. *f* *p* B.-Pos.

Pk. *mp*

1. VI. *mf molto passionato.* *cresc.*

2. VI. *mf molto passionato* *cresc.*

Vla. *mf molto passionato* *cresc.*

Vlc. *mf molto passionato* *cresc.*

Cb. *mf molto passionato* *cresc.*

2 Fl.

2 Ob.

2 Cl.
in A.

2 Fag.

1. 2.
Hr. in E.

3. 4.

2 Trp.
in C.

2 Pos.

B. Pos.
u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vcl.

Cb.

zu 2

zu 2

p

f

2 Fl.

2 Ob.

2 Cl.
in A.

2 Fag.
zu 2

1.2.
Hr. in E.

3.4.

2 Trp.
in C.

2 Pos.

B:Pos.
u. Tb.

Pk.

1. Vl.

2. Vl.

Vla.

Vlc.

Cb.

p.

f

mf

ff

This page of a musical score, numbered 47, features a variety of instruments. The woodwind section includes two Flutes (2 Fl.), two Oboes (2 Ob.), two Clarinets in A (2 Cl. in A.), and two Bassoons (2 Fag.). The brass section consists of two Horns in E-flat (1. 2. Hr. in E.), two Trumpets in C (2 Trp. in C.), two Trombones (2 Pos.), and a Bass Trombone or Tuba (B.-Pos. u. Tb.). The percussion part (Pk.) includes a snare drum (III) and cymbals. The string section is represented by two Violins (1. VI., 2. VI.), one Viola (Vla.), one Violoncello (Vic.), and one Contrabass (C.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. The woodwinds play sustained notes with dynamic markings like *v* and *pp*. The strings play a rhythmic accompaniment with various articulations. The percussion part shows a steady snare drum pattern and cymbal accents.