



(Interludium aus der Oper: Im Jahre 1870. Bei Sedan.)

componirt von

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Interludium.

Mitternacht bei Sedan.

(Orchesterphantasie.)

Nacht ruht auf den Gefilden von Sedan. Die Nebel der Maas sind emporgestiegen, eingehüllt in einen weißen gespenstlichen Mantel liegen Berg und Thal. Von dem Thurme der Kathedrale von Sedan ertönen die Schläge der Mitternachtsstunde. Da horch! Klingt's nicht wie leises Kochen aus dem Innern der Erde? Welch' ein Ton, unheimlich dumpf, unterbricht die Stille und schenkt das Nachtgevägel auf? Was hebt sich milde und schwer aus der sich öffnenden Erde? Massen und Massen drängen sich heraus — zu Hunderten, zu Tausenden entsteigen sie den Gräbern, die grausen Hügel der Todten beleben sich, die Knochenhände umkrampfen wieder die Gewehre, wieder ordnen sich die Reihen. Die Säbel, die Harnische blitzen im Mondenlicht, es wehen die Bänder auf den Helmen, es glänzt der kaiserliche Adler. Fest drängen sich die Massen zusammen, finstere Entschlossenheit, dumpfer Haß befeelt die blutlosen Gesichter: kämpfen — kämpfen, das ist ihr Loos! Kämpfen die Geisterschlacht in der Mitternacht!

Doch welch' sanfte Klage erklingt über dem Feld des Todes? Tönt's nicht wie leidvolles Seufzen trauernder Mütter, verwaister Kinder? Wie ein Klageruf der ganzen Menschheit?

Drängt sie zurück, die Gedanken an Frieden, Heimath, Weib und Kind! Zum Angriff geht's! Es schallen die Hörner, es wirbelt die Trommel! Seht die entsehtlich jagenden Reitermähnen! Auf gespenstischen Rossen fliegen sie dahin, in furchtbaren mentwirrbaren Knäueln umstricken sich die aneinanderprallenden Heere, Mann an Mann, Leib an Leib kämpfen sie. Doch nicht lange währt's, und die stolzen Massen sind zerstreut, vernichtet; in Bergen häufen sich die Todten, zu Tausenden liegen sie begraben unter den eigenen Rossen. Stolz und ehern tönen die Fanfaren des Siegers — mächtiger und mächtiger wird ihr Angriff — ein Gedanke nur lebt in ihnen: Der Feind muß niedergeworfen werden — ganz — mit einem Male!

Doch dort — abseits am Waldessaum — wer ist's? Liegt da nicht ein Deutscher, an seiner Seite ein französischer Soldat? Die Hände Beider sind verschlungen, wie in brüderlicher Eintracht. Sie schlummerten zusammen hinüber zur ewigen Ruhe — und in den letzten Augenblicken fügten sich ihre Hände ineinander: beide sind wir Menschen, sind Kinder derselben Erde — um uns beide weint in der Ferne dieselbe Liebe! Laß uns nicht als Feinde sterben — ein großer Versöhner ist der Tod!

Und über das dunkle Schlachtfeld trägt der Nachtwind die entfernten Klänge einer weihewollen Weise — ist's das letzte Lied eines sterbenden Helden? Oder ist's ein Mahnruf aus überirdischen Gefilden: O seid veröhnt, ihr feindseligen Völker — schaut auf die Todten von Sedan! —

M
1505
Z 85b

407843

1

Mitternacht bei Sedan.

Interludium zwischen I. und II. Akt.

(Siehe Text.)

Langsam.

Clarinetten in B.
Fagotte.
1. Hörner in F.
2.
3. Trompeten in B.
1. et 2. Posauern.
3. Bass-Tuba.
Violen.
Viola.
Violoncelle.
Cl. B.
Fag.
1. Hör. F.
2.
Trp. B.
1. 2. Pos.
3. B. Tuba.
Bs.
Vcll.

mit Dämpfer. espr.
Langsam.
espress.
geth.
pp
I. Solo.

Fl. 1. *pp*
 Fl. 2. *pp*
 Cl. B. *pp*
 Hör. F. 4. *pp*
 Trp. B. 3. *pp* *gestopft*
 Viol. I. *pp*
 Viol. II. *pp* *gesth.*
 Viol. 2. *pp*

*Stwas schwer, mühevoll.
Viertel wie vorher.*

Fag. *p*
 Hör. F. *p*
 4. *p*
 Bz. *p*
 Vcll. *arco* *anis.* *p*
 C.-B. *p*

Stwas schwer, mühevoll.

Gr. Fl. *p*
 Hob. *p*
 Cl. B. *p*
 Fag. *a 2.* *p*
 Hör. F. *a 2. Solo. espr.* *mf*
 1. 2. *p*
 Pos. *p*
 3. *p*
 B. Tuba *p*
 1. *p*
 Viol. *p*
 2. *p*
 Bz. *p*
 Vcll. *p*
 C.-B. *p*

3 Die Viertel ein klein wenig bewegter wie vorher.

Kl. Fl. *mf*
 2 Gr. Fl. *mf*
 Hob. *mf*
 Cl. B. *mf*
 Fag. *mf*
 Hör. F. *mf*
 1. Trp. B. *mf*
 2. 3. *mf*
 1. 2. *mf*
 Pos. 3. *mf*
 B. Horn *mf*
 Trgl. *mf*
 Beck. *mf*
 1. Viol. *mf*
 2. *mf*
 Bz. *mf*
 Vcll. *mf*
 C.-B. *mf*

3 Die Viertel ein klein wenig bewegter wie vorher. p. 8710

Fl. Fl.

2 Gr. Fl.

Hörn.

Cl. B.

Fag.

Hörn. F.

1. Trp. B.

2. 3.

1. 2. Pos.

3. B. Tuba

Triang.

Beck.

Viol.

2.

Br.

Cell.

C. B.

a2.

mf

mf

mf

Viertel wie vorher.

*Heftig bewegt, Viertel
etwas schneller wie vorher.*

accel.

Fl. 1. 2. Gr. Fl. Hob. Cl. B. Fag.

ff a2. mf cresc. accel. ff a2. ff

Hör. F. 1. 2. 3. Trp. B. 1. 2. 3. Pos. 1. 2. 3. B. Trp. Trgl.

ff mf cresc. accel. ff a2. ff ff ff ff

1. 2. Br. Vcll. Cl. B.

ff geth. arco ff mf arco cresc. poco a poco accel. ff arco ff (schwer, Ton ziehen.) arco cresc. poco a poco accel. ff (schwer, Ton ziehen.) arco cresc. poco a poco accel. ff

Viertel wie vorher.

*Heftig bewegt, Viertel
etwas schneller wie vorher.*

XI. Fl.
 2 Gr. Fl.
 Hob.
 Cl. B.
 Fag.
 Hör. F.
 1. Trp. B.
 2. 3.
 1. 2. Pos.
 3. B. Tho.
 Pk. *in E.G.*
 1. Viol.
 2.
 Bz.
 Cell.
 C.-B.

Musical score for a symphony orchestra, page 8 of 5. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Bassoon (B. Tho.), Percussion (Pk.), Violin (Viol.), Viola (Vcll.), Cello (Cell.), and Double Bass (C.-B.). The music is in 3/4 time and features various dynamics like *a2.*, *ff*, and *geth.*. The Percussion part is marked *in E.G.* and includes triplet markings. The score is numbered 8 at the top left and 5 at the top right.

6

1. Hob. *I.*
p molto espr.

Hob. F.

1. Viol.

2. Viol.

I. Bz. *pp*

II. Bz. *pp*

Vcll.

C.-B.

6

1. Gr. Fl.

1. Hob.

1. Viol.

2. Viol.

I. Bz.

II. Bz.

I. Vcll.

II. Vcll.

1. Gr. Fl. *I.*

1. Hob. *I.*

Cl. B.

Fag.

Detailed description: This block contains the first four staves of the score. The Flute (Gr. Fl.) and Horn (Hob.) parts feature melodic lines with slurs and accents. The Clarinet (Cl. B.) and Bassoon (Fag.) parts provide harmonic support with sustained notes and some rhythmic patterns. Dynamics include *p* (piano).

1. Hör. F. *I. Solo.*

2.

Detailed description: This block contains the Horn (Hör. F.) part, split into two staves. The first staff is marked *I. Solo.* and features a melodic line with a slur and an accent. The second staff is mostly rests. Dynamics include *p*.

1. Viol. *espr. p*

2. *espr. p*

Detailed description: This block contains the Violin (Viol.) parts, split into two staves. Both staves feature melodic lines with slurs and accents, marked *espr.* (espressivo) and *p* (piano).

1. Bz. *espr. p*

2.

1. Vcll. *espr. p*

2.

C.-B. *rit. p*

Detailed description: This block contains the Bass (Bz.), Violoncello (Vcll.), and Contrabasso (C.-B.) parts. The Bass and Violoncello parts feature melodic lines with slurs and accents, marked *espr.* and *p*. The Contrabasso part features a rhythmic pattern with slurs and accents, marked *rit.* (ritardando) and *p*.

Cl. B.

Fag.

Detailed description: This block contains the Clarinet (Cl. B.) and Bassoon (Fag.) parts. The Clarinet part features a melodic line with slurs and accents. The Bassoon part features sustained notes with slurs and accents. Dynamics include *p*.

Hör. F.

Detailed description: This block contains the Horn (Hör. F.) part, split into two staves. The first staff features a melodic line with slurs and accents. The second staff features sustained notes with slurs and accents. Dynamics include *mf* (mezzo-forte).

1. Viol. *mf*

2.

Detailed description: This block contains the Violin (Viol.) parts, split into two staves. Both staves feature melodic lines with slurs and accents, marked *mf*.

1. Bz.

2.

1. Vcll.

2. Vcll.

C.-B.

Detailed description: This block contains the Bass (Bz.), Violoncello (Vcll.), and Contrabasso (C.-B.) parts. The Bass and Violoncello parts feature melodic lines with slurs and accents. The Contrabasso part features a rhythmic pattern with slurs and accents. Dynamics include *mf*.

8

2 Gr. Fl. *espr.* *p* *f*

Hob.

Cl. B. *f*

Fag. *f*

Hörn. F. *a2.* *f*

Trp. B.

Pos.

Pk.

M.H.

1. Viol. *pia f* *f*

2. *pia f* *f*

I. Br. *geth.* *f*

II. *f*

I. Vcll.

II. Vcll. C.B.

8 *f*

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

- Fl. (Flute):** Part 1 (Fl. 1) and Part 2 (2. Fl.).
- Cl. B. (Clarinet Bass):** Part 1 (Cl. B. 1) and Part 2 (Cl. B. 2).
- Fag. (Bassoon):** Part 1 (Fag. 1) and Part 2 (Fag. 2).
- Hörn. (Horn):** Part 1 (Hörn. 1) and Part 2 (Hörn. 2).
- 1. 2. Trp. B. (Trumpet):** Parts 1 and 2.
- 3. (Trumpet):** Part 3.
- 1. 2. Pos. (Poson):** Parts 1 and 2.
- 3. B. Tba. (Trombone):** Part 3.
- Pk. (Percussion):** Part 1 (Pk. 1) and Part 2 (Pk. 2).
- M. Tr. (M. Tr.):** Part 1 (M. Tr. 1).
- 1. Viol. (Violin):** Part 1 (Viol. 1).
- 2. Viol. (Violin):** Part 2 (Viol. 2).
- B2. (Bassoon):** Part 1 (B2. 1).
- Cell. (Celli):** Part 1 (Cell. 1).
- C.-B. (Cello-Bass):** Part 1 (C.-B. 1).

Dynamic markings include *mf*, *f*, *tr*, *arco*, and *geth.*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

10 Presto.

Fl. 1. Fl. 2.
 Gr. Fl.
 Hob.
 Cl. B.
 Fag.
 Hör. F.
 1. 2. Trp. B.
 3.
 1. 2. Pos.
 3. B. Tr. B.
 Pk.
 Kl. Tr.

Musical score for measures 1-10, 11-15, and 16-20. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Saxophone (Fag.), Horn (Hör.), Trumpet (Trp.), Trombone (Tr. B.), Percussion (Pk.), and Keyboard (Kl. Tr.). The score features dynamic markings such as *ff* and *a2.*, and performance instructions like *gestopft* and *E nach hoch F.*. The tempo is marked *Presto.*

1. Viol.
 2.
 Br.
 Viol.
 C. B.

Musical score for measures 21-25, 26-30, and 31-35. The score includes parts for Violin (Viol.), Viola (Viol.), and Cello/Double Bass (C. B.). The score features dynamic markings such as *ff* and *arco*, and a tempo marking *Presto.*

This page of a musical score, numbered 18, features a variety of instruments. The top section includes Flutes (Fl.), Clarinet in B-flat (Cl. B.), Horns in B-flat (Hob.), Trumpets in B-flat (Trp. B.), Trombones in B-flat (Trom. B.), and a Bassoon (Fag.). The middle section contains Horns in F (Horn. F.), Trumpets in B-flat (Trp. B.), and a Bassoon (Fag.). The bottom section includes Violins (Viol.), Viola (Vcl.), Cello (C.), and Double Bass (C.B.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains numerous musical notations such as notes, rests, slurs, and dynamic markings like *ff.* and *f.*. The page number '18' is located at the top left, and the number '8710' is at the bottom center.

11

2
Gr. Tr.

Hob.

Cl. B.

Fag.

Hör. F.

1. 2.
Trop. B.

1. 2.
Pos.

3.
B. Tba.

Ph.

3kl. Trom.

1. Viol.

2. Viol.

Br.

Vcl.

C. B.

11

This page contains a musical score for a full orchestra. The instruments and their parts are as follows:

- Dr. Fl.**: Flute, starting with a second ending (*2.*) in the first measure.
- Hob.**: Horn in B-flat.
- Cl. B.**: Clarinet in B-flat.
- Fag.**: Bassoon, starting with a second ending (*a2.*) in the first measure.
- Horns**: A pair of Horns in F, with first and second endings (*1.* and *2.*) indicated.
- Trp.**: Trumpet, with first and second endings (*1.* and *2.*) indicated.
- Bsn.**: Bassoon, with first and second endings (*1.* and *2.*) indicated.
- Ph.**: Trombone, with first and second endings (*1.* and *2.*) indicated.
- Str.**: String section, including Violins (*1.* and *2.*), Viola, Violoncello (*Vcl.*), and Double Bass (*C-B.*).

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments provide harmonic support and melodic lines.

12

2
Gr. Fl.

Hob.

Cl. B.

Fag.

Hör. F.

1. Trp. B. a2.

2.

1. 2. Pos.

3. B. Tba.

Pk.

Kl. Tr.

1. Vol.

2.

Ba.

Cell.

C-B.

12

Fl. Fl.
 2
 Gr. Fl.
 Hob.
 Cl. B.
 Fag.
 Hör. F.
 1.
 Trp. B.
 2.
 1. 2.
 Pos.
 3.
 B. Trn.
 Pk.
 Kl. Fl.
 1.
 Viol.
 2.
 Bz.
 Vcll.
 Cl. B.

13

Fl. Fl.
 2 Gr. Fl.
 Hob.
 Cl. B.
 Fag.
 Hör. F.
 1. Trp. B.
 2.
 1. 2. Pos.
 3. B. Tba.
 Pk.
 Str. Trl.
 1. Viol.
 2.
 Ba.
 Cell.
 Cl.-B.

13

This musical score page contains measures 24 through 31. The instruments and parts are as follows:

- Fl. 1. & 2.:** Flute parts, with the second flute part including a piccolo line.
- Ob.:** Oboe part.
- Cl. B.:** Bass Clarinet part.
- Fag.:** Bassoon part.
- Hörn. F.:** Horns in F major, with two staves.
- Trp. B. 1. & 2.:** Trumpets in B-flat, with two staves.
- Pos. 1. & 2.:** Trombones, with two staves.
- B. Ten.:** Baritone part.
- Ph.:** Percussion part.
- Str.:** String section, including Violins 1 & 2, Viola, Violoncello (Cello), and Double Bass (C.B.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The woodwinds and strings play intricate textures, while the brass parts provide harmonic support and melodic lines.

Fl. *tr.*
 Fl.
 2
 Gr. Fl.
 Hob.
 Cl. B.
 Fag.
 Hob. F.
 1.
 Trp. B.
 2.
 1. 2.
 Pos.
 3.
 B. Tho.
 in C. F. E.
 Pk.
 1. 2. 3.
 Beck.
 1.
 Viol.
 2.
 Bz.
 Cell.
 C.-B.
ff

Fl.
Fl.

2
Cl. B.

Hob.

Cl. B.

Fag.

Hör. F.

1.
Trop. B.

2.

1. 2.
Pos.

3.

Bass.
Tuba.

Pk.

Beck.

1.
Viol.

2.

Br.

Vcll.

C-B.

*) Von hier an müssen die Angriffssignale in den Trompeten in schnellerem Zeitmass geblasen werden, ohne auf den Takt des übrigen Orchesters Rücksicht zu nehmen. Im Allgemeinen so, dass die jedesmalige 4-taktige Periode der Trompeten auf 3 Takte des übrigen Orchesters fällt. Ungefähre Ausführung siehe in der unteren Linie.

15 *Furioso.*

M.
M.

2
Gr. Fl.

Hob.

Cl. B.

Fag.

This section of the score covers the woodwind instruments. It features a complex rhythmic pattern with frequent changes in meter, including 2/4, 3/4, 6/8, and 9/8. The parts are written for Flute (M.), Flute (M.), Grand Flute (2), Horn (Hob.), Clarinet Bb (Cl. B.), Bassoon (Fag.), and Bass Clarinet (Cl. B.). The notation includes various articulations such as accents and slurs, and dynamic markings like *ff*.

Hör.
F.

1.
Trop.
2.

1. 2.
Tos.

3.

B. Tra.

Tk.

Beck.

This section of the score covers the string and percussion instruments. It includes Horns (Hör. F.), Trombones (1. 2. Tos.), Trumpets (3.), Bass Trombone (B. Tra.), Trombones (Tk.), and Cymbals (Beck.). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* are present.

1.
Viol.

2.

Bs.

Vcll.

C. B.

Trop.

This section of the score covers the string and woodwind instruments. It includes Violins (1. Viol.), Viola (2.), Basses (Bs.), Violoncello (Vcll.), Clarinet Bb (C. B.), and Trombone (Trop.). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* are present.

2
Gr. Fl.

Hob.

Cl. B.

Fag.

Hörn. F.

1. 2.
Tromp. B.

3.

1. 2.
Pos.

3.
B. Wa.

marcatissimo
mf
al. >

marcato

Ph.

Beck.

1.
Viol.

2.

Br.

Vcll.

C.-B.

Tro.

ii.

♩ = ♩. von vorher.

Fl. 1. Fl. 2. Gr. Fl. Hob. Cl. B. Fag.

2 Horns, Trp. B., Pos., B. Tuba, Pk.

Viol. 1. Viol. 2. Bz. Viol. C. B.

♩ = ♩. von vorher.

α tempo

Fl.

2

Dr. M.

Hob.

Cl. B.

Fag.

Hör. II

1.

Trp. B.

2. 3.

1. 2.

Pos.

3.

B. Tha.

Ph.

This section of the score covers the woodwind and brass instruments. It begins with a *tr* (trill) marking for the Flute. The Clarinet Bb and Bassoon parts feature a rhythmic pattern of eighth notes. The Horn II, Trumpet Bb, Trombone, and Phagott parts have long, sustained notes with dynamic markings like *ff* and *fz*. The Flute and Clarinet Bb parts have a *a2.* marking. The section concludes with a *α tempo* marking.

1.

2.

Viol.

Bx.

Vcll.

C-B.

α tempo

This section covers the string instruments. The Violin parts (1 and 2) feature a complex, fast-moving melodic line with many accidentals. The Viola, Cello, and Double Bass parts provide a harmonic and rhythmic foundation with sustained notes and some rhythmic patterns. The section concludes with a *α tempo* marking.

This page of a musical score, numbered 32, contains the following parts and markings:

- Woodwinds:**
 - Flute (Fl.):** Part 2, marked *fff* and *dim.*
 - Oboe (Ob.):** Part 2, marked *fff* and *dim.*
 - Clarinet in B-flat (Cl. B.):** Part 2, marked *fff* and *dim.*
 - Bassoon (Fag.):** Part 2, marked *fff* and *dim.*
- Brass:**
 - Horn in F (Hör. F.):** Part 2, marked *fff*
 - Trumpet in B-flat (Trp. B.):** Parts 1, 2, and 3, marked *fff*
 - trombone (Pos.):** Parts 1, 2, and 3, marked *fff*
 - Phonograph (Ph.):** Part 2, marked *fff*
- Strings:**
 - Violin (Viol.):** Parts 1 and 2, marked *fff* and *dim.*
 - Viola (Vcll.):** Part 1, marked *fff* and *dim.*
 - Double Bass (C.-B.):** Part 1, marked *fff* and *dim.*
- Performance Markings:**
 - fff* (fortissimo) is used extensively throughout the score.
 - dim.* (diminuendo) is used at the end of several phrases.
 - a2.* (second ending) is marked in several woodwind parts.
 - I. or II.* and *III.* are performance instructions for the trumpet and trombone parts.
 - Triplet markings (*3*) are present in the trumpet and trombone parts.

18 *Langsamer als das erste Mal.*

rit.

a2.

Solo. p espr.

con dolore

rit. e dim.

mf dim.

rit. e dim.

p

p

Fl.
Fl.
2
Gr. Fl.
Hob.
Cl.
B.
Fag.
Hör.
F.
3
Tromp.
B.
Pos.
Pk.

rit.

rit. e dim.

p

rit. e dim.

p

rit. e dim.

p

rit. e dim.

p

dim.

mf

p rit. e dim.

1.
Viol.
2.
I.
Br.
II.
Vcll.
C.-B.

18 *Langsamer als das erste Mal.*

1. *Dr. Fl.*
1. *Hob.*
I. *Bz.*
II. *Bz.*
I. *Vcl.*
II. *Vcl.*

1. *p*
3
f
rit.

Detailed description: This system contains the first six staves of the score. The Dr. Flute part has a melodic line with a first ending bracket. The Horn part has a melodic line with a first ending bracket and a triplet of eighth notes. The Trumpets (I and II) play a rhythmic accompaniment of eighth notes. The Violins (I and II) play a rhythmic accompaniment of eighth notes, with the second violin part marked *pizz.* (pizzicato).

1. *Dr. Fl.*
1. *Hob.*
Cl. B.
Fag.

1. *f*
rit.

Detailed description: This system contains the next four staves. The Dr. Flute part continues with a melodic line. The Horn part has a melodic line with a first ending bracket. The Clarinet Bb and Bassoon parts are mostly rests, with some notes appearing in the later measures.

1. *Hob. F.*
2.
1. *Viol.*
2. *Viol.*
I. *Bz.*
II. *Bz.*
I. *Vcl.*
II. *Vcl.*

p espr.
rit.
p
rit.

Detailed description: This system contains the final six staves. The Horn F part has a melodic line with a first ending bracket. The Violins (I and II) play a rhythmic accompaniment of eighth notes. The Trumpets (I and II) play a rhythmic accompaniment of eighth notes. The Violas (I and II) play a rhythmic accompaniment of eighth notes.

19

al tempo (wie das erste Mal.)

1. *Dr. Fl.*
 1. *Hob.*
Cl. B.
Fag.
Hor. F.
 3 *Trp. B.*
Pos.
Ph.

1. *Viol.*
 2. *Viol.*
 I. *Br.*
 II. *Br.*
 I. *Viell.*
 II. *Viell.*
C-B.

piz.
p

19

al tempo (wie das erste Mal.)

20

1. 2. *dr. Fl.* *pp* *cresc. poco a poco*

3. *pp* *cresc. poco a poco*

Hob. *al. pp* *cresc. poco a poco*

Cl. B. *pp* *cresc. poco a poco*

Fag. *pp* *p.* *p.* *p.* *cresc. poco a poco*

Hör. F. *pp* *cresc. poco a poco*

3 *Trp. B.*

Pos.

Pk.

1. *Viol.* *pp* *cresc. poco a poco*

2. *pp* *cresc. poco a poco*

I. *Bz.* *pp* *cresc. poco a poco*

II. *pp* *cresc. poco a poco*

I. *Vcll.* *pp* *cresc. poco a poco*

II. *Vcll. arco* *pp* *cresc. poco a poco*

d. B. *pp* *cresc. poco a poco*

20

1. 2.
Gr. Fl.

3.

Hob.

Cl. B.

Fag.

2^{te} Cor. F.

1. 2.
Trp. B.

3.

Pk.

1.

2.

I.
Br.

II.

I.
Vcl.

II.
Vcl.

Cl.-B.

getheilt.

21 *Lieulich langsam.*

rit.

tr

1. 2. Gr. Tr.

3. Hob.

Cl. B.

Fag.

Hör. R.

1. 2. Trp. B.

3. Ph.

in C.G. tr p cresc.

1. Trompete aus der Ferne. Solo.

rit.

1. 2. Viol.

Br.

I. Viol.

II. Viol.

C.-B.

Vcll. I. II.

This page of a musical score, numbered 40, contains the following parts and markings:

- 1. 2. Gr. Fl. 3.**: Flute parts with *a2.* markings and *p* dynamics.
- Hob.**: Horn part with *a2.* markings and *p* dynamics.
- Cl. B.**: Clarinet in B-flat part with *p* dynamics.
- Fag.**: Bassoon part with *p* dynamics.
- Hör. F.**: Horns in F part with *p* dynamics.
- 1. Trp. B.**: Trumpet in B-flat part with *f* dynamics and *z.* marking.
- PK.**: Percussion part.
- Harfe**: Harp part.
- 1. 2. Viol.**: Violin parts.
- Bz.**: Bassoon part.
- Vcll.**: Violoncello part.
- C.-B.**: Contrabass part.

The score is written in 6/4 time and includes various musical notations such as dynamics (*p*, *f*), articulation (*z.*), and repeat signs.

22

1. 2. Gr. Fl.

3.

Hob. *a 2.*

Cl. B.

Fag.

Hör. F.

Trp. B.

Pk.

Viol. 1. & 2. in 35. & 36. & 37. & 38. & 39. & 40. & 41. & 42. & 43. & 44. & 45. & 46. & 47. & 48. & 49. & 50. & 51. & 52. & 53. & 54. & 55. & 56. & 57. & 58. & 59. & 60. & 61. & 62. & 63. & 64. & 65. & 66. & 67. & 68. & 69. & 70. & 71. & 72. & 73. & 74. & 75. & 76. & 77. & 78. & 79. & 80. & 81. & 82. & 83. & 84. & 85. & 86. & 87. & 88. & 89. & 90. & 91. & 92. & 93. & 94. & 95. & 96. & 97. & 98. & 99. & 100.

Hrfe.

1. Viol. *p espress.*

2. Viol. *p espress.*

Bz.

Vcll.

c. B.

22

12. *dr. Fl.*
3.
Hob.
Cl. B.
Fag.

dolce
 p
 p dolce
 pp
 pp
 pp

Hör. F.
 p espress.
 pp
 pp

1.
Trp. B.
2. 3.
1. 2.
Pos.
3.
B. Tru.
Ph.

Str. fe.

1.
Viol.
2.
Br.
Vcll.
C.-B.

espress.
 p