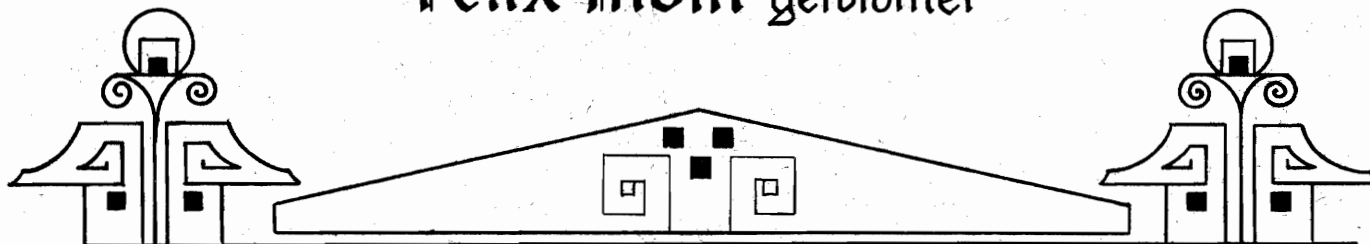


Felix Mottl gewidmet



Flagellanzug

Volksbelustigung vor den Toren der Stadt.
Herannahen der Flagellanten.
Allmählicher Übergang des Volkes zu den Flagellanten.
Gemeinsamer Einzug in den Dom. (Volles Orchester, Orgel, Glocken)
Abzug der Flagellanten.
Verklingen des Bußliedes in der Ferne.
Epilog. (Umdeutung des Bußliedes zum Erlösungsgesang.)

Tondichtung
für
großes Orchester
von

Karl Bleyle
OP. 9.

Partitur Pr. M. 20... netto
Orchesterstimmen Pr. M. 30... netto
[D.II, Da., Dc., B. je M. 1.20 netto]
■ ■ Für Klavier zu 4 Händen (M. Ruoff) Pr. M. 4... ■ ■

Aufführungsrecht vorbehalten
Leipzig Fr. Kistner
Copyright 1908 by Fr. Kistner

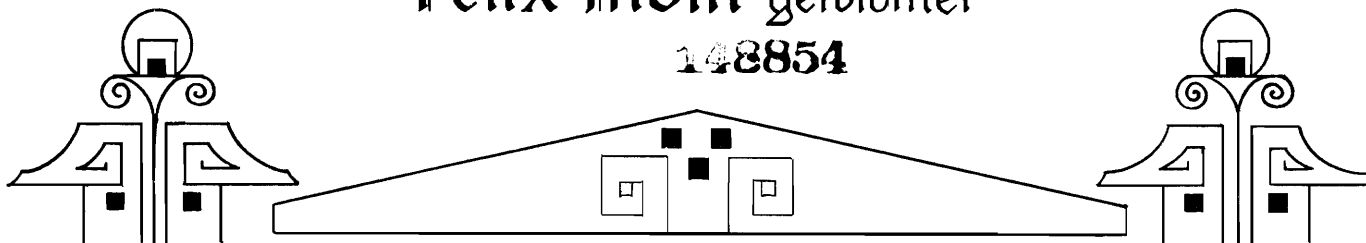
10222 - 10224

Lith. Anst. v. C.G. Röden, G.m.b.H., Leipzig

Printed in Germany

Felix Mottl gewidmet

148854



Flagellantenzug

Volksbelustigung vor den Toren der Stadt.
Herannahen der Flagellanten.
Allmählicher Übergang des Volkes zu den Flagellanten.
Gemeinsamer Einzug in den Dom. (Volles Orchester, Orgel, Glocken.)
Abzug der Flagellanten.
Verklingen des Bußliedes in der Ferne.
Epilog. (Umdeutung des Bußliedes zum Erlösungsgesang.)

Tondichtung
für
großes Orchester

von

Karl Bleyle

Op. 9.

Partitur..... Pr. M. 20. netto

Orchesterstimmen..... Pr. M. 30. netto
(D.II, Da., Dc., B. je M. 120 netto)

■ ■ Für Klavier zu 4 Händen (m. Ruoff) Pr. M. 4. ■ ■

Aufführungsrecht vorbehalten

Leipzig Fr. Kistner

Copyright 1908 by Fr. Kistner

10222 - 10224

B647F

Flagellantenzug

Tondichtung für großes Orchester, Op. 9

von Karl Bleyle

Zu den merkwürdigsten Erscheinungen des Mittelalters gehören die Geißler- oder Flagellantenzüge, denen sich während ihrer weitausgedehnten Wanderungen oftmals viele Tausende von Büßern anschlossen. Ihre schwermütigen Gesänge, die sie während einer martervollen Selbstgeißelung ertönen ließen, übten auf die Menschen einen niederschmetternden Eindruck aus, so daß alle Lust und Fröhlichkeit verstummen. Diese Stimmungsgegensätze mit ihrem bedeutsamen seelischen Untergrund waren die Veranlassung zur musikalischen Gestaltung des Stoffes.

Die Schilderung einer Volksbelustigung vor den Toren der Stadt eröffnet das Werk. Nach einer kurzen Einleitung, die auf 2 übermäßigen Dreiklängen einsetzt, geht das Orchester zu einem wiegenden Tanzrhythmus über:

Celesta, Flöten

Viola

Ob. Fl.

Auf der Dominante von E erreicht der Jubel seinen Höhepunkt. Jäh bricht das Orchester auf dem unerwartet eintretenden g-moll Akkord ab. Dumpf, aus weiter Ferne, ertönt in den Streicherbässen das Flagellantenthema:

Flagellantenthema. *Largo.*

Bässe

Der Kampf dieser beiden Stimmungswelten füllt den nun folgenden Teil des Werkes aus. Die immer mächtiger herandrängenden Wogen des Bußliedes brechen endlich den hartnäckigen Widerstand der fröhlichen Weisen.

Beim Einzug in den Dom der Stadt (volles Orchester, Orgel, Glocken) mündet das siegreiche Flagellantenthema in einen breitangelegten Choral aus. Nach beendeter Feier ziehen die Büßer weiter, in der Ferne verklingt ihr Gesang. – Der sich nun anschließende Epilog drückt zuerst die Erschütterung über das Unerhörte aus. Aber die Erkenntnis, daß das Streben nach Wahrheit auch im Irren noch erhaben ist, gibt der Seele bald wieder die Fassung zurück. Das Bußlied wird nun zum Lied der Sehnsucht und der Erlösung umgedeutet. Immer höher und höher strebend, schließt es das Werk verklärend ab.

Karl Bleyle

Diese Analyse, die vom Komponisten selbst stammt, ist bei Konzertaufführungen zur beliebigen Aufnahme ins Programmbuch bestimmt.

Orchesterbesetzung:

Saiteninstrumente: Erste Violinen, zweite Violinen, Violen, Violoncelle, Kontrabässe, Harfe (letztere möglichst doppelt besetzt).

Blasinstrumente: 3 große Flöten (3. auch kleine Flöte) 2 Hoboen, englisch Horn, 3 A Klarinetten (3. auch D Klarinette), Baßklarinetten in A, 2 Fagotte, Kontrafagott, 4 Hörner, 3 Trompeten, 3 Posaunen, Baßtuba, Orgel (wenn möglich).

Schlaginstrumente: Pauken, große Trommel, Becken, kleine Trommel, Triangel, Glockenspiel, Celesta (wenn irgend möglich; im Notfall durch einen Flügel zu ersetzen), ein feierliches Glockengeläute in beliebiger Stimmung.

Flagellantenzug.

Aufführungsrecht vorbehalten.

Karl Bleyle Op.9.

Markig, nicht eilen.

Flöte 1 u. 2. *tr.* *ff* (*nicht nachlassen*)

Flöte 3 (auch kleine Flöte.) *ff* (*nicht nachlassen*)

Hobo 1 u. 2. *ff*

Englisch Horn. *ff*

Klarinette in D. (auch 3. A Klarinette.) *ff*

Klarinette 1 u. 2 in A. *ff*

Baß-Klarinette in A. *ff* (*nicht nachlassen*)

Fagott 1 u. 2. *ff* (*nicht nachlassen*)

Kontra-Fagott. *ff* *dim.* *p* *molto cresc.*

Hörner 1 u. 2. in E. *ff* *p* *molto cresc.*

Hörner 3 u. 4. *ff* *p* *molto cresc.*

Trompete 1 u. 2. in E. *ff* *p* *molto cresc.*

Trompete 3. *ff* *p* *molto cresc.*

Posaune 1 u. 2. *ff* *dim.* *p* *molto cresc.*

Posaune 3 und Baßtuba. *ff* *dim.* *p* *molto cresc.*

Pauken.

Große Trommel.

Kleine Trommel.

Triangel.

Harfe.

Violine 1. *ff* (*nicht nachlassen*)

Violine 2. *ff* (*nicht nachlassen*)

Viola. *ff* (*nicht nachlassen*)

Violoncello. *ff* (*nicht nachlassen*)

Kontrabaß. *ff* (*nicht nachlassen*)

Selbstverlag des Verfassers

beschleunigen.

a2.

A detailed musical score for orchestra and harp. The score is divided into two systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Trumpets, Trombones, Percussion), and harp. The second system features harp and piano accompaniment. The score includes various dynamic markings such as *p*, *f*, *mp*, *mf*, *pp*, *fp*, and *ppp*, as well as performance instructions like *cresc.*, *div.*, and *poco a poco cresc.*. The tempo instruction *beschleunigen.* is repeated at the beginning of the first system and in the middle of the second system. The key signature is three sharps (F#, C#, G#).

gemütlich.

a 2.

ff

1. 2.

Kl. in A.

3.

Baß-Kl.

ff

molto dim.

p

pp

molto dim.

a 2.

f

pp

Pkn.

Gr.Tr.

Kl.Tr.

Trgl.

f

Die Fermate bezweckt, das Harfenglissando deutlich hervortreten zu lassen.

f *molto dim.*

p zart

f

glissando

ff

p (weich)

Celesta.

Die Celestapartien immer deutlich hervortreten lassen.

Bei Anwendung eines Flügels ist die Celestastimme eine Oktave höher zu transponieren.

(weich)

gemütlich.

div.

ff

f *molto dim.*

p

f *molto dim.*

p

div.

molto dim.

p

pp

pizz. 3 fach

p

pp

Fl. *hervor* *cresc.* *ff*

Kleine Flöte.

Hob. *mf* *cresc.* *f*

Engl. H. *p cresc.* *ff*

weich
1. 2. *p* *mf hervor* *cresc.* *ff*

Kl. in A. *mf hervor* *cresc.* *ff*

Baß-Kl. *hervor* *mf hervor* *cresc.* *ff*

Fag. *mf hervor* *cresc.* *ff*

Hör. *p* *cresc.* *f*

Trp. 1. 2. *cresc.* *f*

3. Pos. u. Tuba. *cresc.* *f*

Pkn. *p* *cresc.* *f*

Gr. Tr. *p* *cresc.* *f*

Harfe.

Celesta.

Viol. *arco* *p* *weich wiegend cresc. div.* *ff*

weich wiegend cresc. *ff*

cresc. *ff*

cresc. *ff*

arco *mp molto cresc.* *ff*

Diesen Takt etwas beschleunigen wieder ruhig

A

Fl. Große Flöte. *p*

Hob. *a2.* *f*

Engl. H. *f*

Kl. 1.2. in A. *p*

Baß-Kl. *p*

Fag. 1.2. *molto dim.* *pp* *poco*

Hör. *espress.* *dolce* *pp III.*

Kl. Tr. *f* *molto dim.* *pp*

Glockenspiel. *p*

Harfe. *molto dim.* *p*

Celesta. *p*

Diesen Takt etwas beschleunigen wieder ruhig

f *molto dim.* *pp*

f *molto dim.* *pp* *espress.*

G-Saite - *hervor* D-Saite - *poco*

molto dim. *p pizz.* *poco*

A *p*

a 2.
 Fl. *p*
espress.
 Hob. *pp*
 Engl. H. *p*
espress.
 Kl. 1. 2. *p*
 a 2. *espress.*
 Baß-Kl. *pp*
 Fag. *pp*
 Hör. *p*
 Trpte. 1. 2. *p*
 Harfe
 Celesta
 Viol. *espress.*
div. am Steg.
pp am Steg
pp
espress. arco
espress.

Fl. 1.2. a 2.

Fl. 1.2. a 2. *cresc.* *f*
 Kleine Flöte. *ff* 3
 Hob. *cresc.* *f*
 Engl. H. *cresc.* *f*
 Kl. 1.2. a 2. *mf* *f*
 3. *cresc.* *ff* 3
 Baß-Kl. *cresc.* *f* *ff*
 Fag. *cresc.* *f* *ff* *immer a 2.*
 Hör. *mf* *f* *ff* *a 2.*
 Trpten. *f*
 Pkn. *p molto cresc.* *f*
 Celesta. *f*
 Viol. *cresc.* *pizz.* *arco* *fz*
cresc. *f* *pizz.* *div.* *fz*
cresc. *f* *pizz.* *f* *pizz.* *f*

Fl. *p*

Hob.

Engl. H.

Kl. *p* *espress.*

Baß-Kl. *p*

Kl. Fl. *ppp*

II. *p*

zart hervor

f deutlich hervor

zart hervor

zart hervor

Hör. *p*

Pos. u. Tuba. *pp*

Trgl. *p*

Harfe. *(weich) glissando*

Cel.

Viol. *arco div. espress.*

1. u. 2. Pult allein

pizz.

arco div. p

arco p

zart hervor

zart hervor

pizz.

pizz.

Fl. *a 2.* *cresc.* *f* Kl. Fl. *f*

Hob. *f*

Engl.H. *mf* *cresc.* *f*

1.2. *a 2.* *hervor* *cresc.* *f*

Kl. *3.* *cresc.* *f*

Baß-Kl. *cresc.* *f*

Fag. *a 2.* *cresc.* *f*

Hör. *bd.* *p* *cresc.* *f*

Trpte. 1.2. *cresc.* *f* *a 2.* *f*

Pos. u. Tuba

Pkn. *cresc.* *f*

Viol. arco *alle* *zart hervor* *cresc.* *f*

Viola *zart hervor* *cresc.* *f*

arco *p* *cresc.* *f*

arco *p* *cresc.* *f*

a2.

F1. *f* KL.F1.

Hob. *f* Engl. H. *f*

1.2. Kl. *f* 3. D Klarinette *f*

Baß. Kl. *fz* *fz* *ff* *espress.* *fimmer a 2.*

Fag. *fz* *fz* *ff* *f espress.*

Hör. *fz* *fz* *ff* *fp poco a poco cresc.* *a2.* *fz f espress.*

Trpten. *fz* *fz* *mp (weich) espress.*

Pos.u.Tuba. *fz* *fz* *fz* *pp poco a poco cresc.* *pp poco a poco cresc.*

Gr.Tr. *fp poco a poco cresc.*

Trgl. *p poco a poco cresc.*

Becken.

Harte. *ff gliss.*

a2.

Viol. div. *fp* *fp* *fp* *molto cresc.* *espress.* *f* *fff f espress.*

fp *fp* *fp* *molto cresc.* *fp 2fach* *fp poco a poco cresc.*

fz *fz* *fz* *ff* *fp poco a poco cresc.*

fz *fz* *fz* *ff* *fp poco a poco cresc.*

Musical score for the first system. Instruments include:

- Kl. Fl. (Flute)
- Kl. in D (Clarinet in D)
- Kl. 1.2. in A (Clarinet 1 & 2 in A)
- Baß-Kl. (Bass Clarinet)
- Trgl. (Triangle)
- Becken. (Cymbal)

Dynamic markings include *p*, *molto cresc.*, *f*, and *fff*. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two measures of music followed by a double bar line and a rest for the rest of the system.

Musical score for the second system, featuring a *gliss.* (glissando) marking. The score is written in the same key and time signature as the first system. It consists of two measures of music followed by a double bar line and a rest for the rest of the system.

Musical score for the third system. Instruments include:

- Kl. in D (Clarinet in D)
- Kl. 1.2. in A (Clarinet 1 & 2 in A)
- Baß-Kl. (Bass Clarinet)
- Trgl. (Triangle)
- Becken. (Cymbal)

Dynamic markings include *div.*, *fff*, *pp*, and *ppp*. The score is written in the same key and time signature as the first system. It consists of two measures of music followed by a double bar line and a rest for the rest of the system.

allmählich etwas beschleunigen.
espress.

Hob.

Kl. 1.2. in A.

Baß-Kl.

Fag.

Hör. 3. 4.

Pos. 3 u. Tuba.
Tuba.

Pkn.

ppp

pp

pp

pp

pp

p

espress.

II. espress.

p

pp

pp

p

p

1. Pult.

Vl. 1. mit Dämpfer.

2. Pult.

Vl. 2.

mp klagend

mp klagend

p

pizz.

pizz.

mit Dämpfer.

mp klagend

Dämpfer ab!

Dämpfer ab!

p

pp

pp

allmählich etwas beschleunigen.

Dämpfer ab!

Fl. *p* *cresc.* *f* Kl. Fl. *ff*

Hob. *energisch*

Engl. H. *cresc.* *ff*

D Kl. *p* *cresc.* *ff energisch*

Kl. 1. 2. in A. *p* *cresc.* *ff energisch*

Baß-Kl. *p* *cresc.* *ff*

Fag. *p* *cresc.* *ff*

Hör. *p* *cresc.* *ff*

Trpten. *p* *cresc.* *f*

Pos. u. Tuba. *f*

Pkn. *f*

Gr. Tr. *pp* *cresc.* *f*

Harfe.

Alle 1. Violinen

Viol. *p* *cresc.* *ff entschlossen*

arco *p* *cresc.* *ff entschlossen*

arco *p* *cresc.* *ff entschlossen*

arco *p* *cresc.* *f*

Czart
ruhig.

Fl. Kl. Fl.
Hob. E g H
D Kl.
Kl. I: A
Baß-Kl.
Fag.
Hör.
Trompeten.
Pos. u. Tuba.
Pkn.
Gr. Tr.
Kl. Tr.
Harfe.
Cellista.
Viol.
Viola
Vcllo
Bass

This page contains a full orchestral score for measures 77-80. The instruments listed on the left are Flute (Kl. Fl.), Horn (Hob.), Clarinet in D (D Kl.), Clarinet in A (Kl. I: A), Bass Clarinet (Baß-Kl.), Bassoon (Fag.), Horn (Hör.), Trumpet (Trompeten.), Trombone/Euphonium (Pos. u. Tuba.), Percussion (Pkn.), Grand Drum (Gr. Tr.), Snare Drum (Kl. Tr.), Harp (Harfe.), Cello/Double Bass (Cellista.), Violin (Viol.), Viola, Violoncello (Vcllo), and Bass. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The dynamic markings are *zart* (measures 77-79) and *ruhig.* (measure 80). The piece concludes with a *fz* (fortissimo) dynamic. The bottom right corner includes the publisher's logo 'Czart' and the number '10222'.

Kl. 1.2. in A. *munter*
 Baß-Kl. *f*
 Fag. 1.2. *p*
 Hör.
 Trpten 1. 2.
 Harfe. *p* *cresc.*
 Celesta. *p hervor* *cresc.*
 Viol. *p* *cresc.*
p *cresc.*

Fl. *a2.* *f* *espress.*

Kl. Fl. *a2.* *f*

Hob. *a2.* *f* *espress.*

Engl. H. *a2.* *f*

D Kl. *a2.* *f*

Kl. 1. 2. in A. *a2.* *f*

Baß-Kl. *a2.* *f*

Fag. *a2.* *f* *p poco a poco cresc.*

Hör. *pp* *cresc.* *sp poco a poco cresc.*

Trpt. 1. 2. *pp* *cresc.* *sp poco a poco cresc.*

Glockenspiel.

Harfe *f*

Celesta *f*

Viol. 1. 3 fach. *pizz.* *f* *arco* *1. u. 2. Pult.*

Viol. 2. div. *pizz.* *f* *Die Übrigen.* *pizz.*

div. *sp* *cresc.* *sp poco a poco cresc.*

div. *sp* *cresc.* *sp poco a poco cresc.*

mf *pizz.* *mf*

zurückhalten. **D** etwas breit.

Fl. *p*

Hob. *p*

Engl. H. *mf cresc.* *f* *p* *mf cresc.*

Kl. *mf cresc.* *p* *mf cresc.*

Baß-Kl. *f* *p* *mf cresc.*

Fag. *p cresc.* *f* *mf cresc.*
weich, aber deutlich hervor

Hör. *pp cresc.* *f* *mf cresc.*
weich, aber deutlich hervor

Pos. 3. u. Tuba. *f* *mf cresc.*
weich, aber deutlich hervor

Harfe. *p*

1. u. 2. Pult. zurückhalten. **D** etwas breit. *alle gesangvoll*

Viol. *arco mf* *f*

mf espress. *f*

mf espress. *f*

arco div. *p* *cresc.*

arco *p* *cresc.*

Fl. *f* *a 2* *tr.* *f* *a 2* *7* *mf* *tr.* *(weich)*

Hob. *(weich)*

Engl. H. *mf* *(weich)*

Klar. 1.2. *f* *mf* *a 2*

Klar. 3. *f* *p*

Baß Kl. *f* *p*

Fag. *f* *wie soeben*

Hör. *f* *wie soeben*

Pos. u. Tuba. *p cresc.* *wie soeben*

Harfe. *p cresc.* *f* *p*

Celesta. *mf*

Viol. *(weich)* *mf* *(weich)* *mf* *(weich)* *mf*

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

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

Fl. a 2
Hob.
Engl. H.
Klar. a 2
Baß Kl.
Fag. 12/8
Hör. a 2
Trpten.
Pos. u. Tuba. 12/8
Pkn. 8

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

Harfe.
Celesta.

Viol.
p *f* *mf* *mf* *mf*

espress. *espress.*

allmählich sehr beschleunigen.

Fl. *p* *cresc.* *fp* *a 2*

Hob. *f* *fz* *a 2* *p*

Engl.H. *f* *fp*

Klar. *f* *fp*

Baß Kl. *f* *fp*

Fag. *cresc.* *fp*

Hör. *mp* *fz* *p* *a 2*

Trpten. *mf* *p*

Pos.u.Tuba. *cresc.* *fz*

Pkn. *fz* *fz*

Harfe. *poco cresc.* *f* *cresc.*

Viol. *cresc.* *fz* *fp* *(dreifach)*

cresc. *fp* *(vierfach)*

f *fp*

f *fp*

E fp

immer schneller und leidenschaftlicher
bis zum Doppelstrich.

Fl. *poco a poco molto cresc.*

Hob. *poco a poco molto cresc.*

Engl. H. *poco a poco molto cresc.*

Klar. *poco a poco molto cresc.*

Baß Kl. *poco a poco molto cresc.*

Fag. *poco a poco molto cresc.*

Hör. *cresc.*

Trpten. *mp poco a poco molto cresc.*

Pos. u. Tuba.

Gr. Tr. *p poco a poco molto cresc.*

kleine Flöte.

mf poco a poco molto cresc.

p poco a poco molto cresc.

mf

mp poco a poco molto cresc.

poco a poco molto cresc.

p poco a poco molto cresc.

tr.

p poco a poco molto cresc.

immer schneller und leidenschaftlicher bis zum Doppelstrich.

Viol. *poco a poco molto cresc.*

poco a poco molto cresc.

poco a poco molto cresc.

poco a poco molto cresc.

poco a poco molto cresc.

Fl.

Kl. Fl.

Hob. a 2

Engl. H.

Klar.

Baß Kl.

Fag.

Hör.

Trpten.

Pos. u. Tuba.

Pkn.

Gr. Tr.

Viol.

cresc.

f

breit, derb.
(Über doppelt so langsam.)

ff
Kl.Fl.

ff
Hob.

ff
Engl.H.

ff
Klar.

ff
Baßkl.

ff
Fag.

ff
Hör.

ff
Trpt.

ff
Pos.u. Tuba

ff
Pkn.

p molto crescendo - - - - - *fff*
Gr.Tr.

ff
Kl.Tr.

ff
Triang.

ff
Glockenspiel.

breit, derb.
(Über doppelt so langsam.)

div. *ffp* molto cre - - - - - scen - - - - - (dreifach.)

div. *ffp* molto cre - - - - - scen - - - - - (dreifach.)

ffp molto cre - - - - - scen - - - - -

ffp molto cre - - - - - scen - - - - -

ffp molto cre - - - - - scen - - - - -

Sehr langsam.

Fl. 1. 2. Kl. Fl. Hob. Engl. H. 1. 2. Kl. in A. Baß-Kl. Fag. Hör. Trpten. Pos. u. Tuba. Gr. Tr. Kl. Tr. Triang.

Glockenspiel.

Solo Viol.

Sehr langsam.

mf espress. (nicht gedämpft)

espress.

Viol.

F immer sehr langsam

Fl. 1. 2.

Hob.

Engl. II.

Kl. in A.

Baß-Kl.

Fag.

Hör.

Tuba.

Pkn.

Solo Viol. *molto espress.*

Viol.

2 Solo Bratschen.

die Übrigen

Pult I. u. II. allein.

Pult I. II. III. allein.

mp espress.

mp espress.

mp

mp espress.

mp espress.

mp espress.

ppp

ppp

pp

fz

fz

fz

fz

fz

fz

fz

fz

pp

pp

senza sord.

senza sord.

pizz.

arco

espr.

mf

pp

F

Fl. 1. 2.

Hob.

Engl. H.

Kl in A. 1. 2. 3.

Baß-Kl.

Fag.

Hör. I. *espress.* *mp*

Tuba.

Pkn. *tr*

Harfe. *p glissando*

Celesta.

Viol. *alle* *p* *inbrünstig*

2 Solo Br. *arco* *mp espr.*

alle *mp espr.*

alle *mp espr.*

(zart)

Fl. 1. 2. **G**

Hob. *mf espress.* *cresc.*

Engl. H. *mf espress.* *cresc.*

Kl. in A. 1. 2. *pp* *cresc.*

Baß-Kl. 3. *pp* *cresc.*

Fag. *p* *cresc.*

Hör. *fpp* *gedämpft* (offen) *pp cresc.*

Pos. u. Tuba. *f*

Harfe. *ff glissando*

Celesta.

Viol. (2 fach) *fpp* *espress.* *cresc.*

alle *espress.* *cresc.*

G *cresc.*

rasch beschleunigen

immer leidenschaftlicher

Fl. 1.2. *espress.*
mf cresc.
 Kl. Fl.
 Hob.
 Engl. H.
 Kl. in A.
 Baß-Kl.
 Fag.
 Hör.
 Pos. 1.2.
 Pkn.

Viol.
rasch beschleunigen
immer leidenschaftlicher
div.

This page of a musical score contains parts for the following instruments:

- Fl. 1. 2.** (Flute 1 & 2): Treble clef, key signature of two sharps (F# and C#). Part 1 plays a melodic line with eighth notes and slurs. Part 2 is silent.
- Kl. Fl.** (Clarinet in F): Treble clef, key signature of two sharps. Part is silent.
- Hob.** (Horn): Treble clef, key signature of two sharps. Part 1 plays a melodic line with slurs and accents. Part 2 is silent.
- Engl. H.** (English Horn): Treble clef, key signature of two sharps. Part is silent.
- Kl. in A. 1. 2. 3.** (Clarinet in A): Treble clef, key signature of three sharps (F#, C#, G#). Part 1 plays a melodic line with eighth notes and slurs. Parts 2 and 3 are silent.
- Baß-Kl.** (Bass Clarinet): Treble clef, key signature of two sharps. Part is silent.
- Fag.** (Bassoon): Bass clef, key signature of two sharps. Part is silent.
- Hör.** (Horn): Bass clef, key signature of two sharps. Part 1 plays a rhythmic line with triplets and slurs. Part 2 is silent.
- Trpten.** (Trumpet): Treble clef, key signature of two sharps. Part is silent.
- Pos. 1. 2.** (Trombone): Bass clef, key signature of two sharps. Part is silent.
- Pkn.** (Percussion): Bass clef, key signature of two sharps. Part is silent.
- Glockenspiel.** (Glockenspiel): Treble clef, key signature of two sharps. Part is silent.
- Viol. div.** (Violin): Treble clef, key signature of two sharps. Part plays a melodic line with slurs and triplets.
- div.** (Violin): Treble clef, key signature of two sharps. Part is silent.
- div.** (Violin): Bass clef, key signature of two sharps. Part plays a rhythmic line with slurs and triplets.
- div.** (Violin): Bass clef, key signature of two sharps. Part is silent.

Dynamic markings include *f* (forte) and *cresc.* (crescendo). Performance instructions include *a. 2.* (second ending), *tr.* (trill), and *8* (octave sign).

etwas zurückhalten. lebhaft (♩ = ♩ des „sehr langsam“)

Fl.
 Hob.
 Engl.H.
 Kl. in A.
 Baß-Kl.
 Fag.
 Hör.
 Trpten-
 Pos. u. Tuba.
 Pkn.
 Gr. Tr.
 Kl. Tr.
 Triangel.
 Celesta.

Musical score for woodwinds, strings, and percussion. The score includes parts for Flute (Fl.), Horns (Hob.), English Horn (Engl.H.), Clarinet in A (Kl. in A.), Bass Clarinet (Baß-Kl.), Bassoon (Fag.), Horns (Hör.), Trumpets (Trpten-), Trombones (Pos. u. Tuba.), Percussion (Pkn.), Grand Drum (Gr. Tr.), Snare Drum (Kl. Tr.), Triangle (Triangel.), and Celesta. The score is divided into measures with dynamic markings such as *ff*, *f*, *p*, and *cresc.* (crescendo). Performance instructions include "etwas zurückhalten." (hold back slightly) and "lebhaft (♩ = ♩ des „sehr langsam“)" (lively).

Viol.
 Cello/Double Bass

Musical score for Violin (Viol.) and Cello/Double Bass. The score includes parts for Violin and Cello/Double Bass. The score is divided into measures with dynamic markings such as *ff*, *f*, *p*, and *cresc.* (crescendo). Performance instructions include "etwas zurückhalten." (hold back slightly) and "lebhaft (♩ = ♩ des „sehr langsam“)" (lively).

Fl. 1.2.

Kl. Fl.

Hob.

Engl. H.

Kl. in A.

Baß-Kl.

Fag.

Hör.

Trpten.

Pos. u. Tuba.

Gr. Tr.

Kl. Tr.

Viol.

ff

a 2.

3

Fl. Kl.Fl. Hob. Engl.H. Kl.in A. Baß-Kl. Fag. Hör. Trpten. Pos.u.Tuba. Gr.Tr. Kl.Tr. Glockenspiel. Celesta. Viol.

ff
poco a poco cresc.
immer f
poco a poco cresc.
div.
poco a poco cresc.
Hf

Hob.

Engl.H.

Kl.1.2. in A.

Baß-Kl.

Fag.

Hör.

Pos.Tuba.

Harfe.

Celesta.

Viol.

mf

bisbigliando

p poco a poco molto cresc.

Fl. 1.2. *f*

Hob. *f*

Engl. H.

Kl. 1.2. in A.

Baß-Kl.

Fag.

Hör.

Trpten.

Pos. u. Tuba.

Gr. Tr.

Harfe.

Celesta. *ff*

Viol.

poco a poco molto cresc.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flutes 1 & 2, Horns, English Horn, Clarinets 1 & 2 in A, Bass Clarinet, Bassoon) features prominent triplet patterns in the first two measures, often marked with a forte (*f*) dynamic. The string section (Violins, Violas, Cellos, Double Basses) provides a harmonic foundation with sustained notes and some rhythmic patterns. The keyboard section (Harp and Celesta) includes arpeggiated figures and chords. The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. A dynamic marking of *poco a poco molto cresc.* is present at the bottom of the page.

Fl.

Kl. Fl.

Hob.

Engl. H.

Kl. in D.

Kl. 1.2. in A.

Baß-Kl.

Fag.

Hör.

Trpten.

Posu. Tuba.

Pkn.

Gr. Tr.

Harfe.

Glockengeläute. Das Glockengeläute soll feierlich und deutlich hörbar hervortreten. Die Aufstellung der Glocken bleibt in jedem einzelnen Falle dem Ermessen des Dirigenten überlassen. Glocken (einige allein)

Viol.

38 Sehr breit. (Einzug in den Dom.)

des „lebhaft.“

Musical score for the first system, featuring woodwinds, strings, and percussion. The woodwinds include Flute (Fl.) with a second part (a 2.), Oboe (Oboe), Clarinet in D (D Kl.), Bassoon (Baß - Kl.), and Bass Clarinet (Baskl.). The strings consist of Violin I (Vcln I), Violin II (Vcln II), Viola (Vcln III), and Violoncello (Vcln IV). Percussion includes Snare Drum (Pkn.), Cymbals (gr. Tr.), and other percussion instruments (alle Glocken).

Fl. *ff* a 2.
 Oboe
 D Kl.
 Baß - Kl. *ff*
 Vcln I *ff*
 Vcln II *ff*
 Vcln III *ff* a 2.
 Vcln IV *ff* a 2.
 Pkn. *ff*
 gr. Tr. *ff*
 alle Glocken. (Kein bestimmter Rythmus, sondern durchaus frei zu schlagen.)

Musical score for the second system, featuring strings and organ. The strings include Violin I (Vcln I), Violin II (Vcln II), Viola (Vcln III), and Violoncello (Vcln IV). The organ part is labeled 'Orgel' and 'Volles Werk'. The tempo marking 'Sehr breit.' is repeated.

Orgel. *ff* Volles Werk.
 Vcln I *ff*
 Vcln II *ff*
 Vcln III *ff*
 Vcln IV *ff*
 Sehr breit.
 peitschend, viel Bogen.

a 2.
Kl. Fl.
Pkn.
gr. Tr.
immer alle Glocken.
glissando
ff

Fl. a 2.

Hob. a 2.

Engl. H.

DKl.

Klar.

Baß Kl.

Fag.

Hör.

Trpten.

Pos. u. Tuba.

Pkn.

Gr. Tr.

Glocken.
Verklingen lassen.

8

Harfe.

peitschend, viel Bogen.

Fl. a 2
Kl. Fl.
Hob. a 2
Engl. H.
Klar.
Baßkl.
Fag.
Hör.
Trpt.
Pos. u. Tuba.

The musical score is arranged in a system of staves. The top section includes Flute (Fl. a 2), Clarinet (Kl. Fl.), Horn (Hob. a 2), English Horn (Engl. H.), Clarinet (Klar.), Bass Clarinet (Baßkl.), and Bassoon (Fag.). The middle section includes Horn (Hör.) and Trumpet (Trpt.). The bottom section includes Trombone (Pos. u. Tuba). The score features various musical notations such as notes, rests, and slurs, with some passages marked with a '3' indicating a triplet. The instruments are grouped by brackets on the left side of the page.

Kl. Fl. (Clarinet in F) and D Kl. (Clarinet in Bb) parts feature melodic lines with slurs and accents. The woodwind section includes parts for Flute, Clarinet in F, Clarinet in Bb, Bassoon, and Contrabassoon. The string section (Gr.Tr.) includes Violins I & II, Violas, Cellos, and Double Basses, with dynamic markings such as *molto crescendo* and *ff*. The Organ part includes a *glissando* and the instruction *volles Werk.* The score is divided into two systems, with a first ending bracket labeled 'I' at the bottom right.

Fl.

Kl.Fl.

Hob.

Engl.H.

Klar.

Baß.Kl.

Fag.

Hör.

Trpten.

Pos.u. Tuba.

Gr.Tr.

Orgel.

Fl. 1 & 2
Kl. Fl.
Hob. a 2.
Engl. H.
D Kl.
Kl. 1 & 2 in A.
Baß-Kl.
Fag.
K. Fag.
Hör.
Trpten.
Pos. u. Tuba
Pkn.
Gr. Tr.
Orgel
Viol.

The score is written for a full orchestra. The woodwind section includes Flutes 1 and 2, Clarinet in F, Horn in A, English Horn, Clarinet in D, Clarinets 1 and 2 in A, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets, and Trombones. The percussion section includes Snare Drum and Cymbals. The strings section includes Violins and Cellos/Double Basses. The keyboard section includes Organ. The score features various musical notations such as slurs, accents, and dynamic markings like *ff*. The bottom section of the score shows a dense texture with many notes, likely representing the string and woodwind parts.

K^{a2}

Kl. Fl.
 Hob.
 Engl. H.
 D Kl.
 Kl. 1.2. in A.
 Baß-Kl.
 Fag.
 K. Fag.
 Hör.
 Trpten.
 Pos. u. Tuba.
 Pkn.
 Gr. Tr.
 Harfe.
 Orgel.
 Viol.

Musical score for page 45, featuring various instruments including Flutes, Horns, Clarinets, Bassoon, Trumpets, Trombones, Percussion, Harp, and Violins. The score includes dynamic markings such as *glissando* and *ff*, and articulation like *acc.* and *tr.*. The key signature is A major, and the time signature is 3/4. The page is numbered 45 in the top right corner.

K

Fl.
Hob.
Engl. H.
D. Kl.
Kl. 1, 2, in A.
Baß-Kl.
Fag.
Hör.
Trpten.

1. 2.
mp

mf
mf
mf
mf
mf
mf
mf
mf
mf

Hob.
Engl. H.
BaßK.
Fag.
Hör.
Viol.

L

Fl. *poco*

Hob. *p* *poco*

En.H. *p*

Kl. 1.2 in A. *p* *poco*

Baß-Kl. *p*

Fag. *p*

Hör. *p*

Harfe *p*

Viol. *p*

L

Fl.

Kl.

Harfe

Viol. *p* *poco*

con sord.

con sord. *poco*

con sord. *poco*

con sord. *poco*

con sord. *poco*

Kl. 1. 2. in A.

Baß-Kl.
Fag.

pp

ppp Erster Spieler allein.

Harfe.
pp sehr zart

1. Pult Solo
Viol. 1. Pult Solo
1. Pult Solo
1. Pult Solo

Kl. 1. 2. in A.

Baß-Kl.
Fag.

Harfe.

Kl. 1. 2. in A.

Baß-Kl.
Fag.

Harfe.

Viol.

(Alle Celli)
ppp

pizz.
p pizz.
p

lange Pause

lange Pause

lange Pause

immer sehr breit.

Fl. 1. 2.

Große Flöte. *f* *p*

Hob. *a 2.* *f* *p*

Engl. H. *f* *p* Solo. *espress.*

Kl. in A. 1. 2. *p* *molto cresc.* *fz* *f* *pp*

Baß-Kl in A. 3. *p* *molto cresc.* *fz* *f* *p*

Fag. 1. 2. *p* *molto cresc.* *fz* *f* *pp*

Hör. 1. 2. *f* *p* *molto cresc.* *f* *espress.* *p*

3. 4. *f* *p*

Pkn. *pp cresc.* *fz* *f* *p*

Epilog.

Harfe. beide Harfen *fz* *fz*

immer sehr breit.

Viol. *(alle)* *senza sord.* *molto espress.* *p* *fz* *p* *fz*

(alle) *senza sord.* *molto espress.* *p* *fz*

alle *senza sord.* *molto espress.* *p* *fz* *div.* *p* *fz*

pizz. senza sord. *fz* *arco* *p* *fz*

pp I. Klar.
Baß Kl. mf poco
ppp Fag.
Hör.
Tuba.
Harfe.
8 basso loco
Viol. molto espress. p div.

Baß Kl. deutlich hervor
Fag. II. hervor p deutlich hervor
Hör. p deutlich hervor
Tuba.
Pkn.
Harfe.
Viol. p pizz. molto espress. arco
pizz. p
M

N

Fl. *f* molto dim. *p* >

Hob. *f* molto dim. *p* >

Engl. H. *f* molto dim.

Klar. *f* molto dim. *p* >

Baß Kl. *f* molto dim. *p* >

Fag. *f* molto dim. *p* >

Hör. *f* molto dim.

Pos. III u. Tuba. *f* molto dim.

Harfe. *p*

Viol. *f* dim. < *poco* >

f dim. < *poco* >

f dim. < *poco* >

f di - mi - nu - endo < *poco* >

f di - mi - nu - endo < *poco* >

a 2 *espress.*

p *espress.*

a 2 *espress.*

p *espress.*

espress. a 2

p

pp

p *espress.*

pp

am Steg. *p*

am Steg. *p*

am Steg. *p*

p

p

N

Hob. *cresc.*

Engl. H. *cresc.*

Klar. *cresc.*

Baß Kl. *cresc.*

Fag. *cresc.*

Hör. *p cresc.*

Pos. III u. Tuba.

Pkn. *tr*

p poco cresc. - - - *mf*

Harfe. *cresc.*

Viol. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

natürlicher Strich

äußerst ruhig

0

Fl. *pp* immer große Flöte.

Hob. *p* zart betont

Engl. H. *mf* *p* zart

Klar. *mf* *pp*

Baß Kl. *mf* *pp* zart betont

Fag. *mf* *pp*

Hör. *mf* *pp* *p* zart

Tuba. *mf* *pp*

Harfe. *mf* *pp* gliss. weich *pp* gliss. gliss.

Celesta. *p* (zart)

Orgel. *pp* Sub-Basso (schwächster 16 fuß) *pp*

Pedal.

Viol. *mf* *p* natürlicher Strich *pp* (zart) zart hervor

pp zart hervor

0 *pp*

10222

Fl. *ppp*

Hob. a 2 *ppp*

Engl. H. *pp* *molto* *pp* *molto* *ppp*

Klar. *ppp*

Baß Kl. *ppp*

Fag. *ppp*

Hör. *ppp*

Tuba. *ppp*

Pkn. *pp*

This block contains the staves for the woodwind and percussion sections. The Flute (Fl.) and Horn in A (Hob. a 2) parts are marked *ppp*. The English Horn (Engl. H.), Clarinet (Klar.), Bass Clarinet (Baß Kl.), Bassoon (Fag.), and Horn (Hör.) parts are marked *pp* with a *molto* dynamic marking. The Tuba part is marked *ppp*, and the Snare Drum (Pkn.) part is marked *pp*. The music features long, sustained notes with some melodic movement in the upper woodwinds.

Harfe. *gliss.* *pp loco* *gliss.* *zart, aber deutlich* *p*

The Harp (Harfe) part features glissandi and a *pp loco* section. It includes a melodic line marked *zart, aber deutlich* (soft, but clearly) and *p* (piano).

Celesta. *pp*

The Celesta part consists of a melodic line marked *pp* (pianissimo).

Orgel.

The Organ part consists of two staves, both of which are empty, indicating that the organ is silent for this section.

Viol. *pp* (4 fach) (3 fach) (3 fach) *pp* *pizz.* *arco* *pizz.*

The Violin (Viol.) and Viola parts are marked *pp*. The Violin part includes triplets (3 fach) and a section marked (4 fach). The Viola part includes a triplet (3 fach) and a section marked *pizz.* (pizzicato). The Violin part also includes a section marked *arco* (arco) and *pizz.* (pizzicato).