

Paul Hindemith
Sämtliche Werke

Orchesterwerke 1932–34

Paul Hindemith

Sämtliche Werke

im Auftrag der Hindemith-Stiftung
herausgegeben von Kurt von Fischer
und Ludwig Finscher

B. Schott's Söhne, Mainz

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Paul Hindemith

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Inhalt

Zur Edition *VI*

The Edition *VII*

Introduction *IX*

Facsimiles *XXI*

Philharmonisches Konzert *1*

Symphonie *Mathis der Maler* *79*

Critical Notes *181*

[14]

Handwritten musical score for measures 14-15. The score consists of several staves. The top staff shows a melodic line with various notes and rests. Below it are several staves of accompaniment, including chords and rhythmic patterns. There are some corrections and markings, such as a large 'X' and checkmarks, indicating revisions to the original manuscript.

[15]

Handwritten musical score for measures 16-17. This page continues the musical development from the previous page. It features similar complex notation with multiple staves, including melodic lines and dense harmonic textures. The notation is dense and shows signs of being a working draft.

•Sünova« Nr. 45 - 10 zellig

Facsimiles nos. 1-25: Sketchbook *Mathis Symphonie / Duett f. Bratsche & Cello* / 1934. Sketches for the *Symphonie Mathis der Maler*. (c. f. Critical Notes, *Symphonie Mathis der Maler*, source H)

[16]

Handwritten musical score for measures 18-19. The notation continues to be complex and dense, with multiple staves showing intricate harmonic and melodic relationships. There are some large, sweeping lines in the upper staves, possibly representing a more active melodic part.

[17]

Handwritten musical score for measures 20-21. This page concludes the sequence of sketches shown. The notation remains consistent with the previous pages, showing a continuation of the complex musical ideas. The bottom of the page shows some final chords and melodic fragments.

•Sünova« Nr. 45 - 10 zellig

Facsimile no. 2

[18]

[19]

Handwritten musical score for measures 18-19, left page. The score consists of three systems of staves. The first system has two staves with complex rhythmic notation and accidentals. The second system has two staves with similar notation, including a long horizontal line in the lower staff. The third system has two staves with more complex notation, including some unusual symbols.

Handwritten musical score for measures 18-19, right page. The score consists of three systems of staves. The first system has two staves with complex rhythmic notation and accidentals. The second system has two staves with similar notation, including a long horizontal line in the lower staff. The third system has two staves with more complex notation, including some unusual symbols.

Facsimile no. 3

[20]

[21]

Handwritten musical score for measures 20-21, left page. The score consists of three systems of staves. The first system has two staves with complex rhythmic notation and accidentals. The second system has two staves with similar notation, including a long horizontal line in the lower staff. The third system has two staves with more complex notation, including some unusual symbols.

Handwritten musical score for measures 20-21, right page. The score consists of three systems of staves. The first system has two staves with complex rhythmic notation and accidentals. The second system has two staves with similar notation, including a long horizontal line in the lower staff. The third system has two staves with more complex notation, including some unusual symbols.

Facsimile no. 4

[22]

Handwritten musical score for system [22]. The system consists of four systems of staves. The notation is dense, featuring numerous accidentals (sharps, flats, naturals) and slurs. The first system has two staves, the second has two, and the third and fourth each have two. The notation includes various rhythmic values and complex chordal structures.

[23]

Handwritten musical score for system [23]. The system consists of four systems of staves. The notation is dense, featuring numerous accidentals (sharps, flats, naturals) and slurs. The first system has two staves, the second has two, and the third and fourth each have two. The notation includes various rhythmic values and complex chordal structures.

Facsimile no. 5

[24]

Handwritten musical score for system [24]. The system consists of four systems of staves. The notation is dense, featuring numerous accidentals (sharps, flats, naturals) and slurs. The first system has two staves, the second has two, and the third and fourth each have two. The notation includes various rhythmic values and complex chordal structures.

[25]

Handwritten musical score for system [25]. The system consists of four systems of staves. The notation is dense, featuring numerous accidentals (sharps, flats, naturals) and slurs. The first system has two staves, the second has two, and the third and fourth each have two. The notation includes various rhythmic values and complex chordal structures.

•Sünova« Nr.45 - 10 zellig

Facsimile no. 6

[26]

[27]

Handwritten musical score for measures 26-27. The score consists of two systems of staves. The first system has three staves, and the second system has two staves. The notation is dense and includes various rhythmic values, accidentals, and some scribbled-out or heavily corrected passages. The key signature has two sharps (F# and C#).

Handwritten musical score for measures 26-27, showing a different arrangement of staves and notation. The first system has two staves, and the second system has two staves. The notation is less dense than the first version, with some notes and rests clearly visible. The key signature has two sharps.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 7

[38]

[39]

Handwritten musical score for measures 38-39. The score consists of two systems of staves. The first system has three staves, and the second system has two staves. The notation is dense and includes various rhythmic values, accidentals, and some scribbled-out or heavily corrected passages. The key signature has two flats (Bb and Eb).

Handwritten musical score for measures 38-39, showing a different arrangement of staves and notation. The first system has two staves, and the second system has two staves. The notation is less dense than the first version, with some notes and rests clearly visible. The key signature has two flats.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 8

[6]

[7]

Handwritten musical score for system [6], consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*.

Handwritten musical score for system [7], consisting of two systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*.

Facsimile no. 9

[44]

[45]

Handwritten musical score for system [44], consisting of six staves of music. The notation is highly complex, featuring many accidentals, dynamic markings like *mf* and *ff*, and some unusual rhythmic notations.

Handwritten musical score for system [45], consisting of two systems of staves. The notation is highly complex, featuring many accidentals, dynamic markings like *mf* and *ff*, and some unusual rhythmic notations.

Facsimile no. 10

[46] [47]

Handwritten musical score for measures 46 and 47. Measure 46 (left) contains four systems of staves with complex rhythmic patterns and accidentals. Measure 47 (right) contains four systems of staves with similar complexity, including some crossed-out passages.

Facsimile no. 11

[48] [49]

Handwritten musical score for measures 48 and 49. Measure 48 (left) contains four systems of staves, with the bottom system heavily crossed out. Measure 49 (right) contains four systems of staves with various musical notations and a circled '14' in the first system.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 12

[50] [51]

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 13

[52] [53]

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 14

[54]

[55]

Handwritten musical score for page 54. The page features a large 'X' at the top center. The music is written on several staves, including a grand staff at the top and several single staves below. The notation includes various notes, rests, and accidentals.

Handwritten musical score for page 55. The page contains multiple staves of music, including a grand staff at the top and several single staves below. The notation is dense with notes and accidentals. A signature and the number '19/19' are visible at the bottom right corner.

Facsimile no. 15

[56]

[57]

Handwritten musical score for page 56. The page contains multiple staves of music, including a grand staff at the top and several single staves below. The notation is dense with notes and accidentals. A large 'X' is located at the bottom right corner.

Handwritten musical score for page 57. The page contains multiple staves of music, including a grand staff at the top and several single staves below. The notation is dense with notes and accidentals. A signature and the number '19/20' are visible at the bottom right corner.

Facsimile no. 16

[58]

Handwritten musical score for system [58]. The system consists of six staves. The notation is dense, featuring complex chords, melodic lines, and various rhythmic markings. There are some handwritten annotations, including a '2/2' time signature at the top right and a '2/3' time signature at the bottom right.

[59]

Handwritten musical score for system [59]. The system consists of six staves. The notation continues from the previous system, featuring complex chords, melodic lines, and various rhythmic markings. There are some handwritten annotations, including a '2/2' time signature at the top right and a '2/3' time signature at the bottom right.

Facsimile no. 17

[60]

Handwritten musical score for system [60]. The system consists of six staves. The notation is dense, featuring complex chords, melodic lines, and various rhythmic markings. There are several handwritten annotations, including 'ke', 'Te', 'F', and 'F#'. There are also some handwritten markings like 'v' and 'x'.

[61]

Handwritten musical score for system [61]. The system consists of six staves. The notation continues from the previous system, featuring complex chords, melodic lines, and various rhythmic markings. There are several handwritten annotations, including 'ke', 'F#', and 'Fm'. There are also some handwritten markings like 'v' and 'x'.

•Sínova« Nr. 45 - 10 zellig

Facsimile no. 18

[62]

Handwritten musical score for system [62], measures 1-10. The score consists of five staves. The top staff contains a melodic line with various note values and rests. The second staff has a more complex texture with many notes and some slurs. The third staff continues the melodic or harmonic line. The fourth and fifth staves appear to be bass lines or accompaniment, with some notes and rests. There are several dynamic markings and some handwritten annotations throughout the system.

[63]

Handwritten musical score for system [63], measures 11-20. This system continues the piece from the previous system. It features similar musical notation with notes, rests, and dynamic markings. The notation is dense and complex, typical of a handwritten manuscript. There are some handwritten annotations and a measure number '20' written above the staff.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 19

[64]

Handwritten musical score for system [64], measures 21-30. The score continues with five staves of musical notation. There are several handwritten annotations, including '26/27' and '29/29', which likely refer to specific measures or sections. The notation is complex and includes various musical symbols and dynamics.

[65]

Handwritten musical score for system [65], measures 31-40. This system concludes the piece with five staves of musical notation. The notation is dense and includes various musical symbols and dynamics. There are some handwritten annotations, including 'A Talle', which might be a performance instruction or a section marker.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 20

[66] [67]

Handwritten musical score for measures 66 and 67. The score consists of two systems of staves. The first system (measures 66-67) features a complex melodic line with many accidentals and a bass line with chords. The second system (measures 68-69) continues the melodic and harmonic development. There are various annotations like 'p' for piano and 'x' for accents throughout the piece.

Facsimile no. 21

[68] [69]

Handwritten musical score for measures 68 and 69. The score consists of two systems of staves. The first system (measures 68-69) features a complex melodic line with many accidentals and a bass line with chords. The second system (measures 70-71) continues the melodic and harmonic development. There are various annotations like 'p' for piano and 'x' for accents throughout the piece.

Facsimile no. 22

[70] [71]

S. K.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 23

[72] [73]

S. K.

*Sünova« Nr. 45 - 10 zellig

Facsimile no. 24

[74]

[75]

Handwritten musical score for page 74. The page contains two systems of music, each with four staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. A large 'X' is written above the first staff of the first system. At the bottom of the page, the number '112' is circled, and there is a signature or initials 'BB' in the bottom right corner.

Handwritten musical score for page 75. The page contains two systems of music, each with four staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. At the bottom of the page, the number '112' is circled, and there is a signature or initials 'BB' in the bottom right corner.

Facsimile no. 25

Philharmonisches Konzert. Variationen für Orchester (1932)

*Für Wilhelm Furtwängler und das Berliner Philharmonische Orchester
zur Feier seines 50jährigen Bestehens*

Instrumentation

Kleine Flöte (klFl) (auch 3. grFl)
2 große Flöten (grFl)
2 Oboen (Ob)
Englisch Horn (EH)
2 Klarinetten (B) (Klar) (2. auch in A)
Baßklarinetten (B) (Baßklar)
2 Fagotte (Fg)
Kontrafagott (Kfg)
4 Hörner (F) (Hr)
3 Trompeten (C) (Trp)
3 Posaunen (Pos)
Baßtuba (Btb)
Pauken (Pk)
Schlagzeug
 Triangel (Trgl)
 kleine Trommel (klTr)
 Rührtrommel (Rührtr)
 große Trommel (grTr)
 kleines Becken (klBeck)
 Becken (Beck)
1. Violinen (Vl 1.)
2. Violinen (Vl 2.)
Bratschen (Br)
Violoncelli (Vc)
Kontrabässe (Kb)

Thema

Ruhig schreitend (♩ etwa 92)

The musical score is divided into two systems. The first system includes woodwinds and brass, while the second system includes strings. The woodwind section (flutes, oboes, English horn, clarinets, bass clarinet, and bassoon) has active parts with dynamic markings such as *p*, *mf*, and *mp*. The brass section (trumpets, trombones, and tuba) and the string section (violins, violas, cellos, and double basses) are currently silent, indicated by rests on their respective staves.

Woodwinds:
Kleine Flöte: Rest
Große Flöten 1./2.: Rest
Oboen 1./2.: *p* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
Englisch Horn: Rest
Klarinetten (B) 1./2.: *p* (measures 1-2), *mf* (measures 3-4), *mp* (measures 5-6)
Baßklarinette (B): Rest
Fagotte 1./2.: *p* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6)
Kontrafagott: Rest

Brass:
Hörner (F) 1./2./3./4.: Rest
Trompeten (C) 1./2./3.: Rest
Posaunen 1./2./3.: Rest
Baßtuba: Rest

Drum and Percussion:
Pauken: Rest
Schlagzeug: Rest

Strings:
Violinen 1./2.: Rest
Bratschen: Rest
Violoncelli: Rest
Kontrabässe: Rest

8 1

Ob 1. *f* *mf*

Klar (B) 1. *mf*

2. *mf*

Baßklar (B) *mf*

Fg 1. *mf* *mf*

2. *mf*

Kfg *mf*

VI 1. *mf*

2. *mf*

Br *mf*

Vc *mf*

Kb *mf*

1

14

VI 1. *f* *p* *p* *mf*

2. *f* *p* *p* *mf*

Br *f* *mf* *mf*

Vc get. *f* *p* *p* *mf* *f*

Kb *f* *p* *p* *mf*

20

2

Ob 1.

Klar (B) 1. 2.

Fg 1. 2.

VI 1. 2.

Br

Vc get.

Kb

27

grFl 1.

Ob 1.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

33 3

grFl 1.

Ob 1.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Detailed description: This system contains measures 33 through 38. The woodwind section includes piccolo flute (grFl), oboe (Ob), clarinet in B-flat (Klar (B)), bass clarinet in B-flat (Baßklar (B)), flute (Fg), and bassoon (Kfg). The strings (VI, Br, Vc, Kb) are present but mostly silent in this section. The key signature has one flat (B-flat), and the time signature is 3/4. A rehearsal mark '3' is placed above measure 34.

3

VI 1. 2.

Br

Vc

Kb

Detailed description: This system contains measures 39 through 44. It features the string section: Violin I (VI), Violin II (2.), Viola (Br), Violoncello (Vc), and Kontrabaß (Kb). The music begins in measure 39 with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/8. Dynamics include *mf* (mezzo-forte) and *f* (forte). A rehearsal mark '3' is placed above measure 39.

39

VI 1. 2.

Br

Vc

Kb

Detailed description: This system contains measures 45 through 48. The string section continues with dynamics ranging from *f* (forte) to *ff* (fortissimo). The music is characterized by long, sustained notes and some rhythmic patterns.

Langsamer

45

VI 1. 2.

Br

Vc

Kb

Detailed description: This system contains measures 49 through 54. The tempo is marked 'Langsamer' (slower). The dynamics are primarily *p* (piano) and *pp* (pianissimo). The string section plays a more delicate and slower-moving passage.

Erste Variation

Mäßig schnell (♩ = 84-88)

The musical score is divided into two systems. The first system includes woodwinds and brass, while the second system includes strings. The tempo is marked 'Mäßig schnell' with a metronome marking of ♩ = 84-88. The key signature has one flat (B-flat major or D minor). The woodwind section includes Flutes (Kleine and Große), Oboes, English Horn, Clarinets (B), Bass Clarinet (B), and Bassoon. The brass section includes Horns (F), Trumpets (C), and Trombones. The string section includes Violins, Violas, Violoncelli, and Kontrabässe. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. The woodwinds and brass play a rhythmic accompaniment, while the strings play a melodic line. The word 'hervor' is written above the brass parts, and 'am Frosch' is written above the string parts.

Woodwinds: Kleine Flöte, Große Flöten (1, 2), Oboen (1, 2), Englisch Horn, Klarinetten (B) (1, 2), Baßklarinette (B), Fagotte (1, 2), Kontrafagott.

Brass: Hörner (F) (1, 2, 3, 4), Trompeten (C) (1, 2, 3), Posaunen (1, 2, 3), Baßtuba.

Strings: Violinen (1, 2), Bratschen, Violoncelli, Kontrabässe.

Other: Pauken, Schlagzeug.

6

kIFl

grFl

1.

2.

1.

2.

Ob

EH

1.

2.

Klar (B)

Baßklar (B)

Fg

1.

2.

zus.

Kfg

hervor

hervor

1.

2.

3.

4.

1.

2.

3.

1.

2.

3.

Btb

VI

1.

2.

Br

Vc

Kb

hervor

hervor

11

klFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2.
Kfg
Hr (F) 1. 2. 3. 4.
Trp 1. 2. 3.
Pos 1. 2. 3.
Btb
Beck mit Paukenschlägel *f*
VI 1. 2.
Br
Vc
Kb

16

5

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2. *zus.*

Kfg

Hr (F) 1. 2. 3. 4. *ff*

Trp 1. 2. 3. *ff*

Pos 1. 2. 3. *ff*

Btb *ff*

Pk *f* *tr*

5

VI 1. 2. *8*

Br

Vc

Kb

21

klFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2. *ff*
Kfg *ff*
Hr (F) 1.
Trp 1. 2. 3. *f*
Pos 1. 2. 3. *f*
Btb
VI 1. 2. *ff*
Br *ff*
Vc *ff*
Kb *ff*

Detailed description of the musical score: This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Clarinet in F (klFl), Clarinet in B (Klar (B)), Bass Clarinet in B (Baßklar (B)), Oboe (Ob), English Horn (EH), and Horn in F (Hr (F)). The brass section consists of Trumpets (Trp), Trombones (Btb), and Positively (Pos). The string section includes Violins (VI), Violas (Vc), and Cellos/Double Basses (Kb). The keyboard section includes Grand Piano (grFl) and Fagot (Fg). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A first ending bracket is present at the top of the first staff.

25

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Pk

klTr

Beck

VI 1. 2.

Br

Vc

Kb

ff

f

tr
p
(wie vorher)
f

30

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

klTr

VI 1. 2.

Br

Vc

Kb

pp

ppp

p

f

ff

zus.

p hervor

6

Detailed description: This is a page of a musical score, likely for a symphony or concert band. It contains staves for various instruments. The top section includes woodwinds (flutes, oboes, clarinets, bass clarinet, and bassoon) and strings (violin, viola, cello, and double bass). The middle section features brass instruments (trumpets, trombones, and tuba) and a timpani part. The bottom section includes string quartet parts (violin I, violin II, viola, and cello/double bass). The score is marked with measure numbers 30 and 6. Dynamic markings include *pp*, *ppp*, *p*, *f*, and *ff*. Performance instructions like *zus.* and *p hervor* are present. The key signature has one flat, and the time signature is 4/4.

35

klFl

grFl 1. 2.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

VI 1.

Br

Vc

Kb

p

zus.

mp

pp

39

klFl

grFl 1. 2.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

VI 1.

Br

Vc

Kb

p

pp

zus.

7

7

43

klFl
grFl 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2.
Kfg
Hr (F) 1. 2. 3. 4.
Trp 1.
Pos 1. 2. 3.
VI 1. 2.
Br
Vc
Kb

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

Detailed description: This page of a musical score, numbered 43, contains staves for various instruments. The woodwind section includes piccolo flutes (*klFl*), flute (*grFl*), English horn (*EH*), B-flat clarinets (*Klar (B)*), bass clarinet (*Baßklar (B)*), first and second bassoons (*Fg*), and contrabassoon (*Kfg*). The brass section features four horns in F (*Hr (F)*), trumpet (*Trp*), and three trombones (*Pos*). The string section consists of first and second violins (*VI*), violas (*Br*), violas (*Vc*), and a double bass (*Kb*). The score shows a dynamic shift from piano (*p*) to forte (*f*) in the woodwinds and strings, with brass parts playing *mf* and *f*. The woodwinds have melodic lines, while the strings play a rhythmic accompaniment.

47

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2. *zus.*

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Pk *tr* *f*

VI 1. 2.

Br

Vc

Kb

51

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Pk

klTr

Beck (*wie vorher*)

VI 1. 2.

Br

Vc

Kb

Zweite Variation

Sehr ruhig (♩ etwa 40)

1. Oboen *mp*

2. Oboen *mp*

Englisch Horn *mp*

Bratschen *Sehr ruhig (♩ etwa 40)*

Violoncelli *Sehr ruhig (♩ etwa 40)*

7 Ob *p*

8 Ob *mf*

EH *p*

Br get. mit Dämpfer *mp*

Br get. mit Dämpfer *pp*

Vc mit Dämpfer *mp*

Vc *pp*

14 Ob *p*

15 Ob *f*

16 Ob *mf*

EH *p*

EH *f*

Br get. *mp*

Vc *mp*

21 Ob *p*

22 Ob *pp*

EH *p*

EH *pp*

Br get. *pp* Dämpfer ab

Br get. *pp* Dämpfer ab

Vc *pp* Dämpfer ab

Vc *pp*

Dritte Variation

Mäßig lebhaft Halbe (♩ etwa 96)

Klarinetten 1. (B) 2.
Baßklarinette (B)
Fagotte 1. 2.
Kontrafagott

Hörner (F) 1. 2. 3. 4.
Trompeten (C) 1. 2. 3.
Posaunen 1. 2. 3.
Baßtuba
Pauken
Schlagzeug

Mäßig lebhaft Halbe (♩ etwa 96)

Violin 1. 2.
Bratschen
Violoncelli
Kontrabässe

10

7

1. *f*

2. *f*

3. hervor *f*

4. *f*

Btb *f*

Beck *f*

15

1. *f*

2. *f*

3. *f*

4. *f*

1. *f*

2. *f*

3. *f*

1. *f*

2. *f*

3. *f*

1. *f*

2. *mf*

3. *mf*

1. *f*

2. *mf*

3. *mf*

1. *f*

2. *mf*

3. *mf*

Btb *f*

22 11

Hr (F)
1.
2.
3.
4.

Trp
1.
2.
3.

Pos
1.
2.
3.

Btb

mf *f* *f* *f* *f* *f* *f* *f*

29 12

Hr (F)
1.
2.
3.
4.

Trp
1.
2.
3.

Pos
1.
2.
3.

Btb

Beck

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

37

1. Hr (F)

2.

3.

4.

Btb

43

13

1. Hr (F)

2.

3.

4.

1. Trp

2.

3.

1. Pos

2.

3.

Btb

Beck

50

Hr (F)

Trp

Pos

Btb

56

Hr (F)

Trp

Pos

Btb

Beck

62 14

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Pk

14

VI 1. 2.

Br

Vc

Kb

67 14

Trp 1.

Pos 1.

Pk

VI 1. 2.

Br

Vc

Kb

72 15

Hr (F) 1. *Solo* *f* *ff*

Trp 1. *ff*

Pk *ff³*

Vl 1. *mf*

Vl 2. *mf*

Br *mf* *pizz.*

Vc *mf* *pizz. b*

Kb *mf* *pizz. b*

77

Klar (B) 1. *ff*

Klar (B) 2. *ff*

Baßklar (B) *ff*

Fg 1. *ff* *ZUS.*

Fg 2. *ff*

Kfg *ff*

Hr (F) 1. *ff* *f* *ff* *ff*

Trp 1. *ff*

Pos 1. *ff*

Pk *f* *ff* *f* *ff* *f*

Vl 1. *ff* *arco*

Vl 2. *ff* *arco*

Br *ff* *arco*

Vc *ff* *arco*

Kb *ff* *arco*

82 **16**

Hr (F) 1.

Trp 1.

Pos 1.

Pk

ff *mf*

16

VI 1.

VI 2.

Br

Vc

Kb

mf *pizz.*

86

Hr (F) 1.

Trp 1.

Pos 1.

Pk

VI 1.

VI 2.

Br

Vc

Kb

ff *mf* *arco*

91

Hr (F) 1.

Trp 1.

Pos 1.

Pk

Verbreitern

ff

Vierte Variation

Ruhig bewegte Achtel (♩ etwa 88)

Score for the first system of 'Vierte Variation'. The instruments listed on the left are: Kleine Flöte, Große Flöten (1. and 2.), Oboen (1. and 2.), Englisch Horn, Klarinette (B), Klarinette (A), Baßklarinette (B), Fagotte (1. and 2.), and Kontrafagott. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Ruhig bewegte Achtel' (moderately moving eighth notes) at approximately 88 beats per minute. The score shows the first six measures of the piece. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). A 'Solo' marking is present for the first Bassoon part in the first measure.

Score for the second system of 'Vierte Variation', starting at measure 17. The instruments listed on the left are: klFl (Kleine Flöte), grFl (Große Flöten 1. and 2.), Ob (Oboen 1. and 2.), EH (Englisch Horn), Klar (B) (Klarinette B), Klar (A) (Klarinette A), Baßklar (B) (Baßklarinette B), and Fg 1. (Fagotte 1.). The tempo is 'Vorangehen.' (Allegretto). The score shows measures 17 through 20. Dynamics include *mf* (mezzo-forte) and *f* (forte). A box containing the number '17' is located at the beginning of the first staff.

einleiten Ruhiges Anfangszeitmaß

15 *übernimmt 3. große Flöte*

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

nimmt Klarinette in B

Lebhaft (♩ bis 160)

23

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

30 19

This musical score block covers measures 30 to 35. It features a woodwind section with three flutes (grFl 1, 2, 3), two oboes (Ob 1, 2), an English horn (EH), two bassoons (Klar (B) 1, 2), two bassoonists (Fg 1, 2), and a contrabassoon (Kfg). The music is written in treble clef for flutes and oboes, and bass clef for bassoons and contrabassoon. Dynamics include forte (f), mezzo-forte (mf), and piano (p). A boxed measure number '19' is placed above the first staff at measure 30. A double bar line with repeat dots is at the end of measure 35.

36

This musical score block covers measures 36 to 41. It features the same woodwind section as the previous block. The music continues in the same key and time signature. Dynamics include forte (f), mezzo-forte (mf), and fortissimo (fp). Trills are indicated with 'tr' and wavy lines above notes. The score concludes with a double bar line at the end of measure 41.

43 20

1. *grFl*

2. *grFl*

3. *grFl*

1. *Ob*

2. *Ob*

EH

1. *Klar (B)*

2. *Klar (B)*

Baßklar (B)

1. *Fg*

2. *Fg*

Kfg

fp *fp* *f* *f* *p* *f* *p* *f* *p* *f* *p*

51

1. *Ob*

2. *Ob*

EH

1. *Klar (B)*

2. *Klar (B)*

Baßklar (B)

1. *Fg*

2. *Fg*

Kfg

f *f* *f* *f* *f* *f* *f* *f*

57

Ob
1.
2.

EH

Klar (B)
1. *mf*
2. *mf*

Baßklar (B)
f

Fg
1. (*f*)
2. *p*

Kfg
p

63

21

Ob
1. *fp*
2. *fp*

EH
fp

Klar (B)
1. *f*
2. *f*

Baßklar (B)
f

Fg
1. *fp*
2. *fp*

Kfg
fp

70

1. *mf*

2. *mf*

3. *mf*

Ob 1. *f*

Ob 2. *f*

EH *f*

Klar (B) 1. *f*

Klar (B) 2. *f*

Baßklar (B) *f*

Fg 1. *f*

Fg 2. *f*

Kfg *f*

p

p

77

1. *f*

2. *f*

3. *f*

Ob 1. *f*

Ob 2. *f*

EH *f*

Fg 1. *f*

Fg 2. *f*

Kfg *f*

p

p

mf

mf

mf

22

85

1. *f*

grFl 2. *f*

3. *f*

Ob 1. *p*

EH *fp p*

Klar (B) 1. *fp p*

Fg 1. *fp p*

2. *fp p*

Kfg *fp p*

Detailed description: This system of musical notation covers measures 85 to 92. It includes staves for three flutes (grFl), one oboe (Ob), English horn (EH), two B-flat clarinets (Klar (B)), two bassoons (Fg), and two bass clarinets (Kfg). The music features complex woodwind textures with various articulations and dynamics. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano). The woodwinds play melodic lines with slurs and accents, while the bassoons and bass clarinets provide harmonic support with rhythmic patterns.

93

23

1. *mf*

grFl 2. *p*

3. *mf*

Ob 1. *f* zus.

2. *f*

EH *f*

Klar (B) 1. *f*

2. *f*

Baßklar (B) *f*

Fg 1. *p* *f*

2. *f*

Kfg *f*

Detailed description: This system covers measures 93 to 100. The instrumentation remains the same as in the previous system. A rehearsal mark '23' is placed above measure 93. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The woodwinds continue their melodic development, with some instruments playing *mf* and others *p*. The bassoons and bass clarinets play a rhythmic pattern, with the bass clarinet marked *f*. The strings (Baßklar) also play a melodic line marked *f*. The oboe and English horn play a melodic line marked *f*, with the oboe having a 'zus.' (zusätzlich) marking above it. The flutes play a melodic line marked *mf*. The clarinets and bassoons play a rhythmic pattern marked *f*. The bass clarinets play a melodic line marked *f*.

102

Klar (B)

Baßklar (B)

Fg

Kfg

Musical score for measures 102-106. The score is for Clarinet in B (Klar (B)), Bass Clarinet in B (Baßklar (B)), First Bassoon (Fg), and Second Bassoon (Kfg). The music features melodic lines in the woodwinds and a supporting bassoon part. Dynamics include *mf* and *fp*.

110

24

Ob

EH

Klar (B)

Baßklar (B)

Fg

Kfg

Musical score for measures 110-116. The score includes Oboe (Ob), English Horn (EH), Clarinet in B (Klar (B)), Bass Clarinet in B (Baßklar (B)), First Bassoon (Fg), and Second Bassoon (Kfg). The music is characterized by a strong *f* dynamic across all instruments.

117

25

Ob

EH

Klar (B)

Baßklar (B)

Fg

Kfg

Musical score for measures 117-122. The score includes Oboe (Ob), English Horn (EH), Clarinet in B (Klar (B)), Bass Clarinet in B (Baßklar (B)), First Bassoon (Fg), and Second Bassoon (Kfg). Dynamics range from *mf* to *p*.

125

grFl 1. 2. 3.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

mf

133

Allmählich ruhiger werden

26

grFl 1. 2. 3.

Ob 1.

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

f

p

mf

142

grFl 1. *mf*

grFl 2. *mf*

grFl 3. *mf*

Ob 1. *f* *mf*

EH *mf*

Klar (B) 1. *p*

Klar (B) 2. *p*

Baßklar (B) 1. *mf*

Baßklar (B) 2. *mf*

Fg 1. *mf*

Fg 2. *mf*

Kfg 1. *mf*

Kfg 2. *mf*

150

stets verlangsamen . 27

grFl 1. *p*

grFl 2. *p*

grFl 3. *p*

Ob 1. *mf* *f*

Ob 2. *f*

EH

Klar (B) 1. *p* *mf*

Klar (B) 2. *p* *mf*

Baßklar (B) 1. *p* *mf*

Baßklar (B) 2. *p* *mf*

Fg 1. *p* *mf*

Fg 2. *p* *mf*

Kfg 1. *p* *mf*

Kfg 2. *p* *mf*

Langsam (♩. etwa 80-84)

160

grFl 1.

Ob 1.

Ob 2.

EH

Klar (B) 1.

Klar (B) 2.

Baßklar (B)

Fg 1.

Fg 2.

Kfg

p *mf* *p* *pp*

168

grFl 1.

grFl 2.

grFl 3.

Ob 1.

Ob 2.

EH

Klar (B) 1.

Klar (B) 2.

Baßklar (B)

Fg 1.

Fg 2.

Kfg

p *pp*

Fünfte Variation

Leicht bewegt schreitend (♩ = 92-96)

Woodwind section score including parts for: Kleine Flöte, Große Flöten 1/2, Oboen 1/2, Englisch Horn, Klarinetten 1/2 (B), Baßklarinette (B), Fagotte 1/2, Kontrafagott, Hörner (F) 1/3/4, Trompeten (C) 1/2/3, Posaunen 1/2/3, and Baßtuba.

Leicht bewegt schreitend (♩ = 92-96)

Solo string section score including parts for: Violine Solo, Bratsche Solo, and Violoncello Solo.

String section score for instruments with dampers (mit Dämpfer). Includes parts for Violinen 1., Violinen 2., Bratschen, Violoncelli, and Kontrabässe. Dynamics include *pp*.

String section score for instruments without dampers (ohne Dämpfer). Includes parts for Violinen 1., Violinen 2., Bratschen, Violoncelli, and Kontrabässe. Dynamics include *p* and *mp*.

28

mit Dämpfer

VI 1.

VI 2.

Br

Vc

Kb

pp mp mf f p

ohne Dämpfer

VI 1.

VI 2.

Br

Vc

Kb

p mf

mit Dämpfer

VI 1.

VI 2.

Br

mp p

ohne Dämpfer

VI 1.

VI 2.

Br

Vc

Kb

mp p

23 29

mit Dämpfer

VI 1. *p* *pp* *mf*

VI 2. *p* *pp* *mf*

Br *p* *pp* *mf*

Vc *pp* *mf*

ohne Dämpfer

VI 1. *mp*

VI 2. *mp*

Br *mp* *mf*

Vc *pizz.* *p* *mp* *arco*

Kb *pizz.* *p* *mp* *arco*

p *mp*

beruhigen

31

mit Dämpfer

VI 1. *mf* *p* *pp*

VI 2. *mf* *p* *pp*

Br *mf* *p* *pp*

Vc *mf* *p* *pp*

ohne Dämpfer

Br *f* *p*

*) ohne Dämpfer

Sehr lebhaft (♩ etwa 168-176)

40

kFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Sehr lebhaft (♩ etwa 168-176)

VI Solo

VI 1. 2.

Br

Vc

Kb

47

30

Ob

EH

Klar (B)

Baßklar (B)

Fg

Kfg

Vl Solo

Br

52

klFl

grFl

Ob

EH

Klar (B)

Baßklar (B)

Fg

Kfg

Hr (F)

Vl Solo

klFl

grFl
1.
2.

Ob
1.
2.

EH

Klar (B)
1.
2.

Baßklar (B)

Fg
1.
2.

Kfg

Hr (F)
1.
2.
3.
4.

Br Solo
mf

VI
1.
2.
pizz.
p

Br
pizz.
p

Vc
pizz.
p

Kb
pizz.
p

72 32

kIFI

grFI 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

VI Solo

Br Solo

Vc Solo

VI 1. 2.

Br

Vc

Kb

89 **33**

Ob 1.

EH

Fg 1.

Fg 2.

33

VI Solo

Br Solo

Vc

Kb

94

Ob 1.

Ob 2.

EH

Baßklar (B)

Fg 1.

Fg 2.

Kfg

VI Solo

Br Solo

Br

Vc

Kb

99 34

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr 1. 2. 3. 4.

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

VI Solo

Br Solo

Vc Solo

VI 1. 2.

Br

Vc

Kb

arco

p

f

mf

ff

fp

arco

p

f

ff

108

grFl 1. *fp* *mf*

grFl 2. *fp* *mf*

Klar (B) 2. *fp* *mf*

Vl Solo *mf*

Br Solo *mf*

Vc Solo *mf*

114

klFl

grFl 1. *f*

grFl 2. *f*

Ob 1. *f*

Ob 2. *f*

EH *f*

Klar (B) 1. *f* *p*

Klar (B) 2. *f* *p*

Baßklar (B) *f*

Fg 1. *f* *p*

Fg 2. *f*

Kfg *f*

Hr (F) 1. *f*

Hr (F) 2. *f*

Hr (F) 3. *f*

Hr (F) 4. *f*

Btb *f*

35

Vl Solo *ff* *mf*

Br Solo *ff* *mf*

Vc Solo *ff*

Vc *p*

120

klFl

grFl 1.

Klar (B) 1. 2.

Baßklar (B)

Fg 1.

Vl Solo

Br Solo

Vc

128

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 2. 3. 4.

Vl Solo

Br Solo

Vc

36

36

Vl Solo

Br Solo

Vc

pizz.

p

135

EH

Baßklar (B)

Fg 1.

Kfg

VI Solo

Br Solo

Vc Solo

Vc

140

klFl

grFl 1.

Ob 1.

Ob 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

VI Solo

Br Solo

Vc Solo

VI 2.

Br

Kb

146

37

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 2. 4.

VI Solo

Br Solo

Vc Solo

VI 2.

Br

Vc

Kb

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

p

mf

mf

p

pizz.

p

pizz.

p

152

1. Klar (B) *p* *mp*

2. Flg *p* *mp*

2. Hr (F) *mf*

3. *mf*

4. *mf*

VI Solo *f*

Br Solo

Vc Solo *mf*

Vc *crescendo*

Kb *crescendo*

158

1. Ob *mf*

2. EH *mf*

1. Klar (B) *mf*

2. Flg *mf*

Kfg *mf*

2. Hr (F) *mf*

3. *mf*

4. *mf*

VI Solo

Br Solo *f*

Vc Solo *f*

Br *pizz.* *mf* *crescendo*

Vc *mf* *crescendo*

Kb *mf* *crescendo*

164

38

klFl

grFl

Ob

EH

Klar (B)

Baßklar (B)

Fg

Kfg

Hr (F)

Trp

Pos

Btb

VI Solo

Br Solo

Vc Solo

VI

Br

Vc

Kb

ff

f

p

arco

178 39

KlFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Bassklar (B)
Fg 1. 2.
Kfg
Hr (F) 1. 2. 3. 4.
Trp 1. 2.
Pos 1.
Btb

Vl Solo
Br Solo
Vc Solo
Vl 1. 2.
Br
Vc
Kb

39

klFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2.
Kfg
Hr (F) 1. 2. 3. 4.

8-----
VI Solo
Br Solo
Vc Solo

VI 1. 2.
Br
Vc
Kb

KIFI
 1.
 grFl
 2.
 Oh
 1.
 2.
 EH
 Klar (B)
 1.
 2.
 Baßklar (B)
 1.
 2.
 Fg
 1.
 2.
 Kfg
 1.
 2.
 3.
 4.
 Trp
 1.
 2.
 Pos
 1.
 2.
 3.
 Bth
 1.
 2.
 3.
 VI Solo
 Br Solo
 Vc Solo
 VI
 1.
 2.
 Br
 Vc
 Kb

201

klFl

1. *grFl*

2. *Ob*

1. *EH*

2. *Klar (B)*

1. *Baßklar (B)*

2. *Fg* $\frac{1}{2}$

2. *Kfg*

1. *Hr (F)*

2. *Trp*

3. *Pos*

1. *Btb*

2. *VI Solo*

3. *Br Solo*

4. *Vc Solo*

1. *VI*

2. *Br*

3. *Vc*

4. *Kb*

Letzte Variation

Im Marschzeitmaß (♩ 100 bis 108)

Kleine Flöte
ff *tr* *tr* *f*

Große Flöten
1. *ff* *tr* *tr* *f*
2. *ff* *tr* *tr* *f*

Oboen
1. *ff* *tr* *tr* *f*
2. *ff* *tr* *tr* *f*

Englisch Horn
ff *tr* *tr* *f*

Klarinetten (B)
1. *ff* *tr* *tr* *f*
2. *ff* *tr* *tr* *f*

Baßklarinette (B)
ff *tr* *tr* *f*

Fagotte
1. *ff* *tr* *tr* *f*
2. *ff* *tr* *tr* *f*

Kontrafagott
ff *tr* *tr* *f*

Hörner (F)
1. 2. 3. 4. *f*

Trompeten (C)
1. 2. 3. *f*

Posaunen
1. 2. 3. *f* *zus.*

Baßtuba
f

Pauken
f *mf*

Rührtrommel
mf *p*

Kleines Becken
mf *p*

Violinen
1. *ff* *tr* *tr* *p*
2. *ff* *tr* *tr* *p*

Bratschen
ff *tr* *tr* *mf*

Violoncelli
ff *tr* *tr* *f*

Kontrabässe
ff *tr* *tr* *f*

A

kIFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Pos 1. 2. 3.

A

VI 1. 2.

Br

Vc

Kb

Musical score for a symphony orchestra, page 62. The score includes staves for woodwinds (KlFl, grFl, Ob, EH, Klar (B), Baßklar (B), Fg, Kfg), brass (Trp, Pos, kITr, VI, Br), and strings (Vc, Kb). The music features complex rhythmic patterns, dynamic markings such as *f*, *ff*, *mf*, and *p*, and various articulations. The woodwinds and strings play a dense, rhythmic texture, while the brass instruments provide harmonic support and melodic lines. The overall mood is dramatic and intense, with a focus on rhythmic drive and dynamic contrast.

B

20

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2. *zus.*

Kfg

Trp 1. 2. 3.

Pos 1. 2. 3.

Btb

Pk

klTr

Rührtr

VI 1. 2.

Br

Vc *arco*

Kb *arco*

ff *f* *mf* *p* *tr* *8*

This page of a musical score, numbered 64, contains staves for various instruments. The woodwind section includes Clarinet in F (klF), Clarinet in B (Klar (B)), Bass Clarinet (Baßklar (B)), Oboe (Ob), English Horn (EH), and Trumpet (Trp). The brass section includes Trombone (Btb) and Trombone in C (Pk). The string section includes Violin I (VI), Violin II (Vc), and Cello/Double Bass (Kb). Percussion includes Kettel (Kf), Becken (grF), and Triebstock (Trp). The score begins at measure 27. The woodwinds and strings play a complex rhythmic pattern with many accents. The brass instruments enter with a strong *ff* dynamic. The strings play a melodic line with dynamics ranging from *fp* to *p*. The percussion provides a steady accompaniment. The score is written in a key with one flat and a common time signature.

34

Klar (B)

1.

2.

Fg

1.

2.

VI

1.

Vc

mp

p

40

Ob

1.

Klar (B)

1.

2.

Fg

1.

2.

VI

1.

Vc

C

p

p

p

p

p

46

Ob

1.

2.

Klar (B)

1.

2.

Fg

1.

2.

VI

1.

Vc

f

f

f

f

mf

f

mf

p

p

52

Ob 1. *p* *mf*

Ob 2. *p* *mf*

Klar (B) 1. *mf*

Klar (B) 2. *p* *mf*

Fg 1. *p* *mf*

Fg 2. *p* *mf*

Vl 1. *p* *p*

Br *p* *p*

Vc *p* *p*

58 **D**

klFl *mf* *f*

grFl *mf* *f*

Ob 1. *f*

Ob 2. *f*

Klar (B) 1. *f*

Klar (B) 2. *f*

Baßklar (B) *mf* *f*

Fg 1. *f*

Fg 2. *f*

Kfg *f*

Pk *tr* *pp*

D

Vl 1. *f* *p* *f* *mf*

Vl 2. *mf*

Br *f* *p* *f* *mf*

Vc *f* *p* *f* *mf*

64

klFl

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 3. 2. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

Pk

Rührtr

klBeck

VI 1. 2.

Br

Vc

Kb

ff

mf

f

f sempre hervor

8

3

70 E

kIFl
grFl
Ob
EH
Klar (B)
Baßklar (B)
Fg
Kfg
Hr (F)
Trp
Pos
Btb
Pk
Rührtr
VI
Br
Vc
Kb

f *mf* *ff* *p* *f* *mf* *f* *pizz.*

76

Woodwinds:
KIFl (1st Flute)
grFl (1st & 2nd Grand Flute)
Ob (1st & 2nd Oboe)
EH (English Horn)
Klar (B) (1st & 2nd Clarinet in B)
Baßklar (B) (Bass Clarinet in B)
Fg (1st & 2nd Bassoon)
Kfg (Contrabassoon)

Brass:
Hr (F) (1st, 3rd & 4th Horn in F)
Trp (1st & 2nd Trumpet)
Pos (1st, 2nd & 3rd Trombone)
Pk (Percussion)
k/Tr (Cymbal/Triple Tom)

Strings:
VI (1st & 2nd Violin)
Br (Viola)
Vc (Violoncello)
Kb (Kontrabaß)

Performance Markings:
Dynamics: *ff*, *f*, *mf*, *p*
Tempo/Expression: *poco a poco cresc.*, *zus.*
Other: *8* (flute fingerings), *tr* (trills), *mf* (musical force), *p* (piano)

39

klFfI

grFl 1. 2.

Ob 1. 2.

EH

Klar (B) 1. 2.

Baßklar (B)

Fg 1. 2.

Kfg

Hr (F) 1. 3. 2. 4.

Trp 1.

Pos 1. 2.

Btb

Pk

Trgl

klTr

Rührtr

klBeck

VI 1. 2.

Br

Vc

Kb

mf

f

p

95

klFI
 1.
 grFI
 2.
 Ob
 1.
 2.
 EH
 Klar (B)
 1.
 2.
 Bassklar (B)
 Fg
 1.
 2.
 Kfg
 Hr (F)
 1.
 2.
 Trp
 1.
 2.
 3.
 Pos
 1.
 2.
 3.
 Btb
 Pk
 Trgl
 klTr
 Rührtr
 grTr
 Beck
 Vl
 1.
 2.
 Br
 Vc
 Kb

102 G

klFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2. *ZUS.*
Kfg
Hr (F) 1. 3. 4.
Trp 1. 2. 3.
Pos 1. 2. 3.
Btb
Pk
Rührtr
VI 1. 2.
Br
Vc
Kb

G

109

kFl
 grFl 1. 2.
 Ob 1. 2.
 EH
 Klar (B) 1. 2.
 Baßklar (B)
 Fg 1. 2.
 Kfg
 Hr (F) 1. 2. 3. 4.
 Trp 1. 2. 3.
 Pos 1. 2. 3.
 Btb
 Pk
 Rührtr
 Beck
 Vl 1. 2.
 Br
 Vc
 Kb

The score for page 109 includes woodwinds (flutes, oboes, clarinets, bass clarinet, bassoon, contrabassoon), brass (trumpets, trombones, horn, tuba), and strings (violin, viola, violin, cello, double bass). The woodwinds and strings play rhythmic patterns, while the brass section features sustained notes with dynamic markings like *ff*. The strings play a complex rhythmic pattern with many accidentals.

116 ⁸

tr *tr*

ff

1. *tr* *tr*

ff

2. *tr* *tr*

ff

1. *tr* *tr*

ff

2. *tr* *tr*

ff

EH *tr* *tr*

ff

1. *tr* *tr*

ff

2. *tr* *tr*

ff

Klar (B) *tr* *tr*

ff

1. *tr* *tr*

ff

2. *tr* *tr*

ff

Baßklar (B) *tr* *tr*

ff

1. *ff*

2. *ff*

3. *ff*

4. *ff*

1. *ff*

2. *ff*

3. *ff*

1. *ff*

2. *ff*

3. *ff*

1. *ff*

2. *ff*

3. *ff*

1. *ff*

2. *ff*

3. *ff*

ff

tr

mf

1. ⁸

2. *tr*

mf

1. *tr*

mf

2. *tr*

mf

3. *tr*

mf

123 [H]

KIFl
grFl 1. 2.
Ob 1. 2.
EH
Klar (B) 1. 2.
Baßklar (B)
Fg 1. 2.
Kfg
Hr (F) 1. 2. 3. 4.
Trp 1. 2. 3.
Pos 1. 2. 3.
Btb
klTr
Rührtr
Vi 1. 2.
Br
Vc
Kb

Verbreitern

129

Woodwind and Brass section score. Instruments include: kIFI (1), grFI (2), Ob (1, 2), EH (1, 2), Klar (B) (1, 2), Baßklar (B) (1, 2), Fg (1, 2), Kfg (1, 2), Hr (F) (1, 2, 3, 4), Trp (1, 2, 3), Pos (1, 2, 3), Btb (1, 2, 3), Pk (1, 2, 3), kITr, grTr, Beck, klBeck. The score features complex rhythmic patterns with triplets and sixteenth notes, and dynamic markings such as *fff* and *f*. The woodwinds play a melodic line with triplets, while the brass instruments provide harmonic support with sustained notes and some rhythmic patterns.

Verbreitern

String section score. Instruments include: VI (1, 2), Br, Vc, Kb. The score features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *fff* and *f*. The strings play a steady, rhythmic accompaniment.

Symphonie *Mathis der Maler* (1934)

Instrumentation

2 große Flöten (2. auch kleine Flöte) (grFl, klFl)
2 Oboen (Ob)
2 Klarinetten (B) (Klar)
2 Fagotte (Fg)
4 Hörner (F) (Hr)
2 Trompeten (C) (Trp)
3 Posaunen (Pos)
Baßtuba (Btb)
Pauken (Pk)
Schlagzeug
 Glockenspiel (Glsp)
 Triangel (Trgl)
 kleine Trommel (klTr)
 große Trommel (grTr)
 kleines Becken (klBeck)
 Becken (Beck)
1. Violinen (Vl 1.)
2. Violinen (Vl 2.)
Bratschen (Br)
Violoncelli (Vc)
Kontrabässe (Kb)

Engelkonzert

Ruhig bewegt (♩. etwa 66)

The score is divided into two systems. The first system includes woodwinds and brass:

- Große Flöten** (1. and 2.): *mp cresc.*
- Oboen** (1. and 2.): *p cresc.*
- Klarinetten (B)** (1. and 2.): *p cresc.*
- Fagotte** (1. and 2.): *p cresc.*
- Hörner (F)** (1., 2., 3., 4.): *pp cresc.*
- Trompeten (C)** (1. and 2.):
- Posaunen** (1., 2., 3.):
- Baßtuba**:
- Pauken** and **Schlagzeug** are present but have no notation.

The second system includes strings:

- Violinen** (1. and 2.): *pp*, *geteilt*
- Bratschen**: *pp*, *geteilt*
- Violoncelli**: *pp*, *geteilt*
- Kontrabässe**: *pp*, *geteilt*

1

grFl

Ob

Klar (B)

Fg

mf

cresc.

Hr (F)

Pos

„Es sungen drei Engel“

mf

cresc.

zus.

mp sanft hervortreten

1

VI

Br

Vc

pp

14

Klar (B)

Fg

mp

cresc.

Hr (F)

Pos

zus.

mp

cresc.

VI

Br

Vc

Kb

cresc.

p

21

grFl 1. 2.

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

Glsp

musical notation with dynamics: *zus.*, *f*, *p cresc.*

VI 1. 2.

Br

Vc

Kb

musical notation with dynamics: *f*

26

The score consists of the following parts and staves:

- grFl** (1, 2)
- Ob** (1, 2)
- Klar (B)** (1, 2)
- Fg** (1, 2)
- Hr (F)** (1, 2, 3, 4)
- Trp** (1, 2)
- Pos** (1, 2, 3)
- Bth** (1, 2)
- Glsp** (1)
- VI** (1, 2)
- Br** (1, 2)
- Vc** (1, 2)
- Kb** (1, 2)

The score includes dynamic markings such as *dim.*, *p*, *mf*, and *pp*. It also features various musical notations including notes, rests, slurs, and hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Ziemlich lebhafte Halbe (♩ 108-112)

39 *zus.*

grFl 1. 2. *mf*

Vl 1. 2. *mf* *mp*

Br *mp*

Vc *mp*

Kb *mp*

46 **3**

grFl 1. 2. *mp* *cresc.* *mf*

Klar (B) 1. *mf*

Fg 1. 2. *mf*

Hr (F) 1. 2. *p* *cresc.* *mf*

Vl 1. 2. *mp* *cresc.* *mf*

Br *p* *cresc.* *mf*

Vc *p* *cresc.* *mf*

Kb *p* *cresc.* *mf*

geteilt

53

grFl 1. 2.

Klar (B) 1.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

VI 1. 2.

Br

Vc

Kb

This page of a musical score, numbered 53, contains parts for various instruments. The woodwind section includes two parts for piccolo flute (grFl), one for B-flat clarinet (Klar (B)), and two for bassoon (Fg). The brass section consists of four horns in F (Hr (F)), two trumpets (Trp), three trombones (Pos), and one tuba (Btb). The string section includes two parts for violins (VI), one for trumpet (Br), one for violin (Vc), and one for double bass (Kb). The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) for the woodwinds and brass, and *p* (piano) for the strings. There are also accents and slurs throughout the piece. The woodwinds and brass parts have a similar rhythmic pattern, often with accents. The strings play a more melodic and harmonic role, with some parts featuring slurs and dynamic markings.

60 **4**

1. *grFl*

2.

1. *Ob*

2.

1. *Klar (B)*

2.

1. *Fg*

2.

1. *Hr (F)*

2.

3.

4.

1. *Trp*

2.

1. *Pos*

2.

3.

Btb

fp *fp* *f* *mf*

4

1. *VI*

2.

Br

mf *f* *mf*

Vc

f

Kb

f

67 5

grFl
1.
2.

Ob
1.
2.

Klar (B)
1.
2. *mf*

Fg
1.
2.

Hr (F)
1.
2.
3.
4.

Pos
1.
2.
3.

Btb

VI
1. *> p*
2. *mf* *f* 5

Br
f

Vc

Kb

73

grFl 1. *mp* *mf*

2. *mp*

Ob 1. *mf* *p*

Klar (B) 1. *p* *mf*

2. *mf*

Fg 1. *mf* *p*

2. *mf*

Vc *pizz.* *p* *mf*

einleiten . . . Ruhig

79

grFl 1. *p*

Ob 1. *p*

2. *p*

Klar (B) 1. *p* *mp*

2. *p* *mp*

Fg 1. *p*

2. *p*

einleiten . . . Ruhig

VI 1. *pp* *geteilt*

2. *pp* *geteilt*

Br *pp*

Vc *pp* *arco* *geteilt*

6

87

grFl

1. *mf*

2. *mf* nimmt kleine Flöte

Klar (B)

1. *mf*

2. *mf*

Fg

1. *mf*

2. *mf*

Hr (F)

1. *mf* mit Schwammschlägel

klBeck

p

6

VI

1. *mp* *mf*

2. *mf*

Br

zus. *mf* geteilt

Vc

mp *mf*

Kb

mf

7

94

grFl

Klar (B)

1. *p*

2. *p*

Fg

1. *p*

Hr (F)

1. *p*

7

VI

1. *p*

2. *p*

Br

p

Vc

p

115

klFl

grFl

Ob 1.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1.

Pos 1.

VI 1.

Br

Vc

Kb

mf *mp* *cresc.*

121

klFl

grFl

Ob 1.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2.

Pos 1.

VI 1. 2.

Br

Vc

Kb

mf *cresc.* *f* *9*

127 nimmt große Flöte

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2. zus.

Hr (F) 1. 2.

Pos 1.

p

VI 1. 2. geteilt

Br

Vc

Kb

135

grFl 1. 10

VI 1. 2. pp

Br pp

141

grFl 1.

VI 1.

VI 2.

Br

Vc

Kb

p

tr

147

grFl 1.

VI 1.

VI 2.

Br

Vc

Kb

pp

cresc.

mf

II

153

VI 1.

VI 2.

Br

Vc

pp

mp

pp

mp

8

160

Trgl

VI 1.

VI 2.

Br

Vc

Kb

pp

dim.

pp

pp

pp

pp

mp

dim.

pp

pp

pp

pp

mp *dim.* *pp*

169

Klar (B)

Fg

Br

Vc

Kb

zus.

12

f

dim.

mf

f

dim.

mf

f

dim.

mf

12

177

gr Fl

VI

Br

Vc

zus.

mf

mf

mp

184 13

gr Fl 1. 2.

Fg 1. 2.

VI 1. 2.

Br

Vc

Kb

mf p p cresc. cresc. p p cresc. cresc.

191

gr Fl 1.

Ob 1.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1.

VI 1. 2.

Br

Vc

Kb

mf f f p mf mf mf mf

198

grFl 1. *mf*

grFl 2. *mf*

Ob 1. *p*

Klar (B) 2. *p*

Fg 1.

14

205 ZUS.

grFl 1. *mp*

grFl 2. *mf*

Ob 1. *mf*

Ob 2. *mf*

Klar (B) 1. *mp*

Klar (B) 2. *mf*

Fg 1. *p*

Fg 2. *p*

Hr (F) 1. *mf*

Hr (F) 3. *mf*

14

Br *mf*

Vc *mf*

Kb *mf*

grFl 1. 211 8 *f cresc.* *f*
nimmt kleine Flöte

Ob 1. 2. *zus.* *f*

Klar (B) 1. 2. *zus.*

Fg 1. 2. *zus.* *f*

Hr (F) 1. 2. 3. 4. *mf cresc.* *f*

Pos 1. 2. 3. *f*

Btb *f*

VI 1. 2. *f cresc.* *f*
pizz. *arco*

Br *mf cresc.* *f*
pizz. *arco*

Vc *cresc.* *f*

Kb *cresc.* *f*

218

kIFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1.

Pos 1. 2. 3.

Btb

Pk

VI 1. 2.

Br

Vc

Kb

8

p cresc.

zus.

f dim.

f dim.

mf cresc.

mf cresc.

dim.

dim.

f dim.

dim.

dim.

mp cresc.

mp cresc.

mp cresc.

p cresc.

dim.

dim.

p cresc.

p cresc.

dim.

dim.

klFl

grFl

Ob

Klar (B)

Fg

Hr (F)

Trp

Pos

Btb

Pk

VI

Br

Vc

Kb

Musical score for orchestra, measures 225-230. The score includes parts for woodwinds (flutes, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion), strings (violin, viola, cello, double bass), and brass (trumpet, trombone). Dynamics range from *p* to *ff*. A rehearsal mark "16" is present at the end of the section.

232

klFl
mf

grFl
mf

Ob
1. 2.
mf

Klar (B)
1. 2.
mf *zus.*

Pos
1. 2. 3.

Br

Vc

Kb

239

klFl

grFl

Ob
1. 2.

Klar (B)
1. 2.
zus.

Hr (F)
1. 3. 2. 4.
mf *zus.* *mf*

Pos
1. 2. 3.

VI
1. 2.
mp

Br

Vc

Kb

246

klFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.
Hr (F) 1. 3. 2. 4.
Trp 1. 2.
Pos 1. 2. 3.
Btb

klTr
VI 1. 2.
Br
Vc
Kb

Breit

254

klFl

grFl

Ob

1.

2.

Klar (B)

1.

2.

Fg

1.

2.

Hr (F)

1.

3.

4.

Trp

1.

2.

Pos

1.

2.

3.

Btb

Pk

klTr

Beck

Breit

8

VI

1.

2.

Br

Vc

Kb

259

klFl
grFl
Ob
Klar (B)
Fg
Hr (F)
Trp
Pos
Btb
Pk
Vl
Br
Vc
Kb

tr
dim.
f
dim.
mf
p
mp
dim.
mf
dim.

zurückhalten

264

klFl
grFl
Ob 1.
Trp 1.
Trp 2.
Pos 1.
Pos 2.
Btb
Pk

p
dim. *mf* *dim.*
dim. *mf* *dim.*
dim. *mf* *dim.*
dim. *mp*
dim. *mp* *dim.* *pp*

zurückhalten

VI 1.
Br
Vc

p *dim.* *pp*
p *dim.* *pp*

18
Ruhiger

268

klFl
grFl
Klar (B) 1.
Hr (F) 1.
Hr (F) 2.
Trp 1.
Trp 2.
Btb

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

19

Noch ruhiger

275

Woodwind section score for measures 275-281. Instruments include Clarinet in F (Kl. F), Clarinet in B (Kl. B), Oboe (Ob.), Horn in F (Hr. F), Trumpet (Trp.), and Bass Trombone (Btb.). Dynamics range from *pp* to *p*.

19

Noch ruhiger

Violin section score for measures 275-281. Instruments include Violin I (VI 1.) and Violin II (VI 2.). Dynamics range from *p* to *pp*.

282

Flute and Brass section score for measures 282-288. Instruments include Flute (grFl.) and Bass Trombone (Br.). Dynamics range from *p* to *dim.*. The instruction "zurückhalten" is present above the flute and brass staves.

20

Hauptzeitmaß

String section score for measures 291-300. Instruments include Violin I (VI 1.), Violin II (VI 2.), Bassoon (Br.), Viola (Vc.), and Cello (Kb.). Dynamics range from *pp* to *pizz.*. The instruction "Hauptzeitmaß" is written above the violin staves.

309

grFl

Ob

1.

2.

Klar (B)

1.

2.

Fg

1.

2.

Hr (F)

1.

2.

3.

Vln

1.

2.

Br

1.

2.

Vc

Kb

mf

f

cresc.

ff

8

315 *zus.* 22

Ob 1. 2. *mf*

Klar (B) 1. 2. *mf*

Fg 1. 2. *mf*

Hr (F) 1. 2. 3. *mf*

Trp 1. *mf*

Pos 1. *mf*

8 22

VI 1. *pp*

VI 2. *pp*

Br *pp*

319 *zus.*

Ob 1. 2. *p*

Klar (B) 1. 2. *p*

Fg 1. 2. *mf*

Hr (F) 1. *mf*

Pos 1. *mf*

Btb *mf*

8

VI 1. *mf*

VI 2. *mf*

Br *mf*

Vc *mf*

Kb *mf*

323

klFl

grFl

Ob 1. *cresc.* *f*

Ob 2. *cresc.* *f*

Klar (B) 1. *cresc.* *f*

Klar (B) 2. *cresc.* *f*

Fg 1. *cresc.* *f*

Fg 2. *cresc.* *f*

Hr (F) 1. 3. *ZUS.* *p cresc.* *f*

Hr (F) 2. 4. *ZUS.* *p cresc.* *f*

Trp 1. *p cresc.* *f*

Trp 2. *mf cresc.* *f*

Pos 1. 2. *mf cresc.* *f*

Pos 3. *mf cresc.* *f*

Btb *mf cresc.* *f*

Glsp *f*

VI 1. *cresc.* *mf*

VI 2. *cresc.* *mf*

Br *cresc.* *f*

Vc *cresc.* *f*

Kb *cresc.* *f*

8

Grablegung

Sehr langsam (♩ etwa 54)

1. 2. *Große Flöten*

1. 2. *Oboen*

1. 2. *Klarinetten (B)*

1. 2. *Fagotte*

1. 2. 3. 4. *Hörner (F)*

1. 2. *Trompeten (C)*

1. 2. 3. *Posaunen*

Baßtuba

Pauken

Schlagzeug

Sehr langsam (♩ etwa 54)

1. 2. *Violin*

Bratschen

Violoncelli

Kontrabässe

mit Dämpfer
p

mit Dämpfer
p

mit Dämpfer
p

mit Dämpfer
mp

mf

mf

mf

18 2

grFl *mp* *cresc.* *3* *8*

Ob 1. *pp* *cresc.*

2. *pp* *cresc.*

VI 1. *cresc.* *mp*

2. *cresc.* *mp*

Br *pizz.* *pp* *cresc.* *mp*

23 *8*

grFl *mf*

Ob 1. *mf* *cresc.* *mf* *cresc.*

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

Klar (B) 1. *mf* *cresc.* *mf* *cresc.*

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

Hr (F) 1. *mp* *cresc.* *mf* *cresc.* *mf* *cresc.*

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

3. *mf* *cresc.*

Trp 1. *mf* *cresc.* *mf* *cresc.*

2. *mf* *cresc.*

Pos 1. *mp* *cresc.* *cresc.* *mf* *cresc.*

2. *mp* *cresc.* *mf* *cresc.*

3. *mp* *cresc.*

Btb *mp* *cresc.* *mf* *cresc.*

VI 1. *arco* *mp* *cresc.* *mf* *cresc.*

2. *arco* *mp* *cresc.* *mf* *cresc.*

Br *mp* *cresc.* *mf* *cresc.*

Vc *mp* *cresc.* *mf* *cresc.*

Kb *mp* *cresc.* *mf* *cresc.*

28 3

klFl *f* *cresc.*

grFl *f* *cresc.*

Ob 1. *f* *cresc.*
2. *f* *cresc.*

Klar (B) 1. *f* *cresc.*
2. *f* *cresc.*

Fg 1. *f* *cresc.*
2. *f* *cresc.*

Hr (F) 1. *f* *cresc.*
2. *f* *cresc.*
3. *f* *cresc.*
4. *f* *cresc.*

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

Pos 1. *f* *cresc.*
2. *f* *cresc.*
3. *f* *cresc.*

Btb *f* *cresc.*

Pk *mf*

3

VI 1. *mf* *cresc.*
2. *mf* *cresc.*

Br *mf* *cresc.*

Vc *f* *cresc.*

Kb *f* *cresc.*

32

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

Beck

Vl 1. 2.

Br

Vc

Kb

ff *mp* *p* *pp* *mf*

38 4

Woodwinds:
grFl: *f dim.*, *p*
Ob 1: *mf dim.*, *pp*
Ob 2: *f dim.*, *pp*
Klar (B) 1: *f dim.*, *pp*
Klar (B) 2: *mf dim.*, *pp*
Fg 1: *p dim.*, *pp*
Fg 2: *pp*

Brass:
Hr (F) 1: *p*
Hr (F) 2: *pp*
Hr (F) 3: *pp*
Hr (F) 4: *pp*
Btb: *pp*

Strings:
VI 1: *cresc.*, *f*, *dim.*, *p*
VI 2: *cresc.*, *f*, *f dim.*, *p*, *mf*, *p*, *pp*
Br: *cresc.*, *f*, *p*, *mf*, *p*, *pp*
Vc: *cresc.*, *f*, *f dim.*, *p*, *mf*, *p*, *pp*
Kb: *cresc.*, *f*

Versuchung des heiligen Antonius

„Ubi eras, bone Jhesu / ubi eras, quare non affuisti / ut sanares vulnera mea?“

Sehr langsam, frei im Zeitmaß

Woodwind and brass section score. The instruments listed are: Kleine Flöte, Große Flöte, Oboen (1. and 2.), Klarinetten (B) (1. and 2.), Fagotte (1. and 2.), Hörner (F) (1., 2., 3., 4.), Trompeten (C) (1. and 2.), Posaunen (1., 2., 3.), Baßtuba, Pauken, and Schlagzeug. The score is in 4/4 time and consists of three measures. The woodwinds and brass instruments play a sustained chord, with the Oboe and Clarinet parts marked *p cresc.* in the third measure.

Sehr langsam, frei im Zeitmaß

String section score. The instruments listed are: Violinen (1. and 2.), Bratschen, Violoncelli, and Kontrabässe. The score is in 4/4 time and consists of three measures. The strings play a melodic line with various dynamics and articulations. The first measure is marked *pp* and *mf* with the instruction "ohne Dämpfer". The second measure is marked *rubato*. The third measure is marked *cresc.* and *f*. The string parts are marked with *trb* (triplets) and *tr* (trills). The Violin parts are marked *pp* and *mf* with the instruction "ohne Dämpfer". The Viola, Violoncello, and Contrabass parts are marked *pp* and *mf* with the instruction "ohne Dämpfer". The Violin parts are marked *rubato* and *cresc.* in the second measure. The Viola, Violoncello, and Contrabass parts are marked *rubato* and *cresc.* in the second measure. The Violin parts are marked *f* and *cresc.* in the third measure. The Viola, Violoncello, and Contrabass parts are marked *f* and *cresc.* in the third measure. The Violin parts are marked *fp cresc.* in the third measure. The Viola, Violoncello, and Contrabass parts are marked *fp cresc.* in the third measure.

4

klFl

grFl

Ob

1. *p cresc.*

2. *p cresc.*

Klar (B)

1. *p cresc.*

2. *p cresc.*

Fg

1. *ff*

2. *ff*

Hr (F)

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Trp

1. *ff*

2. *ff*

Pos

1. *ff*

2. *ff*

3. *ff*

Btb

ff

Pk

ff dim. pp

klTr

ff dim. pp

Beck

ff dim. pp

Vl

1. *ff*

2. *ff*

Br

ff

Vc

ff

Kb

ff

1

9

grFl

1. *ff* *rubato* *mf* *cresc.*

2. *ff* *rubato* *mf* *cresc.*

Ob

1. *ff* *rubato* *mf* *cresc.*

2. *ff* *rubato* *mf* *cresc.*

Klar (B)

1. *ff* *rubato* *mf* *cresc.*

2. *ff* *rubato* *mf* *cresc.*

Pos

1. *f* *mf*

2. *f* *mf*

3. *f* *mf*

1

VI

1. *f* *ff* *rubato* *mf* *cresc.*

2. *f* *ff* *rubato* *mf* *cresc.*

Br

ff *rubato* *mf* *cresc.*

Vc

f *mf*

Kb

f *mf*

Sehr lebhaft (♩. etwa 176)

16

Ob

1. *mf*

2. *mf*

Klar (B)

1. *mf*

2. *mf*

Fg

1. *f*

2. *f*

Hr (F)

1. *mf*

2. *mf*

3. *mf*

4. *mf*

Trp

1. *mf*

2. *mf*

1. *mf*

2. *mf*

Pos

1. *mf*

2. *mf*

3. *mf*

Pk

pp *mf dim.* *pp* *p dim.* *ppp*

klTr

pp *mf dim.* *pp* *p dim.* *ppp*

Beck

pp *mf dim.* *pp* *p dim.* *ppp*

Sehr lebhaft (♩. etwa 176)

VI

1. *f* *mf*

2. *f*

Br

f *mf* *p* *pizz.* *arco* *mp* *f*

Vc

mf *pizz.* *arco* *p* *pizz.* *arco* *mp* *f*

Kb

mf *p* *f*

27 2

Ob

1. *f* *p cresc.*

2. *f* *p cresc.*

Klar (B)

1. *f* *p cresc.*

2. *f* *p cresc.*

Fg

1. *f* *p cresc.*

2. *f* *p cresc.*

Hr (F)

3. *mf* *mf* *p*

4. *zus.* *mf* *mf* *p*

Trp

1. *f*

2. *f* *p cresc.*

Pos

1. *f* *p cresc.*

2. *f* *p cresc.*

Br 2

f *p cresc.*

Vc

f *mf* *p cresc.*

Kb

f

39 3

klFl

grFl

1. *Ob*

2.

1. *Klar (B)*

2.

1. *Fg*

2.

1. *Hr (F)*

2. 3. 4.

1. *Trp*

2.

1. *Pos*

2. 3.

3

1. *VI*

2.

Br

Vc

Kb

p *cresc.*

p *cresc.*

p *cresc.*

44

Klar (B) 1. 2. *p cresc.* *f p*

Fg 1. 2. *p cresc.* *f p*

VI 1. 2. *f p cresc.* *f p*

Br *f p cresc.* *f p*

Vc *p cresc.* *f p*

zus.

49

grFl *mf cresc.* *zus.*

Ob 1. 2. *mf cresc.*

Klar (B) 1. 2. *cresc.* *mf cresc.*

Fg 1. 2. *cresc.* *mf cresc.*

Hr (F) 1. 3. 2. 4. *zus.* *mf cresc.*

VI 1. 2. *cresc.* *mf cresc.*

Br *cresc.* *mf cresc.*

Vc *cresc.* *mf cresc.*

Kb *mf cresc.*

60

kFl
grFl
Ob 1.
2.
Klar (B) 1.
2.
Fg 1.
2.
Hr (F) 1.
2.
Trp 1.
2.
Pos 1.
2.
3.
Btb
Pk
VI 1.
2.
Br
Vc
Kb

Detailed description: This page of a musical score, numbered 60, contains staves for various instruments. The woodwind section includes piccolo flutes (*kFl*), grand flutes (*grFl*), oboes (*Ob*), clarinets in B-flat (*Klar (B)*), and bassoons (*Fg*). The brass section features three horns in F (*Hr (F)*), two trumpets (*Trp*), two trombones (*Pos*), and a tuba (*Btb*). The percussion part includes a snare drum (*Pk*). The string section consists of two violins (*VI*), a viola (*Br*), two violas (*Vc*), and a double bass (*Kb*). The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes with long slurs.

70

5

klFl

grFl

Ob

1.

2.

Klar (B)

1.

2.

Fg

1./2.

Hr (F)

1.

2.

3.

4.

Trp

1./2.

1.

2.

3.

Btb

grTr

5

VI

1.

2.

Br

Vc

Kb

ff

tr

zus.

75

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg $\frac{1}{2}$ $\frac{2}{2}$ *zus.*

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

grTr

VI 1. 2.

Br

Vc

Kb

cresc.

ff

p

81 6

klFl *ff*

grFl *p*

Ob 1. *ff* *p*
2. *ff*

Klar (B) 1. *ff*
2. *ff*

Fg 1. *ff*
2. *ff*

Hr (F) 1. *ff*
2. *ff*
3. *ff*
4. *ff*

Trp 1. *ff*
2. *ff*

Pos 1. *ff*
2. *ff*
3. *ff*

Btb *ff*

grTr *f*

VI 1. *ff* *pp*
2. *ff*

Br *ff*

Vc *ff* *pp*

Kb *ff*

6

89

Ob 1.

VI 1.

Vc

cresc.

95

Ob 1.

VI 1.

Br

Vc

mf

dim.

mp

dim.

mp

dim.

101

Ob 1.

Klar (B) 1.

VI 1.

Br

Vc

p

p

mp

pp

pp

pp

107

klFl

Klar (B) 1.

VI 1.

Br

Vc

mf

p

p

p

113

8

mp *mf* *f* *p*

mp *mf* *f* *p*

pp *pizz.* *pp* *pp* *pizz.* *pp*

pp

119

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

134

grFl
mf *f* *cresc.*

Ob 1. 2.
mf *f* *cresc.*

Klar (B) 1. 2.
mf *f* *cresc.*

Fg 1. 2.
mf *cresc.* *mf* *cresc.*

Hr (F) 1. 3.
mf *f* *cresc.* *mf* *f* *cresc.*

Trp 1.
f *cresc.*

klTr
p *cresc.*

VI 1. 2.
mf *cresc.* *f* *mf* *cresc.* *f*

Br
mf *cresc.* *f*

Vc
mf *cresc.*

Kb
mf *cresc.*

10
Ein wenig breiter

Im

139

klFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.
Hr (F) 1. 2. 3. 4.
Trp 1. 2.
Pos 1. 2. 3.
Btb
Pk
klTr
Beck

ff
f cresc.
tr
ff

Detailed description: This page of a musical score covers measures 139 to 143. It features woodwind and percussion parts. The woodwinds include Clarinet in F (Hr), Clarinet in B (Klar), Flute (klFl), Grand Flute (grFl), Oboe (Ob), Bassoon (Fg), Horn in F (Hr), Trumpet (Trp), and Trombone (Btb). The percussion includes Snare Drum (Pk), Cymbal (klTr), and Tom-tom (Beck). The score is marked with dynamics such as *ff* and *f cresc.*, and includes various musical notations like slurs, accents, and trills.

10
Ein wenig breiter

Im

VI 1. 2.
Br
Vc
Kb

cresc.
ff
f cresc.
ff

Detailed description: This page of a musical score covers measures 139 to 143 for the string section. It includes Violin I (VI), Violin II, Viola (Br), Violoncello (Vc), and Kontrabaß (Kb). The score is marked with dynamics such as *cresc.* and *ff*, and includes various musical notations like slurs and accents.

Zeitmaß

145

klFl

grFl

Ob

1.

2.

Klar (B)

1.

2.

Fg

1. zus.

2.

Hr (F)

1.

2.

3.

4.

Trp

1.

2.

Pos

1. 2.

3.

Btb

Zeitmaß

VI

1.

2.

Br

Vc

Kb

150

KlFl
grFl
Ob 1.
2.
Klar (B) 1.
2.
Fg 1.
2.
Hr (F) 1.
2.
3.
4.
Trp 1.
2.
Pos 1.
2.
3.
Btb
Pk
grTr *tr*
mf
Vl 1.
2.
Br
Vc
Kb

156 **11**

Hr (F)
1. *mf*
3. *mf*

Trp
1. *mf*
2. *mf*

Btb
f

VI
1. *mf*
2. *mf*

Vc
f

Kb
f

160

Hr (F)
1. *cresc.* *ff*
2. *mf cresc.* *ff*
3. *cresc.* *ff*
4. *mf cresc.* *ff*

Trp
1. *cresc.* *ff*
2. *cresc.* *ff*

Pos
1. 2. *mf* *cresc.* *ff*
3. *mf cresc.* *ff*

Btb
cresc. *ff*

VI
1. *cresc.*
2. *cresc.*

Br
mf cresc.

Vc
cresc.

Kb
cresc. *ff*

164

grFl

ff

Ob

1. ff

2. ff

mf

Klar (B)

1. ff

2. ff

mf

Fg

1. ff

2. ff

zus.

mf

Hr (F)

1. 3. ff

2. 4. ff

mf

Trp

1. 2. ff

zus.

mf

Pos

1. 2. ff

3. ff

mf

Btb

ff

mf

VI

1. ff

2. ff

mf

Br

ff

mf

Vc

ff

mf

Kb

ff

mf

169 12

grFl

mf

Ob 1. *cresc.*

Ob 2. *cresc.*

Klar (B) 1. *zus.*

Klar (B) 2. *cresc.*

Fg 1. *cresc.*

Fg 2.

Hr (F) 1. *cresc.*

Hr (F) 3. *f*

Pos 1. *cresc.*

Pos 2. *cresc.*

Pos 3.

Btb *cresc.*

12

VI 1. *cresc.*

VI 2. *cresc.*

Br *cresc.*

Vc *cresc.*

Kb *cresc.*

Im Zeitmaß

179

klFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.
Hr (F) 1. 3. 2. 4.
Trp 1. 2.
Pos 1. 2. 3.
Btb
Pk

8^{va}
zus.
ff
zus.
ff
zus.
ff
ff
ff
ff
ff
ff

Detailed description: This block contains the musical score for woodwinds and brass instruments. It starts at measure 179. The instruments listed are piccolo flute (klFl), grand flute (grFl), oboe (Ob), clarinet in B-flat (Klar (B)), bassoon (Fg), horn in F (Hr (F)), trumpet (Trp), trombone (Pos), and tuba (Btb). The piccolo flute part has an 8va marking. The oboe and clarinet parts have 'zus.' markings. The horn, trumpet, trombone, and tuba parts have 'ff' markings. The bassoon part has 'zus.' and 'ff' markings. The piccolo part has 'ff' markings. The woodwinds play a melodic line with slurs and accents. The brass instruments play a rhythmic pattern of eighth notes.

Im Zeitmaß

VI 1. 2.
Br
Vc
Kb

8^{va}
tr

Detailed description: This block contains the musical score for string instruments. The instruments listed are violin (VI), viola (Br), cello (Vc), and double bass (Kb). The violin and viola parts have an 8va marking and 'tr' markings. The cello and double bass parts have 'tr' markings. The strings play a melodic line with slurs and accents.

13

186 *zus.*

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 3. 2. 4.

Trp 1. 2. *zus.*

Pos 1. 2. 3.

Btb

13

8

Vl 1. 2. *ff*

Br *ff*

Vc *ff*

dim.

Langsam (♩ etwa 60)

8

193

Vl 1. 2. *pp*

Br *p* *mp* *mf*

Vc *mp* *mf* *f*

Kb *mp* *mf*

8

198

VI 1. *p*

VI 2. *mf*

Br *p* *cresc.* *mf* *mf*

Vc *mf* *cresc.* *f*

Kb *mp* *p* *cresc.* *mf*

Dynamic markings: *mp*, *p*, *cresc.*, *mf*, *f*. Includes triplets (3) and accents.

Ruhig

8

203

VI 1. *pp*

VI 2. *pp*

Br *pp*

Vc *p*

Kb *pp*

Dynamic markings: *pp*, *p*, *p 3*. Includes trills (*trb*) and triplets (3).

209

VI 1. *mf* *mp*

VI 2. *mf* *mp*

Br *mf*

Vc *mf*

Kb *mf*

Dynamic markings: *mf*, *mp*. Includes triplets (3).

214 8

VI 1. *cresc.* *f* *pp*

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

Br *p cresc.* *f* *ppp*

Vc *p cresc.* *ppp*

Kb *p cresc.* *ppp*

219 8 **Sehr breit**

VI 1. *p*

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

Br *p* *ff* *p*

Vc *p* *f* *p*

Kb *p* *f* *p*

eilen

zurückhalten

224

VI 1. *ff* *p* *mf* *f*

VI 2. *ff* *p* *mp* *f*

Br. *ff* *p* *f*

Vc. *ff* *p* *f* *mf*

Kb. *ff* *p* *mf* *f*

229

VI 1. *p* *pp*

VI 2. *p*

Br. *mp* *pp*

Vc. *p* *p* *pp*

Kb. *p* *pp*

Lebhaft (♩ etwa 144)

235

Musical score for Horns (Hr (F)), Trumpets (Trp), Positones (Pos), and Violoncello (Vc). The score is in 2/4 time and features dynamic markings of *p*, *mp*, and *mf*. The Horns and Trumpets parts are in F major, while the Positones and Violoncello parts are in C major. The Horns and Trumpets parts are in 2/4 time, while the Positones and Violoncello parts are in 2/4 time. The Violoncello part is in 2/4 time and features a dynamic marking of *mf*.

Lebhaft (♩ etwa 144)

245

Musical score for Horns (Hr (F)), Trumpets (Trp), Positones (Pos), Baritone (Btb), Violin (Vl), and Bass (Br). The score is in 2/4 time and features dynamic markings of *f*, *mf*, and *p*. The Horns and Trumpets parts are in F major, while the Positones, Baritone, Violin, and Bass parts are in C major. The Horns and Trumpets parts are in 2/4 time, while the Positones, Baritone, Violin, and Bass parts are in 2/4 time. The Baritone part is in 2/4 time and features a dynamic marking of *mf*. The Violin and Bass parts are in 2/4 time and feature dynamic markings of *mf* and *p*.

254

Ob

1. *mf*

2. *mf*

Klar (B)

1. *mf*

2. *mf*

Hr (F)

1. *mp*

2. *mp*

3. *mp*

4. *mp*

Trp

1. *mp*

Pos

1. *mf*

2. *mf*

3. *mf*

Btb

mf

VI

1. *p*

Br

p

Vc

mp

264

Ob

1. *f*

2. *f*

Klar (B)

1. *f*

2. *f*

Hr (F)

1. *f*

2. *f*

3. *f*

4. *f*

Trp

1. *f*

2. *f*

Pos

1. *f*

2. *f*

3. *f*

Bth

f

f

f

VI

1. *mf*

Br

mp *mf*

Vc

This page of a musical score, numbered 273, contains the following parts and markings:

- klFl** (Clarinet in F): Rests throughout the page.
- grFl** (Clarinet in G): Rests throughout the page.
- Ob** (Oboe): Two staves, 1. and 2., with dynamics *p* and *f*.
- Klar (B)** (Clarinet in B): Two staves, 1. and 2., with dynamics *p* and *f*.
- Fg** (Bassoon): Two staves, 1. and 2., with dynamics *f*.
- Hr (F)** (Horn in F): Four staves, 1. through 4., with dynamics *p*, *mf*, and *f*.
- Trp** (Trumpet): Two staves, 1. and 2., with dynamics *p* and *f*.
- Pos** (Posaune): Three staves, 1., 2., and 3., with dynamics *p* and *f*.
- Btb** (Tuba): One staff with dynamics *p* and *f*.
- klTr** (Cymbal): One staff with dynamics *pp*, *cresc.*, and *mf*.
- grTr** (Tom-tom): One staff with dynamics *mf*.
- VI** (Violin): Two staves, 1. and 2., with dynamics *f*, *p*, and *f > mf*.
- Br** (Viola): One staff with dynamics *f*, *p*, and *f > mf*.
- Vc** (Violoncello): One staff with dynamics *p* and *f > mf*.
- Kb** (Kontrabaß): One staff with dynamics *f*.

280

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

klTr

grTr

VI 1. 2.

Br

Vc

Kb

287

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2. *f*

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3. *f*

Btb

VI 1. 2.

Br *f*

Vc *f*

Kb *f*

This page of a musical score contains measures 287 through 292. The instruments are arranged in a standard orchestral layout. The woodwind section includes piccolo flutes (klFl), grand flutes (grFl), oboes (Ob), clarinets in B-flat (Klar (B)), and bassoons (Fg). The brass section consists of four horns in F (Hr (F)), two trumpets (Trp), three trombones (Pos), and a tuba (Btb). The string section includes violins (VI), violas (Br), violas (Vc), and a double bass (Kb). The score features various musical notations such as slurs, accents, and dynamic markings. The first and second endings for several instruments are indicated. The dynamic marking *f* (forte) is used in several places, notably in the bassoon, trombone, and double bass parts. The woodwinds play melodic lines with slurs, while the strings play a rhythmic accompaniment.

20

Ein wenig breiter

294

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2. 3. 4.

Trp 1. 2.

Pos 1. 2. 3.

Btb

Pk

Beck

20

Ein wenig breiter

VI 1. 2.

Br

Vc

Kb

21

306 Im Zeitmaß

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Hr (F) 1.

Trp 1.

Trgl

pp

pp

pp

pp

p

pp

21

Im Zeitmaß

Br

p



22

315

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

pp

pp

cresc.

cresc.

cresc.

22

Br

pizz.

pp

cresc.

cresc.

pp

pizz.

pp

cresc.

cresc.

324

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1.

Br

Vc

Kb

cresc.

cresc.

cresc.

cresc.

mf

cresc.

mf

mp

mp

331

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1.

Trgl

VI 1.

Br

Vc

mf

mf

mf

mf

mf

mp

mp

f

mp

f

mp

arco

mp

5

6

5

6

23

338

klFl

grFl

Ob

Klar (B)

Fg

Hr (F)

Trgl

klBeck

23

VI

Br

Vc

Kb

356

klFl

grFl

Ob

Klar (B)

Fg

Hr (F)

Trp

Pos

Btb

Pk

klBeck

VI

Br

Vc

Kb

f

tr^b

tr^H

tr

ZUS.

3

376

klFl
mf
tr

grFl
mf
tr

Ob
1. *mf*
tr
2. *mf*
tr

Klar (B)
1. *mf*
zus. tr
2. *mf*
tr

Fg
1. *ff*
3
2. *ff*
3

Hr (F)
1. *f*
3
2. *f*
4

Trp
1. *ff*
2. *ff*
zus.

Pos
1. *ff*
zus.
2. *ff*
3
3. *ff*
3

Btb
ff
3

grTr
f

Beck
f

8

VI
1. *f*
2. *f*

Br
ff
3

Vc
ff
3

Kb
ff
3

383

kFl

grFl

Ob
1.
2.

Klar (B)
1.
2.

Fg
1.
2.

Hr (F)
1.
3.
2.
4.

Trp
1.
2.

Pos
1.

Btb

8

VI
1.
2.

Vc

Kb

Sehr lebhaft (♩. etwa 80)

407

VI

1. *p*

2. *p*

414

VI

1. *pp*

2. *pp*

Br

mp

28

421

VI

1. *mf*

2. *mf hervor*

Br

p

Vc

p

mf

mf

428

Klar (B)

1. *zus.*

2. *f*

VI

1. *p*

2. *p*

Br

p

Vc

mf

435 29

Klar (B) 1. 2.

VI 1. 2.

Br

Vc

Kb

p *f* *mf* *f*

441

VI 1. 2.

Br

Vc

Kb

p *f* *mf* *mf*

448

VI 1. 2.

Br

Vc

Kb

f *f* *f* *f*

454 **30** zus.

Klar B 1. 2. *f*

Hr (F) 1. *f*

30

VI 1. *fp*

2. *mf hervor* *p*

Br *mf hervor*

Vc *p*

Kb *p*

460 zus.

Klar (B) 1. 2.

Hr (F) 1.

VI 1. *ff*

2. *ff*

Br *ff*

Vc *ff*

Kb *ff*

„Lauda Sion Salvatorem“

31

466

Musical score for measures 466-471. The score includes parts for kFl, grFl, Ob (1. and 2.), Klar (B) (1. and 2.), Fg (1.), Hr (F) (1. and 2.), Vl (1. and 2.), Br, Vc, and Kb. Dynamics include *mf*, *p*, and *fp*. A rehearsal mark **31** is present at the beginning of the section.

472

Musical score for measures 472-477. The score includes parts for kFl, grFl, Ob (1. and 2.), Klar (B) (1. and 2.), Fg (1.), Hr (F) (1. and 2.), Vl (1. and 2.), Br, Vc, and Kb. Dynamics include *f* and *ff*. A rehearsal mark **31** is present at the beginning of the section.

478 32

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 2.

Hr (F) 1. 2. *zus.*

Vl 1. 2.

Br

Vc

Kb

mf

p

mf

p

mp

p

fp

fp

484

klFl

grFl

Ob 1. 2.

Klar (B) 1. 2.

Fg 1. 2.

Hr (F) 1. 2.

Vl 1. 2.

Br

Vc

Kb

p

mf

mf

490 33

kIFI
grFI
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2. *zus.*
Hr (F) 1. 2. 3.
VI 1. 2. *ff*
Br *ff*
Vc *ff*
Kb *ff*

497

kIFI
grFI
Ob 1. 2. *mf* *ZUS.*
Klar (B) 1. 2. *mf* *ZUS.*
Fg 1. 2. *mf* *ZUS.*
Hr (F) 1. 2. 3. *mf*
VI 1. 2. *mf*
Br *mf*
Vc *f p*
Kb *fp*

klFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.
Hr (F) 1. 2. 3. 4.
Trp 2.
Pos 2. 3.
Btb
klTr

VI 1. 2.
Br
Vc
Kb

verbreitern

512

Musical score for woodwinds and brass instruments. The instruments listed on the left are: klfFl, grFl, Ob (1. and 2.), Klar (B) (1. and 2.), Fg (1. and 2.), Hr (F) (1. and 2.), Trp (2.), Pos (2. and 3.), Btb, and klTr. The score consists of multiple staves for each instrument. The woodwinds (klfFl, grFl, Ob, Klar, Fg) play a melodic line with a crescendo from *ff* to *fff*. The brass instruments (Hr, Trp, Pos, Btb) play a similar melodic line, also with a crescendo from *ff* to *fff*. The klTr part starts with a tremolo and then plays a melodic line with a crescendo from *mf* to *f*. The word "verbreitern" is written above the score.

verbreitern

Musical score for string instruments. The instruments listed on the left are: VI (1. and 2.), Br, Vc, and Kb. The VI and Br parts play a melodic line with a crescendo from *ff* to *fff*. The Vc and Kb parts play a similar melodic line, also with a crescendo from *ff* to *fff*. The word "verbreitern" is written above the score.

519 Breite Halbe

35

klFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.

„Alleluia“
mit aller Kraft

Hr (F) 1. 2. 3. 4.
Trp 1. 2.
Pos 1. 2. 3.
Btb

Pk
Trgl
Beck
grTr

Breite Halbe

35

VI 1. 2.
Br
Vc
Kb

KlFl
grFl
Ob 1. 2.
Klar (B) 1. 2.
Fg 1. 2.
Hr (F) 1. 2. 3. 4.
Trp 1. 2.
Pos 1. 2. 3.
Btb
Pk
Trgl
Beck
grTr
VI 1. 2.
Br
Vc
Kb

Musical score for page 527, featuring various instruments including woodwinds, brass, and strings. The score includes multiple staves for each instrument, with first and second endings indicated. The music is in a key with one flat and a 2/4 time signature. The page number 527 is at the top left.

Critical Notes

Philharmonisches Konzert. Variationen für Orchester

I. Sources

1. Description of sources

A Full score, autograph

- Location:** Rychenberg-Stiftung, Winterthur, Stadtbibliothek Sign. *Dep RS 29/6*.
- Title page:** *Paul Hindemith / 1932 / [underlined:] Philharmonisches Konzert / Variationen für Orchester / Für Wilhelm Furtwängler und das / Berliner Philharmonische Orchester zur Feier seines / 50 jährigen Bestehens. / Berlin, März 1932* Top right in pencil (in another hand) library shelf mark *Dep RS 29/6*.
- Manuscript paper:** Gathering of one single sheet and 19 double sheets; no binding. Sequence: single sheet, double sheet, two double sheets folded together, 11 double sheets, double sheet containing four further double sheets. All pages written on are paginated in pencil (with the exception of p. 60, which is paginated in ink); even numbers top left, uneven numbers top right. Page numbers 1 and 2 are missing.
Commercial paper, »Sünova« Nr. 14 – 30zeilig; colour: ivory, slightly browned. Vertical format: 42 x 32 cm.
- Contents:** Page [I]: Title page (see above).
Page [2]: Orchestra: [underlined:] *Besetzung: / Kleine Flöte (auch dritte grosse Flöte) / 2 grosse Flöten / 2 Oboen / Englischhorn / 2 Klarinetten in B (zweite auch in A) / Bassklarinette / 2 Fagotte / Kontrafagott / 4 Hörner in F / 3 Trompeten in C / 3 Posauern / Basstuba / Pauken / Schlagzeug / Streichquintett.*
Pages 3–5: *Thema*
Pages 6–15: *Erste Variation*
Pages 16–17: *Zweite Variation*
Pages 18–25: *Dritte Variation*
Pages 26–36: *Vierte Variation*
Pages 37–59: *Fünfte Variation*
Following page 59 are two empty pages without pagination (= [59a / 59b])
Pages 60–72: *Letzte Variation*. At the end of the composition: *SS. Ausonia / Mittell. Meer / 12. März.*
Pages [73]–[76]: Empty.
The number of bars in the theme and each of the six variations is indicated at the end of the pieces at the bottom of the page.
- Writing material:** Musical notation: blue-black ink; rehearsal numbers up to Fifth Variation in red ink; Final Variation in blue-black ink. A few pencil markings (pagination, bar numbers, circling of notes [= evidently conducting aids by Wilhelm Furtwängler], shelf mark on title page).
- Binding:** None. The autograph score has been placed between a double sheet of the »Sünova« manuscript paper. Grey cardboard serves as a cover. Inscription on front: [black ink:] *PAUL HINDEMITH / PHILHARMONISCHES KONZERT*. Top left, in pencil, library shelf mark *Dep RS 29/6*; top right, stamp: *WERNER REINHART*.
- Condition:** Good; scarcely any traces of use. Minimal corrections by erasure, crossing out or pasting over. Individual notes and dynamic markings slightly blurred.

Ba First edition (full score)

- Title page:** Page [I]: *Philharmonisches Konzert / Variationen für Orchester / von / Paul Hindemith / asterisk / Partitur / B. Schott's Söhne, Mainz und Leipzig / Schott & Co. Ltd., London W., 48 Great Marlborough Street / In two parallel columns, Editions Max Eschig, Paris / 48 Rue de Rome and for U.S.A.: Ass. Music Publishers Inc. / New York / Printed in Germany – Imprimé en Allemagne.*
Page [II]: *Für Wilhelm Furtwängler / und das Berliner Philharmonische Orchester / zur Feier seines 50jährigen Bestehens / asterisk / Instrumentation.*
Page [I]: Heading: top left: *Aufführungsrecht / vorbehalten*; centre: *Philharmonisches Konzert / Variationen für Orchester*; right, above the upper system: *Paul Hindemith / 1932*; bottom: *Copyright 1932 by B. Schott's Söhne, Mainz* and publisher's number *B-S 33468* (also at the bottom of every page).
At the bottom of page 68: *Stich u. Druck von B. Schott's Söhne in Mainz.*
68 score pages, bound in grey cardboard.

Bb First edition (study score)

Identical with source Ba, albeit in reduced format. Date of publication: *Sep 1932* (added to archive copy belonging to the music publishers B. Schott's Söhne, Mainz).

Bc Recent printing of study score

- Title page:** Page [I]: *PAUL HINDEMITH / 1895–1963 / Philharmonisches Konzert / VARIATIONEN FÜR ORCHESTER / 1932 / Studien-Partitur / Edition Schott 3505 / B. SCHOTT'S SÖHNE · MAINZ / Schott & Co. Ltd., London · Schott Music Corp., New York / Printed in Germany.*
Page [II]: Empty.
Page [III]: *Für Wilhelm Furtwängler / und das Berliner Philharmonische Orchester / zur Feier seines 50jährigen Bestehens.*
Page [IV]: Instrumentation and performance duration: *20 Minuten.*
Page [I]: Heading as in source Ba, without performance restriction. Bottom of page: © by *B. Schott's Söhne, Mainz, 1932* · © renewed 1960. Publisher's number *B-S 33468* at the bottom of pages 2–68. Engraving and typesetting details on page 68 as in source Ba.

C Piano-duet version

- Location:** Paul-Hindemith-Institut, Frankfurt/Main.
Among Hindemith's *Nachlass* is the manuscript of the *Philharmonisches Konzert* in a duet version for two pianos, signed *E. B.* Written in black ink, neither the score (56 pp.) nor the second piano part (30 pp.), which is included separately, contain any annotations in Hindemith's hand. Date at the end of the manuscript: *29. 12. 36 E. B.* The arranger has not been identified.

D Sketches

Sketches for the *Philharmonisches Konzert* have survived in four sketchbooks, all of them part of Hindemith's *Nachlass* and held in the Paul-Hindemith-Institut, Frankfurt/Main. All sketches are written in soft pencil.

1) Sketchbook *Stücke für 2 Geigen / Philharmonie-Variationen / 1931–32* [a]
Vertical format: 16.4 x 13.1 cm; paper type: »Sünova« Nr. 45 – 10zeilig; 40 pp.

Contents:
Page [14]: Draft of theme (not used)

Pages [15]–[19]: Draft of the theme
Pages [20]–[40]: Fourth variation

2) Sketchbook *Stücke für 2 Geigen / Philharmonie-Variationen / 1931–32* [b]
Format and type as 1), see above; 18 pp.

Contents:
Pages [12]–[17]: Third Variation, bars 1–62

3) Sketchbook *Philharmonie- / Variationen / 1932*
Format and type as 1), see above; 20 pp.

Contents:
Pages [7]–[12]: Third Variation, bars 62–96
Pages [13]–[20]: First Variation, bars 1–33

4) Sketchbook *Philharm. Konzert. / Plöner Musiktag / 1932*
Oblong format: 16.4 x 12.9 cm; paper type: »Sünova« Nr. 41 – 8zeilig; 38 pp.

Contents:
Pages [1]–[3]: Final Variation, bars 1–23
Pages [3]–[9]: Final Variation, bars 88–136
Pages [9]–[10]: Final Variation, bars 30–64; string part

2. Evaluation of Sources

The present edition is based on the autograph score (source A) and the published editions (sources Ba, Bb, Bc).

The autograph score represents the only complete draft of the work. It is very tidily executed, possessing an almost calligraphic quality. In a few places there are, of course, errors (for example, in the double-bass part of the Final Variation, bars 126ff.) which have been corrected in the editions. On the other hand, a relatively large number of printing errors crept into the first published edition (source Ba), which appears to have been prepared from a photographically reproduced copy of the autograph (which could not be traced). It contains, moreover, a number of questionable additions, including cautionary accidentals, which have been deleted following the unequivocal instructions of the autograph.

The pocket-score edition of the work (source Bb) and the recent printing of this edition (source Bc) differ from the first edition only in terms of their reduced format. The version for two pianos by E. B. has no significance as a source.

II. Textual variants

1. General observations

Hindemith's notation has been standardized by means of the following:

- the addition of bar numbers,
- the notation of untuned percussion instruments on a single one-line stave,
- the addition of wavy lines to define the extent of trills,
- the position of instructions such as *arco* in the score,
- the notation of the octave sign: *8*,
- the notation of tremoli,
- the addition of the instruction *zus.* [= *zusammen*, i. e. both],
- the abbreviation and form of signs such as *dim.*, *cresc.*, *mit Dämpfer*, etc.,
- the deletion of all accidentals before tied-over notes,

- the use of phrase marks where there are two parts to a system (two parts with only one stem are given just one slur, which applies to both parts).

2. Variants

The following list of variants presents all deviations of the sources from one another and from the present edition. Since the texts of sources Ba, Bb and Bc do not differ from one another, they are referred to by the common siglum B. In the case of transposing instruments, the notated pitch is given.

Bar	Instrument	Source	Variant
<i>Thema</i>			
3–5	Klar 1	B	distinction between legato and tie slurs (which Hindemith sometimes ignores)
49	Vl 1	A	dot missing from crotchet rest
<i>Erste Variation</i>			
2	Ob	B	cautionary accidentals because of two parts to a stave
3	Pos 1	A B	<i>hervor</i> missing
5	EH	B	<i>e</i> ² sharp
	Br	B	treble instead of alto clef
8	grFl 2	B	accent missing on second semiquaver
10	Trp 1	B	extraneous dynamic marking
12	Hr 3	B	penultimate note: b ¹ natural
13	Pos 2	B	second rest: dotted semiquaver
14	Br, Vc, Kb	A B	crescendo only to end of final note
17	Kfg	B	accent missing on final crotchet
	Br	B	superfluous tie from previous bar
21–22	grFl 1	A B	octave transposition sign missing
22	grFl 2, Ob 2	A	staccato missing
	Vc, Kb	A B	dynamic marking missing
23	Vl 2	A B	dynamic marking missing
24	Br	A B	<i>ff</i> marking missing
29	grFl 1.2	B	extraneous cautionary accidental on f ¹
	Ob 2	B	extraneous trill
	Klar 2	A	slur ends before g ²
	klTr	B	crescendo erroneously in Beck
30	klTr	B	accents missing
33	grFl 1.2	B	staccato dot missing on quaver
34	Klar 2, Baßklar	B	staccato dot missing on quaver
35	Baßklar	A	semibreve rest missing
36	Klar 1.2	B	staccato missing on a
	Fg 2	B	first tie missing
39	Kb	B	superfluous <i>p</i> marking
40	Hr 1–4	B	second note: a
42	Klar 2	B	staccato missing
43	Vc, Kb	B	tie from previous bar missing
43–5	Hr 2	B	slur missing
44	Hr 1.3	B	accent missing on final crotchet
	Vc, Kb	B	dynamic marking: <i>mp</i> ; in A, however, <i>mf</i> , same as lower woodwinds
45	EH	B	initial crotchet rest missing
	Klar 2	A	<i>f</i> marking missing
	Hr 4	B	slur only to a ¹ flat
45–6	Trp 1	B	crescendo missing
47	Ob 1.2	B	fourth note: c ¹
	Vl 1	B	accent missing
49	Vl 2	B	extraneous staccato dots on semiquavers
50	Va, Vc, Kb	B	accent missing on e flat
	Pk	A B	<i>tr</i> wavy line continued from previous bar
51	Ob 2	B	extraneous trill
<i>Zweite Variation</i>			
1	EH	A	tenuto missing on second and third beats

Bar	Instrument	Source	Variant
17	Ob 1.2, EH	B	hairpin not continued from previous bar
24	EH	A	tenuto missing on first and second beats
<i>Dritte Variation</i>			
2	Hr 4	A	staccato missing on fourth beat
20	Trp 2.3	A	staccato missing on third and fourth quavers
25	Trp 3	A	crotchet and minim rests missing
26	Pos 2, Btb	A	natural sign missing on first note
35-6	Hr 1-3	B	crescendo missing
36	Hr 4	A	dynamic marking missing
	Hr 4	B	dynamic marking and crescendo missing
38	Btb	B	first two quavers without slur, but with staccato
40	Hr 2	B	staccato missing on first note
55	Trp 2.3	B	dynamic marking missing
	Pos 3	B	accent missing on final crotchet
66	Br	B	extraneous staccato dot on second quaver
67	Vl 2, Va	B	staccato on initial crotchet
74-5	Hr 1	B	crescendo marking missing
75	Vl 2, Br	B	dynamic marking missing
	Baßklar	B	bass instead of treble clef
	Br	A	<i>pizz.</i> missing
83	Br	A	<i>pizz.</i> missing
84	Vl 1	B	accidental missing on second crotchet
<i>Vierte Variation</i>			
10	grFl 1	B	dynamic marking: <i>mf</i>
10-11	Ob 2	A	slur missing
14	Fg	B	extraneous staccato
17	klFl	B	direction: <i>nimmt dritte grosse Flöte</i>
23		A B	<i>Lebhafte Halbe</i>
		B	metronome marking: ♩ bis 160
32	grFl 3	B	crescendo missing
33	grFl 2	A	dynamic marking crossed out
37	grFl 2	A B	slur from previous bar missing
42	grFl 1	B	accent on second note missing
45	grFl 1	B	accent on second note missing
48	Fg 1.2	B	dynamic marking missing
49	Klar 1.2	B	dynamic marking missing
57	Baßklar	B	<i>mf</i>
	Fg 1	B	dynamic marking missing
63	Klar 1, Baßklar	B	hairpin begins in next bar
68	Ob 1	B	flat sign missing
72	Ob 1.2, EH	B	extraneous staccato dots
78	grFl	B	<i>l.</i> instead of <i>2.</i>
79	grFl 1	A	natural sign missing on last note
80	Ob 2	B	dot missing from minim rest
82	Ob 1	B	dotted minim
84	grFl 1	B	hairpin starts at beginning of bar
86	Ob 1	B	extraneous slur
88	Klar 1	B	staccato missing on crotchets
	Klar 1	A	staccato missing on last crotchet
103	Fg 1.2	B	accent on g flat rather than e flat
140	Ob 1	A	dot missing from minim rest
163	Ob 1.2	A	<i>p</i> missing
<i>Fünfte Variation</i>			
1	Vl 1	B	dotted minim instead of minim
5	Vl 1	B	single dotted quaver followed by semiquaver in second half of bar
24	Vl 2	A	accidental missing before f ¹ sharp
25	Vc	B	decrescendo marking missing
30	Vl 1.2	A	hairpin begins only in next bar
32	Vl 2	B	dynamic marking missing
33	Vc	B	extraneous dynamic marking
39	Vl 1.2, Br, Vc	B	<i>ohne Dämpfer</i> missing
40/42	Hr 4	B	extraneous accent
65	Br Solo	B	crescendo terminated in previous bar

Bar	Instrument	Source	Variant
68	grFl 1	B	ledger line missing from first three notes
69	Vc	A	third quaver: E
73	Br Solo	A	flat-sign missing on e ² flat
74	Hr 1	A B	accent (but see Trp, b. 40)
86	Vc, Kb	B	extraneous <i>pizz.</i> marking
94	EH	B	final quaver: c ² flat
102	Klar 2	B	slur not carried over from previous bar
105	Ob 1.2	B	extraneous dynamic marking
	Hr 2	B	accent missing on first beat
	Br Solo	B	dynamic marking missing
	Vl 1.2, Br	A	<i>arco</i> marking missing
112	Br Solo	B	staccato on first quaver
119-20	Fg 1	B	staccato dots missing
144	Kfg	A	final crotchet rest missing
164	Hr 3	B	tie missing from previous bar
167	klFl	B	ledger line missing from fourth note
	grFl 1.2	B	flat-sign missing on d ³ flat
168	Hr 2.4	B	extraneous accent
170	Hr 2	B	<i>p</i> missing
	Vl Solo,		
	Br Solo,		
	Vc Solo	B	dot missing after crotchet rest
185	Kb	B	<i>p</i> missing
196	grFl 2	B	flat-sign missing on last note
200	Br Solo	B	ledger line missing from sixth note
205	Pos 1	B	extraneous accent
	Vl 1	B	ledger line missing on a ²
206	Vl 2	B	second b ¹ missing
207	Vl 2	A	cautionary accidental on b ¹
<i>Letzte Variation</i>			
1	Fg 1.2	B	flat-sign missing on a
	Br	B	dynamic marking missing
2	Ob 2	B	flat-sign missing on first note
	Klar 2	B	accent missing on first note
4	EH	B	extraneous accent on first note
10	Vc	A	staccato on final crotchet
10-12	Vc	B	staccato dots (thereafter none)
12	Kb	B	staccato dot on final crotchet
15	grFl 1	B	flat-sign missing on g ³ flat
21	Pos	B	accent missing on final crotchet
24	Trp 3	B	accent on g ¹ minim
	Vc, Kb	B	accent missing on initial crotchet
26	Ob 2	A	staccato missing on b ¹ flat
27	EH	B	extraneous slur between first and second notes and accent on minim
38	Vl 1, Vc	A B	second crotchet rest missing
48	Ob 1.2, Klar 2,		
	Fg 1.2	B	separate crescendo instead of beginning of decrescendo
51	Fg 2	A	flat-sign before second rather than initial note
	Fg 2	B	extraneous flat-sign before second note
53	Br	A	b flat and d ¹ flat erroneously notated as d ¹ flat and e ¹ flat
62	Kfg	A B	hairpin missing
65	Br	A	accent missing on first note
66	Fg 1.2	B	flat-sign missing before d
67	grFl 2	B	staccato missing on second note
	Ob 2	B	staccato missing on second note
68	EH	B	extraneous legato slur and accent on minim
70	Ob 1	B	flat-sign missing from trill
	Baßklar	B	staccato dots missing on second and third notes
72	grFl 1, Ob	B	flat-sign missing from trill
73	Vc, Kb	A B	decrescendo missing
74	Br	A B	dynamic marking missing
74-5	Vc	A	first three pizzicato crotchets staccato
76	Hr 1-4	B	legato slur from previous bar missing
	Pos 3	B	flat-sign missing

Bar	Instrument	Source	Variant
79	Vc	A	staccato on last crotchet
82	grFl 1	A	tenuto missing on minim
84	grFl 2	B	flat-sign missing before b ²
	grFl 2	B	flat-sign added before g ²
85–7	Vc, Kb	B	crescendo marking missing
86	Klar 2	B	extraneous staccato dot on minim
88	Rührtr	B	<i>f</i> instead of <i>mf</i>
90	EH	A	staccato dot missing on d ²
91	Fg 1.2, Kfg,		
	Vc, Kb	B	staccato missing on final crotchet
	klBeck	B	dynamic marking missing
92	Klar 2	B	quaver rest missing
94	Trp 1	B	hairpin from previous bar not extended
	Trgl, klTr	B	<i>f</i> instead of <i>mf</i>
95	grFl 1, Vc, Kb	B	extraneous cautionary accidental
	Trp 1	B	accent missing on first note
96	Vc, Kb	B	staccato missing from initial crotchet
97	Trp 2	A	dynamic marking missing
	Pos 2	A	extraneous staccato dot on second crotchet
98	klFl	B	flat-sign missing before e ²
106	grFl 1, Ob 2,		
	Klar 2	B	accent missing on initial crotchet
	EH	A	extraneous accent on initial crotchet
109	Ob 2	A	flat-sign missing on second beat (ie. e ² flat)
	Klar 2	A	accent missing on third beat
111	Kb	B	time-signature indicated as in Vc
116	Klar 2	B	extraneous flat-sign on trill
119	Trp 1	B	flat-sign missing before first note
120	Pos 2	B	staccato dot missing on first note
121	Hr 2.4	B	staccato missing on last two quavers
124	Vc	B	crotchet rest missing
128	Klar 2	B	third note: b ¹
129–30	Kb	A	two bars rest
130	Pos 2.3	B	semibreve printed instead of dotted minim
131	Hr 1.3	B	accent missing on second note
132	Pos	B	<i>ff</i> instead of <i>fff</i>
133	Hr 2.4	B	extraneous tie from second note to next bar

Symphonie *Mathis der Maler*

I. Sources

1. Description of sources

A First edition (facsimile of composer's autograph)

Title page: PAUL HINDEMITH / SYMPHONIE / MATHIS DER MALER / PARTITUR / asterisk / I ENGELKONZERT / II GRABLEGUNG / III VERSUCHUNG DES HEILIGEN ANTONIUS / B. SCHOTT'S SÖHNE, MAINZ.
Page [II]: Empty.
Page [III]: Instrumentation and performance duration (26 minutes) in German.
Page [IV]: Empty.
Pages [1]–65: Musical score; page [1]: Heading: ENGELKONZERT; right, above upper system: Paul Hindemith; bottom of page: Copyright 1934 by B. Schott's Söhne, Mainz and publisher's

number B-S-S 34000^a (also intermittently at the bottom of many other pages).

Note: Only for hire, this edition has never been available commercially.

B Second edition (study score)

Title page: PAUL HINDEMITH / SYMPHONIE / MATHIS DER MALER / PARTITUR / asterisk / B. SCHOTT'S SÖHNE, MAINZ / Schott & Co. Ltd. London / Editions Max Eschig, Paris / Associated Music Publishers Inc., New York / Printed in Germany – Imprimé en Allemagne.
Page [II]: Performance restriction: Aufführungsrechte vorbehalten / Tous droits réservés / Copyright 1934 by B. Schott's Söhne, Mainz / dash / Aufgenommen auf Telefunken Schallplatten / E 1647–1648–1649.
Page [III]: List of contents: Symphonie / Mathis der Maler / I Engelkonzert / II Grablegung / III Versuchung des / heiligen Antonius.
Page [IV]: Instrumentation and performance duration (26 minutes) in German.
Pages [1]–90: Engraved musical score; page [91]: Empty;
Page [92]: Publisher's advertisement: Nr. 847 Paul Hindemith; heading, page [1]: ENGELKONZERT, right, above upper system: Paul Hindemith; bottom of page: Copyright 1934 by B. Schott's Söhne, Mainz; publisher's number: B-S-S 34052 (also at bottom of every page). Page 90, bottom: Stich und Druck von B. Schott's Söhne in Mainz. Date of publication: 29 Juni 1934 (added to archive copy belonging to the music publishers B. Schott's Söhne, Mainz).

B' Study score (used in the preparation of C)

Title Page as in B, except that Imprimé en Allemagne is missing; page [II] without mention of the gramophone recording, otherwise the same as B. Numerous emendations have been made on the copy, mainly instructions (in various colours) for the printers of the third edition. Location: B. Schott's Söhne, Mainz.

C Third edition

Title page: PAUL HINDEMITH / 1895–1963 / Symphonie »Mathis der Maler« / (1934) / Partitur / Edition Schott 69 / B. SCHOTT'S SÖHNE · MAINZ / Schott & Co. Ltd., London · B. Schott's Söhne (Editions Max Eschig), Paris / Schott Music Corp. (Associated Music Publishers Inc.), New York / © B. Schott's Söhne, Mainz, 1934 · © renewed 1962 · Printed in Germany.
Page [II]: Instrumentation and performance duration in German.
Pages [1]–100: Engraved score; heading page [1]: Symphonie »Mathis der Maler« / I Engelkonzert; right: Paul Hindemith. Page 100, bottom right: Verlag: B. Schott's Söhne, Mainz 34000a. Date of publication: 15 Dezember 1965 (added to archive copy belonging to the music publishers B. Schott's Söhne, Mainz).

D Autograph of piano-duet version (prepared by the composer)

Location: Paul-Hindemith-Institut, Frankfurt/Main (part of Hindemith's Nachlass).
The manuscript comprises a total of 84 pages (oblong format 32.9 x 25.7 cm), commercial paper [types: »Sünova« Nr. 4^{1/2}–12zeilig and K. U. V. Beethoven Papier Nr. 4 (4 Systeme)], incompletely paginated. Contents: Page [1]: Title page: Paul Hindemith / Symphonie Mathis der Maler / Klavier vierhändig / 1934 (title of work underlined in pencil, below: No. 13; all in another hand). Page [2]: Empty. Page [3]: Further description: Paul Hindemith / Grablegung / Engelkonzert / Versuchung des heiligen Antonius. / für Klavier vierhändig. Before the move-

ment titles the numbers, in pencil, 2/1/3, after the titles a bracket and the comment: *Andere Reihenfolge!* (blue pencil). Above right, in pencil and another hand, with border: *Anfang Seite 8 des MS*. Pages [4]–[9] (autograph pagination = 2–7): *Grablegung*. Date page [8] (6): *Berlin / 25. Nov. 33*. Pages [10]–[26], [29]–[39] (= 8–24), (25–35): *Engelkonzert* (corrected from: *Engelskonzert*). Page [27]/[28]: Empty. Pages [40]–[81] (=36–77): *Versuchung des heiligen Antonius*. Pages [82]–[84]: Empty.

The manuscript is notated in “parts”; recto: *Rechter Spieler*, verso: *Linker Spieler*.

Writing material: Blue-black ink; numerous corrections in blue and lead pencil, some pasted over, and crossings out; markings by engraver in pencil and red and green pen. Cover: dark-green cloth boards; silver inscription on front cover: *Symphonie Mathis der Maler*. On the back, white sticker, in blue biro (Gertrud Hindemith’s hand): *MATHIS SYMPH / 4 händig 1934*.

E First edition of piano duet version

Title page: *PAUL HINDEMITH / SYMPHONIE / MATHIS DER MALER / I Engelkonzert / II Grablegung / III Versuchung des heiligen Antonius / asterisk / Klavier-Auszug / zu vier Händen / vom Komponisten / B. SCHOTT'S SÖHNE, MAINZ / Schott & Co Ltd., London W. 1, 48 Great Marlborough Street / Editions Max Eschig, Paris – Associated Music Publishers Inc., New = York / Printed in Germany – Imprimé en Allemagne*. Pages [2]–47 engraved score, recto: 1. *Spieler*, verso: 2. *Spieler*; heading page [2]: left: *Aufführungsrecht / vorbehalten*, middle: *Symphonie Mathis der Maler / Engelkonzert*; above the upper system, left: 2. *Spieler*, right: *Paul Hindemith / 1934*. Bottom of the page: *Copyright 1934 by B. Schott's Söhne, Mainz* and publisher’s number: *B-S-S 33333* (this number also at the bottom of every page). Heading page 3: *Symphonie Mathis der Maler / Engelkonzert*; above the upper system, left: 1. *Spieler*, right: *Paul Hindemith / 1934*. Page [48]: Publisher’s advertisement Nr. 673 *Paul Hindemith*. Date of publication: 30. August 1934 (added to archive copy belonging to the music publishers B. Schott’s Söhne, Mainz).

F Study score of the opera *Mathis der Maler* (facsimile of the composer’s autograph)

Title page: *PAUL HINDEMITH / Mathis der Maler / Oper in sieben Bildern / Studien-Partitur / Edition Schott 4575 / B. SCHOTT'S SÖHNE · MAINZ*.
Note: For the score of the opera *Mathis der Maler* Hindemith committed again to paper the first movement of the symphony, which serves here as a *Vorspiel*. It comprises in the score of the opera pages [1]–XXIV. The second movement of the symphony, *Grablegung*, is identical to the *Zwischenspiel* from the *Siebentes Bild* (pages 488–492), except for the final bar. The bars 1–18 from the symphony’s final movement correspond to bars 1–18 of the opera’s *Sechstes Bild* (pages 366–368).

G Composer’s corrections to sources A and B

Location: B. Schott’s Söhne, Mainz. Hindemith refers to these two sources as the *Große Partitur* and *Kleine Partitur* respectively. The corrections were included in a letter sent to Ludwig Strecker with the heading *Blonay 3.5.58*.

H Sketches

Sketches for the *Symphonie Mathis der Maler* are contained in the sketchbook *Mathis Symphonie / Duett f. Bratsche & Cello / 1934*, held in the Paul-Hindemith-Institut, Frankfurt/Main (part of Hindemith’s *Nachlass*). Bound in dark-green cloth boards, the sketchbook comprises a total of 92 unnumbered

pages (two sheets have been removed after page [70]); vertical format: 16.4 x 13.2 cm, paper type: »*Sünova*« Nr. 45 – 10zeilig, colour: ivory; writing material: soft pencil; a small number of markings in blue-black ink.

Contents:

Pages [14]–[20]: Sketches for the second movement.

Pages [21]–[27]: Sketches for the first movement.

Page [39]: Sketch for the third movement, bars 140ff (?).

Pages [6], [44]–[75]: Sketches for the third movement.

Note: Facsimile reproductions of all these sketches are included in this volume.

2. Evaluation of sources

The present edition is based on the facsimile of the autograph (source A) as well as on the corrections to this source that Hindemith sent to the music publishers B. Schott’s Söhne in 1958 (source G). (In a number of copies of source A, which was only available as loan material, these corrections are already included). At the same time, a number of additions have been made by analogy and small errors evident from the musical context corrected. The correction of such errors was always carried out by checking and – as far as possible – drawing on the other sources.

Sources A and G:

Source A offers a facsimile of the only complete draft of the work (the original has not been traced). This draft is very tidily and cleanly executed and legible throughout. Although Hindemith employed stamps for clefs, dynamic markings, regularly recurring instructions (*arco*, *pizz.*, etc.), time signatures and rehearsal numbers, he increasingly reverts in the course of the score to indicating dynamic markings and time signatures by hand.

The score contains a small number of mistakes (missing accidentals), minor slips (missing slurs) and omissions (dynamic markings), owing no doubt to the haste with which Hindemith completed the work (cf. *Introduction*). They can all be easily corrected from the musical context. A number of these mistakes and slips are included on the sheet of corrections which Hindemith sent to his publishers on 3 May 1958 (source G). He only corrects immanent mistakes or slips; at no point does he offer a new version.

Sources B and B’:

For the production of source B a copy of source A was evidently used which has not been traced. Although source B corrects a small number of mistakes and slips in source A, it also introduces numerous typesetting errors of its own; Hindemith’s notation has also been standardized. In 1958 Hindemith checked through this edition, sending his corrections to his publishers on a sheet of paper (source G). Here, too, he only corrects immanent mistakes or slips; at no point does he offer a new version.

Since the *Symphonie Mathis der Maler* initially became known – before the appearance of source C – through the pocket score, the following table of variants lists all the printing errors contained in that source. Special attention is drawn to Hindemith’s corrections made in 1958. All information refers to the first edition of the score. In the case of transposing instruments, the notated pitch is given.

Bar	Instrument	Variant
<i>Engelkonzert</i>		
27	Hr 1	cautionary accidental before b ¹ (removed in source G)
32	Trp 2	cautionary natural-sign
51	Vl 1	no accent on minim
68	Vc	no cautionary accidental before G
70	Vl 2	accent missing on d ¹

Bar	Instrument	Variant
71	Fg 1.2	extraneous <i>f</i> marking
	Br	<i>f</i> marking missing
74	grFl 1.2	confusion caused by fitting both parts on to a single stave: quavers without staccato; no cautionary natural-sign before <i>g</i> ²
77	Klar 1.2	accent missing on final crotchet (given in source G)
	Fg 1	extraneous accent on last note
79	Fg 2	<i>p</i> marking missing
121	Vl 2	dynamic markings (corresponding with Klar 1) missing
124	Hr 1.2	staccato on crotchet (corresponding with previous woodwind entries) missing
131	Klar	flat-sign missing before last note (given in source G)
	Vl 1	tenuto marking missing on crotchets
132	Vl 2, Br	cautionary accidental missing before second note
163	Kb	dynamic marking missing
201	Ob 1	natural-sign missing
213	Br	<i>pizz.</i> starts on first <i>f</i> sharp
	Hr 2.4	restriction to second horn not indicated (given in source G)
214	Hr 3	last note: <i>b</i> ¹ sharp
217	Fg 1.2	dynamic marking missing (given in source G)
	Hr 1.3	crotchet rest missing on second beat (given in source G)
222	Trp 1	<i>f</i> marking missing (given in source G)
225	Vl 2	natural-sign missing on third crotchet (given in source G)
228	grFl, Vl 2, Br	cautionary accidentals missing
237	Br	flat-sign missing before <i>b</i> ¹ flat
247	Br, Vc, Kb	cautionary accidental missing
248	Fg 1.2	dynamic marking missing (given in source G)
250	Kb	final crotchet printed octave lower
255	Vc	<i>non-divisi</i> bracket added
256	Beck	trill marking printed for whole bar
271	Trp 2	<i>p</i> marking missing (given in source G)
297	Br	staccato dots missing
301	Vl 1	second quaver: <i>c</i> ² (removed in source G)
312	Hr 1.3	<i>zus.</i> missing
318	Pos	no restriction to one player
322	Vl 1.2, Br	as in bar 318
323	Trp 1	entry one bar later

Grablegung

4	grFl	extraneous accent on last note (removed in source G)
7	Fg 1.2	accent missing on second note (given in source G)
9	Vc, Kb	accent missing on second note (given in source G)
12	grFl	dynamic marking missing (given in source G)
23	Br	natural-sign missing before <i>d</i> (given in source G)
25	Trp 1	<i>cresc.</i> missing (given in source G)
27	Trp 1	cautionary natural-sign missing
28	Hr 2	final quaver: <i>e</i> ¹ flat
31	Fg 2, Btb	final crotchet: <i>A</i> (removed in source G)
39	Ob 2, Klar 1	dynamic marking: <i>mf</i> ; <i>dim.</i> postponed until next bar (removed in source G)

Versuchung des heiligen Antonius

1	Vl 1.2	<i>zus.</i> missing (two parts brought together on one stave)
	strings	<i>ohne Dämpfer</i> missing
2	Br	notated as if in treble clef (removed in source G)
	Vc	notated as if in alto clef (removed in source G)
10	grFl	hairpin missing in second half of bar (given in source G)
	Pos	dynamic marking: <i>ff</i> (removed in source G)
11	Vl 1.2, Br	only single slur at end of bar (given in source G)
12	Pos 1.2.3	crescendo missing (given in source G)
13	Ob 2, Klar 1	second dot missing after second crotchet
	Vl 1.2	<i>tr</i> missing above the third note (given in source G)
14	Hr 2	crescendo missing
	Vl 2	<i>tr</i> missing beneath the first note (given in source G)
17	Pos 3	natural-sign before first note missing (given in source G)
18	Pk, klTr, Beck	dynamic marking: <i>pp</i>
35	Klar 1.2	dot missing after initial crotchet
72	klFl, grFl	<i>ff</i> missing (given in source G)
99	Vl 1, Br, Vc	natural-sign missing before second note

Bar	Instrument	Variant
109	Klar 1	accent missing on first note (given in source G)
139	Fg 1.2	dynamic marking missing (given in source G)
140	Vl 2	third note: <i>g</i> ²
146f.	Hr 3.4, Pos,	
	Btb	distinction made between legato and tie slurs
148	Vl 2	second slur over last three notes only (removed in source G)
149	Br	sharp-sign added to trill
150f.	Fg 1.2	second tie missing in upper part; legato slur missing in lower part (given in source G)
151	Klar 1	second note: <i>d</i> ²
	Fg 1.2	accidental missing before second note
154	Hr 2.3	accent missing on first note (given in source G)
159	Vl 2	natural-sign missing
165	Fg 1.2	accent missing (given in source G)
165/167	Hr 2, Pos 2	slur added to correspond to Hr 4
167	Fg 1.2	accent missing (given in source G)
168	Vc	decrescendo marking added
169	Hr 1.3	cautionary accidental missing before final note
173	Vl 1	flat-sign missing before second note
177	Vl 1	no octave transposition sign on last beat (given in source G)
178	Hr 3	slur added to second half of bar
180	Hr 1.2, Pos 2	slur added to second half of bar
180f.	Kb	legato slur missing
183	Trp 1.2	superfluous dynamic marking: <i>ff</i> (removed in source G)
187	Fg 1.2	accent missing
198	Vc	dynamic marking missing
208	Vl 2	accidental missing above trill
209	Vl 1	accidental missing above trill
215	Vc	lower part: final slur missing
217	Br	sharp-sign before <i>e</i> ¹
224	Vl 1	natural sign omitted before <i>f</i> ³ of grace note in upper part; tenuto missing on <i>e</i> ³ flat
249	Hr 2	<i>d</i> ¹ printed instead of <i>e</i> ¹ (removed in source G)
274	Br	tremolo marking added
277	grTr	dynamic marking: <i>f</i>
283ff.	Ob 1	part missing altogether
283	Trp 1	accent missing on <i>e</i> ² flat
316	Klar 1	notation changed, enharmonically, to <i>b</i> ¹ flat- <i>c</i> ¹ flat
342	Hr 1	tie to next bar missing (given in source G)
344	Ob 2	sharp-sign missing before first note
345	Vl 2, Br, Vc	flat-sign missing above trill
351	Kb	<i>arco</i> indication missing
356	Br	<i>f</i> marking missing
	Vc	<i>f</i> marking erased
376	Trp 2	slur added
378	Trp 1	slur added
383	Trp 2	dynamic marking missing
391	Br, Vc, Kb	dynamic marking only <i>f</i>
	Hr	dynamic marking <i>ff</i>
396	Trp 1.2	cautionary natural-sign missing before second note (given in source G)
403	Ob 1.2	<i>zus.</i> missing (given in G)
	Br	dynamic marking only <i>ff</i>
436	Br	hairpin missing
	Kb	<i>p</i> marking missing
483	Br	no staccato on crotchet
510	Vl 2	dynamic marking duplicated
524	Beck	no trill
533	Trp 1.2	slur erroneously added (removed in source G)
535	Beck	no trill

A copy of the last printing of source B served as a production copy (source B') for the third edition of the work (source C). This source (B') includes many of Hindemith's corrections from 1958, though not all of them. It also contains many editorial markings, indicating further corrections, which Hindemith overlooked, and instructions for standardizing the musical notation (e.g. the placement of instruments and slurs).

Source C:

Source C was produced without Hindemith's participation; it was published after his death. On the one hand, it corrects mistakes and slips in sources A and B, while new errors have crept in. On the other, it standardizes Hindemith's notation in accordance with the then current typesetting conventions. Since the work is currently performed only in this edition, the following table of variants lists the errors contained in this source (without mentioning the standardized notation, such as additional cautionary accidentals).

In the case of transposing instruments, the notated pitch is given.

Bar	Instrument	Variant
<i>Engelkonzert</i>		
20	Pos 3	slur from e to d only to first d
27	Hr 4	<i>p</i> marking missing
30f.	Vc	legato slur and tie clearly distinguished
37f.	Vl-Br	distribution of double stops indicated by brackets
70	Vl 2	accent missing on d ¹
81	Vl 1, Vc	<i>divisi</i> brackets added
90	Klar 2	crotchet rest missing
91	Fg 2	crotchet rest missing
160	Vc	dynamic marking missing
213	Br	<i>pizz.</i> starts on first f sharp
218	Pos 1.2	final crotchet rest missing
225	Ob 1.2, Klar 1.2	<i>p</i> marking added
226	Vl 2	natural-sign missing on first note
250	Kb	final crotchet printed octave lower
256	Kb klFl, grFl, Ob 1.2	<i>non-divisi</i> bracket added trill from previous bar prolonged for first half of bar
264	Trp 1	legato slur mistakenly added
321	Hr 1.2	dynamic marking missing
323	Trp 1	entry one bar later
<i>Grablegung</i>		
9		time signature 4/4 instead of 1/4
24	Pos 1.2.3, Btb, Vl 1.2, Br, Vc, Kb	<i>mf</i> added
29	Fg 1	flat-sign missing before b
39f.	Ob 2, Klar 1	dynamic marking: <i>mf</i> ; <i>dim.</i> postponed
40	Vc	legato and tie slur distinguished
<i>Versuchung des heiligen Antonius</i>		
7	Vl 1	initial note: a instead of g
14	Hr 2	crescendo missing
35	Klar 1.2	dot missing after initial crotchet
36	Hr 2.4	<i>f</i> marking missing
127	Klar 1.2	dot missing after crotchet rest
139	Fg 1.2	dynamic marking missing
140	klFl	crotchet rests without dots
	Vl 2	third note: g ²
146f.	Hr 3.4, Pos, Btb	distinction made between legato and tie slurs
149	Vl 2	slur not continued to next bar
151	Klar 1	second note d ² (concert c ²)
154	Hr 3	accent added on second note
155	Hr 3	accent added
161	Hr 3	natural-sign before a ¹
	Vl 2	penultimate note g ¹
165/167	Hr 2, Pos 2	slur added to correspond to Hr 4
178	Hr 3 Vc	slur added to second half of bar sharp-sign added to trill
180	Hr 1.2, Pos 2	slur added to second half of bar
198	Vc	dynamic marking missing
203	Vl 2	lower part: natural-sign before f ¹
209	Vl 1	double flat above trill

Bar	Instrument	Variant
217	Br	sharp-sign before e ¹
221	Vl 2	accent missing on first quaver
224	Vl 1	tenuto missing on e ³ flat
226	Vl 2	upper part: sharp-sign added above final trill
227	Vc	upper part: sharp-sign added to trill
245	Hr 4	accent missing
316	Klar 1	notation changed, enharmonically, to b ¹ flat-c ¹ flat
351	Kb	<i>arco</i> indication missing
362	Fg, Pos, Btb, Pk, Kb	<i>f</i> marking repeated
367	Pk	<i>cresc.</i> marking added
376	klFl, grFl Trp 2	natural-sign above trill slur added
378	Trp 1	slur added
435	Klar 1.2	accent missing on first note
483	Br	no staccato on crotchet
507	Trp 2	Trp 1 also indicated
511	Vl 2	dynamic marking (corresponding with violas) unnecessarily duplicated

Sources D and E:

The piano reduction was produced concurrently with the full score of the symphony. Needless to say, however, it was not drawn on for any editorial decisions.

Source F:

Hindemith used a slightly different notation for the scores of the symphony and opera; the changes concern matters such as slurs, rests and dynamic markings (hairpins rather than the instruction *cresc.*, etc.). The score of the opera also corrects a number of errors; though at no point is there a new version. Since the notation of the score of the opera will be documented in the edition of that work, that documentation need not be repeated here. Only in a number of problematic places does the table of variants (see below) refer to the score of the opera.

Source H:

The sketches shed light on the genesis of the work insofar as this is documented in the notes themselves. Editorial decisions could not be made by drawing on the sketches. Facsimile reproductions from the sketchbook *Mathis Symphonie / Duett f. Bratsche & Cello / 1934* are included in this volume.

II. Textual variants

1. General observations

Hindemith's notation has been standardized by means of the following:

- the addition of bar numbers,
- the notation of untuned percussion instruments on a single one-line stave,
- the addition of wavy lines to define the extent of trills,
- the position of instructions such as *arco* in the score,
- the notation of the octave sign: 8,
- the notation of tremoli,
- the addition of the instruction *zus.* [= *zusammen*, i. e. both],
- the abbreviation and form of signs such as *dim.*, *cresc.*, *mit Dämpfer*, etc.,
- the deletion of all accidentals before tied-over notes,
- the use of phrase marks where there are two parts to a system (two parts with only one stem are given just one slur, which applies to both parts).

2. Variants

The following list of variants presents all deviations of the present edition from source A. Special attention is drawn to Hindemith's corrections in source G as well as, in problematic places, to the variants of source F. In the case of transposing instruments, the notated pitch is given.

Bar	Instrument	Variant
<i>Engelkonzert</i>		
23	Ob 1.2	no dynamic marking
26	Fg 1.2	slur missing over second half of bar (given in sources F and G)
27	Hr 1	cautionary accidental before b ¹ (removed in sources F and G)
51	Vl 1	no accent on minim (given in source F)
70	Vl 2	accent missing on d ¹
71	Fg 1.2	extraneous <i>f</i> marking
	Br	<i>f</i> marking missing
79	Fg 2	<i>p</i> marking missing
124	Hr 1.2	staccato on crotchet missing (given in source F)
131	Vl 1	tenuto marking missing on crotchets
132	Vl 2, Br	cautionary accidental missing before second note
133	Ob 2	cautionary natural-sign missing
138	Vl 1	final slur missing (given in source F)
156	Vl 1	last two notes without staccato (given in source F)
201	Ob 1	natural-sign missing
206	Fg	<i>p</i> marking missing for Fg 2
213	Hr 2.4	restriction to second horn not indicated (given in source G)
215	Hr 3	natural-sign missing before first note
217	Fg 1.2	dynamic marking missing (given in sources F and G)
225	Vl 2	natural-sign missing on third crotchet (given in sources F and G)
228	grFl, Vl 2, Br	cautionary accidentals missing
237	Br	flat-sign missing before b ¹ flat (given in source F)
247	Br, Vc, Kb	cautionary accidental missing
248	Fg 1.2	dynamic marking missing (given in source G)
255	klTr	<i>f</i> missing
271	Trp 2	<i>p</i> marking missing (given in source G)
282	Klar 1	<i>p</i> marking missing (given in source F)
296f.	Br	staccato dots missing (given in source F)
318	Pos	no restriction to one player (given in source F)
323	Klar 1	dot after minim missing (given in source F)
328	Vl 1	second slur missing (given in source F)
331	Vl 1.2	upper note in first half of bar: a ²
<i>Grablegung</i>		
2	Vl 1	second quaver rest erroneously dotted (removed in source F)
7	Fg 1.2	tenuto missing on second note (given in sources F and G)
9	Vc, Kb	tenuto missing on second note (given in source F)
12	grFl	dynamic marking missing (given in sources F and G)
21	Ob	no distinction between 1 and 2
23	Br	natural-sign missing before d (given in source G)
28	Hr 2	final quaver: e ¹ flat – should be in unison with other bass instruments, though source F offers the same reading
29	Trp 2	flat-sign missing before both semiquavers
31	Fg 2, Btb	final crotchet: A (removed in sources F and G)
32	Btb	third note: C (removed in source F)

Bar	Instrument	Variant
<i>Versuchung des heiligen Antonius</i>		
1	strings	<i>ohne Dämpfer</i> missing
5		all parts: three dots, instead of four, after initial minim
13	Ob 2, Klar 1	second dot missing after second crotchet
14	klFl, grFl, Ob 1.2, Klar 1.2, Hr 1.2, Vl 2, Br	only three dots after minim
17	Pos 3	natural-sign before first note missing (given in source G)
21	Trp 2	sharp-sign missing
25	Trp 1, Ob 1	dot missing after crotchet rest
27	Pos	complete bar's rest indicated
40	Pos 1	natural-sign missing
68	grTr	<i>f</i> missing
70	Btb	dynamic marking missing
72	klFl, grFl	<i>ff</i> missing
99	Vl 1, Br, Vc	natural-sign missing before second note
139	Fg 1.2	dynamic marking missing (given in source G)
149	Br	sharp-sign added to trill
151	Klar 1	second note: d ² – this seems implausible: in view of other careless slips on this page, it seems reasonable to move this note up a semitone to avoid non-melodic dissonance
	Fg 1.2	accidental missing before second note
159	Vl 2	natural-sign missing
162	Br	<i>mf</i> missing
167	Trp 1.2	tenuto missing on first note (given in source G)
168	Vc	decrescendo marking added
169	Hr 1.3	cautionary accidental missing before final note
177	Vl 1	no octave transposition sign on last beat (given in source G)
180f.	Kb	legato slur missing
183	Trp 1.2	superfluous dynamic marking: <i>ff</i> (removed in source G)
187	Fg 1.2	accent missing
208	Vl 2	accidental missing above trill (given in source G)
209	Vl 1	accidental missing above trill (given in source G)
215	Vc	lower part: final slur missing
224	Vl 1	natural-sign omitted before f ³ of grace note in upper part
	Vl 1	tenuto marking above a ³ and g ³ missing in lower part
239	Pos 2	quaver rest missing (given in source G)
262	Ob 2, Klar 1	accent missing
263	Klar 2	<i>mf</i> missing
283	Trp 1	accent missing on e ² flat
345	klBeck	dynamic marking missing
	Vl 2, Br, Vc	flat-sign missing above trill (cf. grFl in bar 347)
351–4	Vc	continuation of trill missing
351	Kb	<i>arco</i> indication missing
436	Br	hairpin missing
	Kb	<i>p</i> marking missing
466–9	Fg	both players indicated (removed in source G)
490	Vc	hairpin missing
503	Vl 2	dynamic marking missing
524	Beck	no trill
	Vl 2	flat-sign missing before a ² flat
535	Beck	no trill
	Vl 2	flat-sign missing before a ² flat