

ANTON BRUCKNER

III. SYMPHONIE D-MOLL

„ENDGILTIGE KONZERTFASSUNG“

Nach den Erstdrucken und authentischen  
Quellen eingerichtet und vorgelegt

von

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SONDERDRUCK

E  
WM

WIESBADEN MANUSCRIPT EDITION  
JOSEPH KANZ

ANTON BRUCKNER

III<sup>rd</sup> SYMPHONIE D MINOR

‘FINAL PERFORMING VERSION’

Compiled and arranged after the First Prints and  
other Authentic Sources

by

JOSEPH KANZ

FULL SCORE OF THE  
COMPLETED FINALE

SPECIAL EDITION

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WM

WIESBADEN MANUSCRIPT EDITION  
JOSEPH KANZ

A.D. 2005.

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TRIO MUSIK EDITION  
Mettenheim

# EINFÜHRUNG

Für Anton Bruckner war seine III. Symphonie von schicksalhafter Bedeutung. Er widmete diese Partitur Richard Wagner, dem Komponisten, den er am meisten verehrte und manche Höhen und Tiefen waren diesem Werk beschieden. Nach einer erfolglosen Uraufführung, erlebte er, dass Theodor Rättig diese Symphonie, zu seinem grossen Erstaunen 1878 drucken liess. Als er in den Jahren 1888 bis 1890 eine Neubearbeitung vornahm, wollte zunächst Th. Rättig auch diese ‚neue‘ Partitur verlegen aber Josef Eberle führte die Arbeit zu Ende. Diese Neubearbeitung war, wie wir heute wissen, von Bruckner aus freien Stücken geplant, aber im Laufe der Arbeit wurde der Einfluss seiner Schüler immer grösser und so entspricht Vieles nicht dem Willen des Komponisten.

Dass am zweiten Druck von 1890 Franz Schalk sehr wesentlich mitgewirkt hat, ist jedoch besonders im Finale deutlich zu spüren. Schalk hatte dies im Auftrage Bruckners getan und seine edle Absicht ist ohne jeden Zweifel. Schliesslich hat er durch seinen unermüdlichen Einsatz Bruckners Musik erst bekannt gemacht. Daher musste diese Fassung als Band III/3 der Gesamtausgabe vorgelegt werden, zusammen mit der von Bruckner sofort nach der Entstehung umgearbeiteten Urfassung von 1873 (G.A. III/1), die nur durch Abschriften erhalten blieb. Bruckner hatte die Endfassung zur Veröffentlichung freigegeben und seine Entscheidung ist zu respektieren. Andererseits zweifelte er bis zuletzt an dieser Fassung und Gustav Mahler hätte beinahe erreicht, dass diese Partitur nie gedruckt worden wäre.

Die Endfassung ist manchem Detail besser gelungen als die frühen Partituren, aber es bleibt Vieles sehr fragwürdig und widersprüchlich. So war es notwendig, so wie dies schon im Falle der II. und VIII. Symphonie gelang, durch Rückgriffe auf unbeeinflusste Fassungen, den echten Sinn und Klang wiederherzustellen. Bezeichnender Weise haben dies, an einzelnen Stellen, die Herausgeber des Druckes von 1890 ebenfalls getan.

Diese – nicht immer leichte Arbeit – kann im Vorlagenbericht nachgesehen werden. Es zeigte sich aber, dass nicht einmal die eigene Handschrift von Einflüsterungen frei ist. Die Ratschläge der Praktiker waren gut gemeint, sind im Einzelfall sinnvoll und konnten daher zum Teil auch beibehalten werden.

Die besondere Stellung der III. **Symfonie**, so Bruckners originale Schreibweise, erforderte eine von den übrigen Werken gänzlich verschiedene Vorgehensweise; die aber der einzige Weg war, Bruckners Willen zu seinem Recht zu verhelfen. Viele Dirigenten wussten schon immer von den Mängeln der bisher existierenden Partituren, mühten sich redlich mit diesen ab, aber der ‚status quo‘ war eben nichts anders; es gab bisher keine Konzertsfassung, die den berechtigten Forderungen der Praxis genügt hätte aber gleichzeitig sorgfältig die vorhandenen Quellen berücksichtigt. Die Gesamtausgabe konnte diesen Weg verständlicherweise nicht beschreiten, darum habe ich diese Fassung versucht.

Möge diese neue Partitur, um mit Bruckners Worten zu sprechen „Gnade finden“.

# INTRODUCTION

For Anton Bruckner himself the III<sup>rd</sup> Symphony was of great, changing the fate importance. He dedicated the score to Richard Wagner, the composer he admired most and many 'ups and downs' happened to that work: After a completely successful first performance, he was quite surprised that the publisher Theodor Rättig printed the Symphony in 1878. In the years 1888 until 1890, when he wrote a new version, Rättig again intended to print also this 3. Version, but Josef Eberle finally published the score. This new arrangement was made by Bruckner's own, free decision, but during his revision the influence of his pupils became greater and greater and therefore many details aren't according to Bruckner's intentions.

The Second Print was made under the great influence of Franz Schalk, especially the Finale bases on a copy made by Schalk himself. Bruckner gave the commission and Schalk's noble intentions are without any doubt. We thank his restless engagement that Bruckner's music has become more and more popular. Therefore this version had to become printed as volume III/3 in the Complete Edition (C.E.), together with the First Version, the Ur-Version from 1873, he altered immediately after the composition was ended. Only copies conserved the original text. (Version III/1 C.E.) Bruckner allowed the printing of the Last Version and we have to accept his decision. But, on the other hand, he was still full of doubts about this version and nearly Gustav Mahler hindered that ever this score became printed.

The Third Version (Endfassung) is quite better in some details than the early scores, but still remains much very questionable and contradictious. Not unlike the II<sup>nd</sup> and VIII<sup>th</sup> Symphony it was necessary to restore parts from former version, not written under strange influence, to get 'true sense and sound' (R. Haas). Even the editors of the Second Print (1890) overtook some parts from the First Print. A curious, not very well known fact.

This very complicated work of editing can be seen in the Editor's Notes. The Notes also show that even Bruckner's own hand isn't free from 'prompting'. The suggestions of the practicians were made by best intentions, some of them are very useful and partially became accepted.

Bruckner's III<sup>rd</sup> **SYMFONIE** (so his original spelling) has a unique place amongst his works. Therefore a very different way had to be gone, the only way to help Bruckner's intentions. Since a long time many conductors knew about the lacks and faults of the existing scores, did honestly their job, but the 'status quo' was as it was. No score existed, respecting the necessities of practitioner and on the other side respecting carefully the existing sources. The Complete Edition couldn't go this way, we have to understand their more scientific reasons, and therefore I tried this Performing Version.

May this new score, to say with Bruckner's words: "find favour".

## Auszug aus dem Vorwort:

### 4.SATZ. (Finale)

Während die Änderungen der übrigen Sätze irgendwie noch verständlich waren, auch in vielen Einzelheiten gut sind, und Bruckners Spätstil entsprechen, hatten die Abweichungen des 4. Satzes ein Ausmass angenommen, das sogar weniger geübten Hörern oft schon auffiel. Der ‚Bruckner-Klang‘, den wir nun seit etwa 1932 im Ohr haben, fehlt. Die Ähnlichkeit mit den Erstdrucken der IV. und V. Symphonie ist auffällig. Dazu kommen Kürzungen, die an den Lebensnerv des Werkes gehen. Nach einer Reprise, die kaum als solche wahrgenommen werden kann, folgt sehr unvermittelt die Coda. Hört man die Symphonie im Zusammenhang aller Sätze, stört dies etwas weniger; der 4. Satz für sich alleine gehört, bleibt aber ein armes Fragment.

Allerdings ist es nur sehr schwer, ja meist unmöglich, in diesem Satz die Handschrift Bruckners von der Abschrift Franz Schalks zu trennen. Bruckner hatte diese Abschrift als Arbeitspartitur akzeptiert und Vieles unverändert gelassen, obwohl es seiner Art überhaupt nicht entsprach. Die gute Absicht seines Schülers, dem Werk zu zahlreichen Aufführungen zu verhelfen, hat er klar erkannt. Viele der Änderungen, die er einzeichnete sind gut, aber die starken Kürzungen waren wohl nur als Notbehelf für die damalige Praxis gedacht.

Allzu gross sind daher in beiden Druckfassungen viele Details der Uminstrumentation durch die Brüder Josef und Franz Schalk (und im Falle der IV. Symphonie Ferdinand Löwe) oft nicht; aber die III. Symphonie wurde eben von Bruckner zum Druck freigegeben, obwohl es Gustav Mahler beinahe gelungen wäre diesen Druck zu vereiteln. Die Herausgabe der IV. Symphonie hat er nur geduldet. Ob dies aber einen grossen Unterschied ausmacht, bei einem Komponisten, dessen Selbstvertrauen massiv erschüttert war, darf ruhig bezweifelt werden. Die IV. Symphonie liegt glücklicherweise in einer praktikablen, originalen Fassung ‚letzter Hand‘ vor, bei der Endfassung III. Symphonie ist dies leider nicht der Fall. Und so müssen wir seine Entscheidung im Falle der III. Symphonie annehmen, obwohl sie in der Sache falsch ist. Wie sooft wurden die von Bruckner für Aufführungen geduldeten, oft sehr grossen Kürzungen, quasi ‚zementiert‘, indem man in den Erstdrucken diese Takte einfach wegliess. Bruckner wollte aber stets, dass der komplette Notentext gedruckt wurde und diese Kürzungen nur mit *vi-de* bezeichnet würden. Auch bei den instrumentatorischen Änderungen gingen die Herausgeber entschieden zu weit: Neben sinnvollen Änderungen der Blechbläserdynamik, wie wir sie in den ersten drei Sätzen der III. Symphonie finden, einigen Ergänzungen die unauffällig helfen (z.B. die Flöten in Takt 125–129/1. Satz) wurde die gesamte Instrumentation verwässert.

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• Auch die Erstdruckpartitur der IV. Symphonie hatte er in der Stichvorlage durchgesehen, aber bezeichnenderweise nicht unterschrieben oder wenigstens paraphiert. Da die Gesamtausgabe inzwischen auch die Partitur von 1888 vorgelegt hat, kann man sehen, dass nicht einmal diese, trotz ihrer einschneidenden Kürzungen und Retouchen, von Bruckner tolerierte und sorgfältig durchgesehene Fassung den selbtherrlichen Wünschen der Herausgeber genügte. Es wurden doch noch weitere Veränderungen angebracht.

Eine selten verzwickte Quellenlage, die auch beherzte Herausgeber wie Robert Haas und Fritz Oeser vor grosse Probleme stellte. Leopold Nowak, der gerne etwas zu ängstlich, mehr philologisch korrekt verfuhr, muss man in diesem Falle gegen alle, sonst berechnete Kritik verteidigen; er konnte nicht anders und hat diese Aufgabe sehr anständig gelöst. Allerdings sind die eigentlichen Mängel der Endfassung, namentlich im Finale, dadurch nicht beseitigt worden und Vielen stets gegenwärtig. Daher entstand der Wunsch, zuerst das Finale ‚originalnah‘ zu rekonstruieren; was dann schlussendlich zur Herausgabe der kompletten Symphonie in einer Konzertfassung führte. Interessenthalber seien nun die Kürzungen der Bearbeiter aufgeführt, oder anders gesagt: die Kürzungen, zu denen man Bruckner gedrängt hatte.

	2. Version (1877/79) (Erstdruck)	3. Version (1889/90) (sog. Endfassung)	‚Konzertfassung‘
Exposition	250 Takte	246 Takte	246 Takte
Durchführung	128 Takte	114 Takte	114 Takte
Reprise mit Coda	260 Takte	135 (!) Takte	244 Takte (optionaler Sprung von 20 Takten ev. möglich)
Summe:	638 Takte	495 Takte	604 Takte (584)

Diese Aufstellung zeigt, dass vorliegende Partitur ordentliche Proportionen aufweist und gleichzeitig Längen des Erstdrucks von 1878 vermeidet. Das Finale der Urfassung von 1873 ist mit 764 Takten noch um Vieles länger und wie nicht nur Oeser 1950 feststellte, für die Praxis ziemlich ungeeignet.

Wiesbaden im Jänner 2005.

Kanz Joseph.

Excerpts from the Preface:

## 4<sup>TH</sup> MOVEMENT . (Finale)

All alterations of the first three movements may be understood as typical Brucknerian style of his later period, and good in many cases. But even listeners with less experience in his music, often were astonished about the 4<sup>th</sup> movement. There is no 'Bruckner Sound' we know since about 1932. The likeness to the First Prints of the 4<sup>th</sup> and 5<sup>th</sup> Symphony is very strong and evident. And we hear dangerous cuts, taking life's power of the music. After a Recapitulation, you hardly can recognize, suddenly follows the Coda. When listening all movements of the Complete Symphony, this fact disturbs less; but the last movement heard alone, remains a poor fragment.

But it is at least very hard or mostly impossible, to separate Bruckner's handwriting from Schalk's copy. Bruckner himself accepted the copy as a 'score for work' (Arbeitspartitur) and left much unaltered, though not in concordance with his manners. His pupil's good intention, to help and get more performances of the symphony, Bruckner clearly recognized. Many changes and cuts only can become regarded as 'last resort' for contemporary time and practice.

There are often no great differences between both scores, re-scored by the brothers Josef and Franz Schalk -the 4<sup>th</sup> Symphony became revised by Ferdinand Loewe-, but the 3<sup>rd</sup> Symphony became given free for printing by Bruckner, though Gustav Mahler nearly hindered the printing. The edition of the 4<sup>th</sup> Symphony he only had has tolerated. We have great doubts, if there is a great difference when a composer, having really lost his self-confidence, allows or tolerates the publication. From the 4<sup>th</sup> Symphony exists a good made original last score; unfortunately not for the 3<sup>rd</sup> Symphony, in her Last Version. Therefore we have to accept his decision, wrong but done by himself. As often, tolerated cuts, necessary for performances in that time, became 'fixed' by omitting those bars from the printed scores. Bruckner himself wanted the entire text becoming printed; the cuts only should become indicated by *vi-de*. Even the changes in orchestration are great: along with very good alteration in Brass dynamics we find the first three movements, some helpful modest emendations (flutes bars 125/129 1<sup>st</sup> movement), the entire orchestration became 'watered'. A very queer situation, making great problems, even to encouraged editors, as Robert Haas and Fritz Oeser. Leopold Nowak more a timid, and philologically correct editor, often became attacked for his decisions, but here he couldn't do it in a different manner and he has done a very noble job. But the real lacks of the Last Version, in special the Finale could not become repaired and for many they still remain evident. First therefore was an intention to reconstruct the Finale 'close to the original scores', leading to the publication of the complete Symphony in a 'Performing Version'. The cuts of the arrangers are shown here by interest, or better said, the cuts Bruckner became forced to make.

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\* Even the 'Engraver's Copy' of First Print score of the 4<sup>th</sup> Symphony Bruckner revised, but refused to sign. The Complete Edition now published the 1888 score and you can clearly see that the publishers high-handed added further alterations and retouches, though Bruckner himself had accepted many proposals of his pupils.



	2 <sup>nd</sup> Version (1877/79) (First Print)	3 <sup>rd</sup> Version (1889/90) (So-called 'Endfassung')	'Performing Version'
Exposition	250 bars	246 bars	246 bars
Developement	128 bars	114 bars	114 bars
Recapitulation with Coda	260 bars	135 bars (!)	244 bars (optional cut of 20 bars)
Summa:	638 bars	495 bars	604 bars (584)

This schedule shows clearly that present score has proper sizes and also avoids the length of the 1878 First Print. The Ur-Version's Finale with it's 764 bars is still much longer and, as not only Oeser stated in 1950, quite unfit for practical performances in Concerts.

Wiesbaden, January 2005.

Joseph Kanz

Diese Konzertfassung der III. Symfonie von Anton Bruckner ist bei der GEMA seit dem 11.01.1999 wie folgt registriert und als Manuskript-Partitur geschützt:

Anton Bruckner  
Symfonie Nr. 3 in d-Moll  
Versuch einer ‚Endgiltigen Konzerfassung‘  
Datenbankwerknummer: 4.755.336

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Diese Partitur-Sonderausgabe des Finales darf nicht für Aufführungen verwendet werden.  
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*Dem Andenken von Robert Haas (1886-1960)  
gewidmet, dem verdienstvollen Pionier der  
Anton Bruckner Gesamtausgabe.*

*In Memory of Robert Haas (1886 - 1960),  
the Meritorious Pioneer of the  
Anton Bruckner Complete Edition.*

## 4. Satz. (Finale.)

**Allegro.**

Flauto I. *pp* *cresc.* *p* *poco a poco cresc.* *mf* *cresc.*

Flauto II. *pp* *cresc.* *p* *poco a poco cresc.* *mf* *cresc.*

Oboe I. / II. *p* *poco a poco cresc.* *mf* *cresc.*

Clarinetto I. *mf* *cresc.*

Clarinetto II. *mf* *cresc.*

Fagotto I. / II. *mf* *cresc.*

Corno I. / II. (in F.) *mf* *cresc.*

Corno III. / IV. (muta in F.) *mf* *cresc.*

Tromba I. (in F.)

Tromba II. / III. (in F.)

Alto, Tenore

Trombone

Basso

Tympani

**Allegro.**M.M.:  $\text{♩} = 80$  (Klavierauszug von August Stradal)

Violino I. *pp* *cresc.* *p* *poco a poco cresc.*

Violino II. *p* *poco a poco cresc.*

Viola *mf* *poco a poco cresc.*

Violoncello *mf* *poco a poco cresc.*

Contrabasso

7

Fl. I  
*f* *cresc.* *ff*

Fl. II  
*f* *cresc.* *ff*

Ob.  
*f* *cresc.* *ff*

Clar. I.  
*f* *cresc.* *ff*

Clar. II.  
*f* *cresc.* *ff*

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

Cor.  
*f* *cresc.* *ff marc.*

Tr.  
*ff marc.*

Trbn.  
*ff marc.*

Tymp.  
*ff*

VI. I.  
*f* *cresc.* *ff*

VI. II.  
*f* *cresc.* *ff*

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

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

C. B.  
*f* *cresc.* *ff*

*a 2*



19

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

Cor.  
Tr.  
Trbn.  
Tymp.

VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*ff* *deutlich.*

I./II. *ff* III. *deutlich.*

*ff*

*ff* *f* *ff*

*ff* *f* *ff*

*ff* *f* *ff*

*ff* *f* *ff*

*ff* *f* *ff*

# A

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Fl. I, Fl. II, Ob., Clar. I, Clar. II, and Fag. The second system includes Cor., Tr., and Trbn. The music is in 3/4 time and features a dynamic range from *pp* to *mf*. The woodwinds play a melodic line with a crescendo, while the brass instruments provide harmonic support. The Flute parts are marked *pp* and *poco a poco cresc.*, reaching *< mf >*. The Oboe part is marked *p cresc.* and reaches *< mf >*. The Clarinet and Bassoon parts are marked *mf cresc.*. The Horn and Trumpet parts are marked *mf cresc.*. The Trombone part is marked *mf*. The Tympani part is marked *mf*.

# A

Musical score for string instruments. The score is divided into two systems. The first system includes VI. I, VI. II, Vla., Vlc., and C. B. The music is in 3/4 time and features a dynamic range from *pp* to *mf*. The Violin I part is marked *pp* and *poco a poco cresc.*, reaching *mf*. The Violin II part is marked *p cresc.* and reaches *mf*. The Viola part is marked *mf*. The Violoncello part is marked *mf*. The Contrabasso part is marked *mf*.

31

Fl. I *f cresc.* *ff*

Fl. II *f cresc.* *ff*

Ob. *f cresc.* *ff*

Clar. I. *f cresc.* *ff*

Clar. II. *f cresc.* *ff*

Fag. *f cresc.* *ff*

Cor. *f cresc.* *ff marc.*

Tr. *f* *ff marc.*

Trbn. *f* *ff marc.*

Tymp. *f cresc.* *ff* (*muta in D et G*)

Vi. I. *f cresc.* *ff*

Vi. II. *f cresc.* *ff*

Vla. *f cresc.* *ff*

Vlc. *f cresc.* *ff*

C. B. *f cresc.* *ff*



This musical score page, numbered 167, contains parts for various instruments. The woodwind section includes Flute I and II, Oboe (marked *a 2*), Clarinet I and II, Bassoon, and Cor Anglais (marked *a 2*). The brass section includes Trumpet (marked *a 2*), Trombone, and Tympani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 37 with a key signature of one sharp (F#). The woodwinds and strings play a melodic line with accents and slurs, while the bassoon and cor parts provide harmonic support. Dynamics range from *ff* (fortissimo) to *f* (forte). The *Trbn.* part includes markings for *marc.* (marcato). The *Tymp.* part features a *ff* dynamic marking.



49

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*dim. sempre*

*ff*

(\*)

Detailed description: This page of a musical score covers measures 49 through 54. The woodwind section (Flutes I and II, Oboe, Clarinets I and II, Bassoon) plays a melodic line with long, sweeping phrases, marked with a *dim. sempre* instruction. The brass section (Cori, Trumpets, Trombones) provides harmonic support with sustained notes and chords, also marked with *dim. sempre*. The timpani part features a rhythmic pattern of eighth notes, starting with a *ff* dynamic and a crescendo hairpin, and includes a specific performance instruction marked with an asterisk (\*). The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a steady eighth-note accompaniment, also marked with *dim. sempre*.

55 *(Allmählig etwas zurückhaltend.)*

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*(\*) (Allmählig etwas zurückhaltend.)*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*(\*) Hörner hier wie in der Endfassung [ad lib.]*

**B** Etwas langsamer.

61

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

*dim.*

*pp*

*dim.*

*p* etwas hervortretend

*dim.*

I.

*p* etwas hervortretend

*a 2 hervor*

*(muta in B basso)*

*p cresc.*

*p*

(\*)

*p cresc.*

*p cresc.*

**B** Etwas langsamer.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*pp*

*pp*

*pp*

*pp*

*p dolce*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

*cresc.*

*cresc.*

*cresc.*

*Nachschläge deutlich.*

*cresc.*

*cresc.*

*cresc.*

\* (Dieser Übergang der Hörner und Holzbläser ist von Franz Schalk.)

69

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

Cor.  
Tr.  
Trbn.  
Tymp.

VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

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

75

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

Cor.  
Tr.  
Trbn.  
Tymp.

VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*cresc.*  
*ff*  
*p*

**C**

81

Fl. I. *mf* *cresc.*

Fl. II. *mf* *cresc.*

Ob. *mf* *cresc.*

Clar. I. *mf* *cresc.*

Clar. II. *mf* *cresc.*

Fag.

Cor.

Tr.

Trbn.

Tymp.

**C**

Vi. I. *pp*

Vi. II. *pizz. div.* *pp*

Vla. *pizz.* *pp* Viola heraus. (\*)

Vlc. (Vla. Stichnoten.)

C. B.



87

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*mf*  
*mf*  
*a 2*  
*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*pizz.*  
*pp*  
*pp*  
*p*  
*pizz.*  
*mf*  
*pizz.*  
*mf*

Detailed description: This page of a musical score covers measures 87 to 90. The woodwind section (Flutes I & II, Oboe, Clarinets I & II, Bassoon) plays sustained notes in the final two measures (89-90) with a mezzo-forte (*mf*) dynamic. The Oboe part includes a first ending bracket labeled 'a 2'. The Horns (Cor.) play a melodic line in measures 87-88 with a forte (*f*) dynamic. The Trumpets (Tr.) and Trombones (Trbn.) are silent. The Percussion (Tymp.) is also silent. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes in measures 87-88 with a mezzo-forte (*mf*) dynamic. In measures 89-90, the Violins I & II and Viola parts play a pizzicato (*pizz.*) pattern with a pianissimo (*pp*) dynamic, while the Violoncello and Contrabass parts continue with a pizzicato (*pizz.*) pattern at a mezzo-forte (*mf*) dynamic.

93

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

Vl. I.

Vl. II.

Vla.

Vlc.

C. B.

*a 2*

***ff marcato***

***ff marcato***

***ff marcato***

***ff marcato***

***ff marcato***

***f***

*arco*

***f***

***f***

***f***

***f***

***f***

(\*)

(=>)

# D

99

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

# D

VI. I.

VI. II.

Vla.

Vlc.

C. B.

105

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag. (ev. a 2) I.

Cor.

Tr. *a 2*  
*ff marcato*

Trbn. *ff marcato*

Tymp.

Vl. I. *f arco*  
*pp*  
*pizz*

Vl. II. *f*  
*pp*

Vla. *f*  
*p*

Vlc. *f*

C. B. *f*

# E

111

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag. (ev. a 2) I.

Cor.  
Tr.  
Trbn.

Tymp.

*doch etwas hervortretend*

# E

VI. I.  
VI. II. *pp* *etwas hervortretend*  
Vla. *pp*  
Vlc. *pp*  
C. B. *pp*

117

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

(\*)

*p legato.*

*p legato.*

*hervortretend*

*p*

*p hervortretend*

*p*

*p*

*p*

# F

123

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

Cor.  
Tr.  
Trbn.  
Tymp.

*dim.* *pp* *a 2 hervor* *pp*

# F

*poco rit.*

*a tempo*

Vi. I.  
Vi. II.  
Vla.  
Vlc.  
C. B.

*pp* *pp* *pp* *pp* *pp* *pp* *Nachschläge deutlich.* *pp* *pp*

**G**

129

Fl. I. *pp*

Fl. II. *pp*

Ob. *pp*

Clar. I. *pp*

Clar. II. *pp*

Fag. I. *pp*

Cor. *ff* *p* I. *pp*

Tr. *ff* *p*

Trbn. *ff* *p*

Tymp. (\*)

**G**

Vi. I. *f* *p* *hervor pp* *ppp*

Vi. II. *f* *p* *pp* *ppp*

Vla. *f* *p* *pp* *ppp*

Vlc. *f* *p* *pp* *ppp*

C. B. *f* *p* *pp* *ppp*

\*(piano' fehlt im Erstdruck.)



135

Fl. I  
*poco a poco cresc.* *cresc. sempre* *p*

Fl. II  
*poco a poco cresc.* *cresc. sempre* *p*

Ob.  
*poco a poco cresc.* *cresc. sempre* *a 2* *p*

Clar. I.  
*poco a poco cresc.* *cresc. sempre* *p*

Clar. II.  
*poco a poco cresc.* *cresc. sempre* *p*

Fag.  
-

Cor.  
*poco a poco cresc.*

Tr.  
-

Trbn.  
-

Tymp.  
-

VI. I.  
*poco a poco cresc.* *cresc. sempre* *pp*

VI. II.  
*poco a poco cresc.* *cresc. sempre* *pp*

Vla.  
*poco a poco cresc.* *cresc. sempre* *pp*

Vlc.  
*poco a poco cresc.* *cresc. sempre* *pp*

C. B.  
*poco a poco cresc.* *cresc. sempre* *pp*

Detailed description: This page of a musical score covers measures 135 to 140. It features a woodwind section with Flute I and II, Oboe, Clarinet I and II, and Bassoon. The woodwinds play a melodic line that begins in measure 135 and continues through measure 140. The flute parts are marked with 'poco a poco cresc.' and 'cresc. sempre', ending in measure 140 with a dynamic of 'p'. The oboe part includes a 'a 2' marking in measure 139. The clarinet and bassoon parts also follow the 'poco a poco cresc.' and 'cresc. sempre' markings, ending in measure 140 with a dynamic of 'p'. The brass section, including Cor Anglais, Trumpets, and Trombones, is marked with rests throughout the measures. The percussion section, including Timpani, is also marked with rests. The string section, including Violin I and II, Viola, Violoncello, and Contrabass, plays a rhythmic accompaniment. The strings are marked with 'poco a poco cresc.' and 'cresc. sempre', ending in measure 140 with a dynamic of 'pp'.

**H** **J**

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.

*p*  
*a 2*  
*ff marcato*  
*dim.*  
*ff marcato*  
*ff marcato*  
*ff marcato*  
*ff marcato*  
*ff marcato*  
*ff marcato*

**H** **J**

Vi. I.  
Vi. II.  
Vla.  
Vlc.  
C. B.

*ff*  
*pp*  
*ff*  
*pp*  
*ff*  
*pp*  
*arco*  
*pizz.*  
*pp*

\* (2. - 4. Horn, Bindebögen nur EDr.)

147 **rall.**

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*pp cresc. dim. p dim. pp ppp*  
*pp cresc. dim. p dim. pp ppp*  
*ppp ppp ppp ppp*

**rall.**

(Das 'rall.' der Endfassung ist zu empfehlen. D.H.)

**K**

155

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *ff* *a 2*

Tr. *ff* *I./II. a 2* *III.*

Trbn. *ff* *a 2*

Tymp.

**K**

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. C.B. *ff* *sim.*

Vlc. C. B. *ff* *Fag.*

\* (Ursprünglicher Text Bassi & Fagotti. Details der Textlegung siehe Vorlagenbericht.)

161

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

*p dim. pp*

*p dim. pp*

*p dim. pp*

*p dim. pp*

*p dim. pp*

Cor.

Tr.

Trbn.

*pp ppp*

*pp ppp*

*pp ppp*

*pp ppp*

*pp ppp*

Tymp.

VI. I.

VI. II.

Vla.

Vlc. C. B.

Vlc. C. B.

*p dim. pp*

*p dim. pp*

*p dim. pp*

*p dim. pp*

*p dim. pp*

167

Cor. *ppp dolce*

VI. I. *ppp*

VI. II. *ppp*

Vla. *ppp*

173

Fl. I. *pp*

Fl. II. *pp*

Ob. *pp*

Clar. I. *pp*

Clar. II. *pp*

Cor. *mf cresc.*

III. *mf cresc.*

VI. I. *cresc.*

VI. II. *cresc.*

Vla. *cresc.*

Vlc. *pp*

poco rall.

179

Fl. I  
Fl. II  
Ob.  
Clar. I  
Clar. II  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.

poco rall.

Vl. I  
Vl. II  
Vla.  
Vlc.  
C. B.

*p* *dim.* *pp* (*ppp*)  
*p* *dim.* *pp* (*ppp*)  
*p* *dim.* *pp* (*ppp*)  
*p* *dim.* *pp* (*ppp*)

(Das 'poco rall.' der Endfassung ist zu empfehlen. D.H.)

**L** (a tempo)

185

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *a 2* *ff*

Tr. I. *ff*

Tr. II./III. *ff*

Trbn. *ff*

Tymp. -

**L** (a tempo)

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. C.B. *ff*

Vlc. C.B. *ff*

\* (Ursprünglicher Text Bassi)



Musical score for measures 191-193. The score includes parts for Flute I and II, Oboe, Clarinet I and II, Bassoon, Cor Anglais (two parts), Trumpet (two parts), Trombone (two parts), and String quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The key signature is B-flat major. The score features various dynamics including *ff*, *fff*, *f*, and *sim.* (sforzando). There are also performance markings such as *cuiurez.* for the Cor Anglais and *ff marcato sempre* at the bottom. Measure numbers 191 and 193 are indicated in boxes above the staves.

*ff marcato sempre*

197

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

*ff sempre*

*ff sempre*

Tymp.

Vi. I.

Vi. II.

Vla.

Vlc. C.B.

Vlc. C.B.

(\*)

\* (Obere Oktave der II. Vi. nach Fr. Schalk.)

203

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
Vl. I.  
Vl. II.  
Vla.  
Vcl. C.B.  
Vcl. C.B.

*ff*

I./II. I. III. II. III.

Detailed description: This page of a musical score covers measures 203 to 208. The score is for a full orchestra. The woodwind section includes Flute I and II, Oboe, Clarinet I and II, Bassoon, and Cor Anglais. The brass section includes Trumpet I, II, and III, and Trombone I, II, and III. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of textures, including sustained chords in the strings and woodwinds, and rhythmic patterns in the brass. A dynamic marking of *ff* (fortissimo) is present in the Bassoon part. The Trumpet and Trombone parts are marked with Roman numerals I, II, and III, indicating different playing techniques or positions. The score is written in a standard musical notation with staves for each instrument.

# M

209

Fl. I. *fff*

Fl. II. *fff*

Ob. *fff*

Clar. I. *fff*

Clar. II. *fff*

Fag. *fff*

Cor. *fff*

Tr. *fff*  
*Tr. I. ossia (Endfassung)*

Trbn. *fff*

Tymp. *fff*  
(Endfassung.)  
(\*)  
(rit.)  
(Übergang in der Pauke nach Franz Schalk.)

Vl. I. *fff* (\*)

Vl. II. *fff*

Vla. *fff*

Vlc. C.B. *fff*  
*Vlc. div.*

Vlc. C.ß. *fff*

215

Cor. *p legato.* *cresc.* *forte dolce* *pp* *deutlich.*

Trbn. basso *p legato.* *legato.* *cresc.* *forte dolce* *pp*

Tymp. *p* *forte dolce* *pp*

(a tempo.)

229

**N** (Endfassung.)

Fl. I *p legato.* *dim.*

Ob. *pp* *legato.* *dim.*

Clar. I. *pp* *p* *legato.* *dim.*

Clar. II. *deutlich.* *pp* *p* *legato.* *dim.*

Cor. *II.* *pp* *dim.*

241

Cor. I./II. *ppp*

Cor. III./IV. *ppp*

Vla. *ppp*

Vlc.

247 **O**

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*mf cresc.*  
*mf cresc.*  
*p cresc.*  
*mf cresc.*  
*p cresc.*  
*mf cresc.*  
*pp cresc.*  
*p cresc.*  
*mf cresc.*  
*pp poco a poco cresc.*  
*p cresc.*  
*mf cresc.*  
*mf cresc.*

Detailed description: This page of a musical score covers measures 247 to 252. It features a woodwind section (Flutes I & II, Oboe, Clarinets I & II, Bassoon), a brass section (Cor Anglais, Trumpets, Trombones, Tympani), and a string section (Violins I & II, Viola, Violoncello, Contrabass). The woodwinds and strings play sustained notes with a crescendo from piano to mezzo-forte. The strings also feature a sixteenth-note rhythmic pattern starting in measure 250. A large 'O' is placed above the first measure of the woodwind section, and another 'O' is placed above the first measure of the string section.

253

Fl. I  
*f cresc.* *ff*

Fl. II  
*f cresc.* *ff*

Ob.  
*f cresc.* *ff*

Clar. I.  
*f cresc.* *ff*

Clar. II.  
*f cresc.* *ff*

Fag.  
*f cresc.* *ff marc.*

Cor.  
*f cresc.* *ff*

Tr.  
*ff (marc.)*

Trbn.  
*ff marc.*

Tymp.

VI. I.  
*f cresc.* *ff*

VI. II.  
*f cresc.* *ff*

Vla.  
*f cresc.* *ff*

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

C. B.  
*f cresc.* *ff marc.*

*a 2*

259

Fl. I *marcato* *ff marc.*

Fl. II *marcato* *ff marc.*

Ob. *marcato* *ff marc.* *a 2*

Clar. I *marcato* *ff marc.*

Clar. II *marcato* *ff marc.*

Fag. *ff marc.*

Cor. *ff* *III.* *ff*

Tr. *marcato* *ff sempre*

Trbn. *ff sempre*

Tymp.

Vi. I *ff sempre*

Vi. II *ff sempre*

Vla. *ff sempre*

Vlc. *ff sempre*

C. B. *ff sempre*

Detailed description: This is a page of a musical score, page 198, covering measures 259 to 264. The score is arranged in systems for various instruments. The woodwind section includes Flute I and II, Oboe, Clarinet I and II, and Bassoon. The brass section includes Cor Anglais, Trumpet, and Trombone. The percussion section includes Tympani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 259 with a *marcato* tempo marking. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments enter in measure 261 with a *ff* dynamic. In measure 262, the Cor Anglais has a *III.* marking. In measure 263, the woodwinds and strings change to a *ff sempre* dynamic. The score ends at measure 264.







**P**

277

Fl. I. *pp* *p cresc. sempre*

Fl. II. *pp* *p cresc. sempre*

Ob. *pp* *p cresc. sempre*

Clar. I. (Corni) *pp* *p cresc. sempre*

Clar. II. *pp* *pp* *p cresc. sempre*

Fag. *pp* *f cresc.*

Cor. *pp* *p cresc. sempre* *f cresc.*

Tr. (Corni) *pp*

Trbn. *pp*

Tymp.

**P**

VI. I. *pp* *pp* *p cresc. sempre* *f*

VI. II. *pp* *pp* *p cresc. sempre* *f*

Vla. *pp* *p cresc. sempre* *f*

Vlc. *pp* *pp* *p cresc. sempre* *f*

C. B. *pp* *f cresc.*



289

291

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*ff marc.*

*ff marc.*

*ff marc.*

*ff marc.*

*ff marc.*

(\*) *a 2*

*ff*

*ff*

*a 2*

*ff*

*ff*

(q)

291

*ff marc.*

*ff div.*

*ff sempre*

*ff sempre*

*div.*

\* Vlc.: Vorschlag des Herausgebers.





## Q

307

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *ff* sehr markirt

Tr. *f* (gestossen)

Trbn. *ff* sempre sehr markirt (\*)

Tymp. *ff* (sehr markirt)

## Q (r)

Vl. I. *ff*

Vl. II. *ff* *sim.*

Vla. *ff*

Vlc. *ff*

C. B. *ff*



313

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I *ff*

Clar. II *ff*

Fag.

Cor. *ff*

Tr.

Trbn.

Tymp. *f*

VI. I

VI. II

Vla. (\*)

Vlc.

C. B.

Es empfiehlt sich ab Takt 315, die Blechbläser nur  
'forte marcato e cresc.' an Stelle des *ff* spielen zu lassen.

**R** **S**

319

Fl. I *cresc.* **ff** **THEMA**

Fl. II *cresc.* **ff** **THEMA**

Ob. *cresc.* Schalltrichter hoch **ff** **THEMA**

Clar. I *cresc.* Schalltrichter hoch **ff** **THEMA**

Clar. II *cresc.* Schalltrichter hoch **ff** **THEMA**

Fag. *cresc.* **ff**

Cor. *ff* [3° col 1°] *Stürze hoch* **ff** **THEMA**

Tr. *f cresc.* **ff** **THEMA**

Alto. *f cresc.* **ff** **THEMA**

Tenore. *f cresc.* **ff** **THEMA**

Trbn. *f cresc.* **ff** [Corni] **ff** **THEMA**

Tymp. *cresc.* **ff** ( *f* )

**R** **S (s)**

VI. I *cresc.* **ff**

VI. II *cresc.* **ff**

Vla. *cresc.* **ff**

Vlc. *cresc.* **ff**

C. B. *cresc.* **ff**

Musical score for orchestra, measures 325-330. The score includes parts for Flutes I & II, Oboe, Clarinets I & II, Bassoon, Cor Anglais, Trumpets, Trombones, Tympani, Violins I & II, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *ff*, and *ad lib.*

(In G. Mahler's Klavierauszug  
bleiben diese Takte fortissimo)

# T Langsamer.

331

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp. *(muta in D et A)*

# T Langsamer.

*(Endfassung.)*

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*pizz.*

*p*

*cresc.*

*mf*

*pizz.*

*p*

*cresc.*

*mf*

*pizz.*

*p*

*hervortretend*

*cresc.*

*mf*

*p*

*lang gezogen*

*cresc.*

*mf*

*pizz.*

*p*

*cresc.*

*mf*

338

I. \*

Cor. *mf* *p* *pp*

Trbn. *p* *p*

VI. I. *p* *dim.*

VI. II. *p* *dim.*

Vla. *p* *dim.*

Vlc. *cresc.* *p* *dim.*

C. B. *p* *dim.*

344

Cor. *f* *mf*

Trbn. *mf* *mf*

VI. I. *mf*

VI. II. *mf*

Vla. *mf*

Vlc. *f* *(mf)*

C. B. *mf*

\* Die in Klammer gesetzten Noten im I. Horn, wurden von Fr. Schalk hinzugefügt.  
Im Erstdruck fehlen diese noch.



# U Allegro. (Tempo wie Anfangs.)

361

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. (in F.) *ff marc.*

Tr. *ff marc.*

Trbn. *ff marc.* *a 2*

Tymp. *ff*

## Allegro. (Tempo wie Anfangs.)

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

C. B. *ff*

*ff* (Reprise, wie im EDr.)





# V

373

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

Cor.  
Tr. I./II.  
Tr. III.  
Trbn.  
Tymp.

# V

VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

379

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*p cresc.*  
*< mf >*  
*f cresc.*  
*mf cresc.*  
*f cresc.*  
*mf cresc.*  
*f cresc.*  
*mf cresc.*  
*f cresc.*  
*mf*  
*f cresc.*  
*f*  
*f cresc.*  
*mf*  
*f cresc.*  
*mf*  
*f cresc.*  
*f cresc.*  
*f cresc.*

385

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*a 2*  
*a 2*  
*(muta in D et G)*

Detailed description: This page of a musical score covers measures 385 to 390. It features a large ensemble of instruments. The woodwind section includes Flutes I and II, Oboe, Clarinets I and II, Bassoon, and Cor Anglais. The brass section includes Trumpets (I, II, III), Trombones (I, II), and Tympani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a common time signature. The dynamic marking *ff* (fortissimo) is prominent throughout. The woodwinds and strings play sustained notes, while the strings have a rhythmic pattern of eighth notes. The Oboe and Clarinet II parts have a *a 2* marking. The Trombone I part has a *(muta in D et G)* instruction. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

391

Fl. I. *ff*

Fl. II. *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *a 2 ff*

Tr. *ff marc.* [Legno] I./II. III.

Trbn. *marc.*

Tymp. *ff*

VI. I. *ff f ff f*

VI. II. *ff f ff f*

Vla. *ff f ff f*

Vlc. *ff f ff f*

C. B. *ff f ff f*

Detailed description: This page of a musical score covers measures 391 to 396. The woodwind section (Flutes I & II, Oboe, Clarinets I & II, Bassoon) plays sustained notes, with Flutes I & II, Oboe, and Clarinets I & II marked *ff*. The Bassoon has a *ff* dynamic. The Horns (Cor.) play a melodic line in *a 2* position, marked *ff*. The Trumpets (Tr.) play a *ff marc.* line, with the second and third parts marked [Legno]. The Trombones (Trbn.) play a *marc.* line. The Tympani (Tymp.) play a *ff* line. The string section (Violins I & II, Violas, Violas, Cellos, and Contrabass) plays a rhythmic pattern, with Violins I & II, Violas, and Cellos marked *ff* and *f* alternately, and Contrabass marked *ff* and *f* alternately. A fermata is placed over the first measure of the string section.

*ad libitum.*

397

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*cresc.*

*ff*

*f*

*deutlich hervor.*



409 (Allmählig etwas zurückhaltend.) (rit.) (\*) Solo

Fl. I

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

Alternative, analog der Exposition. (Dann Flauto 'tacet')

Alternative, analog der Exposition.

Ob. II. I. p (II.) I. Solo

Clar. Fag. Solo pp

(\*) (muta in B basso)

(Allmählig etwas zurückhaltend.) (rit.)

# W Langsamer.

415

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

*p dolce*

*p dolce*

*f*

*f*

*f*

*f*

*f*

*f*

Holzbläser nach der Endfassung (Fr. Schalk) 'ad libitum'.

Cor.

Tr.

Trbn.

Tymp.

*a 2*

*p hervortretend cresc.*

*p cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*p cresc.*

*p cresc.*

*f*

*f*

(u)

# W Langsamer.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*p dolce*

*p*

*p*

*pizz*

*pizz*

*Nachschläge deutlich.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



421

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*p*

*cresc.*

*hervor*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

427

Fl. I *f* *p* *mf*

Fl. II *f* *p* *mf*

Ob. *f* *mf* *a 2*

Clar. I *f* *p* *mf*

Clar. II *mf*

Fag. *mf*

Cor. *ff* *p*

Tr. *ff* *p*

Trbn. *ff* *p*

Tymp.

(V)

Vi. I *f* *p* *pp*

Vi. II *f* *p* *pizz. div.* *pp*

Vla. *f* *p* *pizz.* *p*

Vlc. *f* *p* *(Vla. Stichnoten.)*

C. B. *f* *p*

**X**

433

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.

*cresc.*  
*mf*

Cor.  
Tr.  
Trbn.  
Tymp.

*f*

**X**

VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*cresc.*  
*mf*  
*pp*

*cresc.*  
*mf*  
*p*

*cresc.*  
*mf*  
*p*  
(Vla. Stichnoten.)

*mf*

439

Fl. I  
*dim.* *cresc.*

Fl. II  
*dim.* *cresc.*

Ob.  
*dim.* *cresc.*

Clar. I.  
*dim.* *cresc.*

Clar. II.  
*dim.* *cresc.*

Fag.

Cor.  
*a 2* *f*

Tr.

Trbn.  
*f*

Tymp.

Vl. I.  
*div.* *cresc.* *mf*

Vl. II.  
*cresc.* *f*

Vla.  
*cresc.* *f*

Vlc.  
*f*

C. B.  
*pizz.* *f*



452

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*pp*

*dim.*

*ppp*

*sempre ppp*

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*ppp*

**Z** Erstes Zeitmass.

458 (G.P.)

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *ff* a 2 (\*)

Tr. I./II. *ff* (\*)

Tr. III. *ff*

Trbn. *ff*

Tymp. (G.P.) *ff*

**Z** Erstes Zeitmass.

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

C. B. *ff*

[Im Manuskript geht der Paukenwirbel bis Takt 460. Der Erstdruck hat eine Pause.]

(\*) (col Fag.)

\* (Details der Textlegung siehe Vorlagenbericht.)

466

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

Vl. I.

Vl. II.

Vla.

Vlc.  
C.B.

Bassi  
C. B.

*ad lib.* (*Abschlag.*)

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



472

Fl. I

Fl. II.

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc. C.B.

Bassi C. B.

# Aa

479

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

*dolce*  
*p*

III.  
*dolce*  
*p*

(\*)

*pp*

# Aa

VI. I.

VI. II.

Vla.

Vlc.  
C.B.

Bassi  
C.B.

*div.*  
*p*

*pp*

*pp*

*pp*

486

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

*mf*

*p*

*pp*

*ppp*

(\*)

**Bb** Schneller.

492

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

*pp*

*ppp*

*ppp*

**ff**

**Bb** Schneller.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

**ff**

**ff**

**ff**

**ff**

**ff**

*ff* Übernahme aus dem Erstdruck.

499

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

*ff*

*a 2*

**THEMA**  
*fff*

*a 2*

*fff*

*a 2*

Detailed description: This page of a musical score covers measures 499 to 504. The instrumentation includes Flutes I and II, Oboe, Clarinets I and II, Bassoon, Cor Anglais (two parts), Trumpets (two parts), Trombones (two parts), Tympani, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. Measures 499-500 feature a melodic line in the woodwinds (Flutes, Oboe, Clarinets) with a long slur. The Bassoon and Trombones provide harmonic support. Measure 501 is marked 'THEMA' and 'fff' for the Trumpets and Trombones. The Cor Anglais parts have a dynamic marking of 'a 2'. Measure 502 continues the melodic line. Measure 503 features a dynamic marking of 'a 2' for the Cor Anglais. Measure 504 concludes the section with a final chord in the woodwinds and strings.

505

Fl. I. *ff sempre*

Fl. II. *ff sempre*

Ob. *ff sempre*  
*ad lib.*

Clar. I. *ff sempre*

Clar. II. *ff sempre*

Fag. *ff sempre*

Cor. *ff sempre*

Tr. *ff sempre*

Trbn. *ff sempre*

Tymp.

Vi. I.

Vi. II.

Vla.

Vcl. *(breit)*

C. B. *(breit)*

(W)

(Ab hier nach der Endfassung)

511

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

(breit)  
3  
a 2  
3  
(breit)  
3  
(breit)  
3  
(breit)

Detailed description: This page of a musical score covers measures 511 to 514. The instrumentation includes Flutes I and II, Oboe, Clarinets I and II, Bassoon, Cor Anglais (two parts), Trumpet, Trombone, Tympani, Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained chords with some melodic movement, while the brass instruments play rhythmic patterns. The Bassoon, Cor Anglais, and Violoncello parts feature triplets and are marked with the instruction '(breit)'. The Cor Anglais part also includes the marking 'a 2'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

# Cc

517

This musical score page contains measures 517 through 521. The instruments are arranged as follows:

- Flutes (Fl. I, Fl. II):** Play a melodic line with slurs and accents in measures 517-518.
- Oboe (Ob.):** Plays a melodic line with slurs and accents in measures 517-518.
- Clarinets (Clar. I, Clar. II):** Play a melodic line with slurs and accents in measures 517-518.
- Bassoon (Fag.):** Plays a low, sustained note with an accent in measures 517-518.
- Cor (Cor.):** Plays a sustained note with an accent in measures 517-518. In measure 519, it plays a sustained note with a fortissimo (<ff>) dynamic, which then decays to a diminuendo (dim.) dynamic by measure 521.
- Trumpets (Tr.):** Play a sustained note with an accent in measures 517-518.
- Trumpets (Trbn.):** Play a sustained note with an accent in measures 517-518.
- Tympani (Tymp.):** Remains silent throughout these measures.
- Violins (VI. I, VI. II):** Play a rhythmic accompaniment. In measure 519, they play a fortissimo (<ff>) dynamic, which then decays to a diminuendo (dim.) dynamic by measure 521.
- Viola (Vla.):** Plays a rhythmic accompaniment. In measure 519, it plays a fortissimo (<ff>) dynamic, which then decays to a diminuendo (dim.) dynamic by measure 521.
- Violoncello (Vlc.):** Plays a rhythmic accompaniment. In measure 519, it plays a fortissimo (<ff>) dynamic, which then decays to a diminuendo (dim.) dynamic by measure 521.
- Double Bass (C. B.):** Plays a rhythmic accompaniment. In measure 519, it plays a fortissimo (<ff>) dynamic, which then decays to a diminuendo (dim.) dynamic by measure 521.





529

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I *ff*

Clar. II *ff*

Fag. *ff*

Cor. *ff*

Tr. *ff*

Trbn. *ff*

Tymp.

(dim.) (\*) (p) (dim.) (p)

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. *ff*

C. B. *ff*

\* [Dynamik der Endfassung (1890) ; Echtheit sehr fraglich.]

535

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *ff*

Tr. *ff*

Trbn. *ff*

Tymp. - - - - -

(dim. sempre.)

Vi. I. *ff*

Vi. II. *ff*

Vla. *ff*

Vlc. *ff*

C. B. *ff*

541

Fl. I

Fl. II.

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

pp subito

pp

IV.

pp

Tr.

Trbn.

Tymp.

pp subito

ad lib. Hälfte der 1. Viol.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

pp

p

[Legno: 'per analogiam']  
ad libitum

547

This musical score page contains measures 547 through 552. The instruments are arranged as follows:

- Fl. I & II:** Flutes I and II, both in B-flat. They play a melodic line starting in measure 548, marked *p* and *mf*.
- Ob.:** Oboe, in B-flat. It plays a melodic line starting in measure 547, marked *p* and *mf*. It includes a first ending bracket labeled *a 2*.
- Clar. I & II:** Clarinets I and II, both in B-flat. They play a melodic line starting in measure 547, marked *p* and *mf*.
- Fag.:** Bassoon, in B-flat. It plays a melodic line starting in measure 547, marked *p* and *mf*. It includes a first ending bracket labeled *a 2*.
- Cor., Tr., Trbn., Tymp.:** Horns, Trumpets, Trombones, and Timpani. These parts are currently silent (indicated by a horizontal line) throughout the measures shown.
- VI. I & II:** Violins I and II. They play a rhythmic accompaniment of eighth notes, marked *p*. There are first ending brackets labeled *(\*)* in measures 549 and 550.
- Vla. & Vlc.:** Viola and Violoncello. They play a rhythmic accompaniment of eighth notes, marked *p*. There are first ending brackets labeled *(\*)* in measures 549 and 550.
- C. B.:** Double Bass. It plays a rhythmic accompaniment of eighth notes, marked *p*. There are first ending brackets labeled *(\*)* in measures 549 and 550.

(Breit und feierlich.)

553

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. *cresc.*

Clar. I. *cresc.*

Clar. II.

Fag. *cresc.*

Cor. *fff*

(in F.)

Tr. I. / III. *fff*

Tr. II. *fff*

Trbn. *ad lib. II.* *fff*

Tymp. *fff*

(y) (Breit und feierlich.)

VI. I. *cresc.*

VI. II. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

C. B. *cresc.*

560 **rit.**

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor. *(in F.)*

Tr. I. / III.

Tr. II. *deutlich hervor.*

Trbn.

Tymp. *ff*

**rit.**

VI. I.

VI. II.

Vla.

Vlc.

C. B.

**Ee** Schnell. (Viertaktig.)

565

Fl. I. *ff*

Fl. II. *ff*

Ob. *ff*

Clar. I. *ff*

Clar. II. *ff*

Fag. *ff*

Cor. *ff*

Tr. *sempre marcato et ff*

Trbn. *ff*

Tymp.

**Ee** Schnell.

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vcl. *ff*

C. B. *ff*

*ff* [Endfassung Trombe: 'Sehr breit und gehalten']



573

Fl. I

Fl. II

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

Tr.

Trbn.

Tymp.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

*deutlich hervor.*

*deutlich hervor.*

Detailed description: This page of a musical score covers measures 573 to 580. The woodwind section (Flutes I & II, Oboe, Clarinets I & II, Bassoon) plays a melodic line with slurs and accents. The brass section (Cor Anglais, Trumpets, Trombones) features a rhythmic pattern of eighth notes with triplets and accents, marked 'deutlich hervor.' (clearly forward). The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a steady accompaniment with eighth notes. The percussion part (Tympani) consists of a simple rhythmic pattern of eighth notes.

581

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
Vi. I.  
Vi. II.  
Vla.  
Vlc.  
C. B.

I. / II.  
III.

Detailed description: This page of a musical score covers measures 581 through 587. The score is arranged in a standard orchestral format. The woodwind section includes two flutes (Fl. I and II) playing a melodic line with slurs and ties, an oboe (Ob.) with a long, sustained note, two clarinets (Clar. I and II) playing a similar melodic line, and a bassoon (Fag.) with a long, sustained note. The brass section consists of two horns (Cor.) playing a rhythmic pattern of eighth notes, a trumpet (Tr.) with a long, sustained note, and a trombone (Trbn.) with a rhythmic pattern of eighth notes. The percussion section includes a timpani (Tymp.) with a rhythmic pattern of eighth notes. The string section includes two violins (Vi. I and II) playing a rhythmic pattern of eighth notes, a viola (Vla.) with a rhythmic pattern of eighth notes, a violin (Vlc.) with a rhythmic pattern of eighth notes, and a double bass (C. B.) with a rhythmic pattern of eighth notes. The score is in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 581 through 587. The woodwinds and strings play a melodic line with slurs and ties, while the brass and percussion play a rhythmic pattern of eighth notes. The oboe and bassoon play long, sustained notes. The trumpets and trombones play a rhythmic pattern of eighth notes. The timpani plays a rhythmic pattern of eighth notes. The violins and viola play a rhythmic pattern of eighth notes. The violin and double bass play a rhythmic pattern of eighth notes. The score is in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 581 through 587. The woodwinds and strings play a melodic line with slurs and ties, while the brass and percussion play a rhythmic pattern of eighth notes. The oboe and bassoon play long, sustained notes. The trumpets and trombones play a rhythmic pattern of eighth notes. The timpani plays a rhythmic pattern of eighth notes. The violins and viola play a rhythmic pattern of eighth notes. The violin and double bass play a rhythmic pattern of eighth notes.



594

Fl. I  
Fl. II  
Ob.  
Clar. I.  
Clar. II.  
Fag.  
Cor.  
Tr.  
Trbn.  
Tymp.  
VI. I.  
VI. II.  
Vla.  
Vlc.  
C. B.

**Langsamer.**  
**(Tempo des 1. Satzes.)**

Fl. I.

Fl. II.

Ob.

Clar. I.

Clar. II.

Fag.

Cor.

[Corno 3./4. Endfassung]

Tr.

[Trombe Endfassung]

[Tromboni Endfassung]

Trbn.

Tymp.

VI. I.

VI. II.

Vlc.

C.B.

**Langsamer. (♩ = ♩)**  
**(Tempo des 1. Satzes.)**