

Jan BRANDTS BUYS  
(1868-1933)

# OBERON

*Romancero für kleines Orchester op. 27 (1919)*  
nach dem Gedichte Chr. M. WIELANDS

## ORCHESTERBESETZUNG

2 Flöten (2. auch kl. Flöte)

2 Oboen

2 Klarinetten in B

2 Fagotte

3 Hörner in F

2 Trompeten in C

Posaune

Baßtuba

Pauken

Glockenspiel

Harfe

Streicher

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# OBERON

Romancero für kleines Orchester op. 27 (1919)

nach dem Gedichte Chr. M. WIELANDS

Noch einmal sattelt mir den Hippogryfen, ihr Musen,  
Zum Ritt ins alte romantische Land!

[...]  
Ich seh', in buntem Gewühl, bald siegend, bald besiegt,  
Des Ritters gutes Schwert, der Heiden blinkende Säbel.

I.

**Allegro con brio**

Flöte 1 2

Oboe 1 2

Klarinette in B 1 2

Fagott 1 2

Horn in F 1 2 3

Trompete in C 1 2

Posaune

Baßtuba

Pauken

Glockenspiel

Harfe

1. Violine

2. Violine

Bratsche

Violoncell

Kontrabaß

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered 3 in the top left corner.

The instruments and parts visible on the page are:

- Fl. (Flute) 1, 2
- Ob. (Oboe) 1, 2
- Kl. in B (Clarinet in B) 1, 2
- Fag. (Bassoon) 1, 2
- Hn. in F (Horn in F) 1, 2
- Trp. in C (Trumpet in C) 1, 2
- Pos. (Trombone) 1, 2
- Btb. (Trombone) 1, 2
- Pk. (Percussion)
- Glock. (Glockenspiel)
- Hfe. (Harp)
- 1. Vl. (Violin I)
- 2. Vl. (Violin II)
- Br. (Viola)
- Vlc. (Cello)
- Kb. (Double Bass)

The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The page is numbered 3 in the top left corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. in B (Clarinet in B), Fag. (Bassoon), Hn. in F (Horn in F), Trp. in C (Trumpet in C), Pos. (Trombone), Btb. (Tuba), Pk. (Percussion), Glock. (Glockenspiel), Hfe. (Harp), 1. Vl. (Violin I), 2. Vl. (Violin II), Br. (Brass), Vlc. (Cello), and Kb. (Double Bass). The score is divided into measures by vertical bar lines. Dynamic markings such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *p* (piano) are used throughout. A section labeled 'A' is marked at the top. The notation includes various musical symbols like notes, rests, and slurs. The page is numbered '1' in the top left corner.

13

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2

3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. VI.

2. VI.

Br.

Vcl.

Kb.

*ff*

*f*

*ff*

*f*

*mf*

*mp*

*mf*

*espress.*

*espress.*

*mf*

*mf*

*pizz.*

19 **B**

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2

3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

**B**

1. VI. *espress.* *mp*

2. VI. *espress.* *mp*

Br. *arco* *espress.* *mp*

Vlc. *arco* *espress.* *mp*

Kb. *arco* *p*

26 **C**

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. in C 1 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*mf* *espress.*

*mp* *espress.*

**C**



32

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. in C 1 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*cresc.*

*mf*

*molto cresc.*

*mp*

**D**

38

Fl. 1 2 *ff*

Ob. 1 2 *ff* *f* *fp* *fp* *pp*

Kl. 1 in B 2 *f* *f* *fp* *fp* *mp* *espress.*

Fag. 1 2 *ff* *p*

Hn. in F 1 2 *f* *fp* *mf* *pp*

3 *f* *fp* *mf* *pp*

Trp. 1 in C 2 *fp* *fp* *pp*

Pos. *con sord.*

Btb.

Pk.

Glock.

Hfe. *f* *p*

**D**

1. Vl. *f*

2. Vl. *f*

Br. *f* *pizz.* *mf* *arco* *tr* *mp* *pp*

Vlc. *f* *pizz.* *mf* *mf* *pp*

Kb. *f* *pp*

**E**

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

[illegible]

The image displays a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble of instruments and voices. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. in B), Bassoon (Fag.), Horn in F (Hn. in F), Trumpet in C (Trp. in C), Trombone (Pos.), Bass Trombone (Btb.), Percussion (Pk.), Glockenspiel (Glock.), Harp (Hfe.), Violin 1 (1. VI.), Violin 2 (2. VI.), Bassoon (Br.), Viola (Vlc.), and Cello (Kb.). The score is written in a single system, with measures 1 through 5 visible. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *espress.*, *marcato*, *arco*). A large 'F' is prominently displayed above the first measure of the Violin 1 part, indicating a forte dynamic. The score is written in a standard musical notation style, with staves for each instrument and voice part.

56

Fl. 1 2

Ob. 1 2

Kl. 1 a2  
in B 2

Fag. 1 a2  
2

Hr. 1  
in F 2

3

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*f*

*fp*

62

**G** *f*

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. 1 in F 2

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl. **G** *ff* *espress.*

2. Vl. *ff* *espress.*

Br. *f*

Vlc. *mf*

Kb. *mf*

67

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hr. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

1. *ff*

2. *ff*

*f*

*f*

*mp*

senza sord.

*f marc.*

*f*

arco

74

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hrn. in F 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl. 2. Vl.

Br.

Vlc.

Kb.

**H**

*p* *p* *pp*

*f marc.* *f*

*fp* *mp* *pp* *pizz.* *arco* *pp*



83

1

2

Fl.

*mp*

Ob.

1

2

Kl.  
in B

1

2

Fag.

1

2

*p*

Hn.  
in F

1

2

*f*

*mp*

3

Trp.  
in C

1

2

Pos.

*pp*

Btb.

*pp*

Pk.

Glock.

Hfe.

*mp*

1. VI.

*espress.*

*mp*

2. VI.

*espress.*

*mp*

Br.

*espress.*

*mp*

Vlc.

*espress.*

*mp*

Kb.

*pp*

1

92

K

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*p*

*f*

*f*

*f*

*f*

*mp*

*mp*

*mp*

*ff*

*ff*

*ff*

*f*

## Doppelt so langsam

101

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. in C 1 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

**L** Doppelt so langsam

*ff*

*f*

*energisches*

**M** Tempo I (Doppelt so rasch)

108

Fl. 1 2

Ob. 1 2

Kl. 1  
in B 2

Fag. 1 2

Hn. 1  
in F 2

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

*ff* *fp* *mp* *mp* *f hervortretend* *fp*

*f* *fp* *pp* *pp*

*p*

*mf*

**M** Tempo I (Doppelt so rasch)

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*pizz.* *fp* *mp* *pizz.* *arco* *f* *fp*

*pizz.* *mf* *mp* *pizz.* *p*

*pizz.* *mf* *mp* *p*

**N**

Fl. 1 2 *mp* *mp* *mf*

Ob. 1 2 *mp* *mp* *mp* *f*

Kl. 1 in B 2 *pp* *mf* *mf*

Fag. 1 2 *pp* *mf* *mf*

Hn. in F 1 2 *f* *espr.* *f* *ff*

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

**N**

1. Vl. *mf* *f* *espr.* *arco*

2. Vl. *mf* *f* *pizz.* *mf*

Br. *f* *f* *f* *f* *mf*

Vlc. *mf* *p* *mf* *f* *mf*

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

[illegible]



133

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. 1 in F 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

Q

ff

a 2

f

mf

mf

ff

arco

f



139 R

Fl. 1 2 *a2* *mf*

Ob. 1 2 *a2*

Kl. 1 2 in B *a2* *mp*

Fag. 1 2 *mp*

Hn. 1 2 in F *mp*

3 *mp*

Trp. 1 2 in C

Pos. *mp* *p*

Btb. *mp* *p* *p*

Pk.

Glock.

Hfe. *mf*

1. Vl. R *ff espr.*

2. Vl. *ff espr.*

Br. *ff espr.*

Vlc. *ff espr.*

Kb. *mp*

[illegible]

[illegible]



[illegible]



## II.

Was bleibt ihm, sie zu schützen  
Noch übrig, als sein Horn von Elfenbein?

[...]  
Ein lautes Hussa! schallt Bacchantisch durch den Sahl,  
und jung und Alt, was Füße hat, muß springen.

**Presto** A

**Fl.** 1 2

**Ob.** 1 2

**Kl. in B** 1 2

**Fag.** 1 2

**Hn. in F** 1 2 3

**Trp. in C** 1 2

**Pos.**

**Btb.**

**Pk.**

**Glock.**

**Hfe.**

**1. Vl.**

**2. Vl.**

**Br.**

**Vlc.**

**Kb.**

*f* *mf* *pp* *f* *mf* *f* *pizz.*





[illegible]

[illegible]



**D**

61

Fl. 1  
2

*sempre ff*

Ob. 1  
2

*a2*  
*sempre ff*

Kl. 1  
in B 2

*a2*  
*sempre ff*

Fag. 1  
2

Hn. 1  
in F 2

*f*

*mf*

3

*f*

*mf*

Trp. 1  
in C 2

*f*

*mf*

Pos.

*fp*

Btb.

*fp*

Pk.

Glock.

Hfe.

*ff*

**D**

1. Vl.

*sempre ff*

2. Vl.

*sempre ff*

Br.

*sempre ff*

Vlc.

Kb.

74

Fl. 1 2

Ob. 1 2

Kl. 1 2 in B

Fag. 1 2

Hn. 1 2 in F

3

Trp. 1 2 in C

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*fp*

*fp*

*fp*

*fp*

*mf*

*mf*

*mp*

*mp*

*mf*

*p*

*p*

*gliss.*

*ff*

*f*

*f*

*pizz.*

*f*

*pizz.*

*f*

*E*

*E*

82

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Glock. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*f*

*mf*

*a2*

*a2*

91

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe. 1 2

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

99 **F**

Fl. 1 2 *ff* *a2*

Ob. 1 2 *ff* *a2*

Kl. 1 in B 2 *ff*

Fag. 1 2 *f* *a2*

Hn. 1 in F 2 *f* *2.*

Trp. 1 in C 2 *mf* *a2*

Pos. *f*

Btb. *f*

Pk. *mf*

Glock.

Hfe.

1. Vl. *ff* *espress.*

2. Vl. *ff* *arco*

Br. *f* *arco*

Vlc. *f* *arco*

Kb. *pizz.* *f*



[illegible]

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Kl. in B (Clarinet in B)
- Fag. (Bassoon)
- Hn. in F (Horn in F)
- Trp. in C (Trumpet in C)
- Pos. (Trombone)
- Btb. (Trombone)
- Pk. (Piano)
- Glock. (Glockenspiel)
- Hfe. (Harp)
- 1. Vl. (Violin I)
- 2. Vl. (Violin II)
- Br. (Viola)
- Vlc. (Cello)
- Kb. (Double Bass)

The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols, such as notes, rests, and dynamic markings (e.g., *f*, *mf*). The page number 121 is visible in the top left corner.

H

Fl. 1 2  
Ob. 1 2  
Kl. 1 in B 2  
Fag. 1 2  
Hn. in F 1 2 3  
Trp. 1 in C 2  
Pos.  
Btb.  
Pk.  
Glock.  
Hfe.  
1. Vl.  
2. Vl.  
Br.  
Vlc.  
Kb.

*mf*  
*f*

130

H

H



152

Fl. 1 2 *a2* *f* *mf* *f* **K**

Ob. 1 2 *a2* *f* *mf*

Kl. 1 in B 2 *f* *mf*

Fag. 1 2 *f* *mf* *mp* 1.

Hn. in F 1 2 *mp*

3 *mp*

Trp. 1 in C 2 1. con sord. *mp*

Pos. *mp*

Btb. *mp*

Pk. *mp*

Glock. *mp*

Hfe. *f* **K**

1. VI. *f* *mf* *f* pizz.

2. VI. *f* *mf* *mf* pizz.

Br. *f* *mf* *mf* pizz.

Vlc. *f* *mf* *mf* pizz.

Kb. *f* *mf* *mf*

164

Fl. 1 2 *a 2*

Ob. 1 2 *a 2* *mf*

Kl. 1 in B 2

Fag. 1 2 *1.*

Hn. 1 in F 2 3

Trp. 1 in C 2 *1.*

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

173

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2

3

Trp. in C 1 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Glock. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

182

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Kl. 1 *a2*  
in B 2

Fag. 1 2 *mf*

Hn. 1  
in F 2

Trp. 1  
in C 2

Pos.

Btb.

Pk. *p*

Glock.

Hfe.

1. Vl. *ff*

2. Vl. *arco* *ff*

Br. *arco* *f*

Vlc. *arco* *mf*

Kb. *arco* *mf*

**L**



191

Fl. 1 2

Ob. 1 2 *a2*

Kl. 1 2 in B *a2*

Fag. 1 2 *a2* *f*

Hn. 1 2 in F

3

Trp. 1 2 in C

Pos.

Btb. *p*

Pk.

Glock.

Hfe.

1. Vl.

2. Vl. *ff*

Br.

Vlc.

Kb.

[illegible]

208

Fl. 1 2

Ob. 1 2

Kl. 1 2  
in B

Fag. 1 2

Hr. 1 2  
in F

3

mf

Trp. 1 2  
in C

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

216

Fl. 1 2

Ob. 1 2

Kl. 1  
in B 2

Fag. 1 2

Hn. 1  
in F 2

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

N

a2

ff

ff

ff

ff

mf

mf

(senza sord.)

mf

f

ff

ff

ff

ff

ff

ff

225

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Glock.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*mf*

237 *a<sup>2</sup>*

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Glock. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*mf*

248 *a2* **0**

Fl. 1 2 *ff marc.*

Ob. 1 2 *ff marc.*

Kl. 1 in B 2 *ff marc.*

Fag. 1 2

Hrn. in F 1 2 *espress. mf*

3 *espress. mf*

Trp. 1 in C 2 *f*

Pos. *p*

Btb. *pp*

Pk.

Glock. *f*

Hfe. *ff*

1. Vl. *espress. f*

2. Vl. *f*

Br. *f*

Vlc. *mf*

Kb. *mf*

259

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. in C 1 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Glock. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*ff*

*ff*

*ff*

*f*

*p*

*pp*

*f*

*ff*



270

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Kl. 1 in B 2 *ff*

Fag. 1 2

Hr. in F 1 2 3 *mf*

Trp. 1 in C 2 *f*

Pos. *p*

Btb. *p*

Pk.

Glock. *f*

Hfe. *ff*

1. Vl. *marc.*

2. Vl. *marc.*

Br. *marc.*

Vlc.

Kb.

281

**P**

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Glock. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*p*

*mp*

*ff*

*ff*

291

Fl. 1 2 *fp* *dim.* *pp*

Ob. 1 2 *fp* *dim.* *pp*

Kl. 1 in B 2 *fp* *dim.* *pp*

Fag. 1 2 *pp* *pp* *a2*

Hn. in F 1 2 *pp* *dim.*

3 *pp* *dim.*

Trp. 1 in C 2 *p* *pp*

Pos. *pp* *ppp*

Btb. *pp* *ppp*

Pk. *p*

Glock. *p*

Hfe. *mp* *p*

1. Vl. *pp* *dim.*

2. Vl. *pp* *dim.*

Br. *pp* *dim.*

Vlc. *pp* *pizz.*

Kb. *pp* *pizz.*

Oft, wenn sie vor ihm steht, drückt sie des Gatten Hand  
Stillschweigend an die Brust, und lächelnd hält sie Thränen  
Zurück im ernstestn Aug'.

**Largo**

Fl. 1  
2

Ob. 1  
2

Kl.  
in B 1  
2

Fag. 1  
2

Hn.  
in F 1  
2  
3

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Hfe.

**Largo**

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

[illegible]

espress.

13

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*f*

*mf*

*mp*

*p*

*ff*

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. in B), Bassoon (Fag.), Horn in F (Hn. in F), Trumpet in C (Trp. in C), Trombone (Pos.), Baritone (Btb.), Piano (Pk.), Harpsichord (Hfc.), Violin I (1. Vl.), Violin II (2. Vl.), Viola (Vlc.), and Cello/Double Bass (Kb.). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score features dynamic markings such as *f* (forte) and *marc.* (marcato). Rehearsal marks B and C are present at measures 19 and 20 respectively. The woodwinds enter at measure 20 with a triplet figure.

28

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2





38

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe. mp

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*p*

*mp*

*zart*



[illegible]

[illegible]

60

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Kl. 1 2 in B *a2*

Fag. 1 2 *ff* *a2*

Hn. 1 2 in F

Trp. 1 2 in C *a2*

Pos.

Btb.

Pk.

Hfe.

1. Vl. *ff* 3 3 3 *sempre ff* 3 3 3

2. Vl. *ff* 3 3 3 *sempre ff* 3 3 3

Br. *ff*

Vlc.

Kb.

65 **G**

Fl. 1 2

Ob. 1 2

Kl. 1  
in B 2

Fag. 1 2

Hn. 1  
in F 2

3

Trp. 1  
in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. VI. 1 2

2. VI. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*mp* *zart*  
*espress.* 3

*sempre ff*

*dim.*

*ff*

*pp*

*ff*

*dim.*

*pp*

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

*ff*

*ff*

*ff*

74

H

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. VI. pp

2. VI. pp

Br. pp

Vlc. pp

Kb. pp

75

76

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510

511



79

Fl. 1 2 *f* *a2* Fl. 2 zu kl. Fl. *espress. p* *espress. mp*

Ob. 1 2 *a2* *espress. p* *espress. mp*

Kl. 1 2 in B *a2* *espress. mp* *espress.* *3*

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 2 in C

Pos.

Btb.

Pk.

Hfe.

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

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

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

Vlc. *mf* *f* *p* *p*

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

1

[illegible]







## IV.

Ihm dünkt, daß alles um die Burg in Aufruhr war.  
 Man hört Trompetenschall, und eine Ritterschaar  
 Trabt dem Turnierplatz zu, die Schranken stehen offen.  
 [...]

Ein jubelnd Siegesgeschrey prallt an die Wolken an,  
 Und Hün steht allein als Sieger auf dem Plan.

## Molto Vivace quasi Presto

Fl. 1 *ff*

kl. Fl. *ff*

Ob. 1 2 *ff* *a2*

Kl. 1 in B 2 *ff* *a2*

Fag. 1 2 *ff* *a2*

Hn. 1 2 in F *ff* *f*

Trp. 1 2 in C *ff* *a2*

Pos. *ff*

Btb. *mf*

Pk.

Hfe. *f*

Molto Vivace quasi Presto

1. Vl. *ff*

2. Vl. *ff*

Br. *ff*

Vlc. *ff* *pizz.*

Kb. *ff* *pizz.*

9

**A**

Fl. 1

kl. Fl. *ff* zu Fl. 2

Ob. 1 2 *ff* *espress.*

Kl. 1 in B 2 *ff* *espress.*

Fag. 1 2 *ff* *a2*

Hn. in F 1 2 *ff*

3 *ff*

Trp. 1 in C 2 *ff* *f* *a2*

Pos. *f*

Btb.

Pk.

Hfe.

**A**

1. Vl. *ff*

2. Vl.

Br. *ff*

Vlc. *ff*

Kb.

9

**A**

Fl. 1

kl. Fl. *ff* zu Fl. 2

Ob. 1 2 *ff* *espress.*

Kl. 1 in B 2 *ff* *espress.*

Fag. 1 2 *ff* *a2*

Hn. in F 1 2 *ff*

3 *ff*

Trp. 1 in C 2 *ff* *f* *a2*

Pos. *f*

Btb.

Pk.

Hfe.

**A**

1. Vl. *ff*

2. Vl.

Br. *ff*

Vlc. *ff*

Kb.

18

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*f* *espress.*

*a2*

*a2*

*arco*  
*f*

*arco*  
*f*



27 **B**

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. 1 in F 2

3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. VI.

2. VI.

Br.

Vlc.

Kb.

*ff*

*ff*

*f*

*mf*

The musical score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in B, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into two systems, with the first system starting at measure 27. The second system begins with a section marked 'B'.

35 **C**

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*a2*

*f*

*espress.*

[illegible]

[illegible]

60

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*ff*

*f*

*mp*

*f*

*pizz.*

*f*

*f*

*f*

*f*

**E**

69

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Kl. 1 2 in B *ff* *hervortretend*

Fag. 1 2 *f*

Hn. 1 2 in F

Trp. 1 2 in C

Pos.

Btb.

Pk.

Hfe. *f*

**E**

1. Vl. *f*

2. Vl. *arco* *f*

Br. *arco* *f*

Vlc. *f*

Kb.

77

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*mf*

*f*

The musical score is written for a full orchestra. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Clarinet in B (1 and 2), Bassoon (1 and 2), Horn in F (1, 2, and 3), Trumpet in C (1 and 2), Trombone, and Tuba. The string section includes Piano, Harp, Violin I (1st Violin), Violin II (2nd Violin), Viola, Cello, and Double Bass. The score begins at measure 77. The woodwinds and strings play a complex, rhythmic pattern. The Flute and Oboe parts have a melodic line with a long note in measure 84. The Clarinet and Bassoon parts have a melodic line with a long note in measure 84. The Bassoon part has a dynamic marking of *f* in measure 84. The Horn in F parts have a dynamic marking of *mf* in measure 84. The Trumpet and Trombone parts are silent. The Piano and Harp parts are silent. The Violin I and Violin II parts have a melodic line with a long note in measure 84. The Viola and Cello parts have a melodic line with a long note in measure 84. The Double Bass part is silent.





93

Fl. 1 2

Ob. 1 2

Kl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl. arco f pizz. sfz

2. Vl. arco f pizz. sfz

Br. arco f pizz. sfz

Vlc. arco f pizz. sfz

Kb.

102

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. 1 in F 2

3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

*a2*

*sfz*

*f*

*mf*

*ff*

*sempre f*

*arco*

*div.*

*ff*

III

1

2

Fl.

1

2

Ob.

1

2

Kl.  
in B

1

2

Fag.

1

2

*ff*

Hn.  
in F

1

2

3

Trp.  
in C

1

2

*mp*

*f*

Pos.

*mp*

*f*

Btb.

*mf*

Pk.

Hfe.

*ff*

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

(pizz.)

*f*

*mf*

arco

*ff*

arco

*ff*

arco

1

120

K

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

128 L

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

[illegible]

143

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

N

N

151

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

0

0

*f*



[illegible]

[illegible]

177

Fl. 1 2

Ob. 1 2

Cl. in B 1 2

Fag. 1 2

Hn. in F 1 2 3

Trp. in C 1 2

Pos.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*f*

*a2*

*a2*

*f*

*arco*

*f*

*arco*

*f*

R

R

186

Fl. 1 2 *ff* Fl. 2 zu kl. Fl.

Ob. 1 2

Kl. 1 *a2*  
in B 2

Fag. 1 2 *a2* *ff*

Hn. 1 2 *ff*  
in F 3

Trp. 1 *f*  
in C 2 *f*

Pos.

Btb. *mf*

Pk.

Hfe.

1. Vl. *S*

2. Vl.

Br.

Vlc.

Kb.

The musical score is written for a full orchestra. The top system includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in B (1 and 2), Bassoon (1 and 2), Horn in F (1 and 2), Trumpet in C (1 and 2), Trombone, Percussion, and Double Bass. The bottom system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time and features a variety of dynamics and articulations. A rehearsal mark 'S' is placed at the beginning of the Violin I part.

194

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. *f*

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

[illegible]

[illegible]

[illegible]



227

V *sempre stacc.*

Fl. 1 *ff*

kl. Fl. *sempre stacc.*  
*sempre ff*

Ob. 1 *a2*  
2 *ff*

Kl. 1 *a2*  
in B 2 *ff*

Fag. 1  
2 *ff*

Hn. 1  
in F 2 *ff*

3 *ff*

Trp. 1  
in C 2 *f*

Pos. *ff*

Btb. *mf*

Pk.

Hfe. *ff*

V *ff*

1. Vl. *ff*

2. Vl. *arco*  
*ff*

Br. *(♩. = ♩)*  
*ff*

Vlc. *(♩. = ♩)*  
*ff*

Kb. *f*

235

Fl. 1

kl. Fl.

Ob. 1  
2

Kl. 1  
in B 2

Fag. 1  
2

Hn. 1  
in F 2

3

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

243

Fl. 1

kl. Fl.

Ob. 1 2

kl. in B 1 2

Fag. 1 2

Hn. in F 1 2

Trp. in C 1 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*ff*

*mf*

**W**

251

Fl. 1

kl. Fl.

Ob. 1  
2

Kl. 1  
in B 2

Fag. 1  
2

Hn. 1  
in F 2

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

259

X

Fl. 1

*sempre ff*

kl. Fl.

*sempre ff*

Ob. 1  
2

*sempre ff*

Kl. 1  
in B 2

*sempre ff*

Fag. 1  
2

*sempre ff* *sempre ff*

Hn. 1  
in F 2

*sempre ff*

3

*sempre ff*

Trp. 1  
in C 2

Pos.

*ff*

Btb.

Pk.

Hfe.

X

1. VI.

2. VI.

Br.

Vlc.

Kb.

267

Fl. 1

Fl. 2

Ob.

Kl. in B

Fag.

Hn. in F

Trp. in C

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

274

Fl. 1

kl. Fl.

Ob. 1

2

kl. in B

1

2

Fag. 1

2

Hn. in F

1

2

3

Trp. 1 in C

2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

Ganze Takte

zu Fl. 2

ff

ff

f

Z

arco

[illegible]



294

BB

Fl. 1 2

Ob. 1 2

Cl. in B 1 2

Fag. 1 2

Hn. in F 1 2

Trp. in C 1 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

305

CC

Fl. 1 2

Ob. 1 2

Kl. 1  
in B 2

Fag. 1 2

Hn. 1  
in F 2

3

Trp. 1  
in C 2

Pos.

Btb.

Pk.

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

*ff*

*ff*

*CC*

314

Fl. 1  
2

Ob. 1  
2

Cl. in B 1  
2

Fag. 1  
2

Hn. in F 1  
2  
3

Trp. in C 1  
2

Pos. 1  
2

Tbn. 1  
2

Pk. 1  
2

Hfe. 1  
2

1. Vl. 1  
2

2. Vl. 1  
2

Br. 1  
2

Vlc. 1  
2

Kb. 1  
2

✓

[illegible]

332

Fl. 1 2

Ob. 1 2

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos. 1 2

Btb. 1 2

Pk. 1 2

Hfe. 1 2

1. Vl. 1 2

2. Vl. 1 2

Br. 1 2

Vlc. 1 2

Kb. 1 2

This page of the musical score is divided into two systems. The top system includes staves for Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (Kl. in B), Bassoon (Fag.), Horns in F (Hn. in F), Trumpets in C (Trp. in C), Trombones (Pos.), Double Basses (Btb.), Piano (Pk.), and Harp (Hfe.). The bottom system includes staves for Violins I and II (1. VI., 2. VI.), Viola (Br.), Cello (Vlc.), and Double Bass (Kb.).

The score begins with a rehearsal mark 'EE' at measure 339. The Flutes and Oboes play a melodic line with a fermata. The Clarinets and Bassoon play a sustained chord. The Bassoon has a dynamic marking of *ff*. The Horns in F play a melodic line with a fermata. The Trumpets in C play a sustained chord with a dynamic marking of *ff*. The Trombones, Piano, and Double Basses are silent. The Harp plays a sustained chord.

The bottom system features a complex rhythmic pattern for the Violins I and II, Viola, and Cello, all marked *ff* and *pizz.* (pizzicato). The Double Bass plays a melodic line with a dynamic marking of *ff*. The score concludes with a dynamic marking of *sfz* (sforzando) at the bottom.



357

Fl. 1 2

Ob. 1 2 *a. 2*

Kl. 1 in B 2

Fag. 1 2

Hn. in F 1 2 3

Trp. 1 in C 2

Pos.

Btb.

Pk. *ff*

Hfe.

1. Vl.

2. Vl.

Br.

Vlc.

Kb.