Mahler's *Seventh*

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7. Symphonie

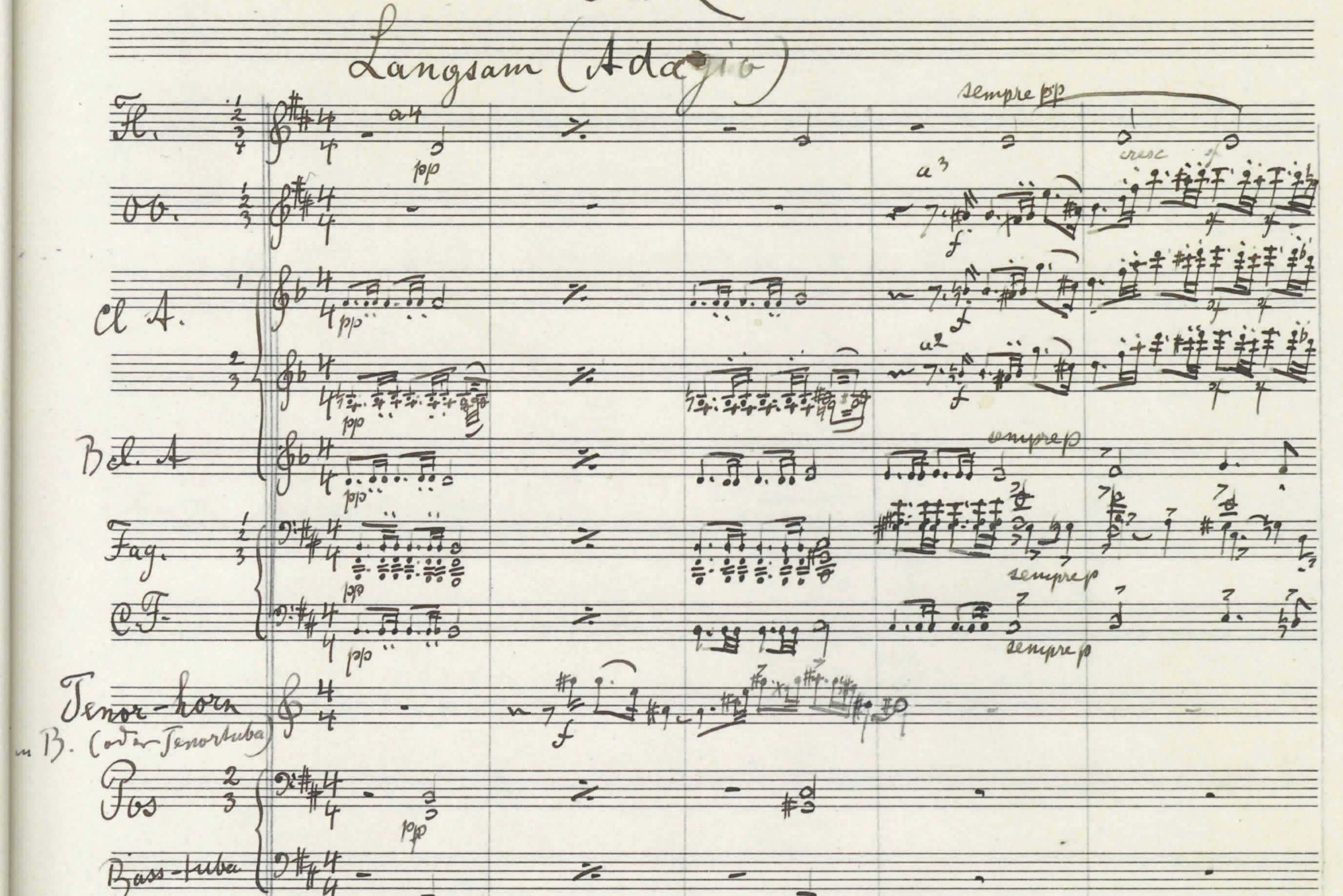
1. Satz

Partitur

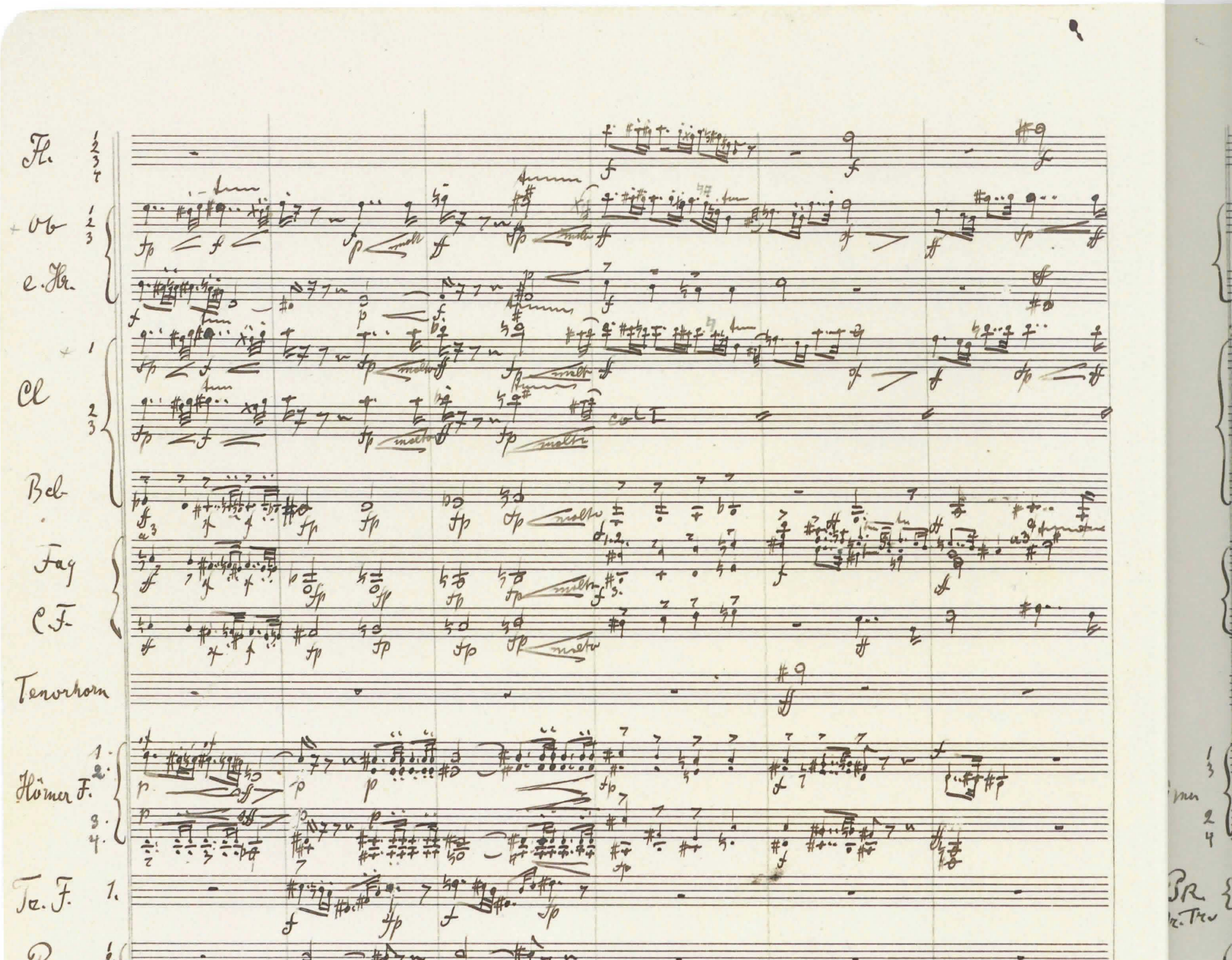
Schutzmarke
Nº 6
0 linig.

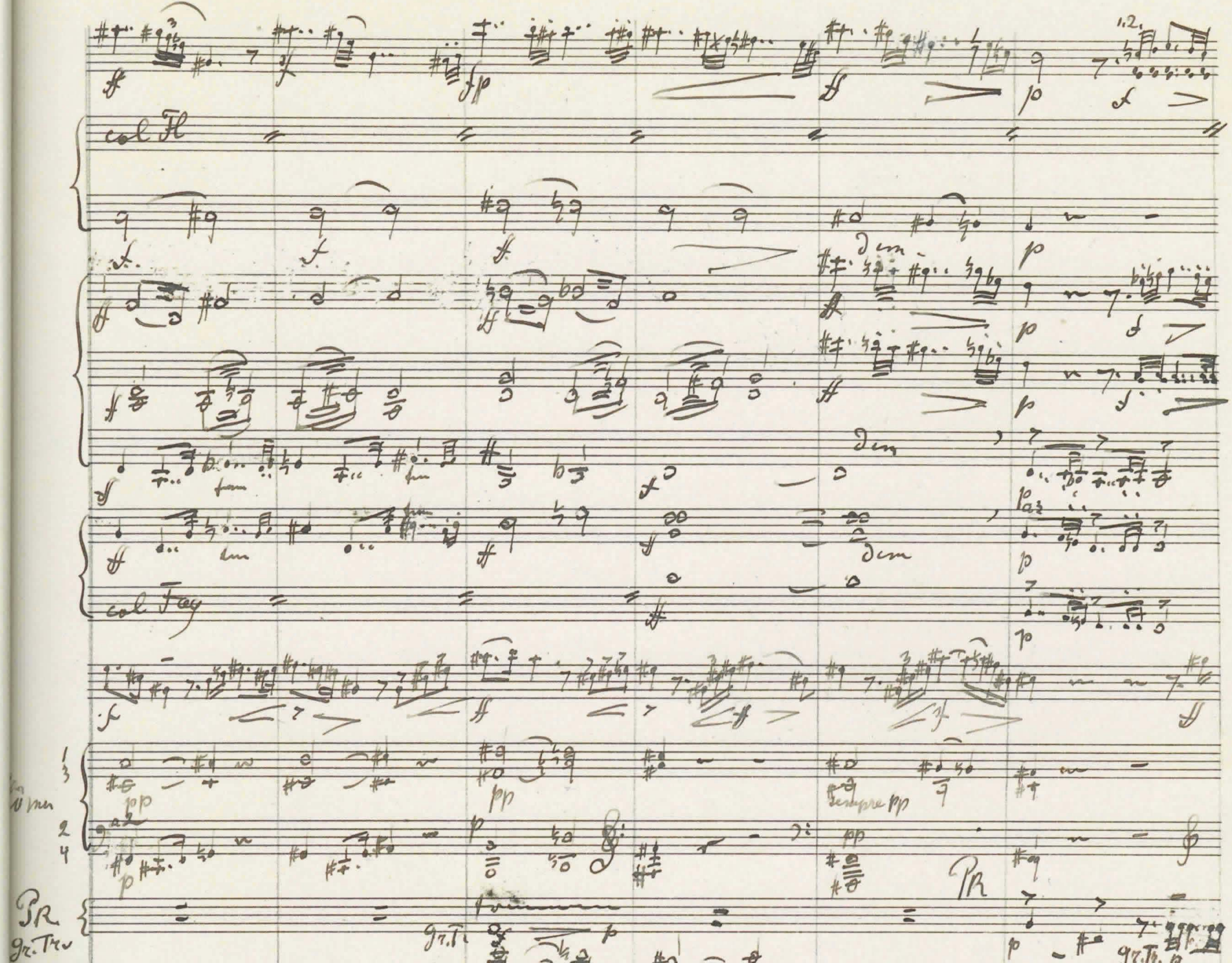
J.E.&Co.
Protokoll. Schutzmarke
Nº 6
20 linig.

1. Satz

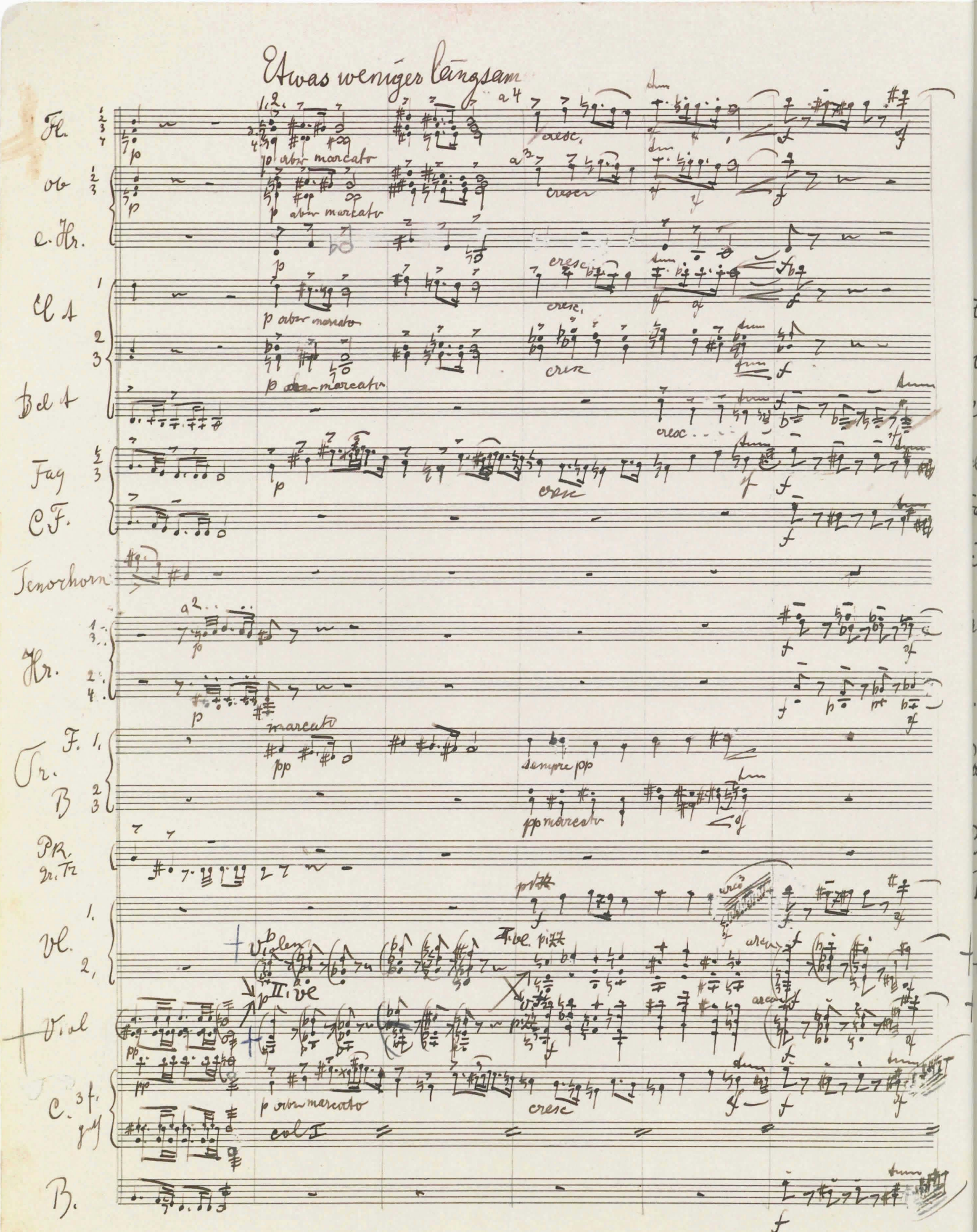


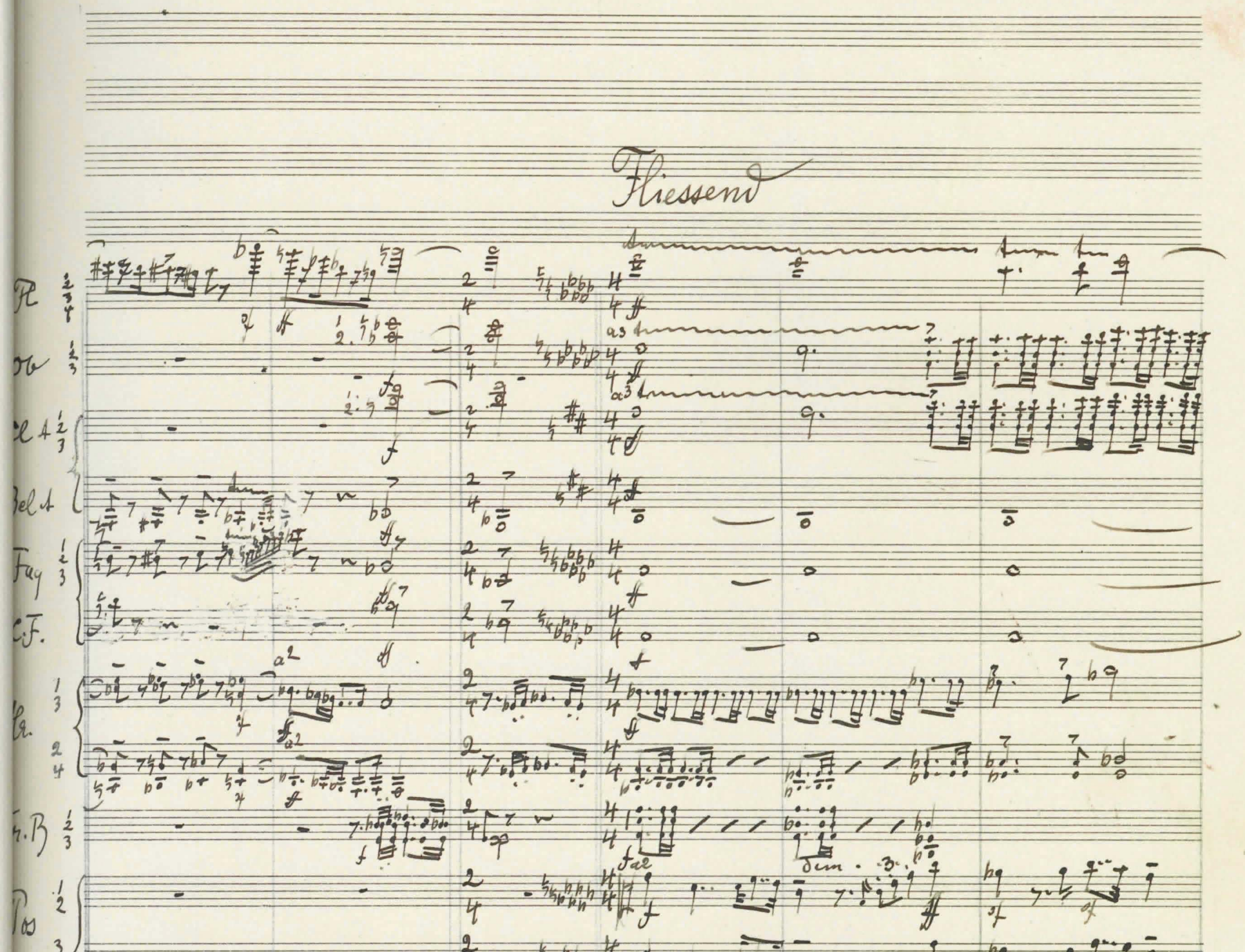
J.E.&Co.
Protokoll. Schutzmarke
Nº 6
20 linig.


Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl 1
2 3
col I
Bcl
Fag
C.F.
Tenorhorn
Hörner F. 1. 2.
3. 4.
Tr. F. 1.
Pos 1 2 3
poco
B.T.
Vl. I
II
g-saite
V
p subito
C
a2
f cresc
B.
p subito
molto
Schutzmarke
No 6
linig.

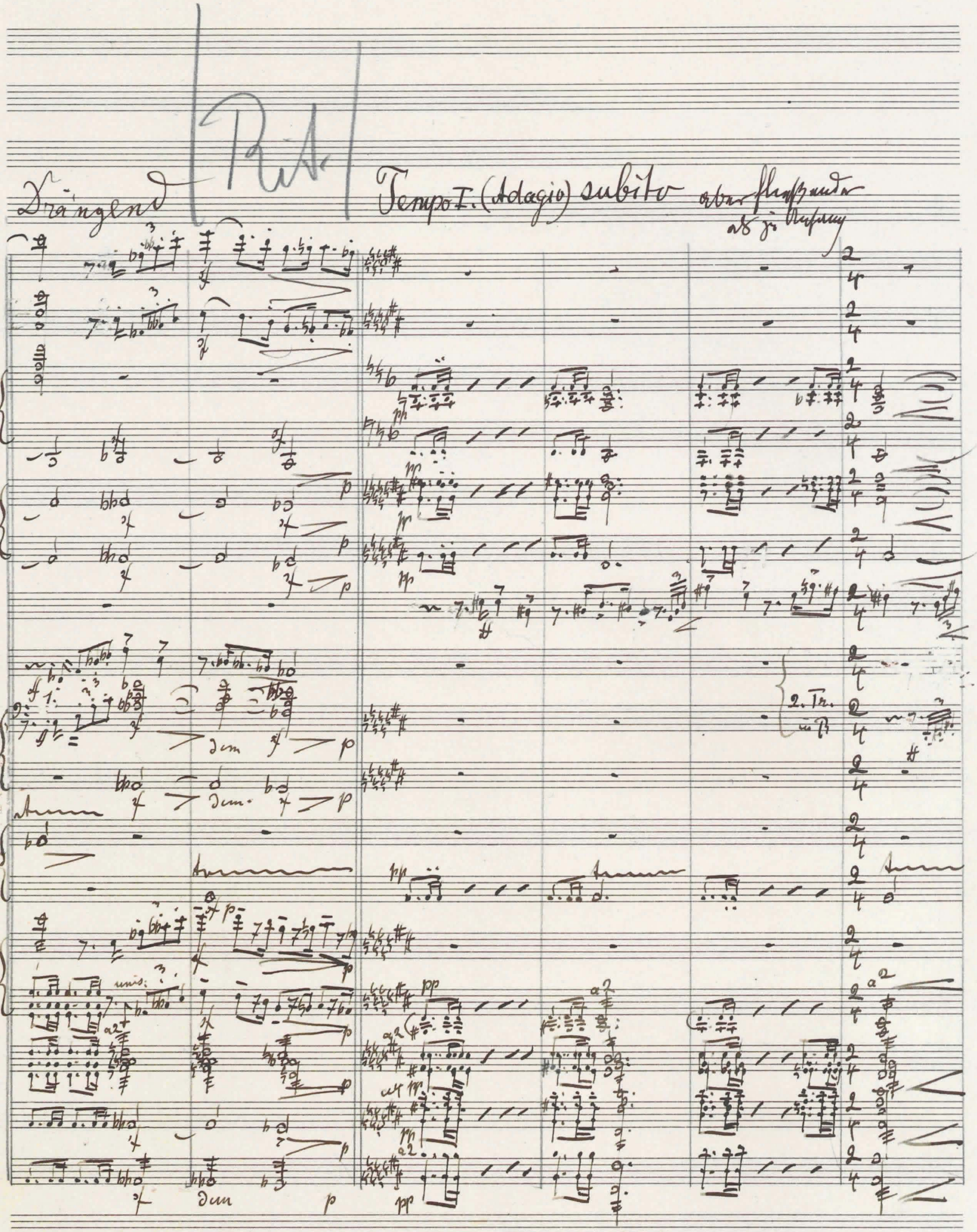


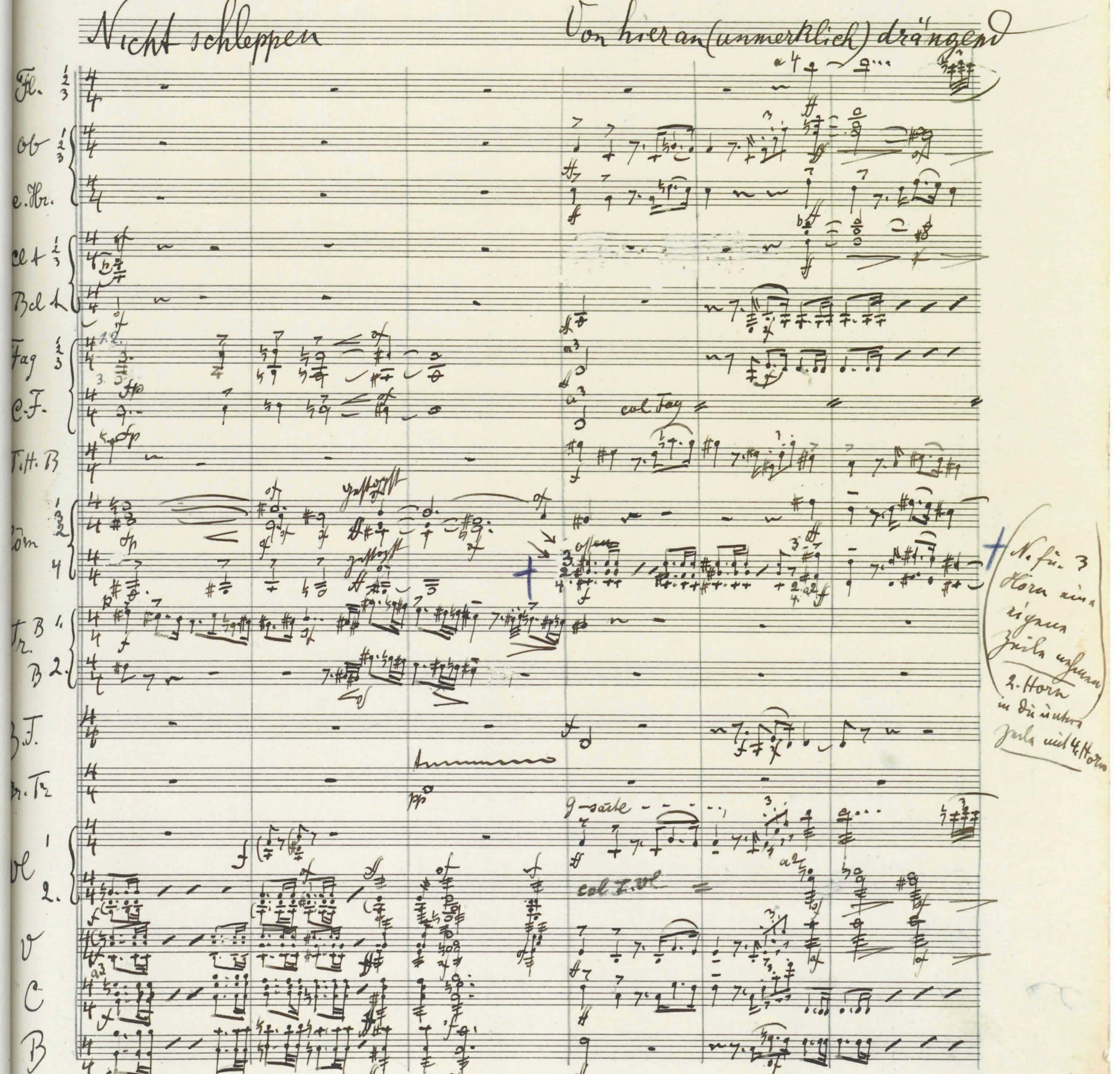
J.E.&Co.
Protokoll. Schutzmarke
№ 6
20 linig.

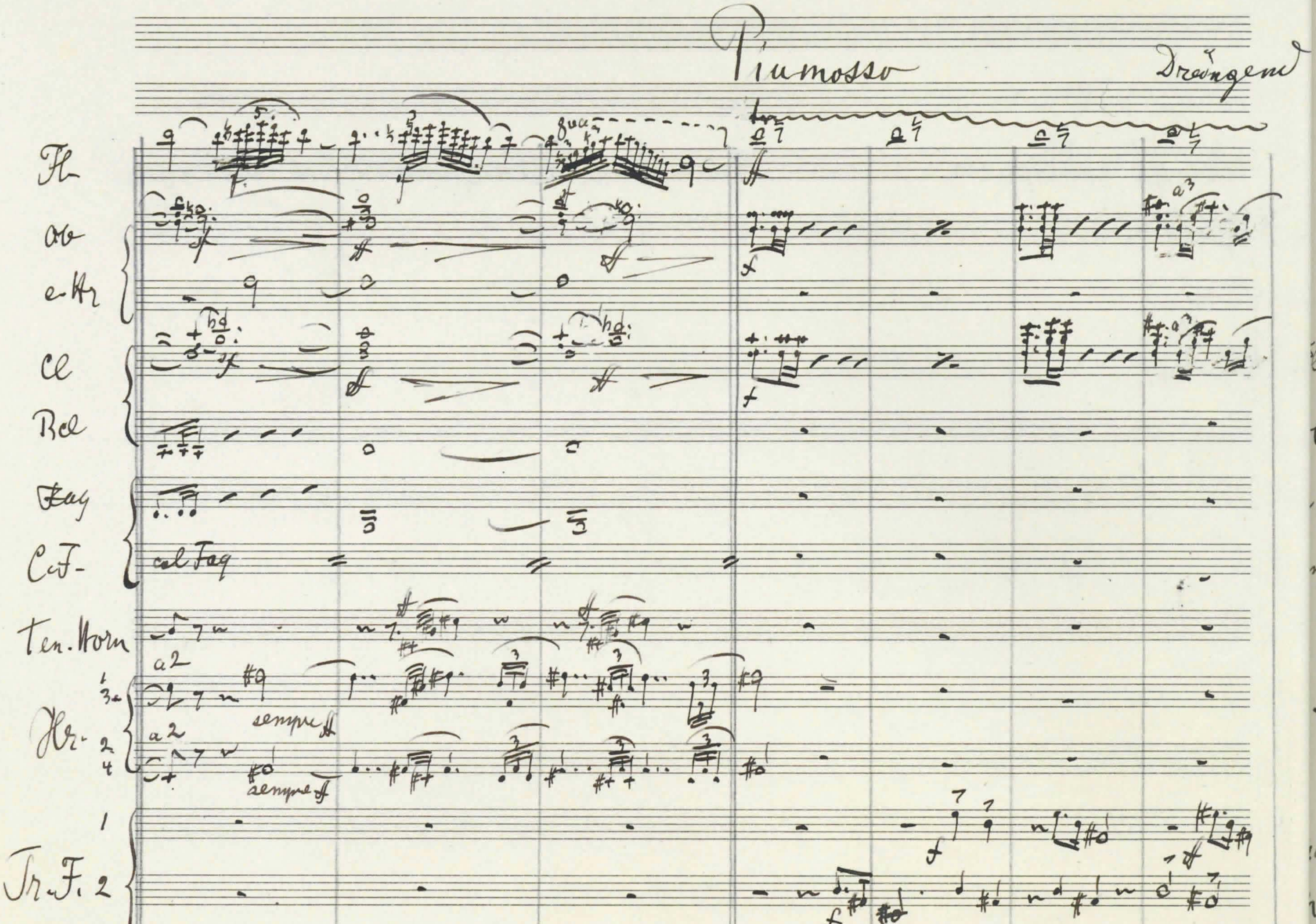

Etwas weniger langsam
Fl.
Ob
C. Hr.
Cl A
B cl A
Fag
C.F.
Tenorhorn
Hr.
Tr. F.
B
Pk.
gr. Tr.
Vl.
Viol
C.
B.
p aber marcato
a 4
a 3
a 2
cresc.
dim
f
p
pp
marcato
sempre pp
pp marcato
pizz
arco
Violen
II. Vc.
Vc. pizz
col I

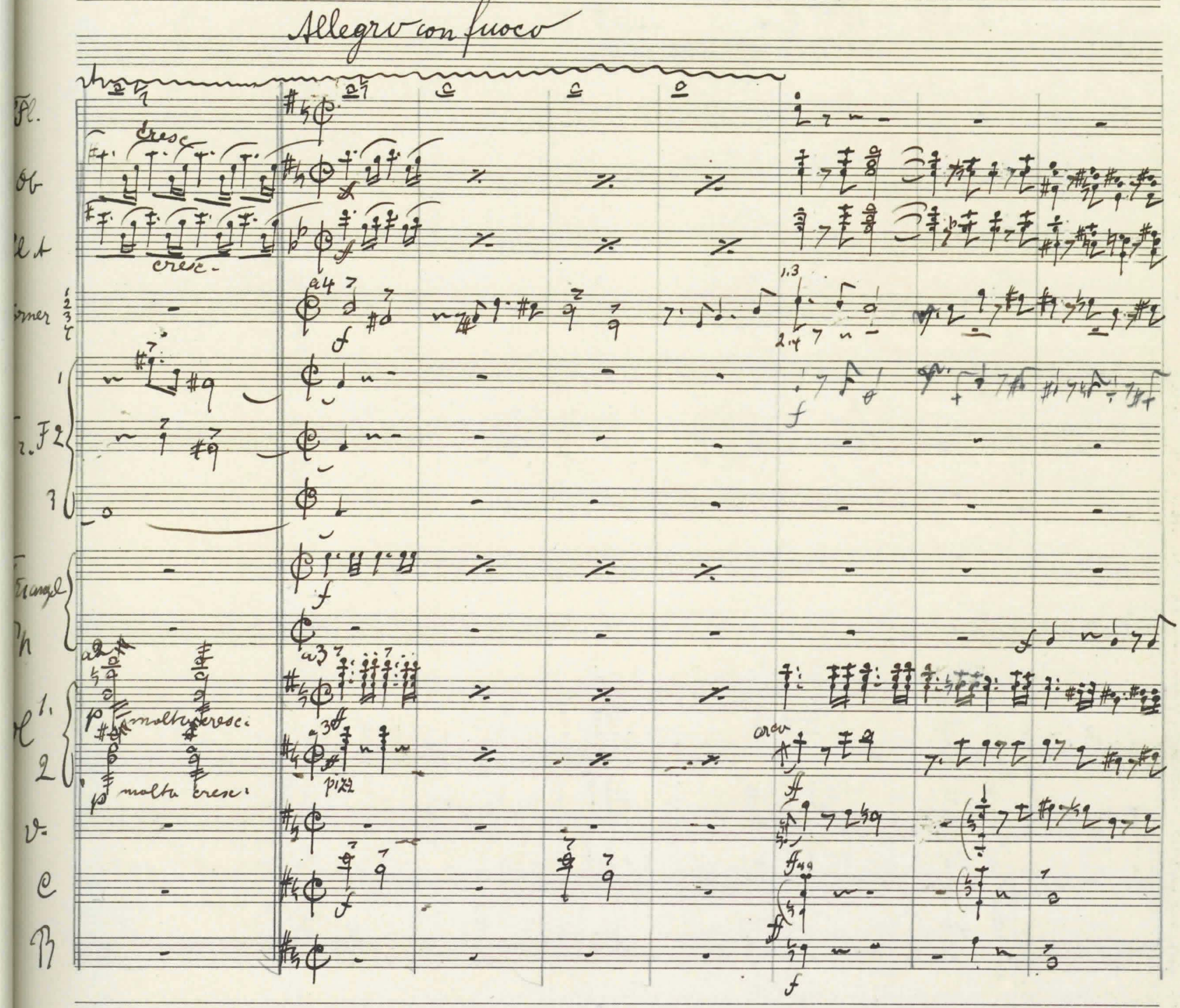

Fliessend
Fl
Ob
Cl A
Bcl A
Fag
C.F.
Hr.
T.B
Pos
B.T.
PK
Vl
V.
C. unis
B
a2
a3
dim.
mf
f

Nº 8
24 linig


Drängend
Rit.
Tempo I. (Adagio) subito
aber fließender als zu Anfang
Fl. 1 2 3 4
Ob 1 2 3
Cl A 1 2 3
Bcl A
Fag 1 2 3
C.F.
Tenorhorn in B
Tr. B 1.
Pos 1 2 3
B.T.
Pk.
Gr. Tr
Vl 1 2
V
C
B
unis.
a2
2. Tr. in B
dim
p
pp
2/4

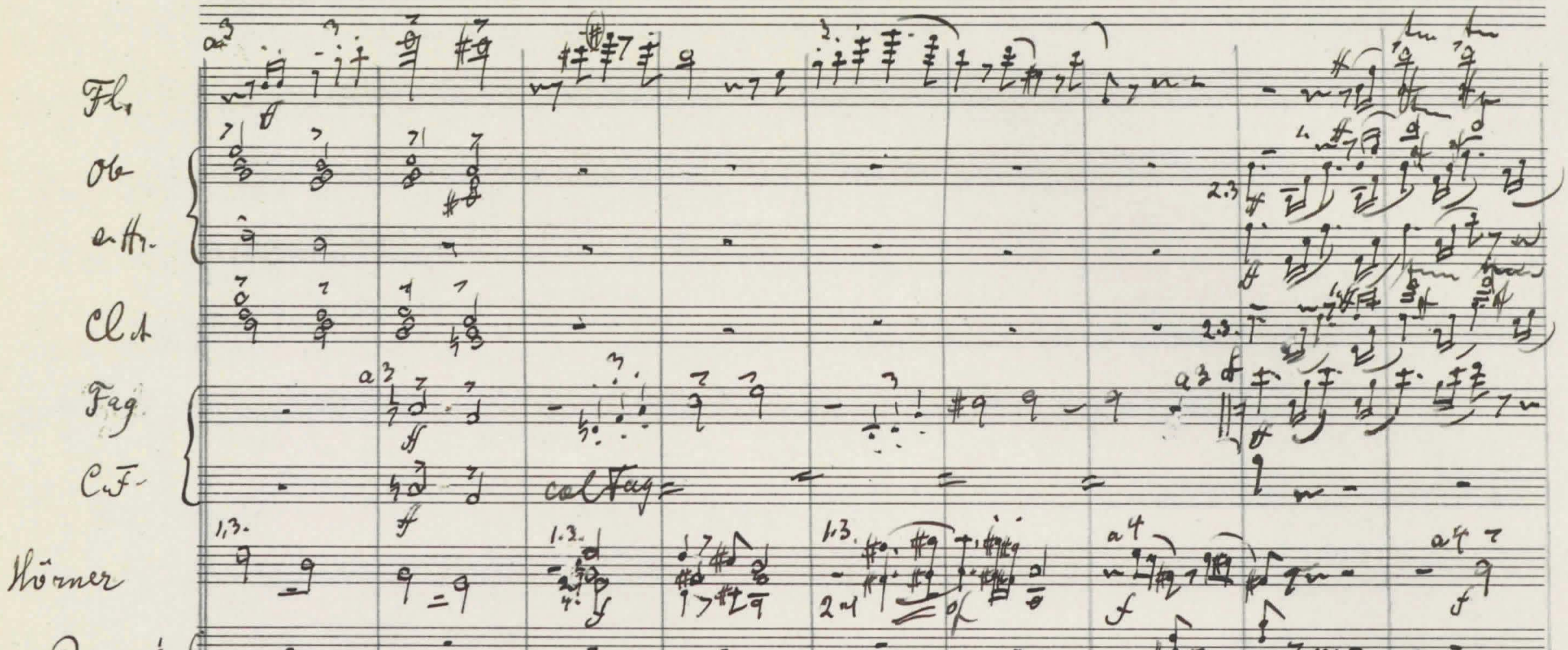

Nicht schleppen
Von hier an (unmerklich) drängend
Fl.
Ob
e. Hr.
Cl. A
Bcl. A
Fag
C.-F.
T. H. B
Corn
Tr. B 1.
B 2.
B. T.
Vl. 1
2.
V
C
B
col Fag
g-saite
col I. Vl.
N. für 3 Horn eine eigene Zeile anfangen
2. Horn in die untere Zeile mit 4. Horn

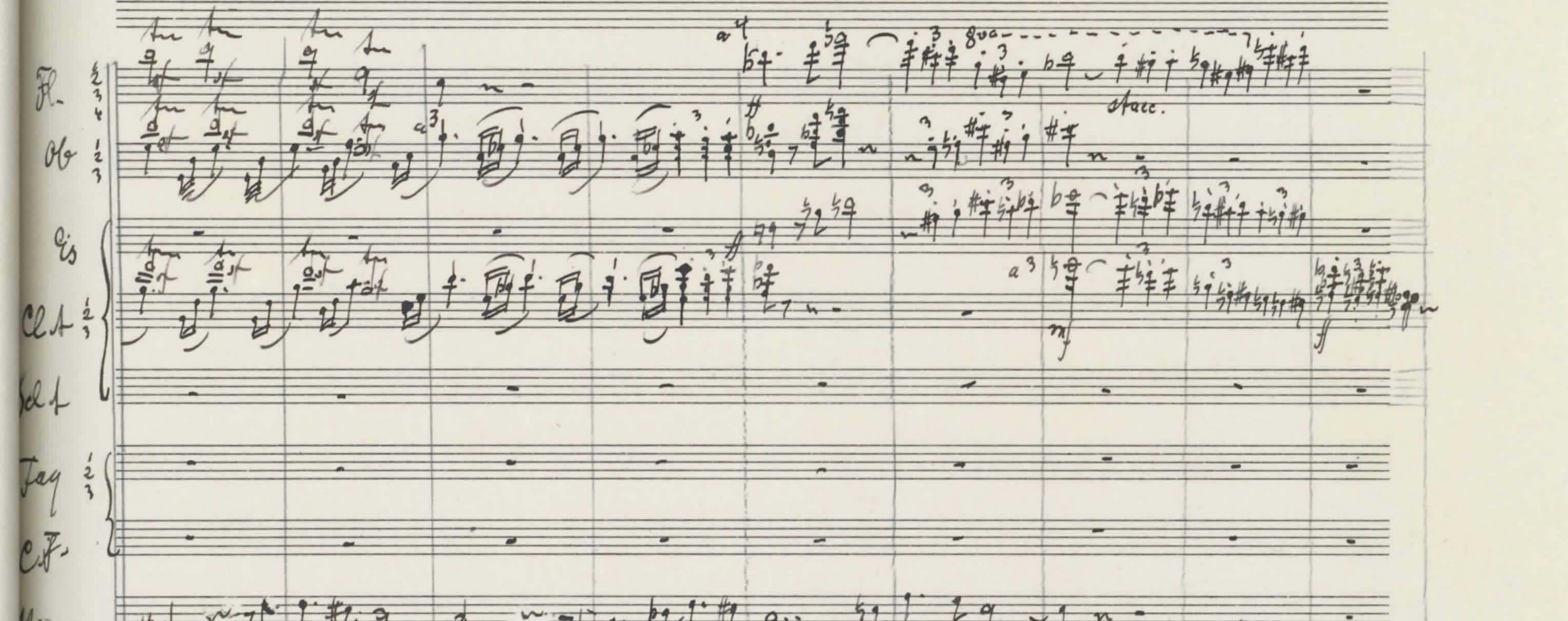

Piu mosso
Drängend
Fl.
8va
Ob.
e. Hr.
Cl.
a3
Bcl.
Fag.
C.-F.
col Fag
Ten. Horn
a2
Hr. 1 3
sempre ff
a2
2 4
sempre ff
Tr. F. 1
2
3
Pos. 1 2 3
B.T.
Triangel
Vl. 1.
2.
p
cresc.
cresc.
V.
C.
B.



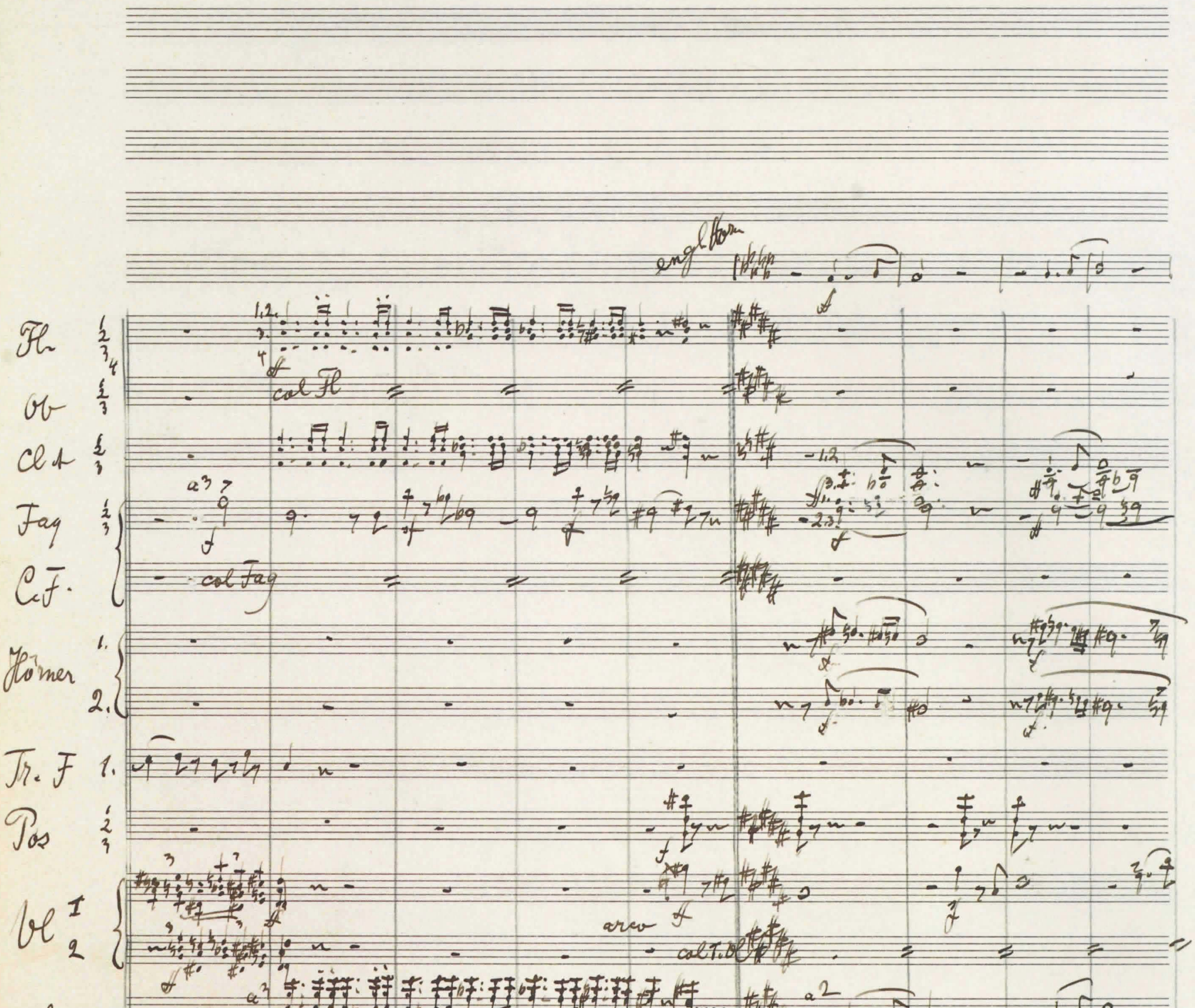
2 Zeilen $\frac{1.3.}{2.4}$

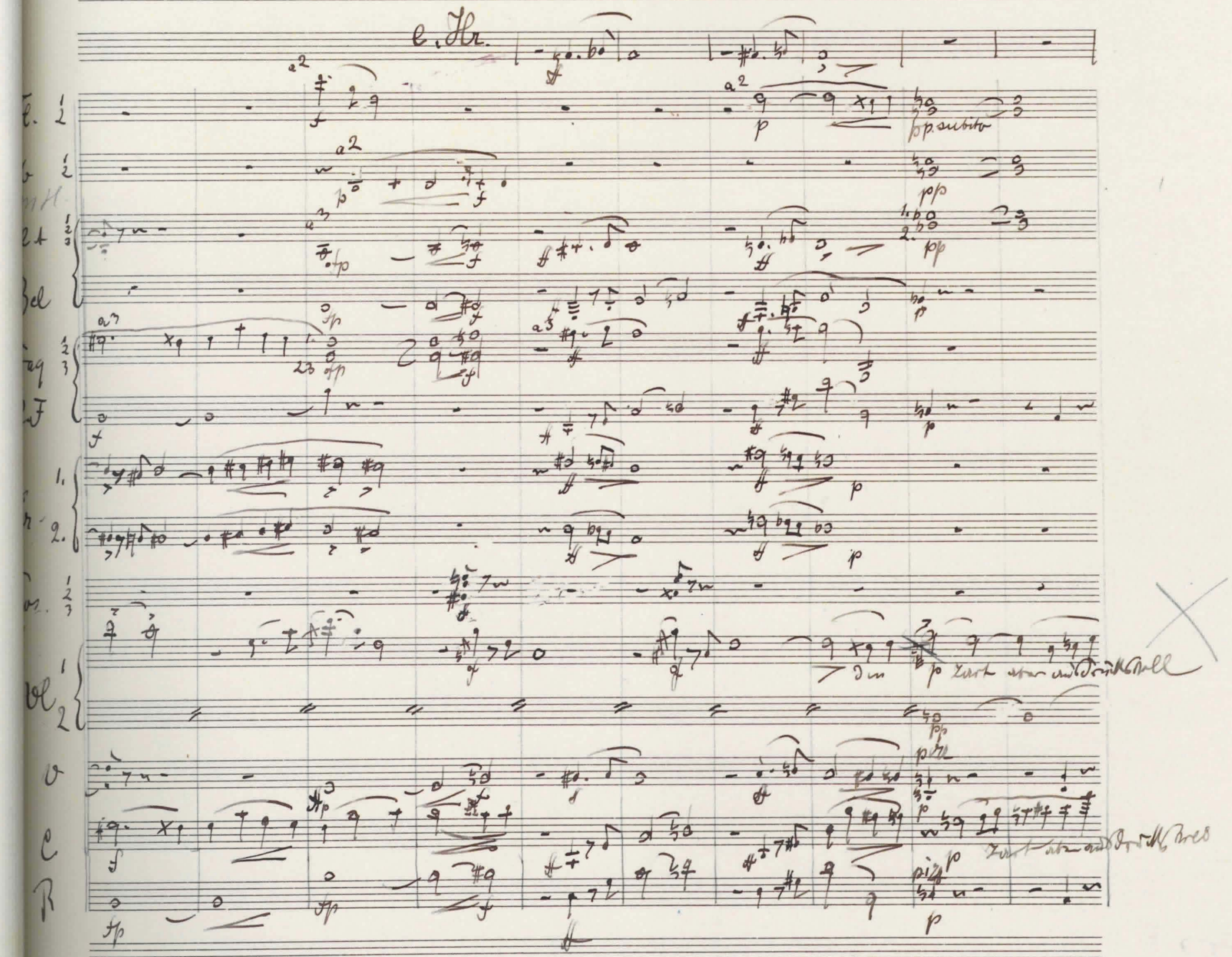
Nº 8
24 linig


Fl.
Ob
e. Hr.
Cl A
Fag
C.-F.
Hörner
Pos. 1/2 3
B. T.
P.
Trngl
Vl 1 2
V.
C
B
Pr. 1. F
a3
a4
1.3.
2.4
2.3.
col Fag
col Celli
f

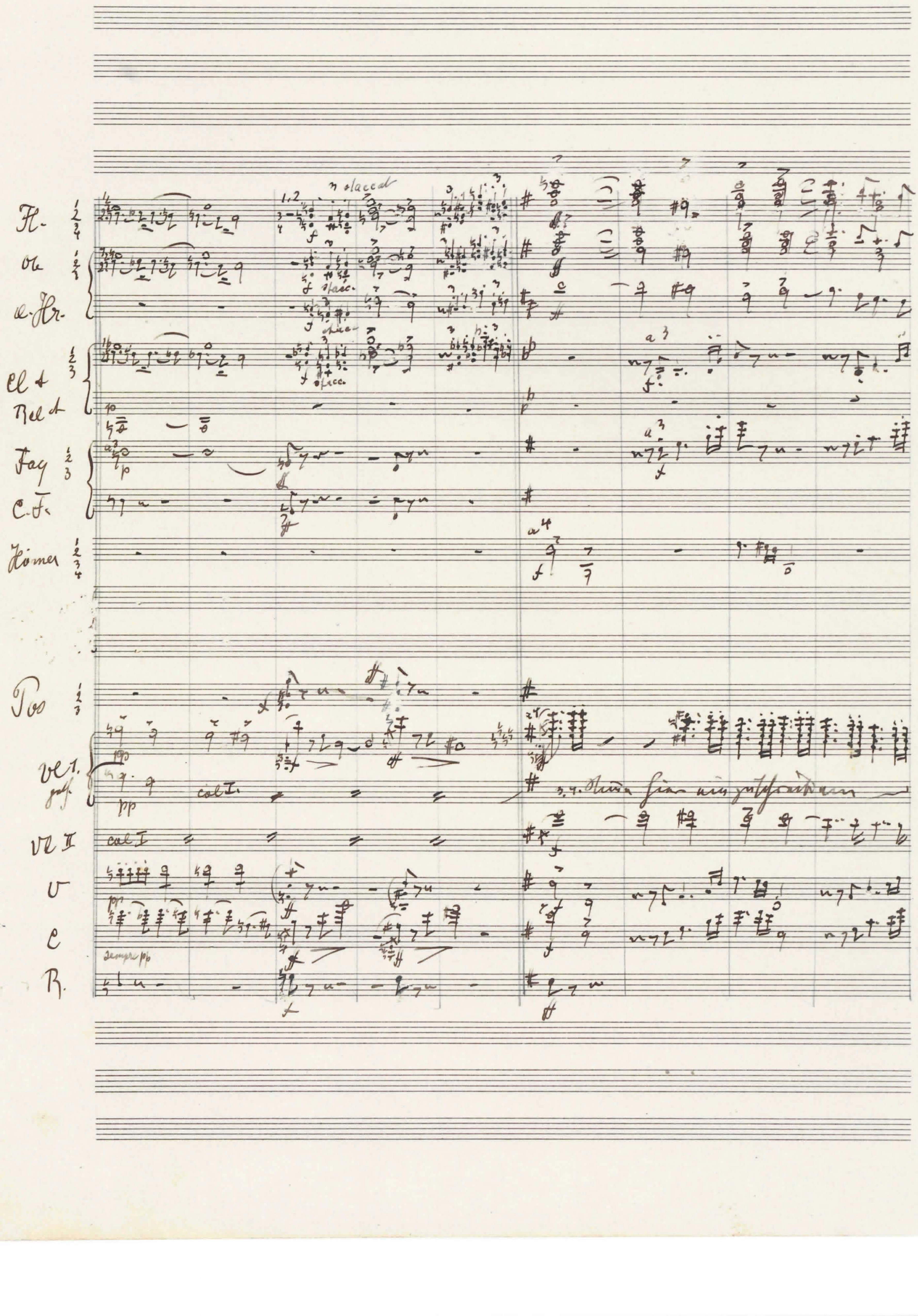

Fl. 2 3 4
Ob 1 2 3
Es
Cl. A 2 3
Bcl
Fag 2 3
C.F.
Hörner
Tr. I. F
Triangel
Beck
Vl 1 2
V
C
B
a 4
a 3
8va
stacc.
col I
mf
f
pizz.
Pauke
2 Zeilen
2 Zeilen 8va ?

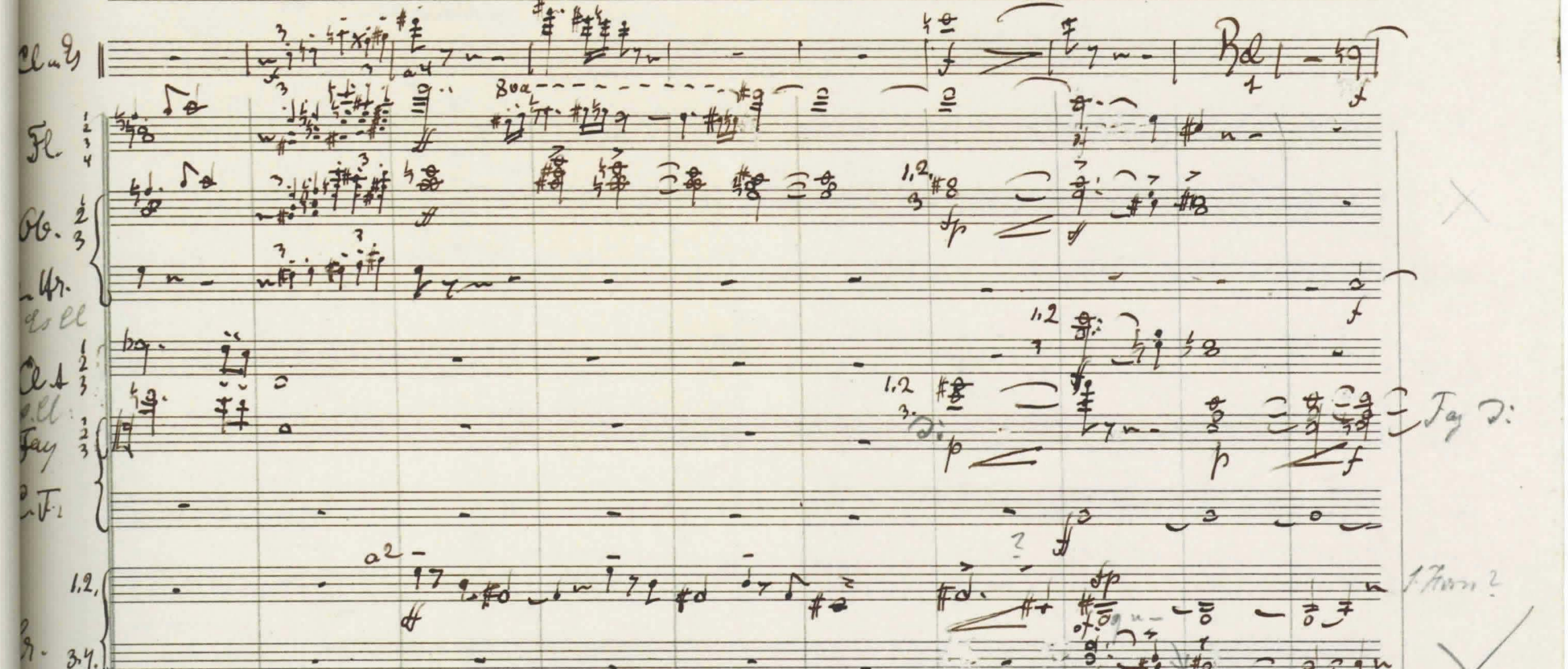
No 8
24 linig


engl Horn
Fl
1.2.
3.
4
col Fl
Ob
Cl A
Fag
a3
C.F.
col Fag
Hörner
1.
2.
Tr. F
1.
Pos
Vl
1
2
arco
col T. ...
V
a2
C
B
col Celli
Pauk

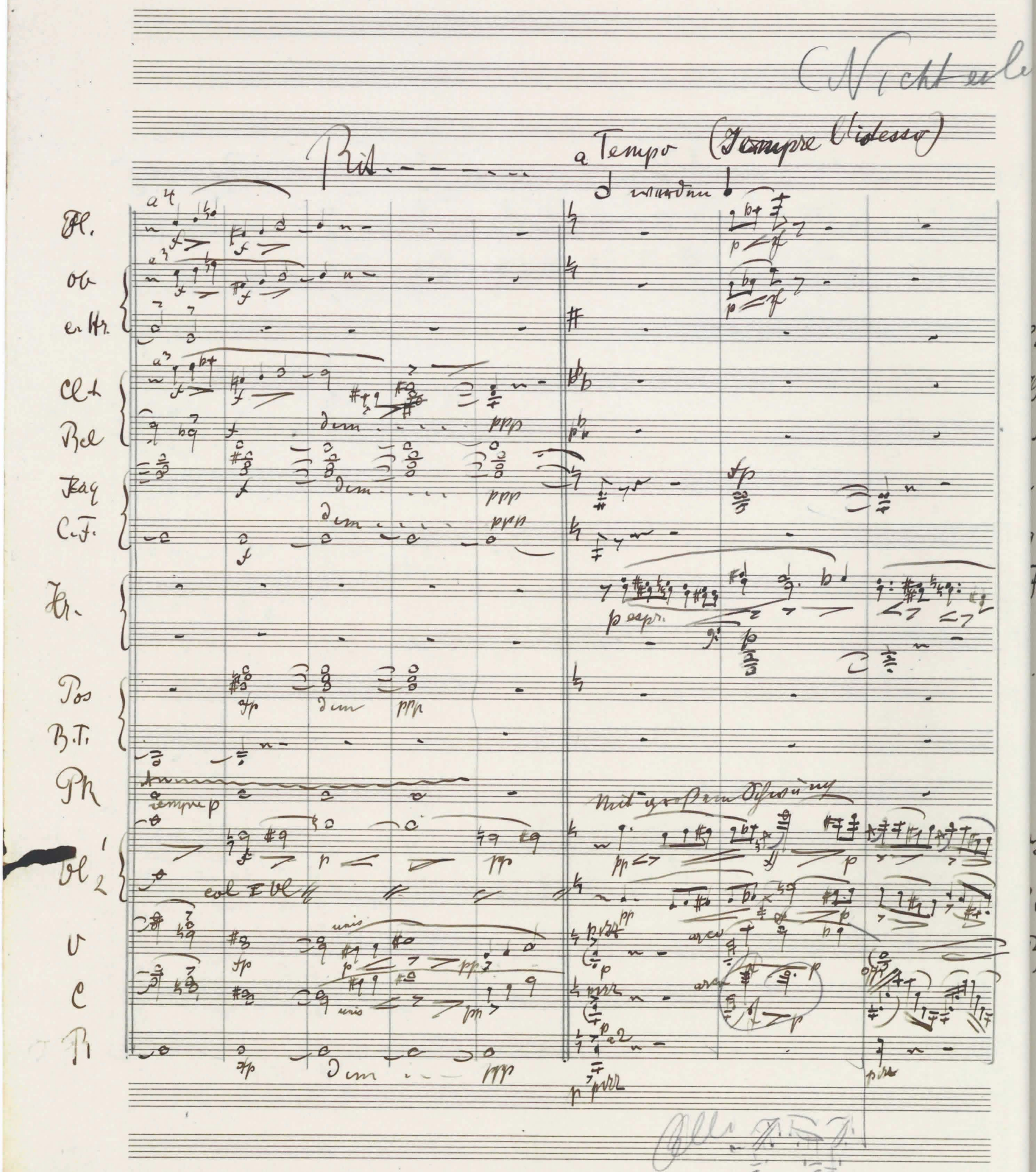

e. Hr.
a2
a3
pp subito
pp
p
f
dim
p Zart aber ausdrucksvoll
pizz
Zart aber ausdrucksvoll
Fl. 1 2
Ob 1 2
Cl
Bcl
Fag 1 2 3
C.F
Hr. 1. 2.
Pos. 1 2 3
Vl 1 2
V
C
B

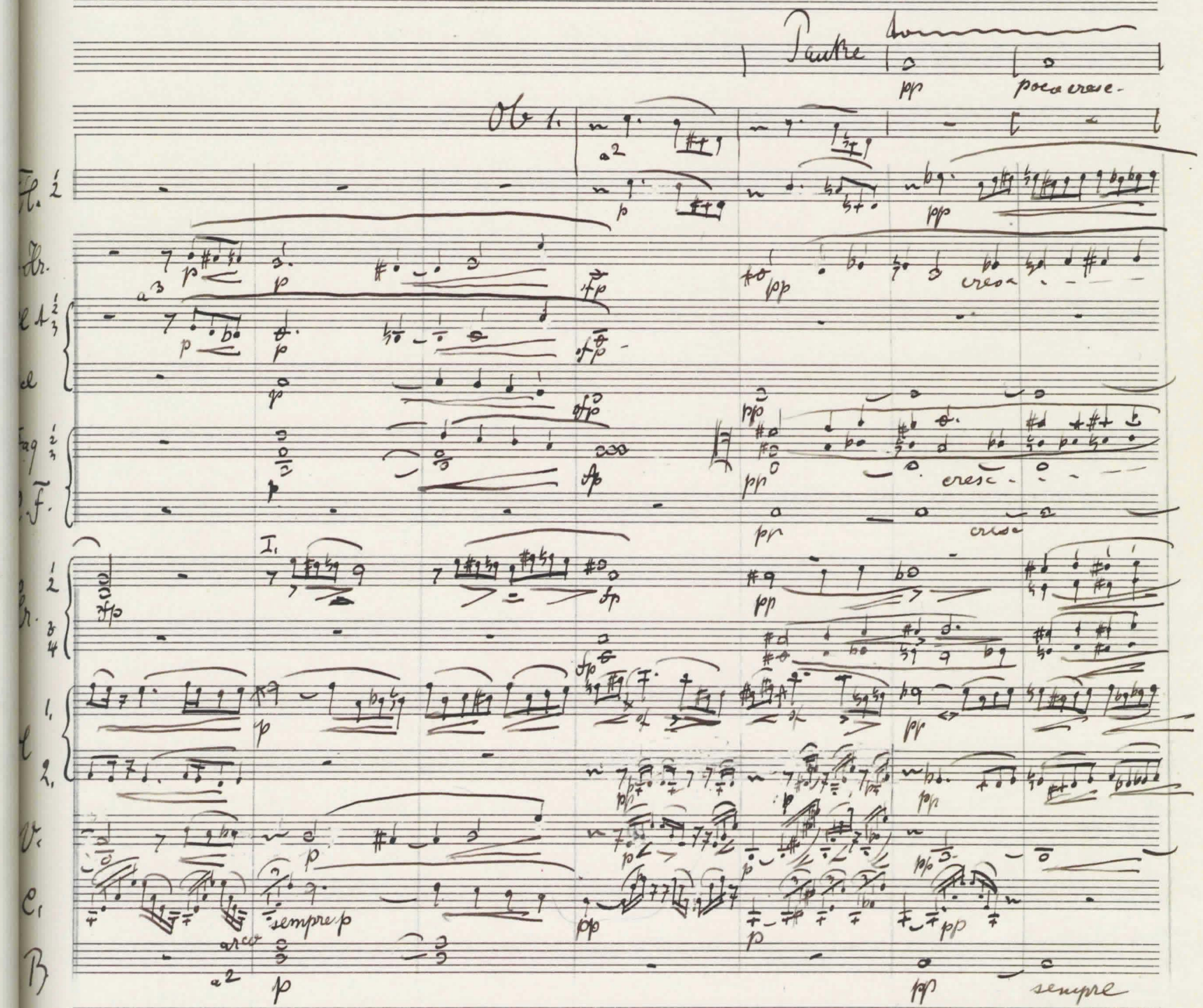
No 8
24 linig


Fl.
Ob.
e.-Hr.
Cl A
Bcl A
Fag
C.-F.
Hörner
Pos
Vl 1. geth.
Vl II
V
C
B.
stacc.
a 3
a 4
col I.
col I
sempre pp


Cl. in Es
Fl. 1 2 3 4
Ob. 1 2 3
E. Hr.
Cl. A 1 2 3
Fag 1 2 3
C.-F.
Hr. 1.2.
3.4.
Tr. 1. F
Pos 1 2 3
B.T.
Pk
Vl 1 2
V
C
B
8va
a2
unisono
1.2.
Fag D:
1 Horn?
2 Zeilen

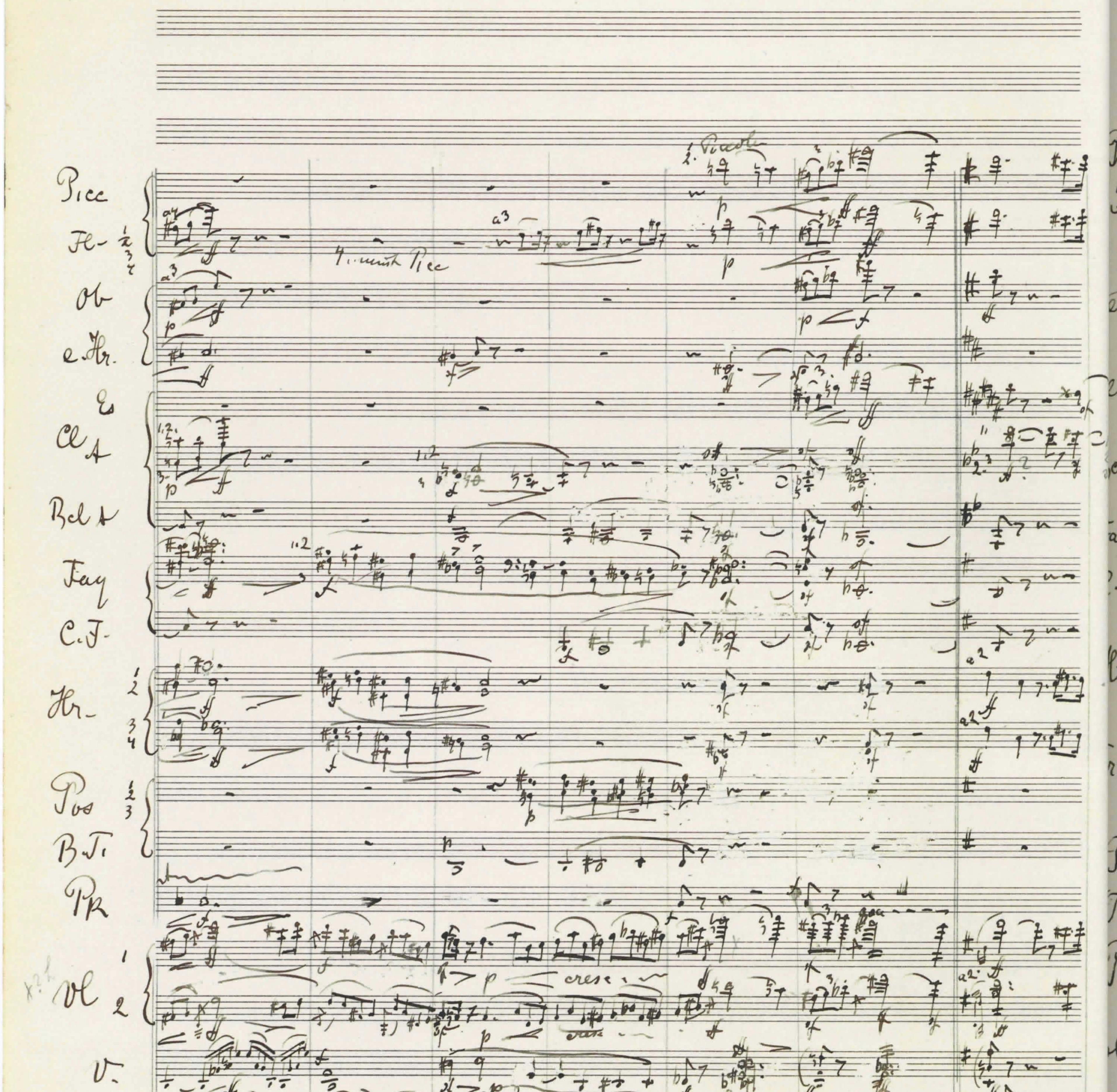
Nº 8
24 linig

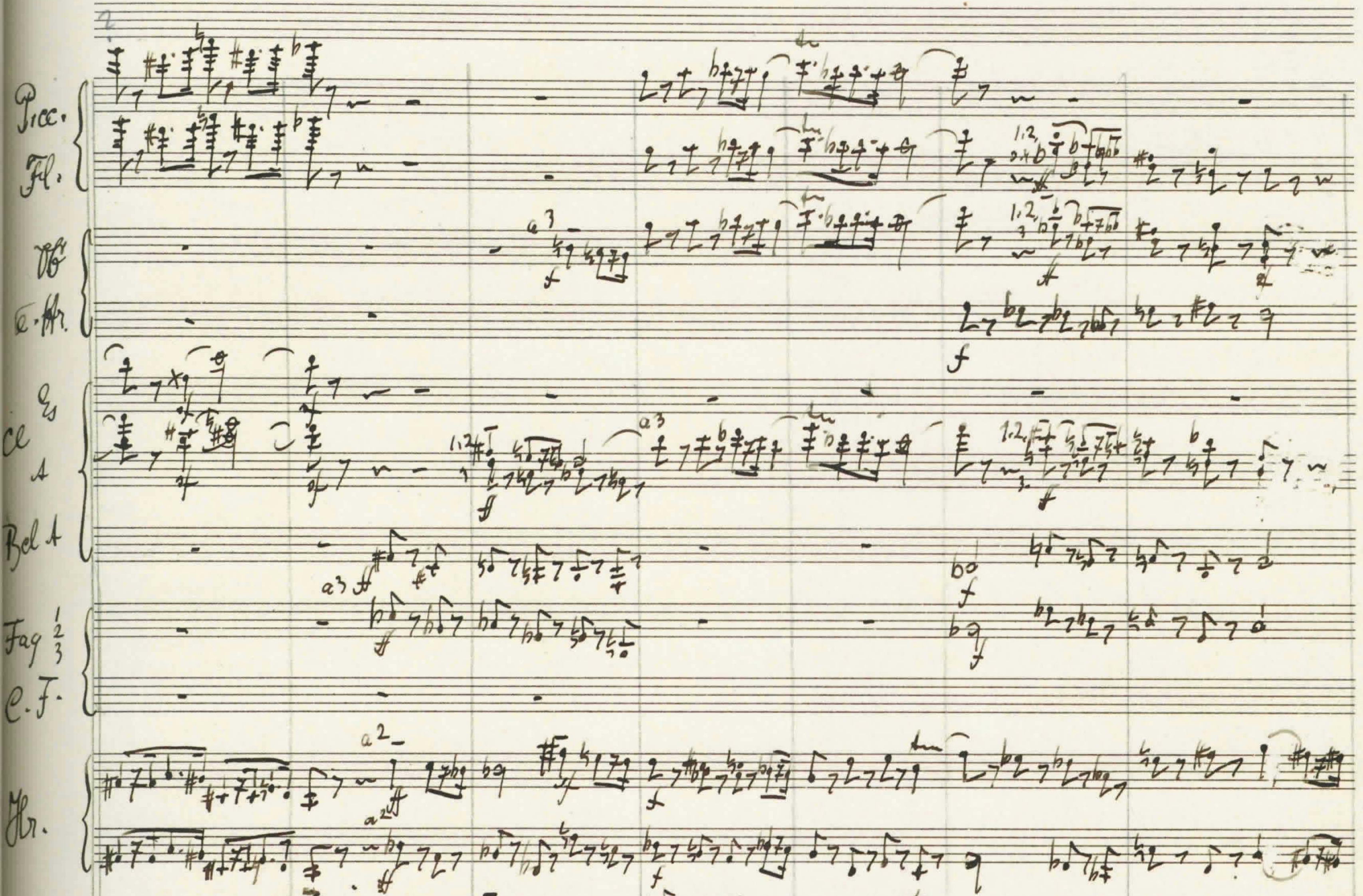

(Nicht eile
Rit. — — — — —
a Tempo (Sempre l'istesso)
wiederum!
Fl.
a 4
Ob
e. Hr.
Cl A
B cl
Fag
C. F.
Hr.
p espr.
Pos
B. T.
Pk
sempre p
Vl 1 2
col I Vl
V
unis
arco
C
B
dim
ppp
Mit großem Aufschwung
Alla



Nº 8
24 linig

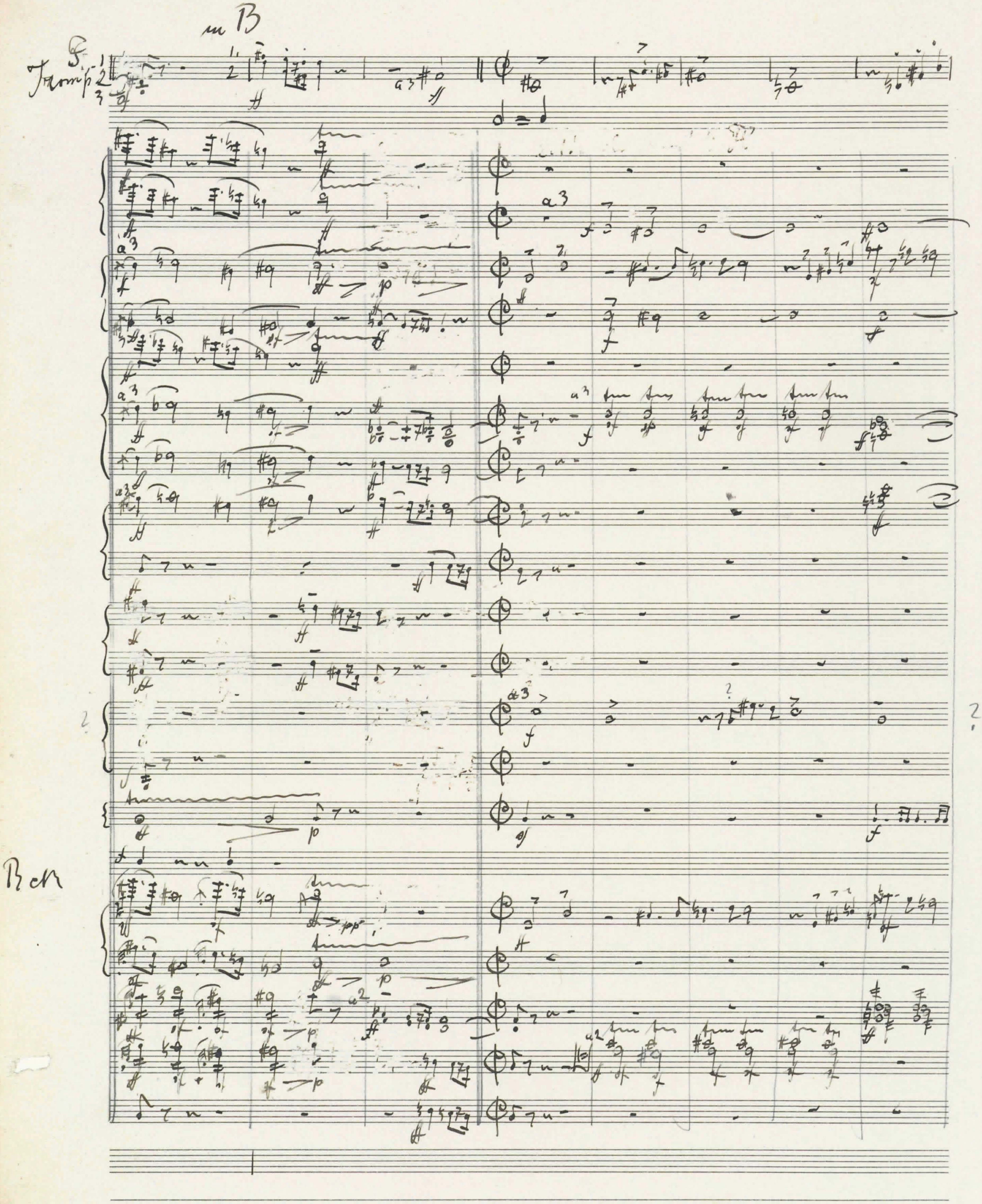
10

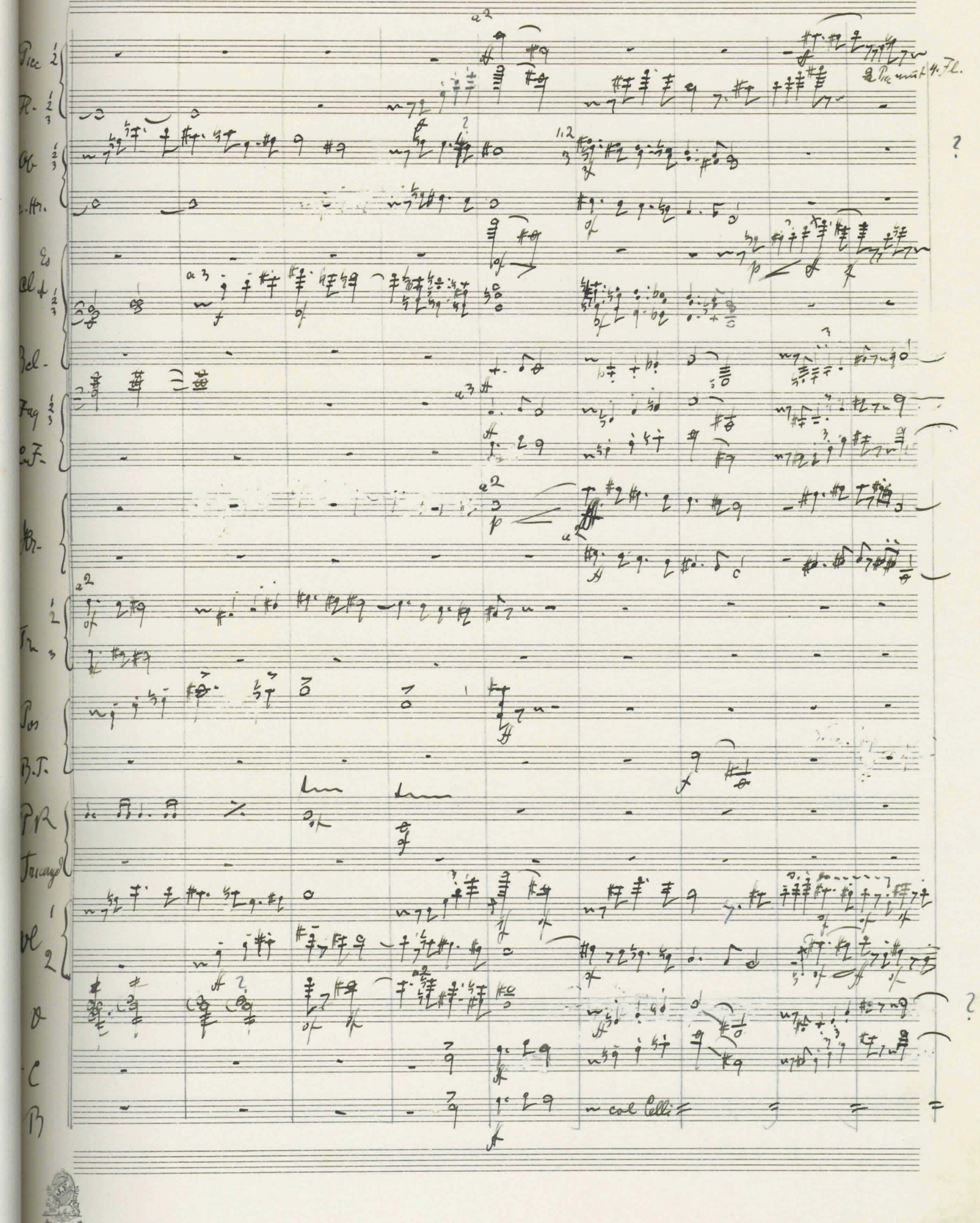

Picc
Fl. 1 2 3 4
Ob
e. Hr.
Es
Cl A
Bcl A
Fag
C. F.
Hr. 1 2 3 4
Pos 1 2 3
B. T.
Pk
Vl 1 2
V.
C
B
1. Piccolo
a3
4. nimmt Picc
1.2
cresc.
p
f
Gr. Tr.



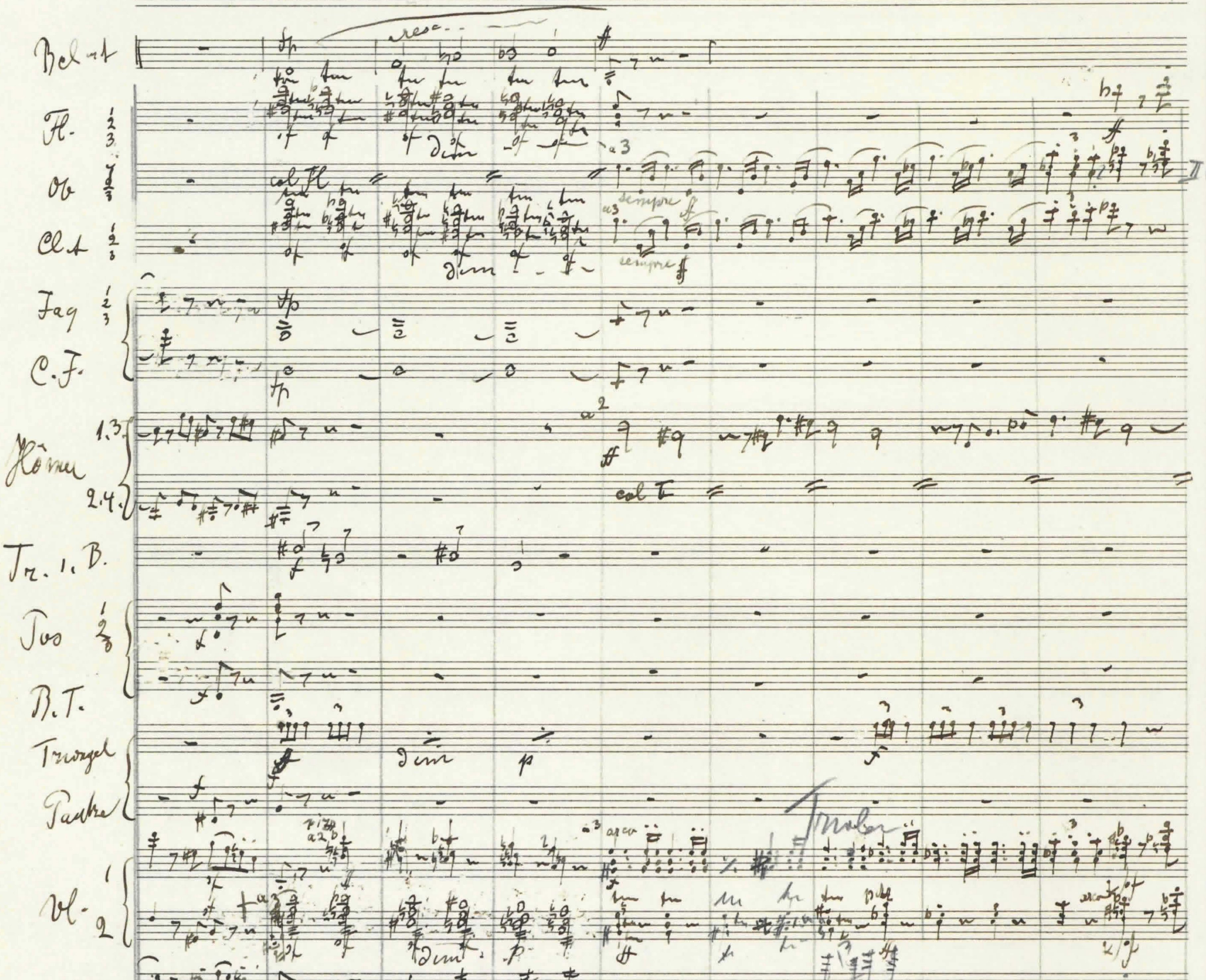
Picc 2(e)

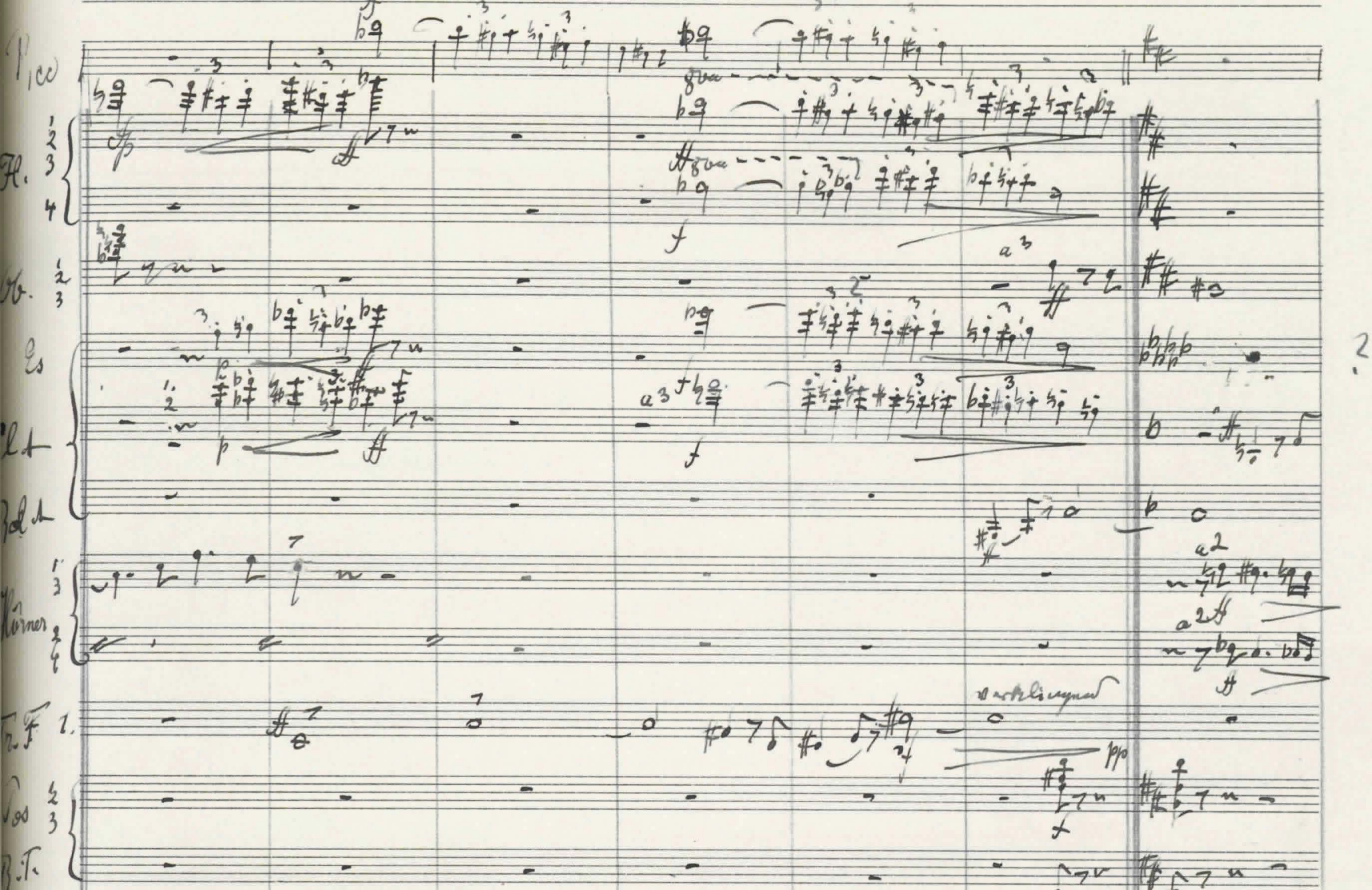
Nº 8
24 linig


in B
Tromp. 1 2 3
a3
a2
Bck
f
p
pp

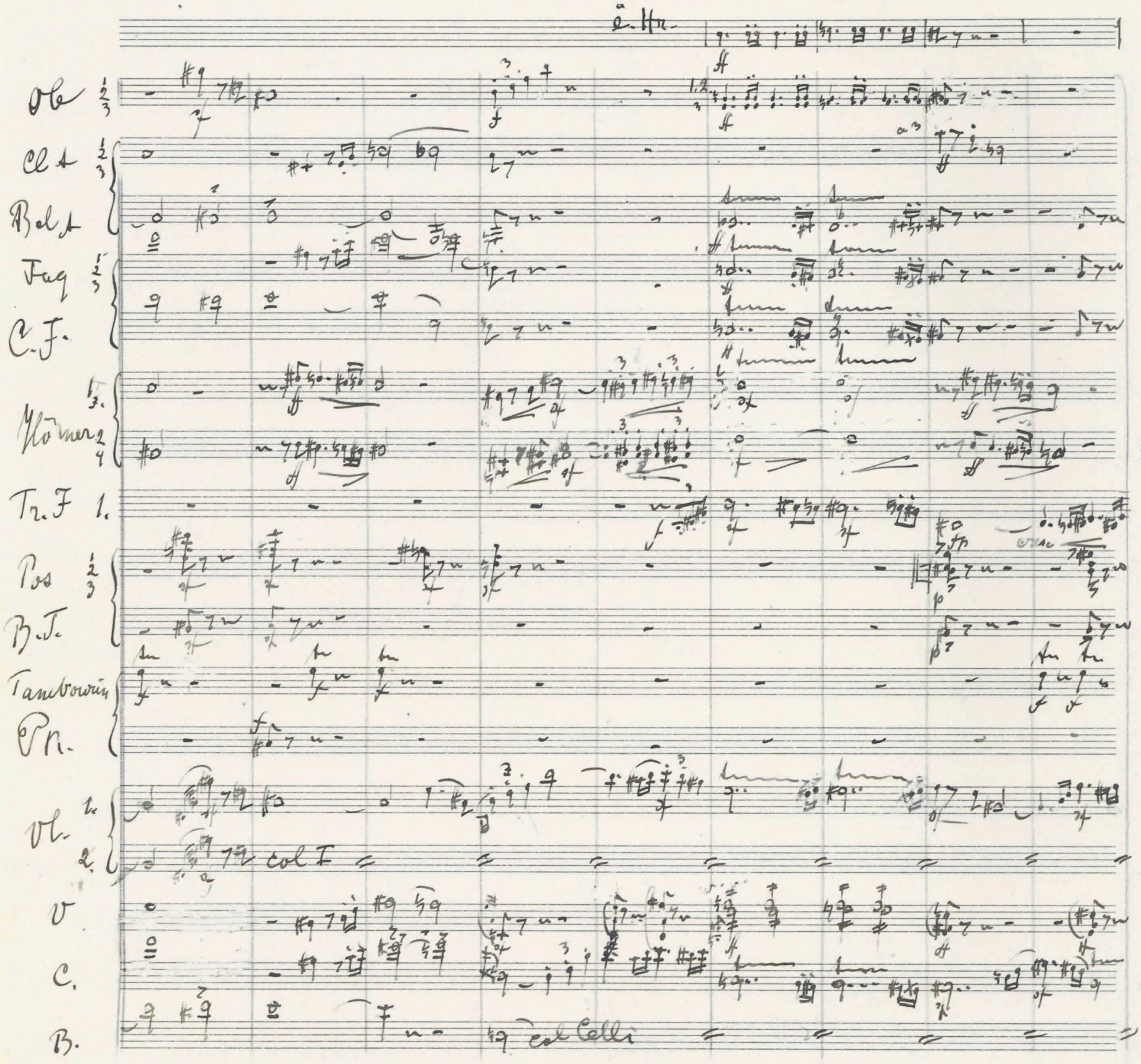

Picc 1 2
Fl. 1 2 3
Ob. 1 2 3
E.Hr.
Es Cl. 1 2 3
Bcl.
Fag 1 2 3
C.F.
Hr.
Tr. 1 2 3
Pos
B.T.
Pk
Triangel
Vl 1 2
Va
C
B
a2
a3
1.2
col Celli
?

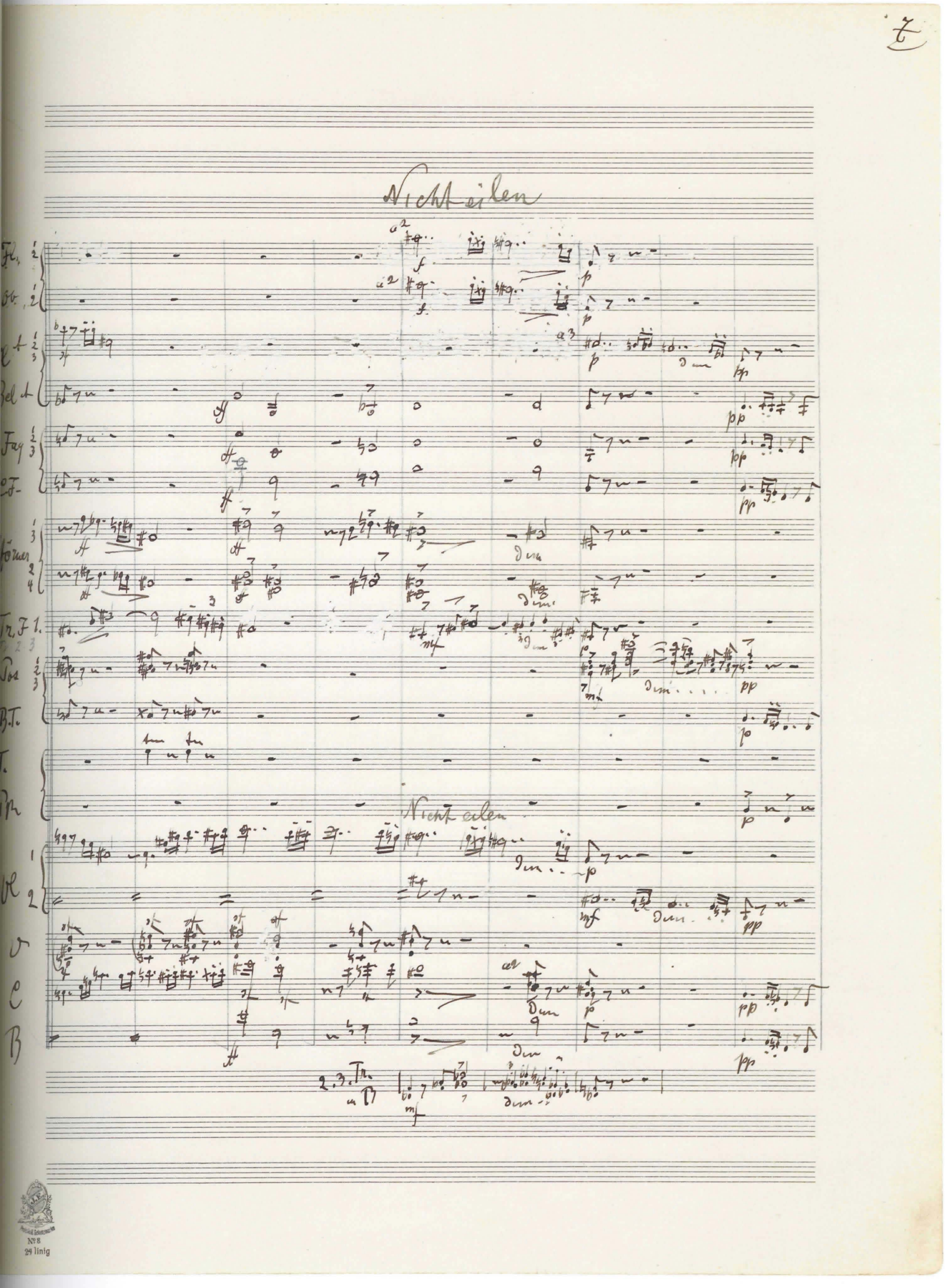
No 8
24 linig

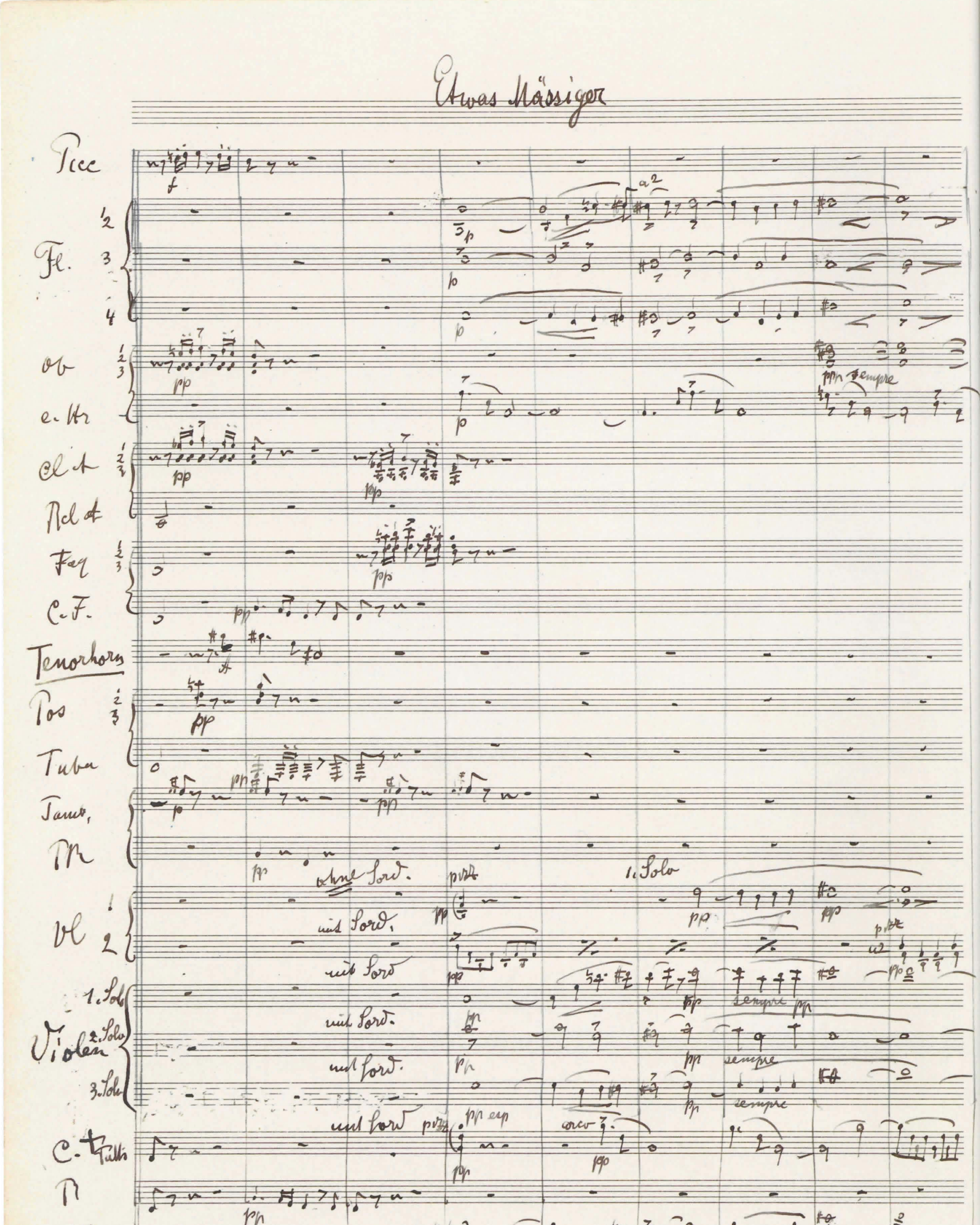

Bcl. rt
Fl. 1 2 3
Ob 1 2 3
Clt 1 2 3
Fag 1 2 3
C.F.
Hörner 1.3. 2.4.
Tr. 1. B.
Pos 1 2 3
B.T.
Triangel
Pauke
Vl. 1 2
V
C
B
cresc.
col Fl.
dim
a3
a2
sempre ff
col I
Tremolo
N 2. vl

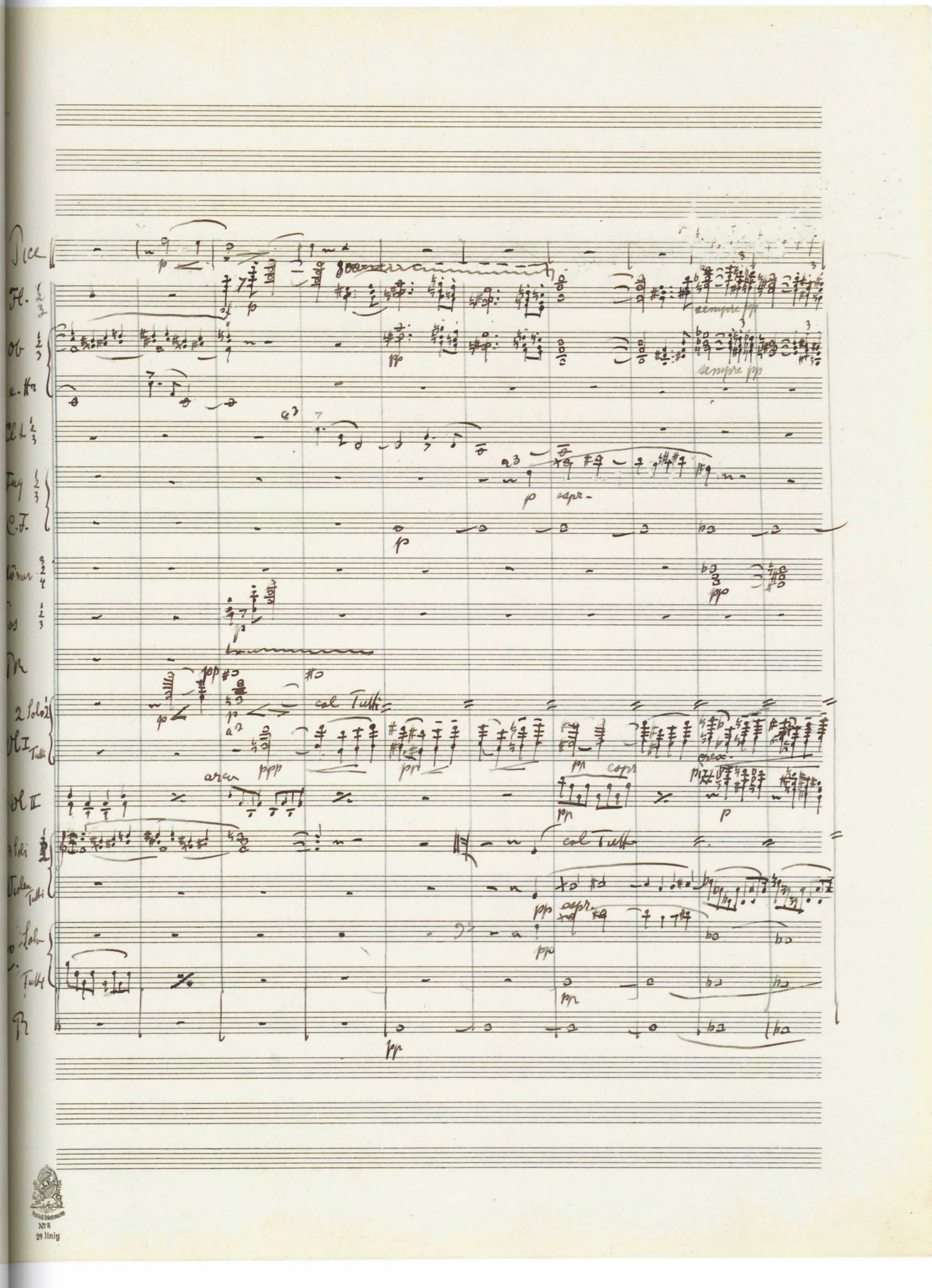

Picc
Fl. 1 2 3 4
Ob. 1 2 3
Es
Cl. A
Bcl. A
Hörner 1 3
2 4
Tr. F 1.
Pos 1 2 3
B.T.
Tambourin
Ph.
Fag 1 2 3
C.F.
V 1
2
V
C
B.
col I
pizz
8va
a3
a2
verklingend
pp
?
?

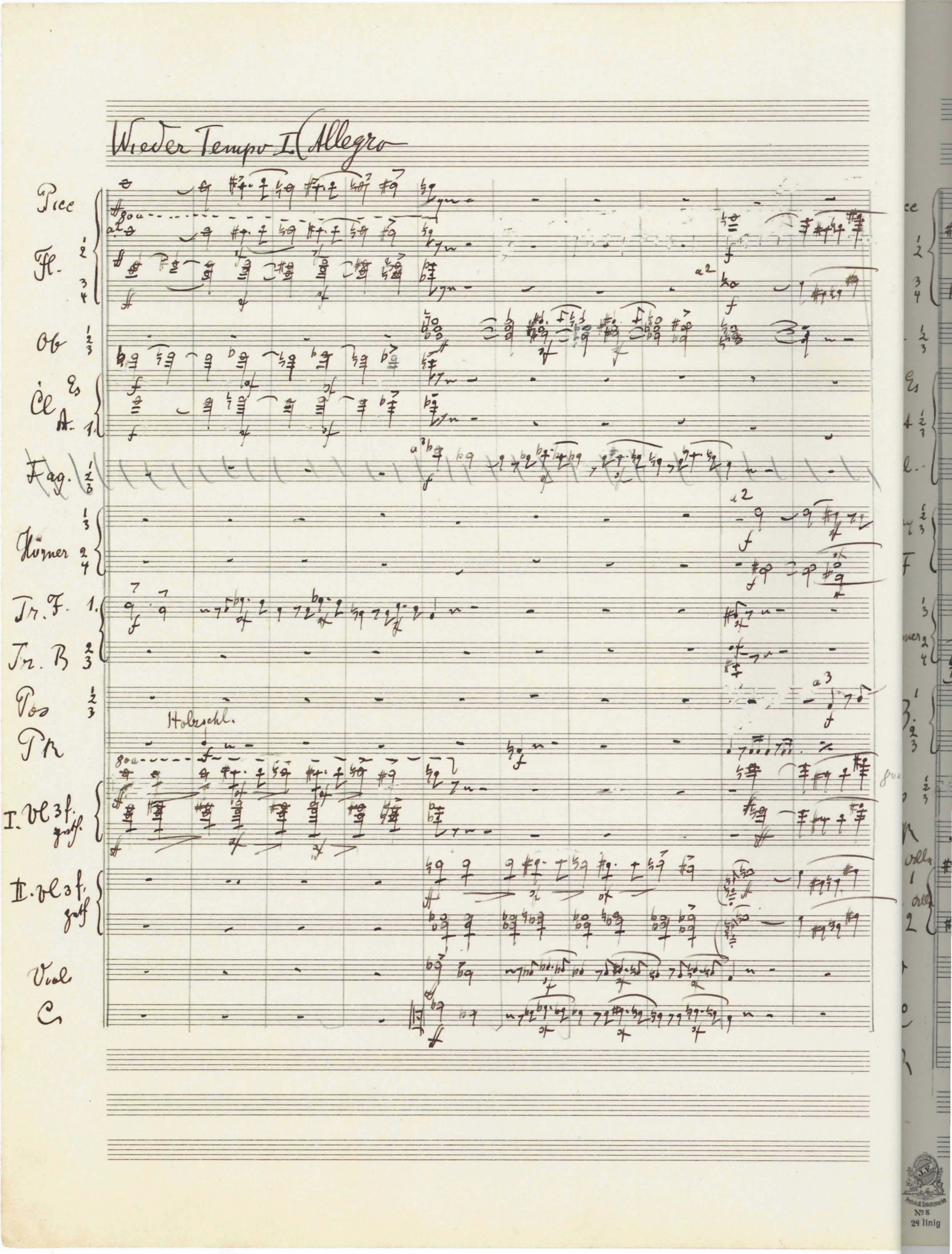
Nº 8
24 linig

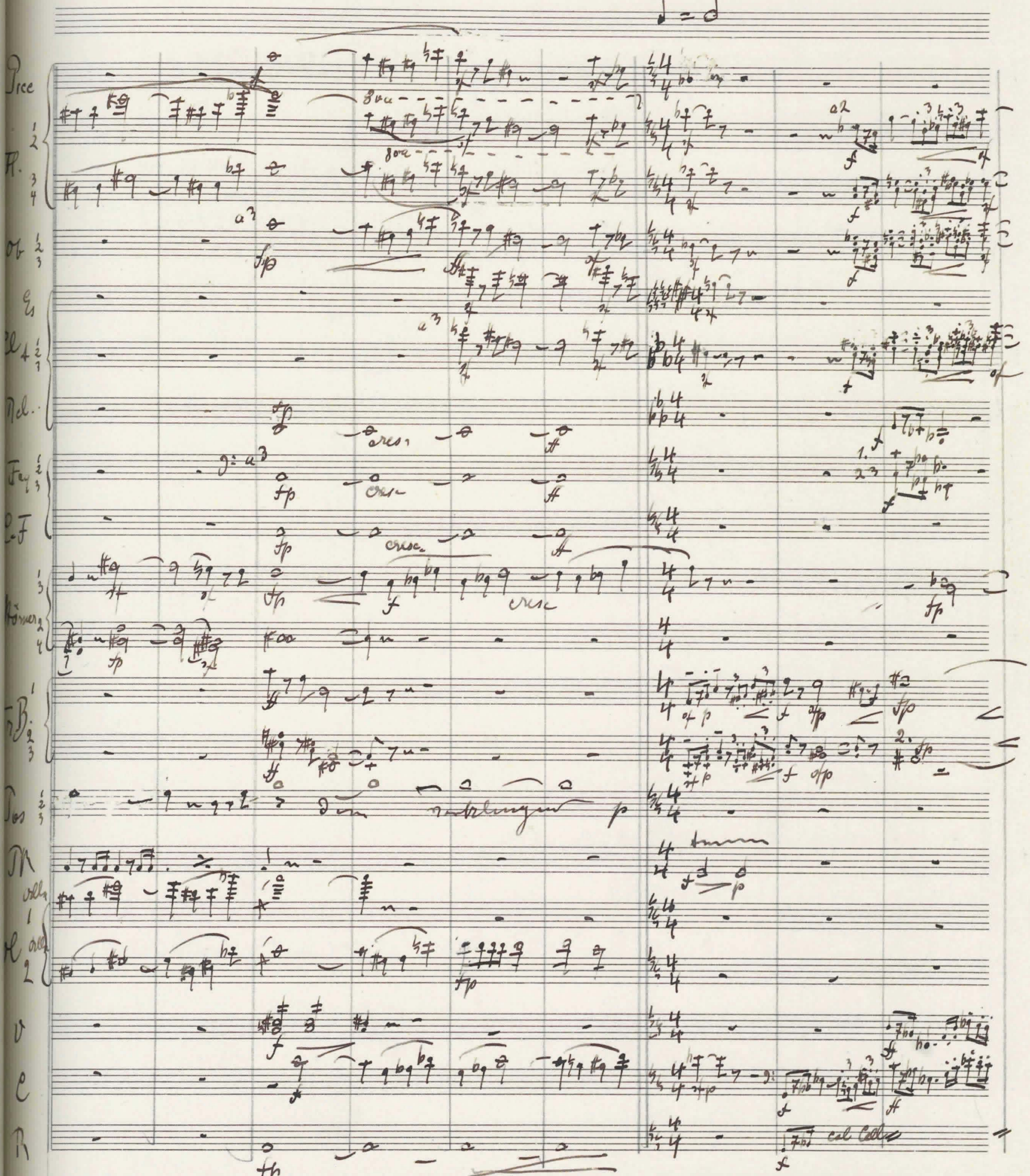

2. Hr.
Ob 1 2 3
Cl A 1 2 3
a 3
Bcl A
Fag 1 2 3
C.-F.
Hörner 1 3. 2 4
Tr. F 1.
Pos 1 2 3
B.-T.
Tambourin
Pk.
Vl. 1. 2.
col I
V
C.
B.
col Celli


Z
Nicht eilen
Fl. 1 2
Ob. 1 2
Cl. 1 2 3
Bcl.
Fag 1 2 3
C.F.
Hörner 1 3
2 4
Tr. F 1.
Pos 1 2 3
B.T.
T.
Pk
Nicht eilen
Vl 1
2
V
C
B
a2
f
p
a3
dim
pp
mf
2.3. Tr. in B
Nº 8
24 linig

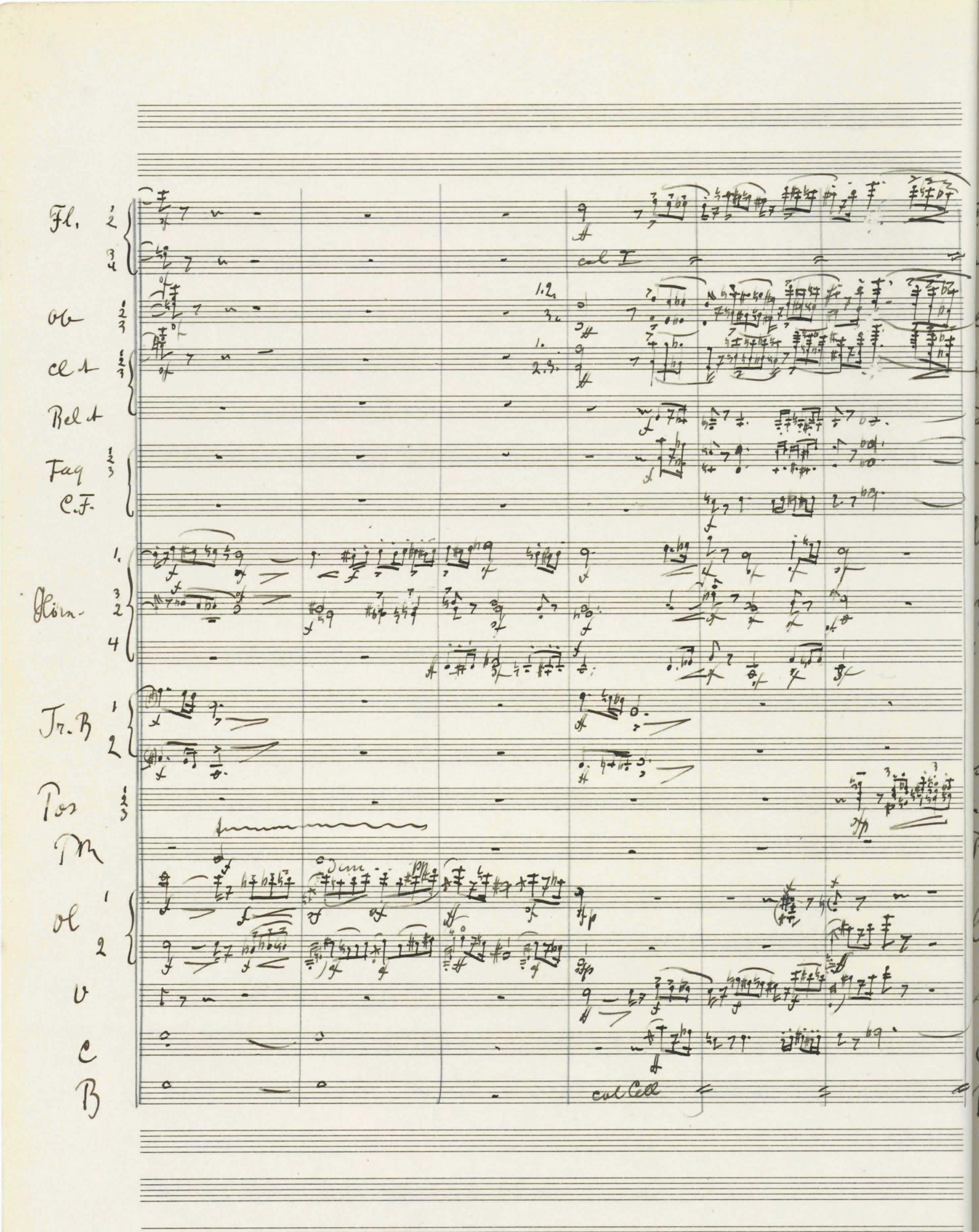

Etwas Mässiger
Picc
Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl. A 1 2 3
Bcl A
Fag 1 2 3
C.-F.
Tenorhorn
Pos 1 2 3
Tuba
Tamb.
Tr.
Vl 1 2
ohne Sord.
mit Sord.
Violen 1. Solo 2. Solo 3. Solo
mit Sord
C.-B. Tutti
Tr
Cello + Solo
a2
1. Solo
pizz
arco
f
p
pp
pp sempre
sempre
pp esp
mp
marcato

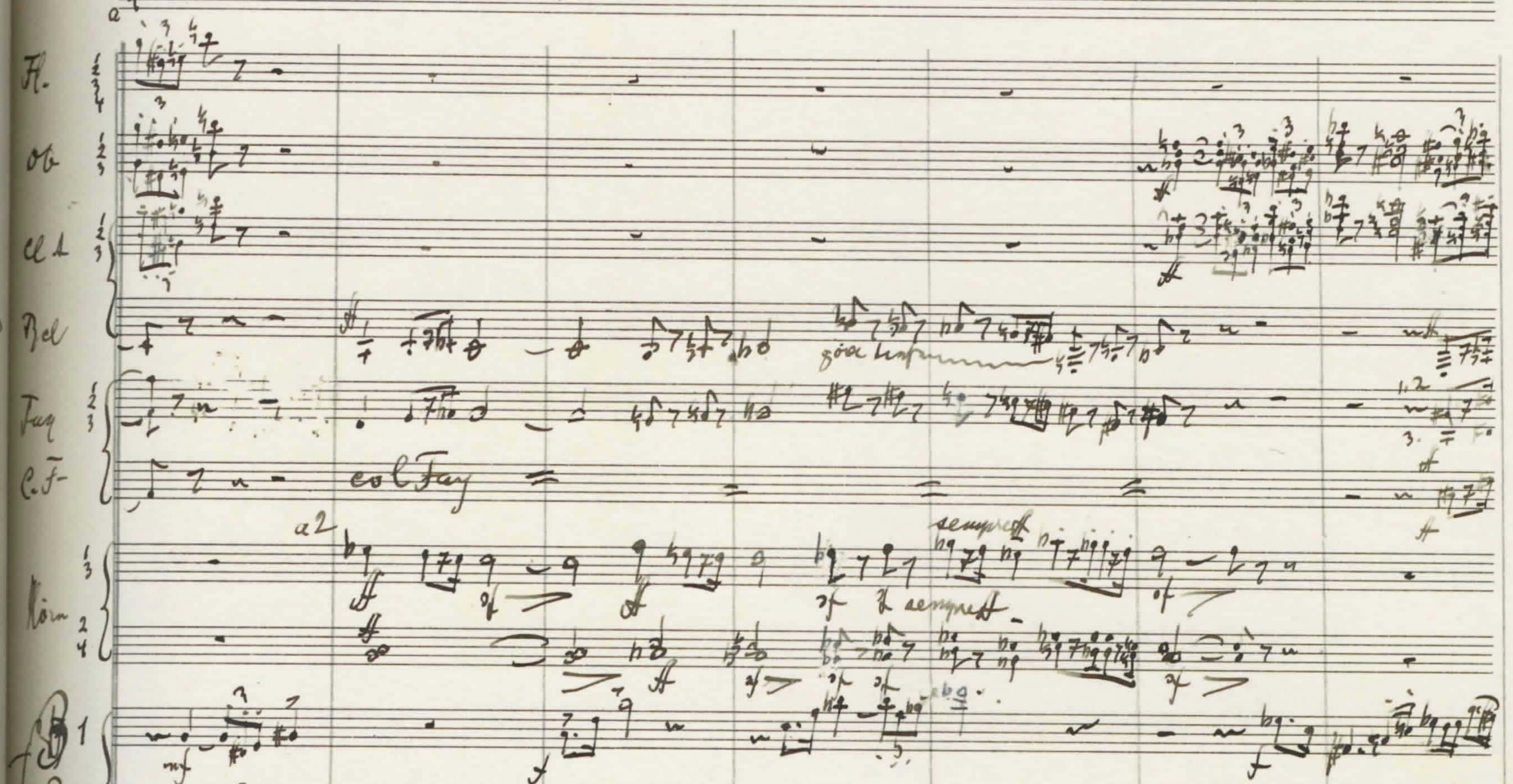

Picc
Fl. 1 2 3
Ob 1 2 3
e. Hr
Cl 1 2 3
Fag 1 2 3
C.F.
Hörner 1 2 3 4
Pos 1 2 3
Pk
2 Soli
Vl I Tutti
Vl II
Soli
Violen Tutti
Soli
Tutti
B
p
pp
ppp
8va
a3
a2
espr.
col Tutti
sempre pp
arco
cresc.
Nº 8
24 linig


Wieder Tempo I. (Allegro
Picc
Fl. 1 2 3 4
a2
Ob 1 2 3
Cl. Es
A. 1.
Fag. 1 2 3
a2
Hörner 1 3
2 4
Tr. F. 1.
Tr. B 2 3
Pos 1 2 3
a3
Pk
Holzschl.
I. Vl 3 f. geth.
II. Vl 3 f. geth.
Viol
C
8va
No 8
24 linig

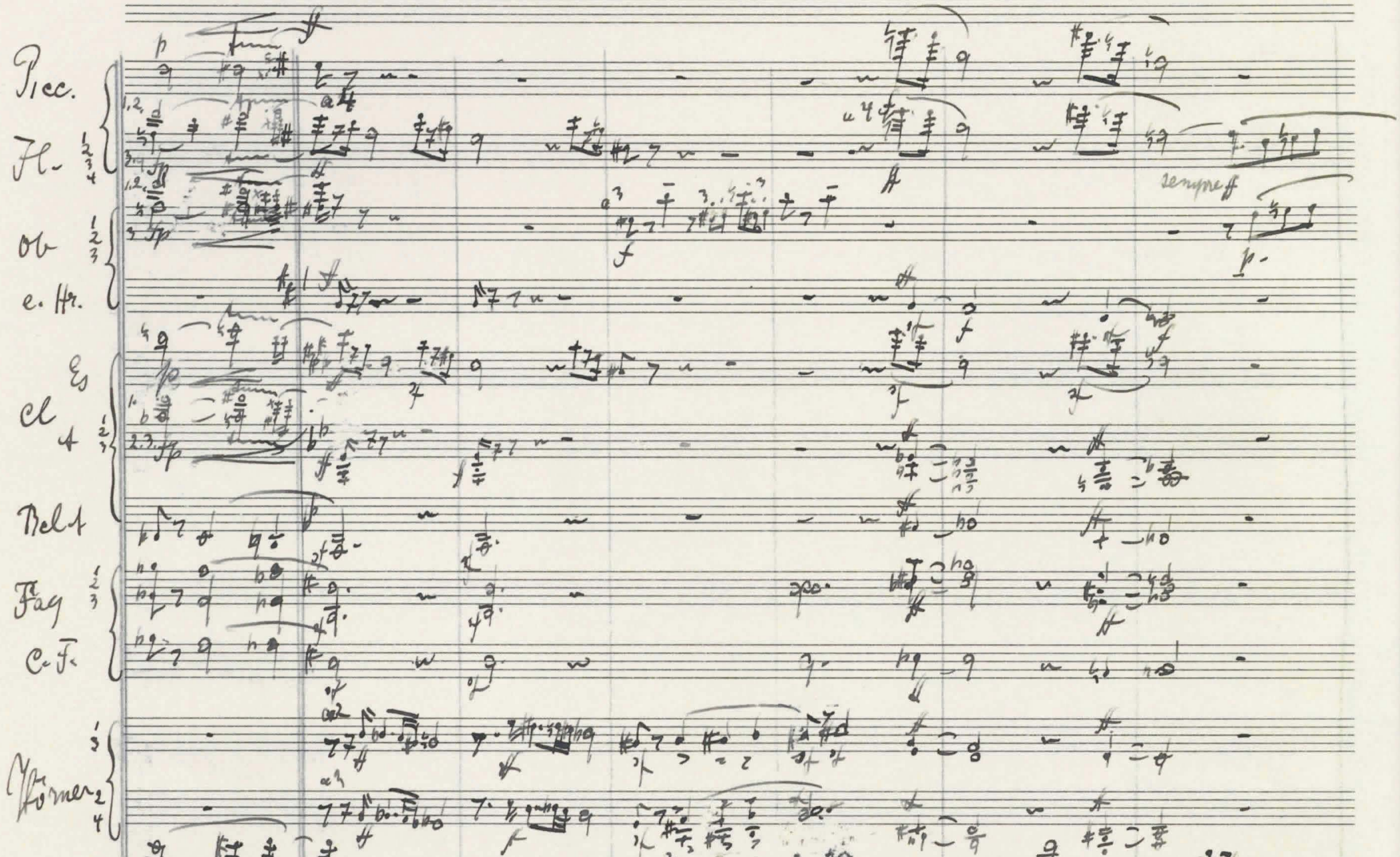

♩ = 𝅗𝅥
Picc
Fl. 1 2
3 4
Ob 1 2 3
Es Cl. 1 2 3
Bcl.
Fag 1 2 3
C-F
Hörner 1 3
2 4
B. 1
2 3
Pos 1 2 3
Viol 1
Viol 2
V
C
B
8va
a3
a2
fp
f
cresc
dim
verklingend
p
col Celli

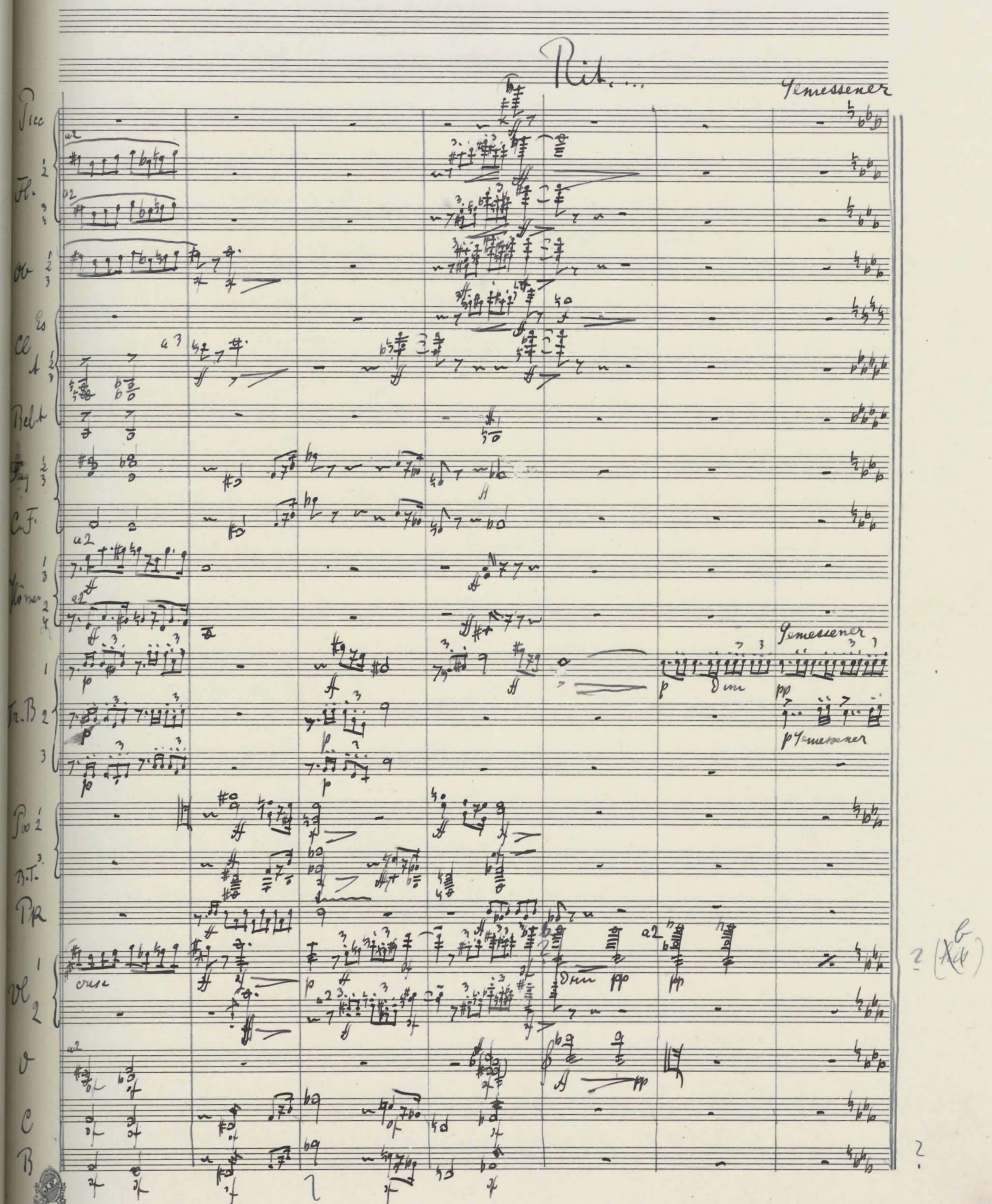
Nº 8
24 linig


Fl. 1 2
3 4
col I
Ob 1 2 3
1.2.
3.
Cl A 1 2 3
1.
2.3.
Bcl A
Fag 1 2 3
C.F.
Horn 1
3 2
4
Tr. B 1
2
Pos 1 2 3
PK
dim.
Vl 1
2
V
C
B
col Cell

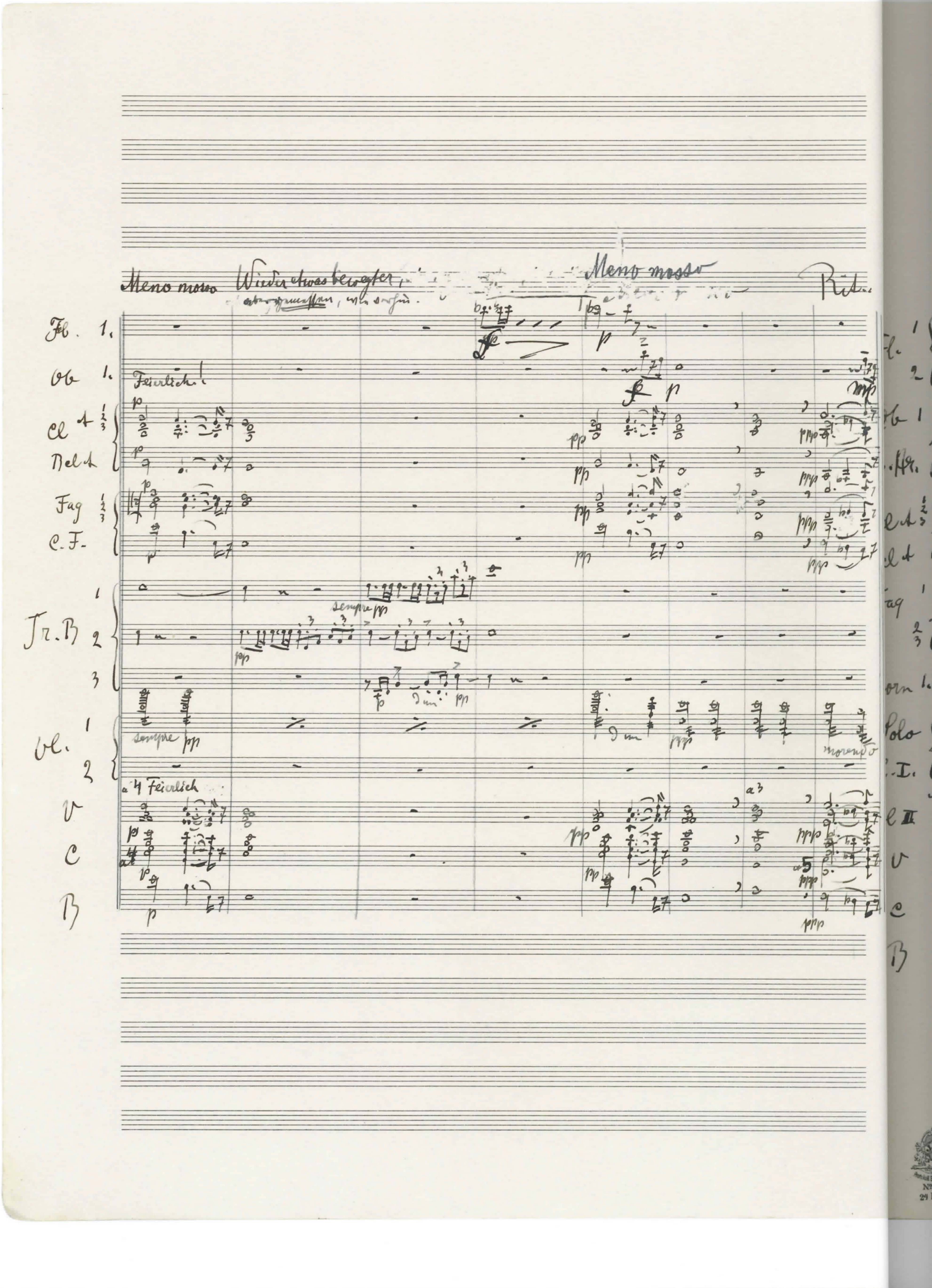

Fl.
Ob
Cl. 1
B.cl
Fag
C.F.
Hörn
Tr. B 1
B 2
B 3
Pos
B.T.
Pk
Vl. 1
2
Va
C.
B
col Fag
a2
sempre ff
mit Sord.
pizz
arco

No 8
24 linig

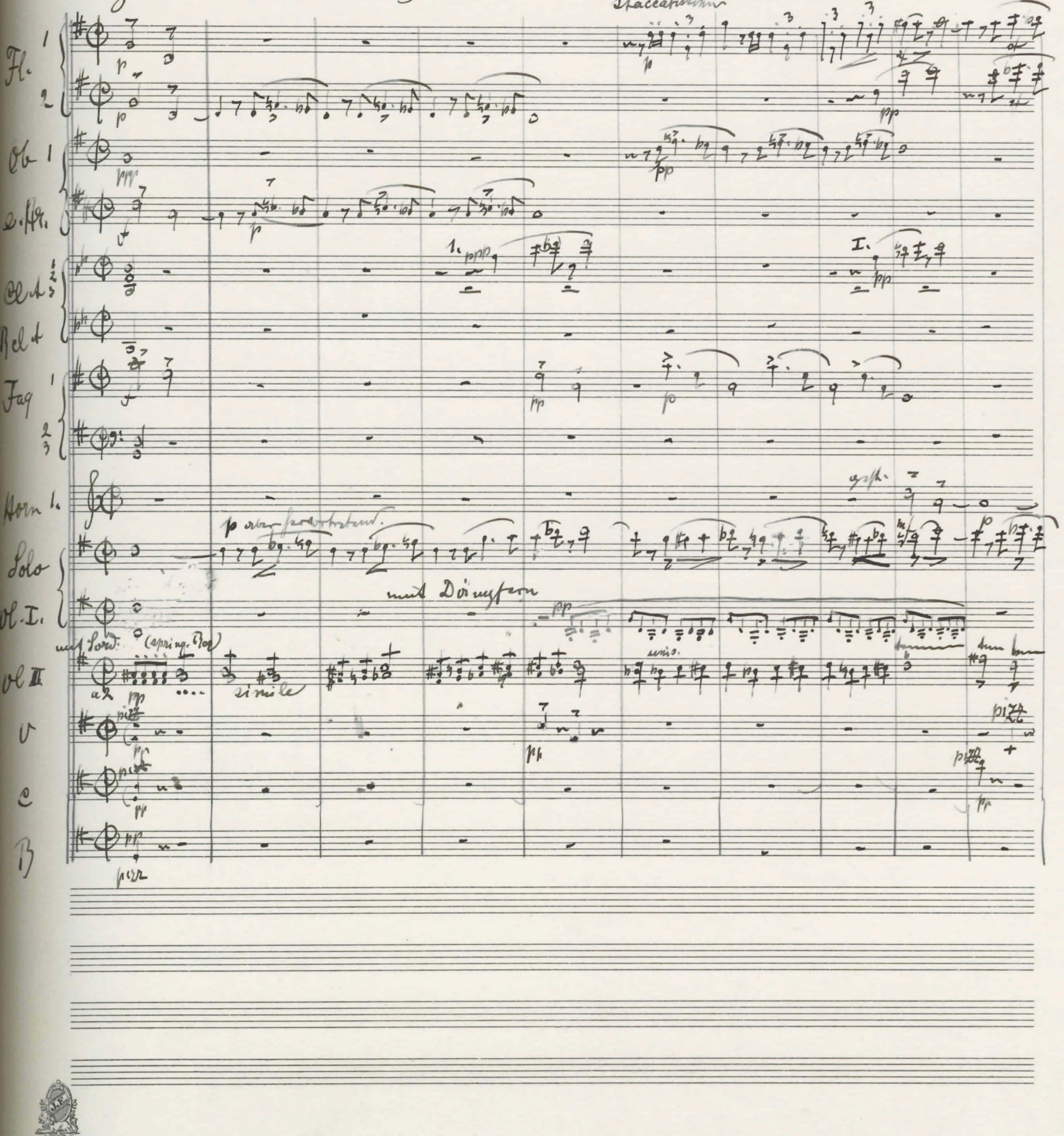

Picc.
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl Es
A 1 2 3
Bcl. A
Fag 1 2 3
C.-F.
Hörner 1 3 2 4
Tr. B 1 2 3
Vl 1 2
V.
C.
B
Pos 1 2 3
Pk
sempre ff
cresc.


Rit. ...
Gemessener
Picc
Fl. 1 2 3
a2
Ob 1 2 3
Cl Es
Cl A 1 2 3
a 3
Bclt
Fag 1 2 3
C.F.
Hörner 1 3 2 4
Tr. B 1 2 3
Gemessener
p
dim
pp
p Gemessener
Pos 1 2
B.T. 3
Pk
Vl 1 2
cresc
dim
pp
V
C
B

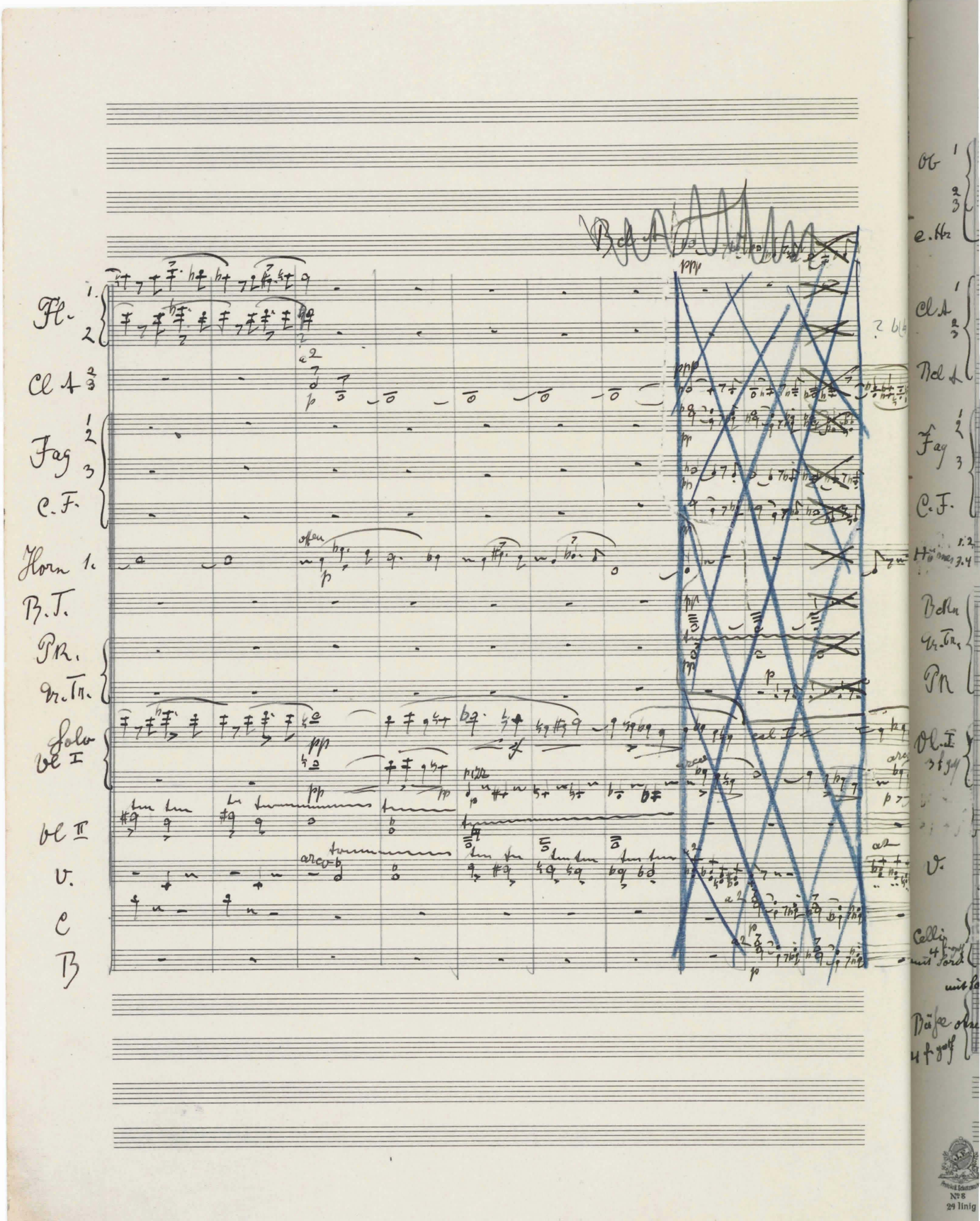
No 8
24 linig

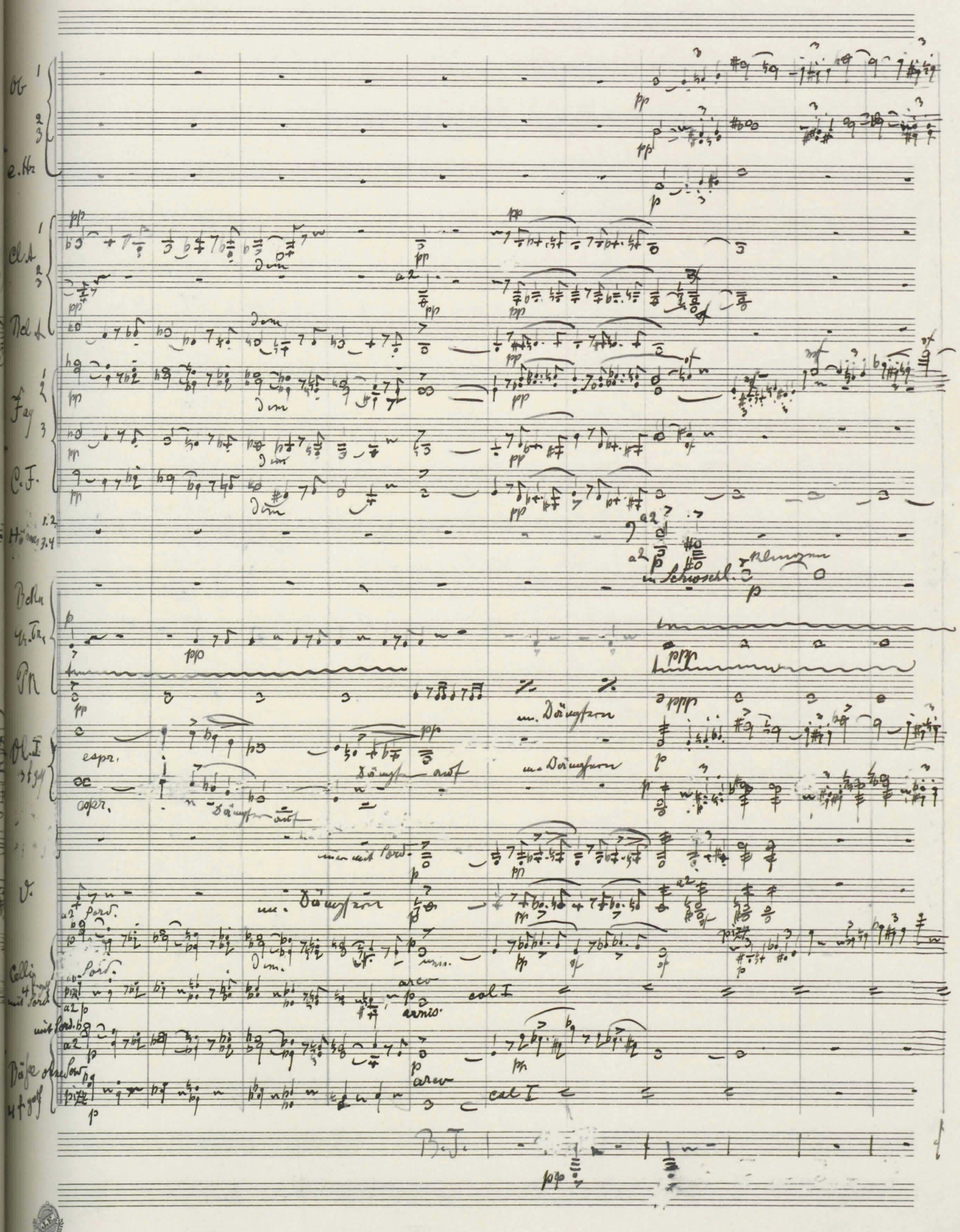

Meno mosso
Wieder etwas bewegter,
Meno mosso
Rit.
Fl. 1.
Ob 1.
Feierlich!
Cl A 1 2 3
Bcl A
Fag 1 2 3
C.F.
Tr. B 1 2 3
sempre pp
Vl. 1 2
sempre pp
dim
morendo
a 4 Feierlich
a 3
V
C
B

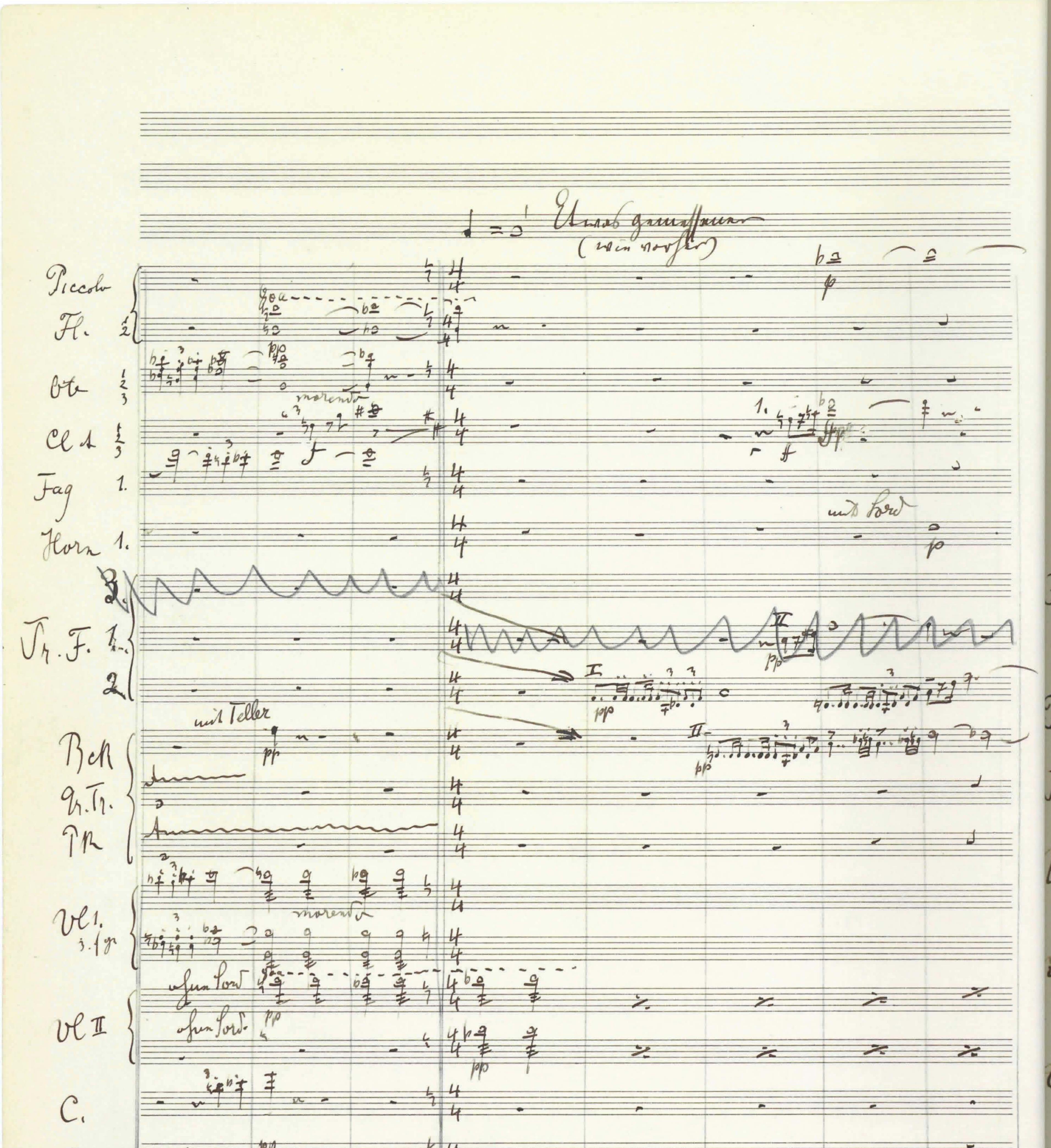
Allegro I. Ziemlich hastig

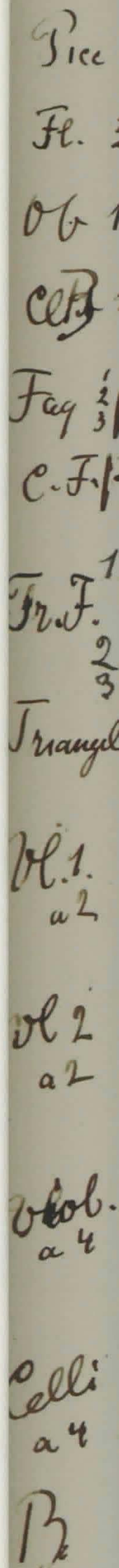


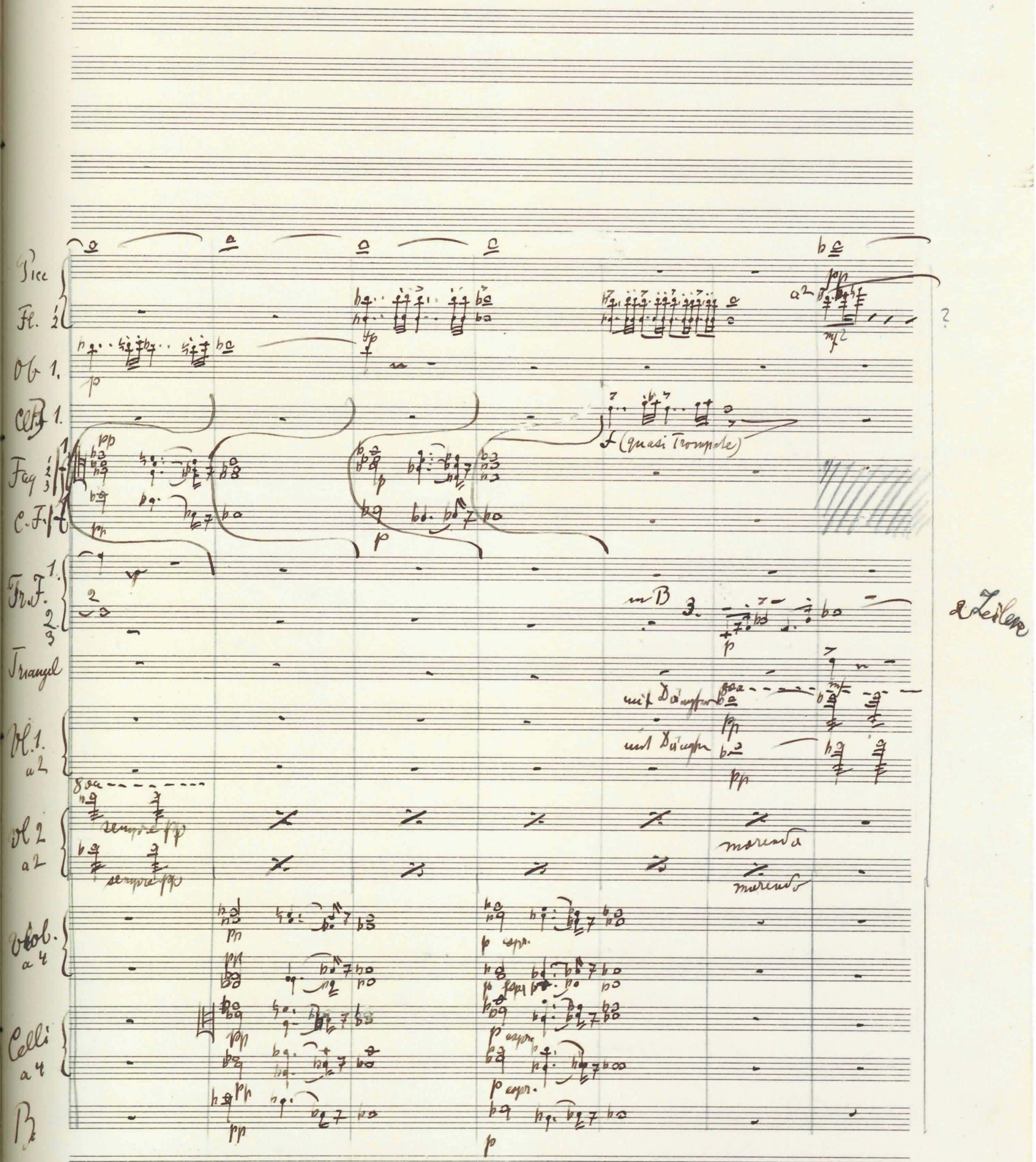
No 8
24 linig


Fl. 1. 2
Cl A 2 3
a2
p
Fag 1 2 3
C.F.
Horn 1.
offen
p
B.T.
Pk.
Gr. Tr.
Solo Vl I
pp
pizz
Vl II
arco
V.
C
B
Bcl A
ppp
pp
p
col I
a2
Ob 1 2 3
e. Hr
Cl A 1 2 3
Bcl A
Fag 1 2 3
C.F.
Hörner 1.2 3.4
Becken
Gr. Tr.
Pk
Vl. I 3 fach
V.
Celli 4 fach mit Sord
Bäße ohne 4 fach
mit
Nº 8
24 linig

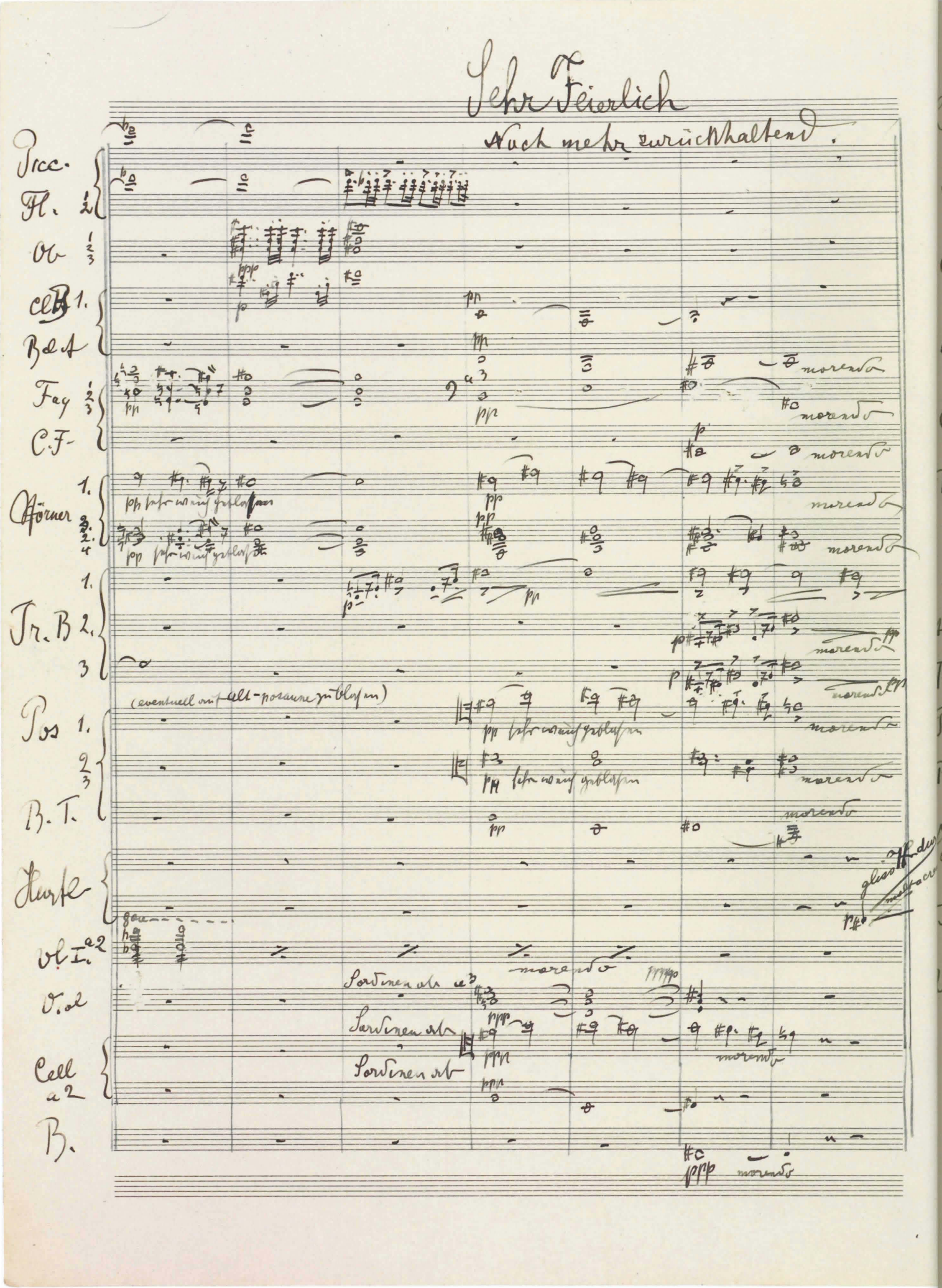

Ob 1 2 3
e. Hr
Cl. A 1 2 3
Bcl. A
Fag 1 2 3
C.F.
Hr 1.2 3.4
Beckn
Gr. Tr.
Pk
Vl. I 3 f. get.
V.
Celli 4 f. get. mit Sord.
Bässe ohne Sord. 4 f. get.
B. T.
pp
p
dim
espr.
m. Dämpfern
Dämpfer auf
nun mit Sord.
mit Sord.
arco
col I
a2
Schalltr.
No 8
24 linig

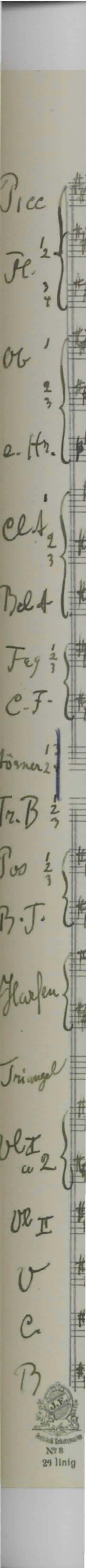

Etwas gemessener
(wie vorher)
Piccolo
Fl. 1 2
Ob 1 2 3
morendo
Cl A 1 2 3
Fag 1.
Horn 1.
mit Sord
3.
Tr. F. 1
2
mit Teller
Bck
gr. Tr.
Tk
Vl 1.
morendo
ohne Sord
ohne Sord
Vl II
C.
B.
pp
ppp
p

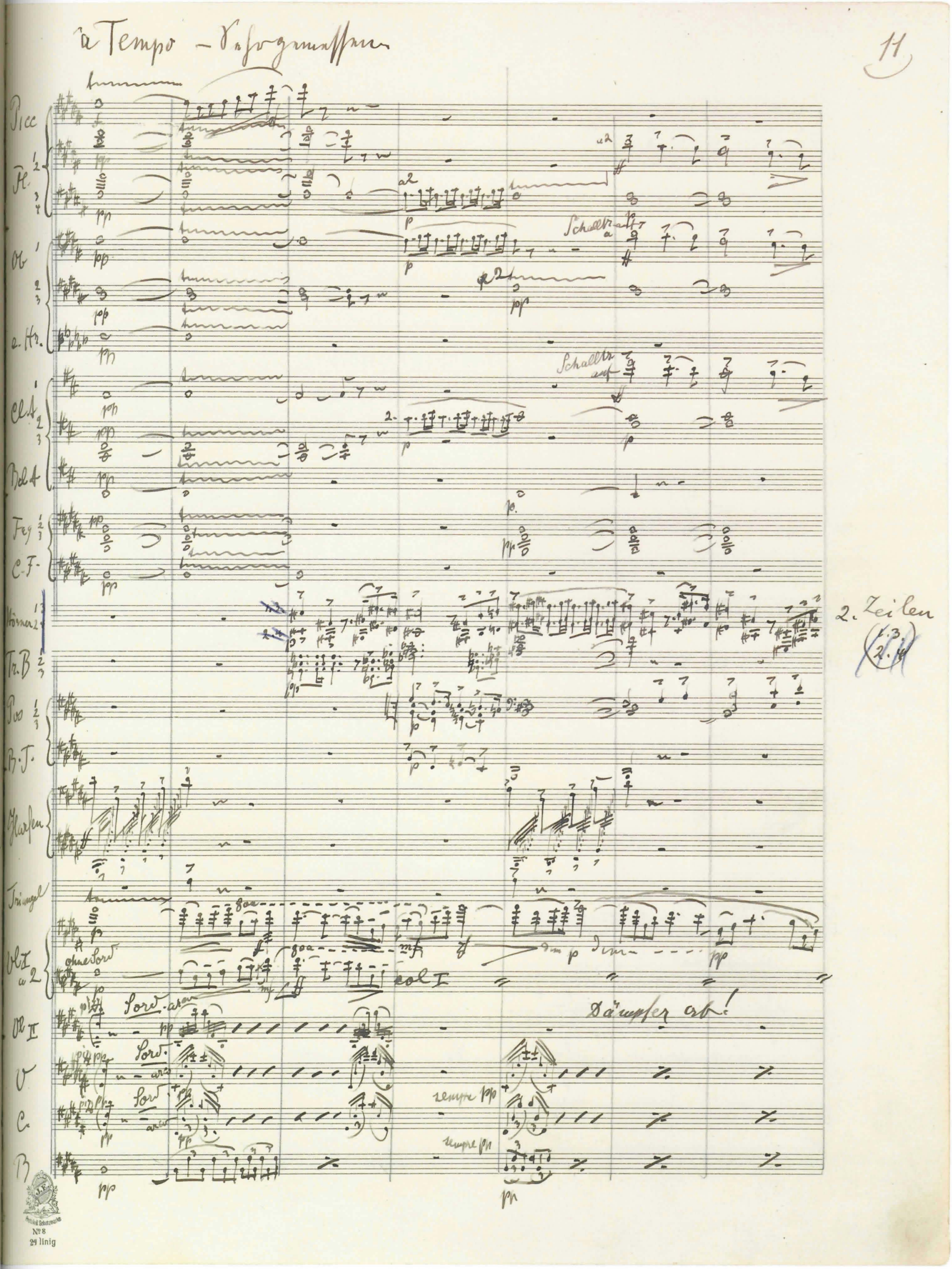

Picc
Fl.
Ob
ClB
Fag
C.-F.
Tr.F.
Triangel
Vl.1.
a2
Vl 2
a2
Viol.
a4
Celli
a4
B.

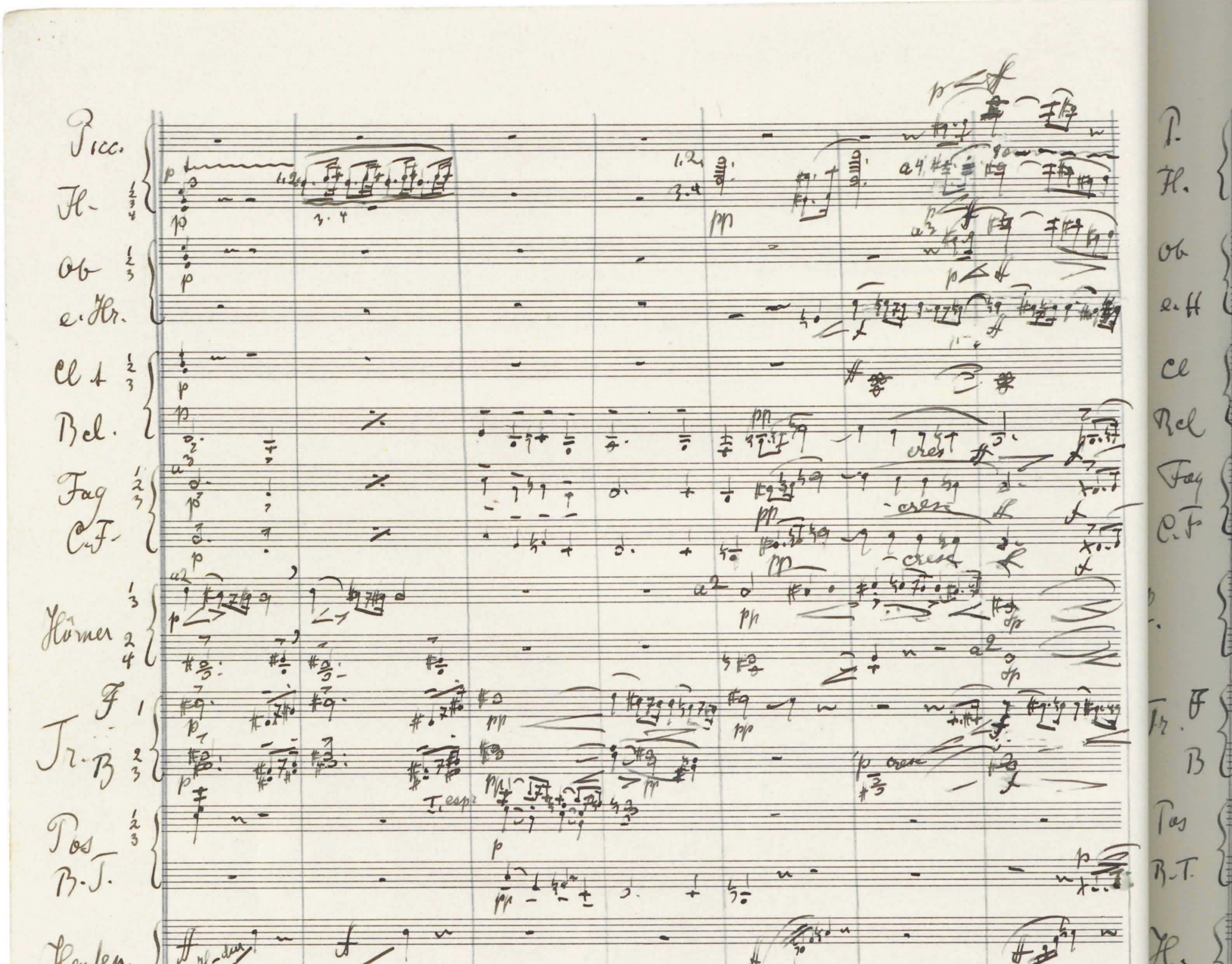

Picc
Fl. 1/2
Ob 1.
Clt 1.
Fag 1/2/3
C.-F.
Tr. F. 1
2/3
Triangel
Vl. 1.
a 2
Vl 2
a 2
Viol.
a 4
Celli
a 4
B.
pp
p
f (quasi Trompete)
in B
mit Dämpfer
mit Dämpf.
sempre pp
morendo
espr.
a 2
mf
8va
a Zeilen

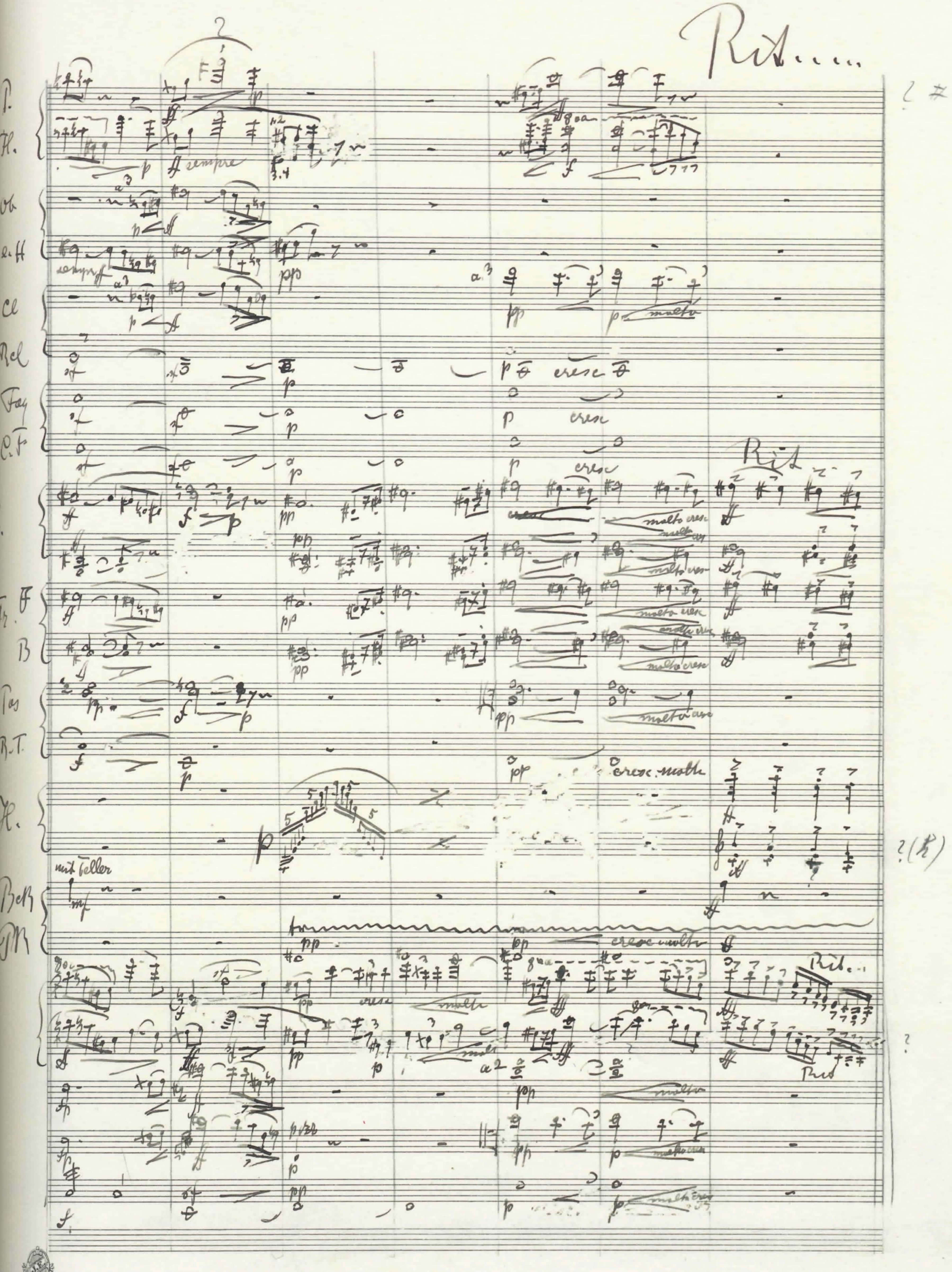
Nº 8
24 linig

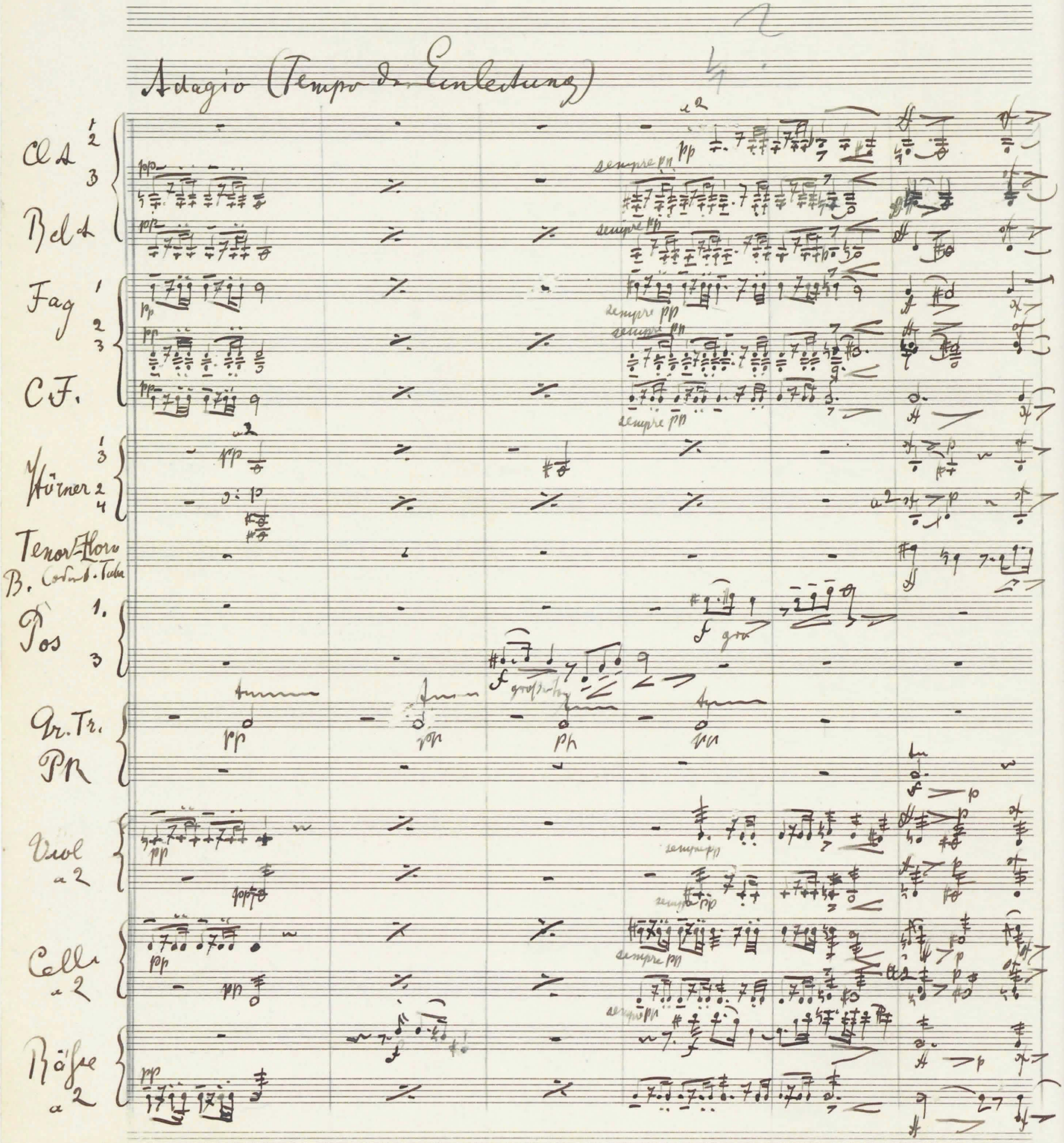

Sehr Feierlich
Noch mehr zurückhaltend.
Picc.
Fl. 1 2
Ob 1 2 3
Cl B 1.
Bcl A
Fag 1 2 3
C.F.
Hörner 1. 3. 2. 4
pp sehr wenig geblasen
Tr. B 1. 2. 3
(eventuell auf alt-posaune zu blasen)
Pos 1. 2 3
pp sehr wenig geblasen
B.T.
Harfe
gew.
Vl I a2
V.ol
Sordinen ab a3
Sordinen ab
Sordinen ab
Cell a2
B.
morendo
gliss. der Harfen
molto cresc.

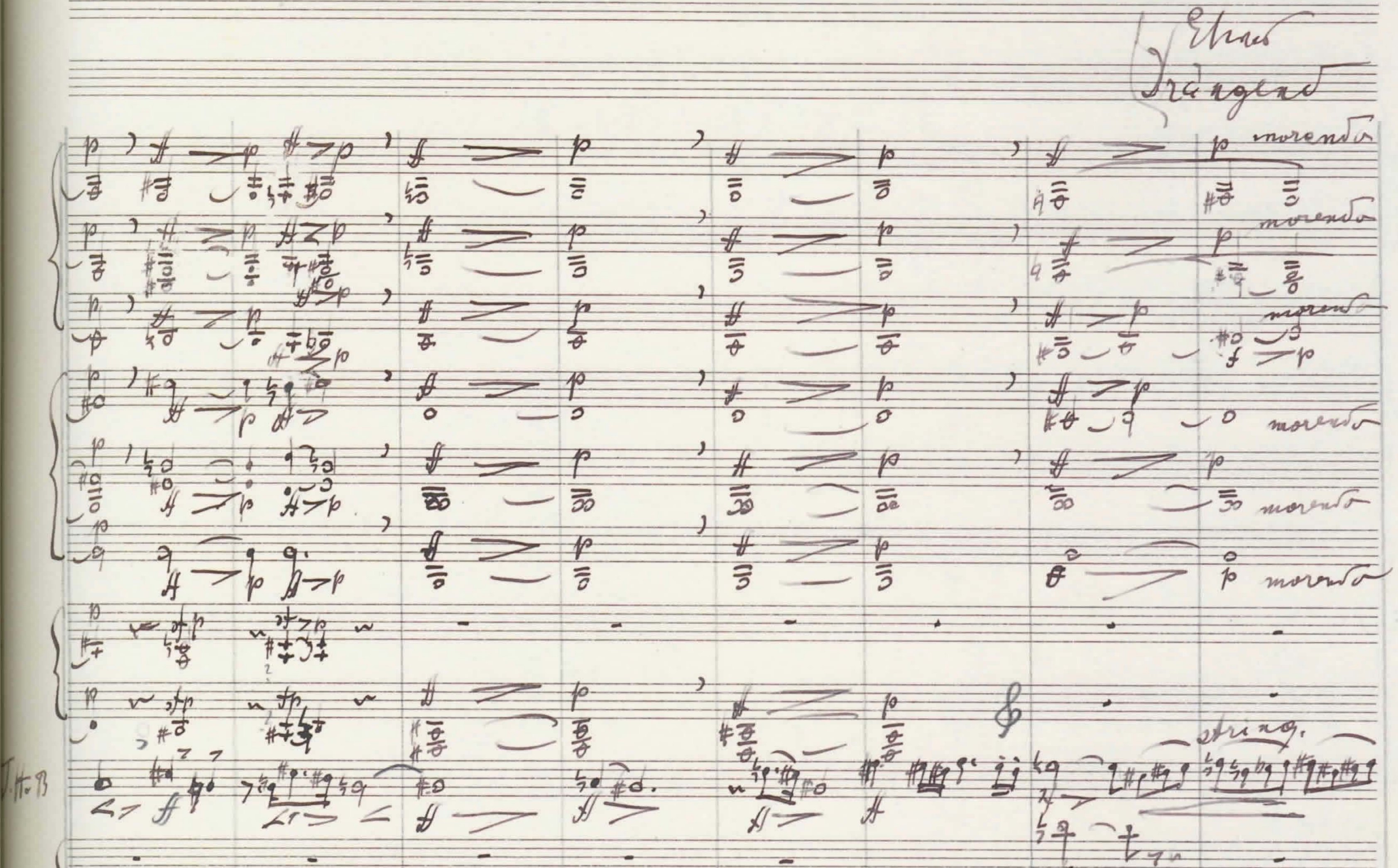

Picc
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl A 1 2 3
Bcl A
Fag 1 2 3
C.-F.
Hörner 1 2 3
Tr. B 1 2 3
Pos 1 2 3
B.-T.
Harfen
Triangel
Vl I a2
Vl II
V
C.
B
№ 8
24 linig


à Tempo – Schwungvoller
11
Picc
Fl. 1 2 3 4
Ob. 1 2 3
e. Hr.
Clt. 1 2 3
Bcl. A
Fag. 1 2 3
C-F-
Hörner 1 3 2
Tr. B 1 2 3
Pos. 1 2 3
B.-T.
Harfen
Triangel
Vl. I a 2
ohne Sord.
Vl. II
V.
C.
B.
pp
p
mf
a2
Schalltr. auf
goa
sempre pp
dim
col I
Sord.
arco
Dämpfer ab!
2. Zeilen
1.3.
2.4.
No 8
24 linig

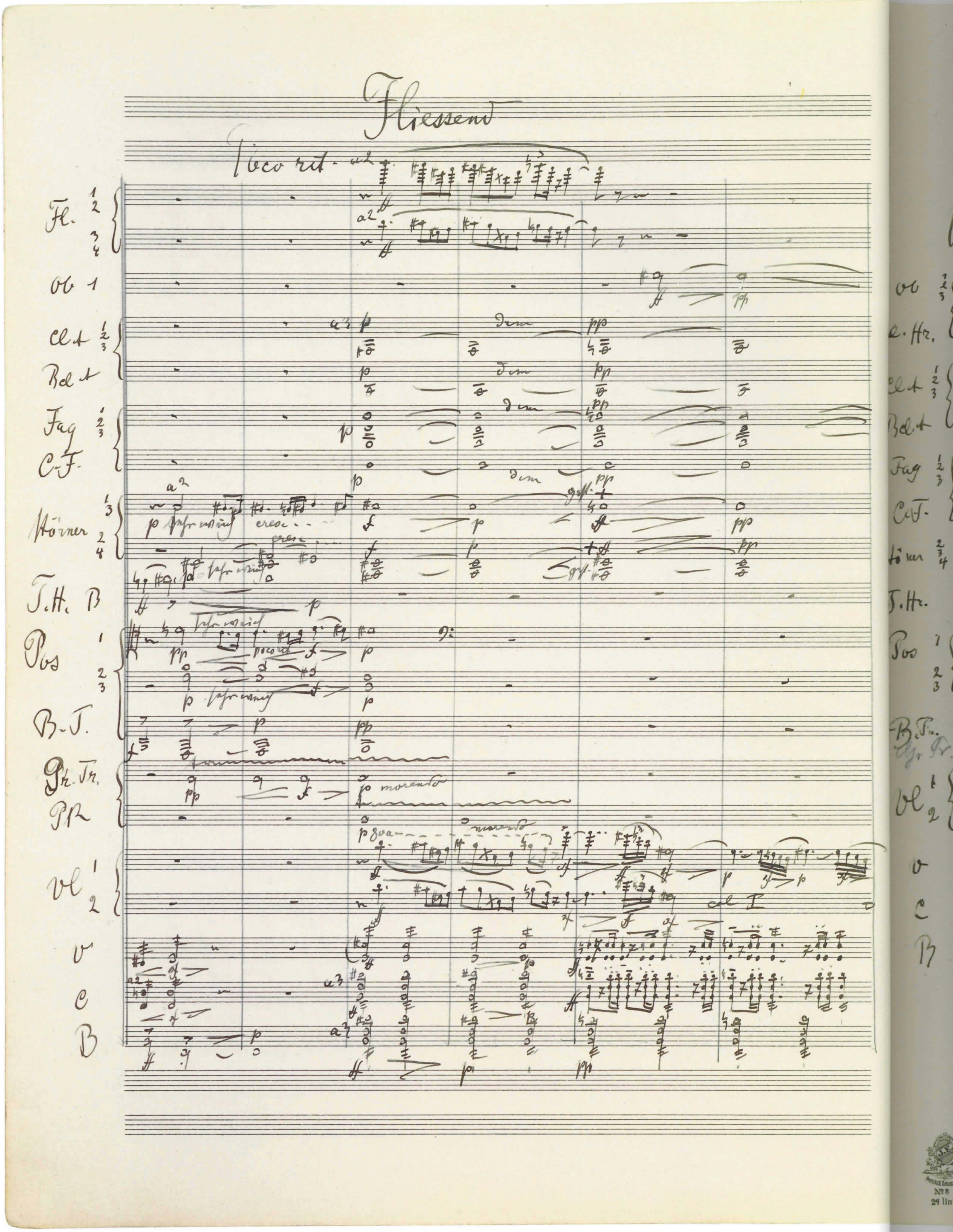

Picc.
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl A 1 2 3
B.cl.
Fag 1 2 3
C.F.
Hörner 1 3 2 4
Tr. F 1
B 2 3
Pos 1 2 3
B.T.
Harfen
Triangel
Vl I
Vl II
V.
Celli a 2
B.
Dämpfer ab
arco
unis.
cresc
1. espr.
pp
p
Nº 8
24 linig

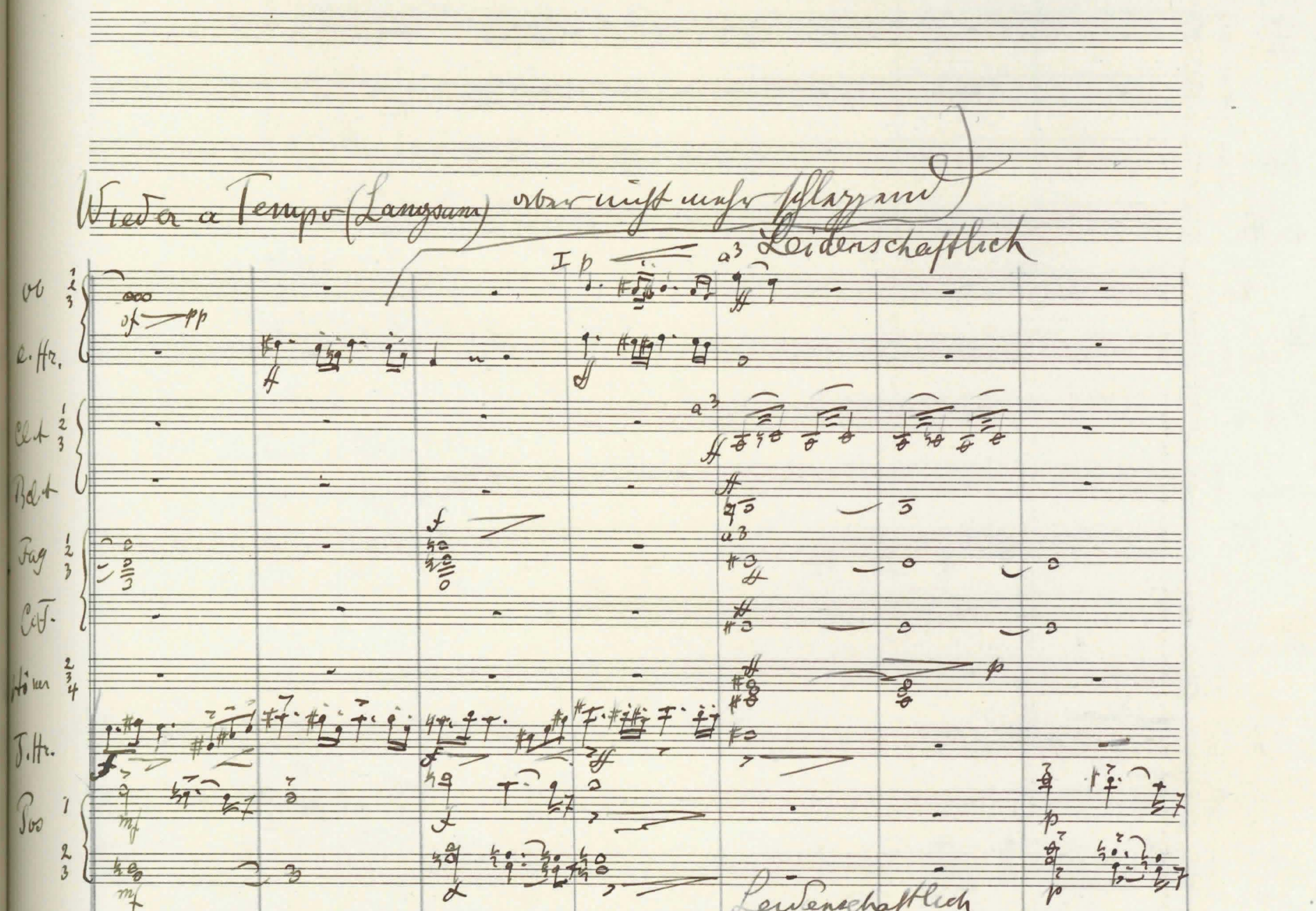

Rit.....
? #
P.
Fl.
ff sempre
Ob
e.H
Cl
a 3
molto
B.cl
cresc
Fag
cresc
C.F
cresc
Rit
Hr.
molto cresc
Tr. F
B
molto cresc
Pos
molto cresc
B.T.
cresc. molto
H.
?(h)
mit Teller
Beck
Pk
cresc. molto
Rit.
molto
a 2
Ped
molto
molto cresc
molto cresc
№ 8
24 linig


Adagio (Tempo der Einleitung)
Cl A 1 2 3
B.cl A
Fag 1 2 3
C.F.
Hörner 1 3 2 4
Tenor-Horn
B. Contrab.-Tuba
Pos 1. 3
Gr. Tr.
Pk
Viol a 2
Celli a 2
Bässe a 2
a2
pp
sempre pp
f
gross
t. B

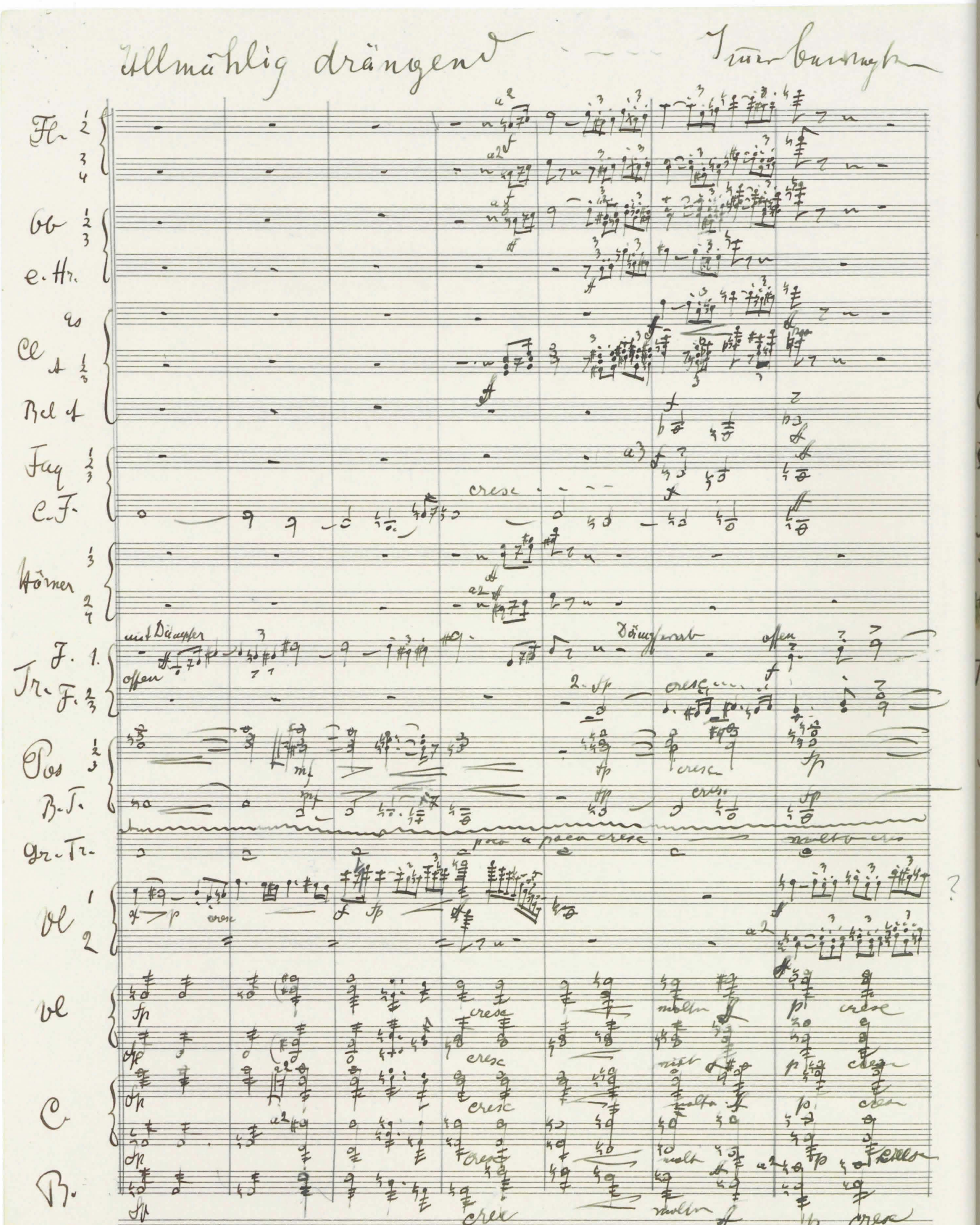

Etwas
drängend
morendo
morendo
morendo
morendo
morendo
morendo
T in B
string.
col I
col I
col I

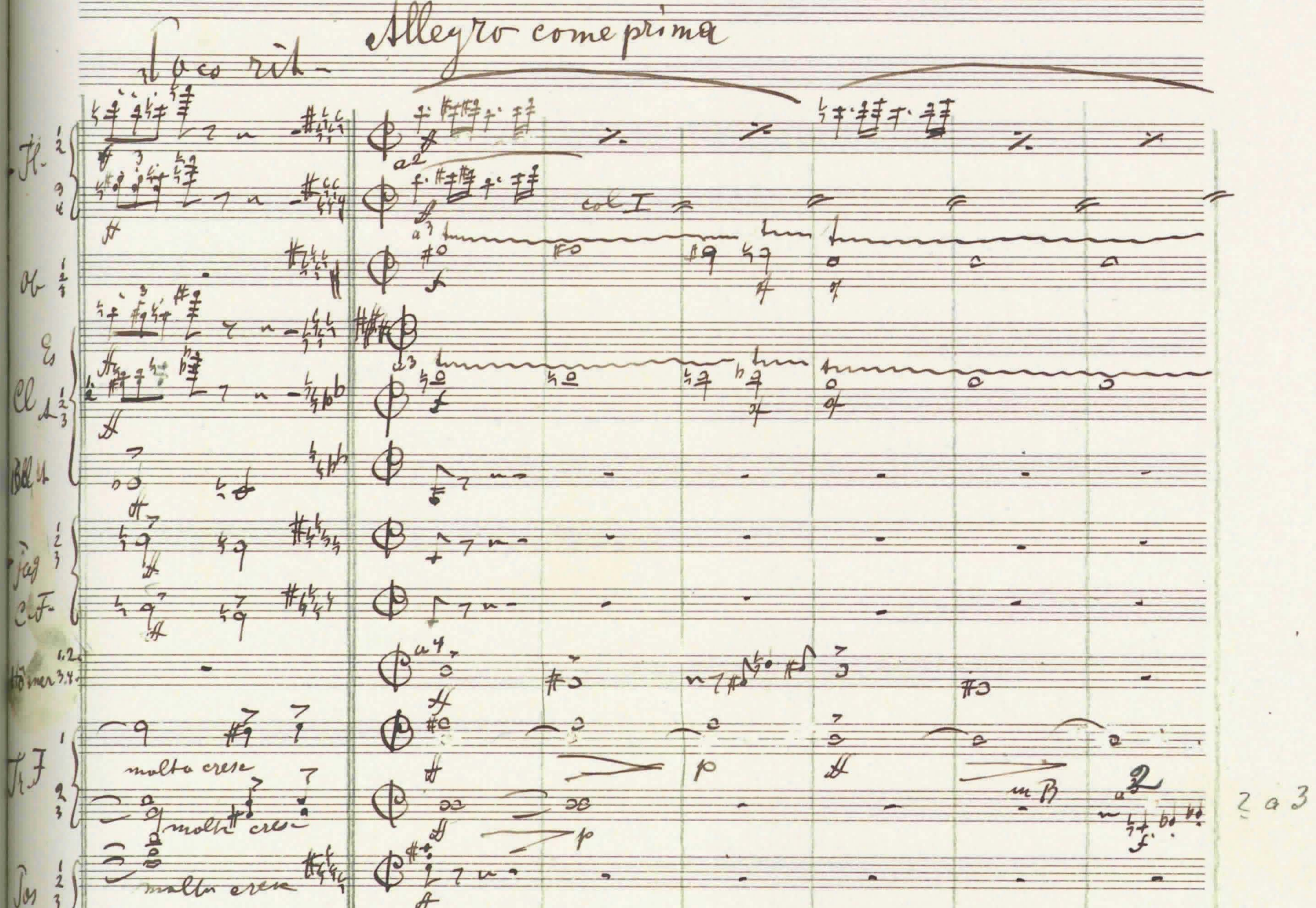
No 8
24 linig


Fliessend
Poco rit.
Fl. 1 2 3 4
Ob 1
Cl 1 2 3
Bcl
Fag 1 2 3
C-F.
Hörner 1 3 2 4
T.H. B
Pos 1 2 3
B-T.
Gr. Tr.
Pk
Vl 1 2
V
C
B
a2
a3
p
pp
f
dim
cresc.
schwellend
morendo
8va
Ob 1 2 3
E.-Hr.
Cl 1 2 3
Bcl
Fag 1 2 3
C-F.
Hörner 2 3 4
T.-Hr.
Pos 1 2 3
B.-T.
Gr. Tr.
Vl 1 2
V
C
B
No 8
24 lin.

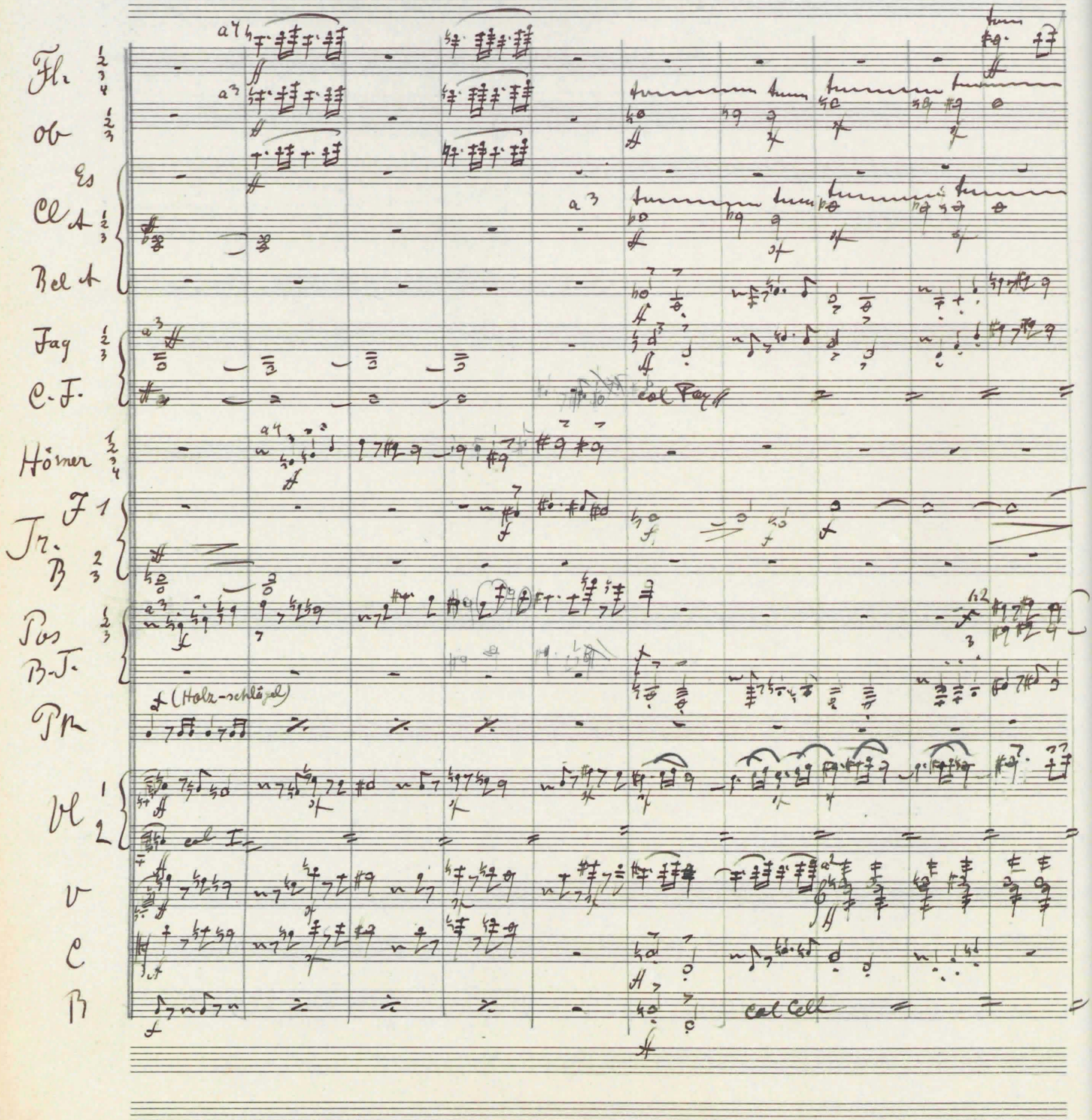

Wieder a Tempo (Langsam) aber nicht mehr schleppend
Leidenschaftlich
Ob 1 2 3
E. Hr.
Clar 1 2 3
Bcl
Fag 1 2 3
C.Fg.
Hörner 2 3 4
T. Hr.
Pos 1 2 3
Vl 1 2
V
C
B
Leidenschaftlich
col I
a3
a2
I p
pp
ff
mf
dim
? I. Viol.
Gr. Tr
pp

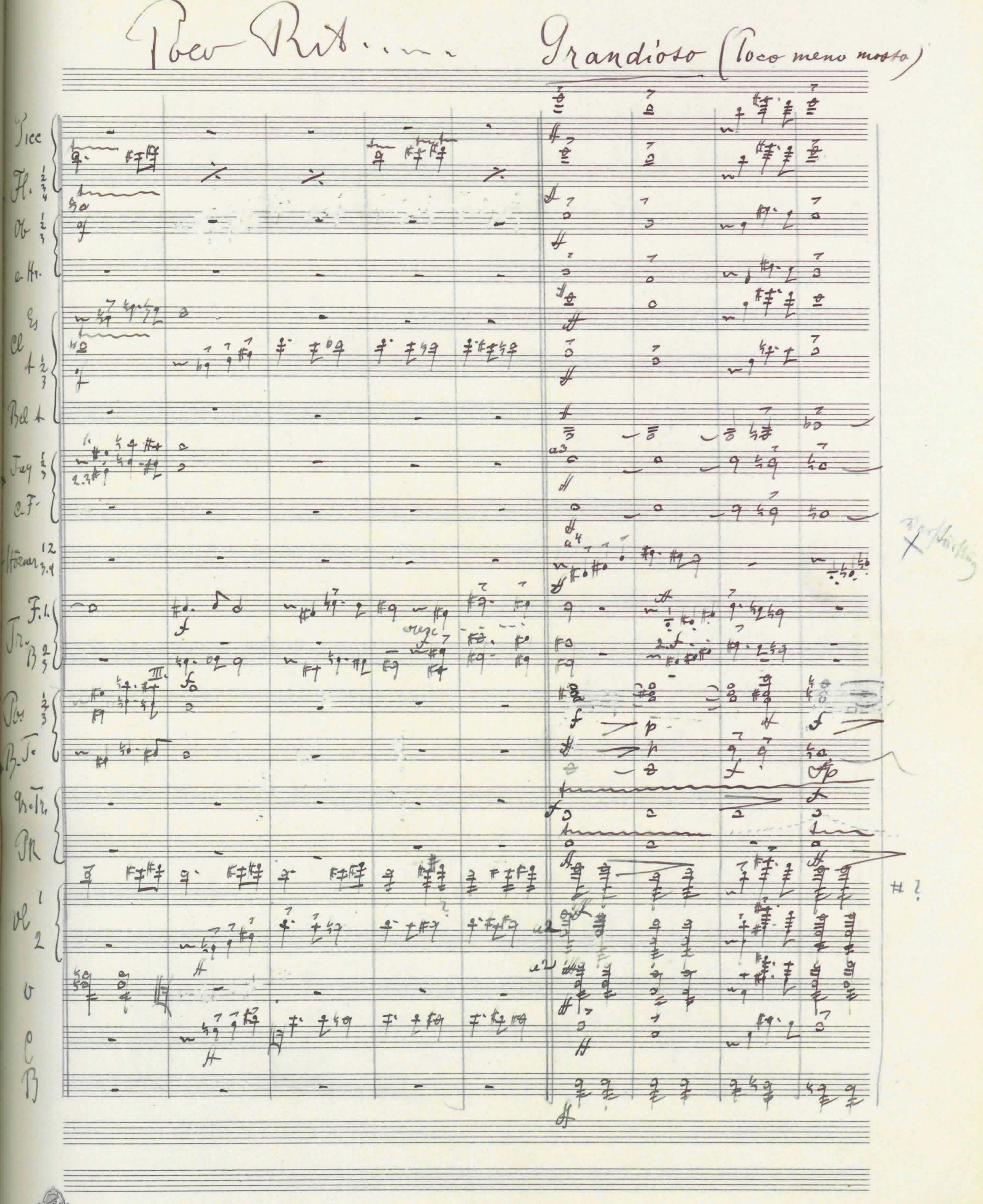
Nº 8
24 linig


Allmählig drängend
Immer breiter
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl Es A 1 2 3
Bcl A
Fag 1 2 3
C.-F.
Hörner 1 3 2 4
Tr. F. 1. F. 2 3
Pos 1 2 3
B.-T.
Gr.-Tr.
Vl 1 2
Vl
C
B.
a2
mit Dämpfer
offen
Dämpfer ab
cresc
poco a poco cresc.
molto cresc
mf
fp
p
f
molto

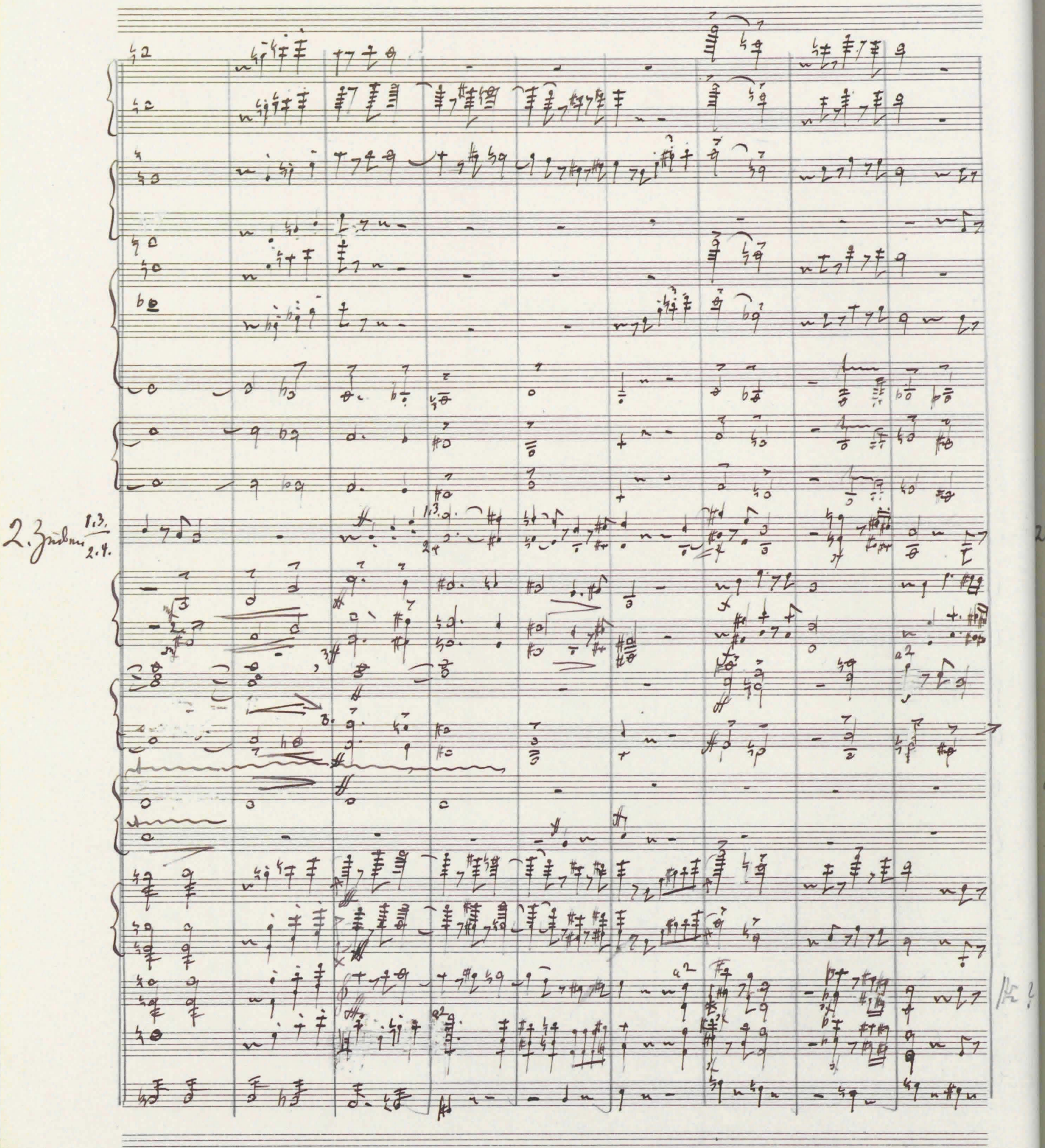

Poco rit.
Allegro come prima
Fl. 1 2
3 4
a2
col I
Ob 1 2
a3
Es
Cl A 1 2 3
a3
Bcl
Fag 1 2 3
C-F.
Hörner 1.2. 3.4.
a4
Tr F 1 2 3
molto cresc
p
2 a 3
Pos 1 2 3
molto cresc
B-T.
molto cresc
Becken
Triangel
Pk
molto cresc.
Triangel
sempre
Vl I
2
V
molto cresc
C
B
unis.
Poco rit.

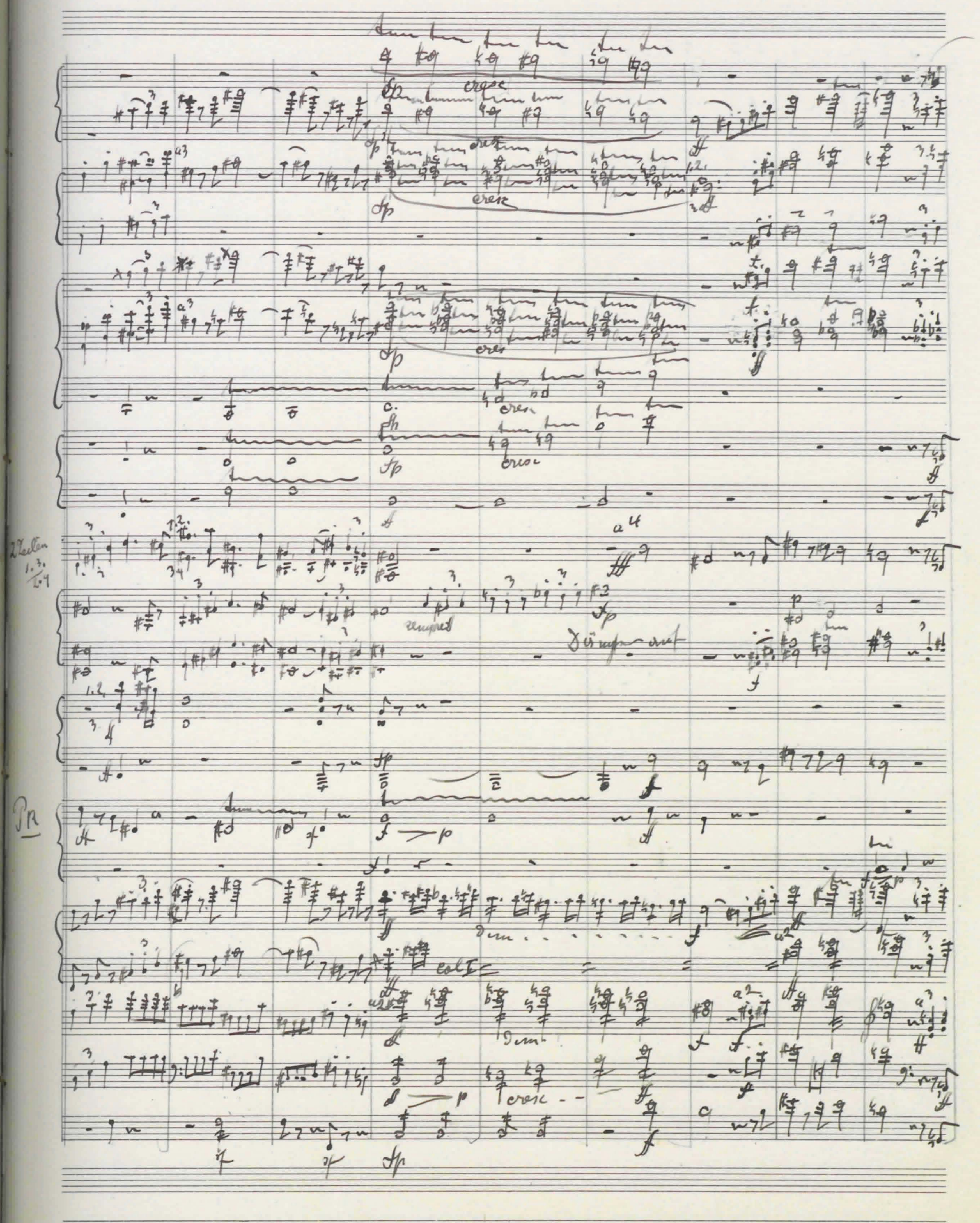
No 8
24 linig


Fl. 1 2 3 4
Ob 1 2 3
Es Cl A 1 2 3
Bcl A
Fag 1 2 3
C-F.
Hörner 1 2 3 4
Tr. F 1 B 2 3
Pos 1 2 3
B-T.
Pk
Vl 1 2
V
C
B
a4
a3
(Holz-schlägel)
col I
col Fag
col Cell

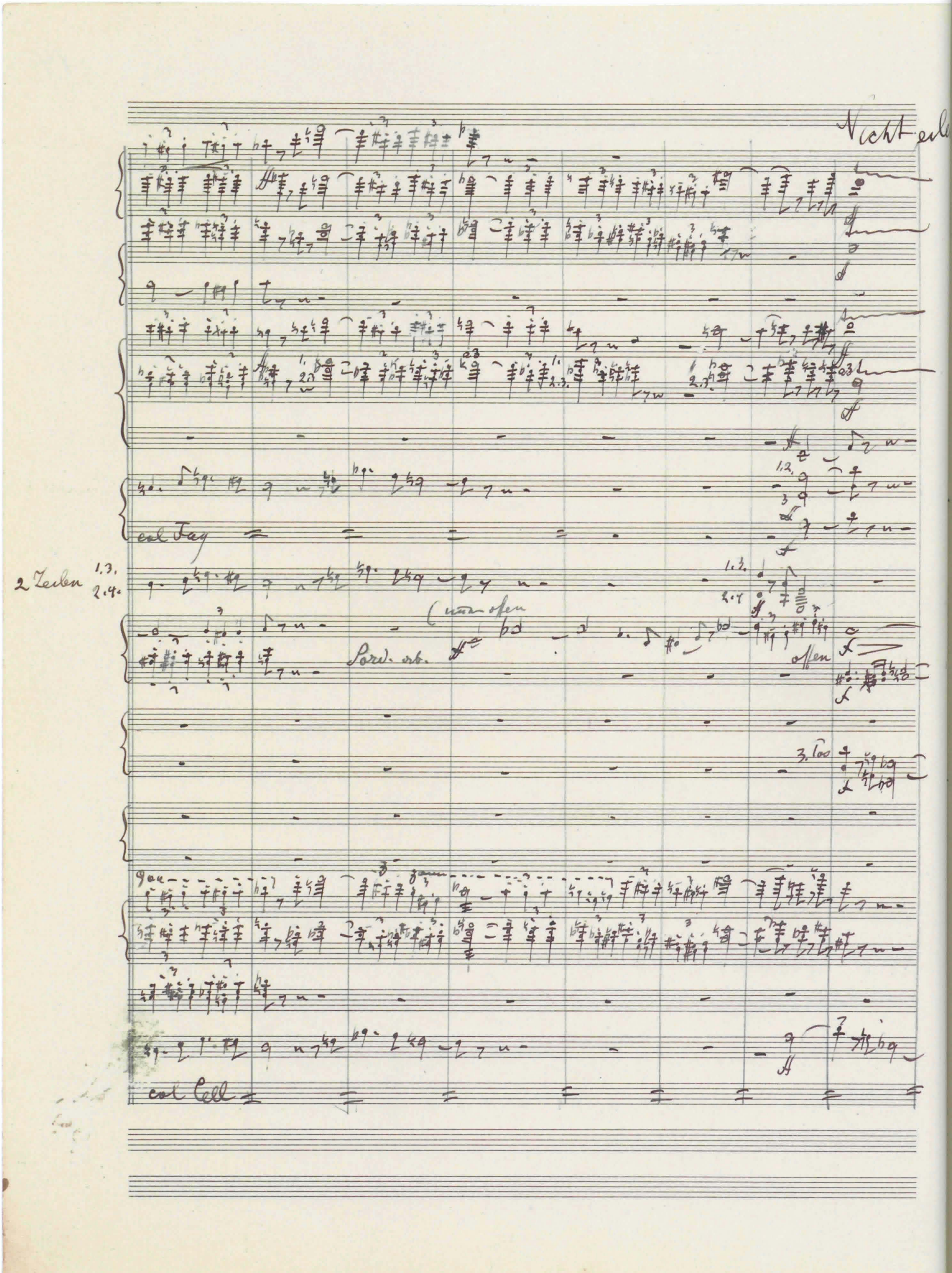

Poco Rit....
Grandioso (Poco meno mosso)
Picc
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Es
Cl A 1 2 3
Bcl A
Fag 1 2 3
c.F.
Hörner 1 2 3 4
F. 1.
Tr. B 2 3
Pos 1 2 3
B. T.
Gr. Tr.
Pk
Vl 1
Vl 2
V
C
B
a2
a3
a4
f
p
fp
cresc.
#?

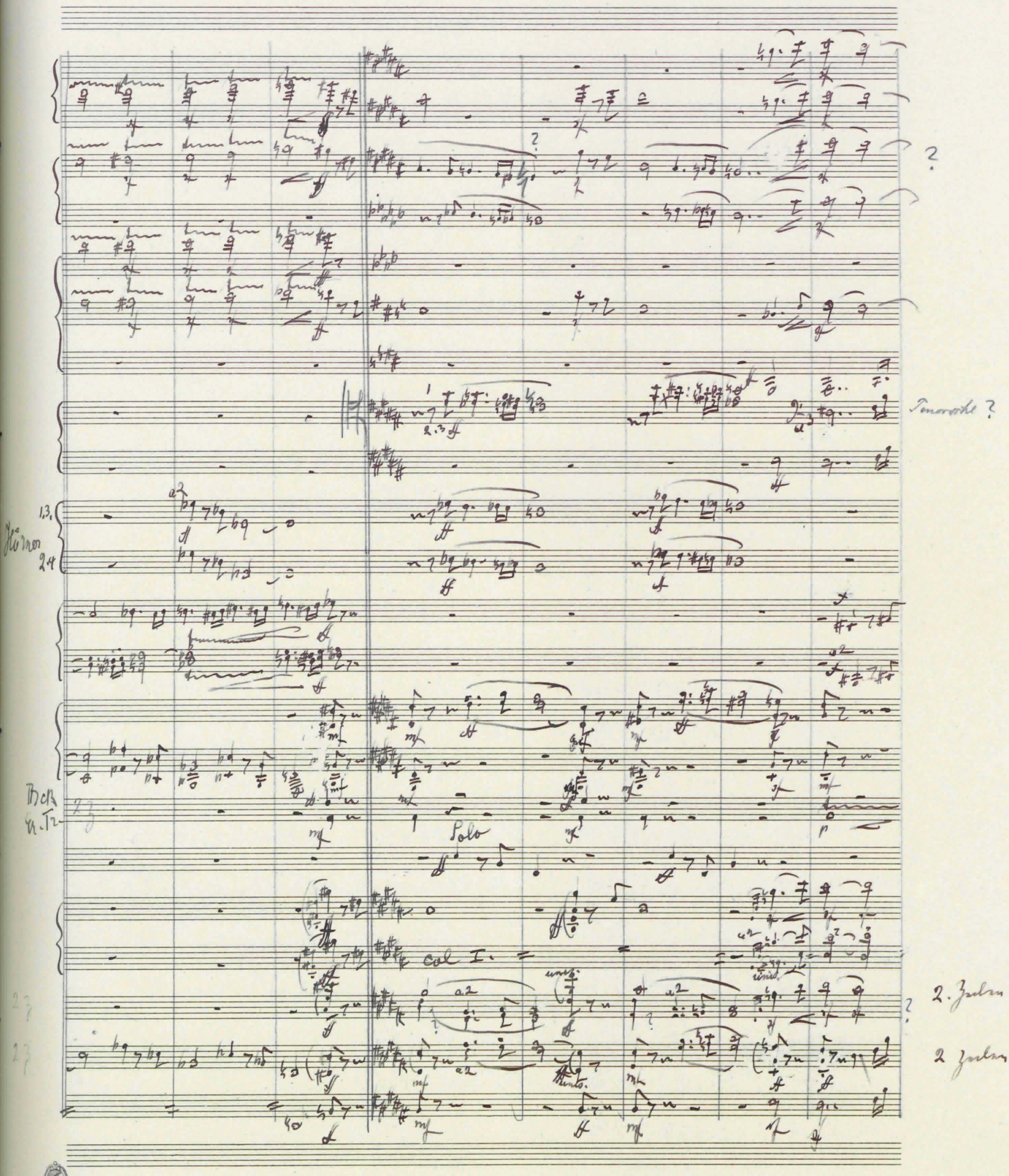
No 8
24 linig


2. Zeilen 1.3. / 2.4.
a2
Hr ?

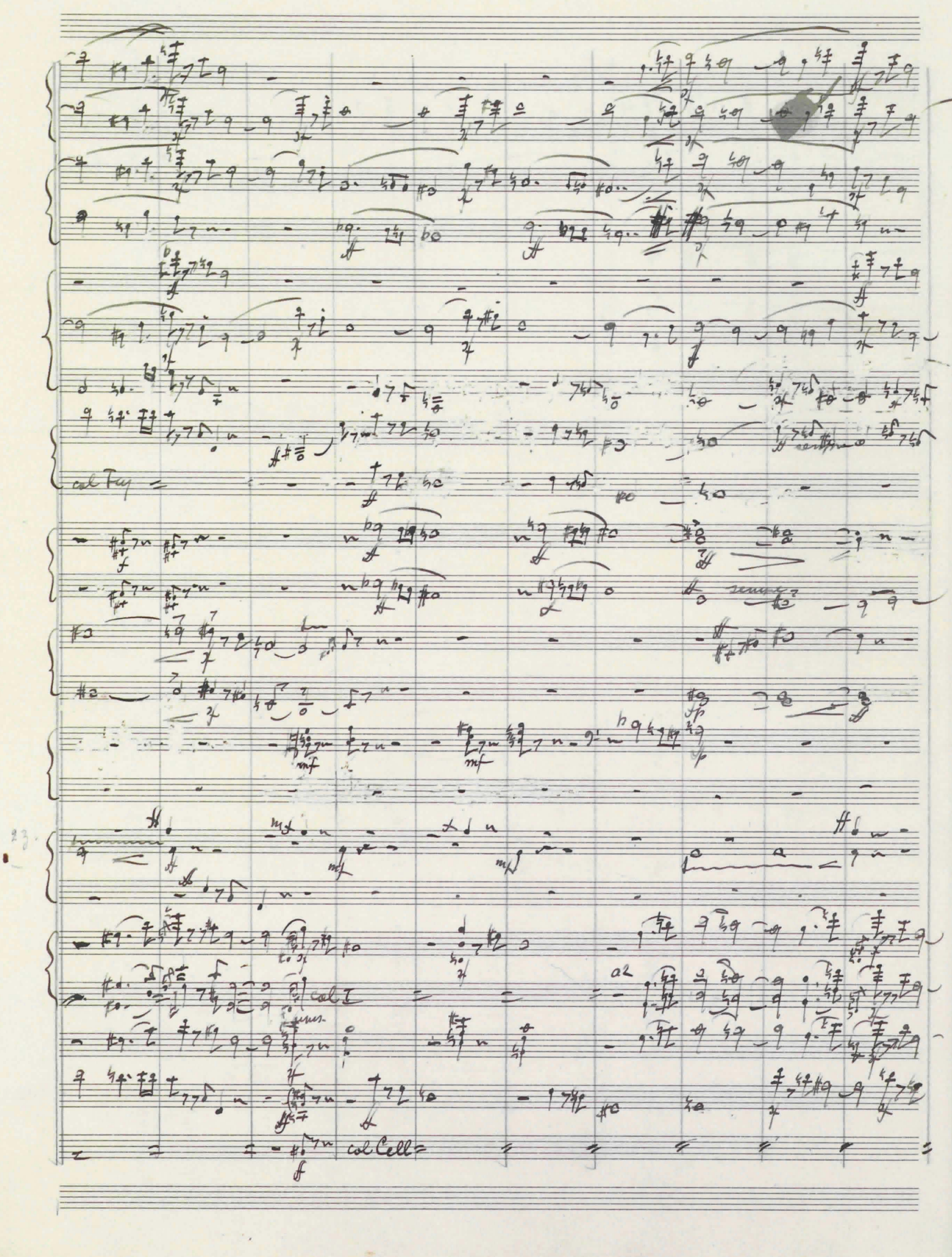

cresc
p
sf
2 Zeilen 1.3. 2.4
a4
sempre
Dämpfer auf
Pk
dim.
col I
a2
a3
f
sfp
cresc

No 8
24 linig


Nicht eile
2 Zeilen
1.3.
2.4.
col Fag
1.2.
3.
1.3.
2.4.
offen
offen
3.
col Cell

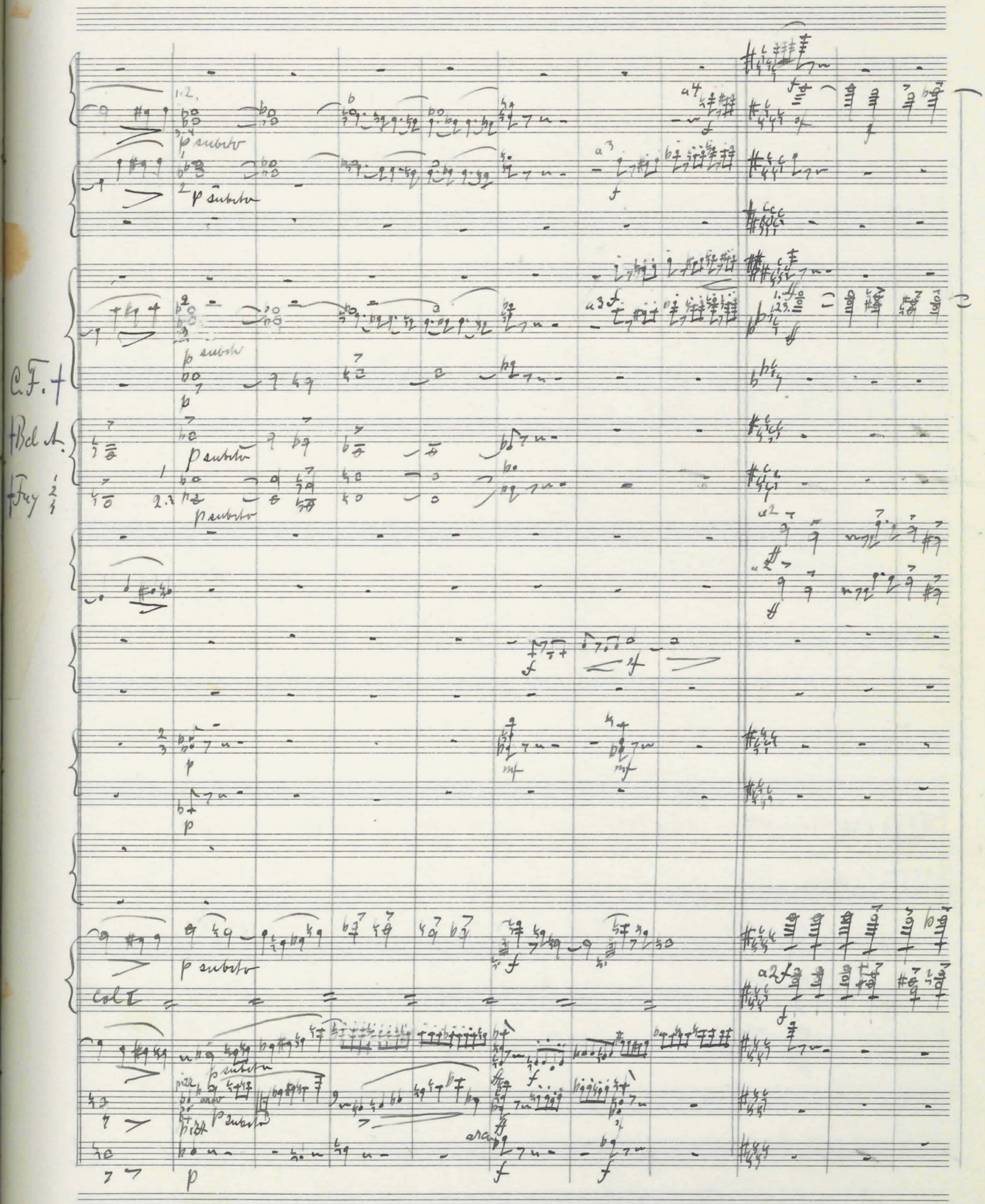

Tenorschl ?
1.3.
Hörner
2.4
Bck
gr. Tr
Solo
col I.
unis.
a2
2. Zeilen
2 Zeilen
?

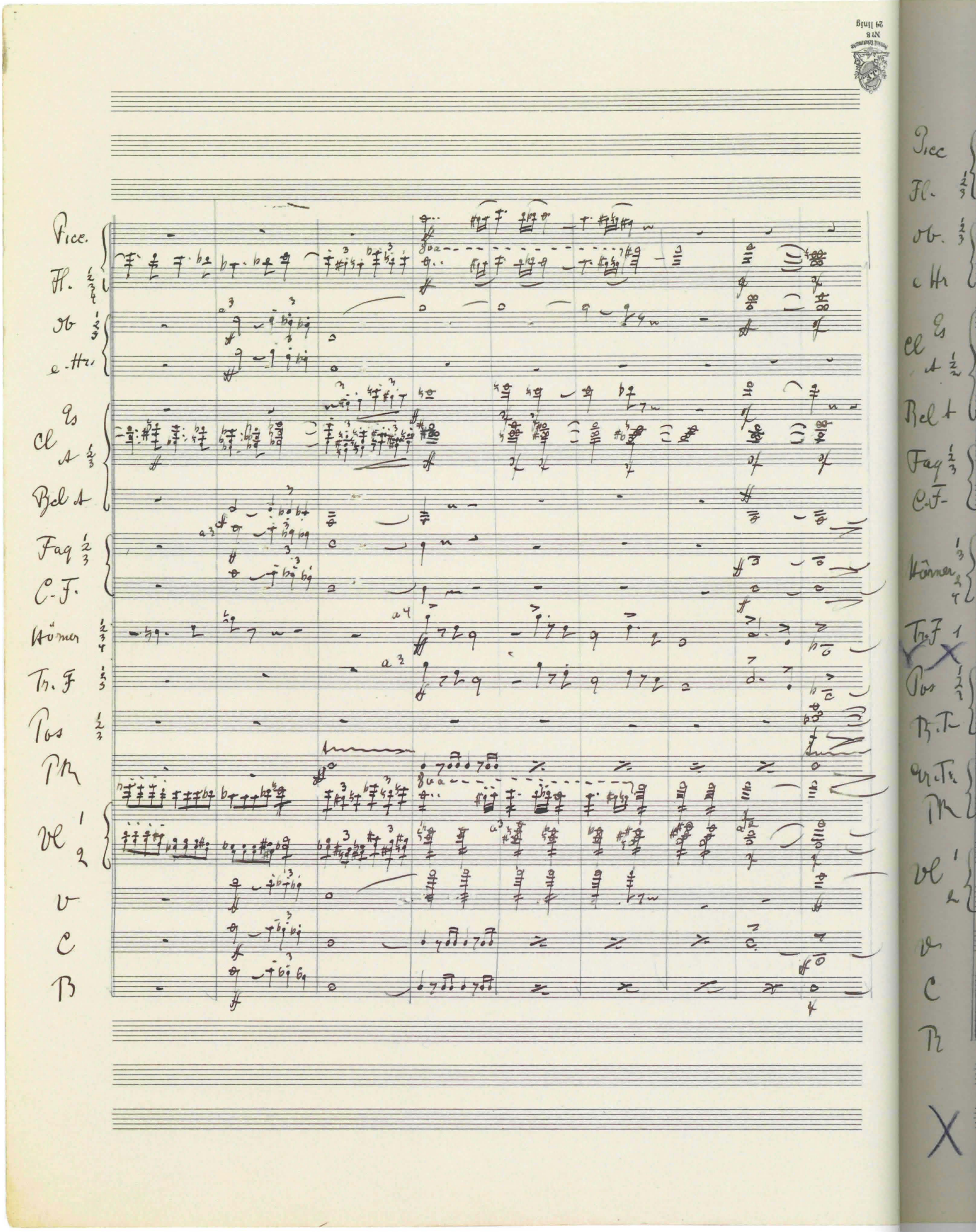
No 8
24 linig

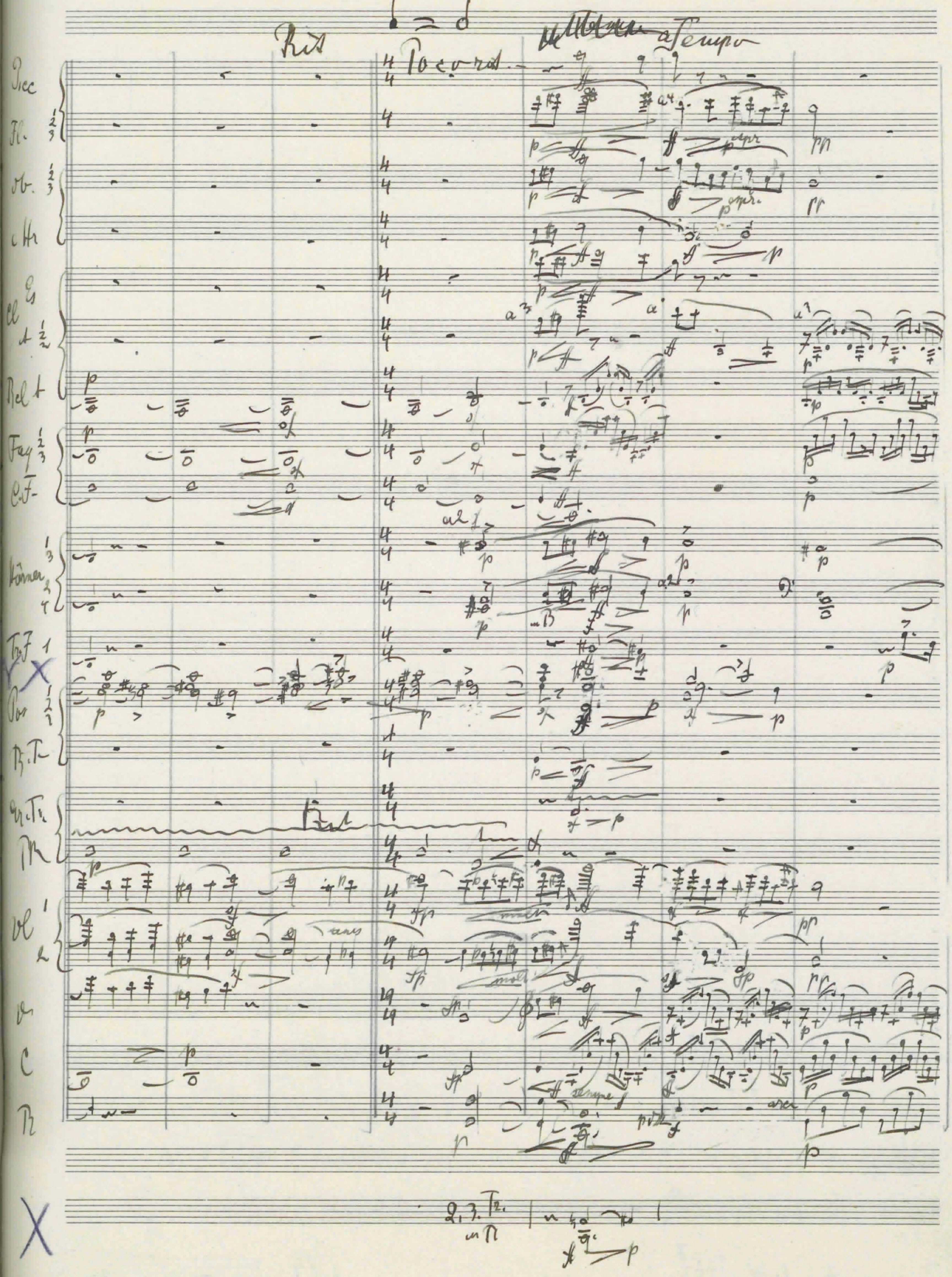


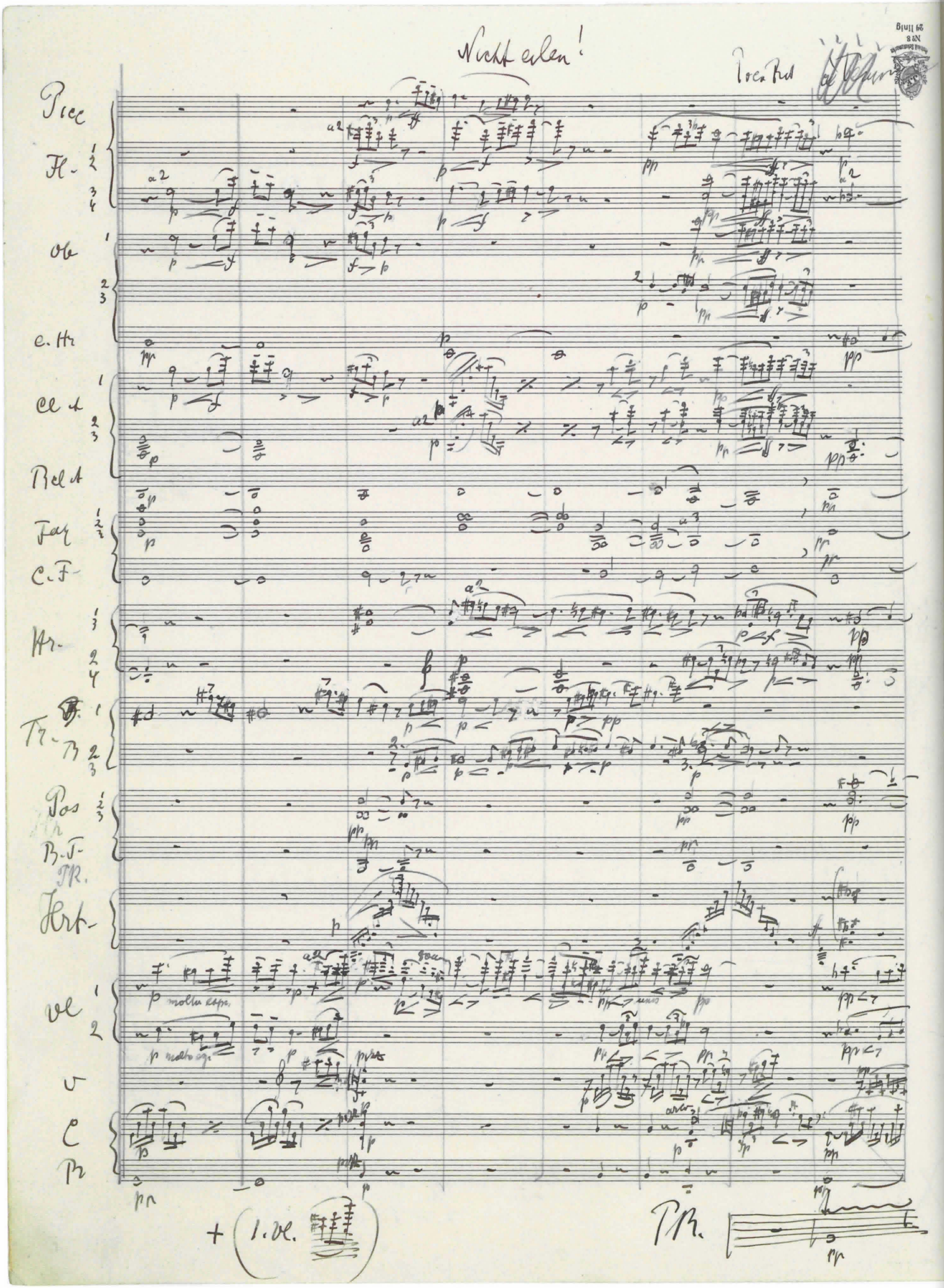
C.F. +
+Bcl A.
+Fag 1/2

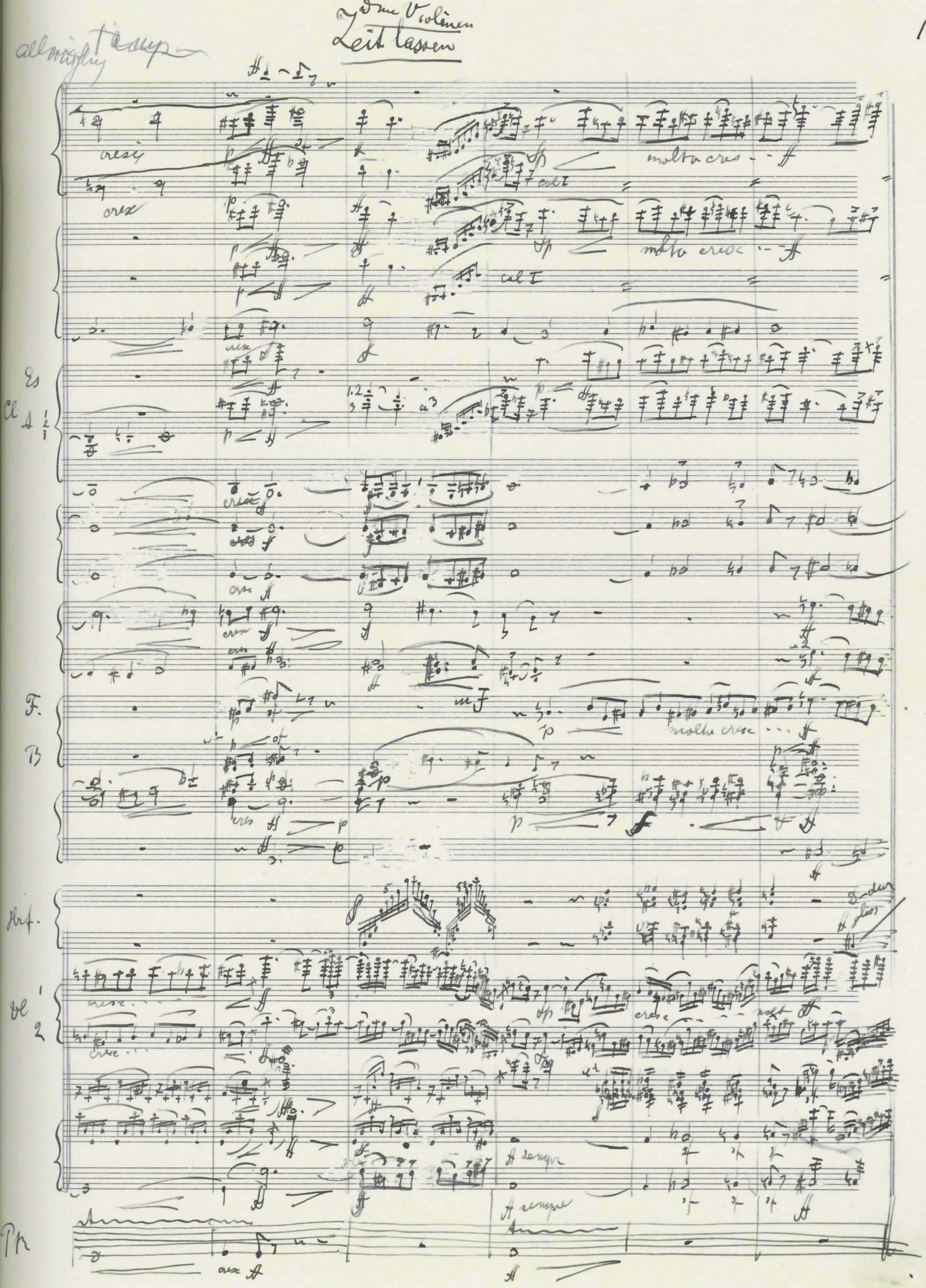
30

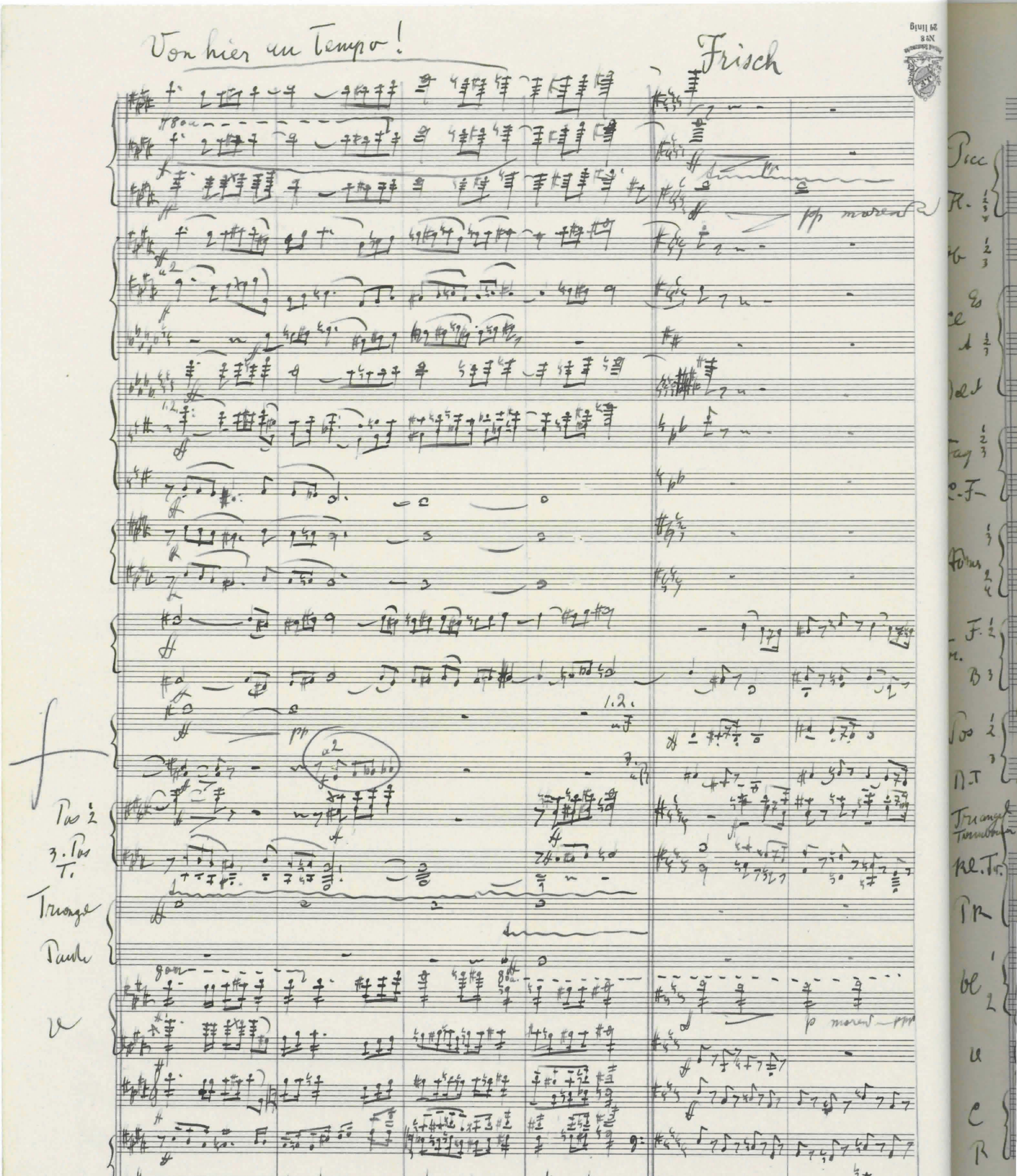

1.2.
p subito
p subito
a4
f
a3
f
a3 f
p subito
p
C.F. +
+Bcl A.
+Fag 2/3
p subito
p subito
a2
f
f
mf
mf
p
p
p subito
a2 f
f
Col I
p subito
pizz.
arco
p subito
pizz.
arco
p
f
f

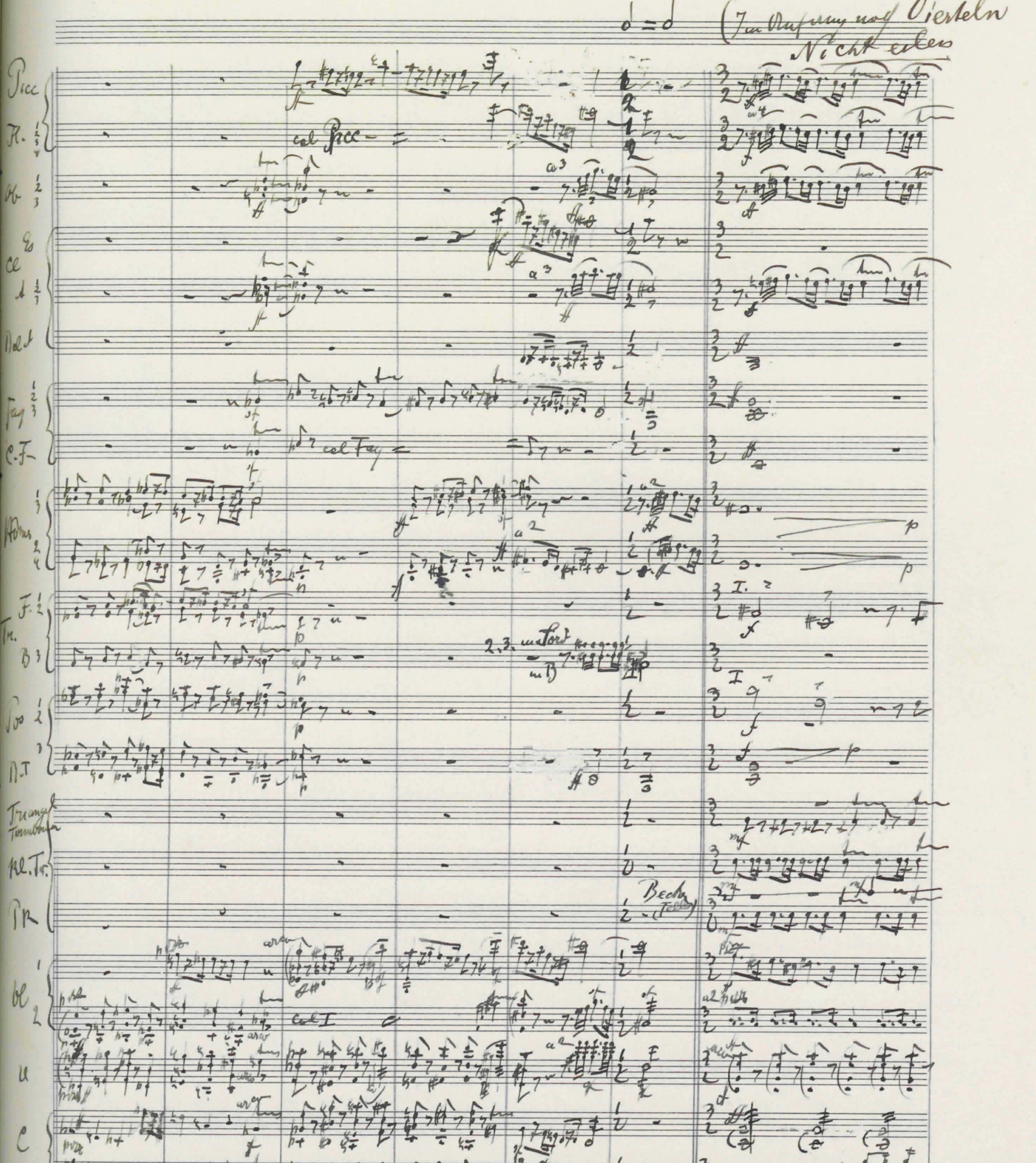

Picc.
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl Es
A 1 2 3
Bcl A
Fag 1 2 3
C.-F.
Hörner 1 2 3 4
Tr. F 1 2 3
Pos 1 2 3
Pk
Vl 1 2
V
C
B
a 4
a 3
8va
Picc
Fl. 1 2 3
Ob. 1 3
e Hr
Cl Es
A 1 2
Bcl A
Fag 1 2 3
C.-F.
Hörner 1 3 2 4
Tr. F 1
Pos 1 2 3
Br. T.
Gr. Tr.
Pk
Vl 1 2
Va
C
B


Rit
♩ = 𝅗𝅥
Poco rit.
a Tempo
Picc
Fl. 1 2 3
Ob. 1 2 3
c.H.
Cl. Es
A 1 2
Bcl. A
Fag. 1 2 3
C.F.
Hörner 1 3 2 4
Tr. F 1
Pos. 1 2 3
B. T.
Gr. Tr.
Pk
Rit
Vl. 1 2
Br.
C
B
a2
a3
sempre
2.3. Tr.

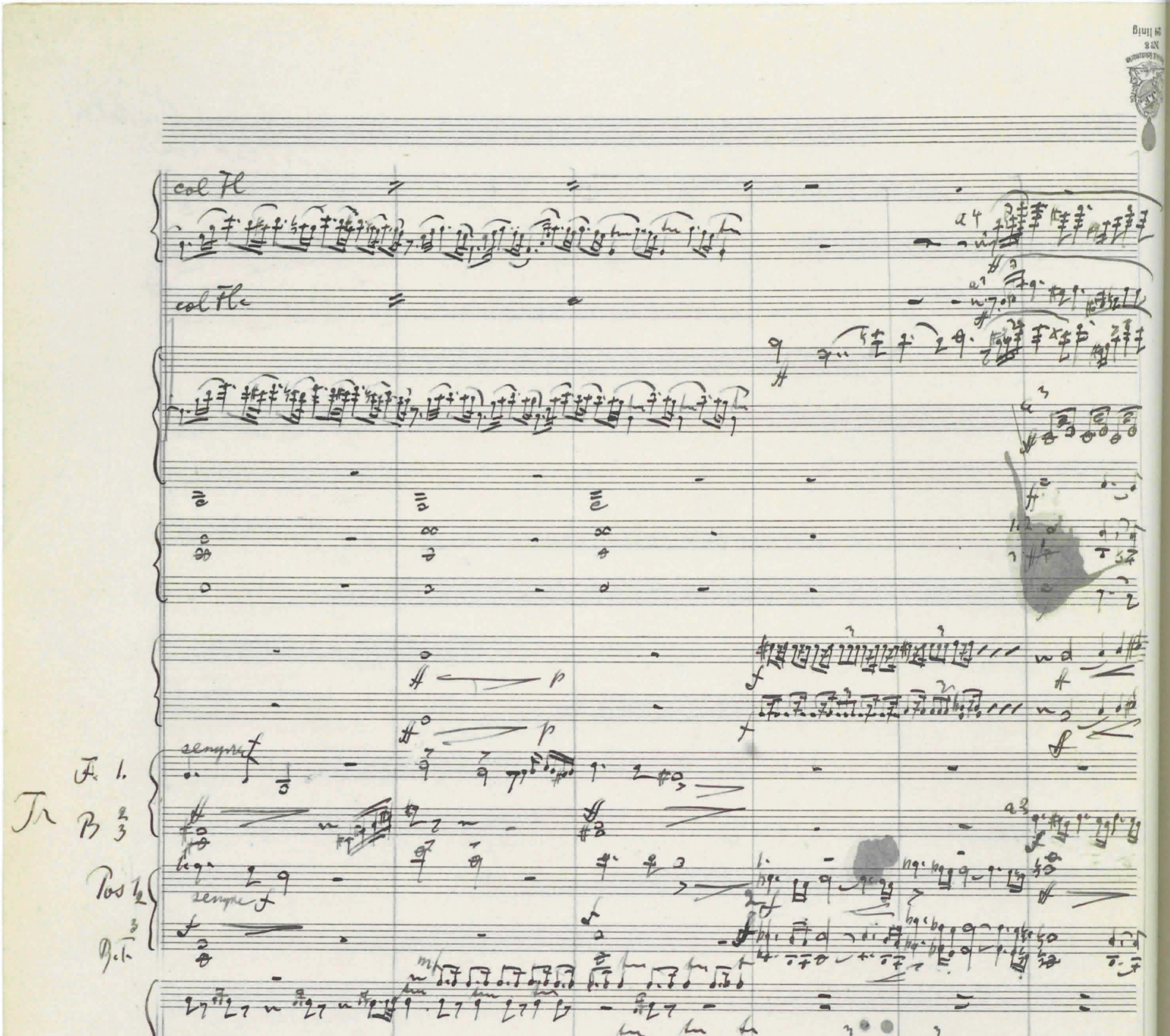

Nicht eilen!
poco rit.
Picc
Fl. 1 2 3 4
a2
Ob 1 2 3
E. Hr
Cl A 1 2 3
B.cl A
Fag 1 2 3
C.F.
Hr. 1 3 2 4
Tr. F 1 B 2 3
Pos 1 2 3
B.T.
Hrf.
Vl 1 2
p molto espr.
V
C
pp
+ (1. Vl.
Pk.


den Violinen
Zeit lassen
allmählig Tempo
cresc
molto cresc
col I
Es
Cl A
F.
B
Hrf.
Vl 1
2
Pk
sempre

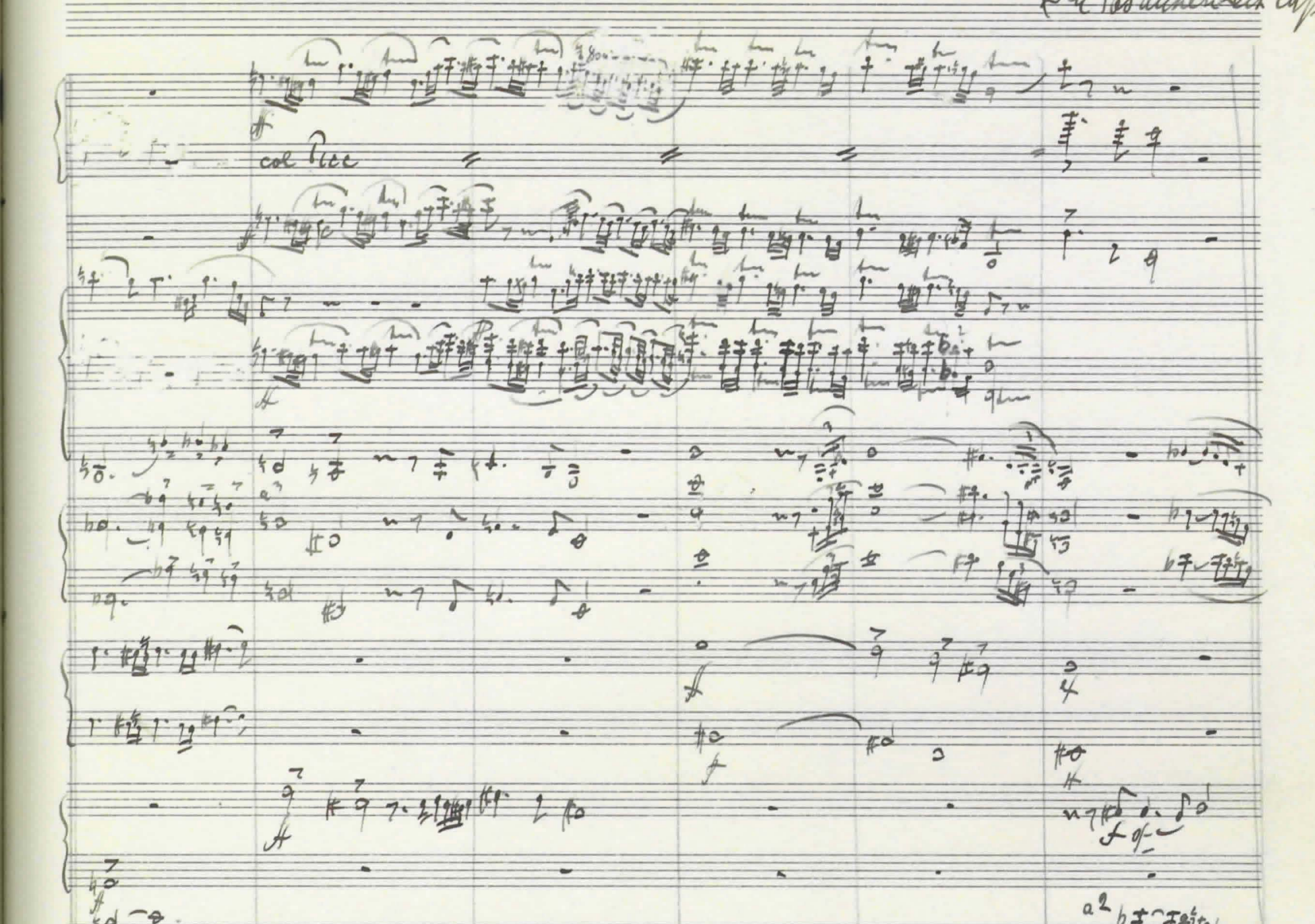

Von hier an Tempo!
Frisch
pp morend
p morend — ppp
pp
a2
1.2.
Pos 1 2
3. Pos T.
Triangel
Pauke
V
Picc
Fl. 1 2 3 4
Ob 1 2 3
Es Cl
A 1 2 3
Bcl
Fag 1 2 3
C.-F.
Horn 1 3 2 4
F. 1 2
B 3
Pos 1 2 3
B.T
Triangel
Tamburin
Kl. Tr.
Pk
Vl 1 2
V
C
B

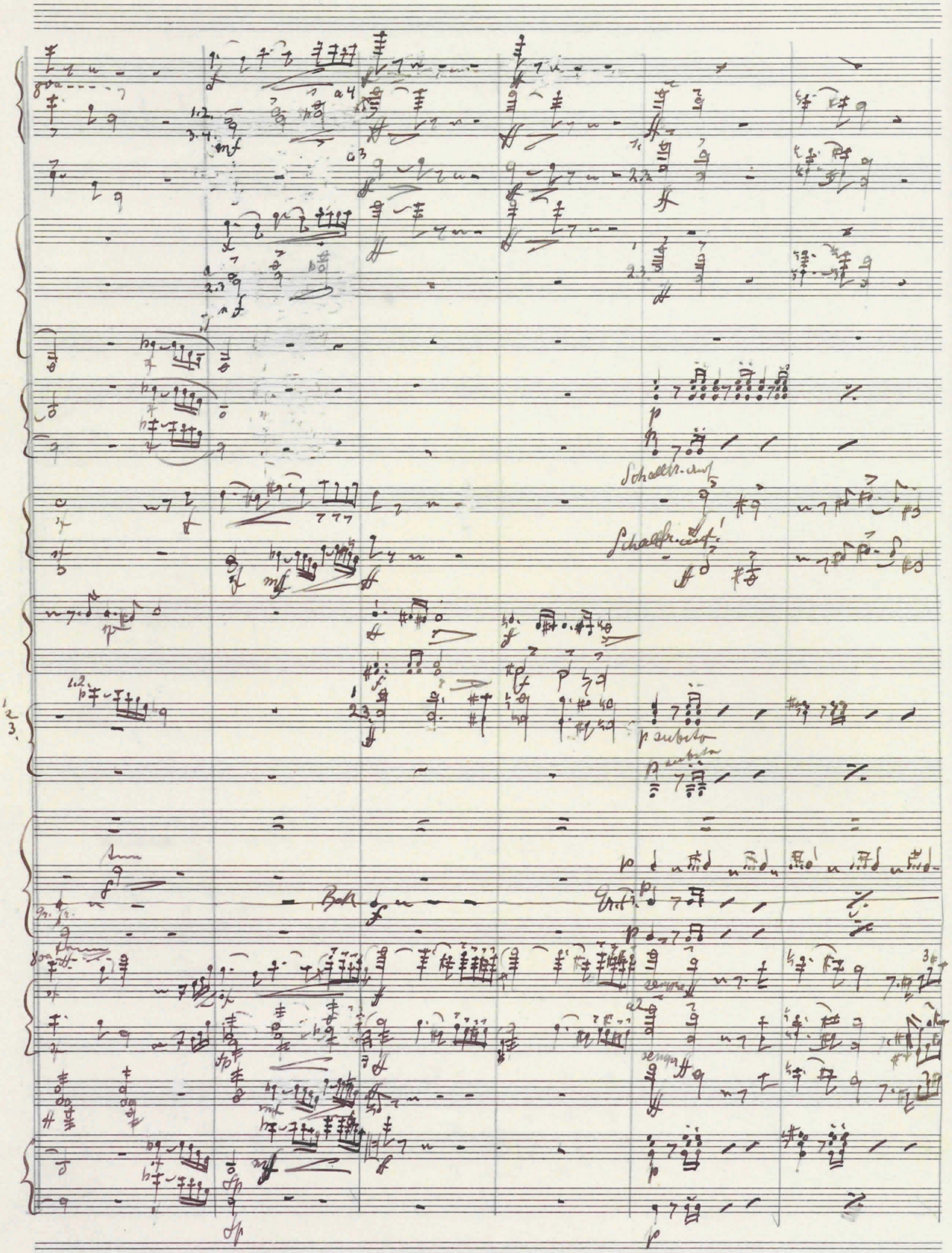


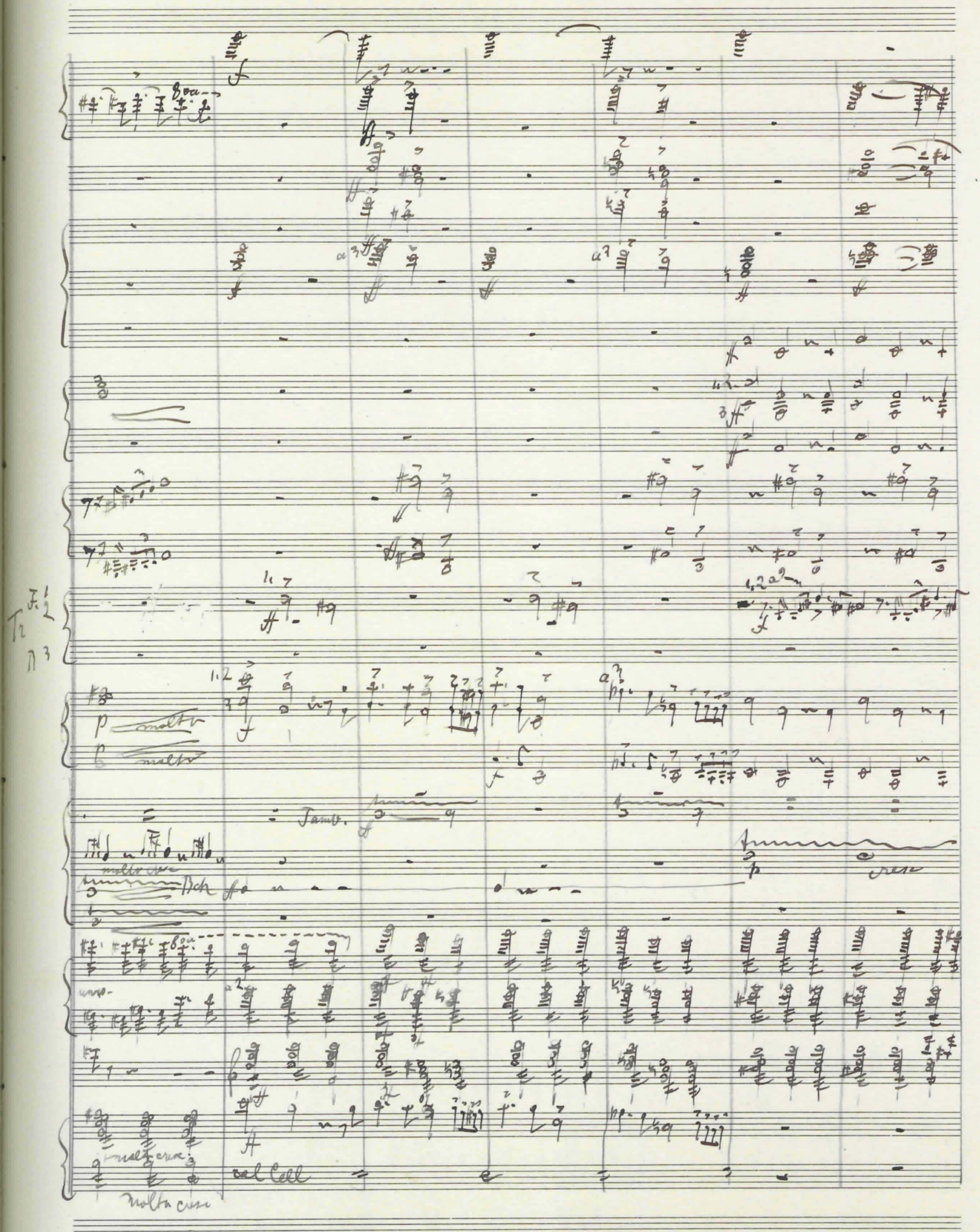
𝅗𝅥 = 𝅗𝅥
(Im Anfang noch Vierteln
Nicht eilen
Picc
Fl. 1 2 3 4
col Picc
Ob. 1 2 3
a3
Cl. Es
A 1 2
Bd.cl
Fag 1 2 3
col Fag
C.F.
Hörner 1 3
2 4
a2
Tr. F. 1 2
B 3
2.3. mit Sord
Pos 1 2
3
B.T.
Triangel Tamburin
Kl. Tr.
Pk
Becken (Teller)
Vl 1
2
col I
Va
C
B
mit dem Bogen geschlagen


col Fl
col Fl
a 2
a 3
sempre f
F. 1.
Tr
B 2 3
Pos 1 2
sempre f
B. T. 3
Becken
mf
arco
arco
sempre
Bass m. T.
N° 8
24 linig

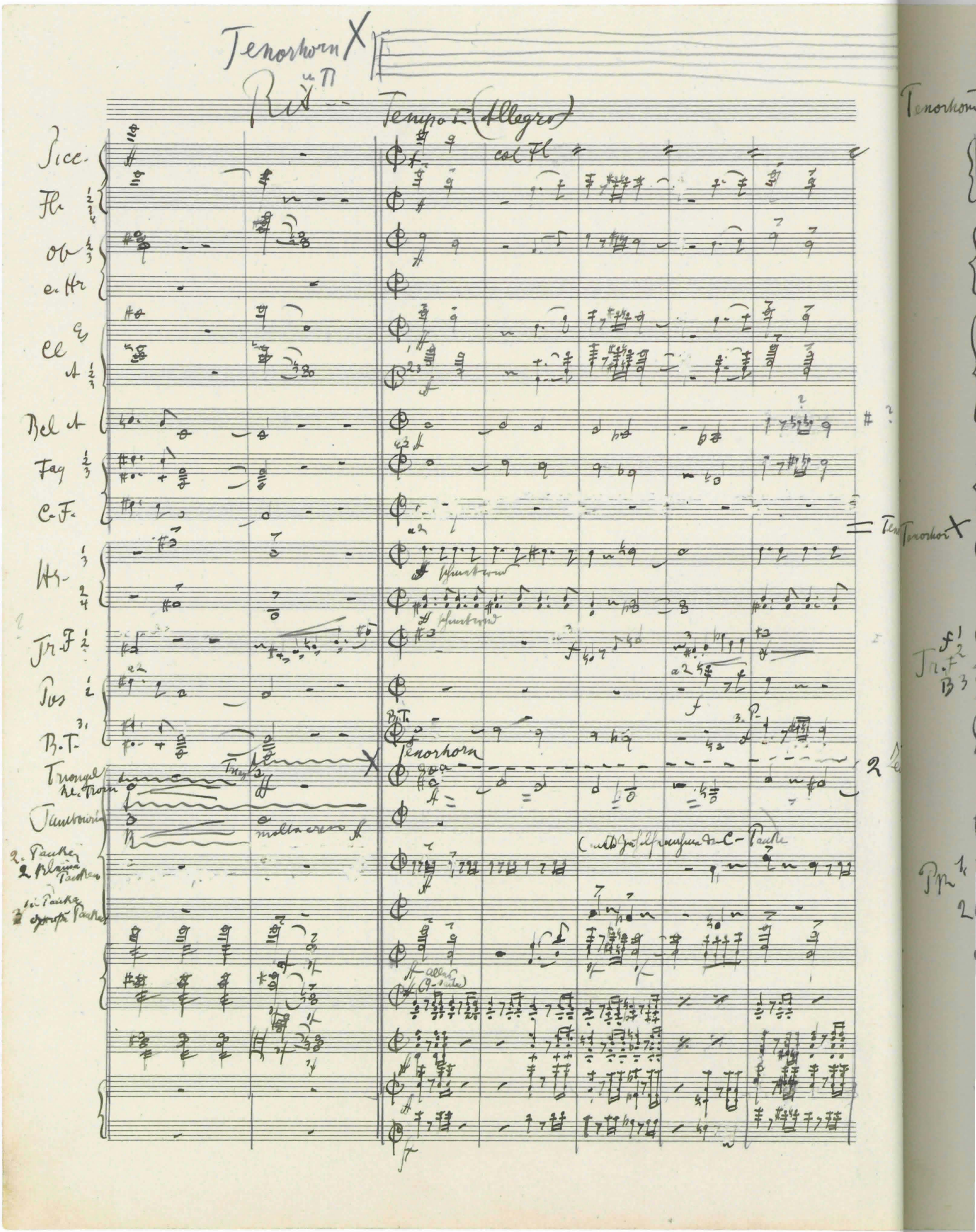
Den Posaunenzeich lassen!

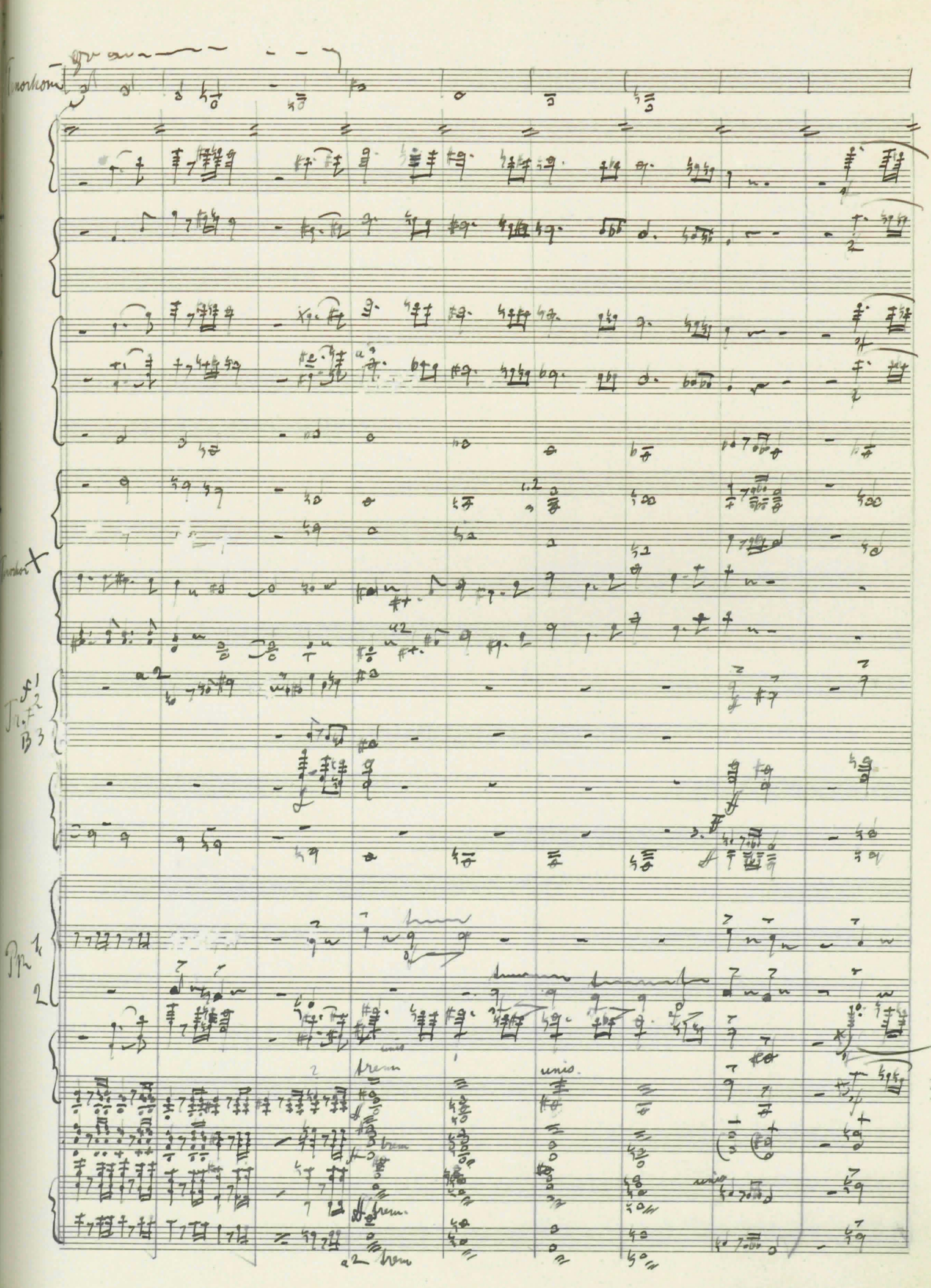



8va
a 4
1.2.
3.4.
mf
a 3
2.3
Schalltr. auf
Schalltr. auf
1.2
2.3
p subito
p subito
Becken
gr. Tr.
8va
senza
a2
senza
mf
p

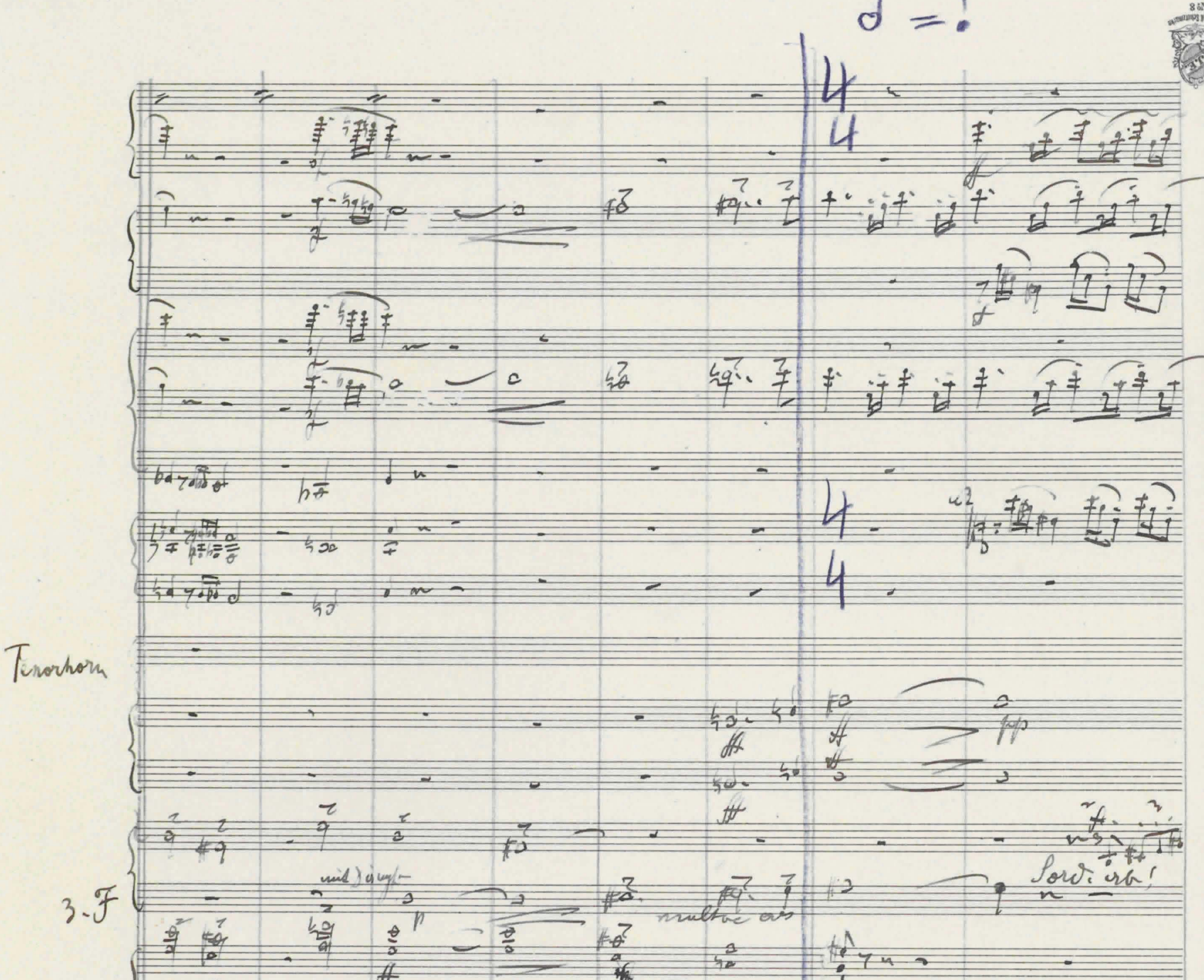

8va
f
a3
a2
1.2
3
p
molto
Tamb.
molto cresc
Bck
cresc
col Cell
molto cresc

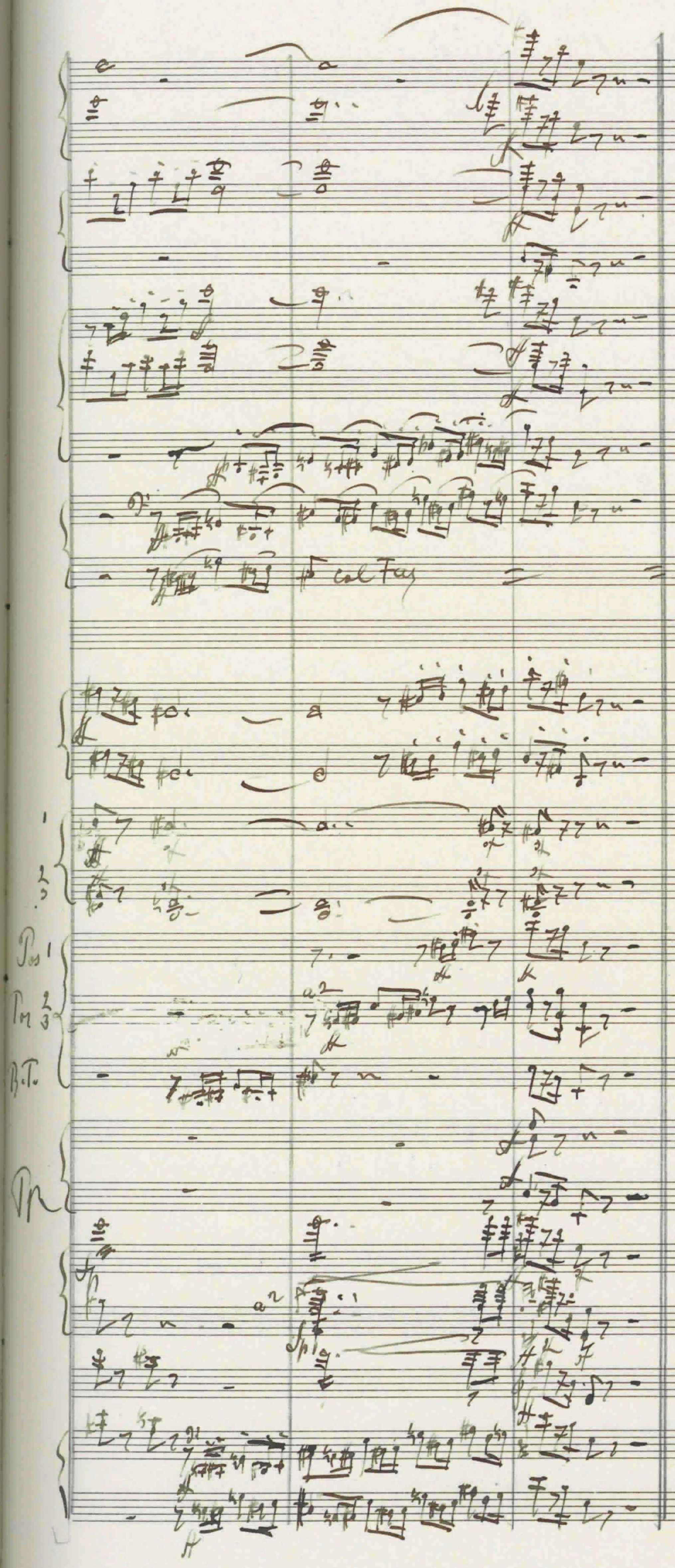
Nº 8
24 linig


Tenorhorn X
Rit. u. Π
Tempo I (Allegro)
Picc.
Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl Es
A 1 2 3
Bcl A
Fag 1 2 3
C-F.
Hr. 1 3
2 4
Tr F 1 2
Pos 1 2
B.T. 3
Triangel
kl. Trom
Tambourin
2. Pauken
2 kleine Pauken
1 u. Pauke
2 grosse Pauken
col Fl
a 2
Schalltrichter auf
Schalltrichter auf
a 2
B.T.
Tenorhorn
Tenorhorn
Triangel
molto cresc
mit dem Holzschlägel auf der C-Pauke
allein (G-Saite)
= Tenorhorn X
2
Tenorhorn
Tr. F 1 2
F. B 3
Pp 1 2



8va
Tenorhorn
a2
Trp F 1 2
B 3
Pk 1
2
trem
unis.
a2 trem
24

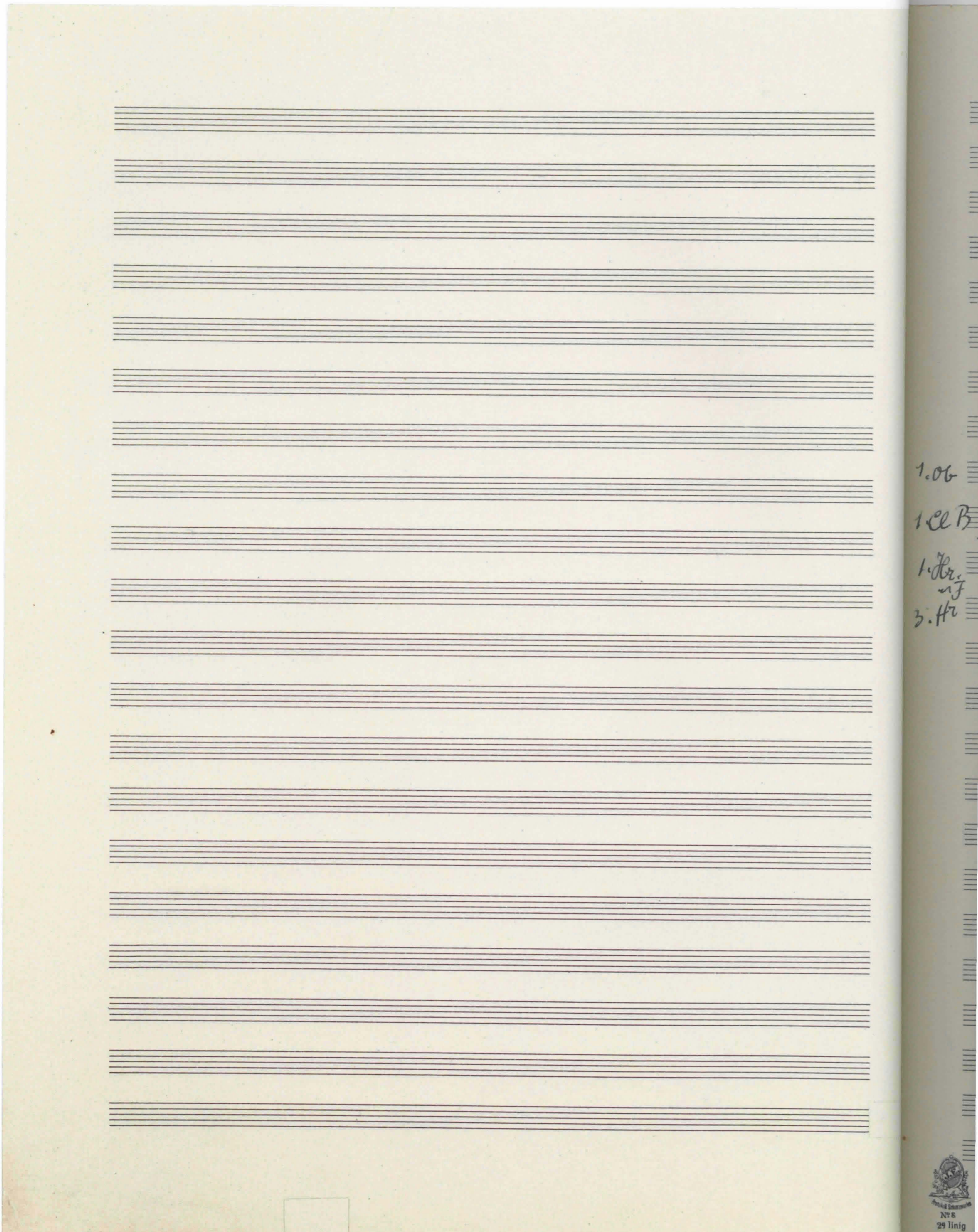

𝅗𝅥 = !
Tenorhorn
3. F
mit Dämpfer
multo cres
Sord. ab!
sempre ff
sempre ff
sempre ff


col Fag
1
2 3
Pos 1
Pos 2 3
B.T.
a2
Pk
a2

2. Satz

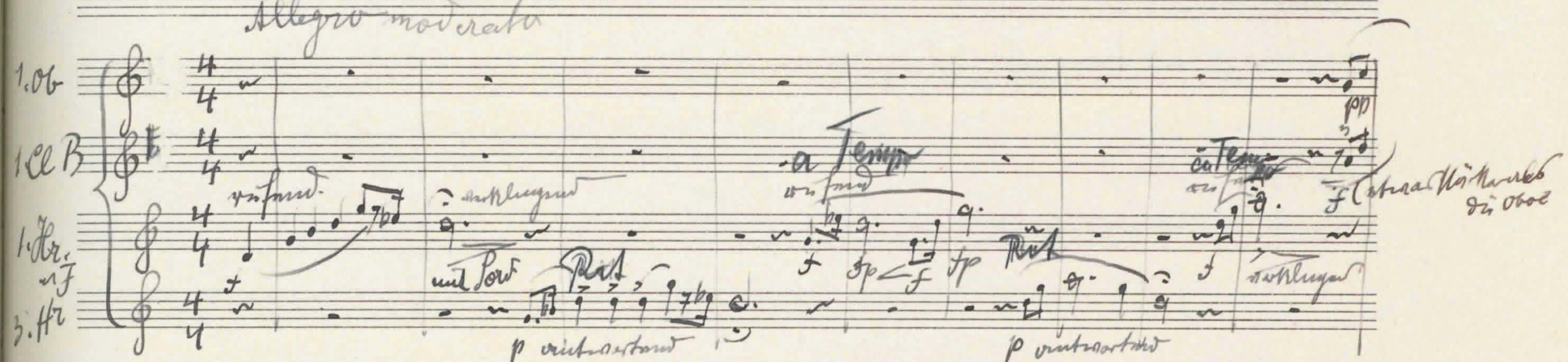
1. Nachtmusik

J.E.&C.
Schutzmarke
№ 6
20 linig.

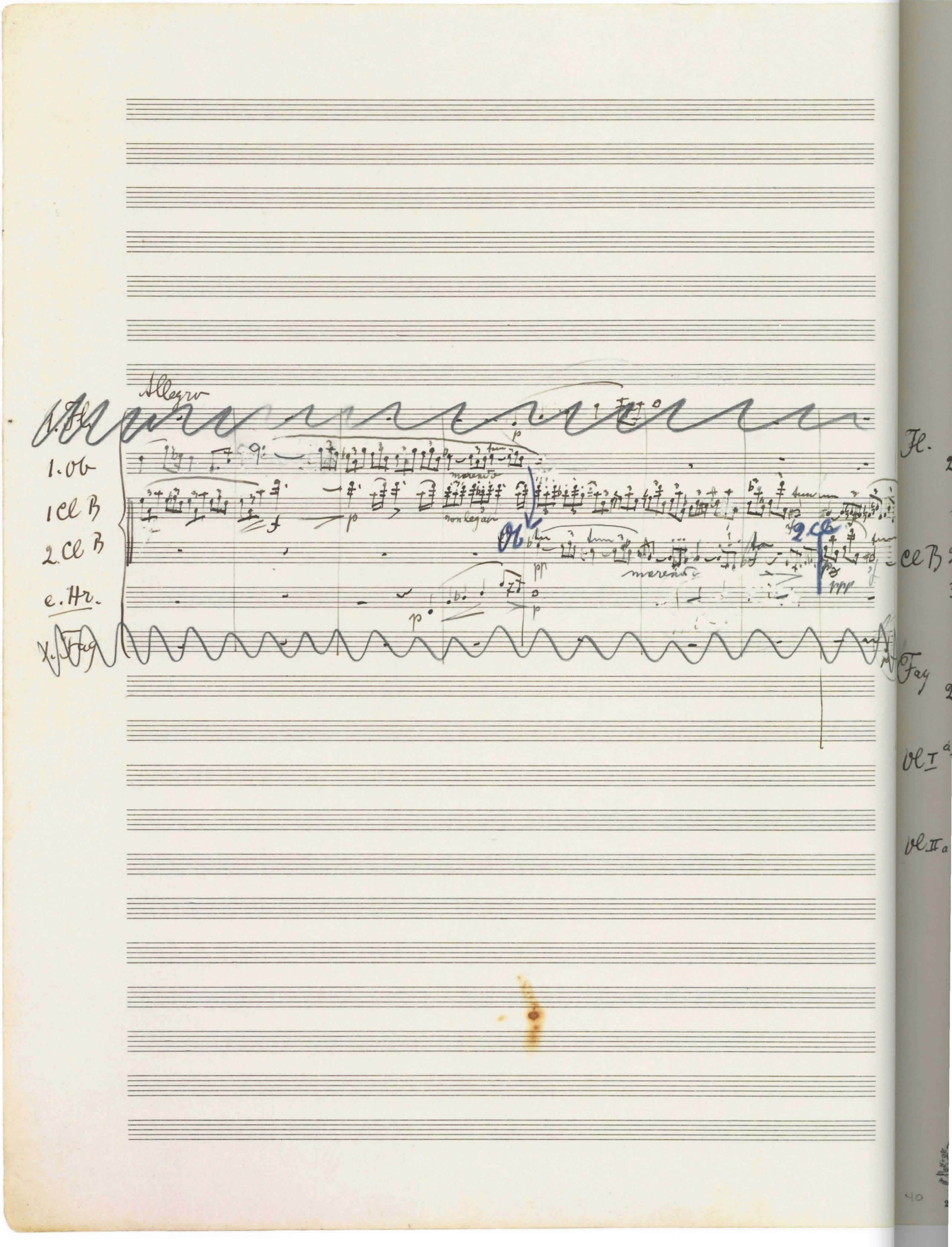

1. Ob
1 Cl B
1. Hr.
in F
3. Hr
Nº 8
24 linig

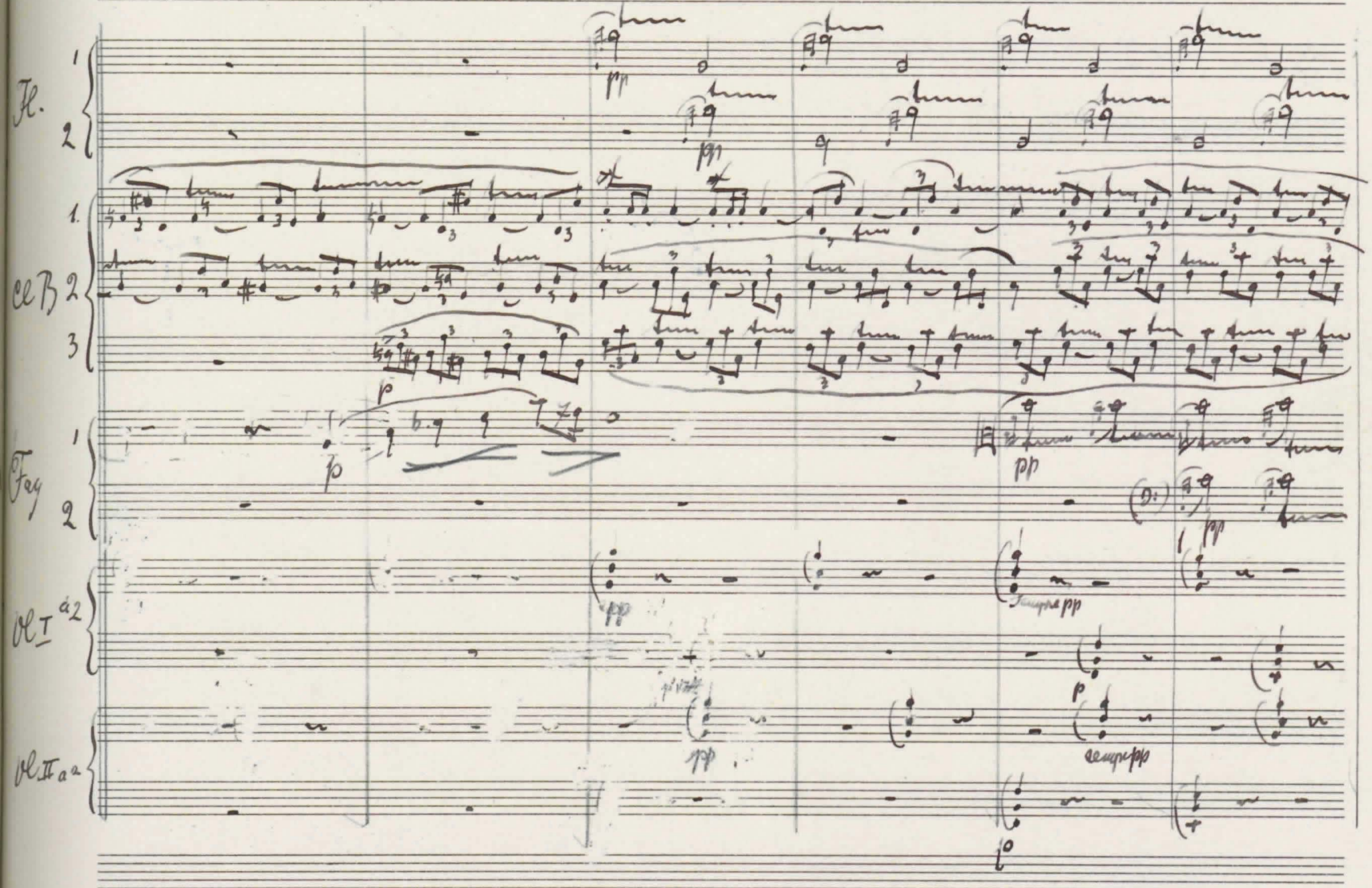
Nro 2

1. Nachtstück.



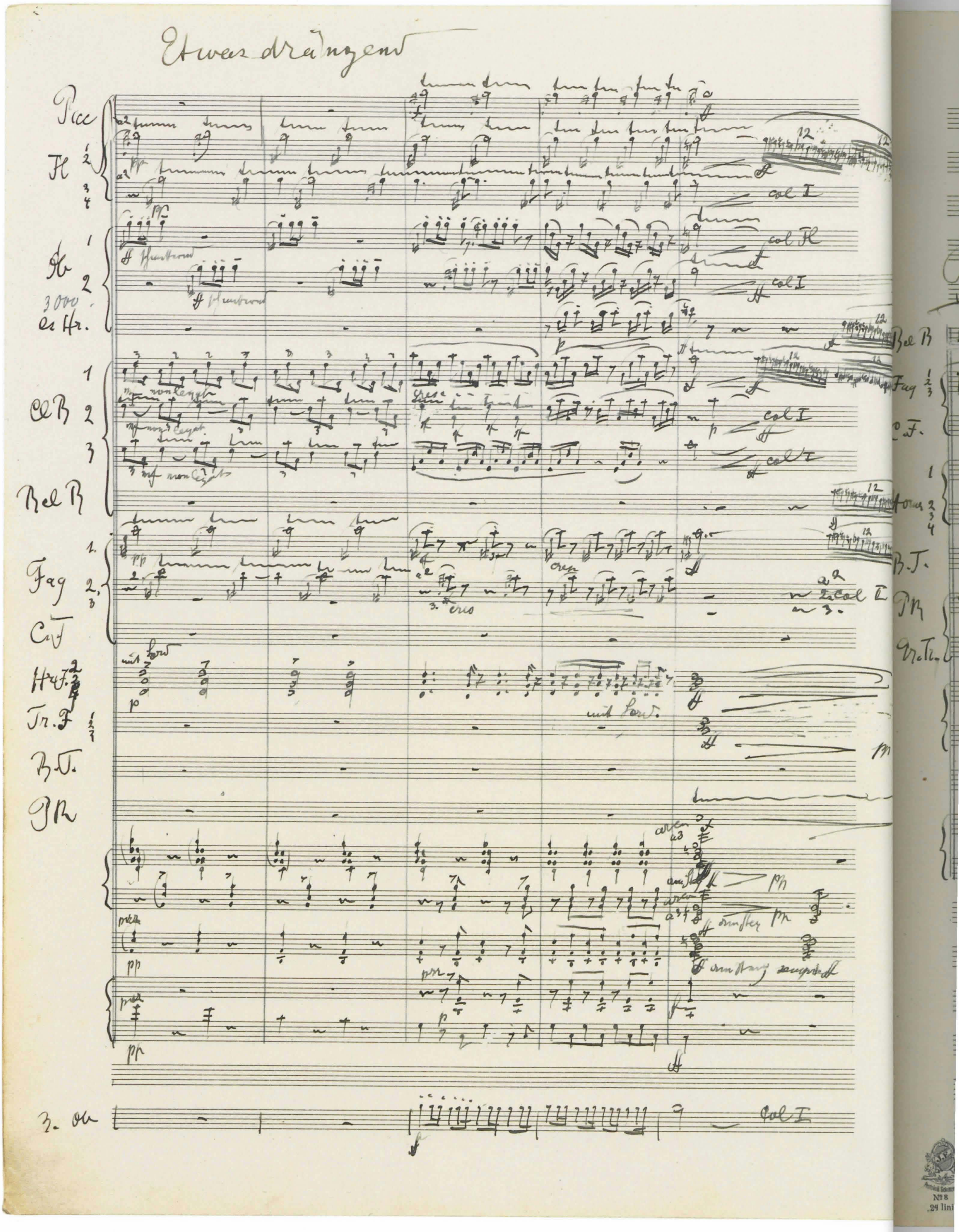
Nº 8
24 linig

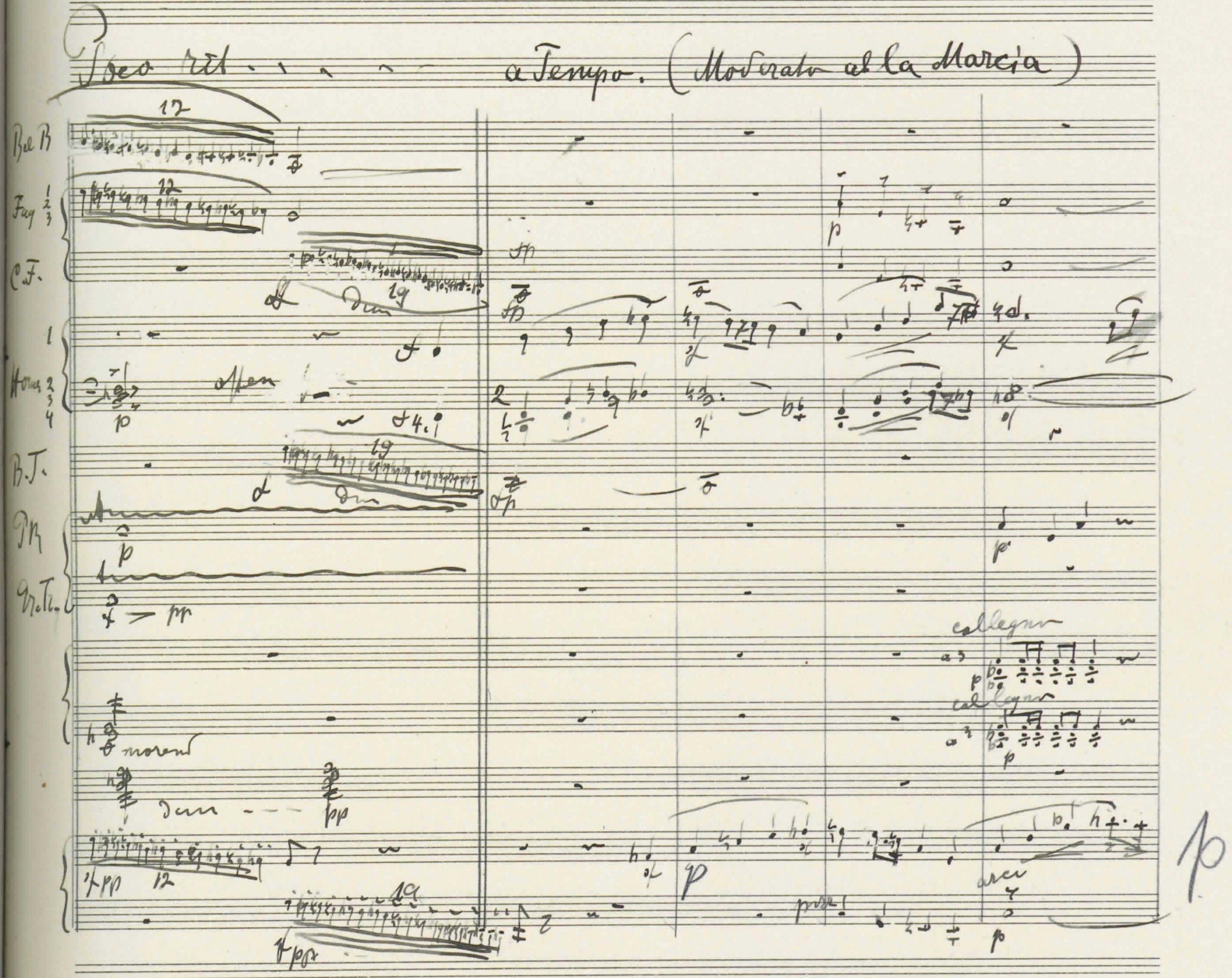

Allegro
1. Fl.
1. Ob
1 Cl B
2. Cl B
e. Hr.
1. Fag
p
f
p
morendo
non legato
Ob
pp
p
morendo
2 Cl
ppp
Fl.
Cl B
Fag
Vl I
Vl II
40



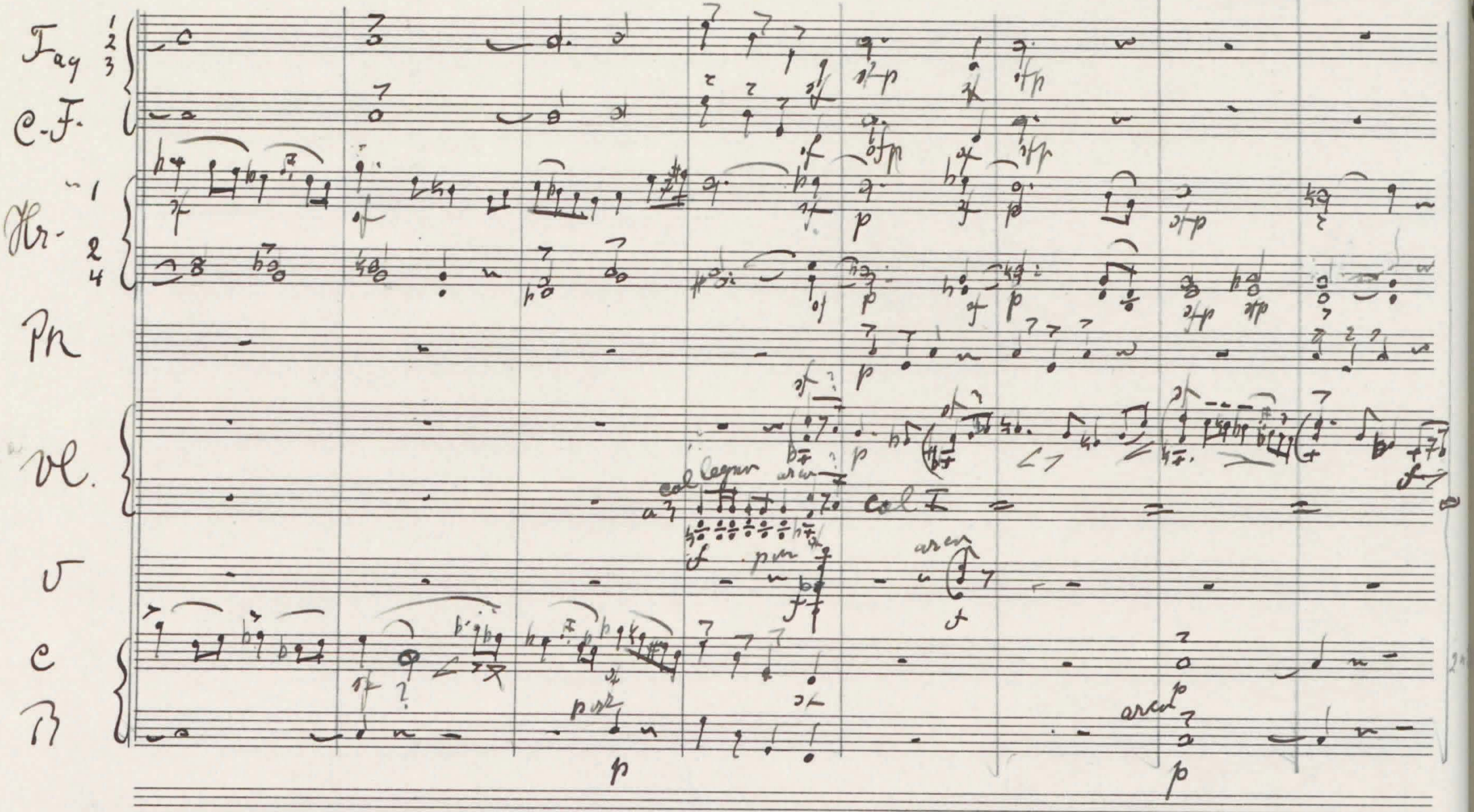
J.E.
Protokoll Schutzmarke
No 8
24 linig

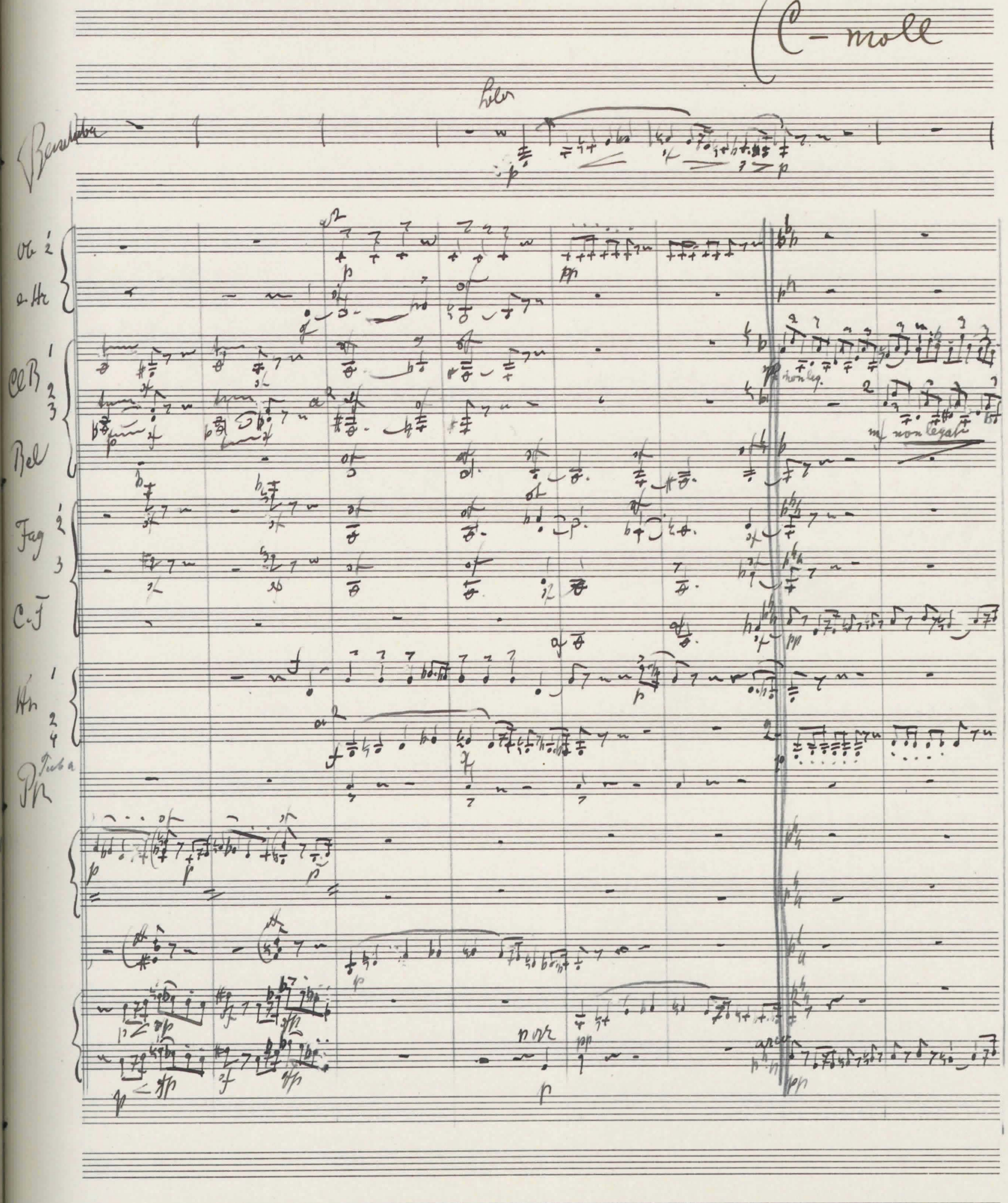
40


Etwas drängend
Picc
Fl 1 2
3 4
Hb 1
2
3000
es Hr.
Cl B 1
2
3
Bcl B
Fag 1.
2. 3
C Fg
Hr F
Tr. F
B Tr.
Pk
3. Ob
pp
ff
non legato
cresc
mit Sord.
col I
col Fl
Bcl B
Fag
C. F.
Horn
B. T.
Pk
Gr. Tr.
12

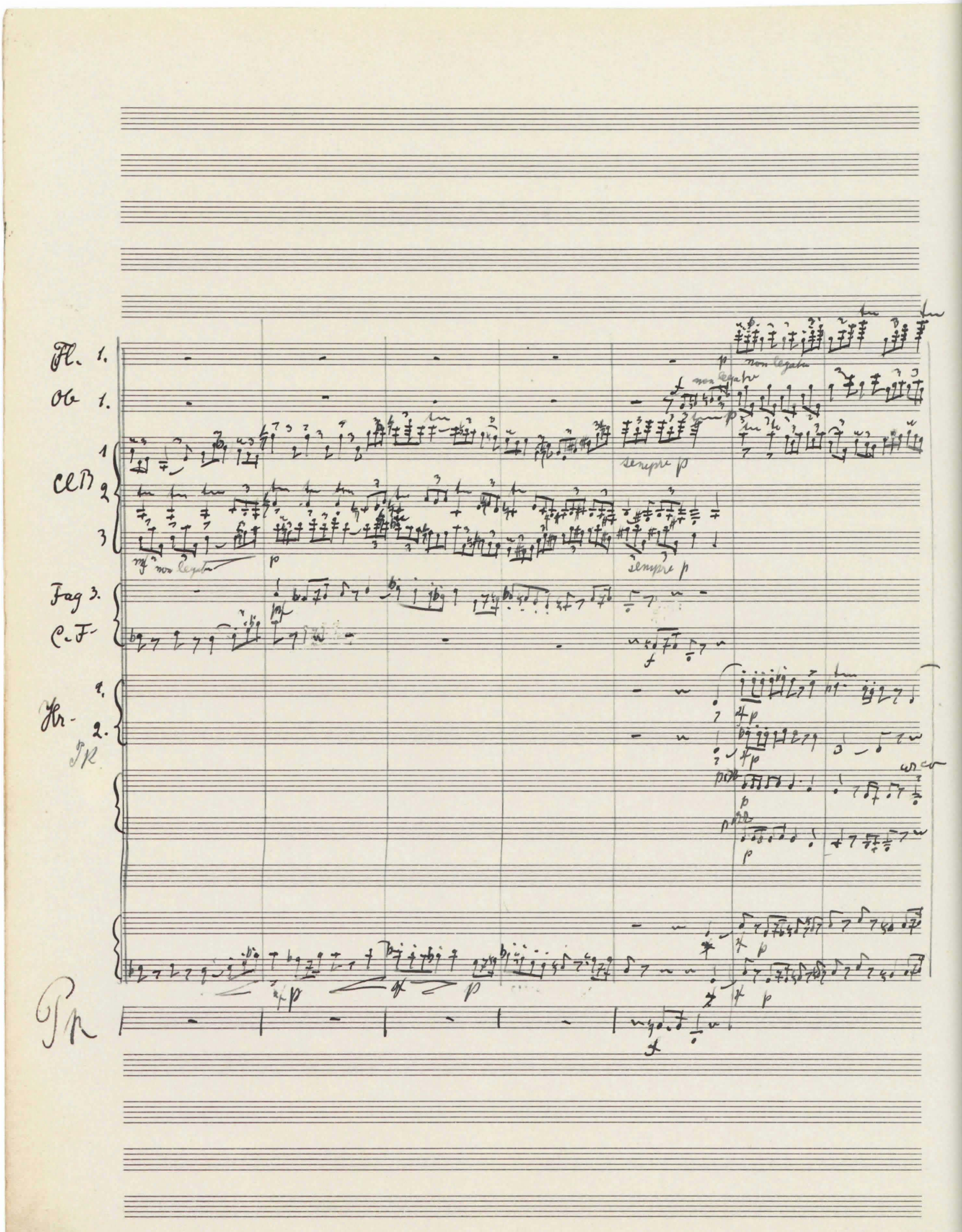

Poco rit. . . . . a Tempo. (Moderato alla Marcia)
Bcl B
Fag 1 2 3
C.F.
Horn 1 2 3 4
B.T.
Pk
Gr. Tr.
12
19
dim
offen
p
pp
morend
col legno
a 3
arco
poco!

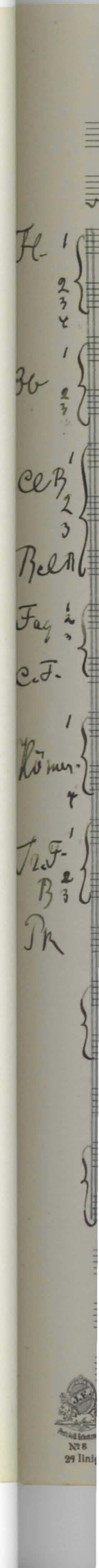
Nº 8
29 linig

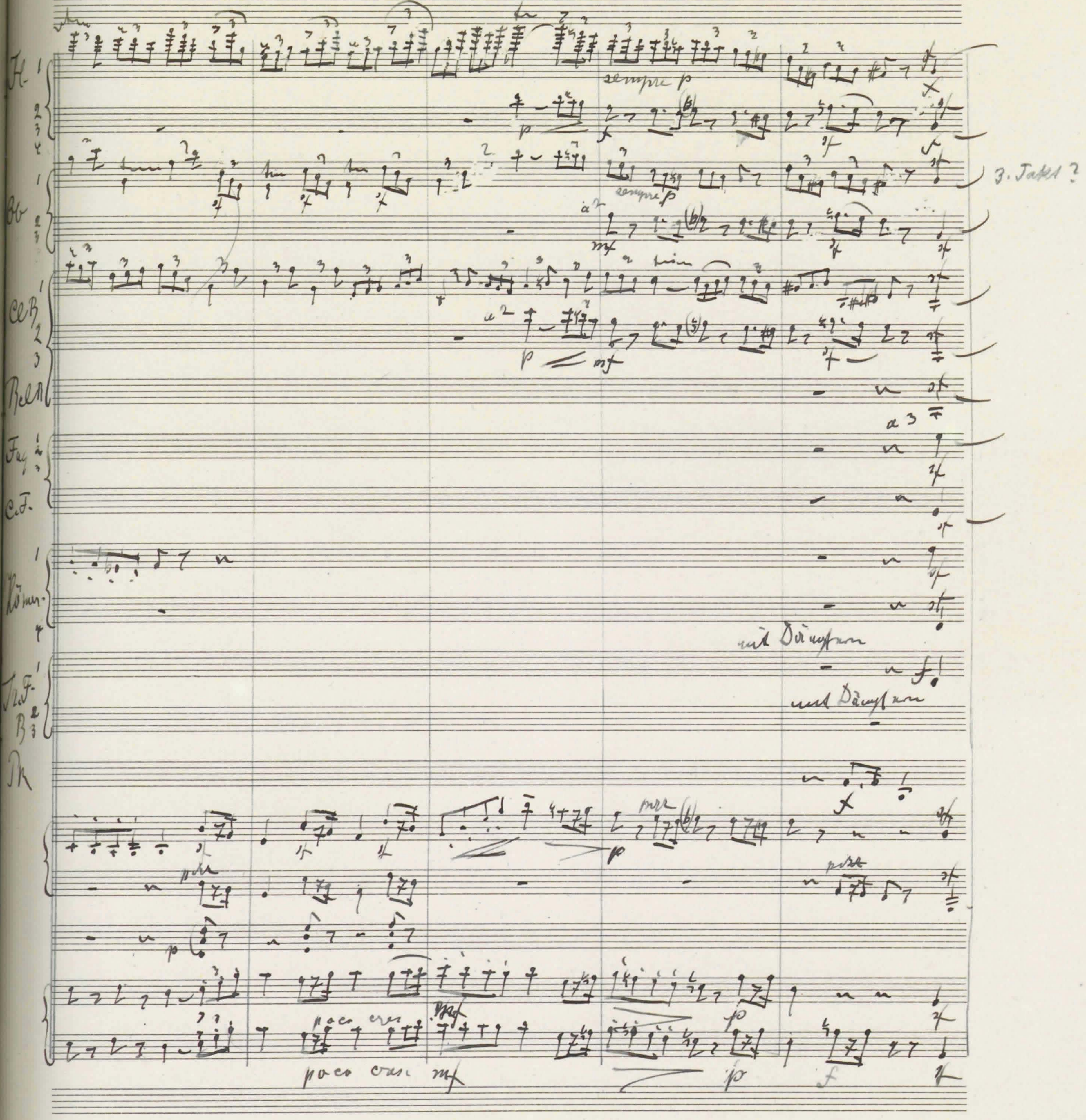

Fag 1 2 3
C.-F.
Hr. 1 2 4
Pk
Vl.
V
C
B
col legno
arco
a 3
col I
arco
p
f
sfp
pp
arco


C-moll
Solo
Bassklar
Ob 1 2
e. Hr
Cl B 1 2 3
Bcl
Fag 1 2 3
C. F
Hr 1 2 4
Tuba
Pk
nonleg.
mf nonlegato
arco
p
pp
f

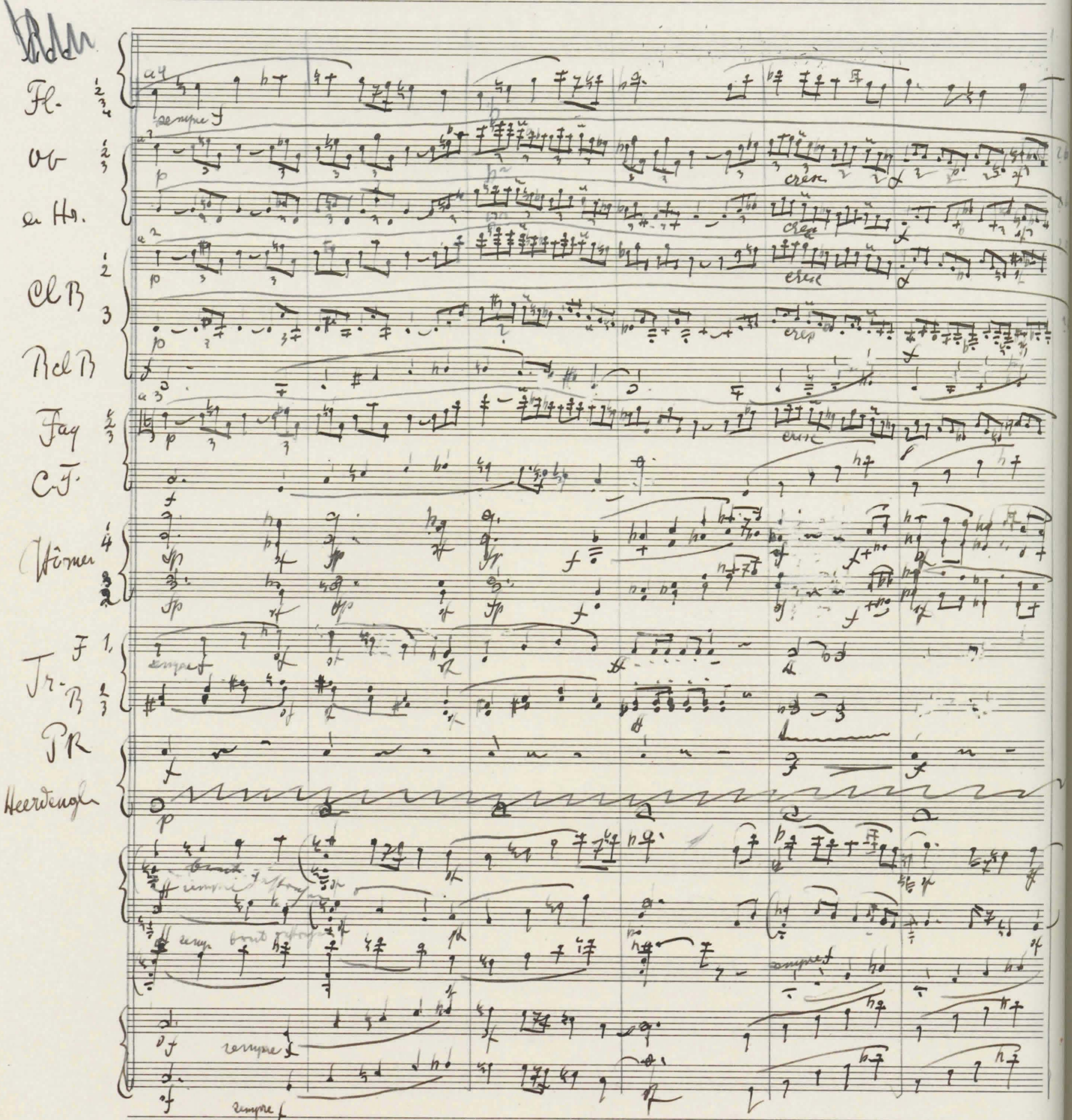
Nº 8
24 linig

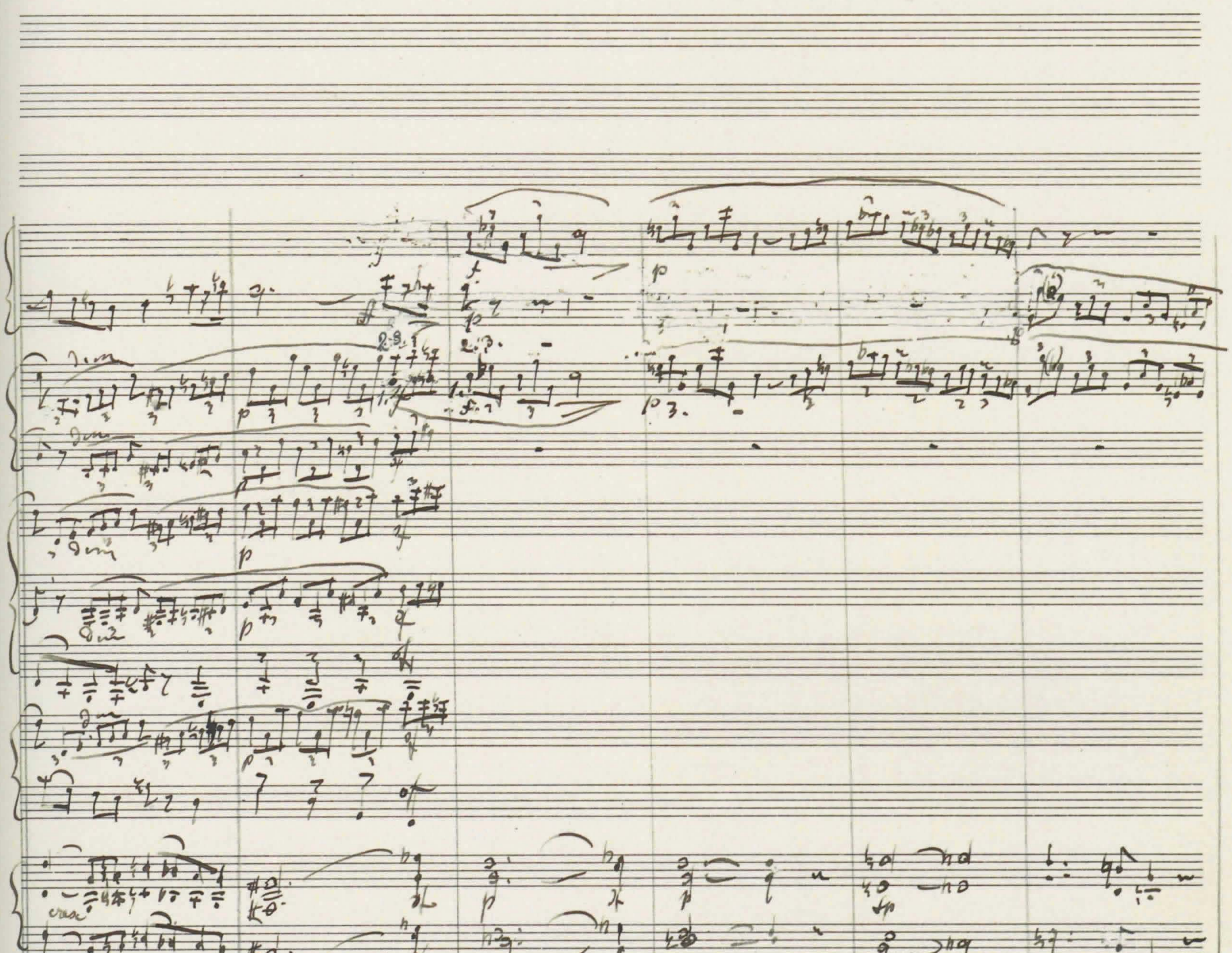

Fl. 1.
Ob 1.
ClB 1 2 3
mf non legato
p
sempre p
non legato
p non legato
Fag 3.
C.-F.
mf
f
Hr. 1. 2.
Pk
fp
pp
p
arco
Pk
f


Fl. 1 2 3 4
Ob 1 2 3
ClB 1 2 3
BclA
Fag 1 2 3
C.-F.
Hörner 1 4
Tr.-F. B 1 2 3
Pk

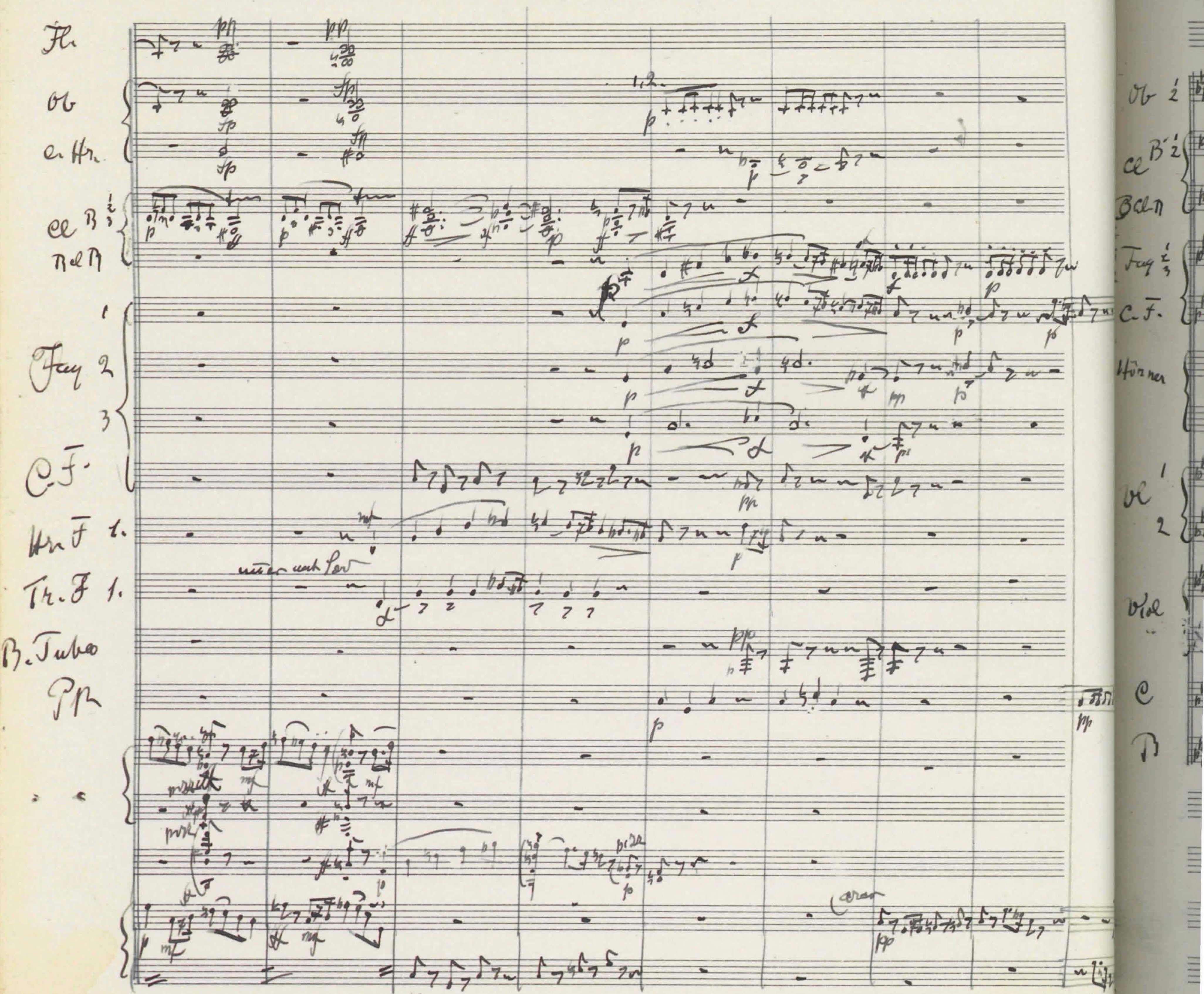

Fl. 1 2 3 4
Ob. 1 2 3
Cl. B 1 2 3
Bcl.
Fag. 1 2 3
C.-F.
Hörner 1 4
Trp. F. B 1 2 3
Pk
sempre p
sempre p
a2
a2
a3
p
f
mf
pizz.
mit Dämpfen
mit Dämpfen
poco cresc
poco cresc
mf
p
3. Takt ?

No 8
24 linig


Fl.
1 2 3 4
a 4
sempre f
Ob
1 2 3
a 3
p
cresc
en Hr.
Cl B
1 2
a 2
3
Bcl B
Fag
1 2 3
a 3
C.F.
Hörner
4
3 2
sfp
f
Tr.
F 1.
B 2 3
sempre f
Pk
Heerdenglo
p
sempre f
sempre f
sempre f

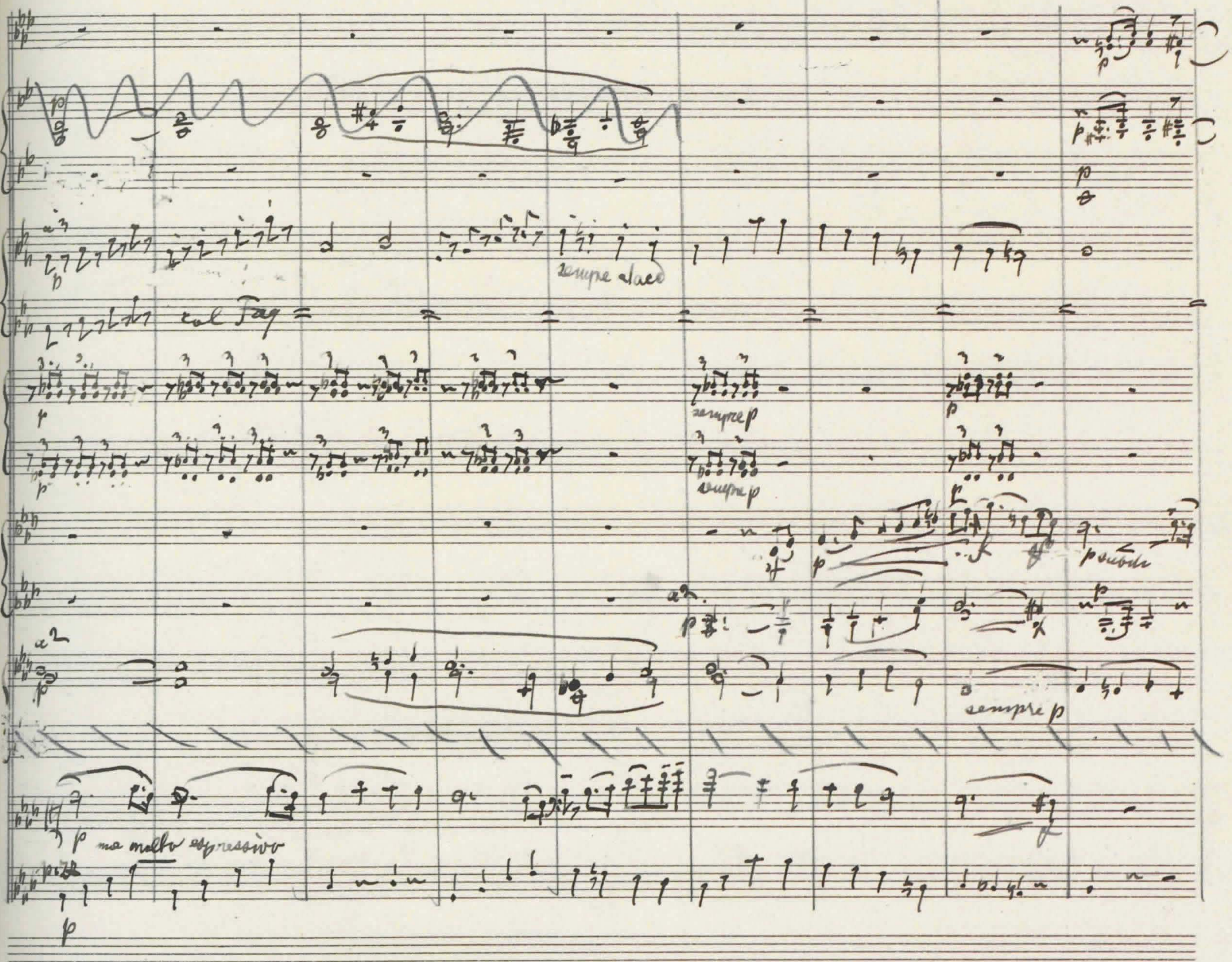

dim
dim
dim
p
p
p
p
p
cresc
cresc
p
p
mf
p
p espr
p espr
col legno
cresc
p
col Cell

Nº 8
24 linig

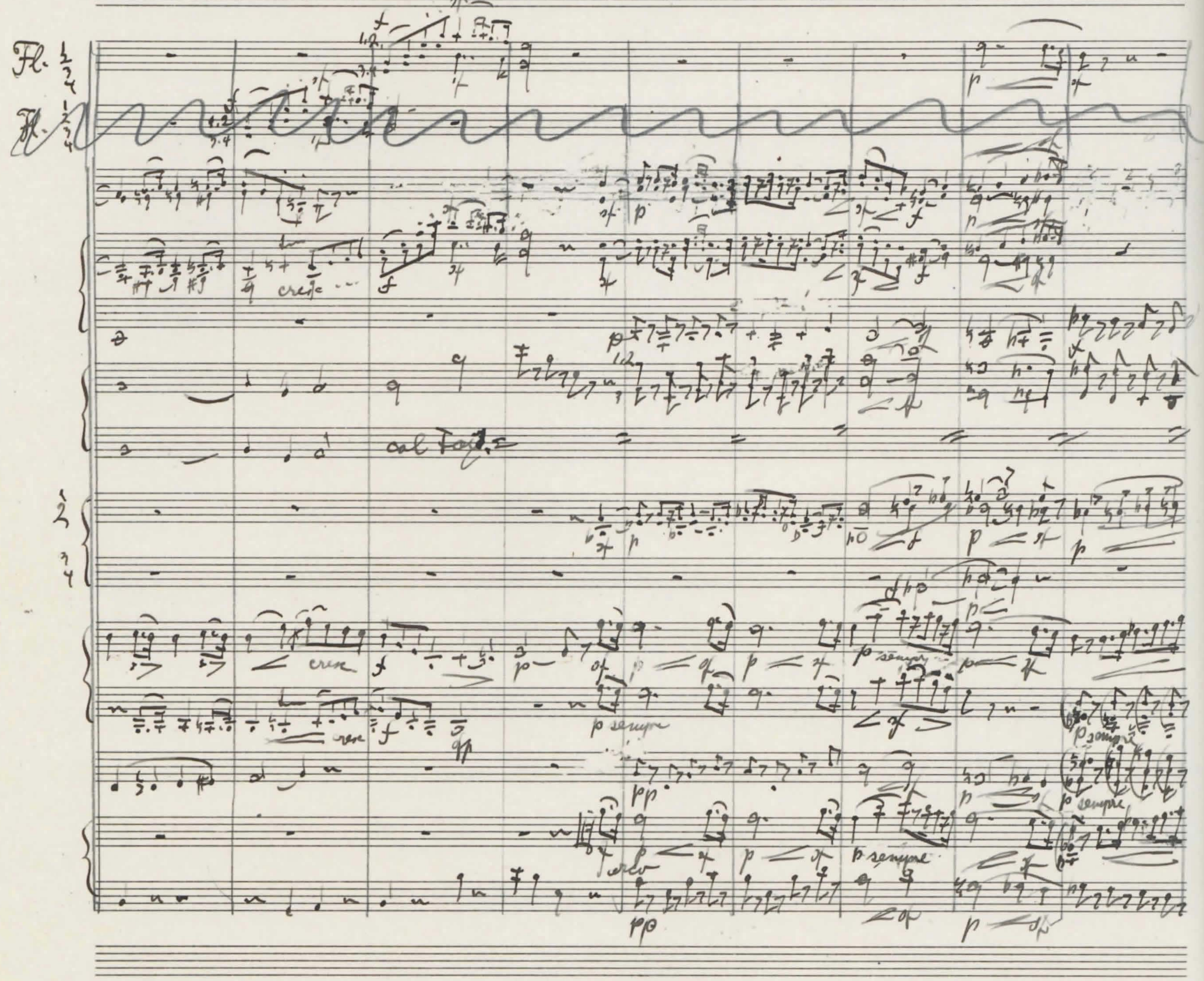

Fl.
Ob
e. Hr.
Cl B 1 2 3
B.cl B
Fag 1 2 3
C.F.
Hr F 1.
Tr. F 1.
B. Tuba
Pk
immer noch Pos
Ob 1 2
Cl B 1 2
B.cl B
Fag 1 2 3
C.F.
Hörner
Vl 1 2
Viol
C
B

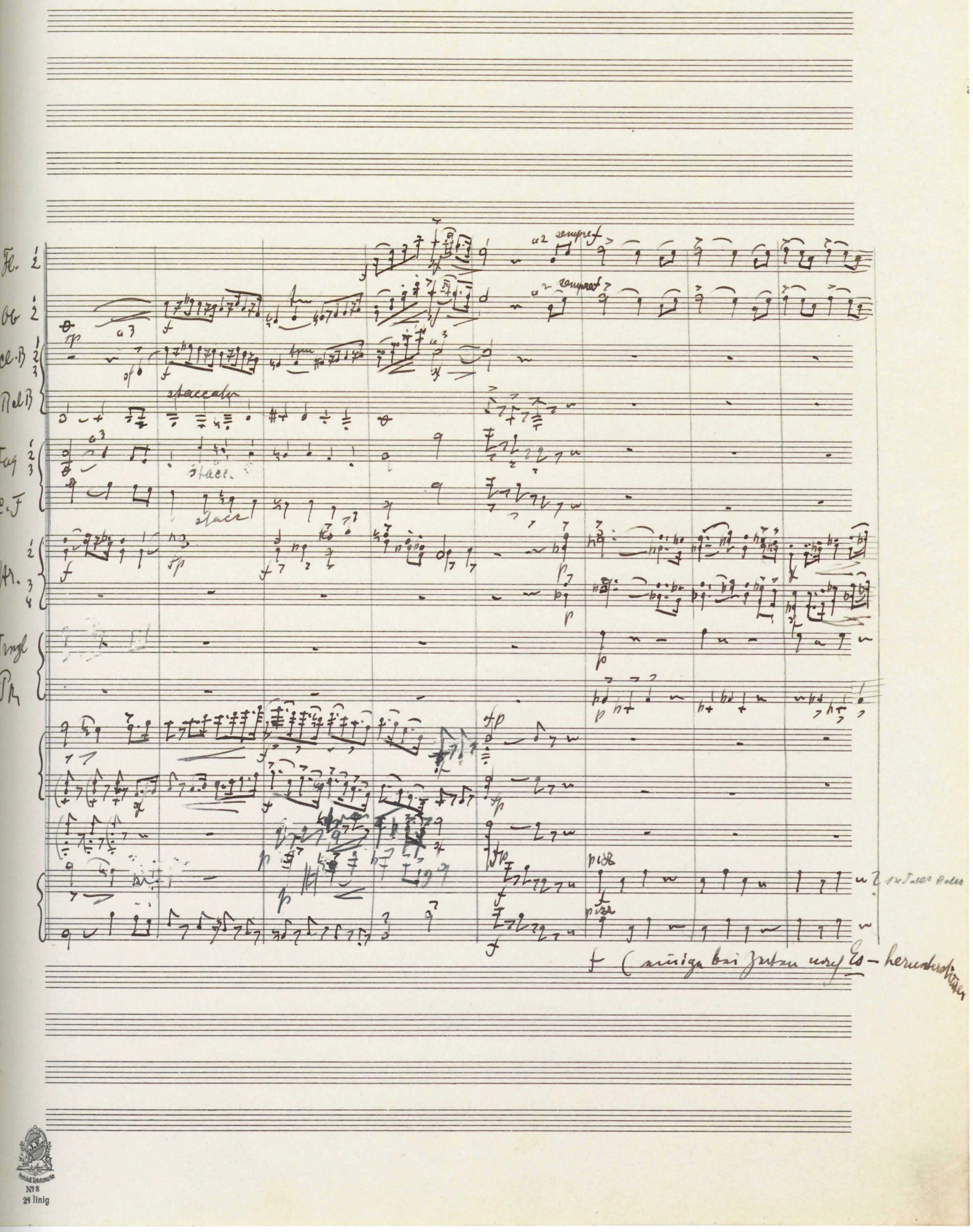
No 8
24 linig

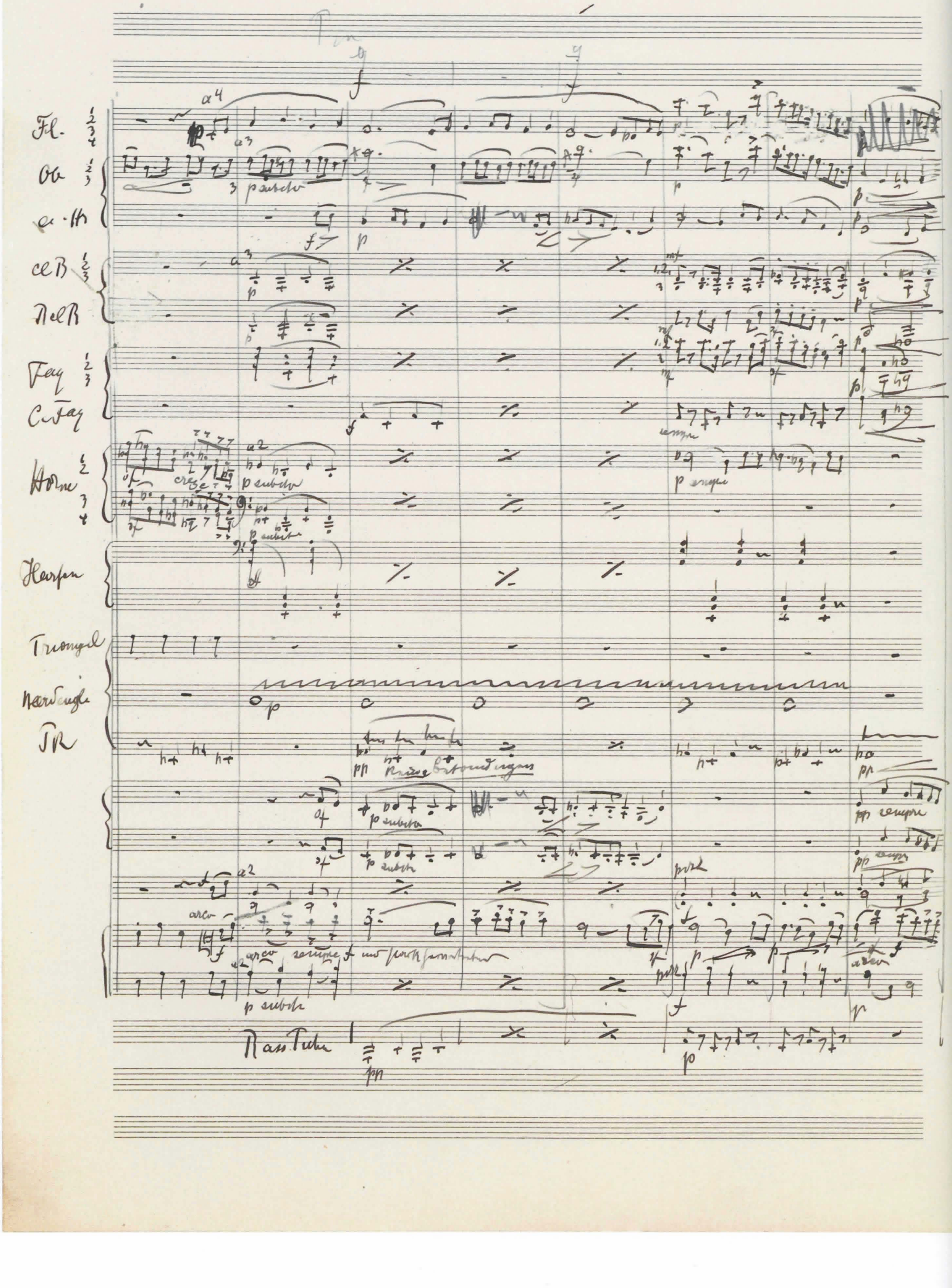
Sempre l'istesso Tempo

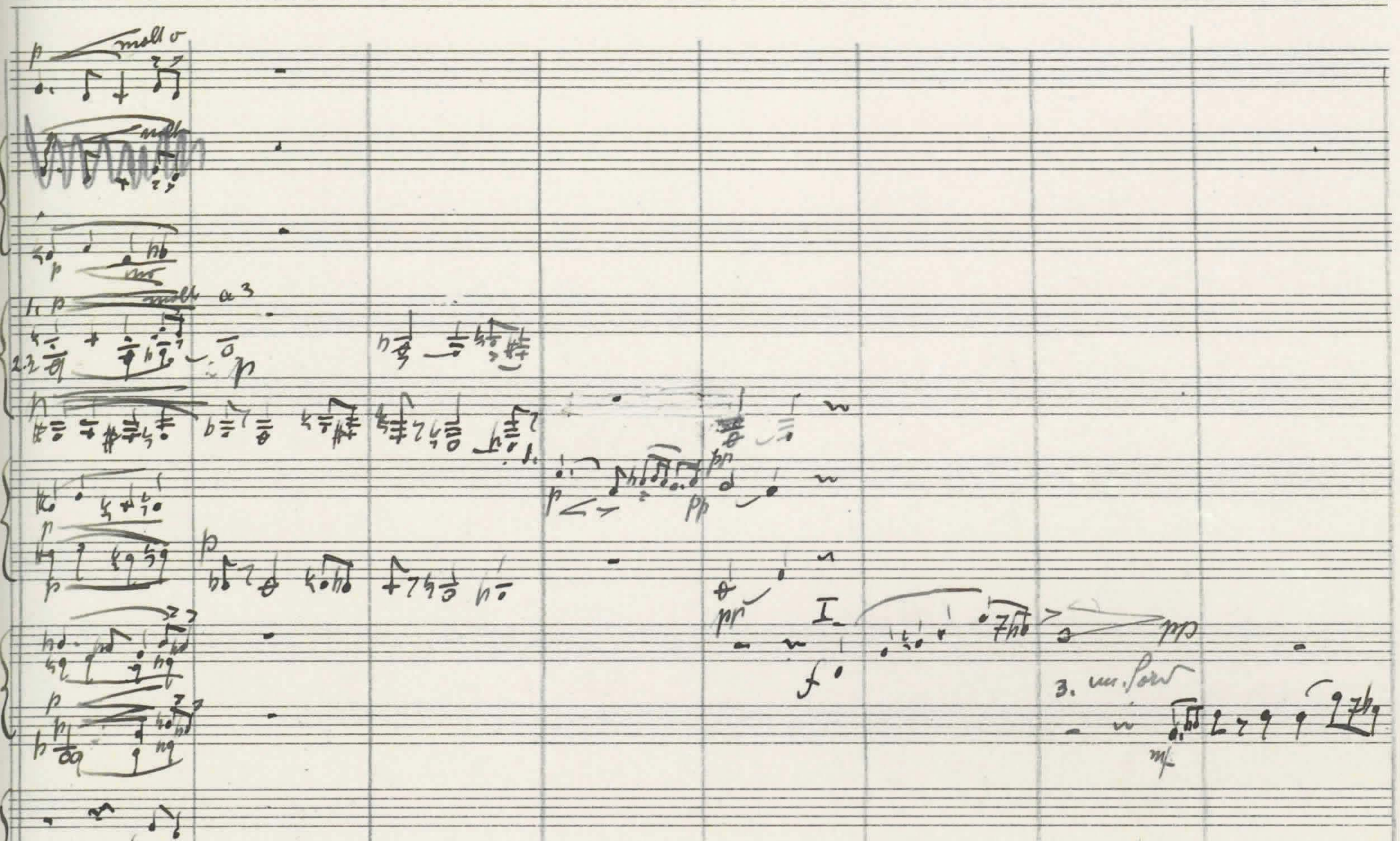


Nº 8
24 linig

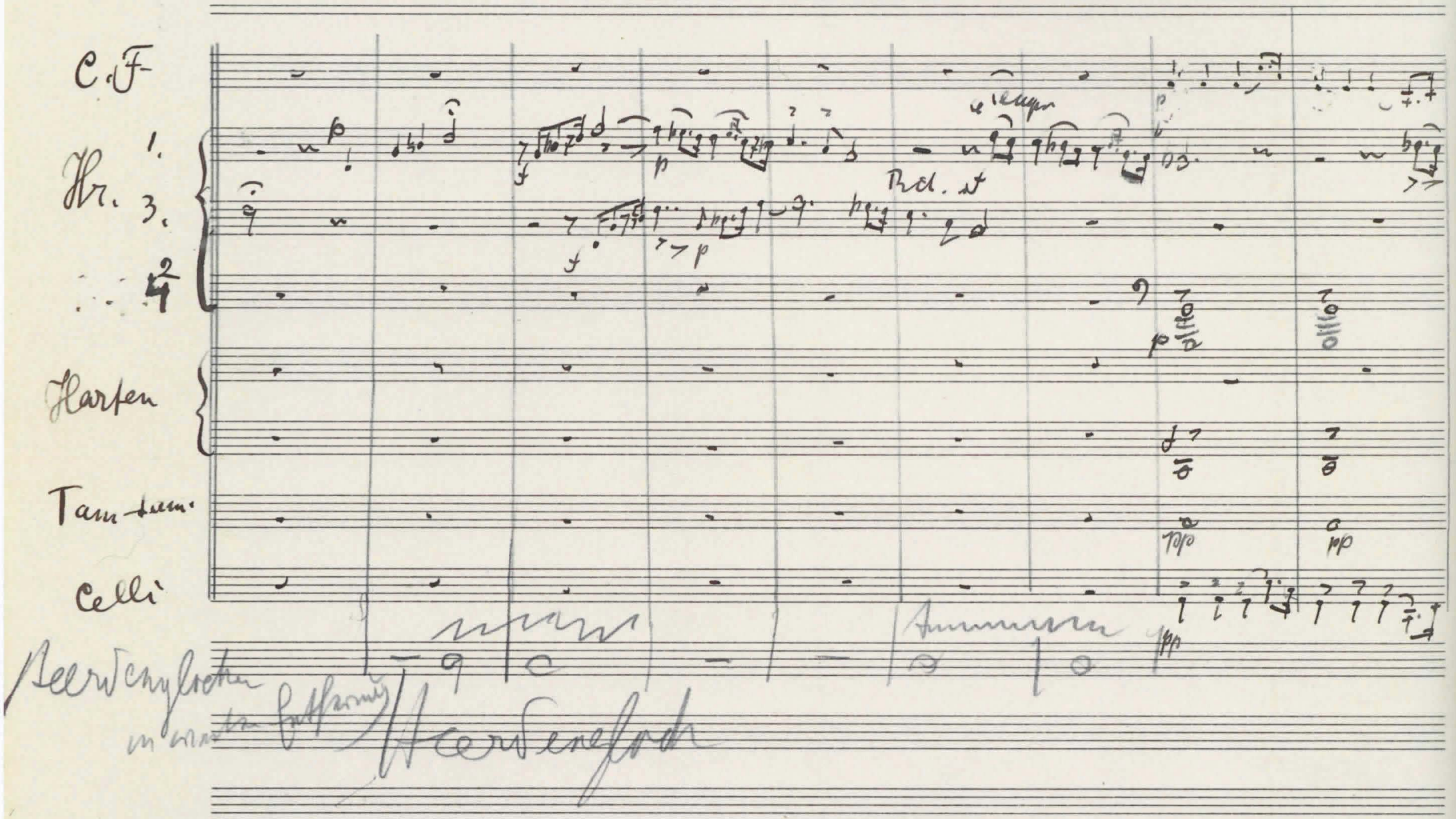

Fl. 1 2 4
Fl. 1 2 3 4
cresc
f
col Fag.
p
p sempre
cresc
pp
Cello
p sempre
f

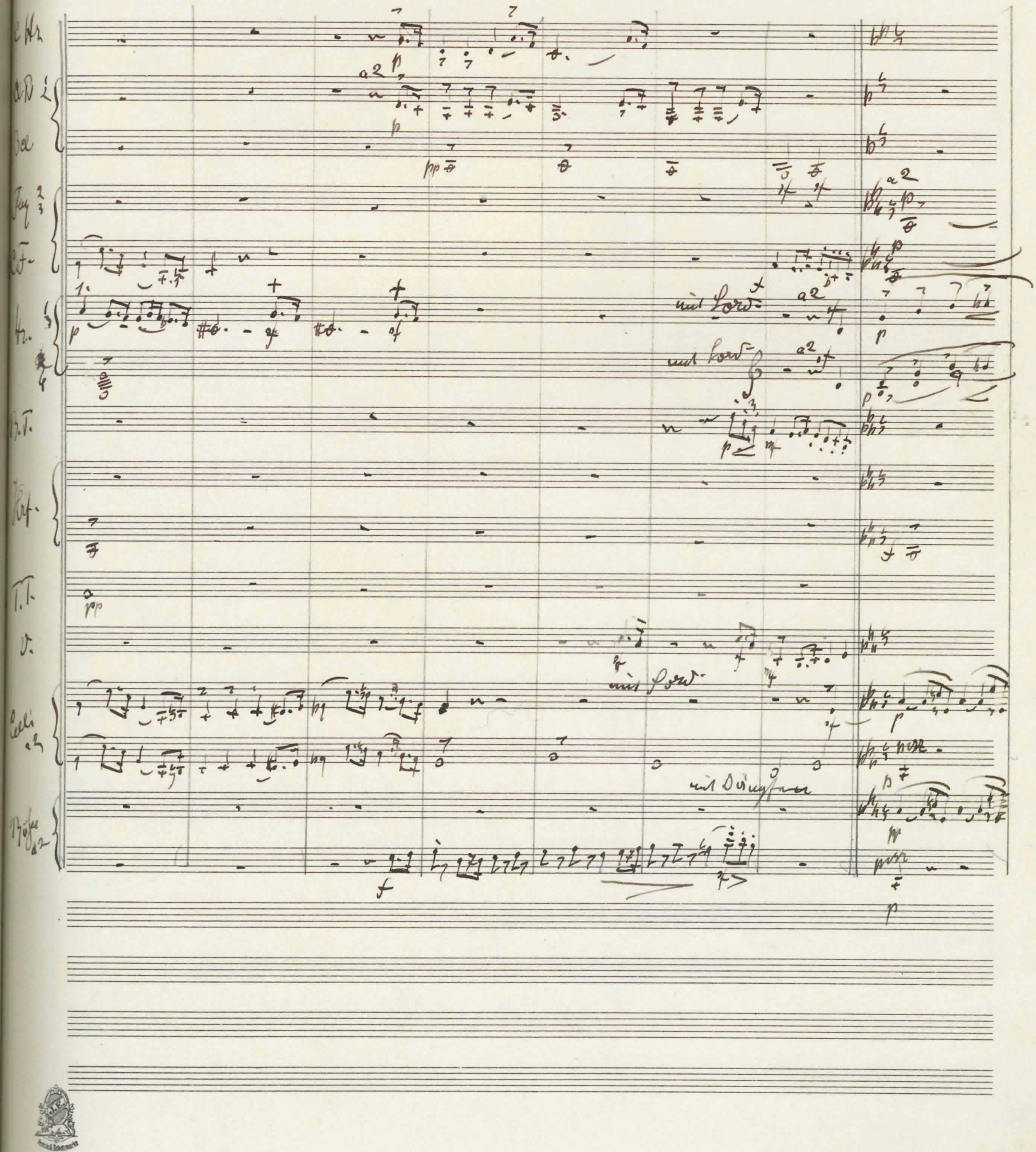

Fl. 1 2
a2 sempre f
Ob. 1 2
a 2 sempre f
a 3
fp
f
Cl. B 1 2 3
B.cl. B
staccato
Fag. 1 2 3
stacc.
C. F
stacc.
Hr. 1 2 3 4
f
p
Trgl
Pk
pizz.
f (einige bei Zeiten nach Es – herunterstimmen
Nº 8
24 linig


Fl. 1 2 3 4
a4
Ob 1 2 3
a3
p subito
e.-H.
ClB 1 2 3
BclB
Fag 1 2 3
C-Fag
sempre
Hörner 1 2 3 4
a2
cresc.
p subito
p sempre
Harfen
Triangel
pp
Kurze Betonungen
pp sempre
pizz.
arco
arco sempre f und frisch
p subito
Bass Tuba
pp
f
p
mf

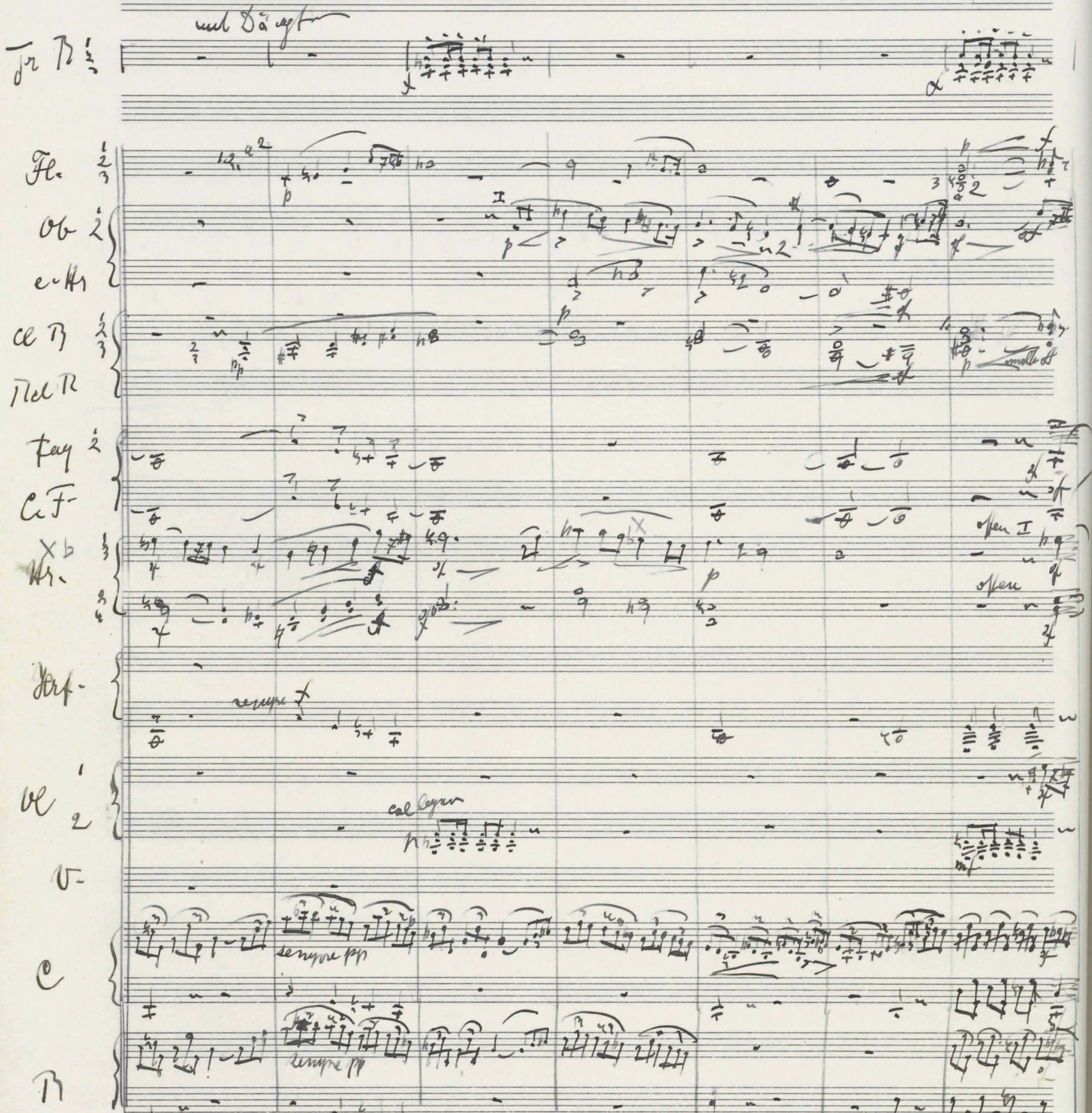

p
molto
molto
p
mf
p
molto
a 3
p
p
p
p
pp
pp
p
pp
I
f
pp
3. m. Sord
mf
p espr.
arco
p
p
f
pp
f
p
pp (muss eine Oktave höher spielen)

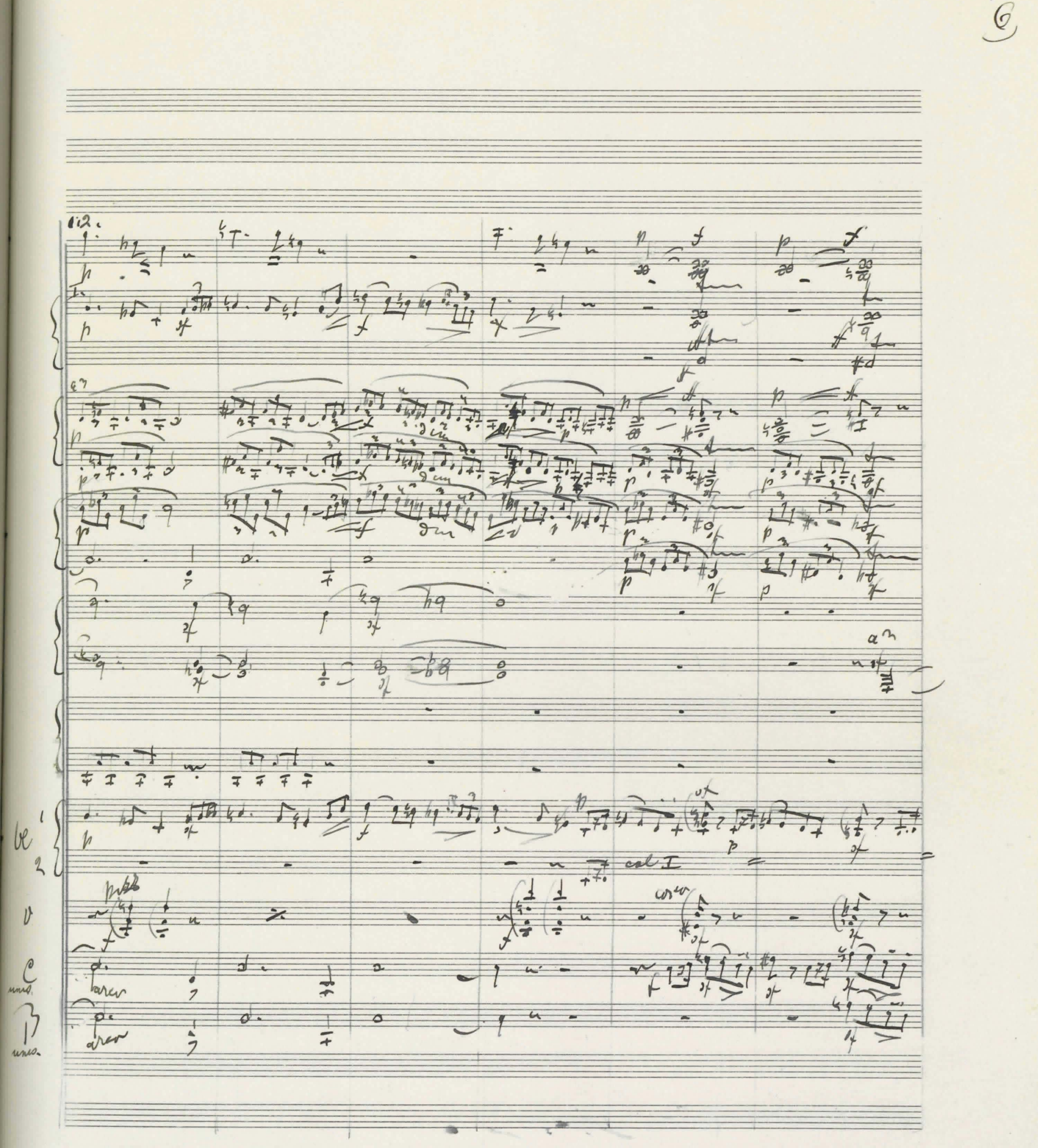
No 8
24 linig

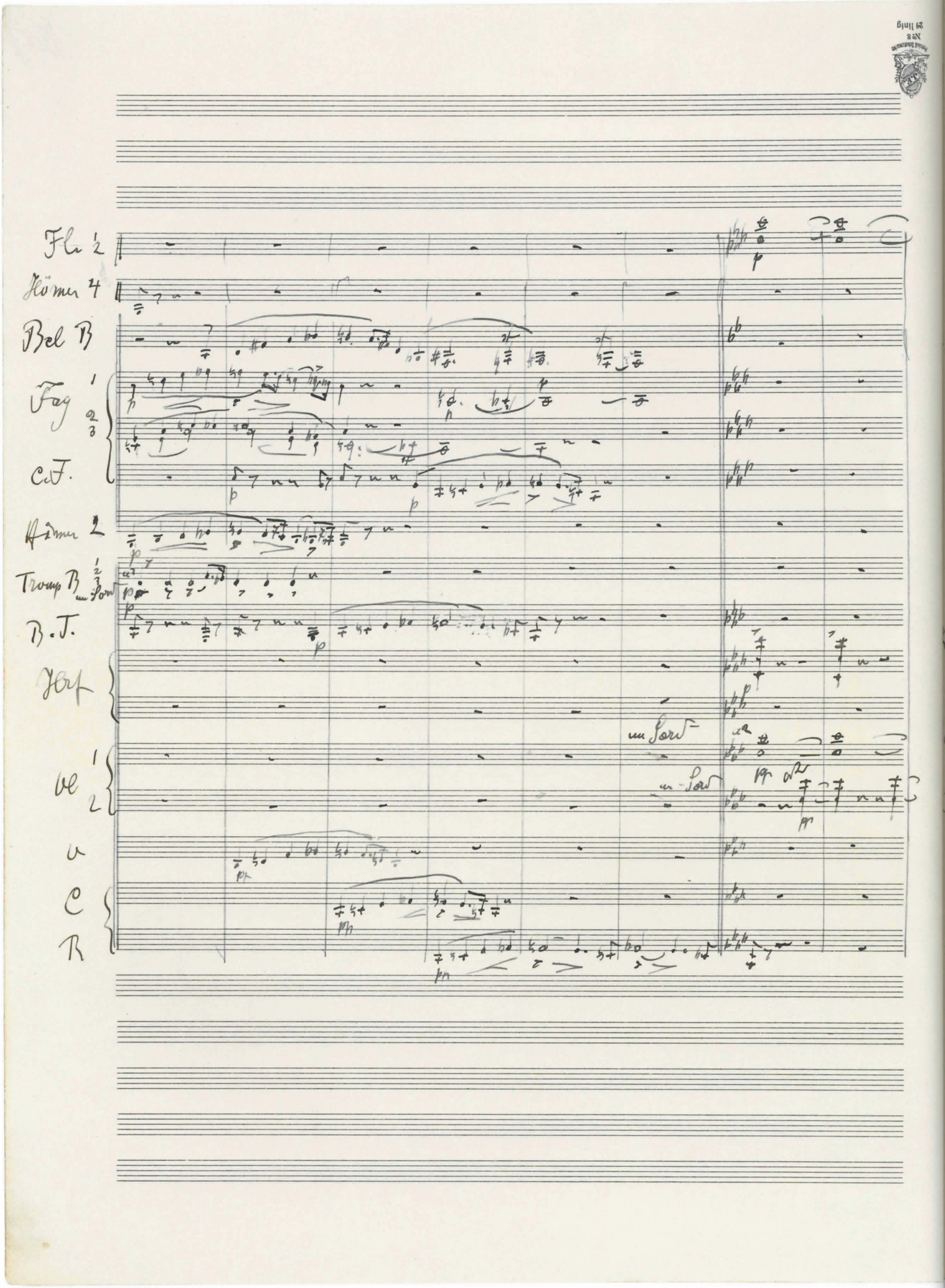

C.F.
Hr. 1. 3.
2/4
Harfen
Tam-tam.
Celli
Rit. at
a tempo
p
f
pp
Heerdenglocken in weiter Entfernung
Heerdenglocke

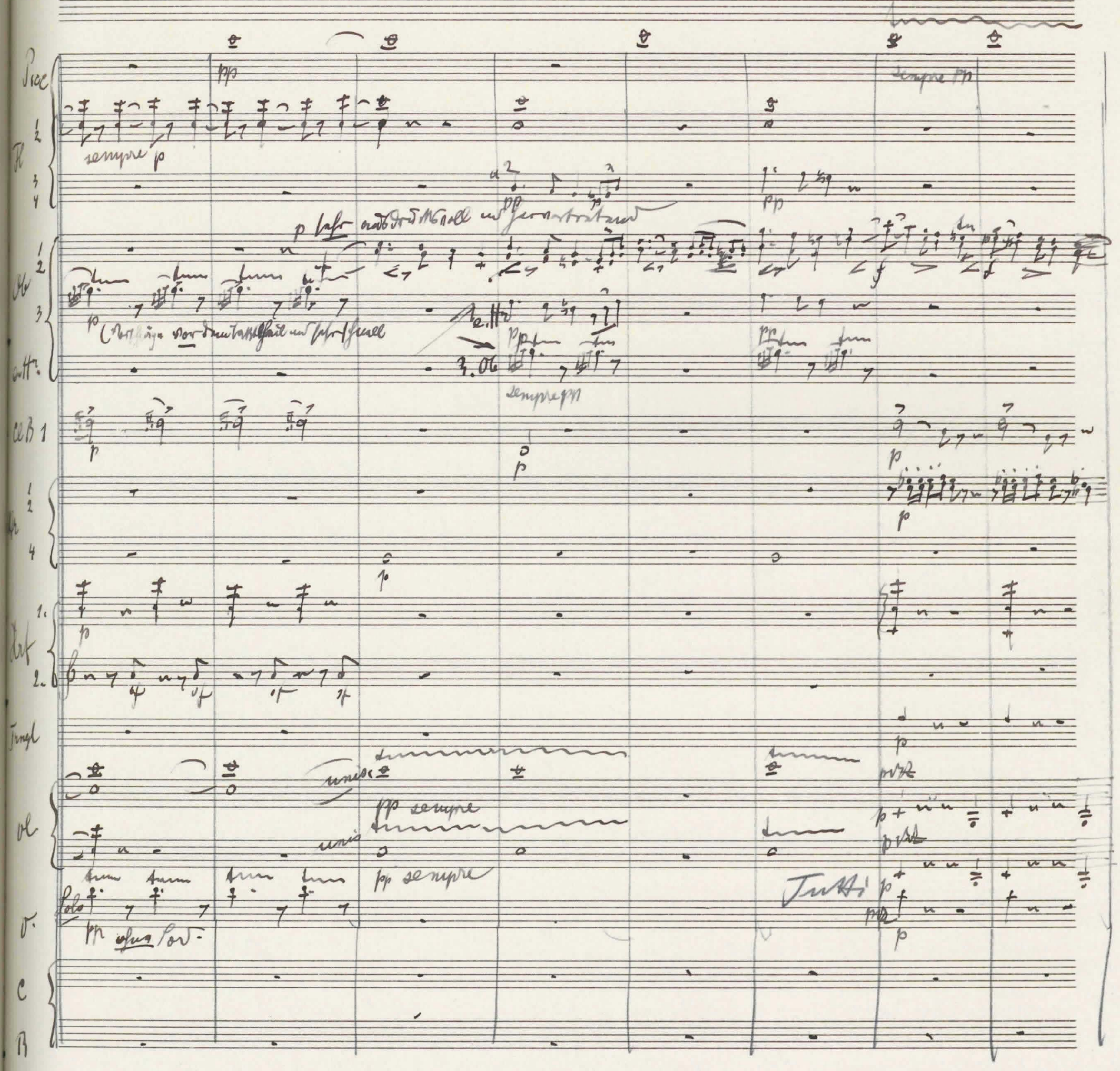

E. Hr.
Cl. B 1.
Bcl.
Fag. 2 3
C.-Fag.
Hr. 1 3
2 4
B.-T.
Harf.
T.-T.
V.
Celli a 2
Bässe a 2
a 2
p
pp
mit Dämpfer
mit Dämpfer
mit Dämpfer
mit Dämpfer
f
a 2

No 8
29 linig

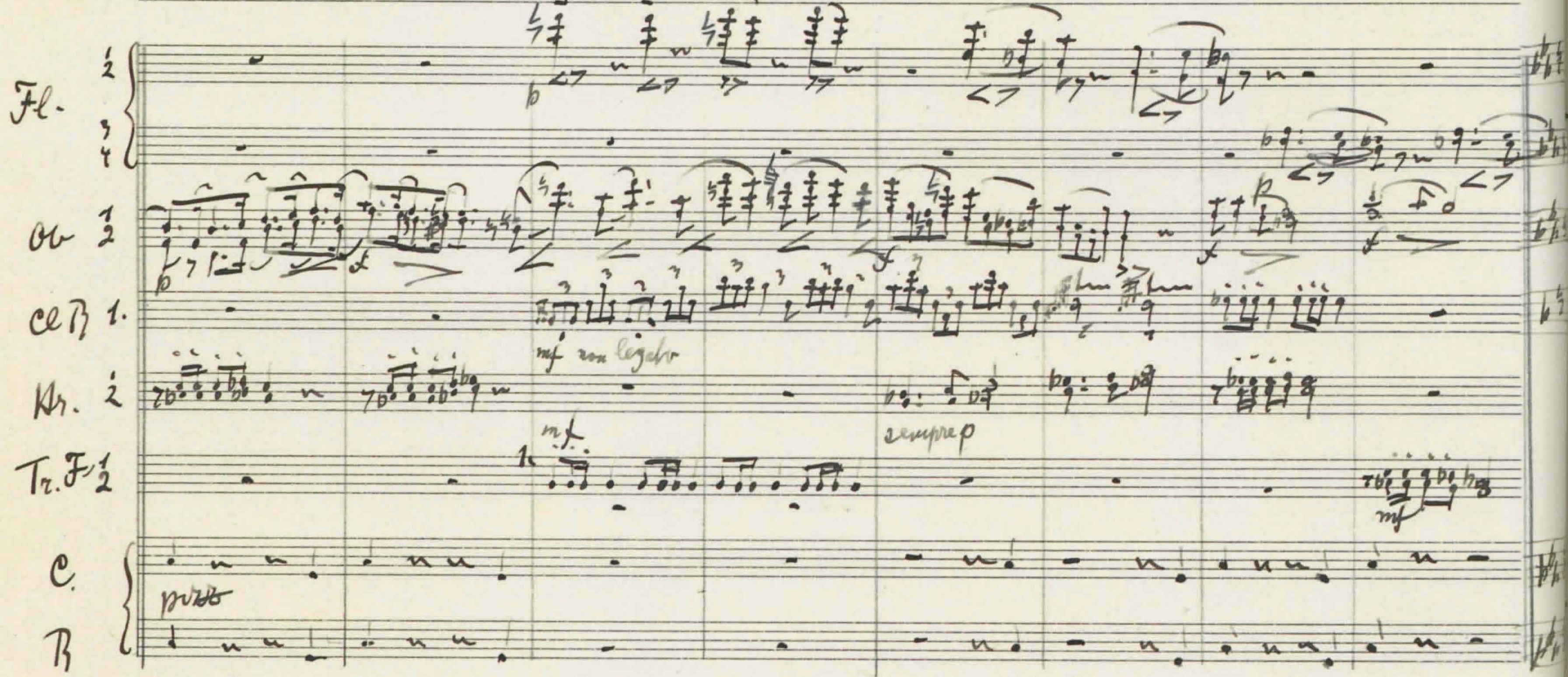

mit Dämpfer
Tr B
Fl.
Ob
e. Hr
Cl B
Bcl B
Fag
C. F.
Hr.
offen I
offen
Harf.
sempre f
Vl 1 2
col legno
V.
C
sempre pp
B
sempre pp

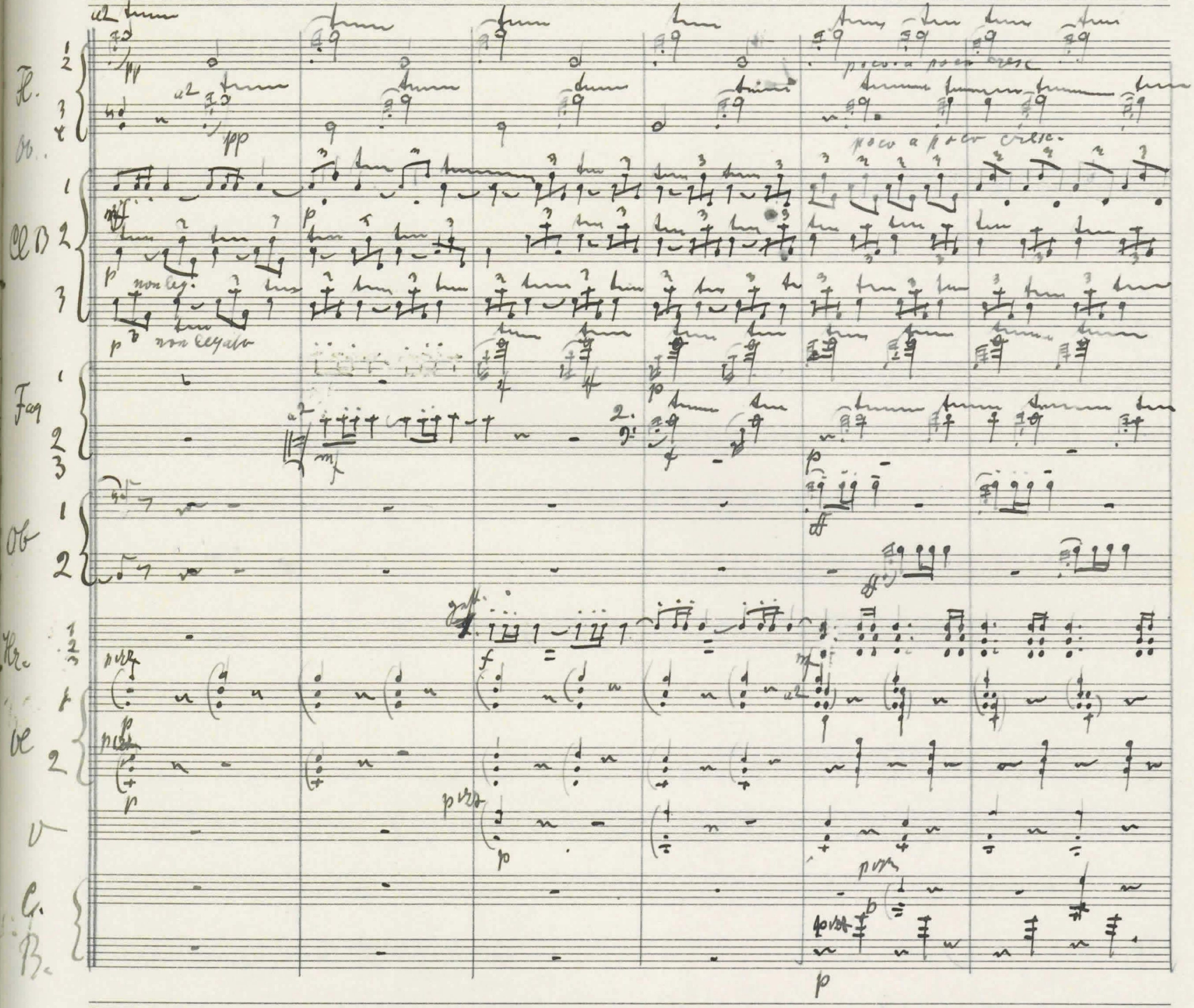

G
112
Vc 1 2
V
C unis.
B unis.
pizz.
arco
col I
a2
p
f

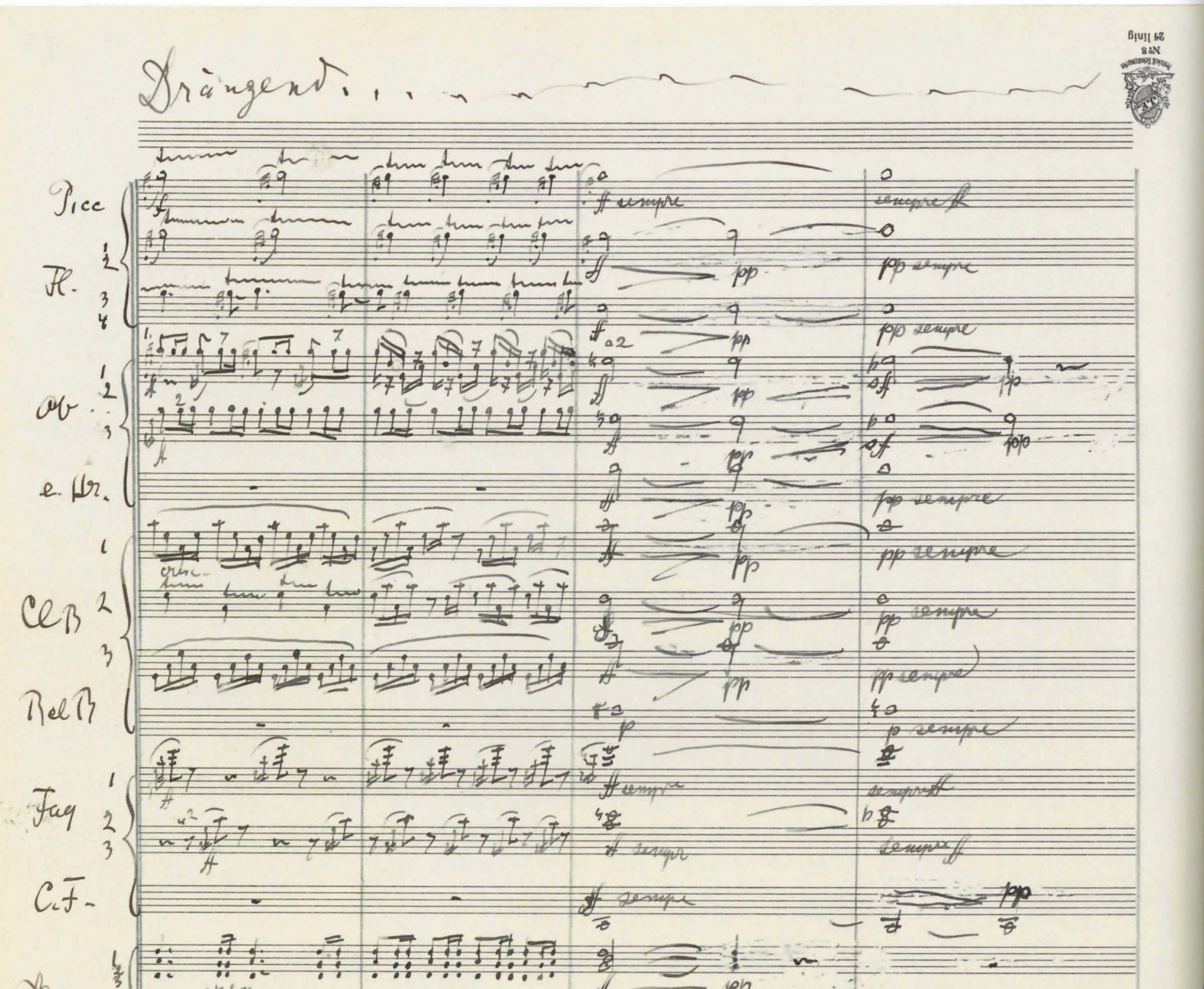

Fl. 1/2
Hörner 4
Bcl B
Fag 1 / 2/3
C.F.
Hörner 2
Tromp B 1/2/3 m. Sord
B.T.
Harf
m. Sord
Vl 1 / 2
m. Sord
V
C
B
p
pp

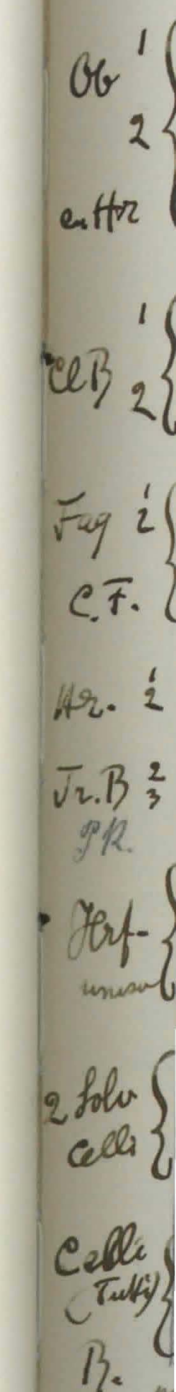

Picc
Fl
1 2
3 4
Ob
1 2
3
engl. Hr.
cl B 1
Hr
1 2
4
Harf
1.
2.
Triangl
Vl
Va
Solo
C
B
pp
sempre p
a2
pp
p sehr ausdrucksvoll und hervortretend
(Vorschläge vor dem Taktteil und sehr schnell)
2. Ob
3. Ob
sempre pp
p
f
unis
pp sempre
unis
pp sempre
Tutti
pizz
ohne Sord.

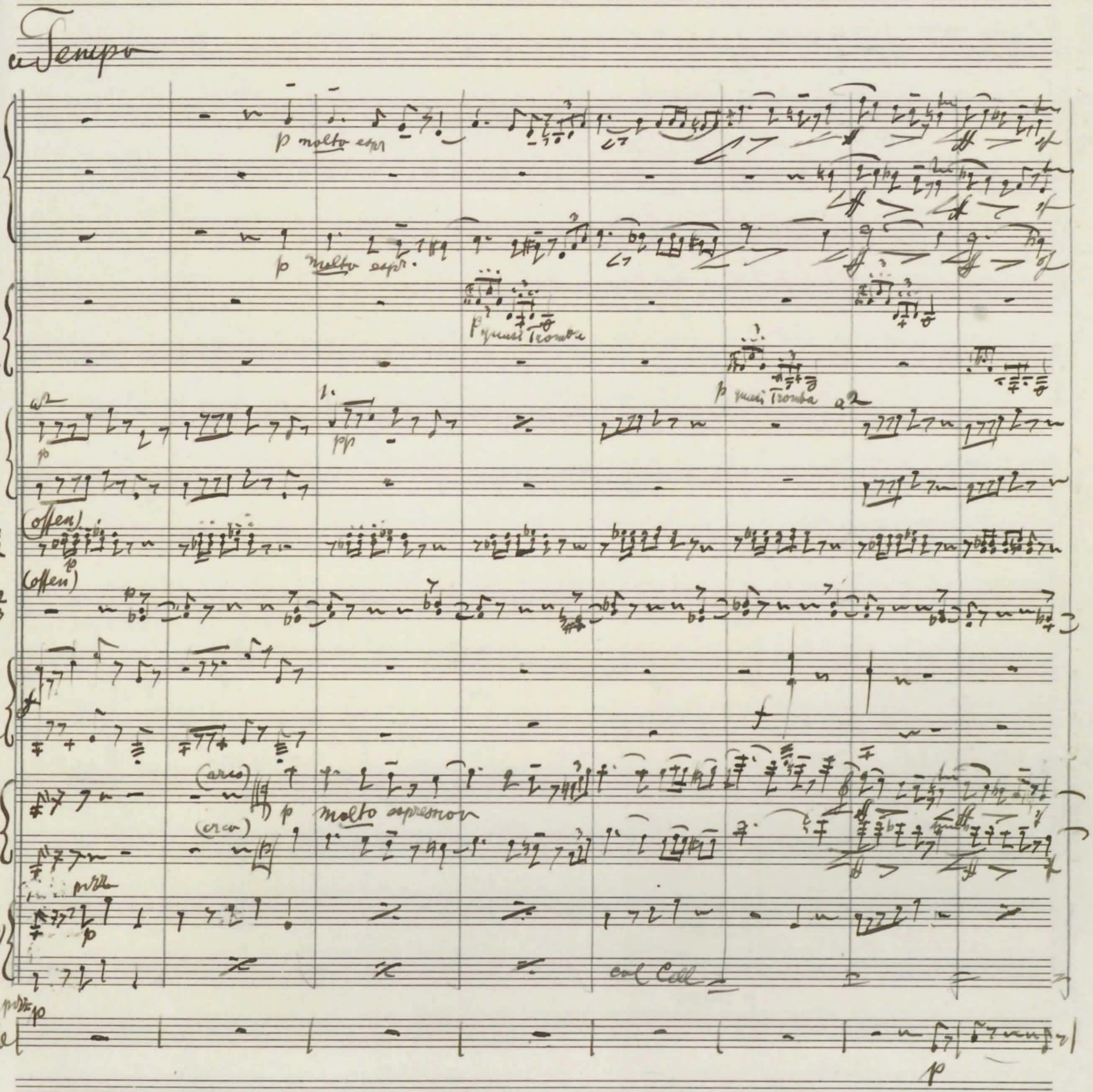
50

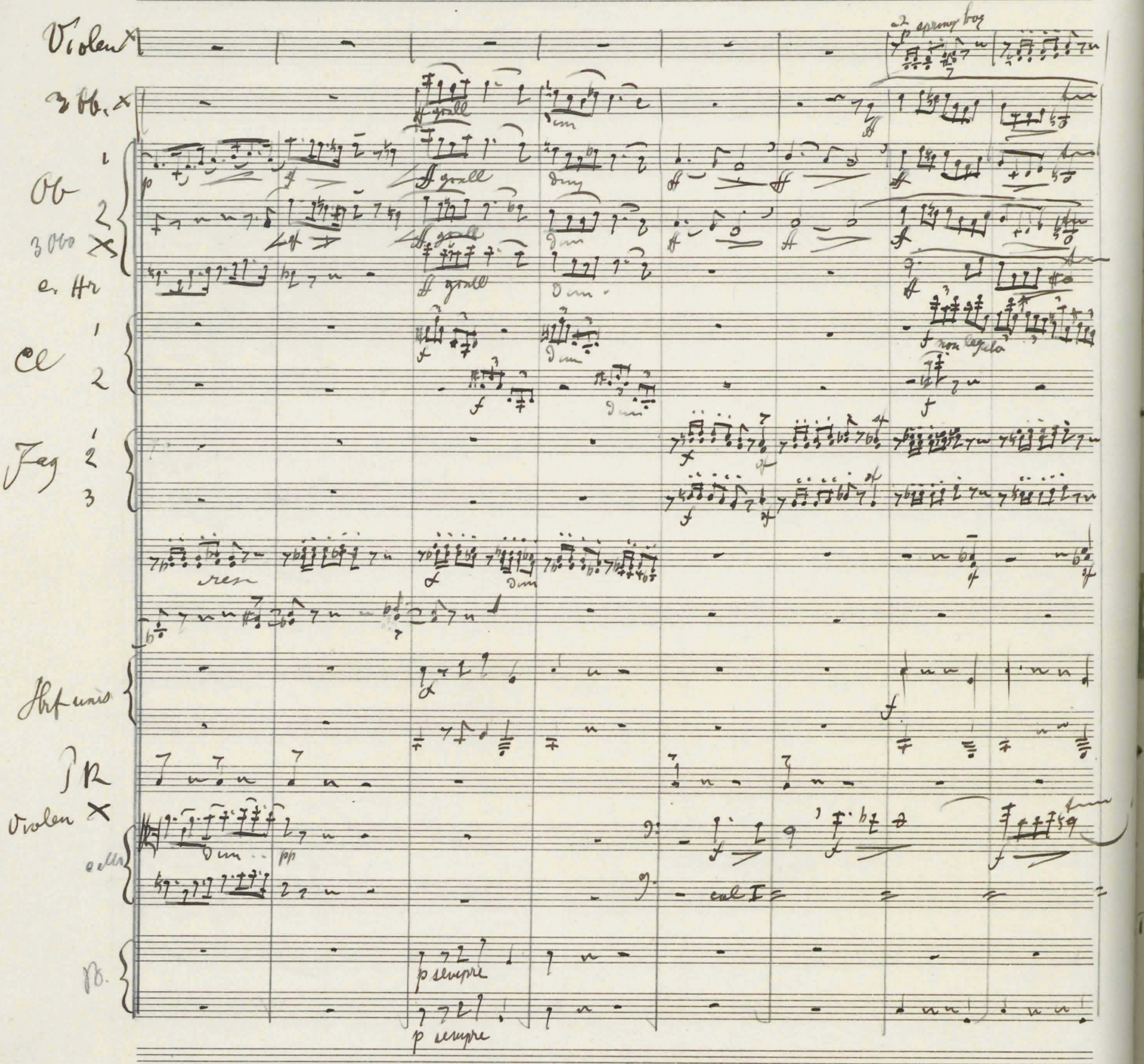

Fl. 1/2 3/4
Ob 1/2
Cl B 1.
Hr. 1/2
Tr. F 1/2
C.
B
mf non legato
mf
sempre p
pizz
mf

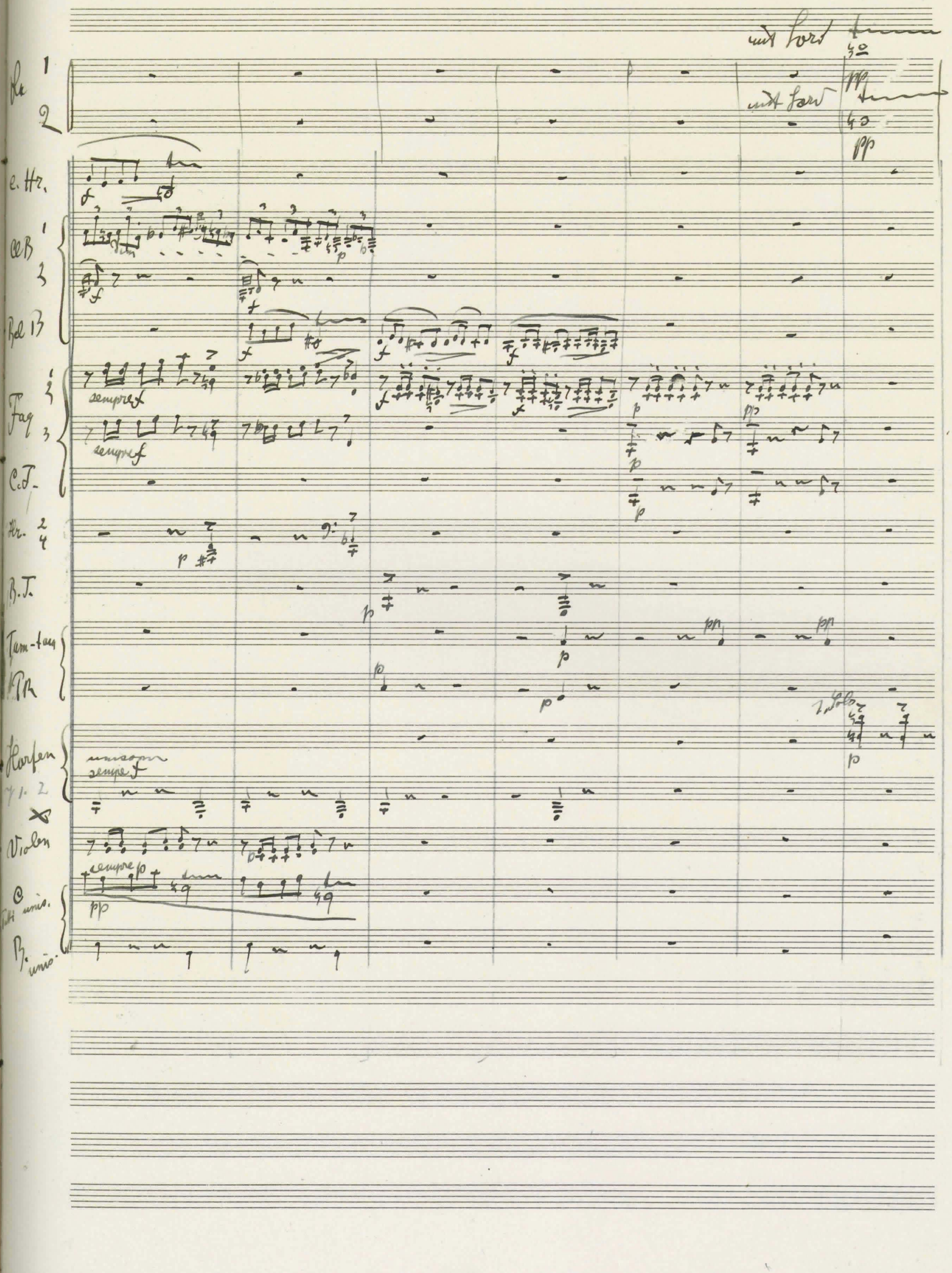

H.
1 2
3 4
a2
pp
poco a poco cresc.
Cl B
1
2
3
p
non legato
p non legato
Fag
1
2 3
mf
p
Ob
1
2
ff
Hr
1 2 3
f
pizz
Vc
1
2
p
pizz
V
p
C.
B.
pizz
p


Drängend . . .
Picc
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
ClB 1 2 3
Bcl B
Fag 1 2 3
C.F.
Hr. 1 2 3 4
Tr. F 1
Harfen
Pk
Vl
C
B
ff sempre
pp sempre
sempre ff
p sempre
cresc
mit Dämpfer
sf
a2
a3
pp
2 Saiten mit einem Finger
g Saite mit einem Finger
mit einem Finger
A mit einem Finger
Nr 8
24 linig

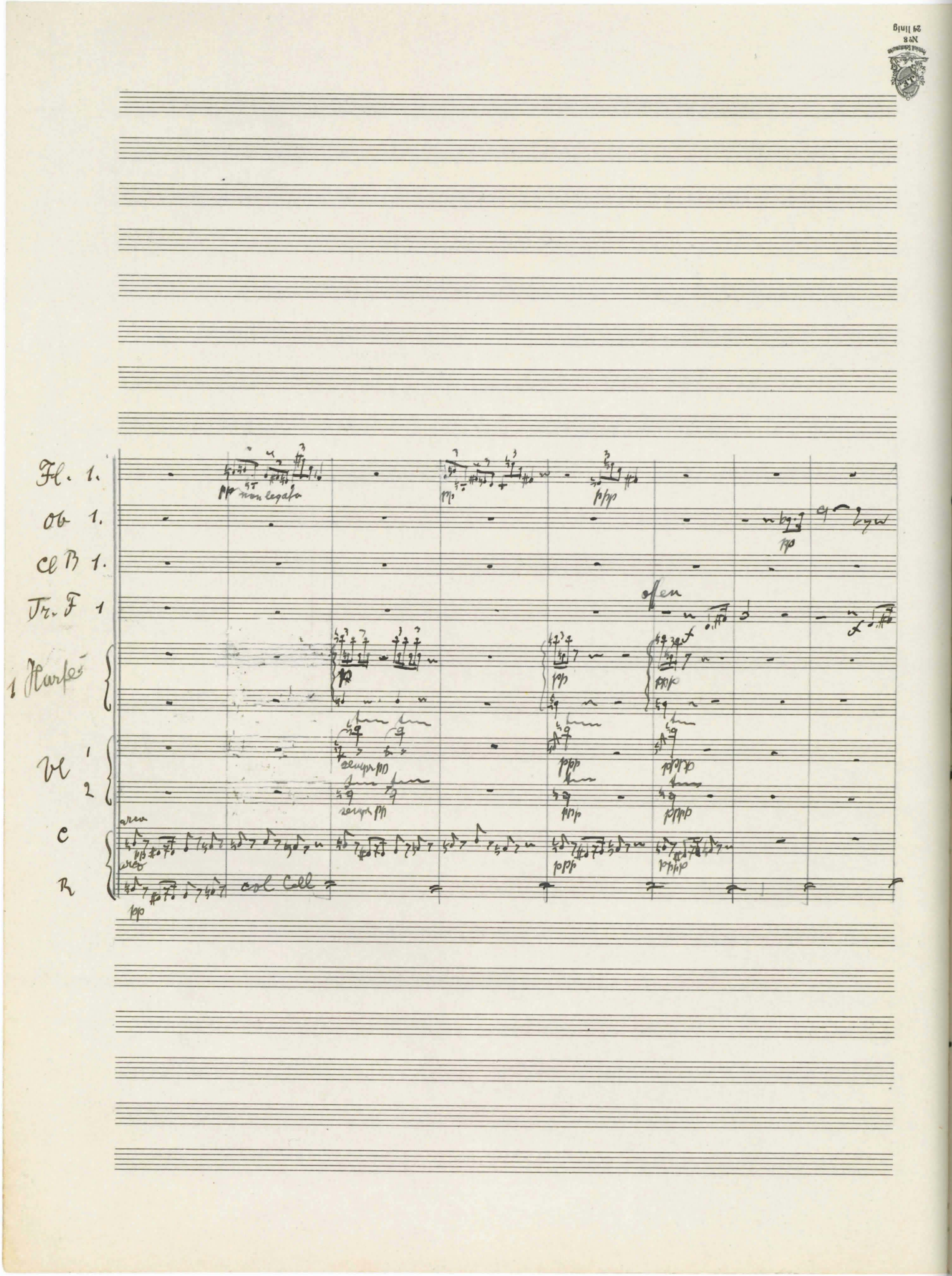

Ob 1 2
e. Hr
ClB 1 2
Fag 1 2
C.F.
Hr. 1 2
Tr. B 2 3
Pk.
Harf-
unison
2 Solo Celli
Celli (Tutti)
B.
Pauke

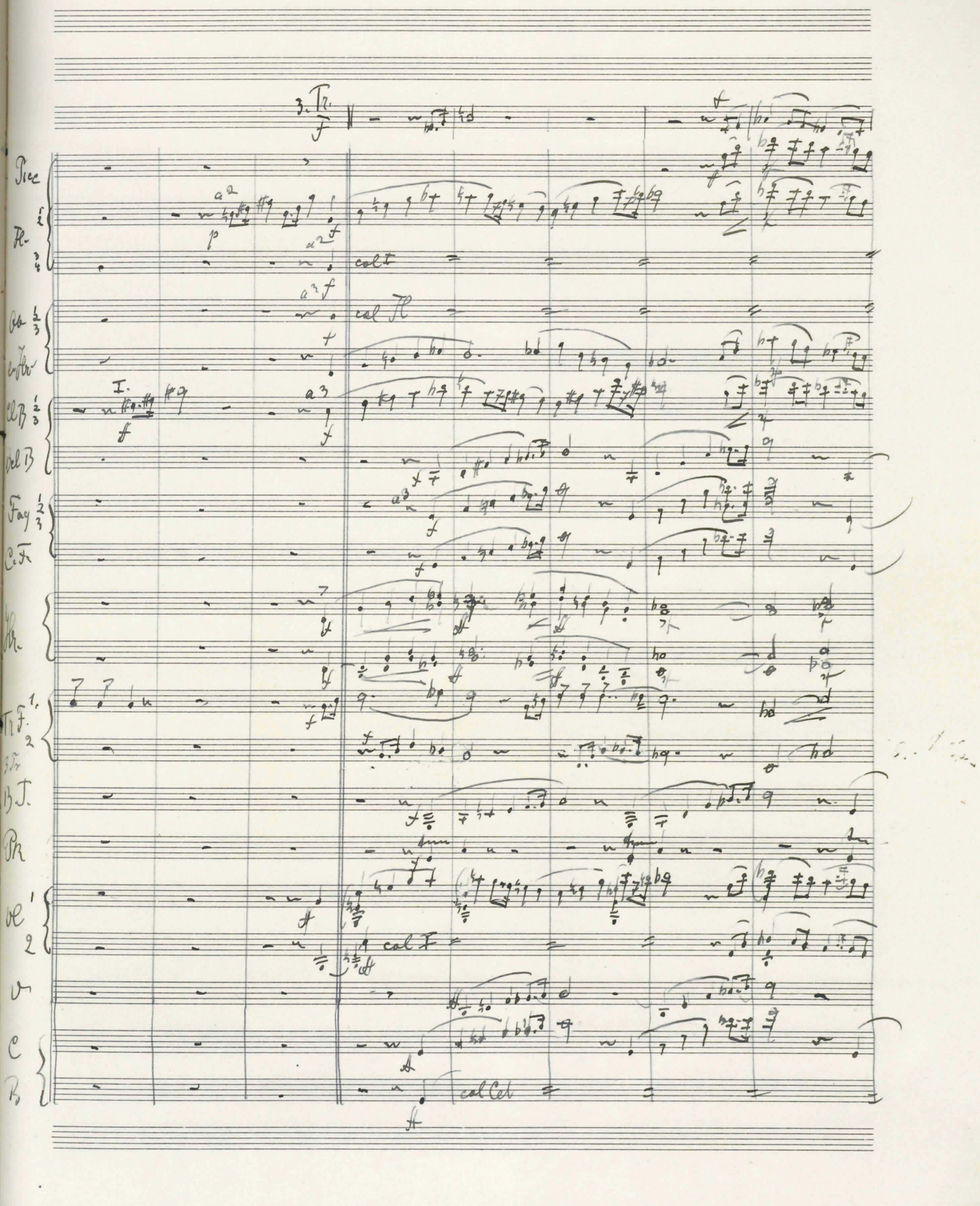

a Tempo
Ob 1 2
Alt Hr
B 1 2
Fag 1 2
C.F.
Hr. 1 2
Tr. B 2 3
Harf- unison
Solo Celli
Celli (Tutti)
B.
Pauke
p molto espr.
p molto espr.
P quasi Tromba
p quasi Tromba
a2
a2
pp
p
(offen)
(offen)
(arco)
(arco)
p molto espressivo
pizz
col Cell
p

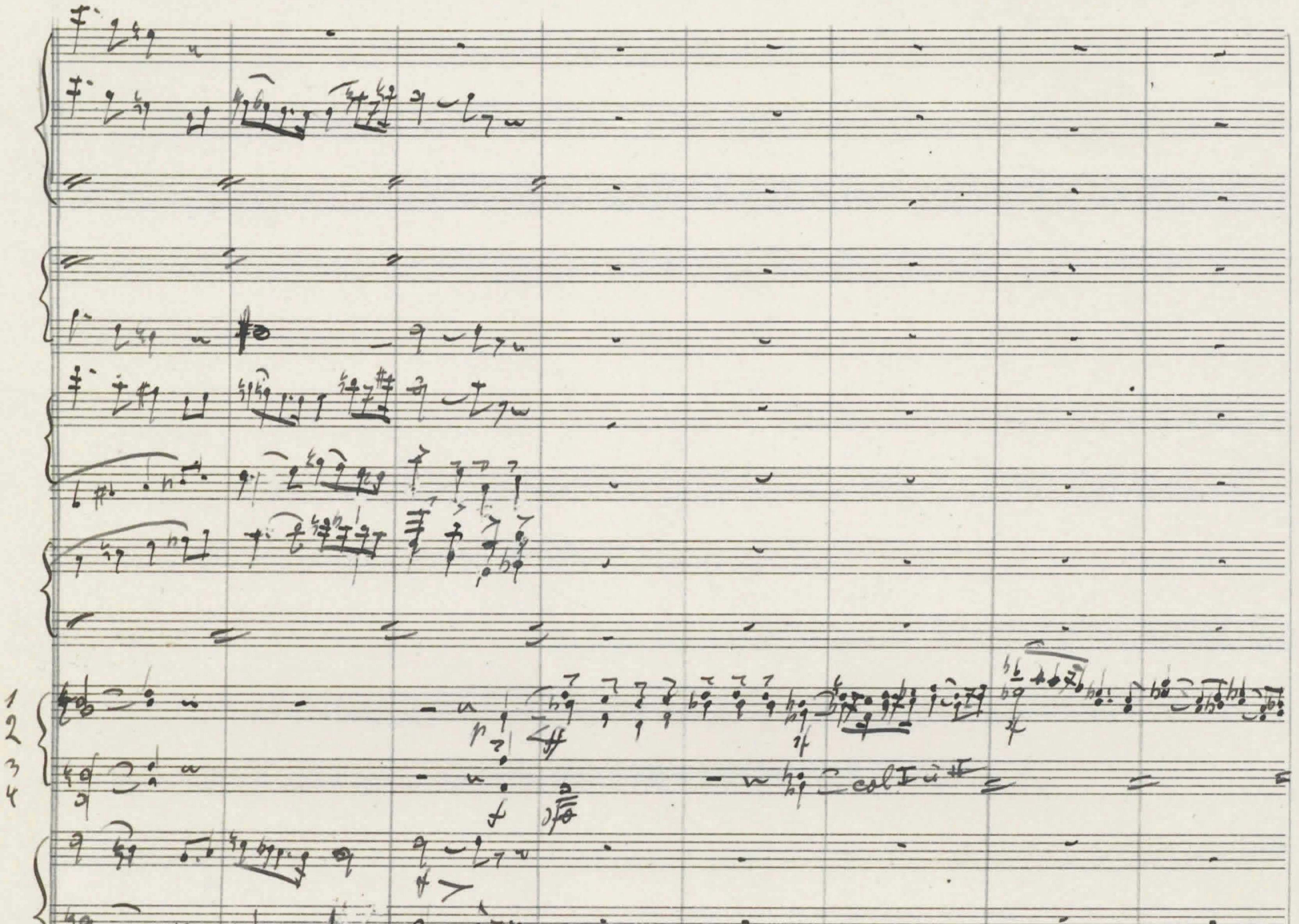

Violen X
3 Ob. X
Ob 1 2
3 Obo X
e. Hr
Cl 1 2
Fag 1 2 3
Hf unis
Pk
Violen X
Celli
B.
grell
dim
cres
non legato
p sempre
col I
pp

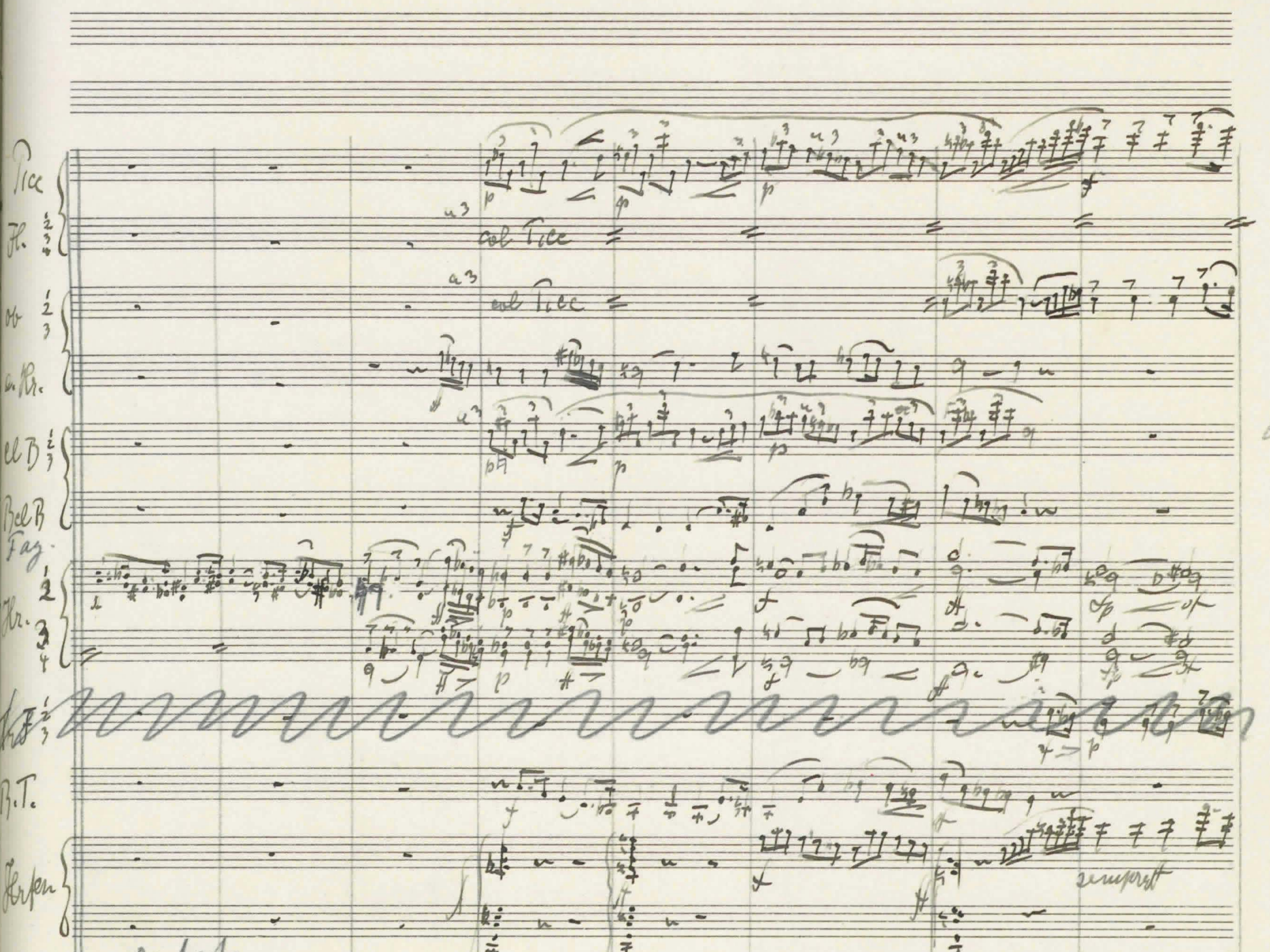


mit Sord
1
2
Fl.
pp
e. Hr.
Cl B 1 2
Bcl B
Fag 1 2 3
sempre f
C.F.
Hr. 2 4
B.T.
Tam-tam
Pk
Solo
Harfen
unisono sempre f
Vl. 1. 2
Violen
C. Tutti unis.
sempre p
B. unis.

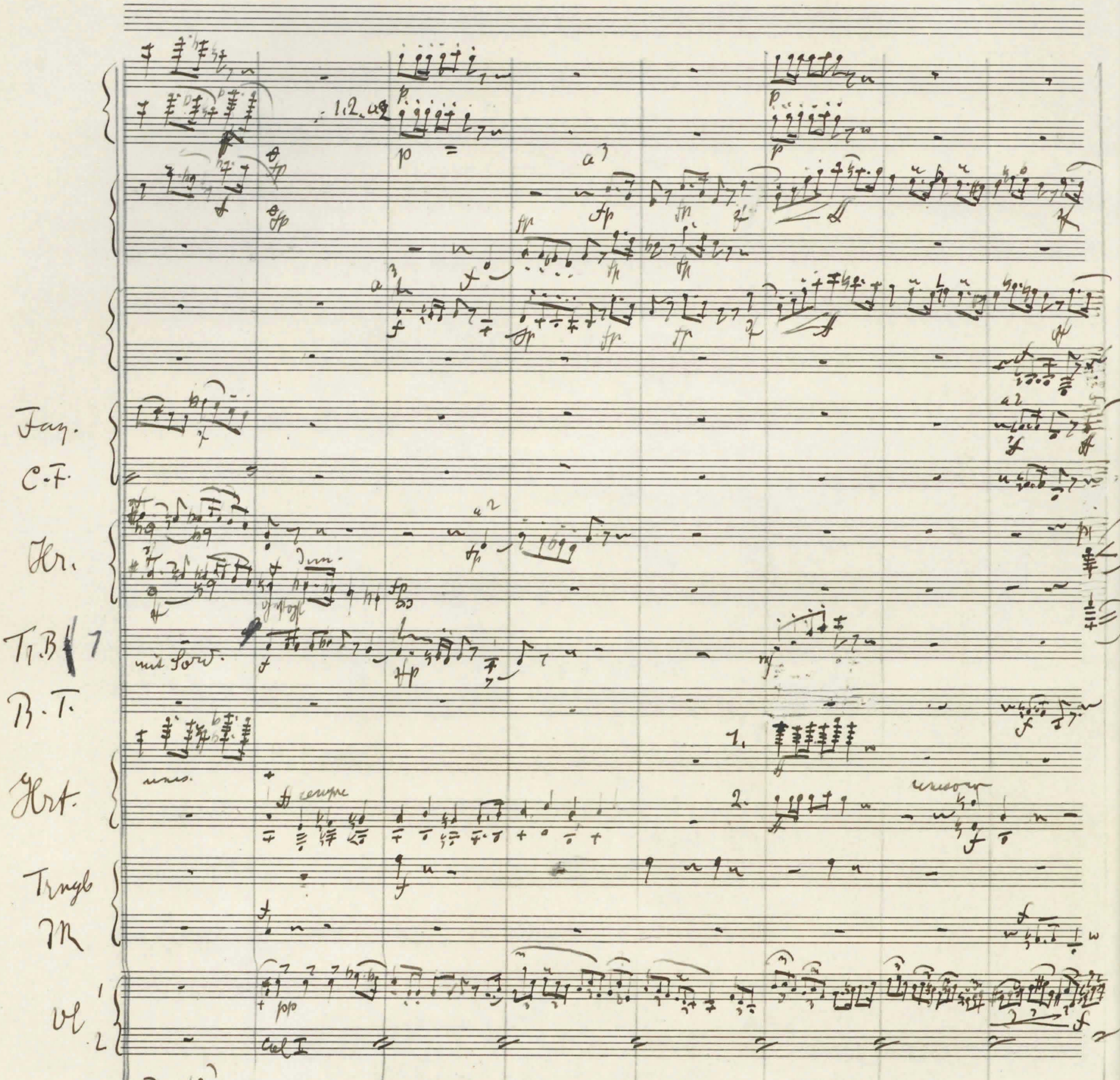

Fl. 1.
Ob 1.
Cl B 1.
Tr. F 1
1 Harfe
Vl 1 2
C
B
pp non legato
ppp
offen
sempre pp
arco
col Cell

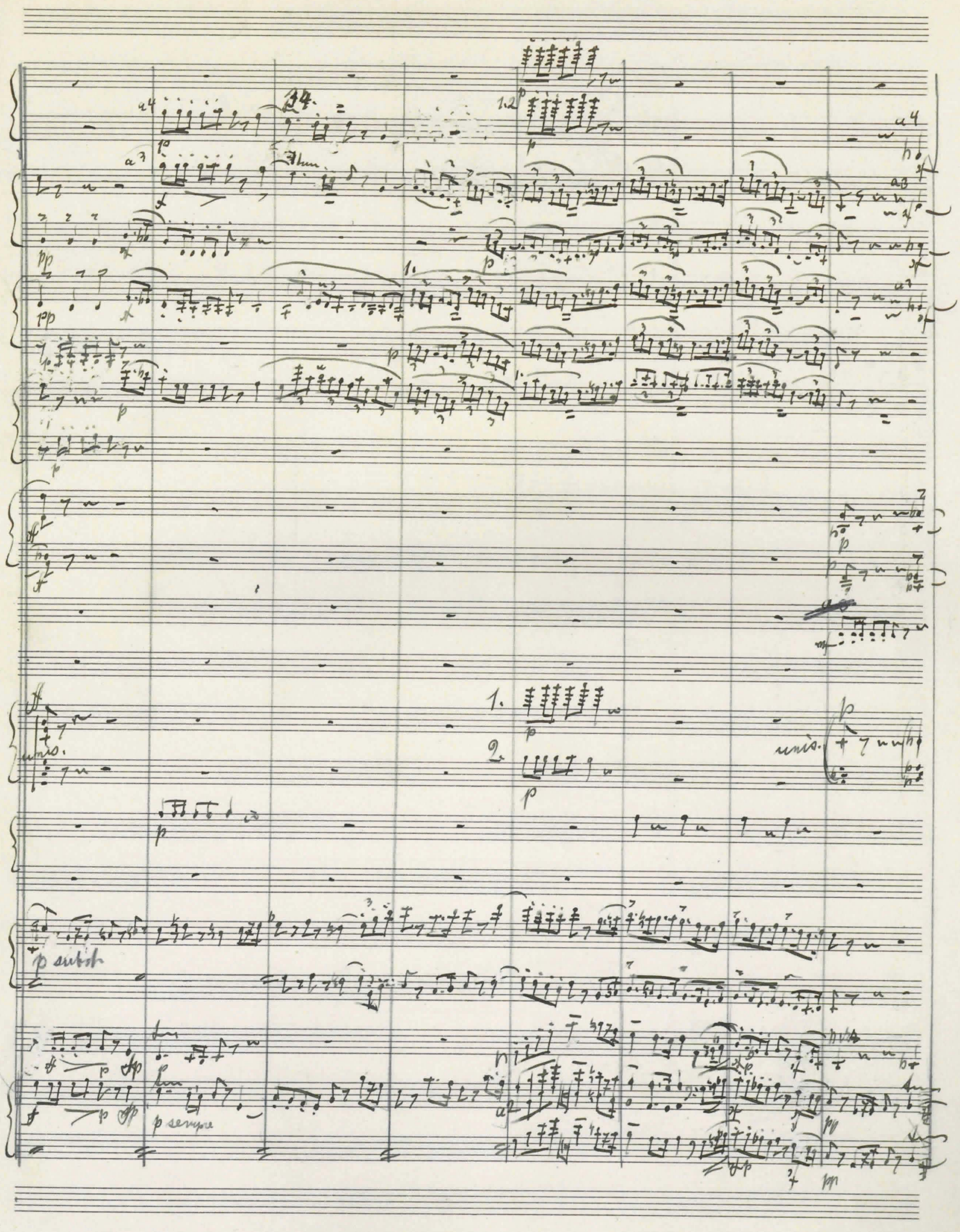

3. Tr.
Picc
Fl. 1 2 3 4
Ob 1 2 3
e Hr
Cl B 1 2 3
Bcl B
Fag 1 2 3
C Fg
Hr.
Tr F. 1 2
3 Tr
B T.
Pk
Vl 1 2
Vi
C
B
a2
a3
col Fl
col I
col Cel
p
f


1
2
3
4
col I u. II
Sehr energisch
col I

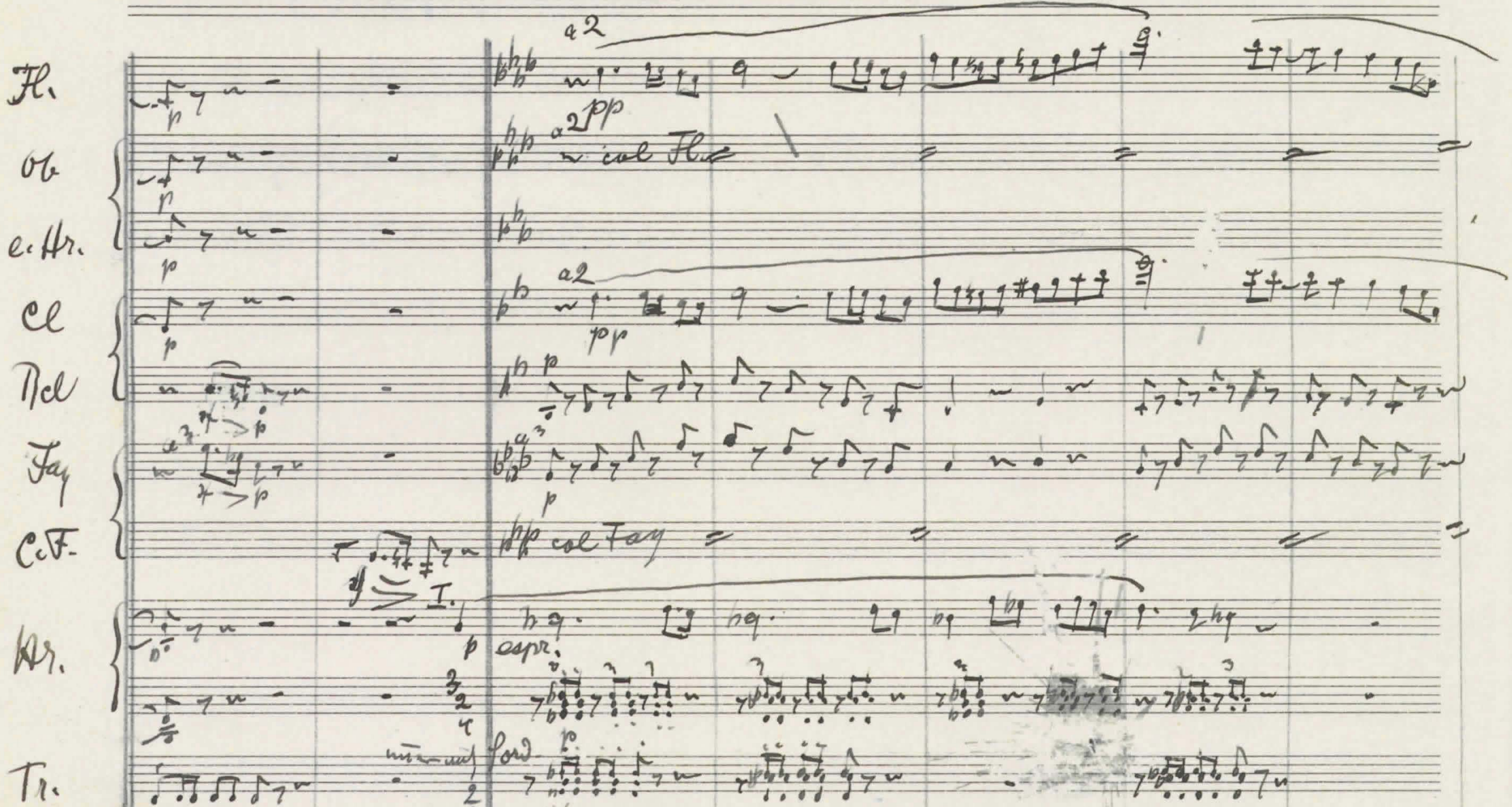


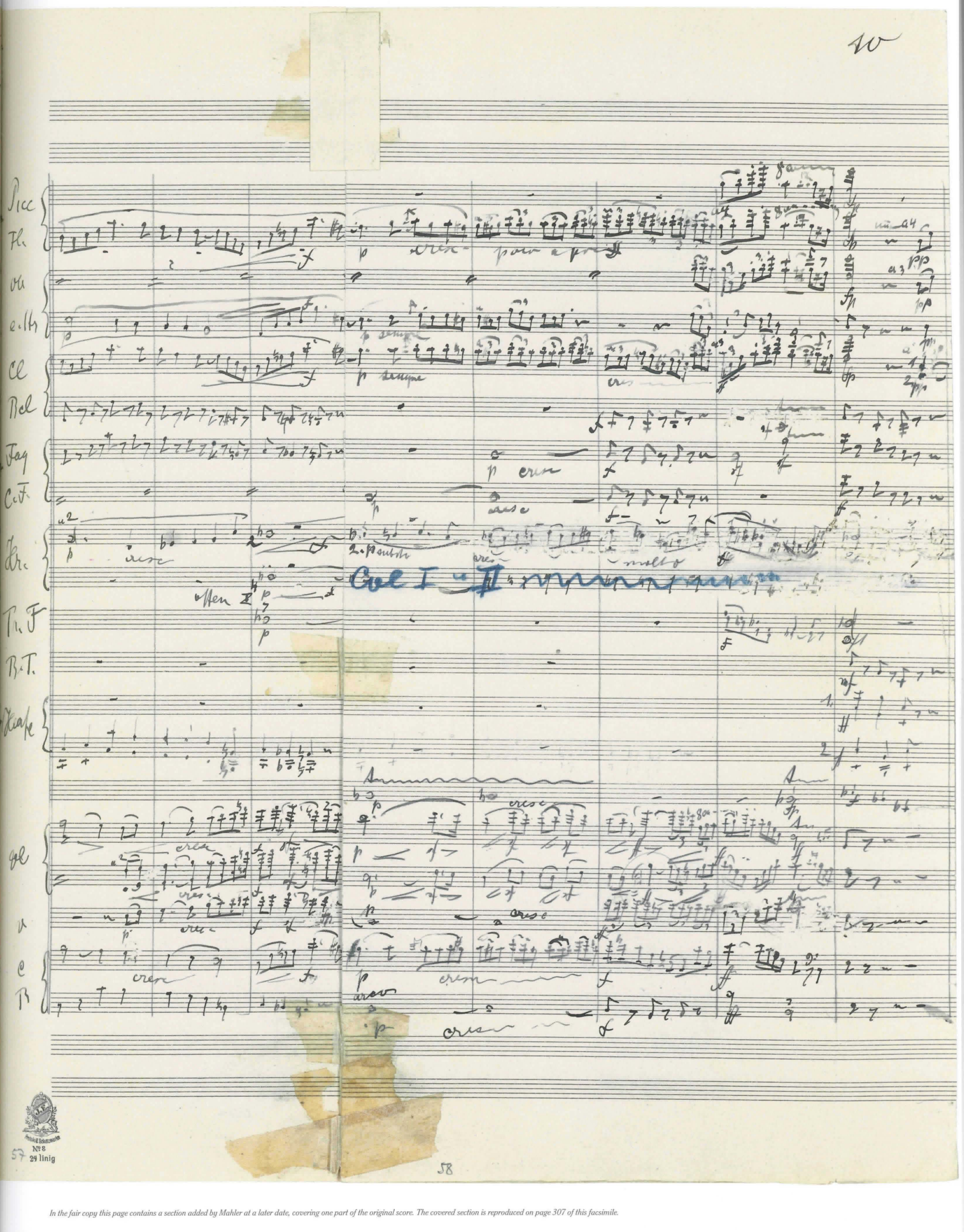
J.E.
No 8
24 linig


1.2. a2
a3
a2
a3
Fag.
C-F.
Hr.
dim.
Tr. B♭
mit Sord.
B.T.
unis.
Hrf.
sempre
1.
2.
Trngl.
M
Vl 1
Vl 2
col I
V
C
B
cresc.
dim.
p
pp
fp
f
ff

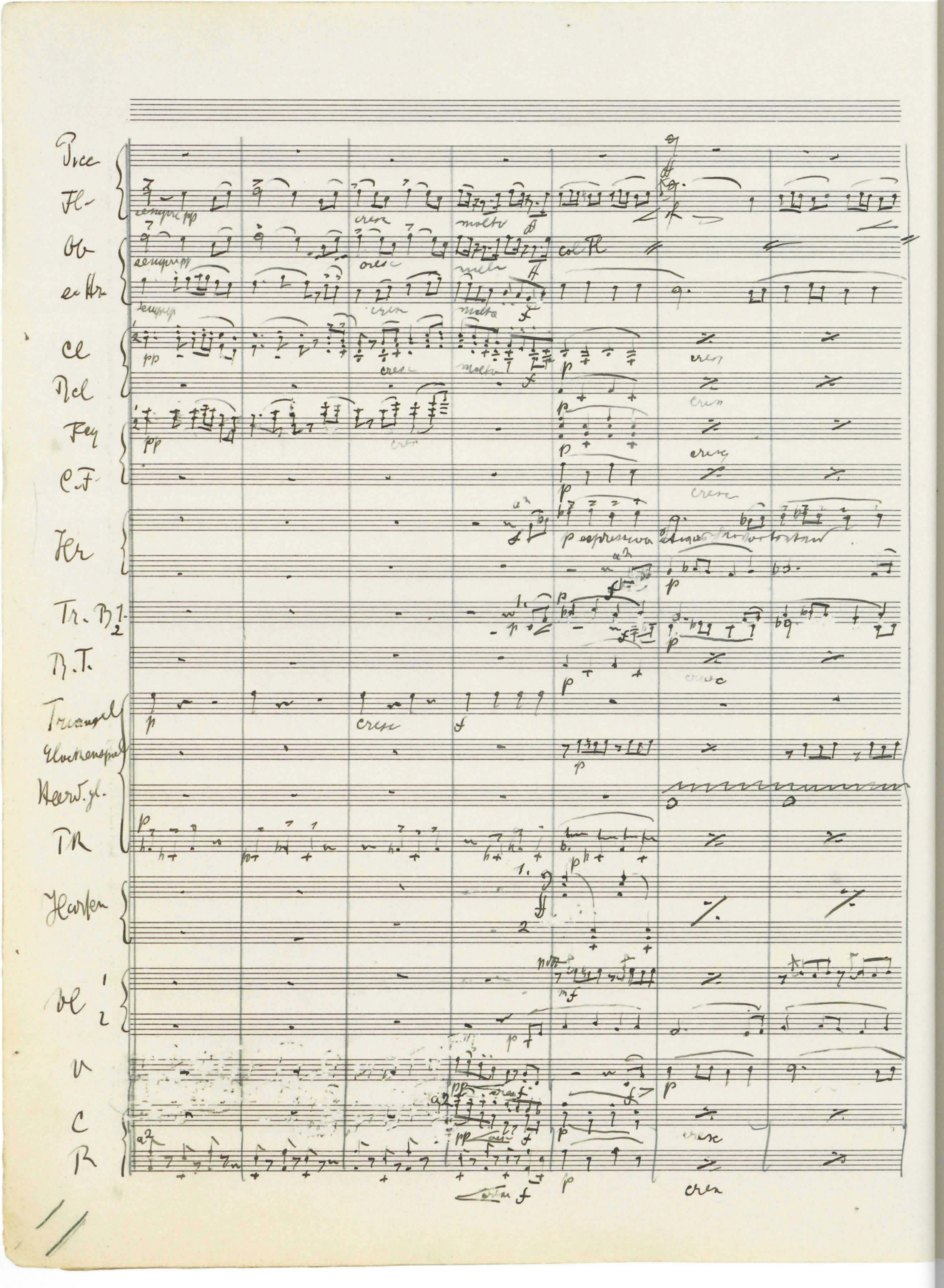


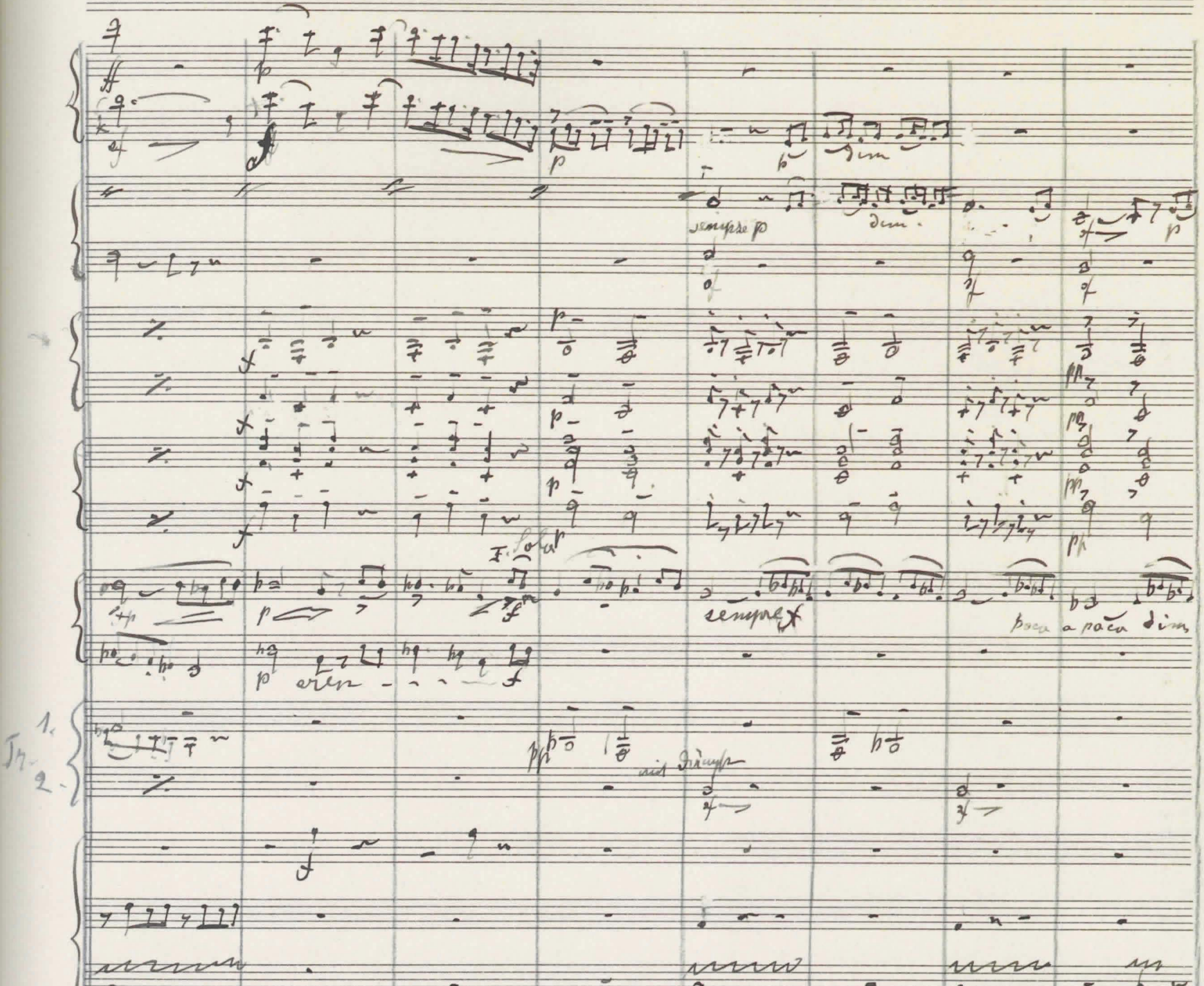
Nº 8
24 linig


Fl.
Ob
e. Hr.
Cl
Bcl
Fag
C.-F.
Hr.
Tr.
B.T.
Pk
Harf
Vl. 1
2
V
C
B
a2
pp
a2
col Fl.
pp
p
p
col Fag
I.
p
espr.
mf
p
p
Unisono
p
espr.
col I
a2 pizz sempre
p
p esp
sempre p e pizz.



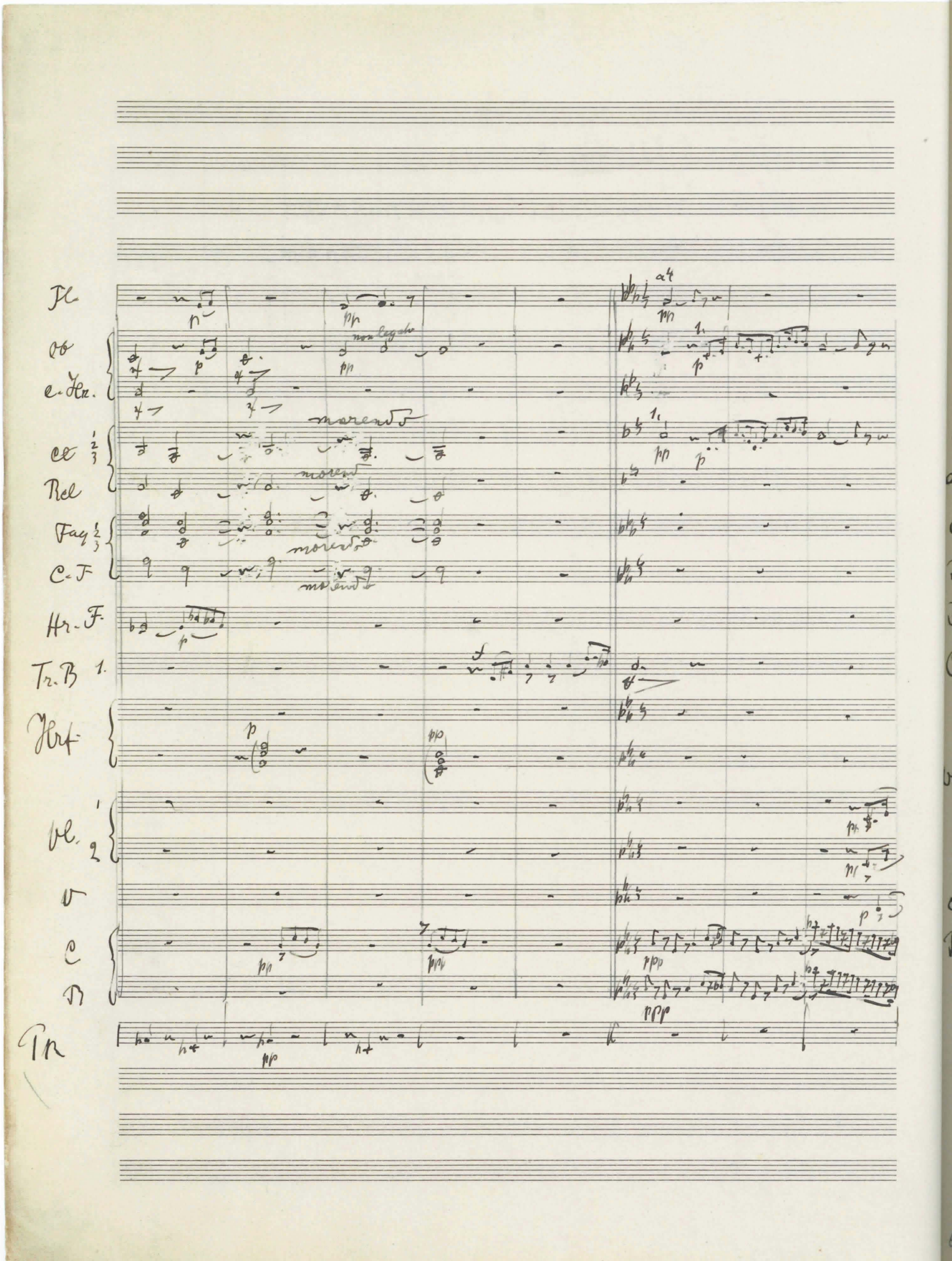
In the fair copy this page contains a section added by Mahler at a later date, covering one part of the original score. The covered section is reproduced on page 307 of this facsimile.

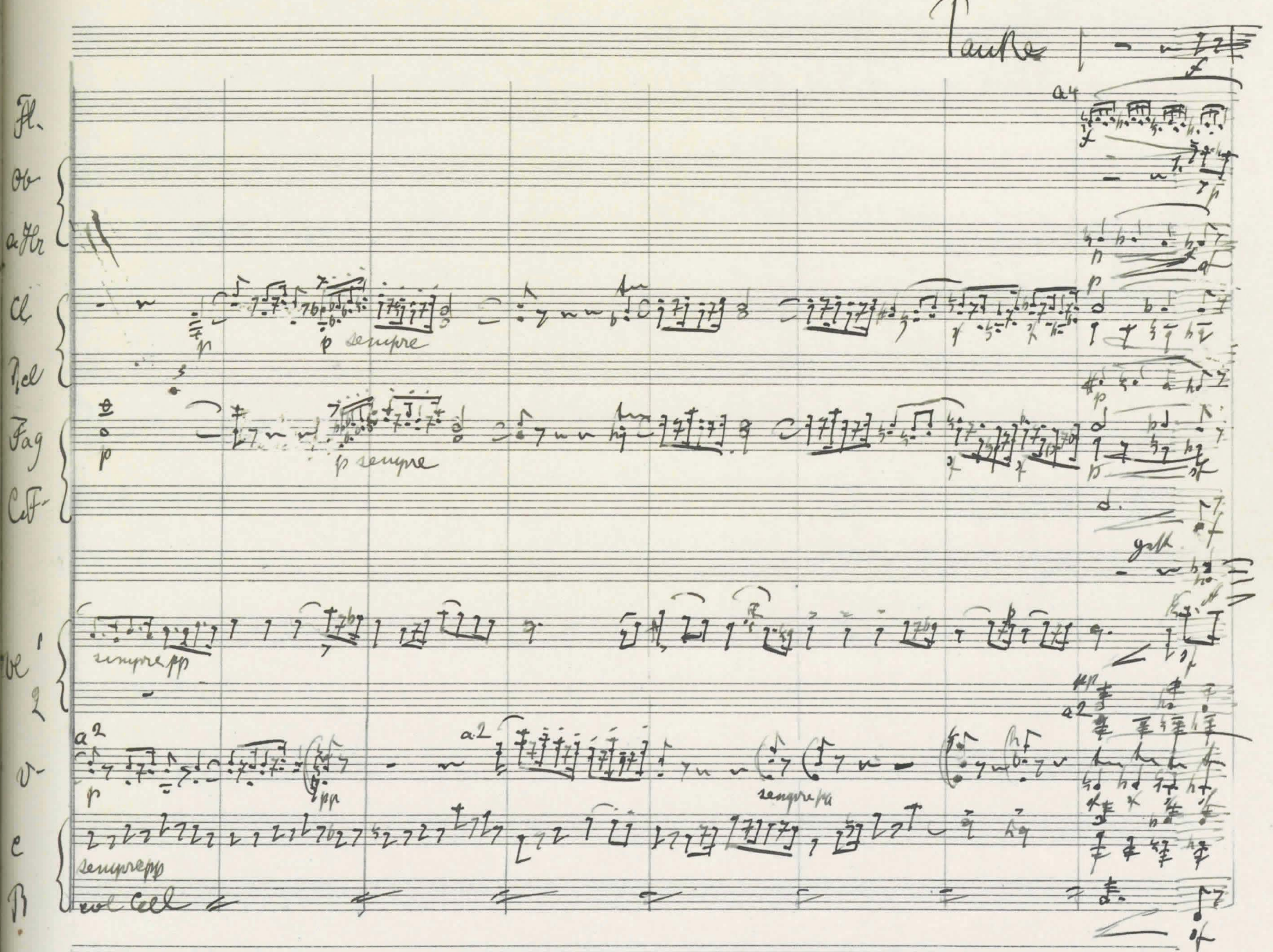

Picc
Fl
Ob
e. Hr
Cl
B cl
Fag
C.F.
Hr
Tr. B 1-2
B.T.
Triangel
Glockenspiel
Heerdengl.
Tk
Harfen
Vl 1 2
V
C
B
sempre pp
cresc
molto
f
col Fl
p espressiva
a2
mf
pp
p



Nº 8
24 linig

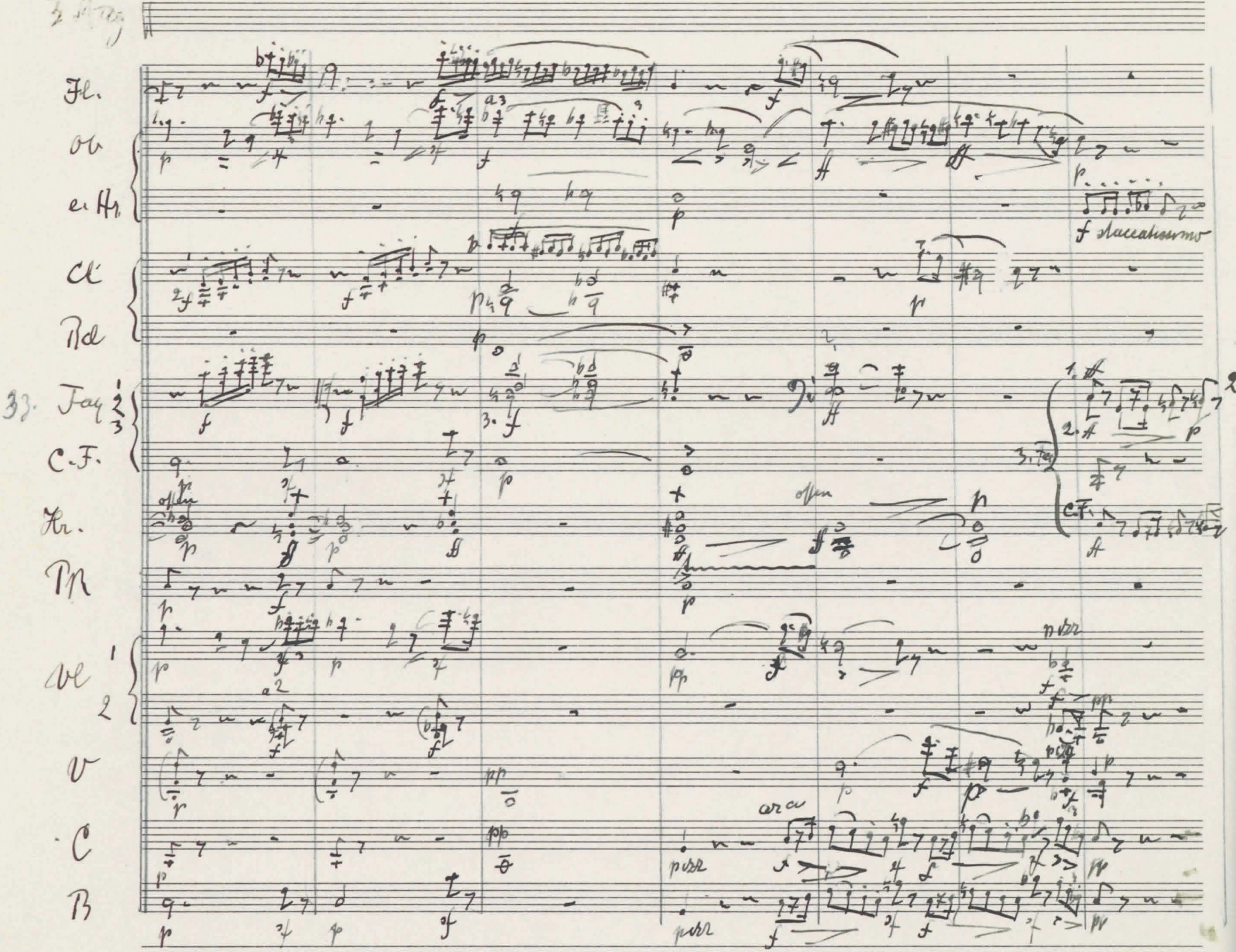
59

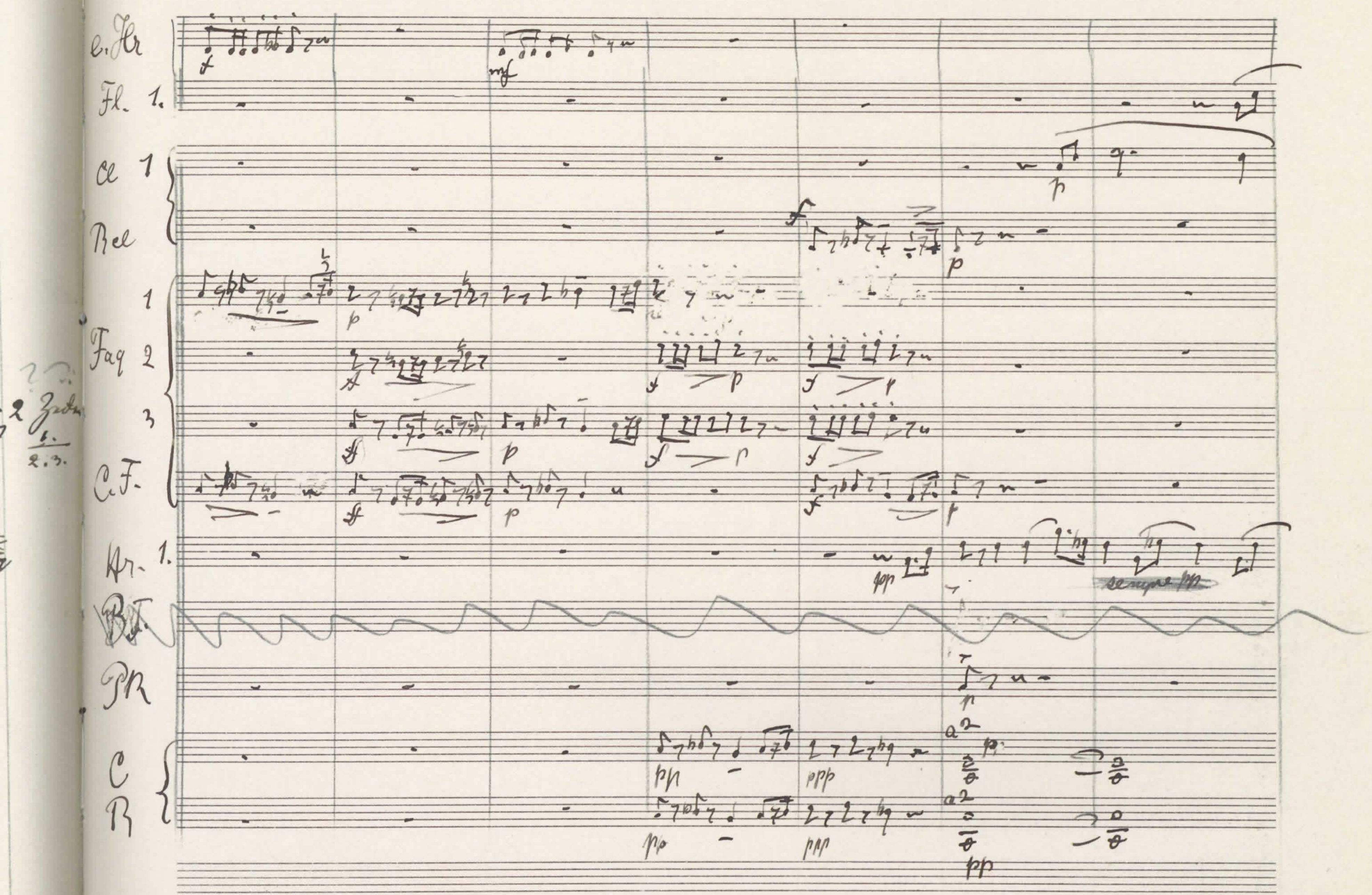

Fl.
Ob
e. Hr.
Cl 1 2 3
Bcl
Fag 1 2 3
C-F
Hr.-F.
Tr. B 1.
Hrf
Vl. 1 2
V
C
B
Tk
a4
non legato
morendo
p
pp
ppp



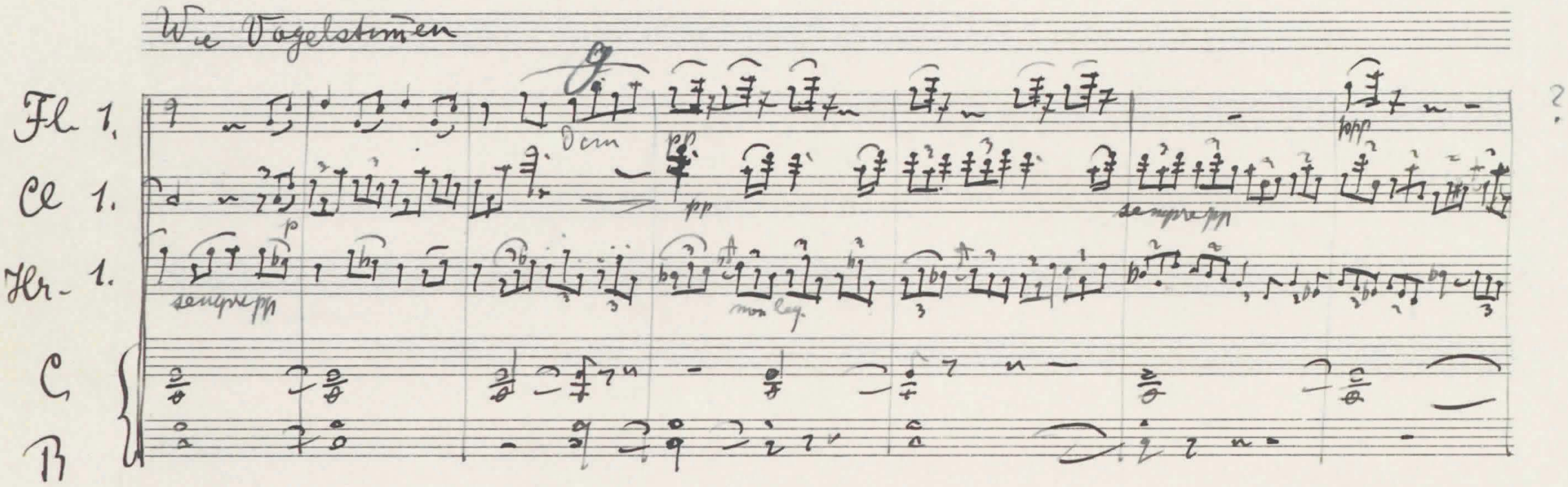
Nº 8
24 linig

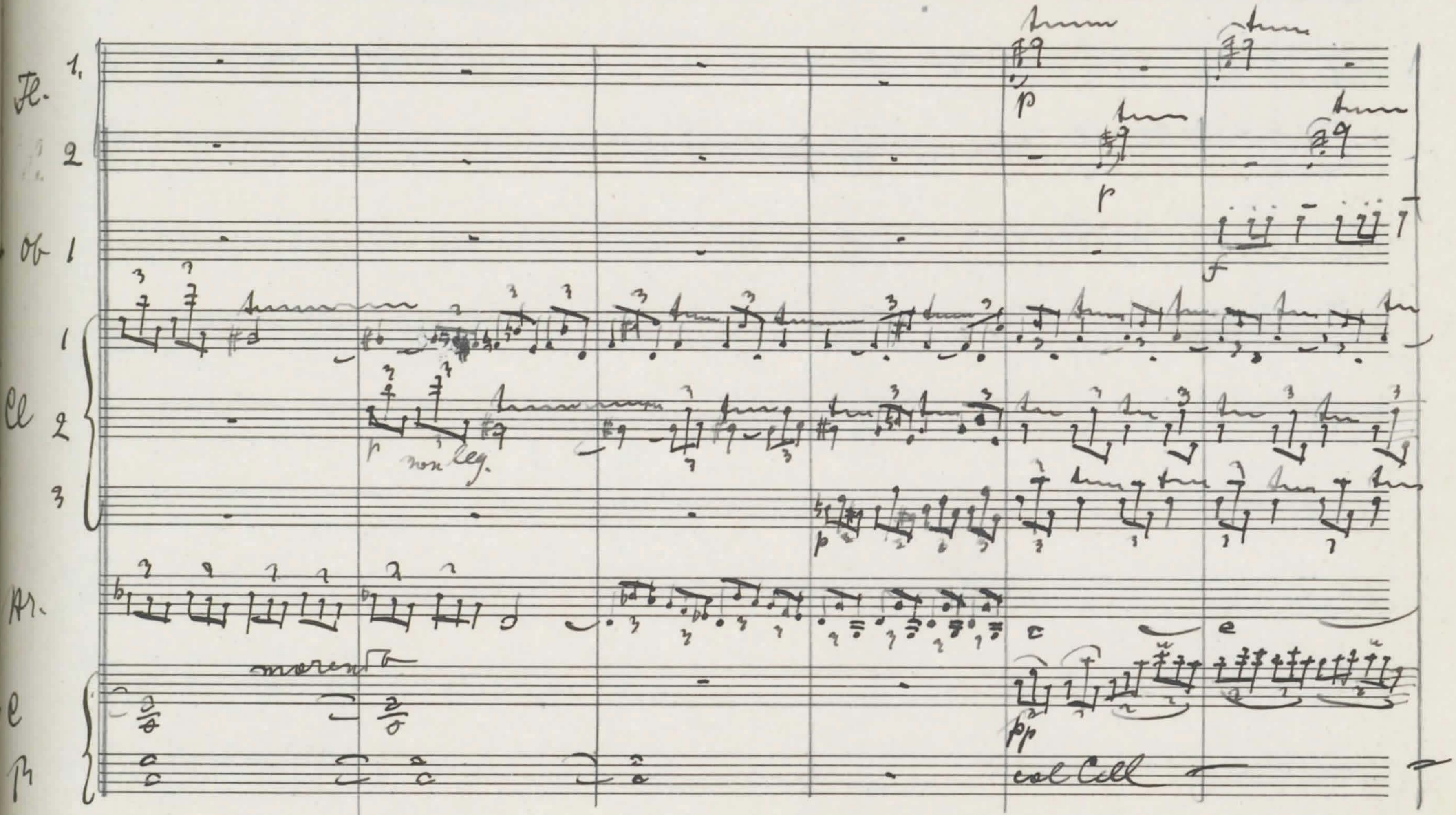
60


Fl.
Ob
e. Hr.
Cl
Bcl
33. Fag 1 2 3
C.-F.
Hr.
Pk
Vl 1 2
V
C
B
a3
offen
arco
pizz
f staccatissimo

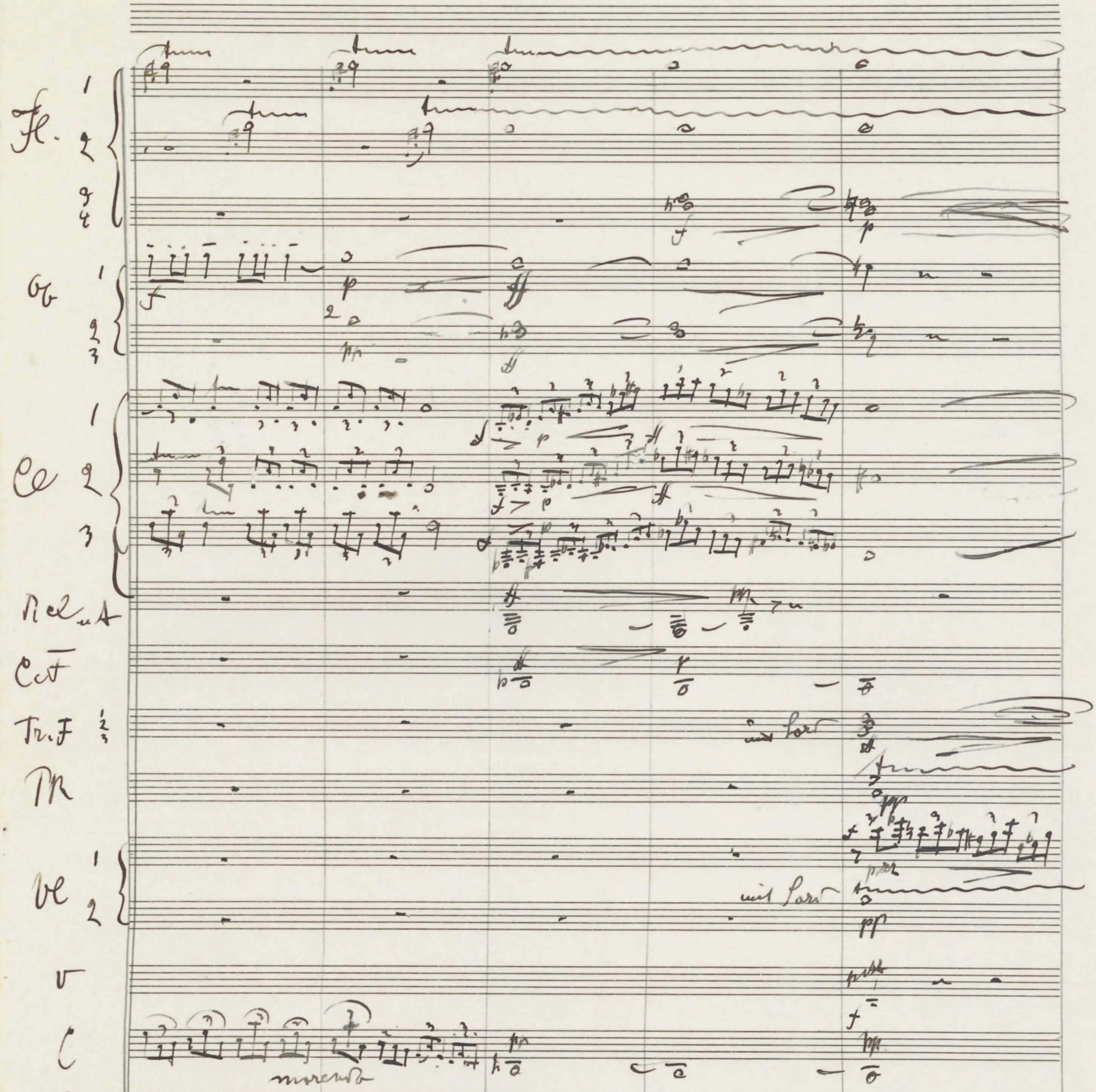

e. Hr
Fl. 1.
Cl 1
Bcl
1
Fag 2
3
C.F.
Hr. 1.
B.T.
Pk
C
B
f
mf
p
pp
ppp
a2
sempre pp
2 Zedu
1.
2.3.

Nº 8
24 linig

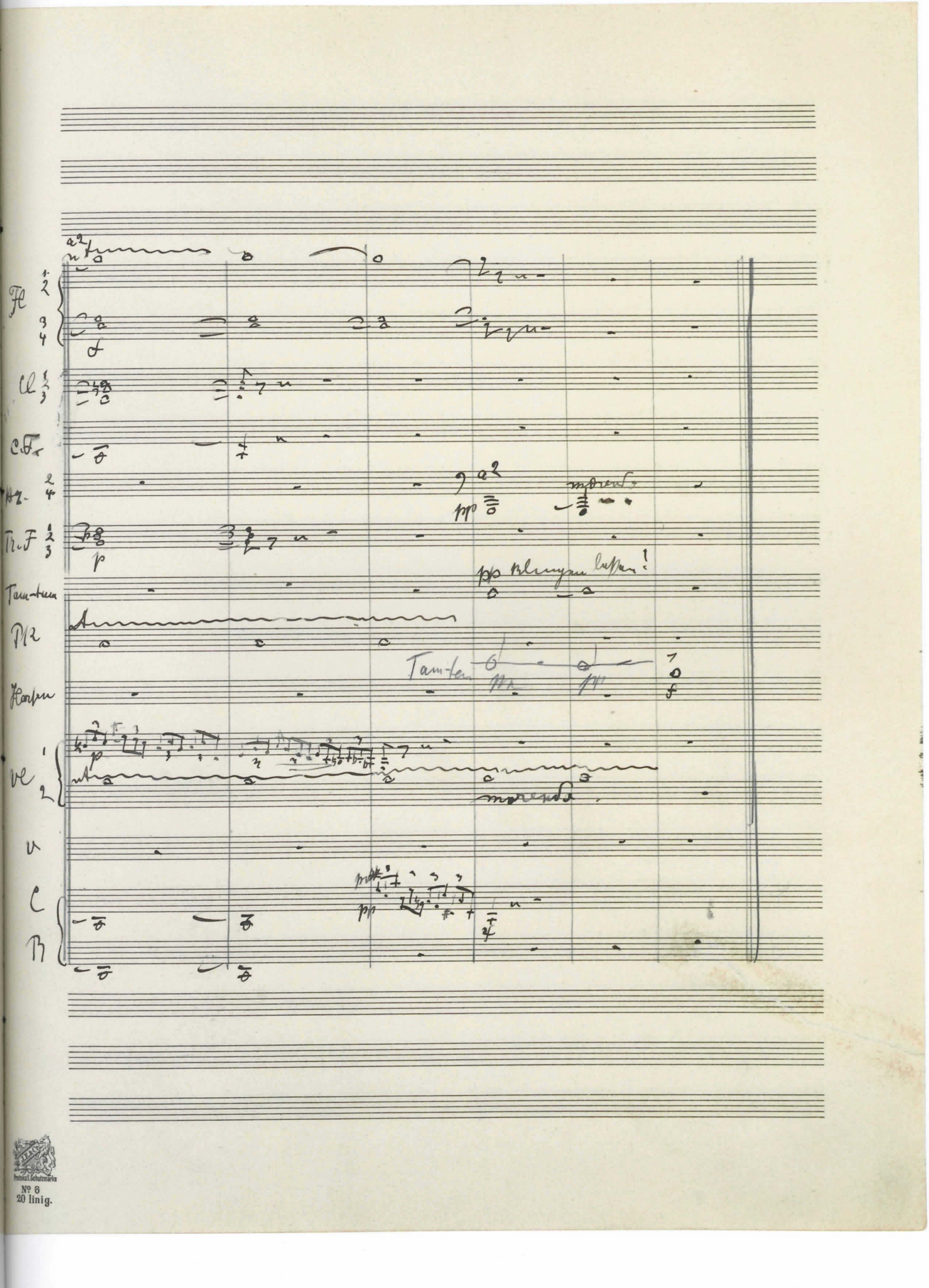

Wie Vogelstimen
Fl. 1.
Cl. 1.
Hr. 1.
C
B
g
p
sempre pp
dim
pp
non leg.
sempre pp
ppp
?

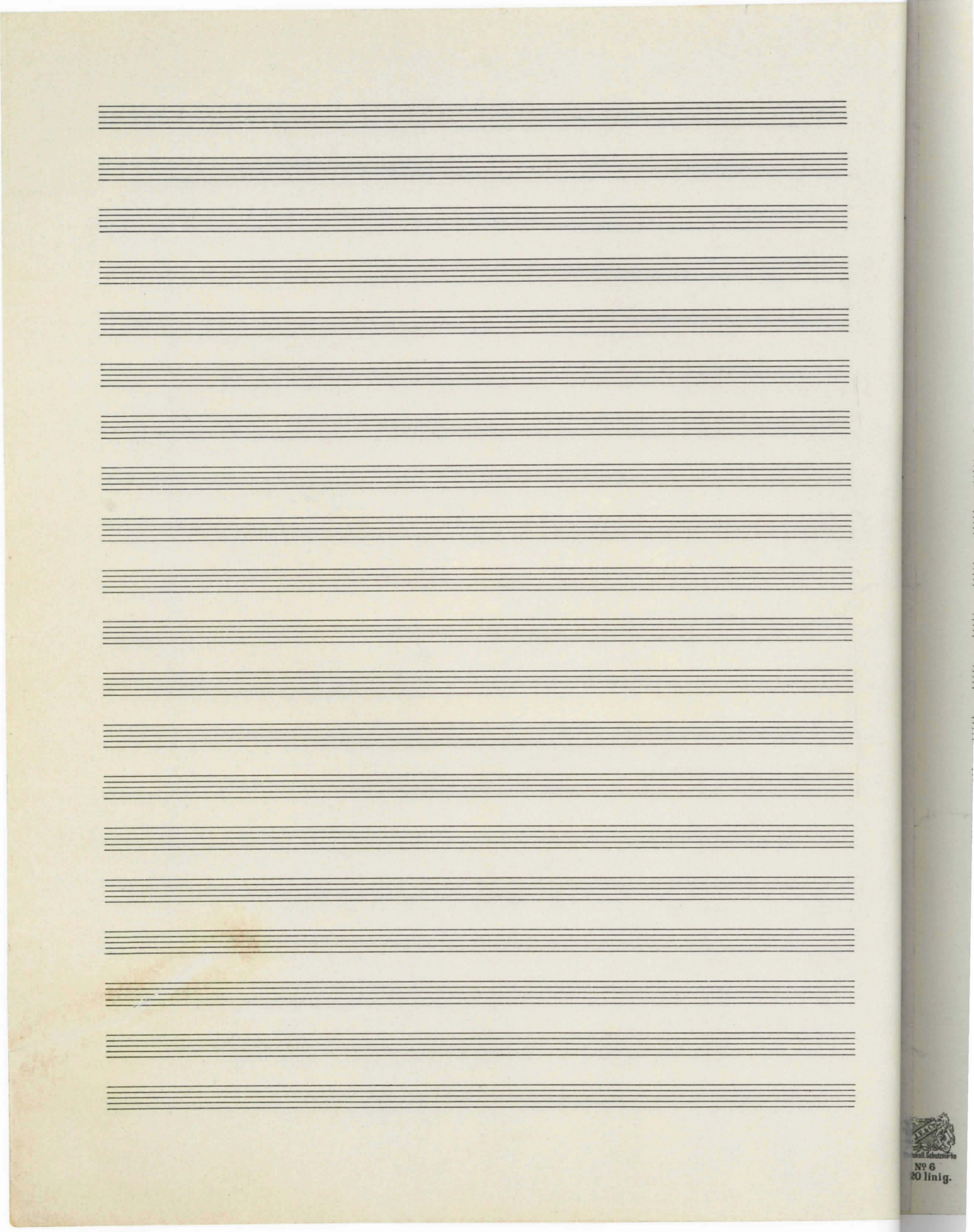


Protokoll. Schutzmarke
Nº 6
20 linig.



Protokoll. Schutzmarke
Nº 6
20 linig.


a2
Fl 1 2 3 4
f
Cl 1 2 3
C.Fg
Hr. 2 4
a2
pp
morendo
Tr. F 1 2 3
p
Tam-tam
pp klingen lassen!
Pk
Tam-tam
pp
Harfen
Vl 1 2
p
morendo
Va
C
B
pp
Protokoll Schutzmarke
Nº 6
20 linig.



J.E.&Co.
…okoll Schutzmarke
Nº 6
20 linig.

3. Satz

Scherzo

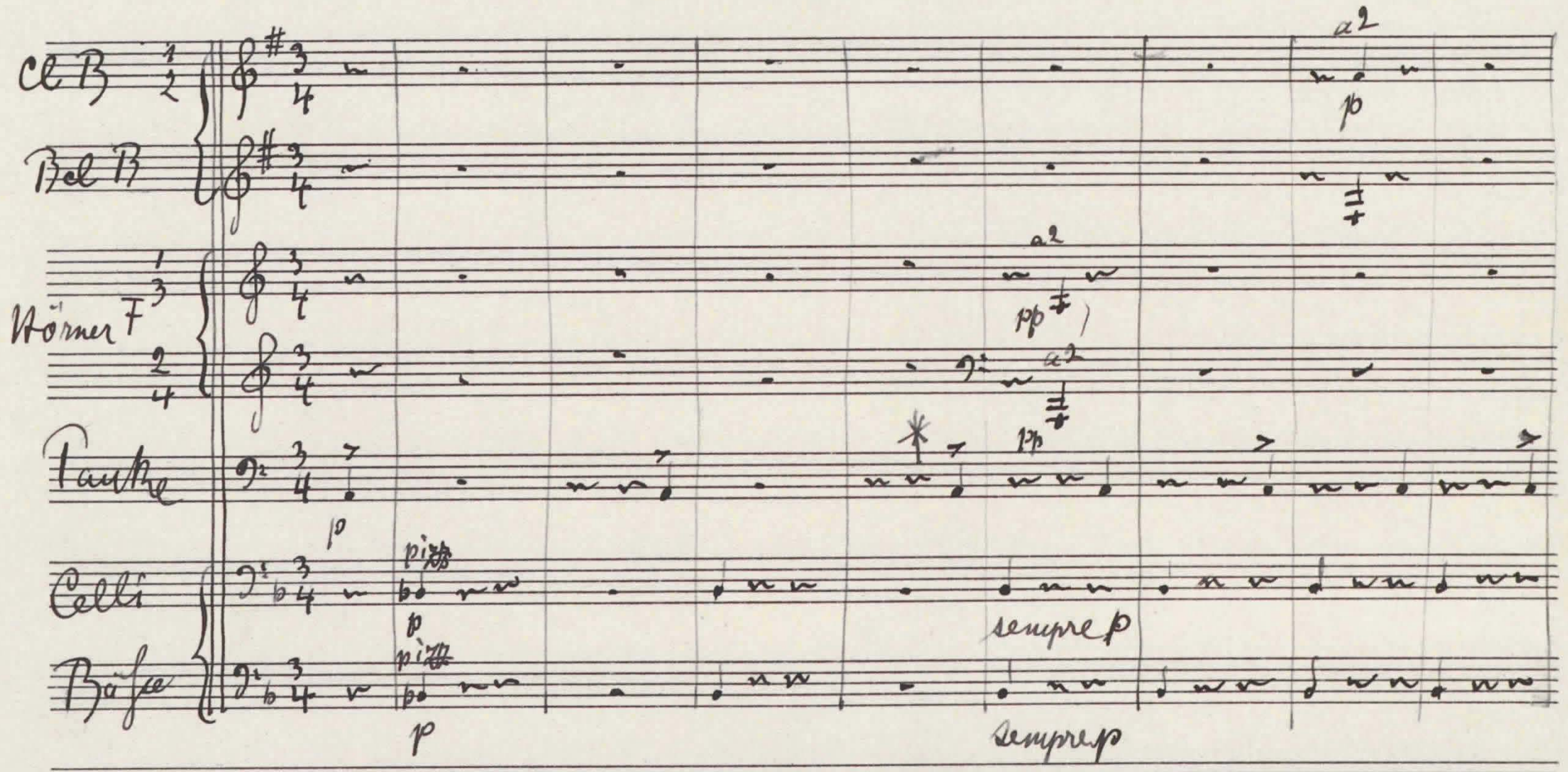
Schutzmarke
Nº 6
20 linig.

Nº 6
20 linig

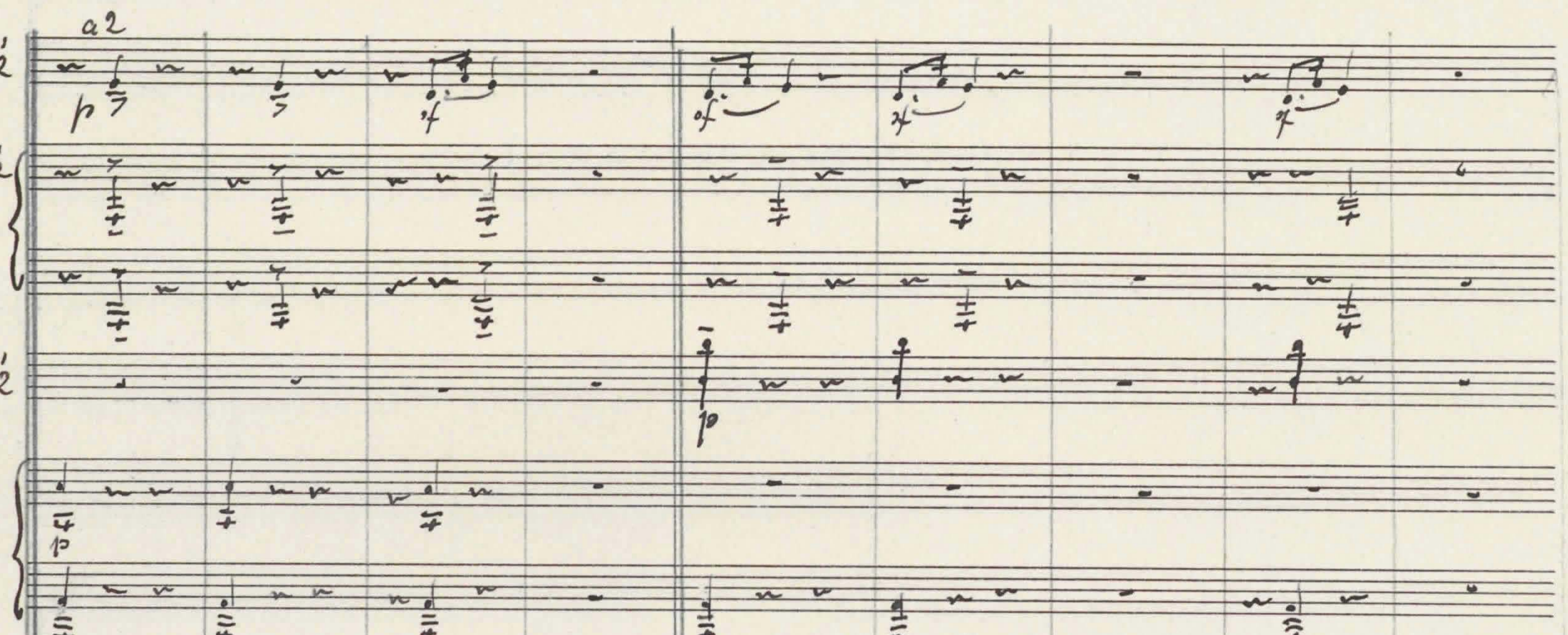
In stetig fortlaufender Bewegung.

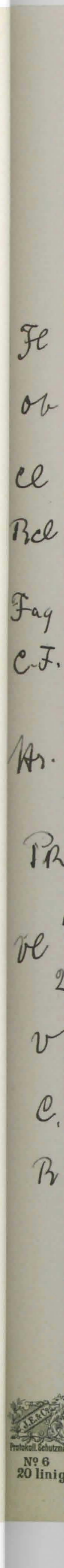
In den Anfangstakten noch etwas zögernd

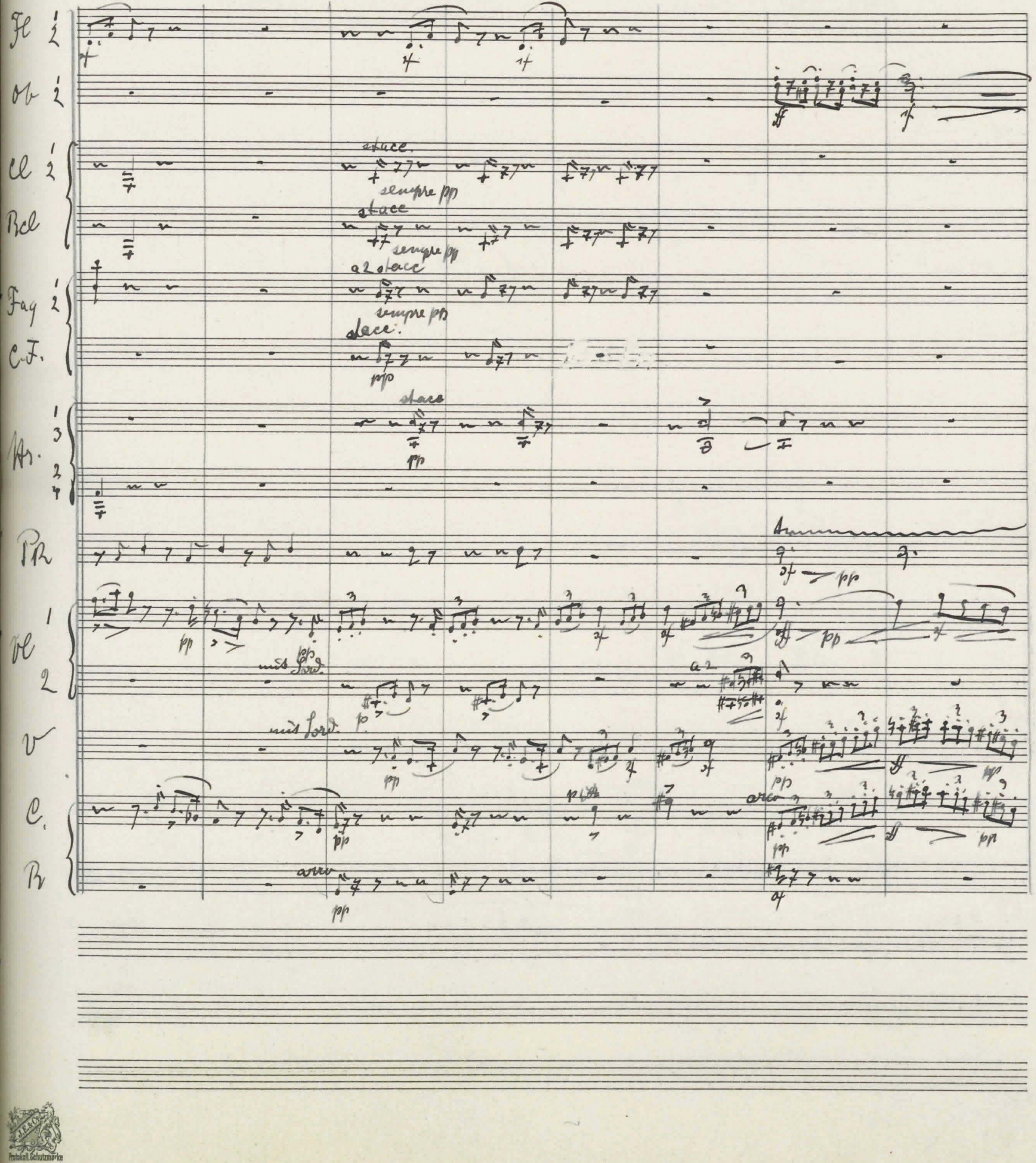
(hauptsächlich 3 Viertel schlagen)



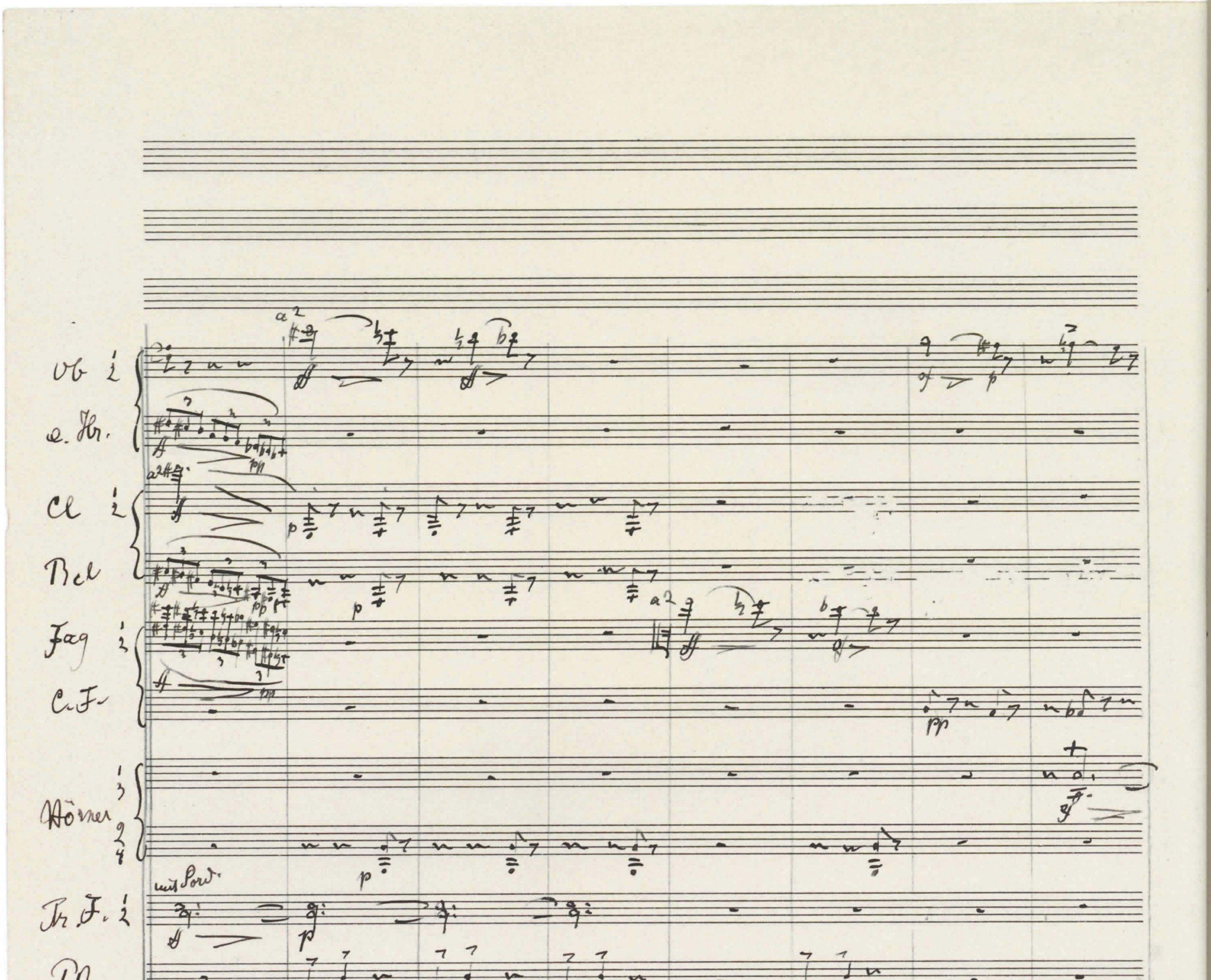
* Achtung auf den Wechsel der betonten und unbetonten Noten

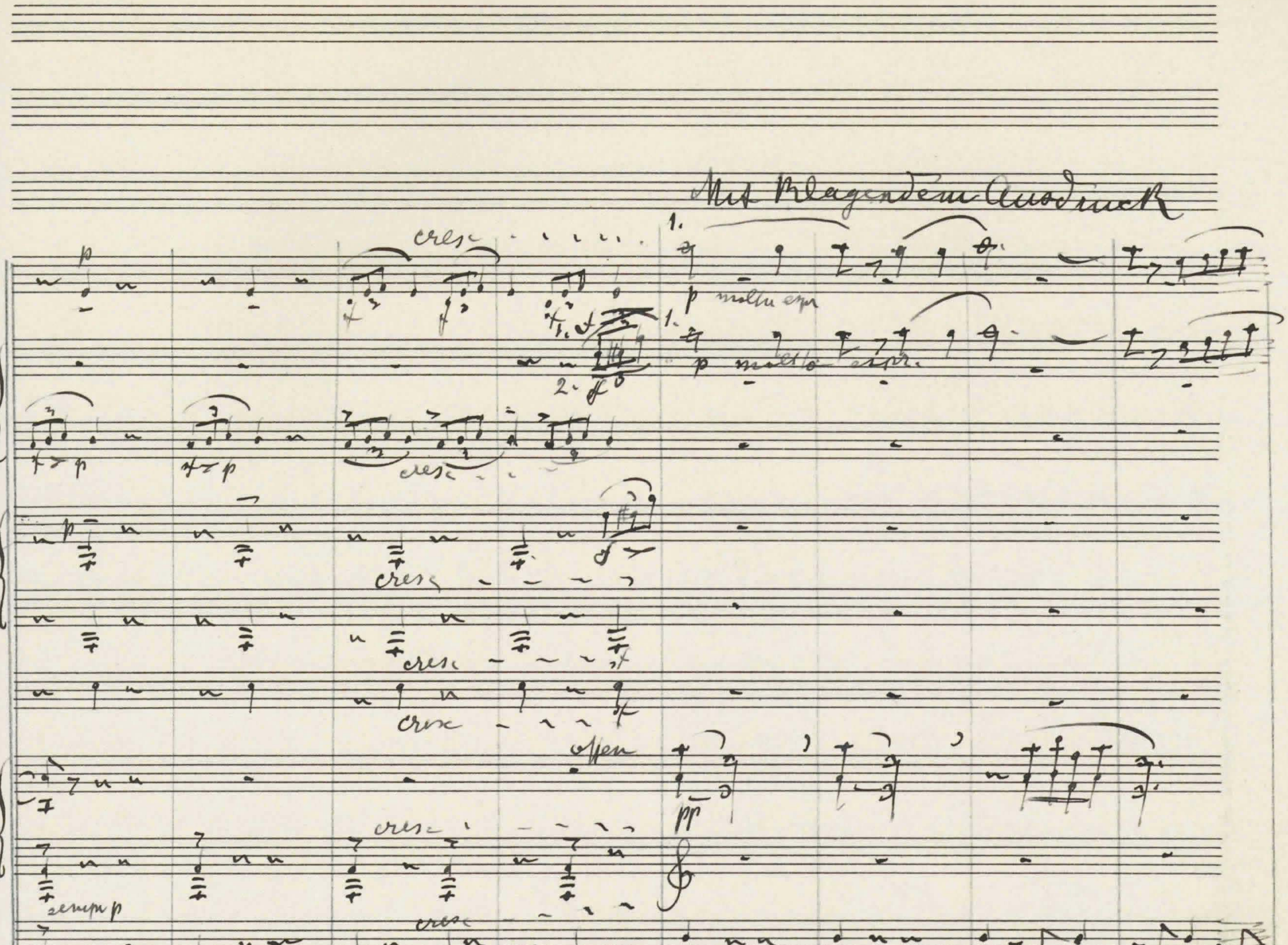

a2
Fl.
1
2
p
f
Cl
Bcl
Fag
p
Hr.
1
3
2
4
p
Pk
mit Sord.
Vl I
pp
f
C
arco
pp
B
cresc


Fl
Ob
Cl
Bcl
Fag
C.-F.
Hr.
Pk
Vl
V
C.
B
№ 6
20 linig

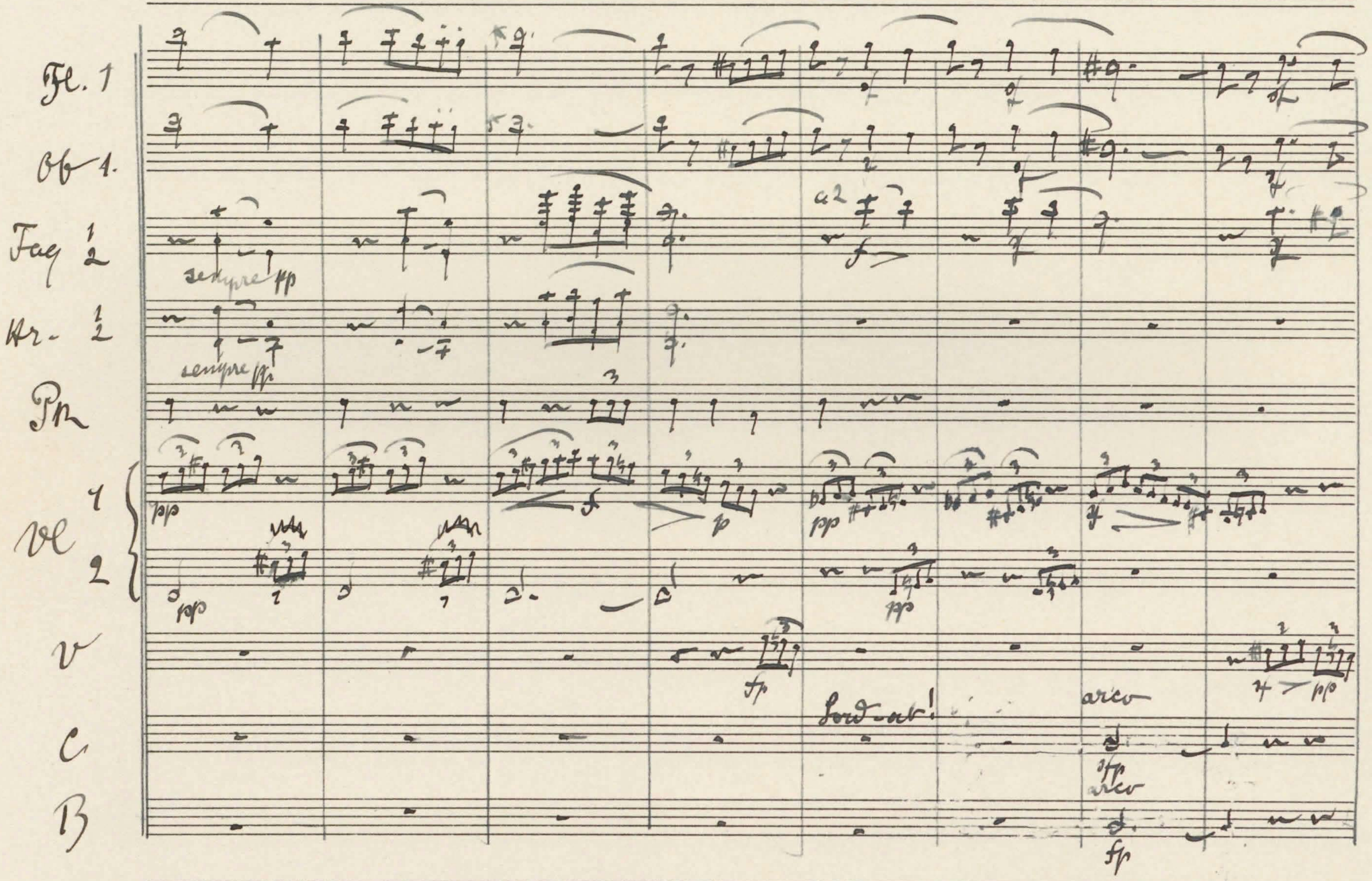


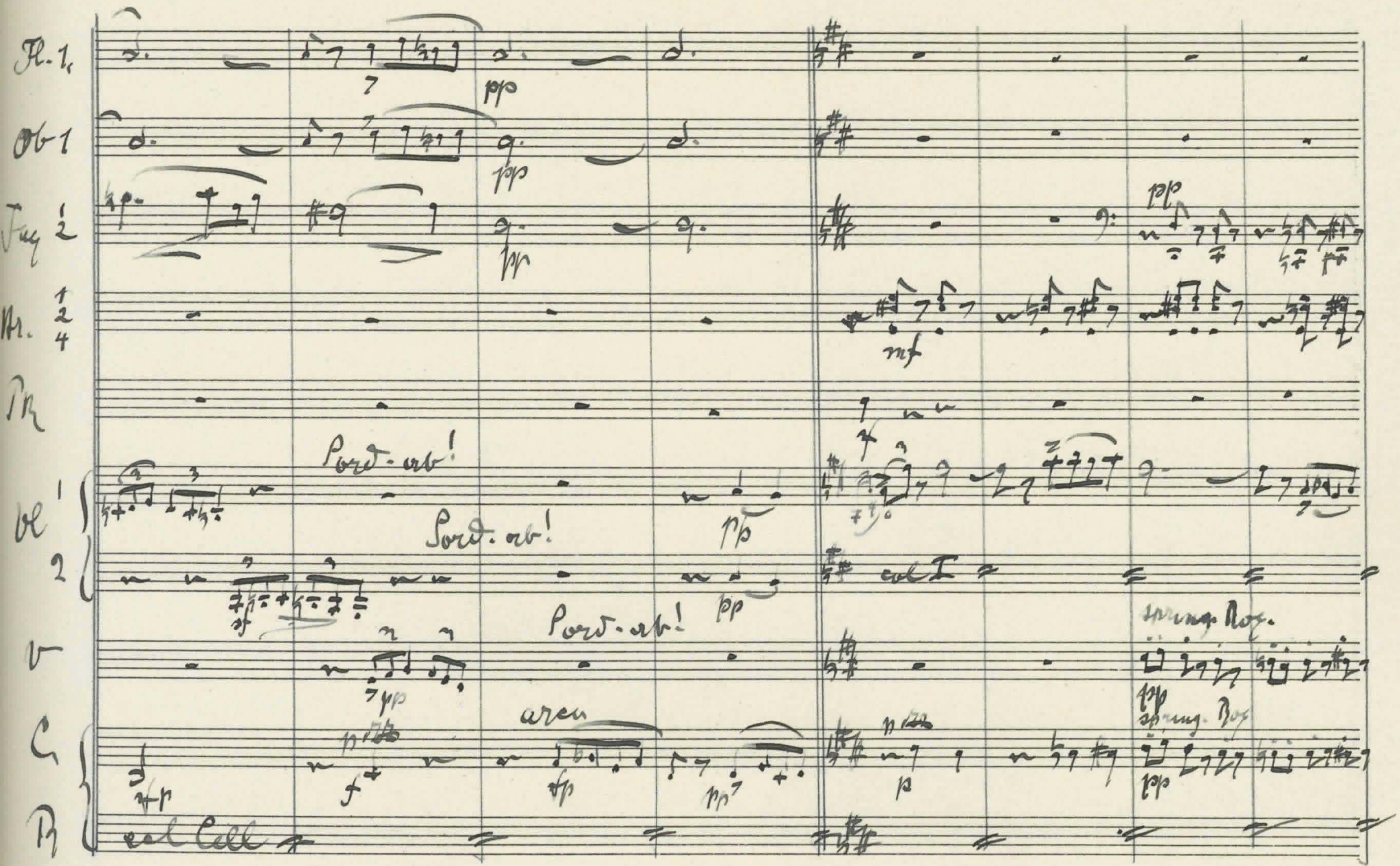
Protokoll. Schutzmarke
Nº 6
20 linig.


Ob 1/2
e. Hr.
Cl 1/2
Bcl
Fag 1/2
C.-F.
Hörner 1 3 2 4
Tr. F. 1/2
Pk
Vl I II
V
C
B
a2
mit Sord.
pizz.
arco
p
pp
f

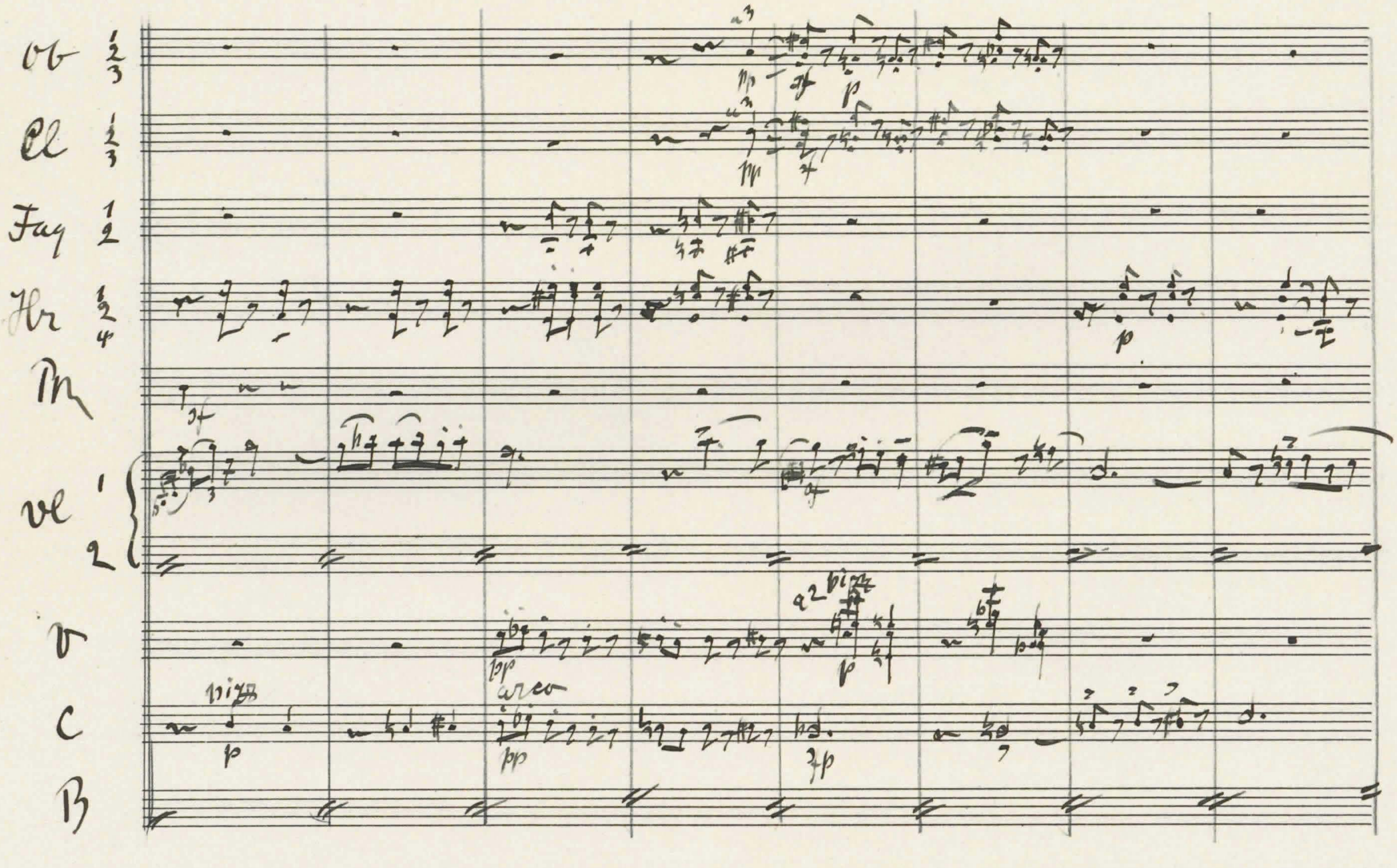


Protokoll. Schutzmarke
Nº 6
20 linig.

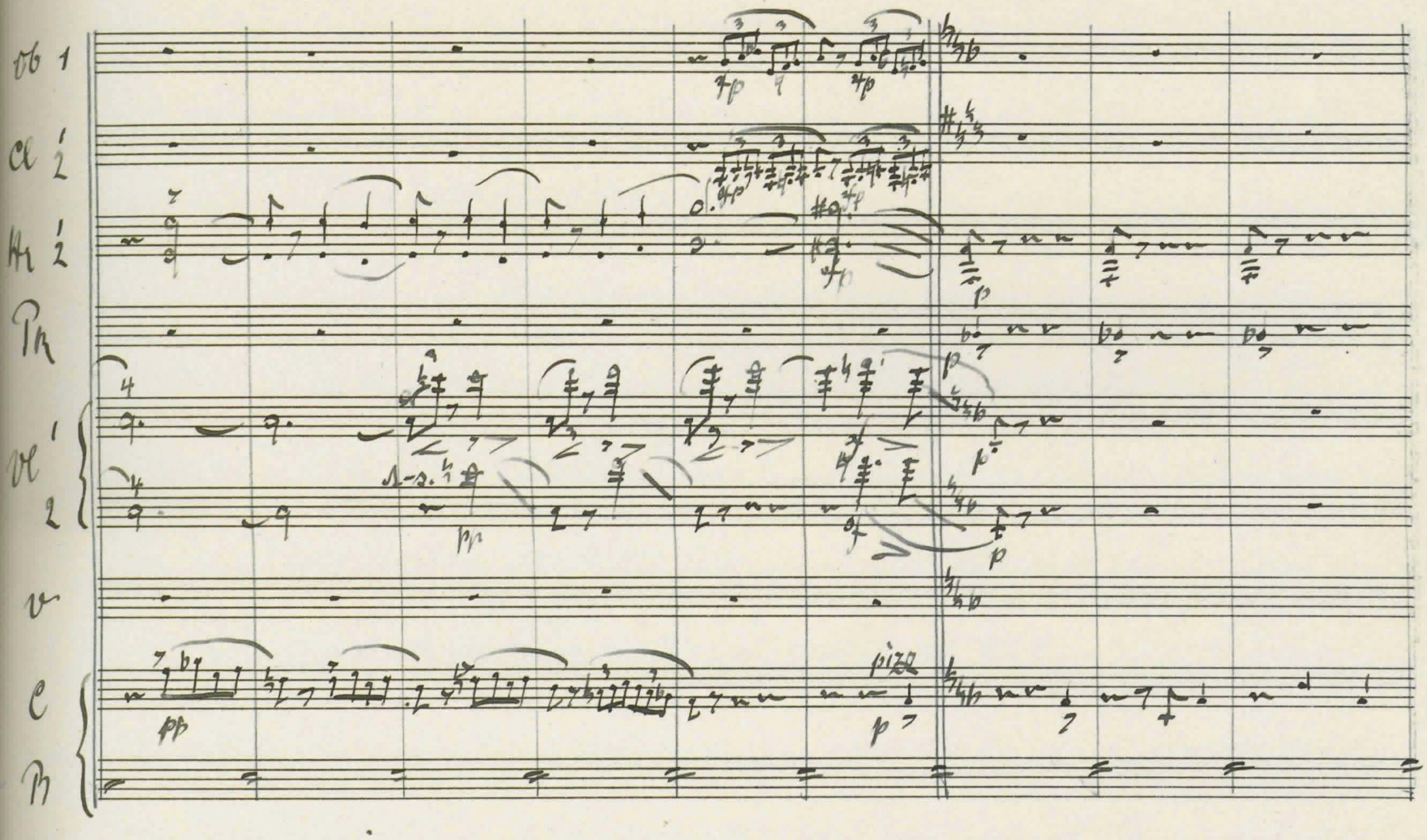

Fl. 1
Ob 1.
Fag 1/2
Hr. 1/2
Pk
Vc 1
Vc 2
V
C
B
sempre pp
sempre pp
a2
pp
fp
Sord-ab!
arco
fp
arco
fp



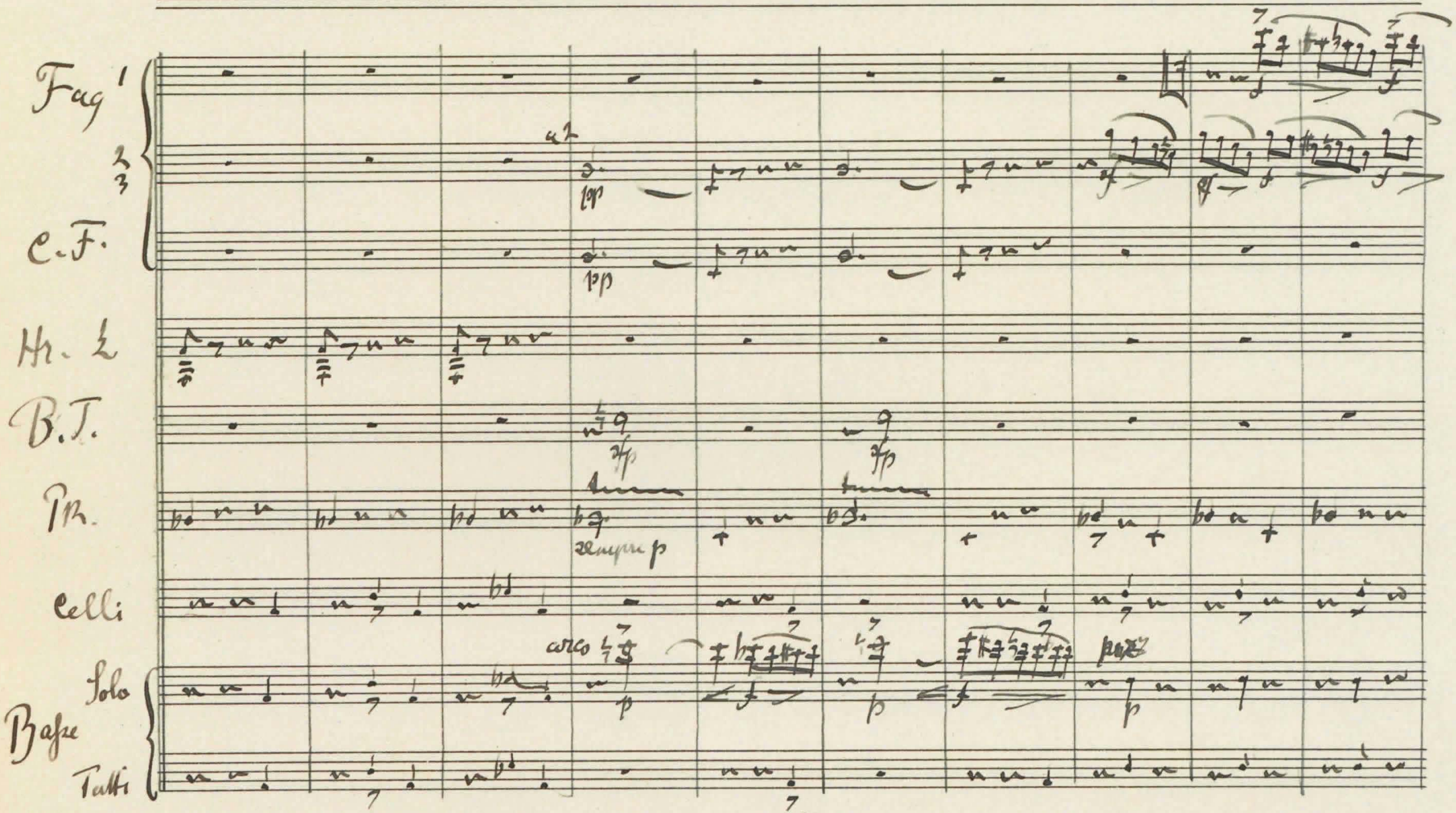
Protokoll. Schutzmarke
No 6
20 linig.

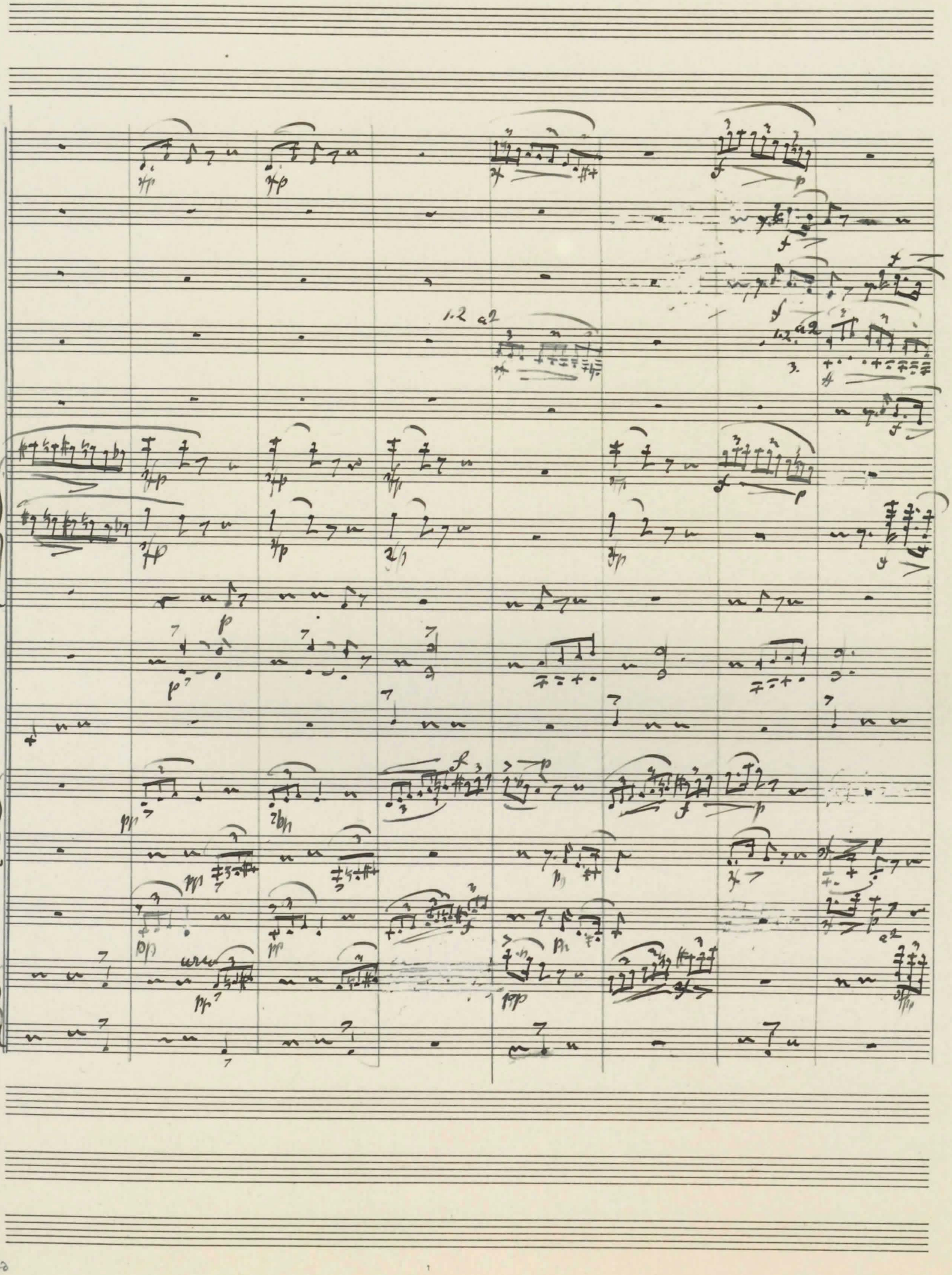


J.E.&C.
Protokoll Schutzmarke
No 6
20 linig



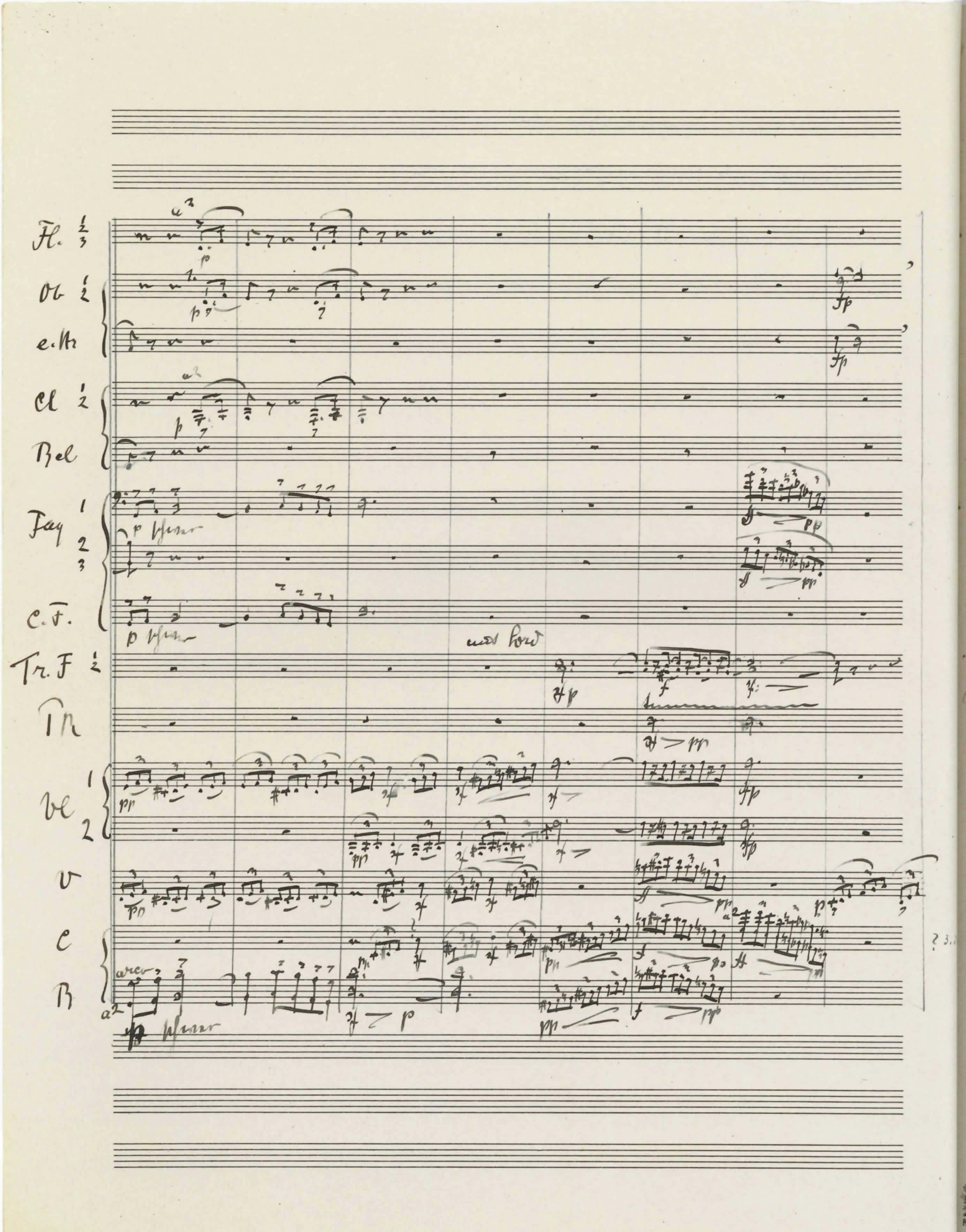
Protokoll. Schutzmarke
Nº 6
20 linig.

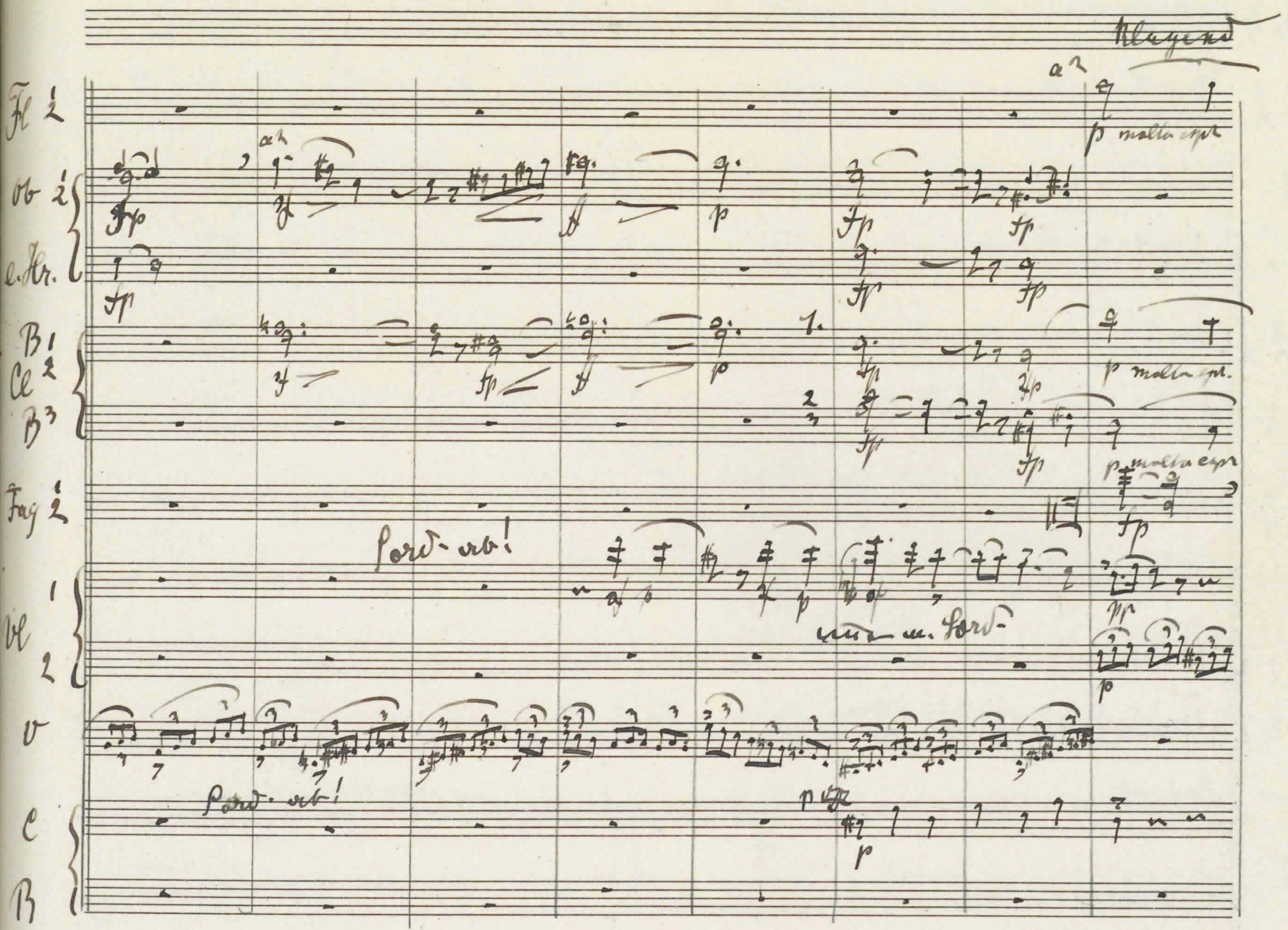

Fag 1
2
3
C.-F.
Hr. 1
B.T.
Pk.
Celli
Solo
Bäße
Tutti
a2
pp
pp
sempre p
arco
p
f
pizz
sempre pizz



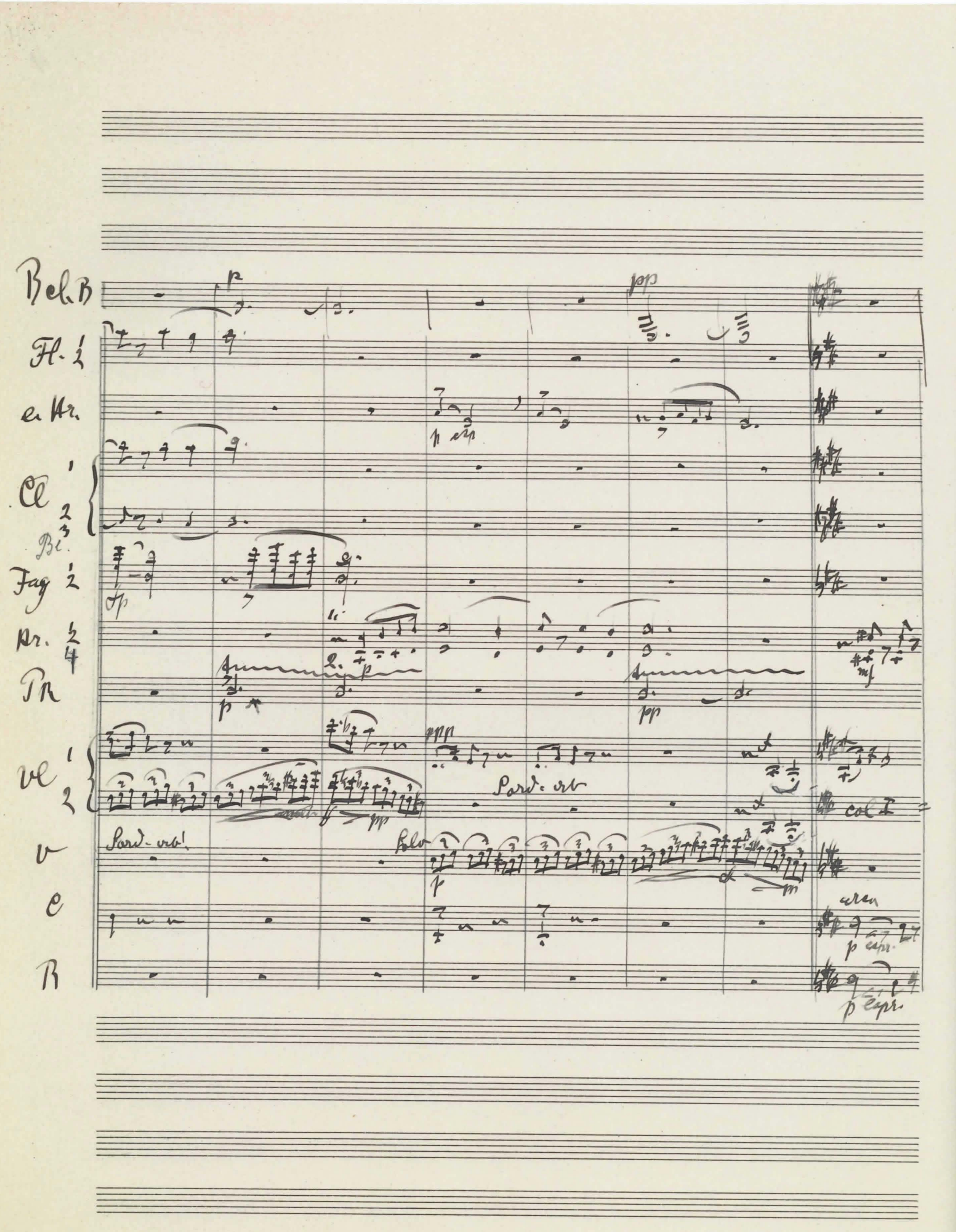
73

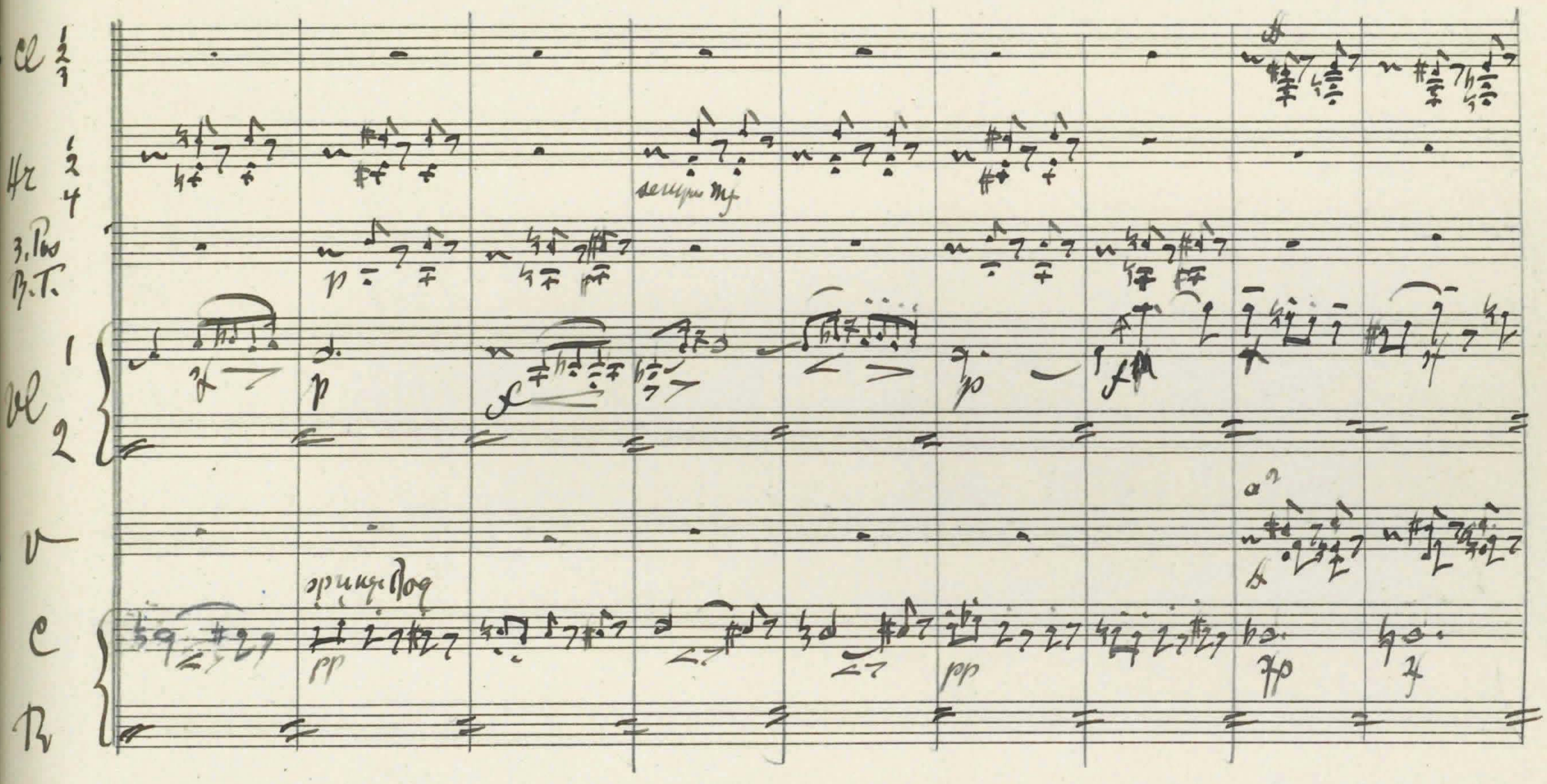
Protokoll Schutzmarke
Nº 6
20 linig.


Fl. 1 2 3
a2
p
Ob 1 2
pp
e.Hr
fp
Cl 1 2
a2
p
Bcl
Fag 1 2 3
p schwer
ff
pp
C.F.
p schwer
mit Dpf
Tr. F 1 2
fp
f
Th
pp
Vl 1 2
pp
fp
V
pp
C
a2
B
arco
a2
schwer
p
f
pp

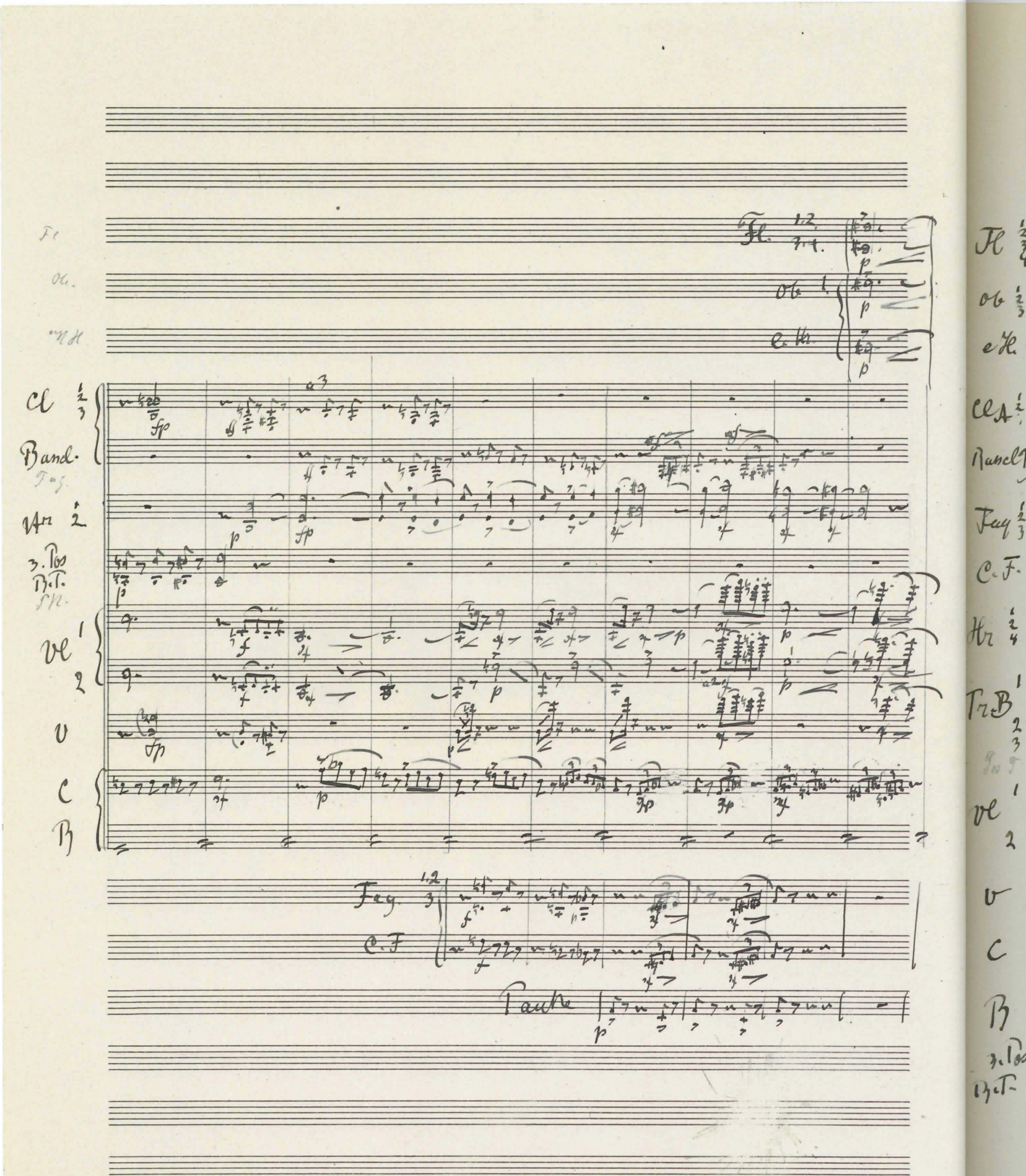


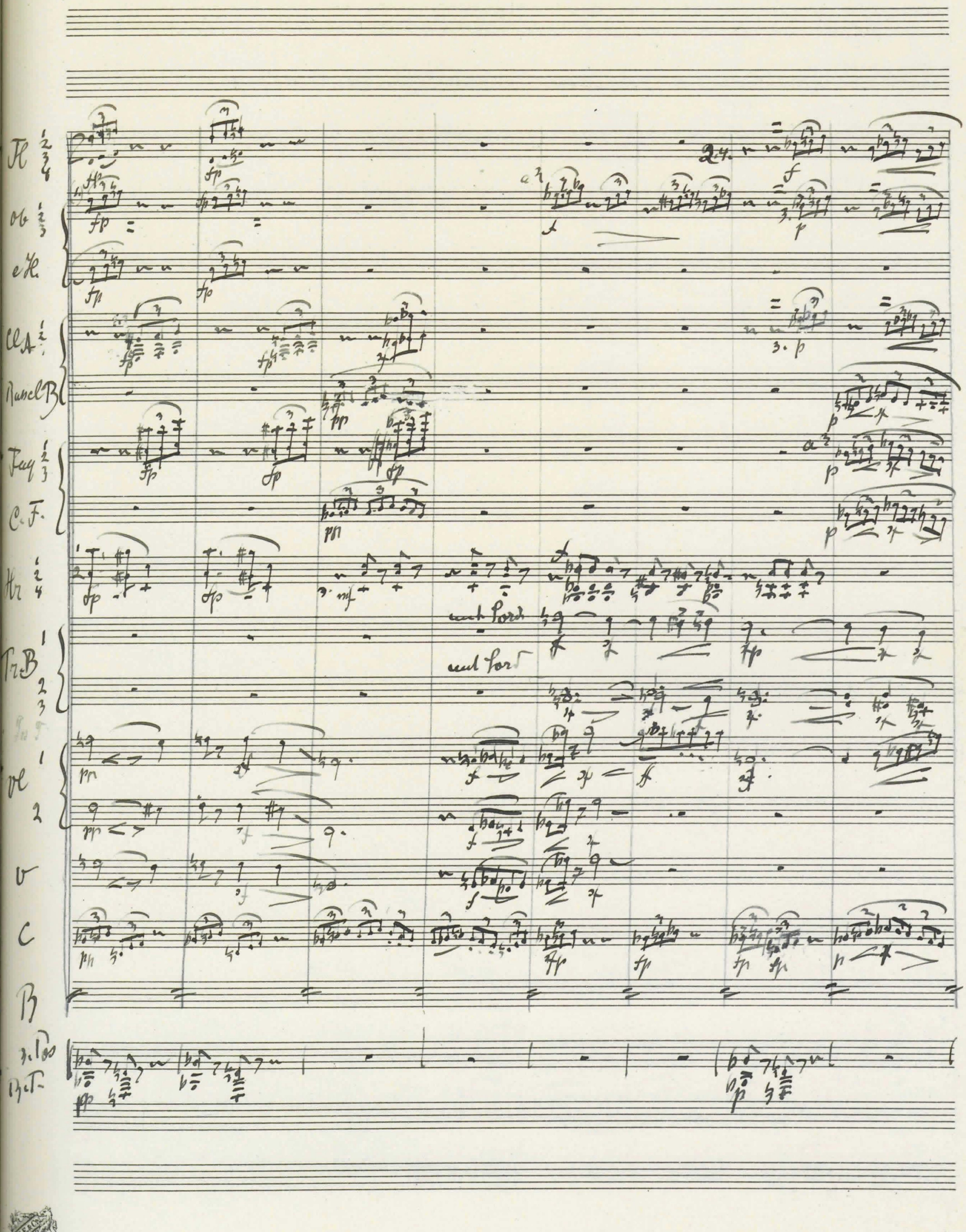
Protokoll. Schutzmarke
Nº 6
20 linig.


Bcl. B
Fl. 1 2
e. Hr.
Cl 1
2 3
Bcl.
Fag 1 2
Hr. 1 2 3 4
Tr
Vl 1
2
V
C
B
p
pp
p
pp
p espr.
pp
ppp
ff
pp
Sord. ab
Sord. ab!
Solo
f
mf
col I
cresc
p espr.
p espr.

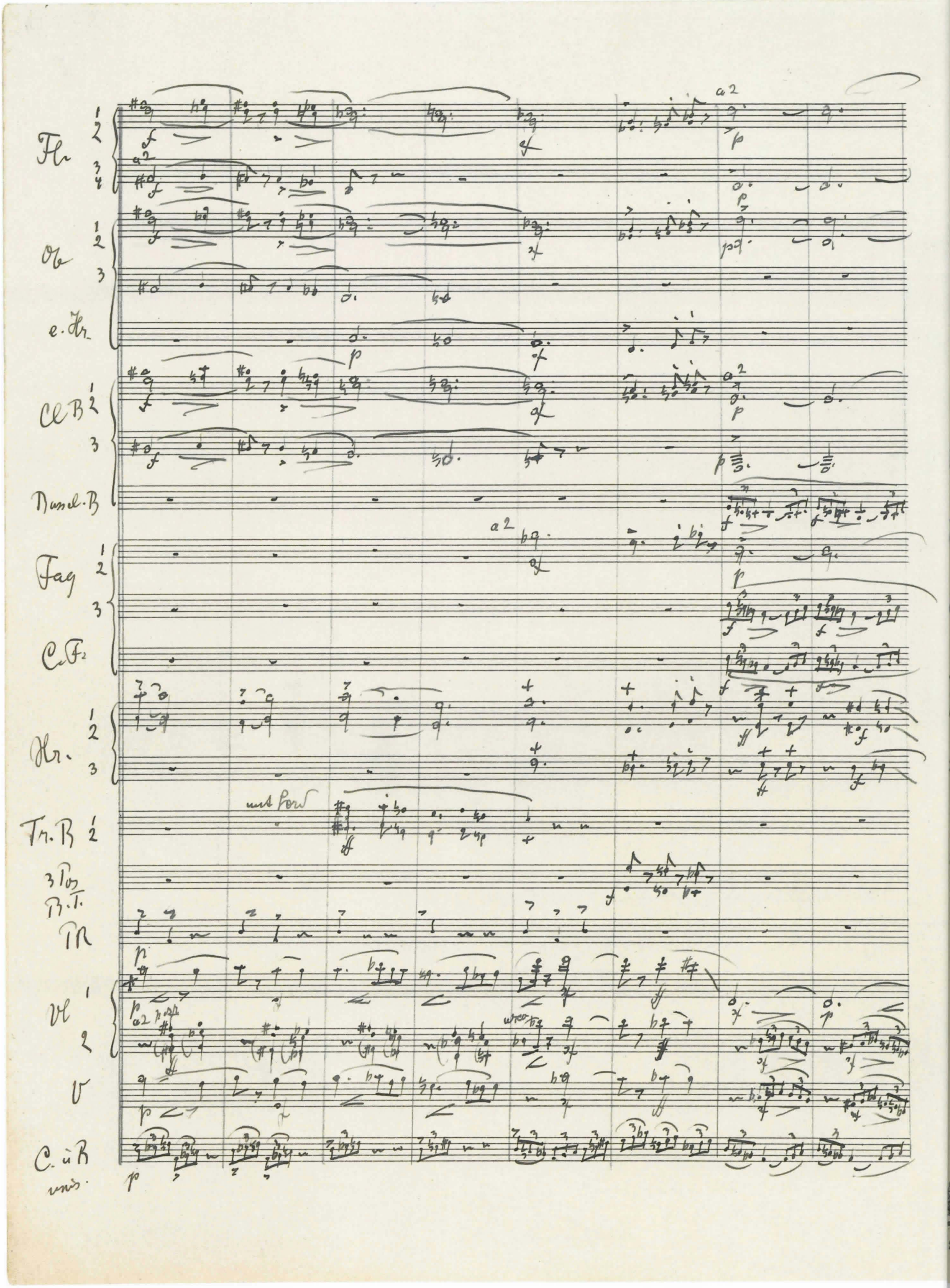


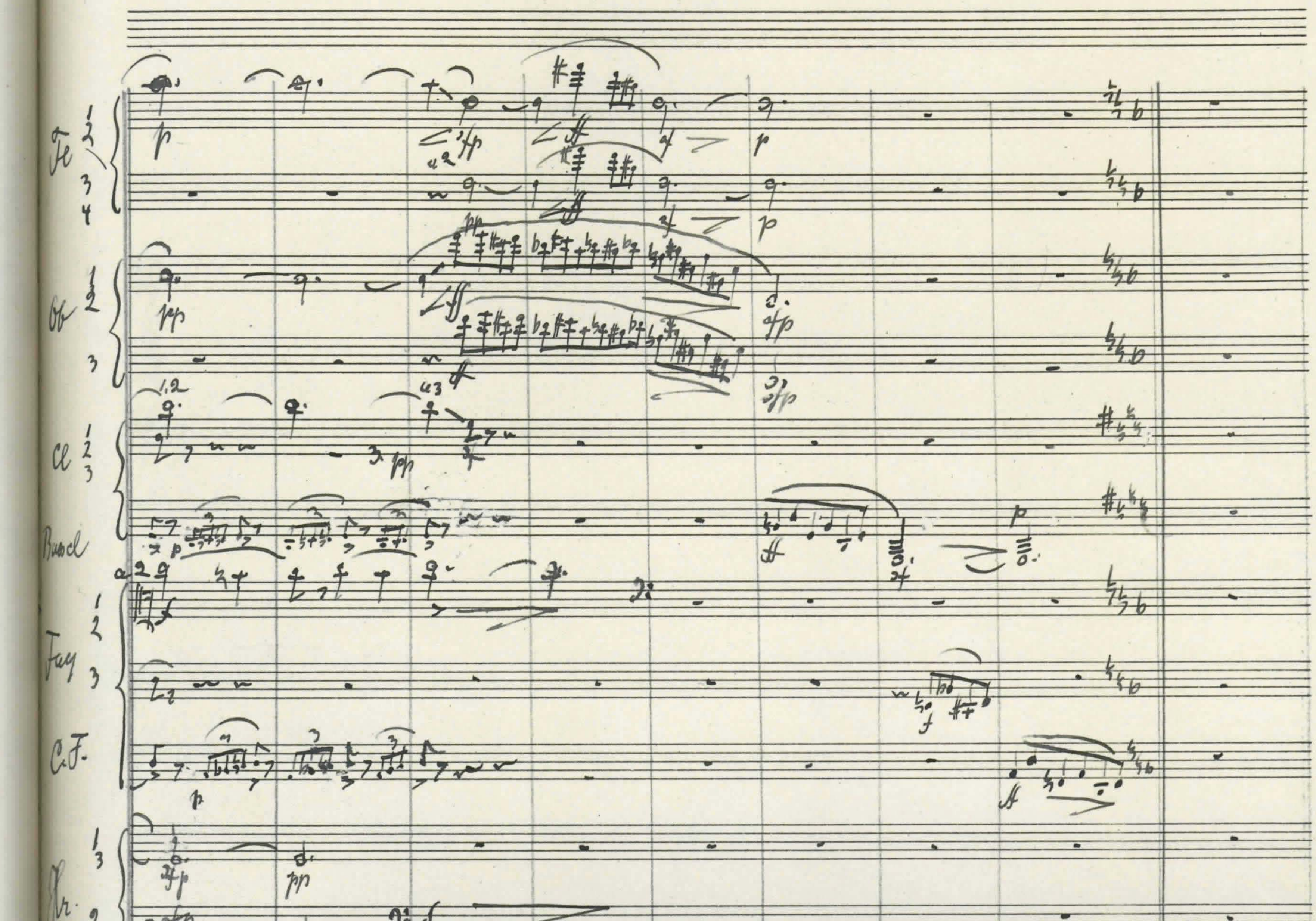
J.E.&Co.
Protokoll Schutzmarke
No 6
20 linig.


Fl 1.2. 3.4.
Ob 1
e. H.
Cl 1 2 3
Band.
Hr 1 2
3. Pos B. T.
Vl 1 2
V
C
B
Fag 1.2 3
C. F.
Pauke
Fl
Ob
e H.
ClA
Fag
C. F.
Hr
Tr B
Vl
V
C
B
3. Pos
B. T.
Protokoll. Schutzmarke
No 8
20 linig.

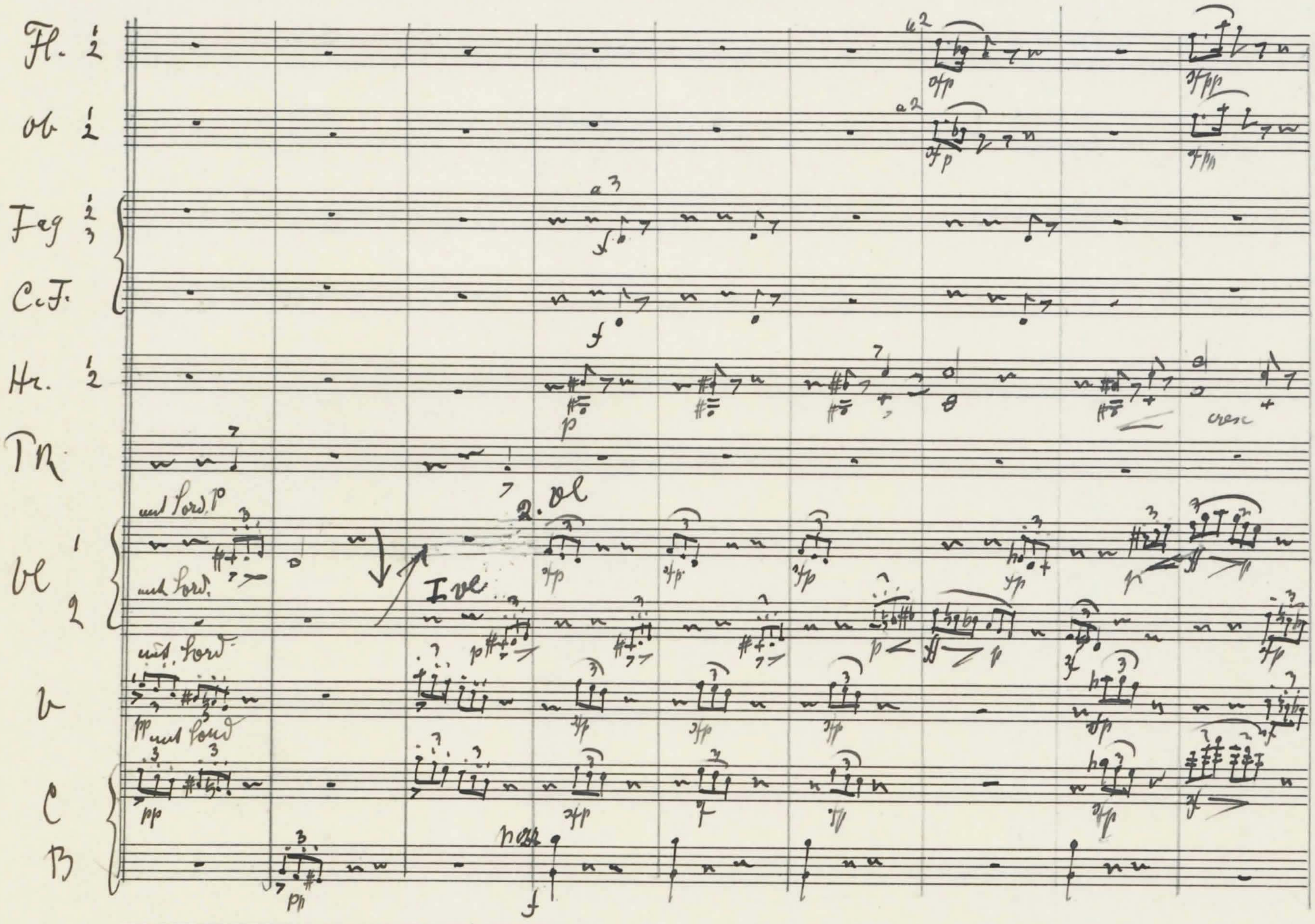


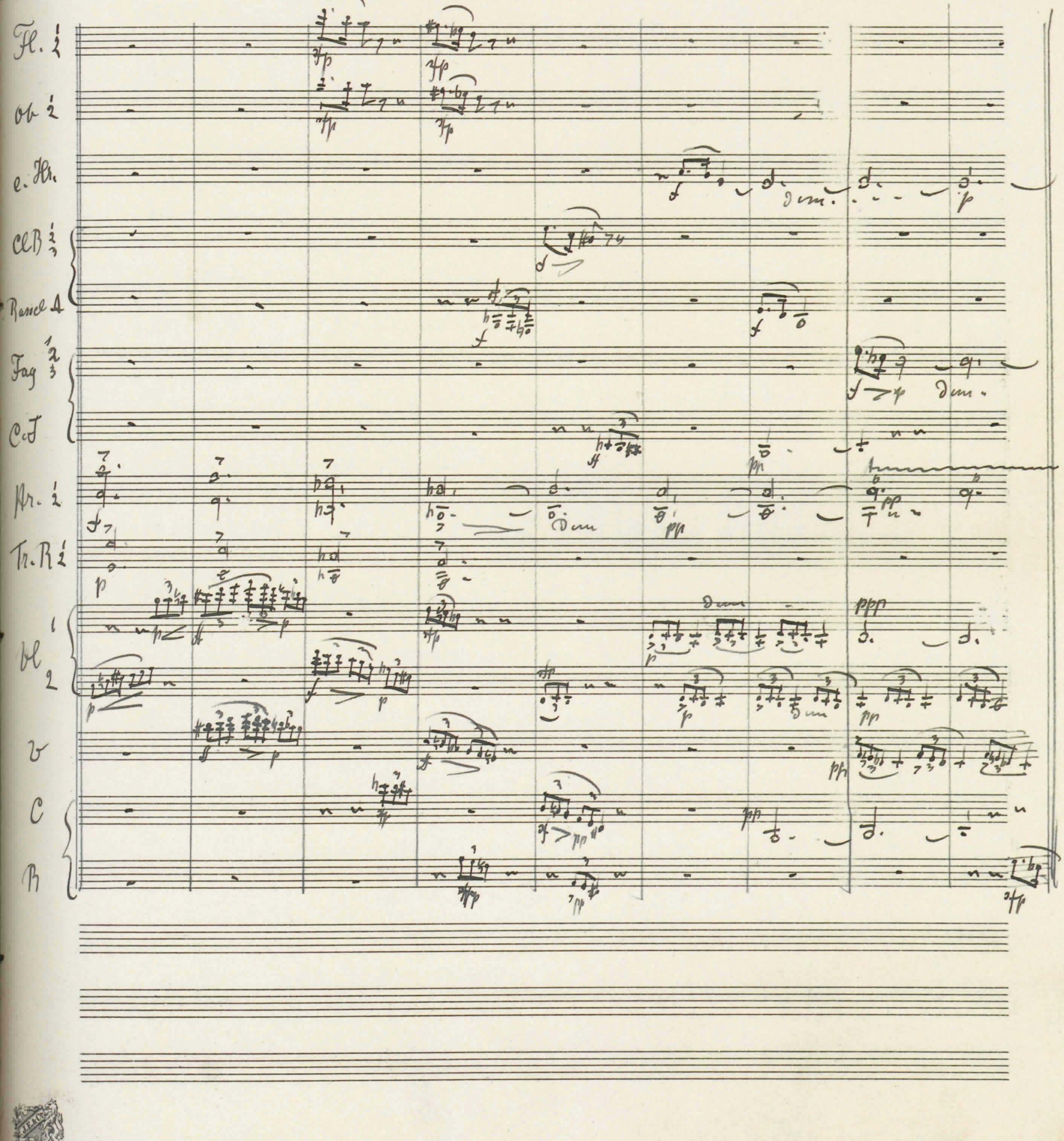
Protokoll. Schutzmarke
Nº 6
20 linig.


Fl. 1 2 3 4
a 2
Ob 1 2 3
e. Hr.
Cl B 1 2 3
Basscl. B
Fag 1 2 3
a 2
C. F.
Hr. 1 2 3
Tr. B 1 2
mit Dpf
3 Pos B. T.
Pk
Vl 1 2
V
C. u B
unis.

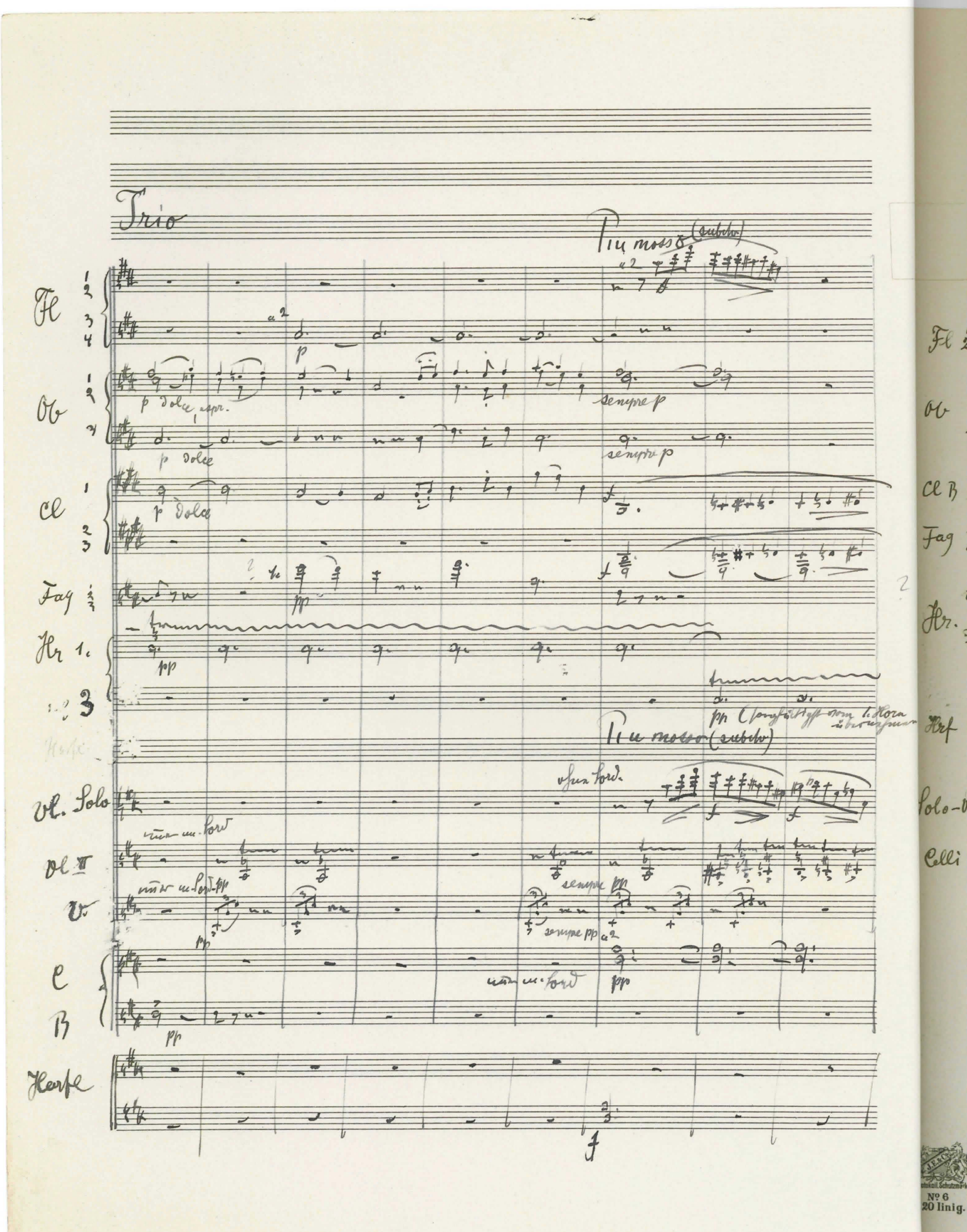


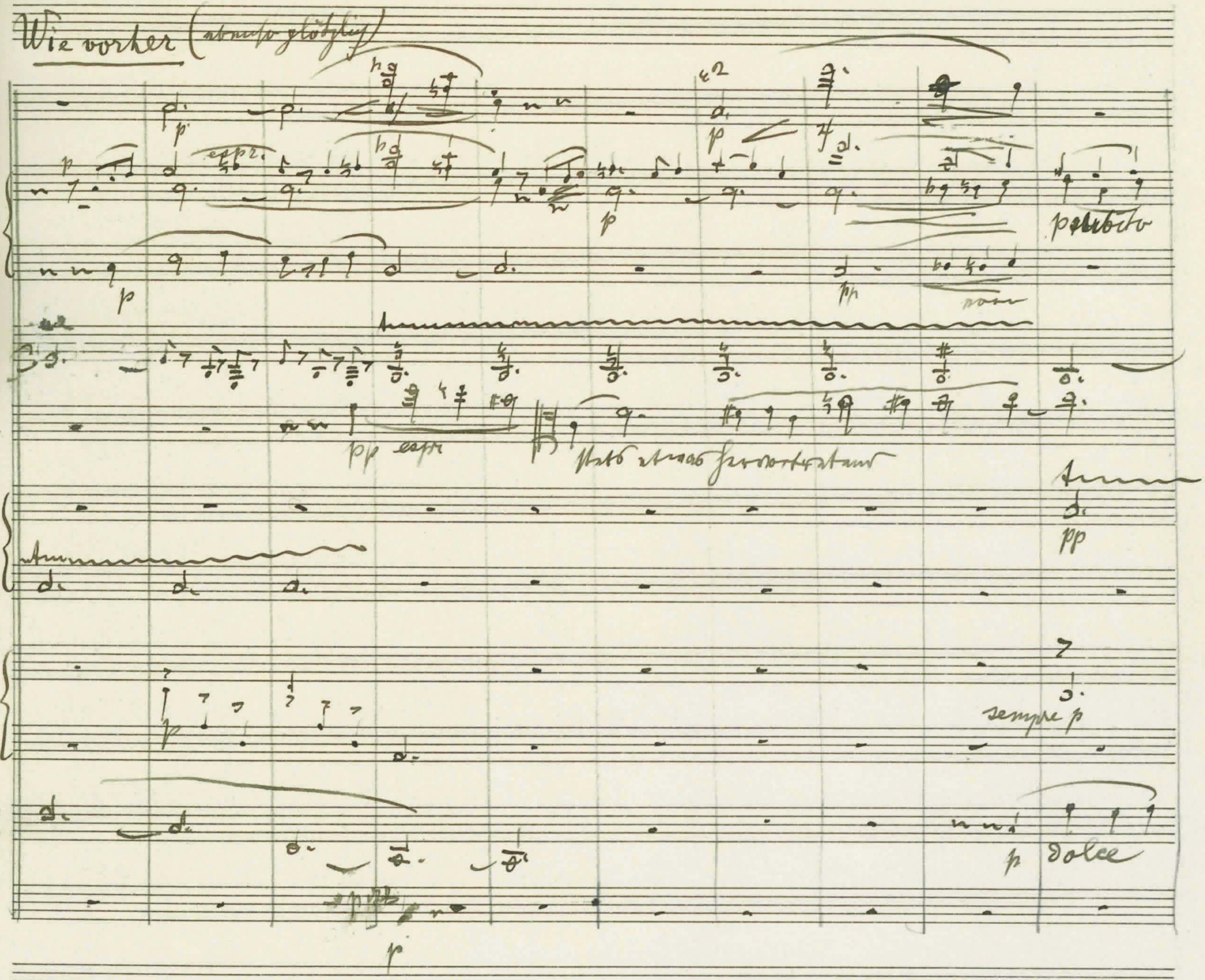
Protokoll. Schutzmarke
Nº 6
20 linig.


Fl. 1 2
ob 1 2
Fag 1 2 3
C.-F.
Hr. 1 2
Tr
Vl 1 2
V
C
B
mit Sord. p
mit Sord.
mit Sord.
mit Sord.
pp
pp
2. Vl
I vl
a 3
a 2
a 2
f
p
sfp
sfp
cresc

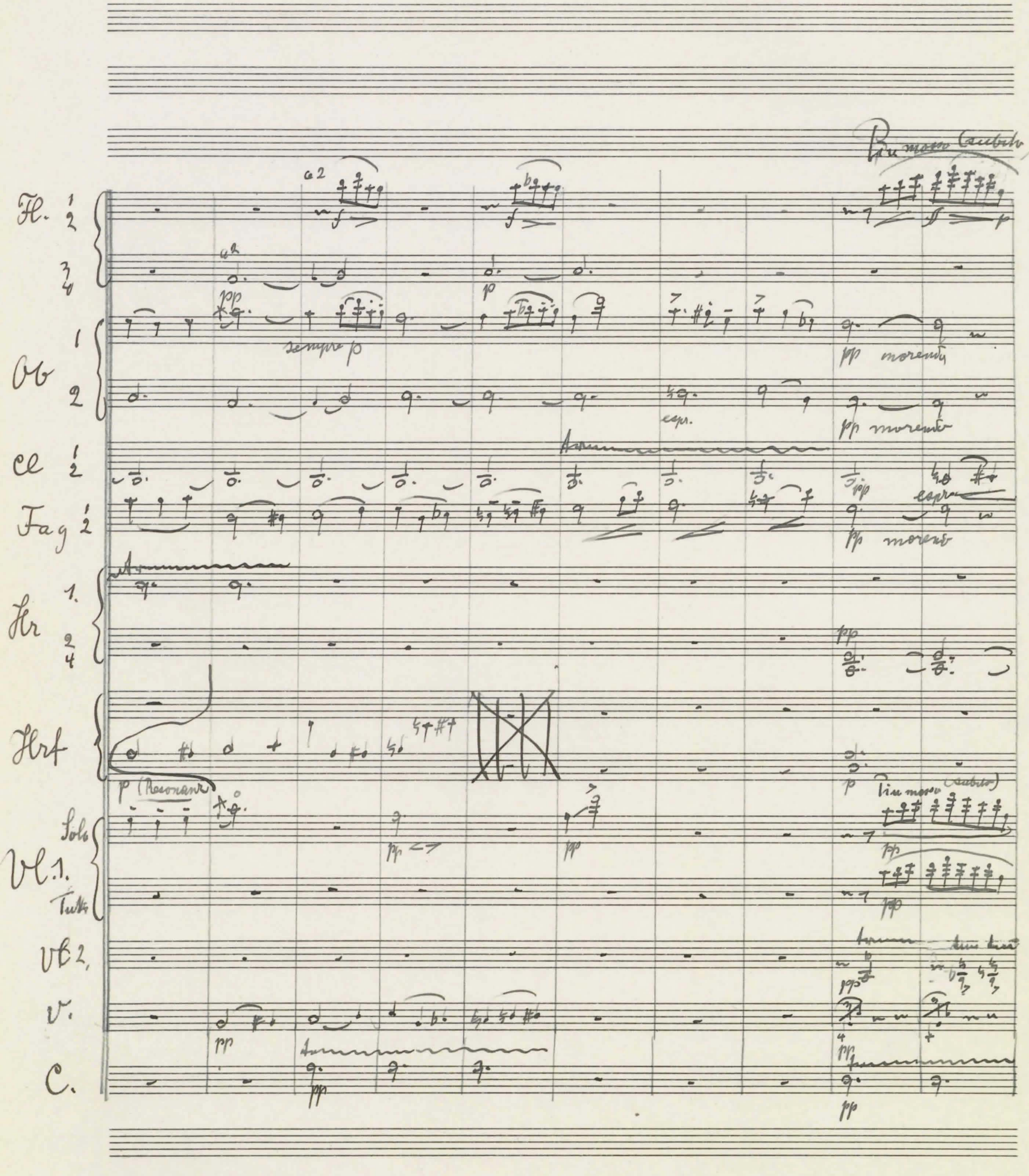


Protokoll Schutzmarke
Nº 6
20 linig.

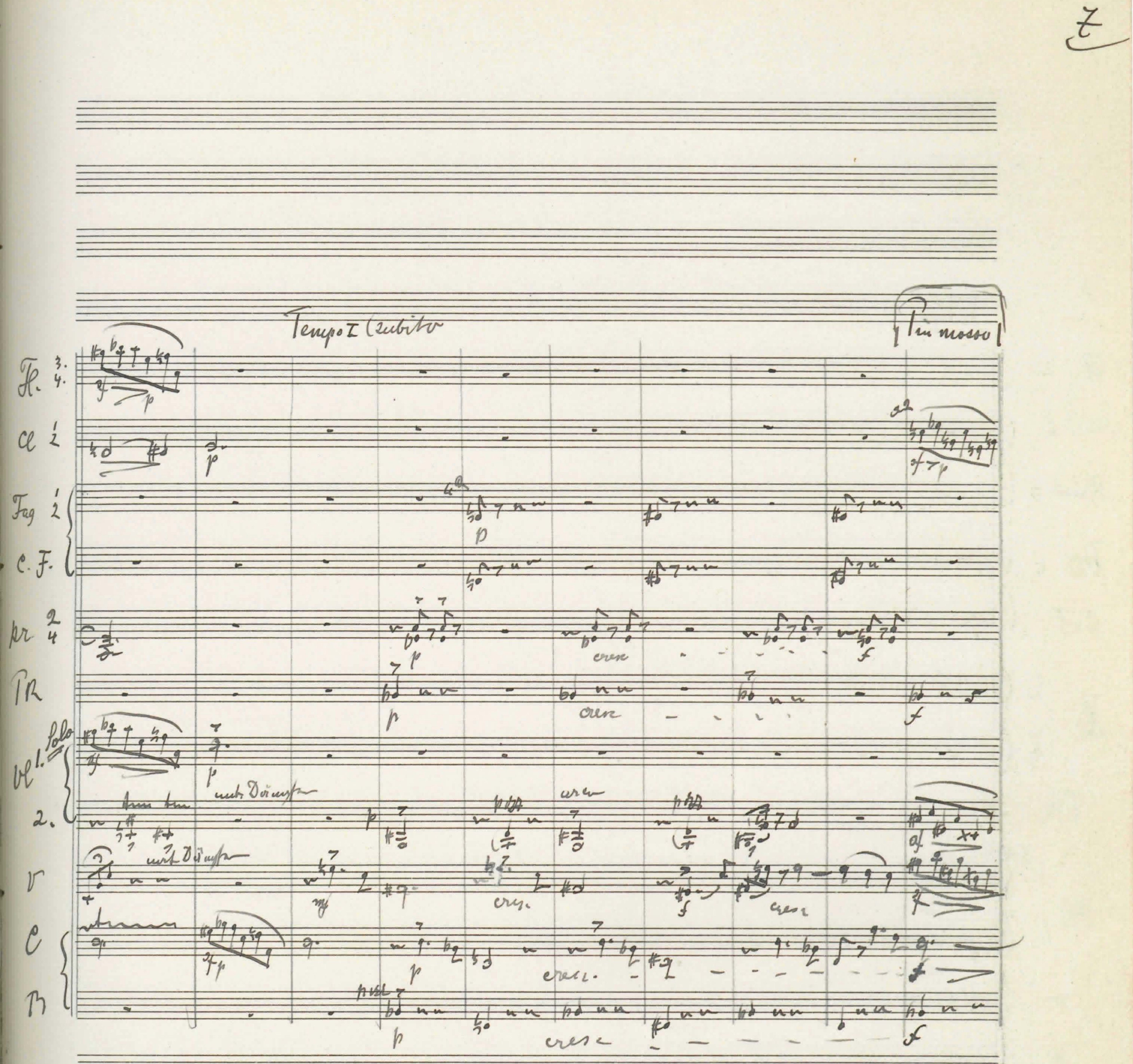

Trio
Più mosso (subito)
Fl 1 2 3 4
a2
p
Ob 1 2 3
p dolce espr.
p dolce
sempre p
Cl 1 2 3
p dolce
f
Fag 1 2 3
pp
Hr 1. 3
pp
vom 1. Horn übernommen
Harfe
Più mosso (subito)
Vl. Solo
ohne Sord.
f
Vl II
nur mit Sord.
sempre pp
V.
nur mit Sord.
sempre pp
a2
C
nur mit Sord.
pp
B
pp
Harfe
f
Fl
Ob
Cl B
Fag
Hr.
Harf
Solo-V
Celli
Nº 6
20 linig.



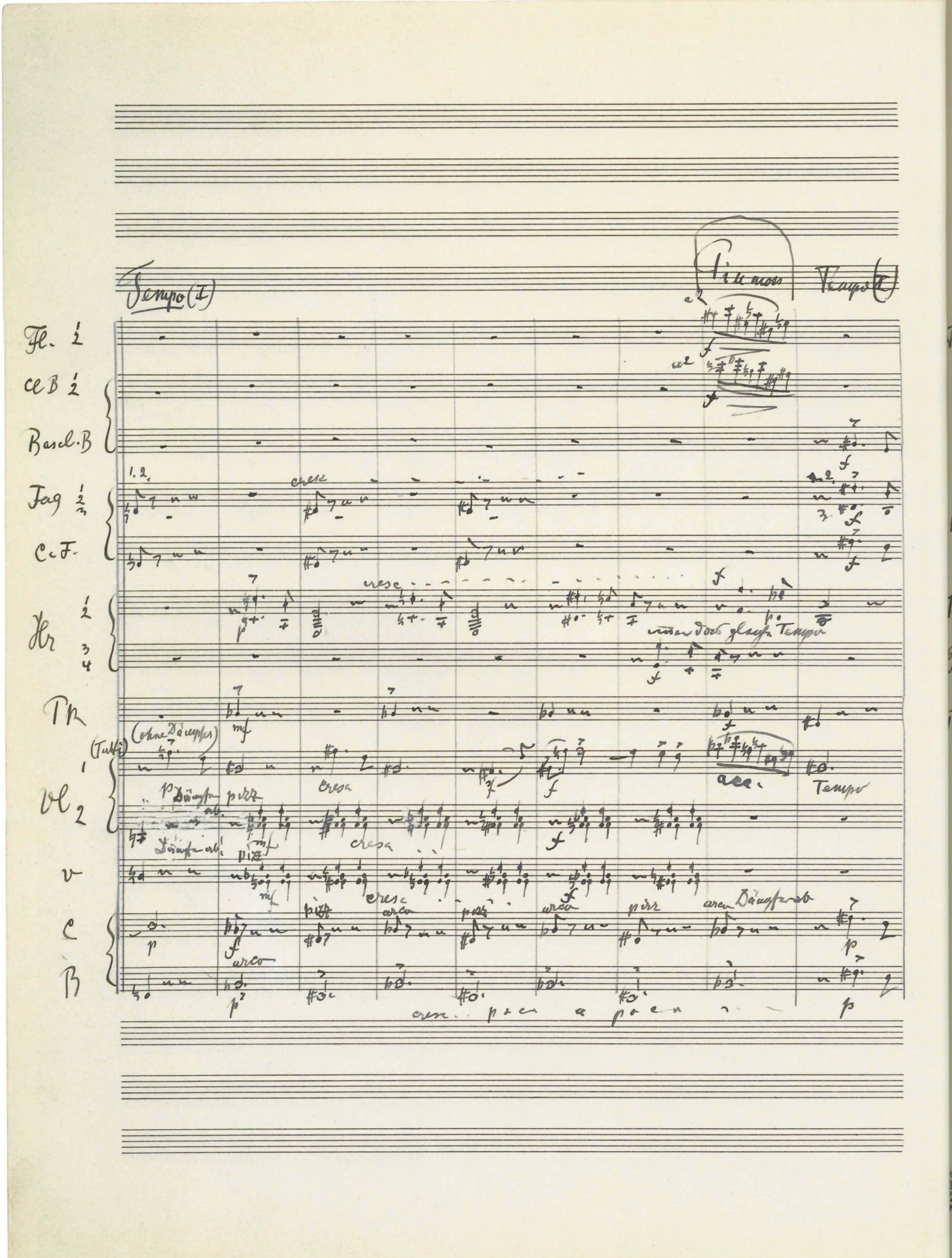
Protokoll Schutzmarke
Nº 6
20 linig.

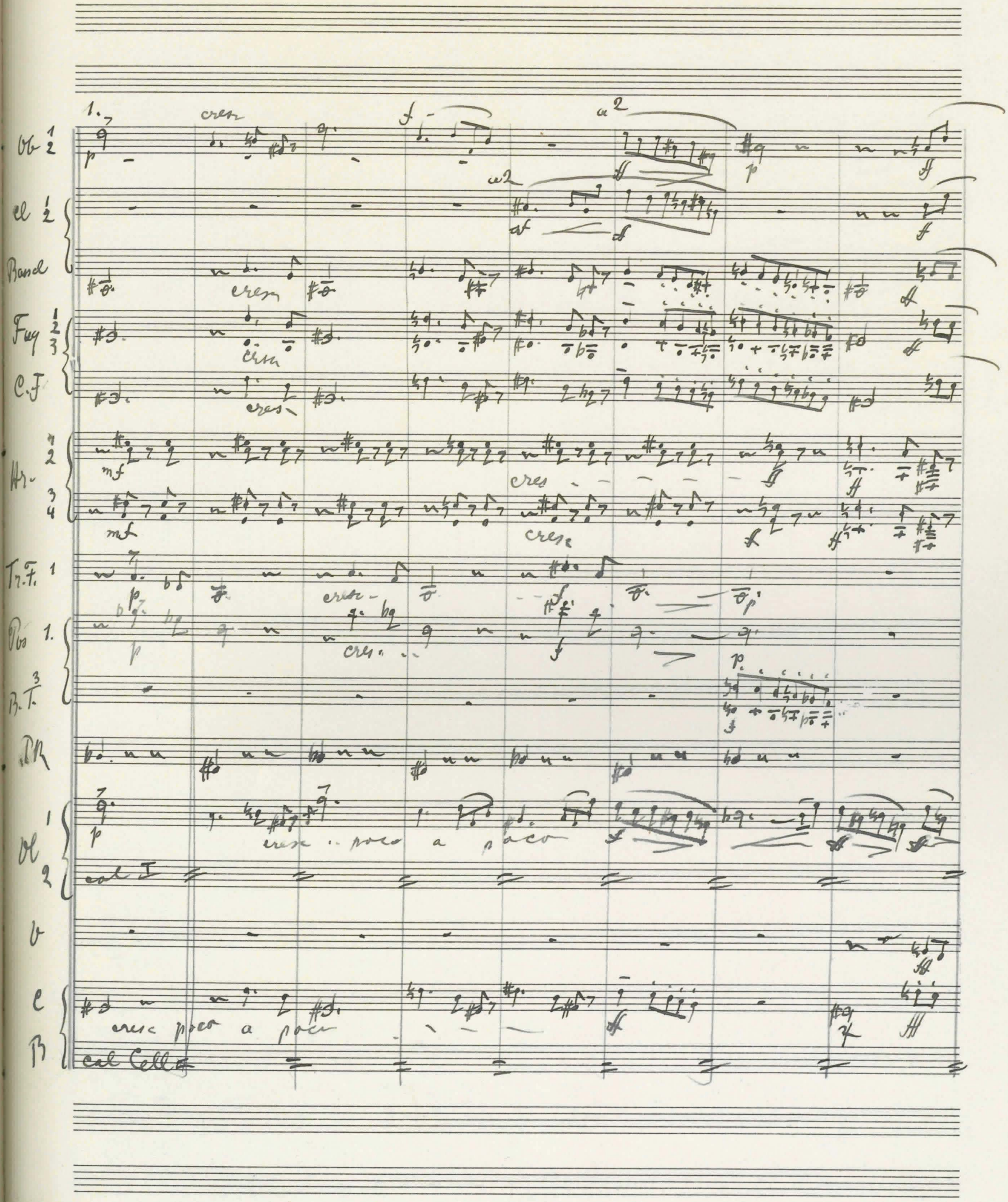


Protokoll. Schutzmarke
Nº 6
20 linig.

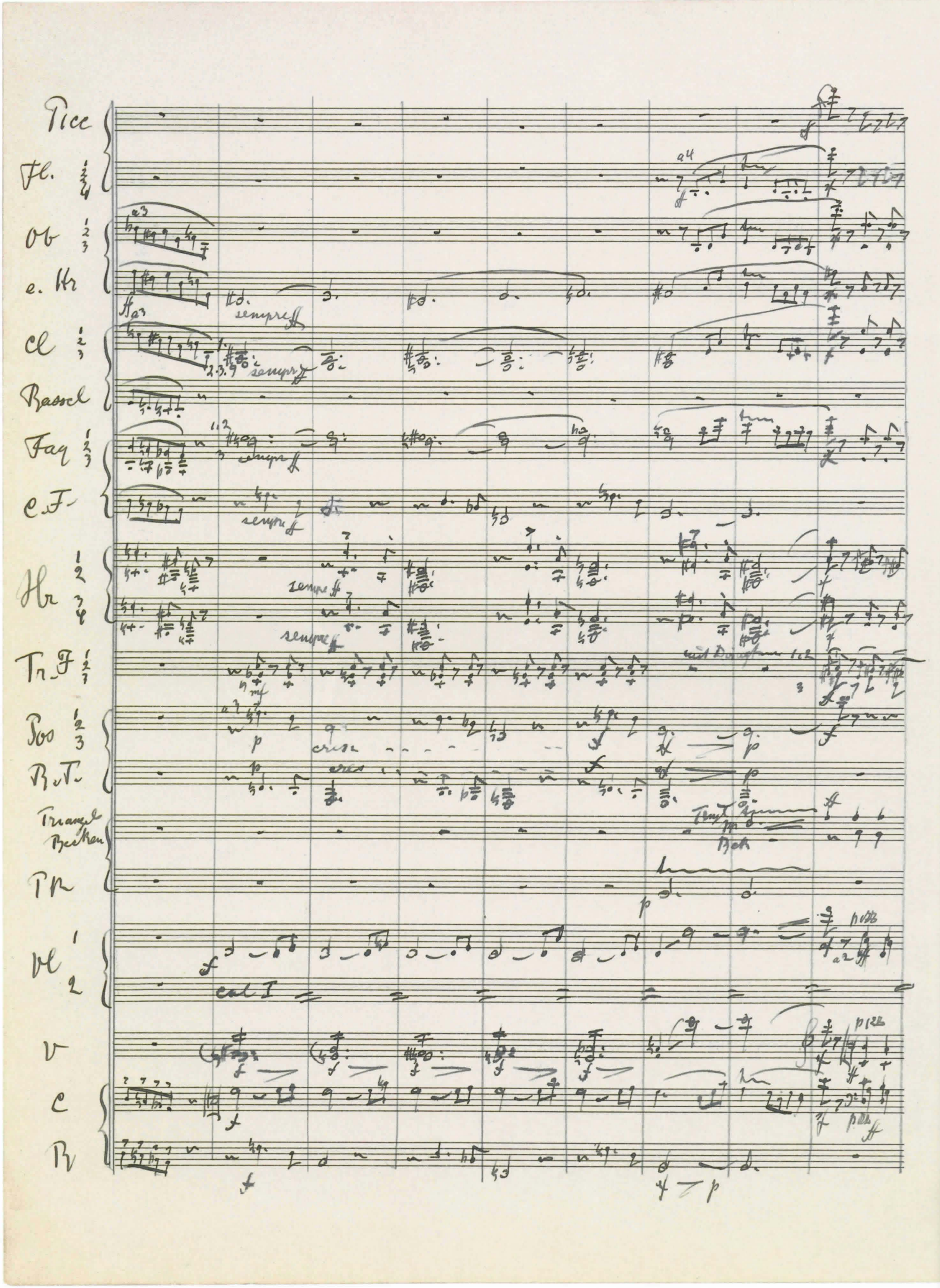


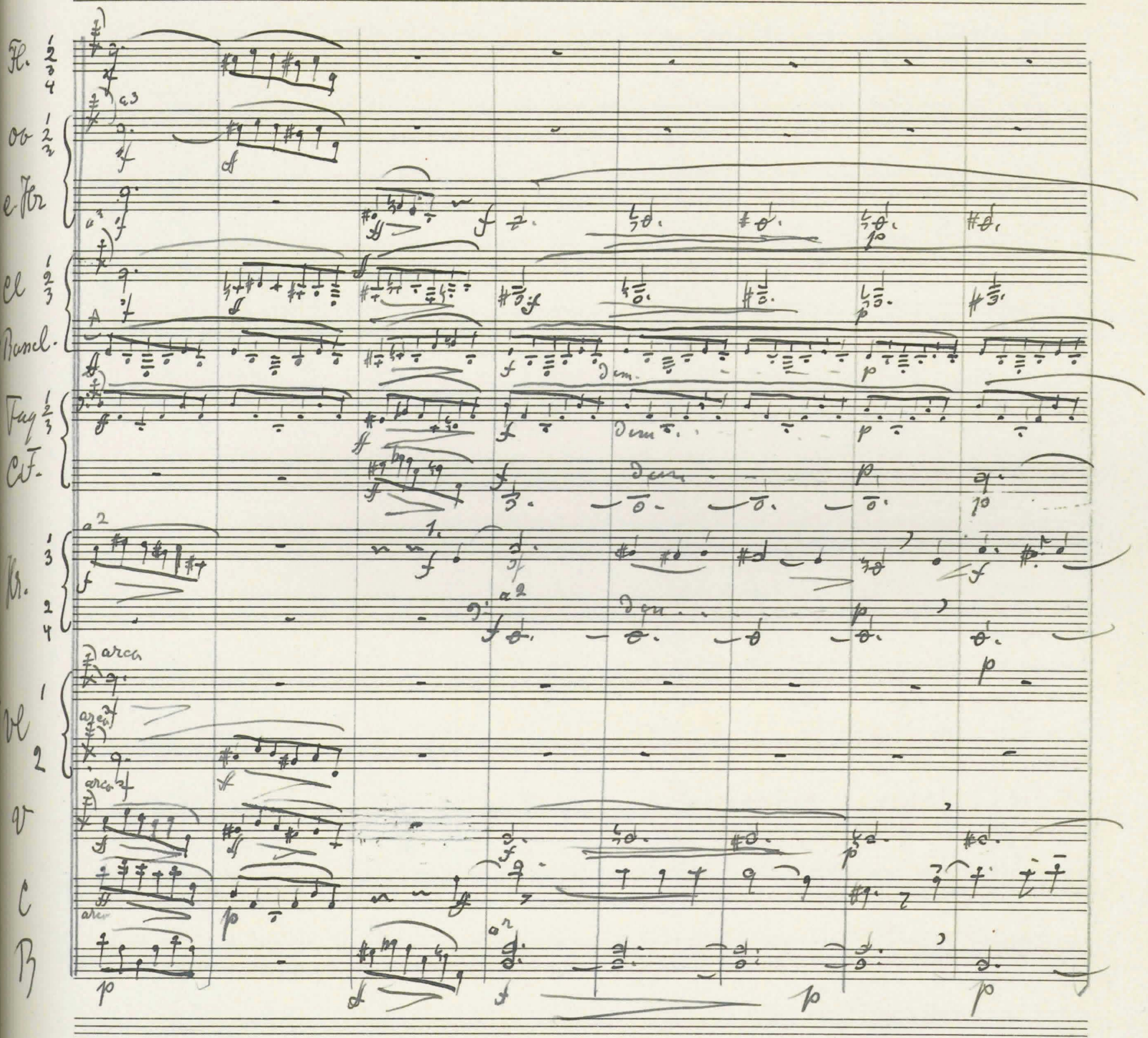
Protokoll. Schutzmarke
Nº 6
20 linig.


Tempo (I)
Più mosso
Tempo (I)
Fl. 1 2
cl B 1 2
Basscl. B
Fag 1 2 3
C.-F.
Hr 1 2 3 4
Pk
Vl 1 2
V
C
B
a2
1.2.
3.
cresc
(Tutti)
(ohne Dämpfer)
p
Dämpfer ab!
pizz
mf
f
acc.
Tempo
arco
immer doch gleiches Tempo
cresc. poco a poco

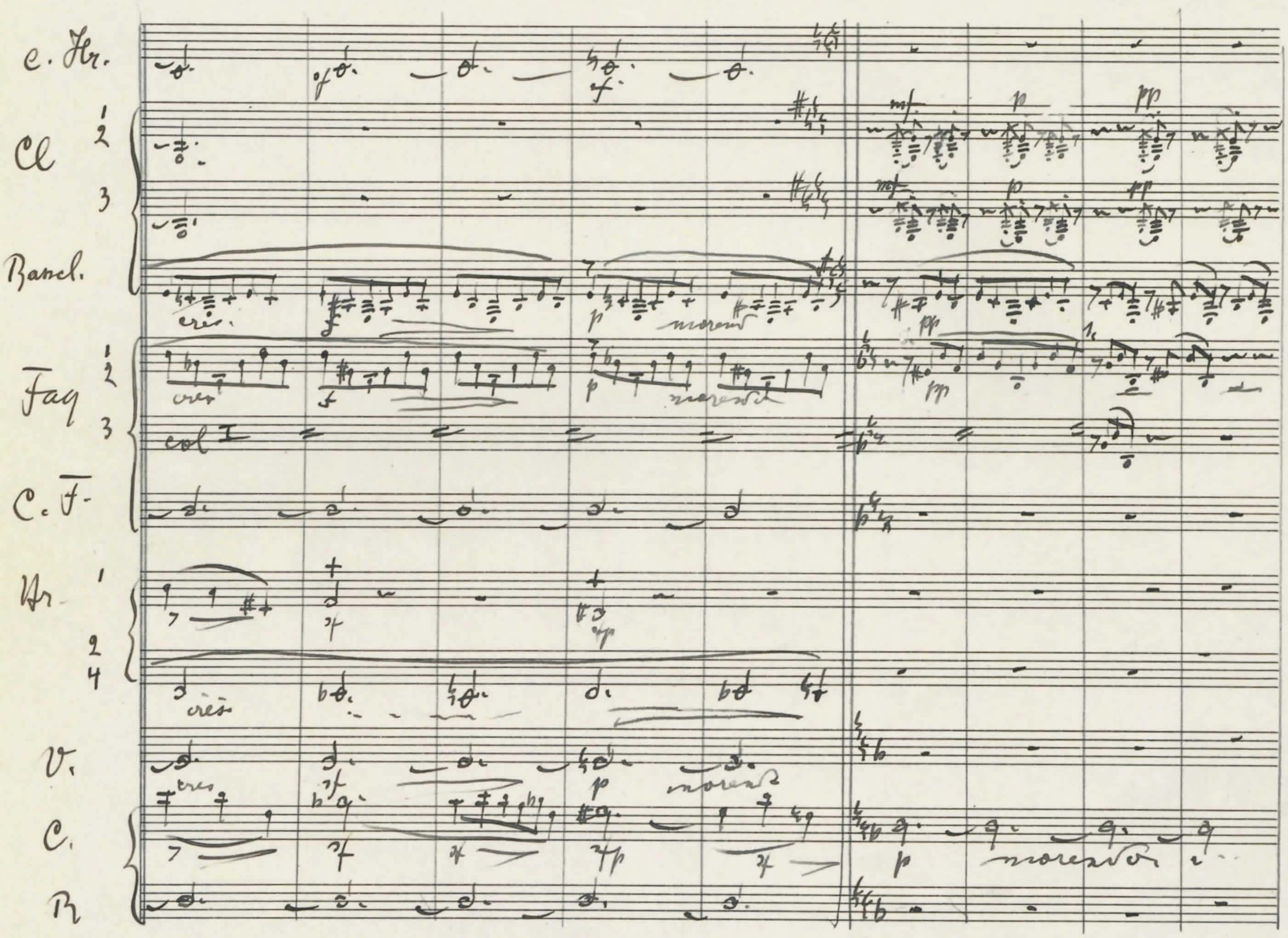


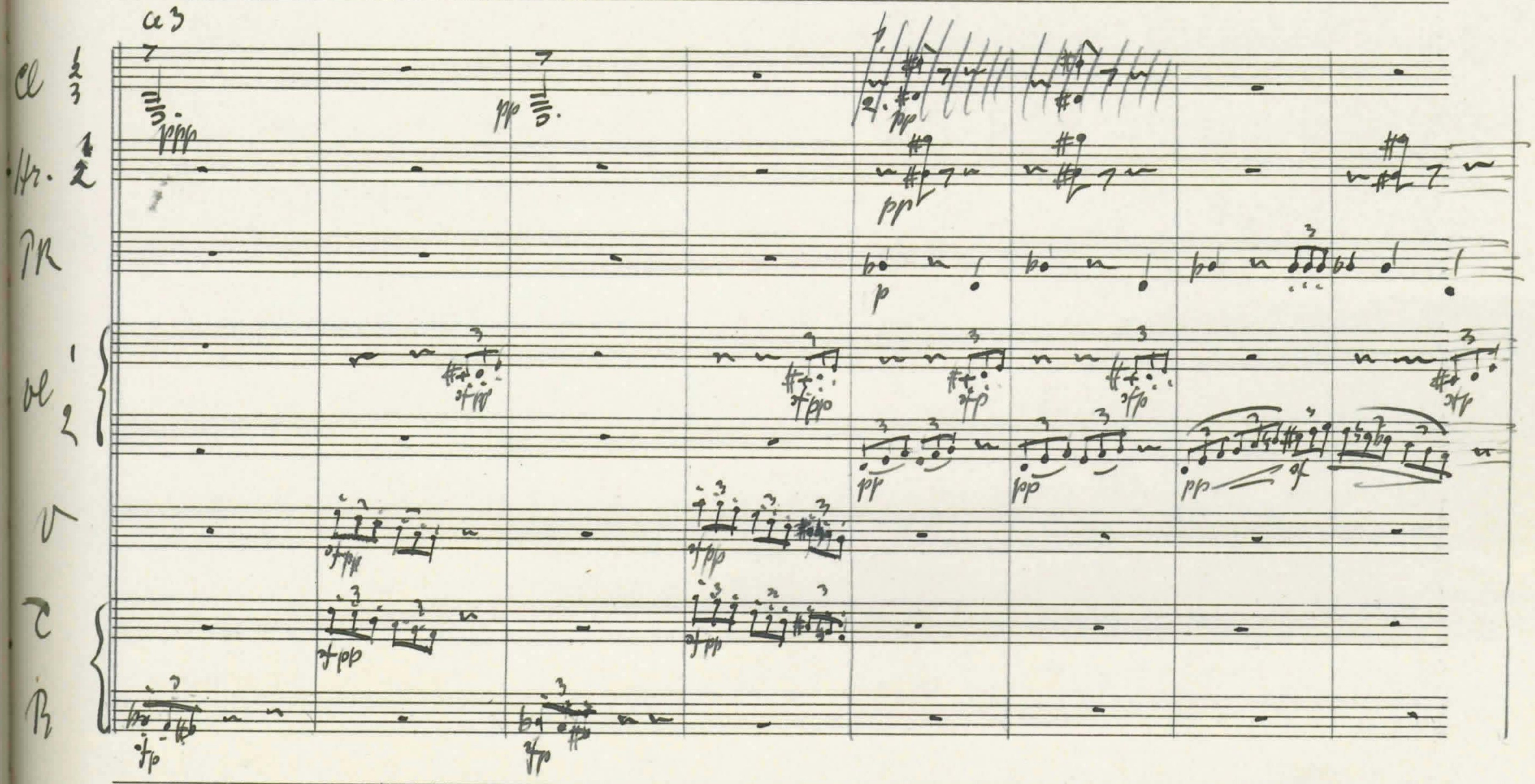
Protokoll. Schutzmarke
Nº 6
20 linig.


Picc
Fl. 1 2 3 4
a4
Ob 1 2 3
a3
e. Hr
sempre ff
Cl 1 2 3
Basscl
Fag 1 2 3
C.F.
Hr 1 2 3 4
sempre ff
Tr. F 1 2 3
mf
mit Dämpfer
Pos 1 2 3
p
cresc
R.T.
Triangel
Becken
Pk
Vl 1 2
col I
V
C
B
pizz
f
ff

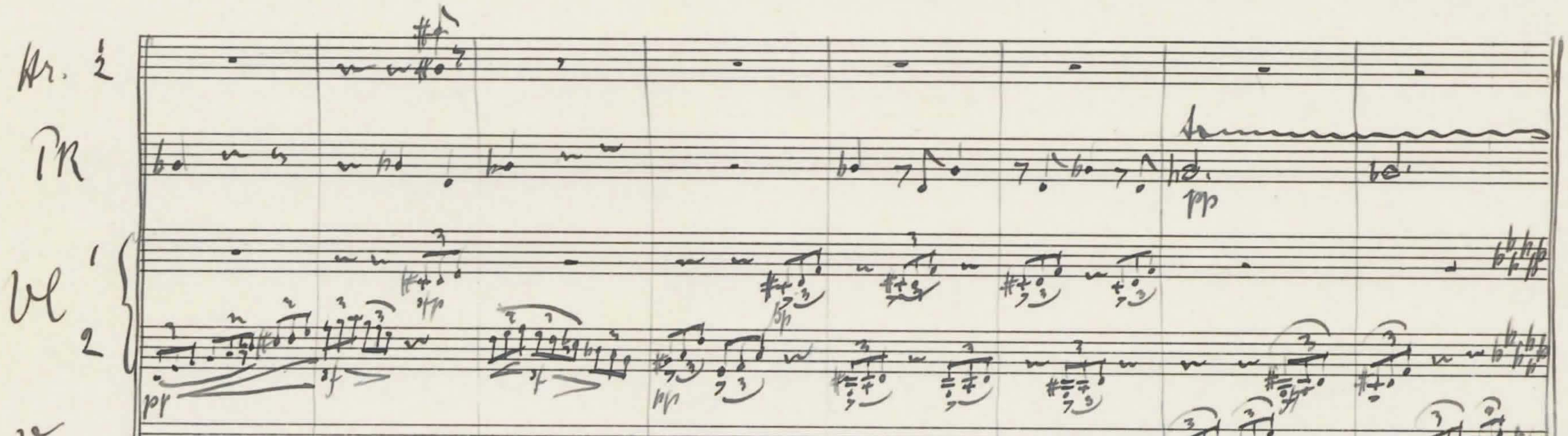


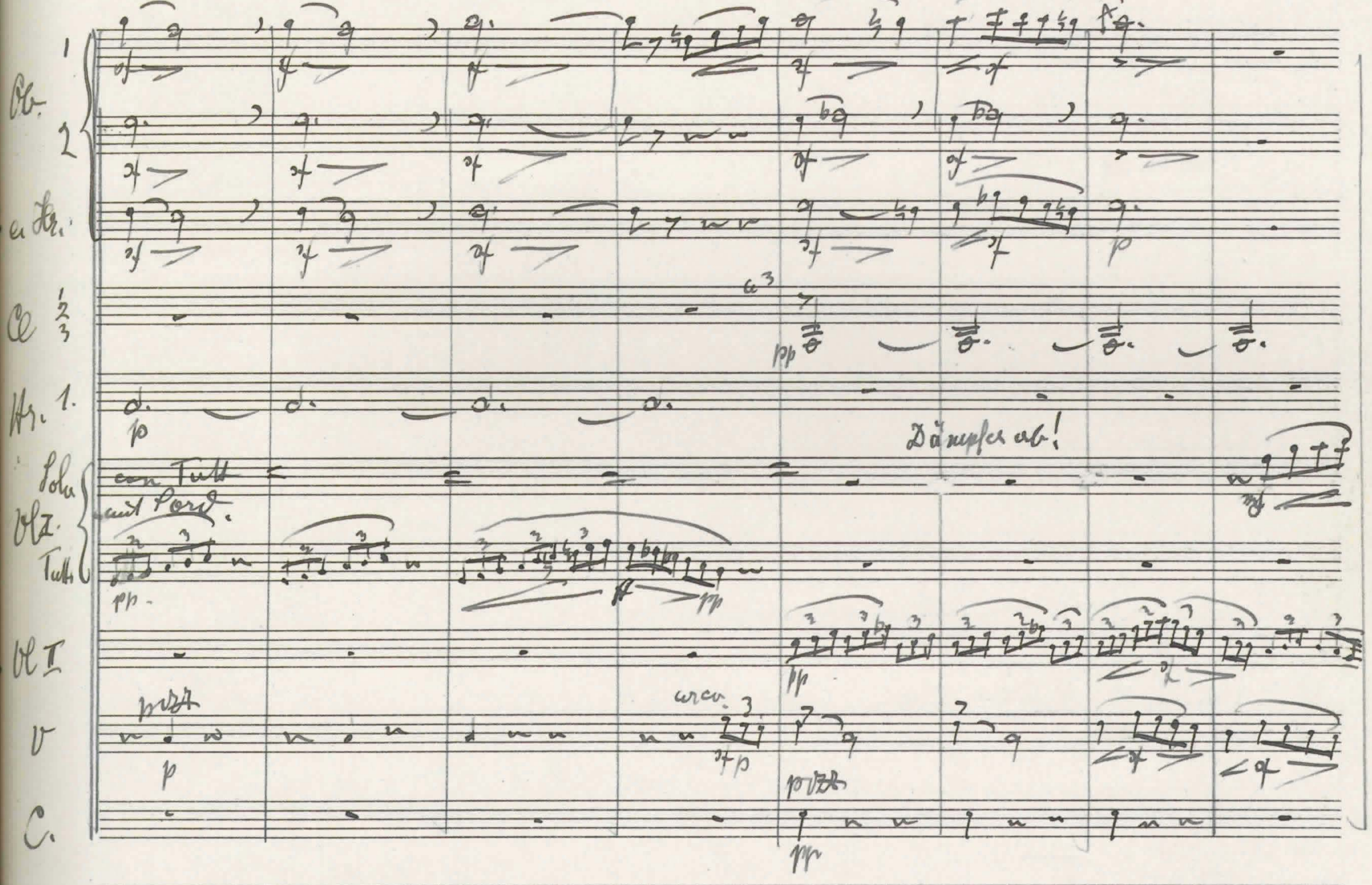
J.E.&Co.
Protokoll. Schutzmarke
Nº 6
20 linig.


C. Hr.
Cl 1 2
3
Basscl.
Fag 1 2
3
C. F.
Hr. 1
2 4
V.
C.
B.
cresc.
f
p
morendo
col I
mf
pp
morendo

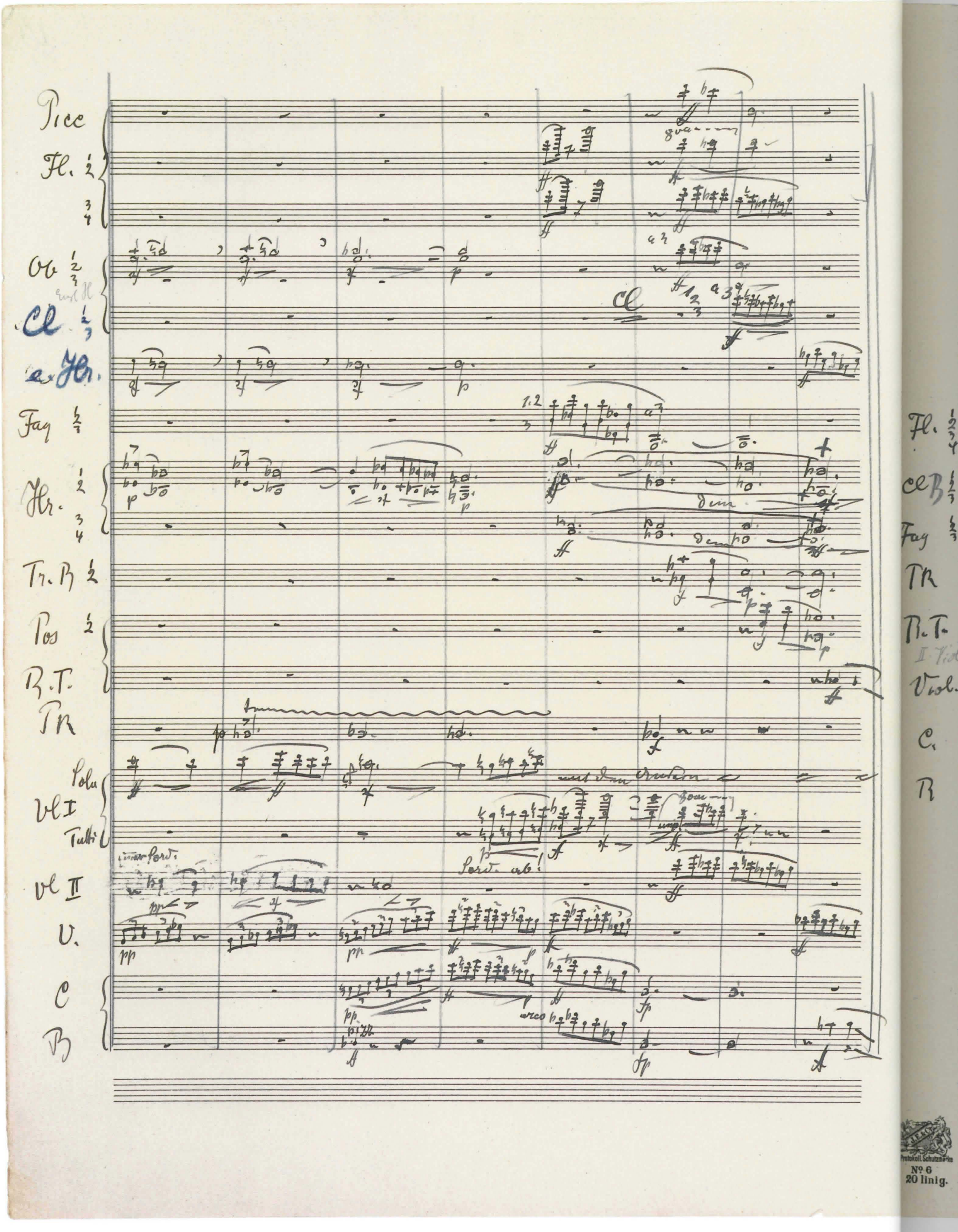


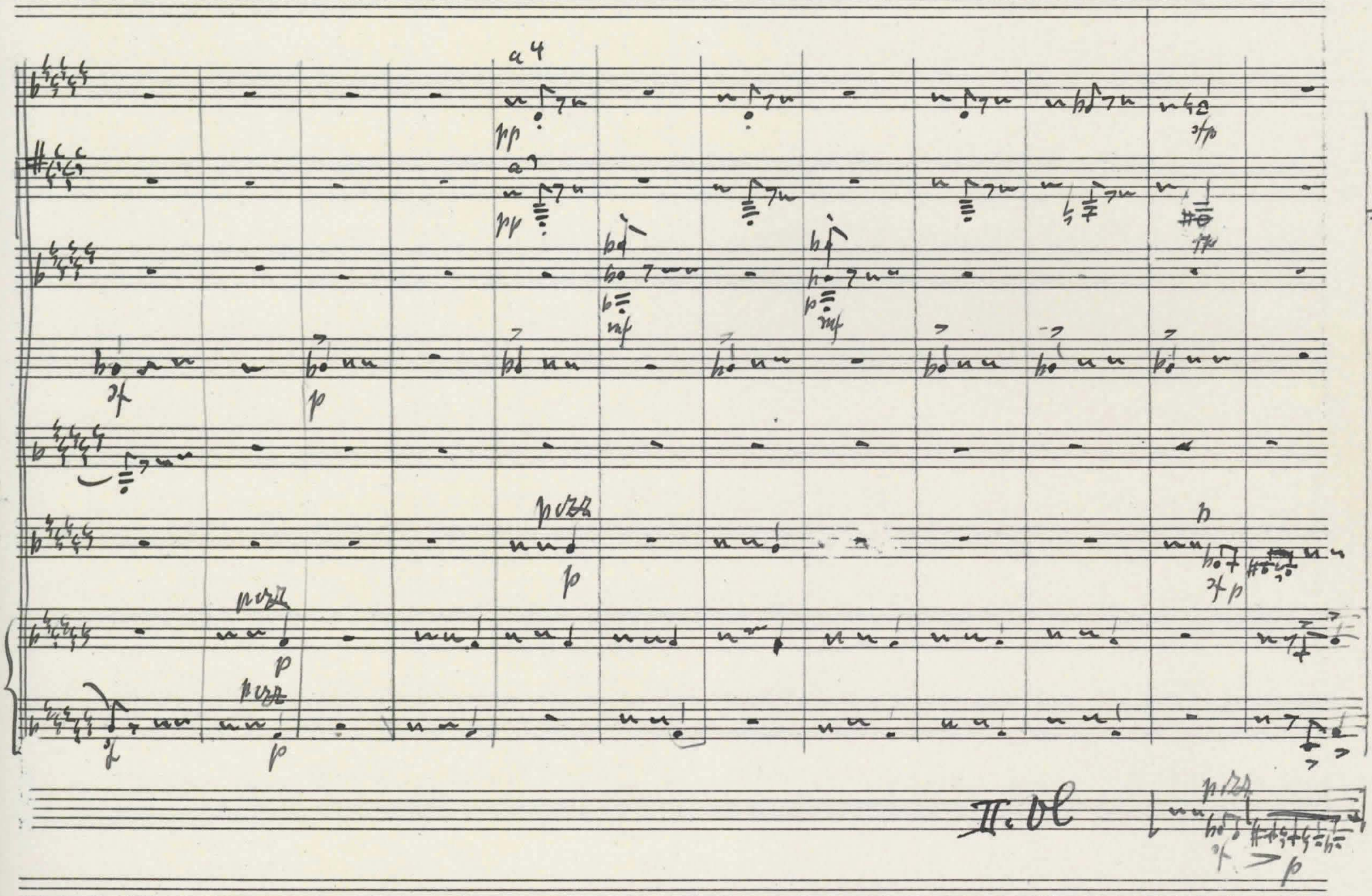
Schutzmarke
No 6
20 linig.


Hr. 1/2
Pk
Vl 1 2
V.
pp
pp
ppp
ppp



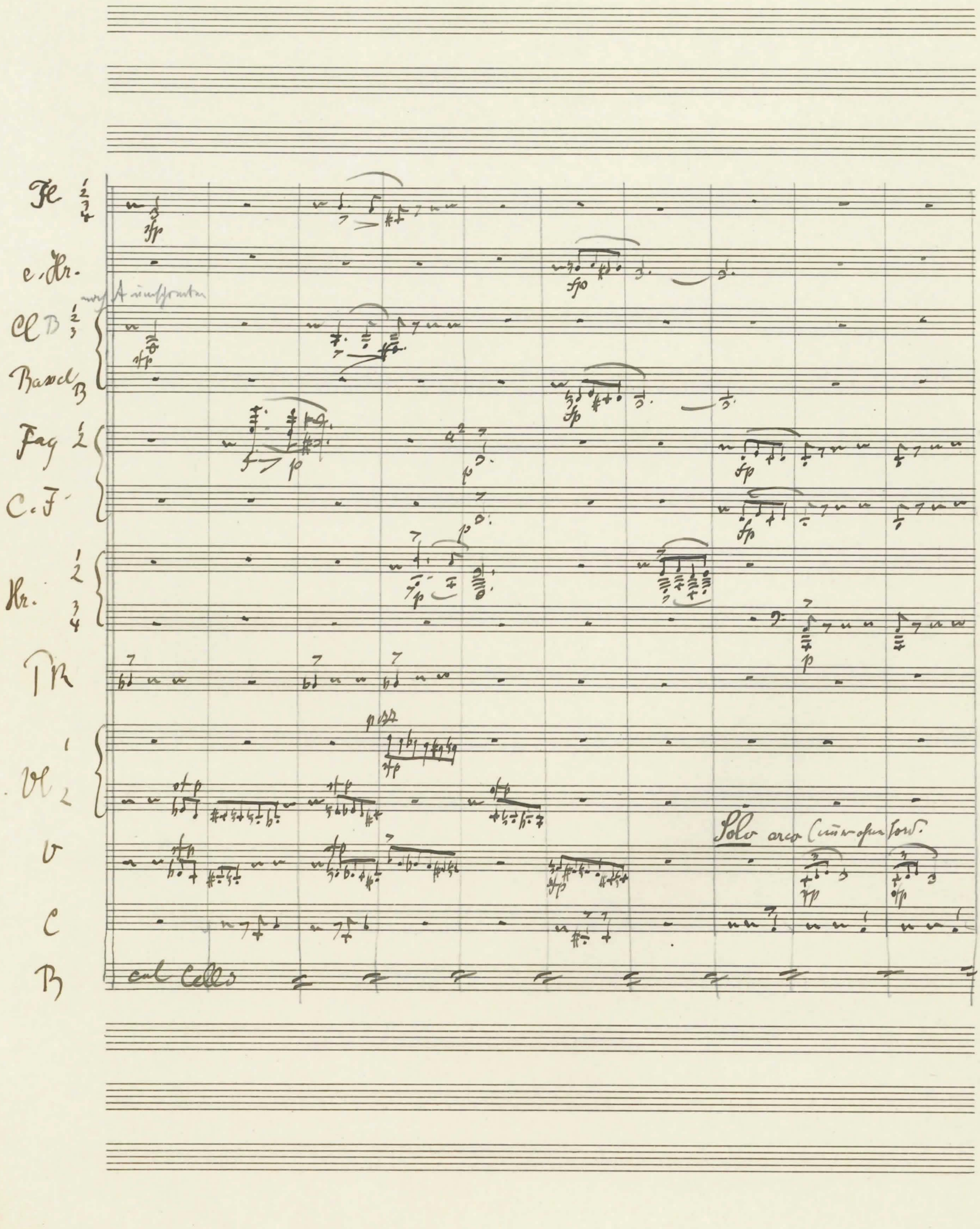
Protokoll. Schutzmarke
Nº 6
20 linig.

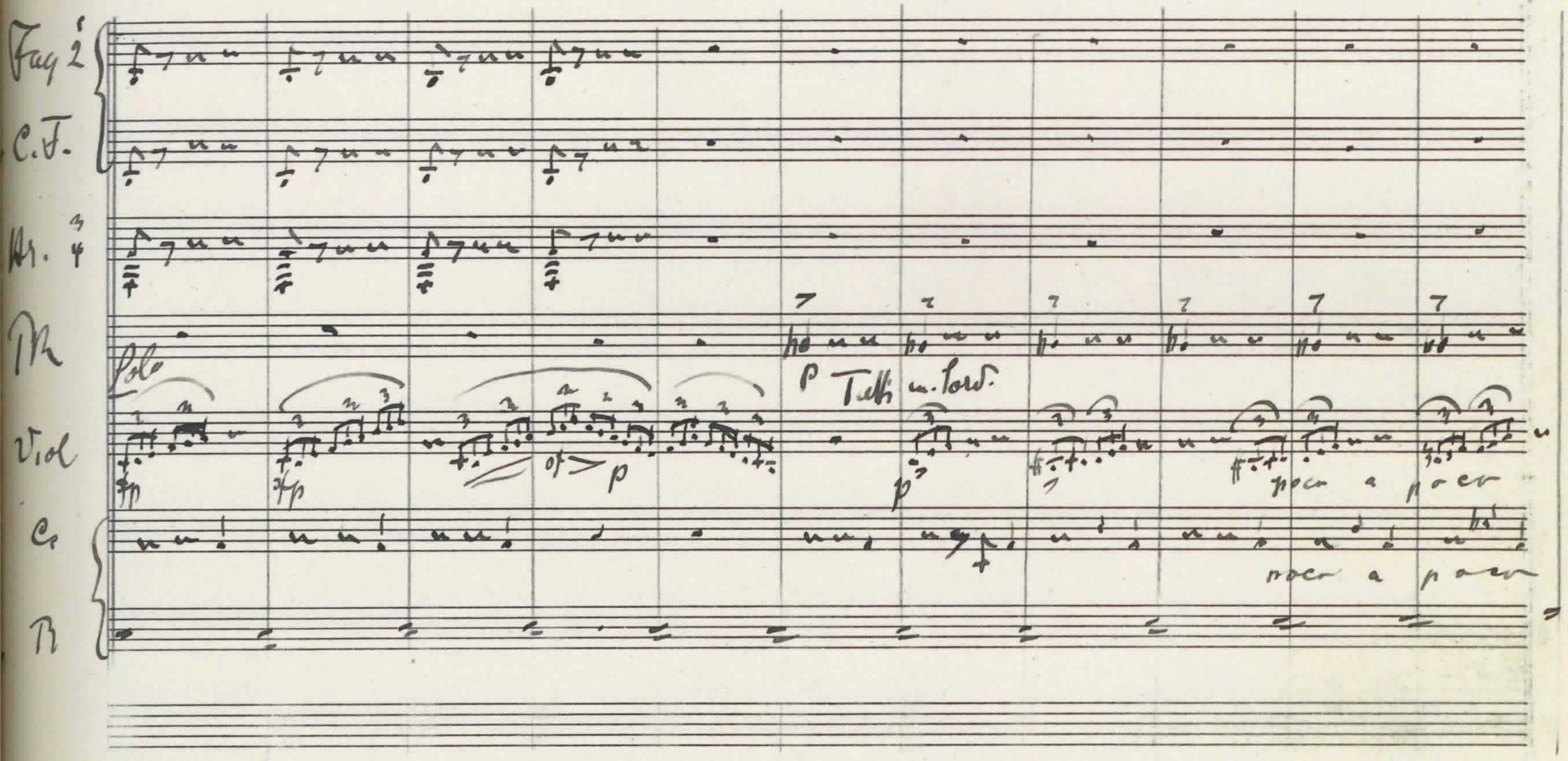

Picc
Fl. 1 2
3 4
Ob 1 2 3
engl. H
Cl 1 2 3
a. Hr.
Fag 1 2 3
Hr. 1 2
3 4
Tr. B 1 2
Pos 1 2
B.T.
Tk
Solo
Vl I
Tutti
Vl II
V.
C
B
8va
mit Sord.
Sord. ab!
mit dem Andern
dim
arco
pp
ff
p
fp
Fl. 1 2 3 4
Cl B 1 2 3
Fag 1 2 3
Tk
B.T.
II Viol
Viol.
C
B
Protokoll Schutzmarke
Nº 6
20 linig.



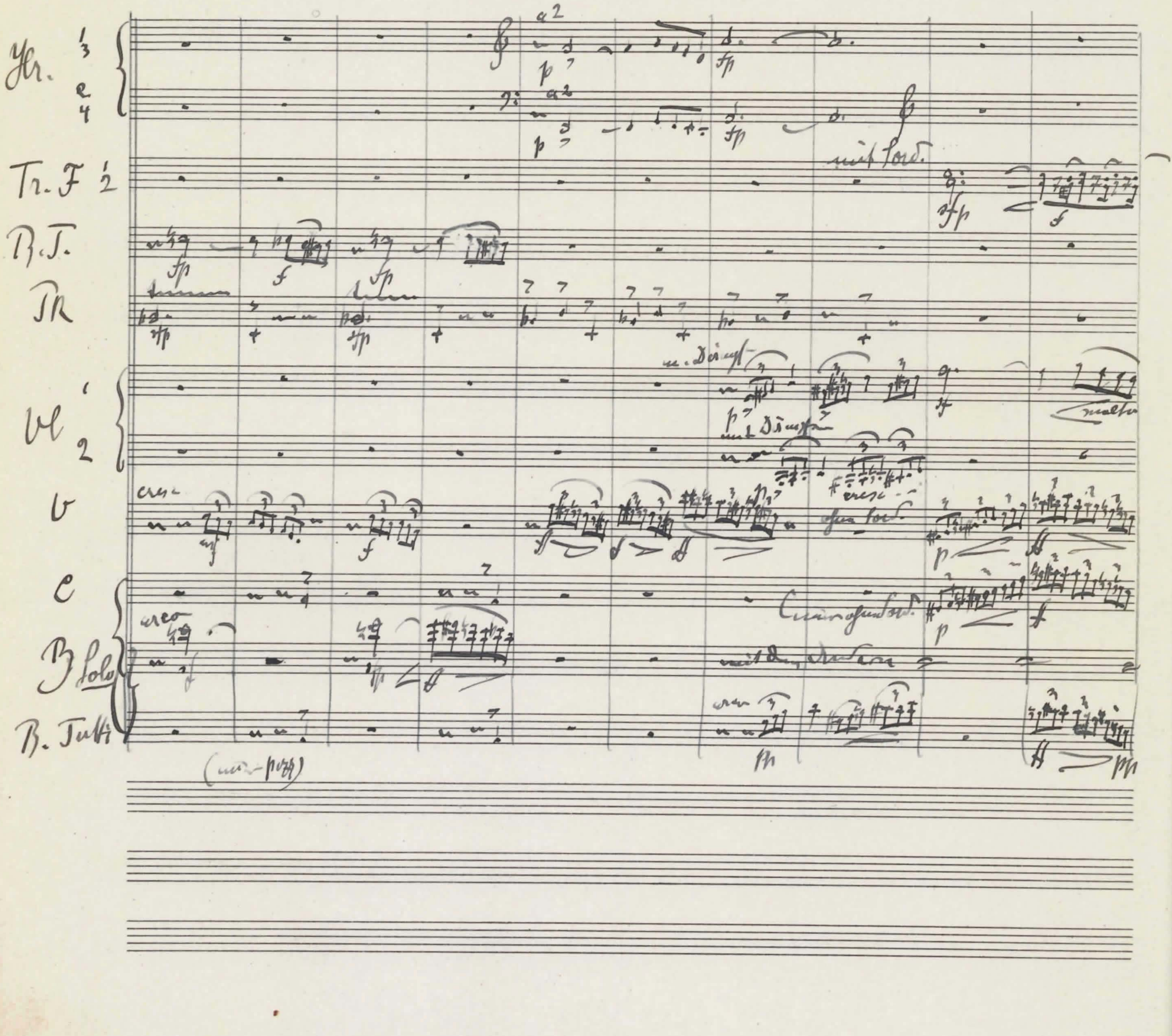
X nach Aufführung

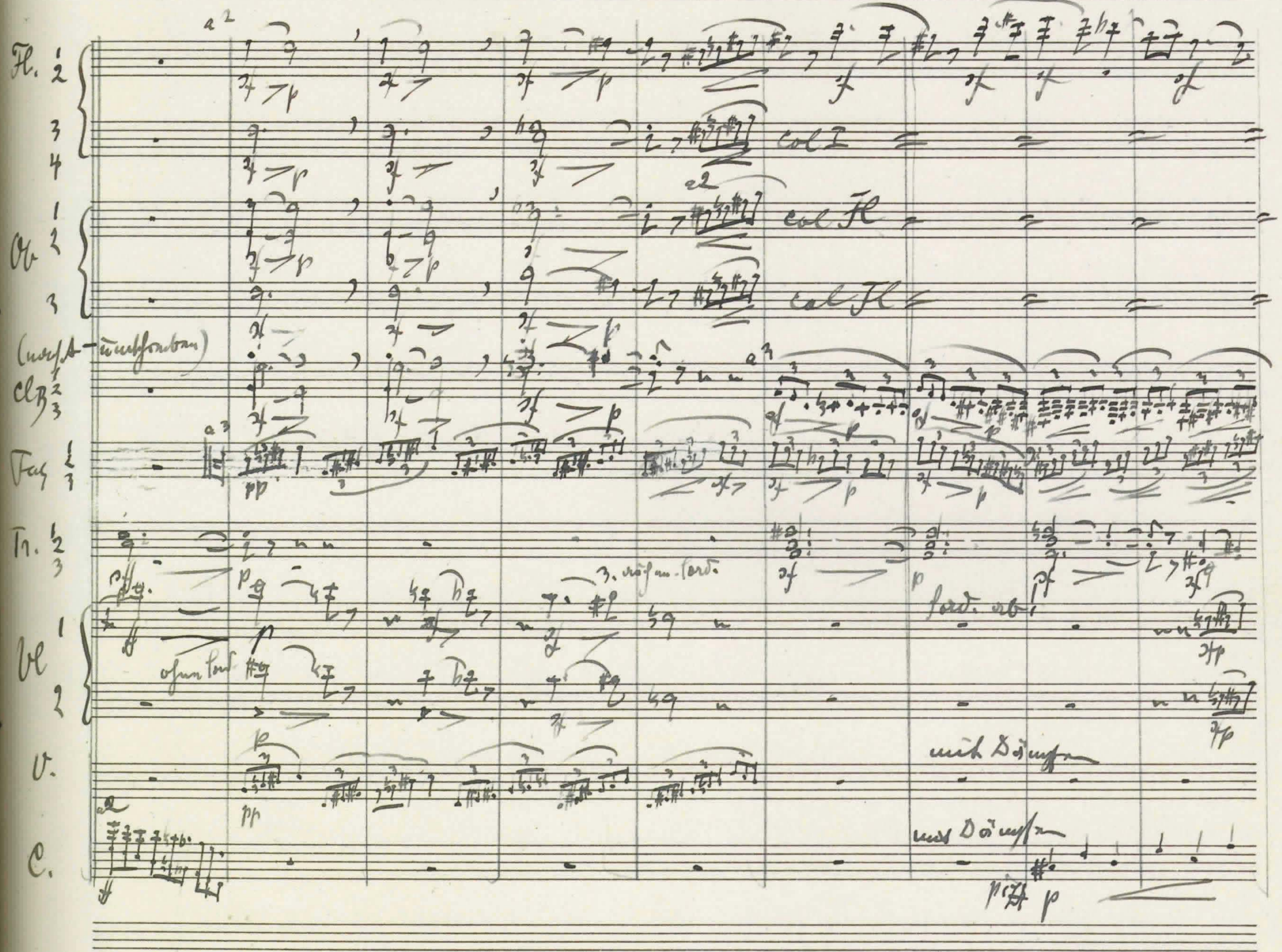
J.E.&Co.
Protokoll. Schutzmarke
No 6
20 linig.


Fl 1 2 3 4
e. Hr.
auf A umstimmen
Cl B 1 2 3
Basscl B
Fag 1 2
C. F.
Hr. 1 2 3 4
TR
Vl 1 2
V
C
B
fp
p
a 2
Solo arco (nur erstes Pult.
col Cello

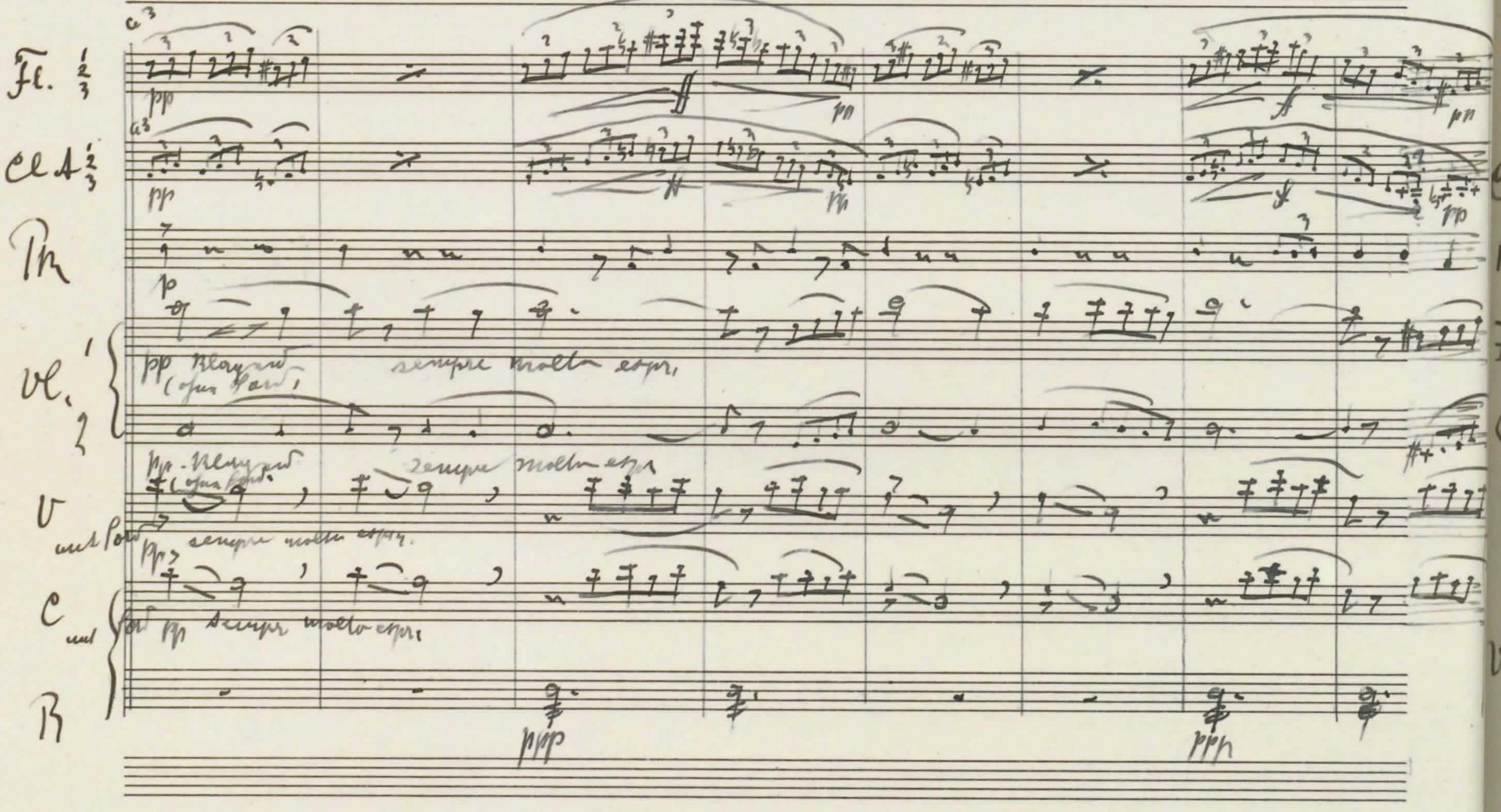


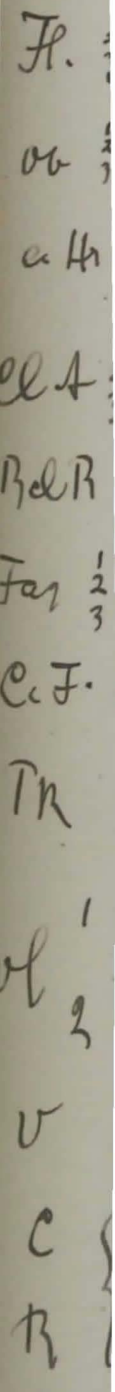
Protokoll Schutzmarke
No 6
20 linig.


Hr. 1 3 2 4
a2
p
fp
Tr. F 1 2
mit Sord.
B.T.
Tk
f
Vl 1 2
m. Dämpf.
mit Dämpfer
cresc.
V
C
ohne Sord.
B Solo
mit den Andern
B. Tutti
(unis. pizz)
molto
ff
pp


a2
Fl. 1 2
3 4
col I
Ob. 1 2
3
a2
col Fl
col Fl
(nach A-umstimmen)
Cl. 1 2 3
a3
Fag. 1 2
3
pp
Tr. 1 2
3
3. nehm. Sord.
Vl 1
2
ohne Sord.
Sord. ab!
V.
mit Dämpfer
C.
mit Dämpfer
pizz
p

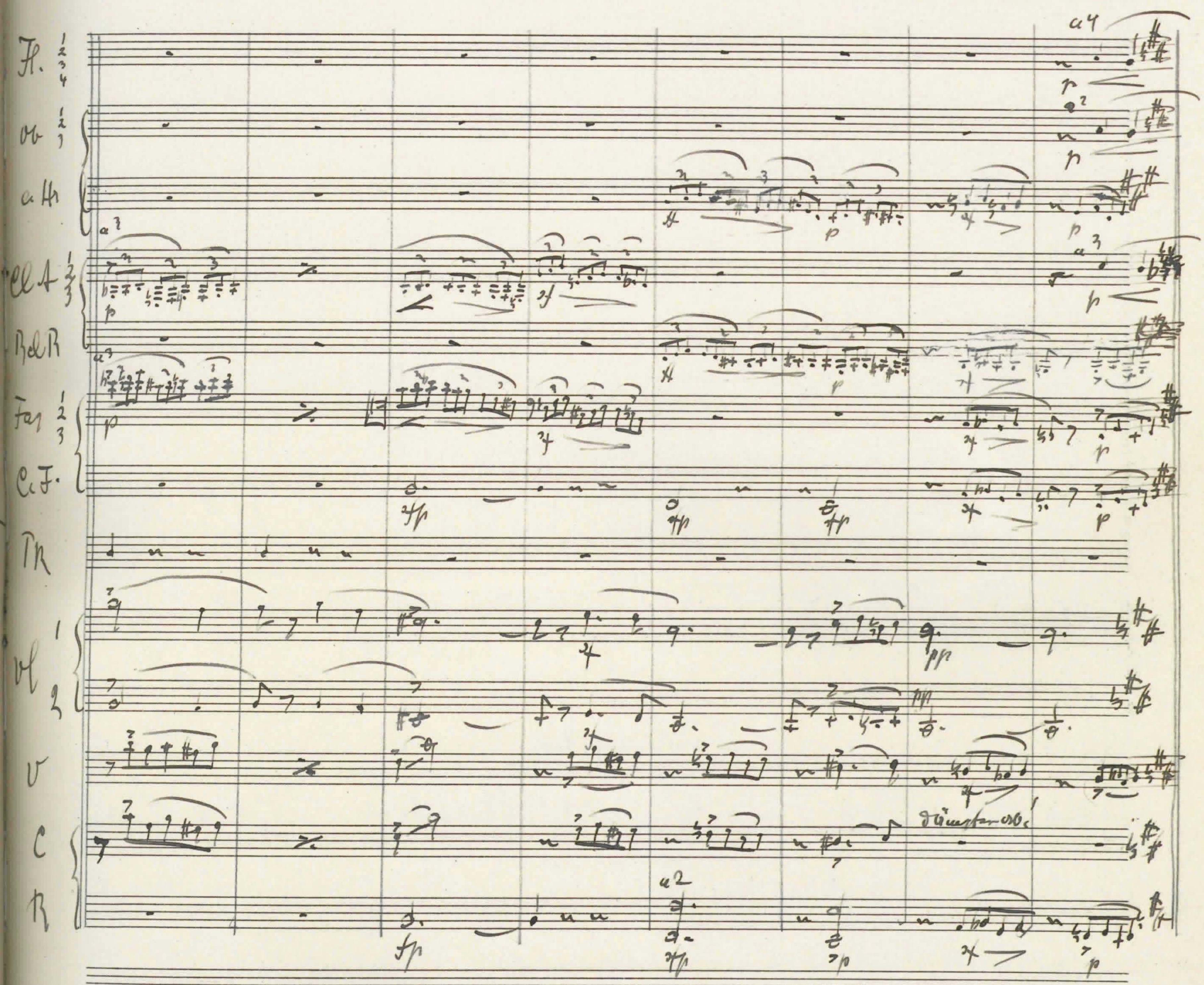
Nº 6
20 linig.



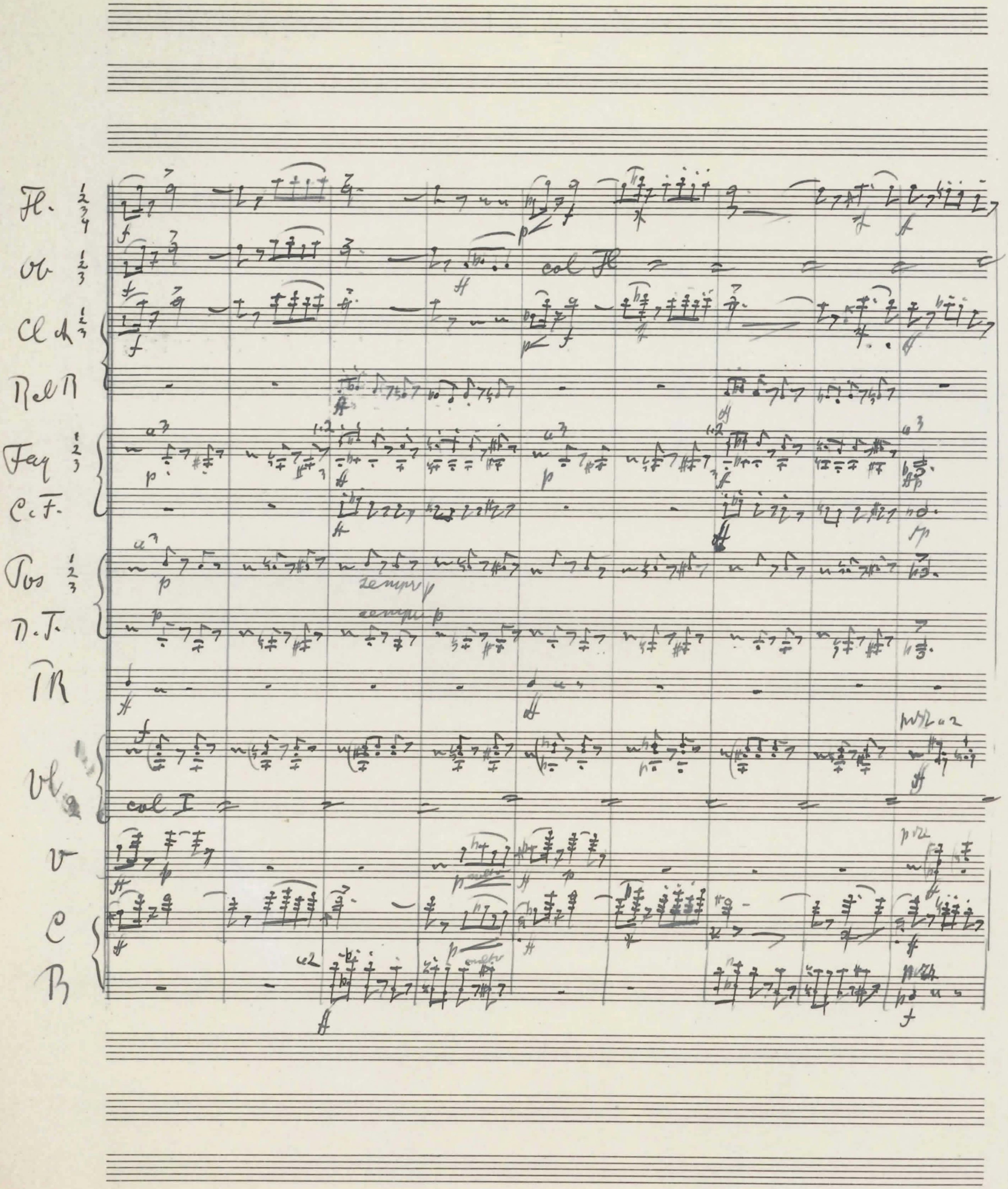


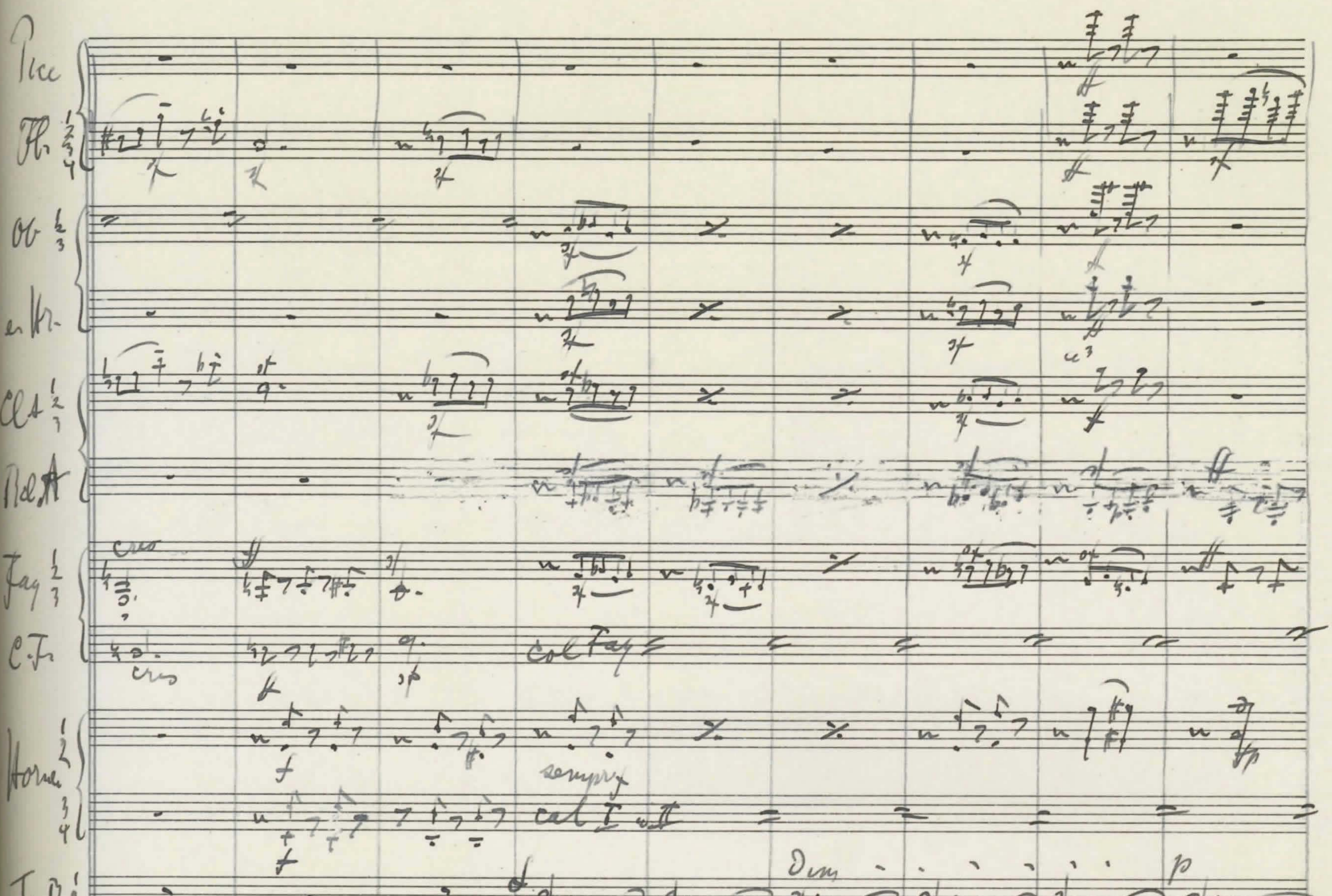
J.E.&Co.
Protokoll. Schutzmarke
Nº 6
20 linig.

11.

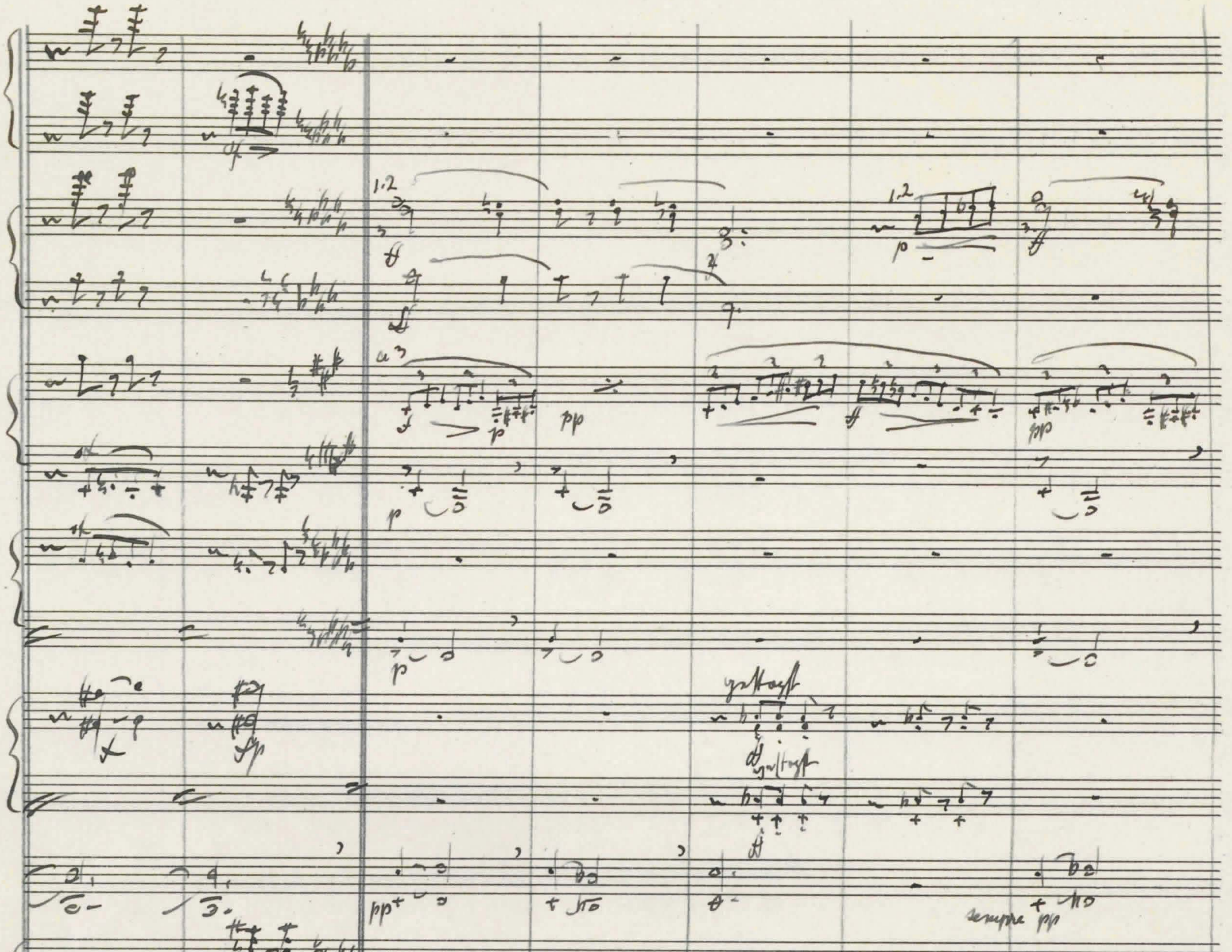


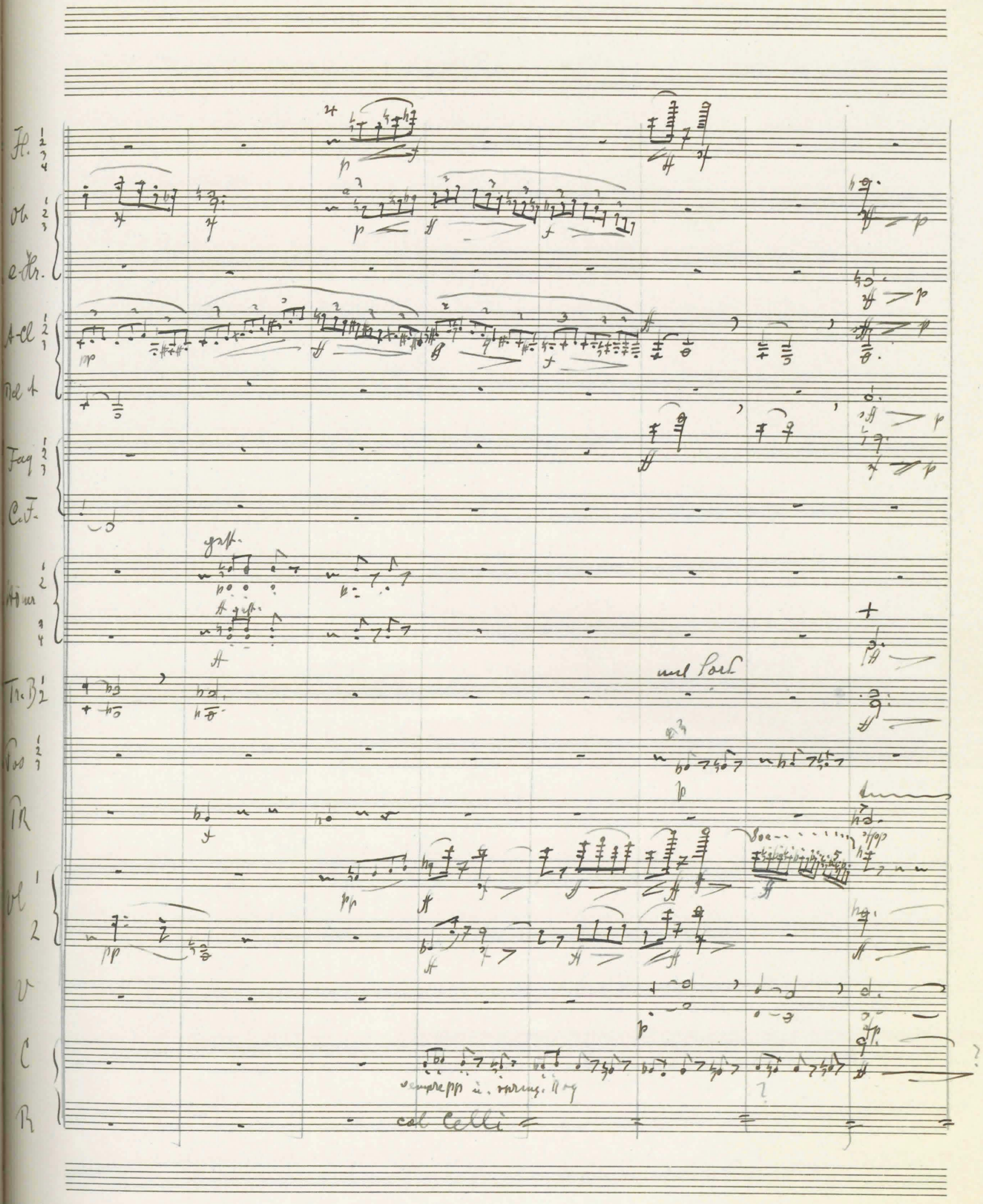
Protokoll Schutzmarke
No 6
20 linig.


Fl. 1 2 3 4
Ob 1 2 3
col Fl
Cl A 1 2 3
B.cl B
Fag 1 2 3
C.F.
Pos 1 2 3
sempre
B.T.
TR
Vl
col I
V
C
B
a2
1.2

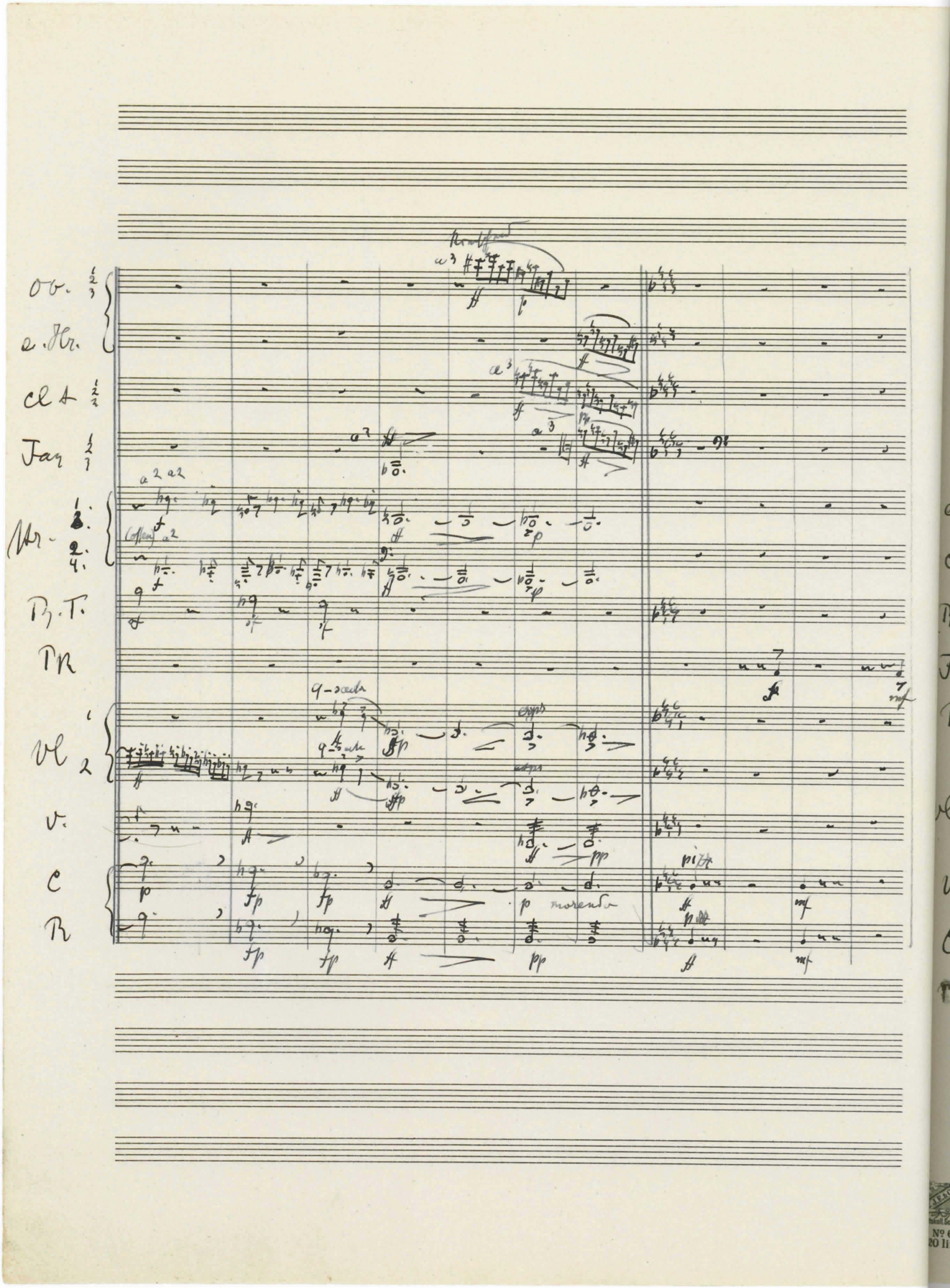

Picc
Fl. 1 2 3 4
Ob 1 2 3
en Hr.
Cl A 1 2 3
B cl A
Fag 1 2 3
C. Fg
cres
cres
col Fag
Horn 1 2 3 4
sempre f
col I u II
Tr. D 1 2
Dim
p
Pos 1 2 3
B.T
Pk
Vl 1 2
arco
V
C
B
arco
col Cello

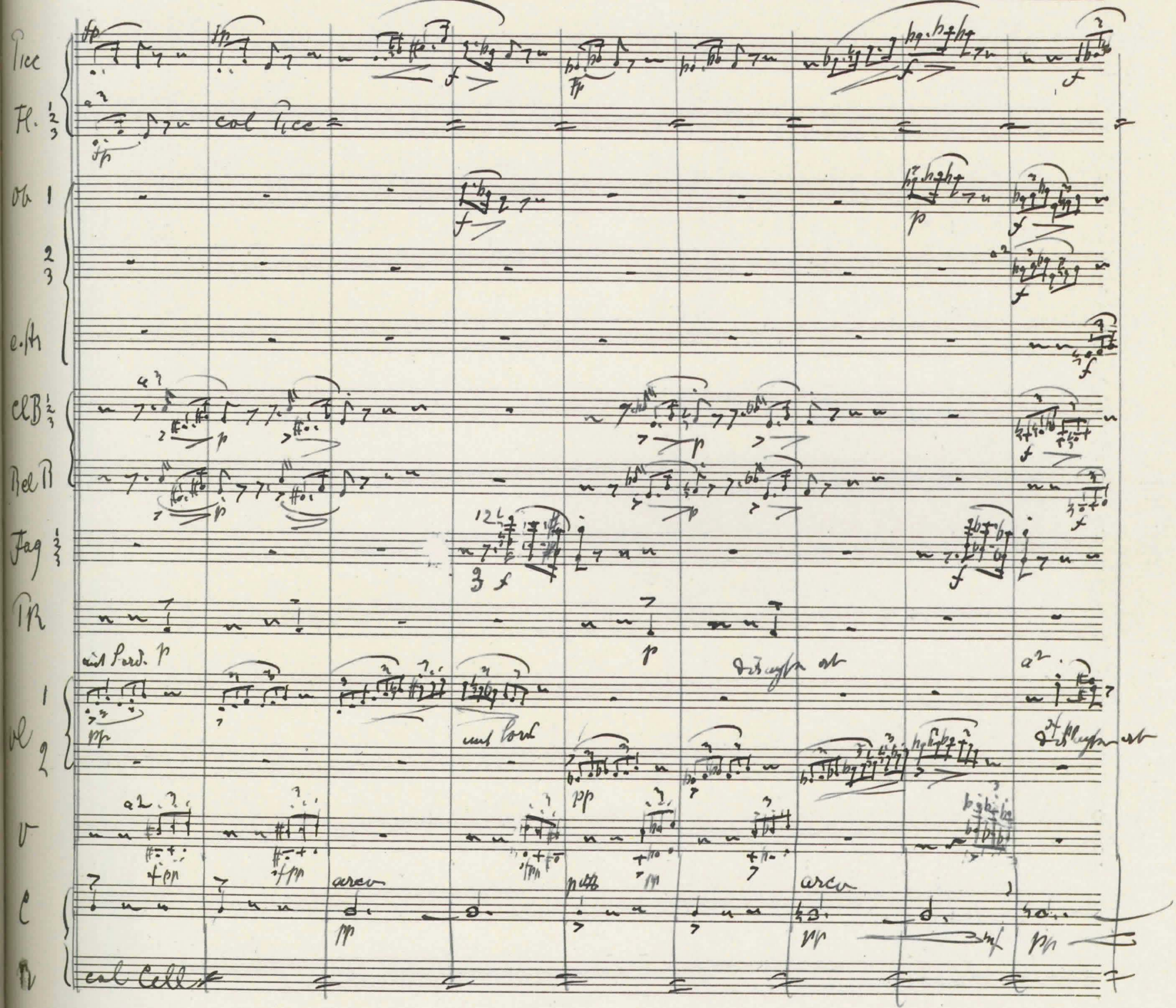
Nº 6
20 linig.


1.2
a3
p
pp
gestopft
gestopft
sempre pp
unis
Griffbrett
spring. Bog.
pp
spring. Bog.

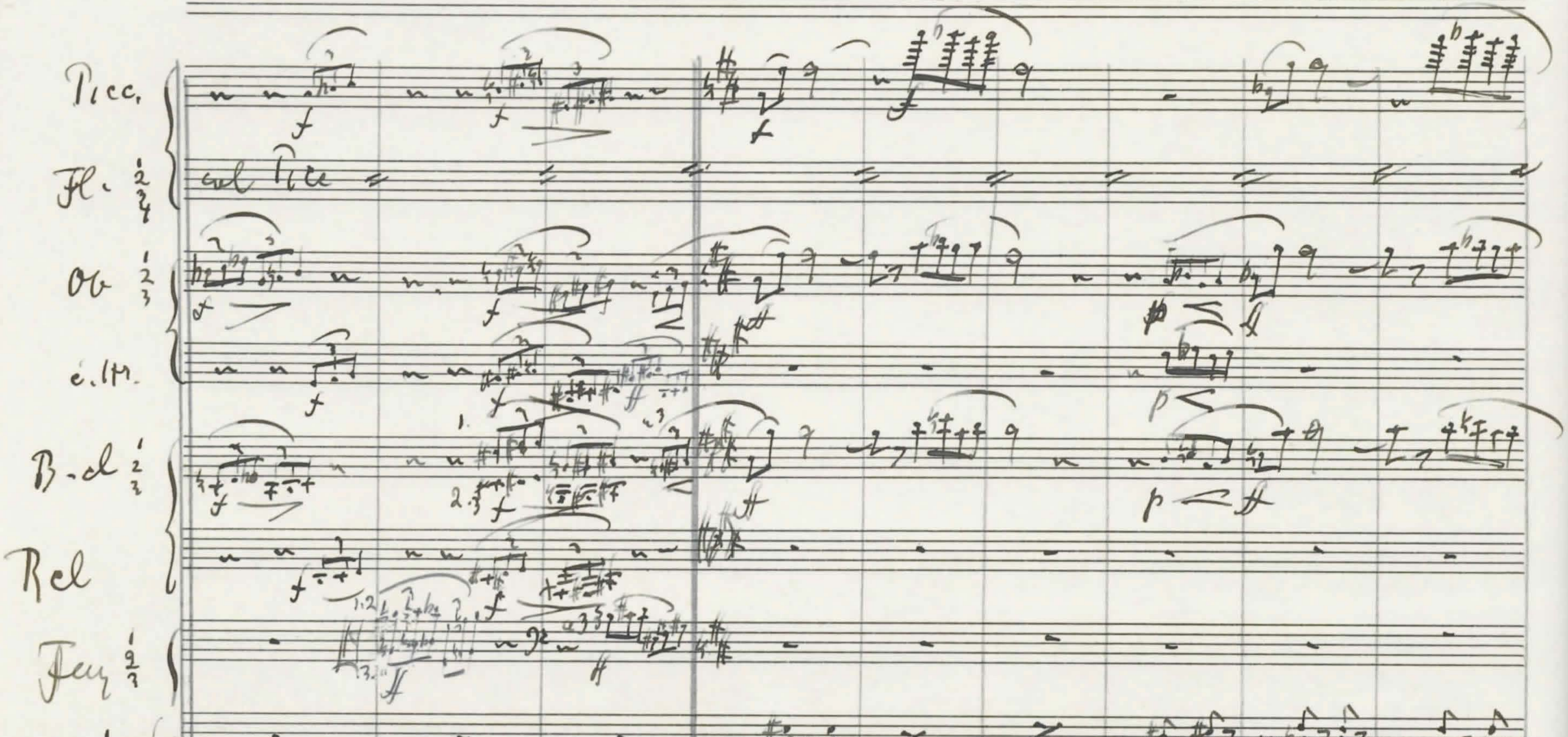


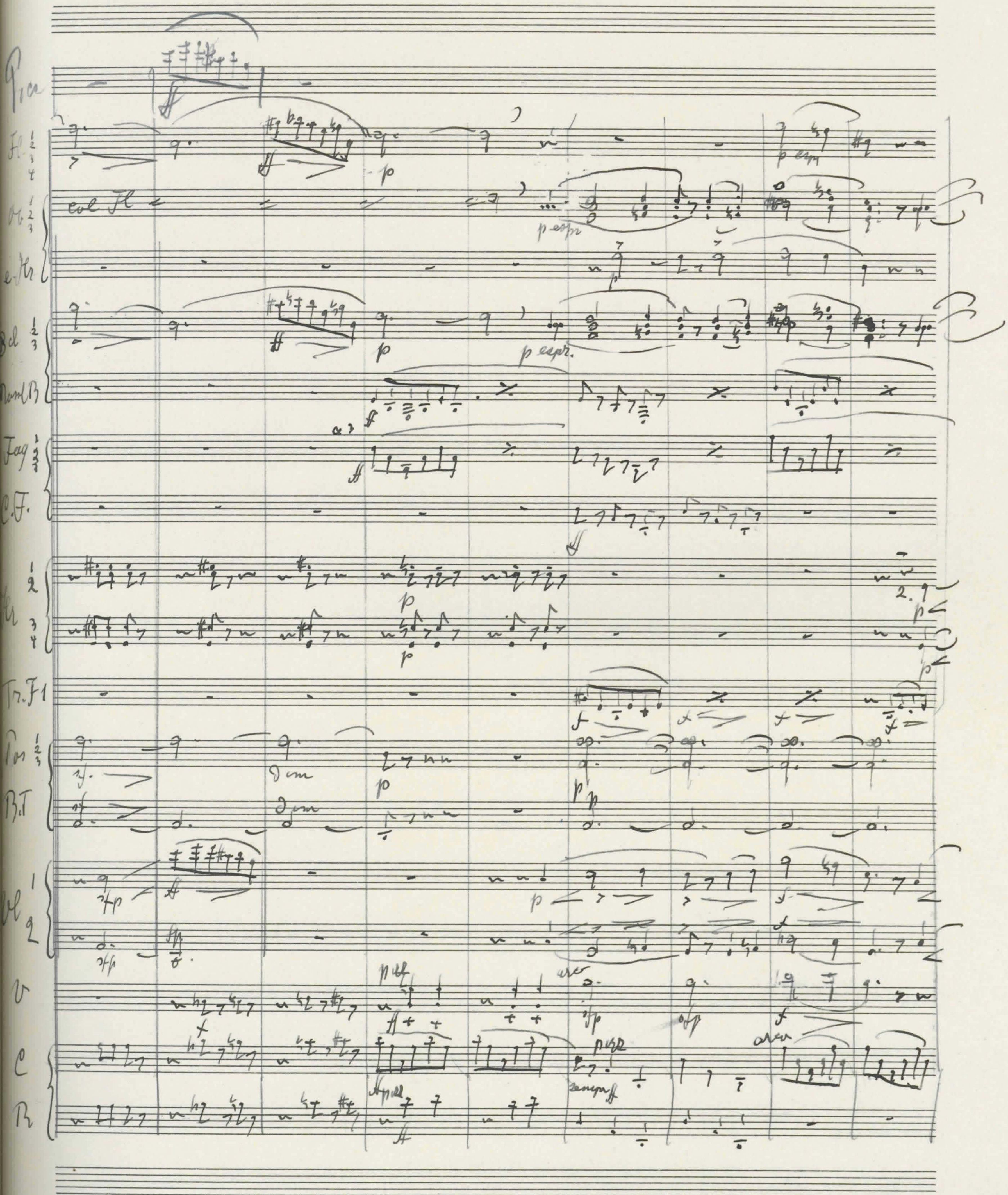
Schutzmarke
Nº 6
20 linig.


Ob. 1 2 3
e. Hr.
Cl A 1 2
Fag 1 2 3
Hr. 1. 3. 2. 4.
Pz. T.
Tr
Vl 1 2
V.
C
B
a 3
a 2
pp
p
fp
mf
morendo
pizz

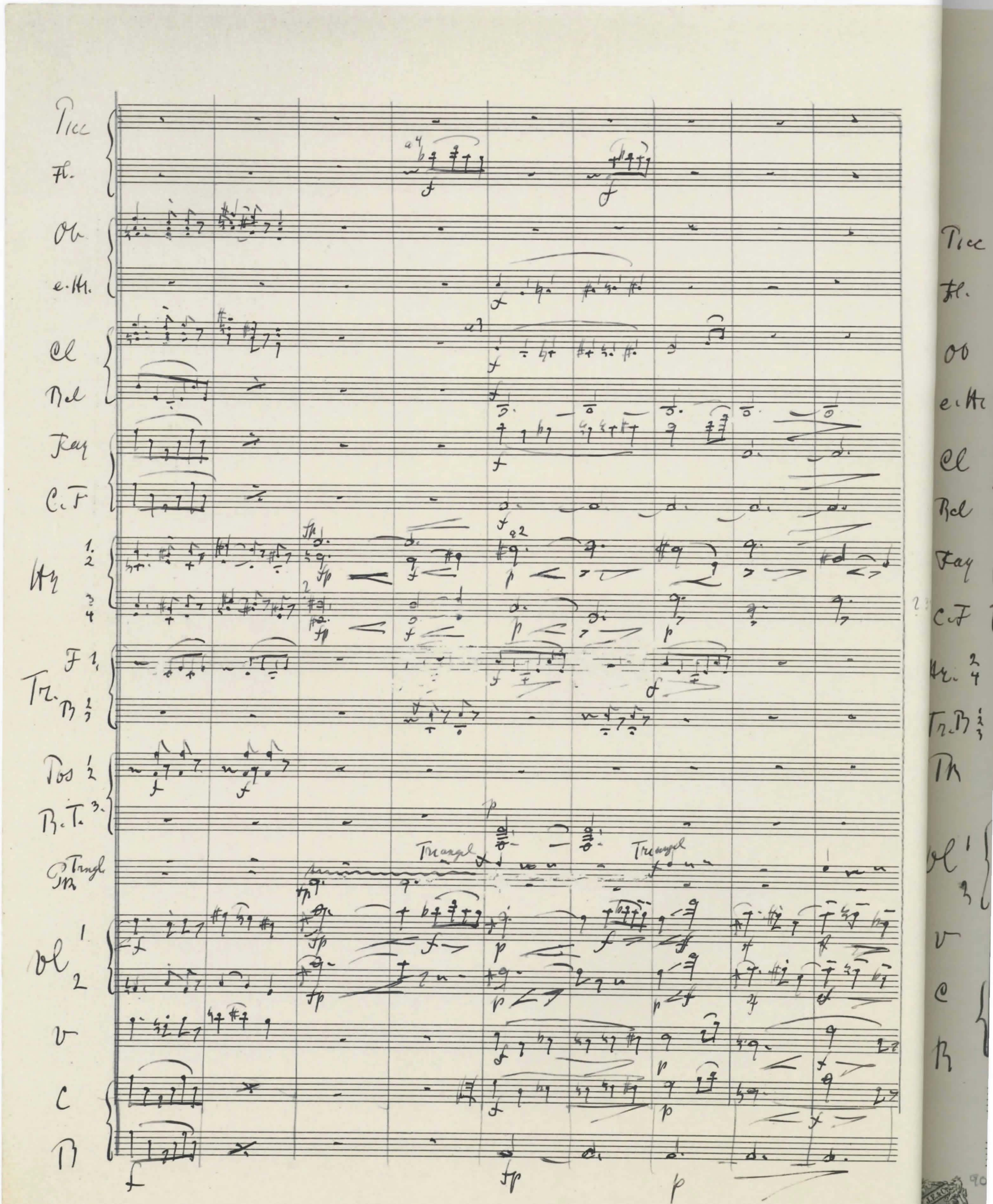

Picc
Fl. 1 2 3
col Picc
Ob 1
2 3
e.H
ClB 1 2 3
BclB
Fag 1 2 3
TR
mit Dämpf. p
Vl 1
2
mit Dämpf.
Dämpfer ab
V
a2
C
arco
pizz
B
col Cello
fp
f
p
pp
fpp
mf

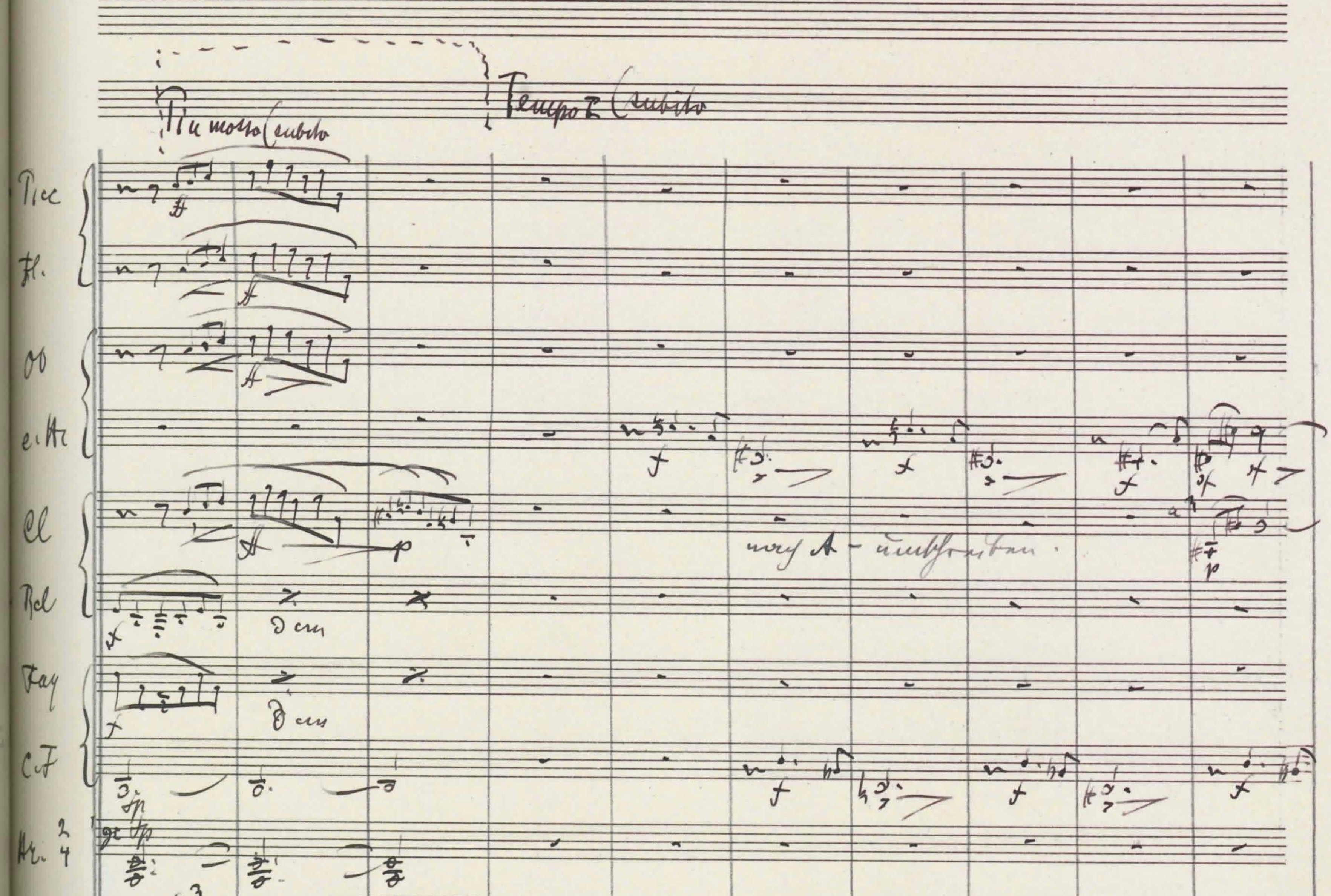
Nº 6
20 linig.


Picc.
Fl. 1 2 3 4
col Picc
Ob 1 2 3
e. Hr.
B.-cl 1 2 3
Kcl
Fag 1 2 3
Hr 1 2
3 4
Tps 1 2 3
B.T
Vl 1
2
V
C
B.
a3
martellato


Picc
Fl. 1 2 3 4
Ob. 1 2 3
col Fl
e. Hr
Cl. 1 2 3
Bassl. B
Fag. 1 2 3
C. F.
Hr. 1 2 3 4
Tr. F 1
Pos. 1 2 3
B. T.
Vl. 1 2
V
C
B
p espr.
dim
p
pp
ff
arco
pizz.

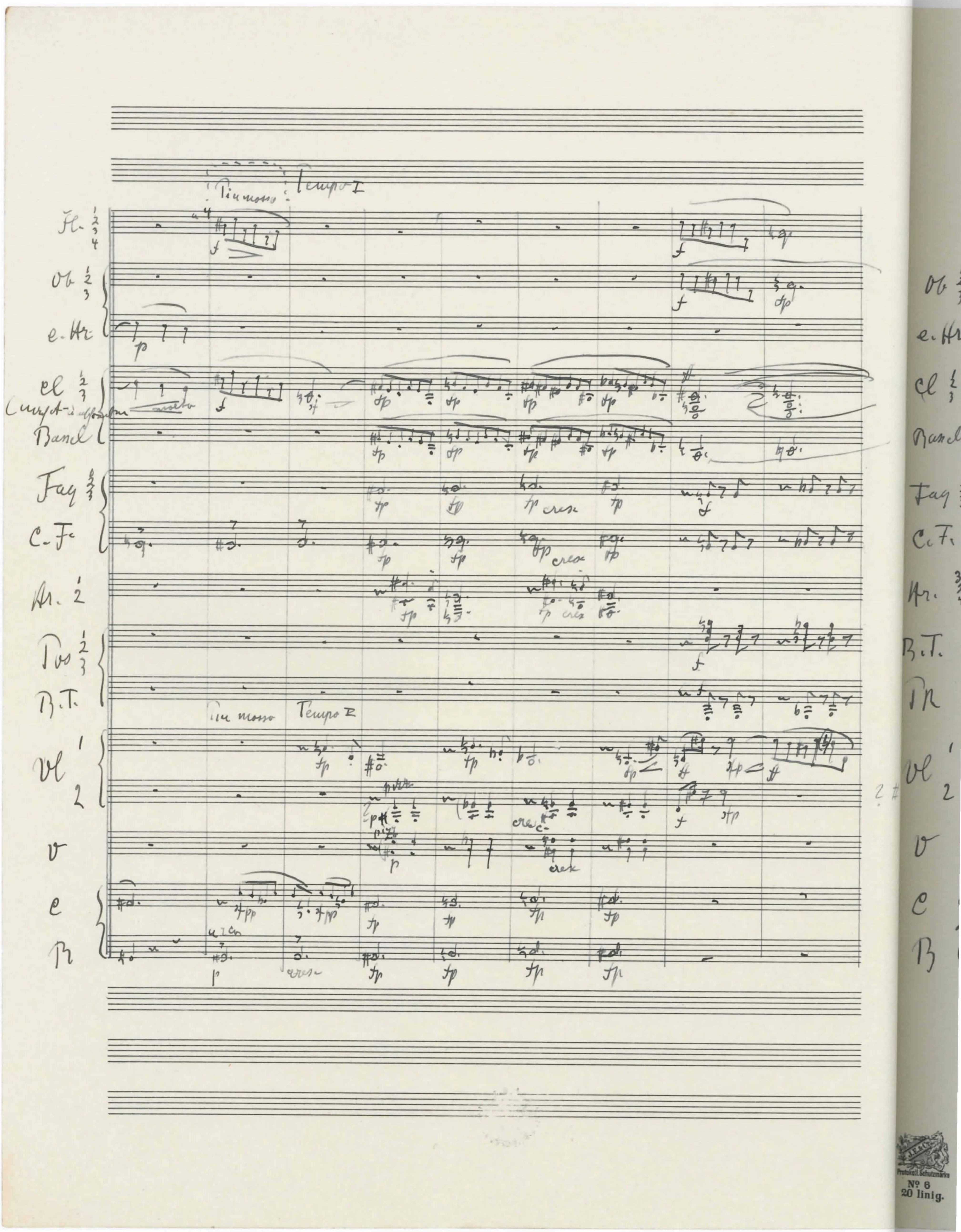
Nº 6
20 linig.

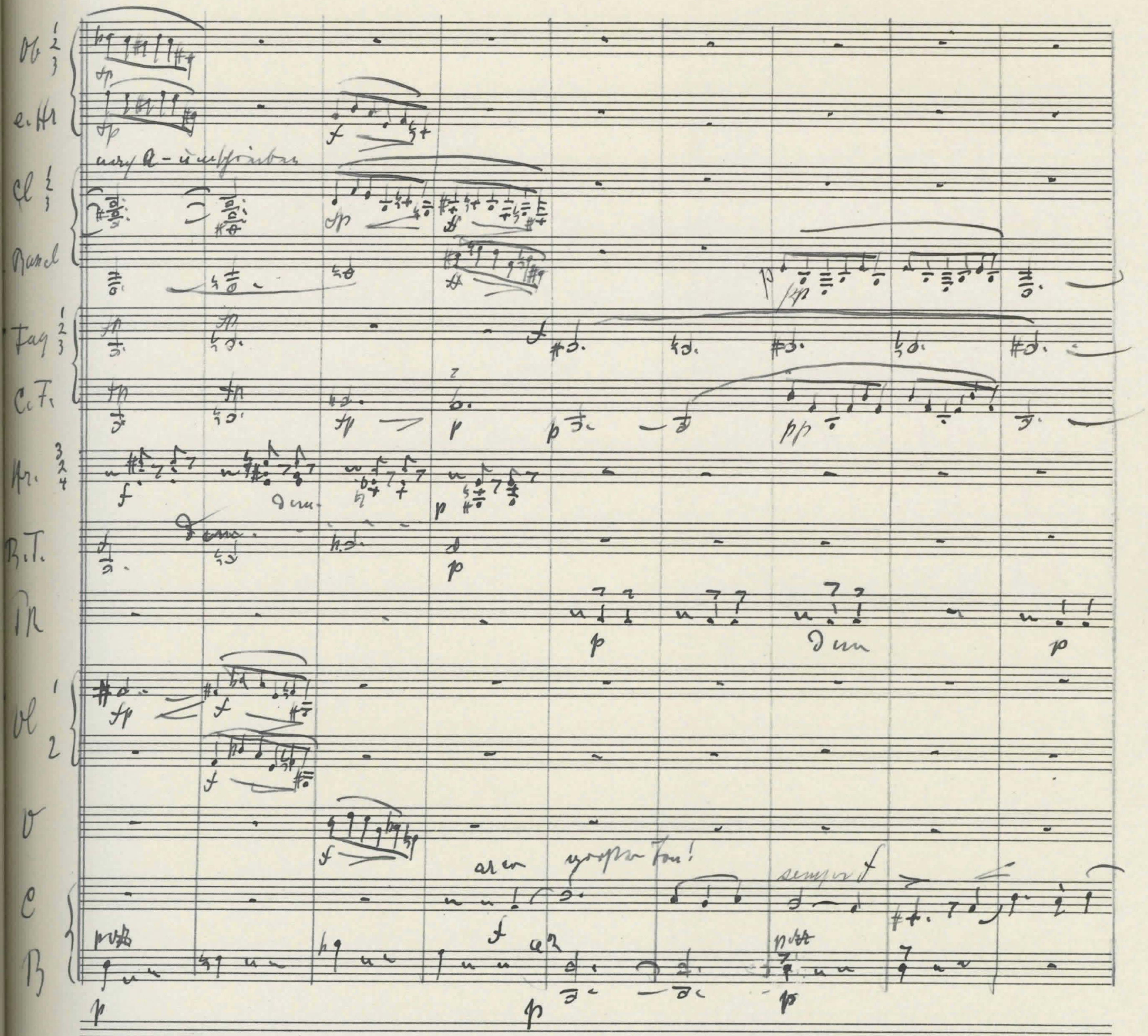

Picc
Fl.
a2
f
Ob
e.Hr.
Cl
Bcl
Fag
C.F
Hr
1. 2
3. 4
fp
Tr.
F 1.
B 2 3
Pos 1 2
B.T. 3.
Triangl
Triangel
Triangel
p
Vl
1
2
V
C
B
f
fp
p
No 6
20 linig.
Picc
Fl.
Ob
e.Hr
Cl
Bcl
Fag
C.F
Hr. 2 4
Tr.B 1 2 3
Th
Vl 1 2
V
C
B



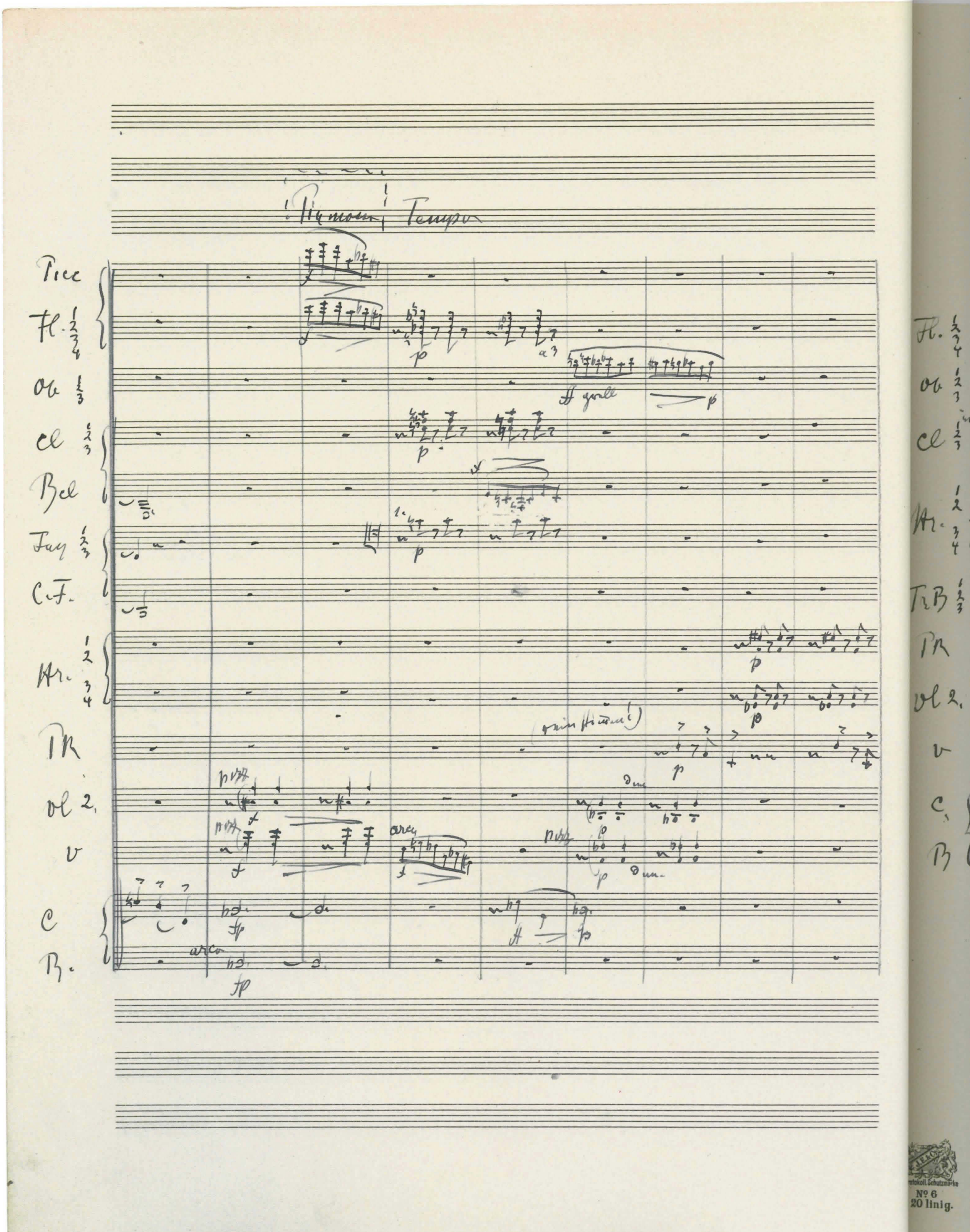
Nº 6
20 linig.

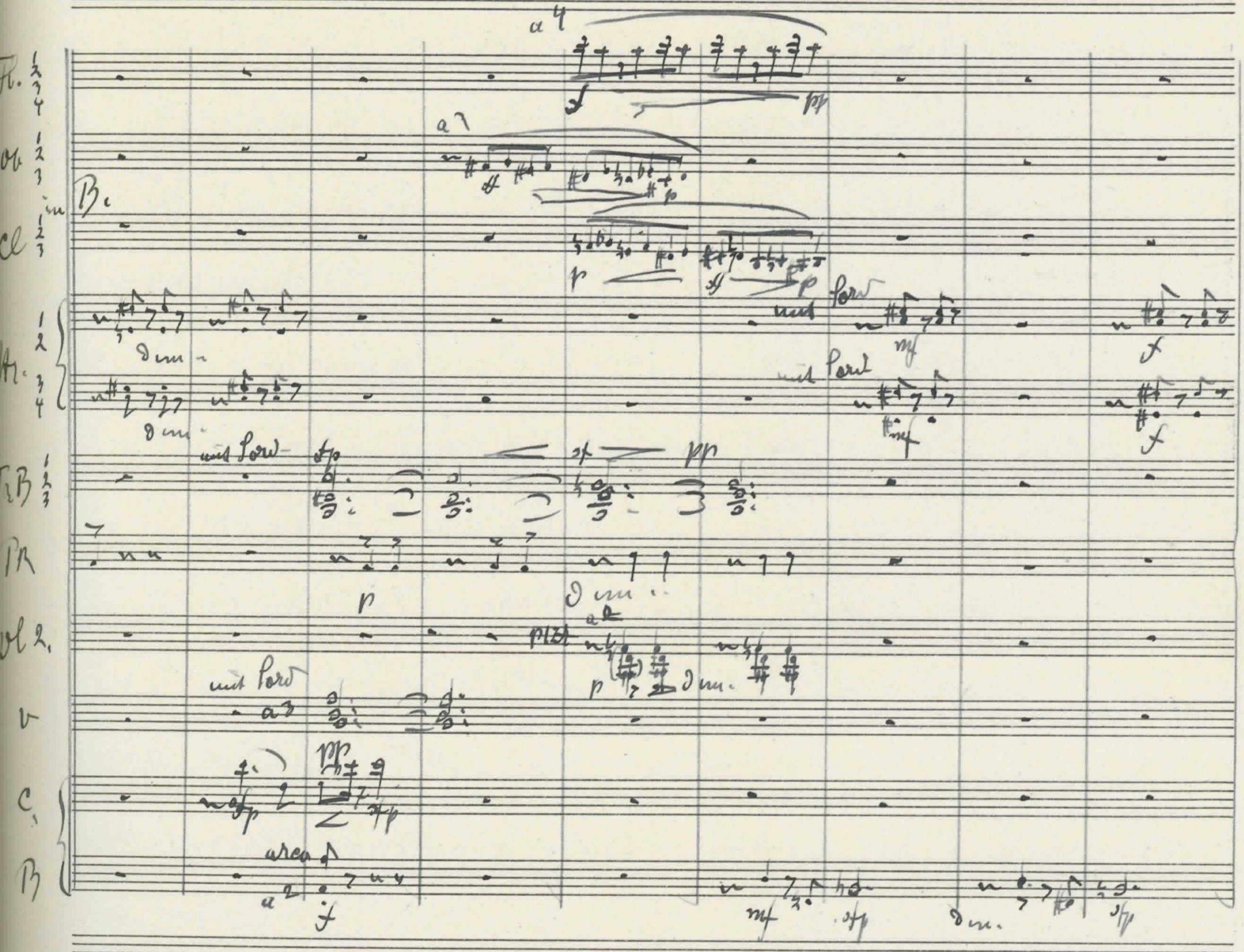
90


Più mosso
Tempo I
Fl. 1 2 3 4
Ob 1 2 3
e. Hr.
Cl 1 2 3
Bassl
Fag 1 2 3
C. Fg.
Hr. 1 2
Tbs 1 2 3
B.T.
Più mosso
Tempo I
Vl 1 2
V
C
B
f
p
fp
cresc.
pp
Protokoll Schutzmarke
Nº 6
20 linig.

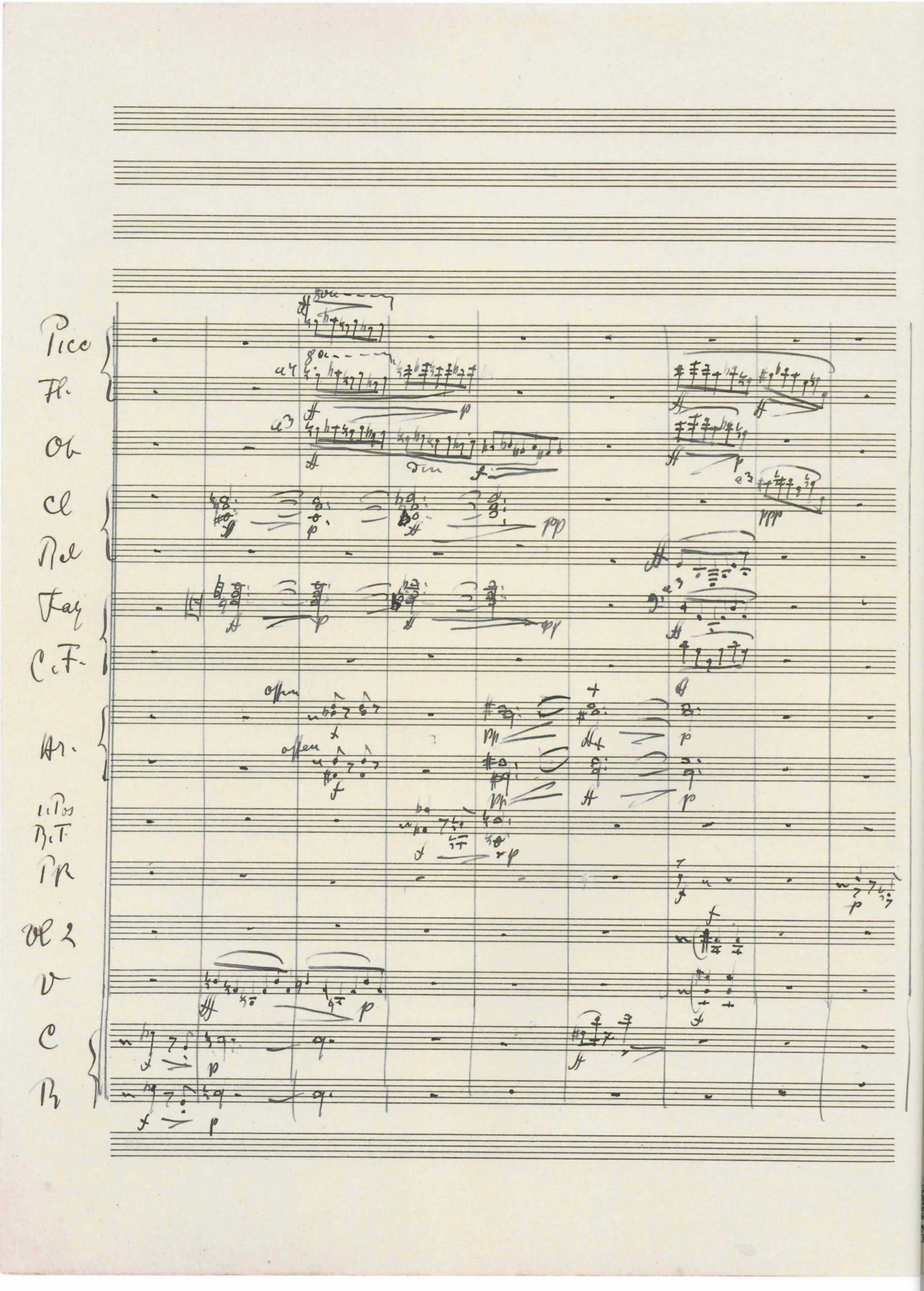

Ob 1 2 3
e. Hr
nach A-umstimmen
Cl 1 2 3
Basscl
Fag 1 2 3
C. Fg.
Hr. 3 4
B. T.
Tr
Vl 1 2
V
C
B
dim.
aber grosser Ton!
sempre f

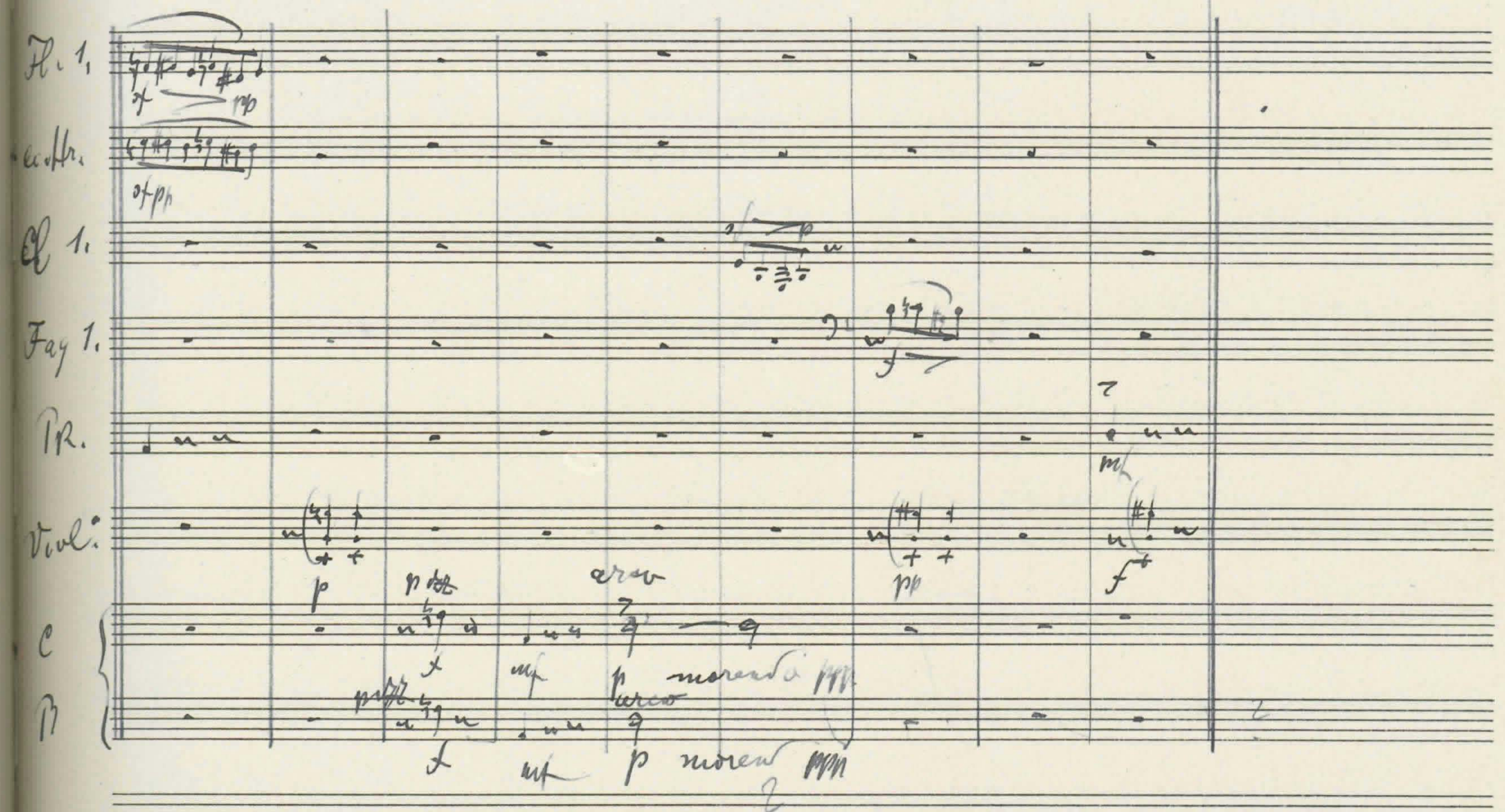
No 6
20 linig.


Primo Tempo
Picc
Fl. 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Bcl
Fag 1 2 3
C.F.
Hr. 1 2 3 4
Pk
Vl 2.
V
C
B.
a 3
ff grell
p
(ein Hauch!)
dim.
arco
f
fp
ff
Fl. 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Hr. 1 2 3 4
TrB 1 2 3
Pk
Vl 2.
V
C
B
Nº 6
20 linig.


a 4
Fl. 1 2 3 4
pp
a 2
Ob. 1 2 3
p
in B.
Cl. 1 2 3
p
Hr. 1 2 3 4
dim.
mit Sord.
mf
f
Tr. B 1 2 3
mit Sord.
pp
Pk.
p
dim.
Vl 2.
pizz.
p
dim.
V.
mit Sord.
a 3
C.
pp
B.
arco
a 2
f
mf
dim.

Nº 6
20 linig.

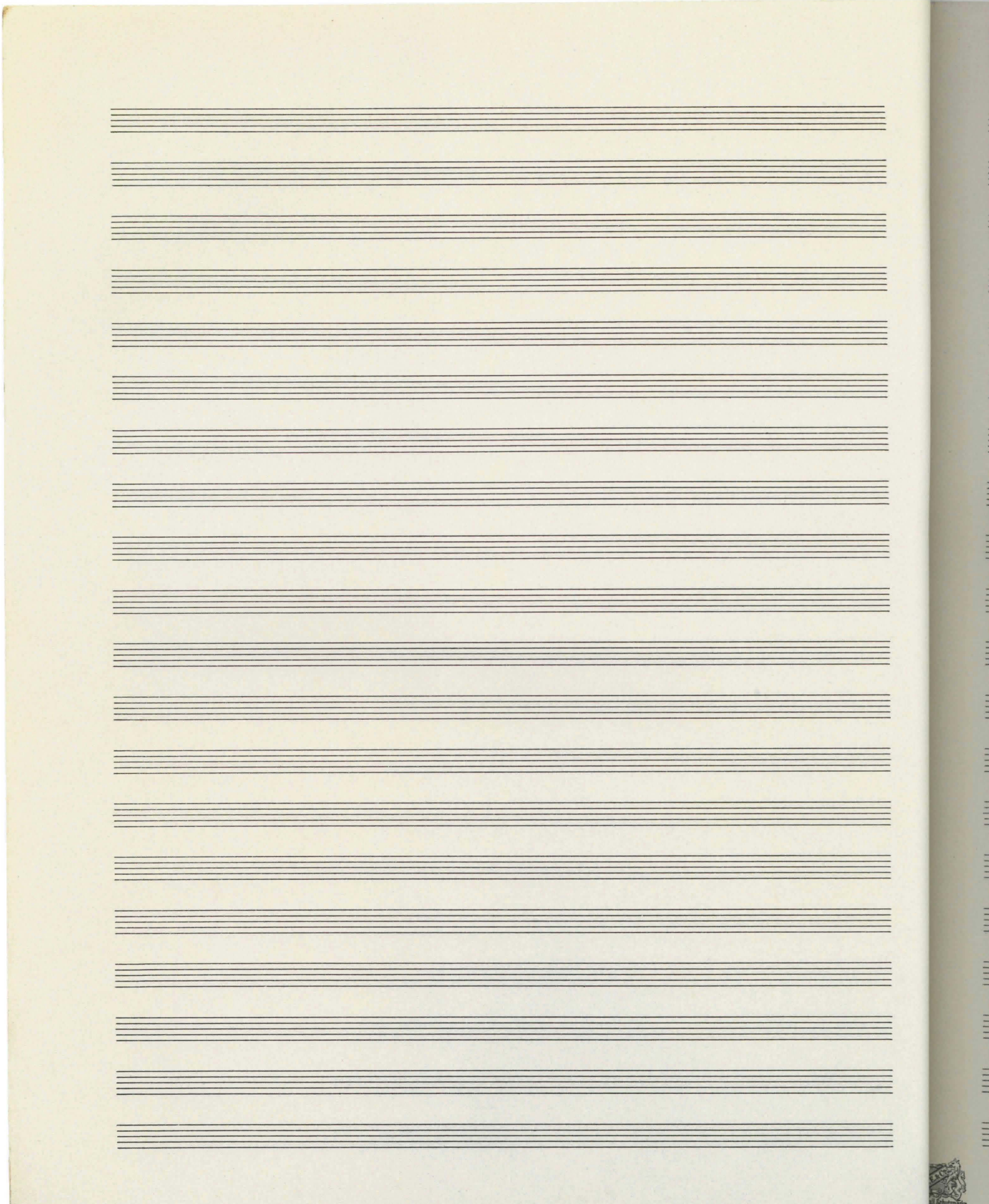

Picc
Fl.
Ob
Cl
Bcl
Fag
C.F.
Hr.
1.Pos
B.T.
Pk
Vl 2
V
C
B
a4
a3
offen
offen
dim

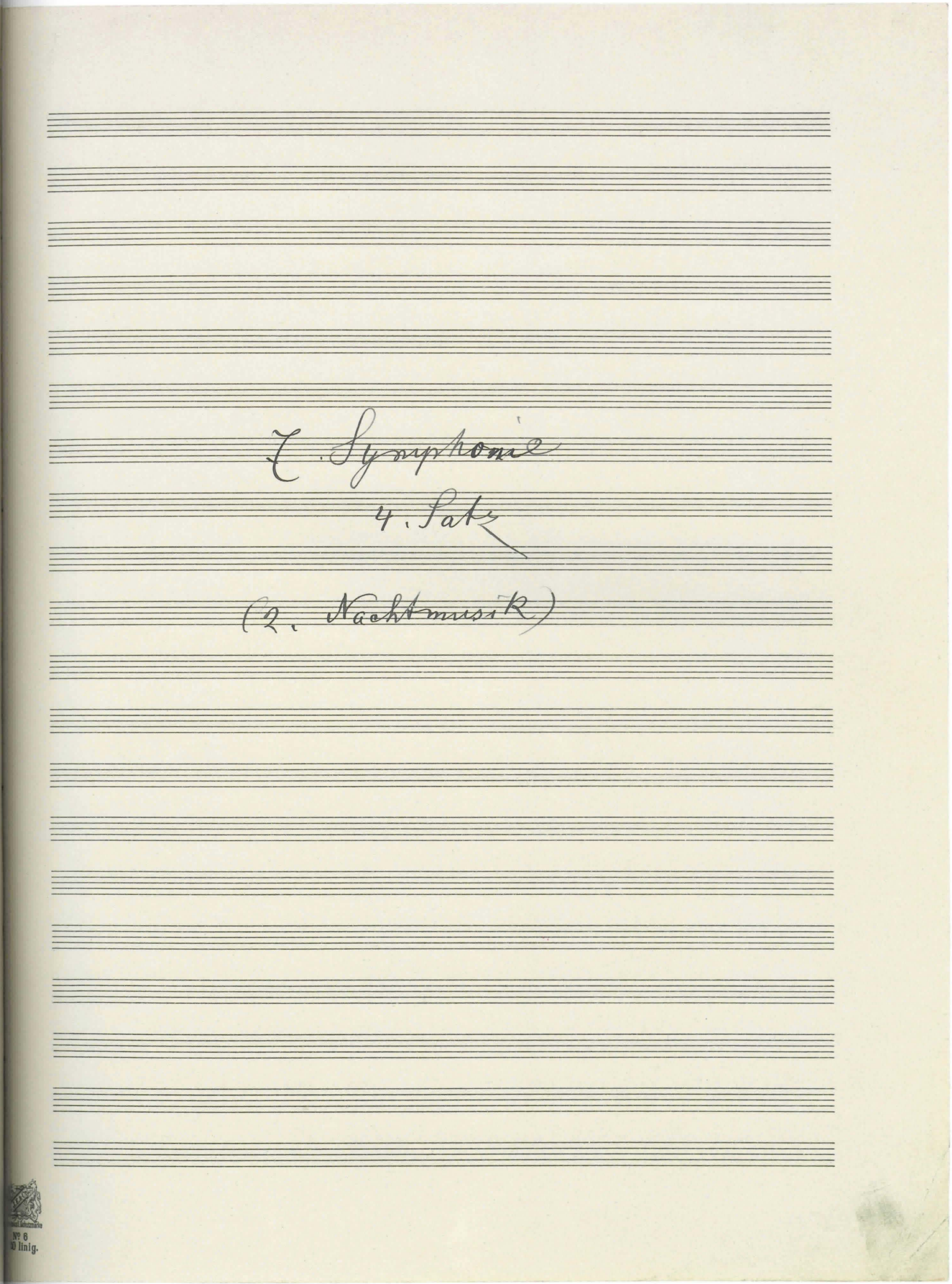

Fl. 1.
engl. Hr.
Cl 1.
Fag 1.
Tr.
Viol.
C
B
sf
pp
sf pp
p
f
pp
mf
f
p
arco
morendo
ppp

Nº 6
20 linig.

J.E.&Co.
Protokoll. Schutzmarke
Nº 6
20 linig.

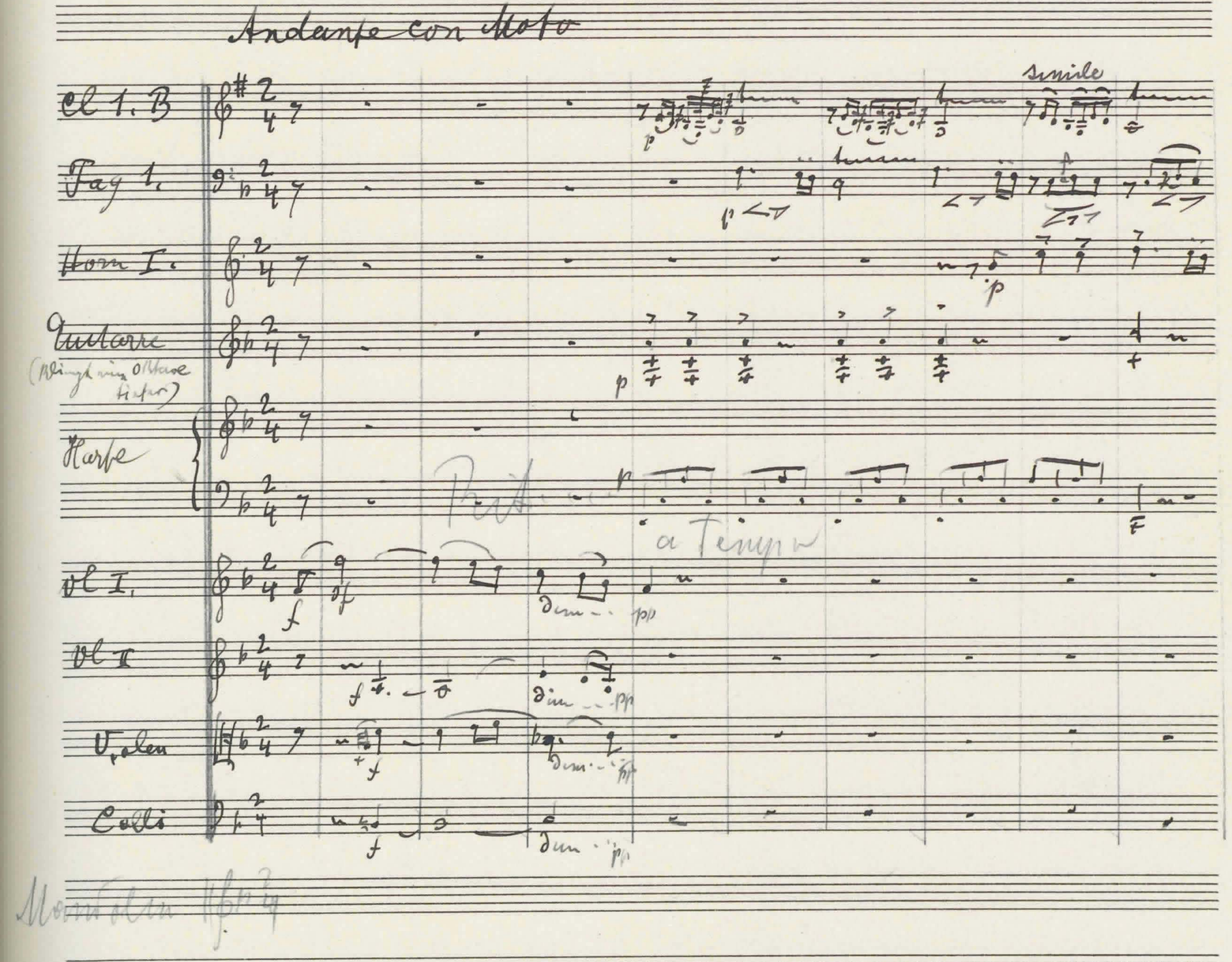
J.E.&C.
Protokoll Schutzmarke
Nº 6
20 linig.


Schutzmarke
6
linig.

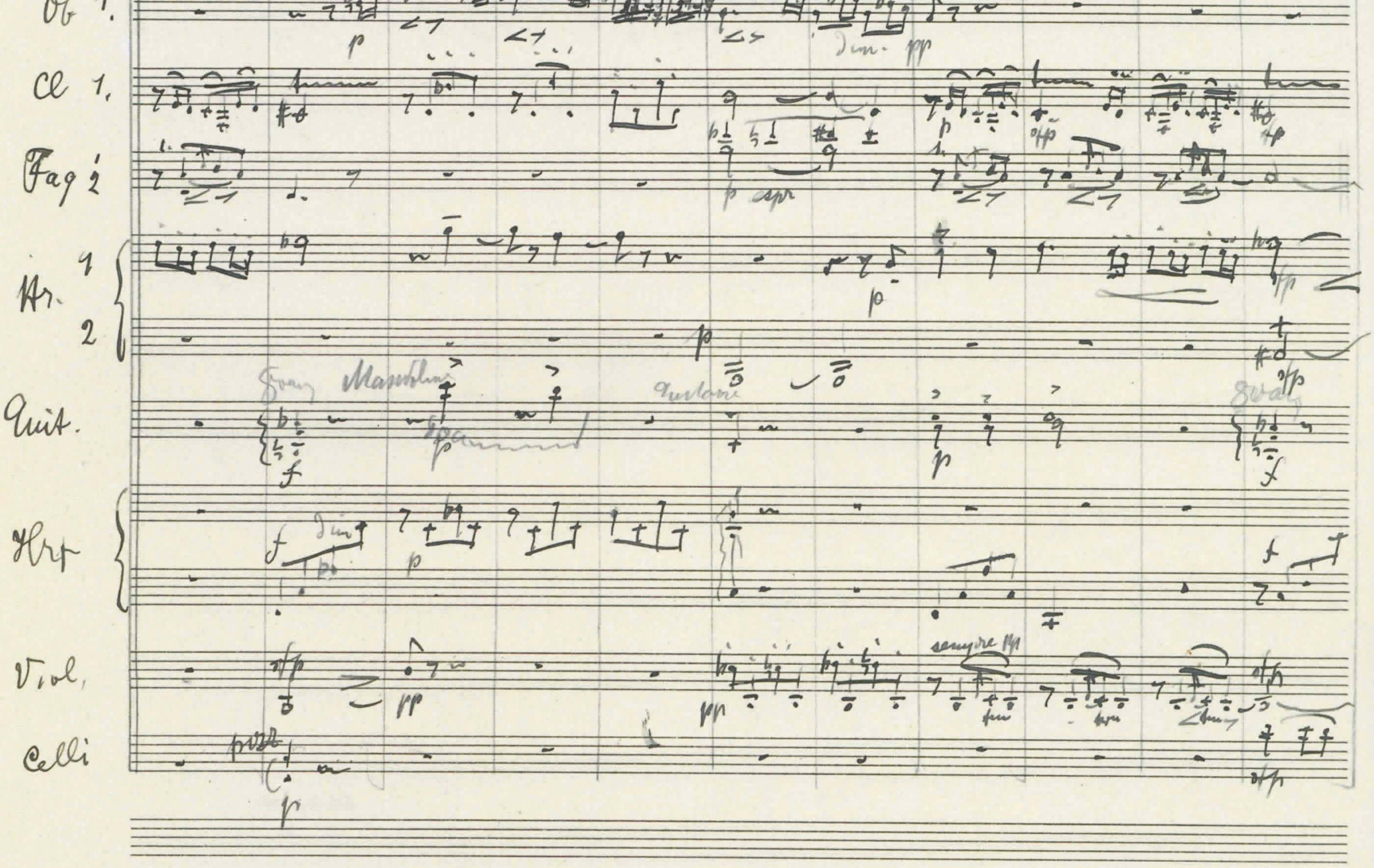


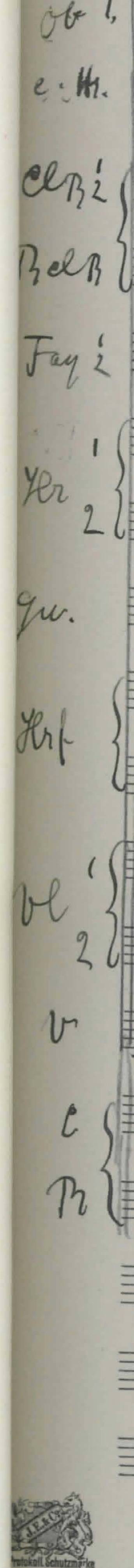
7. Symphonie
4. Satz
(2. Nachtmusik)

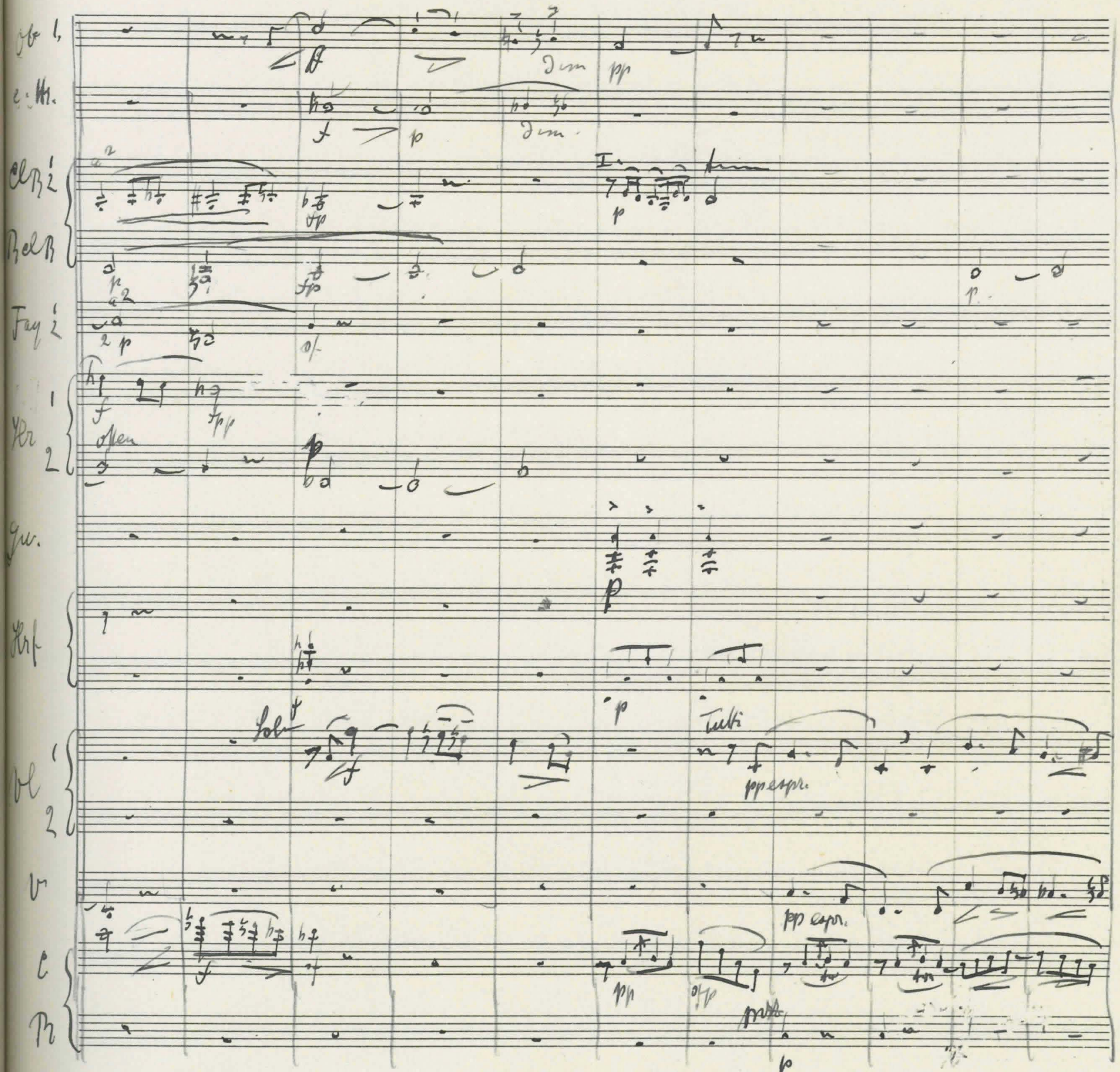
Nº 6
20 linig.


Andante con Moto
Cl 1. B
Fag 1.
Horn I.
Guitarre
(klingt eine Oktave tiefer)
Harfe
Vl I.
Vl II
V.olen
Celli
simile
p
f
dim.
pp
Ped.
a Tempo
Mandolin

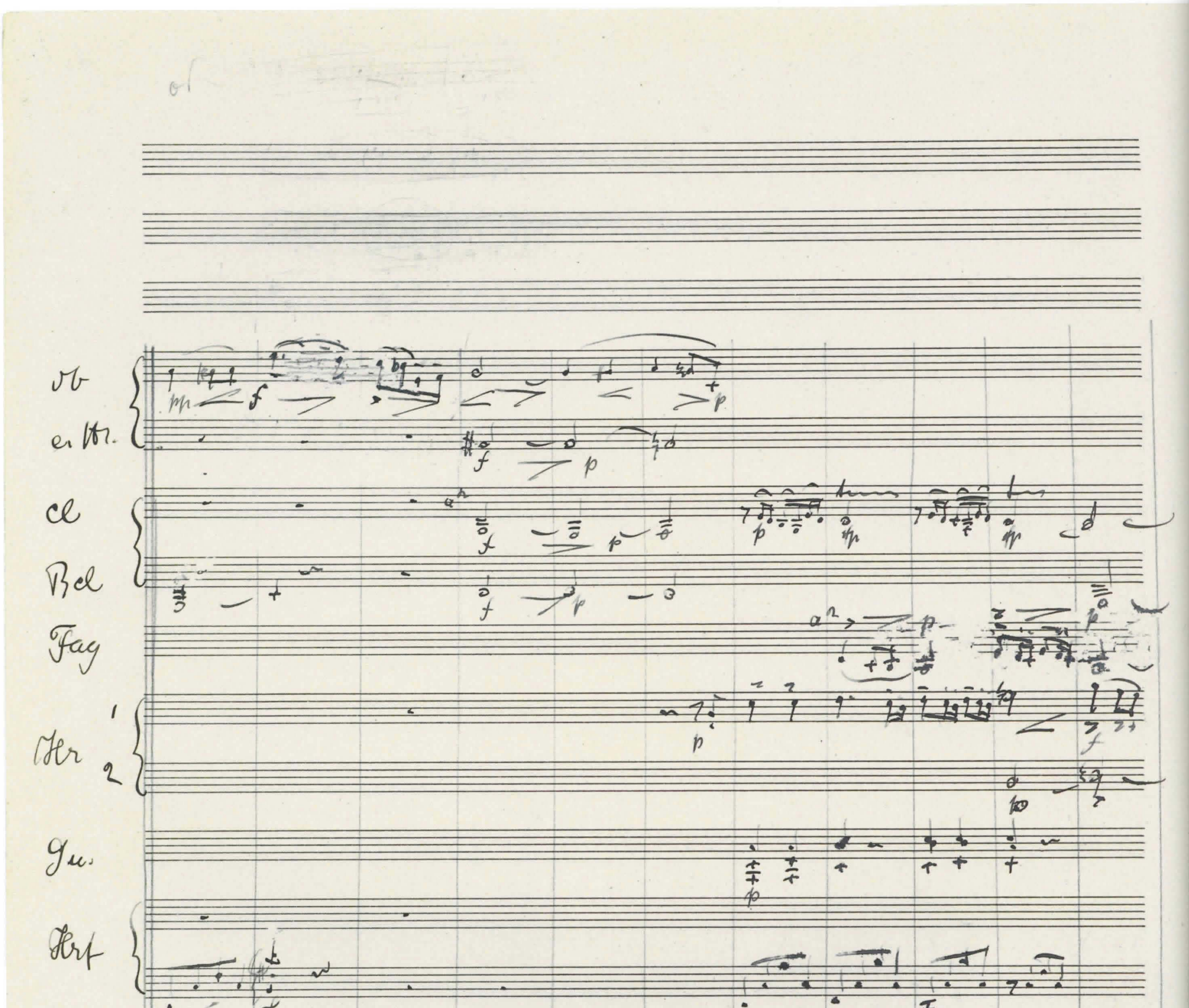
№ 6
20 linig.

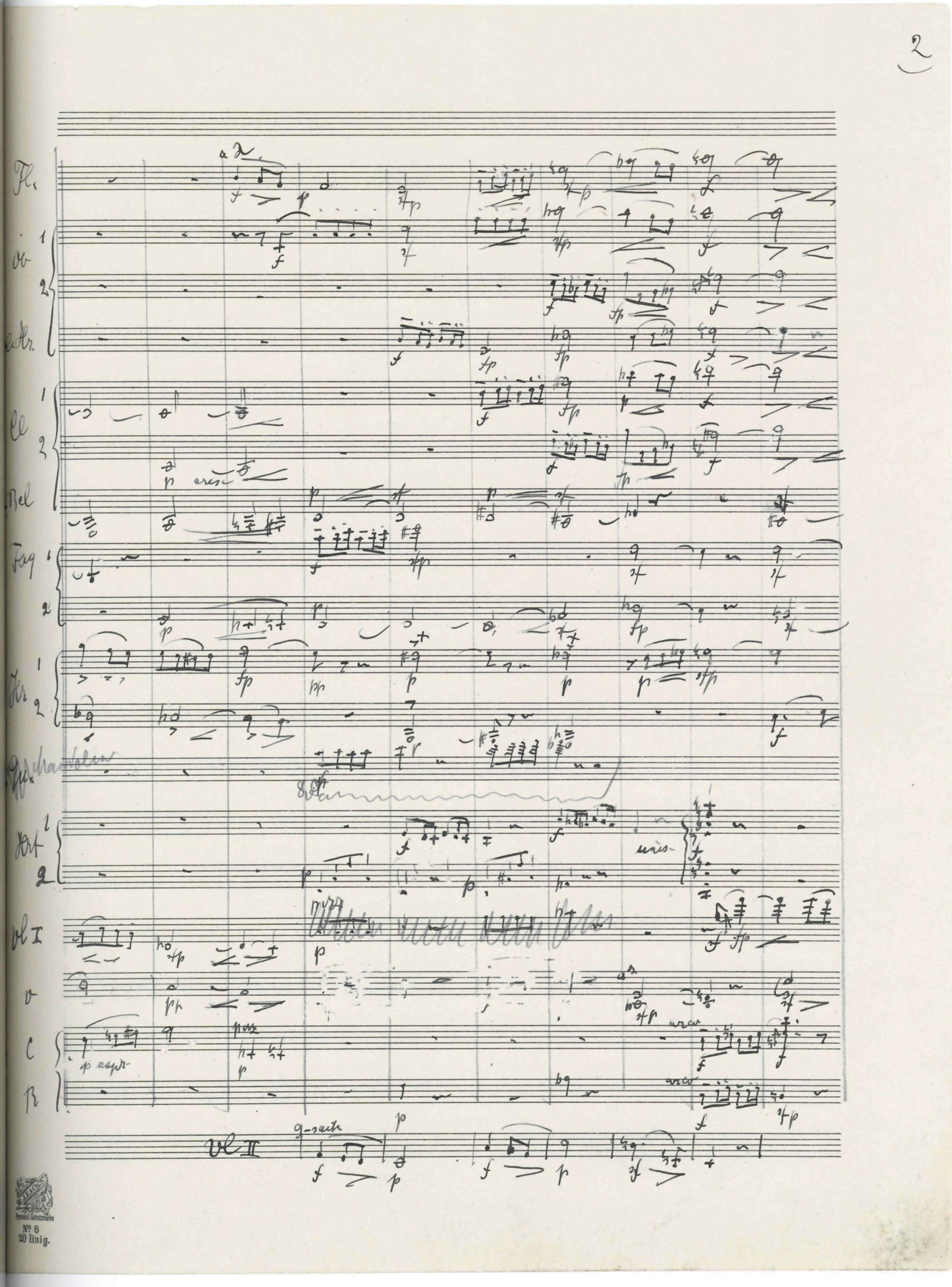

Ob 1.
Cl 1.
Fag 1 2
Hr. 1 2
Guit.
Hrf
Viol.
Celli
dim.
pp
p
f
espr
Gong
Mandoline
8va
sempre pp
pizz.

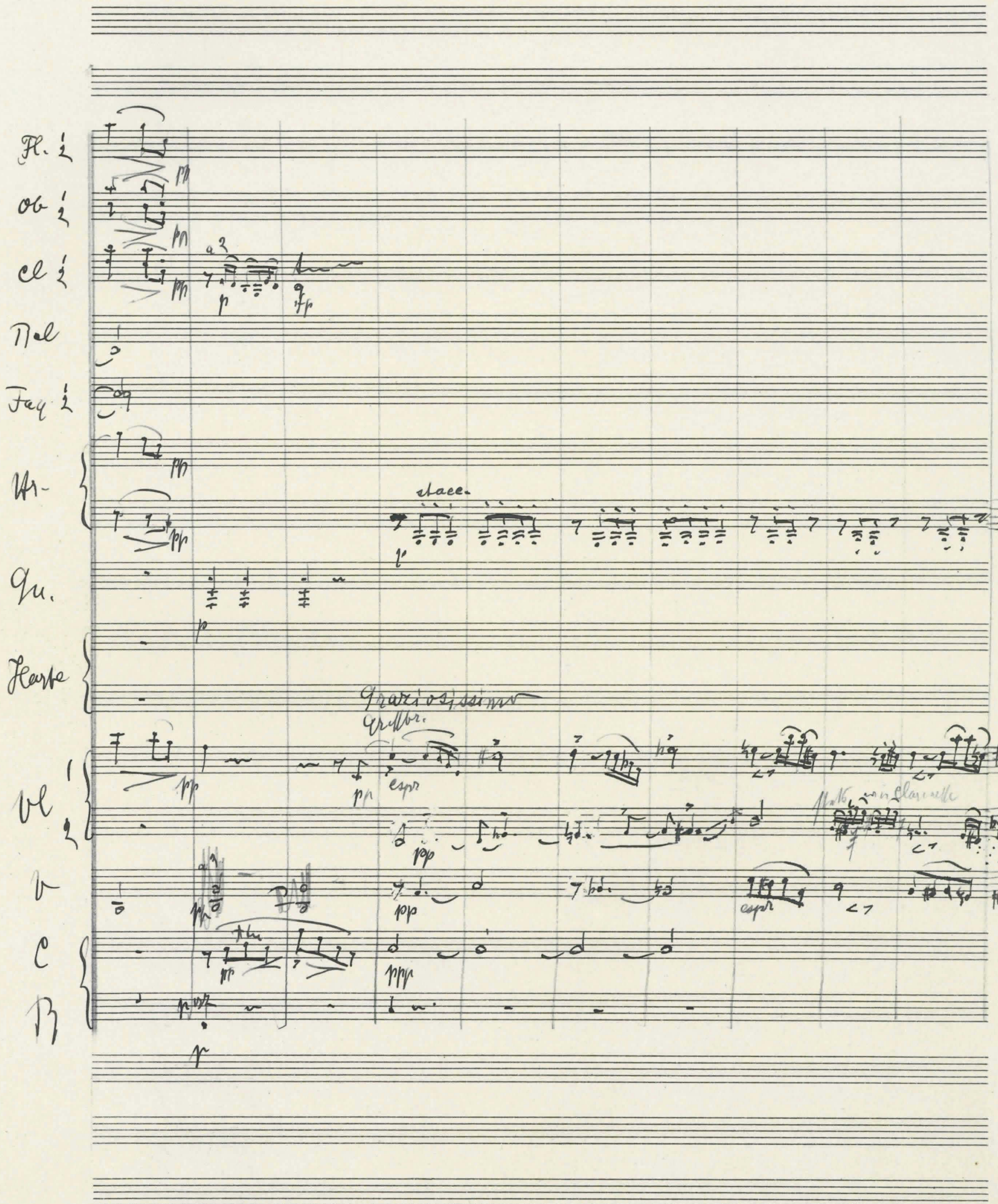

Ob 1
e. Hr.
Cl B 1 2
B cl B
Fag 1 2
Hr 1 2
Gu.
Hrf
Vl 1 2
V
C
B
Protokoll. Schutzmarke
No 6
20 linig.

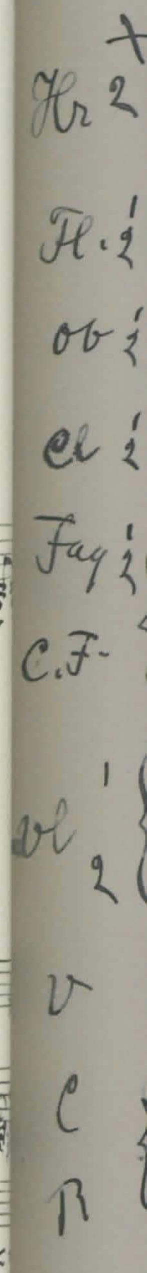

Ob 1
E. H.
Cl B 1 2
Bcl B
Fag 1 2
Hr 1 2
open
Gu.
Hrf
Vl 1 2
V
C
B
dim
dim.
pp
f
p
fp
I.
a 2
Solo
Tutti
pp espr.
pizz.

Nº 6
20 linig.

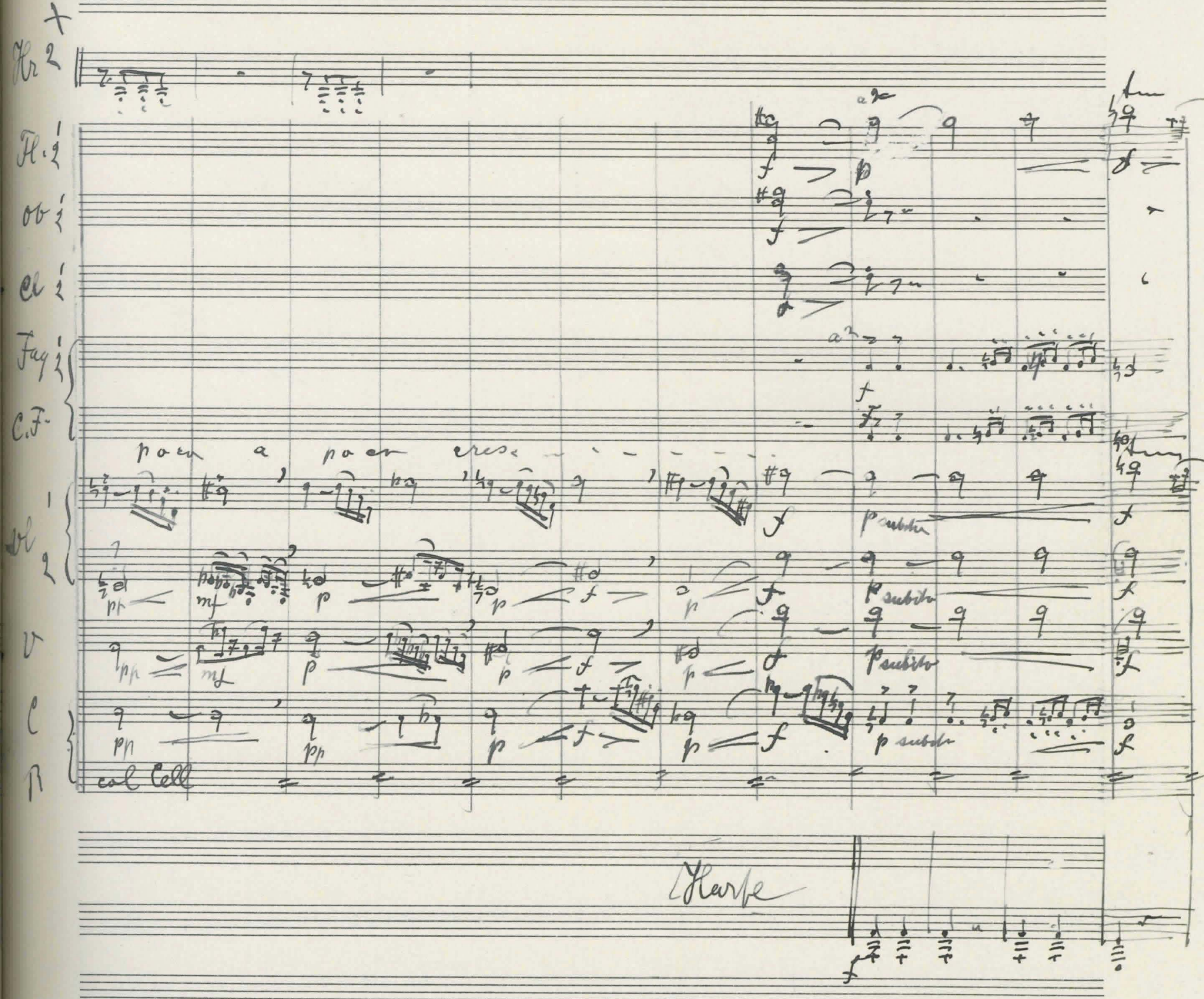

Ob
en Hr.
Cl
Bcl
Fag
Hr 1 2
Gu.
Hrf
Vl 1 2
V
C
B
a2
Tutti
arco
pizz


2
Fl.
a 2
Ob 1
2
E. Hr.
Cl 1
2
B.cl
Fag 1
2
Hr 1
2
Glockenspiel
8va
Harf 1
2
unis.
Vl I
V
C
p espr.
B
arco
Vl II
g-saite
cresc.
Nº 6
20 linig.

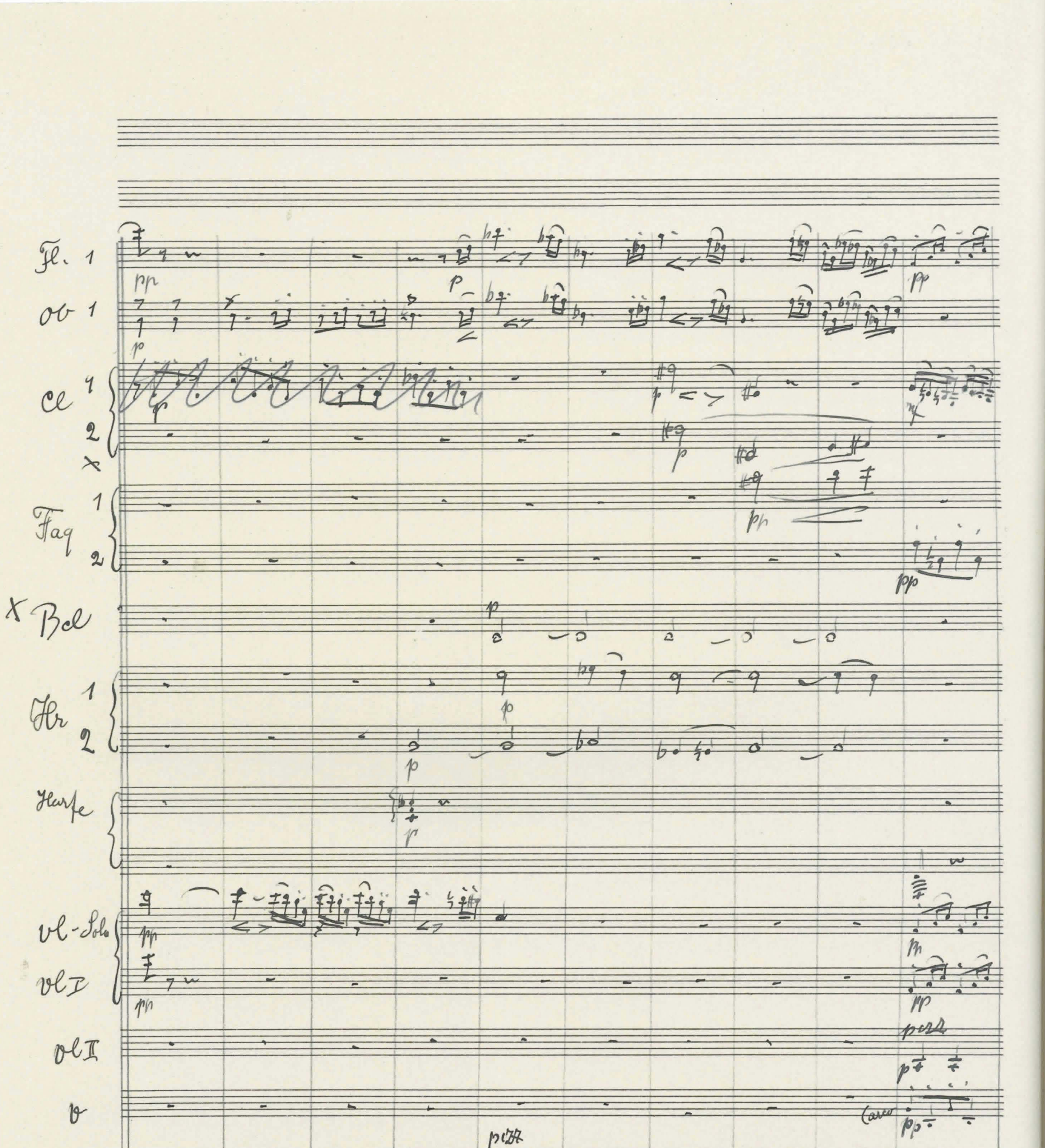




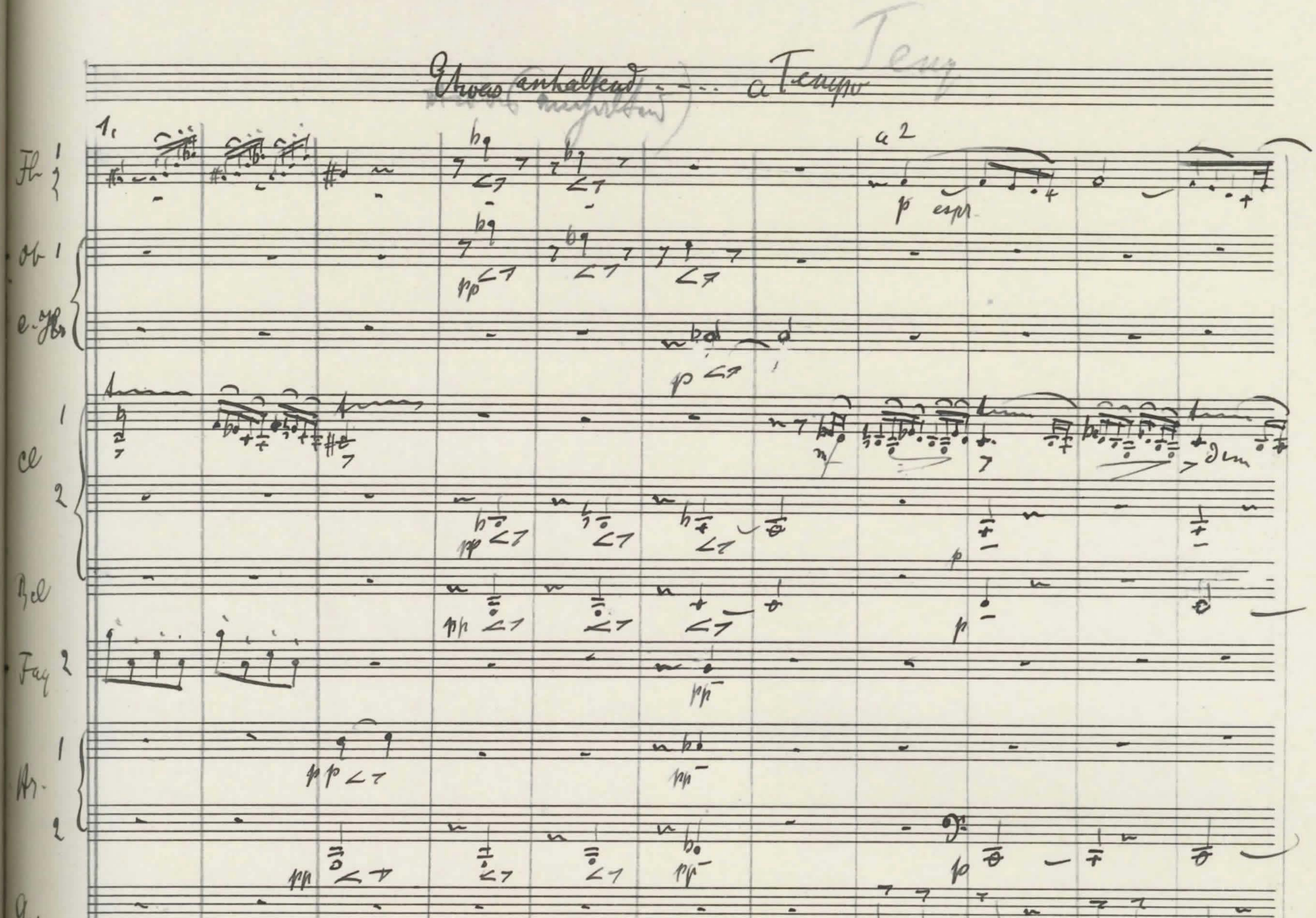
Protokoll Schutzmarke
Nº 6
20 linig.


Hr 2
Fl. 1/2
Ob 1/2
Cl 1/2
Fag 1/2
C.F.
a2
poco a poco cresc
Vl 1
2
V
C
B
col Cell
p subito
pp
mf
p
f
Harfe

Nº 6
20 linig.

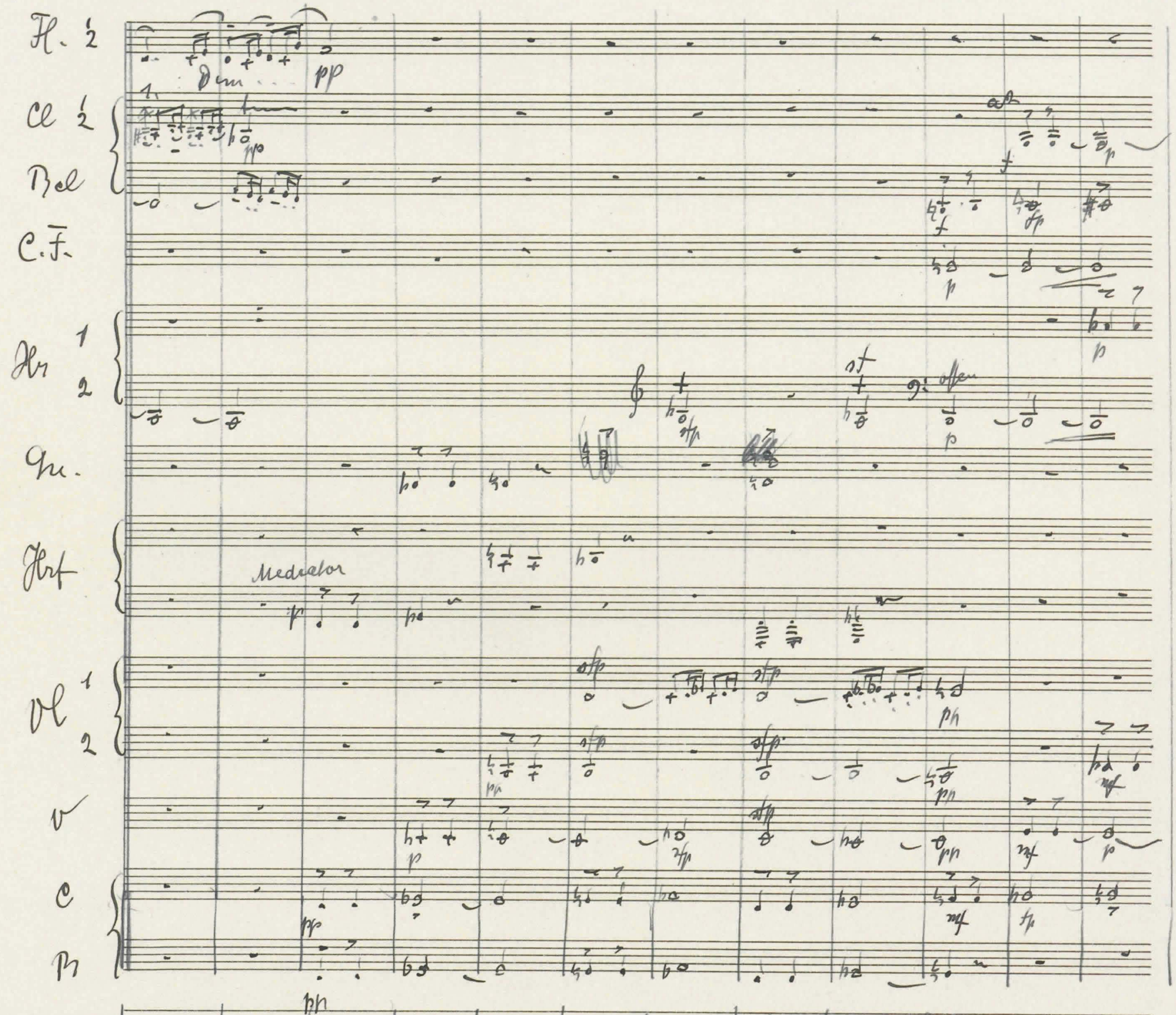

Fl. 1
Ob 1
Cl 1 2
Fag 1 2
Bcl
Hr 1 2
Harfe
Vl-Solo
Vl I
Vl II
V
C
Mand.
pp
p
pizz
Fl. 1 2
Ob 1
e.-Hr
Cl 1 2
Bcl
Fag 2
Hr 1 2
Hrf
Vl-Solo
Vl I
Vl II
V
C
B
No 6
20 linig.

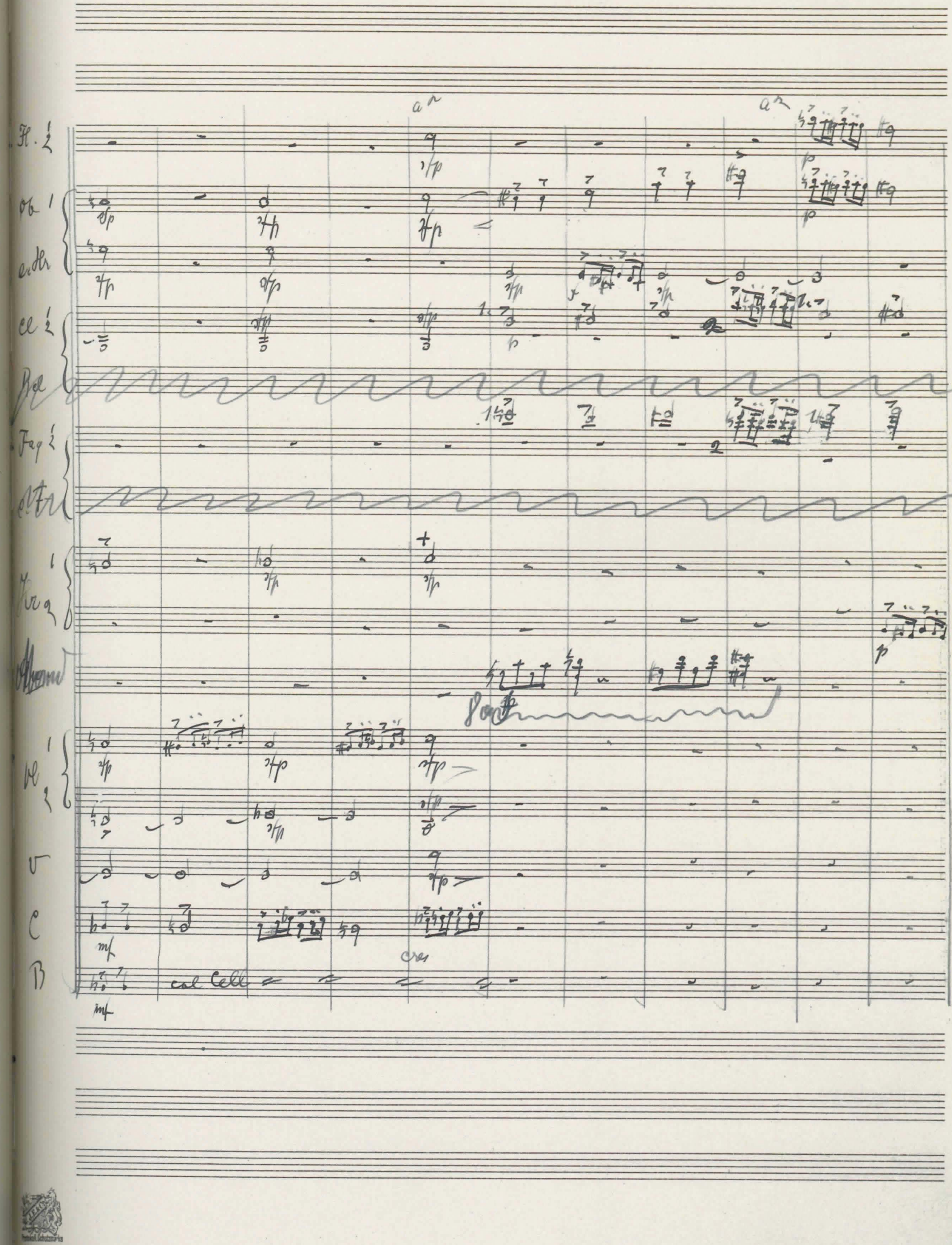
3



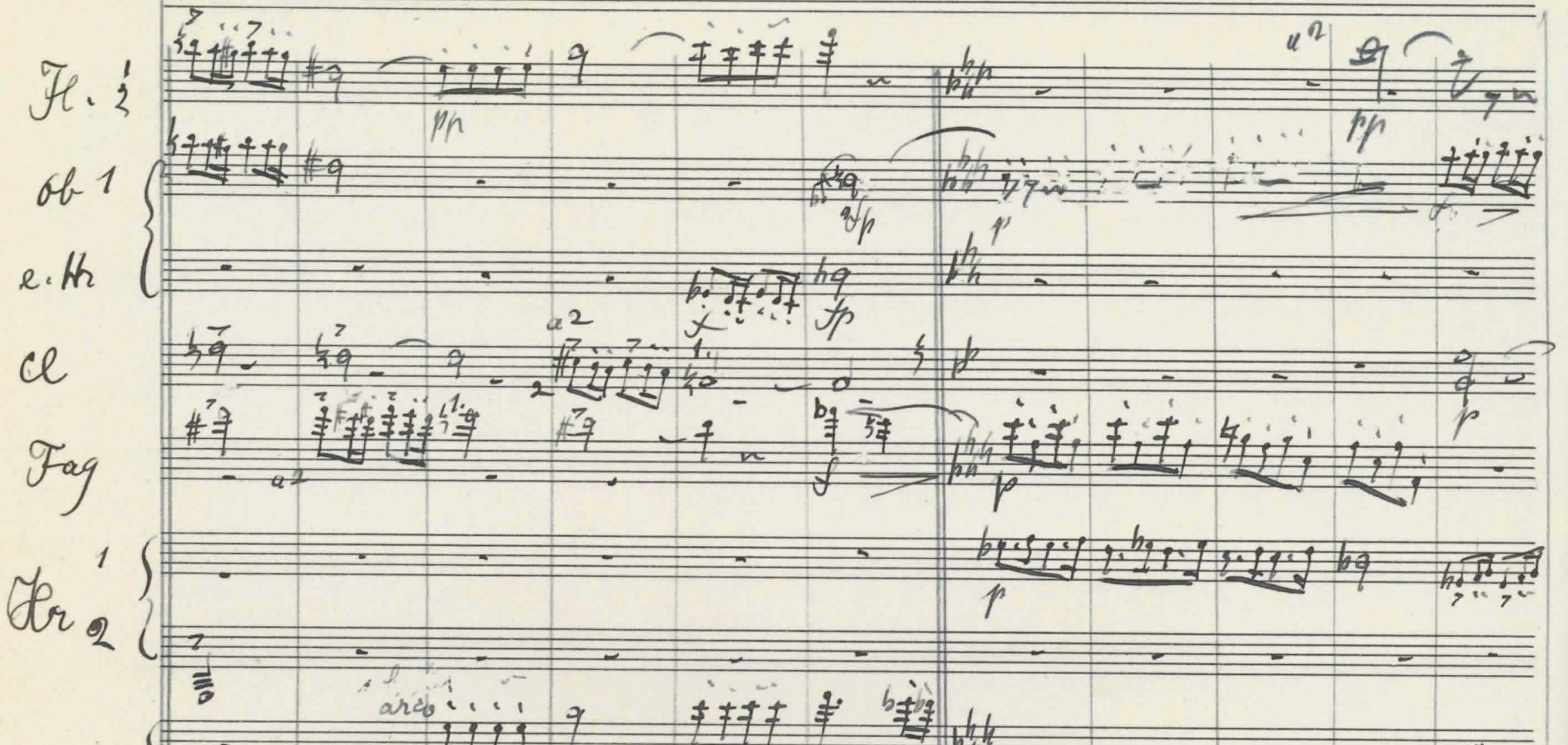
Protokoll Schutzmarke
Nº 6
20 linig.

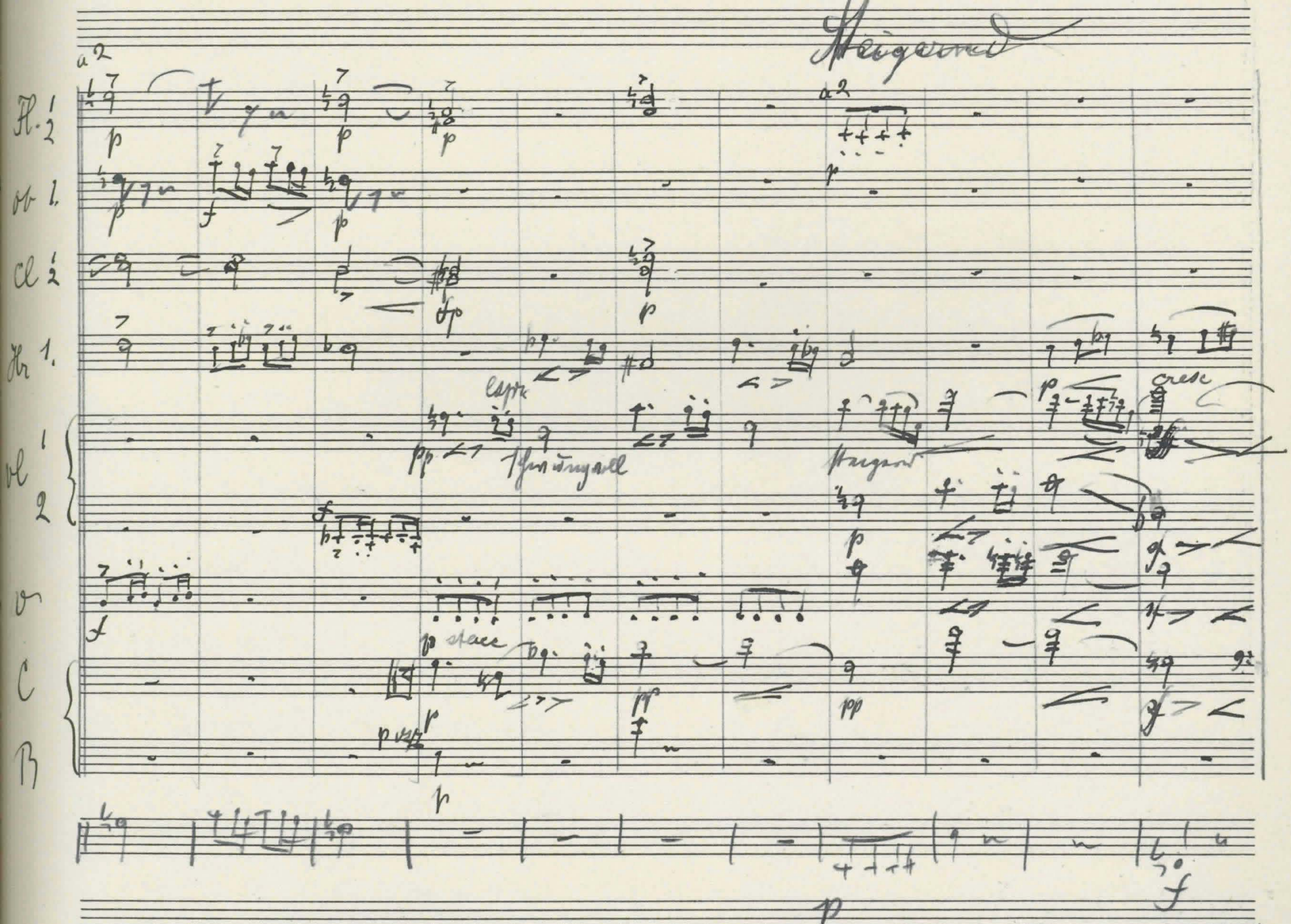
100

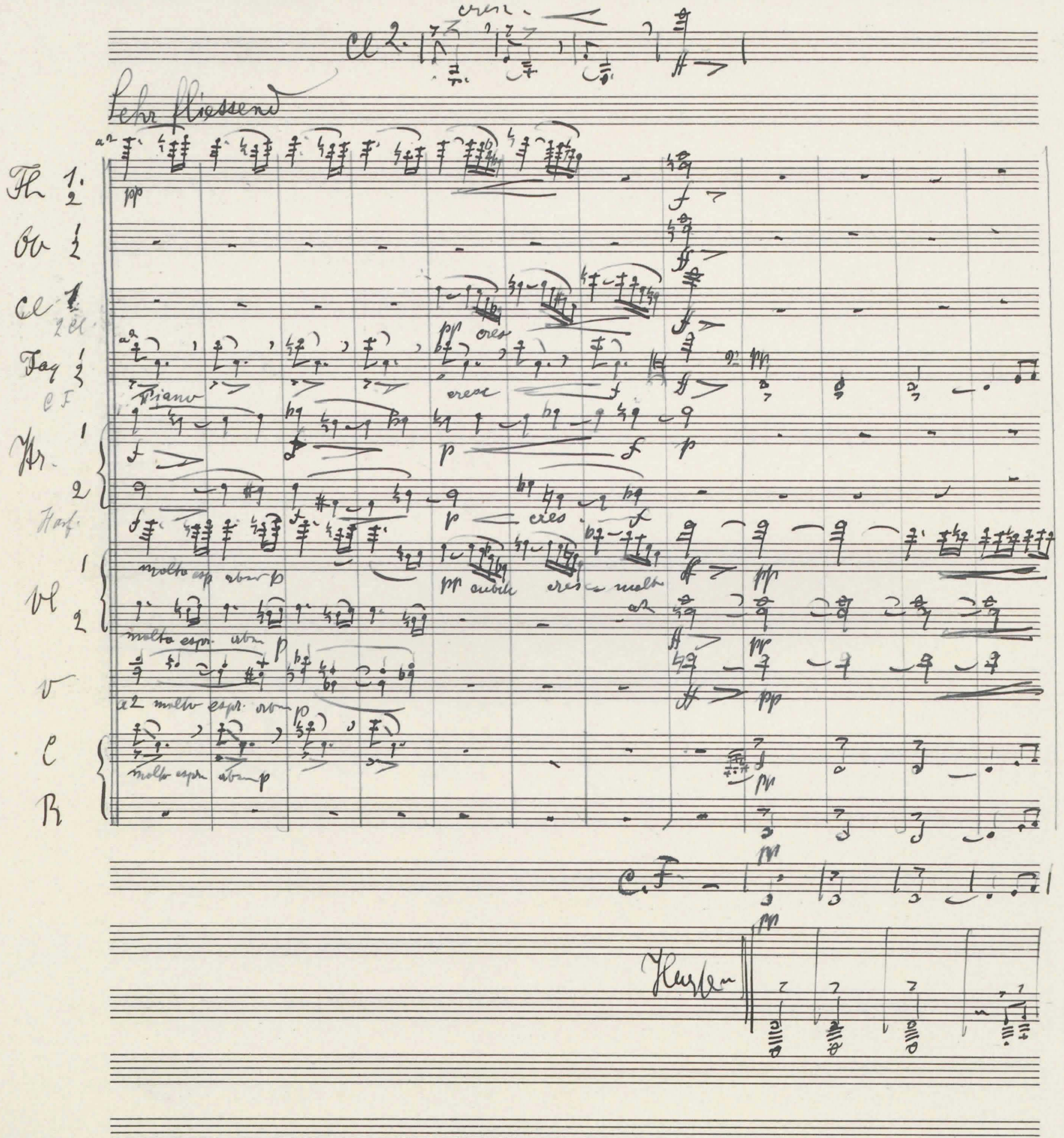

Fl. 1/2
dim...
pp
Cl 1/2
B cl
C.F.
Hr 1 2
offen
Gu.
Hrf
Mediator
Vl 1 2
V
C
B
Mand.

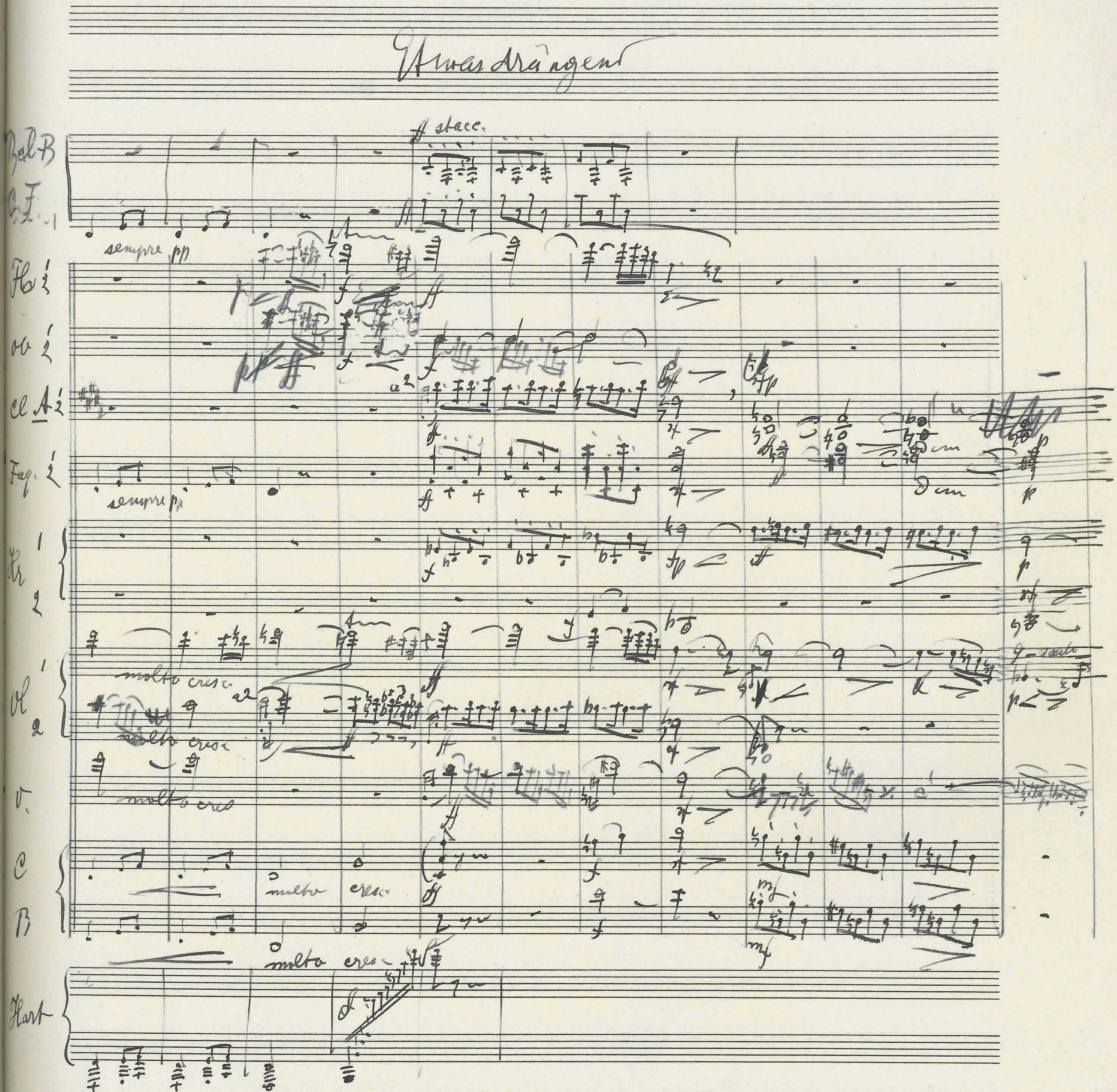

Fl. 1/2
a2
Ob 1
e.Hr
Cl 1/2
Bcl
Fag 1/2
c.Fag
Hr 1 2
Vl 1 2
V
C
B
col Celli
cres
mf
p
8va

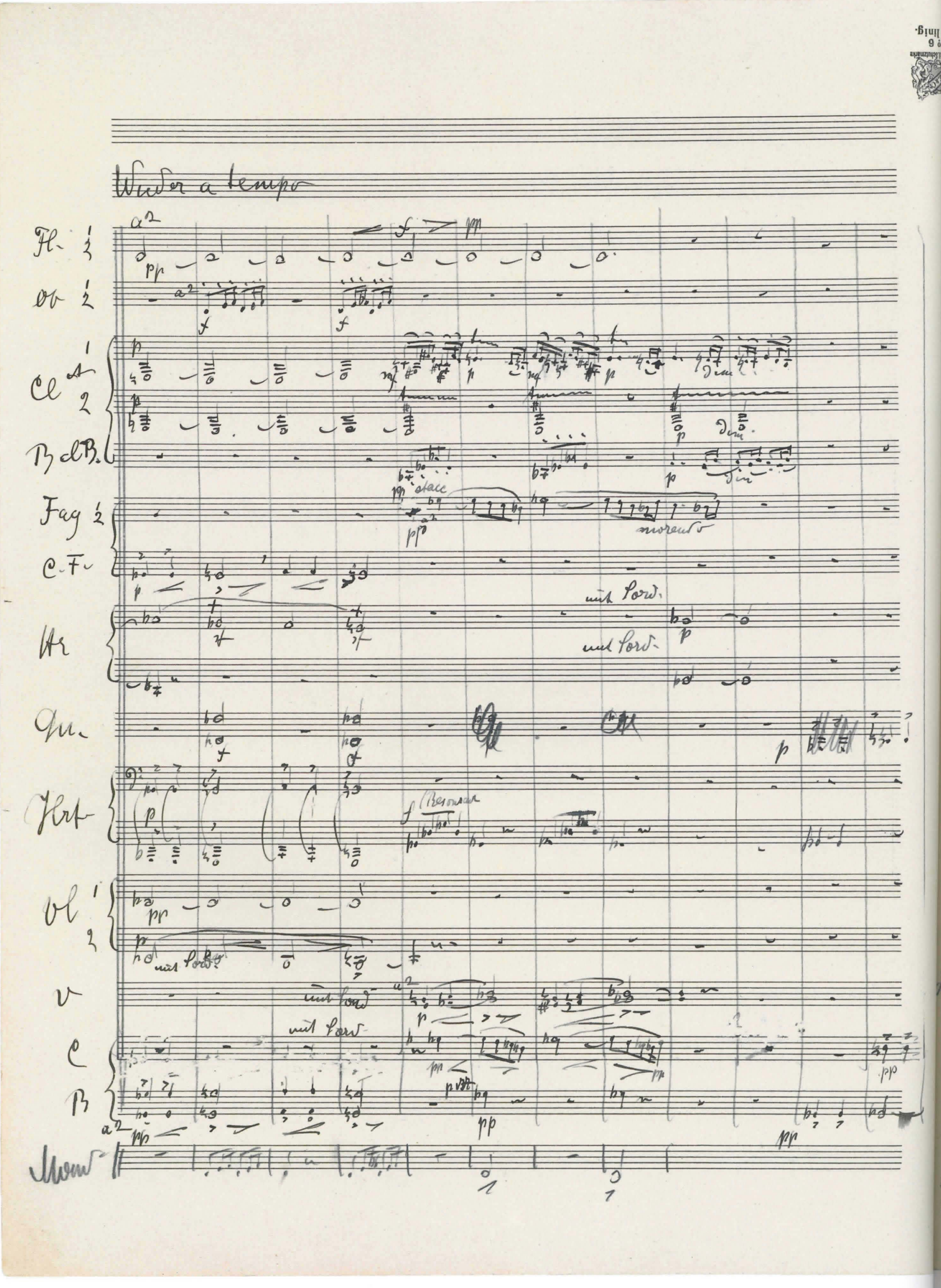
No 6
20 linig.

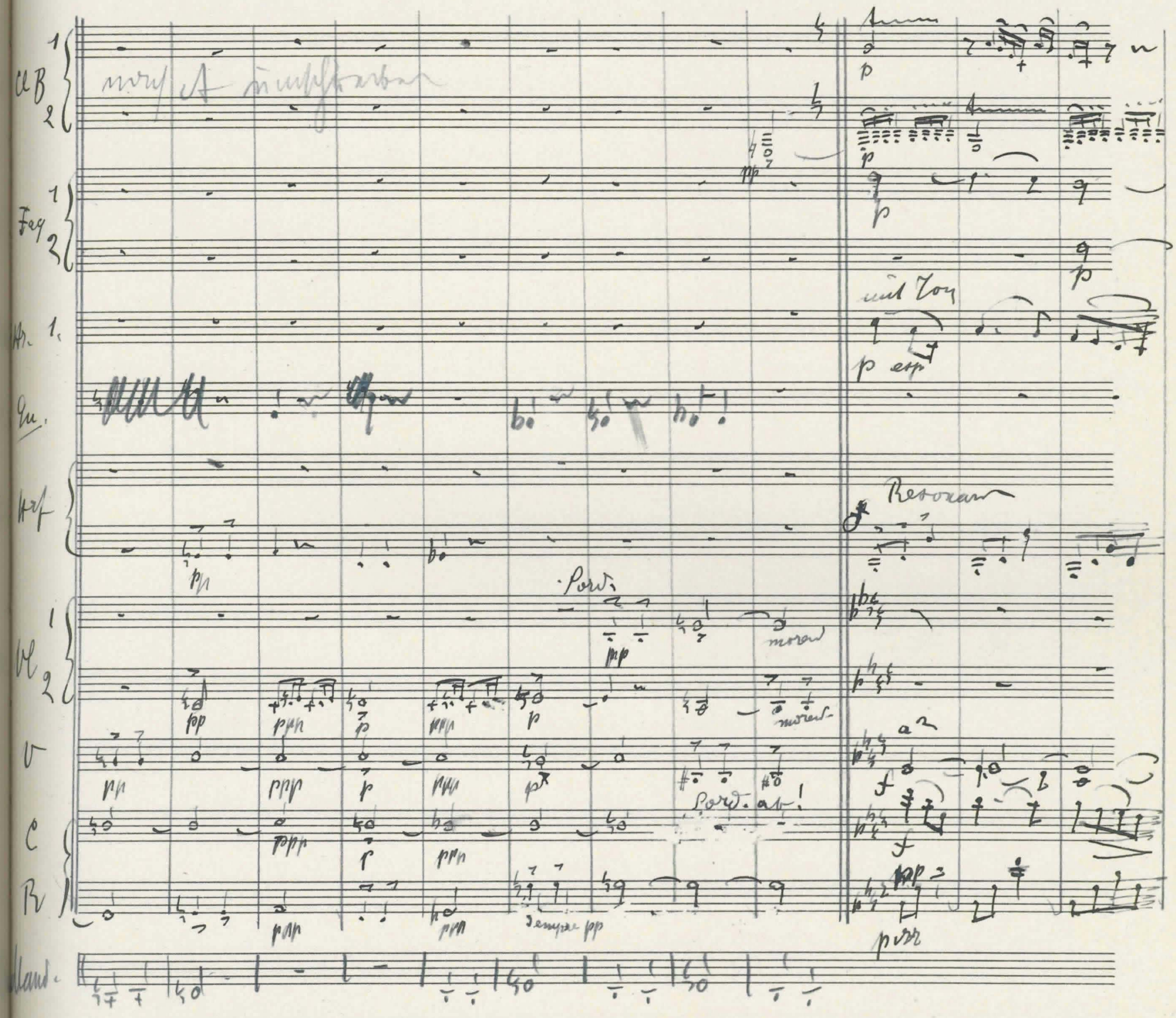

Fl. 1/2
ob 1
e. Hr
Cl
Fag
Hr 1
2
vl I
v
C
B
a2
arco
pizz pp
pp
f
p


Steigernd
a2
Fl. 1 2
ob 1.
cl 1 2
Hr 1.
vl 1 2
vi
C
B
p
f
pp
espr.
Schwungvoll
steigernd
p stacc.
cresc.

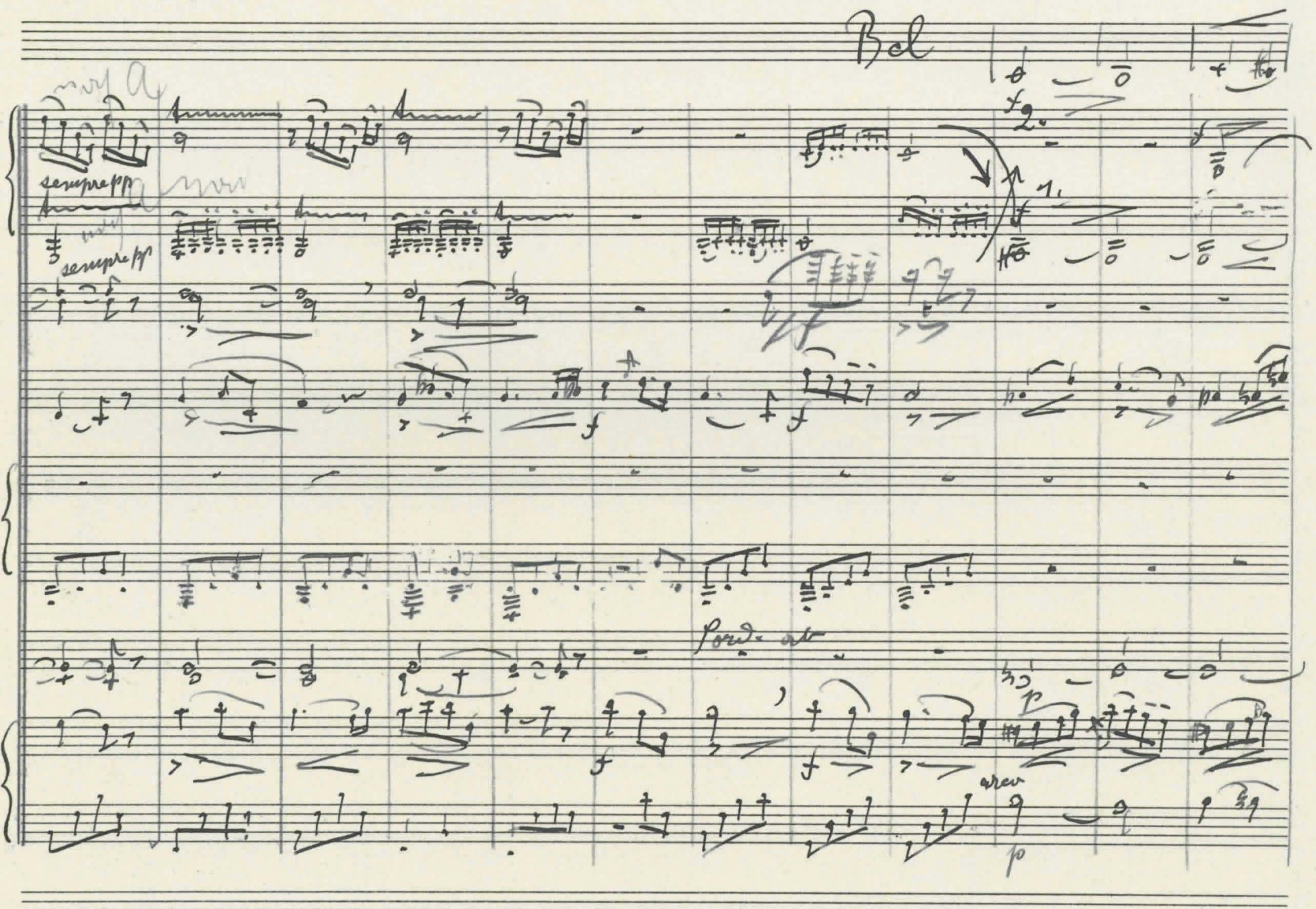

Cl 2.
cresc.
Sehr fliessend
a2
Fl 1 2
pp
f
Ob 1 2
Cl 1 2
2 Cl
pp
cresc
a2
Fag 1 2
piano
cresc
C F
Hr. 1 2
f
p
f
p
cresc.
Harf
Vl 1 2
molto espr. aber p
pp subito
cresc. molto
pp
V
a2 molto espr. aber p
C
B
molto espr. aber p
pp
C. F
pp
Harfen

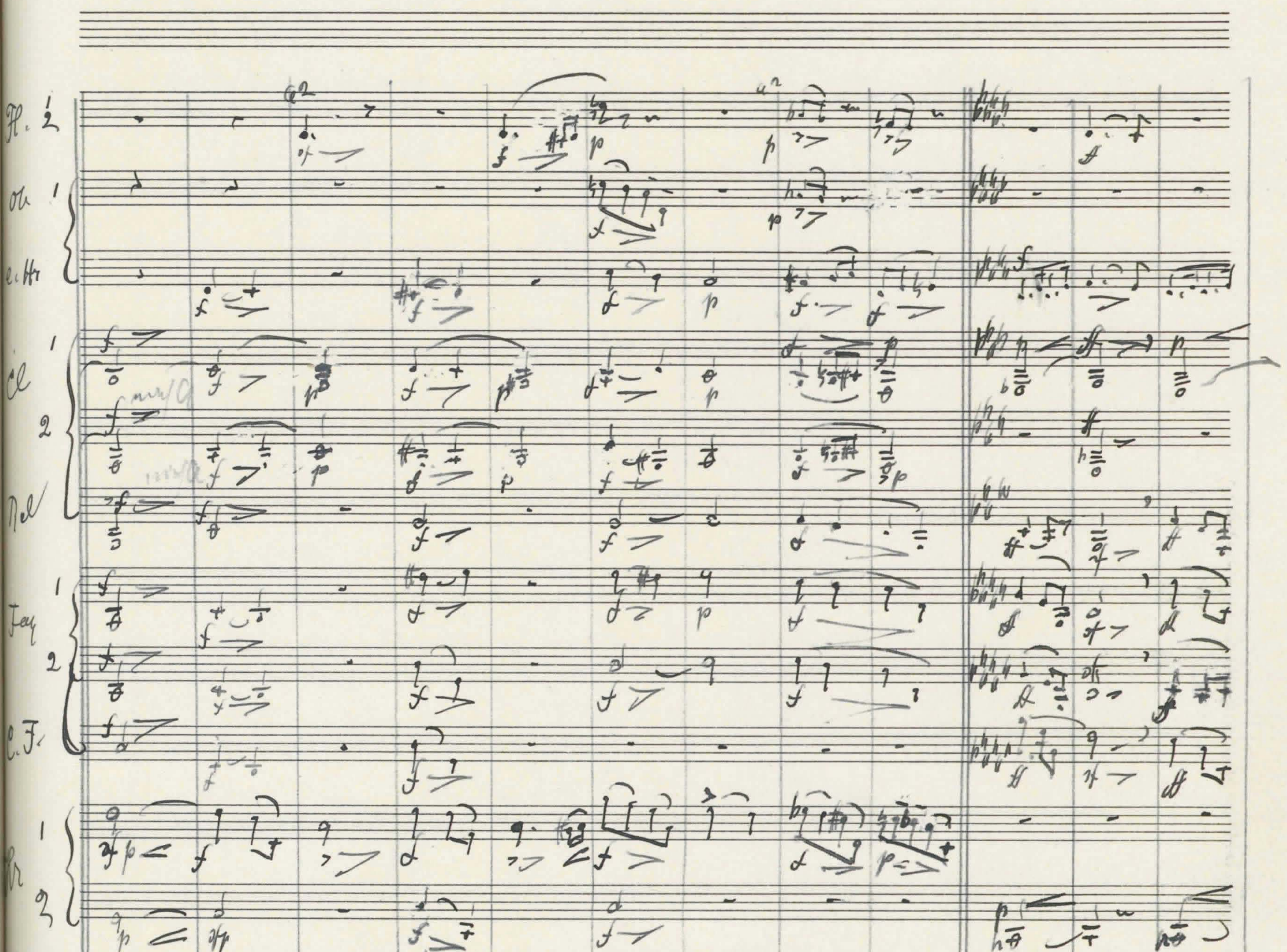

Etwas drängend
Bcl B
C.F.
sempre pp
stacc.
Fl. 2
Ob. 2
Cl. A 2
a2
Fag. 2
sempre pp
dim
Hr. 1 2
Vl. 1 2
molto cresc.
V.
molto cresc.
C
B
molto cresc.
Harf


Wieder a tempo
Fl. 1 2
a2
pp
f
pp
Ob 1 2
a2
f
f
Cl A 1 2
p
mf
p
dim
B cl B.
pp stacc
p
dim
Fag 1 2
pp
morendo
C-F.
p
Hr
mit Sord.
mit Sord.
p
Gu.
p
Hrf
Resonanz
f
Vl 1 2
pp
p
mit Sord.
V
mit Sord.
a2
p
C
mit Sord.
pp
pp
B
a2
pp
pp
pp
Mand.

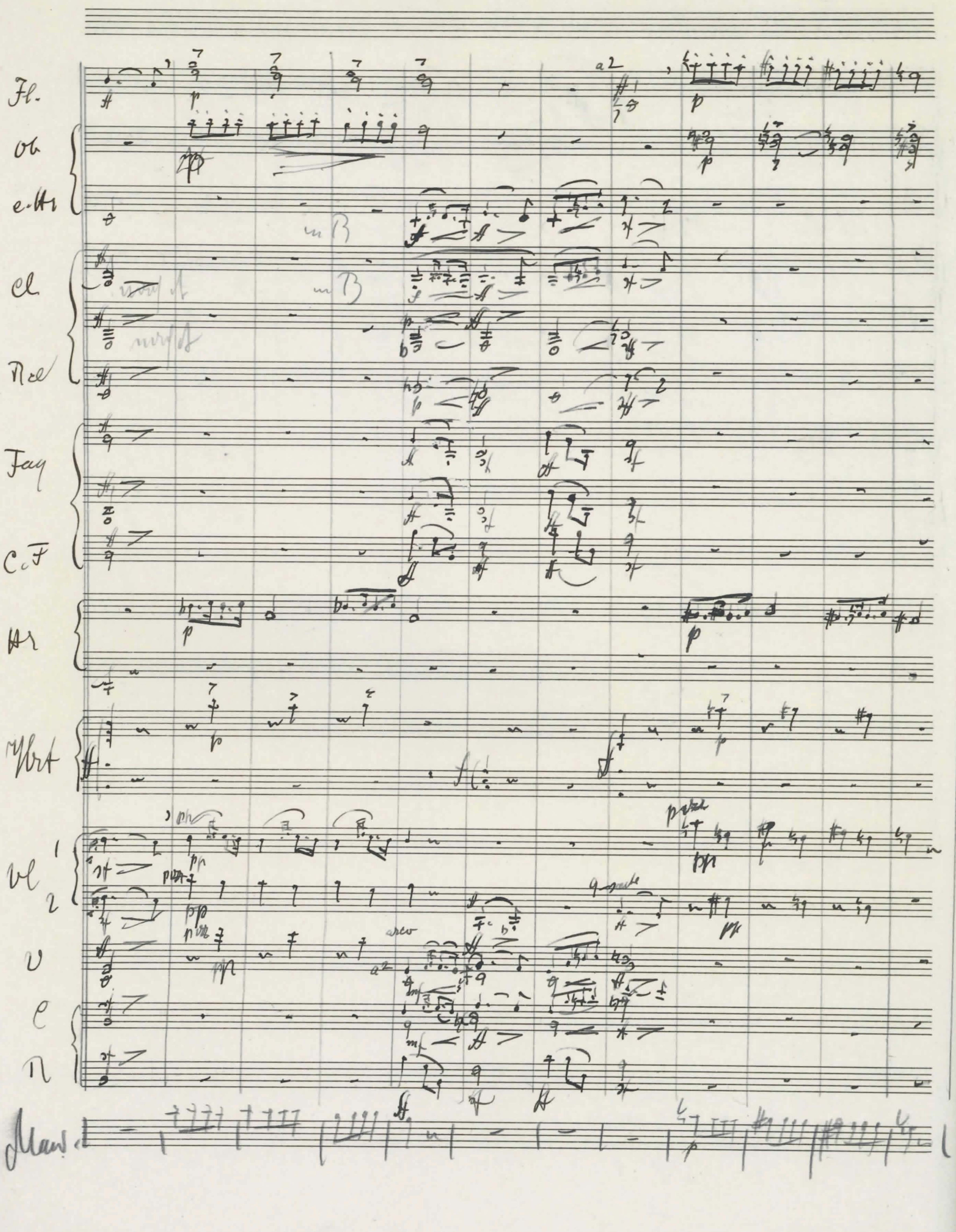

Cl B 1 2
Fag 1 2
Hr. 1.
Gu.
Harf
Vl 1 2
V
C
B
Hand.
mit Ton
p esp
Resonanz
Sord.
morend
Sord. ab!
a 2
sempre pp
pizz

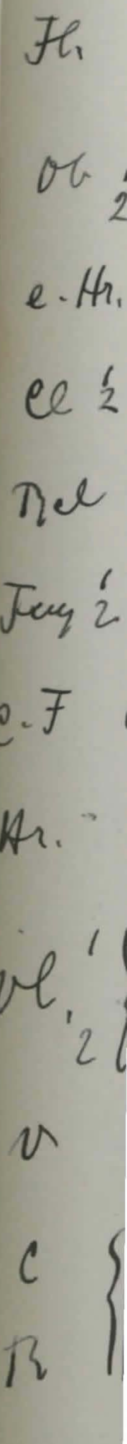
№ 6
20 linig.


Bcl
Cl 1 2
sempre pp
mf
Fag 1 2
Hr 1
f
Hrf
Viol.
C.
B
arco
p

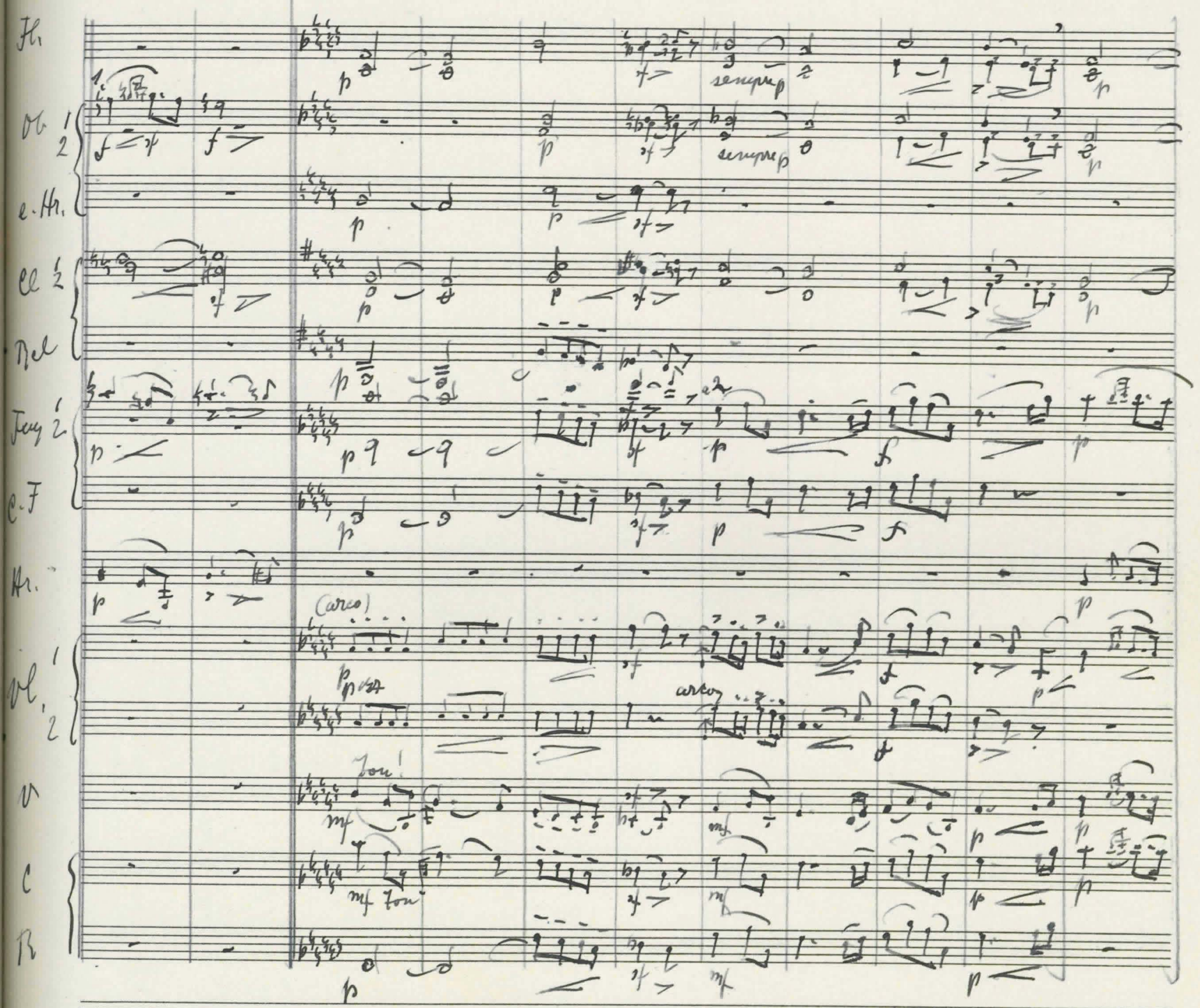


Schutzmarke
Nº 6
20 linig.

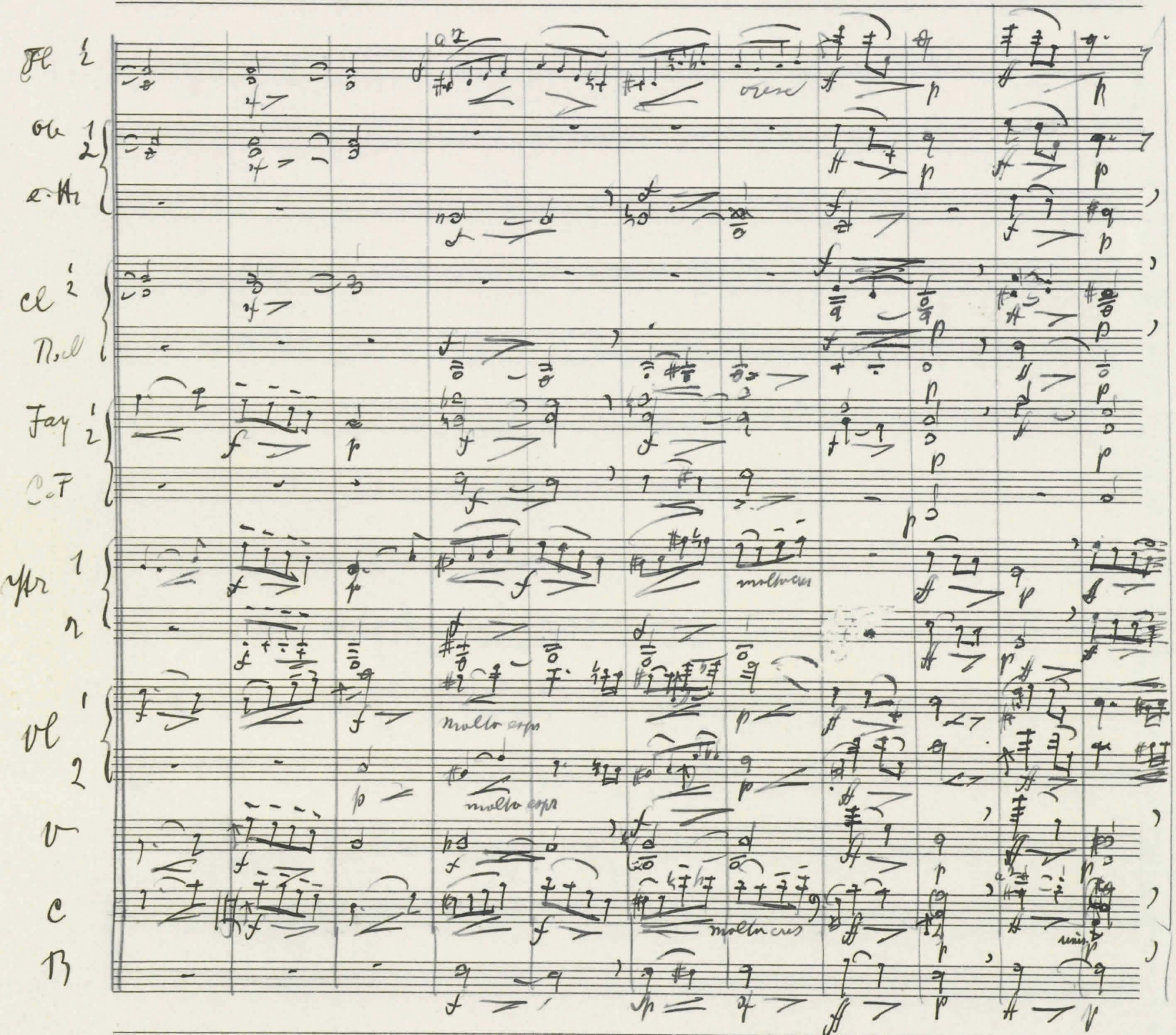




Protokoll. Schutzmarke
Nº 6
20 linig.

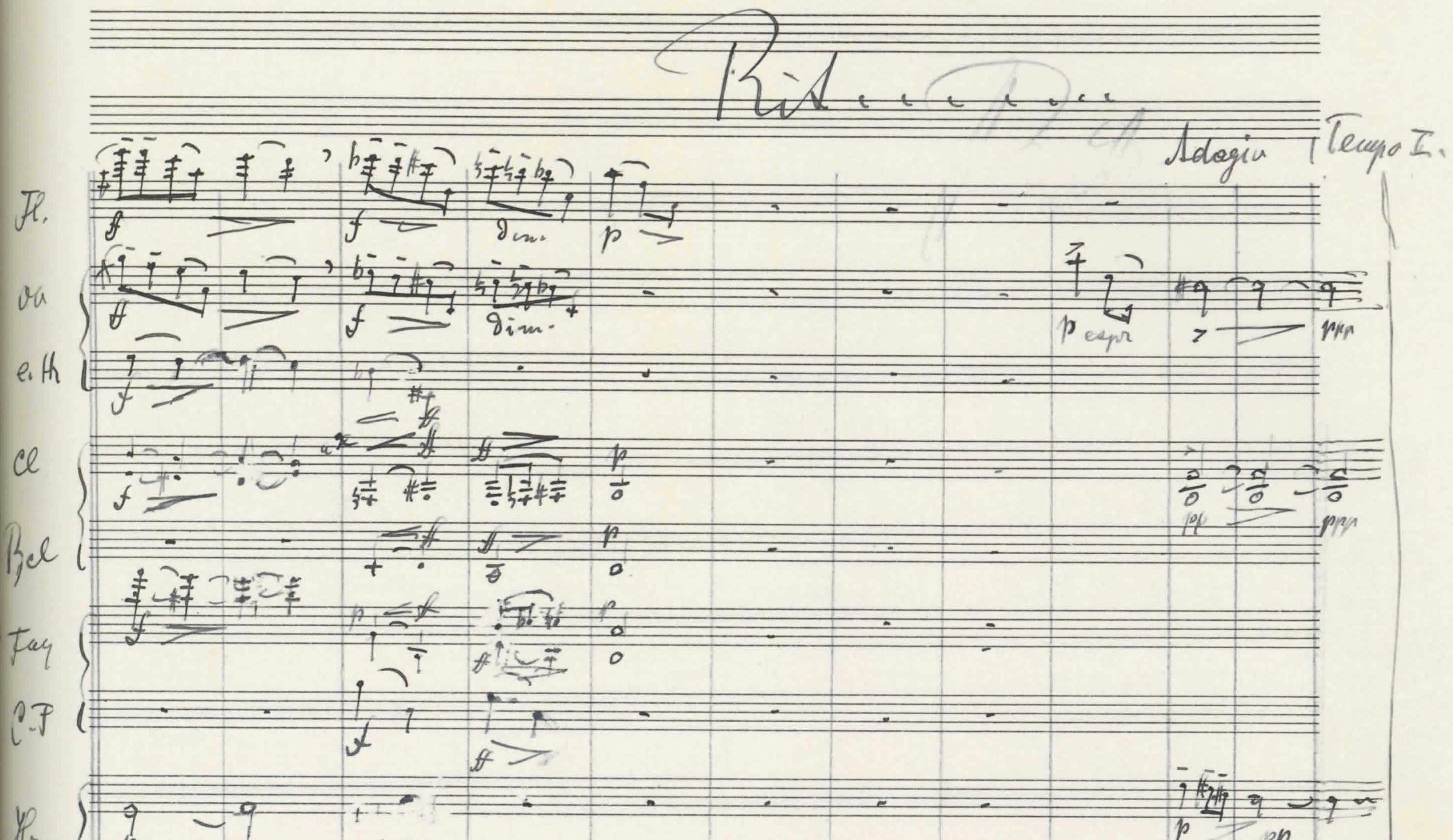

Fl.
Ob 1 2
e.Hr.
Cl 1 2
Bcl
Fag 1 2
c.F
Hr.
Vl 1 2
V
C
B
sempre p
sempre p
(arco)
p poco
arco
Ton!
mf Ton

No 6
20 linig.

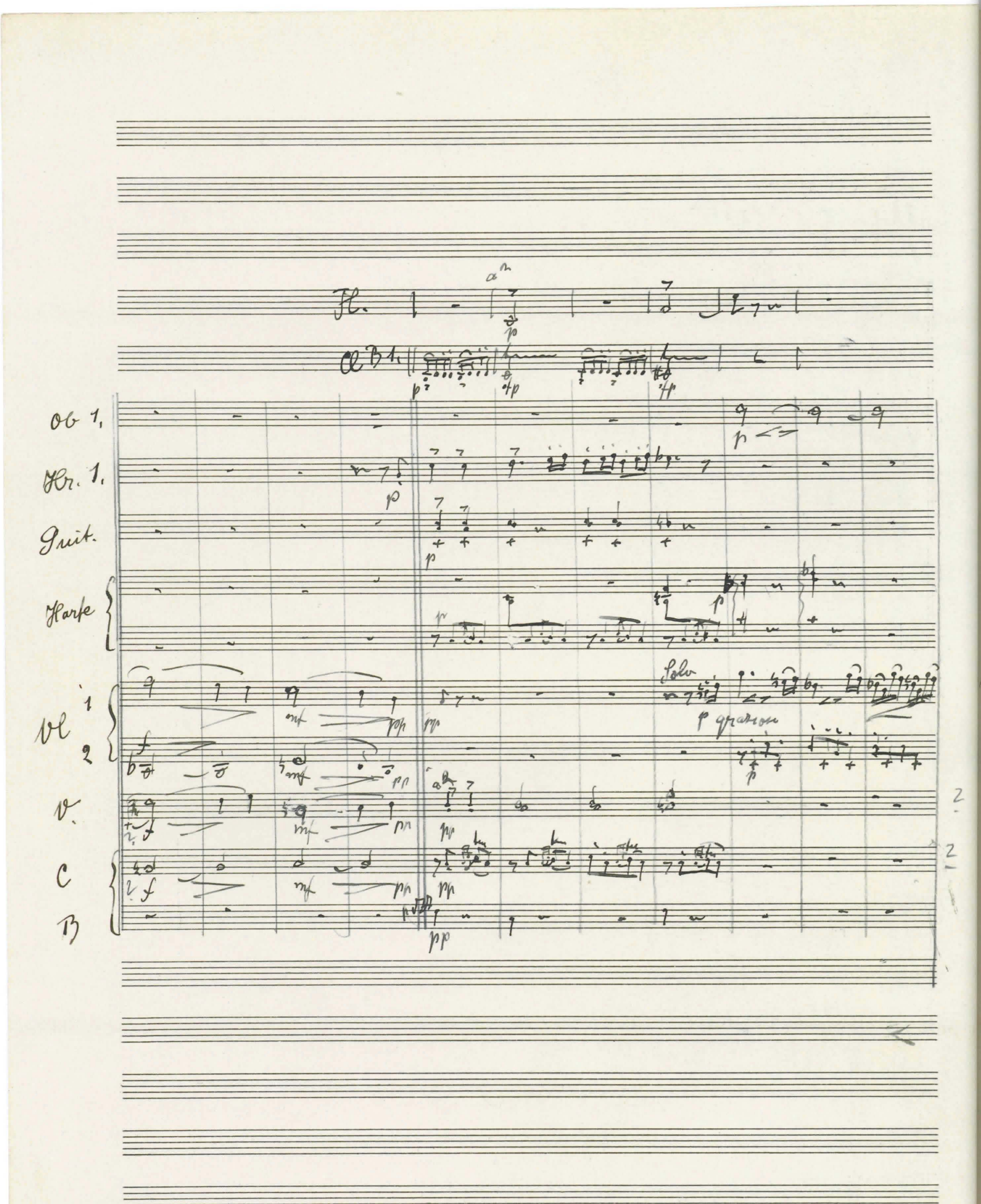


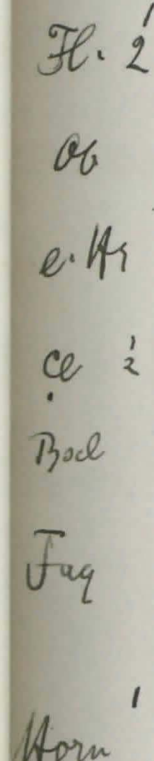
Fl.
ob
e.Hr
Cl
B.cl
Fag
C-F
Hr
Hrt
vl 1 2
V
C
B

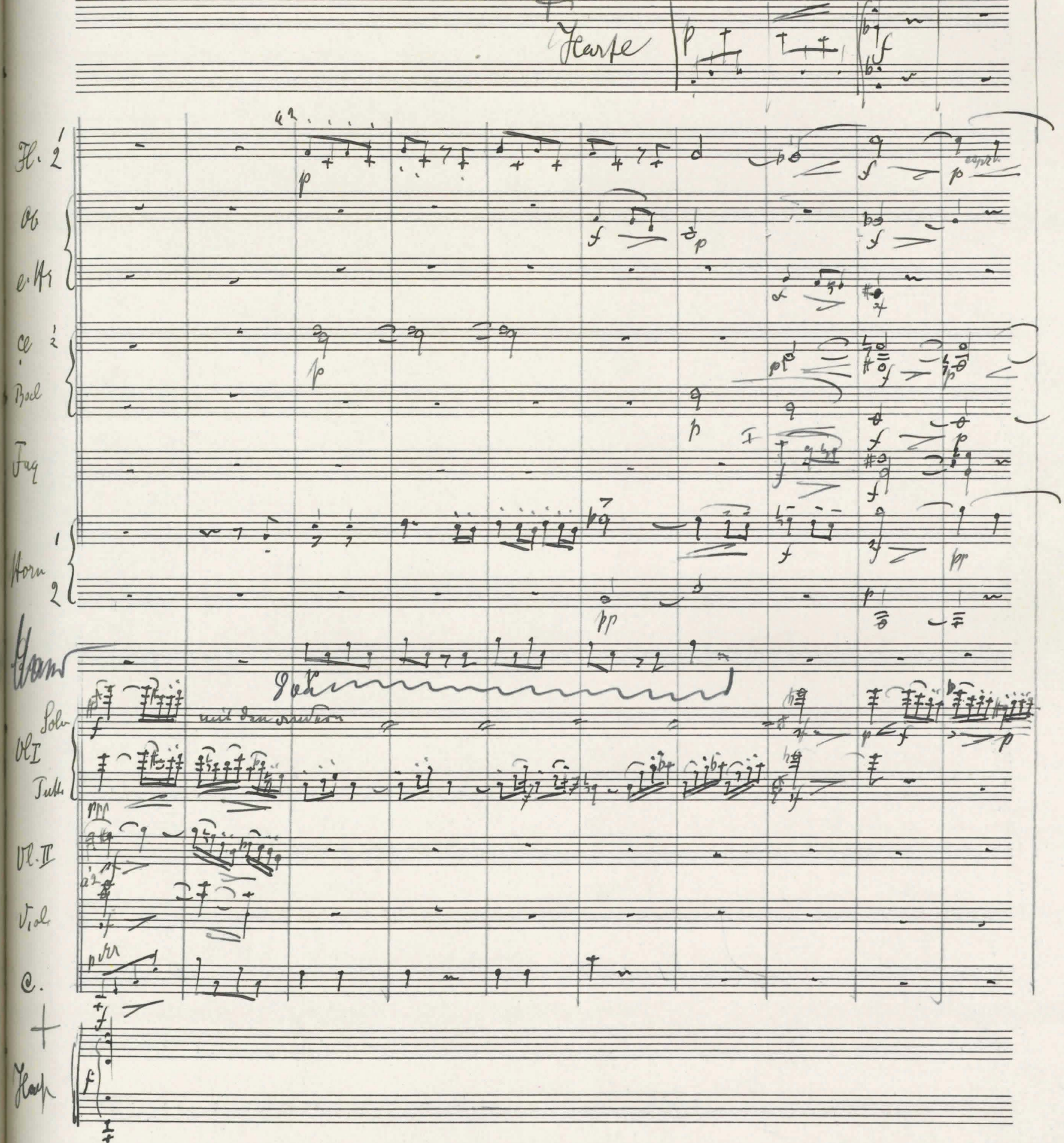
Protokoll Schutzmarke
Nº 6
20 linig.

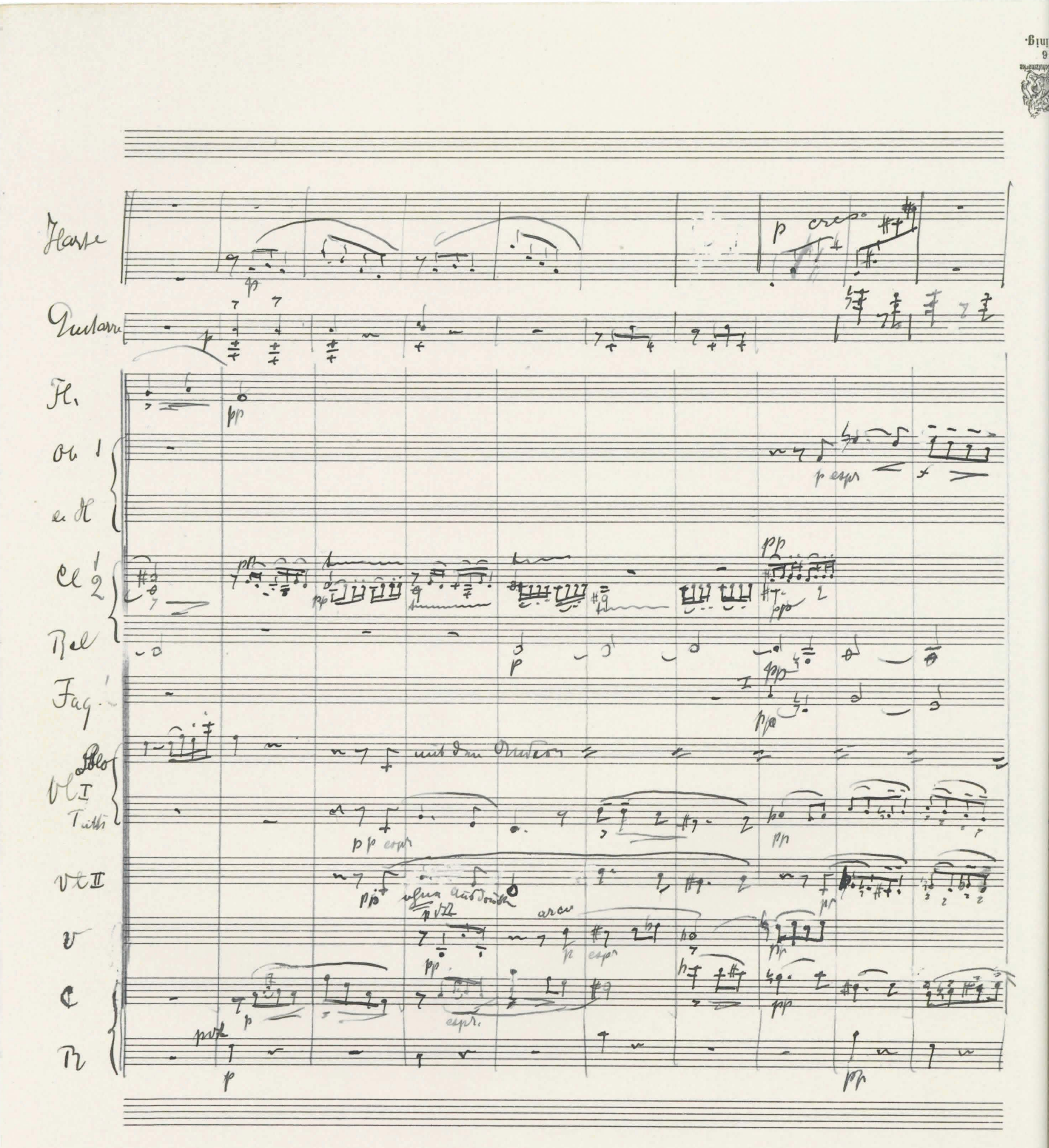

Rit. . . . . .
Adagio
Tempo I.
Fl.
Ob
e. H
Cl
Bcl
Fag
C.F
Hr
Hrf
Vl 1
2
V
C
B
f
dim.
p
p espr
pp
ppp
morendo

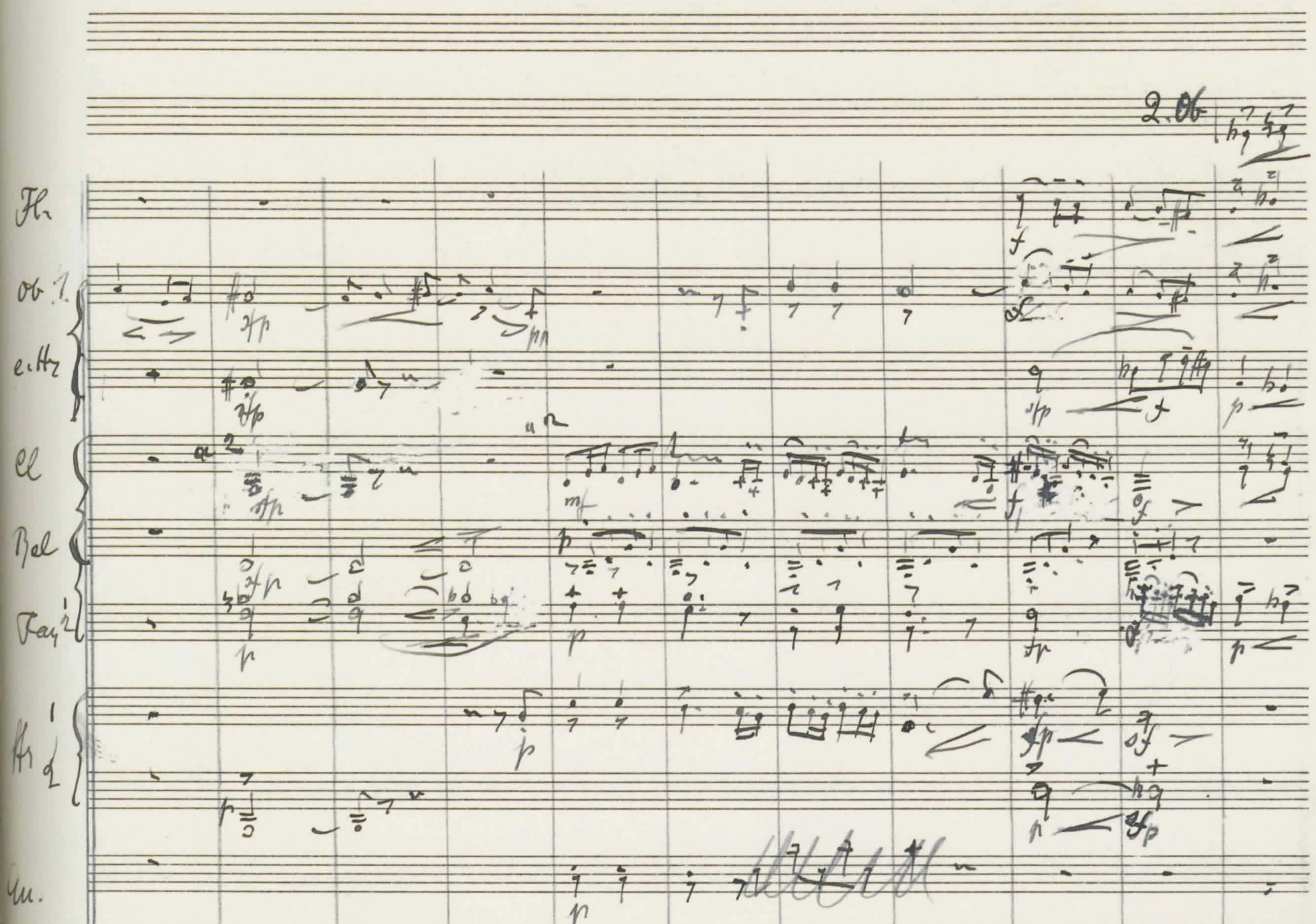
N° 6
20 linig.

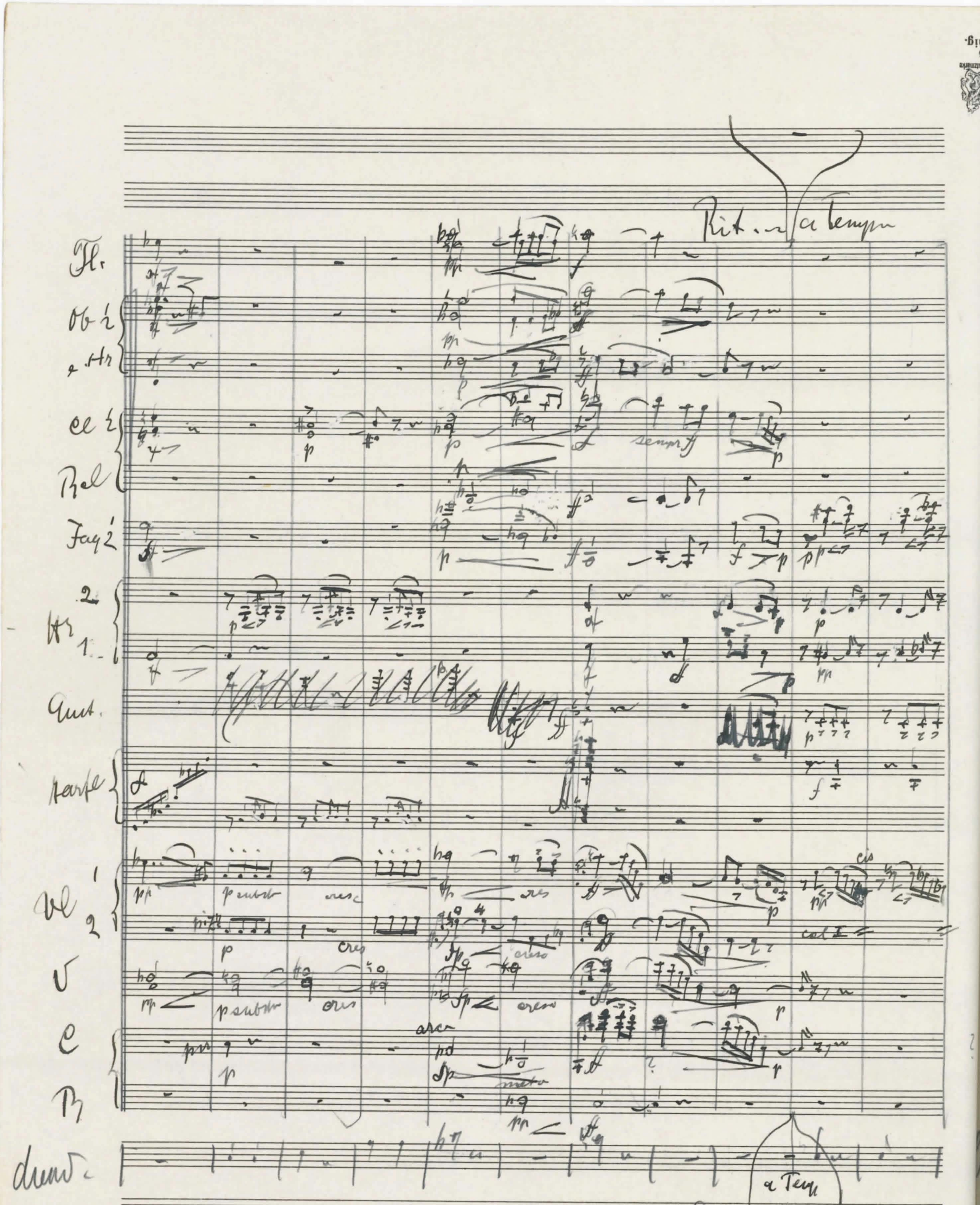

Fl.
a2
p
Cl B 1.
p
4p
Ob 1.
Hr. 1.
Guit.
Harfe
Vl 1 2
V.
C
B
Solo
p grazioso
f
mf
pp

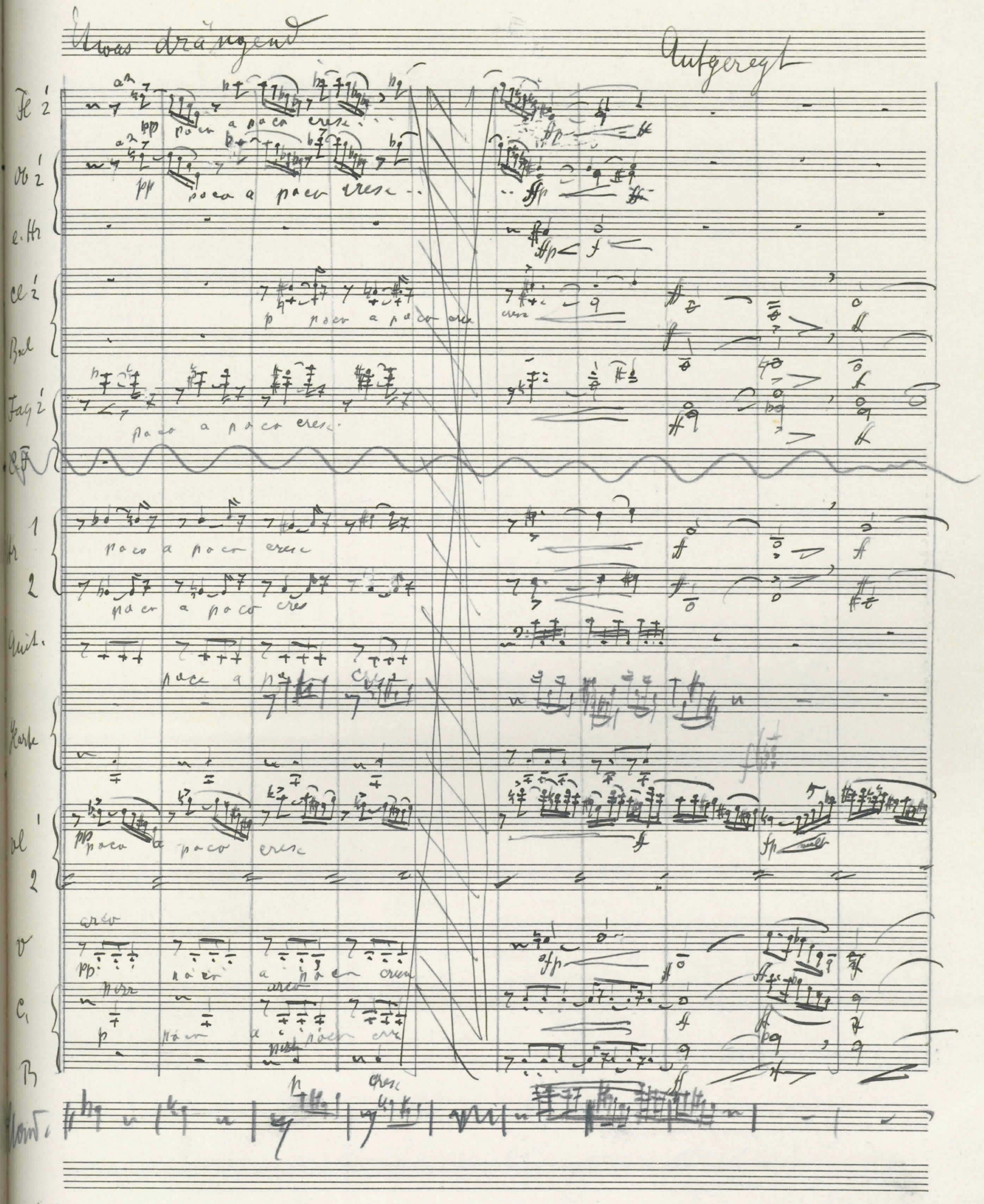

Fl. 2 1
Ob
e.H.
Cl
Bcl
Fag
Horn 1 2
Vl I Solo Tutti
Vl. II
Viola
C.
Harp


Harfe
Fl. 1 2
a2
espr.
Ob.
e. H.
Cl. 1 2
Bcl.
Fag.
Horn 1 2
Harfe
Ped.
Solo
Vl. I
Tutti
mit den Andern
Vl. II
Viol.
C.
Harfe

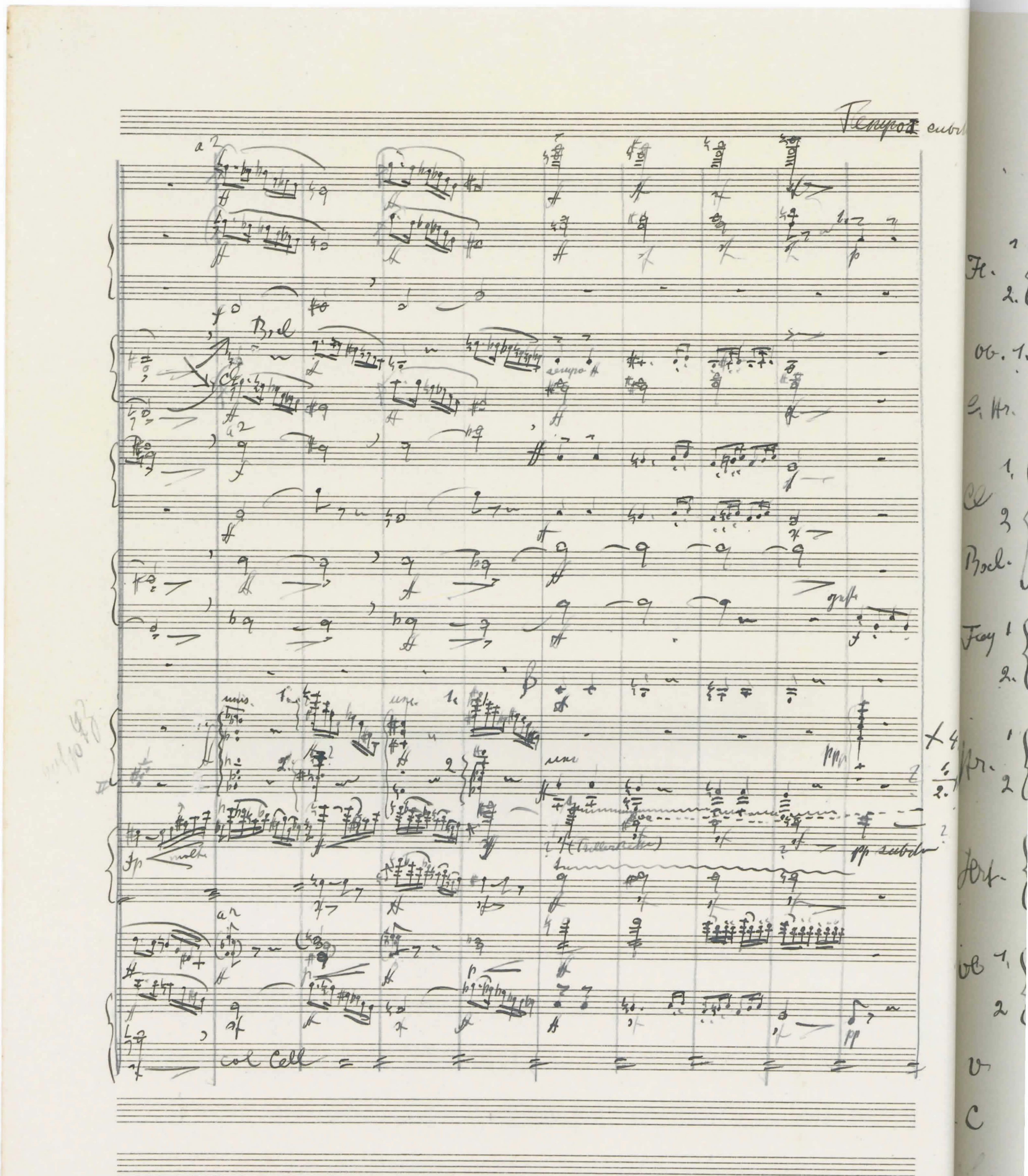

Harfe
Guitarre
Fl.
Ob 1
e. H
Cl 1 2
Bcl
Fag. 1
Solo
Vl I
Tutti
Vl II
V
C
B
pp
p cresc.
p espr.
mit dem Orchester
pp espr.
ohne Ausdruck
arco
espr.
pizz.
p
pp

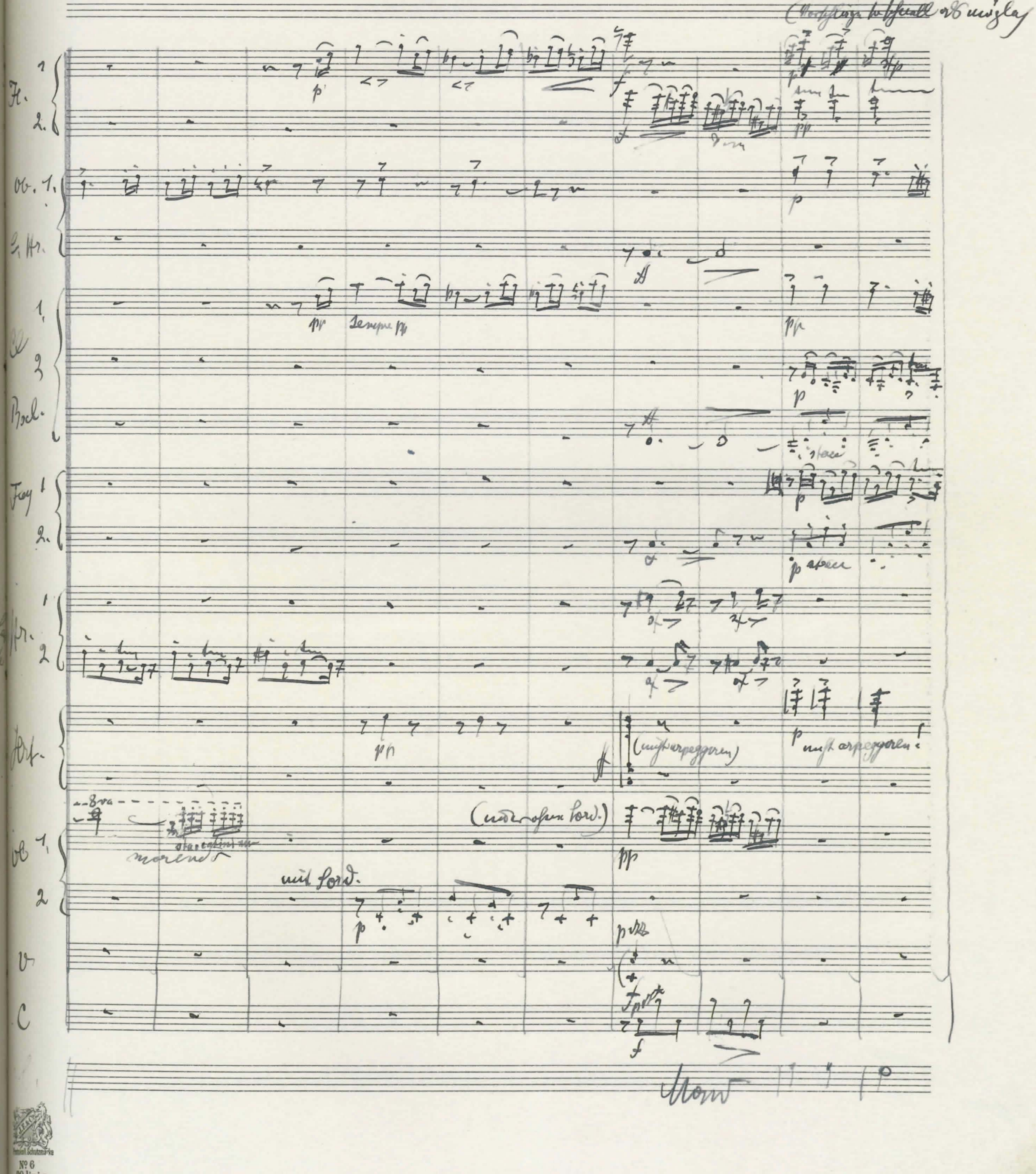

2. Ob
Fl.
Ob 1.
e. Hr
Cl
Bcl
Fag 1 2
Hr 1 2
Tru.
Pk
Vl I II
V
C
B
Harf
a2
mf
p
pp
dim.
pizz

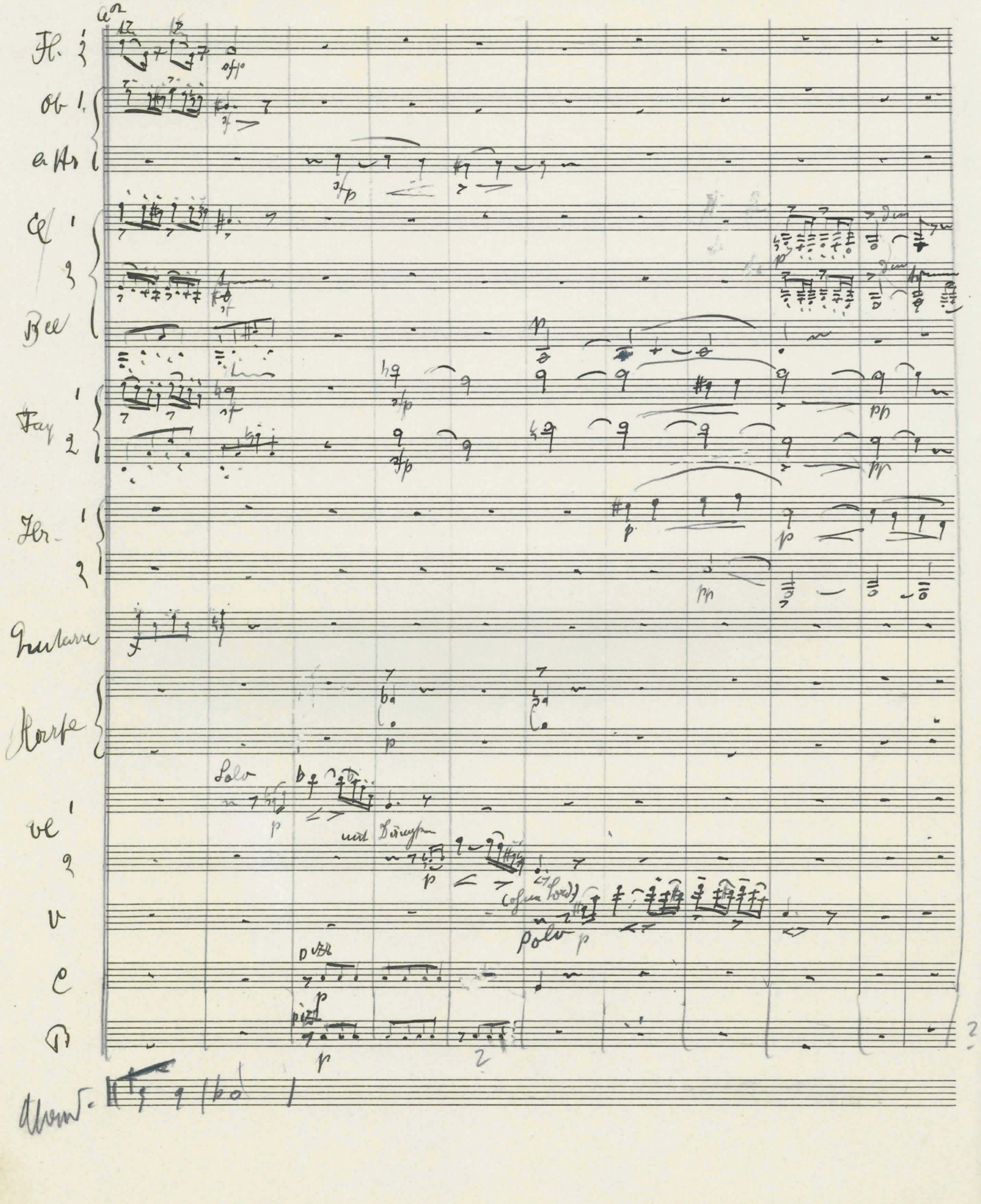

Rit. a tempo
Fl.
Ob 1 2
e. Hr
Cl 1 2
B.cl
Fag 1 2
Hr 2 1
Guit.
Harfe
Vl 1 2
V
C
B
Mand.
p subito
cresc
sempre f
cis
col I
arco
meno
a Tempo
Gitarre (Solo)
Nº 6
20 linig.

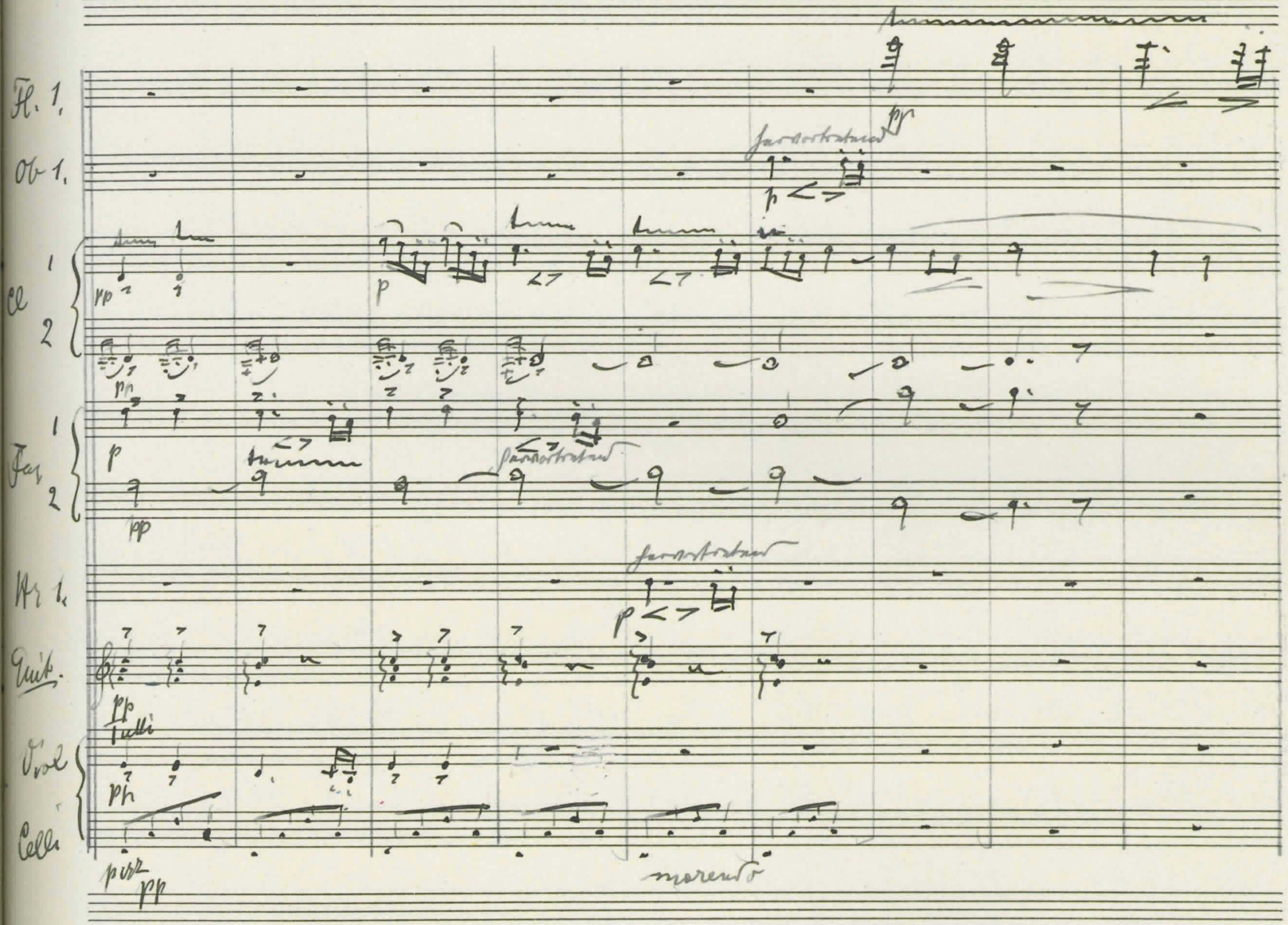

Etwas drängend
Aufgeregt
Fl 1 2
Ob 1 2
e. Hr
Cl 1 2
Bcl
Fag 1 2
Hr 1 2
Guit.
Harfe
Vl 1 2
V
C
B
pp
poco a poco cresc
p
fp
f
cresc
arco

Nº 6
20 linig.

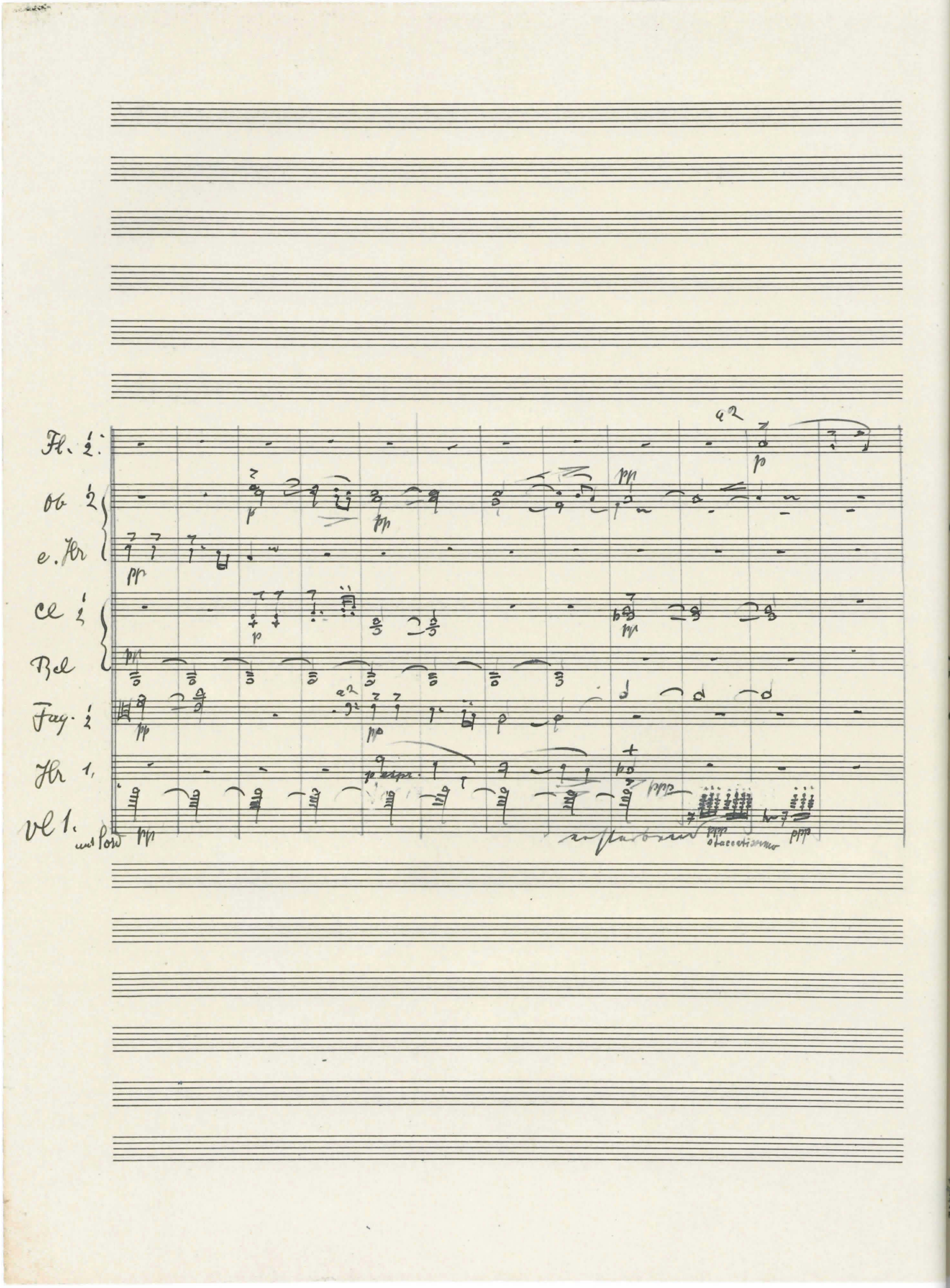

Tempo I subito
a 2
Bcl
a 2
unis.
unis.
sempre
(Trillerketten)
pp subito
col Cell
Fl. 1. 2.
Ob. 1.
E. Hr.
Cl 1. 2.
Bcl.
Fag 1. 2.
Hr. 1. 2.
Hrf.
Vl 1. 2.
Va
C
Protokoll Schutzmarke
Nº 6
20 linig.

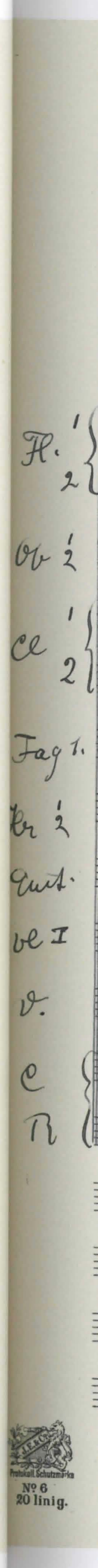

(Vorschläge so schnell als möglich)
Fl. 1 2.
Ob. 1.
E. Hr.
Cl. 1 2
Bcl.
Fag. 1 2.
Tr. 1 2
Hrf.
Vl. 1 2
Va
C
sempre pp
p stacc
stacc
(nicht arpeggieren)
nicht arpeggieren!
(wieder ohne Sord.)
mit Sord.
morendo
pizz
8va
+ 4 Zeilen
1. 2. Harfe

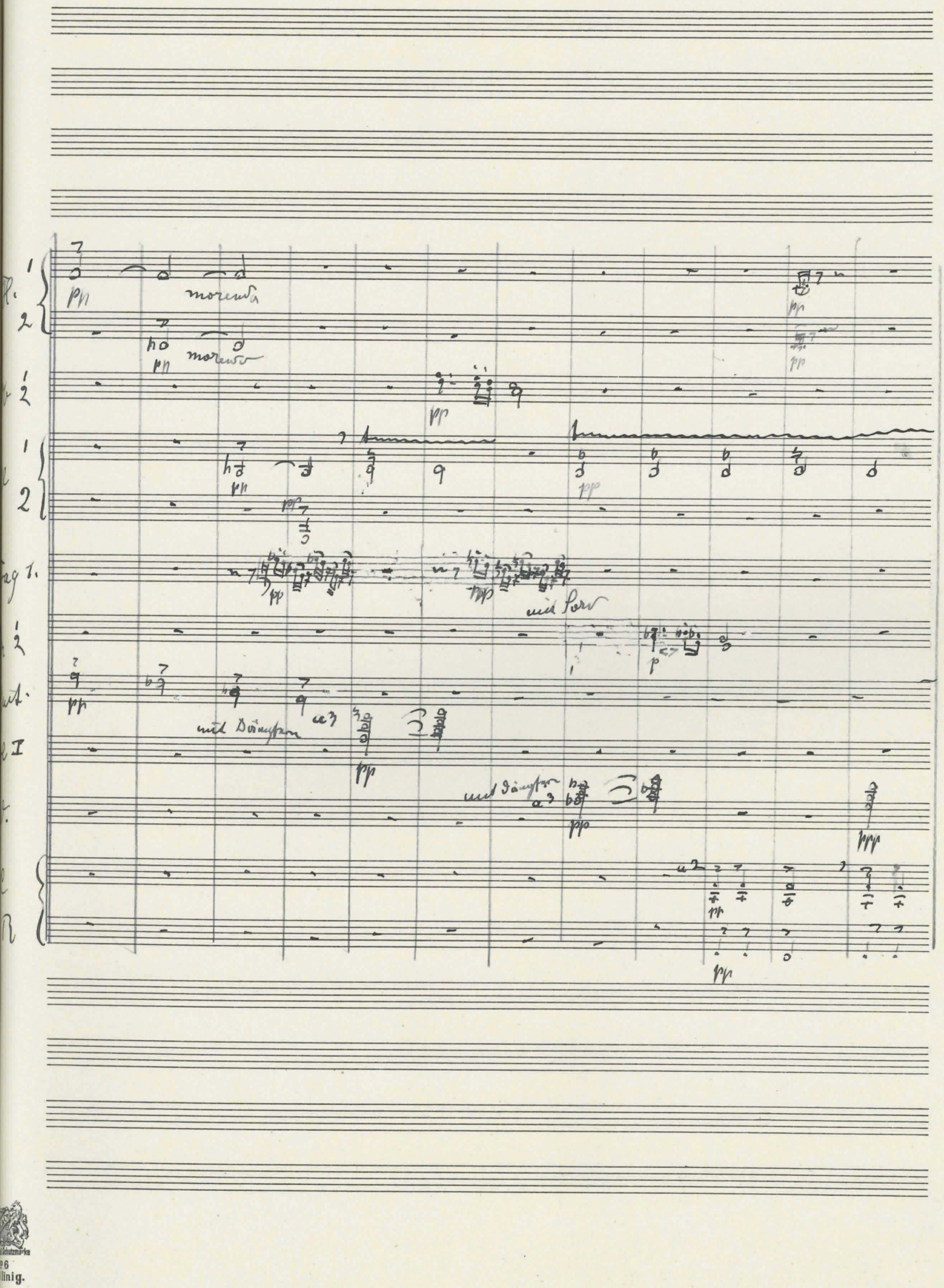

Fl. 2
Ob 1.
a Hr 1
Cl 1 2
Bcl
Fag 1 2
Hr. 1 2
Guitarre
Harfe
Vl 1 2
V
C
B
Solo
mit Dämpfer
(ohne Dpf.)
Solo
pizz
dim
sfp
p
pp
Akord.


Fl. 1.
Ob. 1.
Cl 1 2
Fag 1 2
Hr 1.
Guit.
Vol
Celli
pp
p
pp
tutti
pizz.
morendo

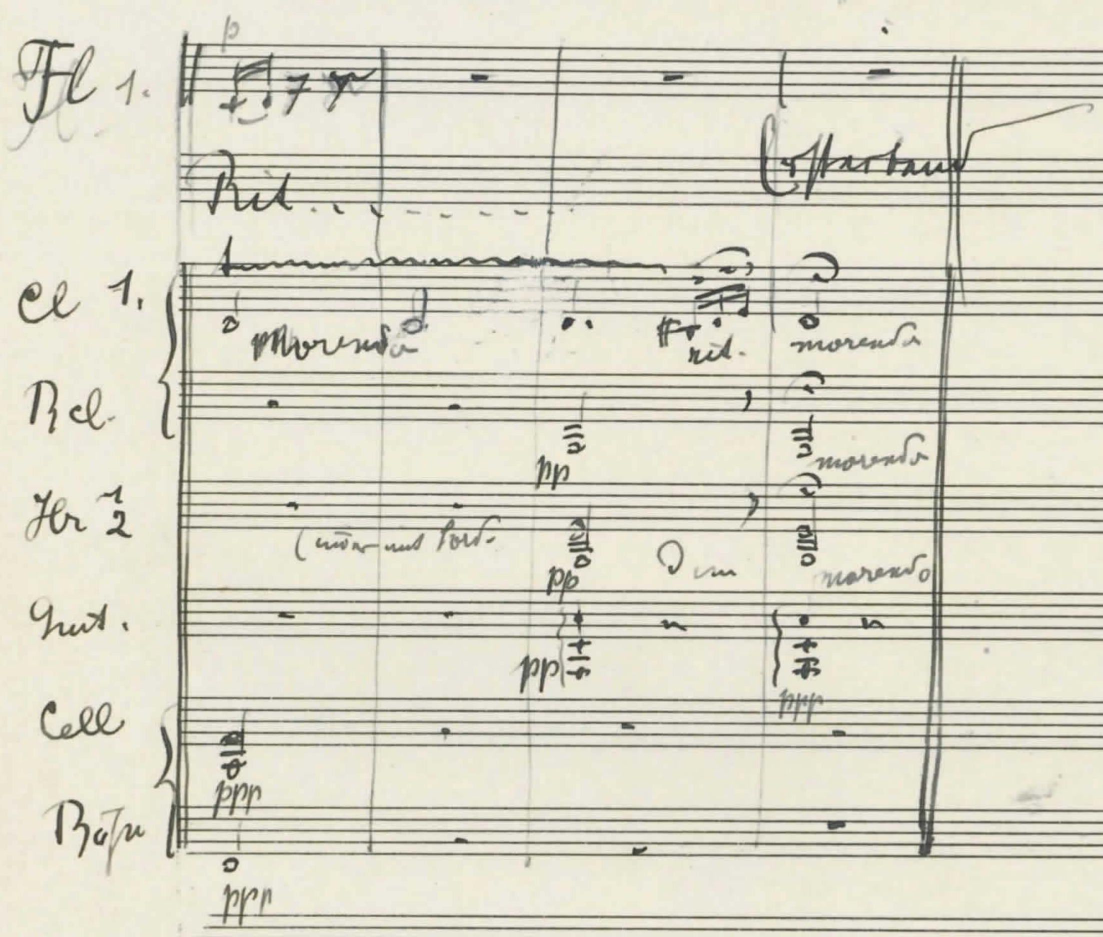
Nº 6
20 linig.


Fl. 1 2.
Ob 1 2
e. Hr
Cl 1 2
B.cl
Fag. 1 2
Hr 1.
Vl 1.
mit Dpf
pp
p
p espr.
ppp
ersterbend
staccatissimo


Fl. 1 2
Ob 1 2
Cl 1 2
Fag 1.
Hr 1 2
Cnt.
Vl I
V.
C
B
Protokoll. Schutzmarke
Nº 6
20 linig.


1
2
pp
morendo
morendo
pp
1
2
1
2
pp
pp
pp
Fag 1.
pp
pp
mit Sord
1
2
p
pp
mit Dämpfer
a 3
pp
I
mit Dämpfer
a 3
pp
ppp
a 2
pp
pp

6
llinig.


Fl 1.
p
Rit.
Ersterbend
Cl 1.
morendo
rit.
morendo
B.cl.
pp
morendo
Hr 1/2
(immer mit Sord.
pp
dim
morendo
Gut.
pp
ppp
Cell
ppp
Bässe
ppp

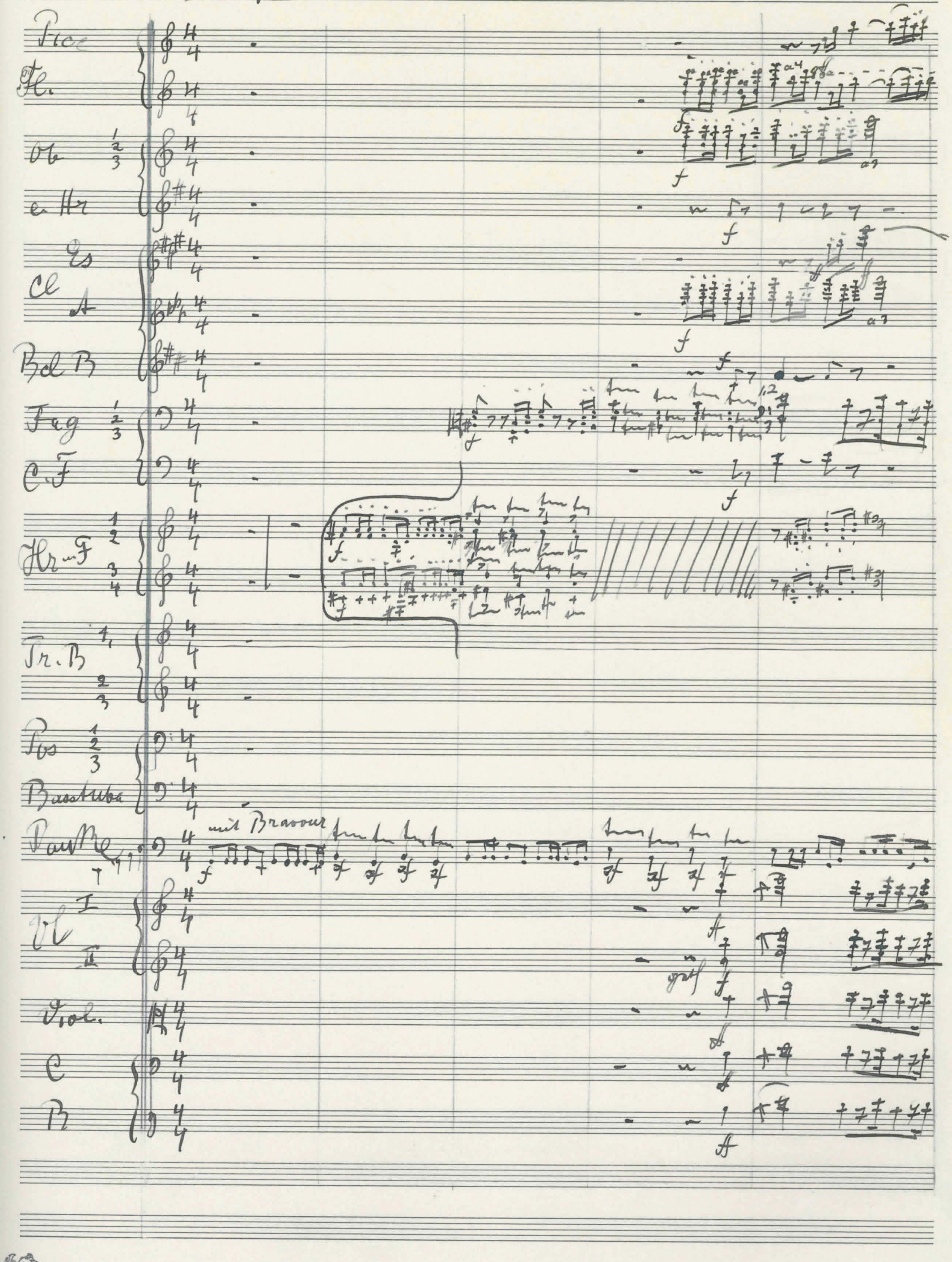
Bogen 19
1. Seite
fertig

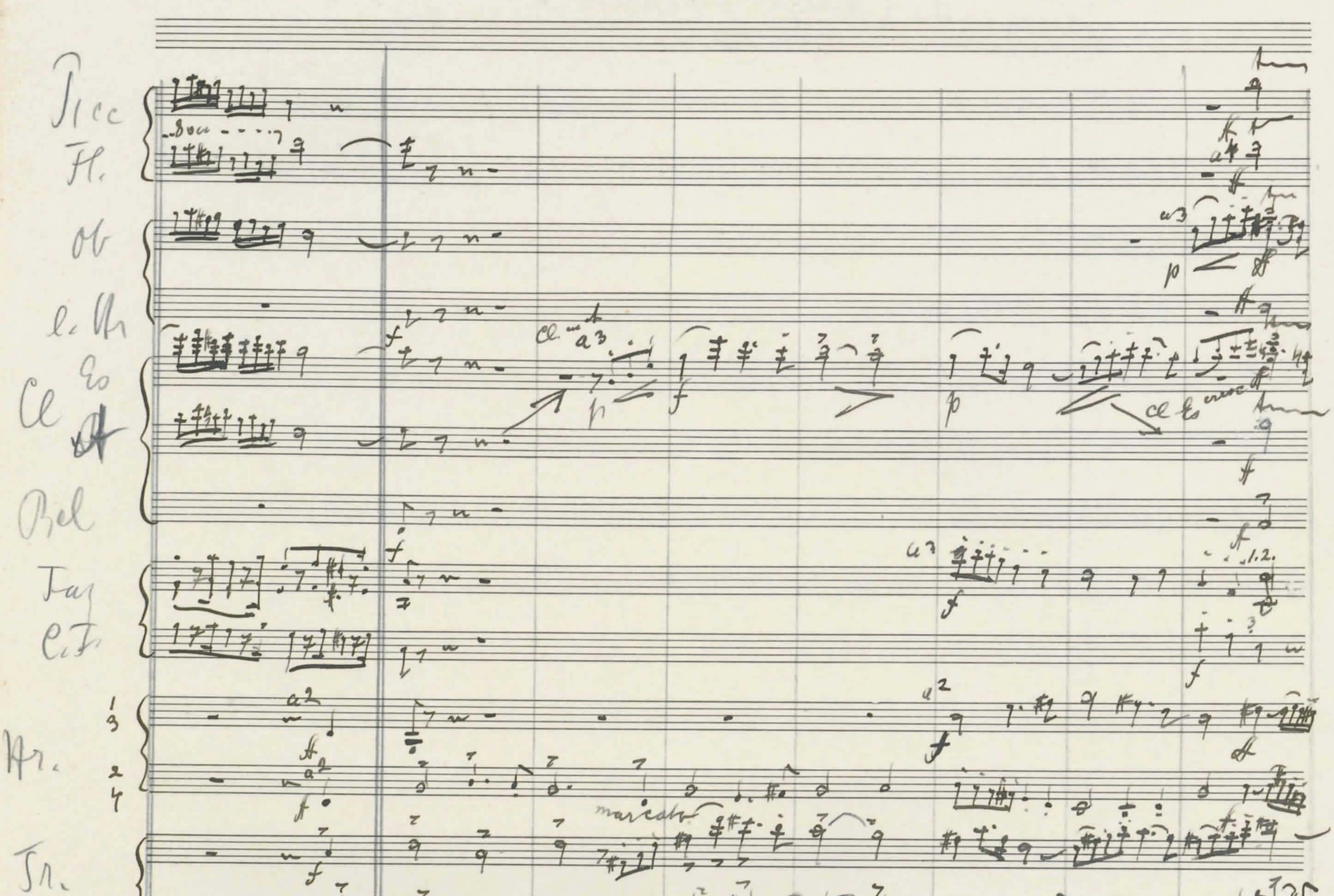
Nro 5

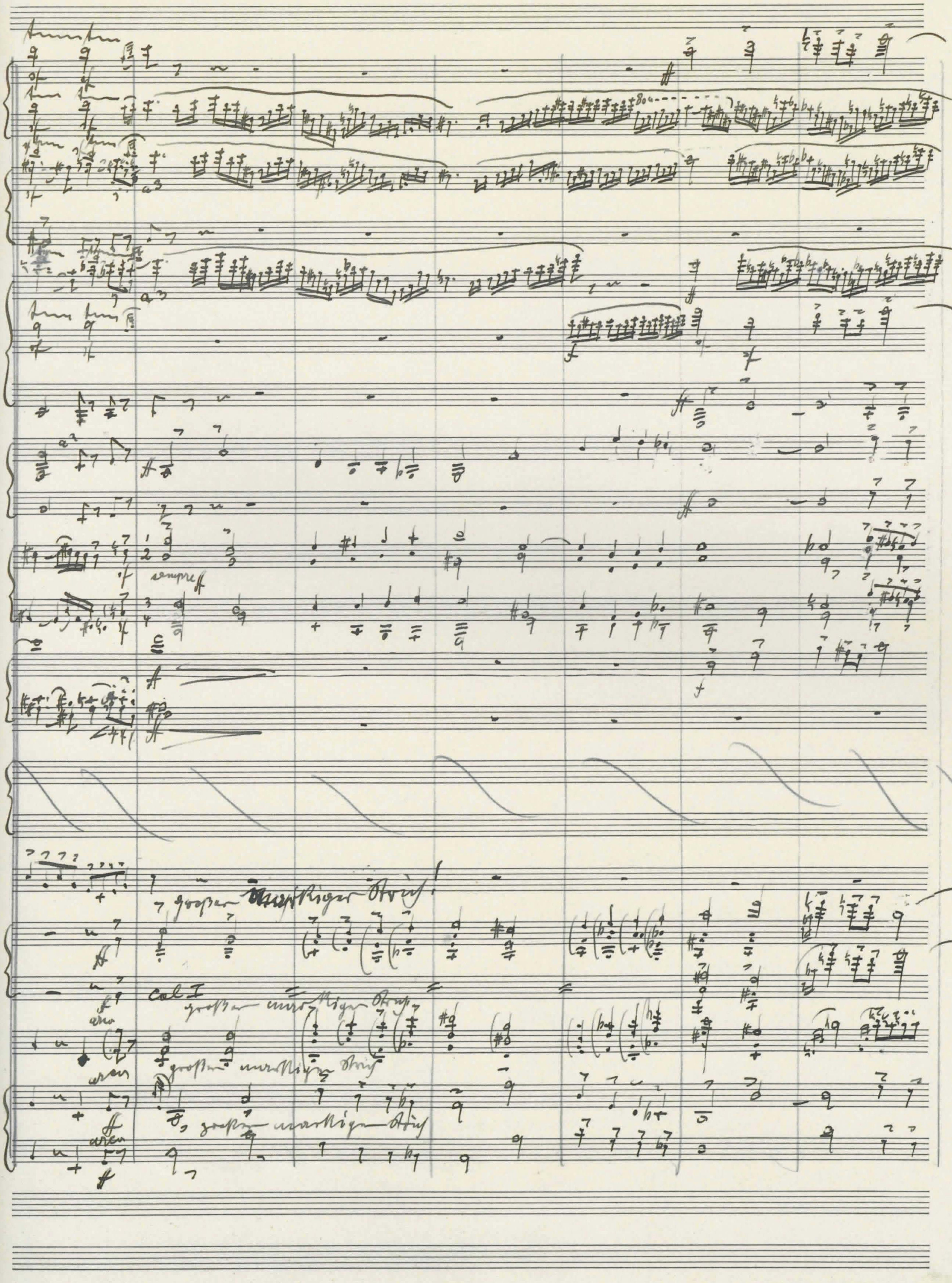
Rondo – Finale

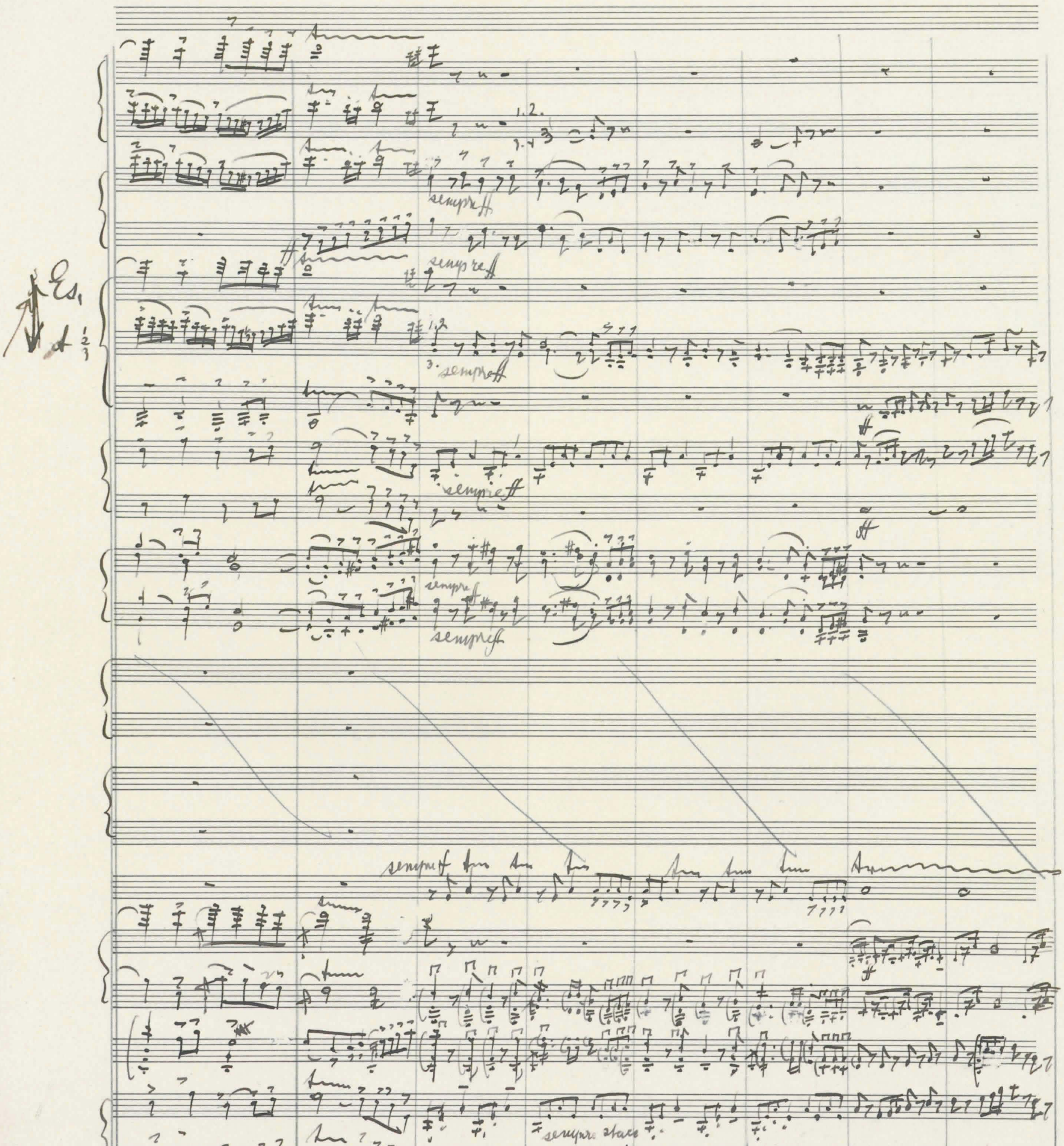
B & H Nr. 11 A

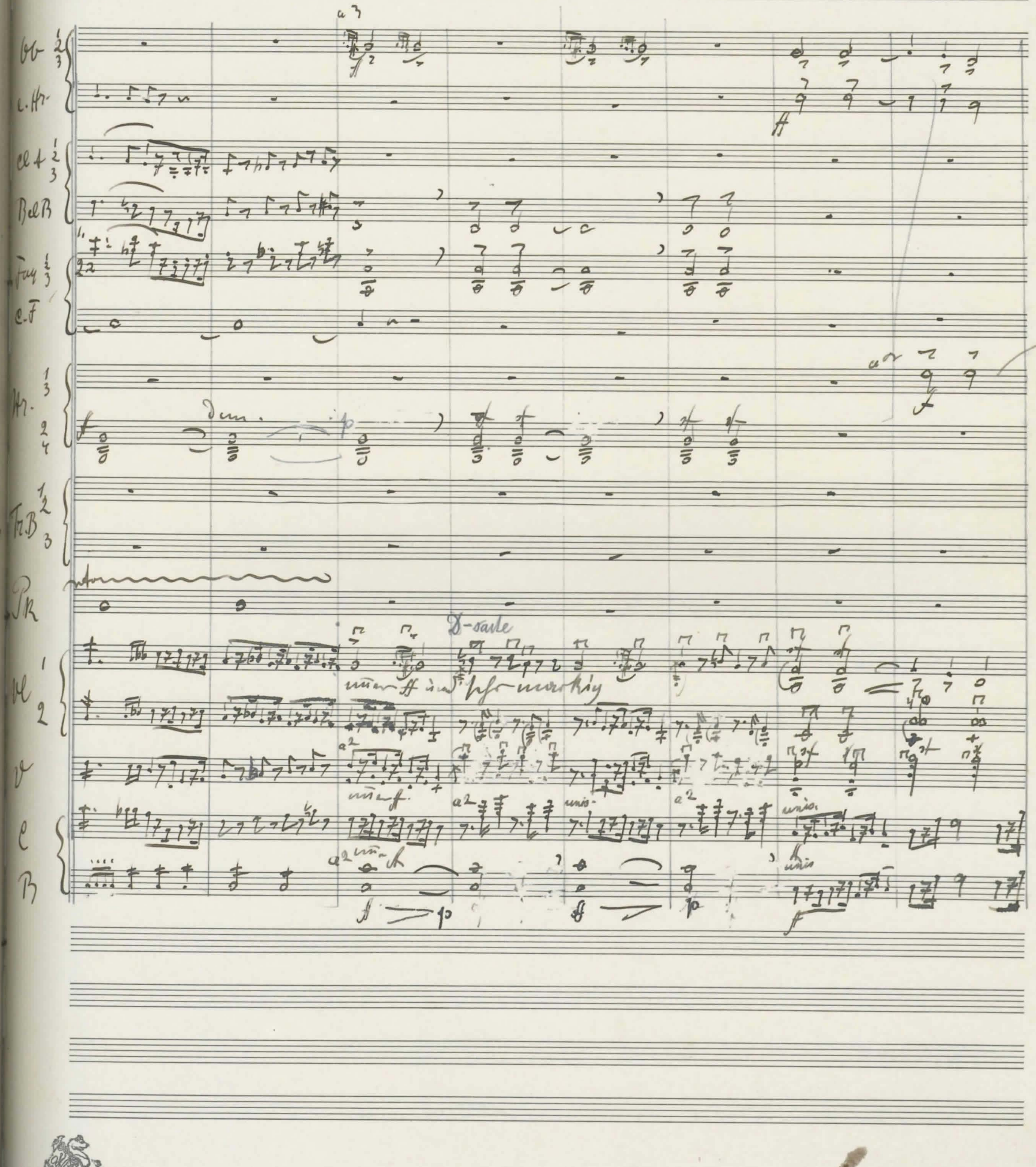
Tempo I. (Allegro ordinario!)



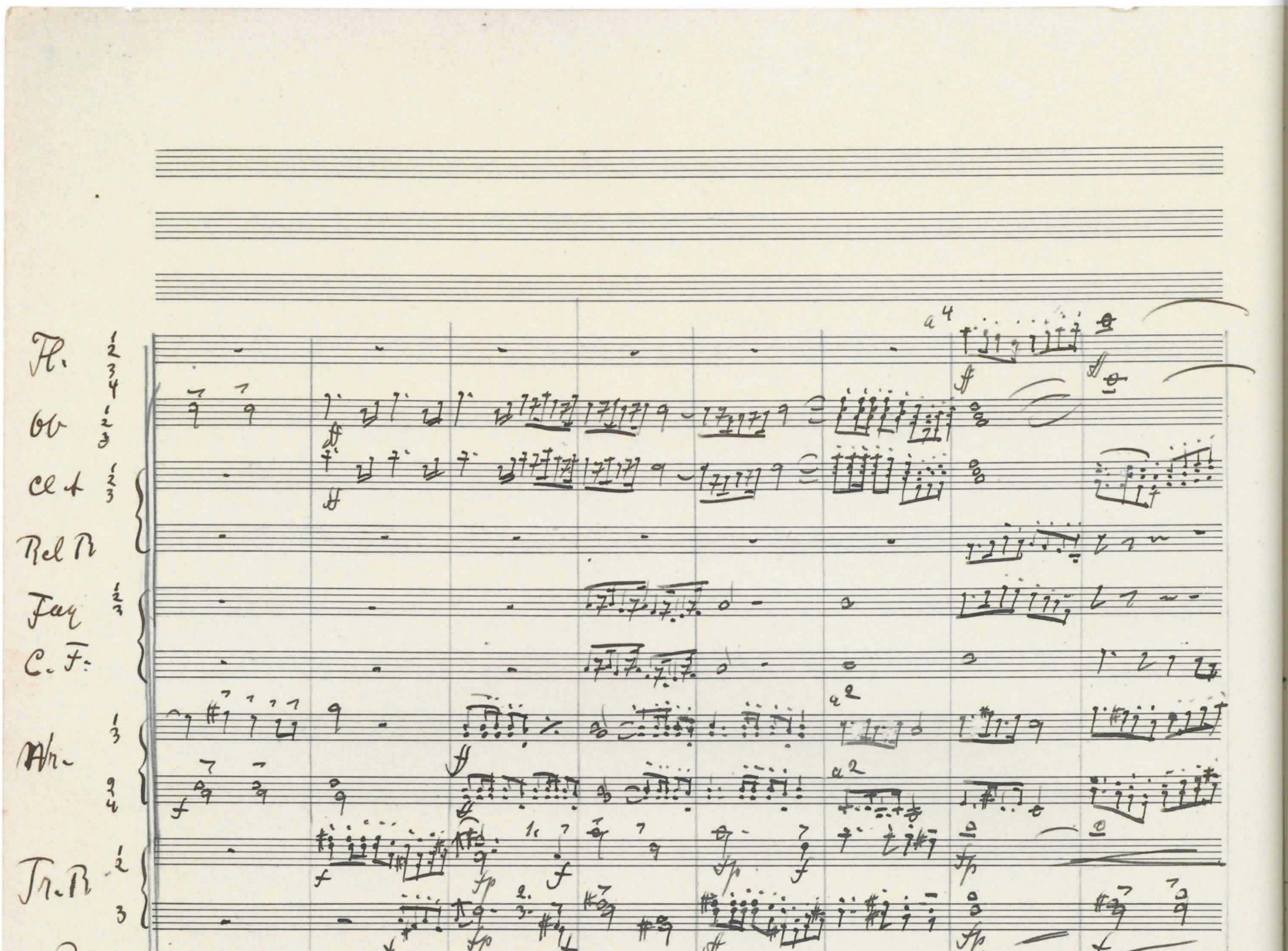

Picc
Fl.
8va
Ob
C. A
Cl
Es
A
Bcl
Fag
C. F.
Hr.
1
3
2
4
Tr.
Tr
Vl
1
2
V
C
B
a2
a3
Cl
marcato
Cl Es
cresc.
1.2.
p
f
ff

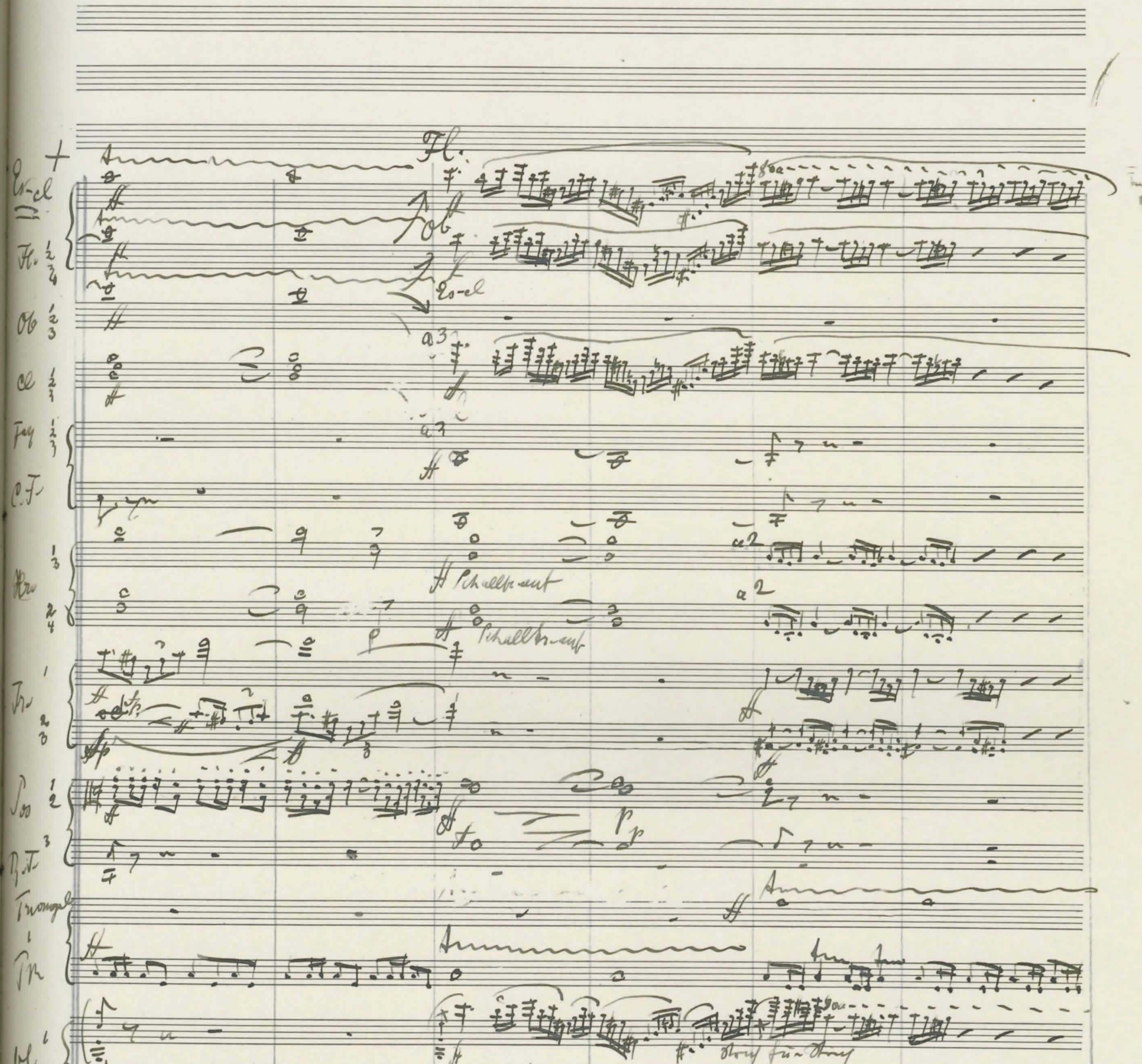

sempre ff
großer markiger Strich!
Col I
großer markiger Strich
arco
großer markiger Strich
arco
großer markiger Strich
arco

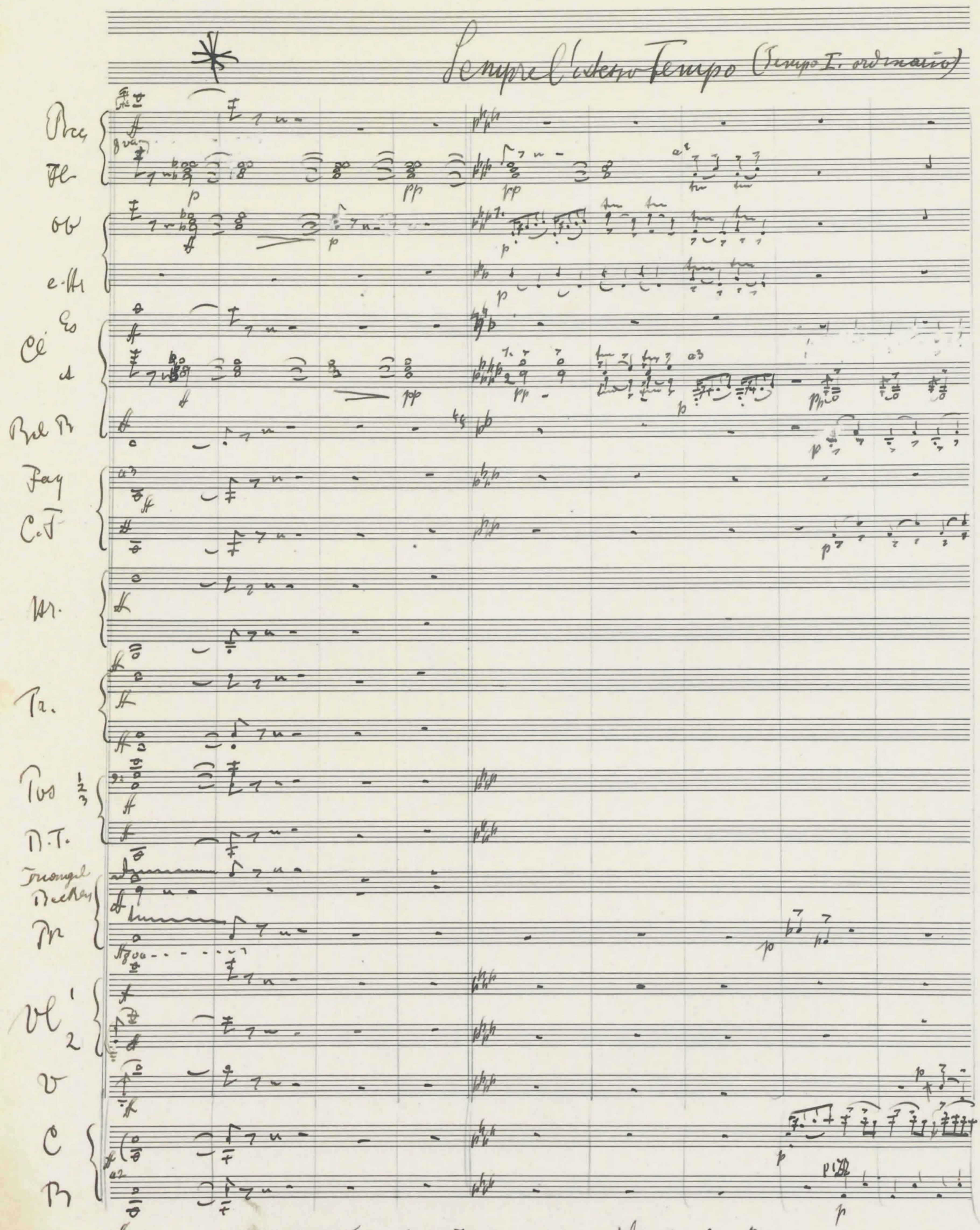

Es,
A 1/3
1.2.
3.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre stacc


a 3
Ob 1 2 3
E.H.
Cl 1 2 3
BaB
Fag 1 2 3
C.F.
Hr. 1 3 2 4
a2
dim.
p
Tr B 1 2 3
Pk
D-saite
immer ff und sehr markig
Vl 1 2
V
C
B
a2
unis.
ff
f
p

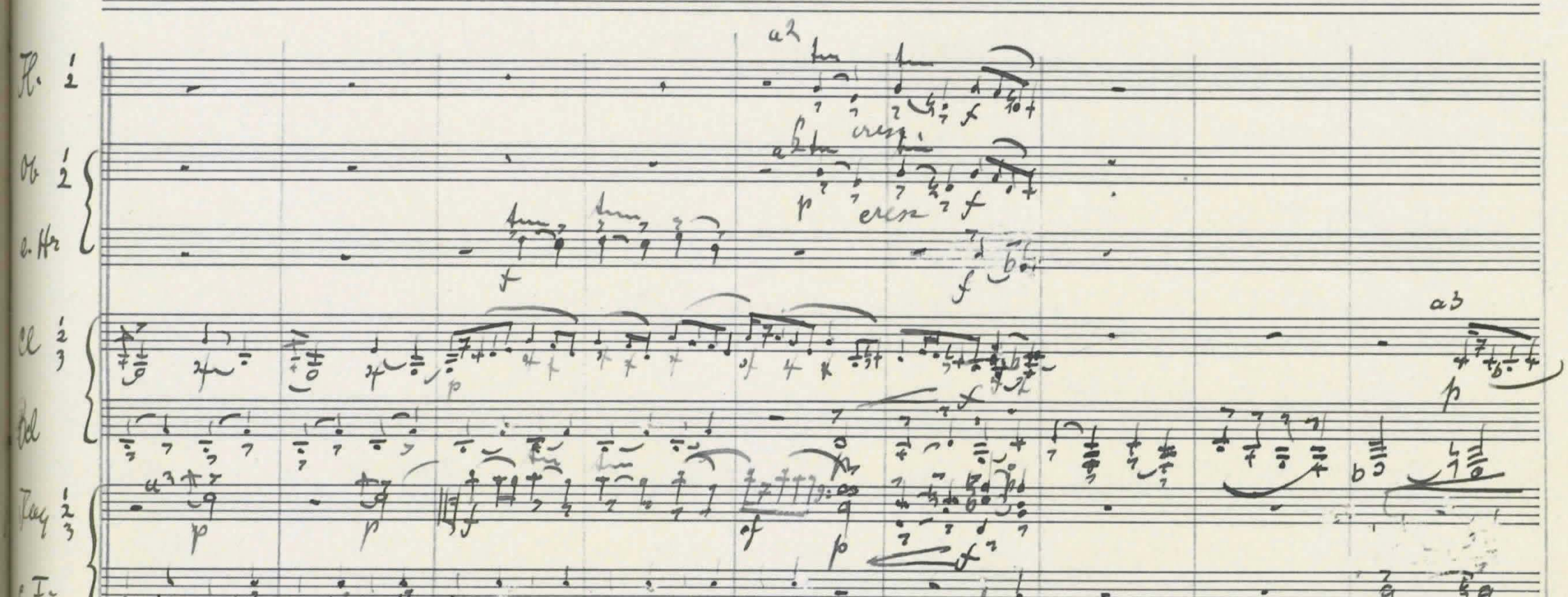
B & H Nr. 14 A

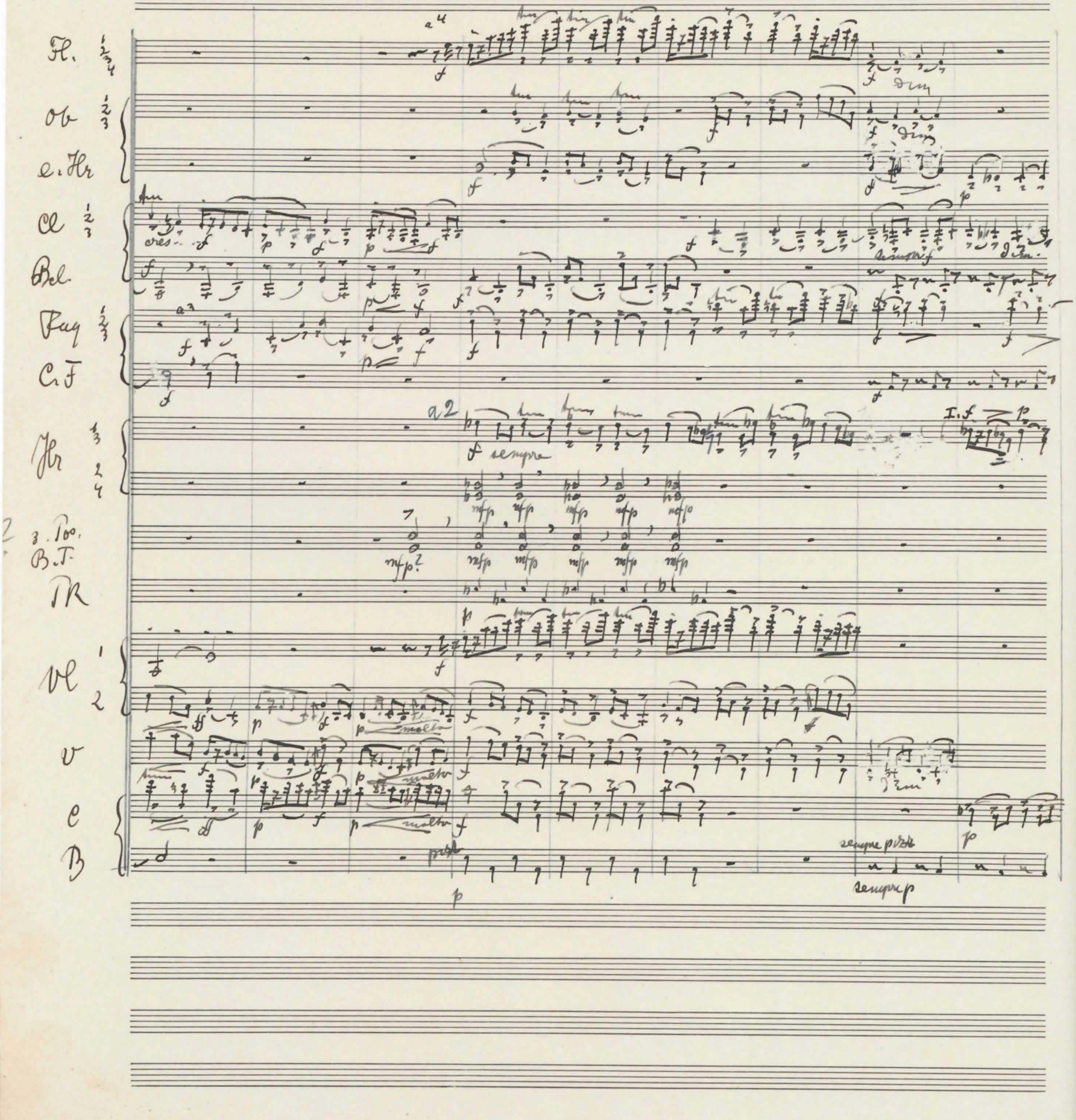

Fl. 1 2 3 4
Ob 1 2 3
Cl A 1 2 3
Kl B
Fag 1 2 3
C. F.
Hr. 1 3 2 4
Tr. B 1 2 3
3. Pos
B. Tr
Tb
Vl 1 2
V
C
B
a 4
a 2
unis.

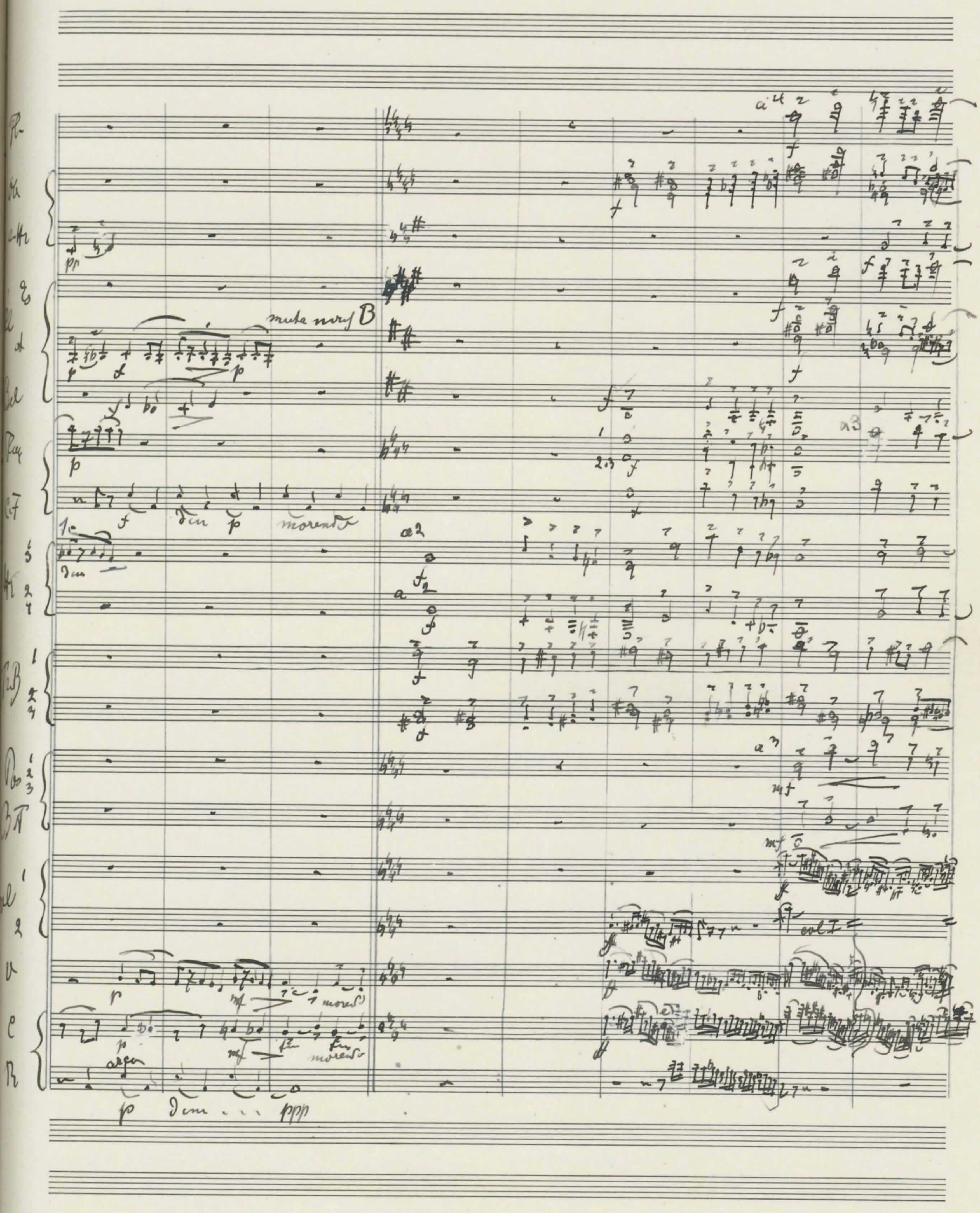

Es-cl
Fl. 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Fag 1 2 3
C.F.
Hr 1 3
2 4
Tr 1 2 3
Po 1 2
B.T. 3
Trompel
1 Tm
Vl 1 2
V
C
B
Fl.
Ob
Es-cl
a3
Schalltr. auf
a2
p
col

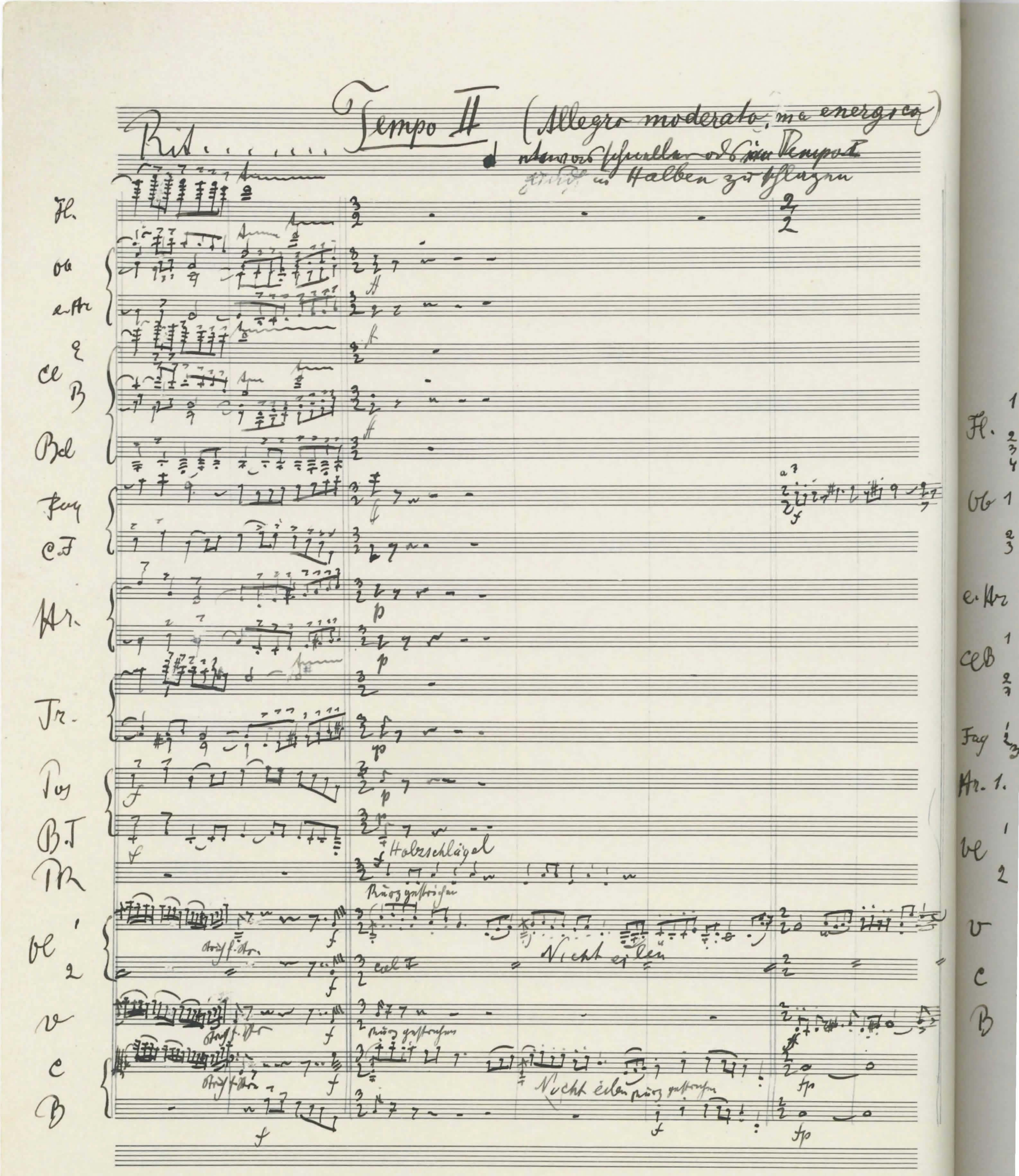


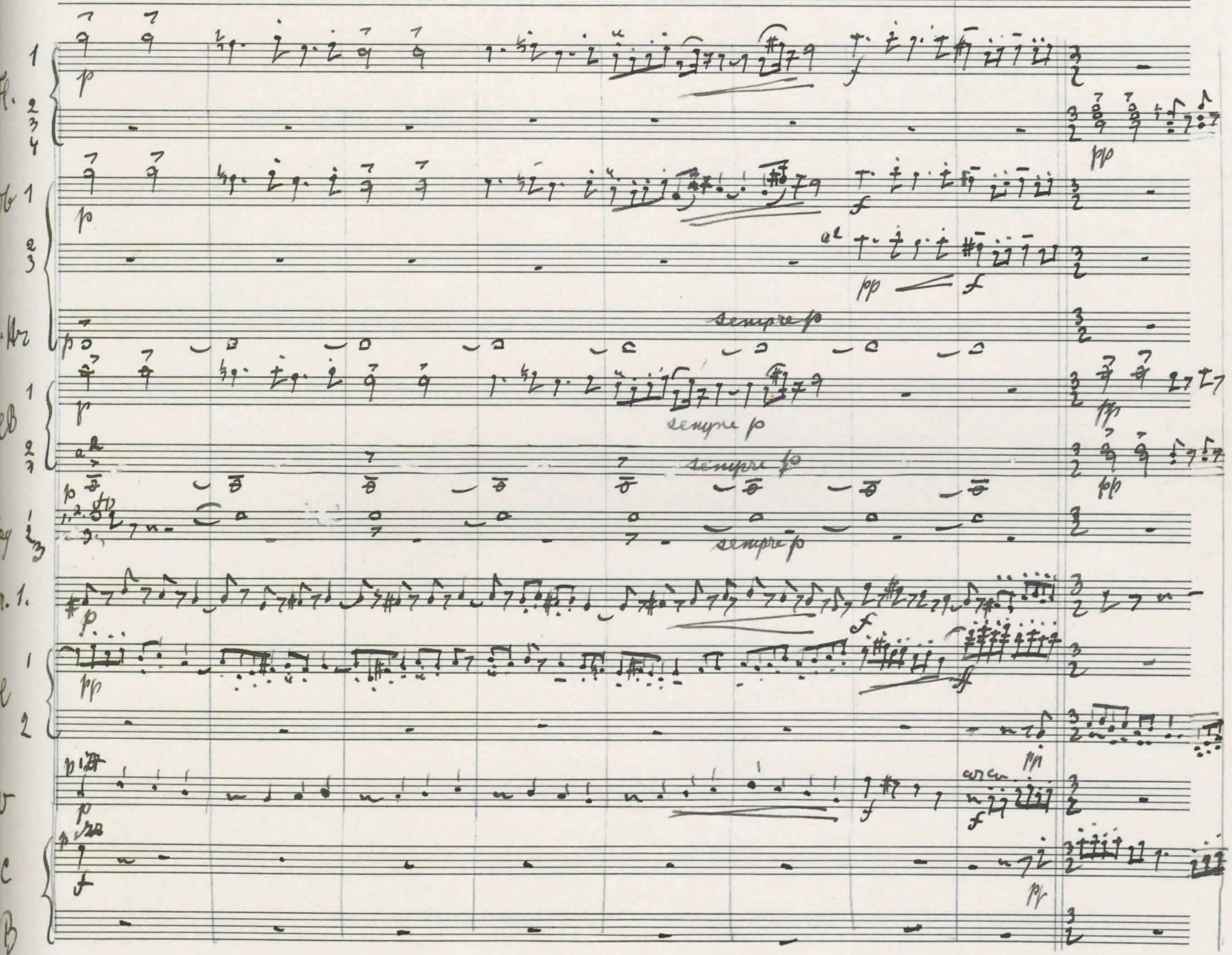
* Den Akkord in allen Instrumenten scharf abreißen


Fl. 1 2
Ob 1 2
e. Hr
Cl 1 2 3
Bcl
Fag 1 2 3
C.Fg.
Hr. 1
2 4
3. Pos
B.T.
Vl 1
2
V
C
B
a2
cresc
f
p
mp
a3
Ton!
cresc
molto cresc
G-saite
sempre

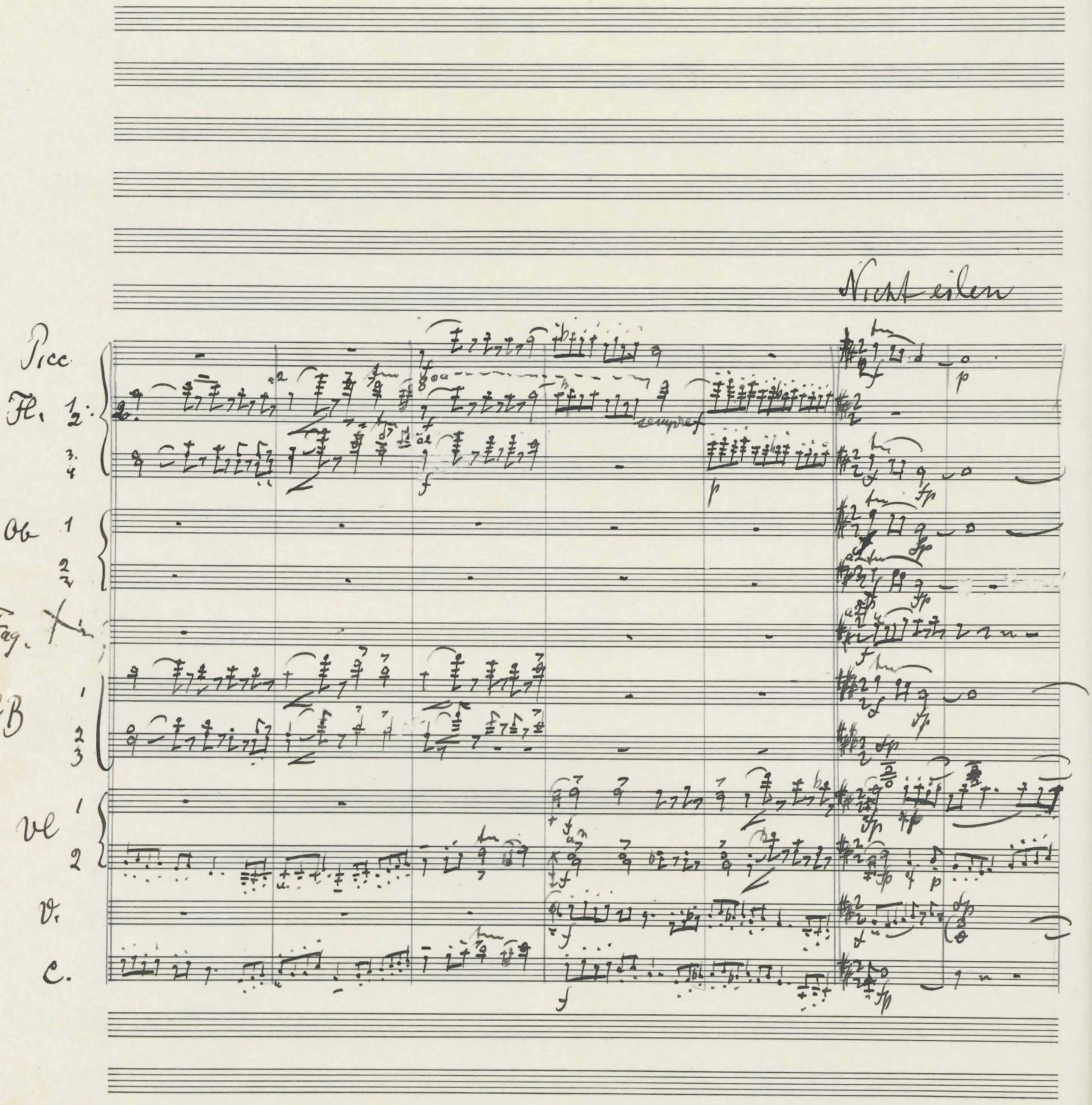

Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl 1 2 3
Bcl.
Fag 1 2 3
C. F
Hr 1 3
2 4
3. Pos.
B. T.
TR
Vl 1
2
V
C
B
a 4
a 2
f sempre
cres
molto
dim
I. f.
mfp
sempre pizz
sempre p
pizz

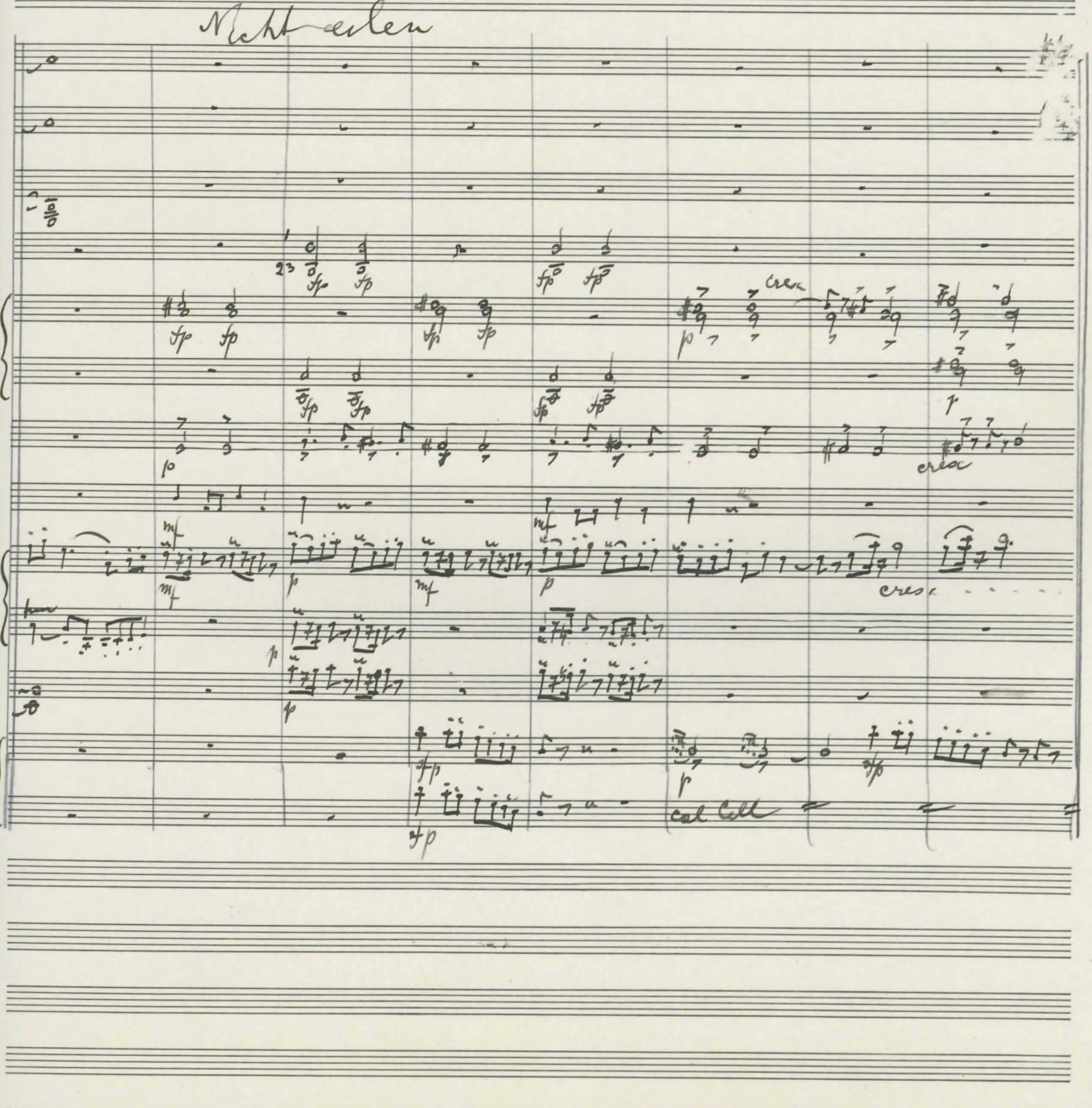

muta in B
p
f
dim
p
morendo
pp
mf
arco
ppp
a2
a3
a4
mf
col I

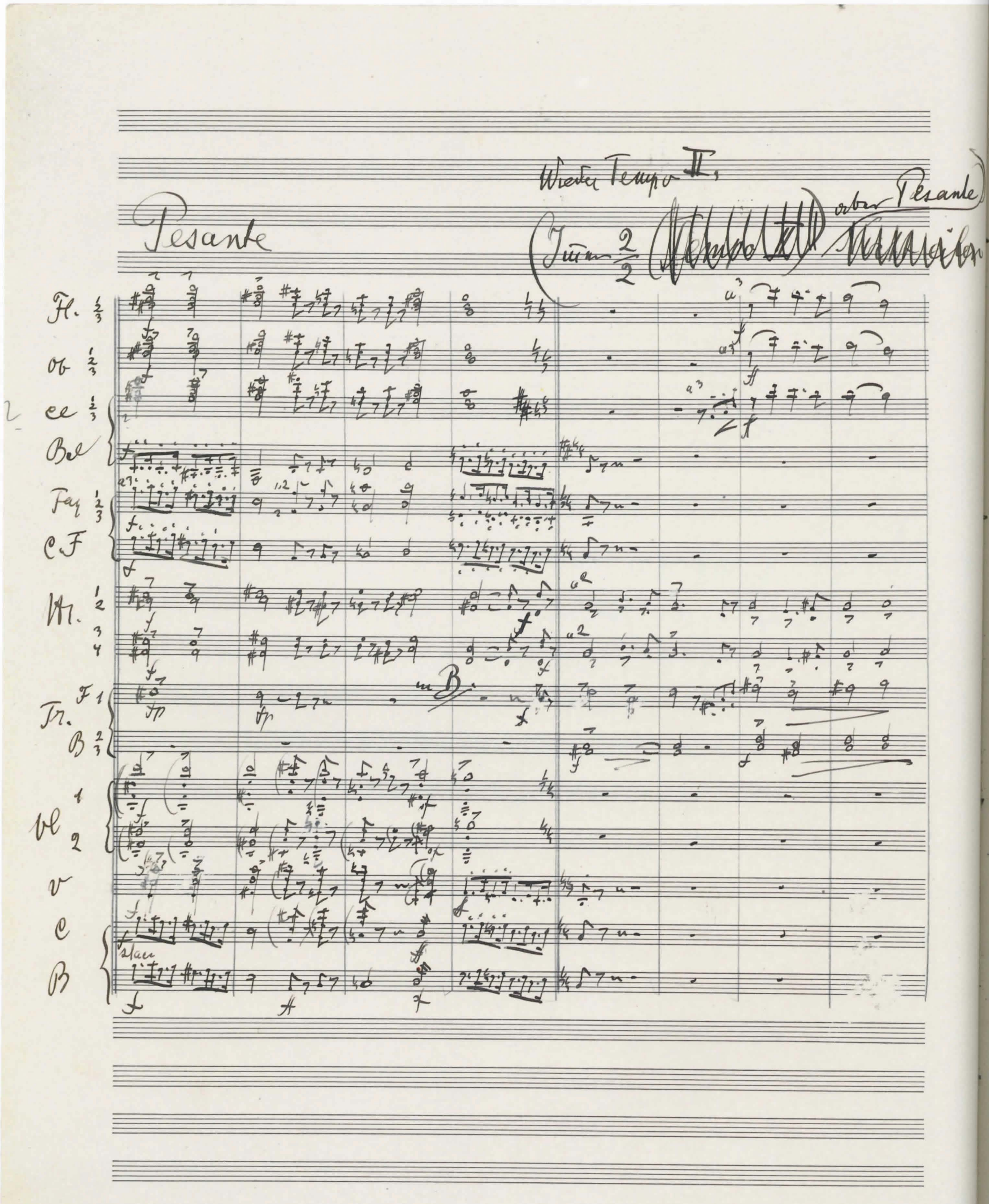

Rit. . . . .
Tempo II
(Allegro moderato, ma energico)
etwas schneller als im Tempo I
in Halben zu schlagen
Fl.
Ob
e. Hr
Cl E B
Bcl
Fag
C.F
Hr.
Tr.
Pos
B.T
Pk
Vl 1 2
V
C
B
Holzschlägel
kurz gestrichen
Abstrich
col I
Nicht eilen
a 2
p
pp
f
fp
Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl B 1 2 3
Fag 1 2 3
Hr. 1.
Vl 1 2
V
C
B

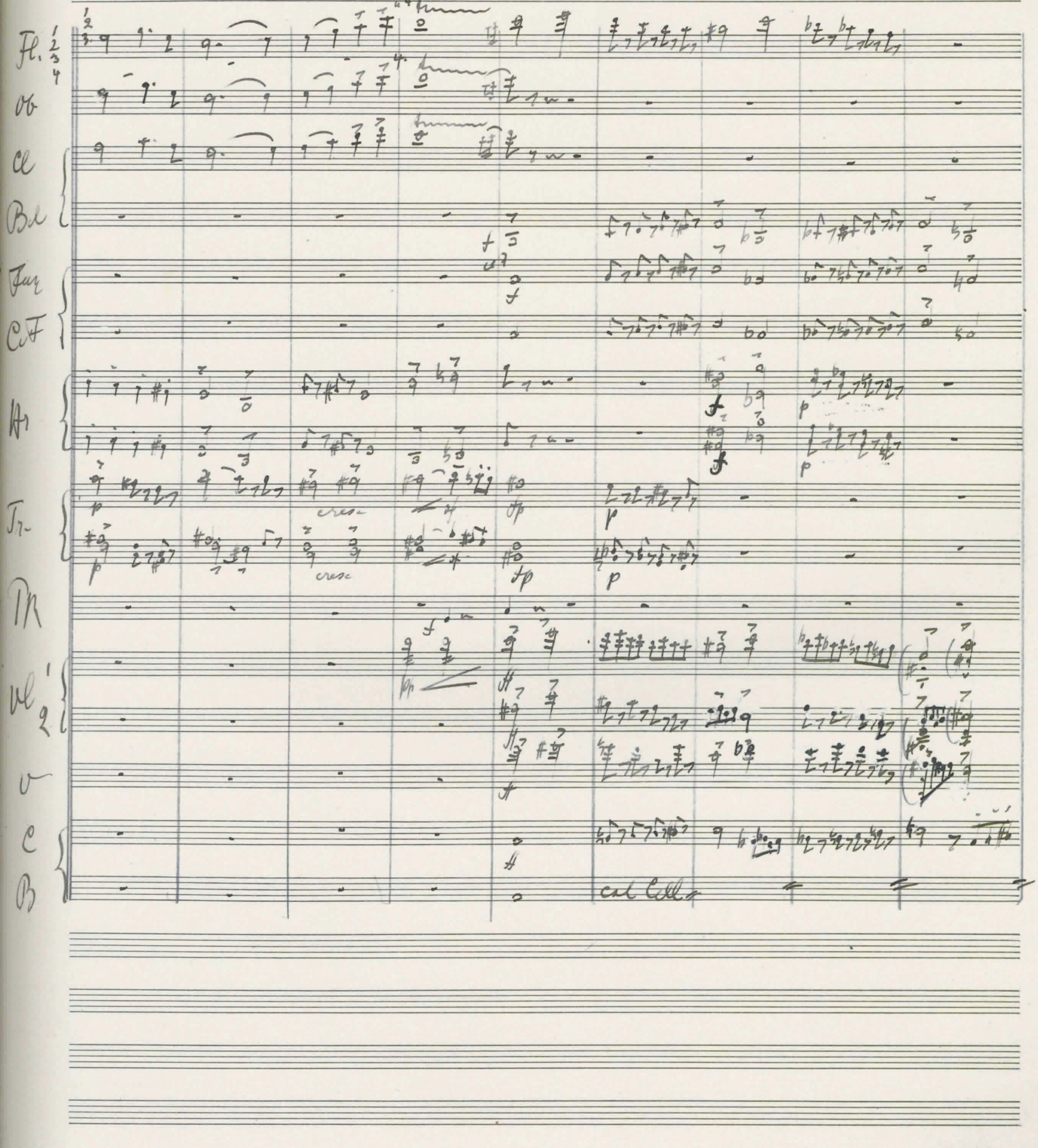

Fl. 1
2
3
4
Ob 1
2
3
e.Hr
Clb 1
2
3
Fag 1
2
3
Hr. 1.
Vl 1
2
V
C
B
p
f
pp
sempre p
ff
arco

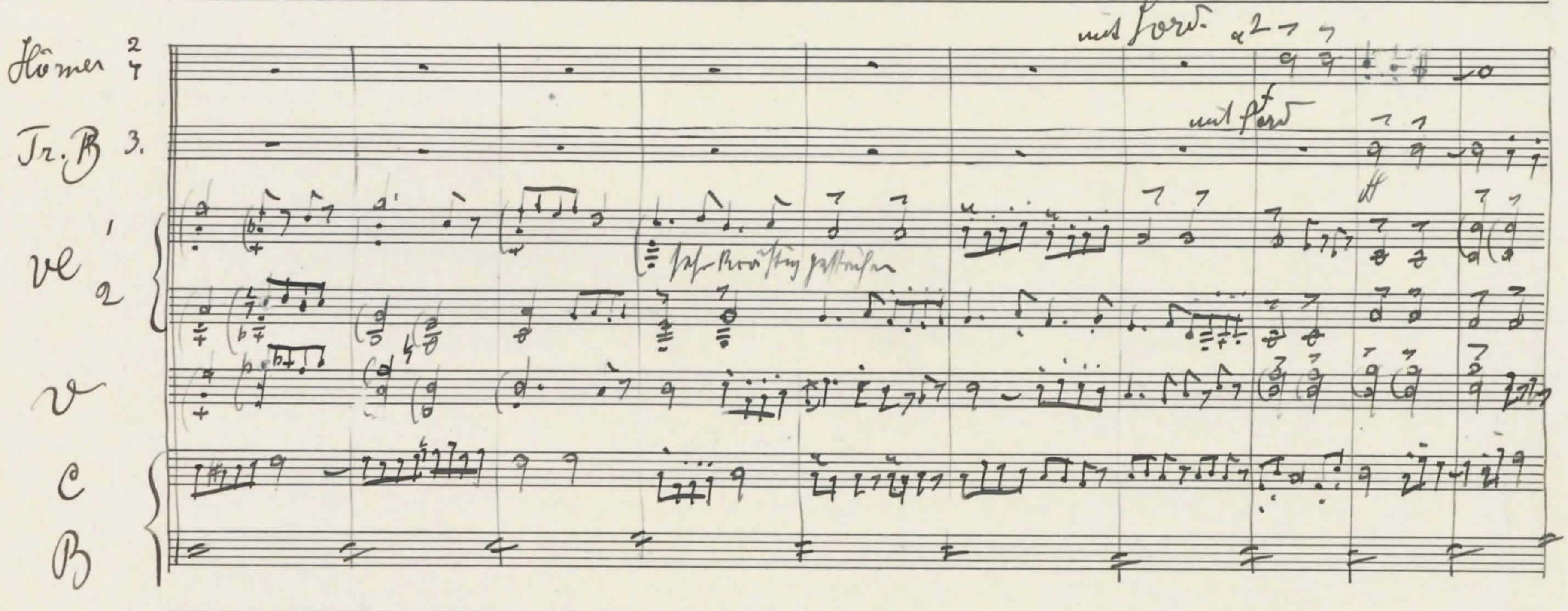
B & H Nr. 11 A

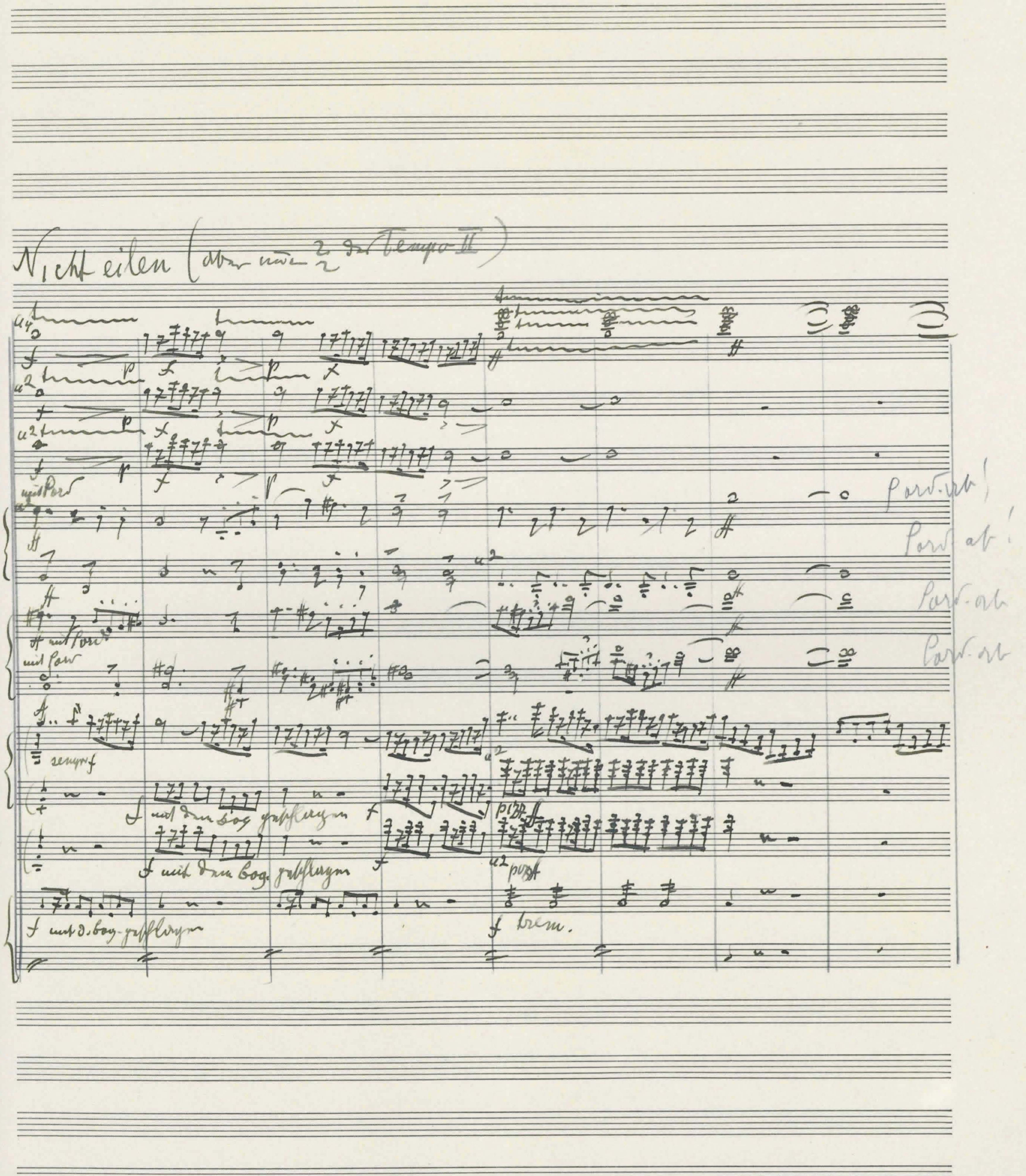

Nicht eilen
Picc.
Fl. 1 2
3 4
Ob 1
2
Fag.
Cl B 1
2 3
Vl 1
2
V.
C.
sempre f
f
p
fp

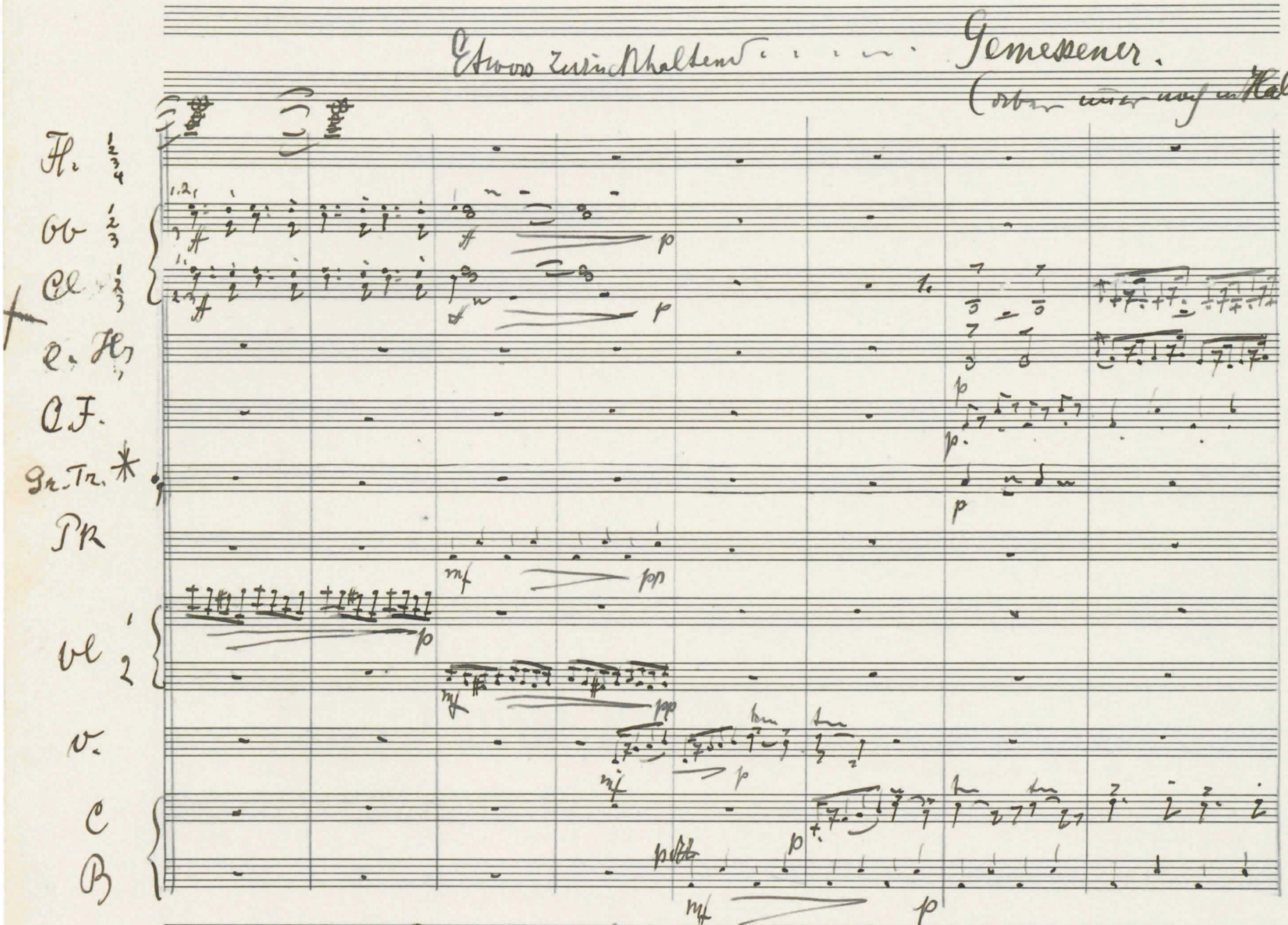

Nicht eilen
Fl. 3 4
Ob 1
Cl 2 3
Fag 1 23
Hr 1 2
3 4
Tr. F 1.
Pk
Vl 1
2
V
C
B
mf
p
fp
cresc
col Cell


Wieder Tempo II,
(Immer 2/2
oder Pesante)
Pesante
Fl. 1/2 3
Ob 1/2 3
Cl 1/2 3
Bcl
Fag 1/2 3
C.F
Hr. 1/2 3/4
Tr. F 1 B 2/3
Vl 1 2
V
C
B
slacc

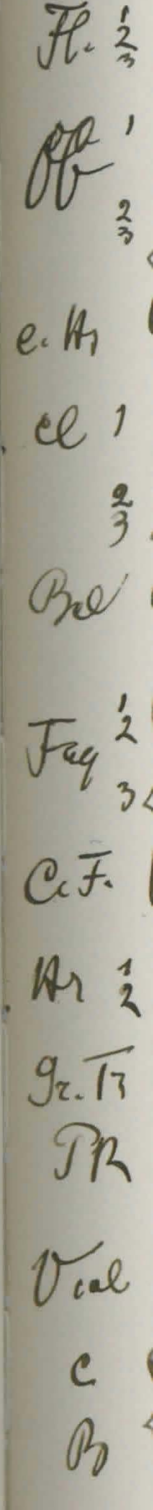

Fl. 1 2 3 4
Ob
Cl
Bcl
Fag
CtF
Cr
Tr
Tb
Vl 1 2
V
C
B
p
f
cresc
col Cell

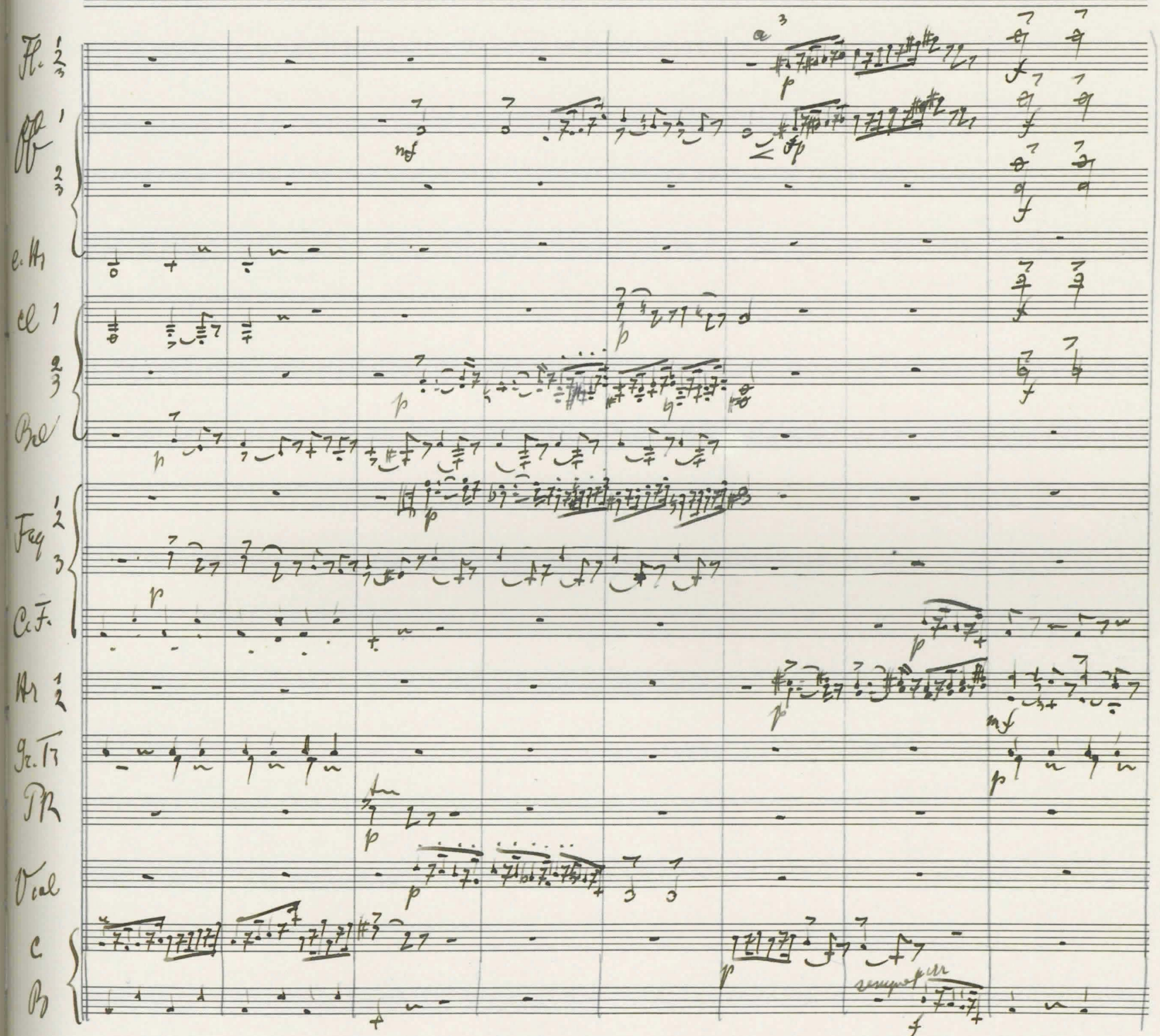

Hörner 2 4
Tr. B 3.
Vl 1 2
V
C
B
mit Sord. a2
f
mit Sord.
ff
sehr kräftig gestrichen

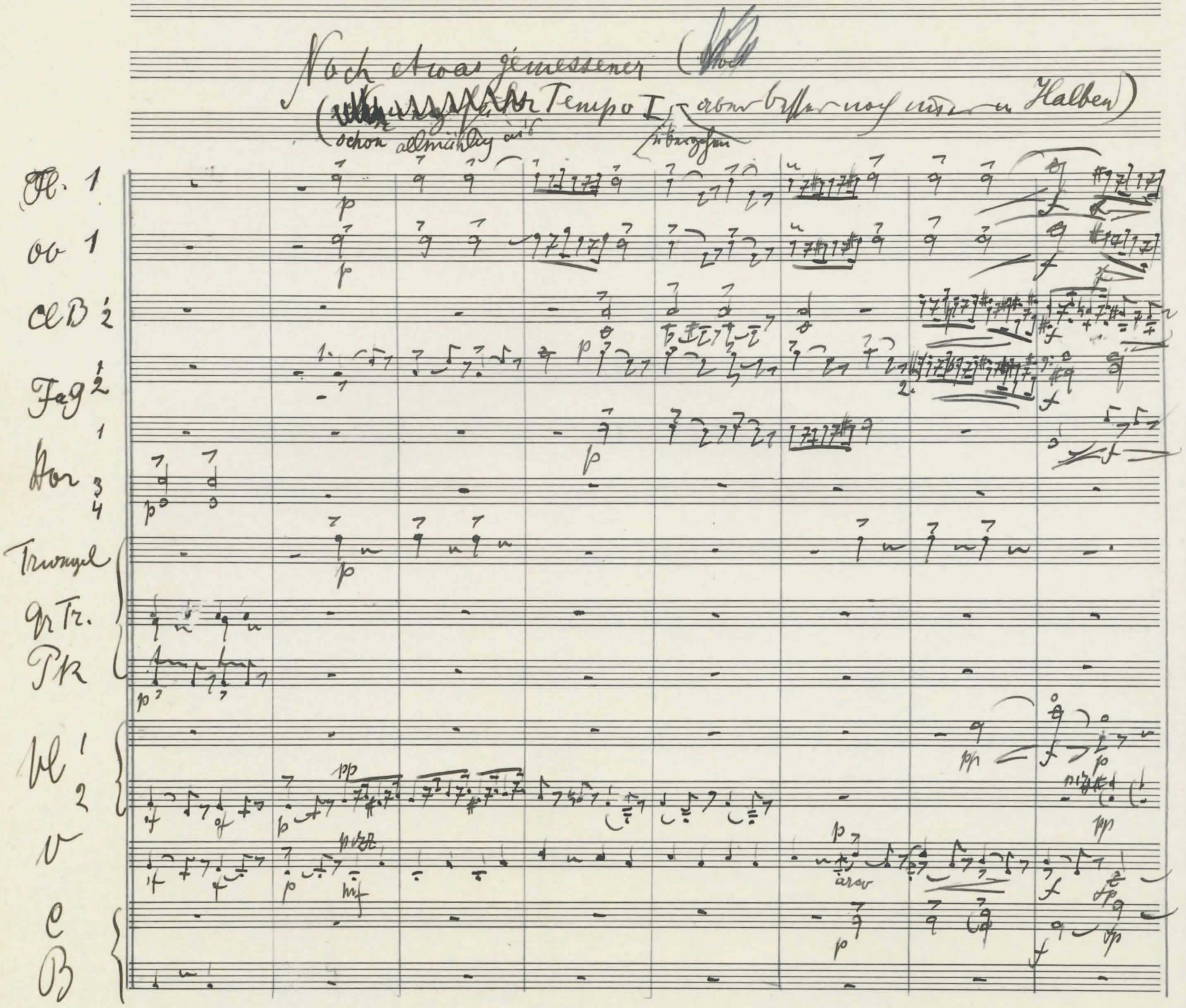

Nicht eilen (aber nach 2/2 des Tempo II)
Fl. 1 2 3 4
Ob. 1 2
Cl. 1 2
Hr. 1 3 2 4
Tr. B 1 2
Vl. 1 2
V
C
B
mit Dämpf.
Dämpf. ab!
Dämpf. ab!
Dämpf. ab
Dämpf. ab
sempre f
f mit dem Bog. geschlagen
f mit dem Bog. geschlagen
f mit d. Bog. geschlagen
pizz.
f trem.

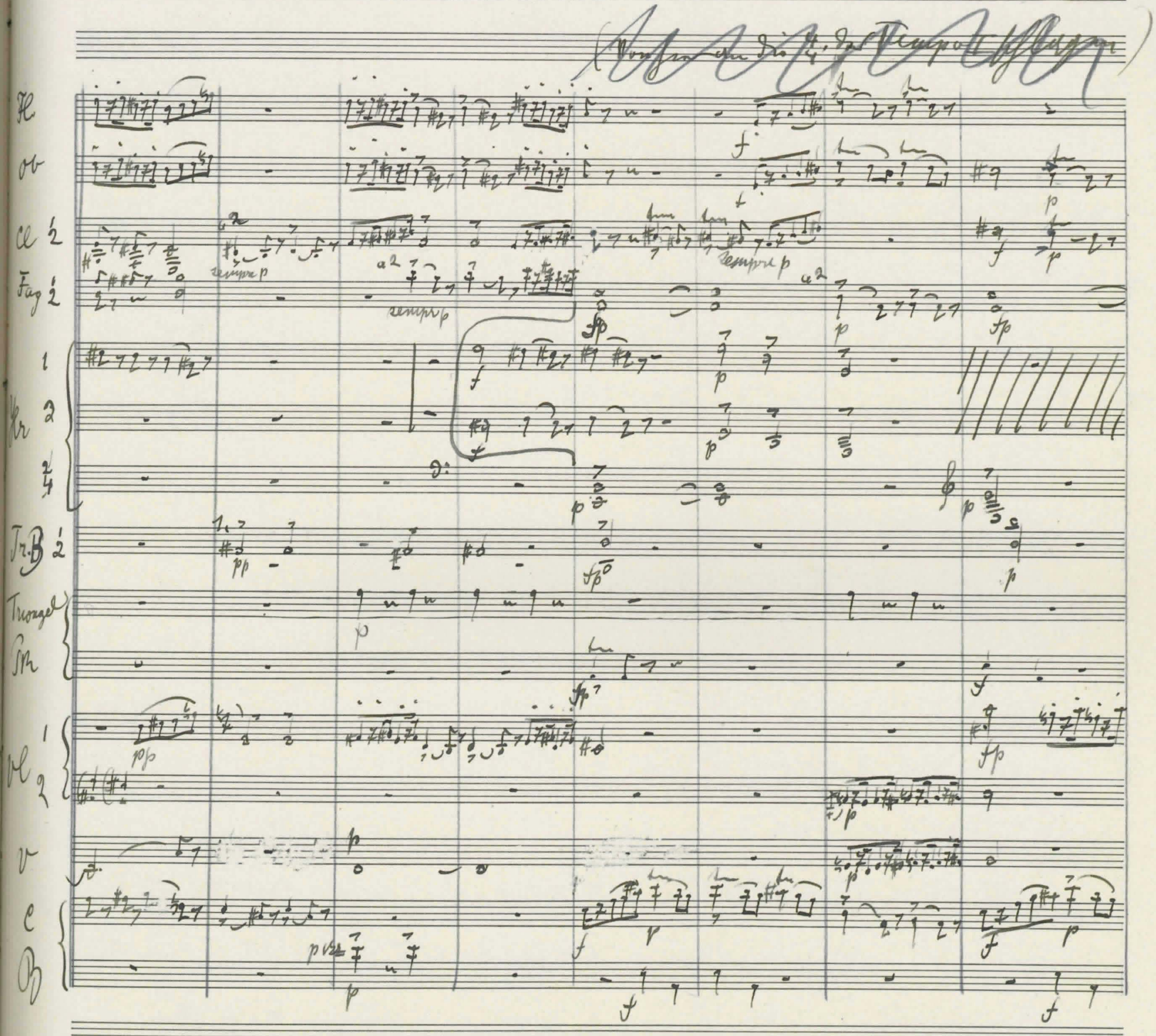

Etwas zurückhaltend . . . . . Gemessener.
(aber immer noch in Halben)
Fl. 1 2 3 4
Ob 1 2 3
Cl. 1 2 3
e. Hr.
C.F.
Gr. Tr. *
Pk
Vl 1 2
V.
C
B
p
mf
pp
ff

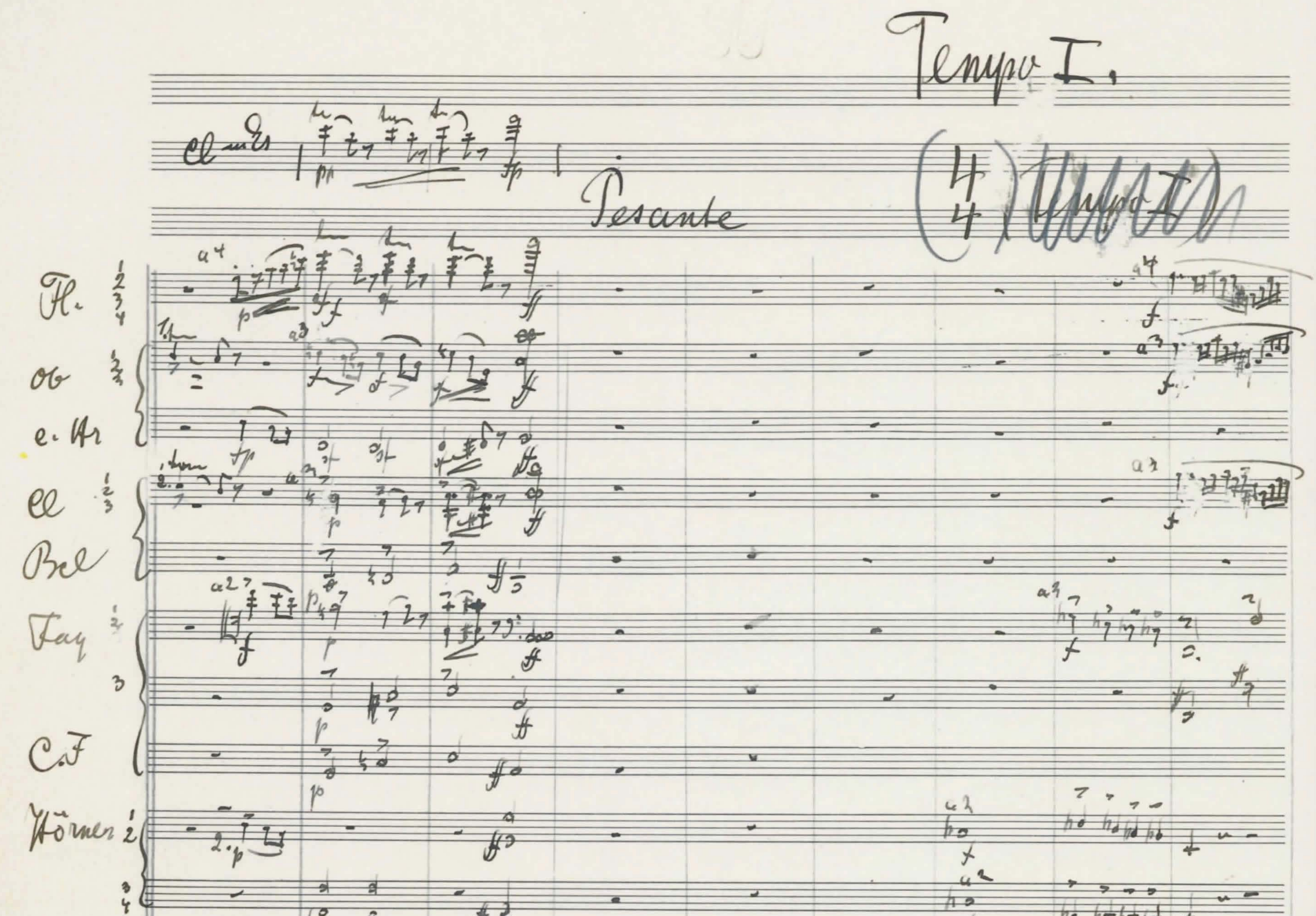
* in der rechten Hand eine Ruthe, in der linken einen Schwammschlägel

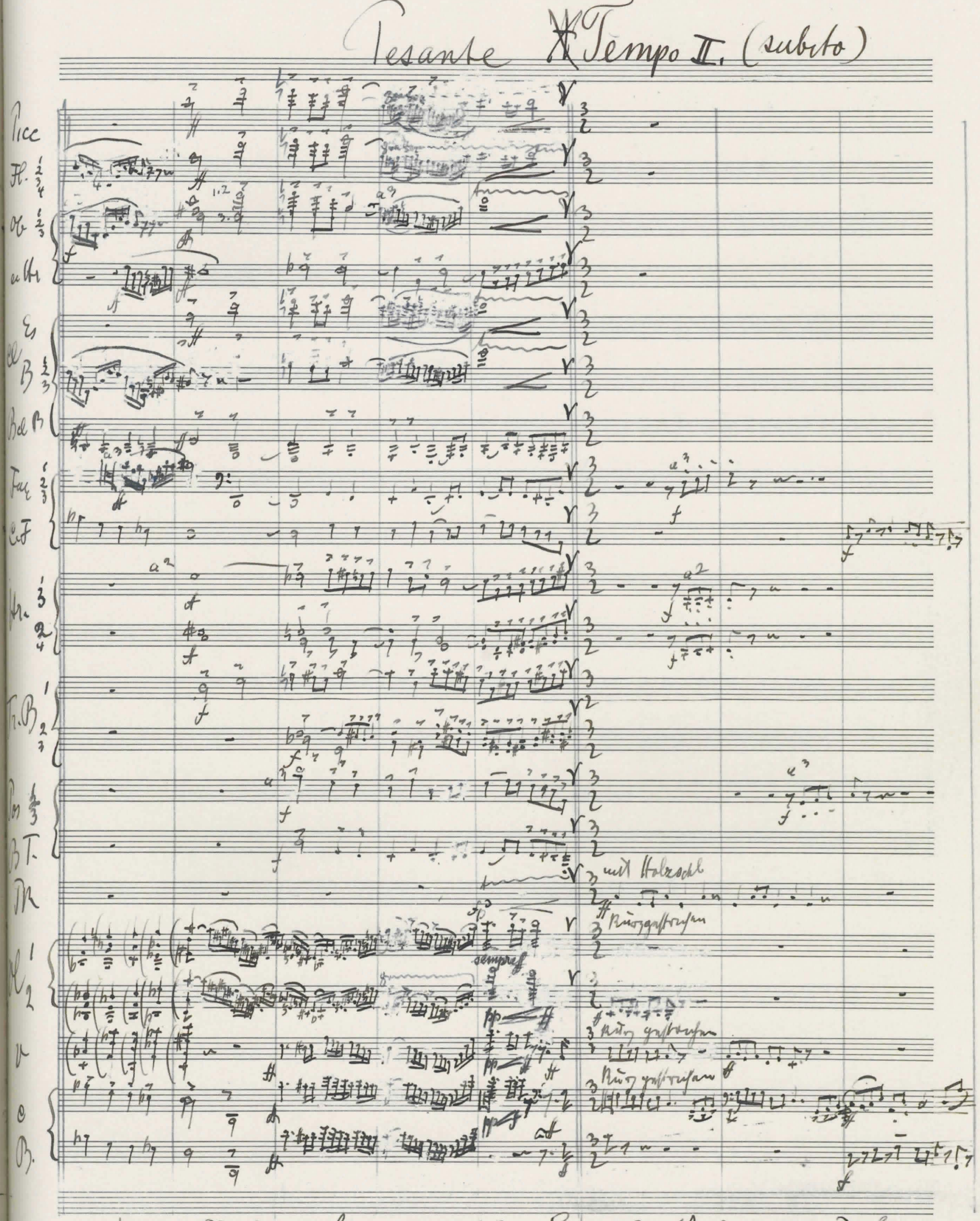



Fl. 1 2 3
a 3
p
f
Ob 1
mf
fp
2 3
f
e.H.
Cl 1
p
2 3
p
f
B.cl
p
Fag 1 2
p
3
p
C.F.
p
Hr 1 2
p
mf
Gr. Tr
p
Pk
tr
p
Viol
p
C
B
p
sempre pp
f


Noch etwas gemessener
(schon allmählig in's Tempo I übergehen – aber besser noch nicht in Halben)
Fl. 1
Ob 1
Cl B 1/2
Fag 1/2
Hor 1
3 4
Triangel
gr Tr.
Pk
Vl 1 2
V
C
B
p
pp
mf
f
arco

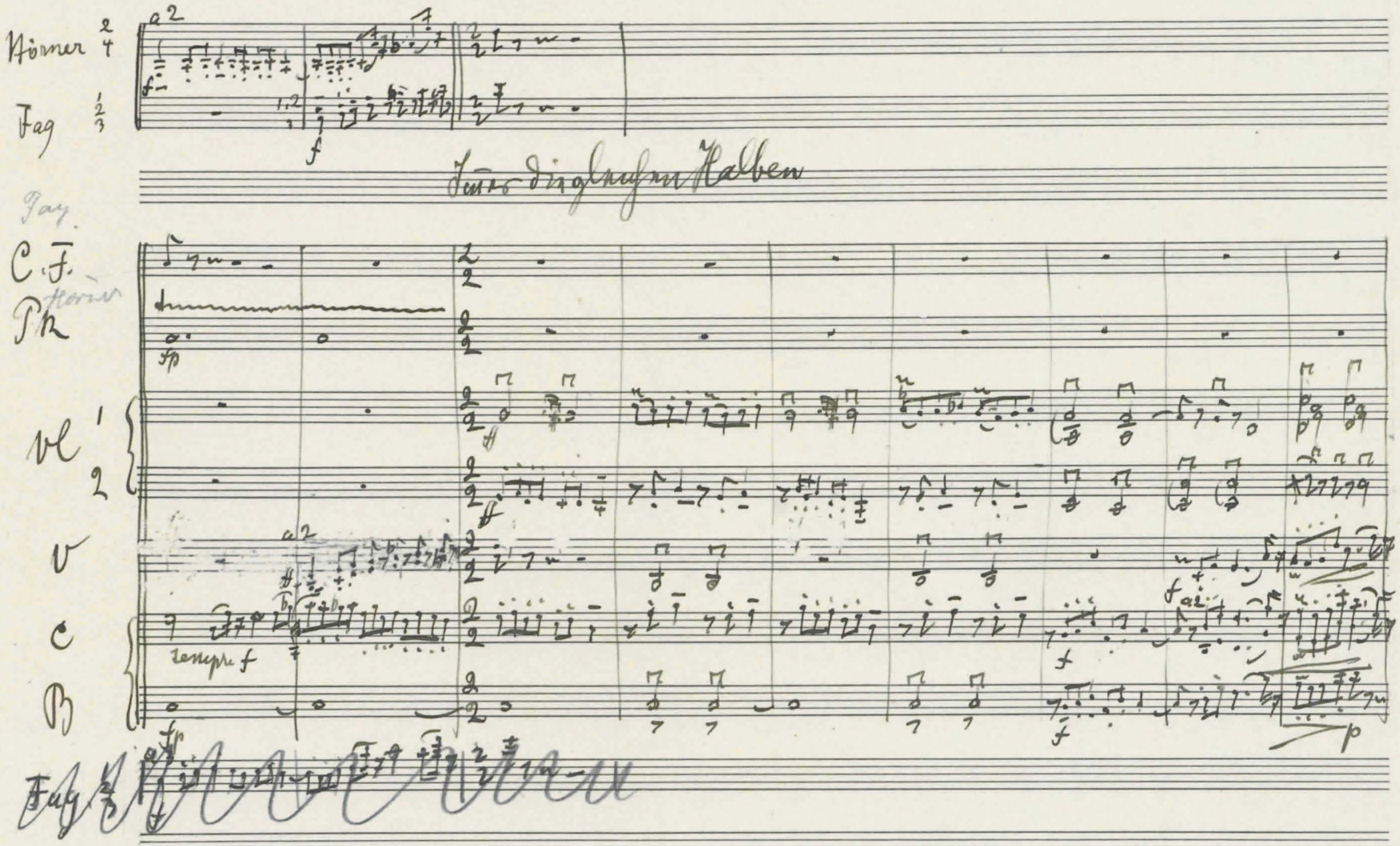

~~(Vorher an die ¼, das Tempo [illegible])~~
Fl
Ob
Cl 1 2
Fag 1 2
Hr 1 2 3 4
Tr. B 1 2
Triangel
Sch
Vl 1 2
V
C
B
sempre p
a2
sempre p
sempre p
a2
pp
p
f
fp
pp

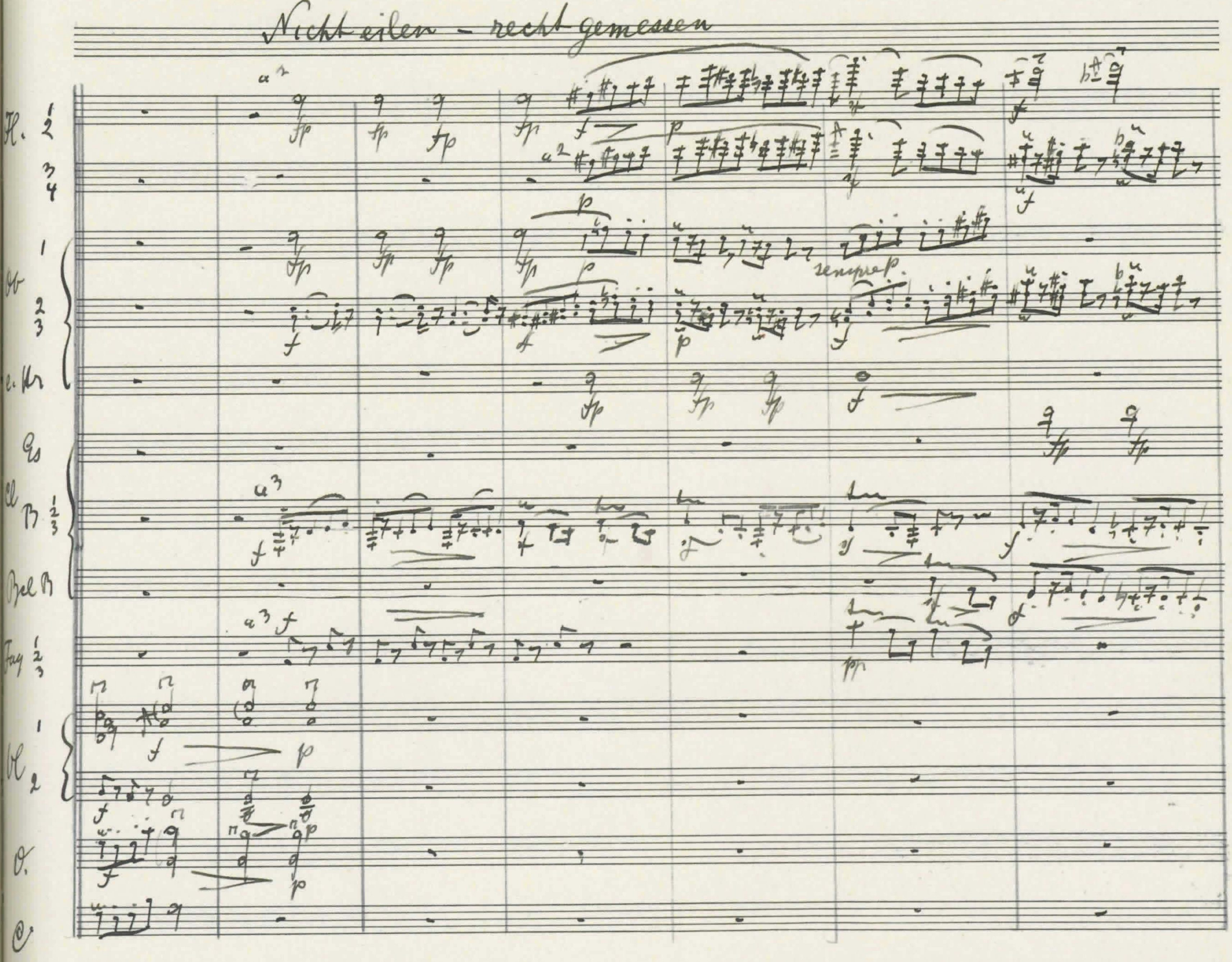

Tempo I.
Cl in Es
Pesante
(4/4)
Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl 1 2 3
Bcl
Fag 1 2 3
C.F
Hörner 1 2 3 4
Tr. F 1 2 3
Triangel
Gr. Tr
Pk
Vl 1 2
V
C
B
a 4
a 3
a 2
gewöhnlich

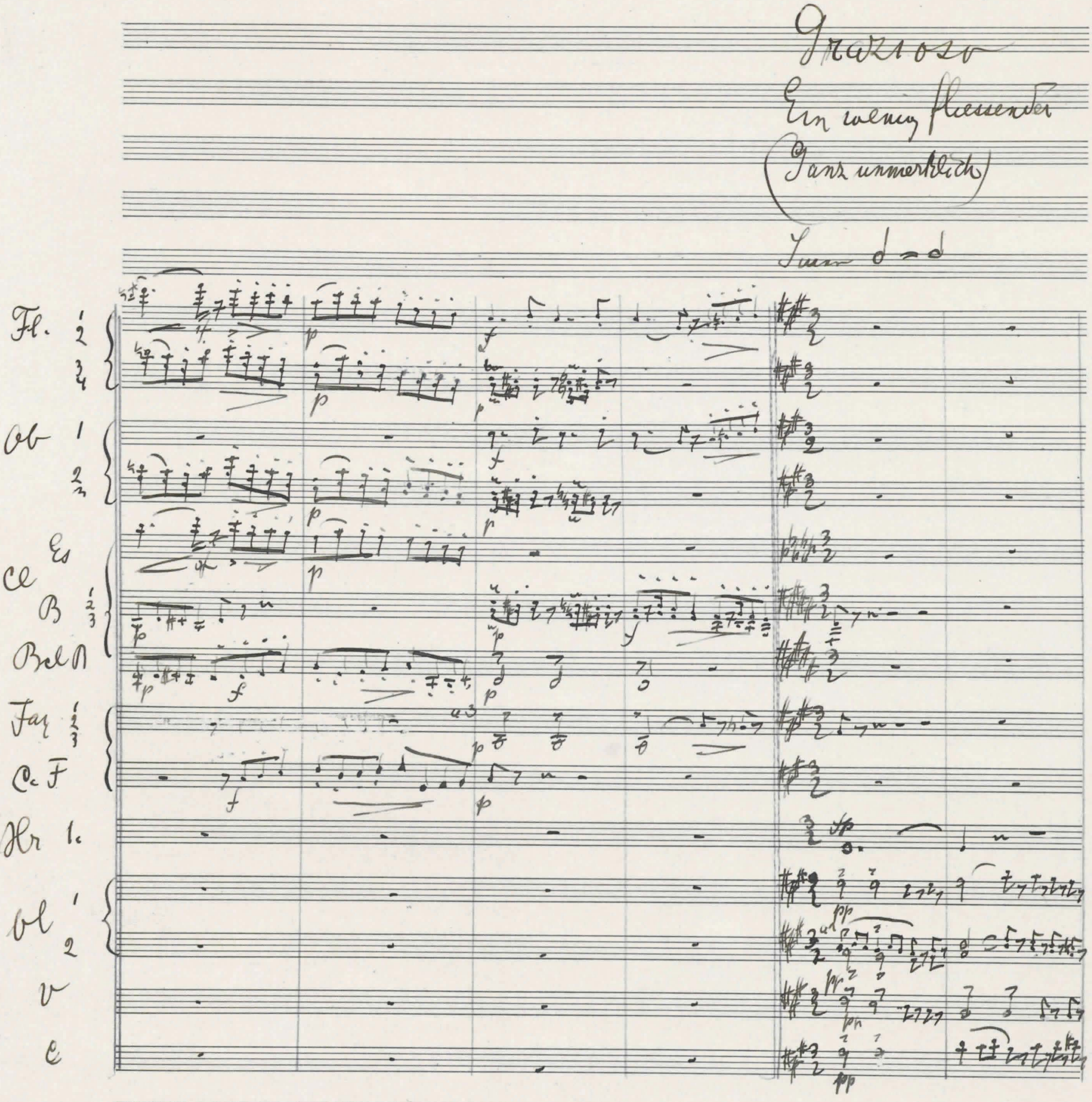


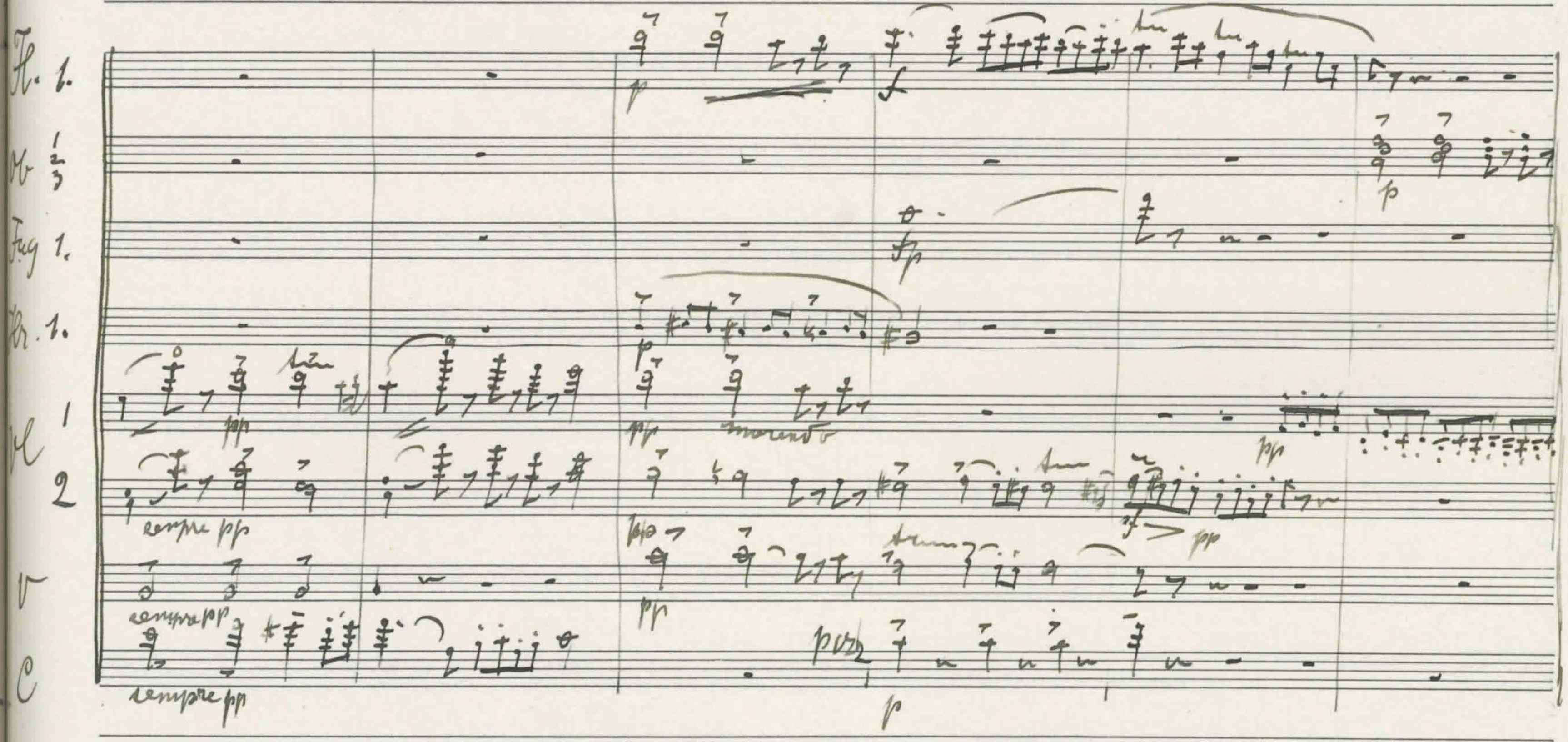
✻ Der Sinn dieser Bezeichnung ist, den Eintritt der Violen, Celli u. Bässe erst nach dem letzten Viertel zu vollziehen, um ihn deutlich zu gestalten – also zwischen dem letzten Takt der Tempo I. u. dem Eintritt der Streichinstrumente eine unbedeutende „Luftpause“ zu legen – eben nur so lang als zur rhythmischen Gestaltung nöthig.

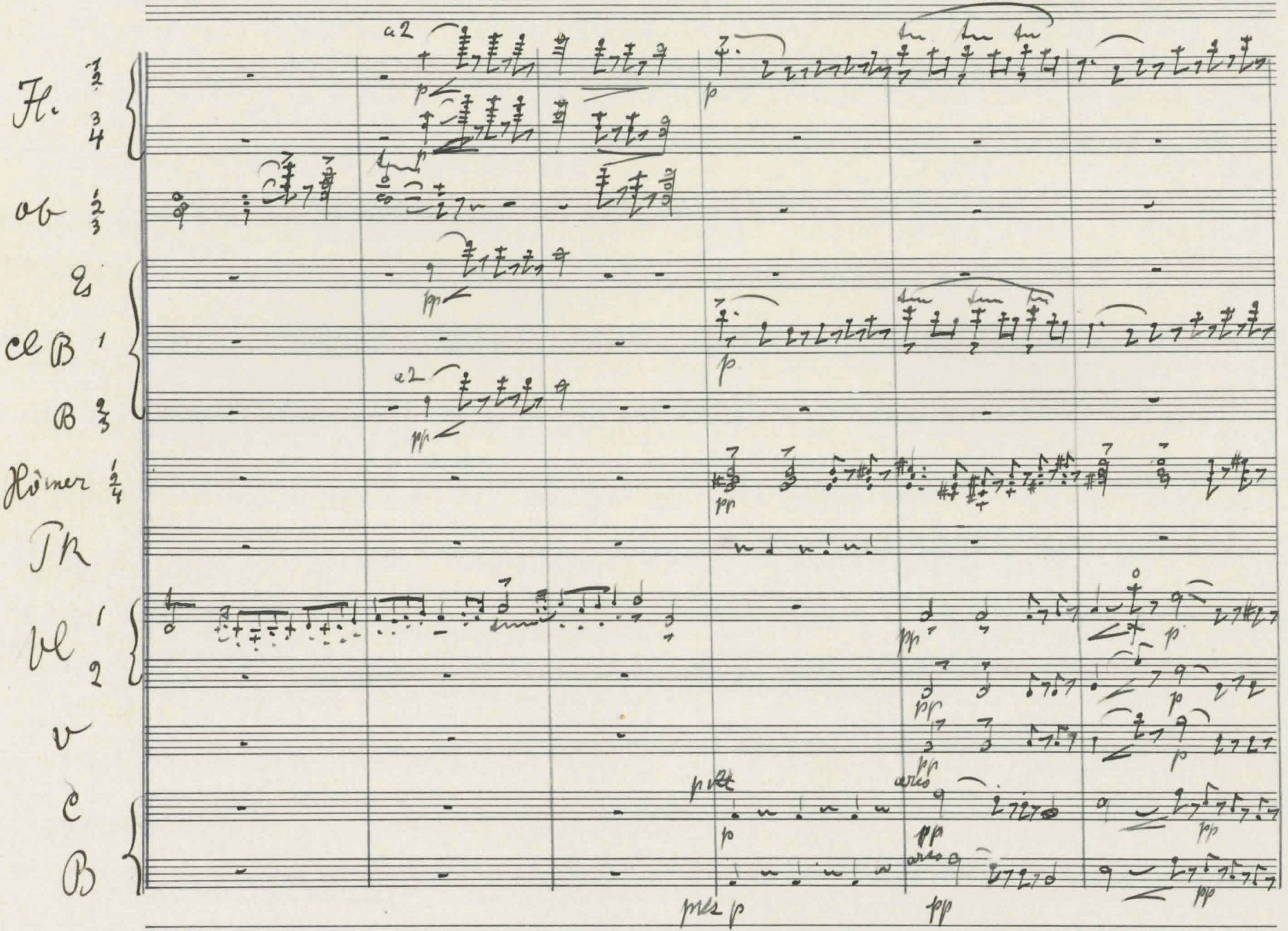
B.&H. Nr. 14. A.

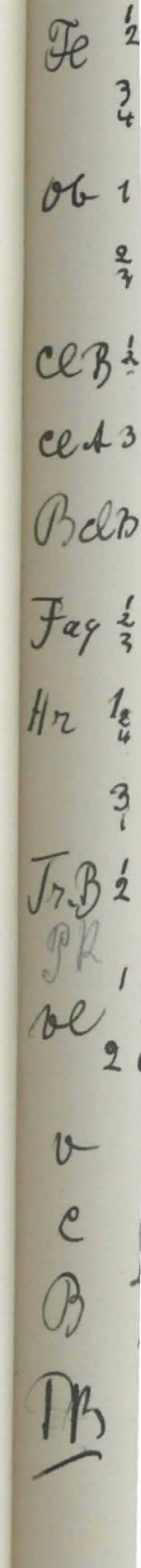

Hörner 2 4
a2
Fag 1 2 3
f
Immer die gleichen Halben
Fag.
C.F.
Hörner
Pk
fp
Vl 1 2
V
C
B
sempre f
f
p
Fag

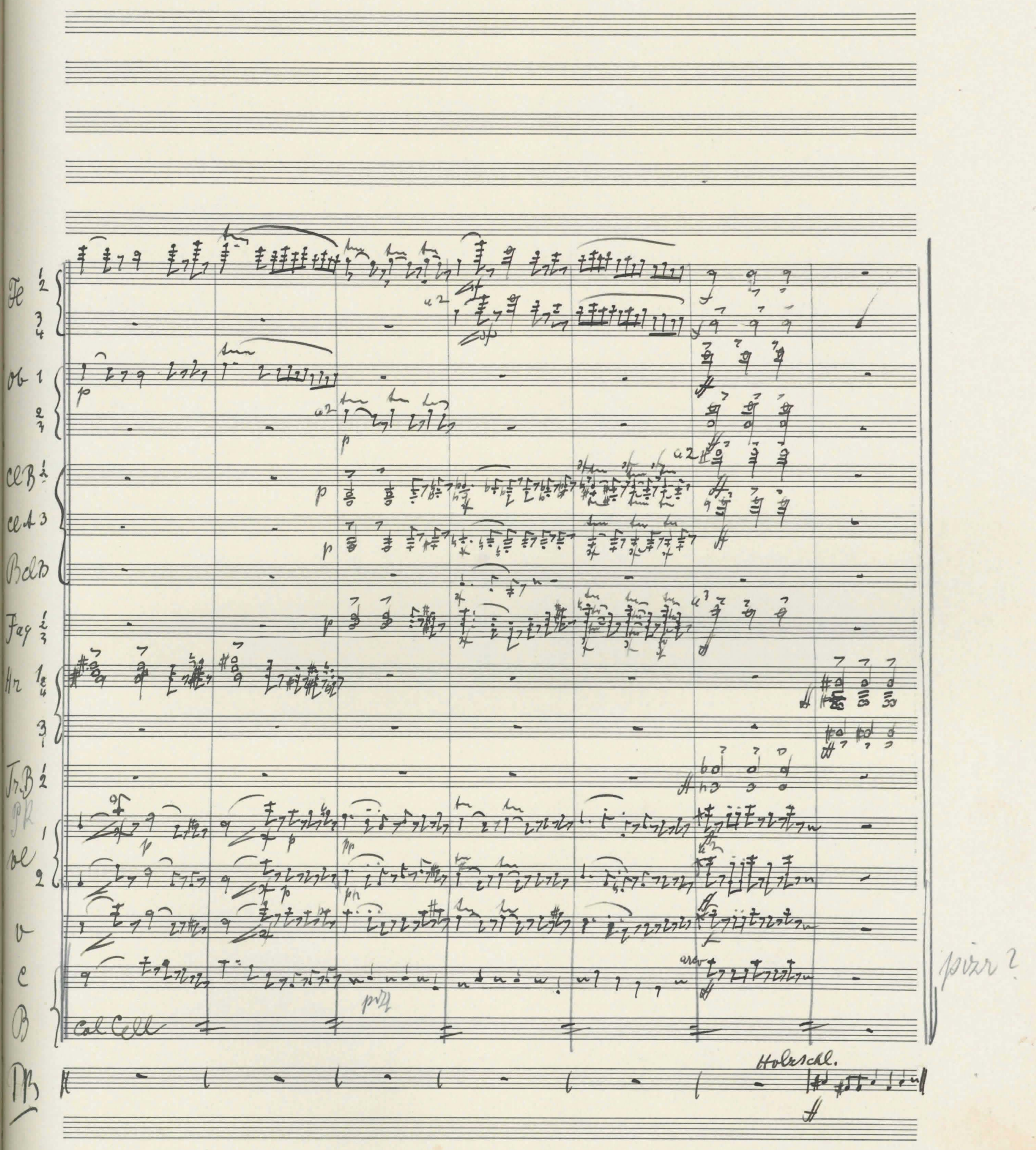

Nicht eilen – recht gemessen
Fl. 1 2
3 4
Ob 1 2 3
e. Hr
Es
Cl B 1 3
Bcl B
Fag 1 2 3
Vl 1 2
Vc
a2
a3
sempre p.

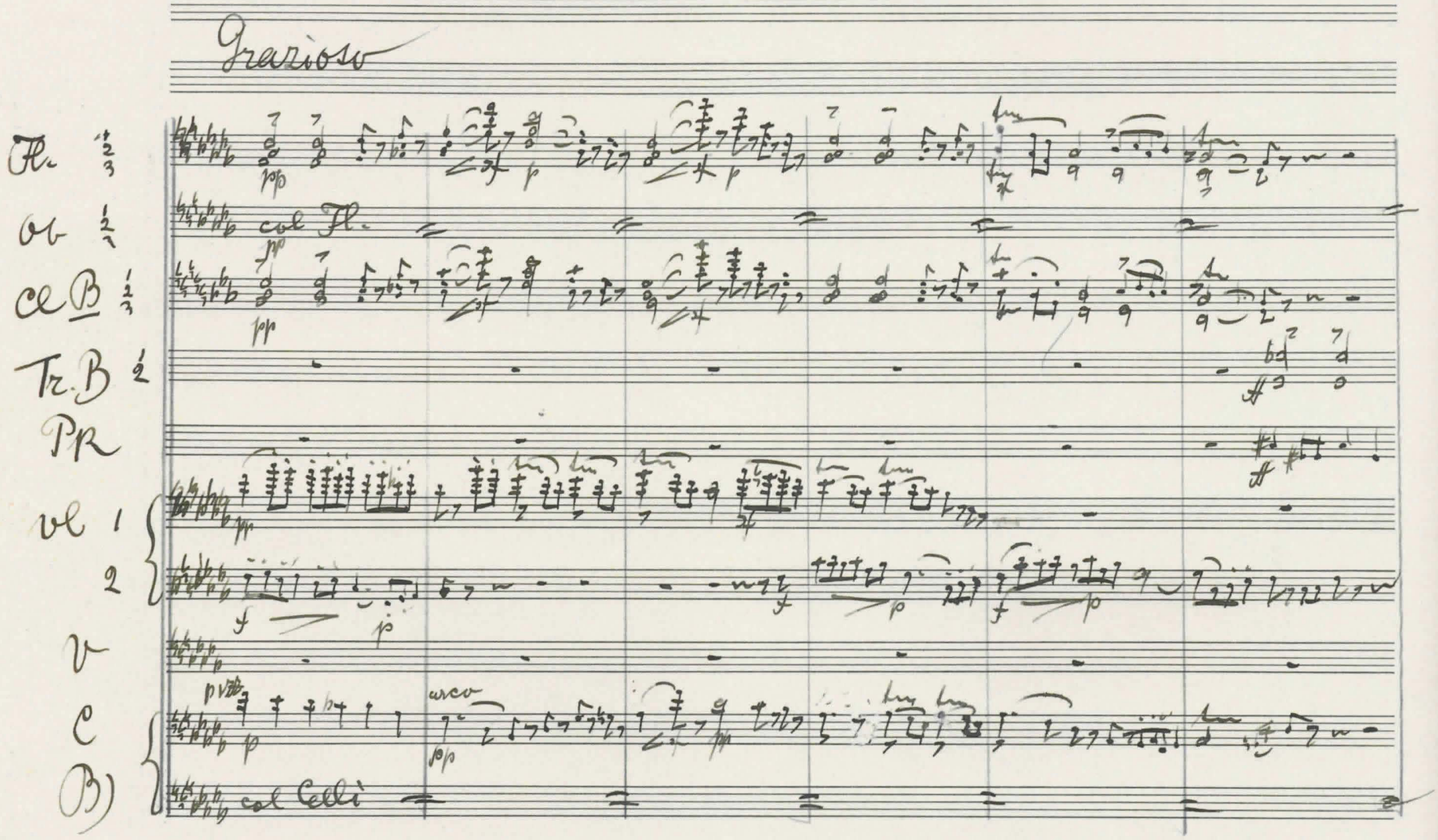

Grazioso
Ein wenig fliessender
(Ganz unmerklich)
Immer 𝅗𝅥 = 𝅗𝅥
Fl. 1 2 3 4
Ob 1 2 3
Cl Es
B 1 2 3
Bcl B
Fag 1 2 3
C.-F
Hr 1.
Vl 1 2
V
C
p
f
pp

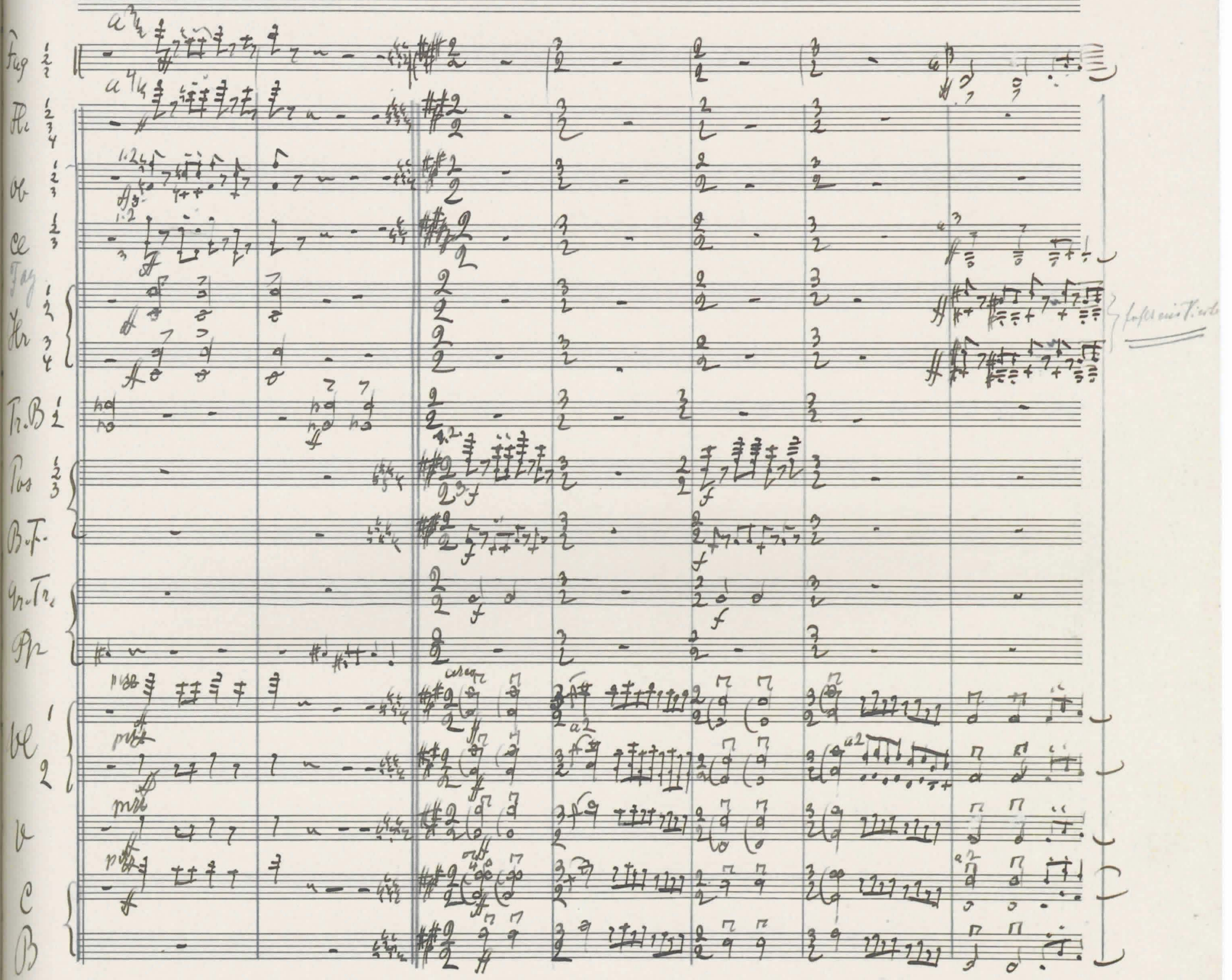

Fl. 1.
Ob 1/2
Fag 1.
Hr. 1.
Vl 1
2
V
C
pp
sempre pp
sempre pp
sempre pp
p
pp
pp
morendo
pp
f
fp
pizz.
p
pp
pp
p


Fl. 1 2
3 4
Ob 1 2 3
Es
Cl B 1
B 2 3
Hörner 1/2/3/4
Pk
Vl 1
2
V
C
B
a2
p
pp
pizz
arco
pizz p
pp

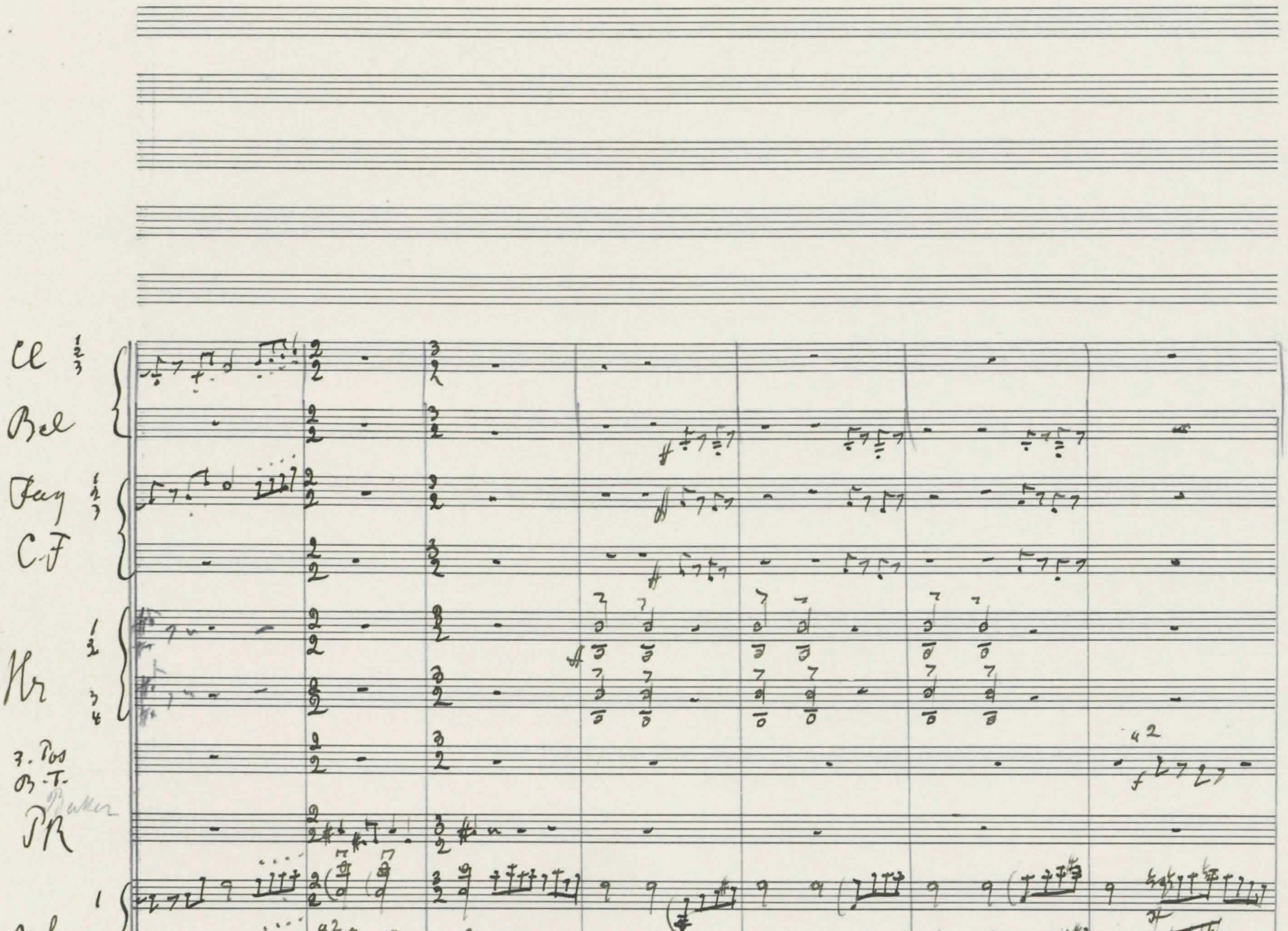

Fl 1 2
3 4
Ob 1
2 3
Cl B 1 2
Cl A 3
B cl B
Fag 1 2 3
Hr 1 2
3 4
Tr B 1 2
Pk
Vl 1
2
V
C
B
TB

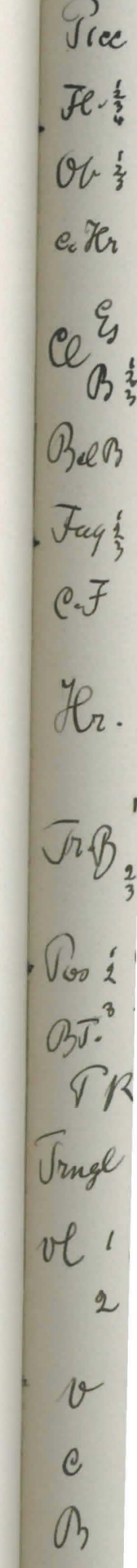

Fl 1/2
3/4
Ob 1
2/3
Cl B 1/2
Cl A 3
B cl B
Fag 1/2/3
Hr 1&4
3
Tr B 1/2
Pk
Vl 1
2
V
C
B
Col Cell
Pk
a2
p
pizz
arco
Holzschl.
pizz?

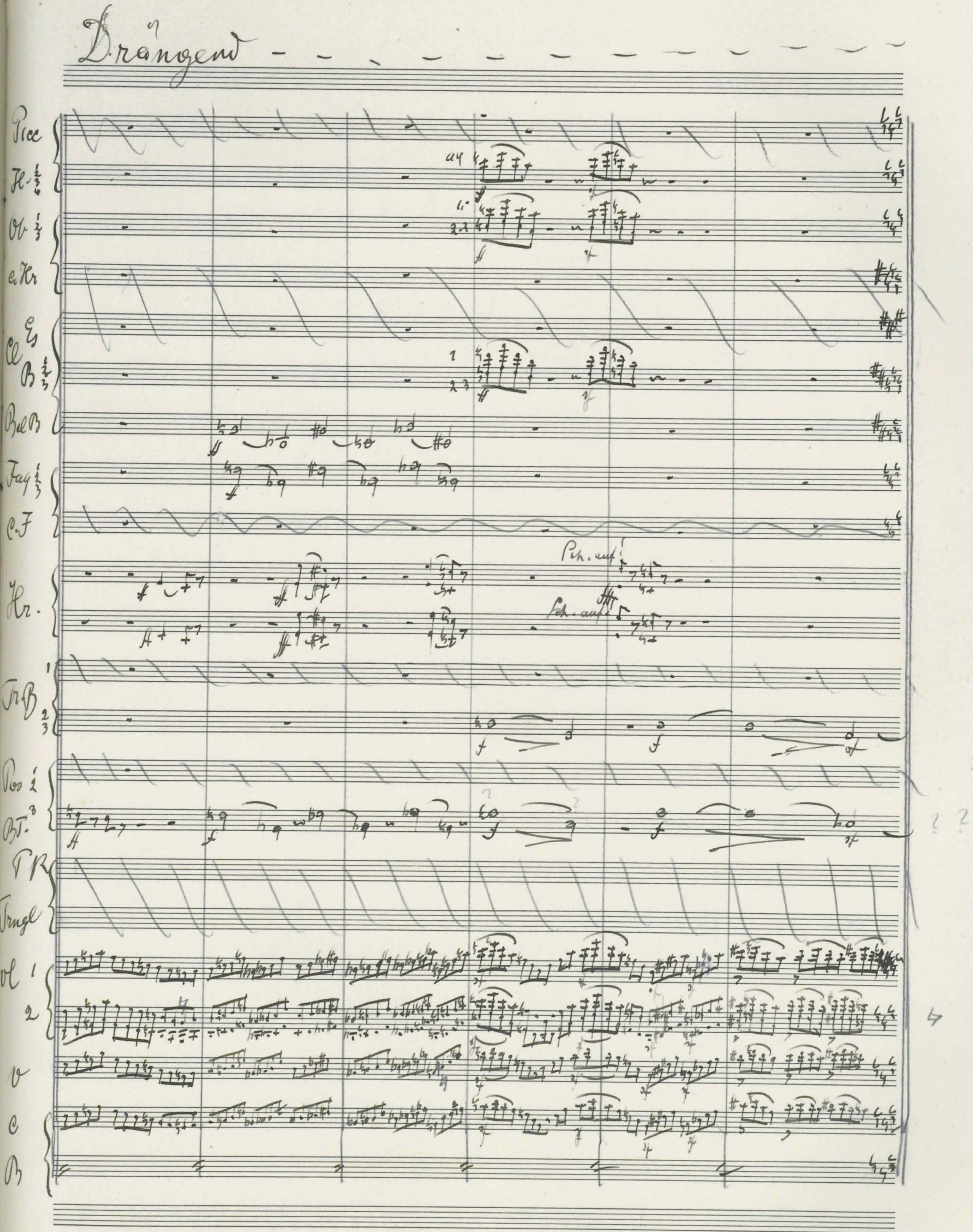

Grazioso
Fl. 1 2 3
Ob 1 2
Cl B 1 2
Tr. B 1
Pk
Vl 1
2
V
C
B
col Fl.
col Celli
arco
pp
p
f

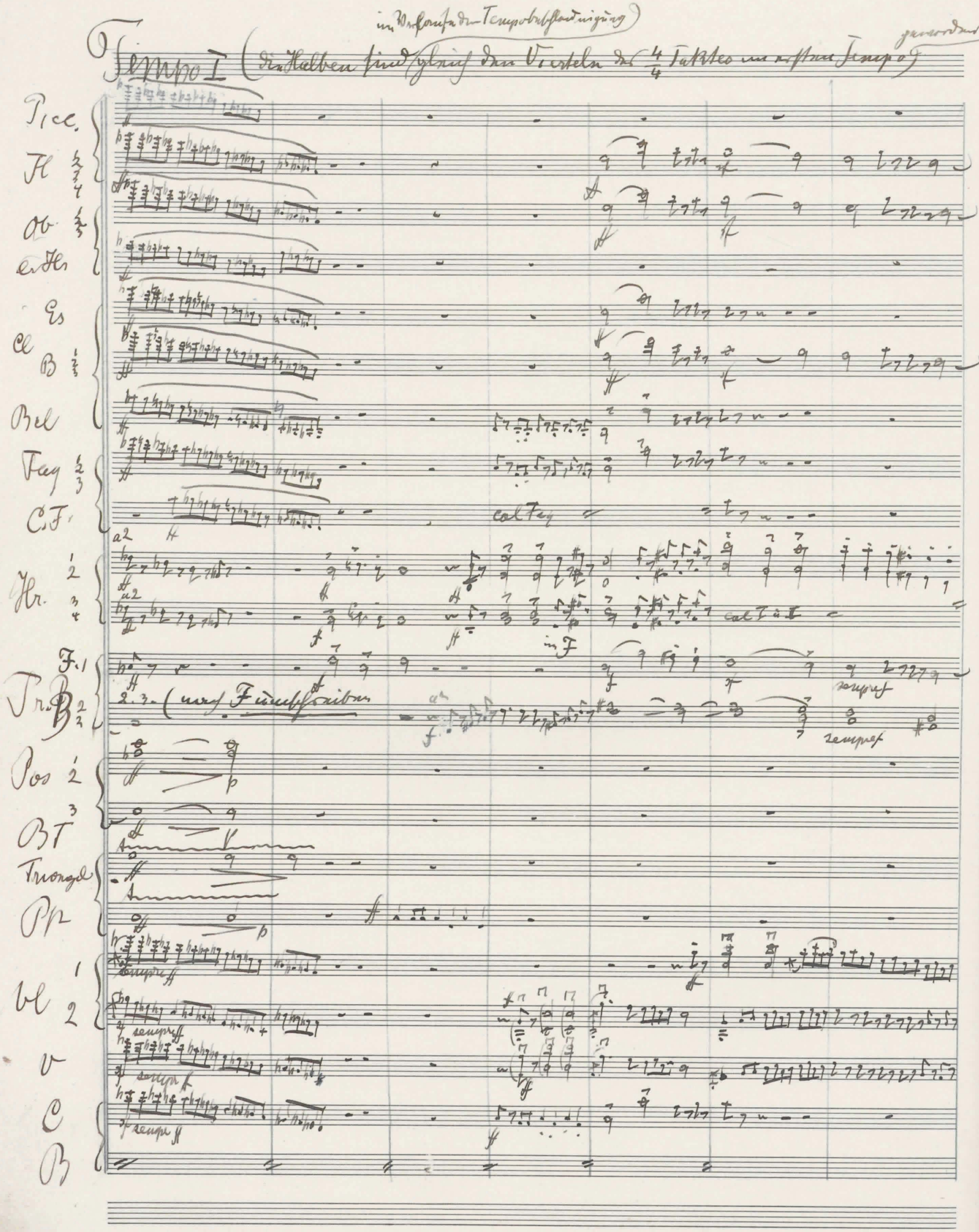


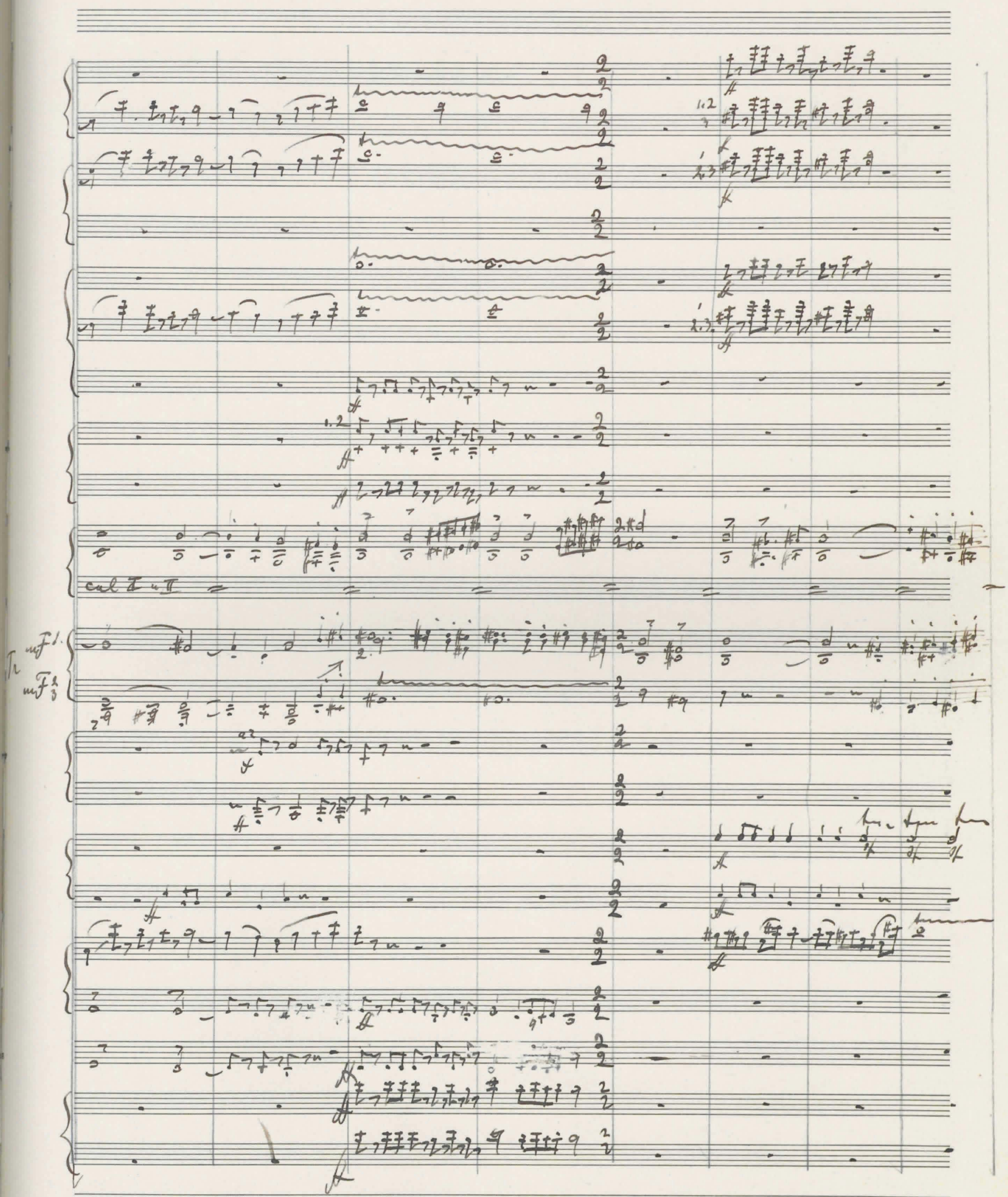
B &H Nr 11 A

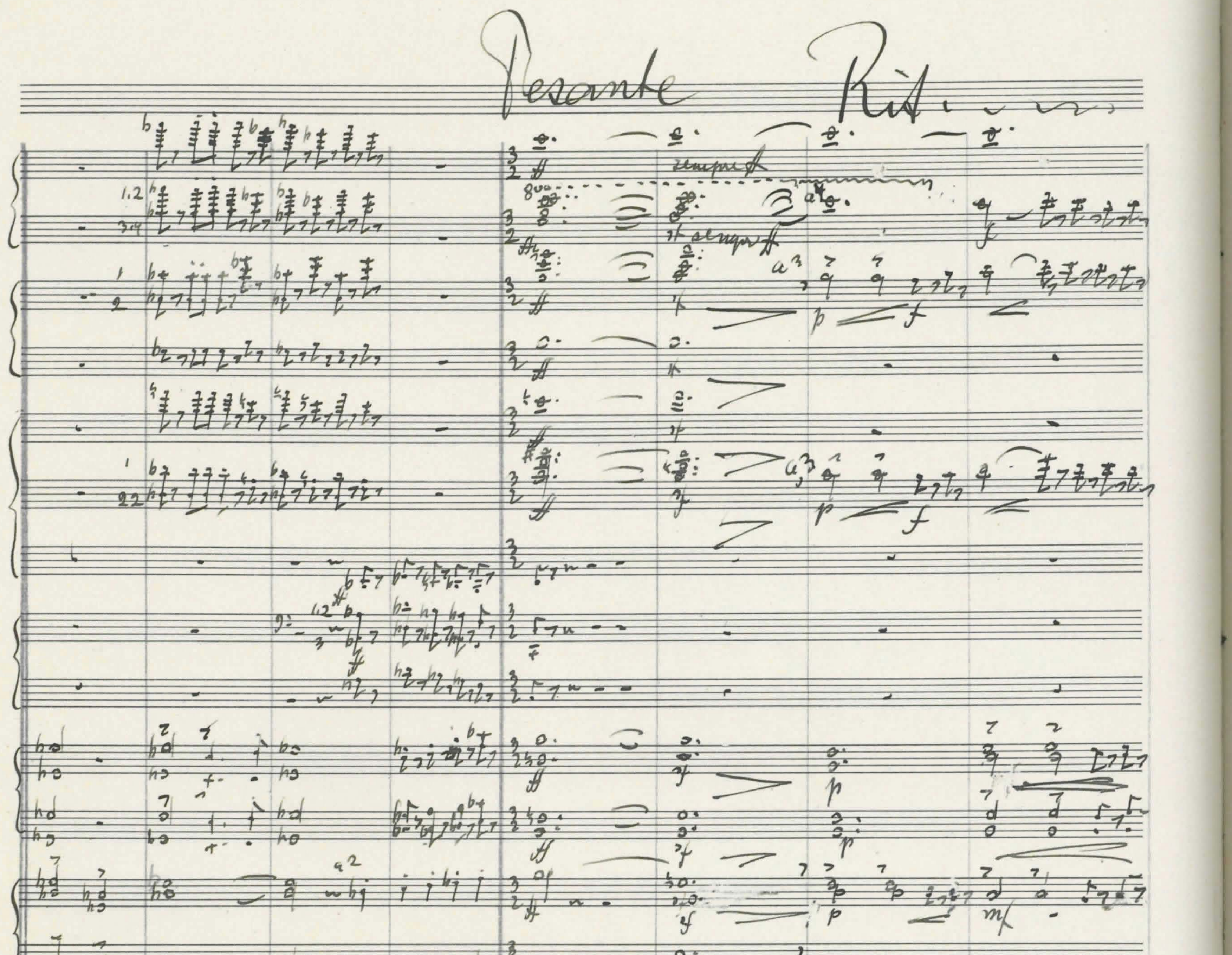

Cl 1 2 3
Bcl
Fag 1 2 3
C-F
Hr 1 2
3 4
3. Pos
B.-T.
PK
vl 1
2
v
c
B
a2
a2
f
col Celli
Bck
mf

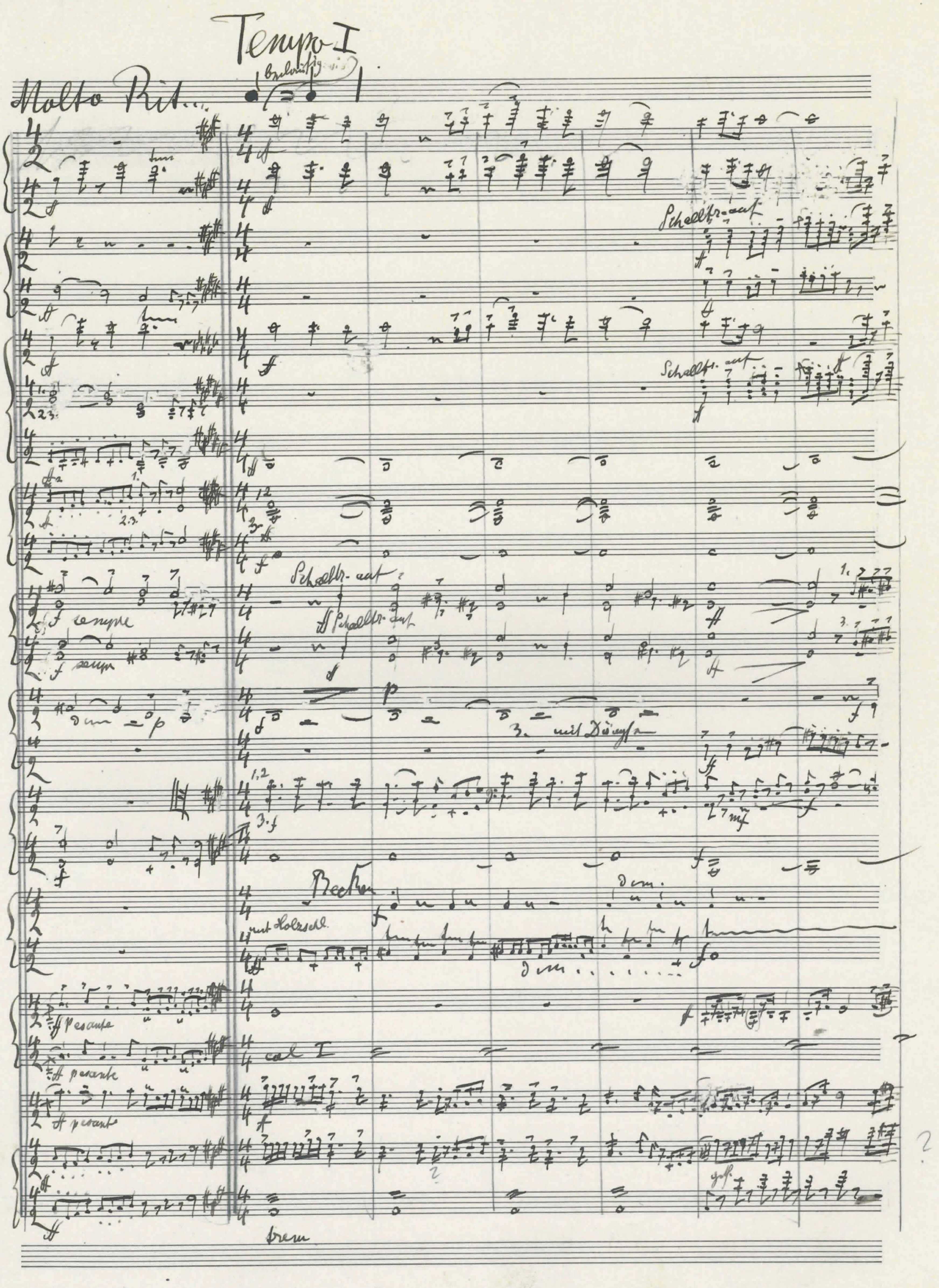

Picc
Fl. 1 2 3
Ob 1 2 3
e. Hr
Cl Es
B 1 2 3
Bcl B
Fag 1 2 3
C-F
Hr.
TrB 2 3
Pos 1 2
BT. 3
PK
Trngl
vl 1
2
v
c
B

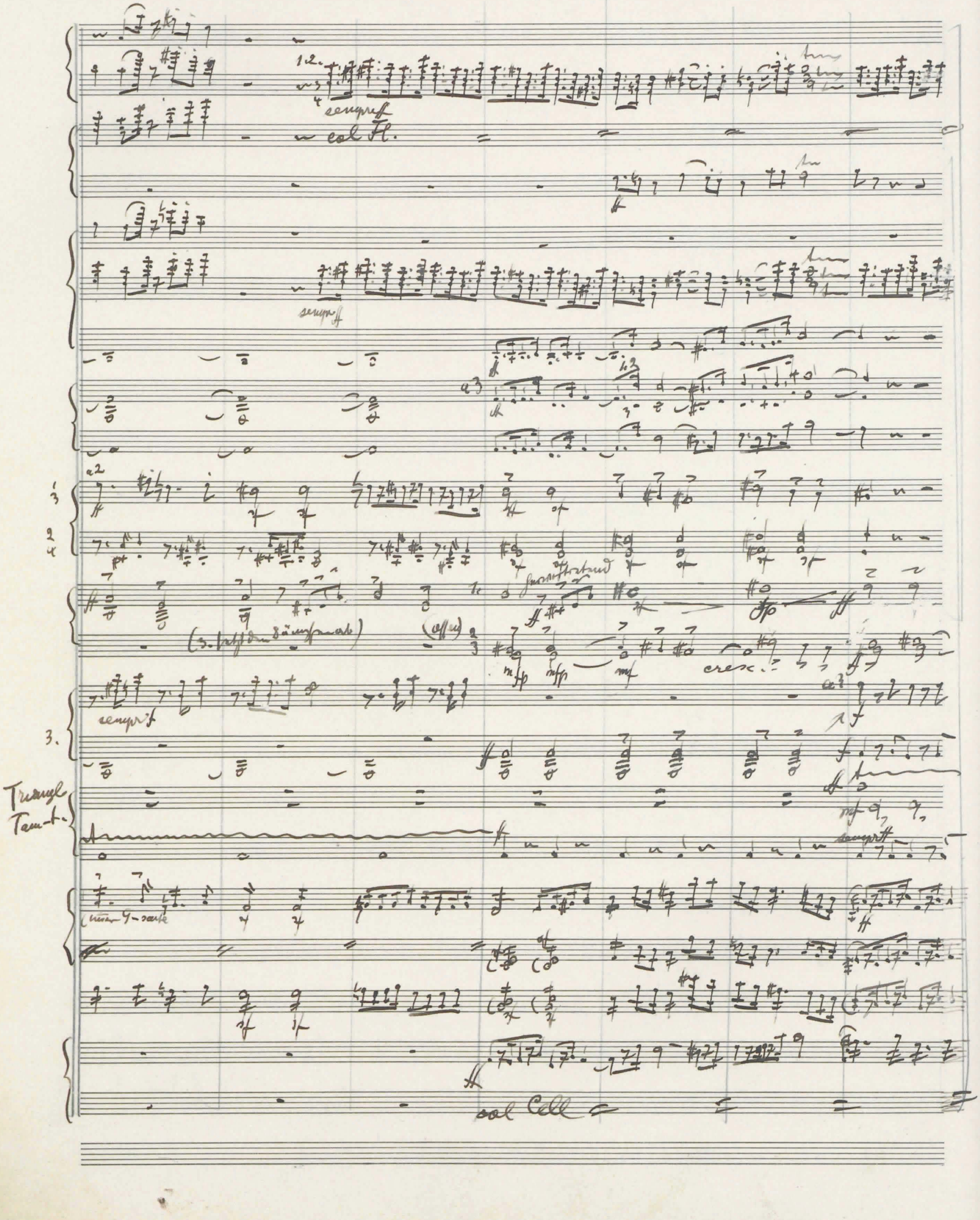

Drängend - - - - - - - - - - - -
Picc
Fl. 1/2 3/4
Ob 1/2 3
e.Hr
Cl Es
B 1/2 3
BaßB
Fag 1/2 3
C.F
Hr.
Trp B 1 2/3
Pos 1/2
B.T. 3
T R
Trngl
Vl 1
2
V
C
B
a4
1
2 3
Sch. auf!
Sch. auf!
? ?

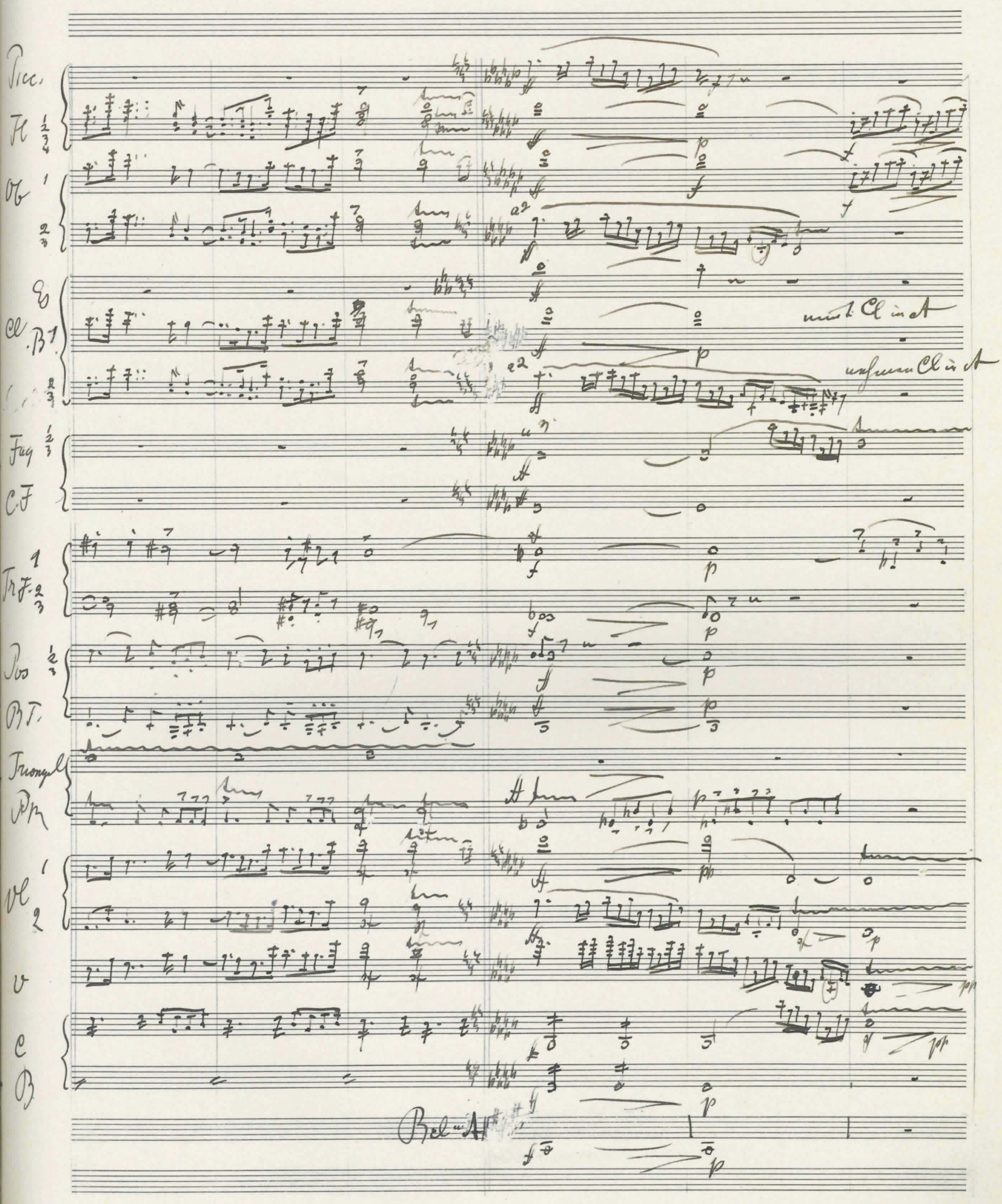

im Verlaufe der Tempobeschleunigung)
Tempo I (die Halben sind gleich den Vierteln des 4/4 Taktes im ersten Tempo geworden)
Picc.
Fl 1 2 3 4
Ob. 1 2 3
engl. Hr
Es
Cl
B 1 2
Bcl
Fag 1 2 3
C.F.
a2
Hr. 1 2 3 4
col Fag
col I u II
in F
F. 1
Tr. B 2 3
2. 3. (nach Fernschreiben
sempre f
Pos 1 2 3
BT
Triangel
Pk
p
sempre ff
Vl 1 2
V
C
B


1.2
2.3
1.2
col I u II
mf 1.
mf 2.3
2.
1.2

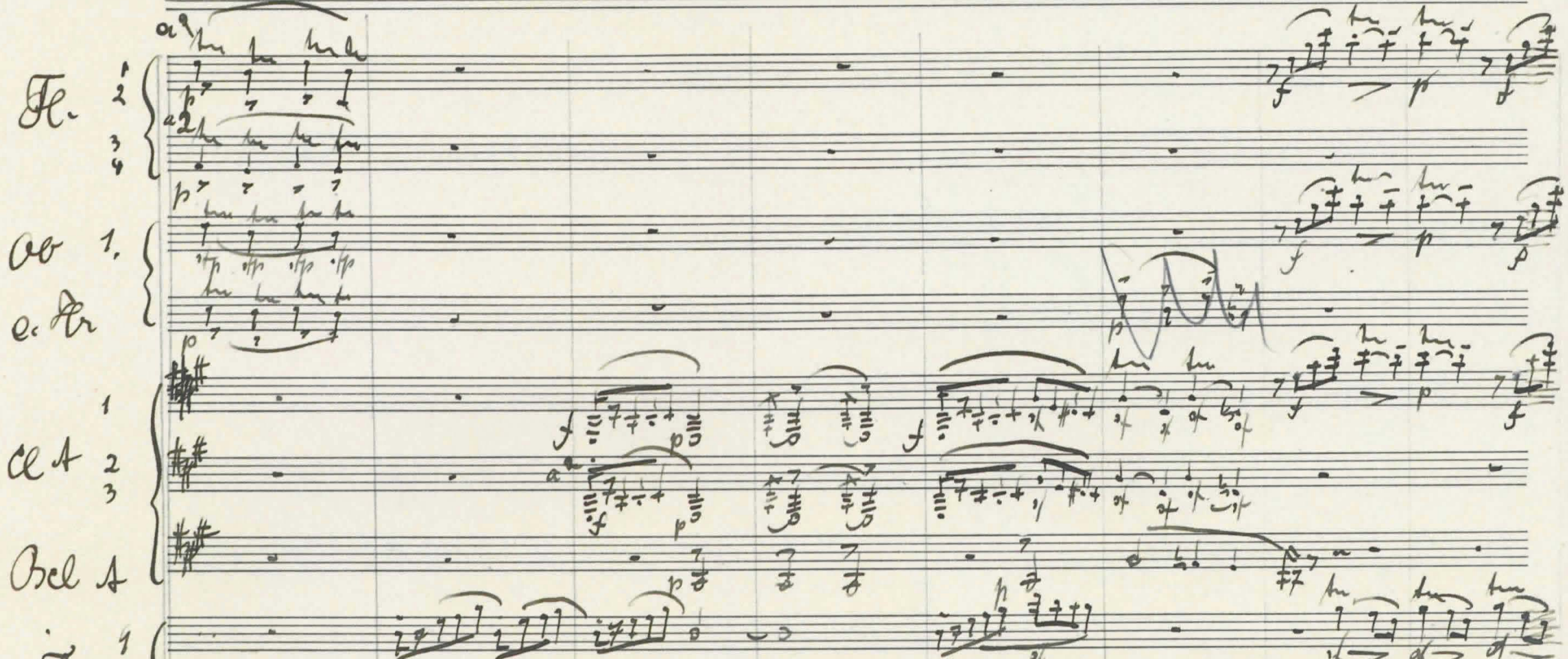

Pesante
Rit.
sempre ff
8va
a3
a2
p
f
ff
mf

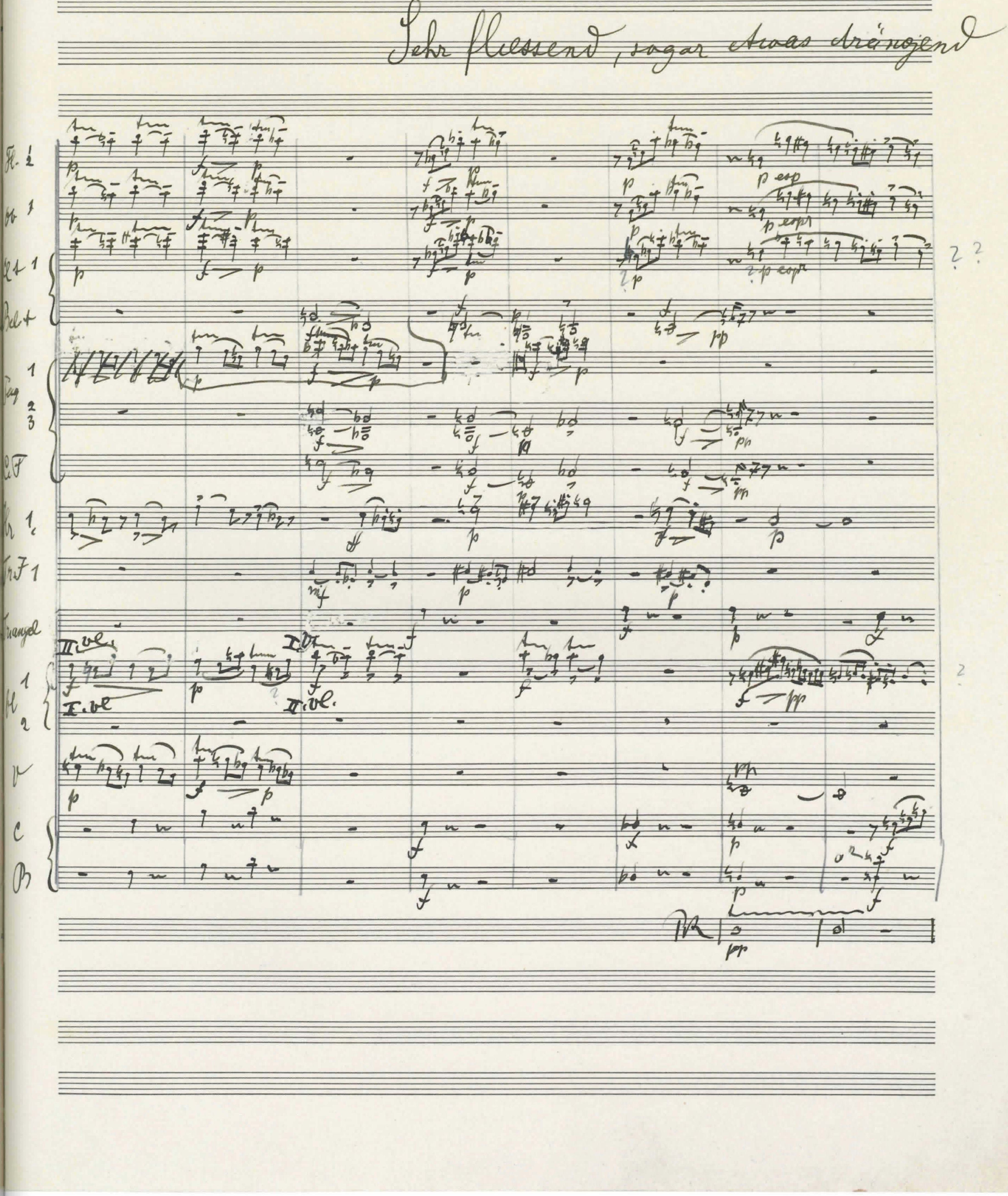

Tempo I
Molto Rit...
Schalltr. auf
sempre
ff Schalltr. auf
dim
p
3. mit Dämpfer
Becken
mit Holzschl.
dim.
ff pesante
col I
trem
?

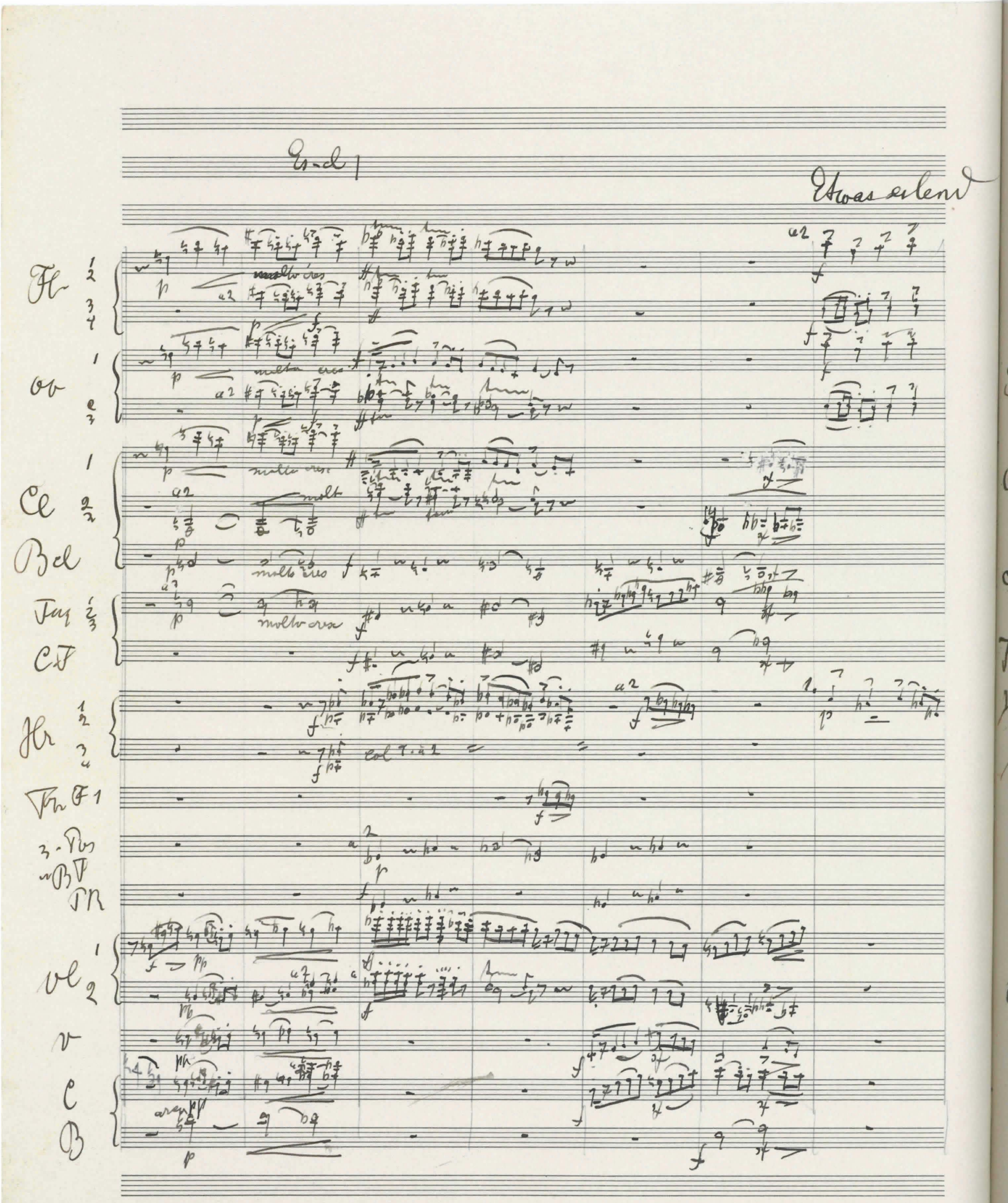

1.2.
sempre ff
col Fl.
sempre ff
a 3
a 2
cresc.
sempre ff
Triangel
Tam-t.
mfp
mf
col Cell

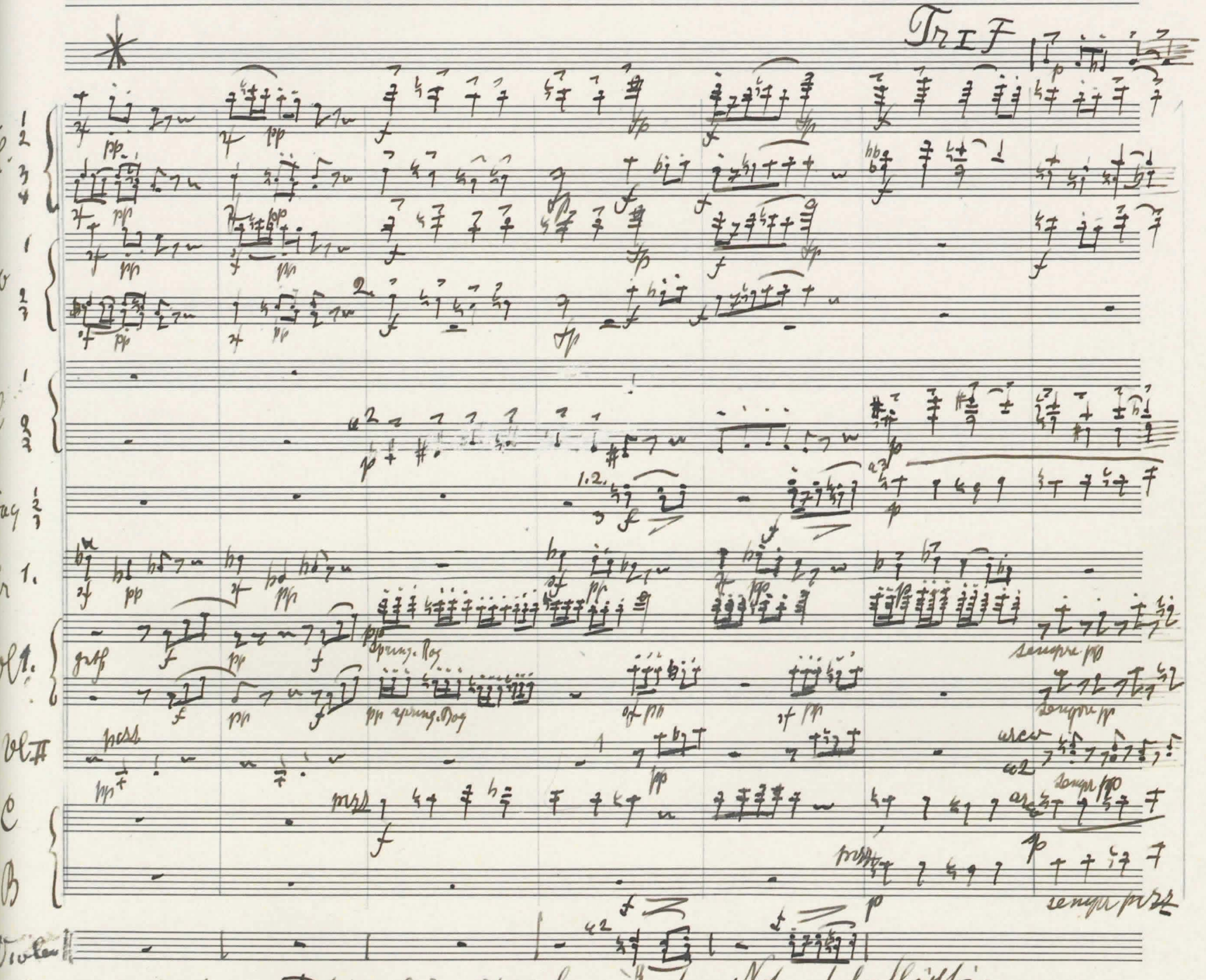

Picc.
Fl. 1 2 3
Ob. 1
2 3
Cl. Es
Cl. B 1
2 3
a2
mit 1. Cl in A
nehmen Cl in A
Fag. 1 2 3
C.F.
Tr. F. 1
2 3
Pos. 1 2 3
B.T.
Triangel
Pk
Vl. 1
Vl. 2
V
C
B
Bel in A

B. & H. Nr. 14. A.

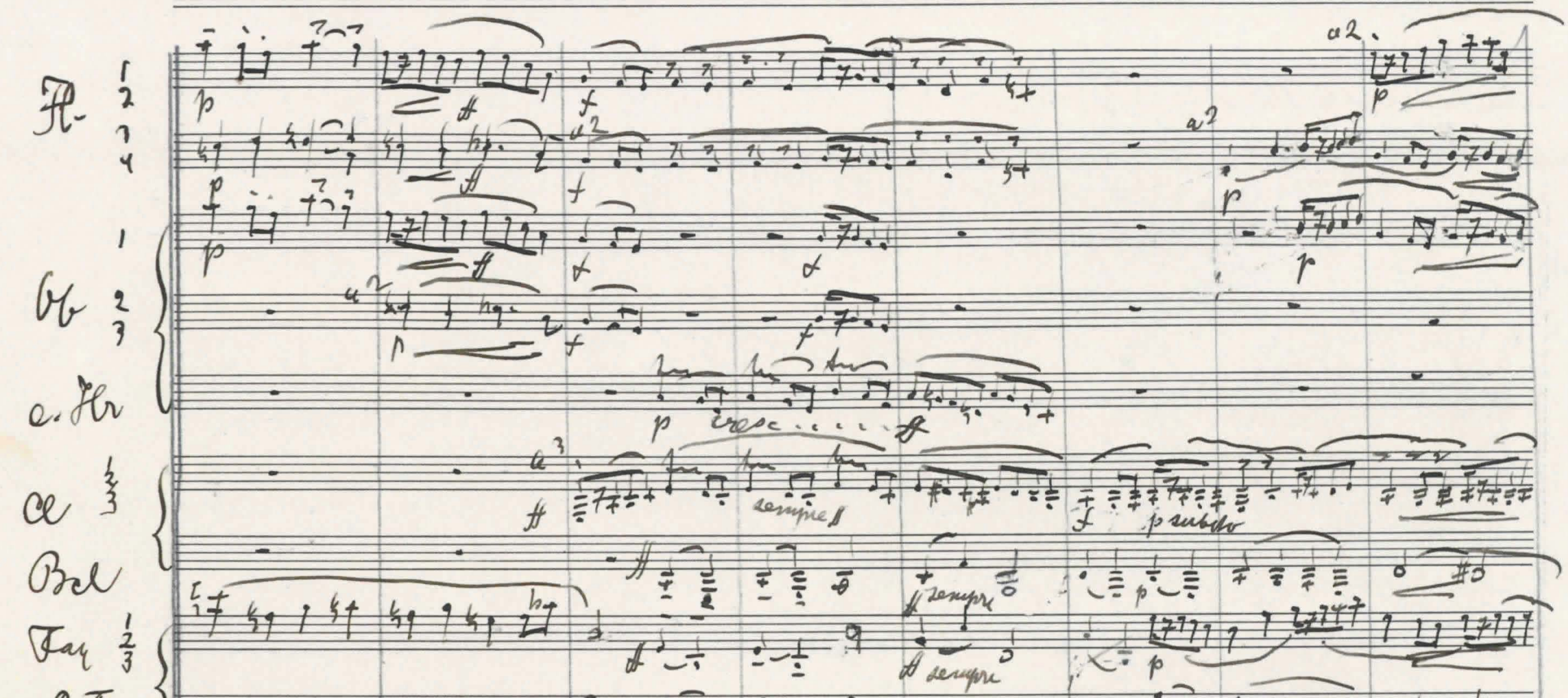

Fl. 1 2 3 4
a2
Ob 1.
e. Hr
Cl A 1 2 3
Bcl A
Fag 1 2 3
C. F
Hr 1.
Vl 1 2
V
C
B
Tr
sempre
pizz
arco
sempre p
p
pp
f

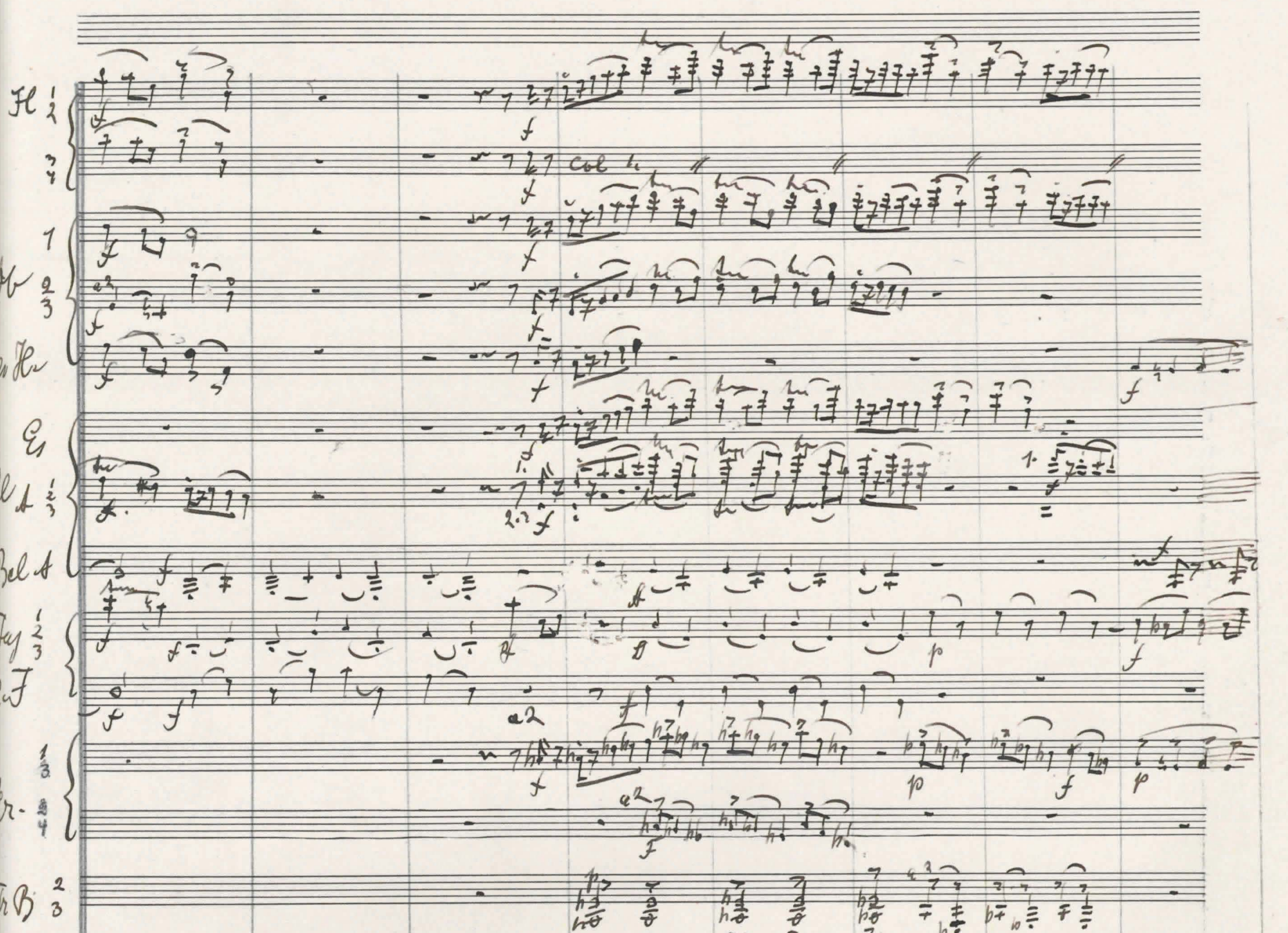

Sehr fliessend, sogar etwas drängend
Fl. 1 2
Ob 1
Kl 1
Bcl
Fag 1 2 3
K.F
Hr 1 2
Trp F 1
Triangel
Vl 1 2
V
C
B
II. vl.
I. vl
I. Vl
II. vl.
p espr

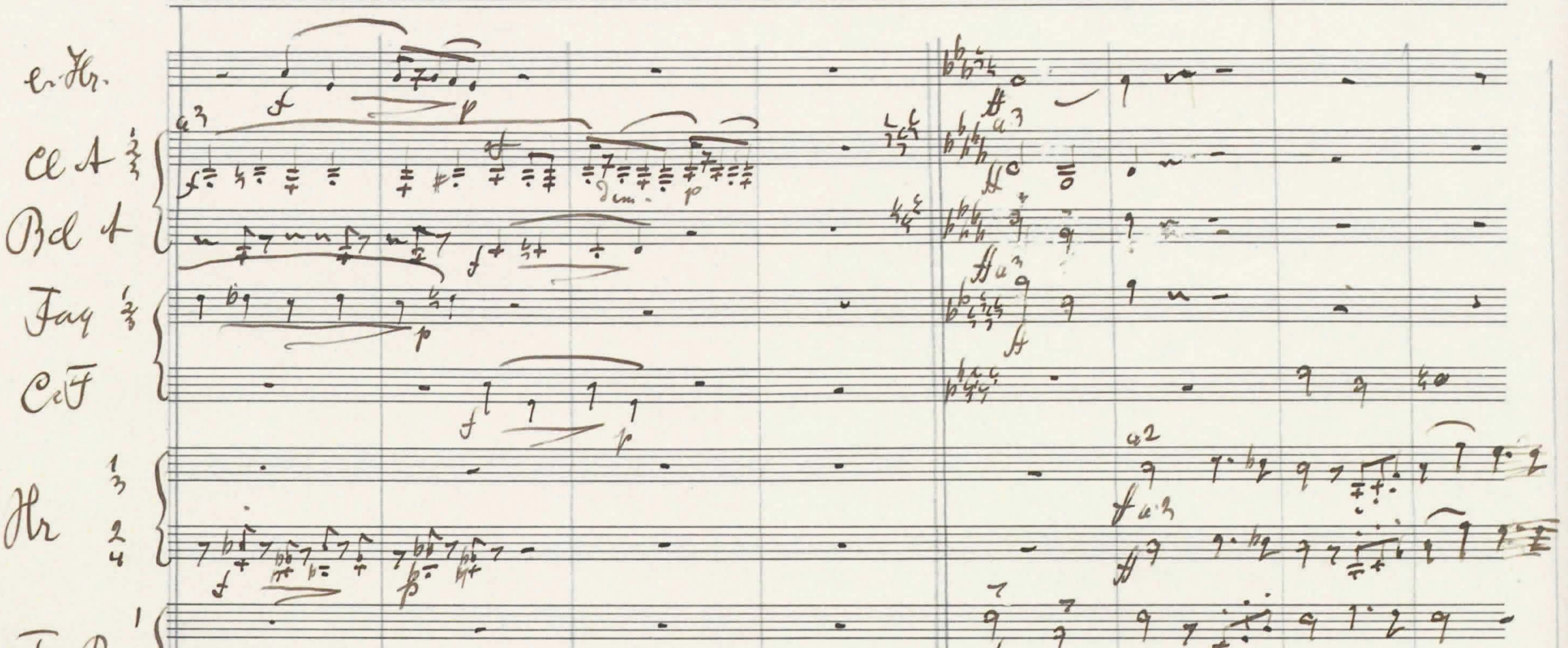

Es-dur
Etwas eilend
Fl 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Bcl
Fag 1 2 3
CF
Hr 1 2 3 4
Tr F 1
3 Pos u B T
TR
Vl 1 2
V
C
B
a2
molto cresc
col 1 a 2
p
f
pp
arco

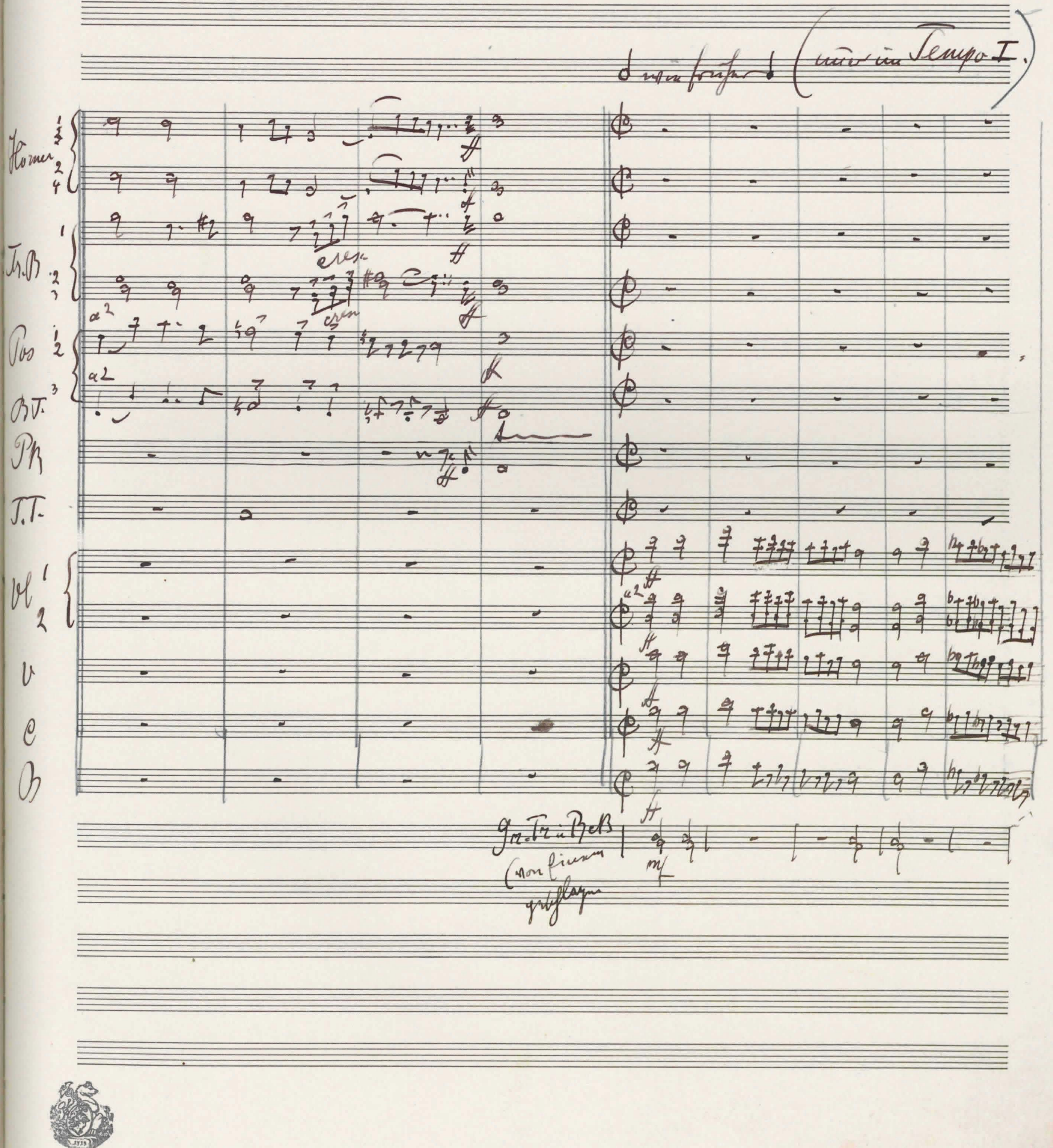


* In diesen beiden Takten die mit pp bezeichneten Noten sehr flüchtig


Fl. 1 2 3 4
Ob 1 2 3
e. Hr
Cl 1 2 3
Bcl
Fag 1 2 3
C.F
Hr. 1 2 3 4
Pk.
Vl 1 2
V
C
B
a2
a3
cresc
sempre ff
p subito
ff sempre
poco cresc
f subito
col I
cresc
arco

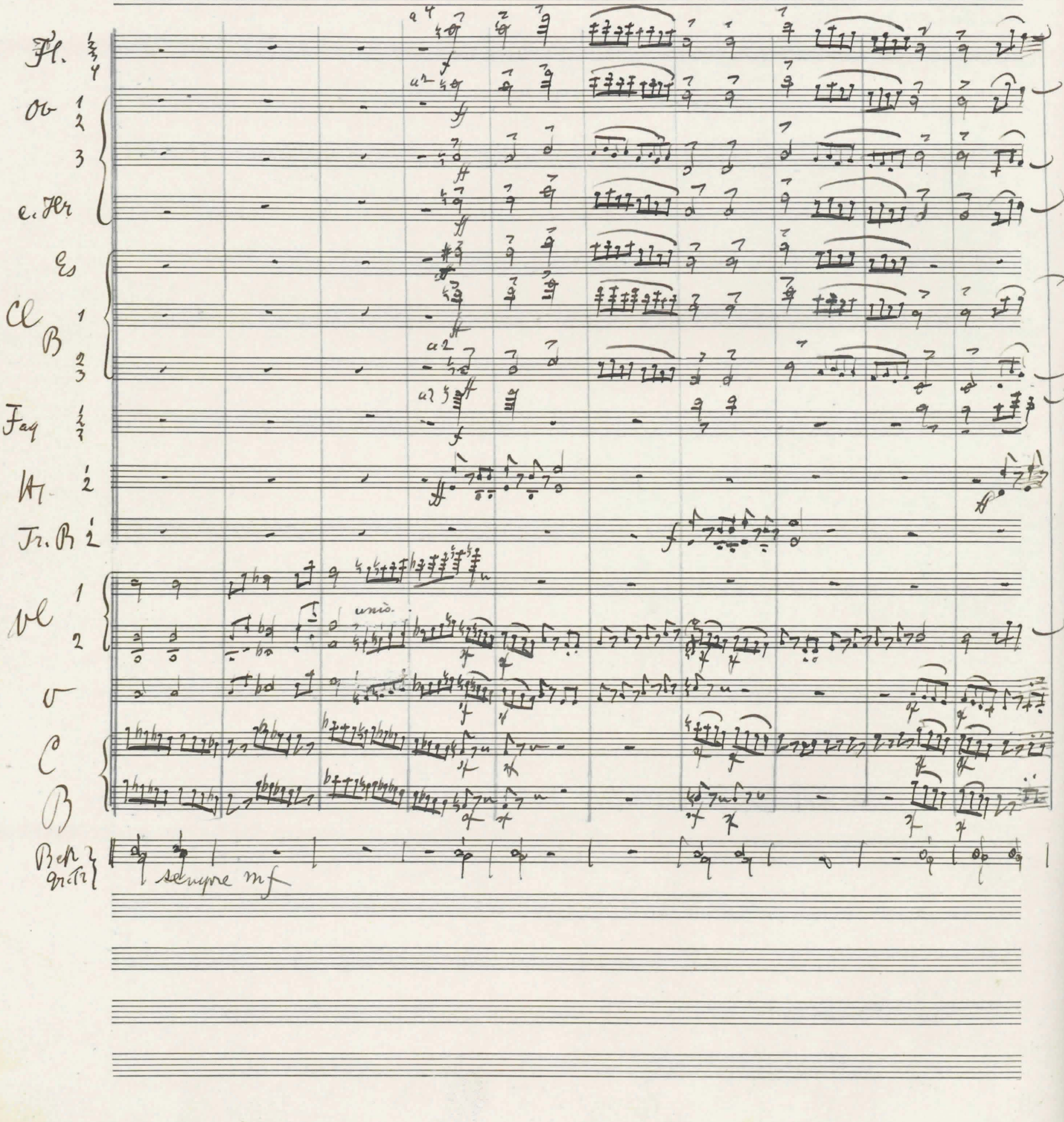

Fl 1 2
3 4
col
Ob 1
2 3
en Hr
Es Cl
Cl A 2 3
Bcl A
Fag 1 2 3
CFag
a2
Hr 1 3
2 4
Tr B 2 3
Pos 2 3
Pk
Vl 1
2
V
C
B
p subito
p sempre
f
p
fp
G-saite
pizz

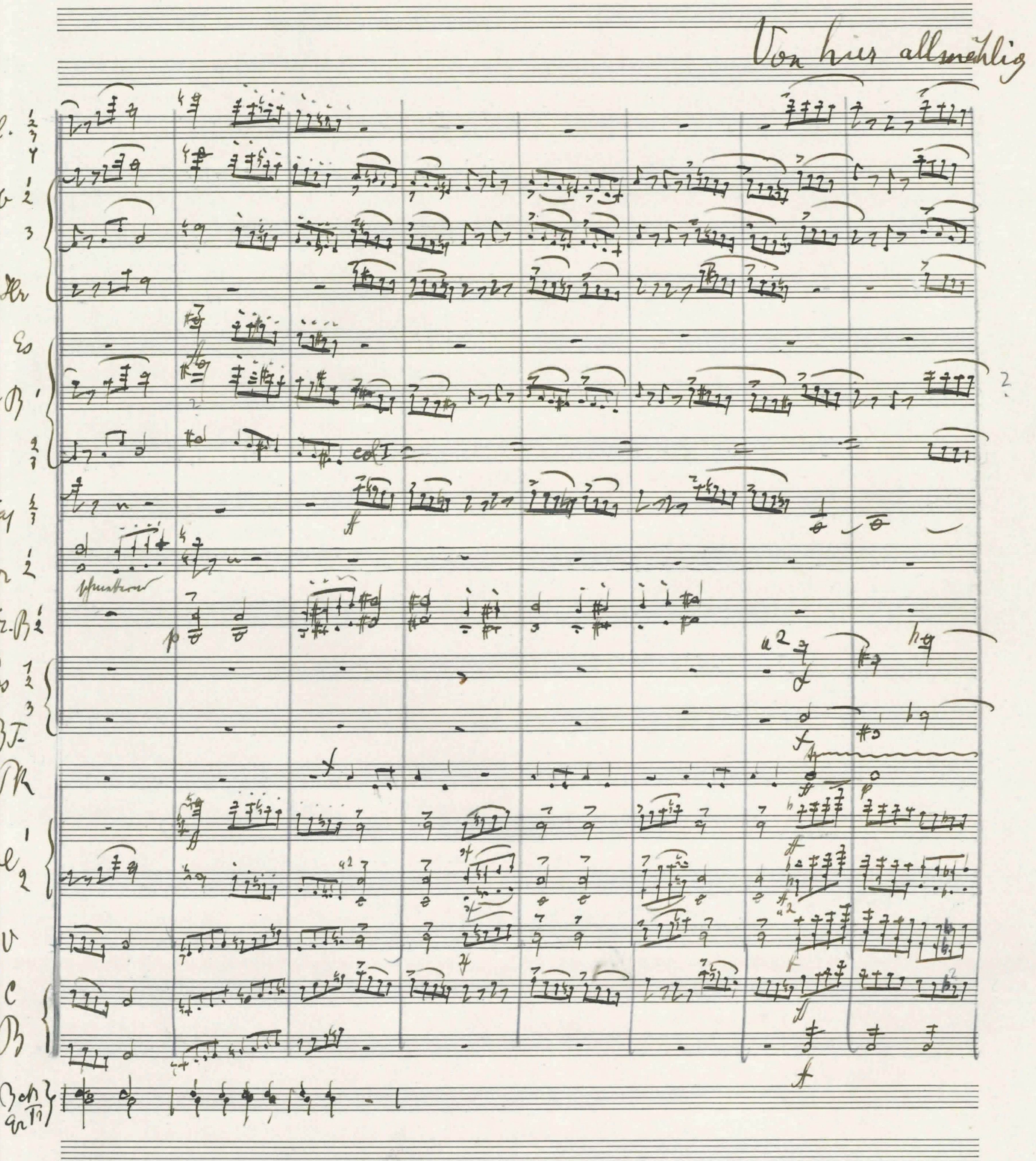

E. Hr.
Cl A 1 2 3
Bcl A
Fag 1 2 3
C.F
Hr 1 3 2 4
Tr. B 1 2 3
Pos 1 2 3
B. T.
Tam-t.
Vl 1 2
V
C
B
a3
a2
f
p
dim
marcato
pp

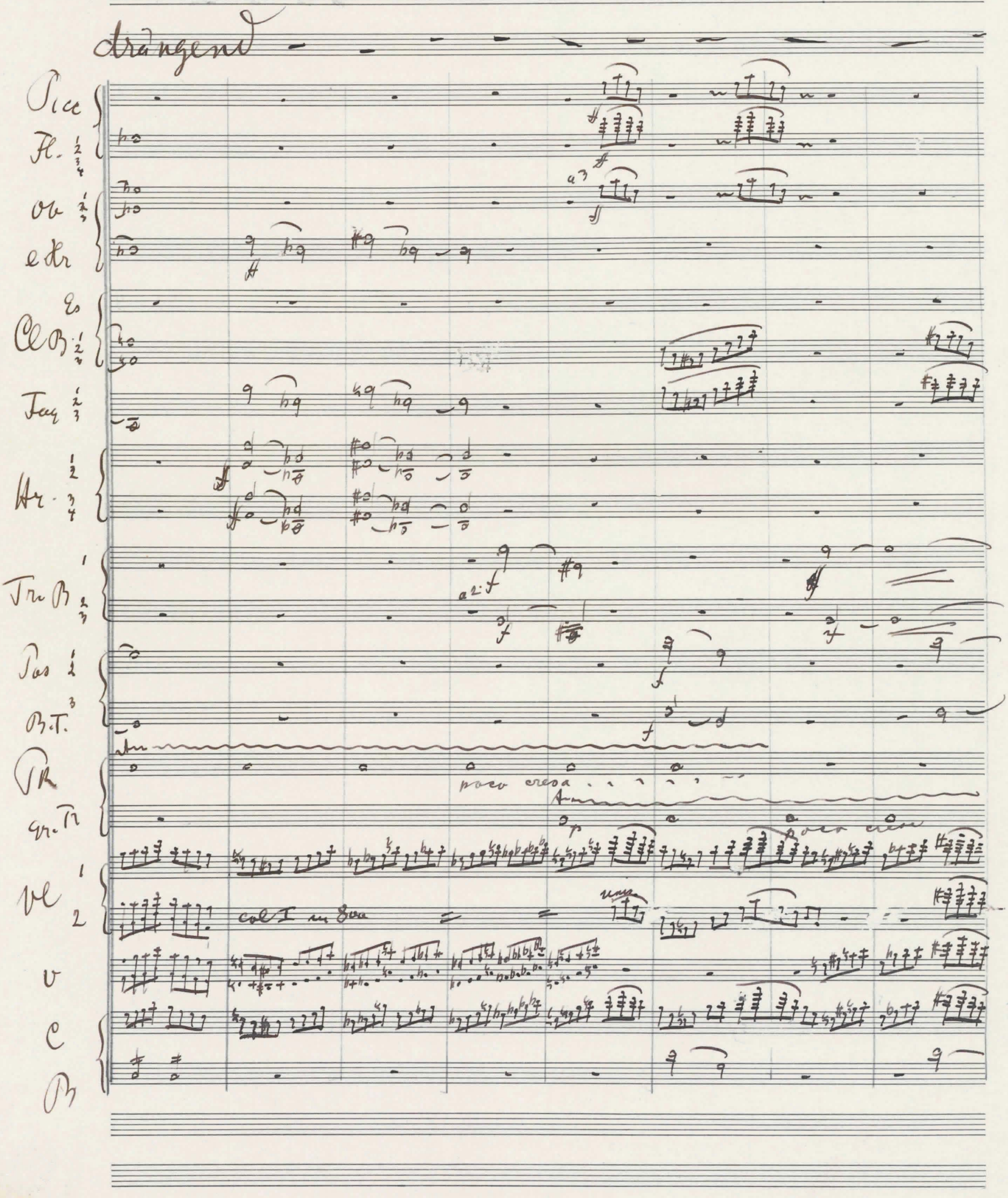

d wie früher d
(immer im Tempo I.)
Hörner 1 3 2 4
Tr. B. 1 2 3
Pos 1 2
B.T. 3
Pk
T.T.
Vl 1 2
V
C
B
a2
cresc
Gr. Tr. u. Beck
(von Einem geschlagen)
mf

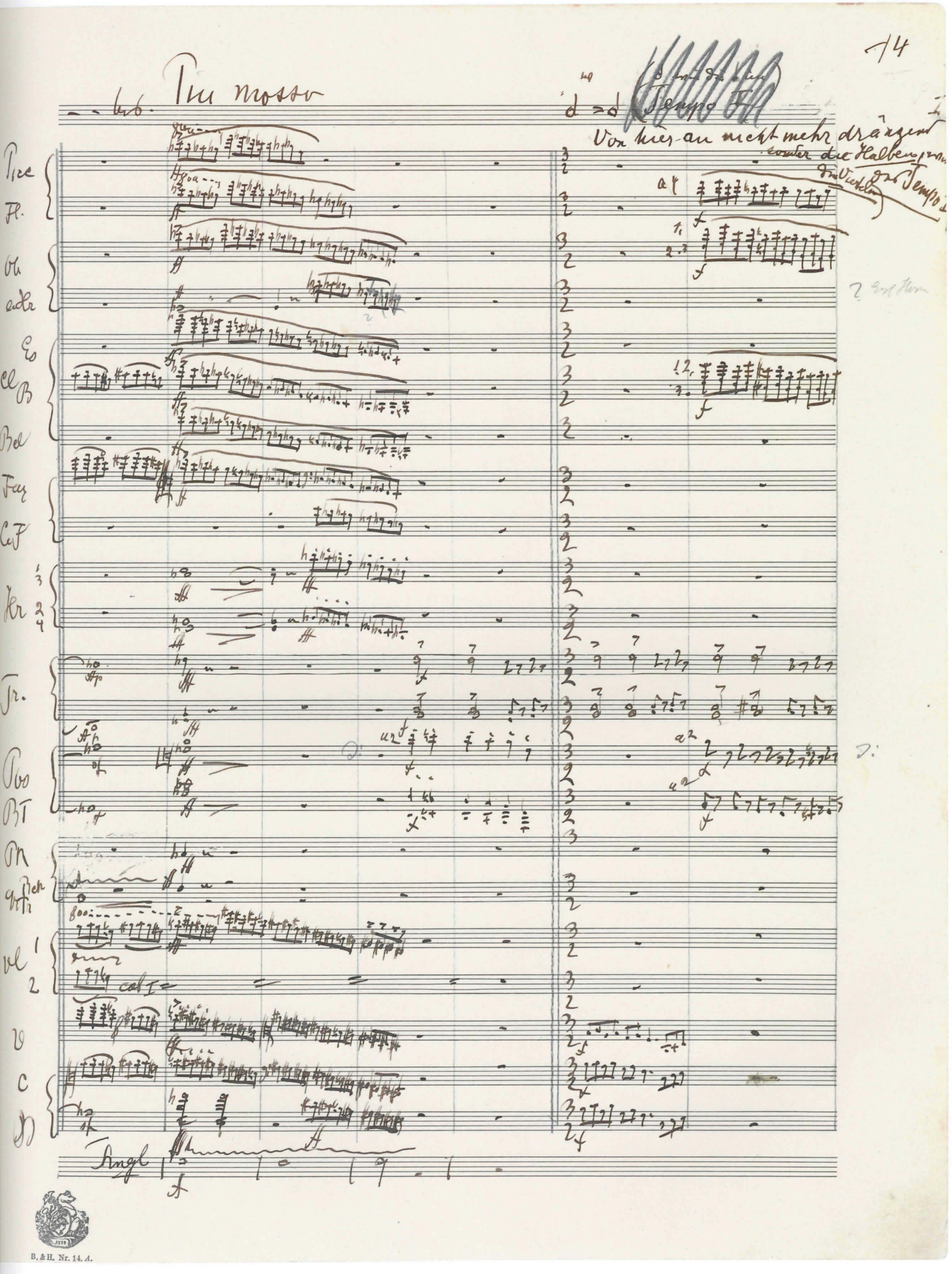
B. & H. Nr. 14. A.

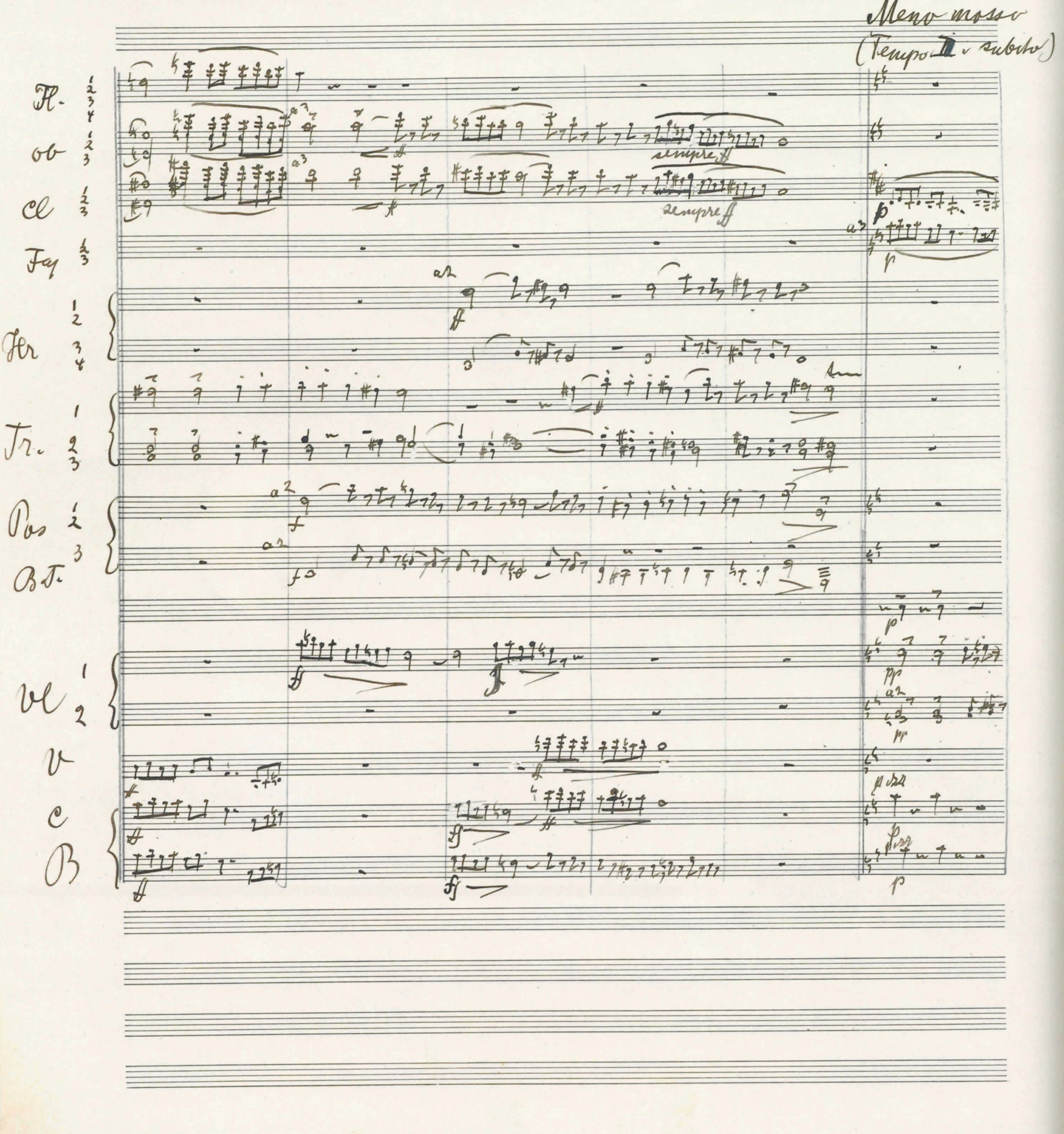
Nicht schleppen

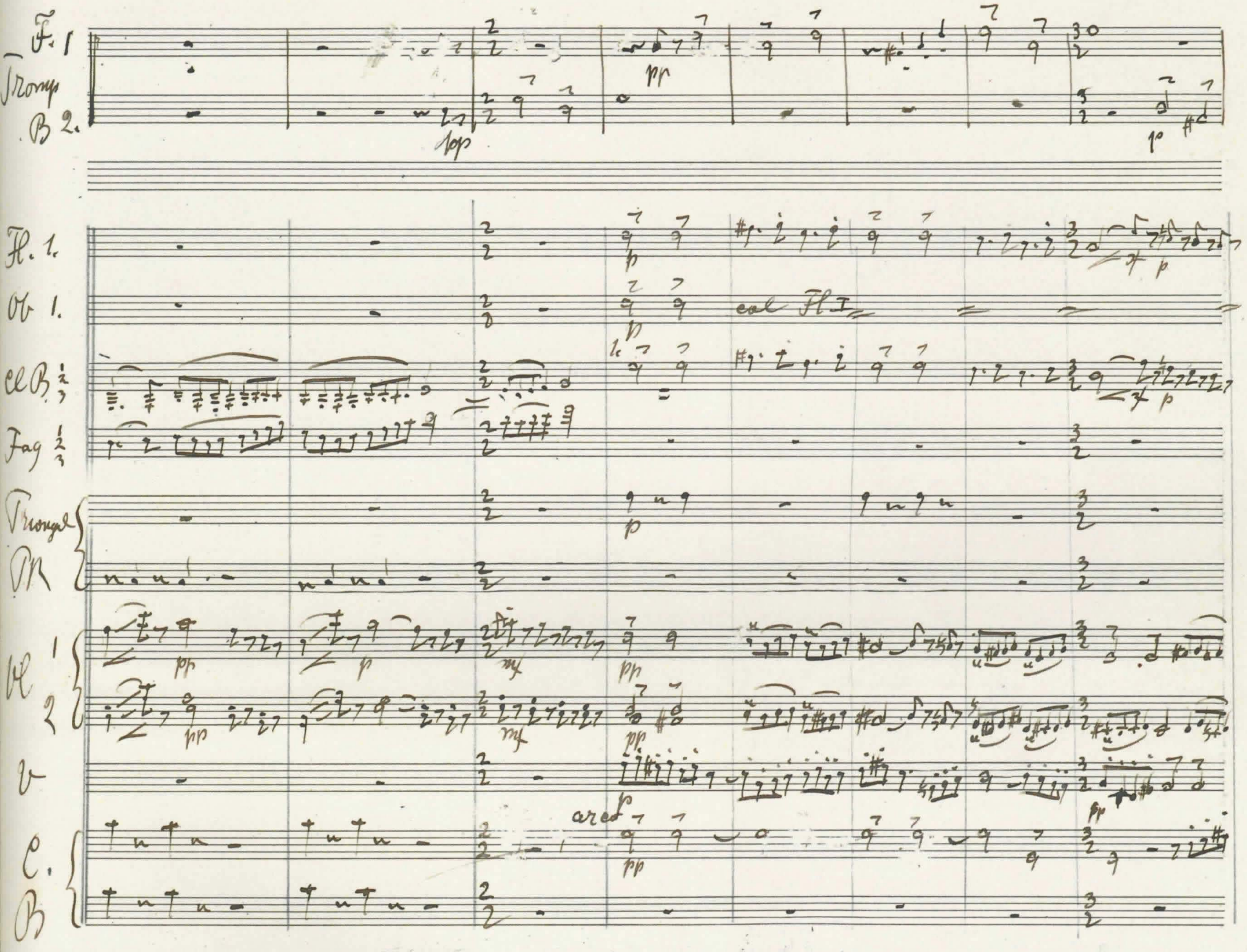


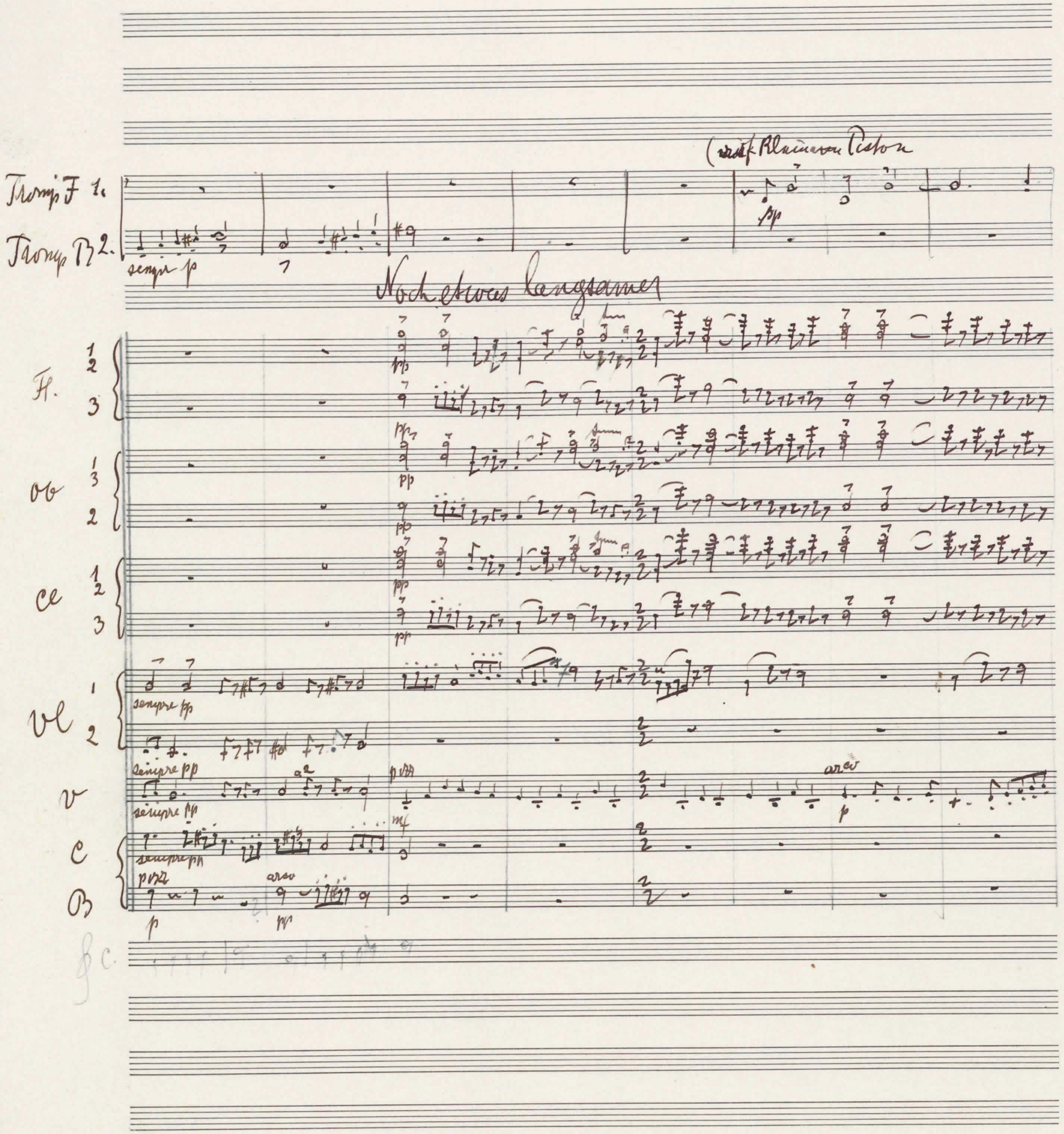

Von hier allmählig
Fl. 1 2 3 4
Ob 1 2 3
e.Hr
Es
Cl B 1 2 3
Fag 1 3
Hr 1 2
Tr.B 1 2
Pos 1 2 3
B.T.
Pk
Vl 1 2
V
C
B
Beck Gr Tr
col I
a 2

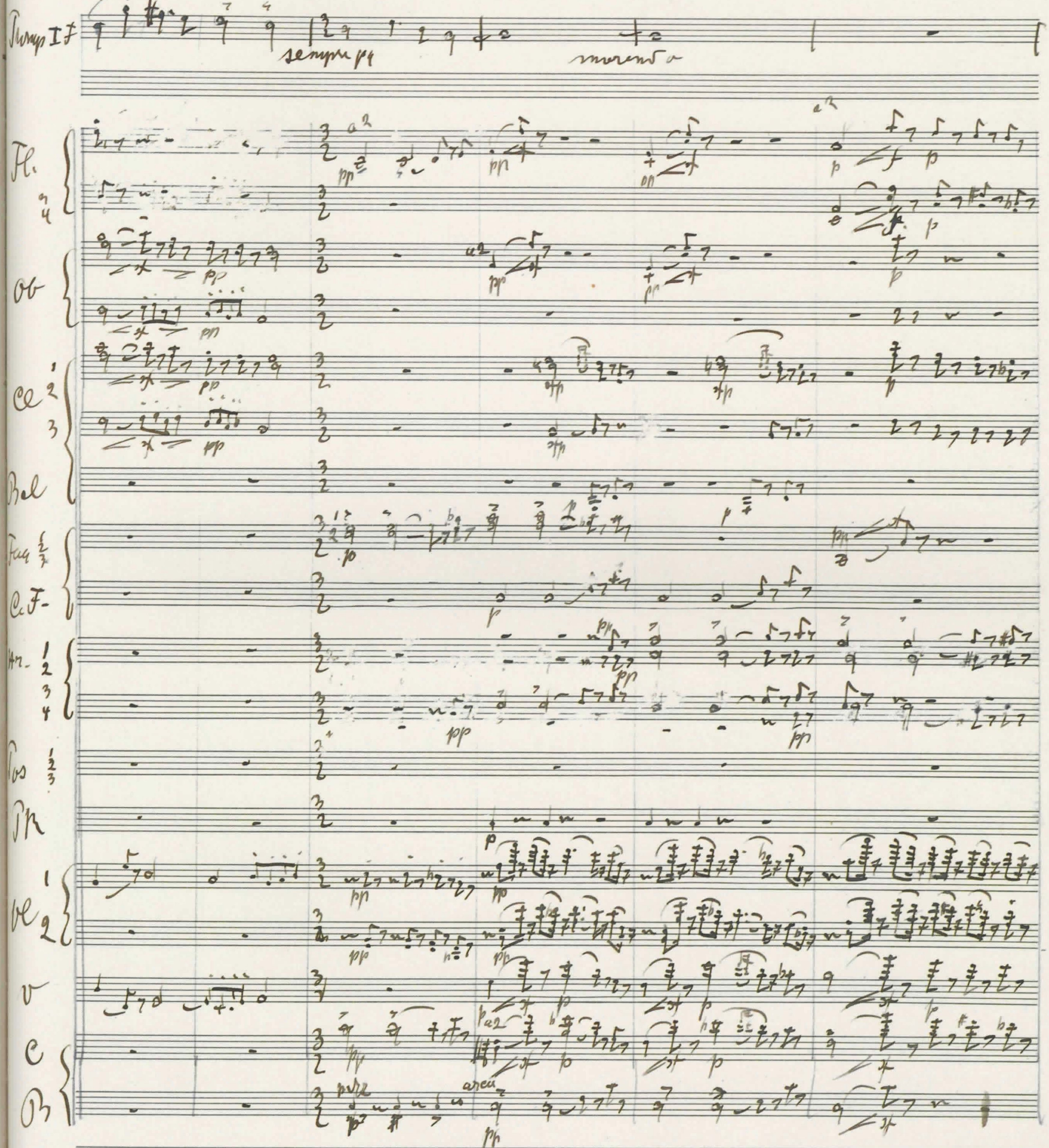

drängend
Picc
Fl. 1 2 3 4
Ob 1 2 3
eHr
Es
Cl B 1 2 3
Fag 1 2 3
Hr. 1 2 3 4
Tr B 1 2 3
Pos 1 2
B.T. 3
Pk
gr. Tr
Vl 1 2
V
C
B
a3
a2
unis
col I in 8va
poco cresc
p
f
ff

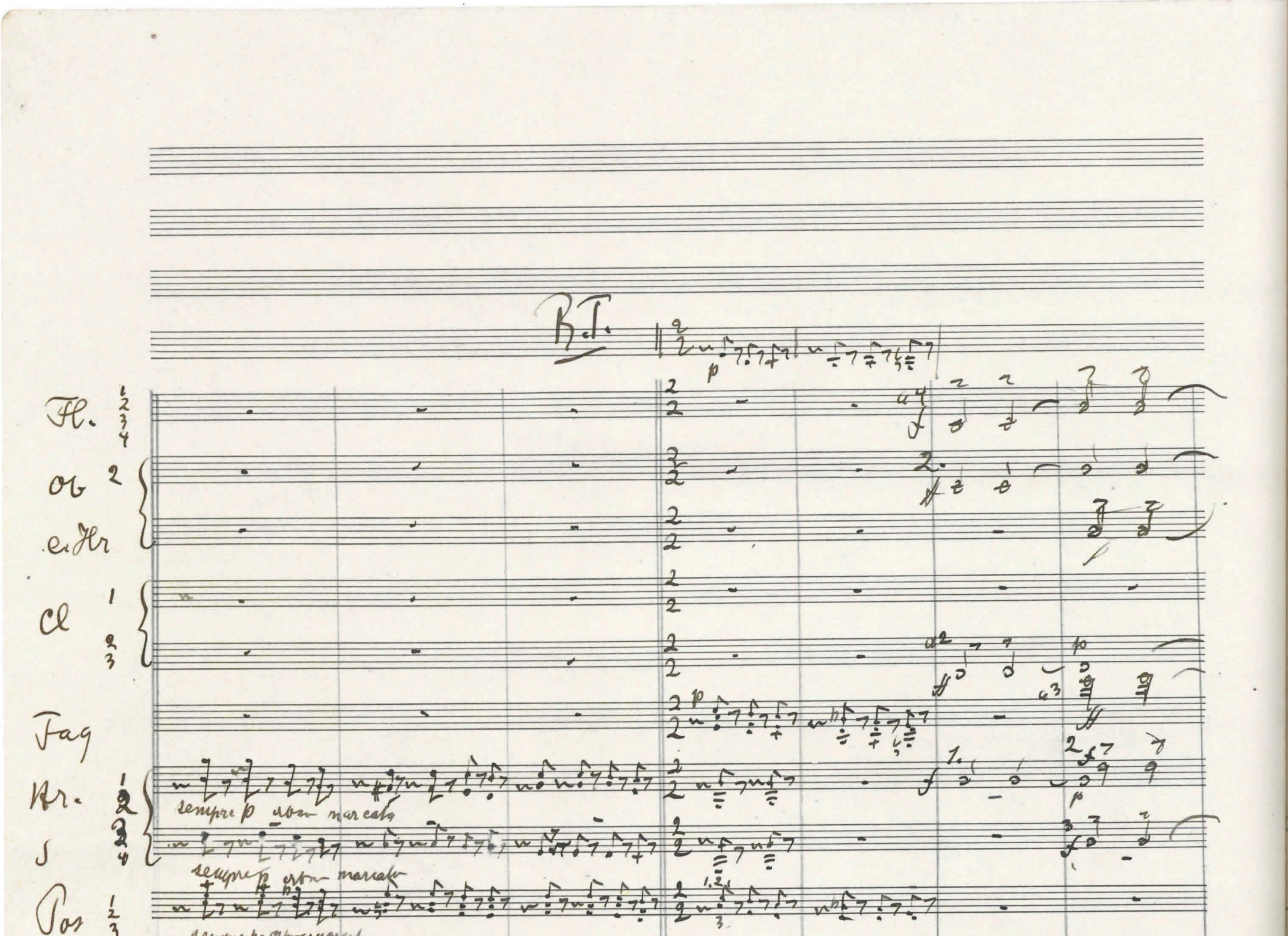

14
Più mosso
Tempo I
Von hier an nicht mehr drängen
sondern die Halben zum Vierteln des Tempo I
Picc
Fl.
Ob
Es
Cl B
Bcl
Fag
CoF
Hr
Tr.
Pos
BT
Pk
Gr Tr Beck
Vl 1
2
col I
V
C
B
Angl
a2
B. & H. Nr. 14. A.

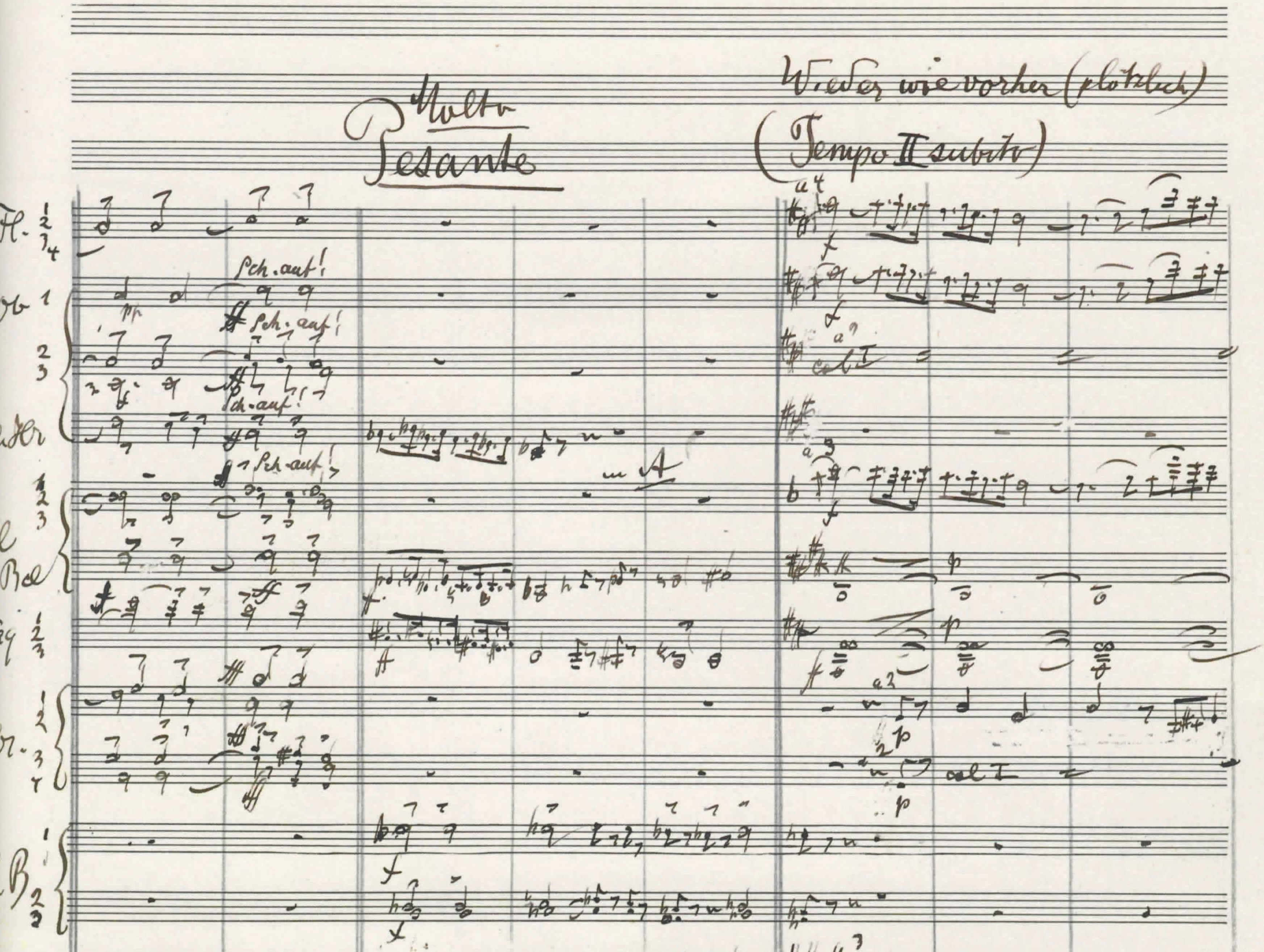

Meno mosso
(Tempo II subito)
Fl. 1 2 3 4
ob 1 2 3
cl 1 2 3
Fag 1 2 3
Hr 1 2 3 4
Tr. 1 2 3
Pos 1 2 3
B.T.
Vl 1 2
V
C
B
a3
a2
sempre ff
ff
p
pp
pizz

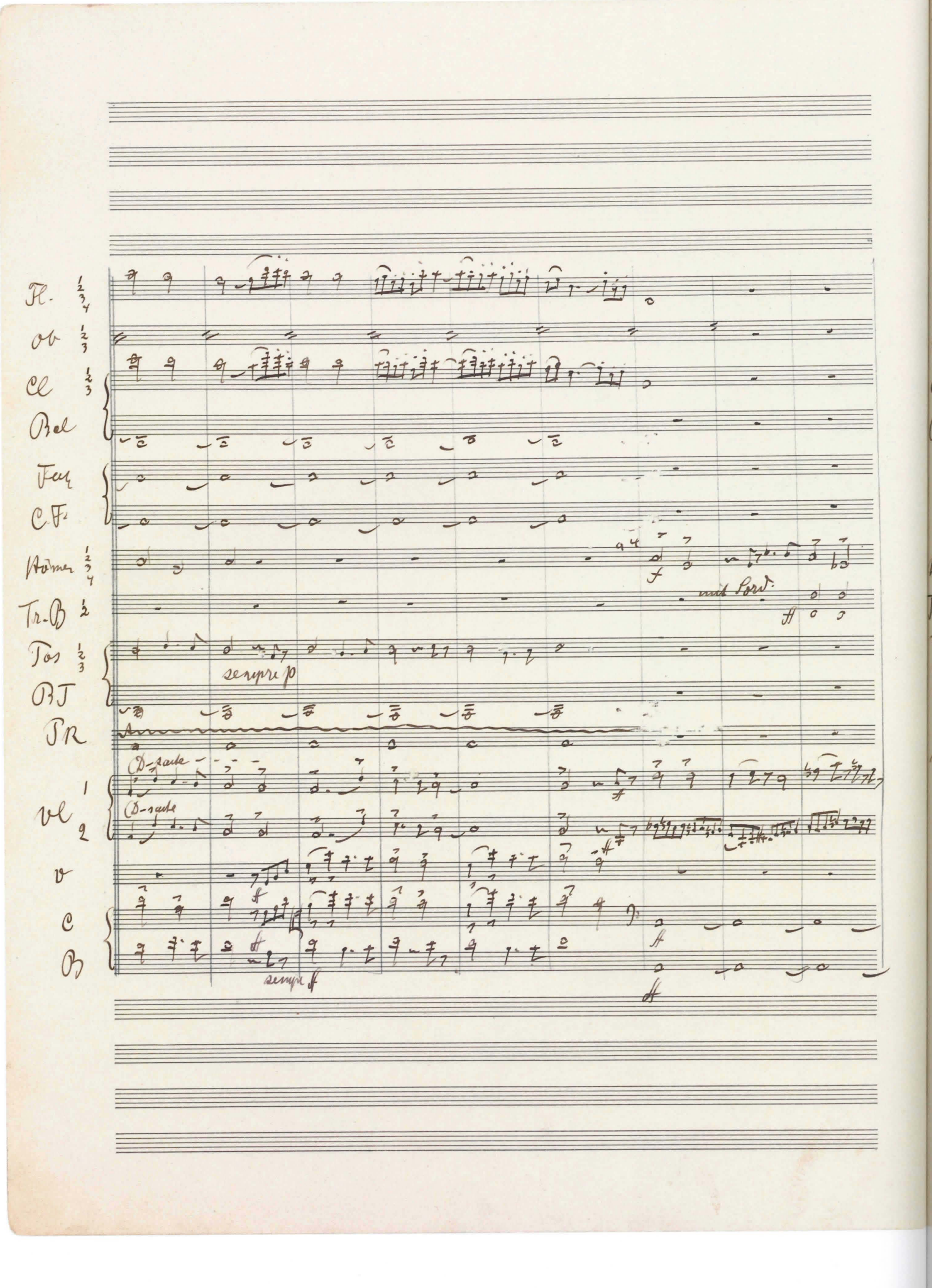

F. 1
Tromp
B 2.
pp
pp
p
Fl. 1.
p
Ob 1.
p
col Fl I
Cl B. 1 2
p
Fag 1 2
Trompe
p
P.K
Vl 1
pp
p
mf
pp
2
pp
mf
pp
V
p
pp
C.
arco
pp
B

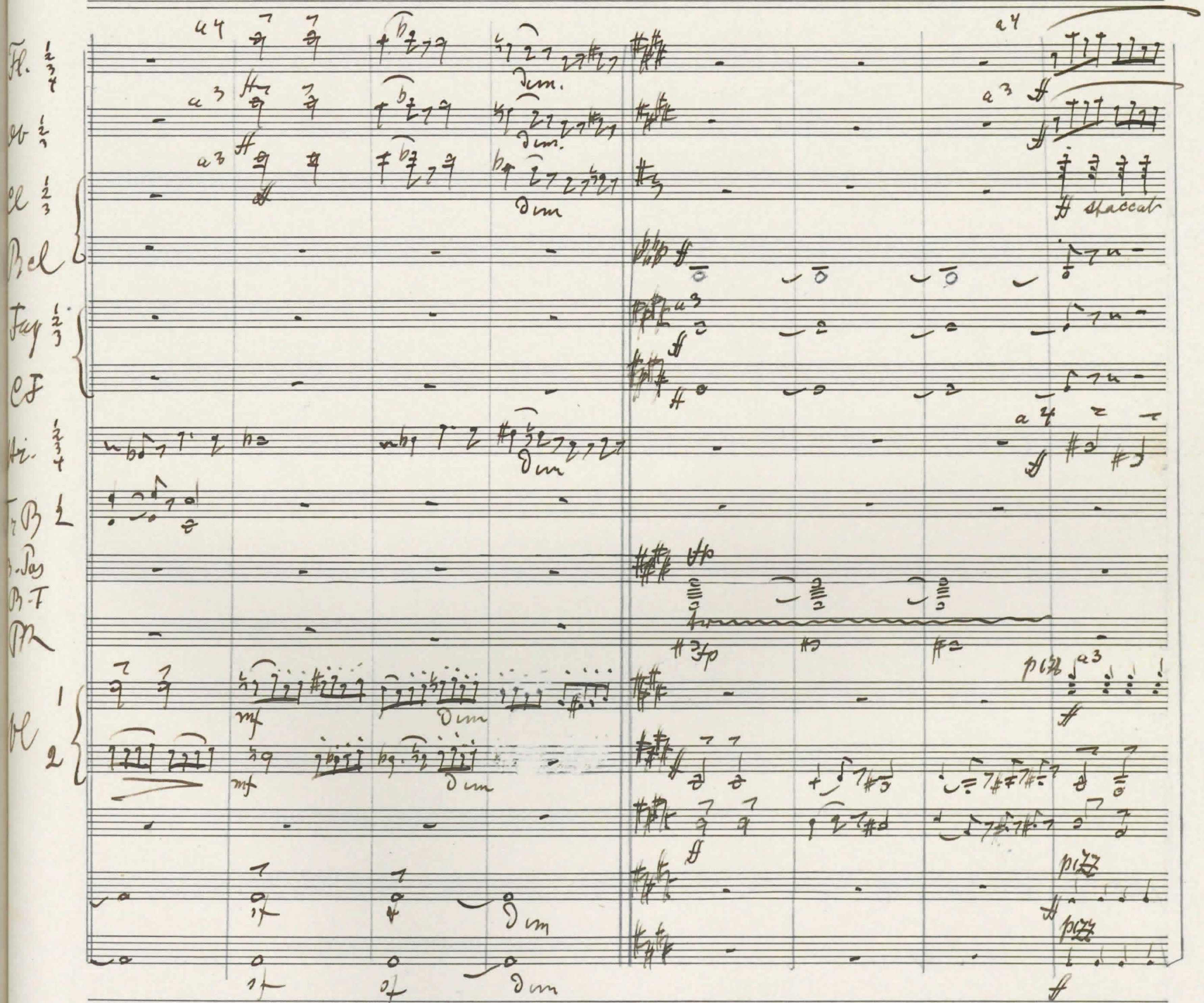

(statt Klarinetten Piston
Tromp F 1.
Tromp B 2.
sempre pp
pp
Noch etwas langsamer
Fl. 1 2 3
Ob 1 3 2
Cl 1 2 3
pp
Vl 1 2
V
C
B
sempre pp
pizz
arco
p
pp
mf
p


Tromp I F
sempre pp
morendo
Fl.
a 2
pp
p
Ob
pp
Cl 1 2 3
Bcl
Fag 1 2
C.F.
Hr. 1 2 3 4
Pos 1 2 3
Tb
Vl 1 2
V
C
B
pizz
arco
pp

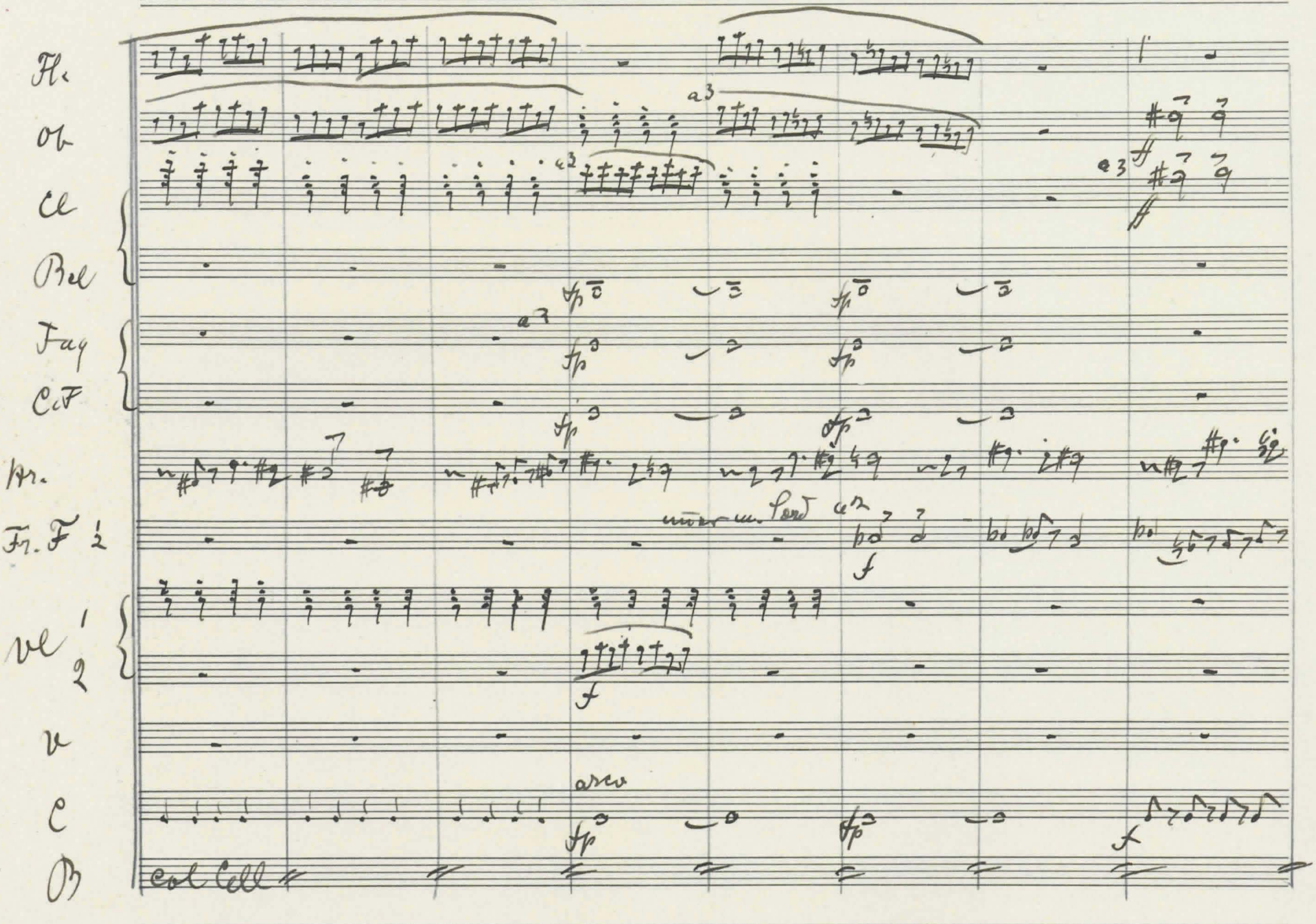

R.T.
Fl. 1 2 3 4
Ob 2
e.Hr
Cl 1
2 3
Fag
Hr. 1 2 3 4
S
Pos 1 2 3
Pk
Gr. Tr.
Vl 1 2
V
C
B
sempre p non marcato
sempre p non marcato
sempre p non marcato
con sord.
p
f

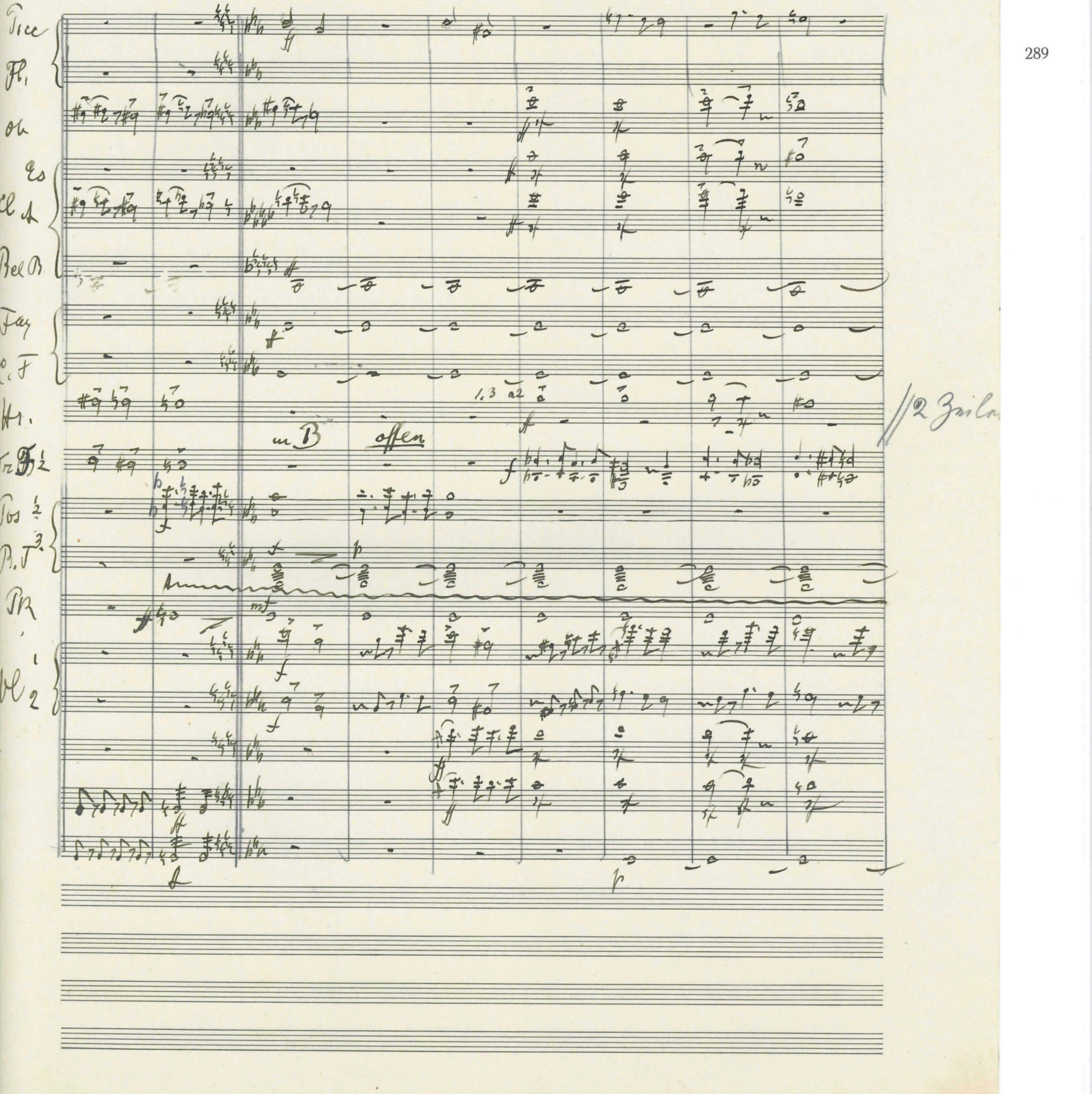

Molto Pesante
Wieder wie vorher (plötzlich)
(Tempo II subito)
Fl. 1 2 3 4
Ob 1 2 3
E.Hr
Cl 1 2 3
B.cl
Fag 1 2 3
Hr. 1 2 3 4
Tr. B 1 2 3
Pos 1 2 3
B.T
Pk
Vl 1 2
Va
C
B
C. F.
Sch. auf!
a 4
a 2
a 3
col I
A
subito
f subito

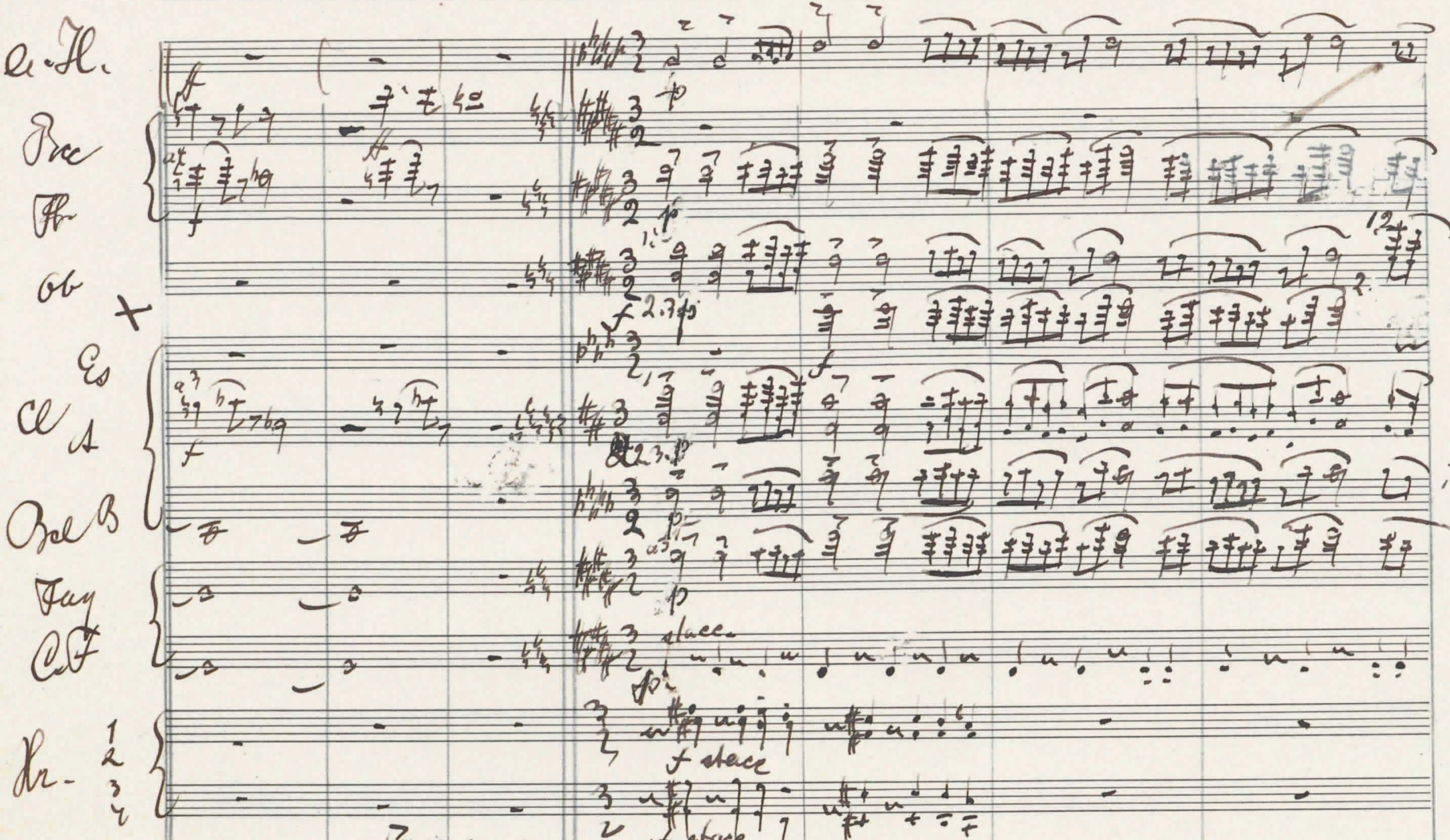

Fl. 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Bcl
Fag
C.F.
Hörner 1 2 3 4
Tr-B 1 2
Pos 1 2 3
B.T
Pk
Vl 1 2
V
C
B
D-saite
D-saite
sempre p
sempre ff
f
ff
mit Sord.


Fl. 1 2 3 4
Ob 1 2
Cl 1 2 3
B.cl
Fag 1 2 3
C.F
Hr. 1 2 3 4
Tr B 1
B.Pos
B-T
Pk
Vl 1
2
a 4
a 3
dim.
dim
fp
mf
sf
staccato
pizz

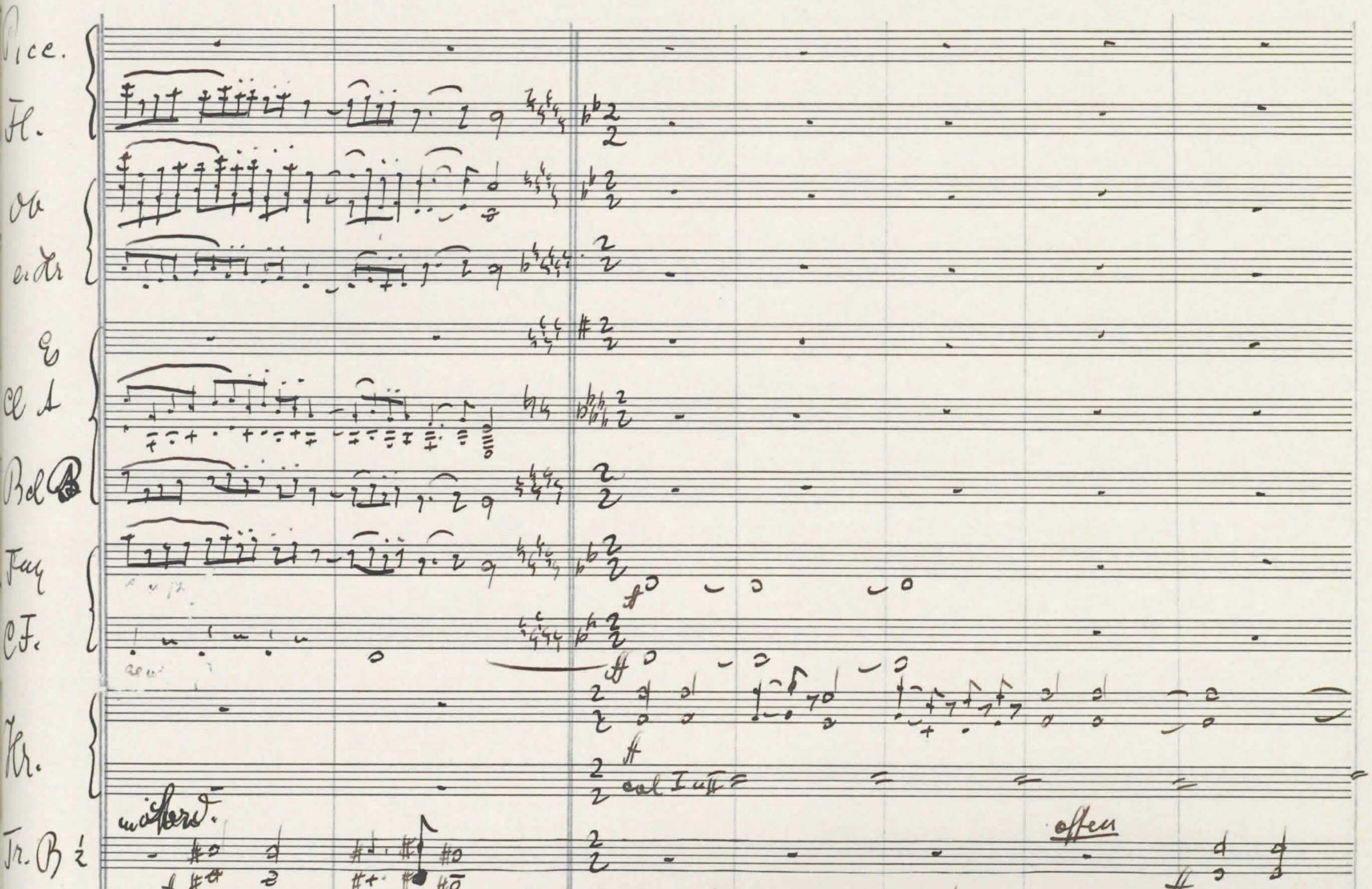
B. & H. Nr. 14. A.

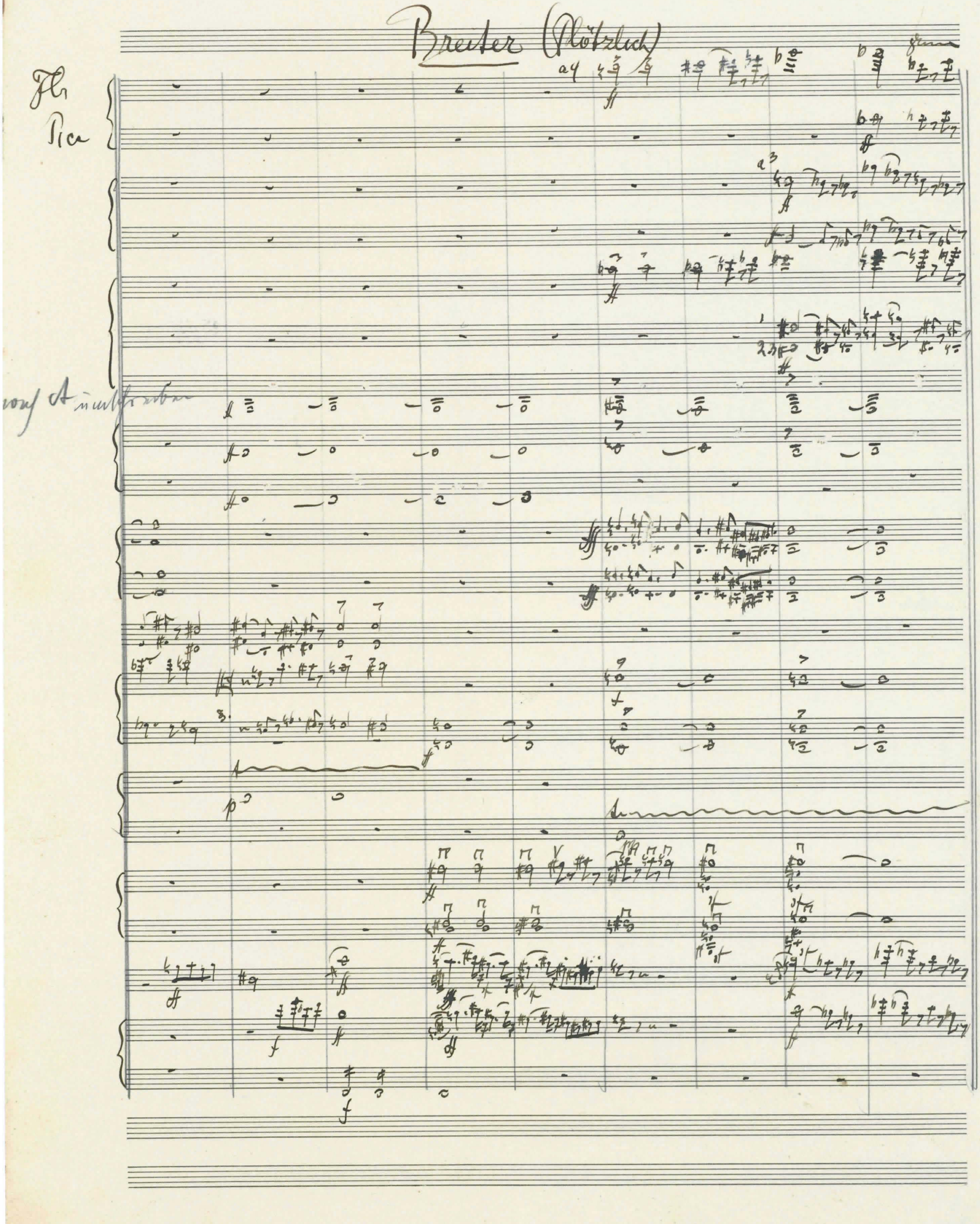

Fl.
Ob
Cl
Bcl
Fag
C.F
Hr.
Fr. F 1/2
Vl 1 2
V
C
B
a3
a2
fp
f
arco
col Cell

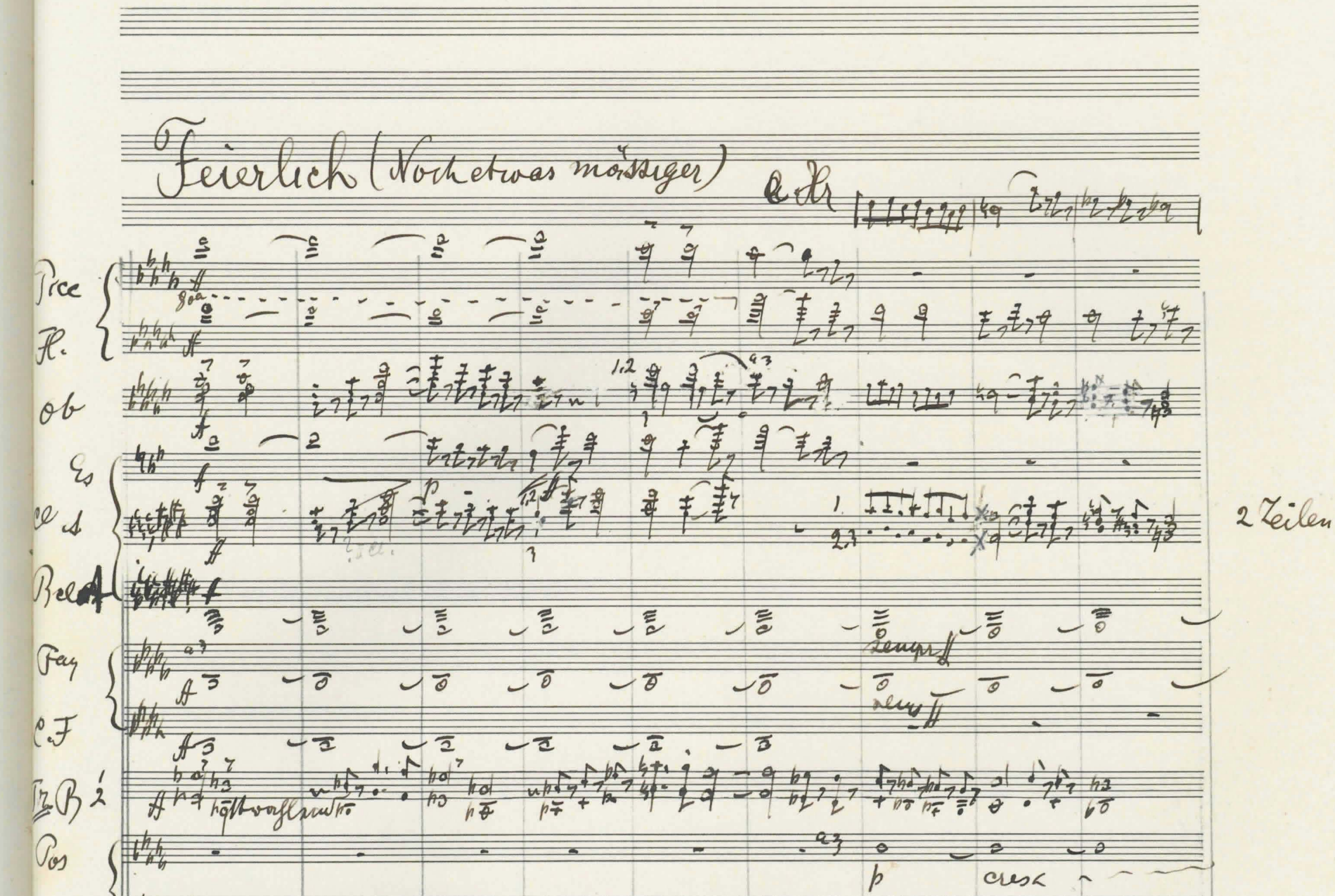

Picc
Fl.
Ob
Es
Cl A
Bel B.
Fag
C. F
Hr.
Tr B 1 2
Pos 1 2
B. T 3.
Pk
Vl 1 2
ff
in B
offen
1.3 a2
f
mf
p
12 Zeilen

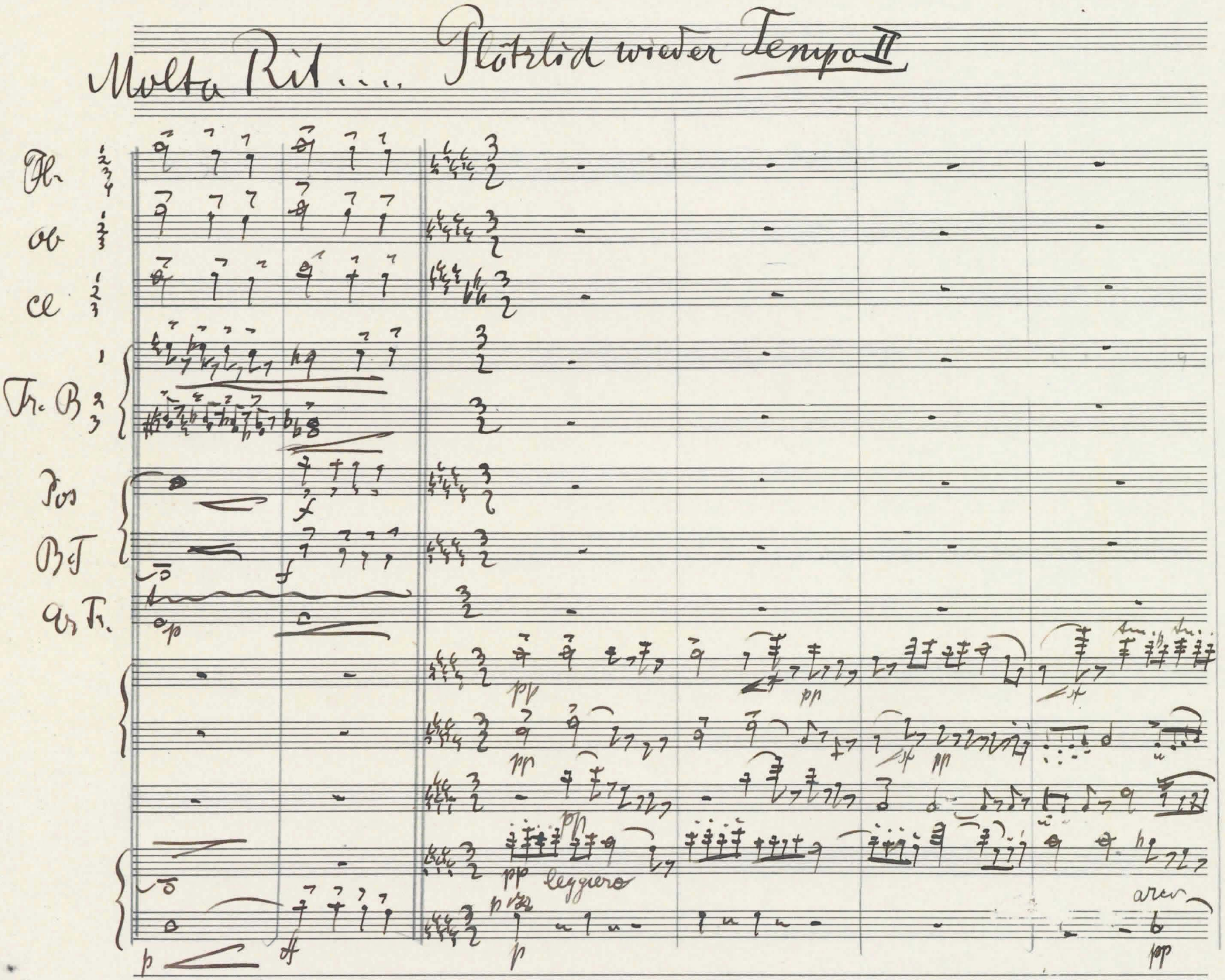


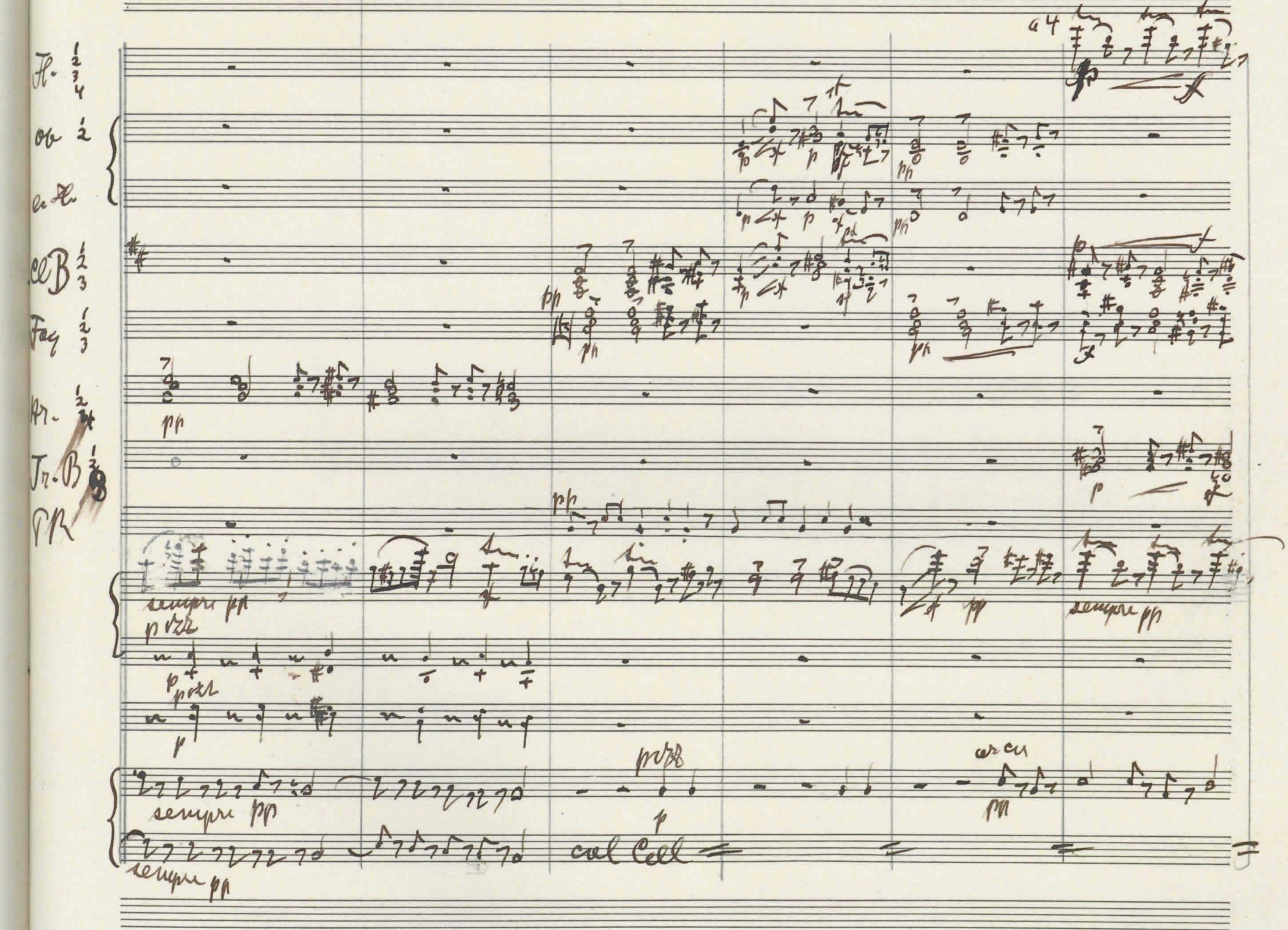
+ N.B. Klingt, wie geschrieben

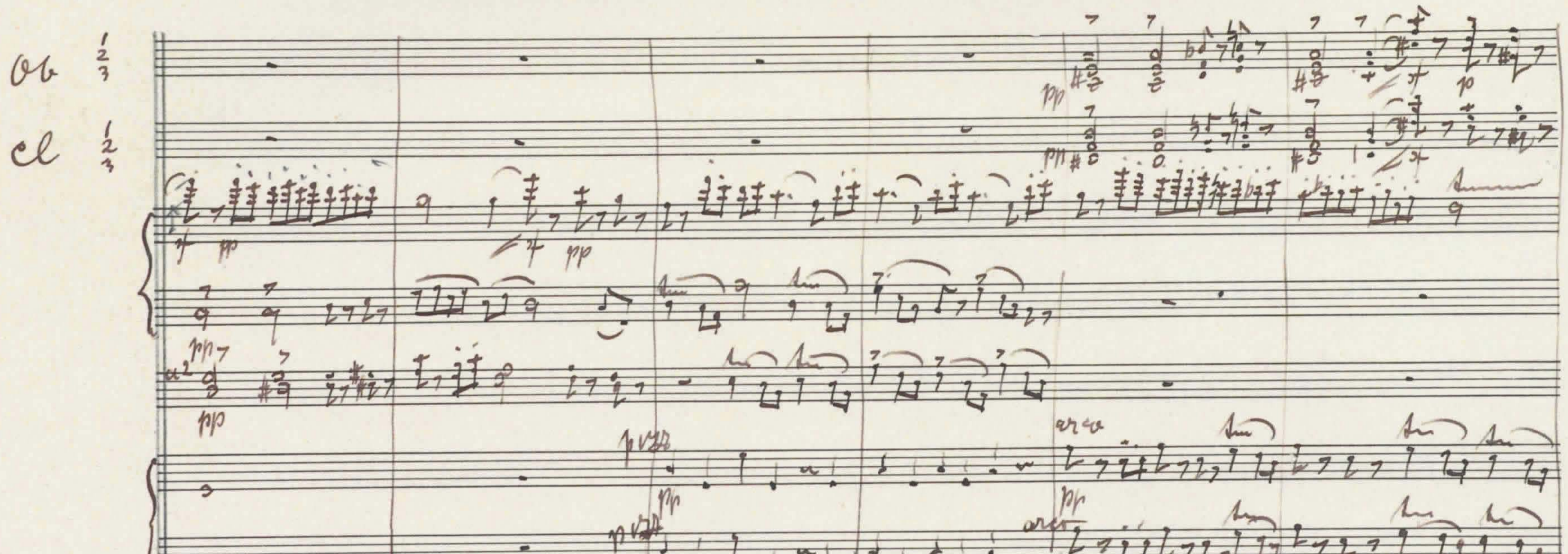

Picc.
Fl.
Ob
e. Hr
Es
Cl A
Bcl B
Fag
CF.
Hr.
Tr. B 1/2
Pos
B.T
Pk
gr. Tr
mit Dämpf.
ff
ff
ff
col I u II
offen
ff
1.2.
a2
f
3.
a2
f
ff
non legato
ff non legato
sempre ff
f
sempre ff
f
arco
f
sempre p

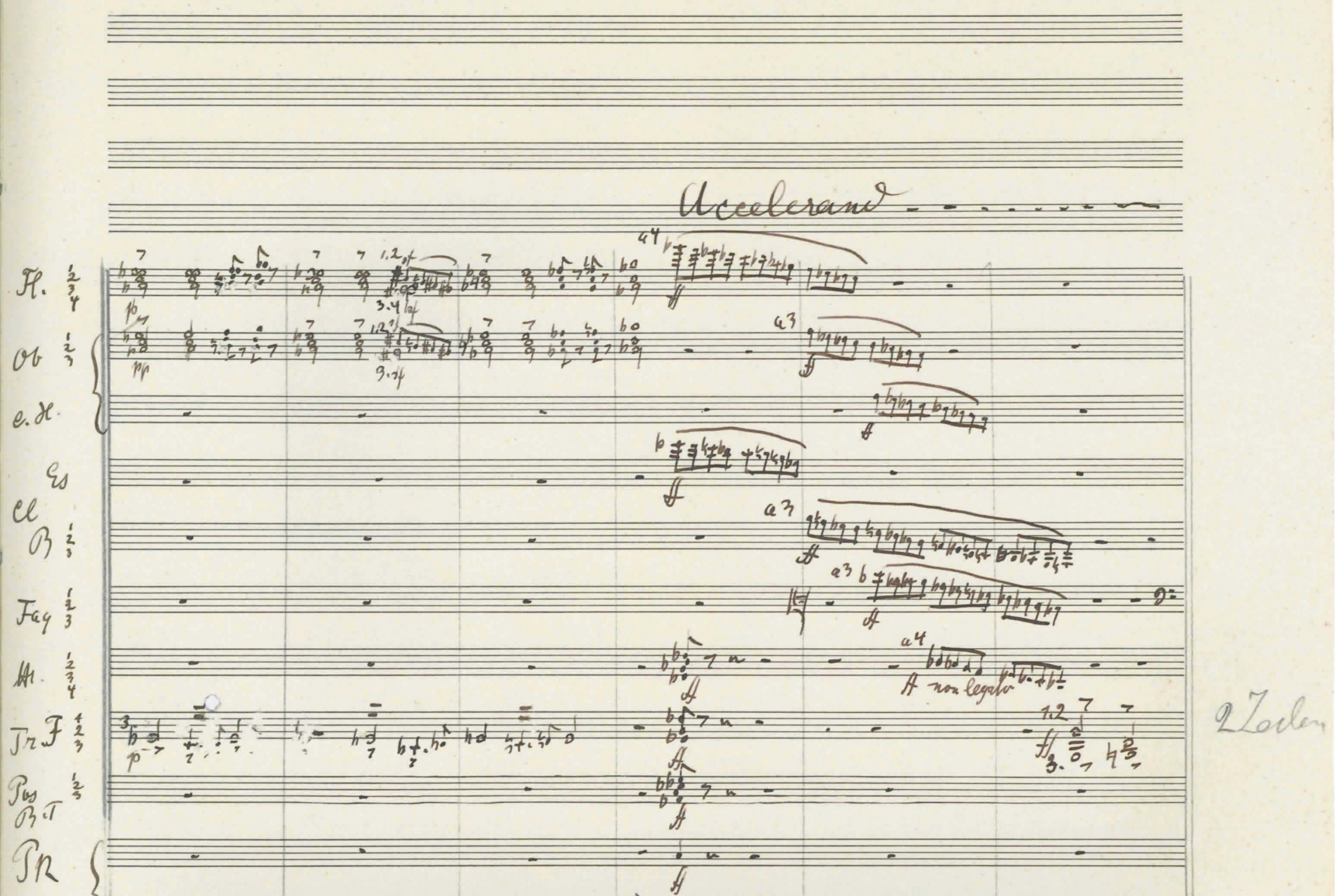

Breiter (Plötzlich)
Fl
Picc
a4
a3
A umstimmen
f
p


Feierlich (Noch etwas mässiger)
Picc
Fl.
Ob
Es Cl
Bcl
Fag
C.F
Tr B
Pos
BT
Pk
Gr. Tr.
sempre ff
p
cresc
2 Zeilen

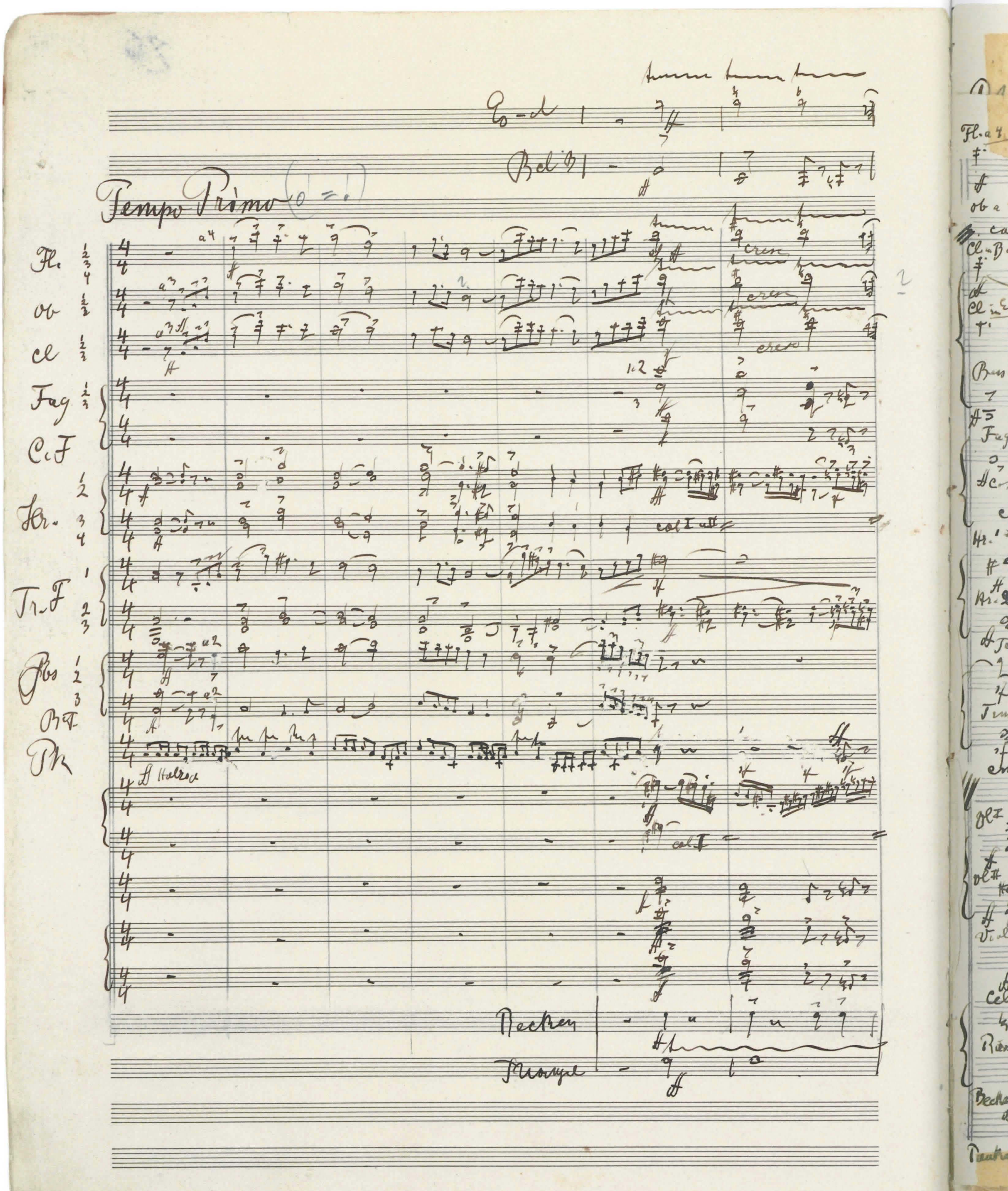

Molto Rit....
Plötzlich wieder Tempo II
Fl. 1 2 3 4
Ob 1 2 3
Cl 1 2 3
Tr. B 1 2 3
Pos
B.T
Gr. Tr.
f
pp
f
pp
pp
leggiero
pizz
arco
p
ff
p
pp

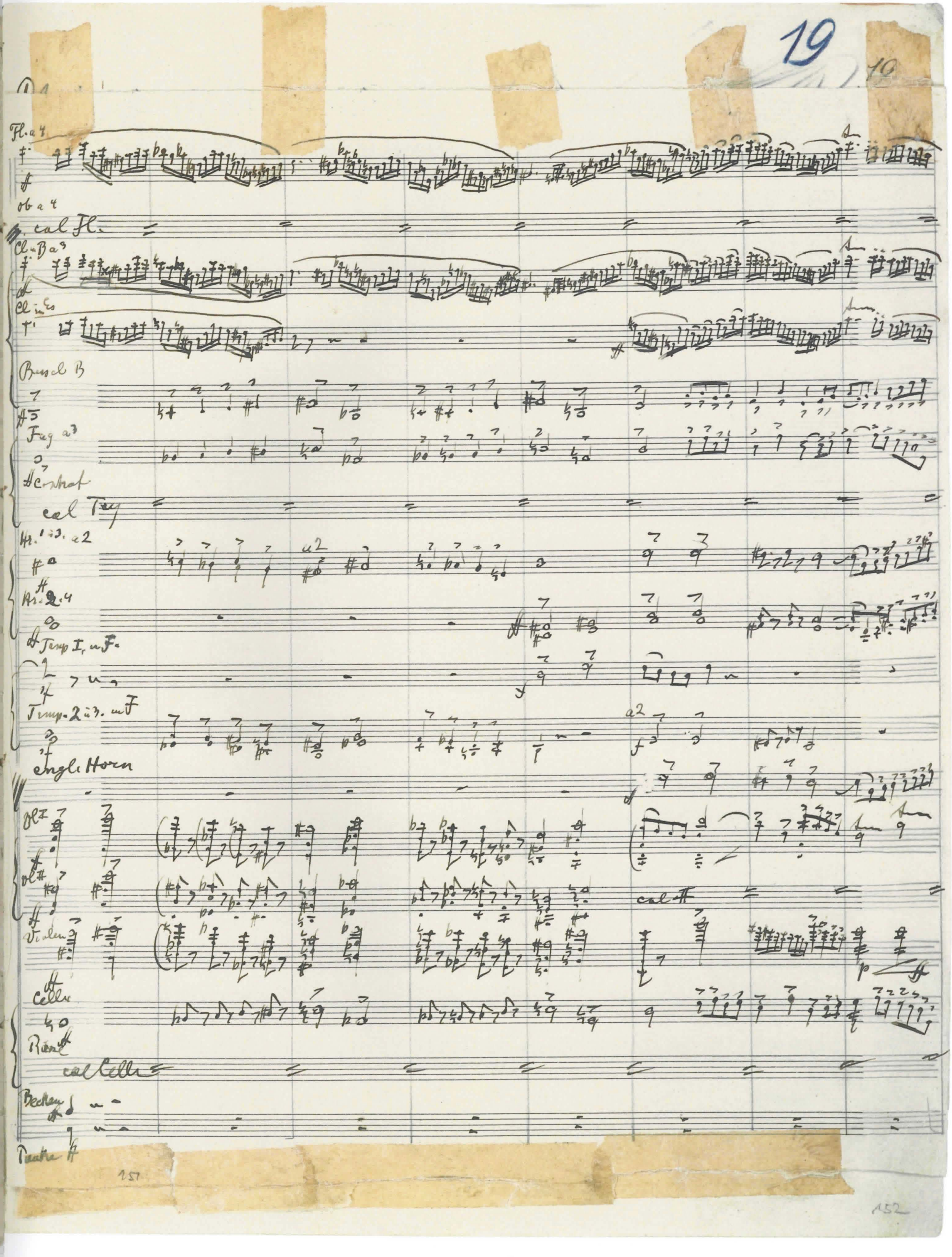

Fl. 1 2 3 4
Ob 1 2
e.H.
Cl B 1 2 3
Fag 1 2 3
Hr. 1 2 3 4
Tr. B 1 2 3
PK
a 4
pp
p
f
sempre pp
pizz
pizz
arco
col Cell


Ob 1 2 3
Cl 1 2 3
pp
p
a2
pizz
arco
Pk

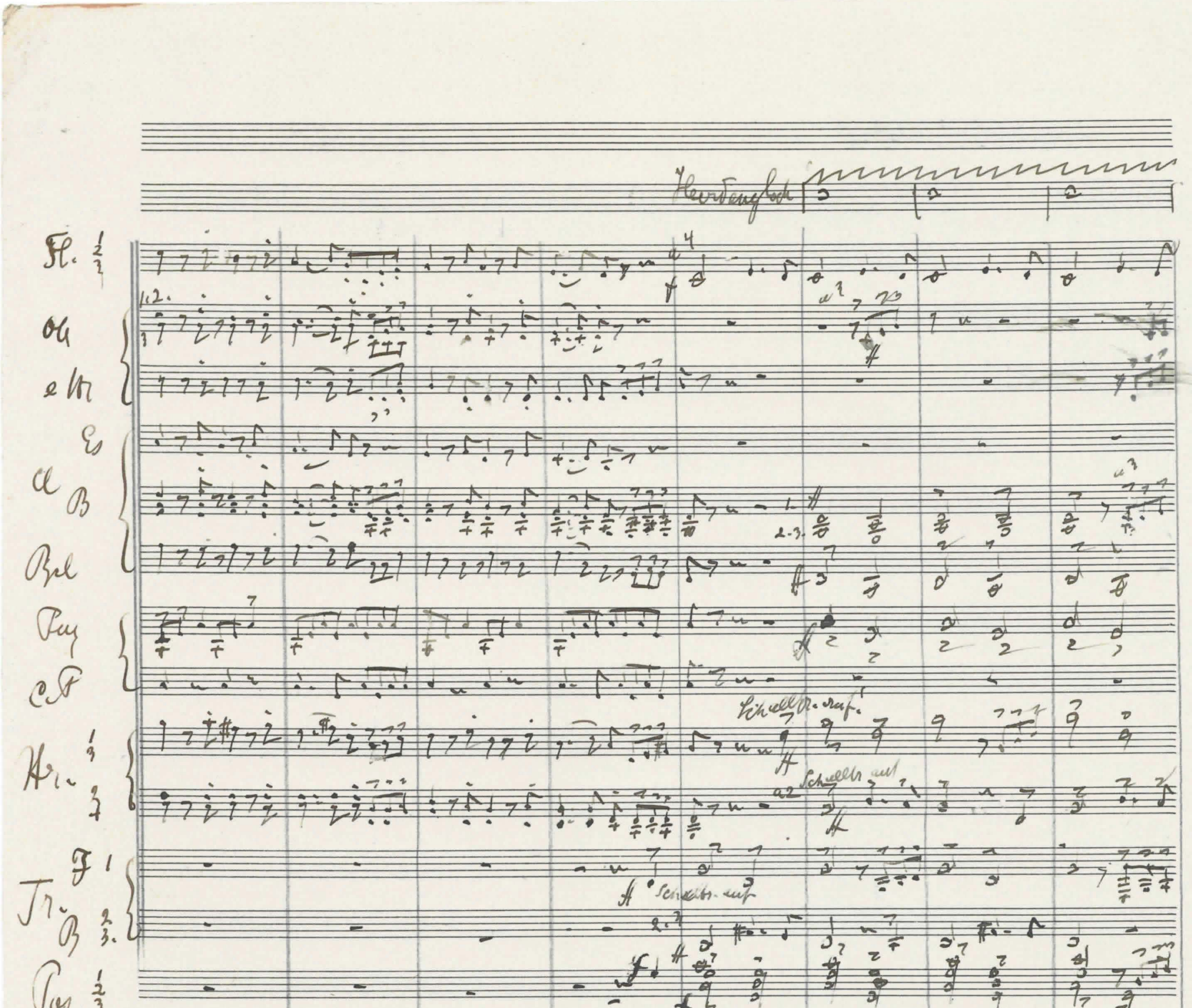

Accelerando
Fl. 1 2 3 4
Ob 1 2 3
e.H.
Es
Cl
B 1 2 3
Fag 1 2 3
Hr. 1 2 3 4
Tr. F 1 2 3
Pos B.T 1 2 3
Pk
Bck
a4
a3
1.2
3.4
pp
p
ff
non legato
Triangel
2 Zeilen

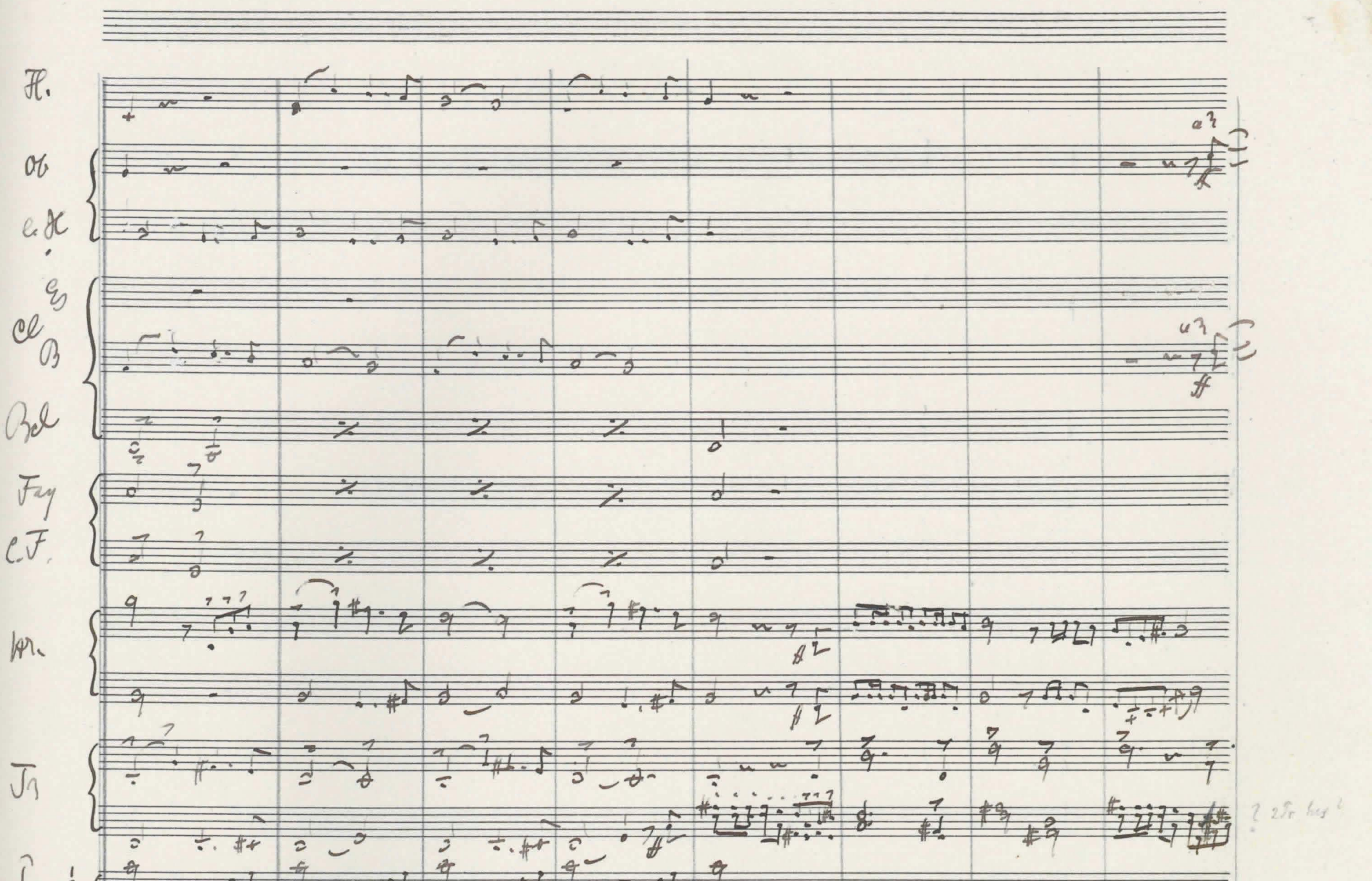
150


Es-cl
Bcl
Tempo Primo
Fl.
a 4
Ob
a 3
a 2
Cl
Fag
C.-F
Hr.
Tr.-F
Pos
B.T.
Pk
cresc
col I a2
col I
Becken
Triangel

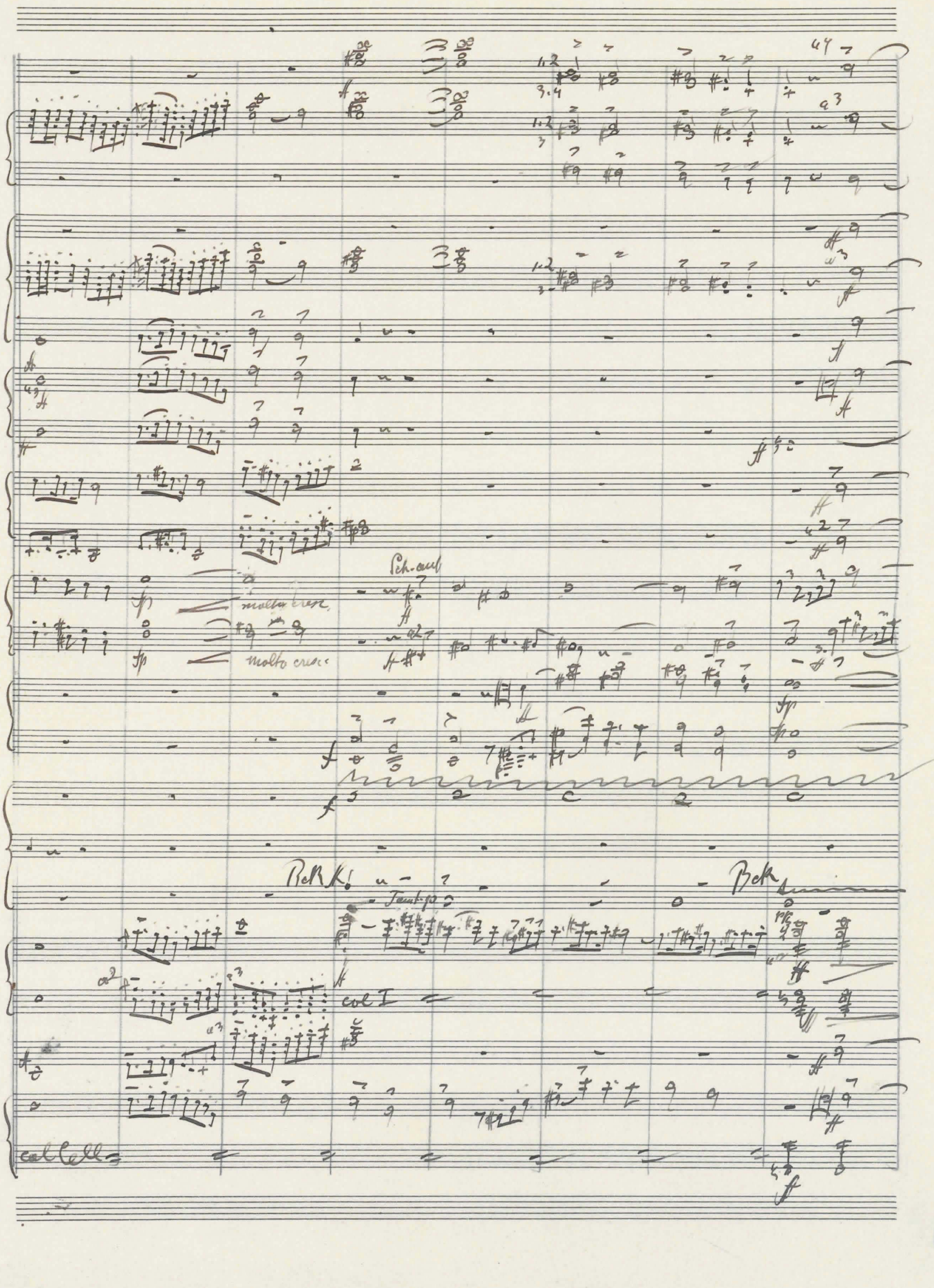


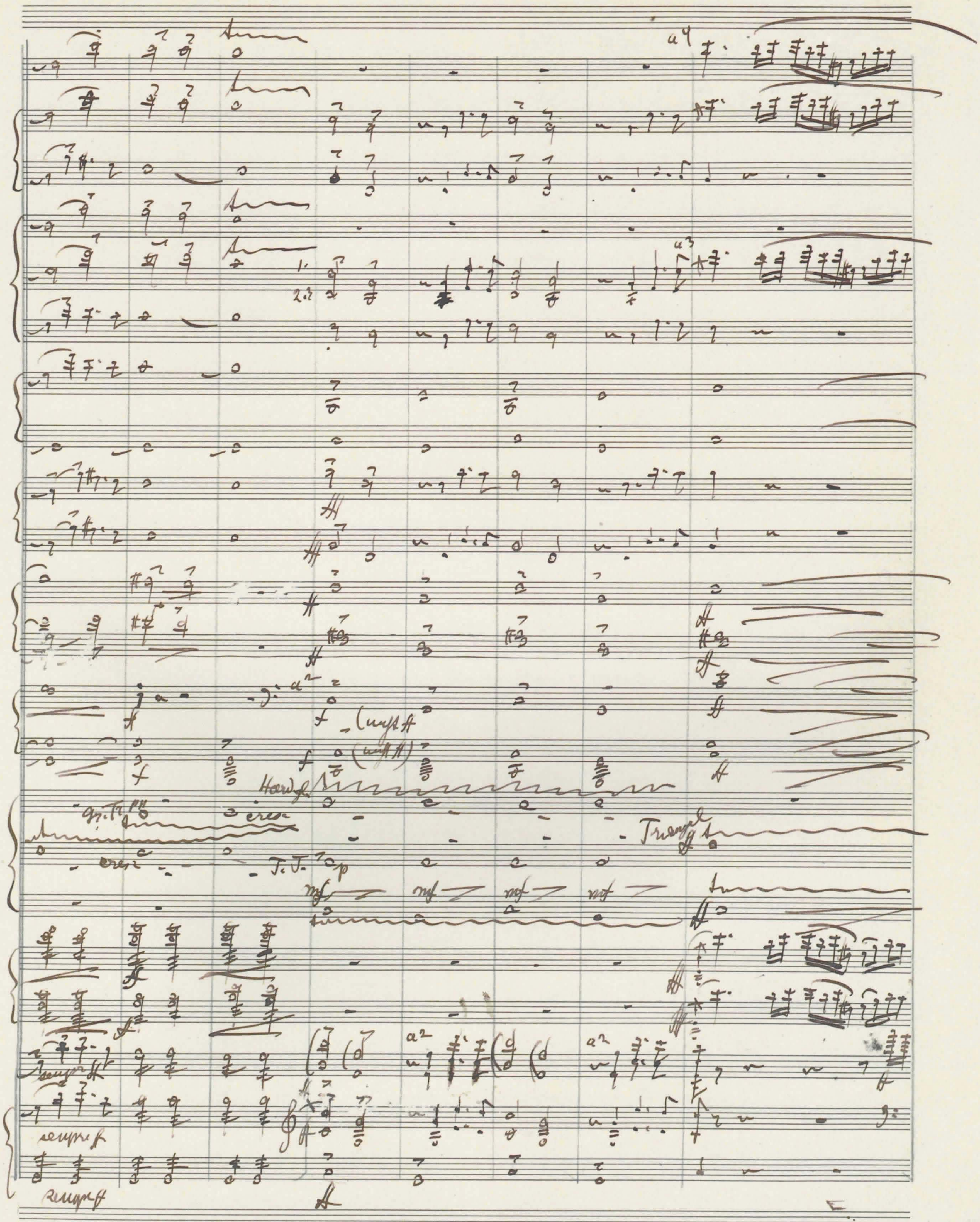
In the fair copy Mahler used this page to cover an earlier version of the score. The earlier page is reproduced on page 308 of this facsimile.


Herdenglocke
Fl. 1 2 3
Ob 1.2.
e.H
Es
Cl
B
Bcl
Fag
cF
Hr. 1 3
2 4
Tr. F 1
B 2 3
Pos 1 2 3
Tam-t.
Pk
sempr.
ff
a2
2.3.
Schalltr. auf
mf



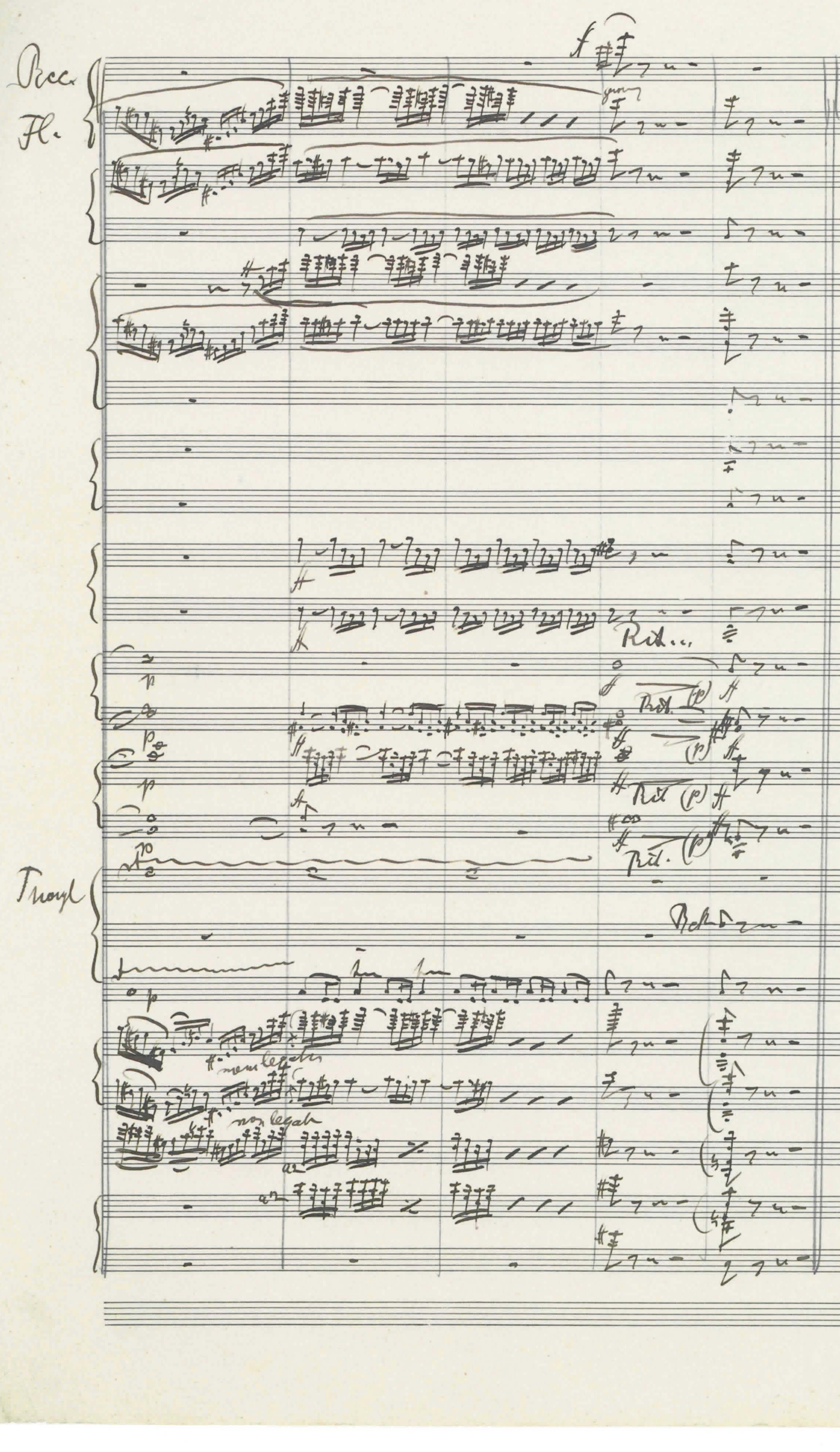
Protokoll. Schutzmarke
Nº 8
24 linig.

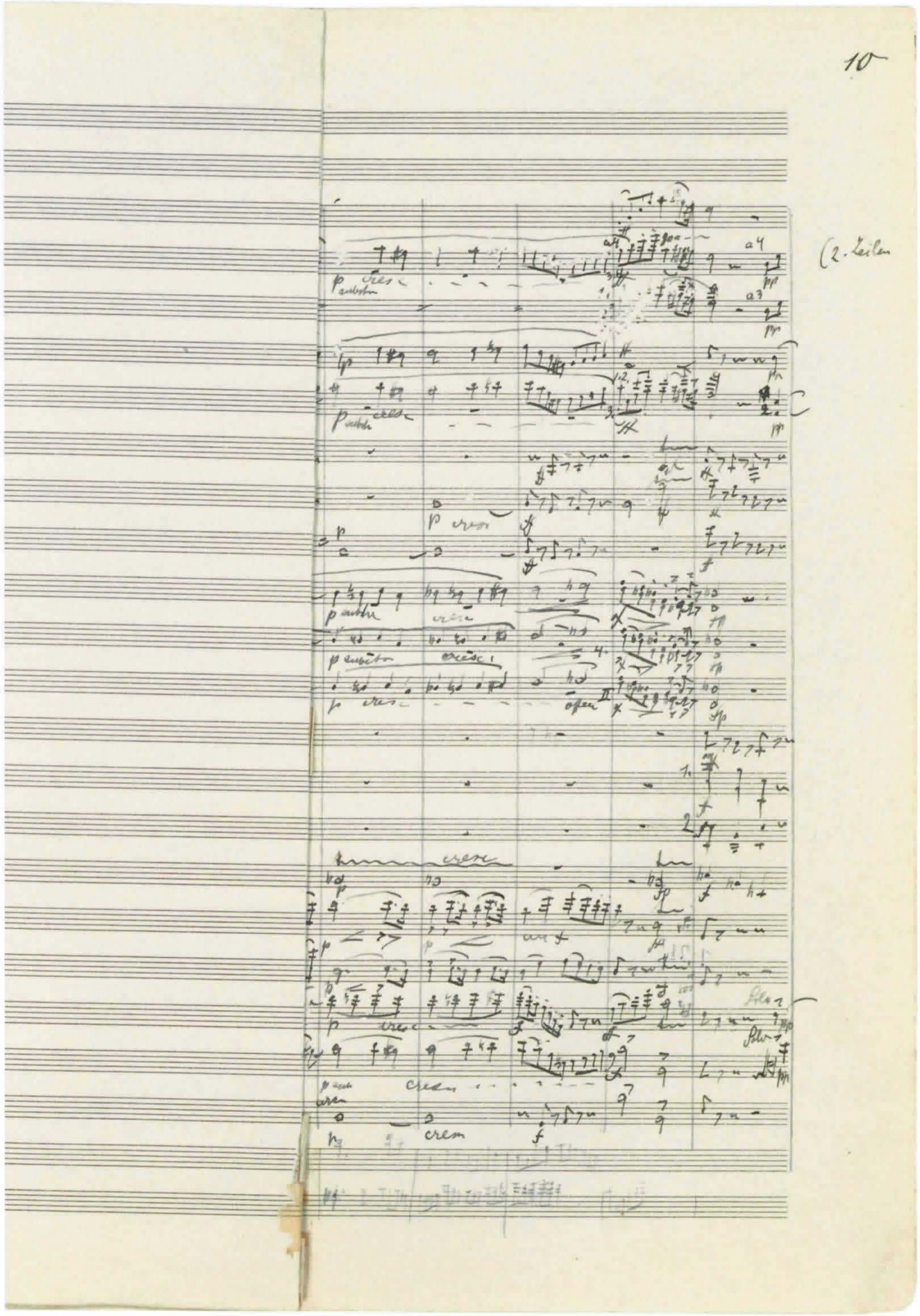

Sch-auf
molto cresc
molto cresc
fp
fp
f
f
f
fp
BeKK!
Tamt. p
Bek
a2
a3
col I
col Cello



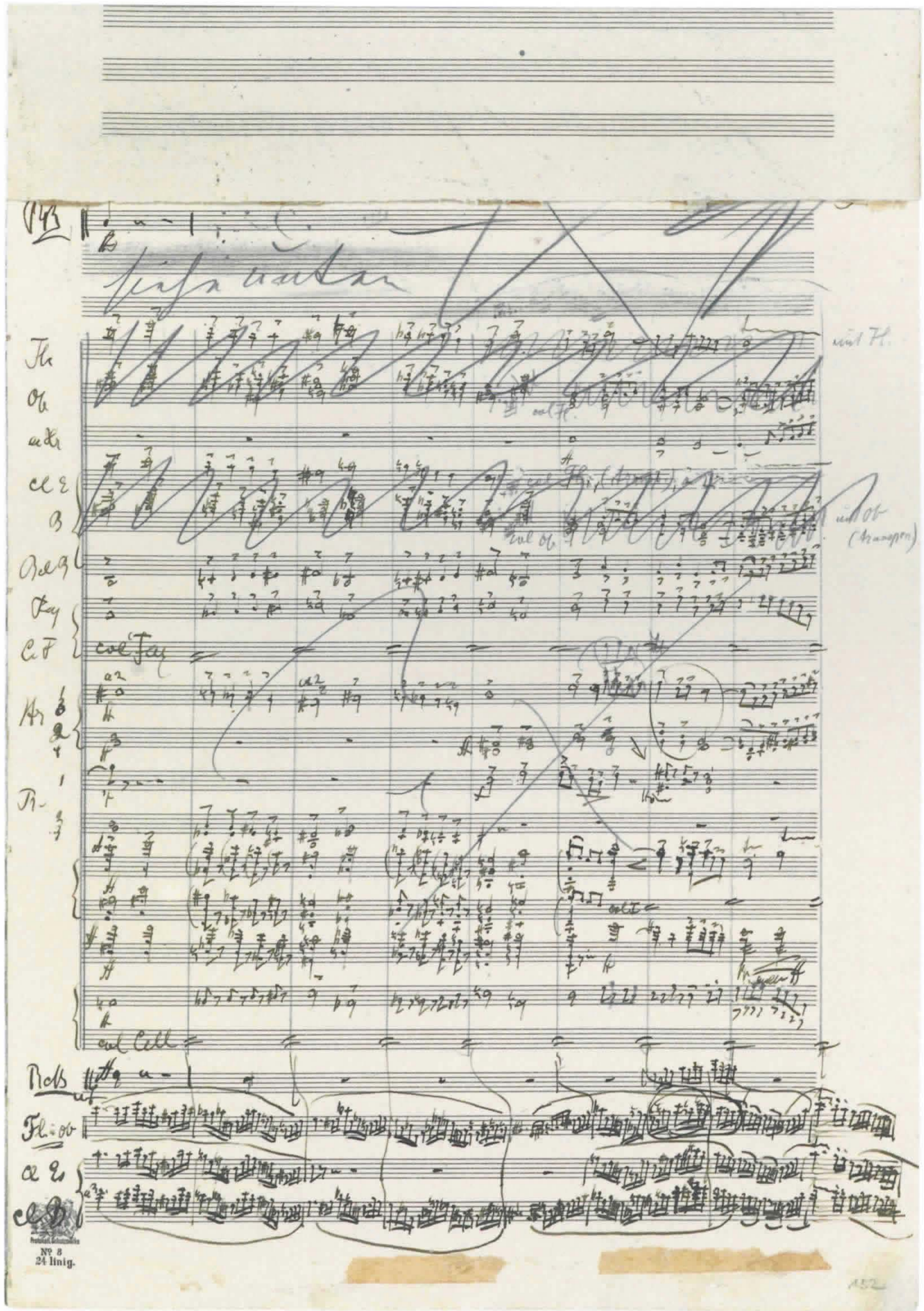
(Klingt, wie geschrieben

B. & H. Nr. 14 A.


Picc.
Fl.
Rit...
Rit.
Rit.
Rit.
(p)
Triangl
non legato
non legato



This is the original section of page 113, subsequently covered by Mahler with a new version of the score.



This is the earlier version of the score, subsequently covered by Mahler with a new page, found on page 299 of this facsimile.