

EDMUND VON BORCK

KONZERT FÜR ORCHESTER

OP. 14

PARTITUR

UNIVERSAL-EDITION

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EDMUND VON BORCK

KONZERT FÜR ORCHESTER

OP. 14

PARTITUR

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UNIVERSAL-EDITION A. G.

WIEN

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LEIPZIG

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Orchesterbesetzung :

Kleine Flöte
2 große Flöten
2 Oboen
2 Klarinetten in B
Baßklarinette in B
2 Fagotte
Kontrafagott
4 Hörner in F
3 Trompeten in B
2 Posaunen
Baßtuba
Pauken
Schlagwerk
Streichquintett

Spieldauer ca. 15 Minuten

EDMUND VON BORCK, OP. 14

I

Allegro, ma un poco maestoso (♩)

Kleine Flöte
1.2. Flöte
1.2. Oboe
1.2. Klarinette (B)
Baß Klarinette (B)
1.2. Fagott
Kontrafagott
1.2. Horn (F)
3.4.
1.2. Trompete (B)
3.
1. Posaune
2.
Baßtuba
Pauke

Violine
1.
2.
Bratsche
Violoncello
Kontrabaß

5

FL. 1. 2.

Ob. 1. 2.

Kl. (B) 1. 2.

Bkl. (B)

Fg. 1. 2.

Kfg.

Hr. (F) 1.2. 3.4.

Trp. (B) 1.2. 3.

Pos. 1. 2.

Btb.

Pke.

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

5

Vl. 1. 2.

Br.

Vlc.

Kb.

ff *f* *unis.* *pp*

10

1. Kl. (B)

2. Kl. (B)

Bkl. (B)

1. Fg.

2. Fg.

1.2. Hr. (F)

3.4. Hr. (F)

1. Trp. (B)

2.3. Trp. (B)

1. Pos.

2. Pos.

Btb.

10

1. Vl.

2. Vl.

Br.

Vlc.

1. Pult. Kb.

pp

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Kl. (B)

2. Kl. (B)

Bkl. (B)

1. Fg.

2. Fg.

Kfg.

1.2. Hr. (F)

3.4. Hr. (F)

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

1. *Fl.* *p* *mf* *f*

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

1. *Cl. (B)* *mf* *f*

2. *B. Kl. (B)* *mf* *f*

1. *Fg.* *mf* *f*

2. *Kfg.* *mf* *f*

1. 2. *Hr. (F)*

3. 4. *Trp. (B)* *mf*

1. *Pos.*

2. *mf*

1. *Vi.* *mf* *f*

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

Vc. *mf* *f*

Cb. *mf* *f*

Kl. FL.

Fl.
1.
2.

Ob.
1.
2.

Kl. (B)
1.
2.

Bkl. (B)

Fg.
1.
2.

Hr. (F)
1.2.
3.4.

Trp. (B)
1.
2.3.

Pos.
1.
2.

Vi.
1.
2.

Br.

Vlc.

Kb.

Detailed description of the musical score: This page contains the musical notation for measures 19, 20, and 21. Measure 20 is the focal point, marked with a box containing the number '20'. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon) and strings (Violin, Viola, Cello/Double Bass) are active in measure 20, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The brass section (Horn in F, Trumpet in B, Trombone) is mostly silent in this measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Kl. Fl.
 1.
Fl.
 2.
 1.
Ob.
 2.
 1.
Kl. (B)
 2.
Bkl. (B)
 1.
Fg.
 2.
 1.
Hr. (F)
 2.
1. Trp. (B)
1. Pos.

This block contains the musical notation for measures 24 and 25 for the woodwind and brass sections. The instruments listed on the left are Kl. Fl., Fl., Ob., Kl. (B), Bkl. (B), Fg., Hr. (F), 1. Trp. (B), and 1. Pos. Each instrument has a staff with its respective clef and key signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano). A boxed measure number '25' is located at the top of the first staff.

1.
Vl.
 2.
Br.
Vlc.
Kb.

This block contains the musical notation for measures 24 and 25 for the string and lower brass sections. The instruments listed on the left are Vl., Br., Vlc., and Kb. Each instrument has a staff with its respective clef and key signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano). A boxed measure number '25' is located at the top of the first staff.

Kl. Fl.
 1.
 2.
 Fl.
 1.
 2.
 Ob.
 1.
 2.
 Kl. (B)
 1.
 2.
 Bkl. (B)
 1.
 2.
 Fg.
 1.
 2.
 Kfg.
 Hr. (F)
 1. 2.
 3. 4.
 Trp. (B)
 1.
 2. 3.
 Pos.
 1.
 2.
 Bbb.
 Vl.
 1.
 2.
 Br.
 Vlc.
 Kb.

30

ff

ff

ff

ff

ff

ff

ff

ff

f pesante

f pesante

f pesante

f pesante

30

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

rit. Breiter (meno mosso)

FL. 1. 2.

Ob. 1. 2. *ff marcatis.*

Kl. (B) 1. 2. *ff marcatis.*

Bkl. (B) *ff marcatis.*

Fg. 1. 2. *ff marcatis.*

Kfg. *ff marcatis.*

Hr. (F) 1.2. 3.4. *f* *ff pesante*

Trp. (B) 1.2. 3. *f* *ff pesante*

Pos. 1. 2. *f* *ff pesante*

Btb. *f* *ff pesante*

Pke. *f*

rit. Breiter (meno mosso)

Vl. 1. 2. *unis. ff marcatis.* *pesante*

Br. *unis. ff marcatis.* *pesante*

Vlc. *unis. ff marcatis.* *pesante*

Kb. *ff marcatis.* *pesante*

rit.

35

Fl. 1. *ff pesante*

Fl. 2. *ff pesante*

Ob. 1. *ff pesante*

Ob. 2. *ff pesante*

Kl. (B) 1. *ff pesante*

Kl. (B) 2. *ff pesante*

Bkl. (B) *ff pesante*

Fg. 1. *ff pesante*

Fg. 2. *ff pesante*

Kfg. *ff pesante*

Hr. (F) 1.2. *mf*

Hr. (F) 3.4. *mf*

Trp. (B) 1.2. *mf*

Trp. (B) 3. *mf*

Pos. 1. *mf*

Pos. 2. *mf*

Etb. *mf*

Pke. *mf*

35

rit.

Vi. 1. *div.*

Vi. 2. *div.*

Br. *div.*

Vcl. *div.*

Kb. *div.*

Adagio

II

1. Violine *sul G* *p espr.* *D* **5**

Violoncello *sul D* *p espr.* *A* *D* *A*

1. Vl. *A* *D* *A* *D* *G*

Vcl. *mf* *f* *mf* *p*

10 *G* *Solo sul G* *p espr.*

Br. *p espr.* *p* *pp*

Vcl. *div. pizz.*

Kb. *p pizz. div.* *p*

15 *poco rit. a tempo*

1. Ob. *p espr.*

1. Kl. (B)

2. *Solo* *p espr.*

1. Fg. *p espr.*

15 *poco rit. a tempo*

1. Vl. *div. pizz. unis.*

2. *pp Alle pizz. div. unis.*

Br. *Solo* *mf* *p* *pp* *pizz.*

Vcl. *pizz.* *pp*

Kb. *p* *mf* *pizz.* *pp unis. pizz.* *pp*

20

2. Fl. *mf espr.*

1. Ob.

1. Kl. (B) *p espr.*

2. Kl. (B)

1. Fg. *p espr.*

Detailed description: This section of the score includes staves for 2nd Flute, 1st Oboe, 1st and 2nd Clarinet (B-flat), and 1st Bassoon. The woodwinds are playing melodic lines with dynamic markings like *mf espr.* and *p espr.* and slurs.

20

2. Vi. *div. unis. p*

Br. *p*

Vc. *p*

Kb. *p*

Detailed description: This section includes staves for 2nd Violin, Trombones, Violas, and Cellos. The strings are playing a rhythmic accompaniment with dynamic markings like *p* and *div. unis.*

1. Fl. *f espr.*

2. Fl. *mf*

1. Ob. *mf*

2. Ob.

1. Kl. (B) *mf*

2. Kl. (B) *f*

1. Fg. *mf*

2. Fg. *f*

Pke. *p* *mf*

1. Vi. *mf*

Vc. *mf* *f*

Kb. *mf* *f*

Kb. (2. Hälfte): C nach H!

Detailed description: This section includes staves for 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Clarinet (B-flat), 1st and 2nd Bassoons, Percussion, 1st Violin, Viola, and Cello/Double Bass. The woodwinds play melodic lines with dynamics like *f espr.*, *mf*, and *più f*. The strings provide accompaniment with dynamics like *p*, *mf*, and *f*. A performance instruction for the Cello/Double Bass part is noted at the bottom: *Kb. (2. Hälfte): C nach H!*

25 *poco rit.* *a tempo*

Rl. Fl.
1.
Fl.
2.
Ob.
1.
2.
Kl. (B)
1.
2.
Bkl. (B)
1.
2.
Fg.
Kfg.

25 *poco rit.* *a tempo*

div.
arco
arco
arco
arco
div.
arco
div.

VL.
1.
2.
Br.
Vlc.
Kb.

Etwas belebter im Zeitmaß

Kl. Fl.
Fl. 1. 2.
Ob. 1. 2.
Kl. (B) 1. 2.
Bkl. (B)
Fg. 1. 2.
Kfg.
Hr. (F) 1.2. 3.4. *f marc.*
Trp. (B) 1.2. 3. *f*
Pos. 1. 2. *f portamento*
Btb.
Glsp.
Gr. Tr. *ppp* *pp* *p*

30 *Etwas belebter im Zeitmaß*

Vl. 1. 2.
Br.
Vcl.
Kb.

18 **35** *rit.* ----- *a tempo*

Kl. Fl.
Fl. 1. 2.
Ob. 1. 2.
Kl. (B) 1. 2.
Bkl. (B)
Fg. 1. 2.
Kfg.
Hr. (F) 1.2. 3.4.
Trp. (B) 1.2. 3.
Pos. 1. 2.
Btb.
Gr. Tr.

35 *rit.* ----- *a tempo*

gva.

Vi. 1. 2.
Br.
Vlc.
Kb.

40

molto rit.

45

a tempo (etwas belebter im Zeitmaß)

KL. Fl.

1. Fl.

2. Fl.

1.2. Ob.

1. Kl. (B)

2. Kl. (B)

Bkl. (B)

1. Fg.

2. Fg.

Kfg.

1.2. Hr. (F)

3.4. Hr. (F)

1.2. Trp. (B)

3. Trp. (B)

1. Pos.

2. Pos.

Bbb.

Pke.

Bck.

Gr. Tr.

40

molto rit.

45

a tempo (etwas belebter im Zeitmaß)

1. Vl.

2. Vl.

Br.

Vlc.

Kb.

gva

unis.

unis. (2)

unis.

unis.

unis.

rit...... *a tempo*

50

Tempo I (Adagio)

1. *F7.*

2. *F7.*

1.2. *Ob.*

1. *Kl. (B)*

2. *Kl. (B)*

Bkl. (B)

1. *Fg.*

2. *Fg.*

Kfg.

1.2. *Hr. (F)*

3.4. *Hr. (F)*

1.2. *Trp. (B)*

3. *Trp. (B)*

1. *Pos.*

2. *Pos.*

Btb.

Pke.

Gr. Tr.

f *sf* *fff*

con sord.
pp

con sord.
pp Solo
p

con sord.
pp
con sord.
pp

con sord.
pp

rit...... *a tempo*

50

Tempo I (Adagio)

1. *Vl.*

2. *Vl.*

Br.

Vlc.

Kb.

55 (♩) Dämpfer ab.

2.4.Hr.(F)

1.Trp.(B)

1.2.Pos.

Bbb.

ppp

espr.

pp

poco

pp

Dämpfer ab.

ppp Dämpfer ab.

ppp

55 (♩) con sord.

I.VI.

Br.

pp

espr.

con sord.

pp *espr.*

60

1. VI.

2. VI.

Br.

Vlc.

Kb.

con sord.

pp *espr.*

p

p

mf

mf

mf

con sord.

mf *espr.*

65 rit.-----

1.Fl.

1.Fg.

p

p

Noch ruhiger

65 rit.-----

1. VI.

2. VI.

Br.

Vlc.

Kb.

f

f

f

f

mf

p

pp

mf

p

pp

mf

p

pp

Noch ruhiger

Fl. 1. *pp*

Fl. 2. *pp*

Ob. 1. *f marc.*

Ob. 2. *f marc.*

Kl. (B) 1. *pp*

Kl. (B) 2. *f marc.* *mf*

Bkl. (B) *pp* *f marc.*

Fg. 1. *f marc.* *mf* *pp*

Fg. 2. *f marc.* *pp*

Kfg. *f marc.* *mf*

Hr. (F) 1.

Hr. (F) 2.

VI. 1. *f* *senza sord. pizz.* *arco* *pp*

VI. 2. *f* *senza sord. pizz.* *arco* *pp*

Br. *f* *senza sord. pizz.* *mf* *p* *arco* *pp*

Vcl. *f* *senza sord. pizz.* *mf* *p* *arco* *pp*

Kb. *f* *pizz.* *mf* *p* *arco* *pp*

III

Allegro vivo e robusto (♩)

5

1. *Fagott*

2. *Kontrafagott*

1. 2. *Horn (F)*

3. 4. *Horn (F)*

1. 2. *Trompete (B)*

3. *Trompete (B)*

Allegro vivo e robusto (♩)

5

Violoncello

Kontrabaß

10

15

Bkl. (B)

1. *Fg.*

2. *Fg.*

Kfg.

10

15

Vcl.

Kb.

20

1.2. Kl. (B)

Bkl. (B)

1. Fg.

2. Kfg.

1.2. Hr. (F)

3.4. Trp. (B)

1.2. 3.

ff

a2

20

Br.

Vcl.

Kb.

ff

ff

ff

25

30

1.2. Kl. (B)

Bkl. (B)

1. Fg.

2.

ff

ff

ff

a2

25

30

1. Vl.

2.

Br.

Vcl.

Kb.

ff

unis.

35

1.2. Fl.

1.2. Ob.

1.2. Kl. (B) ^{a 2}

Bkl. (B)

1.2. Fg.

Kfg.

1.3. Hr. (F)

2.4. Hr. (F)

1.2. Trp. (B)

3. Trp. (B)

1.2. Pos.

Pke.

35

1. VI.

2. VI.

Br.

Vlc.

Kb.

1. 2. Fl. *p* **40** *f* **45**

1. 2. Ob. *fp* *mf* *p* *f*

1. Kl. (B)

1. *p*

Fg. 2. *p* *f*

Kfg.

2. 4. Hr. (F) *p*

Vcl. **40** **45** *pizz.* *p* *f*

1. 2. Fl. **50** *f* *p sempre* **55**

1. Ob. *f* *p sempre*

1. Fg. *p* *pp*

Kfg. *p* *pp*

1. Vl. **50** *pizz.* *mf sempre* **55**

2. *pizz.* *mf sempre*

Br. *pizz.* *mf sempre*

Vcl. *arco* *pp* *mf* *p*

Kb. *div.* *p* *pp*

1.2. Fl. *mf* *mf* *f* *ff*

1.2. Ob. *mf* *mf* *f* *ff*

1.2. Kl. (B) *f*

60 65

1. *f* *f* *f* *ff*

2. *f* *f* *f* *ff*

Br. *f* *f* *f* *ff*

Vcl. *mf* (*mf*) *f* *f* *ff*

60 65

1.2. Fl. *p* *p* *p* *p*

1.2. Ob. *p* *p* *p* *pp*

1.2. Kl. (B) *f* *p* *p* *p*

1. *p* *pp*

2. *p*

70 75

1. *mf* *p*

2. *mf* *p*

Br. *pp*

Vcl. *mf* *p* *p* *pp* *div. hervor!*

Kb. *mf* *p* *p* *pp* *p espr. hervor.* *p espr.*

70 75

1.2. Fl. 80

1.2. Kl. (B)

2. Fg.

Vcl. 80

Kb.

unis.

1.2. Fl. 85 90

1.2. Ob.

1.2. Kl. (B)

1.2. Fg.

Kfg.

1.2. Hr. (F)

1.2. Trp. (B)

3.

1.2. Pos.

1. 85 90

2.

Br.

Vcl.

Kb.

unis. pizz.

pizz.

95 100 29

Fl. 1. *mf*

Fl. 2.

Kl. (B) 1. *mf*

Kl. (B) 2. *mf*

Bkl. (B)

1. 2. Fg. *p espr.*

95 100

Vi. 1. *p arco*

Vi. 2. *p arco*

Br. *p arco*

Vcl. *div. p sub. espr.*

Kb. *p sub. espr.*

unis.

105

Fl. 1. *mf*

Fl. 2. *mf*

Kl. (B) 1. *mf*

Kl. (B) 2. *mf*

1. 2. Fg. *mf*

pp *f*

105

Vi. 1. *mf* *div. f*

Vi. 2. *mf* *div. f*

Br. *mf* *f*

Vcl. *mf* *f*

Kb. *mf* *f*

110

115

Kl. (F) 1. 2.
 Fl. 1. 2.
 Ob. 1. 2.
 Kl. (B) 1. 2.
 Bkl. (B) 1. 2.
 Fg. 1. 2.
 Kfg.
 Hr. (F) 1.2. 3.4.
 1.2. Trp. (B)
 Pos. 1. 2.

Musical score for measures 110-115, measures 1-2 of Flute, Oboe, Clarinet, Bassoon, and Horn. The score includes dynamic markings such as *f marc.* and *ff*.

110

115

Vl. 1. 2.
 Br.
 Vlc.
 Kb.

Musical score for measures 110-115, measures 1-2 of Violin, Viola, and Cello. The score includes dynamic markings such as *f marc.*, *ff sempre*, and *div.*.

120

125

Kl. Ff.
 1.
 Fl.
 2.
 Ob.
 1.
 2.
 Kl. (B)
 1.
 2.
 Bkl. (B)
 Fg.
 1.
 2.
 Kfg.
 Hr. (F)
 1.2.
 3.4.
 Trp. (B)
 1.2.
 3.
 Pos.
 1.
 2.
 Bbb.
 Trgl.

120

125

Vl.
 1.
 2.
 Br.
 Vlc.
 Kb.

30303

130

KL. Fl.

1. Fl.

2. Fl.

1. Ob.

KL. 1.2. (B)

Bkl. (B)

1. Fg.

2. Fg.

mf

p

mf

pp

pp

130

Vlc.

135

140

KL. Fl.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1.2. Kl. (B)

Bkl. (B)

1. Fg.

2. Fg.

f

mf

mf

mf

p

f

p

f

135

140

I. Vi.

Br.

Vlc.

Kb.

p

mf

f

pp

unis. con sord.

con sord.

unis. pizz.

145

1. *pp*
 2. *con sord. p*
 Br. *p*
 Vlc. *arco con sord. p*

150

poco a poco accelerando
 1. *p*
 2. *p*
 Br. *mf*
 Vlc. *mf*

155

160

1. Hr. (F)
 1. 2. *con sord. mf*
 Trp. (B) *f*
 3. *con sord. mf*
ff
ff
ff
a tempo Solo
p espr. Dämpfer ab!
Dämpfer ab!

155

160

1. *f*
 2. *f*
 Br. *f*
 Vlc. *f*
 Kb. (div) *f*
senza sord. p
arco
f
arco
f

165

170

1. Ob. *f espr.*

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

165

170

1. Vl.

Br. *senza sord. p pizz. arco f p*

Vlc. *div. f unis. p pizz. arco f p*

Kb. (div.) *p pizz. arco f p pizz. f*

175

1. Ob. *piu f*

1. Hr. (F) *mf*

175

1. Vl.

2. Vl.

Br. *mf*

Vlc. *mf*

Kb. (div.) *arco p mf p mf*

180

185

FL. 1. 2.

Vb. 1. 2.

Kl. (B) 1. 2.

Fg. 1. 2.

1. Hr. (F)

Trp. (B) 1. 2. 3.

Pos. 1. 2.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes parts for Flutes (FL.), Eb Clarinets (Vb.), B Clarinets (Kl. (B)), Bassoons (Fg.), Horns in F (Hr. (F)), and Trumpets in B (Trp. (B)). The parts are arranged in two systems. The first system covers measures 180-185, and the second system covers measures 180-185. Dynamics include *f*, *ff*, and *sfz*. The key signature has one sharp (F#) and the time signature is 4/4.

180

185

VI. 1. 2.

Br.

Vcl.

Kb. (div.)

senza sord.

f non leg.

senza sord.

f non leg.

f non leg.

f non leg.

f non leg.

f non leg.

Detailed description: This block contains the musical notation for string instruments: Violins (VI.), Viola (Vcl.), and Double Basses (Kb. (div.)). The parts are arranged in two systems. The first system covers measures 180-185, and the second system covers measures 180-185. Dynamics include *f* and *sfz*. The key signature has one sharp (F#) and the time signature is 4/4. Performance instructions include *senza sord.* and *f non leg.*

190

1.2. Fl. *a2*

1.2. Ob. *a2*

1.2. Kl. (B) *a2*

1.2. Fg. *a2*

1.2. Trp. (B) *f*

3.

1.2. Pos. *f*

Detailed description: This system contains the woodwind and brass parts for measures 190-194. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) are marked with *a2* and *ff*. The brass section (Trumpets in Bb, Trombones) is marked with *f* and *fff*. The music features complex rhythmic patterns and dynamic markings.

190

1.

2.

VI.

Br.

Vlc.

Detailed description: This system contains the string parts for measures 190-194. It includes Violins (1st and 2nd), Viola, Cello, and Double Bass. The music is marked with *ff* and features a consistent rhythmic accompaniment.

200

195

1.2. Fl. *a2*

1.2. Ob. *a2*

1.

2.

Kl. (B)

1.2. Fg. *ff*

3. Trp. (B) *f*

2. Pos. *f*

Detailed description: This system contains the woodwind and brass parts for measures 195-200. The woodwinds are marked with *a2* and various dynamics including *ff*, *f*, *espr.*, *p*, and *mf*. The brass section is marked with *f*. The music shows a transition in dynamics and articulation.

200

195

1.

2.

VI.

Br.

Vlc.

Kb.

Detailed description: This system contains the string parts for measures 195-200. It includes Violins (1st and 2nd), Viola, Cello, and Double Bass. The music is marked with *ff*, *spp*, *mf*, and *pizz.* (pizzicato). The texture is dense with many notes.

205

KL. Fl. *f* *sempre f*

1.2. Fl. *f* *sempre f*

1.2. Ob. *p*

1. Kl. (B) *f* *p* *mf* *mf*

2. Kl. (B) *f* *p* *mf* *mf*

1.2. Fg. *f* *p* *mf* *p*

205

210

1. Vl. *p* *div.*

2. Vl. *p* *div.*

Br. *p* *div.*

Vcl. *arco* *pp* *p*

215

KL. Fl. *f*

1.2. Fl. *f*

1.2. Ob. *f*

1. Kl. (B) *mf*

2. Kl. (B) *mf*

1.2. Fg. *mf*

1.2. Trp. (B)

Chin. Tr. *f* *un poco marc.*

215

1. Vl. *unis.* *molto cresc.* *div.* *f*

2. Vl. *molto cresc.* *div.* *f*

Br. *molto cresc.* *f*

Vcl. *molto cresc.* *f*

Kb. *molto cresc.* *div.* *f*

220

225

Kl. Fl.
Fl. 1. *f*
 2.
Ob. 1.
 2.
Kl. (B) 1. *f espr.*
 2. *f espr.*
Trp. (B) 1. *mf marc.*
 2. *mf sempre*
Kl. Tr. *f sempre*
Ch. Tr.

220

225

Solo-Vl. *ff sempre*
Vl. 1. *fff sempre*
 2. *fff sempre*
Br. *div.*
Vlc. *f* *div.* *unis.* *f* *unis.* *f sempre*
Kb. *f* *f* *f* *f sempre*

Kl. Fl.

1. *Fl.*

2. *mf* *f*

1. *Kl. (B)*

2. *Bkl. (B)*

1. *Fg.*

2. *mf* *mf* *mf* *f marc.*

Kfg.

2. *Hr. (F)*

1. *Trp. (B)*

2. *mf marc.* *f*

Pos. 1.2.

Kl. Tr.

Ch. Tr.

Solo-Vl.

1. *Vl.*

2. *pizz. unis.* *div. arco* *unis.* *pizz.*

Br.

Vlc.

Kb.

fff *f div.* *unis.* *fff* *ff*

Kl. Fl.

Fl.

Ob.

1.2. Kl. (B)

Bkl. (B)

Fg.

Kfg.

Hr. (F)

Hr. (F)

Trp. (B)

1.2. Pos.

Btb.

Kl. Tr.

Ch. Tr.

Solo-VI.

VI.

Br.

Vlc.

Kb.

Musical score for measures 235-240. The score is for a symphony orchestra and includes parts for:
 - Woodwinds: Kl. Fl., Fl. (1, 2), Ob. (1, 2), 1.2. Kl. (B), Bkl. (B), Fg. (1, 2), Kfg., Hr. (F) (1, 2, 3, 4), Trp. (B) (1, 2, 3), 1.2. Pos., Btb., Kl. Tr., Ch. Tr.
 - Strings: Solo-VI., VI. (1, 2), Br., Vlc., Kb.
 - Dynamics: *f*, *f* *cresc.*, *ff*, *fff*, *p*, *f*, *ff*, *fff*.
 - Performance instructions: *cresc.*, *arco*.
 - Page numbers: 40 (top left), 235 (top center), 240 (top right), 235 (bottom center), 240 (bottom right).
 - Publisher: U. E. 10.725 (bottom center).

1. *Fg.* *mf*

2. *mf*

1. *Hr. (F)* *pp* *p*

2. *pp sub.* *p* *mf*

3. *Hr. (F)* *pp sub.* *pp* *p* *mf*

4. *pp* *p* *mf* *mf*

1. *Trp. (B)* *pp*

2. *p hervor* *mf* *(mf) hervor!*

3. *es:pp* *p hervor* *p* *mf hervor!*

1. *Pos.* *pp sub.* *pp* *p*

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

Btb. *pp sub.* *pp* *p* *mf* *p* *mf*

Kb.

1. *Hr. (F)* *mf hervor!* *fp* *mf* *f marc.*

2. *mf* *mf* *f marc.*

3. *Hr. (F)* *mf hervor!* *fp* *mf* *f marc.*

4. *fp* *fp* *mf* *f marc.*

1. *Trp. (B)* *mf* *f*

2. *mf hervor!* *f*

3. *fp* *mf hervor!* *f marc.*

1. *Pos.* *p* *mf* *f marc.*

2. *f* *p* *fp* *p* *mf* *f marc.*

Btb. *fp* *f marc.*

Kb.

260

265

Kl. Fl.

1. *Hr. (F)*

2. *Hr. (F)*

3. *Hr. (F)*

4. *Hr. (F)*

1. *Trp. (B)*

2. *Trp. (B)*

3. *Trp. (B)*

1. *Pos.*

2. *Pos.*

Btb.

Pke.

260

265

1. *Vl.*

2. *Vl.*

Br.

Vlc.

Kb.

Kl. FL.
1. *ff*

FL.
2. *ff*

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

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

Bkl. (B)
ff

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

Kfg.
ff

This section of the score includes parts for Clarinet in F (Kl. FL.), Flute (FL.), Oboe (Ob.), Clarinet in B (Kl. (B)), Bassoon (Bkl. (B)), Bassoon in F (Fg.), and Contrabassoon (Kfg.). Each instrument part is marked with a forte dynamic (*ff*) and features rhythmic patterns of eighth and sixteenth notes.

Hr. (F)
1.2. *ff*
3.4. *ff*

Trp. (B)
1.2. *ff*
3. *ff*

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

Btb.
ff

Pke.
f

This section includes parts for Horns in F (Hr. (F)), Trumpets in B (Trp. (B)), Trombones (Pos.), and Percussion (Pke.). The brass instruments are marked with a forte dynamic (*ff*), while the percussion part is marked with a forte dynamic (*f*). The brass parts feature block chords and rhythmic patterns.

VI.
1. *div. ff*
2. *div. ff*

Br.
div. ff

Vlc.
div. ff

Kb.
div. ff

ff unis.

This section includes parts for Violins (VI.), Violas (Vlc.), and Cellos (Kb.). The string parts are marked with a forte dynamic (*ff*) and include the instruction *div.* (divisi), indicating that the parts are to be played in divided groups. The cellos are marked with *ff unis.* (forte unison).

275

stringendo

280

atempo

KL. F7.

1.

2.

Ob.

1.

2.

KL. (B)

1.

2.

Bkl. (B)

1.

2.

Fg.

1.

2.

Kfg.

1.2.

Hr. (F)

3.4.

Pke.

275

stringendo

280

atempo

1.

2.

Br.

Vlc.

Kb.

div.

285 290

Bkl.
1. 2. Fg.
Kfg.
1. 2. Hr. (F)
3. 4.
1. 2. Trp. (B)
3.
1. 2. Pos.
Bbb.

285 290

Br.
Vlc.
Kb.

unis.

295 300

1. Kl. (B)
2.
Bkl. (B)
1. Fg.
2.
Kfg.

295 300

Br.
Vlc.
Kb.

unis.
div.
p marc.

Kl. Fl.
1.
Fl.
2.
Ob.
1.
2.
Kl. (B)
1.
2.
Bkl. (B)
1.
2.
Fg.
1.
2.
Kfg.

1.
Vi.
2.
Br.
Vlc.
Kb.

310

Kl. Fl.
1.
Fl.
2.
Ob.
1.
2.
Kl. (B)
1.
2.
Bkl. (B)
1.
Fg.
2.
Kfg.

310

1.
Vl.
2.
Br.
Vcl.
Kb.

315 320

Kl. Fl.
1.
2.

Fl.
1.
2.

Ob.
1.
2.

Kl. (B)
1.
2.

Bkl. (B)

Fg.
1.
2.

Kfg.

315 320

VI.
1.
2.

Br.

Vlc.

Kb.

KL. FL.

1.

FL.

2.

Ob.

1.

2.

KL. (B)

1.

2.

Bkl. (B)

Fg.

1.

2.

Kfg.

Hr. (F)

1.2.

3.4.

Trp. (B)

1.2.

3.

Pos.

1.

2.

Btb.

VI.

1.

2.

Br.

Vlc.

Kb.

330

stringendo

allegretto

335

KL. Fl. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

KL. (B) 1. 2.

Bkl. (B) 1. 2.

Fg. 1. 2.

Kfg.

Hr. (F) 1.2. 3.4.

Trp. (B) 1.2. 3.

Pos. 1. 2.

Btb.

Pke. *f p*

ff marc. t. s.

stringendo

330

allegretto

335

VL. 1. 2.

Br.

Vlc.

Kb.

ff marc. t. s.

unis.

div.

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| 9697 | Satie E. Cinq Gimnaces | 6 |
| 9860 | — „Millhaud, Jack in the box“ | 12 |
| 5480 | Schmidt Fr. Zwischensp. u. Karnevals- musik a. Notre Dame | 20 |
| 3881 | — Symphonie I, E dur | 25 |
| 5391 | — Symphonie II, Es dur | 50 |
| 9617 | — Symphonie III, A dur | 25 |
| 1068 | — Var. über ein Husarenlied | 30 |
| 10556 | Schoeck O. op. 48, Präludium | 15 |
| 6065 | Schönberg A. op. 4, Verkl. Nacht | 15 |
| 3371 | — op. 5, Pelleas und Melisande | 40 |
| 3667 | — op. 9, Kammer-symphonie | 12 |
| E. S. 23 | — op. 10, II. Quart., f. Str.-Orch. | 15 |
| 8685 | — op. 29, Suite | 18 |
| 9614 | — op. 31, Variat. für Orchester | 30 |
| 6300 | — Gurle-Lieder | 10 |
| 7648, 7650 | — Bach, 2 Choralvorspiele | 50 |
| 9876 | — Präludium u. Fuge, Es dur | 25 |
| 9029 | Schostakowitsch, op. 10, Symph. | 22 |
| 3874 | Schraker Fr. Schwanengesang | 15 |
| 3878 | — op. 12, Ekkehard-Ouverture | 15 |
| 5365 | — Vorspiel zu einem Drama | 30 |
| 6032 | — Kammer-symphonie | 25 |
| 6414 | — Ein Tanzspiel | 20 |
| 7231 | — Zwischensp. a. Schatzgräber | 20 |
| 7297 | — Infantim-Suite | 25 |
| 9718 | — Kleine Suite | 15 |
| 9603 | Schubert-Webert, Deutsche Tänze vom Oktober 1824 | 8 |
| 9592 | Schulhoff E. Symphonie I | 25 |
| 8934 | Stock F. A. Violinkonzert | 30 |
| 10423 | Steinert A. Sinfon. Legende | 20 |
| 1590 | Strauss R. op. 7, Bläser-serenade | 7.50 |
| 1591 | — op. 8, Violinkonzert, D moll | 10 |
| 1592 | — op. 11, Waldhornkonzert | 12 |
| 1488 | — op. 12, Symphonie, F moll | 30 |
| 1484 | — op. 14, Wanderers Sturmlied | 12 |
| 2998 | Suk J. op. 29, Sommermärchen | 30 |
| 5660 | Szóll G. op. 4, Variationen | 25 |
| 6993 | — op. 5, Lyrische Ouverture | 30 |
| 7653 | Szymanowski op. 27, Symph. III | 30 |
| 7260 | — op. 35, Violinkonzert | 20 |
| 8577 | Tansman A. Sinfonietta | 15 |
| 7183 | Tartini-Kauder Sonate G moll | 3 |
| 8763 | Tscherepnin A. op. 37, 3 Stücke | 12 |
| 7940 | — Magna Mater | 12 |
| 10531, 10533 | — Concertino, Festmusik | 12 |
| 10405 | Vogel Wl. Ritmica ostinata | 15 |
| 10421 | Vassy V. Lustspiel-Ouverture | 10 |
| 7095 | Webert A. op. 1, Passacaglia | 8 |
| 6646 | — op. 6, 6 Orchesterstücke | 10 |
| 5967 | — op. 10, 5 Stücke für Orchester | 5 |
| 9752 | — op. 21, Symphonie | 6 |
| 3374 | Welgl K. op. 5, Symphonie I E dur | 40 |
| 3548 | Welll K. Quodlibet | 40 |
| 9712 | — Kleine Dreigroschenmusik | 15 |
| 8838 | — Der Lindberghflug | 20 |
| 7366 | Weinberger Der Puppenspielouvert. | 20 |
| 8824 | — Ouverture zu „Schwanda“ | 30 |
| 9330 | — Polka u. Fuge a. „Schwanda“ | 15 |
| 10051 | — Furiant aus „Schwanda“ | 8 |
| 9879, 9884 | — Böhm. Lieder u. Tänze I/IIa | 6 |
| 9883, 9885 | — do. III/IV | 6 |
| 9887, 9889 | — do. V/VI | 6 |
| 9781 | — Weihnachten | 20 |
| 9397c | — Die geliebte Stimme, Ouv. | 15 |
| 9995 | — Ouv. zu einem ritterl. Spiel | 12 |
| 7109 | Weinler L. op. 15, Concertino | 30 |
| 5296 | — op. 16, Soldatenspiel | 15 |
| 5533 | Weingartner op. 56, Ausernst. Zeit | 15 |
| 5699 | — op. 57, Ouv. zu Dame Kobold | 10 |
| 5822 | — op. 60, Violoncellkonz. A moll | 50 |
| 6085 | — op. 61, Symphonie IV F dur | 25 |
| 6175 | — op. 65, Overture zu Der Sturm | 20 |
| 7281 | — „Sturm“-Suite | 10 |
| 5825 | — Dame Kobold-Walzer | 10 |
| 7048 | Wellöse E. op. 12, Vorfrühling | 9 |
| 7562 | — op. 38, Suite | 6 |
| 1107 | Willner A. Fugensuite | 15 |
| E. S. 29 | — op. 37, Konz. f. Streichorch. | 10 |
| 7135 | Windt H. op. 6, And. Religioso | 25 |
| 9730 | Zader E. Rhapsodie | 20 |
| 10957 | — Sinfonia technica | 30 |
| 7200 | Zemlinsky A. Der 23. Psalm | 15 |
| 7371 | — op. 18, Lyrische Symphonie | 30 |
| 10567 | Zipoli-Salvaggi Canzone | 6 |