

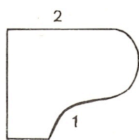
4 flutes (1—4 also piccolo)
 4 oboes
 4 clarinets (4th also clarinet Eb)
 3 bassoons
 contrabassoon
 6 horns*
 4 trumpets
 4 trombones
 tuba
 piano (2 players — if possible percussionists)**
 14 first violins
 14 second violins
 10 violas
 10 violoncellos
 8 contrabasses (1st, 2nd and 3rd with fifth string)

The clarinets, clarinet in Eb, and horns are notated as they sound. Piccolos, contrabassoon and contrabasses are notated in the usual octave transpositions (even the harmonics in the contrabasses — thus, nowhere is there "suoni reali" notation).

The bar-lines in this piece are purely a means of synchronization of the individual parts and an aid to temporal articulation. There is no such thing as a beat in the sense of metrical pulsation. Therefore, the beginning of a measure does not mean an accentuation. The piece should be played completely without accent, with the exception of a few places which are specially marked.

* Besides the usual mute, "scraps" (a soft cloth, tightly stuffed into the bell) are required for the horns (see cue J).

** The piano is to be placed as near as possible to the trombones. The top is to be removed. Before beginning the piece, the piano pedal is to be depressed and secured with a wooden wedge or a suitable weight. The piano part is to be performed by two players standing as follows:



If possible, two pianos should be used instead of one. In this case, the second player stands at the second piano in the same manner as the first player at the first piano. The piano part consists entirely of sounds made by sweeping across the strings. The necessary tools are: a pair each of wire brushes (those used by jazz drummers), thick, soft, wadded cloths, and two pairs of brushes for each player. For the lower and middle strings it is best to use large clothes-brushes of horse hair, very compact and not soft; for the higher strings smaller brushes, for example rather hard nail brushes, their size depending on the available space in the piano. The sweeping motions are to be so performed that a soft, completely continuous and balanced sound is created, without any glissando character and without a trace of periodicity. This is best achieved in the following way: the strings are swept very slowly by both players at the same time, diagonally and in contrary motion:



The full surface area of the brushes is to be used, so that they cause as many strings as possible to vibrate at the same time. The sound should be clearly audible; therefore the brushes ought to be pressed rather forcefully against the strings. The tools, one in each hand, are to be employed continuously, not in a parallel fashion. Passing over from one hand to the other should not be noticeable. When one hand has reached approximately the mid-point of the motion, the other begins; when this one reaches the mid-point, the first ends and begins again immediately:



The placing of the jazz brushes on the strings should not be heard. The changing from jazz brushes to brushes and from brushes to cloths should be unnoticeable: while one hand is still using a jazz brush, the other prepares to switch to one of the brushes, etc. If the piano is too resonant, the jazz brushes will stand out too harshly; therefore they can be omitted, the player using clothes brushes from the beginning. On the other hand, with pianos that have a weak tone, one should leave the cloths out and perform the closing diminuendo with clothes brushes only.

If only one piano is used, the passage where the highest strings are played upon (meas. 93—96) is performed by the 1st player only. If two pianos are used, this passage is also played by both performers at the same time.

N.B. The little notes in the piano part indicate the duration of the sound complex.

Remarks concerning rehearsal

All entrances are to be played imperceptibly and *dolcissimo*. The wind especially must always enter unobtrusively. The differences between "sul tasto" — "ordinario" — "sul ponticello" in the strings are to be maintained with exaggerated exactness. Not a single instrument is to play without mute in the "con sordino" places for strings (this applies especially to the contrabasses!), since, because of the total divisi, every instrument is heard and a single unmuted one will stand out readily.

The overall form of the piece is to be realized as a single, wide-spanning arch — the individual sections melting together and subordinate to the great arch.

Cue A, meas. 8—9: At the transition to the new section, no change of bow in Viola 5—10 and Violoncello 5—10. Imperceptible change of bow in Viola 1—4 and Violoncello 1—4, so that the impression of a legato is created. (Perhaps Vla 1—4 and Vc 1—4 could also tie without change of bow.)

Cue G, meas. 39—40: The contrabass entrance follows the piccolos immediately, without a caesura.

Cue H, meas. 44: This can also be conducted in 4/4 (♩ = 60 or less).

Cue P, meas. 76—77: The "air passage" in the brass is not to be treated as the beginning of a new section but as the continuation of the viola passage. For that reason the brass passage must sound still softer than the viola passage; everything very delicate, on the threshold of inaudibility; even the crescendo must be very quiet and stay within the dynamic level (pppp).

If the passage cannot be played softly enough by the horns and tuba, those instruments should be left out. In this case, trumpet 3 plays the two measures in the horn 1 part, and trombone 3 plays the horn 3 part (horns 2, 4, 5, 6, trumpet 3, trombone 3 and tuba are thus left out). The other brass instruments play their parts as written. The impression of a new beginning should not be created until the piano entrance in meas. 77.

Cue T, meas. 88: This can also be conducted in 4/4 (♩ = 80). In performances so far, this whole section (from cue T on) has usually been played too loud. The listener should perceive only a few instruments distinctly: the flutes, then the piano, and finally the trombones, tuba and piano. The glissando harmonics in the strings must be played on the borderline of inaudibility, "softer than possible", the bow scarcely touching the string and exaggeratedly *sul tasto*. Even if one tone or another does not speak, this is not nearly so bad as a tone standing out by being too loud. Individual parts must not be noticeable as such; they must all fuse into a delicate veil of sound.

The contrabasses must play softly, as must the violas (whose C string is too much audible); and especially the violoncellos 2 and 3, whose C strings speak still louder and could give the impression of a seventh-chord on C. The seventh-chord effect must be avoided at all costs (since the combination of parts makes the sound veil neutrally chromatic). If violoncellos 2 and 3 are separately audible and cannot play more softly than the other strings, they had better be left out here.

Meas. 98—102: The lowest pedal tones in the trombones may be difficult to play at first, but they can be played faultlessly if practiced a little. The intensity of the four trombones and tuba must be so adjusted that the pp is completely equal, and no instrument stands out. The piano plays a shade louder, but the trombones and tuba must be distinctly audible too, as a unit.

The ending: The piano should be distinctly audible until meas. 106, after which a gradual diminuendo follows; in meas. 107 the piece fades away as it were into nothingness.

Fl. 12
 Cl. 12
 Fg. 12
 Cor. 12
 34
 56
 78
 90
 112
 134
 CON SORD., SUL TASTO, DOLCISSIMO**
 VI. 12
 34
 56
 78
 90
 112
 134
 CON SORD., SUL TASTO, DOLCISSIMO**
 VII. 12
 34
 56
 78
 90
 112
 134
 CON SORD., SUL TASTO, DOLCISSIMO**
 VI. 12
 34
 56
 78
 90
 CON SORD., SUL TASTO, DOLCISSIMO**
 Vc. 12
 34
 56
 78
 90
 CON SORD., SUL TASTO, DOLCISSIMO**
 Cb. 12
 34
 56
 78
 CON SORD., SUL TASTO, DOLCISSIMO**

7 48 10
 Cl. 12
 34
 Cor. 12
 34
 56
 VI. 12
 34
 56
 78
 90
 112
 134
 DIM. MORENDO
 VII. 12
 34
 56
 78
 90
 112
 134
 DIM. MORENDO
 VI. 12
 34
 56
 78
 90
 DIM. MORENDO
 Vc. 12
 34
 56
 78
 90
 DIM. MORENDO
 Cb. 12
 34
 56
 78
 DIM. MORENDO

SENZA COLORE, NON VIBR. POCA A POCA VIBR. POCA A POCA SUL FON.
 SENZA COLORE, NON VIBR. POCA A POCA VIBR. POCA A POCA SUL FON.

* Den Ton halten, falls möglich, aber keinesfalls noch einmal anblasen. (Wenn die Luft nicht ausreicht, lieber etwas früher ausblasen.) Eventuell Aerophon verwenden. Hold the tone if possible, but in no event attack again. (If the breath does not suffice, it is better to stop a bit early.) Aerophone can also be used.

** Sagenwechsel unauffällig, selten und alternierend (möglichst nicht nach dem Taktschritt). / Change of bow inconspicuously seldom and alternating (as much as possible not with the bar-line).

Molto sostenuto J = 40 (ODER LANGSAMER)¹⁾

5

Fl. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

Cl. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

Fg. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

Cf. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

Cor. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

CON SORD., SUL TASTO, DOLCISSIMO**

VI. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

7.8 *pp* *molto sostenuto* *dim.* *morendo*

9.10 *pp* *molto sostenuto* *dim.* *morendo*

11.12 *pp* *molto sostenuto* *dim.* *morendo*

13.14 *pp* *molto sostenuto* *dim.* *morendo*

CON SORD., SUL TASTO, DOLCISSIMO**

VII. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

7.8 *pp* *molto sostenuto* *dim.* *morendo*

9.10 *pp* *molto sostenuto* *dim.* *morendo*

11.12 *pp* *molto sostenuto* *dim.* *morendo*

13.14 *pp* *molto sostenuto* *dim.* *morendo*

CON SORD., SUL TASTO, DOLCISSIMO**

VI. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

7.8 *pp* *molto sostenuto* *dim.* *morendo*

9.10 *pp* *molto sostenuto* *dim.* *morendo*

CON SORD., SUL TASTO, DOLCISSIMO**

V. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

7.8 *pp* *molto sostenuto* *dim.* *morendo*

9.10 *pp* *molto sostenuto* *dim.* *morendo*

CON SORD., SUL TASTO, DOLCISSIMO**

Cb. 1.2 *pp* *molto sostenuto* *dim.* *morendo*

3.4 *pp* *molto sostenuto* *dim.* *morendo*

5.6 *pp* *molto sostenuto* *dim.* *morendo*

7.8 *pp* *molto sostenuto* *dim.* *morendo*

Handwritten musical score for multiple instruments and voices, including parts labeled FI.1, Ob.1, Cl.1, Fg.1, Cfg., Cor.1, Tr.1, Trbn.1, Tbn., VI.12, VII.12, VI.12, Vc.12, and Cb.12. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.*, *ppp*, *sf*, and *ppp*. There are also some text annotations in German, such as "möglichst unmerklich einsetzen" and "POCO A POCO ORD."

* unmerklich einsetzen / imperceptible attack
1) attack as imperceptibly as possible

Handwritten musical score for a symphony, featuring multiple staves with musical notation, dynamics (pppp, ff, dim, cresc), and performance instructions. The score is organized into measures and includes a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

* unmerklich einsetzen / imperceptible attack

*** siehe Fußnote * Seite 2 / see footnote * page 2

Handwritten musical score for a string quartet, featuring staves for Violins I and II, Violas, and Cellos/Double Basses. The score includes various musical notations such as notes, rests, and dynamic markings like *delicissimo*, *ppp*, and *sempre ppp*. The text "SUL PONT., MOLTO VIBR." is written above the Violin I staff. The score is numbered 23 and 25 in the top right corner.

Fl. 1. 2. 3. 4. *prendere il Fl. piccolo*
Cl. 1. 2. 3. 4. *prendere il Cl. piccolo (M.A.)*

POCO A POCO SUL TASTO ————— TUTTO SUL TASTO VIA SORD.

VI. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

VII. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

POCO A POCO SUL TASTO DIM. ————— TUTTO SUL TASTO MORENDO

VI. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Vc. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

[illegible]

* unmerklich einsetzen / imperceptible attack

** die Tremoli so dicht wie möglich / the tremolos as thick as possible

1) without the hair of the bow

2) scarcely audible

F

(34)

(35)

Rec. 1. 2. 3. 4.

Ob. 1. 2. 3. 4.

Cl. 1. 2. 3. 4.

Cl. pic. 1. 2. 3. 4.

Tr. 1. 2. 3. 4.

V.I. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

musical score with dynamics and performance instructions

(38)

33° (3'51')

G

(40)

♩ = 60 (ODER LANGSAMER)¹⁾

Rec. 1. 2. 3. 4.

V.I. 1. 2. 3. 4.

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

musical score with dynamics and performance instructions

SENZA SORD. BOGENWECHSEL ALTERNIEREND²⁾

ff TUTTA LA FORZA, TENUTO

1) or slower

2) alternating change of bow

Ab → F#

Handwritten musical score for Violins I and II, Violas, Cellos, and Double Basses. The score is divided into four systems, each with 14 staves. The first system is for Violins I (V.I. 1-14), the second for Violins II (V.II. 1-14), the third for Violas (VI. 1-10), and the fourth for Cellos (Cb. 1-8). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Ab → F#" in the first system, "Ab → F#" in the second system, and "B → C" in the third system. The bottom of the page features the name "MORENO" and the dynamic marking "pppp".

Violins I (V.I. 1-14):

Violins II (V.II. 1-14):

Violas (VI. 1-10):

Cellos (Cb. 1-8):

Handwritten annotations:

- Ab → F#
- Ab → F#
- B → C

Dynamic marking: pppp

Composer: MORENO

5 5 5 5

VI.1. 2 3 4 5 6 7 8 9 10 11 12 13 14

VII.1. 2 3 4 5 6 7 8 9 10 11 12 13 14

VI.1. 2 3 4 5 6 7 8 9 10

Vc.1. 2 3 4 5 6 7 8 9 10

Cb.1. 2 3 4 5 6 7 8

SUL TASTO*

pppp

4 - 075

* unmerklich einsetzen / imperceptible attack

Handwritten musical score for 14 staves, numbered 1 to 14 on the left. The score is written on two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ord." and "ord.". The handwriting is in ink on aged paper.

VI. 1. *The Rose Tree* Op. 107, No. 3

2. *ord.*

3. *ord.*

4. *ord.*

5. *ord.*

6. *cresc.*

7. *ppp*

8. *cresc.*

9. *ord.*

10. *cresc.*

[illegible]

Handwritten musical score for 8 voices (Cb. 1 to 8) and a Cello/Double Bass part. The score is in G major (one sharp) and 4/4 time. It features a complex arrangement with many ties and a final section marked '3' with a repeat sign. The notation includes various musical symbols like notes, rests, and dynamic markings.

Handwritten musical score for measures 54 and 55. The score includes parts for Fl. 1, 2, 3, 4; Cl. 1, 2, 3, 4; Cor. 1, 2, 3; Tr. 1, 2; V.I. 1, 2; VI. 1, 2; Vc. 1, 2; and Cb. 1, 2. The notation is dense with many notes, rests, and dynamic markings such as *pppp*, *pp*, *mp*, *f*, and *marcando*. There are also some handwritten annotations in the right margin.

Handwritten musical score for measures 56 and 57. The score includes parts for Fl. 1, 2, 3, 4; Cl. 1, 2, 3, 4; Fg. 1, 2; Cor. 1, 2, 3, 4, 5; Tr. 1, 2; Trbn. 1, 2; V.I. 1, 2; VI. 1, 2; Vc. 1, 2; and Cb. 1, 2, 3, 4, 5, 6, 7, 8. The notation is dense with many notes, rests, and dynamic markings such as *pppp*, *pp*, *mp*, *f*, and *marcando*. There are also some handwritten annotations in the right margin.

* unmerklich einsetzen / imperceptible attack

- 1) or slower
- 2) entirely without the hair of the bow

Cl. 12

34

Fg. 123

Cfg.

Cor. 1.

2.

3.

4.

5.

6.

Tr. 1.

2.

3.

4.

Trbn. 1.

2.

3.

4.

Tba.

PF.

V.I. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

VII. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

VI. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Vc. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Cb. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

4-40 (tempo primo)

Handwritten musical score for a large orchestra. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The staves are labeled with instrument abbreviations and numbers. The score includes a variety of musical elements such as melodic lines, harmonic support, and rhythmic patterns. The notation is dense and detailed, typical of a professional musical score. The staves are arranged in a vertical column, with each staff representing a different instrument or section of the orchestra. The musical notation is written in black ink on a light-colored background. The score is a single page, showing a portion of a larger work. The notation is clear and legible, with good spacing and alignment. The overall appearance is that of a well-prepared and professional musical score.

Fl. 1. 2. 3. 4.

Cl. 1. 2. 3.

Fg. 1. 2. 3.

Cor. 1. 2. 3. 4. 5. 6.

Tr. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Tba. (sord.)

VII. 12. 34.

VI. 12. 34. 5. 6. 7. 8. 9. 10.

V. 12. 34. 5. 6. 7. 8. 9. 10.

Handwritten notes and musical notation are present throughout the score.

(62)

Cor. 1. 2. 3. 4. 5. 6.

Tr. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Tba. (sord.)

VII. 12. 34.

VI. 12. 34. 5. 6. 7. 8. 9. 10.

V. 12. 34. 5. 6. 7. 8. 9. 10.

Handwritten notes and musical notation are present throughout the score.

* unmerklich einsetzen / imperceptible attack

** die Tenor 2 so dicht wie möglich / the tenor 2 as close as possible

(The page contains musical notation for various instruments, including strings and woodwinds, with dynamic markings like "morendo" and "ritardando".)

[illegible]

* unmerklich einsetzen / imperceptible attack

** ✕ = ohne Tonerzeugung sehr zart hineinblasen / ✕ = very soft blowing, without production of tone

*** \underline{P} = Griff-Finger nicht ganz niederdrücken; den Bogen ganz ohne Druck ziehen. Fast ohne Ton (leiser Streichgeräusch).
/ \underline{P} = do not put the finger of the left hand all the way down; draw the bow without pressure. Almost without tone (more of a bowing noise)

11. *अथर्ववेदः*

	Mit Bürsten im mittleren und hohen Register (ca. vom d' bis f) nicht über die obersten Register, die Quasten leicht streichen	2)		
Pf.	<p>pp — 3 — mp — mezzando —</p>		=	aus 1
			=	aus 2

	(SENZA SORD.)	GETTATO	S.TASTO ORD.	S.TASTO	ORD.	S.TASTO	SORD
V.1.			Y	Y	Y	Y	
2.	-	-	Y	Y	Y	Y	
3.	-	-	Y	Y	Y	Y	
4.	-	-	Y	Y	Y	Y	

		PPP																
		SUL PONT.			S. TASTO			ORD.			C. LEGNO / BASSI			MARC.				
		5			5			5			5			5				
5.	CON SORD.	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
6.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
7.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
8.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
9.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
10.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
11.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
12.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
13.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
14.	-	-	3	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY	YYY		
		PPP																

[illegible]

	CEN SORD.	SUL TASTO	C. LEGNO ^{COARS} (CHINE HAM)	JARCO HARD FORD.	S. FONT.	S. TASTO
5.	-	-	Y Y	Y	Y	Y Y
6.	-	-	Y Y	Y	Y	Y Y
7.	-	-	Y Y	Y	Y	Y Y
8.	-	-	Y	Y	Y	Y
9.	-	-	Y Y	Y	Y	Y Y
10.	-	-	Y	Y	Y	Y
11.	-	-	Y Y	Y	Y	Y
12.	-	-	Y	Y	Y	Y
13.	-	-	Y Y	Y	Y	Y
14.	-	-	Y	Y	Y	Y

VI. 1. **(SENZA SORD)** **S.TASTO** **C.LEGNO** **(ONNE HARE)** **S.PONT. → TUTTO S.PONT.** **S.TASTO**

2. **3** **2** **3** **3** **3** **3** **3**

3. **3** **3** **3** **3** **3** **3** **3**

4. **3** **3** **3** **3** **3** **3** **3**

5. **3** **3** **3** **3** **3** **3** **3**

6. **3** **3** **3** **3** **3** **3** **3**

7. **3** **3** **3** **3** **3** **3** **3**

8. **3** **3** **3** **3** **3** **3** **3**

9. **3** **3** **3** **3** **3** **3** **3**

10. **3** **3** **3** **3** **3** **3** **3**

ppp **pp** **ppp** **f** **mf** **ppp**

	CON SORD.	S.TASTO	C. LEGNO	(SARE SINE HARE)	ARCO, S. PONT'	C. LEGNO
1.	-	-	-	-	-	-
2.	-	-	-	-	-	-
3.	-	-	-	-	-	-
4.	-	-	-	-	-	-
5.	-	-	-	-	-	-
6.	-	-	-	-	-	-
7.	-	-	-	-	-	-
8.	-	-	-	-	-	-
9.	-	-	-	-	-	-
10.	-	-	-	-	-	-

* Ganz am Steg (fast ohne Tor) / entirely all portico (almost without roof)

In or shower

2 With studies in the middle and high regions of the IT spectrum, there was no significant difference between the two groups (1996).

3) actively without the help of the group

(7'04^u)

Fl. 1. *ppp*
 2. *ppp*
 3. *ppp*
 4. *ppp*
 Pf. $\frac{2}{4}$
 2
 4
 3
 4
 Vl. 1. $\frac{2}{4}$
 1. *ppp*
 2. *ppp*
 3. *ppp*
 4. *ppp*
 5. *ppp*
 6. *ppp*
 7. *ppp*
 8. *ppp*
 9. *ppp*
 10. *ppp*
 Vc. 1. $\frac{2}{4}$
 1. *ppp*
 2. *ppp*
 3. *ppp*
 4. *ppp*
 5. *ppp*
 6. *ppp*
 7. *ppp*
 8. *ppp*
 9. *ppp*
 10. *ppp*
 Cl. 1. $\frac{2}{4}$
 1. *ppp*
 2. *ppp*
 3. *ppp*
 4. *ppp*
 5. *ppp*
 6. *ppp*
 7. *ppp*
 8. *ppp*
 9. *ppp*
 10. *ppp*

* unmerklich einsetzen / imperceptible attack

1) entirely without the hair of the bow

1) With small brushes in the highest register (c. the last octave). Sweep the strings lightly.

PF. *(Muss kleinsten Bären im höchsten Register (c. in der letzten Oktave) die Saite leicht "streichen.")*

V.I. 1-8

V.I. 9-14

V.II. 1-8

V.II. 9-14

V.I. 1-10

Vc. 1-10

Cb. 1-8

Handwritten musical score for multiple instruments including Tbn. 1-4, Tba., Pf., V.I. 9-14, V.II 9-14, VI. 1-10, Vc. 2-10, and Cb. 1-8. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.*, *pppp*, and *morendo*. There are also handwritten annotations in German, such as "Spieler 1. wechselt, ... (oder zu weichen Bässen 2)" and "Spieler 2. wechselt, ... (oder zu weichen Bässen 2)". The score is divided into measures by vertical bar lines.

Handwritten musical score for Pf. (Piano Forte) with a measure number 104. The score includes a dynamic marking *ppp* and a handwritten annotation: "Spieler 2. wechselt, ... (oder zu weichen Bässen 2)".

Handwritten musical score for Pf. (Piano Forte) with a measure number 106. The score includes a dynamic marking *pppp* and a handwritten annotation: "Spieler 1. wechselt, ... (oder zu weichen Bässen 2)".

Handwritten musical score for Pf. (Piano Forte) with a measure number 108. The score includes a dynamic marking *pppp* and a handwritten annotation: "Spieler 2. wechselt, ... (oder zu weichen Bässen 2)".

Handwritten musical score for Pf. (Piano Forte) with a measure number 110. The score includes a dynamic marking *pppp* and a handwritten annotation: "Spieler 1. wechselt, ... (oder zu weichen Bässen 2)".