

6

pp

*

This system contains measures 6 and 7. Measure 6 features a treble clef with a series of chords and a bass clef with a similar accompaniment. Measure 7 continues the pattern. The dynamic marking *pp* is present in measure 6. An asterisk is placed below the bass staff in measure 6.

7

poco sf

This system contains measures 7 and 8. Measure 7 continues the musical pattern from the previous system. Measure 8 features a treble clef with chords and a bass clef with a more active accompaniment. The dynamic marking *poco sf* is present in measure 8.

8

poco sf *cresc. poco a poco*

This system contains measures 8 and 9. Measure 8 features a treble clef with chords and a bass clef with a more active accompaniment. Measure 9 continues the pattern. The dynamic marking *poco sf* is present in measure 8, and *cresc. poco a poco* is written above the bass staff in measure 9. There are also some markings like '3' and '3' in the bass staff.

9

sf

This system contains measures 9 and 10. Measure 9 features a treble clef with chords and a bass clef with a more active accompaniment. Measure 10 continues the pattern. The dynamic marking *sf* is present in measure 10. There are also some markings like '1' and '1' in the bass staff.

15II

3
Ped. *

16

Ped.

16II

ri - tar - dan - do
di - mi - nu - en - do
Ped.

17

p cantabile *cresc.* *

(17)

cresc. >>

a tempo

(17)

Musical score for measures 17-18. The piece is in 3/4 time and features a key signature of two flats (B-flat and E-flat). Measure 17 begins with a piano (*pp*) dynamic. The right hand plays a series of chords, while the left hand provides a rhythmic accompaniment. The key signature changes to one flat (B-flat) at the end of measure 18.

19

Musical score for measures 19-20. Measure 19 starts with a *cresc.* (crescendo) marking. The right hand continues with chords, and the left hand features a more active line with *sf* (sforzando) accents. The key signature remains one flat (B-flat).

20

Musical score for measures 20-21. The right hand has a melodic line with *sf* accents, while the left hand continues with chords. The key signature remains one flat (B-flat).

21

Musical score for measures 21-22. The right hand features a melodic line with *sf* accents, and the left hand provides a rhythmic accompaniment. The key signature remains one flat (B-flat).

22

Musical score for measures 22-23. Measure 22 begins with a *f* (forte) dynamic. The right hand has a melodic line with *sf* accents, and the left hand continues with chords. The key signature changes to two flats (B-flat and E-flat) at the end of measure 23. A *cresc.* marking is present at the end of measure 23.

23

ten.
ff *Red.* *

ten.
ff *Red.* *

(23)

ten.
ff *Red.* *

24II

sf *sf* *sf* *sf* *f*

sf

(25)

ff *ff sf* *ff*

2 3 2

(26)

8.....
G

Finale
Allegro

27

Klav. solo

Orchester
pp

mezza

poco adagio

32

Tempo I
Orch.

voce

pp

38

rit. -
Solo

poco adagio

Tempo I
Orch.

Solo

pp

44

Orch.

Solo

Orch.

49

cresc.

Meno Allegro

53

Oboen.

Solo mit Orch.

f

p

p

f

f

Hörner

60

(p) dolce

64

p

68

tr

tr

72

p

8.....

(72)

Measures 72-77. The score is for Flute and Piano. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The flute part has a melodic line with trills (tr) and slurs. Dynamics include piano (p) and dolce.

78

Measures 78-82. The piano part continues with its rhythmic accompaniment. The flute part has a dense, rapid sixteenth-note passage.

83

Measures 83-88. The piano part features a steady accompaniment. The flute part continues with its rapid sixteenth-note texture. Dynamics include piano (p).

89

Measures 89-93. The piano part continues. The flute part has a melodic line with slurs. Dynamics include dolce and piano (p). The word "Oboen" is written above the staff.

94

Measures 94-99. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. The flute part has a melodic line with slurs.

100

Measures 100-104. The piano part continues with its rhythmic accompaniment. The flute part has a melodic line with slurs. Dynamics include piano (p).

106

Musical score for measures 106-110. The score is written for piano with two staves (treble and bass clef). The music features a complex texture with many beamed notes and chords. A *dolce* marking is present above the bass staff in measure 108.

111

Musical score for measures 111-115. The score continues with similar complex textures and beamed notes.

116

Musical score for measures 116-121. The score continues with similar complex textures and beamed notes.

122

Musical score for measures 122-126. The score continues with similar complex textures and beamed notes. A *Streichquartett solo* marking is present above the treble staff in measure 122, and a *(pp) dolce* marking is present above the bass staff in measure 123.

127

Musical score for measures 127-131. The score continues with similar complex textures and beamed notes.

132

Musical score for measures 132-136. The score continues with similar complex textures and beamed notes.

Alle Streicher

Volles Orch.

137

p *cresc.* *f*

142

146

f

150

sf *più f*

155

Solo *f* *tr*

159

Orch. *Solo* *f* *p* *8* *tr* *3* *p*

164

8 *tr*

3 *f* (*p*)

3 *p*

Detailed description: This system contains measures 164 to 167. The right hand features a melodic line with trills and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics range from forte to piano.

168

8 *tr*

3 *f*

L.H.

Red.

Detailed description: This system contains measures 168 to 171. The right hand continues with trills and triplets. The left hand has a more active role, including a section marked 'L.H.' and 'Red.' (Reduction). Dynamics include forte.

172

pdolce

8 *f*

L.H.

Red.

Detailed description: This system contains measures 172 to 175. The right hand plays a melodic line with a dynamic marking of 'pdolce'. The left hand has a steady accompaniment, with a section marked 'L.H.' and 'Red.'.

176

pdolce

Detailed description: This system contains measures 176 to 179. The right hand continues with a melodic line marked 'pdolce'. The left hand plays a steady accompaniment with sustained chords.

180

8

VI, II

Viola

Detailed description: This system contains measures 180 to 183. The right hand features a melodic line with a dynamic marking of '8'. The left hand has a steady accompaniment, with a section marked 'VI, II' and 'Viola'.

184

p

sempre più allegro

Detailed description: This system contains measures 184 to 187. The right hand features a melodic line with a dynamic marking of 'p'. The left hand has a steady accompaniment. The tempo marking 'sempre più allegro' is present.

Allegro molto

185

ff

188

Orch.

192

Solo

Orch.

196

Solo

Orch.

200

Solo

Orch.

Solo

Orch. u. Solo abwechselnd

204

p

Solo

Orch.

208

212

216

220

224

227 VI.I

230 VI.II VI.I

sempre p ed espressivo

235 VI.II

240

245

cresc.

250

Orch. Solo

f *ff*

255

Orch.

f

260 Solo
ff *f*

266 *ff sf sf sf sf* Hbl.
Str. *sf sf sf*

271 *sf sf sf sf sf sf sf*

276 *sf sf sf sf sf sf sf*

281 *sf sf sf ff* Ped.

286 *sf* 5 8 L. R. L. R.

Adagio, non troppo

291

p *dolce*

tr.

296

298

cresc. *dim.*

8

10

300

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

cresc.

8

304

p

8

306 *cresc.* *p* *espressivo*

308

310

312 *cresc.* *dim.*

314 *pp*

316

tr

320

Marcia, assai vivace

(tr)

cresc.

f

Orch.

324

329

334

ten.

Solo

sf

ten.

339 *Solo ten.* *Orch.* *sf sf sf sf sf sf*

345 *sf*

350 *dim.* *p* *più p*

355 *Solo* *Orch.* *pp* *ppp* *Red.* *

360 *Solo* *Orch.* *Solo* *dolce* *pp* *ppp* *pp* *p* *Red.* *

365

sempre legato

VI. I

VI. II

Va.

371

Vc.

p

377

p

383

cresc.

388

ff

8

Red.

Allegro

Orch.

389

pp

Reo. *

Detailed description: This system contains measures 389, 390, and 391. It features two staves in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked *pp*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. A rehearsal mark 'Reo.' with an asterisk is placed at the end of measure 391.

392

Solo

ff

8.....

Orch.

pp

Reo. *

Detailed description: This system contains measures 392 and 393. It features two staves in a grand staff. The key signature has two flats, and the time signature is common time. The music is marked *ff*. Measure 392 is marked 'Solo' and contains a rapid ascending scale. Measure 393 is marked 'Orch.' and contains a more melodic line. A rehearsal mark 'Reo.' with an asterisk is placed at the end of measure 393. An '8' with a dotted line indicates an octave shift in the right hand.

394

cresc.

Detailed description: This system contains measures 394 and 395. It features two staves in a grand staff. The key signature has two flats, and the time signature is common time. The music is marked *cresc.*. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment. The system concludes with a change in time signature to 2/4.

Allegretto, ma non troppo, (quasi Andante con moto)

398

f

ff

Reo. 3

Detailed description: This system contains measures 398, 399, and 400. It features two staves in a grand staff. The key signature has two flats, and the time signature is 2/4. The music is marked *f*. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment with triplets. A rehearsal mark 'Reo.' with a '3' is placed at the end of measure 398.

401

sempre stacc. p

f

sf

Detailed description: This system contains measures 401, 402, and 403. It features two staves in a grand staff. The key signature has two flats, and the time signature is 2/4. The music is marked *sempre stacc. p*. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment. The music is marked *f* and *sf* in subsequent measures.

405

p *f* * Ped.

409 Soprano I Solo *p* Soprano II Solo *p*

Alto Solo Schmeichelnd hold, *Quels ac - cords!* Alto Solo schmeichelnd hold und lieblich klin - gen un - sers *Tout. sur ter - re est har - mo - ni - e, La na -*

Tenore Solo Schmeichelnd hold, *Quels ac - cords!*

Basso Solo Schmeichelnd hold, *Quels ac - cords!*

poco marcato *

414

Lebens Harmo - nien, und dem Schönheitssinn entschwingen Blumen sich, die e - wig blühn. Fried' und *tu - re et no - tre vi - e, Et, de l'œu - vre du gé - ni - e, Sort u - ne im - mor - tel - le fleur. Com - me*

420

Freude glei - ten freundlich wie der Wel - len Wechsel - spiel; was sich drängte rauh und feindlich, ordnet *va le jeu des on - des, Vont la joie et le bon - heur! L'E - ter - nel sou - tient les mon - des, Ter - re et*

cresc. rf

sich zu Hoch - ge - fühl.
ceux sou_rient au cœur. (p)

Tenore I u. II Solo

Basso Solo Wenn der Tö - ne Zau - ber wal - ten und des
Quand la voix hu - mai - ne ac - quie - re Son ren -

430

Wor - tes Wei - he spricht, — muß sich Herr - li - ches ge -
fort mé - lo - di - eux, — Le cha - os se fait lu -

433

stal - ten, Nacht und Stür - me wer - den Licht, äuß' - re
miè - re, L'hym - ne é - cla - te glo - ri - eux. Doux - re -

436

Ru - he, inn' - re Won - ne herr - schen für den Glück - li - chen.
pos, mol - les - se d'â - me, Han - tent, des heu - reux, le seuil;

cresc. *f*

tr tr tr tr tr tr tr

Doch der Kün - ste Früh - lings - son - ne läßt aus bei - den Licht ent -
 Mais, des arts, la sain - te flam - me, Seu - le é - veil - le un no - ble or -

Tutti *f*

Gro - Bes, das ins Herz ge - drun - gen, blüht dann neu und schön em -
 Arts sa - cré, par vo - tre em - pi - re, Li - dé - al de - vient ré -

Tutti *f*

stehn. Gro - Bes, das ins Herz ge - drun - gen, blüht dann neu und schön em -
 gueil. Arts sa - cré, par vo - tre em - pi - re, Li - dé - al de - vient ré -

8.....

por; — hat ein Geist sich auf - ge - schwungen, halt ihm stets ein Gei - ster -
 el, — Quand, vers vous, no - tre â - me as - pi - re, U - ne voix ré - pond au

por; — hat ein Geist sich auf - ge - schwungen, halt ihm stets ein Gei - ster -
 el, — Quand, vers vous, no - tre â - me as - pi - re, U - ne voix ré - pond au

chor. Nehmt denn hin, ihr schö - nen See - len, froh die Ga - ben schö - ner
ciel. Ac - cep - tes ces har - mo - ni - es, Dieu les don - ne en flots é -

chor. Nehmt denn hin, ihr schö - nen See - len, froh die Ga - ben schö - ner
ciel. Ac - cep - tes ces har - mo - ni - es, Dieu les don - ne en flots é -

Kunst. Wenn sich Lieb' und Kraft ver - mäh - len, lohnt dem Men - schen Göt - ter -
pars! La beau - té, la for - ce u - ni - es, Sont les dons jo - yeux des

Kunst. Wenn sich Lieb' und Kraft ver - mäh - len, lohnt dem Men - schen Göt - ter -
pars! La beau - té, la for - ce u - ni - es, Sont les dons jo - yeux des

gunst. Nehmt hin, nehmt
arts. A vous, à

gunst. Nehmt hin, nehmt
arts. A vous, a

sempre *f* *sf* *sf*

476 hin, ihr schö - nen See - len, froh die Ga - - ben, die Ga - - ben
tez ces har - mo - ni - es, Dieu les don - ne, les don - ne en

See - len, nehmt denn hin, ihr schö - nen See - len, Nehmt die Ga - - ben
ni - es, Dieu les don - ne, Dieu les don - ne, Dieu les don - ne en

Solo (p)
 Nehmt die Ga - - ben
Dieu les don - ne en

cresc.

480 schö - ner, — schö - ner Kunst. Nehmt die Ga - ben, die
flots, en — flots é - pars. Dieu les don - ne, les

Tutti p cresc.

Tutti p cresc.

pu cresc.

484 Ga - - ben — schö - - ner Kunst, froh die
don - - ne en — flots é - pars, Dieu les

f

Ga - ben, die Ga - ben - schö - ner
don - ne, les don - ne en - flots é

490 Presto

f
Kunst, froh die Ga - ben, die Ga - ben - schö - ner - Kunst.
se pars. Dieu les don - ne, les don - ne en - flots é - pars.

495

Nehmt denn hin, ihr schönen Seelen, froh die
Ac - cep - tex ces har - mo - ni - es, Dieu les

Gaben schöner Kunst. *don ne en flots é - pars,* Wenn sich Lieb' *La beau - té,* und Kraft, *l'a - mour,*

Gaben schöner Kunst. *don ne en flots é - pars,* Wenn sich Lieb' *La beau - té,* und Kraft, *l'a - mour,*

und Kraft, *l'a - mour,* und Kraft *l'a - mour,*

und Kraft, *l'a - mour,* und Kraft *l'a - mour,*

più f

ver - mäh - - - -
la for - - - -

ver - mäh - - - -
la for - - - -

ff

len, ce. lohnt dem Men - schen Göt - ter - gunst, lohnt dem
Sont *les* *dons* *jo - yeux* *des* *arts,* *Sont* *les*

len, ce. lohnt dem Men - schen Göt - ter - gunst, lohnt dem
Sont *les* *dons* *jo - yeux* *des* *arts,* *Sont* *les*

Men - schen Göt - ter - gunst Göt - ter -
dons *jo - yeux* *des* *arts,* *dons* *des*

Men - schen Göt - ter - gunst, lohnt ihm Göt - ter -
dons *jo - yeux* *des* *arts,* *sont* *les* *dons* *des*

gunst. Nehmt denn hin, ihr schö - nen See - len, nehmt denn
arts. *Ac - cep - tex* *ces* *ces* *har - mo - ni - es,* *Ac - cep -*

Solo *p* *Ac - cep - tex* *ces* *ces* *har - mo - ni - es,* *Ac - cep -*

gunst. Nehmt denn hin, ihr schö - nen See - len, nehmt denn
arts. *Ac - cep - tex* *ces* *ces* *har - mo - ni - es,* *Ac - cep -*

536 See - len, nehmt die Ga - - ben, die
 ni - es, Dieu les don - - ne, les

hin, ihr schö - nen See - len, *Solo p* Nehmt die Ga - - ben, die Ga -
 tex ces har - mo - ni - es, Dieu les don - ne, les don -

Solo p Nehmt die Ga - - ben, die Ga -
 Dieu les don - ne, les don -

cresc.

543

ben — schö - ner Kunst. Nehmt die Ga - -
 ne en — flots é - - pars. Dieu les don - -

ben — schö - ner Kunst. Nehmt die Ga - -
 ne en — flots é - - pars. Dieu les don - -

Tutti p cresc.

Tutti p cresc.

(f) sempre cresc.

549

ben, die Ga - - ben — schö - ner — Kunst.
 ne, les don - - ne en — flots é - - pars.

ben, die Ga - - ben schö - ner — Kunst.
 ne, les don - - ne en flots é - - pars.

f

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la for - ce u - ni - es, lohnt dem
Sont les

Wenn sich Lieb' und Kraft vermählen,
La beau - té, la for - ce u - ni - es, lohnt dem
Sont les

Menschen Götter - gunst.
dans jo - yeux des arts. Wenn sich Lieb' und Kraft,
La beau - té, *l'a - mour,*

Menschen Götter - gunst.
dans jo - yeux des arts. Wenn sich Lieb' und Kraft,
La beau - té, *l'a - mour,*

und Kraft, und Kraft
l'a - mour, *l'a - mour,*

und Kraft, und Kraft
l'a - mour, *l'a - mour,*

pü f *pü f*

(ff)

ver - mäh - len,
la - for - ce,

ver - mäh - len,
la - for - ce,

lohnt dem Men - schen Göt - ter - gunst, lohnt dem Men - schen
Sont les dons jo - yeux des arts, Sont les dons jo -

lohnt dem Men - schen Göt - ter - gunst, lohnt dem Men - schen
Sont les dons jo - yeux des arts, Sont les dons jo -

Göt - ter - gunst, lohnt dem Men - schen Göt - ter - gunst,
yeux des arts, Sont les dons jo - yeux des arts,

Göt - ter - gunst, lohnt dem Men - schen Göt - ter - gunst,
yeux des arts, Sont les dons jo - yeux des arts,

Göt - ter, Göt - ter -
 (lohnt ihm) - - - - -
 Sont les dons - - - - -
 des

Göt - ter, Göt - ter -
 Sont les dons - - - - -
 des

ff *ff*

gunst.
arts.

gunst.
arts.

602 *sempre ff*

607