

fostermusic rental collection



リヒャルト・シュトラウス / 齋藤淳  
交響詩「テイル・オイレンシュピーゲルの愉快ないたずら」

Richard Strauss / arr. by Jun Saitoh  
**TILL EULENSPIEGELS LUSTIGE STREICHE**  
nach alter Schelmenweise - in Rondeauform



foster  
music



## fostermusic rental collection

交響詩「テイル・オイレンシュピーゲルの愉快ないたずら」

作 編 曲 者：リヒャルト・シュトラウス / 齋藤淳

発行・発売：**フォスターミュージック株式会社**

発 行 人：榎本真希

〒273-0032 千葉県船橋市葛飾町2-380-2 ヤマゲンビル5F

TEL 0120-916-773 (携帯・PHSからは047-402-3851)

FAX 047-432-9881 E-mail info@fostermusic.jp

URL <http://www.fostermusic.jp>

※十分注意しておりますが、損傷・落丁・乱丁等がある場合はお取り替えいたします。

フォスターミュージック株式会社が発行する全ての楽譜は、著作権法により保護されており、弊社の許諾を得ずに複製または複写することは、いかなる方法においても禁じられています。また、公表された著作物を複製する行為は、著作権者の利益を不当に害することとなり、著作権法により罰せられます。著作物の無断複製は、作家および出版社の正常な創作活動や、制作・出版活動に困難を来し、ひいては皆様の演奏活動にも大きな影響を及ぼすこととなります。音楽文化の健全な発展のため、音楽を愛する皆様のご理解とご協力をよろしくお願い申し上げます。

ご購入された演奏団体様に限ってパート譜のプリント増しのための複製を許可いたします。



**LOVE THE ORIGINAL**  
楽譜のコピーはやめましょう

# Instrumentation

- 1 Piccolo(Flute)
- 2 1st Flute
- 2 2nd Flute
- 2 3rd Flute (Alto Flute)
- 2 1st & 2nd Oboe
- 1 English Horn
- 1 Clarinet in A<sup>b</sup>
- 1 Clarinet in E<sup>b</sup>
- 1 Solo Clarinet in B<sup>b</sup>
- 3 1st Clarinet in B<sup>b</sup>
- 3 2nd Clarinet in B<sup>b</sup>
- 1 Alto Clarinet in E<sup>b</sup>
- 1 Bass Clarinet in B<sup>b</sup>
- 1 Contrabass Clarinet in B<sup>b</sup>
- 2 1st & 2nd Bassoon
- 1 Contrabassoon
- 1 Soprano Saxophone in B<sup>b</sup>
- 2 1st & 2nd Alto Saxophone in E<sup>b</sup>
- 1 Tenor Saxophone in B<sup>b</sup>
- 1 Baritone Saxophone in E<sup>b</sup>
  
- 1 1st Cornet
- 2 2nd & 3rd Cornet
- 6 1st & 2nd & 3rd Trumpet in C
- 2 1st & 2nd Horn in F
- 2 3rd & 4th Horn in F
- 2 1st & 2nd Trombone
- 1 3rd Trombone
- 2 Euphonium
- 2 Tuba
- 1 String Bass
  
- 1 Timpani
- 1 Xylophone
- 1 Marimba
- 1 1st Glockenspiel
- 1 2nd Glockenspiel
- 2 Percussion
- 1 Harp
- 1 Celesta

fostermusic  
collection

*foster*  
music

# 交響詩「ティル・オイレンシュピーゲルの愉快ないたずら」

## TILL EULENSPIEGELS LUSTIGE STREICHE

nach alter Schelmenweise - in Rondeauform

リヒャルト・シュトラウス

Richard Strauss

編曲：齋藤淳

arr. by Jun Saitoh

**Gemächlich** Flute

The score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: Piccolo (Flute), Flute I, Flute II, Flute III (Alto Flute), Oboe I,II, Cor Anglais, Clarinet in A $\flat$ , Clarinet in E $\flat$ , Solo Clarinet in B $\flat$ , Clarinet in B $\flat$  I, Clarinet in B $\flat$  II, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon I,II, Contrabassoon, Soprano Saxophone, Alto Saxophone I,II, Alto Saxophone II, Tenor Saxophone, Baritone Saxophone, Cornet I, Cornet II,III, Trumpet in C I,II,III, Horn in F I,II, Horn in F III,IV, Trombone I,II, Trombone III, Euphonium, Tuba, Contrabass, Timpani, Xylophone, Marimba, Glockenspiel I, Glockenspiel II, Percussion, Harp, and Celesta. The score includes various musical notations such as dynamics (sfz p, p, mf, cresc.), articulation (accents), and performance instructions (change to Fl., Solo Mallet, Soft Mallet). A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the entire score.

Volles Zeitmaß.  
(sehr lebhaft.)

change to Picc.

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. I
- Fl. II
- Fl. III (A. Fl.)
- Ob. I,II
- A<sup>b</sup> Cl.
- E<sup>b</sup> Cl.
- Solo B<sup>b</sup> Cl.
- B<sup>b</sup> Cl. I
- B<sup>b</sup> Cl. II
- A. Cl.
- B. Cl.
- Cb. Cl.
- Bsn. I,II
- S. Sx.
- A. Sx. I,II
- T. Sx.
- B. Sx.
- Cnt. I
- Cnt. II,III
- C Tpt. I,II,III
- Hn. I,II
- Hn. III,IV
- Tbn. I,II
- Tbn. III
- Euph.
- Tuba
- Cb.
- Timp.
- Xyl.
- Glk. I
- Glk. II
- Cel.

Key performance markings include dynamics such as *mp*, *p*, *mf*, *f*, *ff*, *cresc.*, and *loco*. The score includes various musical notations like slurs, accents, and articulation marks.



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Glk. I

Glk. II

Cel.

*fp*







Immer sehr lebhaft.

poco rit.

3 a tempo

Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

A. Sx. II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Perc. B.D.

The image displays a page of a musical score for 'Till Eulenspiegels Lustige Streiche'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Piccolo, Flutes I, II, and III (with A. Fl. for Alto Flute), Oboes I and II, Clarinet in A, Clarinets in B-flat (Solo, I, II), Clarinet in A, Clarinet in B, Contrabass Clarinet, Bassoons I and II, Contrabassoon, Saxophones (Soprano, Alto I and II, Alto II, Tenor, Baritone), Cor Anglais, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, Tuba, Contrabass, and Timpani. The Percussion part includes a Bass Drum (B.D.). The score is marked with 'Immer sehr lebhaft.' (Always very lively), 'poco rit.' (slightly ritardando), and '3 a tempo' (triple meter, return to tempo). Dynamic markings such as *sf* (sforzando), *ff* (fortissimo), *p* (piano), *f* (forte), and *mf* (mezzo-forte) are used throughout. Performance instructions like 'Solo', 'div.' (divisi), and 'stacc.' (staccato) are also present. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the entire page.





The image displays a page of a musical score for the piece "Till Eulenspiegels Lustige Streiche". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page include Picc., Fl. I, Fl. II, Fl. III (A. Fl.), Ob. I,II, A<sup>b</sup> Cl., E<sup>b</sup> Cl., Solo B<sup>b</sup> Cl., B<sup>b</sup> Cl. I, B<sup>b</sup> Cl. II, A. Cl., B. Cl., Cb. Cl., Bsn. I,II, C. Bn., S. Sx., A. Sx. I,II, T. Sx., B. Sx., Cnt. I, Cnt. II,III, C Tpt. I,II,III, Hn. I,II, Hn. III,IV, Tbn. I,II, Tbn. III, Euph., Tuba, Cb., Timp., and Mrb. The score begins at measure 67. The key signature is one sharp (F#), and the time signature is 3/4. The music features various dynamics such as *mf*, *f*, *cresc.*, *ff*, *stacc.*, and *loco*. There are also performance markings like *pp*, *a2*, and *pp*. A large, semi-transparent watermark "SAMPLE" is oriented diagonally across the center of the page. At the top right, there is a measure number "5" and a tempo marking "gva" with a dashed line indicating a change.



6 change to Fl.

Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.







95 7

Picc. *mf* *p*

Fl. I *p* *cresc.*

Fl. II *p*

Fl. III (A. Fl.) *p*

Ob. I,II *mf* *p*

A<sup>b</sup> Cl. *mf*

E<sup>b</sup> Cl. *mf*

Solo B<sup>b</sup> Cl. *p*

B<sup>b</sup> Cl. I *p*

B<sup>b</sup> Cl. II *p*

A. Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

Bsn. I,II *p*

S. Sx. *p*

A. Sx. I,II *p* *div.* *p*

T. Sx. *p* *p*

B. Sx. *p* *p*

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb. *pizz.* *p*

Mrb. *p*

8

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

B<sup>b</sup> Cl. II (Div.)

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.



119

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Mrb.

*gragioso*

*espr.*

*mf*

*p*

*dim.*

*pp*

*I.*

*II.*

*dim.*

*pp*













change to Fl. 11  
G. P.

Picc. *pp* *p*

Fl. I *pp* *p*

Fl. II *pp* *p*

Fl. III (A. Fl.) *pp*

Ob. I,II *pp* *p* change to C.A.

A<sup>b</sup> Cl. *pp*

E<sup>b</sup> Cl. *pp* *p*

Solo B<sup>b</sup> Cl. *pp* *pp* *p*

B<sup>b</sup> Cl. I *pp*

B<sup>b</sup> Cl. II

A. Cl. *pp* *p*

B. Cl. *pp* *p*

Cb. Cl. *p* *mp*

Bsn. I,II *p* *p*

S. Sx. *p*

A. Sx. I,II

T. Sx. *p*

B. Sx. *p*

Cnt. I (Mute) *pp*

Cnt. II,III

C Tpt. I,II,III

Hn. I,II *pp* *pp* *pp* I. III.

Hn. III,IV *pp*

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb. *pizz.* *p* *mp*

Mrb. *pp*





Gemächlich (♩=♩)

176 Picc. 2/4

176 Fl. I *p* 2/4

176 Fl. II *p* 2/4

176 Fl. III (A. Fl.) *p* 2/4

176 Ob. I,II 2/4

176 A<sup>b</sup> Cl. 2/4

176 E<sup>b</sup> Cl. 2/4

176 Solo B<sup>b</sup> Cl. *a2* *p* 2/4 *espr.*

176 B<sup>b</sup> Cl. I *p* 2/4

176 B<sup>b</sup> Cl. II *p* 2/4

176 A. Cl. *p* 2/4

176 B. Cl. 2/4

176 Cb. Cl. *p* 2/4

176 Bsn. I,II *p* 2/4

176 S. Sx. 2/4

176 A. Sx. I,II *p* 2/4

176 T. Sx. 2/4

176 B. Sx. *p* 2/4

176 Cnt. I 2/4

176 Cnt. II,III *om in E<sup>b</sup>* *p* 2/4

176 C Tpt. I,II,III 2/4

176 Hn. I,II *p* *pp* 2/4

176 Hn. III,IV 2/4

176 Tbn. I,II 2/4

176 Tbn. III 2/4

176 Euph. 2/4

176 Tuba 2/4

176 Cb. *p* 2/4

176 Mrb. *p* 2/4

176 Hp. *mp* 2/4

Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

B<sup>b</sup> Cl. II (Div.)

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Mrb.

Hp.

















steigern

Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Mrb.

*mf*

*cresc.*

*molto*

*molto cresc.*

*ff*

*p*

*mf*

*cresc.*

*molto cresc.*

*ff*

*1.*

*p*

*mf*

*p*

*cresc.*

*mf*

*molto cresc.*

*ff*

*molto cresc.*

*ff*



244 *tr* **17 ruhiger** *tr*

Picc. *p*

Fl. I *p*

Fl. II *p* *sup* *loco*

Fl. III (A. Fl.) *p*

Ob. I,II *p* *div.*

C. A. *p*

A<sup>b</sup> Cl. *p*

E<sup>b</sup> Cl. *p*

Solo B<sup>b</sup> Cl. *p*

B<sup>b</sup> Cl. I *pp*

B<sup>b</sup> Cl. II *pp*

B<sup>b</sup> Cl. II (Div.) *pp*

A. Cl. *pp*

B. Cl. *pp*

Cb. Cl. *pp*

Bsn. I,II *pp*

S. Sx. *p*

A. Sx. I,II *pp*

T. Sx. *pp*

B. Sx. *pp*

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II *dim.* *p* *pp*

Hn. III,IV

Tbn. I,II

Tbn. III

Euph. *pp*

Tuba *pp* *1.*

Cb. *pp*

Timp. *pp*

Hp. *p* *pp*

Score for TILL EULENSPIEGELS LUSTIGE STREICHE, page 18. The score is for a full orchestra and includes parts for Piccolo, Flutes I, II, III (A. Fl.), Oboes I, II, Clarinets in A, B-flat, and C, Bassoons I, II, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets I, II, III, Horns I, II, III, IV, Trombones I, II, III, Euphonium, Tuba, Cymbals, Snare Drum, and Harp. The music is in 3/4 time and features a dynamic range from *f* to *ff*. The tempo is marked *wütend* (furious) and the section is labeled *immer lebhafter* (becoming more lively). The score includes various musical notations such as slurs, accents, and dynamic markings. A large, semi-transparent watermark is overlaid on the page.

Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

267 19

Picc. *f stacc. cresc. ff*

Fl. I *f stacc. cresc. ff*

Fl. II *f cresc. ff*

Fl. III (A. Fl.) *f cresc. ff*

Ob. I,II *mf cresc. ff*

C. A. *mf cresc. ff*

A<sup>b</sup> Cl. *f cresc. ff*

E<sup>b</sup> Cl. *f cresc. ff marcato*

Solo B<sup>b</sup> Cl. *f cresc. ff marcato*

B<sup>b</sup> Cl. I *f cresc. ff marcato*

B<sup>b</sup> Cl. II *f cresc. ff marcato*

A. Cl. *f cresc. ff*

B. Cl. *f cresc. ff*

Cb. Cl. *f cresc. ff*

Bsn. I,II *f cresc. ff*

S. Sx. *f cresc. ff marcato*

A. Sx. I,II *f cresc. ff*

T. Sx. *f cresc. ff*

B. Sx. *f cresc. ff*

Cnt. I *f cresc. p stacc. cresc. f*

Cnt. II,III *f cresc. f*

C Tpt. I,II,III *mf cresc. ff marcato*

Hn. I,II *f cresc. ff a2*

Hn. III,IV *f cresc. ff a2*

Tbn. I,II *f cresc. ff*

Tbn. III *f cresc. ff*

Euph. *f cresc. ff*

Tuba *f cresc. ff*

Cb. *f cresc. ff*

Timp. *f*

276

Picc. *ff sva* *ff marcato sva*

Fl. I *ff sva* *ff marcato sva*

Fl. II *ff sva* *ff marcato sva*

Fl. III (A, F) *ff* *ff marcato*

Ob. I,II *ff* *ff marcato*

C. A. *ff* *ff marcato*

A<sup>b</sup> Cl. *ff* *ff marcato*

E<sup>b</sup> Cl. *ff* *ff*

Solo B<sup>b</sup> Cl. *ff* *ff*

B<sup>b</sup> Cl. I *ff* *ff*

B<sup>b</sup> Cl. II *ff* *ff*

A. Cl. *ff* *ff*

B. Cl. *ff* *ff*

Cb. Cl. *ff* *ff*

Bsn. I,II *ff* *ff*

C. Bn. *ff* *ff*

S. Sx. *ff* *ff*

A. Sx. I,II *ff* *ff*

T. Sx. *ff* *ff*

B. Sx. *ff* *ff*

Cnt. I *ff* *ff*

Cnt. II,III *ff* *ff*

C Tpt. I,II,III *ff* *ff*

Hn. I,II *ff* *ff*

Hn. III,IV *ff* *ff*

Tbn. I,II *ff* *ff*

Tbn. III *ff* *ff*

Euph. *ff* *ff*

Tuba *ff* *ff*

Cb. *ff* *ff*

Timp. *ff*





294 Picc.

294 Fl. I

294 Fl. II

294 Fl. III (A. Fl.)

294 Ob. I,II

294 C. A.

294 A<sup>b</sup> Cl.

294 E<sup>b</sup> Cl.

294 Solo B<sup>b</sup> Cl.

294 B<sup>b</sup> Cl. I

294 B<sup>b</sup> Cl. II

294 A. Cl.

294 B. Cl.

294 Cb. Cl.

294 Bsn. I,II

294 C. Bn.

294 S. Sax.

294 A. Sax. I,II

294 T. Sax.

294 B. Sax.

294 Cnt. I

294 Cnt. II,III

294 C Tpt. I,II,III

294 Hn. I,II

294 Hn. III,IV

294 Tbn. I,II

294 Tbn. III

294 Euph.

294 Tuba

294 Cb.



Picc.

Fl. I

Fl. II

Fl. III (A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.



22

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl. (change to Bass Cl.)

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.  
(change to Alto Cl.)

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

336

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

*pizz.*  
*p*

*f*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*cresc.*

*cresc.*

*ff*

*p*

*cresc.*

*f*

*pp*

*a2*

*p*

*a2*

*pp*

*cresc.*

*cresc.*

*ff*

*p*

*ff*

*ff*

*ff*

344 24

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Perc. Bass Drum

The image displays a page of a musical score for 'Till Eulenspiegels Lustige Streiche'. The score is for a full orchestra and includes parts for Piccolo, Flutes I, II, and III (with the third flute also serving as an Alto Flute), Oboes I and II, Clarinet in A, Clarinets in B-flat (Solo, I, and II), Clarinets in A and B, Contrabass Clarinet, Bassoon I and II, Contrabassoon, Saxophones Soprano, Alto I and II, Tenor, and Baritone, Cor Anglais I, Cor Anglais II and III, Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I, II, and III, Euphonium, Tuba, Contrabass, Timpani, and Percussion (Bass Drum). The score is written in a key signature of one flat (B-flat major or D-flat minor) and a common time signature. The page number '24' is enclosed in a box at the top left. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the center of the page. The music features various dynamics, with 'ff' (fortissimo) being prominent throughout. The notation includes a variety of rhythmic values, rests, and articulation marks.



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Perc.



361  
Picc.  
361  
Fl. I  
361  
Fl. II  
361  
Fl. III (A. Fl.)  
361  
Ob. I,II  
361  
C. A.  
361  
A<sup>b</sup> Cl.  
361  
E<sup>b</sup> Cl.  
361  
Solo B<sup>b</sup> Cl.  
361  
B<sup>b</sup> Cl. I  
361  
B<sup>b</sup> Cl. II  
361  
A. Cl. *cresc.*  
361  
B. Cl.  
361  
Cb. Cl.  
361  
Bsn. I,II  
361  
C. Bn.  
361  
S. Sx.  
361  
A. Sx. I,II *mf*  
361  
T. Sx. *cresc.*  
361  
B. Sx. *ff*  
361  
Cnt. I  
361  
Cnt. II,III  
361  
C Tpt. I,II,III  
361  
Hn. I,II  
361  
Hn. III,IV  
361  
Tbn. I,II  
361  
Tbn. III  
361  
Euph.  
361  
Tuba  
361  
Cb.  
361  
Timp.  
361  
Perc. *ff*









etwas gemächlicher.

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I, II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I, II

S. Sx.

A. Sx. I, II

T. Sx.

B. Sx.

Cnt. I

Cnt. II, III

C. Tpt. I, II, III

Hn. I, II

Hn. III, IV

Tbn. I, II

Tbn. III

Euph.

Tuba

Cb.



422  
Picc.  
Fl. I  
Fl. II  
Fl. III (A. Fl.)  
Ob. I,II  
C. A.  
A<sup>b</sup> Cl.  
E<sup>b</sup> Cl.  
Solo B<sup>b</sup> Cl.  
B<sup>b</sup> Cl. I  
B<sup>b</sup> Cl. II  
A. Cl.  
B. Cl.  
Cb. Cl.  
Bsn. I,II  
S. Sx.  
A. Sx. I,II  
T. Sx.  
B. Sx.  
Cnt. I  
Cnt. II,III  
C Tpt. I,II,III  
Hn. I,II  
Hn. III,IV  
Tbn. I,II  
Tbn. III  
Euph.  
Tuba  
Cb.

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

Volles Zeitmaß.  
(sehr lebhaft.)

allmählich lebhafter.

The score is for a symphonic band and includes the following parts:

- Picc.
- Fl. I
- Fl. II
- Fl. III (A. Fl.)
- Ob. I, II
- C. A.
- A<sup>b</sup> Cl.
- E<sup>b</sup> Cl.
- Solo B<sup>b</sup> Cl.
- B<sup>b</sup> Cl. I
- B<sup>b</sup> Cl. II
- A. Cl.
- B. Cl.
- Cb. Cl.
- Bsn. I, II
- S. Sx.
- A. Sx. I, II
- T. Sx.
- B. Sx.
- Cnt. I
- Cnt. II, III
- C Tpt. I, II, III
- Hn. I, II (Solo)
- Hn. III, IV (III. Solo)
- Tbn. I, II
- Tbn. III
- Euph.
- Tuba
- Cb. (pizz.)
- Timp.
- Xyl.
- Mrb.
- Glk. I
- Glk. II

Dynamic markings include *pp*, *p*, *mp*, *ff*, and *cresc.*. The score is marked with a large 'SAMPLE' watermark.



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

C. A.

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.







The image displays a page of a musical score for the piece "Till Eulenspiegels Lustige Streiche". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Picc., Fl. I, Fl. II, Fl. III (A. Fl.), Ob. I,II, A<sup>b</sup> Cl., E<sup>b</sup> Cl., Solo B<sup>b</sup> Cl., B<sup>b</sup> Cl. I, B<sup>b</sup> Cl. II, A. Cl., B. Cl., Cb. Cl., Bsn. I,II, C. Bn., S. Sx., A. Sx. I,II, T. Sx., B. Sx., Cnt. I, Cnt. II,III, C Tpt. I,II,III, Hn. I,II, Hn. III,IV, Tbn. I,II, Tbn. III, Euph., Tuba, Cb., and Timp. The score begins at measure 469. The key signature is one sharp (F#), and the time signature is 3/4. The music features various dynamics such as *f*, *cresc.*, *mf*, and *p*. There are also markings for *gva* (glissando) and *tr* (trill). A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the entire page.



Picc. (sva) ff

Fl. I (sva) ff

Fl. II (sva) ff

Fl. III (A. Fl.) (sva) ff

Ob. I,II a2 ff

A<sup>b</sup> Cl. ff

E<sup>b</sup> Cl. ff

Solo B<sup>b</sup> Cl. a2 ff

B<sup>b</sup> Cl. I ff

B<sup>b</sup> Cl. II ff

A. Cl. f ff

B. Cl. ff

Cb. Cl. ff

Bsn. I,II ff

C. Bn. ff

S. Sx. ff

A. Sx. I,II f

T. Sx. f

B. Sx. f

Cnt. I a2 f

Cnt. II,III f

C Tpt. I,II,III f

Hn. I,II I. ff

Hn. III,IV III. ff

Tbn. I,II f

Tbn. III f

Euph. f

Tuba f

Cb. ff

Timp. ff

Perc. ff

mf







Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Xyl.

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Xyl.

Mrb.

512

mf *gragioso*

pp

p

pp

pp

p

p

pp

mp

p

pizz. *pp*

mp

p

p



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Xyl.

Mrb.

526

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Xyl.

Mrb.

*p* *mf* *f* *cresc.* *decresc.*

532 <sup>35</sup>

Picc. *f ff f f f*

Fl. I *f ff f* *sva*

Fl. II *f ff f* *sva*

Fl. III (A. Fl.) *f ff f* *sva*

Ob. I,II *f* *div.*

A<sup>b</sup> Cl. *f* *dim.*

E<sup>b</sup> Cl. *f ff f ff* *dim. dim.*

Solo B<sup>b</sup> Cl. *f ff ff f* *dim.*

B<sup>b</sup> Cl. I *f ff f*

B<sup>b</sup> Cl. II *f* *dim.*

A. Cl. *fp cresc. fp cresc. ff cresc. ff*

B. Cl. *fp cresc. fp cresc. ff cresc. ff*

Cb. Cl. *fp cresc. fp cresc. ff cresc. ff*

Bsn. I,II *fp cresc. fp cresc. ff cresc. ff*

S. Sx. *f* *dim.*

A. Sx. I,II *f* *dim.*

T. Sx. *fp cresc. fp cresc. ff cresc. ff*

B. Sx. *fp cresc. fp cresc. ff cresc. ff*

Cnt. I

Cnt. II,III *fp* *change to Cornet*

C Tpt. I,II,III *II. a3*

Hn. I,II *fp cresc. f ffp cresc. f ff*

Hn. III,IV *fp cresc. f ffp cresc. f ff*

Tbn. I,II *fp*

Tbn. III *fp*

Euph. *fp cresc. fp cresc. ff cresc. ff*

Tuba *fp cresc. fp cresc. ff cresc. ff*

Cb. *arco fp cresc. fp cresc. ff cresc. ff*

Mrb.

540

Picc. *mf* *cresc.* *fff* *ff*

Fl. I *mf* *cresc.* *fff* *ff*

Fl. II *mf* *cresc.* *ff* *fff* *ff*

Fl. III (A. Fl.) *mf* *cresc.* *ff* *fff*

Ob. I,II *ff* *fff* *ff*

A<sup>b</sup> Cl. *mf* *cresc.* *ff* *fff* *ff*

E<sup>b</sup> Cl. *mf* *cresc.* *fff* *ff*

Solo B<sup>b</sup> Cl. *mf* *cresc.* *fff* *f*

B<sup>b</sup> Cl. I *mf* *cresc.* *fff* *ff* *f*

B<sup>b</sup> Cl. II *mf* *cresc.* *f* *fff* *ff* *f*

A. Cl. *mf* *cresc.* *fff* *ff*

B. Cl. *mf* *cresc.* *fff* *ff*

Cb. Cl. *mf* *cresc.* *ff*

Bsn. I,II *mf* *cresc.* *fff* *ff*

S. Sx. *mf* *cresc.* *ff* *fff* *ff* *f*

A. Sx. I,II *mf* *cresc.* *ff* *fff* *ff* *f*

T. Sx. *mf* *cresc.* *ff*

B. Sx. *mf* *cresc.* *ff*

Comet + Bugle

Cnt. I *mf* *cresc.* *ff* *fff* *ff* *mf*

Cnt. II,III *mf* *cresc.* *ff* *fff* *ff* *mf*

C Tpt. I,II,III *mf* *cresc.* *ff* *fff* *ff*

Hn. I,II *mf* *ff* *fff* *ff* *a2*

Hn. III,IV *cresc.* *ff* *fff* *ff* *a2*

Tbn. I,II *mf* *ff* *fff* *ff* *f*

Tbn. III *ff* *f*

Euph. *mf* *cresc.* *fff* *ff*

Tuba *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *fff* *ff*

Timp. *ff* *f*





557 37

Picc. *ff*

Fl. I *ff* (sva)

Fl. II *ff* (sva)

Fl. III (A. Fl.) *ff* (sva)

Ob. I,II *ff* a2

A<sup>b</sup> Cl. *ff*

E<sup>b</sup> Cl. *ff*

Solo B<sup>b</sup> Cl. *ff*

B<sup>b</sup> Cl. I *ff*

B<sup>b</sup> Cl. II *ff*

A. Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. I,II *ff*

S. Sx. *ff*

A. Sx. I,II *ff*

T. Sx. *ff*

B. Sx. *ff*

Cnt. I *ff*

Cnt. II,III *ff*

C Tpt. I,II,III *ff* I. II. III.

Hn. I,II *ff*

Hn. III,IV *ff*

Tbn. I,II *ff*

Tbn. III *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff*

557 Wood Mallet *ff*

557



Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Perc.

Triangle

Cym.

change to C. Bsn.

snare off

S.D.

I.D.

B.D.

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp.

Perc.

ord. Mallet

B.D.

585

Picc.

585

Fl. I

585

Fl. II

585

Fl. III  
(A. Fl.)

585

Ob. I,II

585

A<sup>b</sup> Cl.

585

E<sup>b</sup> Cl.

585

Solo B<sup>b</sup> Cl.

585

B<sup>b</sup> Cl. I

585

B<sup>b</sup> Cl. II

585

A. Cl.

585

B. Cl.

585

Cb. Cl.

585

Bsn. I,II

585

C. Bn.

585

S. Sx.

585

A. Sx. I,II

585

T. Sx.

585

B. Sx.

585

Cnt. I

585

Cnt. II,III

585

C Tpt. I,II,III

585

Hn. I,II

585

Hn. III,IV

585

Tbn. I,II

585

Tbn. III

585

Euph.

585

Tuba

585

Cb.

585

Timp.

ord. Mallet

585

Xyl.

585

Mrb.

585

Perc.

*ff*

B.D.

*ff*

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl. (for Es Cl.)  
*ff*  
(entstellt)

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

C. Bn.

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

Timp. ord. Mallet

Perc. B.D.



615 **40**

Picc.

Fl. I

Fl. II

Fl. III  
(A. Fl.)

Ob. I,II

A<sup>b</sup> Cl.

E<sup>b</sup> Cl.

Solo B<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II

A. Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

S. Sx.

A. Sx. I,II

T. Sx.

B. Sx.

Cnt. I

Cnt. II,III

C Tpt. I,II,III

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tuba

Cb.

*Sw*

*p* *f* *ff*

(for Es Cl.)

*mf* *sfz* *b<sub>2</sub>* *b<sub>1</sub>* *p* *pp*



**Epilog.**  
Doppelt so langsam. (im Zeitmaß des Anfangs 4/8)

calando

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. I
- Fl. II
- Fl. III (A. Fl.)
- Ob. I,II
- A<sup>b</sup> Cl.
- E<sup>b</sup> Cl.
- Solo B<sup>b</sup> Cl.
- B<sup>b</sup> Cl. I
- B<sup>b</sup> Cl. II
- A. Cl.
- B. Cl.
- Cb. Cl.
- Bsn. I,II
- S. Sx.
- A. Sx. I,II
- A. Sx. II
- T. Sx.
- B. Sx.
- Cnt. I
- Cnt. II,III
- C Tpt. I,II,III
- Hn. I,II
- Hn. III,IV
- Tbn. I,II
- Tbn. III
- Euph.
- Tuba
- Cb.
- Timp.

Measure numbers 624, 625, 626, 627, and 628 are indicated at the start of each staff. The score includes various dynamics such as *p*, *pp*, *sfz*, and *arco*. A tempo marking of *calando* is present at the beginning, and a section starting at measure 627 is marked *Epilog. Doppelt so langsam. (im Zeitmaß des Anfangs 4/8)*. A specific instruction for the Flute III part reads "change to Alto".



644 Picc.

644 Fl. I *p*

644 Fl. II *p*

644 Fl. III (A. Fl.) *p* change to Fl.

644 Ob. I, II

644 A<sup>b</sup> Cl.

644 E<sup>b</sup> Cl.

644 Solo B<sup>b</sup> Cl. *p* *dim.*

644 B<sup>b</sup> Cl. I *p* *pp*

644 B<sup>b</sup> Cl. II *pp*

644 A. Cl. *pp* (for B.Cl.)

644 B. Cl. *dim.*

644 Cb. Cl.

644 Bsn. I, II *pp*

644 S. Sx.

644 A. Sx. I, II *pp*

644 T. Sx.

644 B. Sx.

644 Cnt. I

644 Cnt. II, III

644 C Tpt. I, II, III

644 Hn. I, II *p* *pp*

644 Hn. III, IV *p*

644 Tbn. I, II

644 Tbn. III

644 Euph.

644 Tuba

644 Cb.

Sehr lebhaft

650 Picc. *f* *cresc.* *ff* *fff*

650 Fl. I *f* *cresc.* *ff* *fff*

650 Fl. II *f* *cresc.* *ff* *fff*

650 Fl. III (A. Fl.) *f* *cresc.* *ff* *fff*

650 Ob. I, II *f* *ff* *fff*

650 A<sup>b</sup> Cl. *f* *cresc.* *ff* *fff*

650 E<sup>b</sup> Cl. *f* *cresc.* *ff* *fff*

650 Solo B<sup>b</sup> Cl. *f* *ff* *fff*

650 B<sup>b</sup> Cl. I *f* *ff* *fff*

650 B<sup>b</sup> Cl. II *f* *ff* *fff*

650 A. Cl. *f* *cresc.* *ff* *fff*

650 B. Cl. *f* *ff* *fff*

650 Cb. Cl. *f* *cresc.* *ff* *fff*

650 Bsn. I, II *f* *cresc.* *ff* *fff*

650 S. Sx. *f* *ff* *fff*

650 A. Sx. I, II *f* *cresc.* *ff* *fff*

650 T. Sx. *f* *ff* *fff*

650 B. Sx. *f* *cresc.* *ff* *fff*

650 Cnt. I *ff* *fff*

650 Cnt. II, III *ff* *fff*

650 C Tpt. I, II, III *ff* *fff*

650 Hn. I, II *f* *cresc.* *ff* *fff*

650 Hn. III, IV *f* *cresc.* *ff* *fff*

650 Tbn. I, II *ff* *cresc.* *fff*

650 Tbn. III *ff* *cresc.* *fff*

650 Euph. *f* *cresc.* *ff* *fff*

650 Tuba *ff* *cresc.* *fff*

650 Cb. *ff* *cresc.* *fff*

650 Timp. *f* *cresc.* *ff* *fff*

650 Perc. *f* *ff* *fff*