

CHRONOLOGY OF EVENTS IN THE MARSCH

MARK DE VOTO
AMS 1976
(WARK.)

Berg's tempo markings, profuse here as in all his music, are handwritten in the left margin. Underlined numbers are the ordered measures.

- Mässiges Marschtempo (I) 1. I, bass, continuing until 9 (merging then with VII)
2. II added, continuing through 9 (including inversion and imitative entries)
- 3-4. III and IV added, continuing through 13 including variants
- 5-6. V added
- 6-8. δ_2 added, as continuation of V
- 8-9. VI added, as continuation of δ_2 ; upper melody semi-climax
- 10-14. Continuation (free?) of VI; modification of II; modified III and IV (repeated notes, trombone; trumpets decrementally repeated); VIII introduced, leading to second climax at 12; modified II (major thirds) merged with δ_2
- 15-16. Shortened quasi-repeat of the foregoing, through 24. (Antecedent phrase.) IV (bass), III pedal on F (timpani, tuba)
- 17-19. II added, extended and thickened; bass begins chromatic descent (to A, 23)
- 20-23. (Consequent phrase.) IV bass, III, I top (transforming into α), II continuation (chromatically descending thirds) as accompaniment; quasi-sequential
- 23-24. V in parallel major sevenths, in bass; IX ♯, X ♯
- 25-26. New section. Strings spiccato, woodwind chords (antecedent phrase); IX merges into bass
27. Spiccato chords shortened (consequent phrase); IX → "II" → V in bass; X (trumpets)
28. Climax; chords of 25-27 → XI
- 29-30. XI (viola solo); VIII with augmented-triad thickening (through 32); IX (bass) changes into V altered; X (trb.)
31. XIII introduced (oboe, xylophone)
- 32-33. XIII fragment ↔ VIII fragment = I cell sequenced and overlapped (through 36, top); X with augmented-triad thickening; V (bass) sequenced and overlapped (through 36)
34. XI, X
35. Like 33 (up a semitone), with XI fragment. Upper voice: like α at 22-23 but extended
- 36-37. Climax. XI extended, much thickened in two contrary-motion nonparallel chordal layers; XIV added.
38. Winding-down of climax. Shortening and thinning of XI; XIV (♯); XIV (♮) in three collateral parts
- poco accel.*
- poco rit. [13]*
- a tempo*
- (poco accel. --- rit.)*
- (a tempo)*
- (accel. --- rit.)*
- rit.*
- subito a tempo
aber schon etwas bewegter
als Tempo I und
Im tempo steigern*
- (unmerklich zurückhalten ---)*
- wieder vorwärts!*
- (Flottes Marschtempo (II))*
- rit. ---*
- molto rit. ---*
- bis Takt 36*

Treatment of II Motive in the Marsch

② *trumm* *trumm* ③ *trumm*

trumm (inverted) *trumm* *trumm*

trumm *trumm* ⑩ *trumm*

trumm *trumm* retrograde of opening cell *trumm* *trumm*

trumm ⑬ *trumm* (combination....) *trumm*

...with 8 inv.)

⑭ (IX) ⑮ *trumm*

⑱ *trumm* ⑳ *trumm* ㉑ *trumm*

㉒ *trumm* ㉓ *trumm* ㉔ *trumm*

㉕ *trumm* ㉖ (XVII) *trumm*

(inverted) ㉗ *trumm* ㉘ *trumm*

II, continued.

(67)

Handwritten musical notation for the first system, featuring a treble clef staff with notes and rests, and the word "trum" written above the staff. A circled number 70 is present above the staff.

Handwritten musical notation for the second system, featuring a grand staff (treble and bass clefs). It includes circled numbers 123 and 125, the word "trum", and the word "Höhepunkt" written above the staff.

Handwritten musical notation for the third system, featuring a bass clef staff with notes and rests. It includes a circled number 136 and the number 6 written below the staff.

Handwritten musical notation for the fourth system, featuring a grand staff. It includes circled numbers 144 and 142, the word "trum", and the Roman numeral (XVIII) written above the staff.

Handwritten musical notation for the fifth system, featuring a grand staff. It includes circled numbers 169 and 170, and the words "Solo Cb.", "2 Bn.", "Solo Vc. pizz.", "Timp.", and "+ Triangle" written below the staff.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for further notation.

Correspondences between Mahler's Symphonies and Berg's Three Pieces for Orchestra

All the Mahler examples given here are from the Ninth Symphony, except the last, which is from the Sixth Symphony.

Mahler: #9, I, p.3

Berg: Präludium, m. 9-10

Mahler, ibid.

Berg: ibid., m. 3 (see full score)

Mahler, p.4

Berg, ibid., m. 15-19

Mahler, p.3

Mahler, p.5

Berg, ibid., m. 28

Mahler, p.3

Berg, Reigen, m. 3-7

Mahler, p.29

Berg: Marsch, m. 122

Mahler: #6, I, m. 270

Berg, Marsch, m. 110-112

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0145

~~0~~ 1 2 4 5 6 8 9 10 (3 7 11) 9-12

7-13 is upper voice

Ex. 6

~~0~~ 1 3 4 5 7 10 11

~~0 2 6 8 9 10~~
0 2 3 6 8

~~7-28~~

γ 0 1 2 3 4 5 9

6 7 8 10 11
0 1 2 4 5

7-3

Ex. 1

3 5 7 8 10

0 2 4 5 7
0 2 3 5 7

→ 5-23

{ 1 3 6 8 11
~~0 2 4 5 7 9~~
0 2 5 7 9
0 2 4 7 9

→ 5-35!

m. 7

2 4 6 10 11
0 2 4 6 9

→ 5-34

EX. 2

1 4 5 6 9
0 3 4 5 8

→ 5-33

EX. 4

~~1 2 4 8 10 13 4~~
0 2 5 7 8
0 1 3 6 8

→ 5-29

(15) (accel. - rit.) Ein wenig bewegter (1^o I.)
rubato

16 17 18 19

③ creeping chromatically downward

20 21 22 23

poco accel. *rit.*

③ ③ ③ ③ ③ ③

Example 10. (Marsch.)

140

rit.

37

4 Fl., 4 Ob., 4 Kl.

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34

35

riton. ----- *ziemlich breit*

Musical score for measures 34 and 35. The score is written for a full orchestra. The top staff is for the first violin (Vn. 1), with a *gliss.* marking. The second staff is for the second violin (Vn. 2). The third staff is for the flute (Fl.), with a *riton.* marking. The fourth staff is for the oboe (Ob.). The fifth staff is for the clarinet (Cl.). The sixth staff is for the horn (Hr.). The seventh staff is for the trumpet (Trp.). The eighth staff is for the trombone (Br.). The ninth staff is for the percussion (Pk.). The tenth staff is for the string section (Kb., Tuba, Kfg.). The score includes various musical notations such as notes, rests, and dynamic markings like *riton.* and *ziemlich breit*.

37

38

Wogend

39

accel. ----- *rit.* ----- *accel.* ----- *rit.* -----

Musical score for measures 37, 38, and 39. The score is written for a full orchestra. The top staff is for the first violin (Vn. 1+2), with a *6* marking. The second staff is for the second violin (Vn. 1+2). The third staff is for the flute (4 Fl.), with a *3* marking. The fourth staff is for the oboe (4 Ob.). The fifth staff is for the clarinet (4 Kl.). The sixth staff is for the horn (4 Hr.). The seventh staff is for the trumpet (4 Trp.). The eighth staff is for the trombone (4 Br.). The ninth staff is for the percussion (Pk.). The tenth staff is for the string section (Kb., Tuba, Kfg.). The score includes various musical notations such as notes, rests, and dynamic markings like *accel.* and *rit.*.

Flottus Zeitmass (Typo. II.)

136

137

4 Fl.

Vn. 1, 2

Col.

4 Ob.

2 Fl.

2 Pos.

Hr.

Bkl.

Kb., Vc., Br.

1a. 2a. 3a. 4a.

1. 2. 3. 4.

Subito a tempo...

25

26

Vn. 1

Vn. 2

Br.

Vc.

Kb.

Bkl.

6 Hr.

gliss.

3

3

3

3

3

3

3

3

Reduction: white notes: m. 136-137; black notes: m. 25-26

1a. 1. 2a. 2. 3a. 3. 4a. 4.

Anomalies indicated by arrows. Note close similarity (quasi-sequential) of 1a and 3a, 2a and 4a.



Themes in the Marsch

I Vc. (1)

II cl. (2) trum (17) Hn.

III (2) (3) characteristic rhythm

IV (3) Eng. horn (4) Ob. 3

V Vn. (5)

VI (6) Vn. Hn. Fl.

VII (8)

VIII (9) Bn. Vc. (11) Strs. variant of I cell

(cont'd.)

IX (24) Cl. Trb.

X (27) Trp. Strs. (XI) (compare II)

XI (28) Trp. Strs. Cl. Bn. 3

XII (29) Solo Vla.

XIII (31) 4 Ob. variant of I cell (compare VIII)

XIV (37) Trp. Trb.

XV (39) E♭ Cl. 3 (1) str. (XV₂) (41) E♭ Cl. (inv.) (rect.) (44) 4 Cl., Col. (XV₃)

XVI (44) Hn. (5) compare II, S₂ Trb., Harp

(56) 3 Trb. b

XVII 4 Fl., 4 Ob.
4 Cl.

XVIII Ob., Cel.
t. Cl.

(cont'd.) Vn. ww. + Trp.

XIX Vn. Trp.

XX 1 Brass, ww. *developing fragment*
3 *fandango* (compare III)

XX 2 Bn., Eb.

XXI ww. compare VIII, XIII, XX₂

XXII Vn.

XXIII Strs. etc.

XXIV etc.

[compare (8va) Reigen IV: any significance to this comparison?]

XXV

XXVI chromatic compare XX₁
Trp. whole-tone

XXVII Cl. Eb Cl.

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Viel langsamer, sehr
zögernd

(Zeit lassen --- a tempo)

Ins Tempo I zurückkehren
(vorwärts!)

---- Tempo I
Immer accel. ---

Flottes Marschtempo
(7^o III)
[recte: II?]

(accel. ---)

grazioso

(accel. ---)

a tempo

rit. --- a tempo

rit. ---
Etwas breiter

Wieder zurückkehren
zum beiläufigen
Tempo I

(poco accel. --- rit. ---)

39. New section. XV; suggestion of II; IV
(timpani, bassoon)
40. Continuation of XV; XII (solo vla.);
X (♩ in three parts)
41. XV₂ answers
42. Cadential measures (slowing-down measure)
43. Continuation of XV₂; XII in bass (solo contrabass)
44. XII in bass merges with S inv.; XIV in (quasi)
six layers ♩; XV₂
45. S inv.; S (bass); ?? top
46. New section. Cadence. E pedal; IX (one voice);
S fragment
- 47-49. IX plus S fragment expanded and altered.
II leading to:
- 50-52. II thickened and altered. Accompaniment grows
from S fragment → X (altered). Bass (III) descending
chromatically to 56
- 53-54. II variant (4 horns); X variant (accompani-
ment), extended; III (γ ♩ ♩)
55. Accompaniment from repeated settling tones of
various figures
56. XVI introduced; accompaniment as at 55
57. XVII
58. Accompaniment like 55; stretto of II fragment
59. Like 58; XVI
- 60-61. Heavy chordal texture, rhythm of III;
XVI joined to XVII
- 62-63. XVIII formed from a free combination of X,
XVII, and II. First six notes of VIII in bass;
chordal accompaniment in ♩ ♩ units
- 63-64. Top and bass of 62-63 in exact inversion.
Continuation of each.
65. Subclimax of this section; suggestion of XVII;
chordal figures and VIII figures shortened
66. Short cadence. XIX; XVI (bass); VIII (partial
inversion) fragment; new accompanimental figure
resembling VIII, attached to II (horn)
- 67-69. Repetitions and extensions; ♩ of XVI
become gracenotes
- 70-71. Intensification and condensation: C pedal
(top); climax
72. Dies down; XIII figure (altered) in timpani and
horns
- 73-75. Stretto of XIII figure up to seven parts
- 76-77. XIII figure with chordal accompaniment in
rhythm; X variant in bass
78. Climax (divided strings, high horns); extension
of X variant (horns), descending to:
- 79-80. Closing part of this section. Settling tones:
A and G (horns, tuba) (Wozzeck, I/2, 274-278)
- 81-83. Rising figures out of settling tones (contin-
uation), ending with S₂ (S inv.) fragment. G and A
pedal

Allmählich zum
nächsten Tempo steigern---

Allegro energico
(T^o III)

quasi rit.

Plötzlich etwas
zurückhaltend-----
a tempo (III)

Immer dasselbe
Hauptzeitmass (III)

(poco rit.---

--- a tempo)

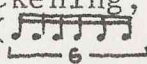
poco rit. ----

Zeit lassen

accel. ---

--- rit. ---

molto riten. ---

- 84-87. Transition. Canon (ostinato) of VI (shortened) in chromatically ascending pattern, with multiple entries of various lengths and at various intervals of separation; G and A pedal (to 91)
- 88-90. More entries (up to seven parts); climax builds (to 91); IV fanfares
- 91-92. New section. March character resumed. XX, chordal accompaniment
- 93-94. XX continues; β accompaniment (horns), XX₂ (partial inversion of XX) in bass
- 95-96. Like 91-92
- 97-98. XXI (variant of XX fragment), β accompaniment, descending chromatic scale segments
- 99-101. Breath; XXI repeated and extended; texture thickened; new independent parts
102. Tag-end of XX; chromatic figures in bass; rhythmic chords
- 102-103. Continues; XXII; continuing chromatic descent in several layers
- 104-105. Like 102-103, texture thickened; chromatic figures descend and ascend
106. Stretto of chromatic figures; intense collateral thickening
- 107-110. New section. XX in bass in augmentation; XXIII in "march" chords: β $\int \int \int \int$; β figures (low) answered by quasi-retrograde β flourishes (high). XX₂ (horns); fragments of XX. Bass settles on F#
- 111-114. F# pedal in bass (through 124) with march rhythms; new melody (XXIV) with chordal thickening, canon at \downarrow (interrupted), diminution canon () , extensions (through 114)
- 115-116. Canon à 3 (XX₂), much varied, extensions (through 119); new melody in upper voice (XXV)
- 117-119. Continuation of XX₂ canon; new entrances, fragmentary and incompletely canonic, of XXV; canon à 3 of VIII
120. Canons (or what remains of them) all converge and cadence with chromatic scale segments
121. Upbeat figure of XX₂, dotted rhythms on sustained chord
122. Dotted rhythms attached to chromatic and whole-tone fragments, becoming an independent motive (XXVI), all descending and thickened in many parts; successive entrances of XX₂ blending with these; rising overlapped entrances of II (parallel minor sevenths: horns, strings); XX tag-end fragment
- 124-125. Intense stretto of all of these, with extensions; buildup (F# pedal descends chromatically to C# at 126) to:
126. Höhepunkt. C# pedal established; all scales and fragments converge

Anfangs ziemlich breit, allmählich ins T^o I zurückkehren - - - -

--- Tempo I.
(accel. --- rit. ---)
(accel. --- rit. ---)

molto accel. --- rit.

überstürzend --- rit. ---

Flottes Zeitmass (T^o II)

rit. ---

molto rit. ---

a tempo. Subito molto riten. ---

Quasi a tempo, aber bedeutend langsamer beginnend und allmählich übergehend - - - -

Tempo III (aber etwas schwerer)

rit. --- molto ---

Pesante

rit. ---

Quasi grosser Auftakt... tempo [rit. ---] molto --- sehr langsam

Ruhig und - - - -

--- immer sehr langsam (gedehnt)

noch langsamer

Subito a tempo (III)

rit. --- - - - - |

- 126 $\frac{1}{2}$. δ_2 with held-note-by-note entrance (horns)
- 127. δ_2 again enters (cl.), held
- 128. δ_2 once more (trb.), held
- 129. δ_2 major seventh extended (repetition)
- 130-131. Tag-end of δ_2 ; dovetailing contrary-motion XXVI, mirror phrases, quasi-sequential
- 131-132. Like 130-131
- 133. δ_2 tag expanded to VI; XXVI with whole-tone and diatonic extensions; chromatic scale above (celesta)
- 134-135. Fragments as in preceding measures; parallel thirds (trb.) becoming α in 135, two layers; XIII (timp.); begin strong D pedal (Hauptstimme) accelerating rhythmically (string bariolage)
- 136-138. Same harmonies as 25-27, semitone lower, with many alterations and extra notes; texture (full orch.) much expanded; II (trb.) in several entries
- 139. Like 28 but octave higher, semitone lower; some II fragments; D pedal
- 140. D pedal; chords of 37 distributed through woodwinds and strings
- 141. D pedal (strings, harps, celesta, perc., trb., all woodwinds) increases; XIII (trp., xyl.); α canonically but fragmented and extended (horns in thirds)
- 142. Climax. Two chords of 25 fully textured as at 136-138, dying subito to D pedal alone (timpani)
- 143. Continuation of dying-away (142); New section (last beat) on weird chord, with several themes...
- 144-147. ...all starting together: XV (tuba), XIX (Eng. horn), II fragments, altered (bn., ob.), XVIII (cello)
- 147-148. Upbeat to 148 from melody at 65 (fl.) continues, altered; XV₂ (tuba, ob.); vla.-horn fragment from 54 (trb.). Very dense 7-part counterpoint (♩, ♪)
- 149-154. Closing section. Fanfare from XX (rhythm of IV) expanded into descending brass melody, over chromatic bass (♩) and whole-tone bass (♩♩♩ marziale), extended ("V-I cadence") towards:
- 155-159. Coda. D pedal, march rhythm (vc., perc., rhythm of III and IV). α incremental repetition (6 horns), β ditto (4 trb.), buildup of pedal
- 160-161. Flashback: melody, harmony of Präludium, m. 11
- 161. Chord moves up chromatically (woodwinds ♩ and pizz. strings ♩)
- 162-164. Chord continues up, its various layers turning around at different points and descending, everything finally meeting on D; canon à 3 of δ_2 (trp., horn, trb.)
- 165. Pedal on D continues (vn., vla. pizz.); flourish in cl. (XXVII) repeated octave higher in piccolo
- 166. Pedal continues through 170; XII (trombone)
- 167-168. XV (solo violin) with supporting harmony (flute, muted horns) as at 39
- 169-170. II (solo cb., bn., timp., solo cello pizz.)
- 171-174. Final fanfare. XVI (trb.; bn.), XXVII (horns), XXVI inv. (trp.) swarming around high B^b (cresc. to fff) broken off on last ♩ (low E)

chords held, changing as they go

CORRECTIONS TO THE PUBLISHED MINIATURE SCORE OF OPUS 6

The schedule below lists all those corrections which I am absolutely certain, or at least pretty certain, should be made. The currently available miniature score has already made some of them; scores more ancient than my own copy (purchased 1963) may have other errors not indicated here. Corrections between printings have not been indicated in any edition or commentary, as far as I know. Other emendations will doubtless be necessary when the manuscripts are subjected to detailed study, but I have not done that work yet, nor, as far as I know, has anyone else.

I. Präludium

1. M. 6, horn 3, third third of second beat: G#, not G \flat .
2. M. 27, vn. II, third beat: B \flat .
3. M. 38, horns 3 and 4: add treble clef.
4. M. 36, horn 6, two F at end of second beat: E \flat and F \flat , not G \flat and A \flat ?
5. M. 40, trp. 3, first beat: change B \flat to B \natural , and C# to B \flat .
6. M. 52-53, bass clarinet: G \flat , not A \flat ?

II. Reigen

1. M. 68, flutes: change margin marking to F1. 1, 2, 3, 4; delete (2. tacet)
2. M. 79-80, cl. 2: A \flat , not G \flat ?
3. M. 94, cellos: first note should be G \flat , not G \natural .
4. M. 118, bassoons: four sixteenths, not thirty-seconds.

III. Marsch

1. M. 24, cl. 1 and 2: change A \flat and C to A \flat and C#; change G $\flat\flat$ and B $\flat\flat$ to G \flat and B \flat .
2. M. 27, bassoon 2, second beat: change F \flat to A \flat .
3. M. 29, bassoons 1 and 2, second half of fourth beat: A \flat and C#, not G \flat and B#.
4. M. 42, bass cl.: E \flat , not D \flat ?
5. M. 44, celesta, last three notes, lower part: G-F-G
6. M. 53: Tempo II, not III (? seems logical).
7. M. 58, vn. I: second eighth is D \flat -E \flat trill, not E \flat trill (cf. vla.)
8. M. 83, horns: bass clef, not treble.
9. M. 89, English horn: F \flat , not E \flat .
10. M. 103, bassoon 3, third beat: B \flat , not B \flat .
11. M. 113, celesta: the G# in the penultimate chord should be G \flat .
12. M. 126, margin: 4 Kl. in A, not in B.
13. M. 134, flutes: fortsetzend, not fortstzend
14. M. 136, clarinets: first note should be F#, not G.

Musical Examples for "Alban Berg's Three Pieces for Orch., Op. 6"

AMS Annual Meeting, Washington, D.C.,

November 1976

(Exx. 1-7 are from the Präludium)

1.

Musical notation for Example 1, measures 6-8. The top staff is for Bn. (Bassoon) and the bottom staff is for Trp. (Trumpet). Measure 6 contains circled letters A and B. Measure 7 contains circled letter C. Measure 8 contains circled letter D. A bracket labeled 'basic cell' spans measures 7 and 8. Below measure 8, a bracket labeled 'RI of basic cell' spans measures 7 and 8. A 'V' symbol is at the end of the staff.

Musical notation for Example 1, measures 9-10. The top staff is for Trb. (Trombone) and the bottom staff is for Cel. (Cello). Measure 9 contains circled letter D. Measure 10 contains circled letters E and F. A bracket labeled '3' is above measure 10.

2.

Musical notation for Example 2, measures 11-13. The bottom staff contains circled numbers 11, 12, and 13. A bracket labeled 'I' spans measures 11 and 12. A bracket labeled 'R' spans measures 12 and 13.

3.

Example 3 is on Big Sheet I.

4.

Musical notation for Example 4, measures 20-21. The top staff contains circled numbers 20 and 21.

5.

Example 5 is on Big Sheet II.

6.

Musical notation for Example 6, measures 37-39. The top staff contains circled numbers 37, 38, and 39. Measure 37 has a Greek letter alpha above it. Measure 38 has a Greek letter beta above it. Measure 39 has a Greek letter gamma above it. A bracket labeled '3' is below measure 39.

7.

Musical notation for Example 7, measures 44-46. The top staff contains circled numbers 44, 45, and 46.

(Ex. 8 is from Reigen.)

8.

Musical notation for Example 8, showing a melodic line with circled motifs and a bracketed section labeled (I).

α

Musical notation for Example 8, showing a harmonic line with vertical dotted lines connecting notes to the melodic line above.

Please see also Bruce Archibald's article, "The Harmony of Berg's Reigen", Perspectives of New Music vi/2, Spring-Summer 1968, pp. 73-91.

(20) (III)

Musical notation for Example 8, showing a melodic line with a bracketed section labeled "sequential..." and another section labeled "... that is, 1 3, the underlying harmony likewise".

9, 10.

These Examples are on Big Sheets 3 & 1, respectively.

(Exx. 11-15 refer to the Marsch.)

11.

Musical notation for Example 11, showing a melodic line with circled motifs and a bracketed section labeled (I).

12.

Musical notation for Example 12, showing a bass line with circled motifs and a bracketed section labeled (II).

13.

Musical notation for Example 13, showing a melodic line with circled motifs and a bracketed section labeled (III).

14.

Musical notation for Example 14, showing a melodic line with circled motifs and a bracketed section labeled (IV).

15.

Musical notation for Example 15, showing a bass line with circled motifs and a bracketed section labeled (V).

compare β :

Musical notation for Example 15, showing a comparison of two melodic lines with a bracketed section labeled (VI).

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Supplementary examples on the next five pages:
1. Themes in Reigen 2. Treatment of II motive in the Marsch 3. Correspondences between Mahler and Berg

Themes in Reigen, and some of their exposures

6-219!

I Sacc. ③ Bn., Trp. ⑤

II ④ Vn. trem. ⑥ Vla. ⑦ Vla. 3 ⑧ Vla., Vc. ⑨ Vn. solo, Fl. 1

III ⑩ Bn., Trp. *langsames Walzertempo* (compare ①; compare ③-⑥)

IV ⑪ 4 Fl. ⑫ 3

V ⑬ 4 Horns ⑭ 4 Horns (Simv.)

Detailed description: The score consists of six numbered sections, each on a separate staff. Section I is for Horns and Trumpets, marked 'Sacc.' and numbered 3 and 5. Section II contains three staves: the first for Violins (tremolo), the second for Viola, and the third for Viola (triplets). Section III is for Horns and Trumpets, marked 'langsames Walzertempo' and includes a comparison instruction. Section IV is for Flutes, marked '4 Fl.' and includes a triplet. Section V contains two staves for Horns, with the second staff marked '(Simv.)'. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

(MORE)

Reigen themes, continued

79 Vn.

52 Vn.

56 Fl.

97 Vn. solo

102 Vn. solo Vla. solo

105