

Paul Büttner

SATURNALIA
für Blasinstrumente und Pauken

Wind Ensemble

Piccolo
2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
Contrabassoon
4 Horns in F
2 Trumpets
Cornet
3 Trombones
Timpani

1896/rev. 1898
Full Score / Partitur

Modern edition by Richard Marcus

NOTES

ABOUT THE COMPOSER

Paul Büttner (1870–1943) was a composer, conductor, critic, and music educator who enjoyed great success in and around his native Dresden. He was artistic director of the Dresden Conservatory and a longtime music critic for the *Dresdner Volkszeitung*. He fell into obscurity after he was blacklisted by the Nazis for his Social Democratic views. Before the war, Büttner was seen by many as “the last great symphonist,” a natural successor to Brahms and Bruckner.¹ Büttner’s greatest success came with the Third Symphony in D-flat major, premièred by the Leipzig Gewandhaus Orchestra under the direction of Arthur Nikisch in 1915. After the Berlin première of the work, critic Walter Dahms wrote, “we can at last hear the longingly awaited natural musician, the composer blessed by God’s grace. No one need complain about the paucity of truly creative talents in our time when men like Paul Büttner live among us.”² Büttner was known as an excellent teacher who placed great emphasis on mastering strict writing and contrapuntal techniques; however, he believed that music was not only a “scientia” but an “ars” that should speak of emotions.

Paul Büttner was born into a working-class family in Dresden in 1870. His father moved from the Eastern Ore Mountains of Saxony to the Löbtau quarter of Dresden to work in the Siemens glass factory where he eventually became a master craftsman and foreman.

At age eight, Büttner began taking violin lessons and composing his first pieces. Büttner’s parents could not afford to send him to the Dresden Conservatory to study violin; however, the school offered a free position in oboe, and Büttner took advantage of the opportunity. Büttner was accepted into the composition class of Felix Draeseke, a follower of the New German School of Liszt and Wagner, and his talents were quickly noticed. Upon the death of his father,

Büttner became responsible for the support of his mother and sister. He earned money by performing as an oboist in smaller orchestras throughout Germany and playing in dance bands in the Dresden area.

After completing his studies, Büttner first worked as an oboist and violist in Bremerhaven, then in Majori near Riga. In 1892, Büttner earned a position with the Dresden Gewerbehaus Orchestra which later became the Dresden Philharmonic. Around the same time, Büttner, a lifelong supporter of the working classes, began directing various workers’ choruses.

In 1896, Büttner was hired to teach choral singing at the Dresden Conservatory. Shortly afterwards, his teaching duties were expanded to include music theory. In 1907, because of overwork and internal quarrels, Büttner gave up his position at the Conservatory and devoted himself to composition. Over the next ten years, Büttner conducted various choral societies and organized and conducted concerts with the Gewerbehaus Orchestra for the Dresden Workers’ Youth Education Society. In 1909, Büttner married his former student, Eva Malzmann, a professional pianist and art critic for the *Dresdner Volkszeitung*, a Social Democratic newspaper for which Büttner served as music critic for over three decades. In his numerous reviews, articles, and essays, Büttner reaffirmed his belief that good music belongs to and benefits all strata of society.

In 1918, Büttner returned to the Conservatory to teach composition, direct the orchestra and choir, and oversee the chamber music program. In 1924, Büttner was appointed director, a position he held until 1933 when he was dismissed from his post because of his outspoken opposition to National Socialism. His works were deemed “unerwünscht” (“undesirable”) and were no longer allowed to be performed.³⁴ The *Dresdner Volkszeitung* was also banned, and Büttner’s family fell into severe financial straits. His wife, who was Jewish and a Social Democratic member of the Saxon State Parliament, was held in “protective cus-

¹ Karl Laux, “In Memoriam Paul Büttner,” *Musik und Gesellschaft* 4 (1954): 129. NB: unless otherwise noted, translations by the author.

² Christoph Schlüren, Preface to *Konzertstück für Violine und Orchester in G-Dur* by Paul Büttner, Leipzig: Edition Peters, 1937, Reprinted Munich: Musikproduktion Höflich, 2015, trans. Bradford Robinson, accessed November 27, 2022, https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/1675.html.

³ Kathleen Goldammer, “Paul Büttner,” in *Sächsische Biografie*, ed. Institut für Sächsische Geschichte und Volkskunde, 2011, accessed November 27, 2022, [https://saebi.isgv.de/biografie/Paul_Buettner_\(1870-1943\)](https://saebi.isgv.de/biografie/Paul_Buettner_(1870-1943)).

⁴ It is interesting to note that the Dresden Philharmonic performed the Dresden première of Büttner’s *Konzertstück für Violine und Orchester* in G-Dur on June 16, 1941. The program notes state that on the occasion of his 70th birthday in December 1940, Büttner received an honorary gift from the state cultural administrator.

⁵ Agata Schindler, “Eva Büttner,” in *Sächsische Biografie*, ed. Institut für Sächsische Geschichte und Volkskunde, 2011, accessed December 3, 2022, <https://saebi.isgv.de/gnd/13359498X>. NB: After the death of her “Aryan” husband, Eva Büttner was left completely vulnerable. In order to avoid being deported to an extermination camp, she, with the help of Dresden physician, Kurt Magerstädt and estate owner, Margarethe von Helldorf, spent the last 20 months of the war in seclusion above the stables of the castle in Pulsnitz. After the war, she took an active role in the cultural office of the Kamenz district.

today” by the Dresden police.⁵ Büttner spent the last decade of his life writing music and scraping by as a private music teacher. After a year-long illness, he died in poverty on October 15, 1943. Only a few friends attended his burial.

After the war, there was renewed interest in Büttner and his work. In 1962, the city’s municipal music school was named for him, and his works were taken up by conductors such as Joseph Keilberth, Heinz Bongartz, and most notably, Kurt Masur, music director of the Dresden Philharmonic (1967–1972), the Leipzig Gewandhaus Orchestra (1970–1996), and the New York Philharmonic (1991–2002). In 2002, Sterling Records released remastered recordings of the Berlin Radio Symphony Orchestra’s performances of Büttner’s *Heroic Overture* and *Symphony No. 4* conducted by Hans-Peter Frank (1974) and Gerhard Pflüger (1965), respectively.

ABOUT THE WORK

Büttner completed the *Symphonische Musik für Blasinstrumente und Pauken* (later retitled, *Saturnalia*) for 20 winds and timpani in November 1896. Writing for an orchestral wind section of this size was unusual for the time. Richard Strauss’s *Serenade* (1881) and *Suite in B-Flat* (1884) are scored for thirteen instruments, and Max Reger’s *Bläserserenade* (1904) is scored for twelve winds. Mahler’s “Um Mitternacht” from *Rückert Lieder* (1901) calls for a larger ensemble of 18 winds plus piano, harp, and timpani.

Büttner made extensive revisions to *Symphonische Musik* in 1898, the same year he completed his *First Symphony in F*.⁶ He retitled the piece, *Saturnalia für Blasinstrumente und Pauken* and changed the completion date to December 17, 1898. The new title was evidently inspired by Schopenhauer’s essay, “On the Metaphysics of the Beautiful and Aesthetics,” in which Schopenhauer discusses music’s freedom of movement. Büttner quotes Schopenhauer in the notes that accompany the manuscript. “Music ... freely moves in the concerto, the sonata, and above all the symphony, its most beautiful playground where it celebrates its saturnalia.”⁷ Büttner’s *Saturna-*

lia, which according to the composer, “contains many new things in terms of form and ideas,” appears to have been his playground.⁸

In 1904, several Dresden composers had their works performed by the Gewerbehau Orchestra. Some works were familiar to Dresden audiences. Others, including Büttner’s *Saturnalia* were being heard for the first time. Unfortunately, an unidentified critic from the *Dresdner Nachrichten* described the work as “rather trivial and uncharacteristic.”⁹ These words may have discouraged Büttner from publishing the work. In a tribute to Büttner on his 60th birthday, former student, Hellmuth Pattenhausen wrote that in addition to its melodic invention, Büttner’s symphonic music was praised for “its elemental vitality, its rhythmic verve, its ravishing harmony ... [and] its purely technical mastery,” all qualities which can be found in *Saturnalia*.¹⁰

The manuscript of this work is part of the Paul Büttner estate held at the Saxon State and University Library in Dresden.¹¹

ABOUT THIS EDITION

As previously mentioned, Büttner made extensive revisions to the score in 1898. Every attempt was made to honor Büttner’s intent; however, many of the pencil markings were difficult to decipher. Final decisions were based on the editor’s best judgment. Although a contrabassoon part does not appear in the score, Büttner referred to the instrument in his notes and in the suggested seating arrangement.

In this edition, the contrabassoon doubles the third trombone or second bassoon. Finally, the composer’s abundant use of forte and fortissimo dynamic markings is immediately apparent. Büttner did revise some of these markings in 1898; however, further adjustments may be necessary in order to achieve proper balance.

Richard Marcus
December 2022

⁶ *Saturnalia* and the *First Symphony* do share some similarities. In both works, melodic material is often built on the tones of the major triad much like German folk song which served as a source of inspiration for Büttner. Although it is difficult to know which came first, the motive introduced by the piccolo and oboe in measure 145 of *Saturnalia* is very similar to a motive introduced at the end of the *Andante* movement of the *Symphony*.

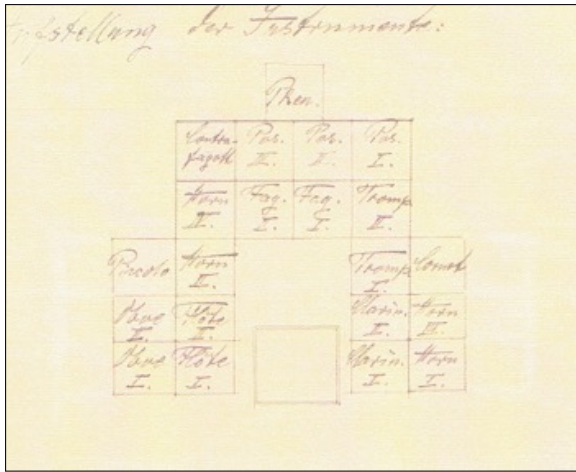
⁷ Paul Büttner, Notes to “*Saturnalia für Blasinstrumente und Pauken*,” score, 1898, Music Archives, Saxon State and University Library, Dresden.

⁸ *Ibid.*

⁹ “Kunst und Wissenschaft: Die Gewerbehaukapelle,” *Dresdner Nachrichten*, February 29, 1904, 2.

¹⁰ Christoph Schlüren, Preface to *Konzertstück für Violine und Orchester in G-Dur* by Paul Büttner, Leipzig: Edition Peters, 1937, Reprinted Munich: Musikproduktion Höflich, 2015, trans. Bradford Robinson, accessed November 27, 2022, https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/1675.html.

¹¹ SLUB Dresden: Mus.9315-N-509; <http://digital.slub-dresden.de/id1738477126> (Public Domain Mark 1.0)



Büttner's seating arrangement for *Saturnalia*.

TERMS OF EXPRESSION

- ausdrucksvoll* – expressive
- mit Geschmack* – with taste, elegant
- glänzend* – glittering, bright
- hervortretend* – emphasized, striking
- mässiger* – more moderate
- weich* – soft, delicate
- wohlklingend* – melodious, euphonious
- wuchtig* – weighty, vigorous
- zart* – tender, soft



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A

riten. a tempo

Picc. *weich u. ausdrucksvoll*

Fl. 1 *p f* 3 *p*

Fl. 2 *p f* 3 *p*

Ob. 1 *ausdrucksvoll* *p f* 3 *p*

Ob. 2 *f p* 3 *p*

Cl. 1 *f p* 3

Cl. 2 *f p* 3

Bsn. 1 *f p stacc.*

Bsn. 2 *f p stacc.*

Cbsn.

Hn. 1 *f p* 3 *p*

Hn. 2 *p stacc.*

Hn. 3 *f p*

Hn. 4 *p p stacc.*

Tpt. 1 *sehr zart pp mf p*

Tpt. 2 *sehr zart pp mf*

Cnt.

Tbn. 1

Tbn. 2

Tbn. 3

Temp.

8 9 10 11 12 13 14

riten. a tempo

Picc. -

Fl. 1 *p cresc.* - *ff*

Fl. 2 *p cresc.* - *ff*

Ob. 1 *cresc.* - *ff*

Ob. 2 *cresc.* - *ff*

Cl. 1 *cresc.* - *ff*

Cl. 2 *cresc.* - *ff*

Bsn. 1 *cresc.* - *ff*

Bsn. 2 *cresc.* - *ff*

Cbsn. - *ff*

Hn. 1 *p* *mf cresc.* - *ff*

Hn. 2 *p* *cresc.* - *mf cresc.* - *ff*

Hn. 3 *p cresc.* - *ff*

Hn. 4 *cresc.* - *mf cresc.* - *ff*

Tpt. 1 *p* *mf cresc.* - *ff*

Tpt. 2 *mf cresc.* - *ff*

Cnt. *p* *mf cresc.* - *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *p* *molto* *ff*

15

16

17

18

19

20

B

Musical score for a symphony orchestra, measures 21-27. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-2, Trombones 1-3, and Timpani. Dynamics range from *ff* to *p*, with *cresc.* and *decresc.* markings. A large 'SAMPLE' watermark is overlaid on the score.

C

Picc. *sf*

Fl. 1 *sf* *mf* *f*

Fl. 2 *sf* *mf* *f*

Ob. 1 *sf* *p* *mf* *p* *f*

Ob. 2 *sf* *mf* *f*

Cl. 1 *sf* *mf* *p* *mf* *f*
hervortretend

Cl. 2 *sf* *p* *p* *mf*

Bsn. 1 *sf* *p*

Bsn. 2 *sf* *p*

Cbsn. *sf*

Hn. 1 *sf* *p* *f*

Hn. 2 *sf* *p* *mf* *f*

Hn. 3 *sf* *p* *p* *mf* *f*

Hn. 4 *sf* *p* *mf* *f*

Tpt. 1 *sf* *p* *assai* *mf* *mf*

Tpt. 2 *sf* *p* *assai* *mf* *mf*

Cnt. *p* *f*

Tbn. 1 *sf*

Tbn. 2 *sf* *mf*

Tbn. 3 *sf* *mf*

Timp. *sf* *in B, F*

28 29 30 31 32 33

E

Picc. *f* *ff*

Fl. 1 *ff* *ff* *p*

Fl. 2 *ff* *ff*

Ob. 1 *p*

Ob. 2 *ff* *ff*

Cl. 1 *mit Geschmack* *ff*

Cl. 2 *ff*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *ff*

Hn. 1 *ff* *mit Dämpfer* *p*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff* *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Cnt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Timp. *ff* *ff* *in B*

40 41 42 43 44 45

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Cnt.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Timp.

46

47

48

49

50

51

F

Picc. *ff* wuchtig

Fl. 1 *ff* wuchtig

Fl. 2 *ff* wuchtig

Ob. 1 *p* *mf* *ff* wuchtig

Ob. 2 *mf* *ff* wuchtig

Cl. 1 *p* *mf* *ff*

Cl. 2 *p* *mf* *ff*

Bsn. 1 *p* *mf* *ff*

Bsn. 2 *mf* *ff*

Cbsn. *ff* wuchtig

Hn. 1 *ff* wuchtig

Hn. 2 *ff* wuchtig

Hn. 3 *ff* wuchtig

Hn. 4 *p* *ff* wuchtig

Tpt. 1 *ff* wuchtig

Tpt. 2 *ff* wuchtig

Cnt. *p* *ff* wuchtig

Tbn. 1 *ff* wuchtig

Tbn. 2 *ff* wuchtig

Tbn. 3 *ff* wuchtig

Timp. *ff* wuchtig

52 53 54 55 *ff* wuchtig 56 57

G

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Cbsn. *ff*
 Hn. 1 *p* *molto* *ff*
 Hn. 2 *p* *molto* *ff*
 Hn. 3 *p* *molto* *ff*
 Hn. 4 *p* *molto* *ff*
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Cnt. *p* *molto* *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. 3 *ff*
 Timp. *p* *ff*

58

59

60

61

62

H

Musical score for orchestra and voice, measures 63-66. The score includes parts for Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (Obsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2), Contralto (Cnt.), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), and Timpani (Timp.). The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *ff* (fortissimo). A large 'SAMPLE' watermark is overlaid diagonally across the page.

63

64

65

66

Picc. *ff*
 Fl. 1 *f* *cresc.* *ff*
 Fl. 2 *f* *cresc.* *ff*
 Ob. 1 *f* *cresc.* *ff*
 Ob. 2 *f* *cresc.* *ff*
 Cl. 1 *cresc.* *ff*
 Cl. 2 *cresc.* *ff*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Obsn. *mf* *f* *ff*
 Hn. 1 *ff* *f* *ff*
 Hn. 2 *ff* *f* *cresc.* *ff*
 Hn. 3 *ff* *f* *cresc.* *ff*
 Hn. 4 *ff* *f* *cresc.* *ff*
 Tpt. 1 *mf cresc.* *ff*
 Tpt. 2 *mf cresc.* *ff*
 Cnt. *f* *mf cresc.* *ff*
 Tbn. 1 *mf* *f* *ff* *molto dim.*
 Tbn. 2 *mf* *f* *ff* *molto dim.*
 Tbn. 3 *mf* *f* *ff*
 Timp. *ff* 71

quasi Adagio

Tempo I



Picc. *mf cresc.*

Fl. 1 *p* *mf cresc.*

Fl. 2 *p* *mf cresc.*

Ob. 1 *pp* *p* *mf cresc.*

Ob. 2 *mf cresc.*

Cl. 1 *pp* *p* *mf cresc.*

Cl. 2 *p* *mf cresc.*

Bsn. 1 *mp* *mf cresc.*

Bsn. 2 *mp* *mf cresc.*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Cnt.

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *pp* *p* *mf*

wohllingend u. ausdrucksvoll

in F, C *C nach B*

72 73 74 75 76 77 78

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p* *p*

Ob. 2 *ff* *p* *p*

Cl. 1 *ff* *p* *mp*

Cl. 2 *ff* *p* *mp*

Bsn. 1 *ff* *mf* *p*

Bsn. 2 *ff* *mf* *p*

Cbsn. *f*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

Tpt. 1 *ff* *p*

Tpt. 2 *ff*

Cnt. *ff* *f* *mf* *cresc.*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *ff*

79 80 81 82 83

The image shows a page of a musical score for orchestra, measures 84 through 89. The score is written for various instruments, including Piccolo, Flutes (Fl. 1 and Fl. 2), Oboes (Ob. 1 and Ob. 2), Clarinets (Cl. 1 and Cl. 2), Bassoons (Bsn. 1 and Bsn. 2), Horns (Hn. 1, 2, 3, and 4), Trumpets (Tpt. 1 and Tpt. 2), Trombones (Tbn. 1, 2, and 3), and Timpani (Timp.).

Key features of the score include:

- Chromatic Passages:** The woodwind parts (Piccolo, Flutes, Oboes, Clarinets) feature prominent chromatic lines, often marked with *chromatisch* and *mf*. These lines are frequently beamed in groups of six notes.
- Dynamic Markings:** The score uses a range of dynamics, including *mf* (mezzo-forte) and *ff* (fortissimo). The woodwinds start at *mf* and transition to *ff* in later measures. The brass parts (Trumpets, Trombones, Timpani) also feature *f* and *ff* markings.
- Instrumentation:** The Piccolo, Flutes, Oboes, and Clarinets play chromatic lines. The Bassoons, Horns, Trumpets, and Trombones play more rhythmic and harmonic parts. The Timpani part consists of a series of rhythmic patterns.
- Measure Numbers:** The measures are numbered 84, 85, 86, 87, 88, and 89 at the bottom of the page.

K

Picc. *ff* *p* *ff* *ff* *ff*
 Fl. 1 *ff* *p* *ff* *ff* *ff*
 Fl. 2 *ff* *p* *ff* *ff* *ff*
 Ob. 1 *ff* *ff* *ff* *ff* *ff*
 Ob. 2 *ff* *ff* *ff* *ff* *ff*
 Cl. 1 *ff* *p* *ff* *ff* *ff*
 Cl. 2 *ff* *p* *ff* *ff* *ff*
 Bsn. 1 *ff* *ff* *ff* *ff* *ff*
 Bsn. 2 *ff* *ff* *ff* *ff* *ff*
 Cbsn. *ff* *ff* *ff* *ff* *ff*
 Hn. 1 *ff* *ff* *ff* *ff* *ff*
 Hn. 2 *ff* *ff* *ff* *ff* *ff*
 Hn. 3 *ff* *ff* *ff* *ff* *ff*
 Hn. 4 *ff* *ff* *ff* *ff* *ff*
 Tpt. 1 *ff* *ff* *ff* *ff* *ff*
 Tpt. 2 *ff* *ff* *ff* *ff* *ff*
 Cnt. *p* *ff* *ff* *ff* *ff*
 Tbn. 1 *ff* *ff* *ff* *mf* *mf*
 Tbn. 2 *ff* *ff* *ff* *mf* *mf*
 Tbn. 3 *ff* *ff* *ff* *mf* *mf*
 Timp. *ff* *p* *ff* *B nach H*

90 91 92 93 94 95 96

Picc. *p* *cresc. poco a poco*

Fl. 1 *p* *cresc. poco a poco*

Fl. 2 *p* *cresc. poco a poco*

Ob. 1 *p* *cresc. poco a poco*

Ob. 2 *p* *cresc. poco a poco*

Cl. 1 *to Clarinet in A* *p* *mf*

Cl. 2 *to Clarinet in A* *p* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p* *cresc. poco a poco*

Tpt. 2 *p* *cresc. poco a poco*

Cnt. *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Timp. *ff* *f* *p* *cresc. poco a poco*

97 98 99 100 101 102 103 104 105

L

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Obsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Cnt.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Timp.

Dynamics: *f*, *mf*, *p*, *espress.*, *cresc.*, *pp*.
 Performance instructions: *F nach Fis*.
 Measure numbers: 106, 107, 108, 109, 110, 111.

M

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Cnt.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Timp.

Musical score for measures 112-117. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Contrabassoon, Horns (1-4), Trumpets (1 and 2), Trombones (1-3), and Timpani. Dynamics include *mf*, *f*, *ff*, *p*, and *espress.*. The Timpani part is marked "H nach C".

N

Picc. *ff* *ff wuchtig* *ff*

Fl. 1 *ff* *ff wuchtig* *ff*

Fl. 2 *ff* *ff wuchtig* *ff*

Ob. 1 *ff* *ff wuchtig* *p*

Ob. 2 *ff* *ff wuchtig* *p* *ff*

Cl. 1 *p* *ff* *mf* *ff*

Cl. 2 *p* *ff* *ff wuchtig* *ff*

Bsn. 1 *p* *ff* *ff wuchtig* *ff*

Bsn. 2 *p* *ff* *ff wuchtig* *ff*

Cbsn. *ff* *ff wuchtig* *ff*

Hn. 1 *p* *ff* *ff wuchtig*

Hn. 2 *p* *ff* *ff wuchtig* *p* *ff*

Hn. 3 *ff* *ff wuchtig*

Hn. 4 *ff* *ff wuchtig* *p* *ff*

Tpt. 1 *mf* *f* *ff wuchtig* *f*

Tpt. 2 *mf* *f* *ff wuchtig* *f*

Cnt. *p* *mf* *f* *ff wuchtig* *f*

Tbn. 1 *mf* *f wuchtig* *mf*

Tbn. 2 *mf* *f wuchtig* *mf*

Tbn. 3 *mf* *f wuchtig* *mf*

Timp. *in Gis, Dis* *Dis nach Cis* *ff wuchtig* *ff*

118

119

120

121

122

123

124

O

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Obsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Cnt.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Timp.
 in Fis, H

mf
pp
legg.
p
mf
pp legg.
p
mf
pp legg.
p
mf
p sempre
ausdrucksvoll
p
ausdrucksvoll
p
p zart
p zart
p zart
p zart
p zart

125 126 127 128 129 130

Picc. *molto*

Fl. 1 *p* *molto*

Fl. 2 *p* *molto*

Ob. 1 *p* *molto*

Ob. 2 *p* *molto*

Cl. 1 *ausdrucksvoll* *p* *molto*

Cl. 2 *ausdrucksvoll* *p* *molto*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p* *molto*

Hn. 1 *mf*

Hn. 2 *dim.* *p*

Hn. 3 *mf*

Hn. 4 *dim.* *p*

Tpt. 1 *p*

Tpt. 2 *p*

Cnt. *p* *molto* *f*

Tbn. 1 *p* *molto*

Tbn. 2 *p* *molto*

Tbn. 3 *p* *molto*

Timp. H nach Cis

137 138 139 140 141 142



Picc. *ff* *p* *p*

Fl. 1 *ff* *p* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p* *p*

Ob. 2 *ff* *p*

Cl. 1 *ff* *p* *p*

Cl. 2 *ff* *p* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *f* *p*

Hn. 1 *f*

Hn. 2 *p*

Hn. 3 *f* *p*

Hn. 4 *p*

Tpt. 1 *f* *pp* *p*

Tpt. 2 *f* *p*

Cnt. *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Timp.

143

144

145

146

147

148

R

Picc. *ff*

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. 1 *p* *p* *ff*

Ob. 2 *ff* *p* *ff*

Cl. 1 *p* *p* *ff*

Cl. 2 *ff* *p* *ff*

Bsn. 1 *p* *ff* *ff*

Bsn. 2 *p* *ff* *ff*

Cbsn. *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *p* *ff*

Hn. 4 *ff* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Cnt. *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3 *p* *ff* *ff*

Timp. *ff* *ff*

149

150

151

152

153

154

S

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Obsn. *ff*
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *ff*
 Hn. 4 *ff*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Cnt. *ff*
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 Timp. *in Es, B*

sehr marc.
sehr marc.
sehr marc.
sehr marc.

155 156 157 158 159 160

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1

Cl. 2

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *f*

Tpt. 2 *f*

Cnt.

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

161

162

163

164

165

166

T

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *to Clarinet in Bb*

Cl. 2 *p* *to Clarinet in Bb*

Bsn. 1 *p* *pp* *pp sempre* *pp*

Bsn. 2 *p* *pp* *pp sempre*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Cnt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Timp.

167

168

169

170

171

172

U

Picc. *cresc.*

Fl. 1 *p* *cresc.*

Fl. 2 *mf cresc.*

Ob. 1 *p* *mf cresc.*

Ob. 2 *p* *mf cresc.*

Cl. 1 *cresc.*

Cl. 2 *p* *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

Cbsn. *cresc.*

Hn. 1 *p* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *p cresc.*

Hn. 4 *p cresc.*

Tpt. 1 *p cresc.*

Tpt. 2 *p cresc.*

Cnt. *f cresc.*

Tbn. 1 *p* *cresc.*

Tbn. 2 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Timp. *pp* *cresc.*

173

174

175

176

177

Tempo I

V

Picc. *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Fl. 1 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Fl. 2 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Ob. 1 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Ob. 2 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Cl. 1 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Cl. 2 *ff* *fff* *fff* *fff* *fff* *p* *mp*
 Bsn. 1 *ff* *fff* *fff* *fff* *fff* *mf*
 Bsn. 2 *ff* *fff* *fff* *fff* *fff* *mf*
 Obsn. *ff* *più ff* *ten.* *fff* *fff* *mf*
 Hn. 1 *ff* *fff* *fff* *fff* *fff* *ten.* *p* *mf*
 Hn. 2 *ff* *fff* *fff* *fff* *fff* *ten.* *p*
 Hn. 3 *ff* *fff* *fff* *fff* *fff* *ten.* *p* *mf*
 Hn. 4 *ff* *fff* *fff* *fff* *fff* *ten.* *p*
 Tpt. 1 *fff* *ten.* *ten.* *poco f* *p*
 Tpt. 2 *fff* *ten.* *ten.* *poco f* *p*
 Cnt. *fff* *ten.* *f* *p*
 Tbn. 1 *ff* *più ff* *ten.* *p*
 Tbn. 2 *ff* *più ff* *ten.* *p*
 Tbn. 3 *ff* *più ff* *ten.* *p*
 Timp. *ff* *fff* *ten.*

178

179

180

181

182

183

184

W

Picc. *f*
 Fl. 1 *cresc.* *p* *mf* *p* *mf* *f*
 Fl. 2 *cresc.* *sf* *p* *mf* *f*
 Ob. 1 *cresc.* *sf* *p* *mf* *p* *mf* *f*
 Ob. 2 *cresc.* *sf* *mf* *f*
 Cl. 1 *f* *mf* *f*
 Cl. 2 *f* *p* *mf* *p* *mf* *f*
 Bsn. 1 *cresc.* *sf* *mf* *p* *f*
 Bsn. 2 *cresc.* *sf* *mf* *p* *f*
 Obsn. *cresc.* *sf* *f*
 Hn. 1 *sf* *mf* *p* *f*
 Hn. 2 *sf* *p* *f*
 Hn. 3 *sf* *mf* *p* *f*
 Hn. 4 *sf* *mf* *p* *f*
 Tpt. 1 *f* *p* *mf*
 Tpt. 2 *f* *p* *mf*
 Cnt. *f* *p* *mf* *p* *p* *mf*
 Tbn. 1 *f* *mf*
 Tbn. 2 *f* *mf*
 Tbn. 3 *f* *mf*
 Timp. *f* *Es nach E* *E nach Es* *p* *mf*

X

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff* *p* *cresc.*

Cl. 2 *ff* *p* *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

Cbsn. *cresc.*

Hn. 1 *p* *cresc.*

Hn. 2 *ff* *p cresc.*

Hn. 3 *ff*

Hn. 4 *ff* *p* *mf cresc.*

Tpt. 1 *f*

Tpt. 2 *f*

Cnt. *mf* *f* *mf cresc.*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *f* B nach H, Es nach D

191 192 193 194 195 196

Y

Z

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

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Cnt.
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Timp.

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*, *p*), articulation marks, and slurs. A large, semi-transparent watermark reading "SAMPLE ONLY" is oriented diagonally across the page.

197

198

199

200

201

202

riten. a tempo

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 - *p espress.*

Ob. 2 -

Cl. 1 -

Cl. 2 -

Bsn. 1 *mf* *p* *p sempre*

Bsn. 2 *p* *p sempre*

Cbsn. -

Hn. 1 *p*

Hn. 2 *p sempre*

Hn. 3 -

Hn. 4 *p sempre*

Tpt. 1 *p*

Tpt. 2 -

Cnt. -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Timp. *pp* *in Es, B* *p*

203

204

205

206

207

208

AA

Picc. *[Musical staff]*

Fl. 1 *[Musical staff]*
p dolce *mf cresc. poco a poco*

Fl. 2 *[Musical staff]*
p *mf cresc. poco a poco*

Ob. 1 *[Musical staff]*

Ob. 2 *[Musical staff]*

Cl. 1 *[Musical staff]*
p dolce *mf cresc. poco a poco*

Cl. 2 *[Musical staff]*
p *mf cresc. poco a poco*

Bsn. 1 *[Musical staff]*
p *mf cresc. poco a poco*

Bsn. 2 *[Musical staff]*
p *mf cresc. poco a poco*

Cbsn. *[Musical staff]*

Hn. 1 *[Musical staff]*
p *mf cresc. poco a poco*

Hn. 2 *[Musical staff]*
p *mf cresc. poco a poco*

Hn. 3 *[Musical staff]*
p espress. *mf cresc. poco a poco*

Hn. 4 *[Musical staff]*
p *mf cresc. poco a poco*

Tpt. 1 *[Musical staff]*

Tpt. 2 *[Musical staff]*

Cnt. *[Musical staff]*
p

Tbn. 1 *[Musical staff]*

Tbn. 2 *[Musical staff]*

Tbn. 3 *[Musical staff]*

Timp. *[Musical staff]*

209

210

211

212

213

214

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *f*

Hn. 1 *f* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Cnt. *f* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *f* *ff*

215 216 217 218 219 220

AB

Picc. *p*

Fl. 1 *p* *mf* *cresc.*

Fl. 2 *p* *mf* *cresc.*

Ob. 1 *p* *cresc.*

Ob. 2 *p* *cresc.*

Cl. 1 *p* *cresc.*

Cl. 2 *p* *cresc.*

Bsn. 1 *p* *cresc.*

Bsn. 2 *p* *cresc.*

Cbsn. *piu f*

Hn. 1 *p* *espress.* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *p* *f*

Hn. 4 *p* *cresc.*

Tpt. 1 *ff* *p* *cresc.*

Tpt. 2 *ff* *cresc.*

Cnt. *ff* *p* *cresc.*

Tbn. 1 *piu f* *p*

Tbn. 2 *piu f* *p*

Tbn. 3 *piu f*

Timp. *f*

221 222 223 224 225

Musical score for orchestra, measures 226-231. The score includes parts for Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), and Timpani (Timp.).

Measures 226-231 are shown. Dynamics include *f*, *ff*, *mf*, *marc.*, and *cresc.*. The score features complex rhythmic patterns and dynamic markings.

AC

Picc. *ff*

Fl. 1 *ff* *p* *pp*

Fl. 2 *ff*

Ob. 1 *ff* *p* *pp*

Ob. 2 *ff*

Cl. 1 *ff* *f* *p* *pp* *pp*

Cl. 2 *ff* *pp*

Bsn. 1 *ff* *pp*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Hn. 3 *ff* *p*

Hn. 4 *ff* *p*

Tpt. 1

Tpt. 2

Cnt.

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Timp. *ff* *pp*

232 233 234 235 236 237 238

riten. **AD** a tempo

Picc. *f* *ff ten.*

Fl. 1 *f* *ff ten.*

Fl. 2 *f* *ff ten.*

Ob. 1 *f cresc.* *ff ten.*

Ob. 2 *f cresc.* *ff ten.*

Cl. 1 *f cresc.* *ff ten.*

Cl. 2 *f cresc.* *ff ten.*

Bsn. 1 *f cresc.* *ff ten.*

Bsn. 2 *f cresc.* *ff ten.*

Obsn. *f cresc.* *ff ten.*

Hn. 1 *f cresc.* *ff ten.*

Hn. 2 *f cresc.* *ff ten.*

Hn. 3 *ff ten.*

Hn. 4 *ff ten.*

Tpt. 1 *ff ten.*

Tpt. 2 *ff ten.*

Cnt. *ff ten.*

Tbn. 1 *mf* *cresc.* *ff ten.*

Tbn. 2 *mf* *cresc.* *ff ten.*

Tbn. 3 *mf* *cresc.* *ff ten.*

Timp. *pp* *mf* *ff* B nach H

239 240 241 242 243 244

un poco riten. Tempo I

AE

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* *p espress.*

Ob. 2 *pp*

Cl. 1 *pp espress.* *più p*

Cl. 2 *pp espress.* *più p*

Bsn. 1 *pp* *p espress.*

Bsn. 2 *pp* *p espress.*

Cbsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp* *p*

Hn. 3 *pp*

Hn. 4 *pp* *p*

Tpt. 1 *pp* *sehr sanft p*

Tpt. 2 *pp* *p*

Cnt. *pp*

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

Tbn. 3 *pp*

Tim. *pp* *H nach B*

245 246 247 248 249 250 251

riten. Tempo I

Picc. - - - - -
Fl. 1 *espress.*
p - - - - - *dolce*
cresc. - - - - - *f* *pp*
Fl. 2 *p* *cresc.* - - - - - *f* *pp*
Ob. 1 *p* *f* *pp*
Ob. 2 *p* *f* *pp*
Cl. 1 *p* *cresc.* - - - - - *f* *espress.*
pp
Cl. 2 *p* *cresc.* - - - - - *f* *pp*
Bsn. 1 *p* *mf* *f* *pp*
Bsn. 2 *p* *mf* *f* *pp*
Cbsn. - - - - -
Hn. 1 *p* *pp cresc.* -
Hn. 2 *cresc.* - - - - - *f*
Hn. 3 *p* *f*
Hn. 4 *mf* *f*
Tpt. 1 - - - - -
Tpt. 2 - - - - -
Cnt. *p* *f*
Tbn. 1 - - - - -
Tbn. 2 - - - - -
Tbn. 3 - - - - -
Timp. - - - - -

252 253 254 255 256 257 258

Animato

Picc. *ff* *ff* *espress.* *p*

Fl. 1 *ff* *ff* *espress.* *p*

Fl. 2 *ff* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

Cl. 1 *ff* *ff* *p*

Cl. 2 *ff* *ff* *p*

Bsn. 1 *ff* *ffz*

Bsn. 2 *ff* *ffz*

Cbsn. *ff* *ffz*

Hn. 1 *ff* *ff* *espress.* *p*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Tpt. 1 *ff* *ff* *espress.* *mf*

Tpt. 2 *ff* *ff*

Cnt. *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3 *ff* *ffz*

Timp. *ff* *ff* *p*

265 266 267 268 269 270

AF

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with triplets.
- Fl. 1** and **Fl. 2**: Flutes, playing a melodic line with triplets.
- Ob. 1** and **Ob. 2**: Oboes, playing a melodic line with triplets.
- Cl. 1** and **Cl. 2**: Clarinets, playing a melodic line with triplets.
- Bsn. 1** and **Bsn. 2**: Bassoons, playing a melodic line with triplets.
- Cbsn.**: Contrabassoon, playing a melodic line with triplets.
- Hn. 1**, **Hn. 2**, **Hn. 3**, and **Hn. 4**: Horns, playing a melodic line with triplets.
- Tpt. 1** and **Tpt. 2**: Trumpets, playing a melodic line with triplets.
- Cnt.**: Contrabassoon, playing a melodic line with triplets.
- Tbn. 1**, **Tbn. 2**, and **Tbn. 3**: Trombones, playing a melodic line with triplets.
- Timp.**: Timpani, playing a rhythmic pattern with triplets.

The score includes various dynamics such as *f*, *ff*, *mf*, and *fp cresc.*. The measures are numbered 271 through 276 at the bottom of the page.

Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

Bsn. 1 *ff* *marc.*

Bsn. 2 *ff* *marc.*

Cbsn. *ff* *marc.*

Hn. 1 *ff* *marc.*

Hn. 2 *ff*

Hn. 3 *ff* *marc.*

Hn. 4 *ff*

Tpt. 1 *ff* *marc.*

Tpt. 2 *ff* *marc.*

Cnt. *ff*

Tbn. 1 *f* *marc.*

Tbn. 2 *f* *marc.*

Tbn. 3 *f* *marc.*

Timp. *ff*

277 278 279 280 281 282

riten.

Musical score for orchestra and voice, measures 283-290. The score includes parts for Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2, Obsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), and Timpani (Timp.). The score is in a key signature of two flats and a common time signature. A large 'SAMPLE ONLY' watermark is overlaid diagonally across the page. The tempo marking 'riten.' is present at the top right. The score includes dynamic markings such as *fff* and *ff*. Measure numbers 283 through 290 are indicated at the bottom of the page.

accel.

Tempo I

rit.

Picc. *ff*
 Fl. 1 *mf* *ff*
 Fl. 2 *mf* *ff*
 Ob. 1 *p* *ff*
 Ob. 2 *p* *ff*
 Cl. 1 *p cresc.* *ff*
 Cl. 2 *p cresc.* *ff*
 Bsn. 1 *p* *ff*
 Bsn. 2 *p* *ff*
 Cbsn. *ff*
 Hn. 1 *p* *ff*
 Hn. 2 *ff*
 Hn. 3 *ff*
 Hn. 4 *ff*
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Cnt. *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. 3 *ff*
 Timp. *ff* *p*

291 292 293 294 295 296 297 298 299