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MAX REGER

SERENADE

∞ FÜR ORCHESTER ∞

OPUS 95
PARTITUR
VERLAGS-NO. 311

LAUTERBACH & KUHN, LEIPZIG



151549

RM

SERENADE FÜR ORCHESTER

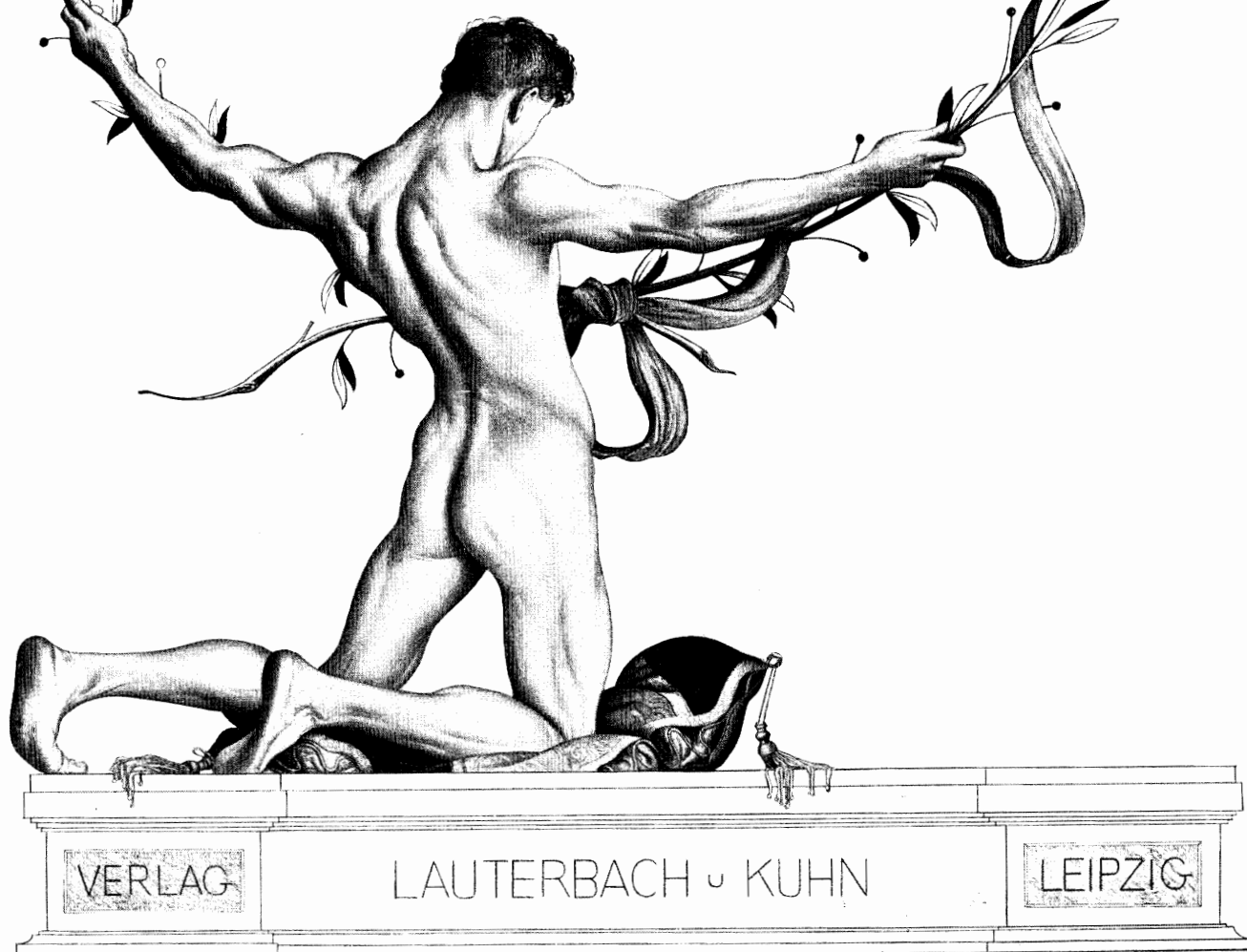
KOMPONIERT VON

MAX REGER

OPUS 95

—— PARTITUR ——

PREIS M. 6.— NETTO

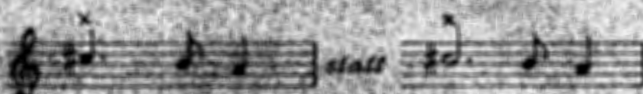


Max Reger, Op.95. Serenade für Orchester.

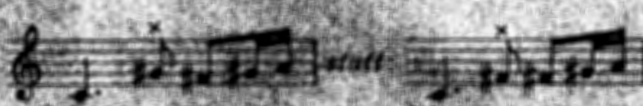
Es wird gebeten, folgende Druckfehler in der Partitur zu berücksichtigen:

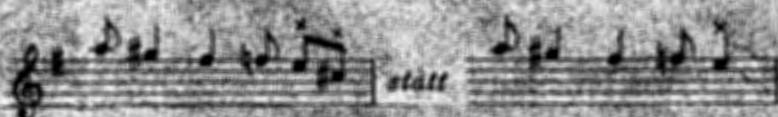
1. Seite 94, Takt 1, Kontrabaß. 

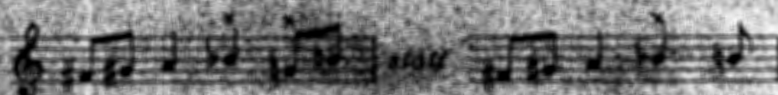
2. " 114, " 1, Cello. (a) 

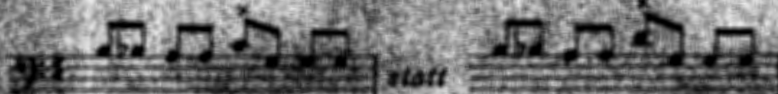
3. " 117, " 3, Horn 1. 

4. " 118, " 2, Oboe 1. 

5. " 133, " 4, Horn 1. 

6. " 143, " 4, Oboe 1. 

7. " 144, " 2, Horn 1. 

8. " 175, " 1, Fagott 1. 

9. " 194, " 1, Oboe 1. 

10. " 194, " 3, Horn 1. 

11. " 207, " 4, Bratsche (a) 

12. " 133, " 4, Viol. 1. (a) 

FELIX MOTTL
zur Erinnerung an den 8. Oktober 1905.

SERENADE.

G dur.

*Gewidmet von Kolleg
Lauterbach & Kuhn
Leipzig, den 18. 10. 05.*

MAX REGER, Op. 95.

Allegro moderato. (♩ = ungefähr 96-112)

Zwei große Flöten.
Zwei Hoboen.
Zwei Klarinetten in A.
Zwei Fagotte.
Zwei Ventilhörner in F.
Eine Harfe.
Zwei Pauken in G u. D.

Allegro moderato. (♩ = ungefähr 96-112)

senza Sordino
I. Violinen.
II. Violinen.
Bratschen.
Violoncelli.
con Sordino
I. Violinen.
II. Violinen.
Bratschen.
Violoncelli.
Contrabässe (*senza Sordino*).

Allegro moderato. (♩ = ungefähr 96-112)

Streicher (ohne Dämpfer) nach Möglichkeit links vom Dirigenten; Streicher (mit Dämpfer) rechts vom Dirigenten.

Aufführungsrecht vorbehalten.

Fl. *SOLO. p espress.* *pp* *molto* *pp* *p* *grazioso* *mp* *grazioso* *p* *mp*

Ob. *pp* *pp* *pp* *p* *grazioso* *mp* *grazioso* *p* *mp*

Kl. *p* *pp* *pp* *p* *mp* *grazioso* *mp* *p* *mp*

Fag. *pp* *pp* *pp* *p* *p* *grazioso* *mp* *p* *p*

Hr. *pp* *pp* *pp* *p* *p* *p* *p* *p*

Hrf. *pp* *pp* *pp* *p* *p* *p* *p* *p*

Flageolet.

Pk.

Vln. *> pp* *> pp* *> pp* *> pp*

Br. *> pp* *> pp* *> pp* *> pp*

Vel. *> pp* *> pp* *> pp* *> pp*

Vln. *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p*

Br. *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p*

Vel. *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p* *espress.* *pp* *molto* *p*

C.B. *> pp* *p* *pp* *p*

Fl. *f*

Ob. *f*

Kl. *f*

Fag. *ben marc.* *f*

Hr. *p.*

Hrf. *f*

Pk. *G nach Fis umstimmen.* *f*

Vln. *f*

Br. *f*

Vcl. *f* *espress. ben marc.*

Vln. *f*

Br. *f*

Vcl. *pizz. sf* *arco* *f*

C.B. *arco ben marc. ed espress.* *f* (alle Contrabasse)

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln. a

Br. a

Vel. a

Vln. b

Br. b

Vel. b

C.B.

SOLO. *p espress.*

p

pp

p

p

p

p

mp

grazioso

mf

mp

p

pizz. f

arco

p

mp

grazioso

p

di - mi - nu - en - do

pp

p

grazioso

p

di - mi - nu - en - do

pp

p

grazioso

p

sf

p

pizz.

pp

p

pizz.

pp

p (nur die Hälfte)

pp

Fl. *f* *mf* *pp*

Ob. *mf* *mf* *pp*

Kl. *f* *p* *mf* *pp*

Fag. *f* *mf* *pp*

Hr. *fp* *pp*

Hrf. *f* *mf* *pp*

Pk. *f* *mf* *pp*

Vln. *grazioso* *f* *mf* *p*

Br. *grazioso* *f* *mf* *p*

Br. *arco* *f* *mf* *p*

Br. *pizz.* *f* *mf* *p*

Vcl. *f* *mf* *pp*

Vln. *f* *mf* *pp*

Br. *f* *mf* *pp*

Vcl. *f* *mf* *pp*

C.B. *f* *mf* *p*

Fl. *mf* *pp* *grazioso* *p*

Ob. *mf* *pp* *f* *pp*

Kl. *mf* *pp* *grazioso* *p*

Fag. *mf* *pp* *p*

Hr.

Hrf. *mf* *pp*

Pk.

Vln. *non dim.* *f* *pizz.* *p* *pp* *arco* *espress.* *mp*

Br. *non dim.* *f* *pizz.* *p* *pp* *arco* *espress.* *mp*

Vel. *arco* *f* *non dim.* *pizz.* *p* *pp* *arco* *espress.* *mp*

Vln. *f* *p*

Br. *f* *p*

Vel. *arco* *f* *p*

C.B. *arco* *f* *immer nur die Hälfte* *mf* *pizz.* *p*

Fl. *grazioso* *pp* *3* *2*

Ob. *pp* *pp* *pp*

Kl. *grazioso* *pp* *3* *mf*

Fag. *pp* *pp* *pp* *mf*

molto *pp* *pp*

Hr.

Hrf. *p* *pp* *p* *p*

Pk.

Vln. *molto* *p* *grazioso* *pp* *3* *mf cre*

Br. *molto* *p* *mf cre*

Vel. *molto* *p* *pizz.* *mf cre*

Vln. *grazioso* *3* *espress.* *p* *f*

Br. *grazioso* *3* *espress.* *p* *f*

Vel. *p* *3* *f*

C.B. *p* *sempre pizz.* *mf cre*

(immer nur die Hälfte)

2

Fl. *f*

Ob. *f*

Kl. *mf* *f* *sempre f e cresc.*

Fag. *mf* *f* *sempre f e cresc.*

Hr. *mf* *f*

Hrf.

Pk.

2

Vln. *scen* *do* *f e cre*

a { Vln. *scen* *do* *f e cre*

Br. *scen* *do* *f e cre*

Vel. *scen* *do* *f e cre*

b { Vln. *f*

Br. *f*

Vel. *f*

C.B. *pizz.* *arco* *scen* *do* *f e cre*

2 (alle Contrabasse)

[illegible]

[illegible]

Fl. *ff* *sf* *mf* *p*

Ob. *mf* *p*

Kl. *mf*

Fag. *mf*

Hr. *sempre ff*

Hrf. *ff*

Pk.

Vln. a *sf* *mf*

Br. *sf* *mf*

Vel. *sf* *mf*

Vln. b *sf*

Br. *sf*

Vel. *sf*

C.B. *sf* *mf*

(nur die Hälfte der Contrabässe)

L. & K. 278

Fl. *f* *p* *sempre p*

Ob. *f* *p* *sempre p*

Kl. *f* *p*

Fag. *f* *p*

Hr.

Hrf.

Pk.

Vln. *pp*

Br. *pp*

Vel. *pp*

Vln. *p* *p*

Br. *p* *p*

Vel. *p* *p*

C.B. *pp*

[illegible]

3

Fl. *ff* *pp*

Ob. *ff* *pp*

Kl. *ff* *p*

Fag. *ff* *f* *p*

Hr. *ff* *p*

Hrf. *ff*

Pk.

Vln. *ff* *f* *pp*

Br. *ff* *f* *pp*

Vel. *ff* *pizz.* *f* *pp*

Vln. *f* *f* *pp* *grazioso*

Br. *ff* *pizz.* *arco* *f* *pp* *grazioso*

Vel. *ff* *pizz.* *f* *pp* *grazioso*

C.B. *ff* *pizz.* *f* *pp* *grazioso*

3

(nur die Hälfte der Contrabässe)

L. & K. 278

Fl. *mf*

Ob. *mf*

Kl. *pp* *mf*

Fag. *pp* *mf*

Hr.

H. f. *p* *f*

Pk.

Vln. *mf e sempre cre*

Br. *mf e sempre cre*

Vel. *arco* *mf e sempre cre*

Vln. *mf e sempre cre* *trun*

Br. *trun* *mf e sempre cre*

Vel. *mf e sempre cre*

C. B. *arco* *mf e sempre cre*

Fl. *mf* *f cresc.*

Ob. *mf* *f cresc.*

Kl. *mf* *mf cresc.* *f cresc.* *scen* *scen* *do*

Fag. *mf* *f cresc.* *scen* *scen* *do*

Hr. *p* *p*

Hrf.

Pk.

Vln. *scen* *do*

Br. *scen* *do*

Vel. *scen* *do*

Vln. *scen* *do*

Br. *scen* *do*

Vel. *scen* *do*

C.B. (alle Contrabässe) *scen* *do*

[illegible]

Fl. *pp*

Ob. *p* *pp*

Kl. *pp*

Fag. *p* *pp*

Hr. *pp* *ppp*

Hrf. *pp*

Pk.

Vln. *pp* *arco espress.* *pp* *pp*

Br. *pp* *arco espress.* *pp* *espress.* *pp* *pp* *divisi* *pp*

Vel. *pp* *arco espress.* *pp* *pp* *pp*

Vln. *p* *p* *espress.* *pp* *espress.* *pp*

Br. *pizz.* *p* *pp* *pp*

Vel. *pp* *ppp* *arco* *pp* *pp* *pp*

C.F. *ppp* *arco* *pp* *pp* *pp*

(immer nur die Hälfte der Contrabässe)

L. & K. 278

p *ff* *espress.* **6**
 Fl. *mf* *ff* *p*
 Ob. *ff* *p*
 Kl. *ff* *p* (SOLO) *p* *espress.* *pp*
 Fag. *f* *ff* *p* *pp*
 Hr. *pp* *ff* *pp* *p* *pp*
 Hrf. *ff* *p* *pp*
 Pk. *mf* *pp* *ppp*
 Vln. *molto espress.* *p* *ff* *pp*
 Br. *molto espress.* *p* *divisi* *ff* *pp*
 Vcl. *p* *molto espress.* *ff* *pp* *espress.* *pp*
 Vln. *ff* *p* *mf* *p*
 Br. *p* *ff* *mf* *p* *pp*
 Vcl. *unisono* *p* *ff* *p* *espress.* *pp*
 C.B. *p* *ff* *pp* *(sempre arco)*
 (immer nur die Hälfte der Contrabässe) **6**

This page of a musical score is for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), Fag. (Bassoon), Hr. (Horn), Hrf. (Trumpet), Pk. (Percussion), Vln. (Violin), Br. (Brass), Vel. (Violoncello), and C.B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', 'mf', 'molto', and 'espress.'.

The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments are grouped into staves, with some instruments sharing staves (e.g., Violin I and Violin II, Viola and Violoncello). The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', 'mf', 'molto', and 'espress.'.

The score is a page from a larger work, as indicated by the page number '10' in the bottom right corner. The score is written in a standard musical notation, with notes, rests, and dynamic markings. The instruments are listed on the left, and the score is divided into measures by vertical bar lines. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', 'mf', 'molto', and 'espress.'.

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

en - do

pk.

G nach A umstimmen

Vln. a

mf grazioso

Br.

mf grazioso

Vel.

Vln. b

Br.

Vel.

pizz.

arco

C.B.

sempre animato

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Part 1, playing a melodic line with the lyrics 'scen - do' and a forte (*f*) dynamic.
- Ob.** (Oboe): Part 1, playing a melodic line with the lyrics 'scen - do' and a forte (*f*) dynamic.
- Kl.** (Clarinet): Part 1, playing a melodic line with the lyrics 'scen - do' and a forte (*f*) dynamic.
- Fag.** (Bassoon): Part 1, playing a melodic line with the lyrics 'scen - do' and a forte (*f*) dynamic.
- Hr.** (Horn): Part 1, playing a melodic line with the lyrics 'f e cre - - - scen - - - do' and a forte (*f*) dynamic.
- Hr.f.** (Horn): Part 2, playing a melodic line with a forte (*f*) dynamic.
- Pk.** (Piano): Part 1, playing a melodic line with a forte (*f*) dynamic.

The score is written in G major (one sharp) and 2/4 time. The tempo is marked 'sempre animato'. The dynamics range from *f* (forte) to *ff* (fortissimo). The lyrics are 'scen - do' and 'f e cre - - - scen - - - do'.

sempre animato

[illegible]

7

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

f

f

ff

f

f

cre

cre

7

Vln.

Br.

Vel.

Vln.

Br.

Vel.

C. B.

f

f

f

f

f

f

seen

seen

seen

f e cre

f e cre

f e cre

seen

seen

7

L. & K. 278

8

Fl. *ff marcatisissimo*

Ob. *ff marcatisissimo*

Kl. *ff marcatisissimo*

Fag. *ff marcatisissimo*

Hr. *ff marcatisissimo*

Hrf.

Pk. *p*

8

Vln. *ff*

Br. *ff*

Vcl. *ff*

Vln. *f* cre - scen -

Br. *f* cre - scen -

Vcl. *f* cre - scen -

C.B. *ff*

8

Fl. *sempre ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fag. *sempre ff*

Hr. *sempre ff*

Hrf. *ff* *sempre ff*

Pk. *trm* *f* *ff*

Vln. *sempre ff*

Br. *sempre ff*

Vel. *sempre ff*

Vln. *do ff* *sempre ff*

Br. *do ff* *sempre ff*

Vel. *do ff* *sempre ff*

C.B. *sempre ff*

a

b

9 (tranquillo)

Fl. *f*

Ob. *SOLO. mf espress.* *p*

Kl. *f*

Fag. *SOLO. mf espress.* *p*

Hr. *f*

Hrf. *f*

Pk. *f*

sempre ri -

9 (tranquillo)

Vln. *f* *mf* *p*

Br. *f*

Vel. *f*

Vln. *f* *p sempre di -*

Br. *f*

Vel. *f*

C.B. *f*

sempre ri -

9 (tranquillo)

tar - - - - - dan - - - - - do

Fl.

Ob.

Kl. *SOLO. espress.* *p* *p* *pp*

Fag. *p* *p* *pp*

Hr. *SOLO. espress.* *p* *p* *pp*

Hr. (Flageolet) *p* *pp*

Pk. *pp* *ppp*

tar - - - - - dan - - - - - do

Vln. *a*

Br. *a*

Vel. *a*

Vln. *b* *mi - - - - - nu - - - - - en - - - - - do* *pp*

Br. *b* *mi - - - - - nu - - - - - en - - - - - do* *pp*

Vel. *b*

C. B. *pp* *tar - - - - - dan - - - - - do*

(nur die Hälfte der Contrabässe)

a tempo

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

a tempo

Vln.

Br.

Vcl.

Vin.

Br.

Vcl.

C.B.

a tempo

L. & K. 278

(sempre animato)

Fl. *f* $\rightarrow$ *p*

Ob. *f*

Kl. *f*

Fag. *f*

Hr. *fp* *p*

Hrf. *mf*

Pk.

(sempre animato)

Vln. *a* *f* *p* *f*

Br. *f* *p* *f*

Vel. *f* *p* *f*

Vln. *b* *f* *sf* *f*

Br. *f* *sf* *f*

Vel. *f*

C.B. *f* *p* *f* *(sempre pizz.)* *f* *arco* *f* *(arco)* *(alle Contrabasse)*

(sempre animato)

10

Fl. *agitato*
sempre f e cresc.

Ob. *agitato*
sempre f e cresc.

Kl. *agitato*
sempre f e cresc.

Fag. *sempre f e cresc.*

Hr. *f*

Hrf.

Pk. *pp*

10

a

Vln. *agitato*
sempre f e cresc.

Br. *sempre f e cresc.*

Vel. *sempre f e cresc.*

b

Vln. *f e cresc.*

Br. *f e cresc.*

Vel. *f e cresc.*

C.B. *f*

10 *sempre f e cresc.*

Fl. *ff*
 Ob. *ff*
 Kl. *ff*
 Fag. *ff*
 Hr. *ff* *assai marcato*
 Hrf. *ff*
 Pk. *ff* *pp*
 Vln. *assai marcato* *fff* *molto espress.*
 Br. *assai marcato* *fff* *molto espress.*
 Vcl. *ff* *assai marcato*
 Vln. *ff* *assai marcato*
 Br. *ff* *assai marcato*
 Vcl. *ff* *assai marcato*
 C.B. *ff* *assai marcato*

Fl. *sempre ff*
 Ob. *sempre ff*
 Kl. *sempre ff*
 Fag. *sempre ff*
 Hr. *sempre ff*
 Hrf. *ff*
 Pk.
 Vln. *sf sempre ff*
 Br. *sf sempre ff*
 Vel. *sf sempre ff*
 Vln. *sf*
 Br. *sf*
 Vel. *sempre ff*
 C.B. *sf sempre ff*
 (nur die Hälfte der Contrabässe)

Fl. *sempre ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fag. *marcatissimo*

Hr. *f* *ff*

Hrf.

Pk.

Vln. *sempre ff* *f*

Br. *sempre ff* *f*

Vel. *assai marcato* *sempre ff* *f*

Vln. *sempre ff* *f*

Br. *sempre ff* *f*

Vel. *assai marcato* *sempre ff*

C.B. *sempre ff* *assai marcato* *(alle Contrabasse)*

(immer alle Contrabasse)

11

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fag. *ff*

Hr. *ff*

Hr.f.

Pk.

11

Vln. *ff*

Br. *ff*

Vcl. *ff*

Vln. *ff*

Br. *ff*

Vcl. *ff*

C. B. *sempre ff*

11

Fl. *poco a poco rit.*

Ob. *ff* *p* *espress.* *mf marcato* *p* SOLO.

Kl. *sempre ff* *f* *SOLO.* *mf* *p*

Fag. *sempre ff* *f* *mf* *p*

Hr. *f* *mf* *p*

Hrf. *ff* *p*

Pk. *ff* *pp* *poco a poco rit.*

Vln. *fff* *p espress.*

Br. *fff* *p espress.*

Vel. *fff* *p*

Vln. *marcato* *p* *pizz.*

Br. *p* *pp*

Cel. *p*

C.B. *p* *poco a poco rit.* (nur die Hälfte der Contrabässe)

12

*a tempo (sempre animato)**p grazioso*

Fl. *(a tempo)* *pp grazioso* *(poco marc.)* *p grazioso* *(poco marc.)*

Ob. *pp* *pp* *pp* *pp*

Kl. *p* *pp* *pp* *pp*

Fag. *pp*

Hr. *pp*

Hrf.

Pk. *(A nach G umstimmen)*

a tempo (sempre animato)

12

Vln. *pp* *pp* *pp* *pp*

Br. *pp*

Vel. *pp*

Vln. *grazioso, poco marcato* *sf* *pp* *poco* *pp* *pp poco marc.*

Br. *pp*

Vel. *pp* *p* *pp* *poco* *pp*

C. B. *a tempo (sempre animato)*

12

Fl. *p* *pp*

Ob. *pp* *poco marcato* *poco* *pp* *pp grazioso* *pp*

Kl. *pp*

Fag. *p* *pp ma poco marcato* *poco* *pp* *grazioso* *pp*

Hr.

Hrf. (Flageolet) *p*

Pk.

Vln. a

Br.

Vcl.

Vln. b *poco* *pp* *sempre pp* *poco* *pp*

Br. *poco* *pp* *sempre pp* *poco* *pp*

Vcl. *pp* *poco* *pp*

C.B. *pp* *poco* *pp*

(nur die Hälfte der Contrabässe)

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl.** (Flute): First staff, treble clef.
- Ob.** (Oboe): Second staff, treble clef.
- Kl.** (Clarinet): Third staff, treble clef.
- Fag.** (Bassoon): Fourth staff, bass clef.
- Hr.** (Horn): Fifth staff, treble clef.
- Hrf.** (Trumpet): Sixth staff, treble clef.
- Pk.** (Percussion): Seventh staff, bass clef.
- Vln.** (Violin): Eighth staff, treble clef.
- Br.** (Viola): Ninth staff, alto clef.
- Vcl.** (Cello): Tenth staff, bass clef.
- C. B.** (Double Bass): Eleventh staff, bass clef.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like *(grazioso)* and *sempre poco marcato* in the Violin part.

Fl. *p* *sf* *mf*
 Ob. *mf* *p*
 Kl. *mf* *p* *mf* *p* *mp*
 Fag. *p* *mf* *p*
 Hr.
 Hrf. (Flageolet.) *mf*
 Pk.
 Vln. *p* *mf* *p*
 arco *grazioso*
f *mf*
sempre marc.
 2. Violinen gut hervortretend.
 Br. *arco* *marc.* *mp*
 Vel. *arco* *p*
 Vln. *p* *p* *sul G* *marc.* *mp*
 Br. *arco* *p* *mf* *pizz.* *p* *sempre p*
 Vel. *arco* *p* *mf* *pizz.* *p* *sempre p*
 C.B. *p*
 (immer nur die Hälfte der Contrabässe)

13

Fl. *mp*

Ob. *mp* *marc.* *mf marc.*

Kl. *mf* *marc.* *p* *mf*

Fag. *p cre* *scen* *do f*

Hr.

Hrf. *f* *mf* *f*

Pk.

13

Vln. *p* *mf e cre* *scen* *do*

Br. *mf e cre* *marc.* *mf e cre* *scen* *do*

Vcl. *p cre* *scen* *do f marc.*

Vln. *marc.* *f e cre* *scen* *do*

Br. *arco* *mp* *marc.* *mf e cre* *scen* *do*

Vcl. *arco* *mp* *marc.* *mf e cre* *scen* *do*

C.B. *p cre* *scen* *do f* *f marc.*
(alle Contrab.)

13

Fl. *f* *sempre f*

Ob. *f* *sempre f*

Kl. *f* *sempre f*

Fag. *f marc.*

Hr. (Hörner gut hervortretend)
ben marc. *f* *ff*

Hrf. *sf* *sf* *sf*

Pk.

Vln. *f*

Br. *f*

Vel. *f*

Vln. *f*

Br. *f*

Vel. *f*

C.B. *f*

Fl. *ff* *ff* *assai marc.* *sempre ff*

Ob. *f* *ff* *assai marc.* *sempre ff*

Kl. *ff* *assai marc.* *sempre ff*

Fag. *ff* *marc.* *sempre ff*

Hr. *ff* *assai marc.*

Hrf. *ff* *ff*

Pk.

Vln. *f* *marc.* *f* *marc.* *ff* *marc.* *ben marc.*

Br. *f* *marc.* *sf marc.* *ff* *marc.* *ben marc.*

Vel. *f* *marc.* *f* *marc.* *ff*

Vln. *sempre f e cre* *scen* *do* *ff*

Br. *sempre f e cre* *scen* *do*

Vel. *sempre f* *sempre f e cre* *scen* *do* *ff*

C.B. *f* *marc.* *f* *marc.* *ff*

14

Fl. *sempre ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fag. *assai marc.*
sempre ff

Hr. *assai marc.*
sempre ff

Hrf.

Pk.

14

Vln. *sempre ff*

Br. *sempre ff*

Vel. *assai marc.*
sempre ff

Vln. *sempre ff*

Br. *sempre ff*

Vel. *sempre ff*

C.B. *assai marc.*
sempre ff

mare.

mare.

mare.

mare.

(sempre ff)

14

Fl. *ff* *assai marcato*

Ob. *ff* *assai marcato*

Kl. *f*

Fag. *ff* *assai marcato*

Hr. *ff* *assai marcato*

Hrf.

Pk.

Vln. *f*

Br. *f*

Vcl. *f* *sempre ff*

Vln. *f* *sempre ff*

Br. *f* *sempre ff*

Vcl. *f* *sempre ff*

C.B. *f* *sempre ff*

Fl. *ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fag. *ff*

Hr. *ff assai marcato*

Hrf.

Pk.

Vln. *agitato ff*

Br. *agitato ff*

Vel. *sempre ff*

Vln. *sempre ff*

Br. *sempre ff*

Vel. *sempre ff*

C.B. *sempre ff*

Fl. *ff marc. 3* *f* *un poco rit.*

Ob. *ff marc. 3* *f* *f 3*

Kl. *ff marc. 3* *f 3* *f 3*

Fag. *ff* *ff 3* *mf 3*

Hr. *ff marc. 3* *f 3*

Hrf. *ff*

Pk.

Vln. *ff pizz.* *un poco rit. mf*

Br. *ff marc. 3* *pizz. mf*

Vel. *ff pizz.* *mf*

Vln. *ff pizz.* *arco ff* *f pizz.*

Br. *ff pizz.* *arco ff* *f pizz.*

Vel. *ff pizz.* *arco ff* *f pizz.*

C.B. *ff pizz.* *mf* *(nur die Hälfte der Contrabässe)*

un poco rit.

15 *a tempo*
(*tranquillo*)

Fl. *pp*

Ob. *pp* *dolciss.* *p* *pp*

Kl. *pp* *p* *p* *pp*

Fag. *p*

Hr. *p* *pp*

Hrf. (Flageolet.) *p*

Pk.

15 *a tempo*
(*tranquillo*)

(I. Violinen (ohne Sordinen) und Celli (ohne Sordinen) mit dem 2. Thema stets sehr gut hervortretend.)

Vln. *arco* *mp* *sempre espressivo*

Br. *arco* *mp*

Vcl. *arco* *mp* *sempre espressivo*

Vln. *arco* *express.* *p*

Br. *arco* *p*

Vcl. *arco* *express.* *p*

C.B. *arco* *sempre pizz.* *p*

15 *a tempo*
(*tranquillo*)
a tempo

(alle Contrabässe)

Fl. *pp* *f*

Ob. *p* *molto cresc.* *f*

Kl. *p* *molto cresc.* *f*

Fag. *p* *molto cresc.* *f*

Hr. *p* *pp* *f*

Hrf. *p cresc.* *f* *ff*

Pk. *f* *pp*

Vln. a *molto cresc.* *ff molto espress.*

Br. a *molto cresc.* *espress.* *ff molto espress.*

Vel. a *molto cresc.* *ff molto espress.*

Vln. b *p* *molto cresc.* *ff*

Br. b *p* *molto cresc.* *ff* *espress.*

Vel. b *p* *molto cresc.* *ff*

C. B. *pizz.* *(sempre arco)* *molto cresc.* *ff*

[illegible]

16 *a tempo*
(tranquillo)

grazioso
SOLO. *pp*

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

ppp *poco*

16 *a tempo*
(tranquillo)

sul G

Vln. a

Br.

Vel.

Vln. b

Br.

Vel.

C. B.

arco *pizz.* *pp*

16 (tranquillo)
a tempo

[illegible]

Fl. *pp* *p* *grazioso* *mp* *mp grazioso*

Ob. *mp grazioso*

Kl. *p* *mp* *grazioso* *p*

Fag. *p* *mp grazioso* *p*

Hr. *pp* *p* *pp*

Hrf. (Flageolet) *pp* *p* *p* *pp*

Pk. *pp* *pp*

Vln. *a*

Br. *b*

Vel. *p* *pizz.*

C.B. *p* *pp* *p* *arco*

(immer nur die
Hälfte der Contrabässe)

[illegible]

Fl. *mf* *pp* *mf*

Ob. *mf* *pp*

Kl. *mf* *pp*

Fag. *mf* *pp*

Hr.

Hrf. *mf* *pp*

Pk.

Vln. a *p* *f(non dim.)*

Br. *p* *f(non dim.)*

Vel. *p* *f(non dim.)* arco

Vln. b *mf* *pp*

Br.

Vel.

C-B. *p* *f(non dim.)* arco
(immer nur die Hälfte der Contrabässe)

Fl. *mf* *pp*

Ob. *mf* *pp* *f* *ff*

Kl. *mf* *pp*

Fag. *mf* *pp* *f* *pp*

Hr.

Hr.f. *mf* *pp*

Pk.

Vln. *pizz.* *p* *pp*

Vla. *pizz.* *p* *pp*

Br. *pizz.* *p* *pp*

Vcl. *pizz.* *p* *pp*

Vln. *f* *ff*

Vla. *f* *ff*

Br. *f* *ff*

Vcl. *arco* *f* *ff*

C.-B. *f* *ff*

Fl. *p* *grazioso* *pp* *grazioso* *pp* *tr*

Ob. *p* *grazioso* *pp* *pp* *pp* *tr*

Kl. *p* *grazioso* *pp* *pp* *grazioso* *pp*

Fag. *p* *molto* *pp* *pp*

Hr. *p* *pp*

Hrf. *p* *pp*

Pk. *p* *pp*

Vln. *arco* *mp espress.* *molto* *p* *grazioso* *pp* *pp*

Br. *arco* *mp espress.* *molto* *p* *pp* *pp*

Vel. *arco* *mp* *p* *pizz.* *pp* *pp*

C-B. *pizz.* *p* *pp*

sempre animato

Fl.

Ob.

Kl.

Fag.

Hr.

Hr. f.

Pk.

Vln.

Br.

Vel.

C.B.

mf e cre -

scen -

do f e cre -

sempre pizz.

pizz.

arco

mf e cre -

scen -

do f e cre -

sempre animato

(immer nur die Hälfte der Contrabässe)

(alle Contrabässe)

18

[illegible]

18

[illegible]

18

Fl. *ff* *f e cre -*
 Ob. *ff* *f e cre -*
 Kl. *do ff* *f e cre -*
 Fag. *ff*
 Hr. *do ff*
 Hrf. *ff*
 Pk. *D nach C umstimmen.*
 Vln. *do ff*
 Br. *do ff*
 Vel. *do ff*
 Vln. *do ff*
 Br. *do ff*
 Vel. *do ff*
 G. B. *do ff*

scen - - - - - do ff

Fl.

scen - - - - - do ff

Ob.

scen - - - - - do ff

Kl.

scen - - - - - do ff

Fag.

f e cre - - - - - do ff

Hr.

f e cre - - - - - do ff

Hrf.

Pk.

Vln. a

sempre ff e cre - - - - - do ffz

Br. a

sempre ff e cre - - - - - do ffz

Vel. a

sempre ff e cre - - - - - do ffz

Vln. b

sf ff sf

Br. b

sf ff sf

Vel. b

sf ff

C.B.

sempre ff e cre - - - - - do ff

Fl. *p* *pp* *mf*

Ob. *p* *pp* *mf*

Kl. *p* *pp* *mf*

Fag. *mf* *p* *pp* *mf*

Hr. *p*

Hrf. *pp* *mf*

Pk.

Vln. *f* *pp* *mf e sempre cre -*

Br. *pp* *mf e sempre cre -*

Vcl. *pizz.* *f* *pp* *arco* *mf e sempre cre -*

Vln. *p* *f* *f* *pp* *grazioso* *mf e sempre cre -*

Br. *f* *p* *pp* *grazioso* *tr* *mf e sempre cre -*

Vcl. *pizz.* *arco* *grazioso* *pp* *mf e sempre cre -*

C. B. *pizz.* *f* *pp* *arco* *mf e sempre cre -*

(immer nur die Hälfte der Contrabässe)

Fl. *mf* *f* 7

Ob. *mf* *f* *mf* 7

Kl. *mf* *f* *cre-*

Fag. *mf* *f* *cre-*

Hr. *mf* *f* *cre-*

Hrf.

Pk.

Vln. *scen*

Br. *scen*

Vel. *scen*

Vln. *scen*

Br. *scen*

Vel. *scen*

C.B. *scen* (alle Contrabasse)

19

Fl. *più f* *ff* *marcatissimo*

Ob. *f* *ff* *marcatissimo*

Kl. *cre - scen - do* *ff* *marcatissimo*

Fag. *scen - do* *ff* *marcatissimo*

Hr. *f* *ff* *marcatissimo*

Hrf.

Pk.

19

Vln. *do* *ff* *pizz.* *(meno ff)*

Br. *do* *ff* *pizz.* *(meno ff)*

Vel. *do* *ff* *pizz.* *(meno ff)*

Vln. *do* *ff* *pizz.*

Br. *do* *ff* *pizz.*

Vel. *do* *ff* *pizz.*

C B. *do* *ff* *pizz.* *(meno ff)*

19

[illegible]

20

(tranquillo)

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

20

(tranquillo)

Vln.

Br.

Vel.

Vln.

Br.

Vel.

C.B.

sempre arco

divisi

sempre pizz.

(alle Contrabasse)

sempre pp

Fl. *pp espress.* *pp* *ff espress.*

Ob. *pp espress.* *pp* *ff*

Kl. *pp espress.* *pp* *ff espress.*

Fag. *molto* *pp espress.* *pp* *ff*

Br. *pp* *f* *molto espress.*

Hrf. *p* *mp* *pp Flageolet.* *ff*

Pk. *mf*

21

Vln. *p* *molto espress.* *ff*

Br. *molto* *pp* *p* *ff*

Vel. *p* *molto espress.* *ff*

a

Vln. *molto* *pp* *p* *ff*

Br. *molto* *pp* *p* *ff*

Vel. *molto* *pp* *p* *ff*

b

C.B. *molto* *pp* *p* *ff*

L. & K. 278

Fl. *p* *p* *p* *mf* *p*

Ob. *pp* *p* *SOLO, espress.* *mf* *pp*

Kl. *pp* *p dolce* *mf* *pp*

Fag. *p* *mf* *mf* *pp*

Hr. *SOLO, espress.* *p* *mf molto espress.* *pp*

Hr. *SOLO, espress.* *mf* *p*

Hr. *SOLO. (Hier die 2 Hörner gut hervortretend.)* *pp* *(Flageolet.)* *f* *p* *f*

Pk. *pp*

Vla. *mf grazioso*

Br. *mf grazioso*

Vel. *mf grazioso*

Vla. *pp* *pp < > pp*

Br. *pp* *pp*

Vel. *pp* *pizz.* *f* *f* *f*

C.B. *mf* *p* *pizz.* *pp*

Fl. *p* *f* (*sempre animato*)
 Ob. *p* *f*
 Kl. *p* *f*
 Fag. *p* *f*
 Hr. *f*
 Hrf. *p* *pp* *f*
 Pk.
 Vln. *p* *pizz.* *pp* *f* (*sempre animato*)
 Br. *p* *f*
 Vel. *p* *f*
 Vln. *p* *pp*
 Br. *p* *pp*
 Vel. *p* *pp*
 C.B. *p* *pp* *f* (*alle Contrabasse*) (*sempre animato*)

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), and Harp (Hrf.). The second system includes Piccolo (Pk.), Violin (Vln.), Trumpet (Br.), and Violoncello (Vel.). The third system includes Violin (Vln.), Trumpet (Br.), Violoncello (Vel.), and Double Bass (C.B.). The score features various dynamic markings: *p* (piano), *pp* (pianissimo), and *f* (forte). Performance instructions include *sempre animato* (always lively) and *arco* (arco). The key signature has one sharp (F#), and the time signature is 4/4.

22

Fl. *f*
 Ob. *f*
 Kl. *f*
 Fag. *f*
 Hr. *f*
 Hrf. *ff*
 Pk. *f*
 Vln. *22*
 Br. *22*
 Vcl. *22*
 Vln. *f* *cresc.* *ff*
 Br. *f* *cresc.* *ff*
 Vcl. *f* *cresc.* *sempre f e cre*
 C.B. *22* *sempre f e cre*

sempre f e cre
sempre f e cre
sempre f e cre
sempre f e cre

sempre f e cre
sempre f e cre
sempre f e cre

sempre f e cre

Fl. *f* *fe cre -* - *- scen -*

Ob. *f* *fe cre -* - *- scen -*

Kl. *f* *fe cre -* - *- scen -*

Fag. *f* *fe cre -* - *- scen -*

Hr. *f* *fe cre -* - *- scen -*

Hrf.

Pk.

Vln. *a* *- scen -*

Br. *- scen -*

Vel. *- scen -*

Vln. *b* *f* *cre -* - *- scen -*

Br. *f* *cre -* - *- scen -*

Vel. *f* *cre -* - *- scen -*

C.B. *- scen -*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Pk.), Violin (Vln.), Viola (Vln.), Cello (C.), and Double Bass (Cb.). The score is divided into measures, with various musical notations including notes, rests, and dynamic markings. Key dynamic markings include *ff* (fortissimo) and *marcatissimo*. There are also vocal-like lyrics such as "do" and "fe cre" written below the staves. The score is written in a key signature of one sharp (F#) and a time signature of 7/8. The page is numbered 7 in the top right corner.

[illegible]

Fl. *sempre ff* *sf* *tranquillo*
 Ob. *sempre ff* *sf* SOLO. *mf espress.*
 Kl. *sempre ff* *sf* SOLO. *mf espress.*
 Fag. *sempre ff* *sf* SOLO. *mf espress.*
 Hr. *sf*
 Hrf. *sf*
 Pk. *tr.* *ff*
 Vln. *sempre ff* *sf* *tranquillo* *mf*
 Br. *sempre ff* *sf* *mf*
 Vel. *sempre ff* *sf*
 Vln. *sempre ff* *sf*
 Br. *sempre ff* *sf*
 Vel. *sempre ff* *sf*
 C.B. *sempre ff* *sf* *tranquillo*

The musical score is arranged in systems. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos) are marked with *sempre ff* (fortissimo) throughout the piece. The percussion section (Percussion) has a *tr.* (trill) and *ff* (fortissimo) marking. The brass section (Horn, Trumpet, Trombone, Euphonium) has *sf* (sforzando) markings. The woodwinds and strings have *sf* (sforzando) markings at the end of the piece. The woodwinds and strings have *mf* (mezzo-forte) markings at the end of the piece. The woodwinds and strings have *espress.* (espressivo) markings at the end of the piece. The woodwinds and strings have *tranquillo* markings at the end of the piece.

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln.

Br.

Vcl.

Vln.

Br.

Vcl.

C.B.

sempre ri

- do quasi Adagio (♩ = 48)

rit. -

Fl. *pp* *p* *pp* *espress.* *molto* *pp* *SOLO.* *pp* *ppp*

Ob. *pp* *pp* *espress.* *molto* *pp* *espress.* *ppp*

Kl. *pp* *pp* *espress.* *molto* *pp* *espress.* *ppp*

Fag. *pp* *pp* *molto* *pp* *espress.* *ppp*

Hr. *pp* *pp* *espress.* *poco marc.* *pp* *poco marc.* *espress.* *ppp*

Hrf. *pp* *ppp*

1. Horn gut markiert!

Pk. *pp* *ppp*

- do quasi Adagio (♩ = 48)

rit. -

Vln. *pp* *espress.* *molto* *ppp*

Br. *pp* *espress.* *molto* *ppp*

Vel. *pp* *espress.* *molto* *ppp*

Vln. *p* *espress.* *molto* *pp*

Br. *p* *espress.* *molto* *pp*

Vel. *p* *espress.* *molto* *pp*

(alle Contrabässe) *pp* *arco* *molto* *pp*

- do quasi Adagio (♩ = 48)

rit. -

Vivace a Burlesca. (♩. = 92 - 108)

Vivace a Burlesca. (♩. = 92 - 108)

assai leggero

assai leggiero

Vln.

Br.

Vel.

C. B.

p

pizz.

p

Vivace a Burlesca. (♩. = 92 - 108)

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl.** (Flute): Staff 1, mostly rests.
- Ob.** (Oboe): Staff 2, playing a melodic line with *pp* dynamics.
- Kl.** (Clarinet): Staff 3, playing a melodic line with *pp* dynamics.
- Fag.** (Bassoon): Staff 4, mostly rests.
- Hr.** (Horn): Staff 5, mostly rests.
- Hrf.** (Harp): Staff 6, playing chords with *pp* dynamics.
- Pk.** (Piano): Staff 7, mostly rests.
- Vln.** (Violin): Staves 8 and 9, playing a rapid sixteenth-note passage with *pp* dynamics.
- Br.** (Brass): Staff 10, playing a melodic line with *pp* dynamics.
- Vel.** (Viola): Staff 11, playing a melodic line with *pp* dynamics.
- Vln.** (Violin): Staves 12 and 13, playing a rapid sixteenth-note passage with *pp* dynamics.
- Br.** (Brass): Staff 14, playing a melodic line with *pp* dynamics.
- Vel.** (Viola): Staff 15, playing a melodic line with *pp* dynamics.
- C. B.** (Cello/Double Bass): Staff 16, mostly rests.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *pizz.* (pizzicato).

Fl. *pp*
 Ob.
 Kl. *pp*
 Fag. *f*
 Hr.
 Hrf. *pp*
 Pk.
 Vln. *f*
 Br. *f*
 Vcl. *f*
 Vln. *pp*
 Br. *pp*
 Vcl. *pp*
 C.B. *f* (alle Contrabässe)

The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are active. The percussion (Harp, Piano, Cymbals) is also present. The score is in 4/4 time and features a variety of dynamics and articulations.

25 (*tranquillo*)

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Fag. *ff* *pp*

Hr. *ff* *pp*

Hrf. *pp* *ff*

Pk. *pp* *ff* *p*

25 (*tranquillo*)

Vln. *ff*

Br. *ff*

Vel. *ff*

Vln. *p espress.*

Br. *p*

Vel. *p*

C.B. *ff*

25 (*tranquillo*)

animato
p ere *seen*

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

animato
p ere *seen*

pizz.
p
pizz.
p

Vln. a

Br.

Vel.

p ere *seen*

Vln. b

Br.

Vel.

C. B.

divisi *pizz.* *p* *pp* *pp* *animato* *mp*

L. & K. 278

[illegible]

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln. *a*

Br.

Vel.

Vln. *b*

Br.

Vel.

C. B.

(immer nur die Hälfte der Contrabasse)

f *pp* *p* *più p*

f *p* *p* *p*

arco *mf* *espress.* *f* *p*

arco *mf* *f* *p*

arco *mf* *f* *p*

arco *mf* *espress.* *f* *p*

mf *f* *pp* *p* *espress.*

mf *f* *pp* *p* *espress.*

mf *f* *p* *p* *espress.*

mf *f* *p* *più p*

26 *(animato)*
a tempo

poco a poco rit. - - - - -

(SOLO.) *p* *dolce* *p*

Fl. *poco a poco rit.* - - - - -

Ob. *p* *dolce* *p*

Kl. *p* *dolce* *p*

Fag. *p* *molto* *pp* *p dolce* *p*

Hr. *p* *dolce* *p*

Hrf. *pp*

Pk. *p* *dolce* *p*

26 *a tempo*
(animato)

poco a poco rit. - - - - -

Vln. *p* *pp*

Br. *p* *pp*

Vcl. *p* *pp*

Vln. *molto* *pp*

Br. *molto* *pp*

Vcl. *molto* *pp*

C.B. *molto* *pizz.* *pp a tempo (animato)*

poco a poco rit. - - - - -

26

(alle Contrabässe)

Fl. *scen -* *- do ff*
 Ob. *scen -* *- do ff*
 Kl. *scen -* *- do ff*
 Fag. *scen -* *- do ff*
 Hr. *scen -* *- do ff*
 Hrf. *ff*
 Pk. *ff*
 Vln. *a* *scen -* *marcato*
 Br. *scen -* *marcato*
 Vel. *scen -* *marcato*
 Vln. *b* *scen -*
 Br. *scen -*
 Vel. *scen -*
 C.B. *scen -* *sf* *marcato*

This page from a musical score features several staves. The top section includes woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), and Horn/Fanfare (Hrf.). Below them are string instruments: Violin I (Vln.), Violin II (Vln.), Viola (Br.), Cello (Vel.), Violoncello (Vln.), Viola (Br.), and Double Bass (C.B.). The vocal parts include Soprano (Sopran), Alto (Alto), Tenor (Tenor), and Bass (Bass). The music is written in G major (one sharp) and common time. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. A German instruction "(Stürzen hoch in beiden Hörnern.)" appears near the Horn part. The lyrics "f e cre -" are visible above some notes. The bottom of the page contains a large bracketed section labeled "a" and "b" encompassing the string and lower vocal parts.

27 *ff marcato*

Fl. *scen -*

Ob. *scen -*

Kl. *ff*

Fag. *f* *scen -* *ff* *marcato*

Hr. *scen -* *ff* *marcato*

Hrf.

Pk. *sf*

Vln. *f marc.* *ff* *marcato*

Br. *f marc.* *ff*

Vel. *f* *ff*

Vln. *f e cre -* *- scen -* *- do* *ff*

Br. *f e cre -* *- scen -* *- do* *ff*

Vel. *f e cre -* *- scen -* *- do* *ff*

C. B. *f e cre -* *- scen -* *- do* *ff*

27

2.

Fl. *f e cre -*

Ob. *f e cre -*
f e cre -

Kl. *f e cre -*
f e cre -

Fag. *f e cre -*

Hr. *f e cre -*
f e cre -
(in beiden Hörnern die Stürzen wieder wie gewöhnlich)

Hrf.

Pk.

Vln. *f e cre -*

Br. *f e cre -*
f e cre -

Vel. *f e cre -*

Vln. *ff* *f e cre -*

Br. *ff* *f e cre -*

Vel. *ff* *f e cre -*

C.B. *f e cre -*

(tranquillo)
ppp

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

(tranquillo)
Vln. *pizz*
p

Br.

Vcl.

espress.
pp

Vln.

pp

Br.

espress.
pp

Vcl.

C. B.

(tranquillo)

Fl. *mf* *p* *sempre ri -*

Ob. *mp* *espress.* *mf* *SOLO*

Kl. *p* *mf*

Fag. *p* *mf*

Hr. (gedämpft) *p* *espress.* *mf*
(gedämpft) *p* *espress.* *mf*

Hrf. (Flageolet) *p* *mf*

Pk.

Vln. *sempre ri -* *arco* *p*

Br. *p* *mf*

Vcl. *p* *mf*

Vln. *p* *mf* *p*

Br. *p* *mf*

Vcl. *p* *mf* *p*

C.B. *p* *mf* *sempre ri -*
(immer nur die Hälfte der Contrabässe
bis zum Schluß dieses Satzes)

tar - - - dan - - - - do **29** *Meno mosso.* (♩ = 54) *pp*

Fl. *pp*

Ob. *pp*

Kl. *p* *pp*

Fag. *pp*

Hr. *pp*

Hrf. *pp*

Pk.

tar - - - dan - - - - do **29** *Meno mosso.* (♩ = 54) *pp*

Vln. *pp* *poco*

Br. *pp* *poco*

Vel. *p* *pp*

express.

Vln. *p* *pp*

Br. *p* *pp*

Vel. *express.* *p* *pp*

C.B. *p* *pp*

tar - - - dan - - - - do **29** *Meno mosso.* (♩ = 54) *pp*

sempre rit. - - - - - $(\bullet = 36)$ *quasi Adagio*

pp *poco* *pp*

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf. (Flageolet.) *pp*

Pk.

sempre rit. - - - - - $(\bullet = 36)$ *quasi Adagio*
espress.

Vln. *pp* *pizz.* *pp* *arco* *pp*

Br. *pp* *pp*

Vel. *pp* *pp*

Vln. *pp* *poco* *pp* *pizz.* *pp* *arco* *pp*

Br. *pp* *pp* *arco* *pp*

Vel. *pp* *pp*

C. B. *sempre rit.* - - - - - *quasi Adagio*
 $(\bullet = 36)$

sempre rit.

Fl. *pp* *espress.* *pp* *ppp*

Ob.

Kl.

Fag.

Hr.

Hrf. *pp* *pp* *ppp*

Pk.

sempre rit.

Vln. *pp* *pp* *pizz.* *pp*

Br. *pp* *pp* *pizz.* *pp*

Vel. *pp* *pp* *pizz.* *pp*

Vln. *sul D. dolcissimo* *pp* *poco* *pp* *pizz.* *ppp*

Br. *arco* *pp* *poco* *pp* *pizz.* *ppp*

Vel. *pp* *pp* *poco* *pp* *pizz.* *ppp*

C.B. *pp* *pp* *poco* *pp* *pizz.* *ppp*

sempre rit.

[illegible]

The musical score for the first system of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Pk.), Violin I (Vln.), Violin II (Vln.), Viola (Br.), Cello (Vel.), and Double Bass (C.B.). The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a series of rests for all instruments, followed by a melodic entry in the Violin I part. The Violin I part features a series of eighth notes and quarter notes, while the other instruments provide harmonic support with sustained notes or simple rhythmic patterns.

30

espress.
pp

Fl.

Ob.

Kl.

Fag.

sempre dolce
espress.
SOLO.
p

Hr.

sempre dolce
espress.
SOLO.
p

Hrf.

(Flageolet.) *pp*

Pk.

pppp

30

Vln.

pp

Br.

pp

Vel.

pp

agitato
mf
f

agitato
mf
f

agitato
mf
f

mf agitato
f

Vln.

Br.

Vel.

pizz.
pp

C.B.

pizz.
pp

30

(nur die Hälfte)

[illegible]

31

Fl. *pp* *p grazioso* *p* *p espress.*

Ob. *p* *p* *p espress.*

Kl. *pp* *espress.* *pp* *p* *p espress.*

Fag. *pp* *p* *p* *p cre - seen -*

Hr. *pp* *pp*

Hrf. *pp* *pp* *cre -*

Pk. *ppp* *ppp*

31 (1. Violine (ohne Dämpfer) hier sehr gut hervortretend)
sul D ben marc.

Vln. *mp* *sempre espress.*

Br. *p* *espress.*

Vcl. *p*

Vln. *pp* *grazioso* *p* *molto espress.*

Br. *pp* *grazioso* *p* *molto espress.*

Vcl. *p* *p* *p cre -*

C. B. *p* *pizz.*

31 (nur die Hälfte der Contrabässe)

Fl. *mf* *f* *p*

Ob. *mf* *f* *espress.* *pp* *pp*

Kl. *p* *molto espress.* *f* *p* *p*

Fag. *mf* *ff* *p* *p*

Hr. *espress.* *mf* *f* *p*

Hrf. *- scen -* *do* *ff* *p* (Flageolet.)

Pk.

Vln. *sul A* *sul E* *ff molto espress.* *sul A* *sul D*

Br. *ff*

Vcl. *molto espress.* *ff*

Vln. *ff*

Br. *- scen -* *do* *ff* *espress.*

Vcl. *- scen -* *do* *ff*

C.B. *arco* *sempre arco* *pizz.*
(alle Contrabasse)

Fl. *espress.*
SOLO. *p*

Ob. *p*

Kl. *espress.* *p* *molto espress.* *f* *pp*

Fag. *p* *f* *pp*

Hr. *mf* *p*

Hrf. *ff* *p*

Pk.

Vln. *sempre sonore sul G* *p* *f* *pp*

Br. *p* *f* *pp*

Vel. *p* *f* *pp*

Vln. *p* *f* *pp* *espress.* *pp*

Br. *p* *f* *pp* *espress.* *pp*

Vel. *p* *espress.* *ff* *pp*

C. B. *p* *f* *pizz.* *pp*

Fl. *pp* *pp* *ff*
 Ob. *ff* *ff* *p*
 Kl. *pp* *p* *ff* *p*
 Fag. *mf* *ff* *p*
 Hr. *mp* *ff*
 Hrf. *p* *fff*
 Pk. *fff*
 Vln. *pp* *molto espress.* *ben marc.* *fff*
 Br. *pp* *molto espress.* *fff* *ben marc.*
 Vel. *pp* *molto espress.* *fff* *ben marc.*
 Vln. *pp* *molto espress.* *fff* *ben marc.*
 Br. *pp* *fff* *f*
 Vel. *pp* *fff*
 C. B. *arco* *pp* *fff* *pizz.* *sempre arco*

Fl. *p* *pp* 32 *pp* *espress.*

Ob. *SOLO.* *p* *p*

Kl. *p* *pp* *p* *p*

Fag. *p* *pp*

Hr. *p* *espress.* *p* *pp*

Hrf. (Flageolet) *p* *p*

Pk. *pp*

sul A 32

Vln. *pp*

Br. *pp*

Vel. *pp*

Vln. *pp* *espress.* *p*

Br. *pp* *espress.* *p*

Vel. *pp* *espress.* *p*

C. B. 32 *pp*

mf $\rightarrow$ *p* **SOLO.** *espress.* *pp* *p espress.* *pp* *p* *dolcissimo* *p* *espress. dolcissimo* *pp*

Fl. *f* *pp* *SOLO.* *p espress.* *pp* *p* *dolcissimo*

Ob. *f* *pp* *pp* *pp* *pp*

Kl. *f* *pp* *pp* *pp* *pp*

Fag. *pp* *pp* *pp*

Hr. *mf* *pp* *pp*

Hrf. *f* *pp* *pp*

Pk.

sul D *espress.* *pp* *pp* *espress.* *pp* *espress.* *pp*

a Vln. *pp* *pp* *pp* *pp* *pp*

Br. *pp* *pp* *pp* *pp* *pp*

Vel. *pp* *pp* *pp* *pp* *pp*

b Vln. *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Br. *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vel. *f* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C.B.

L. & K. 278

pizz. (alle Contrabässe)

ff ben marcato

Fl. *ff* *poco rit.*

Ob. *assai marcato* *ff* *molto espress.* *p* *pp*

Kl. *ff* *p espress.*

Fag. *ff* *p*

Hr. *ff* *pp*

Hrf. *fff* *di - mi - nu - en - do*

Pk. *mf* *pp* *poco rit.*

33

Vln. *fff assai marcato*

Br. *fff assai marcato*

Vel. *fff assai marcato*

fff molto espress.

Vln. *assai marcato* *fff molto espress.*

Br. *ff*

Vel. *ff*

C.B. *ff* *arco* *33*

poco rit.

a tempo
(Quasi un poco più mosso.)

Fl. *pp* *pp* *p* *pp*

Ob. *SOLO. espress.* *p SOLO. espress.* *pp* *pp*

Kl. *pp* *pp* *p* *pp* *pp* *p*

Fag. *pp* *pp* *pp* *p*

Hr. *pp*

Hrf. (Flageolet.) *pp* *p* *pp*

Pk. *pp*

a tempo
(Quasi un poco più mosso.)

Vln. *pp* *pp* *espress.* *mp*

Br. *pp* *pp* *espress.* *mp*

Vcl. *pp* *pp* *pizz.* *mp*

Vln. *pp* *pizz.* *arco* *p* *pp* *p*

Br. *pp* *pizz.* *arco* *p* *pp* *p*

Vcl. *pp* *pizz.* *pizz.* *pp* *pp* *mp*

C. B. *pp* *p* *pp* *mp*

(nur immer die Hälfte der Contrabässe)
a tempo
(Quasi un poco più mosso.)

L. & K. 278

Fl. *mp* *mf* *dim.* *p* *pp*

Ob.

Kl. *mf* *p* *pp*

Fag.

Hr. *espress.* *mf* *pp*

Hrf. (Flageolet.) *p* *pp*

Pk.

Vln. *f* *p*

Br. *f* *p*

Vcl. *f* *p* *pp*

Vln. *f* *p*

Br. *f* *p*

Vcl. *f* *p* *pp*

C.B. *f* *p*

arco *p* *pp*

pizz. *p* *pp*

sempre dolce
SOLO. *p*

Fl.

SOLO. *espress.*
p

Ob.

1. Oboe hier zart hervortretend.

Kl.

p

Fag.

p
poco marcato

Hr.

Hrf.

(Flageolet.)
mf

Pk.

sul D
espress.
p

Vln. *a*

pp

Br.

espress.
p

arco
espress.
p

Vel.

Vln. *b*

espress.
p

Br.

espress.
p

arco
p

Vel.

mf espress.

C.B.

Fl. *p* *SOLO. espress.* *pp* *delicato* *sempre dolce*

Ob. *p* *p* *pp* *pp* *SOLO. espress.*

Kl. *p* *p* *p* *p*

Fag. *p* *pp* *p* *p*

Hr. *pp* *SOLO. espress.*

Hrf. (1. Klarinette u. 1. Horn hier gut, doch zart hervortretend.)

Pk.

Vln. *p* *pp* *pizz.* *p*

Br. *p* *pp* *pizz.* *p*

Vcl. *p* *pp* *pizz.* *p*

Vln. *p* *pp* *pp* *p*

Br. *p* *pp* *pp* *p*

Vcl. *p* *pp* *pp* *p*

C. B. *p* *pp* *pp* *pp*

divisi

L. & K. 278

Fl. *SOLO. espress. pp p pp f molto espress. pp*

Ob. *ben mare. mp p ff*

Kl. *p mf ff*

Fag. *p p ff*

Hr. *SOLO. espress. mp ff molto espress.*

Flageolet. *p mf p ff pp*

Pk. (1. Oboe hier gut, doch zart hervortretend.)

Vln. *pp*

Br. *pp*

Vel. *pp*

Vln. *pp poco ff pp*

Br. *pp poco ff pp*

Vel. *p poco ff pp*

C.B. *f pizz. (immer nur die Hälfte der Contrab.)*

34

Fl. *pp* *SOLO. espress.* *mp SOLO.*

Ob. *pp* *SOLO. espress.* *mp*

Kl. *pp* *SOLO. espress.* *mp*

Fag. *pp* *pp* *mp* *SOLO. espress.* *mp*

Hr. *pp* *SOLO. espress.* *mp*

Hrf.

Pk. *tr* *pp* *(Klarinetten, Flöten, 1. Horn, 1. Fagott hier gut hervortretend!)*

34

Vln. *espress.* *p* *tr* *pp* *divisi* *p*

Br. *espress.* *p* *pp* *espress.* *mp*

Vcl. *espress.* *p* *pp* *mp*

Vln. *espress.* *p* *pp* *p*

Br. *pizz.* *p* *pizz.* *p*

Vcl. *pizz.* *p* *pizz.* *p*

C.B. *p* *arco* *mp*

34

sempre espress.

Fl. *f* *sempre espress.* *pp*

Ob. *f* *sempre espress.* *pp*

Kl. *f* *sempre espress.* *pp*

Fag. *f* *sempre espress.* *pp*

Hr. *f* *sempre espress.* *pp*

Hrf.

Pk.

Vln. *mf* *pp*

Br. *f* *pp*

Vel. *f* *pp* pizz.

Vln. *mf* *pp*

Br. *f* *pp*

Vel. *f* *pp*

C.B. *f* *pp* pizz.

Fl. *p* *poco rit.*

Ob. *SOLO. espress. p* *dolcissimo* *molto*

Kl. *p* *p* *molto*

Fag. *p* *molto*

Hr.

Hrf. (Flageolet) *mf* *pp* *p* *mf* *p*

Pk.

Vln. *pizz.* *f* *p* *sul A* *arco* *pp espress.* *ppp* *poco rit.*

Br. *pizz.* *f* *p*

Vel. *pizz.* *f* *p*

Vln. *mf* *pp* *p* *più p* *pp* *espress.* *p* *molto*

Br. *mf* *pp* *arco* *espress.* *p* *molto*

Vel. *arco* *p* *p sempre espress.* *molto*

C.B. *f* *pp* *poco rit.*

Fl. *pp* *espress. e marc.* *p*

Ob. *pp* *SOLO. poco f espress.* *mf* *p*

Kl. *pp* *espress. mp* *SOLO. poco f espress.* *mf* *p*

Fag. *pp* *mf*

Hr. *pp* *espress. mf* *espress.*

Hrf. *p* *f*

Pk. *tr* *pp* (1. Oboe in diesem Takte zart hervortretend!)

35 *a tempo (Tempo primo)*
sul D - *espress.*

Vln. *p ben marc.* *mf*

Br. *arco* *pp* *arco* *mf* *tr*

Vcl. *arco espress.* *p ben marc.* *mf*

Vln. *pp* *mf*

Br. *pp* *f marc.*

Vcl. *pp* *mf*

C.B. *arco* *pp* *mf*

Fl. *p*

Ob. *espress. mp marc. espress. marc. p*

Kl. *mp p mf*

Fag. *p mf*

Hr. *p mp SOLO. espress. mp mf*

Hrf. *p cre - scen - do*

Pk. *tr. pp ppp*

Vln. *p mf ben marc. sempre espress. espress. mf*

Br. *p mf sempre espress. mf*

Vel. *p mf ben marc.*

Vln. *p mf*

Br. *p mf*

Vel. *p mf*

C.B. *p mf (alle Contrabasse)*

[illegible]

Fl. *ff* *p* *pp*

Ob. *ff* *pp*

Kl. *ff* *p* *espress. marc.* *pp*

Fag. *ff* *p marc.* *pp*

Hr. *ff* *p* *pp*

Hrf. *ff* *mf* *p* *pp* (Flageolet.)

Pk.

Vln. *ff molto espress.* *sul D* *pp*

Br. *ff* *pp*

Vcl. *molto espress.* *ff* *pp*

Vln. *ff* *p*

Br. *ff* *p*

Vcl. *ff* *p*

C.B. *ff* *pp*

espress.
p
pp

espress.
p
pp

pp
p
p
pp

pp
p
pp

ppp

(Flageolet.)
p
pp

Pk.

Vln.
 Br.
 Vel.

pp
pp
pp
pp
pp

espress.
pp
espress.
pp
espress.
pp
pp

pizz.
pp

(nur die Hälfte der Contrabässe)

36 *a tempo*
*espress.**poco a poco stringendo - - - rit. - - -*

Fl. *poco a poco stringendo - - - rit. - - -*

Ob. *poco a poco stringendo - - - rit. - - -*

Kl. *(SOLO) espress. pp*

Fag. *mf*

Hr. *f*

Hrf. *p*

Pk. *tr. p - pp*

pesante

36 *(nicht schleppen)*
*a tempo**poco a poco stringendo - - - rit. - - -*

Vln. *mf espress. sul G*

Br. *mf*

Vel. *mf espress.*

f sempre molto espress. sul G

f sempre molto espress.

f sempre molto espress.

f sempre molto espress.

f

f

f

f

mf

f ben legato

(sempre arco)

(alle Contrabasse)

poco a poco stringendo - - - rit. - - -

36

Fl.
 Ob.
 Kl.
 Fag.
 Hr.
 Hrf.
 Pk.
 Vln. *a*
 Br.
 Vel.
 Vln. *b*
 Br.
 Vel.
 C.B.

The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and the string section (Violins, Violas, Cellos, Double Basses) are active throughout. The percussion section (Percussion, Kettledrums) is also present. The score is in 2/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *sf*), articulation (e.g., *acc*, *stacc*), and performance instructions (e.g., *sul G*). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation. The string section is divided into two groups, *a* and *b*, which play different parts of the melody.

Fl. *fff* *molto espress.* *p* *espress.* *mf*

Ob. *fff* *p* *mf*

Kl. *ff* *mf* *mf*

Fag. *fff* *molto espress.* *p* *mf* *f*

Hr. *fff* *p* *mf*

Hrf. *fff* *p* *mf*

Pk. *fff*

a { Vln. *sul G* *fff* *molto espress.* *mf*

Br. *fff* *mf*

Vel. *fff* *molto espress.* *mf*

b { Vln. *fff* *sempre espress.* *mf*

Br. *fff* *sempre espress.* *mf*

Vel. *fff* *mf*

C.B. *fff*

Fl. *ff* *p* *p espress.* *pp*
 Ob. *ff* *p* *p* *pp*
 Kl. *ff* *p* *p* *pp*
 Fag. *ff* *p* *pp*
 Hr. *ff* *p* *pp*
 Hrf. *ff* *pp*
 Pk. *ff*
 Vln. *ff* *pp* *pp* *pp* *espress.*
 Br. *ff* *pp* *pp* *pp* *espress.*
 Vel. *ff* *pp* *pp* *pp* *espress.*
 Vln. *ff* *p* *p espress.*
 Br. *ff* *pp* *p espress.*
 Vel. *ff* *pp* *mp* *p*
 C.B. *ff* *p* *pp*

sul G - - - - -
 sul D - - - - - *espress.*

Fl. *p pp*

Ob. *espress. p mf*

Kl. *p*

Fag. *p*

Hr. *SOLO. mp p*

Hrf. *pp*

Pk.

Vln. *sul D - ppp*

Br. *ppp*

Vel. *ppp*

Vln. *espress. agitato mf f pp*

Br. *mf f pp*

Vel. *mf f p*

C. B. *pp*

(1. Horn hier gut hervortretend.)

(nur die Hälfte der Contrabässe)

37

Fl. *f espress.*
 Ob. *f*
 Kl. *f*
 Fag. *f*
 Hr. *f*
 Hrf. *f*
 Pk. *pp*
 Vln. *p*
 Br. *mp*
 Vcl. *mp*
 Vln. *f*
 Br. *f*
 Vcl. *f*
 C. B. *f*
 (alle Contrabasse)
pp
mp
ff
pp
pp
molto espress.
mp
mp
mp
marc.
marc.
sempre arco
pizz.
pizz.

37

37

37

Fl. *mf* *p* *rit.*

Ob. *mf* *p* SOLO. *espress.* *pp*

Kl. *mf* *p* *pp* SOLO. *espress.* *pp*

Fag. *p* *p* *pp*

Hr. *p* *pp*

Hrf. (Flageolet) *f* *pp* *p* *pp*

Pk. *pp* *ppp*

a { Vln. *p* *pp* *ppp* *rit.*
Br. *p* *pp* *ppp*
Vcl. *p* *pp* *ppp*

b { Vln. *p* *pp*
Br. *p* *pp*
Vcl. *p* *pp*

C.B. *p* *pizz.* *pp* *ppp* *rit.*

pp *poco marcato* *sempre rit.* *longa*

Fl. *pp* *quasi f* *pp* *espress.* *ppp*

Ob. *pp espress.* *quasi f* *mp* *pp espress.* *ppp*

Kl. *pp espress.* *quasi f* *pp espress.* *ppp*

Fag. *pp* *quasi f* *pp* *ppp*

Hr. SOLO. *p* *quasi f* *pp* *longa*

Hrf. *pp* *quasi f* *pp* *poco marc.* *longa* *ppp*

Pk. *longa* *ppp*

Più lento assai. (♩ = 69)

sempre rit.

pp espress. *quasi f* *pp espress.* *ppp* *longa*

Vln. *pp espress.* *quasi f* *pp espress.* *ppp*

Br. *pp espress.* *quasi f* *pp espress.* *ppp* *divisi*

Vel. *pp espress.* *quasi f* *pp* *ppp* *divisi marc.*

Vln. *pp* *quasi f* *pp* *ppp* *longa*

Br. *pp* *quasi f* *pp* *ppp*

Vel. *pp* *quasi f* *pp* *ppp*

C.B. *arco* *pp* *quasi f* *pp* *ppp* *longa*

Più lento assai. (♩ = 69)

sempre rit.

Allegro con spirito. (non troppo vivace) (♩ = ungefähr 112-126)

Fl. *ff*

Ob. *ff*

Kl. in A. *ff*

Fag. *ff*

Hr. *ff*

Hrf.

Pk. *In C und D.*
pp — *ffz*

Allegro con spirito. (non troppo vivace) (♩ = ungefähr 112-126)

Vln. *ff* *meno ff*

Br. *ff* *meno ff*

Vel. *ff* *meno ff*

Vln.

Br.

Vel.

C. B. *ff* *meno ff*
(alle Contrabässe)

Allegro con spirito. (non troppo vivace) (♩ = ungefähr 112-126)

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf. (Flageolet)

Pk.

Vln. pizz. *mf*

Br. pizz. *mf*

Vel. pizz. *mf*

Vln. *grazioso* *p* *divisi* *unis.*

Br. *grazioso* *p*

Vel. *p*

C. B. pizz. *mf*
(nur die Hälfte der Contrabässe)

This musical score page contains measures 142 through 145. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Horns (Hrf.), Percussion (Pk.), Violins (Vln.), Violas (Vcl.), and Double Bass (C.B.).

Measures 142-145:

- Fl., Ob., Kl., Fag.:** Play a rhythmic pattern of eighth notes, starting with a *ff* (fortissimo) dynamic in measure 142 and transitioning to *f* (forte) in measure 144.
- Hr.:** Plays a melodic line with eighth notes, starting with *ff* in measure 142 and *f* in measure 144.
- Hrf.:** Remains silent.
- Pk.:** Plays a single note in measure 142, marked *pp* (pianissimo), and then rests.
- Violins (Vln.) and Violas (Vcl.):** Grouped as *a* (first section), they play a melodic line with eighth notes, marked *arco* and *ff* in measure 142.
- Br. (Bassoons):** Play a melodic line with eighth notes, marked *arco* and *ff* in measure 142.
- Violins (Vln.) and Violas (Vcl.):** Grouped as *b* (second section), they play a melodic line with eighth notes, marked *p* (piano) in measure 142. The first violin part includes the instruction *sul D* (sul tasto).
- C.B. (Double Bass):** Plays a melodic line with eighth notes, marked *arco* and *ff* in measure 142. The instruction *(alle Contrabasse)* is written below the staff.

The score concludes with the instruction *f e sempre poco a poco* (f and always a little more) at the bottom right.

38

Fl. *f* e cre -

Ob. *f* e cre -

Kl. *f* e cre -

Fag. *f* e cre -

Hr. *f* e sempre cre -

Hrf.

Pk.

38

Vln. *f* e sempre poco a poco cre -

Br. *f* e sempre poco a poco cre -

Vcl. *f* e sempre poco a poco cre -

Vln. *f* e sempre poco a poco cre -

Br. *f* e sempre poco a poco cre -

Vcl. *f* e sempre poco a poco cre -

C.B. *f* e sempre poco a poco cre -

38

Fl. *scen - marc. - do ff sempre assai marcato*

Ob. *scen - marc. - do do ff sempre assai marcato*

Kl. *scen - scen - do do ff sempre assai marcato*

Fag. *scen - scen - do do ff sempre ff*

Hr. *scen - do ff sempre assai marcato*

Hrf.

Pk.

a Vln. *scen - do ff sempre ff*

Br. *scen - do ff sempre ff*

Vel. *scen - do ff sempre ff*

b Vln. *scen - do ff sempre ff*

Br. *scen - do ff sempre ff*

Vel. *scen - do ff sempre ff*

C.B. *do ff sempre ff*

39

Fl. *p grazioso*

Ob. *grazioso p*
p grazioso

Kl. *mp*
mp
mp

Fag. *ffz*
mp grazioso
p

Hr. *ffz*
pp (Flageolet) *pp*

Hrf. *ffz*
p *cre -*

Pk.

39

ben marc.

Vln. *ffz*
p
pp

Br. *ffz*
p
p

Vel. *ffz*
mp grazioso
p

ben marc.

Vln. *ffz*
p
cre -

Br. *ffz*
p
cre -

Vel. *ffz*
p
pizz.
sf cre -

C.B. *ffz*
pizz. grazioso
mp (nur die Hälfte der Contrabässe) *p*

39

Fl. *f* *sf subito*

Ob. *f* *subito*

Kl. *mp* *mf* *f* *sf subito*

Fag. *p* *f* *subito*

Hr. *f* *subito*

Hrf. *scen -* *do* *f* *subito*

Pk. *subito*

Vln. *f* *sf subito*

Br. *mf* *f* *subito*

Vel. *p* *pizz.* *f* *arco* *sf subito*

Vln. *scen -* *do* *f* *sf subito*

Br. *scen -* *do* *f* *sf subito*

Vel. *sf scen -* *sf do* *arco* *sf subito*

C.B. *arco* *sf subito*
(alle Contrabasse)

Fl. *pp* *leggero* *f* *ff*
 Ob. *pp e cre - scen* *mf* *f* *ff*
 Kl. *pp* *pp e cre - scen* *mf* *f* *ff*
 Fag. *pp e cre - scen* *mf* *f* *ff*
 H₁ *mf* *f* *ff*
 Hrf. *ffz*
 Pk.
 a { Vln. *p* *f* *ff*
 Br. *p* *f* *ff*
 Vel. *p* *f* *ff*
 b { Vln. *p* *f* *ff*
 Br. *p* *mf* *f* *ff*
 Vel. *p* *mf* *f* *ff*
 C.B. *pizz.* *f* *arco* *ff*

The musical score is arranged in systems. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn 1) and strings (Violins a and b, Brass, Violoncello) are grouped together. The Double Bass (C.B.) is at the bottom. The score includes various dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions like *leggero*, *marcato*, *pizz.* (pizzicato), and *arco* (arco) are also present. The key signature has one sharp (F#), and the time signature is 7/8.

40

Fl.

Ob. (SOLO.) *espress. p* *dolce* *cre*

Kl. *f* *p*

Fag. *f* *p*

Hr.

Hrf. (Flageolet) *p e cre*

Pk.

40

Vln. *f* *mf* *pizz.* *p*

Br. *f* *mf* *pizz.* *p*

Vel. *f* *mf* *pizz.* *p*

Vln. *f* *mf* *pizz.* *p* *sul A -* *arco* *espress.* *p* *cre*

Br. *f* *p* *arco* *4* *p* *cre*

Vel. *f* *p* *cre*

C. B. *f* *mf* *pizz.* *p* (nur die Hälfte der Contrabässe)

40

Fl. *scen - do molto espress.* *pp* *p espress. (SOLO)*

Ob. *f* *p e cre -* *p e cre -* *p e cre -*

Kl. *p e cre -* *p e cre -* *p e cre -*

Fag. *p e cre -*

Hr.

Hrf. *scen - do* *mf* *p* *mp*

Pk.

Vln. *arco sempre espress.* *p e cre -*

Br. *arco sempre espress.* *p e cre -*

Vel. *pizz.* *arco* *p e cre -*

Vln. *scen - do* *f* *p e cre -*

Br. *scen - do* *f* *p e cre -*

Vel. *p*

C. B. *pizz. divisi* *pizz. p e cre -* *arco* *(alle Contrabasse)*

Fl. *p* *mf* *mf* *f* *p*

Ob. *mp* *mf* *f* *p*

Kl. *p* *mf* *mf* *f* *p*

Fag. *scen -* *do* *f*

Hr. *p* *f* *pp*

Hrf. *mf* *f* *p*

Pk. *mf* *f* *pp*

Vln. *scen -* *do* *ff* *molto espress.*

Br. *scen -* *do* *ff* *molto espress.*

Vel. *scen -* *do* *ff*

Vln. *scen -* *do* *ff* *molto espress.*

Br. *scen -* *do* *ff* *p*

Vel. *scen -* *do* *ff* *p*

C.B. *scen -* *do* *ff* *(sempre arco)* *(sempre pizz.)*

41

Fl. *pp* *ffz*

Ob. *pp* *ffz*

Kl. *pp* *ffz*

Fag. *pp* *pp* *ffz*

Hr. *p* *ffz*

Hrf. *ffz*

Pk. *ffz*

41

Vln. *p* *f* *sf*

Br. *p* *f* *sf*

Vel. *p* *f* *sf*

Vln. *pp* *ere -* *- scu -* *- do* *ffz*

Br. *p* *pizz.* *pp* *arco* *ffz*

Vel. *pp* *pizz.* *arco* *ffz*

C. B. *p* *(sempre arco)* *f* *arco (unisono)* *(alle Contrabasse)* *sf*

41

This page of a musical score is for a symphony, likely in the 19th century given the notation and instrument list. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with various dynamic markings and articulation marks throughout.

The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Kl. (Clarinet)
- Fag. (Bassoon)
- Hr. (Horn)
- Hrf. (Trumpet)
- Pk. (Percussion)
- Vln. (Violin) - first and second sections
- Br. (Brass) - first and second sections
- Vel. (Viola)
- C.B. (Cello and Double Bass)

The score includes several dynamic markings, such as *sempre f* (always forte) and *f* (forte). There are also articulation marks, including *cre* (crescendo) and *pp* (pianissimo). The notation includes various musical symbols, such as notes, rests, and slurs, indicating the flow and dynamics of the music.

This page of a musical score is for a symphony orchestra. It includes parts for the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Kl.** (Clarinet)
- Fag.** (Bassoon)
- Hr.** (Horn)
- Hrf.** (Harp)
- Pk.** (Piano)
- Vln.** (Violins - first and second sections)
- Br.** (Brass - first and second sections)
- Vel.** (Violas)
- C.B.** (Cello and Double Bass)

The score is written in 3/4 time. The key signature has one sharp (F#). The music features various dynamics, including *f* (forte), *ff* (fortissimo), and *tr* (trill). The lyrics "scen - do" are written below the woodwind parts. The score includes various musical notations such as slurs, ties, and articulation marks.

42

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fag. *ff*

Hr. *ff*

Hrf. *ff*

Pk.

42

Vln. *ff*

Br. *ff*

Vel. *ff*

Vln. *ff*

Br. *ff*

Vel. *ff*

C. B. *ff*

42

sempre p *sempre poco a poco ri -*

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

sempre poco a poco ri -

molto espress.

Vln.

Br.

Vcl.

molto espress.

Vln.

Br.

Vcl.

C. B.

sempre poco a poco ri -

pizz.
(nur die Hälfte der Contrabässe)

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Harp (Hrf.), and Piano (Pk.). The second system includes Violins (Vln.), Brass (Br.), Violoncello (Vcl.), Violins (Vln.), Brass (Br.), Violoncello (Vcl.), and Double Bass (C. B.). The woodwinds and strings play a melodic line starting with a piano (p) dynamic and a 'sempre poco a poco ri -' instruction. The brass and double bass provide harmonic support, with the double bass playing a pizzicato line. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'molto espress.' and 'pizz.'.

tar -

- dan

Fl. *p espress.*

Gb. *p espress.*

Kl. *pp*

Fag. *p espress.* *p* *pp*

Hr. *p* *pp*

Hrf. (Flageolet) *p* *pp*

Pk. *pp*

tar - dan

Vln. *p* *più p* *pp*

Br. *p* *più p* *pp*

Vel. *p* *più p* *pp* *divisi*

mf *p* *più p* *pp*

mf *p* *più p* *pp*

mf *p* *più p* *pp*

pp *arco* *ppp*

(alle Contrabässe) *pp* (nur die Hälfte der Contrabässe)

tar - dan

43

a tempo (tranquillo)

Fl. *do* *p* *pp*

Ob. *espress.* *pp*

Kl. *espress.* *p* *pp*

Fag. *p* *pp*

Hr. *p* *pp*

Hrf. *pp*

Pk. *pp*

43

a tempo (tranquillo)

Vln. *do* *p* *grazioso* *p*

Br. *p* *grazioso* *p*

Vel. *p* *grazioso* *p*

Vln. *pp* *grazioso* *pp*

Br. *pp* *grazioso* *pp*

Vel. *pp* *grazioso* *pp*

C. B. *do* *p*

43

a tempo (tranquillo)

Fl. *p* *appassionato ed espress.* *f* *ff*

Ob. *(SOLO)* *mf* *mf* *ff* *p*

Kl. *p* *mf ben marc.* *ff*

Fag. *mf* *ff*

Hr. *mf* *f* *p*

Hrf. *p*

Pk. *pp* *ff*

Vln. *p* *mf* *ff*

Br. *p* *mf* *ff*

Vel. *p* *mf* *ff*

Vln. *pp* *pp* *mf* *ff*

Br. *pp* *pp* *ff*

Vel. *pp* *pp* *ff*

C.B. *pp* *mf* *ff*

(alle Contrabasse)

Fl. *p*

Ob. *p*

Kl. *pp*

Fag. *p* *pp* *mf*

Hr. *mf*

Hrf. *p* *pp*

Pk. *ppp*

Vln. *pp* *mf* *passionato ed espress.*

Br. *pp* *mf* *passionato ed espress.* *ben marc.*

Vel. *pp* *mf* *ben marc.*

Vln. *p* *mf* *espress.* *p* *mf* *espress.*

Br. *p* *mf* *espress.* *p* *mf* *espress.*

Vel. *p* *mf* *espress.* *p* *mf* *espress.*

C.B. *p* *mf* *espress.* *p* *mf* *espress.*

(nur die Hälfte der Contrabässe)

(alle Contrabässe)

Fl. *ff* *p* *p espress.*
 Ob. *f* *ben marc.* *ff* *p* *pp* *p espress.*
 Kl. *mf* *ff* *p* *pp* *p*
 Fag. *ff* *p* *p*
 Hr. *ff* *pp*
 Hrf. *p_o* *p_o*
 Pk.
 Vln. *ff* *pp*
 Br. *ff* *pp*
 Vcl. *ff* *pp*
 Vln. *ff* *pp*
 Br. *ben marc.* *ff* *p*
 Vcl. *ben marc.* *ff* *pp* *pp*
 C.B. *ff* (nur die Hälfte der Contrabässe)

44

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fag. *pp* *poco*

Hr. *pp* *+*

Hrf. *pp* *sempre pp* *poco*

Pk.

44

Vln. *pp*

Br. *pp*

Vel. *pp*

Vln. *grazioso* *pp* *divisi* *unisono* *poco*

Br. *grazioso* *pp* *poco*

Vel. *pp*

C.B.

44

Fl. *pp* *f*

Ob. *pp* *f*

Kl. *pp* *p* *f*

Fag. *pp* *p* *f* *f* *sempre cre*

Hr. *f* *sempre cre*

Hrf. *pp* *f*

Pk.

Vln. *f* *sul G* *sempre f e cre*

Br. *f* *sul G* *sempre f e cre*

Vcl. *pizz.* *f* *arco* *sempre f e cre*

Vln. *pp* *f* *sempre f e cre*

Br. *pp* *f* *sempre f e cre*

Vcl. *pp* *f* *sempre f e cre*

C.B. *pizz.* *f* *arco* *sempre f e cre*

(alle Contrabasse)

Fl. *fff* *assai marc.*

Ob. *fff* *assai marc.*

Kl. *fff* *assai marc.*

Fag. *fff* *assai marc.*

Hr. *f* *scen*

Hrf.

Pk.

Vln. *marc.* *scen*

Br. *marc.* *scen*

Vel. *scen*

Vln. *scen*

Br. *scen*

Vel. *f* *cre* *scen*

C.B. *scen*

This musical score page, numbered 164, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), and Horn (Hr.). The brass section consists of Horn (Hr.), Trumpet (Pk.), Violin (Vln.), and Trombone (Br.). The string section includes Violin (Vln.), Trombone (Br.), and Cello/Bass (C.B.). The score is written in a key with one sharp (F#) and a 4/4 time signature. It begins with a rest for the first measure, followed by a series of notes and rests. The woodwinds and strings play a melodic line, while the brass provides harmonic support. The score includes dynamic markings such as *ff* (fortissimo) and *ff marc.* (fortissimo marcato). There are also articulation marks like accents and slurs. The page is numbered 164 in the top left corner.

Fl.
Ob.
Kl.
Fag.
Hr.
Hr.
Pk.
Vln.
Br.
Vcl.
Vln.
Br.
Vcl.
C.B.

ff
ff
ff
ff
ff marc.
ff
ff
ff
ff
ff
ff
ff
ff

do
do
do
do
do
do
do
do
do
do
do
do
do

Fl. *ff* *sempre ff*

Ob. *ff* *marc.* *sempre ff*

Kl. *ff* *sempre ff*

Fag. *ff* *sempre ff*

Hr. *ff* *marc.* *sempre ff*

Hrf. *ff* *f*

Pk.

Vln. a *ff* *sempre ff*

Br. *ff* *sempre ff*

Vel. *ff* *sempre ff*

Vln. b *ff* *sempre ff*

Br. *ff* *sempre ff*

Vel. *ff* *sempre ff*

C.B. *ff* *sempre ff*

45

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

45

Vln.

Br.

Vel.

Vln.

Br.

Vel.

C. B.

45

(nur die Hälfte der Contrabässe)

[illegible]

Fl. *ppp*
 Ob. *ppp*
 Kl. *ppp*
 Fag. *ppp*
 Hr.
 Hrf. *ppp* *p* *pp*
 Pk.
 Vln. *arco* *p espress.* *sul D* *pp*
 Br. *arco* *p* *espress.* *pp*
 Vcl. *arco* *p* *espress.* *pp*
 Vln. *pp* *pp* *pp* *sul A* *pp espress.*
 Br. *pp* *pp* *pp* *pp*
 Vcl. *pizz.* *sempre pp* *pp* *pp espress.*
 C. B. *pizz.* *ppp* *pp*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Harp (Hrf.), and Percussion (Pk.). The second system includes Violins (Vln.), Viola (Br.), and Cello/Double Bass (Vcl.). The third system includes Violins (Vln.), Viola (Br.), Cello/Double Bass (Vcl.), and Double Bass (C. B.). Dynamics include *ppp*, *pp*, *p*, *espress.*, *arco*, *pizz.*, and *sempre pp*. Performance instructions include *sul D* and *sul A*.

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln.

Br.

Vcl.

Vln.

Br.

Vcl.

C.B.

pp

sempre pp

sempre pp

marc. V

pp grazioso

marc.

pp grazioso

ppp

Fl.

Ob. (SOLO) *p (grazioso)*
sempre dolcissimo, ma un poco marcato

Kl. *pp*

Fag.

Hr.

Hrf. *sempre pp*

Pk.

Vln.

Br.

Vel.

Vln. *sempre pp*

Br. *sempre pp*

Vel. *sempre pp*

C. B.

(immer nur die Hälfte
der Contrabässe)

Fl.

Ob. *p* *pp*

Kl. *mp grazioso ben marc.*

Fag. *mp grazioso ben marc.*

Hr.

Hrf.

Pk.

Vln. *cre -*

Br. *cre -*

Vel. *pizz. cre -*

Vln. *cre -*

Br. *cre -*

Vel. *pizz. cre -*

C.B. *cre -*

Hier die 2 Klarinetten und Bratschen mit dem Thema gut hervortretend.

This musical score is for the piece "The Creation of Adam" by Michelangelo. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Harp (Hrf.), Piano (Pk.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Double Bass (C.B.). The vocal parts are labeled with "a" and "b", likely representing different vocal ensembles or soloists. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure features a vocal entry with the lyrics "e cre -". The third measure continues the vocal line with the lyrics "scen - do". The instrumentation is rich, with multiple parts for each instrument, creating a full and textured sound.

[illegible]

[illegible]

[illegible]

[illegible]

Fl. *espress. pp*

Ob.

Kl. *espress. pp*

Fag. *pp*

Hr.

Hrf. *pp*

Pk.

Vln. *espress. mf*

Br. *mf*

Vel. *espress. mf*

Vln. *p*

Br. *espress. p*

Vel. *mf*

C.B. *p*

(nur die Hälfte der Contrabässe)

Fl. *ppp* *mf* *ff*
 Ob. *ppp* *f* *ff*
 Kl. *ppp* *f* *ff*
 Fag. *pp* *mf* *ff* *p*
 Hr. *mf* *ff* *mf* *p*
 Hrf. (Flageolet) *pp* *ff* *p*
 Pk. *ff* *pp*
 Vln. *espress.* *f* *ff* *p*
 Br. *espress.* *f* *ff* *p*
 Vel. *espress.* *f* *ff* *p*
 Vln. *pp* *mf* *ff* *mf*
 Br. *espress.* *p* *pp* *mf* *ff* *p*
 Vel. *espress.* *p* *pp* *mf* *ff* *p*
 C.B. *pp* *mf* *ff* *p*
 (alle Contrabasse)

The musical score is written for a full orchestra and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Piccolo) parts are in the upper staves. The strings (Violin, Viola, Violoncello, Contrabass) are in the lower staves. The score includes various dynamic markings such as *ppp*, *pp*, *f*, *mf*, *ff*, and *p*, as well as articulations like *espress.* and *tr.* The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

Fl. *mf* *pp*

Ob. *mf* *pp*

Kl. *pp* *molto*

Fag. *p* *mf* *pp*

Hr. *p* *mf* *pp*

Hrf. *p* *mf* *pp*

Pk. *p* *mf* *pp*

Vln. *espress.* *p* *mf* *p*

Br. *espress.* *p* *mf* *p*

Vcl. *espress.* *p* *mf* *p*

Vln. *p* *mf* *pp* *espress.* *p* *f*

Br. *p* *mf* *p* *espress.* *p* *f*

Vcl. *p* *mf* *p* *espress.* *p* *f*

C.B. *p* *mf* *p*

(nur die Hälfte der Contrabässe)

This page of a musical score is for a symphony, featuring staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Harp (Hrf.), Piano (Pk.), Violin I (Vln.), Violin II (Vln.), Viola (Br.), and Cello/Double Bass (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *espress.*, *poco marc.*, and *pizz.*.

49

pp *ppp*

Fl.

p *pp* *pp*

Ob.

pp *pp*

Kl.

pp *pp*

Fag.

pp *pp*

Hr.

pp

Hrf.

pp

Pk.

C nach G umstimmen.

49

[illegible]

49

[illegible]

L. & K. 278

Fl. *f* *cre -* *- scen -* *- do ffz*

Ob. *f* *cre -* *- scen -* *- do ffz*

Kl. *f* *cre -* *- scen -* *- do ffz*

Fag. *f* *cre -* *- scen -* *- do ffz*

Hr. *f* *cre -* *- scen -* *- do ffz* *marcatiss.*

Hrf. *f* *cre -* *- scen -* *- do ffz*

Pk. *f* *cre -* *- scen -* *- do ffz*

Vln. *f* *cre -* *- scen -* *- do ffz* *marcatiss.*

Br. *f* *cre -* *- scen -* *- do ffz* *marcatiss.*

Vel. *f* *cre -* *- scen -* *- do ffz* *marcatiss.*

Vln. *f* *cre -* *- scen -* *- do ffz*

Br. *f* *cre -* *- scen -* *- do ffz*

Vel. *f* *cre -* *- scen -* *- do ffz*

C.B. *f* *cre -* *- scen -* *- do ffz*

50

50

50

Fl. *ff* e cre - - - - - *ff* e cre - - - - - *scen* -

Ob. *sf* *sf* *sempre ff e cre -* *scen* - *scen* - *scen* -

Kl. *sf* *sf* *sempre ff e cre -* *scen* - *scen* - *scen* -

Fag. *sf* *sf* *sempre ff e cre -* *scen* - *scen* - *scen* -

Hr. *sempre marcatisissimo* *sempre ff e cre -* *scen* -

Hrf.

Pk. *fff*

Vln. *a* *sempre ff e cre -* *scen* - *scen* - *scen* -

Br. *sempre ff e cre -* *scen* - *scen* - *scen* -

Vel. *sempre ff e cre -* *scen* - *scen* - *scen* -

Vln. *b* *ff* *sempre ff e cre -* *scen* - *scen* - *scen* -

Br. *ff* *sempre ff e cre -* *scen* - *scen* - *scen* -

Vel. *ff* *sempre ff e cre -* *scen* - *scen* - *scen* -

C. B. *sempre ff e cre -* *scen* - *scen* - *scen* -

Fl. *- do fff*

Ob. *- do fff*

Kl. *- do fff* *sempre ff*

Fag. *- do fff* *sempre ff*

Hr. *- do fff* *sempre ff*

Hrf. *fff*

Pk. *ff* *ff* *G nach C umstimmen!*

Vln. *- do fff* *sul G -* *sempre ff*

Br. *- do fff* *sempre ff*

Vel. *- do fff* *sempre ff*

Vln. *- do fff*

Br. *- do fff*

Vel. *- do fff* *sempre ff*

C.B. *- do fff* *sempre ff*

(nur die Hälfte der Contrabässe)

51

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fag. *ff*

Hr. *ff*

Hrf.

Pk. *ppp* *ff*

51

Vln. *arco* *ff* *meno ff*

Br. *arco* *ff* *meno ff*

Vel. *arco* *ff* *meno ff*

Vln.

Br.

Vel.

C.B. *arco* *ff* *meno ff*

51 (alle Contrabasse) *sempre unis.*

Fl. *f* *f e cre -*

Ob. *f* *f e cre -*

Kl. *f* *f e cre -*

Fag. *f* *sempre poco a poco cre -* *f e cre -*

Hr. *f* *f e sempre cre -*

Hrf.

Pk.

Vln. *f e sempre poco a poco cre -*

Br. *f e sempre poco a poco cre -*

Vcl. *f e sempre poco a poco cre -*

Vln. *sempre poco a poco cre -*

Br. *f e cre -*

Vcl. *f e cre -*

C.B. *f e sempre poco a poco cre -*

Fl. *marc.*
scen - do *ff*

Ob. *marc.*
scen - do *ff* *assai marc.*

Kl. *marc.*
scen - do *ff*

Fag. *marc.*
scen - do *ff*

Hr. *marc.*
scen - do *ff*

Hrf.

Pk.

Vln. *marc.*
scen - do *ff*

Br. *marc.*
scen - do *ff*

Vel. *marc.*
scen - do *ff*

Vln. *marc.*
scen - do *ff*

Br. *marc.*
scen - do *ff*

Vel. *marc.*
scen - do *ff*

C.B. *marc.*
scen - do *ff*

Fl. *sempre assai marcato* *ffz*

Ob. *ffz*

Kl. *sempre assai marcato* *ffz* *p*

Fag. *sempre ff* *ffz* *mp* *grazioso* *p*

Hr. *sempre assai marcato* *ffz* *pp* *pp*

Hrf. (Flageolet.) *ffz* *p*

Pk.

Vln. *sempre ff* *ben marc.* *ffz* *p* *pp*

Br. *sempre ff* *ben marc.* *ffz* *p* *pp*

Vcl. *sempre ff* *ffz* *mp* *grazioso* *p*

Vln. *sempre ff* *tr* *ffz* *p*

Br. *sempre ff* *tr* *ffz* *p*

Vcl. *sempre ff* *ffz* *p*

C.B. *sempre ff* *ffz* *pizz. grazioso* *mp* (nur die Hälfte der Contrabässe)

L.& K.278

Fl. *f* *subito* *pp* *f*

Ob. *f* *subito* *pp* *f*

Kl. *f* *subito* *pp* *f*

Fag. *f* *subito* *pp* *f*

Hr. *subito* *mf* *f*

Hrf. *f* *subito* *mf* *f*

Pk. *subito*

Vln. *f* *subito* *p* *f*

Br. *f* *subito* *p* *f*

Vel. *f* *subito* *p* *f*

Vln. *f* *subito* *p* *f*

Br. *f* *subito* *p* *f*

Vel. *f* *subito* *p* *f*

C.B. *f* *subito* *pizz.* *f* *arco*

Fl. *ff*

Ob. *ff*

Kl. *ff* *f* *p*

Fag. *ff* *f* *p*

Hr. *ff*

Hrf.

Pk.

Vln. *ff* *f* *mf* *pizz.* *p*

Br. *ff* *f* *mf* *pizz.* *p*

Vel. *ff* *f* *mf* *pizz.* *p*

Vln. *ff* *sf* *pizz.* *sf*

Br. *ff* *f* *pizz.* *p*

Vel. *ff* *sf* *pizz.* *sf*

C.B. *ff* *f* *mf* *pizz.* *p*

(nur die Hälfte der Contrabässe)

53

Fl. (SOLO) *espress. p dolce*

Ob. *cre - - - scen - - - do* *f* *p* (SOLO) *p espress.*

Kl. *p cre - - -*

Fag. *p cre - - -*

Hr. *p cre - - -*

Hrf. (Flageolet) *p cre - - - scen - - - do* *mf*

Pk. *p cre - - -*

53

Vln. *sempre espress. arco* *p cre - - -*

Br. *arco sempre espress.* *p cre - - -*

Vel. *pizz.* *p cre - - -*

Vln. *arco sul D - - - sul E - - - sul D - - -* *p espress.* *cre - - - scen - - - do* *f* *p* *cre - - -*

Br. *sempre arco* *p* *cre - - - scen - - - do* *f* *p* *cre - - -*

Vel. *p* *cre - - - scen - - - do* *f* *p* *cre - - -*

C.B. *divisi pizz.* *p* *cre - - -*

(alle Contrabasse) *p cre - - -*

53

Fl. *mp* *mf* *f* *p*

Ob. *mp* *mf* *f* *p*

Kl. *p* *mf* *ff* *molto espress.*

Fag. *scen -* *scen -* *scen -* *- do* *f*

Hr. *mp* *f* *p*

Hrf. *ff*

Pk. *mp* *f* *p*

Vln. *scen -* *- do* *ff molto espress.*

Br. *scen -* *- do* *ff molto espress.*

Vcl. *scen -* *arco* *- do* *ff molto espress.*

Vln. *scen -* *espress.* *- do* *ff molto espress.*

Br. *scen -* *- do* *ff*

Vcl. *arco espress.* *ff*

C.B. *scen -* *arco* *sempre arco* *sempre arco* *arco* *pizz.* *- do*

sempre pizz.

54

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

p

pp

ff

f

54

Vln.

Br.

Vcl.

p

pp cre - - - - - seen - - - - - do *ff*

pizz. *pp* *pp* *ff* *arco* *ff* *arco* *ff*

p *pp* *ff*

sempre arco

54 (alle Contrabasse)

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and articulations. The lyrics "fe cre -" are visible at the bottom of the page, suggesting a vocal or choral part. The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered "1" in the top right corner.

Fl. *f e cre -* *- seen -* *- do*

Ob. *seen -* *- do*

Kl. *seen -* *- do*

Fag. *f e cre -* *- seen -* *- do*

Hr. *f e cre -* *- seen -* *- do*

Hrf. *f* *ff*

Pk. *ff*

Vln. *seen -* *- do*

Br. *seen -* *- do*

Vel. *seen -* *- do*

Vln. *seen -* *- do*

Br. *seen -* *- do*

Vel. *seen -* *- do*

C.B. *seen -* *- do*

Fl. *ff* *p*

Ob. *ff* *p*

Kl. *ff* *p*

Fag. *ff* *p*

Hr. *ff* *p*

Hrf. *ff*

Pk.

a
Vln. *ff*
Br. *ff*
Vcl. *ff*

b
Vln. *ff*
Br. *ff*
Vcl. *ff*

C.B. *ff*

Detailed description: This is a page of a musical score, page 204, showing measures 1 through 3. The score is for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), and Harp (Hrf.). The string section includes Violins (Vln.), Violas (Vcl.), Cellos (C.B.), and Double Basses (C.B.). The percussion section includes Piano (Pk.). The score is written in G major (one sharp) and 4/4 time. The first three measures are marked with a forte (ff) dynamic, followed by a piano (p) dynamic in the woodwinds and horns. The strings continue with the forte (ff) dynamic. The woodwinds and horns play a melodic line, while the strings provide a harmonic accompaniment. The harp and piano are silent in these measures.

sempre poco a poco ri -

Fl. *sempre p*

Ob.

Kl. *sempre p* *f*

Fag. *p* *f*

Hr.

Hrf.

Pk.

sempre poco a poco ri

Vln. *p* *f* *mf molto espress.* *ff*

Br. *p* *f* *mf* *ff*

Vcl. *p* *f* *mf molto espress.* *ff*

Vln. *p* *ff espress.* *mf* *mf*

Br. *p* *ff* *mf* *mf*

Vcl. *p* *ff espress.* *mf* *mf*

C.B. *p* *sf* *p pizz.* *mf*

(nur die Hälfte der Contrabässe)

sempre poco a poco ri -

tar - - - - - dan - - - - - do

Fl. *p espress.* *pp espress.* *p* *pp*

Ob. *p espress.* *pp* *espress.* *p* *pp*

Kl. *p espress.* *pp* *espress.* *p* *pp*

Fag. *p espress.* *p* *pp* *pp* *pp*

Hr. *p* *pp* *pp* *pp*

Hrf. (Flageolet) *p* *pp* *pp*

Pk. *tr* (F nach D umstimmen) *pp*

tar - - - - - dan - - - - - do

Vln. *p* *più p* *pp* *pp*

Br. *p* *più p* *pp* *pp*

Vel. *p* *più p* *pp* *pp* *divisi*

Vln. *p* *più p* *pp* *pp*

Br. *p* *più p* *pp* *pp*

Vel. *p* *più p* *pp* *pp*

C.B. *pp* *pp arco* *più pp* *più pp*

tar - - - - - dan - - - - - do

(alle Contrabässe)

55 *a tempo (tranquillo)*

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

55 *a tempo (tranquillo)*

grazioso

Vln. *p*

Br. *p grazioso*

Vel. *p*

Vln. *pp grazioso*

Br. *pp grazioso*

Vel. *pp*

C.B. *sempre arco* *p* *pp pizz.*

55 *a tempo (tranquillo)*

L. & K. 278

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln.

Br.

Vcl.

Vln.

Br.

Vcl.

C.B.

pp

p

mf

f

espress.

marc.

appassionato ed espress.

pizz.

arco

56

Fl. *ff* *ff* *p* *espress.* SOLO. *p*

Ob. *f* *ff* *mf* *p* *espress.* SOLO. *p*

Kl. *ff* *ff* *p* SOLO. *p* *espress.* *p*

Fag. *ff* *ff* *p* *p*

Hr. *ff* *ff* *pp* *pp* *p*

Hrf. *p* *p*

Pk. *p*

56

Vln. *ff* *pp*

Br. *ff* *pp*

Vel. *ff* *pp*

Vln. *ff* *pp*

Br. *ff* *pp*

Vel. *ff* *pp*

C.B. *ff*

rit.

(nur die Hälfte der Contrabässe)

56

[illegible]

Fl. *pp* *f*

Ob. *pp* *f*

Kl. *pp* *f*

Fag. *pp* *f*

Hr.

Hrf. *pp* *f*

Pk.

Vln. *f*

Br. *f*

Vcl. *pizz.* *f*

Vln. *pp* *f*

Br. *pp* *f*

Vcl. *pp* *f*

C.B. *pizz.* *f*

(alle Contrabasse)

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fag. *ff*
cre - seen - do

Hr. *ff* *sempre ff*

Hrf.

Pk.

Vlu. *ff* *more.*

Br. *ff* *more.*

Vel. *ff* *arco*

Vlu. *ff*

Br. *ff*

Vel. *ff* *more.*

C.B. *ff* *arco* *more.*

57

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

57

Vln.

Br.

Vel.

Vln.

Br.

Vel.

C.B.

57

Fl. *ff* *sempre fff*

Ob. *ff* *sempre fff*

Kl. *ff* *sempre fff*

Fag. *ff* *sempre fff*

Hr. *ff* *sempre fff*

Hrf. *ff*

Pk. *ff*

Vln. *ff* *sempre fff*

Br. *ff* *sempre fff*

Vel. *ff* *sempre fff*

Vln. *ff* *sempre fff*

Br. *ff* *sempre fff*

Vel. *ff* *sempre fff*

C.B. *ff* *sempre fff*

marc.

a

(Die 2 Hörner von *a* bis *b* ad lib. eine Oktave höher.)

Fl.

Ob.

Kl.

Fag.

Hr.

Hrf.

Pk.

Vln.

Br.

Vcl.

Vln.

Br.

Vcl.

C.B.

This musical score page, numbered 216, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hr.), Harp (Hrf.), and Piccolo (Pk.). The brass section includes Violins (Vln.), Trombones (Br.), and Violas (Vcl.). The string section includes Violins (Vln.), Trombones (Br.), Violas (Vcl.), and Cello/Double Bass (C.B.). The score is written in a key with one sharp (F#) and a 7/8 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). The Piccolo part includes trills. The string parts are heavily textured with sixteenth-note patterns. The overall texture is dense and orchestral.

58 *sempre poco a poco ri -*

Fl. *subito* *p grazioso* *pp*

Ob. *subito* *p grazioso* *pp*

Kl. *subito* *p grazioso* *pp*

Fag. *subito* *p grazioso* *pp*

Hr. *subito* *p* *pp*

Hrf. *subito* *p* *pp* (Flageolet.)

Pk. *subito* *ppp*

58

sempre poco a poco ri -

Vln. *pizz.* *mf* *subito*

Br. *pizz.* *mf* *subito*

Vel. *pizz.* *mf* *subito*

Vln. *pizz. subito* *p* *arco*

Br. *pizz. subito* *p* *arco*

Vel. *pizz. subito* *p* *arco*

C.B. *pizz.* *mf* *p subito pparco*

(nur die Hälfte der Contrabässe)

58 *sempre poco a poco ri -*

tar - - - dan - - - do

Fl. *p*

Ob. *mp* SOLO. *espress.*

Kl. *mf* *espress.* *p*

Fag. *mf* *p*

Hr. *mp* SOLO. *pp*

Hrf. SOLO. *dolce, ma un poco marcato* *mp* *p*

Pk.

tar - - - dan - - - sul D - - do

Vln. *arco* *mf* *espress.* *p*

Br. *arco* *mf* *espress.* *p*

Vcl. *arco* *mf* *espress.* *p*

Vln. *p* *mf* *pp* *p*

Br. *mf* *pp* *p*

Vcl. *pp* *mf* *p* *pizz.* *arco*

C.B. *tar - - - dan - - - do*

59

Andantino. (♩ = 66 - 69.)

SOLO *pp* *espress.* *pp* SOLO. *espress.* *p* *espress.* *pp*

Fl. *pp* *espress.* *mf* *pp*

Ob. *pp* *mf* *pp*

Kl. *pp* *pp*

Fag. *pp* *mf* *p*

Hr. *pp* *espress.* *pp* SOLO *espress.* *p*

zart hervortretend

Hrf. *pp* *pp* *p* *mf* *p* *pp* *p*

(Flageolet)

Pk. *ppp* *ppp*

59

Andantino. (♩ = 66 - 69.)

pp *espress.* *p* *f* *p*

Vln. *pp* *espress.* *p* *f* *p*

Br. *pp* *p* *f* *p*

Vel. *pp* *p* *f* *p*

espress. *p* *pp* *p*

Vln. *p* *pp* *p*

Br. *p* *pp* *p*

Vel. *pp* *espress.* *pp* *f* *p* *p* *espress.*

C.B. *pp* *pp pizz.* *p*

59

Andantino. (♩ = 66 - 69.)

Fl. *p* *sempre rit.* *mf marc.* *p* *quasi f*

Ob. *SOLO. (1. & 2. Oboe hier gut hervortretend.) p* *ben marc. espress.* *mp* *quasi f*

Kl. *mp* *SOLO. ben marc. espress.* *espress.* *quasi f*

Fag. *mp* *p* *quasi f*

Hr. *SOLO. p* *espress.* *pp* *quasi f*

Hrf. *p* *quasi f*

Pk. *tr* *ppp*

Vln. *sul D - espress.* *più p* *sempre rit.* *tr* *sul A -* *quasi f*

Br. *più p* *pp* *sul G -* *molto* *quasi f*

Vel. *p* *espress.* *mp* *cre - scen - do* *quasi f*

Vln. *cre - scen - do* *quasi f*

Br. *cre - scen - do* *quasi f*

Vel. *cre - scen - do* *quasi f*

C. B. *arco* *p* *arco* *cre - scen - do* *quasi f* *quasi f* *sempre rit.* *molto (quasi f)*

(alle Contrabasse)

60 Quasi Adagio. (♩ = 38.)

sempre rit.

Fl. *p* *ff* *p* *f* *ppp*

Ob. *p* *ff* *p* *f* *ppp*

Kl. *p* *ff* *p* *f* *ppp*

pp *mf* *ff* *p* *f* *ppp*

1. & 2. Horn gut hervortr. *ppp*

ben marc. *ppp*

p *ff* *p* *f* *pp*

Pk. *tr* *ff* *pp* *mp* *ppp*

60 Quasi Adagio. (♩ = 38.)

*express.**sempre rit.*

Vln. *p ben marcato* *ff* *p* *f* *ppp*

Br. *p ben marcato* *ff* *p* *f* *ppp*

Vcl. *p (non divisi)* *ff* *p* *f* *ppp*

express. *p ben marcato* *ff* *p* *f* *ppp*

Vln. *p* *ff* *p* *f* *ppp*

Br. *p* *ff* *p* *f* *ppp*

Vcl. *p* *ff* *p* *f* *ppp*

sempre arco *ff* *p* *f* *ppp*

C.B. *p* *ff* *p* *f* *ppp*

60 Quasi Adagio. (♩ = 38.)

sempre rit.