

## Max Reger, op. 114

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[illegible]

15

Fl. *ff* *cre* *scen* *do fff*

Ob. *ff* *cre* *scen* *do fff*

Cl. *ff* *cre* *scen* *do fff*

Fg. *ff* *cre* *scen* *do fff*

Trp. *mp* *f*

Hr. *mf* *ff* *marcatissimo*

Tb. *p* *ff*

K. *p* *ff*

Vln. *molto espress.* *ff* *cre* *scen* *do fff* *divisi*

Vla. *molto espress.* *ff* *cre* *scen* *do fff* *divisi*

Br. *ff* *cre* *scen* *do fff* *sempre fff* *divisi*

Vcl. *ff* *cre* *scen* *do fff* *sempre fff* *divisi*

K-B. *ff* *cre* *scen* *do fff* *divisi*

A detailed musical score for orchestra and piano. The score is written for Flute I (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hr.), Percussion (Pk.), Piano (K.), Violin (Vlu.), Viola (Br.), Cello (Vcll.), and Double Bass (K.B.). The tempo markings are "rit." (ritardando) and "a tempo". The dynamics range from "ppp" (pianississimo) to "f" (forte). The score includes various musical notations such as slurs, ties, and articulation marks. A specific instruction "B nach e umstimmen" is present in the percussion part. The piano part features complex rhythmic patterns and dynamic markings like "unis.", "plazz.", and "divisi".

*a tempo*  
27 *ben marc.*  
*sempre ff*  
*acceleran*  
*do*

30 *a tempo*

*offen mf*  
*offen*

*a tempo*  
*ben marc.*  
*sempre molto agitato*  
*sempre ff*

*a tempo*  
*pizz.*  
*arco*  
*unis.*  
*unis. pizz.*  
*divisi arco*  
*arco*  
*unis.*

The image displays a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for piano and voice. The piano part consists of two staves, K. (Keyboard) and K.B. (Cello/Double Bass), both in 4/4 time. The vocal part consists of two staves, Vln. (Violin) and Br. (Bass), both in 4/4 time. The key signature is one flat (B-flat major or D minor). The tempo is marked 'poco rit.' (poco ritardando). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics 'Cre - a - cen - do' are written above the vocal staves. The score is divided into measures by vertical bar lines, and the piano part includes a 'divisi' (divided) marking for the K.B. staff.

K.

a tempo (♩ = 72)

ben marc.

espress.

p

[illegible]

40)

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcll.

K.B.

*agitato*

*espress.*

*marc.*

*cre*

*scen*

*do*

*mf*

*mp*

*p*

*pp*

*ff*

*pizz.*

*arco*

*unif. arco*

*marc.*

*cre*

*scen*

*do*

*mf*

*mp*

*p*

*pp*

*ff*

*pizz.*

*arco*

*unif. arco*

Fl. *p* *mf*

Ob. *p*

Kl. *p* *mf*

Fg. *mf*

Trp. *pp* *pp*

Br. *p* *mf* *mp* *mf*

Pk. *mf*

*espress. ed agitato*

K. *mf* *fff*

Vll. *arco* *mf* *arco* *mf* *pizz.* *p*

Br. *mf* *arco* *mf* *pizz.* *p*

Vcll. *mf* *arco* *mf* *pizz.* *p*

K.B. *mf* *arco* *mf* *pizz.* *p*

*cre* *scen* *do*

47

Fl. *f* *pp*

Ob. *mf* *pp*

Kl. *f marc.* *p*

Fg. *f* *pp* *ppp*

Ttr. *mp* *pp*

Hr. *f* *p*

Pk. *f* *ppp*

K. *marcatissimo* *mf molto espressivo* *rit.) (a tempo) molto* *meno f*

Vln. *f* *arco* *pp*

Br. *f* *arco* *pp* *mp*

Vcll. *arco* *pizz.* *arco* *mp* (nur die Hälfte der Violoncelle)

K-B. *arco* *pp*



Fl. *do* *f* *ff* *f*

Ob. *do* *f* *ff* *f*

Cl. *do* *f* *ff* *f*

Fg. *do* *mf* *f* *f*

Trp. *f* *mf* *f* *mf*

Hr. *mf* *f* *mf* *f*

Pk. *mp* *f*

K. *ff* *f* *ff*

Vln. *do* *arco* *mf* *f* *mf*

Vla. *do* *arco* *mf* *f* *mf*

Br. *do* *arco* *f* *mf*

Vcl. *do* *arco* *mf marc.* *ff* *divisi* *f*

K.B. *do* *arco* *mf marc.* *ff* *f*

56

Fl. *pp* *mf*

Ob. *pp* *mf*

Kl. *pp* *mf*

Fg. *pp* *mf*

Trp. *pp* *mf*

Hr. *pp* *mp*

Ph. *pp* *mp*

K. *molto agitato* *mf* *cre* *scen*

Vln. *f* *mp* *pp* *cre* *scen* *pizz.* *arco*

Br. *f* *mp* *pp* *meno p cre* *scen* *pizz.* *arco* *divisi*

Vcll. *unis.* *meno f* *p* *mp* *pizz.* *mf cre*

K.B. *ff* *meno f* *p* *cre* *scen*

*p cre* *scen*

[illegible]

61

*molto rit.* - - *molto sostenuto* ( $\text{♩} = 40$ ) *a 2* *sempre*

Fl. *cre* - *scen* - *do*

Ob. *mf* *a 2*

Kl. *mf*

Fg. *mf*

Trp. *mf*

Hr. *mf*

Pk.

*molto rit.* - - *molto sostenuto* ( $\text{♩} = 40$ ) *sempre*

K. *fff grandioso* *marcatissimo* *e* *cre* - *scen* - *do*

*molto rit.* - - *molto sostenuto* ( $\text{♩} = 40$ ) *arco* *sempre*

Vln. *mf* *pizz. 3* *cre* - *scen* - *do*

Br. *mf* *pizz. 3* *cre* - *scen* - *do*

Voll. *pizz.* *mf* *cre* - *scen* - *do*

K-B. *mf* *cre* - *scen* - *do*

64 rit. - - - - - tranquillo (♩ = 63)

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

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

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

Fg. *pp* *ppp* *ppp*

Trp. *pp* *pp* *ppp*

Hr. *pp* *espress. e poco marc.* *pp*

Ph. *pp* *d nach c umstimmen* *ppp*

rit. *dolcissimo* tranquillo (♩ = 63)

K. *ppp*

*Red. \** *Red. \** *Red.* *pp* *\**

rit. - - - - - tranquillo (♩ = 63)

Vln. *divisi* *p* *con sordino* *espress.* *pp*

Br. *p* *con sordino* *divisi* *pp*

Vcl. *ppp* *con sordino* *divisi* *espress.* *pp*

K.B. *ppp* *con sordino* *divisi* *pp* *pizz.*

(nur die Hälfte der Kontrabässe)

69

Fl. *p* *rit.* - *pp* molto tranquillo ( $\text{♩} = 38$ ) *rit.* -

Ob. *pp*

Kl. *pp* *pp*

Fg. *pp* *pp*

Trp. *ppp*

Hr. *pp* *pp*

Pk. *pp*

K. *rit.* - molto tranquillo ( $\text{♩} = 38$ ) *rit.* -  
*espress.* *pp* molto, ma dolce *pp*

Vln. *molto espress.* *rit.* - molto tranquillo ( $\text{♩} = 38$ ) *rit.* -  
*unis.* *molto divisi* *unis.* *molto* *pp* *pp*

Br. *unis.* *molto* *pp*

Vcll. *molto* *pp* *ppp*

K.B. *arco* *molto* *ppp*

(quasi adagissimo) dolce  
74 K. (una corda) pppp

(poco più andante)  
assai molto tranquillo sempre espressa rit.

(molto tranquillo) ( $\text{♩} = 88$ ) pp

Vln.  
Br.  
Vcll. sempre con sordino (nur ein Violoncello) ppp  
K.B. (nur ein Kontrabaß und nur dann, wenn es ein fünfsaitiger Kontrabaß ist)

Ft.  
Ob.  
Kl.  
Fg.  
Hr.  
rit. - Molto adagio tranquillo ( $\text{♩} = 60$ ) poco a poco strin - gen -  
*K. una corda ppp tre corde mp*

Vln.  
Br.  
Vcll. sempre con sordino  
K.B. pppz (non troppo)

nur die Hälfte der Kontrabässe

83

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vin.

Br.

Vcl.

K.B.

espress.

mp espress.

mp espress.

sempre p

pp

ppp

sempre p

sempre p

offen pp

cre - scen - do

ppp

poco

ppp

do un poco animato (♩ = 66)

do un poco animato (♩ = 66)

senza sordino

molto espress.

senza sordino

senza sordino

senza sordino

senza sordino

divisi

arco

p (alle Kontrabässe)

cre

86

Fl. *ac* *p* *mf*

Ob. *mf* *mf*

Kl. *sempre p*

Fg. *mp*

Trp.

Hr. *do* *mf* *offen!* *pp* *mf* *mp* *mf*

Pk. *G nach As umstimmen*

K. *scen - do* *ff* *scen* *cre -* *scen*

Vln. *diy.* *scen - do* *mf* *pizz.*

Br. *scen - do* *mf* *pizz.*

Wll. *scen - do* *mf* *univ. pizz.*

K.B. *scen - do* *mf*

89

Fl. *mf* *ben marc.* *cre*

Ob. *mf* *ben marc.* *cre*

Kl. *mf* *ben marc.* *cre*

Fg. *mf* *ben marc.* *cre*

Trp. *pp* *poco* *pp*

Hr. *mf* *ben marc.* *cre*

Pk. *mf* *ben marc.* *cre*

K. *do* *fff* *sf* *f*

Vln. *arco* *f marc.*

Br. *arco* *mf marc.*

Vcll. *mf* *ben marc.*

K.B. *pizz.* *mf* *ben marc.*

92 *a 2* *scen* *do* *più animato (♩=76)*

Fl. *mp*

Ob. *mp*

Kl. *mp*

Fg. *a 2* *scen* *do* *mp*

Trp.

Hr. *mp* *mf*

Pk. *mf*

*più animato (♩=76)*

R. *f* *fff (non dim.)* *marcatissimo* *f*

*più animato (♩=76)*

Vln. *pizz.* *arco* *p* *f* *p*

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

Cl. *pizz.* *arco* *p* *f* *p*

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

*più animato* (♩=80) *poco string.*

Fl. *ppp cre* *scen*

Ob. *ppp cre* *scen*

Kl. *ppp cre* *scen*

Fg. *ppp cre* *sf scen*

Trp. *ppp* *pp* *mp cre*

Hr. *ppp* *p cre*

Pk. *c nach des umstimmen* *ppp cre* *scen*

*più animato* (♩=80) *poco string.*

K. *mf* *ff sempre - cre* *scen* *marcatissimo*

*più animato* (♩=80) *poco string.*

Vln. *pp cre* *scen*

Br. *pp cre* *scen*

Vcll. *pp cre* *sf scen*

K.B. *pp cre* *sf scen*

Più allegro ( $\text{♩} = 108$ )

98

Fl. *do* *ff* *f* *cre -*

Ob. *do* *ff* *f* *cre -*

Kl. *do* *ff*

Fg. *do* *ff*

Trp. *do* *ff*

Hr. *scen* *do* *ff*

Ph. *scen* *do* *ff*

Più allegro ( $\text{♩} = 108$ )

K. *do* *fff*

Più allegro ( $\text{♩} = 108$ )

Vlu. *do* *ff*

Br. *do* *ff*

Voll. *do* *ff*

K.B. *do* *ff*

101

Fl. *SOHN* - do *mf*

Ob. *SOHN* - do *mf*

Kl. *mf*

Fg. *a 2* *mf*

Trp. *mf*

Hr. *mf*

Pk. *mf*

K. *mf*

Vln. *f* *mf*

Br. *mf*

Vcll. *mf*

K.-B. *mf*

poco a poco rit. - - - - - tranquillo  
(♩ = 72)

105

Fl. *ff* *ff* *mp espress. e ben marc.* (Solo)

Ob. *ff* *ff* *mp espress. e ben marc.* (Solo)

Kl. *ff* *ff* *dim.* *p*

Fg. *ff* *ff* *pp*

Trp. *mp* *ff* *marc. espress.* *pp*

Hr. *f* *ff* *f* *pp*

Pk. *f* *ff* *As nach G umstimmen.*  
*des nach c umstimmen.*

poco a poco rit. - - - - - tranquillo  
(♩ = 72)

K.

Vln. *sempre ff* *ff* *div.* *univ.* *div.* *univ.* *molto espress.* *pp*

Br. *sempre ff* *ff* *pp* *mp*

Vcll. *sempre ff* *ff* *div.* *univ.* *pp*

K.-B. *sempre ff* *ff* *pp*

28 (30)

poco a poco string.

a tempo (animato) ( $\text{♩} = 80$ )

111

Fl.

Ob.

Cl.

Fg.

Trp.

Hr.

Pk.

poco a poco string.

a tempo (animato) ( $\text{♩} = 80$ )

Vln.

Vcll.

K-B.

117 rit. - a tempo (♩ = 69 - 72)

Fl. *pp* *mf*

Ob. *pp* *mf*

Kl. *pp* *mf*

Fg. *pp* *mf* p cre - - seen - - do

Trp. *mf* *ff*

Hr. *ppp* *ff*

Pk. *ppp* (i nach As umstimmen) *ff*

K. *ff* (quasi prestissimo)

Vln. *rit.* *a tempo* (♩ = 69 - 72) *pizz.* *arco*

Br. *div.* *pizz.* *unis.* *pizz.* *arco*

Vcll. *div.* *pizz.* *unis.* *pizz.* *arco*

K. B. *div.* *pizz.* *unis.* *pizz.* *arco*

122 rit. - - - a tempo

Fl. *mf* *p*

Ob. *mf* *p*

Kl. *mf* *p* *espress. ma dolor*

Fg. *mf* *p* *ppp (non cresc.)*

Trp. *espress. ma dolce* *p* *pp (non cresc.)*

Hr. *pp (non cresc.)* *pp (non cresc.)* *pp (non cresc.)*

Pk. *p*

K. *rit.* *a tempo* *espress. ed agitato* *poco f e cre*

Vln. *mp* *p* *pizz.* *un poco cre*

Vla. *mp* *p* *pizz.* *un poco cre*

Br. *mp* *p* *pizz.* *un poco cre*

Vcll. *unif.* *pizz.* *un poco cre*

K-B. *unif.* *pizz.* *un poco cre*

124

Fl. *p*

Ob. *a 2*  
*mp poco marc.* *quasi f*

Kl. *pp* *p* *mf*

Fg. *a 3*  
*mf* *p*

Trp.

Hr. *pp* *sempre pp* *dolcissimo* *mf*

Ph.

K. *scen* *do fff*

Vln. *scen - - - do* *arco* *mp* *f* *unio. pizz.* *arco* *mf* *pp*

Br. *scen - - - do* *arco* *mp* *f* *pizz.* *arco* *mf* *pp*

Vcll. *scen - - - do* *arco* *mf marc.* *f* *pizz.* *arco* *mf* *pp*

K-B. *scen - - - do* *arco* *mf* *f* *pizz.* *arco* *pp*

124

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Ph.

R.

Vin.

Bn.

Wll.

E-B.

*p*

*mp poco marc.*

*quasi f*

*pp*

*sempre pp*

*dolcissimo*

*scen*

*do*

*mp*

*f*

*div.*

*arco*

*pizz.*

*mf*

*pp*

*mf marc.*

*pp*

127

Fl. *p* *rit.* *pp* *a tempo* *pp*

Ob. *p* *mf* *pp* *pp*

Kl. *mf* *ppp*

Fg. *mf* *ppp*

Trp.

Hr. *mf* *pp*

Pk. *mf* *pp*

K. *rit.* *a tempo*  
*(quasi prestissimo)* *espress. ed agitato*  
*fff* *f* *cre*

Vln. *mf* *pizz.* *arco* *ppp* *un poco cre*

Br. *mf* *pizz.* *arco* *ppp* *espress.* *un poco cre*

Wll. *mf* *ppp* *espress.* *un poco cre*

K-B. *p* *mf* *arco* *pizz.* *pp* *cre*

129

Fl. *pp* *mp* *marc.* *mf*

Ob. *pp* *mp* *mp marc.*

Cl. *pp* *mp*

Fg. *pp* *mp*

Trp. *pp*

Hr. *pp*

Pk. *pp*

K. *scen* *poco strin*

Vln. *cre* *scen* *do*

Vla. *scen* *do*

Br. *scen* *do* *marc.* *mp*

Vcll. *scen* *do* *mp marc.*

K.B. *scen* *do* *arco* *mf*

gen - - - - - do rit. - - - a tempo (♩ = 76)

Fl. *mf marc.* *f*

Ob. *mf marc.*

Kl. *mf marc.* *f marc.* *ff* *mf* *p*

Fg. *mf* *f marc.* *marc.* *mf*

Trp. *un poco cre - - - - - scen - - - do* *mf*

Hr. *mp* *mf* *p*

Pk. *mp* *mf*

gen - - - - - do rit. - - - a tempo (♩ = 76)

K. *do fff* *sempre fff*

gen - - - - - do rit. - - - a tempo (♩ = 76)

Vln. *unis. *mf** *cresc.* *marc.* *f* *pizz.* *p*

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

Vcll. *mf* *f marc.* *marc.* *pizz.* *p*

K-B. *f marc.* *marc.* *pizz.* *p*

134

Fl. *pp*

Ob. *pp*

Kl. *ppp poco marc.*

Fg. *cre* - *scen* - *do* *f marc.*

Trp. *pp*

Hr. *mp ben marc.*

Pk. *pp* *mp ben marc.*

K. *sempre fff*

Vln. *cre* *scen* *do*

Br. *cre* *scen* *do*

Wll. *arco* *cresc.* *f*

K.B. *cre* *scen* *do* *arco* *mf marc.* *f marc.*

136

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Vla.

Br.

Veil.

K-B.

*ff*

*ben marc.*

*mf*

*f*

*pp*

*arco*

*marc.*

*ff*

139

meno animato ( $\text{♩} = 66$ )

più animato ( $\text{♩} = 84$ )

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk. e nach B umstimmen

meno animato ( $\text{♩} = 66$ )

più animato ( $\text{♩} = 84$ )

K.

marcatissimo

Vln.

Br.

Vcll.

K.B.

pizz.

arco

p

marcatissimo

sempre poco a poco rit.

*mp* rit. *pp*

sempre poco a poco rit.

*espress. ed agitato**mp* *f* *pp**(dolce)**ppp**(nur 1 Violoncelli)*  
*con sordino**pp*sostenuto ( $\text{♩} = 60$ )*pp**ppp**gedämpft pp**ppp**gedämpft**gedämpft**(Solo)**pp**gedämpft**(Solo)**pp**pppp*  
sostenuto ( $\text{♩} = 60$ )*pp**(una corda)**ppp**con sordino**ppp**con sordino**(nur die Hälfte der Violoncelli)**pp**arco**(nur die Hälfte der Kontrabässe)*

*a tempo* (♩ = 60 - 72)  
(*ma tranquillo*)

148

Fl. *pp*

Ob. *pp*

Kl. *pp* *ppp* *ppp* *ppp*

Fg. *ppp*

Trp. *ppp*

Hr. (Solo) *ppp* *dolciss.*

Hr. (Solo) *ppp* *dolciss.*

Pk. *As nach G umstimmen.*

*a tempo* (♩ = 60 - 72)  
(*ma tranquillo*)

K. *grazioso* *p dolce poco a poco cre* *poco strin -*

*a tempo* (♩ = 60 - 72)  
(*ma tranquillo*)  
con sordino  
*espress.*

Vln. *ppp* *con sordino* *ppp* *poco strin -*

Br. *ppp* *con sordino* *ppp* *poco strin -*

Wll. *ppp* *(alle Violoncelle)* *con sordino* *ppp* *divisi*

K.B. *ppp pizz.* *pp arco*

*espress. marc. un poco cre*

*espress. marc. un poco cre*

*un poco cre*

*un poco cre*

*un poco cre*

*ppp* *dolciss.*

*ppp* *dolciss.*

*ppp* *con sordino*

*ppp* *con sordino*

*ppp* *pizz.*

*pp* *arco*

*scen*

gen - - - - - do

scen - - - - - do

quasi animato (♩ = 74)

151

Fl. *pp* *mp*

Ob. *pp* *mp*

Kl. *pp* *mp*

Fg. *pp* *mp*

Trp. *pp* *mp*

Hr. *pp* *mp*

Pk. *pp* *mp*

*espress.*

*mp marc.*

gen - - - - - do

quasi animato (♩ = 78)

K. *f marc.* *ff*

gen - - - - - do

quasi animato (♩ = 78)

senza sordino *espress. ed agitato*

Vln. *mp*

Br. *mp*

Vcll. *mp*

K-B. *pp* *mp*

*arco (alle Kontrabasse)*

*senza sordino*

*mp marc.*

154

meno animato (♩ = 66)      più animato (♩ = 84)

Fl. *mf*

Ob. *mf*

Kl. *mf*

Fg. *mf marc.*

Trp.

Hr. *mp*

Pk.

K. *f marc.*

meno animato (♩ = 66)      più animato (♩ = 84)

Vln. *fp*

Br. *fp*

Well. *mf marc.*

K-B. *mf marc.*

*marcatissimo*

*divisi*

*uniso.*

137

Fl. *mf*

Ob. *mf*

Kl. *mf*

Fg. *mp* *mf* *marc.*

Trp. *mp* *mf*

Hr. *mp* *mf* *a 2* *espress.*

Pr. *mp*

K. *sempre ff* *agitato* *sempre marcantissimo*

Vla. *mp* *uniss.* *pizz.* *mf* *arco* *espress.*

Br. *mp marc.* *uniss.* *pizz.* *mf* *arco* *espress.*

Vcl. *f* *mp marc.* *pizz.* *mf* *arco* *marc.*

K.B. *f* *mp marc.* *pizz.* *mf* *arco* *marc.*

160

Fl. marc. *mf* poco rit. meno animato ( $\text{♩} = 68$ )

Ob. marc. *mf* *ff*

Kl. marc. *mf* *ff*

Fg. *mf* *ff*

Trp. marc. *f* *ff*

Hr. marc. *f* *ff*

Ph. marc. *f* *ff*

K. *ff* poco rit. meno animato ( $\text{♩} = 68$ ) ben marc. quasi *ff*

Vin. pizz. arco *ff* poco rit. div. meno animato ( $\text{♩} = 68$ )

Br. pizz. arco *ff* *marcatissimo*

Vcl. marc. *ff* *marcatissimo* pizz. *p*

K.B. marc. *ff* *marcatissimo* pizz. *p*

163

animato ( $\text{♩} = 76-84$ ) strin -

Fl. *mf* *mp cre* *scen* *scen*

Ob. *mp cre* *scen*

Kl. *mf cre* *scen*

Fg. *mf cre* *scen*

Trp. *mp* *scen* *scen* *scen*

Hr. *mp* *scen* *scen* *scen*

Pk. *scen* *scen* *scen* *scen*

*Il nach II umstimmen.*

K. *fff* *sempre fff*

animato ( $\text{♩} = 76-84$ ) strin -

agitato

Vin. *unis. pizz.* *p* *mf cre* *scen*

*pizz.* *p* *mf cre* *scen*

Br. *pizz.* *p* *mf cre* *scen*

Vcll. *arco* *mf cre* *scen*

K-B. *arco* *mf cre* *scen*

This is a page from a musical score, likely for a symphony. The page contains ten staves of music, each labeled with an instrument: Fl. 1, Ob., Kl., Fg., Trp., Hr., Vi., Va., Kb., and Kb. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'rit.' (ritardando). The first system of music is marked 'gen' and 'do', and the second system is marked 'rit.'. The third system is marked 'gen' and 'do'. The fourth system is marked 'rit.'. The fifth system is marked 'gen' and 'do'. The sixth system is marked 'rit.'. The seventh system is marked 'gen' and 'do'. The eighth system is marked 'rit.'. The ninth system is marked 'gen' and 'do'. The tenth system is marked 'rit.'. The score is written in a clear, professional style, with a focus on the melodic lines of the woodwinds and strings. The dynamic markings are used to indicate changes in volume and tempo throughout the piece. The overall structure of the page is organized into systems, with each system containing a set of staves for different instruments. The page is a typical example of a musical score for a large ensemble.

169 *meno animato* (♩ = 69) *strin - - - gen - - - do molto rit.*

Pk. *pp* *poco* *ppp*

*meno animato* (♩ = 69) *strin - - - gen - - - do molto rit.*

K. *molto espress.* *marcatissimo* *fff*

Vln. *pp*

Br.

Vcll.

K.-B.

172 *rit.* *tranquillo* (♩ = 56) *(quasi adagio)* (♩ = 38)

Hr. *gedämpft* *pp* *gedämpft* *pp* *gedämpft* *pp*

*tranquillo* (♩ = 56) *rit.* *(quasi adagio)* (♩ = 38)

K. *espress.* *p* *poco* *p* *pp*

Vln.

Br.

Vcll.

K.-B.

[illegible]

185

Fl. *ff* *pp* *mf* *p*

Ob. *ff* *pp* *mf* *p*

Kl. *ff* *pp* *p* *mf* *p*

Fg. *ff* *pp* *p* *mf* *p*

Trp. *mf* *pp* *mp* *p*

Hr. *f* *pp* *mp* *p*

Pk. *ff* *pp* *p* *mp* *pp*

K. *agitato marc.* *cre* *scen* *do* *espress.* *ff*

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

Br. *p* *cre* *scen* *do* *f* *mf* *p*

Vcll. *pizz.* *p* *cre* *scen* *do* *f*

K.B. *ff* *pp* *pizz.* *cre* *scen* *do* *f*

189

Fl. *mf* *p*

Ob. *p*

Kl. *mf* *p*

Vk. *f*

Trp. *pp* *p* *mf* *mp*

Kr. *p* *mf* *mp*

Pk. *G nach A umstimmen*

*espress. ed agitato*

K. *cre. scen. do.* *ff* *ff*

Vln. *pizz.* *mp* *p* *arco* *mf cre.* *scen.* *do* *f* *pizz.*

Br. *pizz.* *mp* *p* *arco* *mf cre.* *scen.* *do* *f* *pizz.*

Vcll. *p* *mf cre.* *scen.* *do* *f* *p*

Kb. *unle.* *p* *mf cre.* *scen.* *do* *f* *p*

192

Fl. *f* *pp*

Ob. *f* *pp*

Kl. *mf* *pp*

Fg. *f* *pp*

Trp. *mf* *pp*

Hr. *mf* *sempre f* *pp*

Pk. *mf* *ff* *pp* F nach Ges umstimmen *pp* A nach G umstimmen

K. *marcatissimo* *mf molto espressivo*

Vln. *sf* *p* *sf* *ff* *arco* *pp*

Br. *sf* *p* *sf* *ff* *divisi arco* *pp*

Vcll. *sf* *p* *sf* *ff* *arco* *pizz.* *pp*

K.B. *sf* *p* *sf* *ff* *arco* *pp*

193 (58) b

Fl. *rit.* *a tempo*

Ob. *pp* *crs*

Kl. *espress.* *pp* *crs*

Fg. *pp* *crs*

K. *(rit.)* *molto espressivo* *rit.* *a tempo* *espress.*

*meno f* *mp* *crs*

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

Br. *unis.* *mp* *pizz.* *pp*

Vcll. *mp* *(nur die Hälfte der Violoncelle)* *pizz.* *pp* *(alle Violoncelle)*

K.B. *mp* *arco* *pp* *mp* *pp pizz.* *pizz.* *mp*

198

Fl. *scen* *do*

Ob. *scen* *mp* *do*

Cl. *scen* *mp* *do*

Fg. *pp cre* *pespress.* *scen* *do*

Hr. *pp* *mf* *mf* *ff*

*scen* *do* *ff*

*arco* *mf* *arco* *mf* *arco* *mf* *arco* *mf* *arco* *mf* *arco* *mf*

201

Fl. *f* *ff* *pp* *pp cre.* *scen.*

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

Kl. *f* *ff* *pp* *p*

Fg. *f* *ff* *pp* *p cre.* *scen.*

Trp. I. *mp* *mf* *pp*

Hr. *mf* *f* *ppp* *ppp*

Pk. *mf* *f* *ppp*

K. *ff* *p* *mf cre.* *scen.* *molto agitato*

Vln. *mf* *f* *mp* *pp* *cre.* *scen.*

Br. *mf* *f* *mp* *pp* *pizz.* *meno p cre.* *scen.* *arco*

Vcll. *divisi* *ff* *meno f* *p* *mp* *pizz.* *div.* *arco* *scen.*

K-B. *f* *ff* *meno f* *p* *cre.*

201

Fl. *do f*

Ob. *mp*

Kl. *ff*

Fg. *do ff*

Trp.

Hr.

Pk.

K. *do ff*

Vla. *do ff*

Br. *do ff*

Vcll. *cre - - scen - - do ff*

K.B. *scen - - - do ff*

*ben marc.*

*ff espress.*

*ben marc.*

*ff espress.*

*mf*

*do ff*

*sempre ff*

*divisi*

*mf*

*divisi*

*unif.*

*espress. e ben marc.*

*sempre pizz.*

*sempre pizz.*

*f*

molto rit. . . . molto sostenuto (♩ = 40)

206

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

molto rit. . . . molto sostenuto (♩ = 40)

K.

*ff grandioso*

*marcatissimo e cre.*

207

molto rit. . . . molto sostenuto (♩ = 40)

Vln.

Br.

Vcll.

K-B.

*pizz.*

*unla.*

*divisi*

*arco*

208

sempre rit..

209

Fl. *scen.* *do* *fff* *ppp*

Oo. *scen.* *do* *fff* *p*

Kl. *scen.* *do* *fff* *pp*

Fg. *scen.* *do* *fff* *pp*

Trp. *fff* *pp*

Hr. *fff* *pp*

Pk. *fff* *ppp*

sempre rit..

K. *scen.* *do* *fff* *ppp*

*do. \* do. \* do. \* do. \* do. \* do. \* do. \** *pp* \*

sempre rit..

Vin. *arco* *scen.* *do* *fff* *p*

Br. *arco* *scen.* *do* *fff* *p*

Veil. *arco* *scen.* *do* *fff*

K-B. *arco* *scen.* *do* *fff*

212 *tranquillo* (♩ = 68)

*pp* *rit.* *ppp* *quasi adagissimo*

Fl. *espress.*

Ob. *pp* *espress.*

Kl. *pp* *ppp*

Fg. *pp* *ppp* *espress., poco marc.*

Hr. *pp* *ppp*

*ppp* *rit.* *ppp* *quasi adagissimo*

*ppp* *rit.* *dolciss.* *ppp* *alla corda*

*espress.* *molto espress. rit.* *quasi adagissimo*

Vla. *pp* *divisi* *unis.* *div.* *molto* *ppp*

Br. *pp* *div.* *molto* *ppp*

Voll. *pp* *div.* *espress.* *molto* *ppp*

K.-B. *pp* *divisi* *molto* *molto* *ppp*

*ppp* *pizz.*

(poco più andante)  
 assai molto tranquillo rit. string.  
 molto tranquillo (♩ = 38)  
 delicatamente

218 *sempre espress.*

K. *pp* *tre corde*

Vln. *pp*

Br. *con sordino divisi*

Voll. *con sordino* (nur 1 Violoncell) *ppp*

K.-B. *ppp* (nur 1 Kontrabaß) *ppp*

rit. - . Molto adagio, molto tranquillo (♩ = 63) poco a poco strin. . . . .

221

Fl. *ppp*

Ob. *ppp espress.*

Kl. *ppp marc.*

Fg. *ppp*

Trp. *pp*

Hr. *gedämpft pp*

Fr. *pp gedämpft*

rit. - . Molto adagio, molto tranquillo (♩ = 63) poco a poco strin. . . . .

K. *una corda ppp*

*poco agitato espress.*

Viol. *con sordino pp*

Br. *con sordino pp*

Voll. *con sordino pp*

K.B. *arco pp*

*divisi*

*(alle Violoncelle)*

*arco pp*

*(nur die Hälfte der Kontrabässe)*

*pizz.*

*ppp (non cresc.)*

gen . . . . . do un poco animato (♩ = 66)

226

Fl. *p* *espress.* *mp*

Ob. *ppp* *pp*

Kl. *pp* *pp* *cre.*

Fg. *p* *pp* *cre.*

Trp. *offen* *cre.* *scen.*

Hr. *offen* *p* *cre.*

Pk. *pp* *poco* *ppp*

gen . . . . . do un poco animato (♩ = 66)

K. *mp* *cre.*

gen . . . . . do un poco animato (♩ = 66)

Vln. *senza sordino* *p* *espress.* *pp* *cre.*

Br. *senza sordino* *unis.* *p* *pp* *cre.*

Vcll. *senza sordino* *divisi* *p* *pp* *cre.*

K-B. *arco* *p* *pp* *cre.*

*p (alle Kontrabässe)*

229

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

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

Fg. *scen.* *do mp* *f*

Trp. *do mf* *f*

M. *scen.* *do* *mf* *f*

Fa. *(immer offen)* *offen* *pp* *offen*

H nach e, Ges nach F umstimmen

K. *scen.* *do* *ff* *sempre ff* *e cre.* *scen.*

Vla. *div.* *scen.* *do* *mf* *pizz.* *f*

Br. *scen.* *do* *mf* *pizz.* *f*

Vcll. *scen.* *do* *mf* *pizz. unis.* *f*

K.B. *scen.* *do*

232

Fl. (Solo) *mf ben marc.* *cre*

Ob. (Solo) *mf ben marc.* *cre*

Kl. (Solo) *mf ben marc.* *cre*

Fg. *mf* *cre*

Trp. *pp* *poco* *pp*

Hr. *mf ben marc.*

Pk. *mf ben marc.*

K. *do* *fff*

Vln. *arco* *mf marc.*

Br. *arco* *f marc.* *mf marc.*

Vcll. *mf ben marc.* *arco*

K-B. *pizz.* *mf ben marc.* *arco*

The musical score is written for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Double Bass) have solo parts in measures 232-234. The piano part is a rhythmic accompaniment. The score is in 3/4 time and features various dynamics and articulations.

235

Fl. *scen.* - do *più animato* (♩ = 76)

Ob. *scen.* - do

Kl. *scen.* - do *mp*

Fg. *scen.* - do

Trp.

Hr. *mp*

Pk.

K. *fff* (non dim.) *più animato* (♩ = 76) *marcatissimo*

Vln. *più animato* (♩ = 76)

Br.

Vcll.

K-B.

più animato (♩ = 80)

strin-

237

Fl. *mf* *ppp* *cre* - *scen* -

Ob. *mf* *ppp* *cre* - *scen* -

Kl. *mf* *ppp* *cre* - *scen* -

Fg. *f* *ppp* *cre* -

Ttp. *p* *ppp*

Hr. *p* *f* *pp*

Pk. *p* *f* *ppp* *pp*

più animato (♩ = 80)

strin-

K. *f* *mf* *ff* *marcatiss.* *cre* -

più animato (♩ = 80)

strin-

Vln. *pizz.* *arco* *f* *p* *pp* *cre* - *scen* -

Vln. *pizz.* *arco* *f* *p* *pp* *cre* - *scen* -

Br. *pizz.* *arco* *f* *p* *pp* *cre* - *scen* -

Vcll. *pizz.* *arco* *f* *p* *pp* *cre* - *scen* -

KrB. *pizz.* *arco* *f* *p* *pp* *cre* - *scen* -

gen - do molto rit. - sostenuto (♩ = 66)

240

Fl.

Ob.

Kl.

Vc.

Trp.

Hr.

Pk.

scen

do

f

mp

mf

f

gen - do molto rit. - sostenuto (♩ = 66)

scen - do

fff

con tutta forza

gen - do molto rit. - sostenuto (♩ = 66)

Vln.

Br.

Vcll.

K.B.

do

ff

pizz. 3

ff

243

strin - gen - do

Fl. *f cre - scen - do fff p*

Ob. *f cre - scen - do fff p*

Kl. *f cre - scen - do fff p*

Fg. *marc. f cre - scen - do fff*

Trp. *mf f pp*

Hr. *f cre - scen - do fff mf*

Pk. *ff pp*

strin - gen - do

K. *ffz fff poco a poco di -*

strin - gen - do

Vln. *arco mp fff p*

Br. *arco mp fff di -*

Vcll. *arco marc. mf molto di -*

K-B. *arco marc. mf*

[illegible]

molto tranquillo (♩ = 66) . . . . . rit. . . . . sempre tranquillo (♩ = 66)  
 pp *espress.*

249

Fl. *ppp* *ppp* *pp*

Ob. *ppp* *ppp* *pp*

Kl. *ppp* *ppp* *pp*

Fg. *ppp* *pp*

Trp. *ppp*

Hr. *gedämpft ppp* *ppp* *pp*

Pk. *ppp* *ppp*

molto tranquillo (♩ = 66) . . . . . rit. . . . . sempre tranquillo (♩ = 66)  
*espress.*

K. *ppp (una corda)* *ppp (una corda)* *pp (grazioso)* *poco a*

molto tranquillo (♩ = 66) . . . . . rit. . . . . sempre tranquillo (♩ = 66)  
 con sordino

Vln. *ppp* *con sordino* *divisi* *ppp*

Br. *divisi ppp* *divisi pp* *ppp*

Vcll. *ppp* *pizz.* *arco*

K.B. *ppp* *pp* *(arco)* *pp*

(nur die Hälfte der Kontrabässe)

254

Fl. *pp*

Ob. *pp*

Kl. *marc.* *pp*

Fg. *pp*

Trp.

Hr. *(immer offen)* *ppp*

Pk.

K. *poco cre.* *(tre corde)* *espress.* *scen.*

Vln. *poco* *ppp*

Hr. *p* *ppp*

Vcll. *pizz.* *arco* *pp* *(nur die Hälfte der Violoncelle)*

K.B. *(arco)* *pp*

257

Fl. *mp*

Ob. *p espress.*

Kl. *p* *poco* *a* *poco cre.*

Fg. *pp* *poco* *a* *poco cre.*

Trp. *pp*

Hr. *offen pp* *p* *poco a poco cre.*

Ph. *offen pp* *p* *poco a poco cre.*

K. *domf* *sempre* *cre*

Vln. *unis.* *pp* *poco* *a* *poco cre.*

Br. *unis.* *div.* *pp* *p* *poco* *a* *poco cre.*

Vcll. *pizz.* *(alle Violoncelle)* *p* *poco* *a* *poco cre.*

K.B. *pp pizz.* *arco* *(alle Kontrabässe)* *p* *poco* *a* *poco cre.*

260

*marc. espress.*

Fl.

*mp*

Ob.

*marc. mf espress.*

Kl.

*scen*

do

*f*

Pk.

*scen*

do

*f*

Trp.

Hr.

*mf*

*scen*

do

*f*

Pk.

*pp*

*delicatamente*

K.

*scen*

do

*ff marcatisimo*

Vln.

*scen*

do

*marc.*

*mf marc. cre*

Br.

*scen*

do

*marc.*

*mf marc. cre*

Vcll.

*arco*

*pizz.*

*arco*

*scen*

do

*f marc. cre*

K.B.

*scen*

do

*f marc. cre*

263

Fl. *cre - scen do*

Ob. *cre - scen do*

Kl. *cre - scen do*

Fg. *cre - scen do*

Trp. *mp mp mf*

Hr. *cre - scen do*

Pk. *pp*

K. *rit.*

Vln. *scen do*

Br. *scen do*

Vcll. *scen do*

K.-B. *scen do*



270

Fl. *scen.* *do* *fff* *marcatissimo* *Grave*

Ob. *scen.* *do* *fff* *marcatissimo* *Grave*

Kl. *scen.* *do* *fff* *marcatissimo* *Grave*

Fg. *a. 2* *fff* *marcatissimo* *Grave*

Trp. *fff* *marcatissimo* *Grave*

Hr. *fff* *marcatissimo* *Grave*

Pk. *mf* *Grave*

K. *fff* *Grave*

Vln. *rit.* *div. 2* *Grave* *unis.*

Br. *2* *Grave*

Vcll. *fff* *marcatissimo* *ff* *Grave*

K-B. *fff* *marcatissimo* *ff* *Grave*



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

Fl. *pp*

Kl. *pp*

Fg. *pp*

Hr. *pp*

K. *poco stringendo* *rit. - - a tempo* *(godämpft)* *pp* *(una corda)* *ppp*

Vln. *senza sordino* *molto espress.* *sul G* *con sordino* *pp*

Br. *senza sordino* *molto espress.* *con sordino* *pp*

Vcll. *senza sordino* *molto espress.* *con sordino* *pp*

K.-B. *senza sordino* *molto espress.* *con sordino* *pp*

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

Kl. *pp*

Hr. IV. *godämpft* *ppp*

Pr. *in Fis, A, cis* *ppp*

K. *dolcissimo, ma espress.* *ppp* *tre corde* *pp* *espress. ed agitato* *mf*

Vln. *espress.* *pp* *(nur eine 1. Violine)* *pp* *(nur eine 2. Violine)* *pp*

Br. *espress.* *pp* *(nur 1 Violoncelli)* *pp*

Vcll. *espress.* *pp* *(nur ein Kontrabaß)* *pp*

K.-B. *espress.* *pp*

(tranquillo)

*molto legato*

*mf* *p* *pp* *una corda*

(tranquillo)  
(alle 1. Violinen)  
*espress.*

*pp* *ppv*

(alle 2. Violinen)  
divisi *pp*

divisi *pp*

(alle Violoncelli) *espress.*

*pp* *f* *ppp*

(alle Kontrabässe)

*pp* *mp* *ppp*

*poco rit.*

[illegible]

47 - Poco più andante (♩=84-92)

Fl. *mp*

Ob. *pp* *mp*

Kl. *mp*

Fg. *p* *mf*

Trp. *offen* *mp*

Hr. *offen* *espress. e ben marc.* *offen* *mp*

Pk. *offen* *p* *marc.* *offen* *marc. mp* *mp* *pp* *e nach cis umstimmen*

- Poco più andante (♩=84-92)

K. *ppp* *agitato* *più f*

- Poco più andante (♩=84-92)

Vln. *senza sordino* *divisi* *pp* *senza sordino* *unis.* *mp* *pizz.* *arco* *mp*

Br. *senza sordino* *divisi* *pp* *senza sordino* *unis.* *mp* *pizz.* *arco* *mp*

Vcll. *senza sordino* *divisi* *p* *senza sordino* *unis.* *mp* *pizz.* *arco* *mp*

K.B. *(alle Kontrabässe)* *p* *senza sordino* *unis.* *mp* *(nur die Hälfte der Kontrabässe)* *mp* *(alle Kontrabässe)* *mp*

51

Fl. *mf* *strin -*

Ob. *mf*

Kl. *mf* *mp*

Fg. *p*

Trp. *p*

Hr. *p*

Pk.

*agitato*

*ben marc.*

*strin - molto agitato*

*strin -*

Vla. *mf* *mp* *cro* *scen*

Br. *mf* *cro* *scen*

Vcll. *mf* *cro* *scen*

K.-B. *mf* *divisi* *pizz.* *pizz.*

54

Fl. *mp ore* *ben maro.* *scen* *do*

Ob. *mp* *ben maro.* *ben maro.* *scen* *do*

Cl. *mp* *ben maro.* *ore* *ben maro.* *scen* *do*

Fg. *mp* *ben maro.* *ore* *ben maro.* *scen* *do*

Trp. *mp* *maro.* *ore* *scen* *do*

Hr. *mp* *ore* *scen* *do*

Pk. *mp* *ore* *scen* *do*

K. *sempre f e maro.* *gen* *do*

Vlu. *f* *mp* *gen* *divisi* *do*

Br. *do* *mp* *ben maro.* *divisi* *do*

Vcll. *do* *mp* *ben maro.* *divisi* *do*

K.-B. *mp* *ben maro.* *divisi* *do*

sempre molto rit. - - - - - a tempo (Largo) (♩ = 66-72)

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fg. *p*

Trp. *pp*

Hr. *pp*

Pk. *pp*

sempre molto rit. - - - - - molto espress. - - - - - a tempo (Largo) (♩ = 66-72) *espress.*

K. *mf dolce* *pp*

\* (sempre con Pedale)

Vln. *divisi* *p* *espress. unis.* *ppp*

Br. *divisi* *p* *divisi* *espress. unis.* *ppp*

Vcll. *p* (nur 1 Violoncell) *ppp* (alle Violoncelle)

K.-B. *p* (nur 2 Kontrabässe) *ppp*

poco a poco rit. - - - - - sempre dolcissimo ma espress.

K. *pp* *ppp* *ppp* *pp* *ppp*



77

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fg. *pp*

Kr. *pp*

K. *quasi f* *espress.* *gedämpft pp* *agitato* *(tra corde)*

Vln. *sui D* *pp* *(nur eine i. Violine)* *con sordino* *sempre con sordino*

Br. *pp* *sempre con sordino*

Vcll. *pp* *(nur ein Violoncello)* *sempre con sordino*

K.-B. *pp* *piu.* *(nur die Hälfte der Kontrabasse)* *(nur 1 Kontrab.)* *pp*

82 (tranquillo)

Fl. *pp*

Ob. *pp*

Kl. *pp*

Ph. *pp*

K. *(tranquillo)* *espress. ma dolciss.* *pp*

Vln. *(nur die beiden ersten Fulte)* *pp* *sempre dolciss.*

Br. *pp* *sempre dolciss.*

Vcll. *(nur die beiden ersten Fulte)* *pp* *sempre dolciss.*

K.-B. *pp* *(immer nur 1 Kontrabas)* *pp*

This page of a musical score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), and a large section for strings (K.). The string section includes Violins (Vln.), Violas (Vla.), Cellos (Vcll.), and Double Basses (K.-B.). The second system continues with Flute (Fl.), Clarinet (Kl.), Horn (Hr.), and the string section (K.). The score is written in G major (one sharp) and 4/4 time. It features a variety of dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), *espress.* (espresso), *molto espress.* (molto espresso), *poco marc.* (poco marcato), *godämpft* (diminished), *rit.* (ritardando), *a tempo rit.* (a tempo ritardando), and *molto largo*. There are also performance instructions like *sempre molto legato e dolcissimo e delicatamente* and *sempre una corda*. The score is marked with a rehearsal sign 'A' and a section marked 'sul A'. The page number '85' is visible in the top left corner.

**Allegretto con spirito** (♩: 128-138)

Allegretto con spirito (♩: 128-129)

Klavier

Fl.

Ob.

Kl. in B.

Fg.

Trp. in C.

Hr. in F.

K.

Viol.

Br.

Viol.

K.-B.

13

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk. in F, G, C.

K.

Vln.

Br.

Vcll.

K.-B.

*f marc.* *sf* *sf* *sempre f* *espress.* *poco* *a* *poco*

*pizz.* *p cre* *pizz.* *p cre* *pizz.* *p cre* *pizz.* *p cre* *pizz.* *p cre*

*scen* *do* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*arco divisi* *arco* *pp*

19

Fl. *pp* *mp*

Ob. *mf* *p*

Kl. *pp* *mp* *mf* *mp*

Fg. *pp* *mp*

Trp.

Hr. *pp*

Fr. *mf* *p* *e nach der unstimmen*

K. *cre* *scen* *da* *ff (non dim.)* *meno ff* *agitato* *cre*

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

Br. *unis.* *pizz.* *f* *arco* *p*

Vcll. *pizz.* *f* *pp*

K.-B. *pizz.* *f* *pp*

[illegible]

[illegible]

35

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Fk.

K.

Vln.

Br.

Vcll.

K.B.

*do mp*

*do*

*marc.*

*meno f*

*arco*

*arco*

*arco*

40

Fl.

Ob.

Cl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcll.

K.-B.

*p*

*mf*

*ff*

*pp*

*pizz.*

*arco*

*non dim.*

45

Fl. *f (non dim.)*

Ob. *f (non dim.)*

Kl. *f (non dim.)*

Fg. *f (non dim.)*

Trp. *f (non dim.)*

Hr. *p*

Vk. *mf* *des nach o umstimmen* *ppp*

K. *ben marc.*

Vln. *pizz.* *arco* *marc.*

Br. *pizz.* *arco* *marc.*

Vcll. *pizz.* *arco* *marc.*

K-B. *pizz.* *arco* *marc.*

*ff* *fp*

[illegible]

57

Fl. *mf*

Ob. *f*

Kl. *mf*

Fg. *ff (non dim.)*

Trp. *p*

Hr. *mf*

Pk. *mf*

K. *sempre ff* *cre* *scen* *do* *ff*

Vln. *unis.* *p* *divisi* *mf*

Br. *divisi* *mf* *unis.* *f* *ff marc.*

Vcll. *ff* *arco* *divisi* *p* *unis.* *pizz.*

K-B. *ff* *pizz.* *p* *f*



67

Fl. *sempre poco a poco rit.*

Ob. *mf dolce*

Kl. *mf*

Fg. *pp*

Trp. *ff*

Hr. *p* *cresc.* *ff* *p dolce*

Pk. *mf* *F nach E unstimmen*

K. *sempre poco a poco rit. espress.* *f* *sempre*

Vln. *sempre poco a poco rit.*

Br. *divisi* *unis.* *ff* *mf*

Vcll. *divisi* *p* *unis.* *ff* *mf*

K.B. *pizz.* *pp* *arco* *ff* *mf*

[illegible]

[illegible]

Fl. *pp*

Ob. *espress.* *pp*

Kl. *pp*

Fg. *pp*

Tp. *pp*

Hr. *offen* *pp poco* *a poco* *cre-*

Pk. *pp*

K. *espress.* *mf* *f* *s*

Vln. *senza sordino divisi* *p espress.*

Br. *senza sordino* *pp* *p*

Vcll. *senza sordino* *pp* *p*

K.-B. *arco* *pp (alle Kontrabasso)*

Detailed description: This is a page of a musical score, page 98 of 100. It features staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Tp.), Horn (Hr.), Percussion (Pk.), Piano (K.), Violin (Vln.), Brass (Br.), Violoncello (Vcll.), and Double Bass (K.-B.). The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *s* (sforzando). Performance instructions include *espress.* (espressivo), *offen* (open), *poco* (a little), *cre-* (crescendo), *senza sordino* (without mutes), *divisi* (divided), *arco* (arco), and *pp (alle Kontrabasso)* (pianissimo for the double bass).

104

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcll.

K.-B.

*p*

*cre*

*scen*

*mp*

*pp*

*offen*

*mp marc.*

*scen*

*offen*

*mp cre*

*marc.*

*scen*

*sempre marcatisissimo v cre*

*ff*

*scen*

*unis.*

*p poco*

*a*

*poco*

*cre*

*scen*

*poco*

*a*

*poco*

*cre*

*scen*

*poco*

*a*

*poco*

*cre*

*scen*

*poco*

*a*

*poco*

*cre*

*scen*

108

Fl. (animato) *ff marc.*

Ob. *ff marc.*

Kl. *ff marc.*

Fg. *ff marc.*

Trp.

Hr. *ff*

Pk. *pp ff*

K. (animato) *ff*

Vln. (animato) *ff*

Br. *ff*

Vcll. *divisi marc. ff*

K.-B. *ff*

*pizz. sempre ff*

*pizz. sempre ff*

*pizz. sempre ff*

*pizz. sempre ff*

*pizz. sempre ff*

[illegible]

125/ *poco rit.* - - - *a tempo (tranquillo)*

Ob. *pp*

Kl. *pp*

Fg. *pp*

Hr. III/IV *gedämpft pp*

K. *poco rit.* - - - *a tempo (tranquillo)*  
*pp una corda* *grazioso* *sempre pp* *sempre grazioso*

Vln. *poco rit.* - - - *a tempo (tranquillo)* *divisi*  
*ppp* *ppp*

Br. *(nur die Hälfte der Violoncelle)* *pizz. ppp* *sempre ppp*

Vcll. *ppp* *sempre ppp*

K-B. *(nur die Hälfte der Kontrabässe)* *ppp*

131/ *pppp* *grazioso* *ppp*

Fl. *ppp*

Ob. *pp*

Kl. *mp poco marc. pp*

Fg. *poco marc. pp gedämpft* *ppp*

Hr. *pp gedämpft*

K. *pp* *leggerissimo* *una corda ppp*

Vln. *con sordino unis. grazioso* *pp*

Br. *con sordino* *pp*

Vcll. *(alle Violoncelle) pizz. pp* *arco (nur die Hälfte der Violoncelle)*

K-B. *mp pizz. pp* *(nur die Hälfte der Kontrabässe)* *(alle Kontrabässe)*

135

(non tranquillo)

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

ppp

redämpft ppp

e nach H umstimmen.

K.

poco a poco

mp

sempre poco

(non tranquillo)

senza sordino

mp pizz.

Vln.

divisi

Br.

divisi

Vcll.

K.-B.

140

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vlu.

Br.

Voll.

K.-B.

*pp*

*pp*

*pp*

*mp*

*mp marc.*

*offen pp un poco cresc.*

*offen pp un poco cresc.*

*poco*

*cresc.*

*scen*

*do*

*f ben marc.*

*pizz.*

*p*

*f*

*arco*

*mp*

*senza sordino*

*pizz.*

*p*

*f*

*arco*

*mp*

*senza sordino*

*pizz.*

*p*

*f*

*arco*

*mf marc.*

*(alle Violoncelle)*

*p pizz.*

*cresc.*

*scen*

*do*

*arco*

*mf marc.*

*(alle Kontrabässe)*

*p pizz.*

*cresc.*

*scen*

*do*

*arco*

*mf marc.*

145

*mf* (animato)

Fl.

*mf* *mp*

Ob.

*mf*

Kl.

*mf*

Fg.

*mf*

Trp.

*off* *p* *ben marc.* *mp* *mf*

Hr.

*mp* *offen* *f*

Pk.

*f*

*8* *ben marc.* *piu f* (animato)

K.

*f*

Vla.

(animato)

*f*

Br.

*marc.* *f*

Vcll.

*f*

K.-B.

*f*

150

Ob.

Kl.

Fg.

Hr.

*molto agitato*

K.

Vln.

Br.

Vcll.

K. B.

155

Fl.

Ob.

Kl.

*sempre ff*

*molto agitato*

*sempre cre*

*scen*

Vln.

Br.

Vcll.

K. B.

*divisi*

*unio*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

160

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

- do *fff*

*sempre fff*

unis.

Vln.

arco

Br.

arco

Vcll.

arco

K.B.

arco

poco rit.

165

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Ph.

*pp*

*ppp*

poco rit.

K.

*sf*

*pp*

di - mi - nu - en - do

poco rit.

Vla.

Br.

Voll.

K.B.

*mf*

*mp*

*p*

*pizz.*

(nur die Hälfte der Violoncelle)

di - mi - nu - en - do

*a tempo (tranquillo)*

170/

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

Ob. *espress. ma dolce* *Solo* *mf* *pp* *espress.* *pp* *pp*

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

Fg. *pp* *pp* *ppp*

Trp. *gedämpft* *pp* *gedämpft poco* *pp* *gedämpft* *gedämpft* *ppp*

Hr. *pp* *gedämpft* *pp* *gedämpft* *ppp*

Pk. *offen* *gedämpft* *ppp*

*a tempo (tranquillo)*

K. *espress.* *p*

*a tempo (tranquillo)*

Vln. *con sordino* *ppp* *divisi* *espress.* *divisi* *mp*

Br. *divisi con sordino* *ppp* *con sordino* *divisi* *sempre pp* *divisi*

Vcll. *divisi* *pp* *con sordino* *divisi* *sempre pp* *espress.*

K.-B. *pizz.* *pppizz.* *arco* *sempre pp* *sempre pp*

(nur die Hälfte der Kontrabässe)



Musical score for Act II, Scene I of Wagner's *Die Meistersinger von Nürnberg*. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hr.), Piano (Pk.), Cello/Double Bass (K.), Violin (Vln.), Viola (Vla.), Bassoon (Br.), and Double Bass (K.B.). The music features various dynamics such as *mf*, *f*, *p*, *pp*, and crescendos/decrescendos. It also includes performance instructions like "offen", "ben marc. il basso", and "alle Kontrabässe (arco)". The key signature has two flats, and the time signature is common time.

185

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcll.

K.B.

*marc.*

*mf*

*p*

*ben marc. il basso*

*senza sordino*

*f*

*pp*

*divisi*

*f*

*p*

190)

Fl.

Ob.

Cl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcl.

K.B.

*p*

*mp*

*mf*

*f*

*p*

*mf*

*f*

*espress.*

*espress.*

*più f*

*ben marc. il basso*

*divisi*

*unis.*

*sempre animato*

195

Fl. *ff marc.*

Ob. *f marc.*

Kl. *f marc.*

Fg. *ff marc.*

Trp. *f marc.*

Hr. *più f*

Pk. *più f*

K. *ff e marcantissimo*  
*sempre ff e marcantissimo*  
*Re \* Re \* simili*

Vln. *divisi*  
*mp*  
*pizz.*  
*mp*

Br. *pizz.*  
*mp*

Vcll. *ff marc.*  
*mp*

K.B. *ff marc.*  
*mp*

*marc.*  
*unis.*  
*f*  
*arco marc.*  
*f*  
*arco*  
*f marc.*  
*arco*  
*f marc.*

201

*sempre rit.*

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

*marc.*  
*mf* *p*

*gedämpft pp*

*ppp*

*sempre rit.*

K

*ff* *fff* *sempre di.* *mi* *nn* *(una corda)* *do*

*dim.* *sempre rit.*

Vln.

Br.

Vcll.

Kr.B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

207 - - - - - quasi adagio. - - - - - Tempo primo (Allegretto con spirito)

*dolciss. e grazioso*

*Solo*

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

*ppp* *pp* *mf* *f*

*mf* *f*

*Trp.*

*Hr.*

*ged. pp* *pp* *mf* *f*

*H nach c, E nach F umstimmen*

*offen* *offen* *offen* *offen*

*Pk.*

- - - - - quasi adagio. - - - - - Tempo primo (Allegretto con spirito)

*pp* *ppp* *tre corde* *mf* *ff*

- - - - - quasi adagio. - - - - - Tempo primo (Allegretto con spirito)

*Vln.*

*ppp* *mf* *f*

*Br.*

*divisi* *ppp* *mf* *f*

*Voll.*

*ppp* *mf* *f*

*K-B.*

*pizz.* *arco* *pppp* *mf* *f*

*(nur die Hälfte der Kontrabässe)* *(alle Kontrabässe)*

213

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

(non dim.)

smarc.

Vln.

Br.

Veil.

K.-B.

mp

mf

p

pp

f

sf

unio.

220

Fl. *pp*

Ob. *mp*

Kl. *pp*

Fg. *mp*

Trp. *ppp*

Hr. *ppp*

Pk. *ppp*

K. *sempre* *express.* *poco*

Vln. *pizz.* *p cre - - - - - scen - - - - - do*

Br. *pizz.* *p cre - - - - - scen - - - - - do* *divisi arco* *pp arco* *poco*

Vcll. *pizz.* *p cre - - - - - scen - - - - - do*

K.B. *pizz.* *p cre - - - - - scen - - - - - do*

[illegible]

230

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

Ob. *mf* *mp* *p*

Kl. *mf* *mp* *p*

Fg. *pp* *mp* *mp* *p*

Trp. *pp* *mp* *p*

Hr. *mp* *p*

Pk. *p*

K. *scen* *do* *ff (non dim.)* *agitato* *scen*

Vln. *divisi* *mf* *unis.* *pp* *cre* *scen*

Br. *pizz.* *mf* *arco* *pp* *cre* *scen*

Vcll. *pp* *mf* *arco* *pp* *cre* *scen*

K.B. *pp* *mf* *pizz.* *pp* *cre* *scen*

235

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

P.

K.

Vln.

Br.

Vcl.

K-B.

*mf*

*f*

*p*

*pp*

*poco*

*sempre ff*

*cro*

*pizz.*

*arco*

*do*

240

Fl.

Ob.

Kl.

Fg.

Hr.

IV. cre - scen - do mp

K.

marc.

Vln.

Br.

Vcll.

K.B.

245

Fl.

Ob.

Kl.

Fg.

Hr.

K.

arco

arco

arco

arco

arco

arco

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

[illegible]

254/

Fl. *mf* *mf* *ff*

Ob. *mp* *mp* *ff*

Kl. *mp* *mp* *ff*

Fg. *pp* *pp* *ff*

Trp.

Hr. *pp* *pp* *ff*

Pk. *ppp* *ppp* *mf*

*o nach H unstimmen*

*molto agitato*

K. *f* *f* *fff*

Vln. *ff* *ff*

Br. *p* *mf* *ff*

Voll. *p* *p* *ff*

K.B. *pizz.* *p* *ff*

*divisi* *divisi* *unis.* *unis.*

sempre poco a poco rit. -  
*espress.*

259

Fl. *mf ma dolce*

Ob. *p*

Kl. *mf*

Fg. *p*

Trp.

Hr. *mf* *p* *mp*

Pk. *mf* *mp*

sempre poco a poco rit. -  
*espress.*

K. *f* *sempre* *di* *mi* *nu*

sempre poco a poco rit. -

Vln. *p*

Br. *p*

Vcll. *p*

K-B. *piu.*

(nur die Hälfte der Violoncelle)

264

Fl. *a tempo (tranquillo)* *ppp*

Kl. *ppp*

Hr. I. II. *gedämpft pp* *ppp*

K. *a tempo (tranquillo)* *ppp*

Vln. *a tempo (tranquillo)* *espress.* *p*

Br. *(alle Violoncelle)* *p*

Vcll. *pp* *pizz.*

Kr.B. *(nur die Hälfte der Kontrabässe)*

270

Fl. *espress.* *ppp* *p* *mf* *p* *espress.*

Ob. *pp* *ppp* *quasi pp*

Kl. *pp* *ppp* *pp* *pp*

Fg. *pp* *pp*

Hr. I. II. *pp* *gedämpft* *pp* *ppp*

K. *una corda* *ppp* *leggerissimo*

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

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

Vcll. *pp* *p* *molto* *pp* *pizz.* *(nur die Hälfte der Violoncelle)*

Kr.B. *pp* *p* *molto* *pp*

276/

Fl. *sempre dolce* *pp*

Ob. *pp* *pp* *pp*

Kl. *pp* *pp* *pp*

Fg. *pp* *pp* *pp*

Hr. *pp* *pp* *pp* *gedämpft* *pp*

K. *ppp sempre una corda* *ppp* *espress.* *poco espress.*

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

Br. *pp* *pp* *pp*

Vcll. *arco* *pp* *pizz.* *pp*

K-B. *arco* *pp* *pp* *pp*

*(alle Violoncelle)* *(nur die Hälfte der Violoncelle)*

281

Fl. *pp* *pp* *pp* *mp*

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

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

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

K. *molto* *pp* *tre corde* *ppp*

Vln. *con sordino* *espress.* *pp* *mp*

Br. *con sordino* *pp* *pp* *mp*

Vcll. *con sordino* *arco* *pp* *mp*

K-B. *pizz.* *pp* *arco* *mp*

*(alle Violoncelle)* *pp*

287

Fl. *pp espress.*

Ob. *pp espress.*

Kl. *pp espress.*

Fg. *pp*

Trp.

Hr.

Pk.

K. *mf* *f* *mf* *f*

Vla. *senza sordino divisi* *pp espress.*

Br. *senza sordino* *pp*

Vcll. *senza sordino divisi* *univ.*

K.B. *(alle Kontrabässe)* *pizz.* *pp*

291

Fl. *p*

Ob. *mp*

Kl. *espress.* *mp* *mf*

Fg. *p* *mp* *mf* *ore -*

Trp.

Hr. *offen* *offen* *offen* *marq.* *p* *offen*

Pk. *ore -* *offen*

K. *sempre marcantissimo* *ore -*

Vln. *unis.* *p* *ore -* *ore -* *ore -* *ore -*

Br. *p* *ore -* *ore -* *ore -* *ore -*

Vcll. *p* *ore -* *ore -* *ore -* *ore -*

K-B. *arco* *pp* *ore -* *ore -* *ore -*

[illegible]

299

(animato)

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Ph.

*mf* *marc.* *rit.*

*mf* *ore -* *scen -* *do*

*mf* *ore -* *soen -* *do*

B nach o umstimmen

K.  (animato) rit. - -

304

(sostenuto) (animato)

Fl. *mp* *marc.* *scen.*

Ob. *mf* *marc.* *scen.*

Kl. *mf* *marc.* *scen.*

Fg. *f ben marc.* *ore.* *scen.*

Trp. *ben marc.* *mf*

Hr. *ben marc. mf*

Pk. *mf*

(sostenuto) (animato) molto agitato

K. *marcatissimo* *Red. \* simili*

Vln. (sostenuto) (animato) *ben marc.* *f* *ore.* *scen.*

Br. *mf* *ben marc.* *ore.* *scen.*

Vcll. *f* *ben marc.* *ore.* *scen.*

K-B. *f* *ben marc.* *ore.* *scen.*

[illegible]

312

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

K.

Vln.

Br.

Vcll.

K.B.

arco

pizz.

meno *f*

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

317

Fl. *mf* marc. ore - scen -

Ob. *mf* marc. ore - scen -

Kl. *mf* ore - scen -

Fg. *mf* ore - scen -

Trp. *mf*

Hr. *quasi f* ben marc. ore - scen -

Pk. *quasi f* ben marc. ore - scen -

*ppp*

K. *sempre marcantissimo*

Vln. *arco marc. mf sempre* ore - scen -

Br. *arco marc. mf sempre* ore - scen -

Vcll. *arco marc. mf sempre* ore - scen -

K-B. *arco marc. mf sempre* ore - scen -

assai rit. -

322

First system of musical notation, measures 322-325. The system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Tp.), and Piano (Pn.). The Flute, Clarinet, and Bassoon parts feature a melodic line starting on a whole note 'do' and moving to a half note 'do' in the next measure. The Trombone and Piano parts provide harmonic support with chords and moving lines. The tempo marking 'assai rit.' is at the top, and 'marcatissimo' is indicated at the end of the system.

assai rit. -

Second system of musical notation, measures 326-329. This system features a dense texture with many sixteenth notes in the upper staves. The tempo marking 'assai rit.' is at the top, and 'sempre marcatissimo' is indicated at the end of the system.

assai rit. -

Third system of musical notation, measures 330-333. The system includes staves for Violin (Vln.), Viola (Vla.), Cello (C.), and Double Bass (B.). The Violin and Viola parts have a melodic line starting on a whole note 'do' and moving to a half note 'do' in the next measure. The Cello and Double Bass parts provide harmonic support with chords and moving lines. The tempo marking 'assai rit.' is at the top, and 'marcatissimo' is indicated at the end of the system.

327 a tempo (animato)

Fl.

Ob.

Kl.

Fg.

Trp.

Hr.

Pk.

fo ore - scen . . . do

a tempo (animato)

K.

Red.

a tempo (animato)

Vin.

Br.

Vcll.

K.B.

sempre *ff*

divisi

sempre *ff*

unio.

unio.

M.R. 8

41022

