

# OUVERTÜRE

G MOLL

für Orchester

von

## ANTON BRUCKNER

(Nachgelassenes Werk)

veröffentlicht mit der Studie:

### Unbekannte Frühwerke Anton Bruckners

von

Dr. Alfred Orel



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Die Herausgabe dieser Ouverture, deren Handschrift sich in der Wiener Stadtbibliothek befindet, erfolgt mit Bewilligung der Stadt Wien. — Das Werk dürfte in der Zeit entstanden sein, als Bruckner in Linz den Unterricht des dortigen Theaterkapellmeisters Otto Kitzler in Formenlehre und Instrumentation genoß. Über die Stellung der Ouverture im Gesamtschaffen Bruckners bringt die Studie des Gefertigten „Unbekannte Frühwerke Anton Bruckners“ (U.-E. 6570a) Näheres.

### Revisionsbericht.

Sämtliche Abweichungen von der Handschrift wurden in Klammer gesetzt. Für die wissenschaftlich-kritische Herausgabe kommen folgende in Betracht: S. 4: Fl. Ob. Fag. fehlen Marc.-Zeichen; T. 10: 2 Vl. Vcl. Cb. fehlt Auflöser; S. 9, T. 6: Kl. fehlt  $\flat$ ; S. 13, T. 7: Fl. fehlt  $\sharp$ ; T. 8: Vcl. Cb.: e c g e; S. 14, T. 5, S. 15, T. 1—4/1: Marc.-Zeichen nur in Trbni. u. 1. Vl.; S. 15, T. 1: 2. Trbne. c; S. 16, T. 4: Fag. fehlt  $\flat$ ; T. 5: Trbni. fehlt  $\sharp$ ; S. 17, T. 3: 2. Trbne. a; T. 5: Fg. c g e s c; S. 18, T. 4: Fl. g d c e s d; T. 5: Fl. letzte Note d; S. 19, T. 4: 2. Vl. a statt as; T. 5: Vla. des as g ges; S. 24, T. 1: Vla. be; T. 2: Vcl. Cb.: fehlt  $\sharp$ ; S. 25, T. 3: Vla. letzte Note a; T. 8: Kl. fehlt  $\sharp$ ; S. 26, T. 2: Fl. a a b; T. 8: Fl.: c b a d; S. 29, T. 8: Vla. fehlt  $\sharp$ ; S. 32, T. 3: Trbni. fehlt  $\flat$ ; S. 33, T. 4: Vla. letzte Note a, Vcl. e s c d h; T. 8: 1. Vl.  $\flat$  statt  $\sharp$ ; S. 35, T. 1: 2. Vl. fehlen  $\sharp$ ; S. 36, T. 2: Fag. des statt d; 3. Viertel: Vla. g f; T. 3: Fl. es statt g; 1. Fag. e; T. 4: 1. Fag. a; S. 38, T. 2: Vla. letzte Note es; S. 40, T. 2: Vla. a statt as; T. 3: Vla. e g c c; T. 6, S. 41, T. 1: Kl. fehlen Marc.-Zeichen; S. 41, T. 10: 1. Vl. „2<sup>e</sup> corde“; S. 42, T. 3: Fl.  $\sharp$  statt  $\flat$ ; T. 8: Trbni. fehlt  $\sharp$ . Ferner ist in der HS. des öfteren eine zweifellos mehreren Instrumenten zukommende Vortragsbezeichnung nur bei einzelnen eingetragen.

Dr. Alfred Orel.

Die in obigem Revisionsberichte nicht angeführten, durch Klammern gekennzeichneten Abweichungen von der Handschrift bedeuten die von JOS. V. WÖSS stammende Einrichtung für den praktischen Gebrauch.

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# OUVERTURE.

Introduction.  
 Adagio.

Anton Bruckner.  
 (1824 - 1896.)

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

- Piccolo:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Flauto:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- 2 Oboi:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Clarineti in B:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- 2 Fagotti:** Bass clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- 2 Corni in F:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- 2 Trombe in B:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Tromboni:** Bass clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Timpani G-D:** Bass clef, playing a rhythmic pattern with trills (*tr*) and dynamic markings *ff*.
- Violino 1:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Violino 2:** Treble clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Viola:** Alto clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Violoncello:** Bass clef, playing a melodic line with accents and dynamic markings *ff* and *p*.
- Contrabasso:** Bass clef, playing a melodic line with accents and dynamic markings *ff* and *p*.

The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked *Adagio*. The dynamics range from *ff* (fortissimo) to *p* (piano).

1

Fl. 1. Solo. *(p dolce)* *cresc.* *f*

2 Ob. *cresc.* *f* *p*

2 Clar. in B. *cresc.* *f* *p*

2 Fag. *(cresc.)* *f* *(decresc.)*

Vi. I. *p* *poco a poco cresc.* *f* *(decresc.)*

Vi. II. *p* *poco a poco cresc.* *f* *(decresc.)*

Vla. *p* *(poco a poco cresc.)* *f* *(decresc.)*

Vlc. *(p)* *poco a poco cresc.* *f* *decresc.*

Cb. *(p)* *(poco a poco cresc.)* *f* *(decresc.)*

2 Ob. *fp*

2 Clar. in B. *fp*

Vi. I. *p* *più dimin.* *pp*

Vi. II. *(p)* *più dimin.* *pp*

Vla. *p* *(più dimin.)* *pp*

Vlc. *p* *più dimin.* *pp*

Cb. *p* *più dimin.* *pp*

②  
(Allegro non troppo.)

1. *pp*

2.

1a. *molto staccato*  
*pp*

1c.

Cb.

Ob. *Soli*  
*p*

Clar. in B. *p*

Fag. *p*

2 Cor. in F. *Solo*  
*mf*

Vl. 1. *Soli*  
*p* *sempre legato*

Vl. 2. *p*

Vla. *p*

Vcl. *p*

Cb. *p*

*(poco rit.)* **4** *(a tempo)*

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

*1. Solo*

*(poco rit.)* **4** *(a tempo)*

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Picc. Fl. 2 Ob. 2 Clar. in B. 2 Fag. 2 Cor. in F. 2 Trbe. in B. Trbni. Timp. Vl. 1. Vl. 2. Vla. Vlc. Cb.

The musical score consists of 13 staves. The Piccolo part has rests in measures 1-3 and a melodic line in measure 4. The Flute part has rests in measures 1-3 and a melodic line in measure 4. The Oboe part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3. The Clarinet in Bb part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3. The Bassoon part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3. The Cor in F part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3. The Trumpet in Bb part has a melodic line starting in measure 1, marked *mf*, with a *cresc.* leading to *ff* in measure 3. The Trombone part has a melodic line starting in measure 1, marked *mf*, with a *cresc.* leading to *ff* in measure 3. The Trombone part has a melodic line starting in measure 1, marked *mf*, with a *cresc.* leading to *ff* in measure 3. The Timpani part has a melodic line starting in measure 1, marked *mf*, with a *cresc.* leading to *ff* in measure 3, and trills in measures 3 and 4. The Violin I part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3, and a melodic line in measure 4 marked *f* with a *cresc.*. The Violin II part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3, and a melodic line in measure 4 marked *f* with a *cresc.*. The Viola part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3, and a melodic line in measure 4 marked *f* with a *cresc.*. The Violoncello part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3, and a melodic line in measure 4 marked *f* with a *cresc.*. The Contrabass part has a melodic line starting in measure 1, marked *f*, with a *cresc.* leading to *ff* in measure 3, and a melodic line in measure 4 marked *f* with a *cresc.*.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

tr tr

*f* *f*

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

*f* *f* *f* *f*



⑤

2 Ob.

2 Fag.

*p*

*p*

*p*

⑤

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

Fl.

2 Clar. in B.

2 Fag.

*p*

*p*

*p*

*p*

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

Picc.

Fl.

2 Ob.

2 Clar. in B.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

*sempre legato*

*poco a poco crescendo*

*sempre legato*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

*p (cresc.)*

*mf*

*f*

*f*

*f*

*f*

*f*

Fl. *un poco riten.*

Ob. *p*

Clar. in B.

Fag.

Cor. in F. *fp*

Vl. 1. *un poco riten.*

Vl. 2. *fp*

Vla.

Vlc. *dimin.*

Cb.

Ob. (1.)

Cor. in F. *pp*

Vl. 1. *bon legato*

Vl. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

⑥ Un poco meno mosso.

2 Ob. *espress.*

2 Clar. in B. *(espress.)*

2 Cor. in F.

Vi. 1.

Vi. 2.

Vla. *(v)*

Vlc. *(w)*

Cb.

Fl. *(7)*

2 Ob. *f*

2 Clar. in B. *f*

2 Fag. *(mp)*

2 Cor. in F. *Soli.*

Vi. 1. *(p)* *(7)* *mf*

Vi. 2. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.  
2 Cor. in F.

Vl. 1.  
Vl. 2.  
Vla.  
Vcl.  
Cb.

*(sempre stacc.) (mf)*  
*(sempre stacc.) mf*  
*(sempre stacc.) mf*  
*(sempre stacc.) mf*  
*(sempre stacc.) mf*

Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.  
2 Cor. in F.

*(dimin.)*  
*(dimin.)*  
*(dimin.)*  
*(dimin.)*

*(poco rit.)*

Vl. 1.  
Vl. 2.  
Vla.  
Vcl.  
Cb.

*dimin.*  
*dimin.*  
*dimin.*  
*dimin.*  
*dimin.*

*Soii.*  
*(poco rit.)*  
*p*

⑧ Tempo I.

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Clar. in B.), 2 Bassoons (2 Fag.), 2 Cor Anglais in F (2 Cor. in F.), 2 Trumpets in B-flat (2 Trbe. in B.), 3 Trombones (3 Trbni.), and Timpani (Timp.). The music is in 4/4 time and begins with a forte (*ff*) dynamic. The woodwinds play sustained notes with some trills. The timpani part features trills and sustained notes.

⑧ Tempo I.

Musical score for strings, including Violin I (Vl. 1.), Violin II (Vl. 2.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time and begins with a forte (*ff*) dynamic. The strings play a rhythmic pattern of eighth notes, with some trills and accents. The Viola and Cb parts include markings for *(marc.)* (marcato).

9

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

9

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

**Picc.**  
**Fl.** *mf* *f*  
**2 Ob.** *mf* *f*  
**2 Clar. in B.** *(mf)* *f*  
**2 Fag.** *p* *mf* *f*  
**2 Cor. in F.**  
**2 Trbe. in B.**  
**3 Trbni.** *mf* *f* *(mf)*  
**Timp.**  
**VI. 1.** *p* *mf* *f*  
**VI. 2.** *p* *mf* *f*  
**Vla.** *p* *mf* *f*  
**Vlc.** *mf* *f*  
**Cb.** *p* *mf* *f* *sempre marcato*



10

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

1 Trbe. in B.

3 Trbni.

Timp.

10

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbc. in B.

3 Trbni.

Timp.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

*ff*

*tr*

*(a 3)*

Detailed description: This is a page of a musical score for an orchestra, page 18. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Clar. in B.), 2 Bassoons (2 Fag.), 2 Cor Anglais in F (2 Cor. in F.), 2 Trumpets in B-flat (2 Trbc. in B.), 3 Trombones (3 Trbni.), Timpani (Timp.), Violin 1 (Vi. 1.), Violin 2 (Vi. 2.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The Piccolo part has a dynamic marking of *ff* (fortissimo) starting in the third measure. The Timpani part features trills (*tr*) in the second, third, and fourth measures. The Trombone part has a marking *(a 3)* in the first measure. The string parts (Viola, Violoncello, and Contrabass) play sustained chords. The woodwinds and strings play melodic lines with various rhythmic patterns.

This musical score page, numbered 19, contains two systems of staves. The first system includes parts for Piccolo (Picc.), Flute (Fl.), two Oboes (2 Ob.), two Clarinets in B-flat (2 Clar. in B.), two Bassoons (2 Fag.), two Cor Anglais in F (2 Cor. in F.), two Trumpets in B-flat (2 Trbe. in B.), three Trombones (3 Trbni.), and Timpani (Timp.). The second system includes parts for Violin I (VI. 1.), Violin II (VI. 2.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A double bar line with a circled '11' above it appears at the beginning of the first system and again at the beginning of the second system. The woodwind and string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, while the brass parts provide harmonic support with sustained notes and rhythmic figures. The timpani part consists of three trill-like figures.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

Vl. I.

Vl. II.

Vla.

Vlc.

Cb.

*f*

*dim.*

*(dim.)*

*f*

*f*

*ff*

*ff*

*f*

*ff*

*f*

*(mp)*

*f* *dimin.*

*f* *dimin.*

*f* *dimin.*

*f* *dimin.*





This musical score page features the following instruments and parts:

- Picc.**: Piccolo flute, starting with a rest and then playing a melodic line.
- Fl.**: Flute, playing a melodic line with grace notes.
- 2 Ob.**: Oboes, playing a melodic line with grace notes.
- 2 Clar. in B.**: Clarinets in B-flat, playing a rhythmic pattern.
- 2 Fag.**: Bassoons, playing a melodic line with grace notes.
- 2 Cor. in F.**: Cor Anglais in F, playing a melodic line with grace notes.
- 2 Trbe. in B.**: Trumpets in B-flat, playing a rhythmic pattern.
- 3 Trbni.**: Trombones, playing a rhythmic pattern.
- Timp.**: Timpani, with a rest.
- Vln. I.**: Violin I, playing a melodic line with a *f(cresc.)* marking.
- Vln. II.**: Violin II, playing a melodic line with a *f(cresc.)* marking.
- Vla.**: Viola, playing a melodic line with a *f(cresc.)* marking.
- Vcl.**: Violoncello, playing a melodic line with a *f(cresc.)* marking.
- Cb.**: Contrabasso, playing a melodic line with a *f(cresc.)* marking.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamic markings include *ff* (fortissimo) and *f(cresc.)* (fz crescendo). The woodwinds and strings are playing melodic lines, while the brass instruments are playing rhythmic patterns.

15

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

15

Vl.1.

Vl.2.

Vla.

Vlc.

Cb.

*pp*

*pp*

*pp*

Detailed description: This page of a musical score contains measures 14 through 18. The woodwind section includes Piccolo, Flute, two Oboes, two Clarinets in B-flat, and two Bassoons. The brass section includes two Cor Anglais in F, two Trumpets in B-flat, and three Trombones. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns and dynamics, with a *pp* (pianissimo) marking in measures 17 and 18. A circled measure number '15' is present at the top right and middle right of the page.



Fl. Solo. (*p*)

2 Ob. 1. Solo (*p*)

2 Fag. Solo. (*p*)

2 Cor. in F. Solo. (*p*)

VL 1. (*pp*)

VL 2. (*pp*)

Vla. (*pp*)

Vlc. (*pp*)

Cb. (*pp*)

2 Ob. 1. Solo. (*p*)

1. Clar. in B. (*p*)

1. Fag. (*p*)

2 Cor. in F. 1. (*p*)

VL 1. (*p*)

VL 2. (*p*)

Vla. (*p*)

Vlc. (*p*)

Cb. (*p*)

Fl. *f*

2 Ob. *mf*

2 Cor. in F. *p*

VI.1. *p*

VI.2. *p*

Vla. *p*

Vlc. *(sempre stacc.)*

Cb. *(p)*

Fl. *(sempre stacc.)*

2 Clar. in B. *Solo (mf)*, *(mf)*, *(sempre stacc.)*, *cresc.*

2 Fag. *mf*, *(cresc.)*

2 Cor. in F. *mf*

VI.1. *mf*, *(sempre stacc.)*, *cresc.*

VI.2. *mf*, *(sempre stacc.)*, *cresc.*

Vla. *mf*, *(sempre stacc.)*, *(cresc.)*

Vlc. *cresc.*

Cb. *cresc.*

①7

cc. *f*

Fl. *f*

Ob. *f* (*p*) (*cresc.*)

Clar. n B. *f* (*p*) *cresc.*

Fag. *f* (*p*) *cresc.*

Cor. n F. *f* (*p*) (*mf*)

Trbe. n B. *f* (*mf*) (*p*)

Trbni. (*mf*) (*p*) *cresc.*

imp. *f* (*mf*) (*p*) *tr*

Detailed description: This section of the score covers measures 17 to 20. The woodwind section includes Cor Anglais (cc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. n B.), Bassoon (Fag.), and Cor in F (Cor. n F.). The brass section includes Trombone in B-flat (Trbe. n B.) and Trombone in C (Trbni.). The percussion section (imp.) features a snare drum part with trills (tr). Dynamics range from forte (f) to piano (p), with crescendos and specific markings like (mf) and (p) cresc. The woodwinds and brass play complex melodic and harmonic lines, while the percussion provides rhythmic support.

①7

1.1. *f* (*p*) *cresc.*

1.2. *f* (*p*) *cresc.*

Vla. *f* (*p*) *cresc.*

Vcl. *f* (*p*) *cresc.*

Cb. *f* (*p*) (*cresc.*)

Detailed description: This section of the score covers measures 17 to 20 for the string ensemble. It includes Violin I (1.1.), Violin II (1.2.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). All string parts begin at a forte (f) dynamic and follow a similar pattern of playing eighth-note or sixteenth-note figures that gradually decrease in volume to piano (p) by the end of the section, marked with 'cresc.'.

Picc.  
 Fl. *f* *fpppp*  
 2 Ob. *fpp* (*p*)  
 2 Clar. in B. *fpp* (*p*) (*p*)  
 2 Fag. *fpp* (*p*)  
 2 Cor. in F. *f<sub>c</sub>*  
 2 Trbe. in B. *f<sub>c</sub>*  
 3 Trbni. *f<sub>c</sub>*  
 Timp. *tr* *f<sub>c</sub>*  
 Vl. 1. *f* *pp* (*p*)  
 Vl. 2. *f* *pp* (*p*)  
 Vla. *f* *pp* (*p*)  
 Vlc. *f* *pp* (*p*)  
 Ch. *f* *pp* (*p*)

2. Clar. in B.  
2. Fag.  
2. Cor. in F.  
Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

(dim.)  
pp(p)(dim.)  
(pp)  
1.  
(pp)  
dim.  
(dim.)  
(dim.)  
(dim.)  
(dim.)  
(dim.)

1. Ob.  
Clar. in B.  
Fag.  
1. Cor. in F.  
Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

18  
p  
pp  
p  
18  
pp  
pp  
(stacc. sempre)

Fl. *(p)*

2 Ob. *(p)*

2 Clar. in B. *(p)*

2 Fag. *(p)*

2 Cor. in F. 1. Solo. *(p)* *(pp)*

Vi. 1. *(p)* *(pp)* **19** *(v)*

Vi. 2. *(p)*

Vla. *(p)*

Vlc. *(p)*

Cb. *(p)*

2 Ob. *f*

2 Clar. in B. *(cresc.)*

2 Fag. *(cresc.)*

2 Cor. in F. *f(mf)*

Vi. 1. *(cresc.)* *(mf)* *(più f)* *f*

Vi. 2. *(cresc.)* *f*

Vla. *(cresc.)* *f*

Vlc. *(cresc.)* *f*

Cb. *f*

20

Picc.  
Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.  
2 Cor. in F.  
2 Trbe. in B.  
1 Trbni.  
Timp.  
20  
Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

*ff*  
*f*  
*f cresc.*  
*(cresc.)*  
*ff*  
*f*  
*(f cresc.)*  
*(cresc.)*  
*ff*  
*tr*  
*ff*  
*(mf)*  
*(cresc.)*  
*ff*  
*tr*  
*ff*  
*(cresc.)*  
*ff*  
*ff*  
*(cresc.)*  
*ff*  
*ff*  
*(cresc.)*  
*ff*  
*ff*  
*(cresc.)*  
*ff*

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

*f* *ff* *mf*



Fl. *rit.*

2 Ob. *dim.* *p*

2 Clar. in B. *dim.* *p*

2 Fag. *dim.* *p*

2 Cor. in F. (mutano in G)

2 Trbe. in B. (mutano in D)

3 Trbni.

Vi. 1. *dim.* *p* *rit.*

Vi. 2. *dim.* *p* *dim.*

Vla. *dim.* *p* *dim.*

Vlc. *dim.* *p* *(dim.)*

Cb. *(dim.)* *(p)*

② Un poco meno mosso.

2 Fag.

Vi. 1. *p*

Vi. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Tempo I.

Picc.  
Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.

2 Cor. in G.  
2 Trbe. in D.  
3 Trbni.  
Timp.

(Soli.)

Tempo I.

Vl. 1.  
Vl. 2.  
Vla.  
Vcl.  
Cb.

This page of a musical score includes the following parts and staves:

- Picc.** (Piccolo) - Treble clef, playing a melodic line.
- Fl.** (Flute) - Treble clef, playing a melodic line.
- 2 Ob.** (Oboes) - Treble clef, playing a melodic line.
- 2 Clar. in B.** (Clarinets in B-flat) - Treble clef, playing a melodic line.
- 2 Fag.** (Bassoons) - Bass clef, playing a melodic line.
- 2 Cor. in G.** (Cor Anglais) - Treble clef, playing a melodic line.
- 2 Trbe. in D.** (Trumpets in D) - Treble clef, playing a melodic line.
- 3 Trbai.** (Trumpets in B-flat) - Bass clef, playing a melodic line.
- Timp.** (Timpani) - Bass clef, playing a rhythmic pattern.
- VI. 1.** (Violin I) - Treble clef, playing a melodic line.
- VI. 2.** (Violin II) - Treble clef, playing a melodic line.
- Vla.** (Viola) - Bass clef, playing a melodic line.
- Vlc.** (Violoncello) - Bass clef, playing a melodic line.
- Cb.** (Contrabasso) - Bass clef, playing a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features various musical notations including notes, rests, and dynamic markings.

23

Picc. *(sempre marc.)*

Fl. *(sempre marc.)*

2 Ob. *(sempre marc.)*

2 Clar. in B. *(sempre marc.)*

2 Fag. *(sempre marc.)*

2 Cor. in G. *(sempre marc.)*

2 Trbe. in D.

3 Trbni.

Timp.

23

Vi. 1. *(sempre marc.)*

Vi. 2. *(sempre marc.)*

Vla. *(sempre marc.)*

Vlc. *(sempre marc.)*

Cb. *(sempre marc.)*

*f*

Picc. —  
 Fl. —  
 2 Ob. —  
 2 Clar. in B. —  
 2 Fag. —  
 2 Cor. in G. —  
 2 Trbe. in D. —  
 3 Trbni. —  
 Timp. —  
 Vl. 1. —  
 Vl. 2. —  
 Vla. —  
 Vlc. —  
 Ch. —

Musical score for page 37, featuring woodwinds, brass, and strings. The score is in 2/4 time and includes various dynamics and performance markings.

Dynamics and markings include: *f cresc.*, *cresc.*, *(p)*, *(mp)*, *(mf)*, *tr*, and *(p)*.

Picc.

Fl. *f* *f=ppp*

2 Ob. *fpp(p)*

2 Clar. in B. *fpp(p)* (*p*)

2 Fag. *fpp(p)*

2 Cor. in F. *fz*

2 Trbe. in B. *fz*

3 Trbni. *fz*

Timp. *tr* *fz*

VI. 1. *f pp(p)*

VI. 2. *f pp(p)*

Vla. *f pp(p)*

Vlc. *f pp(p)*

Cb. *f pp(p)*

Clar. in B.  
Fag.  
Cor. in F.  
Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

(dim.)  
pp(p)(dim.)  
(pp)  
dim.  
(dim.)  
(dim.)  
(dim.)  
(dim.)

2 Ob.  
2 Clar. in B.  
2 Fag.  
2 Cor. in F.

18  
p  
pp

Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

18  
pp  
(stacc. sempre)

Fl. *(p)*

2 Ob. *(p)*

2 Clar. in B. *(p)*

2 Fag. *(p)*

2 Cor. in F. 1. Solo. *(p)* *(pp)*

Vl. 1. *(p)* *(v)*

Vl. 2. *(p)*

Vla. *(p)*

Vlc. *(p)*

Cb. *(p)*

19

2 Ob. *f*

2 Clar. in B. *(cresc.)*

2 Fag. *(cresc.)*

2 Cor. in F. *f (mf)*

Vl. 1. *(cresc.)* *(mf)* *(piu f)* *f*

Vl. 2. *(cresc.)* *(mf)* *f*

Vla. *(cresc.)* *f*

Vlc. *(cresc.)* *f*

Cb. *f*

19



20

Picc.  
Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.  
2 Cor. in F.  
2 Trbe. in B.  
3 Trbni.  
Timp.  
20  
Vi. 1.  
Vi. 2.  
Vla.  
Vlc.  
Cb.

*ff* *f* *f cresc.* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *(mf)* *cresc.* *ff*  
*ff* *(mf)* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*  
*ff* *f* *(cresc.)* *ff*

Picc.  
 Fl.  
 2 Ob.  
 2 Clar.  
 in B.  
 2 Fag.  
 2 Cor.  
 in F.  
 2 Trbe.  
 in B.  
 3 Trbni.  
 Timp.  
 Vl. I.  
 Vl. 2.  
 Vla.  
 Vlc.  
 Cb.

Musical score for a symphony orchestra, page 32. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with two flats and a 4/4 time signature. Dynamics range from piano (p) to fortissimo (ff).

Fl. *rit.*

2 Ob. *dim.* *p*

2 Clar. in B. *dim.* *p*

2 Fag. *dim.* *p*

2 Cor. in F. (mutano in G)

2 Trbe. in B. (mutano in D)

3 Trbni.

*rit.*

Vl. 1. *dim.* *p* *dim.*

Vl. 2. *dim.* *p* *dim.*

Vla. *dim.* *p* *dim.*

Vlc. *dim.* *p* *(dim.)*

Cb. *(dim.)* *(p)*

② Un poco meno mosso.

2 Fag.

Vl. 1. *(p)*

Vl. 2. *(p)*

Vla. *(p)*

Vlc. *(p)*

Cb. *(p)*

22 Tempo I.

Picc.  
Fl.  
2 Ob.  
2 Clar. in B.  
2 Fag.

2 Cor. in G.  
2 Trbe. in D.  
3 Trbni.  
Timp.

(Soli)

23 Tempo I.

Vl. 1.  
Vl. 2.  
Vla.  
Vlc.  
Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

Musical score for page 36, measures 23-26. The score includes parts for Piccolo, Flute, 2 Oboes, 2 Clarinets in B-flat, 3 Bassoons, 2 Cor Anglais in G, 2 Trumpets in D, 3 Trombones, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked "sempre marc." and dynamics include "f".

Measures 23-26 are shown. The Piccolo part begins with a circled "23" above the first measure. The Flute, Oboe, Clarinet, Bassoon, and Cor Anglais parts are marked "sempre marc.". The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are marked "sempre marc.". The Trombone and Trumpet parts are marked "f".

Picc.

Fl. *f cresc.*

2 Ob. *(cresc.)*

2 Clar. in B. *(cresc.)*

2 Fag. *(cresc.)*

2 Cor. in G. *(cresc.)*

2 Trbe. in D. *(p)* *(mp)* *(mf)*

3 Trbni. *(cresc.)*

Timp. *(mp)* *tr* *(mf)*

Vl. 1. *(cresc.)*

Vl. 2. *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

Cb. *(cresc.)*

21

Picc. *f* *(cresc.)*

Fl. *f* *(cresc.)*

2 Ob. *f* *(cresc.)*

2 Clar. in B. *f* *(cresc.)*

2 Fag. *f* *(cresc.)*

2 Cor. in G. *f* *(cresc.)*

2 Trbe. in D. *f* *(mf)*

3 Trbni. *f* *(cresc.)*

Timp.

22

Vl. 1. *f* *(cresc.)*

Vl. 2. *f* *(cresc.)*

Vla. *f* *(cresc.)*

Vlc. *f* *(cresc.)*

Cb. *f* *(cresc.)*



25

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

*più cresc.*

*ff*

*tr*

*ff p cresc.*

25

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

*tr*  
( - - - - *f*)

*(mf)*

*(ff)*

*(mf)*

*(ff)*

*(mf)*

*(ff)*

*(mf)*

*(ff)*

*(mf)*

*(ff)*

*(mf)*

*(ff)*

(Poco rall.)

26 (Poco sostenuto.)

The musical score is arranged in systems for various instruments. The top system includes Picc., Fl., 2 Ob., 2 Clar. in B., and 2 Fag. The middle system includes 2 Cor. in G., 2 Trbc. in D., and 3 Trbni. Below this is the Timpani part. The bottom system includes Violins (VI. 1., VI. 2.), Viola (Vla.), Violoncello (Vlc.), and Cello (Cb.). The score is marked with dynamics such as *p*, *molto dimin.*, *pp*, and *ppp*. Performance markings include *Solo.* and *p (dolce)*. The tempo markings are *(Poco rall.)* and *(Poco sostenuto.)*. A circled measure number '26' is present above the Clarinet and Violin staves.

(a tempo  
ritenente.) (Largo) Largo.

(poco accel.)

picc.  
Fl.  
Ob.  
2 Clar.  
in B.  
Fag.

mf f ff

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

2 Cor.  
in G.  
2 Trbe.  
in D.  
Trbni.  
Timp.

*ff* *ff* *ff* *ff* *ff*

*molto marc.*  
(1. 2.)  
(3.)

*tr tr tr tr tr*

(a tempo  
ritenente.) (Largo) Largo.

(poco accel.)

Vi. 1.  
Vi. 2.  
Vla.  
Vlc.  
Cb.

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

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

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

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

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

