

DOBLINGERS STUDIENPARTITUREN

E
EGON WELLESZ

VI. SYMPHONIE

OP. 95

Stp. 103



VERLAG DOBLINGER / WIEN - MÜNCHEN

Printed in Austria

30/-

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VI. SYMPHONIE

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Printed in Austria

Komposition

April 1965

Instrumentation

I. Satz 8. - 27. Juni 1965

II. Satz 29. Juni - 2. Juli 1965

III. Satz 2. - 7. Juli 1965

VI. SYMPHONIE

ca. 25 Min.

I

Egon Wellesz, op. 95

Langsam und schwer

3 Flöten 1. 2. 3. 5/4

2 Oboen 1. 2. 4/4

Englishhorn 5/4

2 Klarinetten in B 1. 2. 5/4

Baßklarinette in B 5/4

2 Fagotte 1. 2. 5/4

Kontrafagott 5/4

4 Hörner in F 1. 3. 2. 4. 5/4

3 Trompeten in C 1. 2. 3. 5/4

3 Posaunen 1. 2. 3. 5/4

Baßtuba 5/4

Pauke 5/4

große Trommel 5/4

Violine 1. 2. 5/4

Bratsche 5/4

Violoncello 5/4

Kontrabaß 5/4

Langsam und schwer

5

5

I Viol. *appassionato*

II Viol. *appassionato* *ff*

Br. *p* *f*

Vc. *mf* *f*

Kb. *mf* *f*

div. *ff*

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flute (Fl.), Oboe (Ob.), English Horn (Englh.), Clarinet (Kl.), Bassoon (Bkl.), Trumpet (Trp.), Trombone (Tb.), Tuba (Tb.), Cello (Cel.), Double Bass (Pke.), Violin (Viol.), Viola (Viola), and Cello (Cello). The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*, as well as crescendo and decrescendo hairpins. A rehearsal mark "10" is visible at the top right. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The page is numbered "10" in the top right corner.

20

Fl. 4. 2. 3. *fp* *fp* *f*

Ob. 4. 2. *fp* *fp* *f*

Engl. h. *f*

Kl. 4. 2. *f*

Bkl. *fp* *fp* *f*

Fg. 4. 2. *fp* *fp* *f*

Kfg. *fp* *fp* *f*

Hr. 4. 3. *a 2* *f* *mf* *f*

Trp. 4. 2. 3. *fp* *fp* *f*

Pos. 4. 2. 3. *f* *f* *f*

Tb. *f* *f* *f*

Pke. *f* *mf* *mf*

kl. Tr. *pp* *f*

Beck. *p* *mf*

Viol. I *p subito* *pizz.* *arco* *div.* *fp* *fp* *f*

Viol. II *p subito* *pizz.* *arco* *div.* *fp* *fp* *f*

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

Vc. *p subito* *pizz.* *arco* *div.* *fp* *fp* *f*

Kb. *p subito* *pizz.* *arco* *div.* *fp* *fp* *f*

2. (con sord.)

20

30

kl. Fl. 1. 2. *rit.*

Ob. 1. 2. *ff*

Engl. *ff*

Kl. 1. 2. *ff*

Bkl. *ff*

Fg. 1. 2. *ff*

Kfg. *ff*

Hr. 1. 3. 2. 4. *f*

Trp. 1. 2. 3. *f*

Poz. 1. 2. 3. *f*

Tb. *f*

Pke. *f*

kl. Tr. *f*

Beck. *p*

30

I. *gva.* *rit.* *div.* *col legno* *ord.* *spicc.*

Viol. *ff* *div.* *col legno* *ord.* *spicc.*

II. *pizz.* *arco* *ff* *div.* *col legno* *ord.* *spicc.*

Br. *ff* *div.* *col legno* *ord.* *spicc.*

Vc. *ff* *div.* *col legno* *ord.* *spicc.*

Kb. *ff* *div.* *col legno* *ord.* *spicc.*

+ geschlagen

35

rit.-----

Pesante (Tempo I)

kl.Fl. 1. 2. *a 2* *mf* *ff*

Ob. 1. 2. *a 2* *f* *nimmt 3. Ob.*

Englh. *ff*

Kl. 1. 2. *ff* *f*

Bkl. *ff* *f*

Fg. 1. 2. *f* *f* *a 2* *mf*

Kfg. *f* *f* *mf*

1. 3. Hr. *f*

2. 4. *f*

1. Trp. *f*

2. 3. *2, 3. (c.s.)* *mp* *3*

1. Pos. *(c.s.)* *mp* *3*

2. 3. *(c.s.)* *mp* *3*

Tb. *mf* *p* *mf*

Pke. *pp* *pp*

kl.Tr. *pp* *pp*

Gong *pp* *pp*

35

rit.-----

Pesante (Tempo I)

I Viol. *ff* *unis.* *molto espr.* *f* *ord.* *ff* *col legno geschlagen* *div.*

II Viol. *c.l. +* *ord.* *ff* *col legno geschlagen* *div.*

Br. *c.l. +* *ord.* *ff* *col legno geschlagen* *div.*

Va. *c.l. +* *ord.* *ff* *pizz.* *unis. arco* *f* *mf* *mf*

Kb. *c.l. +* *ord.* *ff* *pizz.* *arco* *f* *mf* *mf*

+ geschlagen

40 più animato

kl. Fl. 1. 2. *p* *f*

Ob. 1. 2. 3. *a* 3 *p* *f*

Kl. 1. 2. *p* *f*

Bkl. *a* 2 *p*

Fg. 1. 2. *p*

Kfg. *p*

Hr. 1. 3. 2. 4. *p* *mf* *f*

Trp. 1. 2. 3. *(s.s.)* *p* *mf* *f*

Pos. 1. 2. 3. *mf* *mf* *f*

Tb. *mf*

Cel. *f*

Pke. *f*

kl. Tr. *p* *pp* *pp* *pp*

Beck. *pp* *Schwammeschlegel* *pp*

Gong *pp* *pp* *pp*

40 più animato

I Viol. *ord.* *mf* *f* *unis.*

II Viol. *ord.* *mf* *f*

Br. *ord.* *mf* *f*

Vc. *mf* *f*

Kb. *mf* *f*

45

nimmt 3. gr. Fl.

kl. Fl. 1. 2.

Fl. 1. 2.

Ob. 1. 2. 3.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

4. 3.

Hr. 2. 4.

4.

Trp. 2. 3.

4.

Pos. 2. 3.

Tb.

Cel.

Pke.

kl. Tr.

Beck.

Gong.

senza sord. 2.

45

I

Viol. div.

II

unis.

Br.

Vc.

Kb.

Più mosso, Appassionato

50

Fl. 1, 2 3. *a 3*

Ob. 1, 2 3. *3. nimmt Engl.*

Kl. 1, 2. *a 2*

Bkl. *f* *mf*

Fg. 1, 2 *f* *mf*

Kfg. *f*

Hr. 1, 3. *2, 4.* *martellato* *f*

Trp. 1. *f* *2, 3.*

Pos. 1. *2, 3.*

Tb. *f*

Hfe. *f*

Cel. *f*

Pke. *f*

kl.Tr. *f* *fp*

Beck. *f* *mf*

Più mosso, Appassionato

50

I *unis.* *f* *3*

Viol. II *unis.* *f* *3*

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

Vc. *pizz.* *f*

Kb. *pizz.* *f*

55

rit.-----

FL. 4.2. 3

Ob. 4. 2

Englh.

Kl. 1. 2

Bkl.

Fg. 1. 2

Kfg.

p

f

a 2

1.3. 2

Hr. 2.4.

1.2. 3.

Trp.

1.2. 3.

Pos.

Tb.

Hfe.

Pke.

kl.Tr.

Beck.

gr.Tr.

f

p

f

2. 4.

con sord.

mf

mf

mf

pp

pp

p

55

rit.-----

I

Viol.

II

Br.

Vc.

Kb.

f

unis.

div.

f

arco

unis.

arco

Straffes Tempo, sehr rhythmisch

60

Fl. 1.2. 3. *f*

Ob. 1. 2. *mf* *f* *mf* nimmt 3. Ob.

Englh. *p*

Kl. 1. 2. *mf* *f* *mf* *a 2*

Bkl. *mf*

Fg. 1. 2. *mf* *p*

Kfg. *p*

1. Solo
Hr. 1.2. 3. *mf* *f*

2.4. *mf*

1.2. Trp. 3.

1.2. Pos. 3.

Tb. *f* *mf*

Pke. *f* *mf*

kl. Tr. *pp* *p*

Bask. *pp*

gr. Tr. *f*

Straffes Tempo, sehr rhythmisch

60

I Viol. *pizz.*

II Viol. *mf* *pizz.*

Br. *f* *marcato* *3*

Vc. *f* *marcato* *3*

Kb. *pizz.* *arco* *marcato* *3*

ff *p* *mf*

65

FL. 1.2. 3. *f* *espr.*

Ob. 1.2. 3. *f* *a 3*

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

Hr. 1.3. 2.4.

Trp. 1.2. 3. *p* *1. con sord.*

Pos. 1.2. 3.

Tb.

Pke.

Beck. *pp*

65

I Viol.

II Viol. *p* *arco*

Br. *p* *arco*

Vc. *p* *div.*

Kb. *pizz.* *arco*

70

Fl. 1.2. 3. *a 3* *ff* *3. nimmt kl. Fl.* *1. 2.* *ff*

Ob. 1.2. 3. *f* *a 2* *mf* *ff*

Kl. 1. 2. *a 2* *mf*

Bkl. *f* *a 2*

Fg. 1. 2. *f* *a 2*

Kfg. *f*

Hr. 1.3. 2.4. *f* *mf* *f*

Trp. 1.2. 3. *consord.* *2.* *1. 2.* *f*

Pos. 1.2. 3. *consord.* *3.* *p* *senza sord.* *f*

Tb. *f*

Hfe. *mf*

Pke. *mf*

Beck. *mf*

gr.Tr. *f*

70

I. *f* *energico* *p* *ff*

Viol. II. *f* *energico* *p* *ff*

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

Vc. *f* *pizz.* *mf* *unis. arco* *ff*

Kb. *f* *pizz.* *mf* *arco* *ff*

80

[illegible]

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95

400

kurz
9 a tempo

Fl. 1. 2. 3.
Ob. 1. 2.
Engl. h.
Kl. 1. 2.
Bkl.
Fg. 1. 2.
Kfg.

Hr.
2. 4.
Trp.
3.
Pos.
3.
Tb.
Hfe.

Flz.
b \flat
Flz.
b \flat
Flz.
b \flat
Flz.
b \flat
Flz.
b \flat

Pke.
f martellato
ff
kl.Tr.
pp tr
Beck.

95

400

kurz
9 a tempo

I
Viol.
II
Br.
Vc.
Kb.

Hfe. *f* *p*
 Pke.

105

Viol. I and II: Violins I and II parts, both in treble clef. Violin I has a fermata in measure 1. Violin II has a fermata in measure 1 and a slur over measures 2-5.

Br.: Brass part in treble clef. Features a melodic line with a crescendo hairpin starting in measure 3, reaching a forte (*f*) dynamic in measure 4, and a slur over measures 2-5.

Ve.: Viola part in bass clef. Features a melodic line with a piano (*p*) dynamic in measure 1, a *pizz.* (pizzicato) marking in measure 2, and a crescendo hairpin starting in measure 3, reaching a mezzo-forte (*mf*) dynamic in measure 4.

Kb.: Cello part in bass clef. Features a melodic line with a piano (*p*) dynamic in measure 1 and a mezzo-forte (*mf*) dynamic in measure 4.

110

zurückhalten

Fl. 1. 2. 3.

Ob. 1. 2.

Englh.

Kl. 1. 2.

Bkl. 1. 2.

Fg. 1. 2.

Kfg.

Hr. 1. 3. 2. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Tb.

Pke.

Beck.

[illegible]

[illegible]

125 130

Fl. 1. 2. 3.

Ob. 1. 2.

Engl. h.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

p *dolce* *p* *pp*

1. 3. 4.

Hr. 2. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Tb.

p 1. (c. s.)

Hfe.

Cel.

Solo *p* *espr.* *p* *pp*

125 130

I Viol.

II Viol.

Br.

Vc.

Kb.

Solo *p* *Tutti* *p* *Tutti arco* *p* *pizz.* *p*

10,12,366

♩ = ♩ des früheren Tempos 140

Fl. 1, 2, 3. *Solo*
Ob. 1, 2. *1.* *p* *espr.* *Solo*
Englh. *p*
Kl. 1, 2. *1.* *p* *pp*
Bkl. *pp*
Fg. 1, 2. *pp*
Kfg.

1, 3. *Hr.*
2, 4. *Hr.*
1, 2. *Trp.*
3. *Trp.*
1, 2. *Pos.*
3. *Pos.*
Tb.

Hfe. *p*

♩ = ♩ des früheren Tempos 140

I *Solo*
Viol. *p* *sehr ruhig*
II *p*
Br. *p* *div.* *espr.*
Vc. *p* *ppizz.* *pp*
Kb. *p*

145

breiter

150

Fl. 1. 2. 3. *breiter*

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

Engl. h. *mf*

Kl. 1. 2. *1. Solo* *mf* *f* *fp*

Bkl. *f*

Fg. 1. 2. *a 2* *f* *b*

Kfg. *f*

1. 3. *f*

2. 4. *f*

1. 2. *f*

3. *f*

Pos. 1. 2. 3. *(s.s.)* *ppp* *sf p* *mf*

Tb. *ppp* *sf p* *mf*

Hfe. *f*

Cel. *mf*

145

breiter

150

I. *breiter*

Viol. II *fp*

Br. *p* *f* *fp*

Vc. *f* *fp*

Kb. *arco* *f* *fp*

155 ^{a3}

Fl. 1, 2. ^{a2} *p*

Ob. 1, 2. *ff* ^{a2}

Engl. *ff*

Kl. 1, 2. *ff* ^{a2}

Bkl. *ff*

Fg. 1, 2. *ff*

Kfg. *ff*

Hr. 1, 3. *f*

Hr. 2, 4. *f*

Trp. 1. *senza sord.* *ff*

Trp. 2, 3. *senza sord.* *f* *mf* ^{a2}

Pos. 1, 2. *f* *mf*

Pos. 3. *f* *mf*

Tb. *f* *mf*

Hfe. *f* *ff*

Cal. *f*

Pke. *f* *mf* *f* *mf*

Beck. *pp* *f* *mf*

gr.Tr. *mf*

Gong. *mf*

I. *f* ^{a3}

Viol. *fp*

II. *ff*

Br. *ff* *div.*

Vc. *ff* *div.* *unis.* *div.*

Kb. *ff*

160

I
Viol.
II
Br.
Vc.
Kb.

dim. mf
dim. mf
f dim.
f dim.
f dim.

sul tasto senza espressione
p unis. sul tasto
sul tasto senza espr. p senza espr.
p senza espressione

470

noch breiter

rit.

Tempo I Pesante

Kl. Fl.
 Fl. 1. 2.
 Ob. 1. 2.
 Kt. 1. 2.
 Bkl.
 Fg. 1. 2.
 Kfg.
 1. 3.
 Hr.
 2. 4.
 4.
 Trp.
 2. 3.
 1. 2.
 Pos.
 3.
 T.b.
 Hfe
 Pke.
 Beck.
 gr. Tr.
 Gong

470

noch breiter

rit.

Tempo I Pesante

I
 Viol.
 II
 Br.
 Vc.
 Kb.

175

Kl. Fl.

Fl. 1/2

Ob. 1/2

Engln.

Kl. 1/2

Bkl.

Fg. 1/2

Kfg.

1.3.

2.4.

4. Trp.

2.3.

1.2. Pos.

3.

Tbn.

Pke.

Beck.

gr. Tr.

Gong.

175

I. Viol.

II. Viol.

Bn.

Vc.

Kb.

p *mf* *mf* *f*

p *mf* *mf* *f*

p *mf* *mf* *f*

p *mf* *mf* *f*

unis.

Molto sostenuto

180

kl.Fl.
Fl. 1. 2.
Ob. 1. 2.
Englh.
Kl. 1. 2.
Bkl.
Fg. 1. 2.
Kfg.
1. 3.
Hr.
2. 4.
1.
Trp.
2. 3.
1. 2.
Pos.
3.
Tb.
Pke.
kl.Tr.
Beck.
gr.Tr.
Gong

[illegible]

spicc.
unis.

10

Viol. I

Viol. II

Br.

Vc.

Kb.

ord.

ord.

p

p

15

Fl. 1, 2. 3. *p* *f* *ff*

Ob. 1, 2. 3. *f* *ff*

Kl. 1. 2. *p* *f* *ff*

Bkl. *f* *ff*

Tg. 1. 2. *f*

Kfg. *f*

Hr. 1. 3. 2. 4. *p*

Trp. 1. 2. 3. *con sord.* *mf* *f*

Pos. 1. 2. 3. *mf*

Tb. *mf*

Cel. *mf*

Pke. *mf*

Beck. *ppp*

15

I. Viol. *senza sord.* *collegno* *div.* *mf* *unis.* *f* *ord.* *mf*

II. Viol. *senza sord.* *arco* *f* *mf* *spicc.* *mf* *ord.* *mf*

Br. *senza sord.* *arco* *f* *mf* *spicc.* *mf* *ord.* *mf*

Vc. *f* *mf* *spicc.* *mf* *ord.* *mf*

Kb. *f* *mf* *spicc.* *mf* *ord.* *mf* *pizz.* *p*

This is a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hr.), Trumpets (Trp.), Trombones (Tbn.), Tuba (Tb.), Cello (Cel.), Double Bass (Cb.), Percussion (Pke.), and Strings (Viol., Vc., Kb.). The score includes dynamic markings such as *f*, *mf*, *pp*, and *ppco*. There are also rehearsal marks numbered 20 and 25. The music is written in a complex, multi-measure format, with various articulations and phrasing marks.

30

Fl. 1.2. *p* *pp* 3. nimmt kl. Fl.

Ob. 1.2. 3. *fp* *pp*

Kl. 1. 2. *f* *a* 2 3 3

Bkl. *f*

Fg. 1. 2. *p*

Kfg.

Hr. 1.3. 2.4.

Trp. 1.2. 3. *ppp* *mf* 2. (c.s.) 3. 3. (c.s.) *ppp* *mf*

Pos. 1.2. 3.

Tb.

Pke.

kl.Tr. *p*

Beck. *ppp*

30

I. *senza sord.* *alleg.* *p* *pp* *f*

Viol. II. *senza sord.* *alleg.* *p* *pp*

Br. *p* *pp* *mf*

Vc. *p* *mf*

Kb. *p* *mf*

35 40

kl. Fl. 1. 2. *p* *f* *f*

Fl. 1. 2. *p* *f* *f*

Ob. 1. 2. 3. *fp* *p*

Kl. 1. 2. *fp*

Bkl. *fp*

Fg. 1. 2. *p*

Kfg. *p*

1. 3. senza sord. 3. *fp* *f*

Hr. 1. 2. 3. *fp* *f*

Trp. 1. 2. 3. *p*

Pos. 1. 2. 3. *p*

Tb. *p*

Pke. *p*

kl. Tr. *pp*

Beck. *pp*

35 40

I *div.* *ben:* *fp* *f*

Viol. II *div.* *fp* *f*

Br. *fp* *p* *gliss.* *f*

Vc. *fp* *p*

Kb. *fp* *f*

45

50

kl.Fl. 1
Fl. 1
2.
Ob. 1
2.
Kl. 1
2.
Bkl.
Fg. 1
2.
Kfg.
4.3.
Hr. 1
2.
1.
Trp. 1
2.3.
1.2.
Pos. 1
2.
Tb.
Pke.
kl.Tr.
Beck.
gr.Tr.

(senza sord.)
(con sord.)
mf
p
pp
mf

45

I

Viol.

II

Br.

Vc.

Kb.

45

46

47

48

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490

55

kl. Fl. *f*

Fl. 1. 2. *f*

Ob. 1. 2. *f*

Kl. 1. 2. *f*

Bkl. *f*

Fg. 1. 2. *f*

Kfg. *f*

fp

1. 3. *f*

Hr. 2. 4. *f*

1. *f*

Trp. 2. 3. *f*

1. 2. *f*

Pbs. 3. *f*

Tb. *f*

Pke. *f*

kl. Tr. *f*

Beck. *pp*

55

I *f*

Viol. *div.*

II *f*

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

Vc. *pizz.* *arco* *ff*

Kb. *pizz.* *arco* *ff*

spicc.

This page of a musical score, likely for a symphony, contains staves for various instruments. The top section includes staves for Kl. Fl. (Clarinet in F), Fl. 1/2, Ob. 1/2, Kl. 1/2, Bkl. (Bassoon), Fg. 1/2 (Fagott), and Kfg. (Kontrabaß). The middle section includes staves for Hr. 1.3. and 2.4. (Horn), Trp. 1. and 2.3. (Trumpet), Pos. 1.2. and 3. (Posaune), Tb. (Trombe), and Pke. (Pauken). The bottom section includes staves for Trgl. (Trommel), Kl. Tr. (Klarinetten), Beck. (Becken), I. and II. Viol. (Violinen), Br. (Brass), Vc. (Viola), and Kb. (Kontrabaß). The score is marked with various dynamics such as *f*, *mf*, *ff*, *p*, and *pp*, and includes performance instructions like "3. nimmt Engh." and "Senza sord.". The page number "60" is visible in the top right corner.

Agitato

65

70

The first system of the musical score for 'The Rose Tree' features the following parts and markings:

- Instrumentation:** Kl.F. (1/2), Fl. (1/2), Ob. (1/2), Engl., Kl. (1/2), Bkl., Fg. (1/2), and Kfg.
- Key Signature:** One flat (B-flat).
- Time Signature:** 2/4.
- Tempo:** Moderato.
- First Ending:** The first ending for the Flute (Fl.) and Clarinet in F (Kl.F.) parts includes a first ending bracket with a repeat sign and a first ending instruction (1. Solo) with a *p* (piano) dynamic marking.
- Second Ending:** The second ending for the Flute (Fl.) and Clarinet in F (Kl.F.) parts includes a second ending bracket with a repeat sign and a second ending instruction (2. Solo) with a *p* (piano) dynamic marking.
- Other Markings:** The score includes various dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs.

1. 4.3. Hr. 2.4. Trp. 1. 2.3. 4.2. Pos. 3. Tb.

con sord. 1. *mf* *f* 2 3

con sord. *f* 2 3

Pke. 

Agitato

65

70

Agitato

I Viol. *mf* *p* *mf* *p* *f* *ff* *f*

II Viol. *mf* *p* *mf* *p* *f* *ff* *f*

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

Vc. *mf* *p* *mf* *p* *f* *ff* *f*

Kb. *mf* *p* *mf* *p* *f* *ff* *f*

c.legno c.l. c.legno c.l. c.legno c.l. c.legno c.l.

75 80

Kl. Fl. Fl. 1. 2. Ob. 1. 2. Engl. h. Kl. 1. 2. Bkl. Fg. 1. 2. Kfg.

4.3. Hr. 2.4. 1.2. Trp. 3. 4.2. Pos. 3. Tb. Pke.

3. (c. s.) con sord. con sord. (senza sord.) senza sord. 2. leggiero

mf p

75 80

I Viol. II Br. Vc. Kb.

sallato c.l. ord. unis. ord. pizz. arco

f mf p

85

90

kl.Fl.

Fl. 1. 2.

Ob. 1. 2.

Engl.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

4.3. Hr.

2.4. Hr.

1. 2.3. Trp.

1.2. Pos.

3. Pos.

Tb.

Pke.

kl.Tr.

senza sord. 1. 3.

senza sord. f

leggiere

senza sord. 1. 2.

senza sord. 3.

85

90

I Viol.

II Viol.

Br.

Vc.

Kb.

pizz.

div. pizz.

95

kl. Fl. *a 2*

Fl. 1. 2.

Ob. 1. 2.

Englh.

Kl. 1. 2.

Bkl.

Tg. 1. 2.

Kfg.

1. 3.

Hr. 2. 4.

1.

Trp. *senza sord.*

2. 3.

1. 2.

Pos. 3.

Tb.

Pke.

kl. Tr. *tr.*

Beck. *(Holzschlgl.)*

Gong

95

I

Viol.

II

Br.

Vc.

Kb.

100 *riten.* Tranquillo 105

kl. Fl. 1. 2. *a2* *b2*

Fl. 1. 2.

Ob. 1. 2.

Englh. *nimmt 3. Ob.*

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1. 3. 3.

Hr. 2. 4.

1. 3.

Trp. 2. 3.

1. 2. 3.

Pos. 3.

Tb.

Pke. *ff* *f*

kl. Tr. *f*

Beck. *f*

Gong. *p*

100 *con sord. riten.* Tranquillo 105

I. *con sord.*

Viol. *con sord.*

II. *con sord. arco*

Br. *con sord. arco*

Vc. *unis. arco*

Kb. *arco*

ab dämpfen *ab dämpfen*

div. *p*

ff *f* *p*

[illegible]

The first system of the musical score for 'L'Allegretto' from 'The Nutcracker' is shown. It includes staves for Solo Viol., Viol. I & II, Solo Br., Br., Solo Vc., Vc., and Kb. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one flat (B-flat). The score is divided into two measures, 120 and 125. Measure 120 features a 'senza sord.' (without mutes) instruction for the strings, with dynamics ranging from *pp* to *p*. Measure 125 features a 'p poco rubato' (piano, a little rubato) instruction for the Solo Viol. and a 'senza sord.' instruction for the other strings, with dynamics ranging from *pp* to *p*. The Solo Vc. and Kb. parts are marked *pizz.* (pizzicato).

Tempo I

140

kl. Fl. 1. 2. *f* 1. Solo

Ob. 1. 2. 3. *f*

Kl. 1. 2. *mf* 1. Solo *p*

Bkl. *Solo* *mf*

Fg. 1. 2. *p* 1. *p* 3

Kfg.

1. 3. Hr. *mf* 1. 3

2. 4.

1. Trp. *mf* 1. 3

2. 3.

1. 2. Pos. *mf* 1. 3

3.

Tb.

Pke.

kl. Tr. *p* 3

Tempo I

140

I Viol. *mf* 3

II Viol. *mf* 3

Br. *mf* 3

Vc. *mf* *pizz.* *f* *arco* *f* *mf*

Kb. *f* *f* *f* *mf*

Tutti unig.

145

kl.Fl. 1. 2.
 Fl. 1. 2.
 Ob. 1. 2. 3.
 Kl. 1. 2.
 Bkl.
 Fg. 1. 2.
 Kfg.

Woodwind section score for measures 145-149. The key signature has one sharp (F#). The woodwinds include Clarinet in F (kl.Fl.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Kl.), Bassoon (Bkl.), and Bassoon in C (Fg.). The music features various dynamics (f, ff) and articulations (accents, slurs, triplets). The Flute and Oboe parts have first and second endings marked.

1. 3.
 Hr.
 2. 4.
 1. 2.
 Trp.
 3.
 1. 2.
 Pos.
 3.
 T.b.
 Pke.

Brass and percussion section score for measures 145-149. The brass includes Horns (Hr.), Trumpets (Trp.), Positively (Pos.), Trombones (T.b.), and Percussion (Pke.). The percussion part includes a snare drum (sord.) with a "can sord." instruction. Dynamics include *pp*, *cresc.*, and *mf*.

145

I
 Viol.
 II
 Br.
 Vc.
 Kb.

String section score for measures 145-149. The strings include Violins (Viol.), Violas (Vc.), Cellos (Kb.), and Double Basses (Bb.). The music features dynamics (mf, f) and articulations (pizz., arco, tutti, marc.). The Violin I part has a "tutti" marking.

150

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1. 3.

Hr. 2. 4.

1.

Trp. 2. 3.

1. 2.

Pos. 3.

Tb.

Pke.

kl.Tr.

Beck.

150

Viol. I

Viol. II

Bs.

Vc.

Kb.

unis. ARGO

[illegible][illegible]

165

kl. Fl. 1. 2. *a 2* *p* *a 2* *p*

Ob. 1. 2. 3. *1. 2.* *p* *3. nimmt Englh.* *p*

Kl. 1. 2. *p* *p* *p*

Bkl. *p*

Fg. 1. 2. *ff* *pp* *p*

Kfg. *ff* *pp*

Hr. 1. 3. *1.* *p* *1. 3.* *p* *2.* *p* *2. 4.* *p*

Trp. 1. 2. 3. *ff* *pp* *p*

Pbs. 1. 2. 3. *pp* *pp* *pp*

Tb. *pp*

Pke. *tr* *f* *pp* *p*

Gong *2. 4.* *p*

165

I Viol. *unis.* *ff* *pp*

II Viol. *ff* *pp*

Br. *ff* *pp*

Vc. *ff* *pp* *div. a 3* *p*

Kb. *ff* *pp* *pizz.* *p*

180

Kl. Fl. 1. 2.
 Fl. 1. 2.
 Ob. 1. 2.
 Englh.
 Kl. 1. 2.
 Bkl.
 Fg. 1. 2.
 Kfg.

180

I
 Viol.
 II
 Br.
 Ve.
 Kb.

185

Kl. Fl. 1. 2.

Fl. 1. 2.

1. 2. Ob.

3.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1. 3. Hr.

2. 4.

1. 2. Trp.

3.

1. 2. Pos.

3.

Tb.

Hfe.

Cel.

Pke.

kl. Tr.

185

I Viol. unis. $mf = f$

II $mf = f$

Br. $mf = f$

Vc. p

Kb. p

p

[illegible]

190 Presto 195

I
Viol.
II
Br.
Vc.
Kb.

The score for measures 190-195 of the 'Presto' section. The tempo is marked 'Presto'. The score is for a five-part ensemble: Violin I, Violin II, Brass, Violoncello, and Kontrabaß. Measures 190-194 are marked with a forte 'f' dynamic. In measure 195, the dynamic changes to fortissimo 'ff'. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

III

Adagio

5

Harfe

Viol. I

Viol. II

Br.

Vc.

Kb.

Adagio

5

*p molto espr.**p molto espr.**p**pizz.**pizz. (unis.)**p**pizz.**p**mf**mf**p**p**mf**mf**pp**pp**mf**mf**mf**mf**mf**mf**p*

20

25

30

Fl. 1. 2. 3.
 Ob. 1. 2.
 Engl. h.
 Kl. 1. 2.
 Bkl.
 Fg. 1. 2.
 Kfg.

pp

4. 3.
 Hrn.
 2. 4.
 1.
 Trp.
 2. 3.
 4. 2.
 Pos.
 3.
 Tb.
 Pke.

30

I
 Viol.
 II
 Br.
 Va.
 Kb.

1 Solo
 p
 1 Solo
 p
 1 Solo
 pp
 p
 Tutti pizz.
 mf
 Tutti pizz.
 mf
 p

D.12.366

This page of a musical score is for a symphony, likely the first movement of a Beethoven symphony given the instrumentation and style. The score is written for a large orchestra and includes the following parts:

- Flute (Fl.):** 1, 2
- Oboe (Ob.):** 1
- English Horn (Engl.):**
- Clarinet (Cl.):** 1, 2
- Bassoon (Bkl.):**
- Horn (Hr.):** 1, 3, 2, 4
- Trumpet (Trp.):** 1, 2, 3
- Trombone (Pos.):** 1, 2, 3
- Tuba (Tb.):**
- Percussion (Pke.):**
- Kettledrum (Kl. Tr.):**
- Bass Drum (Beck.):**
- Violin (Viol.):** I, II
- Viola (Vc.):**
- Cello (Cb.):**
- Double Bass (Kb.):**

The score features various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). It also includes articulation marks like accents and slurs, and some specific performance instructions like "con sord." (con sordina) for the trumpets and "ord." (ordinario) for the strings. The notation is in 3/4 time, and the key signature has one sharp (F#).

Rubato

Fl. 1, 2. *ff* *a3* *1* *3* *45*

Ob. 1. *f* *a2* *1* *3* *45*

Englh. *f* *a2* *1* *3* *45*

Kl. 1. *ff* *a2* *1* *3* *45*

Bkl. *f* *a2* *1* *3* *45*

Fg. 1. *f* *a2* *1* *3* *45*

Kfg. *f* *a2* *1* *3* *45*

Hr. 4.3. *ff* *1* *3* *45*

2.4. *f* *2.* *1* *3* *45*

Trp. 1. *f* *1* *3* *45*

2.3. *f* *1* *3* *45*

Pos. 4.2. *senza sord.* *f* *1* *3* *45*

3. *senza sord.* *f* *1* *3* *45*

Tb. *f* *1* *3* *45*

Pke. *f* *1* *3* *45*

kl. Tr. *f* *1* *3* *45*

Beck. *mf* *1* *3* *45*

gn. Tr. *mf* *1* *3* *45*

Gong. *P* *1* *3* *45*

I. *div.* *f* *1* *3* *45*

Viol. II *f* *1* *3* *45*

Br. *f* *1* *3* *45*

Vc. *div.* *unis.* *f* *1* *3* *45*

Kb. *arco* *f* *1* *3* *45*

sostenuto Più mosso 50

Fl. 1.2. 3.

Ob. 1. 2.

Engl. h.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

Hr. 1. 3. 2. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Tb.

Pke.

Beck.

gn. Tr.

Gong.

I. Viol.

II. Viol.

Br.

Vc.

Kb.

50

sostenuto Più mosso

pizz. arco

un. pizz.

(pizz.)

musical score details:

The score is for a full orchestra. The top system includes woodwinds (Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The bottom system includes brass (Trumpet, Trombone, Tuba, Euphonium, Trombone, Tuba) and percussion (Bass Drum, Gong, Snare Drum, Cymbal). The score is in 4/4 time and features a tempo change from 'sostenuto' to 'Più mosso' at measure 50. The key signature has one flat (B-flat). The score includes various dynamics (p, f, ff, mf, sf) and articulations (pizz., arco, un.).

accel.

a 3

3. nimmt kl. Fl.

1. 2.

Fl. *1. 2.*

Ob. *1. 2.*

Engl.

Kl. *1. 2.*

Bkl.

Fg. *1. 2.*

Kfg.

1. 3.

Hr. *1. 2.*

2. 4.

Trp. *1. 2.*

3.

Pos. *1. 2.*

2. 3.

Tb.

Pke.

Trgl. *mf*

Beck. *pp*

accel.

I

Viol. *II*

Br. *div.*

Vc. *f*

Kb. *(pizz.)*

un.

arco

ff

55

kl. Fl. 1
Fl. 2
Ob. 4/2
Engl. h.
Kl. 4/2
Bkl.
Fg. 1/2
Kfg.

1. 3.
Hr.
2. 4.
1. 2.
Trp.
3.
4.
Pos.
2. 3.
Tb.
Cel.
Pke.
Beck.

ff klingen lassen

marcellato

55

I
Viol.
II
Br.
Vc.
Kb.

Tempo I 60

Solo

1. Fl. *f* molto *pr.*

Ob. 1. *P* dolce

Kl. 1. *P*

Bkl. *P*

Fg. 1. *P*

Kfg. *P*

1.3. Hr. *ff* — *pp*

2.4. Hr. *pp*

1.2. Trp. *pp*

3. Trp. *pp*

1.2. Pos. *pp*

3. Pos. *pp*

Tb. *pp*

Hr. (Solo) *P*

Cel. *mf*

Pke. *tr* *fff* — *ppp*

gr.Tr. *fff* — *ppp*

Gong *fff* — *ppp*

Tempo I 60

I Viol. *P*

II Viol. *P*

Br. *P*

Vc. *P*

Kb. *P*

*) ausklingen lassen

65 70

Solo

1. Fl. 2. Fl.

Ob. 1. 2.

Engl.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1.3. Hr. 2.4.

1.2. Trp. 3.

1.2. Pos. 3.

Tb.

Hfe.

Cel.

Pke.

65 70

Solo

I Viol. II Viol.

Br.

Vc.

Kb.

p *espr.*

p *molto espr.*

leggero

75

1. Fl. 1. *pp*

2. *pp*

Ob. 1. 2.

Engl. *Solo*
p aspr. dolce
pp

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1. 3. Hr. 2. 4.

1. 2. 3. Trp.

1. 2. 3. Pos.

Tb.

Hfo.

Cel.

Pke.

75

Tutti con sord. *pp*

Solo *p*

I. Hälfte, senza sord. *pp*

dolce
tutti div. (c.s.)

Viol. I *pp*

Viol. II *pp*

Br. *con sord. Solo*
pp → p

Vc. *p*

Kb.

80 85

Fl. 1. 2. *pp*

Ob. 1. 2. *pp* 1. Solo *p*

Engl. h.

Kl. 1. 2.

Bkl.

Fg. 1. 2.

Kfg.

1. 3. Hr. 2. 4.

2. 4. Trp. 3.

1. 2. Pos. 3.

Tb.

Hfe.

Cel.

Pke.

gr. Tr. *pp*

senza sord. 80 85

Solo Viol. *p*

I Viol. *p* Tutti, con sord. sul tasto *pp* unis. *f* ord. 5

II Viol. *p* sul tasto *pp* *f* ord. 5

Br. *p* sul tasto *pp* *f* ord. 5

Vc. *p* sul tasto *pp* *f* ord. 5

Kb. *pizz.* *p* *pp* (pizz.) *f*

90

1. Fl. *p* *pp*

2. *pp*

Ob. 1. *pp*

2. *pp*

Engl. h. *pp*

Kl. 1. *1. Solo* *p* *pp*

2. *pp*

Bkl. *pp*

Fg. 1. *pp*

2. *pp*

Kfg. *pp*

1. 3. Hr. *1. p espr.*

2. 4. *p* *espr.*

1. 2. Trp. *p* *espr.*

3. *pp*

1. 2. Pos. *pp*

3. *pp*

Tb. *pp*

Hfe. *mf* *pp*

Pke. *p* *pp*

Beck. *meno* *ppp*

gr. Tr. *pp*

Gong *pp*

90

I Viol. *mf* *p* *senza sord.* *Solo* *p espr.* *Tu Hi*

II Viol. *mf* *p* *senza sord.* *div.*

Br. *mf* *p*

Vc. *mf* *p*

Kb. *mf* *p* *arco* *pp*

1. Solo $\frac{1}{2}$ —

1. con sord.

f *pp*

rit. - - - - -

ruhig

The first system of the musical score for 'The Swan' from 'The Nutcracker' features five staves. The Violin I staff begins with a treble clef and a key signature of one flat (B-flat). The Violin II staff also has a treble clef and one flat. The Bassoon staff has a bass clef and one flat. The Viola staff has a treble clef and one flat. The Cello and Double Bass staff has a bass clef and one flat. The score includes various dynamic markings such as *pp*, *p*, *ppizz.*, *arco div.*, *arco unis.*, *arco*, and *senza sord.*. There are also performance instructions like *div. pizz.* and *pizz.* (pizzicato). The notation includes eighth and sixteenth notes, rests, and slurs.