

Orquesta Sinfónica de Madrid

Número 87

Maestros Cantores

Fragmentos =

Wagner =

# DIE MEISTERSINGER VON NÜRNBERG

von  
**R. WAGNER.**

## VORSPIEL des 3<sup>ten</sup> AKTES.

Etwas gedehnt.

1. Violinen. ausdrucksvoll. p

2. Violinen. ausdrucksvoll. p

Bratsche. ausdrucksvoll. p

Violoncello. f dim. p

Contrabass. p

Etwas gedehnt.

Sehr feierlich.

Hr. 1 in D. p f

Hr. 2 in D. p f

Hr. 3 in D. p f

Hr. 4 in D. p f

Fg. 1. p f dim. f p

Fg. 2. p f dim. f p

2 Trp. in D. p f dim. f p

3 Pos. f

B.T. f

VI. 1. p poco rall. dim.

VI. 2. p

Br. p

Vc. p

Cb. piu p

poco rall. Sehr feierlich.

(16)

Hr. 1.  
Hr. 2. dolce  
Hr. 3. p dolce  
Hr. 4. p dolce  
Fg. 1. dolce  
Fg. 2.  
VI. 1. p dolce  
VI. 2.  
Br.  
Vc.  
Cb.

*Handwritten annotations:*  
- *pp* in measures 2 and 3 of Hr. 2, Hr. 3, Hr. 4, Fg. 1, VI. 1, VI. 2, Br., and Cb.  
- *dolce* in measures 4 and 5 of Hr. 2, Hr. 3, Hr. 4, Fg. 1, VI. 1, VI. 2, Br., and Vc.  
- *Etwas zögernd* above VI. 1 in measure 4.  
- *ausdrucksvoll* above Vc. in measure 4.  
- *cresc.* and *dim.* above Cb. in measures 5 and 6.  
- *pp* circled in measures 4 and 5 of VI. 2, Br., and Cb.

2 gr. Fl.  
Hb.  
Cl. (in A.)  
VI. 1.  
VI. 2.  
Br.  
Vc.

*Handwritten annotations:*  
- *1<sup>te</sup>* and *2<sup>te</sup>* above 2 gr. Fl. in measures 1 and 2.  
- *1<sup>tes</sup>* above Hb. in measure 4.  
- *1<sup>te</sup>* and *2<sup>te</sup>* above Cl. (in A.) in measures 1 and 2.  
- *sehr zart und ausdrucksvoll* above Hb. in measure 4.  
- *sehr zart und ausdrucksvoll* above VI. 1 in measure 4.  
- *sehr zart und ausdrucksvoll* above VI. 2 in measure 4.  
- *sehr zart u. ausdrucksv.* above Vc. in measure 4.  
- *pp* circled in measures 4 and 5 of VI. 1, VI. 2, Br., and Vc.

Hr. 1 u. 2.  
Hr. 3 u. 4.  
Fg.  
VI. 1.  
VI. 2.  
Br.  
Vc.

*Handwritten annotations:*  
- *3<sup>tes</sup>*, *2<sup>tes</sup>*, *1<sup>tes</sup>* above Hr. 3 u. 4 in measures 1, 2, and 3.  
- *2<sup>tes</sup>* above Fg. in measure 1.  
- *1<sup>tes</sup>* above Fg. in measure 2.  
- *2<sup>tes</sup>* above VI. 1 in measure 1.  
- *sehr gleichmässig zart* above VI. 1 in measure 1.  
- *sich verlierend* above VI. 2 in measure 1.  
- *sehr zart* above VI. 2 in measure 2.  
- *sehr gleichmässig zart* above Br. in measure 1.  
- *sehr gleichmässig zart* above Vc. in measure 1.  
- *pp* circled in measure 4 of VI. 1, VI. 2, Br., and Vc.  
- *ppp* circled in measure 4 of VI. 1, Br., and Vc.

Cl. in A.

Hr. 1.  
 Hr. 2. *p poco cresc.* - *f piu f* dim. - *p*  
 Hr. 3. *cresc.* - *f piu f* dim. - *p*  
 Hr. 4. *cresc.* - *f piu f* dim. - *p*  
 Fg. 1. *cresc.* - *f piu f* dim. - *p*  
 Fg. 2. *cresc.* - *f piu f* dim. - *p*  
 Trp. in D *cresc.* - *f piu f* dim. - *p*  
 Pos. 1 u. 2. *1<sup>e</sup>* *p cresc. mf* dim. *p*  
 Pos. 3. *p cresc. mf* dim. *p*  
 B.T. *p cresc. mf* dim. *p*  
 Vl. 1. *p cresc. mf* dim. *p*  
 Vl. 2. *ff*  
 Br. *ff*  
 Ve. *ff*  
 Ch. *ff*  
 Hb. *p* *ff*

*espressivo*  
*ff espressivo*  
*Sehr breit, auf der C-Saite*  
*ff (ausdrucksvoll)*  
*ff (ausdrucksvoll)*

Cl. 1. *p dolce*  
 Cl. 2. *dim.* *p dolce*  
 Hr. in E. *1<sup>es</sup> allein* *p*  
 Fg. 1. *p dolce, espr.* *piu p* *dolce*  
 Fg. 2. *dim.* *p* *piu p* *pp*  
 Vl. 1. *dim.* *p* *piu p* *pp*  
 Vl. 2. *dim.* *p dolce* *p* *p dolce* *piu p*  
 Br. *dim.* *p* *piu p* *pp*  
 Ve. *dim.* *p* *piu p* *pp*  
 Ch. *dim.* *p* *piu p* *pp*  
 dim. *p* *piu p* *pizz.*

*zögernd*

Lebhaft.

Fl. zu 2. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hb. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Cl. in C. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hr. 1 u. 2 in F. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hr. 3 u. 4 in F. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Fg. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Trp. 2 u. 3 in C. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Vi. 1. *molto rall.* **Lebhaft.**

Vi. 2.

Br.

Vc. *pizz.*

Cb. *pizz.*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

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

*pp*

Fl. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hb. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Cl. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hr. 1 u. 2 in F. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hr. 3 u. 4 in F. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Fg. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Trp.

Vi. 1. *tr.* *f*

Vi. 2. *tr.* *f*

Br. *tr.* *f*

Vc. *pizz.* *Bog.* *pizz.* *Bog.* *pizz.* *Bog.*

Cb. *pizz.* *Bog.* *pizz.* *Bog.* *pizz.* *Bog.*

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

*pp*

Bog. *f*

K. 1. 1

Gr. Fl.  
Hb.  
Cl.  
Hr. 1 u. 2.  
Hr. 3 u. 4.  
Fg.  
Trp. in C.  
Vl. 1.  
Vl. 2.  
Br.  
Vc.  
Cb.

This system contains the first five measures of the score. It includes parts for Grand Flute, Horns, Clarinet, Horns 1 & 2, Horns 3 & 4, Bassoon, Trumpet in C, Violins 1 & 2, Trombone, Violoncello, and Contrabass. The woodwinds and strings are marked with various articulations and dynamics, including accents, trills, and slurs. The brass parts feature some rhythmic patterns and slurs.

Gr. Fl.  
Hb.  
Cl.  
Hr. 1 u. 2.  
Hr. 3 u. 4.  
Fg.  
Vl. 1.  
Vl. 2.  
Br.  
Vc.  
Cb.

zu 2.

This system contains measures 6 through 10. The woodwinds (Gr. Fl., Hb., Cl., Hr., Fg.) are marked with a piano (*p*) dynamic and feature a melodic line with slurs and accents. The strings continue with their rhythmic accompaniment. The brass parts (Vl., Br., Vc., Cb.) are also present, with some slurs and articulations. The word "zu 2." appears above the woodwind staves, indicating a second ending or a specific performance instruction. There are some handwritten annotations in red ink on the right side of the page, including a large flourish and some smaller marks.

Kl. Fl.

Gr. Fl. zu 2. *ff*

Hb. zu 2. *ff*

Cl. zu 2. *ff*

Hr. 1 u. 2. in F. *ff*

Hr. 3 u. 4. in F. *ff*

Fg. zu 2. *ff*

Trp. in C. *ff*

3<sup>te</sup> *piu f*

2<sup>te</sup>

Vl. 1. *ff*

Vl. 2. *ff*

Br. *ff*

ALT.

wird.

TEN. 1 u. 2. (Sie heben währendem die MÄDCHEN aus dem Kahn.)

wird.

Vc. *ff*

Cb. *ff*

LEHRBUBEN

(Das Charakteristische des folgenden Tanzes, mit welchem die LEHRBUBEN und MÄDCHEN zunächst nach dem Vordergrund kommen, besteht darin, dass die LEHRBUBEN die MÄDCHEN scheinbar nur am Platz bringen wollen; sowie die GESELLEN zugreifen wollen, ziehen die BUBEN die MÄDCHEN aber immer wieder zurück, als ob sie sie anderswo unterbringen wollten, wobei sie meistens den ganzen Kreis, wie wählend, ausmessen, und somit die scheinbare Absicht auszuführen anmuthig und lustig verzögern.)

Mässiges Walzer-Zeitmaass.

VI. 1. *stacc. 3*

VI. 2. *stacc. 3*

Clin B. *1<sup>te</sup> allein.*

VI. 1. *p stacc.*

VI. 2. *dim. - p cresc. - f*

Br. *dim. - p cresc. - f*

Vc. *p cresc. - f p*

(DAVID kommt vom Landungsplatze vor, und sieht missbilligend dem Tanze zu.)

Fl.

Hb.

Cl. in B.

Glockensp.

Hr. in Es.

Hr. in Es.

Fg.

Triangl.

Vi. 1.

Vi. 2.

Br.

Vc.

Cb.

Fl.

Hb.

Glockensp.

Hr. in Es.

Hr. in Es.

Fg.

Triangl.

Vi. 1.

Vi. 2.

Br.

Vc.

Cb.

1<sup>te</sup>

2<sup>te</sup>

1 u. 3.

2 u. 4.

nach F.

Bog.

eresc.



Fl.

Hb.

Cl.

Hr. 1 u. 3 in F.

Hr. 2 u. 4 in F.

Fg.

VI. 1.

VI. 2.

Br.

Vc.

Cb.

Fl. zu 2. *f*

Hb. *f*

Cl. *f*

Hr. 1 u. 3. *f*

Hr. 2 u. 4. zu 2. *f*

Fg. *f*

VI. 1. *f*

VI. 2. *f*

Br. *ff*

Vc. *ff*

Cb. *ff*



Fl. *1<sup>te</sup> allein* *zu. 2.*

Hb. *1<sup>te</sup> allein* *zu. 2.*

Cl. *1<sup>te</sup> allein* *zu. 2.*

Hr. 1 u. 2. in F.

Hr. 3 u. 4. in F.

Fg.

Pk in F. u. B.

Vi. 1.

Vi. 2.

Br. Bg.

Vc. Bg.

Cb. gehalten

Bg. *p*

Fl. *1<sup>te</sup>* *zu. 2.* *1<sup>te</sup> allein*

Hb. *p* *cresc.* *f* *zu. 2.* *p*

Cl. *1<sup>te</sup>* *cresc.* *f* *piu f*

Glockensp:

Hr. 1 u. 2.

Hr. 3 u. 4. *cresc.* *f* *piu f*

Fg. *cresc.* *f* *piu f*

Triangel. *cresc.* *f* *piu f*

Pk.

Vi. 1. *poco cresc.* *mf* *p*

Vi. 2. *cresc* *poco a poco* *f* *piu f*

Br. *cresc* *poco a poco* *f* *piu f*

Vc. *cresc* *poco a poco* *f* *piu f*

Cb. *cresc* *poco a poco* *f* *piu f*

*p* *cresc. poco a poco* *f* *piu f*

Fl. *zu 2.*

Hb. *zu 2.* *cresc.* *f*

Cl. *zu 2.* *cresc.* *f*

Glockensp.

Hr. 1 u. 2. *cresc.* *f*

Hr. 3 u. 4. *cresc.* *f*

Fg. *cresc.* *f*

Triangl. *cresc.* *f*

Pk. *cresc.* *f*

Vi. 1. *cresc.* *f*

Vi. 2. *p cresc.* *f*

Br. *p cresc.* *f*

Vc. *pizz. p* *Bog. cresc.* *f*

Ch. *pizz. p* *Bog. cresc.* *f*

Gr. Fl. 1. *p cresc.* *f*

Gr. Fl. 2.

Hb. *piuf* *ff*

Cl. *piuf* *ff*

Hr. 1 u. 2. *piuf* *ff*

Hr. 3 u. 4. *piuf* *ff*

Fg. *piuf* *ff*

Trp. 1 u. 2. *piuf* *ff*

Triangl.

Pk. *p cresc.* *f*

Vi. 1. *p cresc.* *f*

Vi. 2. *piuf* *ff*

Br. *piuf* *ff*

Vc. u. Ch. *piuf* *ff*

*in B*

*ff*

Kl.Fl. tr.

2 Gr.Fl. zu 2. tr.

Hb. tr.

Cl. tr.

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg. zu 2. tr.

VI. 1. tr.

VI. 2. tr.

Br. tr.

Vc. tr.

Cb. tr.

*Handwritten notes: "P" in blue, "tr" in blue, "f" in red, "p" in black, "3" in black.*

Kl.Fl. tr.

Gr.Fl. tr.

Hb. tr.

Cl. tr.

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg. tr.

Trp. in C.

Trgl.

VI. 1. tr.

VI. 2. tr.

Br. tr.

Vc. tr.

Cb. tr.

Mässig.

Mässig.

zu 2.

*Handwritten notes: "f" in red, "p" in black, "1te" in black, "P" in blue, "f" in red, "p" in black, "3" in black.*

fp



Gr. Fl.

zu 2.

Beginn des Aufzuges

Musical score for the first system of instruments. The instruments listed are Horn (Hb.), Clarinet (Cl.), Horns 1 & 2 (Hr. 1 u. 2.), Horns 3 & 4 (Hr. 3 u. 4.), Bassoon (Fg.), 3 Trumpets in C (3 Trp. in C.), Positones 1 & 2 (Pos. 1 u. 2.), Positone 3 (Pos. 3.), Bass (Basst.), Percussion (Pk.), Violins 1 & 2 (Vl. 1., Vl. 2.), Trombones (Br.), and Violoncello/Double Bass (Vc. u. Cb.). The score includes dynamic markings such as *piu. f*, *ff*, *f*, *dim.*, and *p*. A red circle highlights the beginning of the 'Beginn des Aufzuges' section.

der MEISTERSINGER.

Musical score for the second system of instruments, titled 'der MEISTERSINGER.'. The instruments listed are Horn (Hb.), Clarinet (Cl.), Horns 1 & 2 (Hr. 1 u. 2.), Horns 3 & 4 (Hr. 3 u. 4.), Bassoon (Fg.), Trumpet in C 1st (Trp. in C. 1te), Trumpet in C 2nd (Trp. in C. 2te), Positones 1 & 2 (Pos. 1 u. 2.), Positone 3 (Pos. 3.), Bass (Basst.), Percussion (Pk.), Violins 1 & 2 (Vl. 1., Vl. 2.), Trombones (Br.), Violoncello (Vc.), and Double Bass (Cb.). The score includes dynamic markings such as *cresc.*, *f*, *p*, and *(sehr kräftig)*. A red circle highlights a section in the lower strings.

Fl. zu 2.

Hb. zu 2. *p cresc.*

Cl. *rinforz.* *ff dim. p* zu 2. *p cresc.*

Hr. 1 u. 2. *rinforz.* *ff dim. p* *cresc.*

Hr. 3 u. 4. *ff dim. p* *cresc.*

Fg. *rinforz.* *p cresc.* zu 2. *cresc.*

Trp. *rinforz.* *1<sup>te</sup> u. 2<sup>te</sup> in F. ff dim. p* *cresc.*

Pos. 1 u. 2. *f dim. p*

Pos. 3. *f dim. p*

Basst. *f dim. p*

Pk. *ff dim. p*

Vi. 1. *piu. f*

Vi. 2. *rinforz.* *ff dim. p* *cresc.*

Br. *rinforz.* *ff dim. p* *cresc.*

Vc. *rinforz.* *ff dim. p* *cresc.*

Cb. *rinforz.* *ff dim. p* *cresc.*

Fl. *ff dim. p* *cresc.*

Hb. *piu. f* *ff*

Cl. *piu. f* *ff*

Hr. 1 u. 2. *piu. f* *ff*

Hr. 3 u. 4. *piu. f* *ff*

Fg. *piu. f* *ff*

Trp. *1<sup>te</sup> in C. p* *cresc.* *2<sup>te</sup> cresc.* *piu. f* *ff*

Pos. 1 u. 2. *p cresc.* *piu. f* *ff*

Pos. 3. *p cresc.* *piu. f* *ff*

Basst. *p cresc.* *ff*

Pk. *p cresc.* *ff*

Vi. 1. *piu. f* *ff stacc.*

Vi. 2. *piu. f* *ff stacc.*

Br. *piu. f* *ff stacc.*

Vc. *piu. f* *ff stacc.*

Cb. *piu. f* *ff stacc.*

18169bis *ff*



3 Tromp. in C.

zu 3.

3 Pos.

zu 3.

Pk.

(Hier kommt KOTHNER mit der Fahne im Vordergrunde an.)

Vi. 4.

Vi. 2.

Br.

Vc.

Cb.

Fl.

zu 2.

Hb. *f* sehr gehalten.

Cl. *f* sehr gehalten.

Hr. 1 u. 2. *f* sehr gehalten.

Hr. 3 u. 4. *f* sehr gehalten.

Fg. *f* sehr gehalten.

Trp. 1 u. 2. *f* sehr gehalten.

Trp. 3. sehr gehalten.

Ps. 1 u. 2. sehr gehalten.

Ps. 3. sehr gehalten.

Bsa. T. sehr gehalten.

Pk. *f* sehr gehalten.

Harfe.

Vi. 1.

Vi. 2.

Br.

(Die geschwungne Fahne, auf welcher König David mit der Harfe abgebildet ist, wird von allem Volk mit Hutschwecken begrüsst.)

Vc.

Cb.

Gr. Fl. *immer f*

Hb. *immer f*

Cl. *immer f*

Hr. 1 u. 2. *immer f*

Hr. 3 u. 4. *immer f*

Fg. *immer f*

Trp. 1 u. 2. *immer f*

Trp. 3. *immer f*

Pos. 1 u. 2. *immer f*

Pos. 3. *immer f*

Bs. T. *immer f*

Pk. *f*

Harfe. *immer f*

VI. 1. *f*

VI. 2. *f*

Br. *f*

Vc. *f*

Cb. *f*

Kl. Fl.

Gr. Fl.

Hb.

Cl.

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg.

Trp. 1 u. 2.

Trp. 3.

Pos. 1 u. 2.

Pos. 3.

Basst.

Trigl.

Becken.

Pk.

VI. 1.

VI. 2.

Br.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*piu f*

*ff*

*ff*

*ff*

*ff*

*tr*  
*cresc.*

*tr*  
*piu f*

*tr*  
*piu f*

*tr*  
*piu f*

*tr*  
*piu f*

*tr*  
*piu f*

Der Zug der MEISTERSINGER ist hier auf der Singerbühne, wo KOTHNER die Fahne auf gepflanzt, angelangt: — POGNER, EVA an der Hand

*corde ?*

Kl. Fl.

Gr. Fl.

Hb.

piu f

Cl.

piu f

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg.

Trp. 1 u. 2.

piu f

Trp. 3.

Pos. 1 u. 2.

Pos. 3.

Basst.

Trgl.

Becken.

Pk.

VI. 1.

VI. 2.

Br.

Trp. (auf dem Theater.)

Rührtrommel (auf dem Theater.)

in F.

Vc.

Cb.

*führend, diese von festlich geschmückten und reichgekleideten MÄDCHEN, unter denen auch MAGDALENE, begleitet, voran.*)

mal Overtura

Kl.Fl.

Gr.Fl.

Hb.

Cl.

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg.

Trp. 1 u. 2.

Trp. 3.

Pos. 1 u. 2.

Pos. 3.

Basst.

Trgl.

Becken.

Pk.

VI. 1.

VI. 2.

Br.

Tromp. (auf dem Theater.)

Rührtr. (auf dem Theater.)

abnehmend.

(Als EVA von den MÄDCHEN umgeben, den mit Blumen geschmückten Ehrenplatz eingenommen, und alle Übrigen, die MEISTER auf den Bänken, die GESELLEN hinter ihnen stehend, ebenfalls Platz genommen, treten die LEHRBUBEN, dem VOLKE zugewendet, feierlich vor der Bühne in Reih' u. Glied.)

Vc.

Cb.

Gr. Fl.

Hb.

Cl.

Hr. 1 u. 2.

Hr. 3 u. 4.

Fg.

Trp. 1 u. 2.

Trp. 3.

Pos. 1 u. 2.

Pos. 3.

Bss. T.

Trgl.

Becken.

Rührtrommel.

Pk.

VI. 1.

VI. 2.

Br.

Ve.

Ch.

*p*

*piu p*

Gr. Fl. zu 2. *tr* **Lebhaft.**

Hb.

Cl. zu 2.

Hr. 1 u. 2. in F. in E.

Hr. 3 u. 4. in F.

Fg. *4tes b* *p* *cresc.*

Trp. 1 u. 2.

Trp. 3.

Pos. 1 u. 2.

Pos. 3.

Bss. T.

Trgl.

Beck.

Pk.

**Lebhaft.**

VI. 1. *pizz.* *p* *stacc.* *Bog. p* *cresc.*

VI. 2. *pizz.* *p* *stacc.* *Bog. p* *cresc.*

Br. *pizz.* *p* *stacc.* *Bog. p* *cresc.*

Vc. *pizz.* *p* *stacc.* *Bog. p* *cresc.*

Cb. *p* *cresc.*

Langsam und feierlich.

The musical score is organized into two main sections. The upper section contains staves for woodwinds and brass instruments. The lower section contains staves for strings. The instruments listed are: Fl. (Flute), Hb. zu 2. (Horn 1 & 2), Cl. (Clarinets), Hr. 1 u. 2. in E. (Horn 3 & 4), Hr. 3 u. 4. in D., Fg. (Fagott), Trp. 1 u. 2. in D., Trp. 3., Pos. 1 u. 2., Pos. 3., Bss. T. (Trombone), Trgl. (Trompete), Beck. (Becken), Pk. G u. D. (Percussion), Vl. 1., Vl. 2., Br. (Viola), Vc. (Violoncello), and Ch. (Contra Bass). Dynamics include *p*, *piu f*, *f*, and *ff*. The tempo/mood 'Langsam und feierlich.' is repeated above the string section. The score includes various musical notations such as slurs, ties, and articulation marks.



Sehr lang und gleichmässig stark ausgehalten.

Fl. *ff* *zu 2.*

Hb. *sehr gehalten.* *ff* *zu 2.*

Cl. *ff* *zu 2.*

Hr. 1 u. 2. in E. *ff*

Hr. 3 u. 4. in D. *ff*

Fg. *ff*

Trp. 1 u. 2. in D. *ff*

Trp. 3. in D. *ff*

Pos. 1 u. 2. *ff*

Pos. 3. *ff*

Bss. T. *ff*

Trgl. *ff*

Beck. *ff*

Pk. G u. D. *ff* *mf*

Sehr lang und gleichmässig stark ausgehalten.

Vl. 1. *ff* *f* *p*

Vl. 2. *ff* *f* *p*

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

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

Cb. *ff* *p* *f* *p*

Fl. *zu 2.* *f* *ff* *dim.* *rit.*

Hb. *zu 2.* *f* *ff* *dim.*

Cl. *zu 2.* *f* *ff* *dim.*

Hr. 1 u. 2. in E. *f* *in F.* *p* *f* *ff* *dim.*

Hr. 3 u. 4. in D. *f* *p* *f* *ff* *dim.*

Fg. *zu 2.* *f* *ff* *dim.* *rit.*

Frp. 1 u. 2. in D. *f*

Trp. 3. in D. *f* *ff*

Pos. 1 u. 2. *f* *ff*

Pb. 3. *f* *ff* *rit.*

Bss. T. *f* *ff*

Trgl. *p* *f* *ff*

Beck. *f* *ff*

Pk. *f* *p* *ff* *tr*

VI. 1. *f* *cresc.* *f* *ff* *tr* *rit.*

VI. 2. *f* *cresc.* *f* *ff* *tr*

Br. *f* *cresc.* *f* *ff* *tr*

Vc. *f* *cresc.* *f* *ff*

Cb. *f* *cresc.* *f* *ff* *rit.*

Fl. a tempo.

Lebhaft.

zu 2.

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

- Fl.** (Flute): *a tempo.* / *Lebhaft.* (marked *zu 2.*)
- Hb.** (Clarinet): *zu 2.*
- Cl.** (Clarinete): *zu 2.*
- Hr. 1 u. 2.** (Horn): in F. (1<sup>tes</sup>, 2<sup>tes</sup>)
- Hr. 3 u. 4.** (Horn): in D. (3<sup>tes</sup>)
- Fg.** (Fagott): *p*, *cresc.*, *f*
- Trp. 1 u. 2.** (Trumpet): in D. (2<sup>tes</sup>, *p*)
- Trp. 3.** (Trumpet): in D. (*p*)
- Pos. 1 u. 2.** (Posaune): (*p*)
- Pos. 3.** (Posaune): (*p*)
- Bss. T.** (Bass Trompete): (*p*)
- Trgl.** (Trommel):
- Beck.** (Becken):
- Pk.** (Percussion): *pp*, *p*, *tr*
- VI. 1.** (Violin): *a tempo.* / *Lebhaft.* (*p*)
- VI. 2.** (Violin): *pizz.* / *Bog. p*
- Br.** (Viola): (*p*)
- Vcl.** (Violoncello): (*p*)
- Cb.** (Kontrabaß): (*p*)

The score includes various musical notations such as dynamics (*p*, *pp*, *f*, *cresc.*), articulation (*pizz.*, *Bog.*), and performance instructions (*zu 2.*, *tr*). The tempo changes from *a tempo.* to *Lebhaft.* in the second system.

This page contains the musical score for page 27 of a symphony. The score is organized into systems for various instruments. The woodwind section includes:

- Gr. Fl. zu 2.** (Great Flute 1 and 2): Playing a melodic line with a dynamic of *ff*.
- Hb. zu 2.** (Horn 1 and 2): Playing a melodic line with a dynamic of *ff*.
- Cl.** (Clarinets): Playing a melodic line with a dynamic of *ff*.
- Hr. 1 u. 2. in F.** (Horn 3 and 4 in F): Playing a melodic line with a dynamic of *ff*.
- Hr. 3 u. 4. in D.** (Horn 3 and 4 in D): Playing a melodic line with a dynamic of *ff*.
- Fg.** (Fagott): Playing a melodic line with a dynamic of *ff*.
- Trp. 1 u. 2. in D.** (Trumpets 1 and 2 in D): Playing a melodic line with a dynamic of *ff*, including first (*1<sup>te</sup>*) and second (*2<sup>te</sup>*) endings.
- Trp. 3. in C.** (Trumpet 3 in C): Playing a melodic line with a dynamic of *f*.

The string section includes:

- Pos. 1 u. 2.** (Violins 1 and 2): Playing a melodic line with a dynamic of *f*, including first (*1<sup>te</sup>*) and second (*2<sup>te</sup>*) endings.
- Pos. 3.** (Violas): Playing a melodic line with a dynamic of *f*.
- Bss. T.** (Bassoons): Playing a melodic line with a dynamic of *f*.
- Trgl.** (Trombones): Playing a melodic line with a dynamic of *f*.
- Beck.** (Cymbals): Playing a melodic line with a dynamic of *f*.
- Pk.** (Kettledrums): Playing a melodic line with a dynamic of *f*, including a change to **in C.**

The brass section includes:

- Vl. 1.** (Violins 1): Playing a melodic line with a dynamic of *ff*, including first (*1<sup>te</sup>*) and second (*2<sup>te</sup>*) endings.
- Vl. 2.** (Violins 2): Playing a melodic line with a dynamic of *ff*, including first (*1<sup>te</sup>*) and second (*2<sup>te</sup>*) endings.
- Br.** (Brass): Playing a melodic line with a dynamic of *ff*, including first (*1<sup>te</sup>*) and second (*2<sup>te</sup>*) endings.
- Vc.** (Violoncellos): Playing a melodic line with a dynamic of *ff*.
- Ch.** (Contrabasses): Playing a melodic line with a dynamic of *ff*.

Dynamic markings such as *ff*, *f*, *piu f*, and *ff* are placed throughout the score to indicate volume levels. The page number 27 is printed in the top right corner.

Gr.Fl.

Hb.

Cl.

Hr. 1 u. 2. in F.

Hr. 3 u. 4. in D. in F.

Fg.

Trp. 1 u. 2. in F.

Trp. 3. in C.

Pos. 1 u. 2.

Pos. 3.

Bss. T.

Trgl.

Beck.

Pk.

VI. 1.

VI. 2.

Br.

Vc.

Cb.

rall.

ff

f

p

tr

in F.

3

Sehr mässig.

Sehr feierlich.

Fl. 1.  
p

Hb.  
p

Cl.  
p

Hr. 1. in D.  
p < f

Hr. 2. in D.  
p < f

Hr. 3. in D.  
p < f

Hr. 4. in D.  
p < f

Fg. 1.  
p < f

Fg. 2.  
p < f

Trp. in D.  
f

Pos. 1 u. 2.  
p < f

Pos. 3.  
p < f

Bss. T.  
p < f

Pk.  
p < f

VI. 1.  
p < f

VI. 2.  
p < f

Br.  
p < f

Vc.  
p < f

Cb.  
p < f

Sehr mässig.

Hr. 1.  
Hr. 2.  
Hr. 3.  
Hr. 4.  
Fg. 1.  
Fg. 2.  
VI. 1.  
VI. 2.  
Br.  
Vc.  
Cb.

*p* *pp* *pp* *pp* *p* *pp* *pp* *pp* *p* *p* *pp*

Etwas zögernd.

2 Gr. Fl.  
Hb.  
Cl. in A.  
VI. 1.  
VI. 2.  
Br.  
Vc.

1<sup>te</sup> *pp* 2<sup>te</sup> *pp* 1<sup>tes</sup> 1<sup>te</sup> *pp* 2<sup>te</sup> *pp* *pp* *p* *p* *pp*

Hr. 1 u. 2.  
Hr. 3 u. 4.  
Fg.  
VI. 1.  
VI. 2.  
Br.  
Vc.

2<sup>tes</sup> *pp* 3<sup>tes</sup> 4<sup>tes</sup> *pp* 1<sup>tes</sup> *pp* 2<sup>tes</sup> *pp* *ppp*

This page of a musical score, numbered 31, contains the following instruments and parts:

- Fl.** (Flute)
- Hb.** (Horn)
- Cl. in A.** (Clarinet in A)
- Hr. 1.** (Horn 1) with dynamics *f*, *dim.*, and *p*.
- Hr. 2.** (Horn 2) with dynamics *f* and *p*.
- Hr. 3.** (Horn 3) with *cresc.*, *f*, *dim.*, and *p*.
- Hr. 4.** (Horn 4) with dynamics *f* and *p*.
- Fg. 1.** (Fagotto 1) with dynamics *f* and *dim.*.
- Fg. 2.** (Fagotto 2) with dynamics *f* and *p*.
- Trp. in D.** (Trumpet in D) with dynamics *f* and *p*.
- Pos. 1 u. 2.** (Posauna 1 and 2) with dynamics *p*.
- Pos. 3.** (Posauna 3) with dynamics *p*.
- Bss. T.** (Bass Trombone) with dynamics *p*.
- Pl.** (Percussion)
- VI. 1.** (Violin 1)
- VI. 2.** (Violin 2)
- Br.** (Bassoon)
- Vc.** (Violoncello)
- Cb.** (Contrabasso) with dynamics *p*.



Fl. Sehr breit.

Hb.

Cl. 1. in A. *espressivo.*

Cl. 2. in A. *ff*

Hr. 1. *ff* in E.

Hr. 2.

Hr. 3.

Hr. 4.

Fg. 1. *ff*

Fg. 2. *ff*

Pos. 1u. 2. *f*

Pos. 3. *f*

Pk.

Sehr breit.

Vl. 1. auf der G-Saite. *ff* ausdrucksvoll. *dim.* *p dol.*

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

Br. *ff* geth. *dim.* *p*

Vc. *ff* *dim.* *p*

Cb. *ff* *dim.* *p*

Fl. *molto rall.* *lento.*

Hb. *1<sup>te</sup>* *p* *2<sup>te</sup> pp*

Cl. 1. *p* *pp*

Cl. 2. *pp*

Hr. 1. in E. *in D.* *pp*

Hr. 3 u. 4. *piu p* *in D.* *pp*

Fg. 1. *pp*

Fg. 2. *pp*

Trp. *ppp*

Pos. 1 u. 2. *pp*

Pos. 3. *pp*

Bss. T. *pp*

Pk. in G. *pp*

VI. 1. *p dol.* *piu p* *pp* *zögernd.*

VI. 2. *p* *pp*

Br. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pizz.* *pp*

*molto rall.* *Bog. pp*

Handwritten musical notation on a grand staff. The first system contains four measures of music. The second measure features a prominent dotted quarter note. The notation includes various note values and rests.

Handwritten musical notation on a grand staff. The first measure of the first system contains a large, solid black circle, which appears to be a correction or a specific annotation. The rest of the system contains several measures of musical notation.

Handwritten musical notation on a grand staff. The notation includes various note values and rests, with some notes appearing to be beamed together. The system consists of four measures.

Handwritten musical notation on a grand staff. The notation is very light and sparse, with a large diagonal scribble crossing through the staff. The system consists of two measures.

Four empty grand staves with some light scribbles and faint markings. The first staff has a small scribble, the second has a larger scribble, and the third and fourth have very faint markings.

