

Orquesta Sinfónica de Madrid

Núm. 48

TRISTAN UND ISOLDE

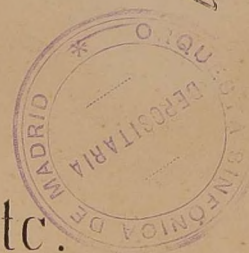
PRELUDIO Y MUERTE

WAGNER



Partitur-Bibliothek

Kleinere Orchesterwerke Tänze, Märsche, Balletmusik etc.



Mozart, 6 deutsche Tänze. (19 Stimmen.) [Werk 571]

- 12 deutsche Tänze. (18 St.) [586]
- 6 deutsche Tänze. (17 St.) [600]
- 4 deutsche Tänze. (18 St.) [602]
- 3 deutsche Tänze. (20 St.) [605]
- Galimathias musicum. (9 St.) [32]
- Marsch, D dur. (9 St.) [189]
- Marsch, C dur. (10 St.) [214]
- Marsch, D dur. (10 St.) [215]
- Marsch, D dur. (11 St.) [237]
- Marsch, F dur. (6 St.) [248]
- Marsch, D dur. (12 St.) [249]
- Marsch, D dur. (5 St.) [290]
- 2 Märsche, D dur. (12 St.) [335]
- 3 Märsche, C dur, D dur, C dur. (13 St.) [408]
- Marsch, F dur. (6 St.) [445]
- Maurerische Trauermusik. (13 St.) [477]
- Menuett (ohne Trio). (7 St.) [122]
- 6 Menuette. (10 St.) [164]. Nr. 1, 2, 5, 6.
- Nr. 3, 4.
- 3 Menuette. (12 St.) [363]
- Menuett (Mittelsatz einer Symphonie). (15 St.) [409]
- 5 Menuette. (10 St.) [361]
- 2 Menuette mit eingefügten Contretänzen. (8 St.) [463]
- 12 Menuette. (16 St.) [568]
- 12 Menuette. (16 St.) [585]
- 6 Menuette. (17 St.) [599]
- 4 Menuette. (18 St.) [601]
- 2 Menuette. (14 St.) [604]
- Ein musikalischer Spass. (6 St.) [522]
- Overture und 3 Contretänze. (13 St.) [106]
- Phantasie für eine Orgelwalze, Fmoll. [608]
- Letzter Satz einer Symphonie. (10 St.) [102]
- Letzter Satz einer Symphonie. (13 St.) [120]
- Letzter Satz einer Symphonie. (13 St.) [163]

Naumann, E., Pastorale. Op. 16. (14 St.)

Nicodé, Tarantelle. Op. 13 Nr. 1. (25 St.)

- Canzonette. Op. 13 Nr. 2. (16 St.)
- Jubiläums-Marsch. Op. 20. (31 St.)

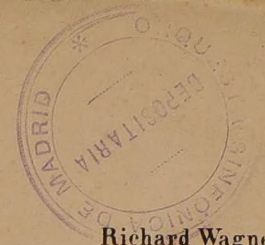
Nicodé, Das Meer (Symph.-Ode). Op. 31. Daraus einzeln:

- Nr. 1. Das Meer. (35 St.)
- Nr. 4. Meeresleuchten. (39 St.)
- Zwei Stücke. Op. 32. (11 St.)
- Radeglia, Rhapsodie Orientale. Op. 25. (In Abschrift.)
- Reinecke, Balletmusik aus König Manfred. (30 St.)
- Einleitung zum 5. Akte aus König Manfred. (16 St.)
- Fünf Tonbilder. (25 St.)
- Deutscher Triumphmarsch. Op. 110. (26 St.)
- Romberg, Kinder-Symphonie. (10 St. u. Pfte.)
- Scharwenka, Ph., Wald- und Berggeister. Intermezzo. Op. 37. (21 St.) 80.
- Für die Jugend. Op. 71. Daraus Nr. 1, 3 und 4 bearbeitet von Max Burger. (6 St.)
- Scharwenka, X., Polnischer Nationaltanz. Op. 3 Nr. 1. (24 St.)
- König Witichis' Werbung. Episode aus Mataswintha. (31 St.)
- Schubert, Balletmusik zu Rosamunde. (21 St.)
- Zwischenaktmusik zu Rosamunde. Op. 26. (21 St.)
- Schumann, Gg., Tanz der Nymphen aus Op. 3. (25 St.)
- Schumann, R., Träumerei aus Op. 15. (Joh. Herbeck.) (6 St.) 80.
- Strauss, R., Festmarsch. Op. 1. (25 St.)
- Svendsen, Romeo und Julia, Phantasie. Op. 18. (24 St.) 80.
- Tinel, Trauermarsch aus Franziskus. (26 St.)
- Wagner, Brautchor aus Lohengrin. Bearb. f. kl. Orch. (15 St.)
- Einleitung zum 3. Akte aus Lohengrin. (32 St.)
- Feierlicher Zug zum Münster aus Lohengrin. (29 St.)
- Menuett aus der Sonate in B dur. (18 St.)
- Einleitung zum 3. Aufzuge aus Tristan und Isolde. (16 St.)
- Nachtgesang aus Tristan und Isolde. (28 St.)
- Tristans Tod aus Tristan und Isolde. Zum Konzertvortrag eingerichtet von Lothar Kempfer. (In Abschrift.)
- Tristans Vision aus Tristan und Isolde. (A. Seidel.) (27 St.)
- Vorspiel und Isoldens Liebestod. (30 St.)
- Vorspiel und Isoldens Liebestod. Ausgabe mit der Singstimme. (30 St.)
- Wallnöfer, Friedens-Liga-Marsch. (30 St.)
- Winderstein, Valse-Caprice. Op. 9. (27 St.)
- Ständchen. Op. 11. (20 St.)
- Zoellner, Rautendeins Leid. Vorspiel zum 5. Akt aus Die versunkene Glocke. Op. 80. (25 St.)

Eigenthum der Verleger für alle Länder.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.

Vorspiel und Isolden's Liebestod.



Richard Wagner.

Vorspiel.
Langsam und schmachkend.

2 Hoboen.
2 Clarinetten in A.
1 Englisches Horn.
1^r u. 2^r Fagott.
Violoncelle.

2 Flöten.
Hb.
Cl.
E.H.
1^r u. 2^r (in F)
4 Hörner.
3^r u. 4^r (in E)
1^r u. 2^r
3 Fag.
3^r
1 Bassclarinette (in A)
1^e
Violinen.
2^e
Bratschen.
Violoncelle.
Contrabässe.

103

poco rall.
(auf dem G) *riten.* *a tempo.*

VI. (auf dem G) *p cresc.* *f* *dim.*

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

Vc. *cresc.* *p* *cresc.* *f* *dim.*

Hr. (in E) *f* *dim. p* *p* *cresc.* *f* *dim. zart.*

3 Fg. *f* *dim. p* *f* *dim.*

Bel. *f* *dim. p* *p* *cresc.* *f* *dim.*

Cb. *f* *dim. p* *p* *cresc.* *f* *dim.*

Hb.

Cl.

EH.

(F) Hr. *f ten.* *p* *f ten.* *p*

(E) Hr. *f ten.* *f ten.* *p*

3 Fg. *p cresc.* *f* *p cresc.* *f*

Bel. *p cresc.* *f* *p cresc.* *f* *p*

VI. *p* *dim.* *p cresc.* *f* *p cresc.* *f* *p più p*

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

Vc. *p* *dim.* *p cresc.* *f* *p cresc.* *f* *p*

Cb. *p* *dim.* *p cresc.* *f* *p cresc.* *f* *p dim.*

animato 5

06 < P

Hb. (1^e)

Cl. *cresc.*

EH. *cresc.*

(F) *cresc.*

4 Hr. (E)

3 Fg. *p cresc.*

Bel. *cresc.*

Vi. *pp*

Br. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

dim. p

animato

belebt



Fl. ^{1^e}

Hb. (1^e)

Cl. *cresc.*

EH. *cresc.*

(F) *cresc.*

4 Hr. (E)

3 Fg. *molto cresc.*

Bel. *molto cresc.*

Vi. *molto cresc.*

Br. (zus.) *molto cresc.*

Vc. *molto cresc.*

Cb. *molto cresc.*

Belebend.

rallent.

a tempo.

zart.

dim.

ff

molto cresc.

animato

Belebend.

zart.

dim.

ff

molto cresc.

animando

Poco an.
Vit. celi!

Handwritten musical score for Part B. 363, featuring multiple staves for various instruments. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *dim.*. The instruments listed are:

- 3 Fl.
- 2 Hb.
- Cl.
- EH.
- 4 Hr.
- 3 Fg.
- Bel.
- VI.
- Br.
- Ve.
- Cl.

Handwritten annotations in blue ink include:

- ob.* (oboe) in the 2nd Hb. staff.
- cl.* (clarinet) in the 1st Cl. staff.
- III cor* (3rd horn) in the 4 Hr. staff.
- II* in the VI. staff.
- III* in the Br. staff.
- Celli* in the Ve. staff.

Other markings include a red circle around a measure in the 3rd Fl. staff and a blue circle around a measure in the VI. staff.

(1r)

3 Fl. *f* *più f* *ff*

2 Hb. *f* *più f* *ff*

Cl. *p* *f* *più f* *ff*

EH. *p* *f* *più f* *ff*

4 Hr. (F) *f* *più f* *ff*

(E) *f* *dim.* *p* *ff* *meno f*

3 Fg. *p* *f* *più f* *ff* *meno f*

Bel. *f* *più f* *ff* *meno f*

VI. *f* *più f* *ff* *meno f*

Br. *f* *più f* *ff* *dim.* *meno f*

Vc. *f* *più f* *ff* *meno f*

Cb. *f* *più f* *ff* *meno f*

3-6-8 *espress.*

FS *espress.*

Fl.

Hb. *Ob.* *p cresc.* *f* *p cresc.*

Cl. *molto cresc.* *f* *più f* *ff*

E.H. *molto cresc.* *f* *più f* *ff*

4 Hr. 1^a (F) *molto cresc.*

2^a (F) *f* *p cresc.* *molto cresc.*

3^a u. 4^a *molto cresc.* *f*

3 Fg 1^a *f* *cresc.* *molto cresc.*

2^a *f* *cresc.* *molto cresc.*

3^a *f* *cresc.* *molto cresc.*

Bel. *molto cresc.* *molto cresc.*

3 Pos. *p* *cresc.* *cresc.*

VI. *f* *più f*

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

Ve. *f* *più f*

Cb. *f* *più f*

zu 3.

B *Mu tranquillo*

Handwritten musical score for Part B. 363. The score includes staves for various instruments: 3 Flutes (1st and 2nd), Horns (Hb. zu 2.), Clarinet (Cl. zu 2.), Euphonium (EH), 4 Horns (1st, 2nd, 3rd, 4th), Bassoon (3r, 2r, 1r), Bassoon (3 Pos.), Bass Trombone (Bass tuba), Drums (Pauken), Violin (VI.), Trumpet (Br.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings include *f*, *piu f*, *ff*, *cresc.*, and *p cresc.*. Performance instructions include *z. 3.*, *z. 2.*, *Satt.*, and *(a. d. G.)*. There are blue handwritten annotations: a large 'B' at the top right, '3. 4. Hr.' in the middle, and a large blue bracket on the right side of the lower staves.

animando di nuovo

3 Fl. (zu 3)
Hb. (zu 2.)
Cl. (zu 2.)
EH.
4 Hr. sempre *f*
1^a (F) *dim.*
2^a
3^a (E) *dim.*
4^a
Bel.
1^a u. 2^a
3 Fg. sempre *f*
2 Trompeten. (F)
3 Pos.
Btb.
Pk.
mf *animando di nuovo*
VI.
Br. trem. sempre *f*
Vc. *dim.*
Cb. sempre *f*

sempre f, *piu f*, *espress.*, *f*, *ff*, *tr.*, *cresc.*, *mf*, *dim.*, *sempre f*, *tr.*, *espress.*, *piu f*

Cor, *Calli*

DEPOSITARIA
MADRID

lento

meno a poco ritardato
allmählich im Zeitmaass etwas zurückhaltend.

3 Fl. *ff* *dim.* *p*

Hb. *ff* *dim.* *p*

Cl. *ff* *dim.* *p*

E.H. *ff* *dim.* *p*

4 Hr. (F) *ff* *dim.* *p*

4 Hr. (E) *ff* *dim.* *p*

3 Fg. *ff* *dim.* *p*

Bcl. *ff* *dim.* *p*

2 Tr. (F) *piu f* *ff* *dim.* *p*

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

Ptb. *ff* *dim.* *p*

Pr. *tr.* *ff* *dim.* *p* *piu p*

VI. *ff* *dim.* *p*

P. *ff* *dim.* *p*

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

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

lento

Calmo

espress.

Hb. *p* *p* *p* *p* *p* *cresc.*

Cl. *p* *p* *p* *p* *p* *cresc.*

E.H. *p* *p* *p* *p* *p* *cresc.*

(F) *p* *p* *p* *p* *p* *cresc.*

4 Hr. (E) *p* *p* *p* *p* *f dim.* *p*

Fg. *p cresc.* *f dim.* *p*

Bcl. *p* *p* *p* *p* *p* *cresc.*

Vl. *p* *cresc.* *f dim.* *p* *p*

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

Vc. *p* *p* *p* *cresc.* *f dim.* *p*

Cb. *p* *p* *p* *p* *dim.* *p* *pizz.*

p cresc. *f dim.* *p*

più *zart* *Alc.*

Hb. *f*

Cl. *p* *f*

E.H. *p* *pp*

2^a Hr. (F) *p* *p*

Fg. *cresc.*

Bcl. *p* *p* *pp*

Pk. *tr* *tr* *tr* *più p* *tr* *pp*

(6) *p* *più p*

Vl. *cresc.* *f*

Br. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *pizz.* *f*

pp *Bog.* *pp* *pizz.* *attacca*

Act. *Larg.*



kl. Flöte
beim Holopunkt

Cominciare molto moderato

Isoldens Liebestod.

Sehr mässig beginnend.

4

Flöten.

Hoboen.

Clarinetten in A.

Englisches Horn.

1. u. 2. in F.

Hörner.

3. u. 4. in E.

Fagotte.

Bassclarinette in A.

3 Trompeten in E.

Posaunen.

Pauken in F. Fis u. H.

B.c.

B.Tuba
beim Holopunkt

Harfe.

Violinen. (mit Dämpfer)

Bratschen. (mit Dämpfer)

Violoncelle. geth. trem.

Contrabässe. (nur 2)

getheilt trem.

getheilt

getheilt

cresc.

p cresc.

cresc.

cresc.

cresc.

(zus.)

cresc.

Sehr mässig beginnend.

Part. B. 363.

Mild und leis wie er leuchtet wie das Auge der er öffnet Secht fremde sucht im mirlich wie er leuchtet

202

Handwritten musical score for multiple staves. The score includes dynamic markings such as *pp*, *cresc.*, *f*, and *dim.*. A large blue scribble is present across the lower half of the page, partially obscuring the staves. A circular stamp in the center reads "ORQUESTRA SINFÓNICA DE MADRID DEPOSITARIA".

Pc
III, IV
cor.

Handwritten musical score for multiple staves, including piano and celesta parts. The score includes dynamic markings such as *pp*, *cresc.*, *molto cresc.*, *dim.*, *ff*, and *dim.*. Specific performance instructions include "(zus.)", "(ohne Dämpfer)", and "pizz.". A large blue scribble is present across the lower half of the page.

Part. B. 363.

Stern — um stach — let hoch sich hebt?

Poco più animato
Etwas bewegter.

3

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six are in bass clef. The music is written in a key with three sharps (F#, C#, G#). The first two staves begin with a *pp* dynamic. The third and fourth staves have *p dolce* markings. The fifth and sixth staves also have *p dolce* markings. The seventh and eighth staves have *p* markings. The ninth and tenth staves have *pp* markings. There are several blue ink annotations, including a large '3' at the top right and various scribbles and lines across the staves.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music continues in the same key. The first two staves have *p* markings. The third and fourth staves have *pp dolce* markings. The fifth and sixth staves have *p* markings. There are performance instructions in German: "(ohne Dämpfer)" (without damper), "(immer sehr ruhig)" (always very calm), and "(zus.)" (with). The music includes triplets and other rhythmic patterns.

Part. B. 363.

Etwas bewegter.

Schick ihm nicht wie das Herz ihm un-
thig schwillt voll und

4



ob.
ce

Handwritten musical score for woodwinds and strings. The score includes parts for Oboe (ob.), Clarinet (ce), and various string instruments. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into measures, with some measures containing rests. Performance markings include *p* (piano), *p dolce*, *p (sehr zart)*, and *dim.* (diminuendo). There are blue ink annotations, including a large checkmark and a circled 'ce'.

Handwritten musical score for woodwinds and strings, continuing from the previous system. It includes parts for Oboe (ob.), Clarinet (ce), and various string instruments. The music features more complex rhythmic patterns, including triplets and sixteenth notes. Performance markings include *p dolce*, *p*, *(immer sehr weich)*, *dim.*, and *pizz.* (pizzicato). There are blue ink annotations, including a large checkmark and a circled 'ce'.

Part. B. 363.

hehr in den ihm quillt - wie den Lip pen

4 Fl

The first system of the musical score consists of ten staves. The top two staves are for woodwinds, with a blue handwritten 'Ob' above the second staff and a blue 'Fl' above the top staff. The bottom two staves are for strings. The score includes various dynamics such as *p*, *pp*, and *p dolce*. A blue bracket is drawn under the top two staves. The key signature has three sharps (F#, C#, G#).

The second system of the musical score continues with ten staves. The top two staves are for woodwinds, with a blue checkmark above the first staff. The bottom two staves are for strings, with the label 'Bog.' (Bassoon) written above the first staff. The score includes dynamics such as *p*, *pp*, *dim.*, and *p dolce*. A blue checkmark is drawn above the first staff. The key signature remains three sharps.

Part. B. 363.

wan - - nig mild - - - sser a - them Laut - - - ent

P

Handwritten annotations in blue ink include a large 'P' at the top left and a '3' at the top right. A circular library stamp is visible in the upper right corner. The score includes dynamic markings such as *pp*, *p*, and *cresc.* across various staves.

mit pp

pos

Handwritten annotations in blue ink include a checkmark and the note 'plus haut sur les cordes' written inside a circle. The score includes dynamic markings such as *pp*, *p*, *dolce*, and *trem.* across various staves.

mit pp

57 pp

Part. B. 363.

wecht - Irem - Se - Selt! - Jult - nicht -

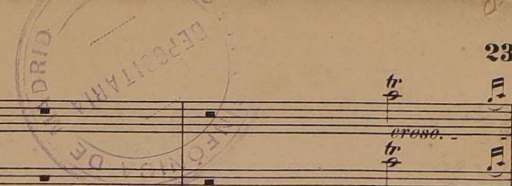
dim.

Orchestral score for strings and woodwinds. The score consists of 12 staves. The first six staves are for Violins I and II, and the last six are for Violas, Cellos, and Double Basses. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *dim.*, *più p*, *pp*, and *dolce*. A blue circle with the initials "AC" is drawn around a section of the music on the fifth staff.

Violin and Viola parts. The section is divided into two halves: "I^e Hälfte." and "II^e Hälfte." The first half includes staves for Violin I (1^e Viol.), Violin II (2^e Viol.), and Viola (Vc.). The second half includes staves for Violin I (1^e Viol.), Violin II (2^e Viol.), and Viola (Vc.). Dynamics include *dim.*, *più p*, *pp*, *sempre pp*, and *dol.*. The text "nur die I^e Hälfte" is written below the bottom staff of the second half.

Part. B. 363.

- voll und - - lei - - - - se? von - - - - ne



Handwritten musical score for multiple staves. The score includes various dynamics such as *cresc.*, *piu. f*, and *molto cresc.*. There are also markings for *tr.* (trills) and *p* (piano). The notation is in treble and bass clefs with a key signature of two sharps (F# and C#).

Largo

Handwritten musical score for strings and woodwinds. The section is marked *morendo* and *Assai animato*. It includes parts for Violin (Vc.), Cello (Cb.), and Bassoon (Fag.). Dynamics include *pp*, *cresc.*, and *pp cresc.*. There are also markings for *1^{re} Hälfte* and *2^e Hälfte*. The notation is in treble and bass clefs with a key signature of two sharps.

Celli

to-mend in mich ein - - - - - kein - - - - - get-

E

The first system of the musical score consists of 12 staves. The top six staves are in treble clef, and the bottom six are in bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamic markings of *f* (forte) and *p* (piano) are used throughout. There are also some articulation marks, such as slurs and accents. The system concludes with a double bar line.

Animato

The second system of the musical score continues with 12 staves. The top two staves are vocal lines with lyrics written below them. The lyrics are: "Hoh - - - ler schal - lend mich - um val - lend sind es wel len sant - ter". The vocal lines are marked with *f* and *p*. The bottom ten staves are instrumental parts for Violin (Vc.) and Cello (Cb.), also marked with *f* and *p*. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The system concludes with a double bar line.

non augm. poco allret. p. augm. p. affret.

Part. B. 363.

Hoh - - - ler schal - lend mich - um val - lend sind es wel len sant - ter

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *p*, *cresc.*, and *poco cresc.*, and performance markings like *3* and *9*. The score includes a large purple circular stamp in the upper right quadrant.

Musical score for the second system, continuing the musical notation with dynamics like *cresc.*, *pp*, and *un poco cresc.*, and performance markings like *3* and *geth.*. The score includes a large purple circular stamp in the lower right quadrant.

Part. B. 363.

Auf te² Sind es Vol-ken von ni-ger Duf-te Wie sie Schmel-len mich um ran-schen sol-ich

This page of musical notation contains approximately 18 staves. The top section features a complex melodic line with many triplets and slurs. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo). A large blue handwritten 'PP' is written across the middle staves. The bottom section shows a more rhythmic, repetitive pattern, also with triplets and slurs. The notation is dense and detailed, typical of a classical piano score.

(Fis) *pp*

Part. B. 363.

acht wie soll ich lau sein? soll ich schlurven in tirtan — süss — ver

The image shows a page of handwritten musical notation, likely a score for a flute and string ensemble. The page is numbered 27 in the top right corner. The notation is arranged in several systems of staves. The top system includes a flute part with complex rhythmic patterns, including triplets and sixteenth notes. Below it are several string parts (violin, viola, cello, double bass) with simpler rhythmic accompaniment. A large red '2' and '4' are written vertically across the middle of the page, possibly indicating a measure or a section. The word 'cresc.' (crescendo) is written in several places, indicating dynamic changes. There is a circular stamp on the right side of the page, partially overlapping the string parts, which appears to be a library or collection stamp. At the bottom of the page, there is a line of German text: 'han-chen? im dem wo-genden Schwal- Schall, in des-'. The handwriting is in black ink on aged paper.

Part. B1 363

han-chen? im dem wo-genden Schwal- Schall, in des-

Bass 2
1-2-3-4
Culm

4-2+2
Andr.

Musical score for woodwinds and strings, measures 1-4. The score includes parts for piccolo (piccolo), flute (kleine Flöte), oboe (Hörn), clarinet (Klarin.), bassoon (Fagott), and bass tuba (Basstuba). The woodwinds play melodic lines with slurs and triplets. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *f* and *dim.*. A handwritten blue mark is present in the bassoon part.

Musical score for piano and strings, measures 1-4. The piano part features a complex texture with many triplets and slurs. The strings provide a rhythmic accompaniment. Dynamics include *ff* and *f*. A handwritten blue mark is present in the piano part.

welt - - - a - - - then's we hen sem all -

3 DU

pp 2 moll

T

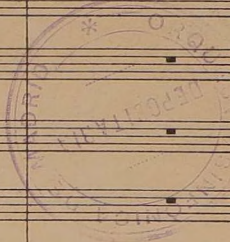
Ob

Gr

pp

Ob

cel



Handwritten musical score for strings and woodwinds. The score consists of 12 staves. The first six staves are for strings (Violins I, Violins II, Violas, Cellos, Double Basses, and Contrabasses). The last six staves are for woodwinds (Oboes, Clarinets, Bassoons, and Contrabassoons). The score includes dynamic markings such as *dim.*, *p*, *più p*, and *pp*. There are also trill markings (*tr*) in the lower staves. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

Gusto

Handwritten musical score for piano accompaniment. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music features intricate sixteenth-note patterns and tremolos. Dynamic markings include *dim.*, *più p*, *trem.*, and *pizz.*. There are also some handwritten annotations like '12' and '8' in the bass staff.

er-trin-ken ver-din-ken un-be-wusst hoch-

