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L.V. Beethoven SYMPHONIE

(nach Op. 131.)

(Karl Müller-Berghaus.)

Partitur.

Orchester & Dublirstimmen.

Vierhändiger Klavierauszug.

CONCERTS.

The Symphony Concert.

The last concert of the present season given by this society took place at the Academy on Saturday last, and attracted a large audience. The following was the programme:

Overture, Scherzo and Finale	Schumann.
Concerto in C minor.....	J. Raff.
Piano—Herr Carl Faelten (from Baltimore)	
Grand Quatuor in C sharp minor.....	Beethoven.

(Orchestrated by Karl Muller-Berghaus.)

Fragment from "Rheingold".....Wagner.

The posthumous quartettes of Beethoven have given rise to much contention amongst musicians, some insisting that they are the offspring of his fully matured genius, while others maintain that they are vague, incomprehensible and erratic. Without entering into this argument it is sufficient to state that Beethoven in his later years, when afflicted with deafness, stricken to the heart by the ingratitude of his nephew Carl, and afflicted with bodily pain, sought solace in his art, and having exhausted all recognized forms, yearned for a more extended mode of expression, whereby he might be enabled to record in the language of sound the thoughts and feelings that tortured him with harrowing intensity. Viewed in this light, these works and the later sonatas have a distinct significance of their own which, although it does not appear on the surface, nevertheless exists and the sympathetic listener cannot fail to be moved by it, although he may not perfectly comprehend all that the master's utterances are intended to convey.

In the particular quartette referred to, the dreamy opening *Adagio* is manifestly the incoherent and prolonged wailing of a wounded spirit, "seeking rest and finding none," the very acme of misanthropic grief. The succeeding brief *Allegro*, seems to suggest an awakened hope, a transitory ray of light that appears to dissipate the Cimmerian darkness in which his soul has been enshrouded. In the ensuing theme and variations, although diffuseness and freedom from conventional restraint is everywhere apparent, it seems as though contentment once more prevailed in the mind of the composer. The *Scherzo* pictures hilarious gaiety and unbounded happiness. Once more gloomy thoughts supervene, but by an effort they are cast aside and the work ends with an outburst of joy, in which the dreamer by a mighty effort seems to defy all saddening influences.

In enlarging the canvas on which Beethoven presented this creation, and embellishing it with color, M. Muller-Berghaus has been acutated by honest and artistic motives without doubt, but whether the composer would have endorsed his opinion that "four miserable string-instruments," were utterly inadequate for the due interpretation of the work, is an open question.

Scarcely any subsidiary material has been introduced, and the characteristics that distinguish Beethoven's orchestration have been carefully reproduced, but it must be admitted in some of the *tutus* an occasional thinness is distinctly perceptible. The *Scherzo* is, however, full of clever and effective contrasts, that invest it with much additional charm.

It was played exceedingly well, and Dr. Damrosch is entitled to warm praise for his musicianly and reverent reading of a work that is beset with difficulties of varied kind, and which are greatly enhanced when a large body of performers are engaged. Much interest was aroused by its performance, and musicians owe a debt of gratitude to the worthy director for affording them an opportunity of becoming acquainted with an interesting and ingenious specimen of modern handicraft.

By the way, it would now be doubtless acceptable if the Beethoven *Sonata Pathétique*, or one of the others as instrumented by Berlioz were included in the scheme for next season's concerts, as it would at all events enable connoisseurs to compare the merits of the two arrangers.

The Schumann work, which lacks the strong individuality that usually distinguishes the conceptions of the King of the Romantic School, and more than once recalls Mendelssohn, both in the subject matter and its

treatment, was also well given, although the general interpretation did not reach the high plane of excellence that has been attained during the season.

The scene from the "Rheingold" was admirably rendered, and the incidental vocal phrases were sung by a small choir of ladies, located behind the orchestra, perfectly in tune, a fact that deserves special mention.

The pianist, Herr Carl Faelten, who hails from Baltimore, exhibits considerable technical facility and physical power, but his style is "wooden," and lacks that impassioned fervor which indicates the real artistic nature.

His phrasing is not by any means beyond reproach, but in the slow movement of the concerto he evinced some poetic feeling, although indulging occasionally in rather exaggerated sentimentality. The accompaniments were not faultless, evidently in consequence of unusual lack of rehearsal, owing possibly to the time absorbed in preparing the Beethoven transcription. On being recalled by a section of the audience the pianist resumed his seat at the piano, and turning in the direction of the auditorium gravely announced that he would play Liszt's Polonaise in E, a novel method of procedure that caused considerable amusement. This may be a customary practice in Baltimore, but in the present instance it was not complimentary to the subscribers and patrons of the Symphony Concerts, who probably would have recognized the composition without such assistance. It must be added that the manner in which he played it, did not strengthen any favorable opinion of his merit that his previous performance might have created, as he proved himself to be entirely overweighted both physically and mentally.

The concert grand, used for some inscrutable reason, was a very bad specimen of the pianoforte maker's art, and its employment was certainly not justified by the result. The tone was painfully thin, and although when slight demands were made on it, it was not positively bad, when resonance, power and brilliancy were required, these qualities were conspicuous by their absence. In fact the instrument was inaudible in *bravura* passages supported by an orchestral background, which abound in this showy and brilliant composition.

It seems hardly in accordance with the high standing of these concerts, which may fairly be considered as representative of the musical culture of this city, to import an artist of Mr. Faelten's *calibre*, when so many others of far superior attainments are within easy reach.

FREDERIC ARCHER.

CONCERT OF THE NEW YORK SYMPHONY SOCIETY.

This very remarkable concert was given on Saturday evening at the Academy of Music. So ambitious a move had not been made this season as giving Beethoven's wonderful quartet in C sharp minor, transformed, as it was, into a symphony, and giving as well Schumann's overture, scherzo and finale, Raff's concerto in C minor and Wagner's "Rheingold" fragment. Let me first speak of the Schumann work, which, realizing, as it did, some of the composer's first characteristics, was played with a unanimity and a perfection of understanding that would have done credit to a "Gewandhaus" orchestra. It was, as far as orchestral execution went, the best number in the program, though all were done justice to, and it showed a directing power in Dr. DAMROSCH that places him in a very high position. Many a director has desired and attempted great things, but has failed to carry them out. Next to Schnemann's imaginative music, let me place Raff's vigorous concerto. This work introduced a new pianist, Herr FAELTEN, a professor of the Baltimore Peabody Institute. Raff's concerto is a bold work, possessing a strong frame and fine interlacings; it is rich in color, and though not of the highest inventive power, yet a notable production of peculiar contrast of grave and gay. The pianist is evidently a musician of the true artistic mold, one who lives in his art, and what is far rarer, one who wishes to share his own impressions with the public around him. Herr FAELTEN played the concerto remarkably well, and the orchestra followed him as far as possible; here and there were uneven patches, which the directing power of Dr. DAMROSCH always smoothed out. The audience greeted the new-comer most heartily; but I must say that the presenting of flowers to male artists is against all good taste and should be positively put down with a high hand by the artists themselves. Liszt's polonaise was played as an encore.

Goldmark.
Lübeck, J. H.,
— Introduction und Adagio

Beethoven's grand quartet symphony then followed this remarkable work. When Beethoven wrote his last quartets his inner sense of hearing had, through long outer deafness, so wonderfully developed that it had created in him a world of its own, a world that had little in common with the puerilities around him. Beethoven strained every nerve to let others see and hear this world that lived in him, and therefore his last quartets have become grand tone pictures of inconceivably vast dimensions. What wonder that an ardent student and executant of Beethoven's quartets, MULLER-BERGHaus, who is also an eminent adapter and transcriber of music, should desire to place this jewel, this opus 131, in a larger setting and give all its varied effects in orchestral form? He has done it with due reverence and has transformed the Beethoven quartet into the symphonic shape, that speaks to us in the most varied tone coloring, seeking into the depths of human sensation and taking us up into its highest idealities. To me it appears that the symphony can be divided into three parts. The first, the introductory adagio, overlaid with sad reflections and dark-colored life-pictures; the second, comprising intermediate passages of allegro, andante and allegretto, including a fine theme with variations. This part is the longest, the most difficult and intricate, but by far the one that shows Beethoven's wonderful resources. BERGHaus understood that here was the master hand, describing the ever-varying episodes of life, its intricacies, its constant complications, its unravelings and, finally, its conquest over them. This conquest breaks out into the third movement, the gladsome presto (taken at railway speed on Saturday), and then rushes into the burst of the finale, painting the overpowering consciousness that life is overcome and lies there a fallen hero. The orchestra must have labored terribly at understanding this work and producing it with the perfection with which it was performed. One could see that the players followed the lead most attentively. There were passages which must be listened to again and again to be perfectly understood. The first and last divisions, the adagio and presto and finale, would appeal soonest to the musical taste and understanding—the middle passages want better acquaintance, but it is here that Beethoven shows the master hand most and handles musical science as if it were an instrument that had to bow to his will. Dr. DAMROSCH was twice recalled by the audience and received the honest thanks of the public by prolonged applause.

It was a fitting end of the concert to hear Wagner's beautiful "Rheingold" fragment, with its distant chorus aria, and it somewhat relieved the brain from the intellectual strain, during the Beethoven performance, to listen to the beautiful pictorial effect of Wagner's music. When the concert was over, there loomed up, among the remembrances of the works heard, Beethoven's quartet symphony as a stupendous work, impossible to be understood at one hearing, and proving that the giant of nearly a century ago is the giant still.

Nr. 17. A-dur.
Nr. 18. F-dur.

Niemann, Rud.,
— Op. 16. Gavotte (Hugo Pohle).
— Op. 18. Sonate (F-dur).
Schubert, Franz,
— Op. 70. H-moll Rondo (Speidel und Singer).
Weber, Carl Maria v.,
— Op. 22. Variationen (Lauterbach).

Für Pianoforte u. zwei Violinen.

Labitzky, Aug.,
— Op. 45. Der Traum der Sennin. Idylle.

Für Pianoforte u. Violoncello. (Duos.)

Grädener, Carl G. P.,
— Op. 59. Sonate (in C).
Lenormand, René,
— Op. 6. Sonate (in F).
Mendelssohn, F.,
— Zwei Sonaten (Speidel u. Cossmann).
Op. 45 in B.
Op. 58 in D.
— Zwei Sonaten (Speidel u. Cossmann) in einem Bande gebunden.

Für Horn mit Pianofortebegleitung.

Dietrich, Alb.,
— Op. 27. Einleitung und Romanze für Horn.

Für Flöte mit Pianofortebegleitung.

Popp, Will.,
— Op. 210. Zweites Concertstück.
— Op. 212. Sechs leichte und brillante Fantasien über die beliebtesten englischen und amerikanischen Volkslieder. Heft 1—6.
— Op. 293. Fantasie „Die Königin von Saba“.
Romberg, Bernh.,
— Op. 27. Divertimento (Wilh. Popp).

p. 43 und den
Gust. Jansen.
I.).
II.).
III.).
I.).
II.).
III.).
Helge".

Pianofortebegleitung
Jansen.

(Duos.)

Pohle.)

"(W.v. Rosen)

SYMPHONIE

nach dem Cis-moll-Quartett Op. 131

von

LUDWIG VAN BEETHOVEN

für

grosses Orchester

eingerichtet

von

Karl Müller-Berghaus.

Partitur.

Orchester und Duplirstimmen.
Klavierauszug zu vier Händen.

In dieser Bearbeitung Eigenthum des Verlegers für alle Länder.

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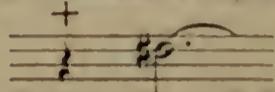
Stichfehler

in der Partitur zur Symphonie (nach Op. 131) von

Pag. 6, Buchstabe E, zweite
Violine.



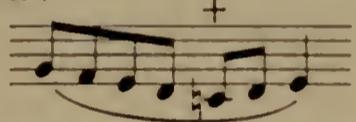
Pag. 6, Buchstabe E, Horn.



Pag. 7, vierter Takt nach F,
Violine I.



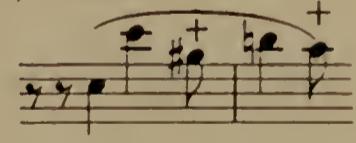
Pag. 7, fünfter Takt nach F,
Viola.



Pag. 13, Buchstabe B, zweiter
Takt, Clarinette



Pag. 17, zweites System, Takt
1, 2, Viola.



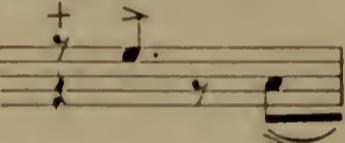
Pag. 32, Takt 4, Horn



Pag. 32, zweites System, Takt
2, Viola



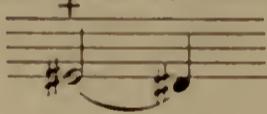
Pag. 33, zweites System, Takt
1, Violine I.



Pag. 41, Takt 3, Clarinette I.



Pag. 61, Takt 3, Horn IV.



Pag. 71, muss das zweite
riten. $1\frac{1}{2}$ Takt früher
stehen.

An interesting experiment was made at the sixth concert of the Symphony Society on Saturday. Beethoven's quartet in C sharp minor, op. 131, was played in a version for full orchestra made by Karl Müller-Berghaus. The experiment was worth making, even if it should not prove to be of permanent value. Of course the practice is common, in American and European concert halls, of playing single movements of a string quartet with the full string orchestra. Most concert halls are too large to enable four players alone to be heard to advantage, and this procedure is therefore the only way of familiarizing the masses with the gems of chamber music. The arrangement of a whole quartet for full orchestra, and especially of so unique a work as Beethoven's opus 131, is quite another thing. Fortunately Müller-Berghaus is not only a good quartet player, thoroughly familiar with the later Beethoven, but he also understands the uses of the orchestra. In his version the strings of course predominate, the wind instruments being chiefly used to give variety in cases of repetition, and to emphasize the melody when it occurs in the middle parts. Nowhere are the limits of Beethoven's orchestra exceeded, and it is probable that had Beethoven himself arranged his quartet for orchestra the result would have been similar. Had he written it for orchestra, it would have been different; the harmonies on occasion would have been richer and the treatment of the parts more complicated. For, notwithstanding the excellence of Müller-Berghaus's work, the quartet does not in its new garb quite merit the title of "a new Beethoven symphony." Its original purpose cannot be disguised; and, for our part, we should at any time prefer it as played by the Joachim Quartet at the Berlin Singakademie than as given at the Academy of Music by Dr. Damrosch's orchestra, although the performance was, on the whole, intelligent and meritorious. Many passages in this magnificent work disclose their full beauty only after repeated hearing, and familiarity is apt to breed that enthusiasm which caused Wagner to exclaim that the last movement is "the dance of the world itself: wild delight, the lamentation of anguish, ecstasy of love, highest rapture, misery, rage, voluptuousness, and sorrow." Like all the works of Beethoven's last years, this quartet is prophetic of the change which was to come over music after him, in so far as the architectural principle was exchanged for the poetic, dramatic, and psychologic. Here we have no longer four movements of equal length symmetrically grouped together; but the movements become shorter and twelve in number, counting the separate variations; while within each movement there are numerous ritardandos that give the effect of poetic emotion.

M. 332
Olden & Brown
Aug 14, 1894

Symphonie

nach dem Cis-moll-Quartett Op. 131
von

Ludwig van Beethoven.

Nº I.

Adagio ma non troppo e molto espressivo.

2 Flöten.

2 Oboen.

2 Clarinetten in A.

2 Fagotte.

4 Corni in F.

2 Trompeten in F.

Trombone tenore I.

Trombone tenore II.

Trombone basso.

Timpani in Cis. C.

Violino I.

Violino II.

Alto.

Violoncello.

Basso.

Für grosses Orchester eingerichtet
von Karl Müller-Bergmans.

Adagio ma non troppo e molto espressivo.

4

Corni.

espressivo

B

ff-p

if-p

if>p

ff-p

ff

B

Musical score for orchestra, page 566, measures 5-6.

The score consists of two systems of music, each with six staves. The instrumentation includes:

- Measures 5 (left system): Trombones (bassoon), Bassoon, Double Bass, Clarinet, Oboe, Flute, Horn, Trumpet, Trombone, Tromb. basso.
- Measures 6 (right system): Trombones, Bassoon, Double Bass, Clarinet, Oboe, Flute, Horn, Trumpet, Trombone.

Measure 5 (Tromb. basso.): Measures 5-6 begin with a dynamic of $\text{ff} = \text{p}$. The Tromb. basso. part has a prominent role, playing eighth-note patterns. The other instruments provide harmonic support.

Measure 6 (cresc.): Measures 6-7 begin with a dynamic of p . The Trombones and Tromb. basso. continue their rhythmic patterns. The overall dynamic shifts to a crescendo.

Measure 7 (ff dim.): Measures 7-8 begin with a dynamic of ff followed by a diminuendo. The Trombones play eighth-note patterns, and the Tromb. basso. provides harmonic support.

Measure 8 (p cresc. ff): Measures 8-9 begin with a dynamic of p followed by a crescendo and a final dynamic of ff . The Trombones and Tromb. basso. continue their rhythmic patterns, leading to a powerful conclusion.

6

D

p espressiro

dim.

pp morendo

ppp

p

espressiro

dim.

morendo

pp

p dim. pp

p espressiro

espressiro

D

p

E

p

morendo

morendo

Musical score page 7, measures 1-10. The score consists of ten staves for various instruments. Measure 1: Crescendo markings appear above the first three staves. Measure 2: Crescendo markings appear above the first three staves. Measure 3: Crescendo markings appear above the first three staves. Measure 4: Crescendo markings appear above the first three staves. Measure 5: Crescendo markings appear above the first three staves. Measure 6: Crescendo markings appear above the first three staves. Measure 7: Crescendo markings appear above the first three staves. Measure 8: Crescendo markings appear above the first three staves. Measure 9: Crescendo markings appear above the first three staves. Measure 10: Crescendo markings appear above the first three staves.

Fl.

Clar.

Bsn.

Horn

Trp.

Trb.

Bass

F

G

21

22

23

24

25

26

H

II. P. 566

attacca

10 N° II.

Allegro molto vivace.

Musical score for orchestra, page 10, section II, Allegro molto vivace. The score consists of two systems of music. The top system shows parts for Flute, Clarinet, Bassoon, Trombone, and Bass Trombone. The bottom system shows parts for Horn, Violin, Cello, and Double Bass. The score includes dynamic markings such as *p*, *pp*, *poco rit.*, *a tempo*, *cresc.*, *sempre cresc.*, and *divisi*. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 15.

Allegro molto vivace.

Continuation of the musical score for orchestra, page 10, section II, Allegro molto vivace. The score continues from the previous system, showing the same instruments and dynamic markings. Measures 11 through 15 are shown, followed by a repeat sign and measures 16 through 20.

11

Tromp.

Timp.

Musical score page 12, measures 12-15. The score consists of ten staves. Measures 12 and 13 show woodwind entries with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measure 14 begins with a bassoon entry labeled *dimin.* followed by *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. Measure 15 continues with woodwind entries labeled *dimin.* followed by *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. The bassoon part in measure 15 includes a dynamic marking *espresso*.

poco rit. a tempo

measures 11-12: The score consists of two systems of musical staves. The top system includes staves for Treble, Bass, and Cello. The bottom system includes staves for Bassoon, Trombone, and Bass. The music features various rhythmic patterns, dynamics like *p* (piano) and *cresc.* (crescendo), and performance instructions such as *poco rit. a tempo*. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bassoon solo followed by a tutti section.

B f

a2. f

p

p

p

cresc.

a2. f

f

p

cresc.

p cresc.

a2. >

cresc.

B f

a2. f

p

p

p

p

a2. >

p

p

p

a2.

p

p

p

p

B p

p

p

p

s

Musical score page 15, measures 11-16. The score consists of eight staves. Measures 11-12 show various rhythmic patterns with dynamic markings like *p*, *f*, *mf*, and *mf*. Measure 13 begins with a dynamic *s* followed by a section labeled 'E'. Measures 14-16 continue with dynamics *p*, *cresc.*, *pp*, *p*, *cresc.*, *pp*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, and *p*.

Musical score page 16, measures 16-21. The score consists of ten staves. Measures 16-17 show woodwind entries with dynamic markings like *p*, *pp*, and *cresc.*. Measures 18-19 show brass entries with similar dynamics. Measure 20 begins with a forte dynamic (*f*) followed by a decrescendo. Measures 21-22 show woodwind entries with dynamics like *pp*, *p*, and *cresc.*

A page from a musical score for orchestra, showing measures 12 through 15. The score is written on ten staves, each representing a different instrument or section of the orchestra. Measure 12 begins with a dynamic of *f*. Measures 13 and 14 continue with various dynamics including *p*, *f*, and *p*. Measure 15 starts with *p* and includes dynamic markings such as *cresc.* and *p cresc.* The music consists of complex rhythmic patterns and harmonic structures typical of a symphonic movement.

A page of musical notation for orchestra, featuring ten staves of music. The top staff uses treble clef, the second staff bass clef, and the bottom staff bass clef. The key signature is A major (three sharps). The time signature is common time. The music consists of two systems. The first system starts with a forte dynamic (f) and includes measure numbers 1 through 12. The second system starts with a forte dynamic (f) and includes measure numbers 13 through 17. Various dynamics are indicated throughout, such as p (piano), f (forte), and s (soft). Measure 17 concludes with a fermata over the bassoon part.

A page of musical notation for orchestra, featuring ten staves. The music includes dynamic markings such as *p*, *p1.*, *a2.*, *perese.*, *cresc.*, *rit.*, *pp*, and *espressivo*. The tempo is marked *F a tempo*.

Musical score for orchestra, page 18, measures 18-21. The score consists of ten staves. Measures 18-20 show various rhythmic patterns and dynamics (p, f, cresc.) across the staves. Measure 21 begins with a dynamic of *cresc.* followed by a bassoon solo line. The key signature changes to G major at the end of measure 21.

Detailed description: This is a page from a musical score for orchestra. It contains two systems of staves, each with multiple parts. The top system includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Clarinet, Bassoon, and Trombone. The bottom system includes parts for Flute, Oboe, Bassoon, Trombone, and Tuba. The music is written in common time with various key signatures. Dynamics are indicated throughout the score, including ff, f, cresc., p, and sempre cresc. Measure 1 starts with ff for strings and woodwinds. Measures 2-3 show crescendo markings for strings and woodwinds. Measures 4-5 show dynamic changes between f, cresc., p, and sempre cresc. Measures 6-7 show a continuation of dynamic patterns. Measures 8-9 show a return to ff. Measures 10-11 show a final crescendo followed by ff.

A page of musical notation for orchestra, featuring ten staves of music with various dynamics and markings. The staves include violins, violas, cellos, double basses, and woodwind instruments. The dynamics range from ff (fortissimo) to pp (pianissimo). The page includes performance instructions such as "G.P." and "H.P. 566".

26 N° III.

Allegro moderato.

Allegro moderato.

muta in E. A. D.

rit. Adagio.

rit. Adagio.

pianissimo

più vivace

più vivace

più vivace

più vivace

Nº IV.

Andante ma non troppo, molto cantabile.

Flöten.

Flöten. *espressivo*

Oboe. *p dolce*

Engl. Horn. *dim.*

Clar. *espressivo*

p dolce

Fag. *dim.*

p

Corni. *a 2.*

pp

Trompeten.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani.

Andante ma non troppo, molto cantabile.

p

pp

p dolce

espressivo

p dolce

espressivo

p

pizz.

p

pizz.

p

Andante ma non troppo, molto cantabile.

Musical score page 22, measures 1-10. The score consists of eight staves. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Diminution. Measure 3: Bassoon 1 and 2 play eighth-note patterns. Measures 4-5: Diminution. Measures 6-7: Violin 1 and 2 play eighth-note patterns. Measure 8: *dolce*. Measures 9-10: Diminution.

Musical score page 22, measures 11-20. The score consists of eight staves. Measures 11-12: Diminution. Measures 13-14: Bassoon 1 and 2 play eighth-note patterns. Measures 15-16: Diminution. Measures 17-18: Bassoon 1 and 2 play eighth-note patterns. Measures 19-20: Diminution.

VAR. I.

A page of musical notation for orchestra, featuring six staves of music. The top staff uses a treble clef, the second staff an alto clef, and the remaining four staves bass clef. The key signature is three sharps. The music consists of measures 1 through 10, with measure 10 ending on a double bar line. Various dynamics like forte (f), piano (p), and sforzando (sfz) are indicated. Measure 10 includes a dynamic marking 'p < >' above a sixteenth-note pattern.

Musical score page 24, featuring two systems of music for orchestra. The score consists of multiple staves, primarily for strings (Violins I & II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoon). The key signature is A major (three sharps). The time signature varies between common time and measures with triplets.

Top System:

- Measures 1-4: Violins play eighth-note patterns. Dynamics: *p*, *p*, *cresc.*, *p cresc.*
- Measures 5-8: Violins play eighth-note patterns. Dynamics: *p*, *p*, *cresc.*, *p cresc.*
- Measures 9-12: Violins play eighth-note patterns. Dynamics: *p*, *p*, *p*.
- Measures 13-16: Violins play eighth-note patterns. Dynamics: *p*, *p*, *p*.
- Measures 17-20: Violins play eighth-note patterns. Dynamics: *p*, *p*, *p*.
- Measures 21-24: Violins play eighth-note patterns. Dynamics: *p*, *p*, *p*.

Bottom System:

- Measures 1-4: Various instruments play eighth-note patterns. Dynamics: *p*, *dim.*, *p dim.*, *p dim.*
- Measures 5-8: Various instruments play eighth-note patterns. Dynamics: *p*, *p*, *p*.
- Measures 9-12: Various instruments play eighth-note patterns. Dynamics: *p*, *p*, *p*.
- Measures 13-16: Various instruments play eighth-note patterns. Dynamics: *cresc.*, *cresc.*, *p*, *p*.
- Measures 17-20: Various instruments play eighth-note patterns. Dynamics: *p*, *p*.

cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.

p dim.
p dim.
p dim.
p dim.
p dim.
p dim.

morendo

VAR. 2.

Più mosso.

pp
Trompeten.
Timp.

Più mosso.

pp
pp
pizz.

Più mosso.

Tromp.

Timp.

pp areo

pp

cresc.

Musical score page 27, measures 1 through 10. The score consists of eight staves. Measure 1 starts with a dynamic of *ff*. Measures 2-3 show rhythmic patterns with *rf* dynamics. Measures 4-5 continue with similar patterns. Measures 6-7 show more complex patterns with *rf* dynamics. Measures 8-9 show patterns with *p* dynamics. Measure 10 ends with a dynamic of *cresc.*

Musical score page 27, measures 11 through 20. The score continues with eight staves. Measures 11-12 show patterns with *ff* dynamics. Measures 13-14 show patterns with *rf* dynamics. Measures 15-16 show patterns with *rf* dynamics. Measures 17-18 show patterns with *rf* dynamics. Measures 19-20 show patterns with *rf* dynamics.

VAR. 3.

F. Andante moderato.

Ob. C

Engl. Horn. molto express. *p dolce*

Clar. molto express. *p dolce*

Fag. molto express. *p dolce*

Corni. *p dolce* molto express.

Tromb. Basso. e

Viol. e

Andante moderato.

E c

B c

B c

B c

Viol. e

molto express. *p dolce*

molto express. *p dolce*

molto express. *p dolce*

Andante moderato.

molto express. *p dolce*

dim. *tr.* *p dolce*

dim. *tr.* *p*

p

p

Corni.

molto express. *p dolce*

dim. *tr.* *p*

Viol. e

molto express. *p dolce*

molto express. *p dolce*

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of eight staves. Measures 11 and 12 show various instruments playing eighth-note patterns, with dynamic markings such as *rif*, *p*, *tr*, *cresc.*, and *<rif>p*. The piano part is labeled "Tr. Basso." at the bottom left. The key signature is A major (no sharps or flats), and the time signature is common time.

Trb. Basso.

A detailed musical score page from a piano piece. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, E major, common time. Measure 11 starts with a rest in the treble and eighth-note pairs in the bass. Measure 12 begins with eighth-note pairs in the treble, followed by sixteenth-note patterns in the bass. Measure 13 features eighth-note pairs in the treble and sixteenth-note patterns in the bass. Measure 14 continues with eighth-note pairs in the treble and sixteenth-note patterns in the bass. Measure 15 begins with eighth-note pairs in the treble, followed by sixteenth-note patterns in the bass. Measure 16 concludes with eighth-note pairs in the treble and sixteenth-note patterns in the bass.

30

VAR. 4.
Adagio.

Adagio.

pizz.

pizz.

pizz.

pizz.

r.f.

r.f.

r.f.

Adagio.

a 2.

Fl.
Ob.
Clar.
Fag.
Corni.
Bass.
B. Bass.

p *pp* *mrf* *mrf* *mrf* *mrf*
arco *pizz.* *mrf* *arco* *pizz.* *mrf*
arco *pizz.* *arco* *pizz.* *arco* *pizz.*
pizz. arco *pizz.* *pizz.* *pizz.*

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

Fl.
Ob.
Clar.
Fag.
Corni.
Bass.
B. Bass.

pp *p* *p* *p*
arco *p dolce* *p* *p*
arco *p dolce* *arco* *p*
arco *p* *arco* *p*
arco *p* *arco* *p*
arco *p* *arco* *p*

Musical score page 32, measures 1-5. The score consists of ten staves. Measures 1-4 show various rhythmic patterns with dynamics like *p*, *cresc.*, *dim.*, and *pp*. Measure 5 begins with a dynamic of *pp* and includes performance instructions like *plzz.* and *arco*.

Musical score page 32, measures 6-10. The score continues with ten staves. Measures 6-9 feature dynamics such as *pp*, *p*, *cresc.*, *dim.*, *cresc.*, *dim.*, *cresc.*, *dim.*, and *p*. Measure 10 concludes with a dynamic of *p*.

Fl.

Ob.

Clar.

Fag.

Corni.

Trum.p.

Timp.

a 2.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

pizz.

VAR. 5.
Allegretto.

Fl.

Ob.

Engl. Horn.

Clar.

Fag.

Corni.

Allegretto.
arco
div.

p dolce

div. arco

p dolce

arco

p dolce

arco

p dolce

Allegretto.

pizz.

unis.

espress.

Musical score page 34 featuring ten staves of music. The staves are arranged in two groups: a top group of five staves and a bottom group of five staves. The instruments represented include strings, woodwinds, and brass. The notation includes various note heads, stems, and rests, with some notes having vertical dashes through them. Measure numbers 1, 2, and 3 are visible above the staves.

Musical score page 34 showing detailed instrumentation and dynamics. The score includes parts for Flute (FL.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corn.), and Trombone (B. Tr.). The dynamics indicated include crescendo (cresc.) and decrescendo (dim.). The tempo is marked as 9/4 throughout the section. The score consists of ten staves, with measures 1, 2, and 3 clearly labeled.

VAR. 6.

Adagio ma non troppo e simple.

Adagio ma non troppo e semplice.

Fl.
Ob.
Engl. Horn.
Clar.
Fag.
Corni.
Tromp.
Tromb. ten. I.
Tromb. ten. II.
Tromb. basso.
Timp.

Adagio ma non troppo e semplice.

pp

p cantabile

p cantabile

muta in Fis

div.

pp

pp

non troppo marcato

pp

non troppo marcato

Musical score for orchestra, page 37, showing five staves of music. The score includes dynamic markings such as *molto cresc.*, *ff*, *p cantabile*, *p*, *pp*, *f*, *muta in E. H. G.*, *p dolce*, and *pp molto cresc.*. The music is divided into measures by vertical bar lines.

n. 2.

n. 2.

p p

f

cresc.

pp

f

cresc.

pp

p

pp

pp

cresc.

pp

pp

cresc.

f

pp

pp

cresc.

A page of musical notation for orchestra, featuring ten staves of music. The music includes dynamic markings such as *f*, *p*, *pp*, and *mf*, and performance instructions like "p espressivo". The instrumentation consists of various string and woodwind instruments.

pp

cresc.

a 2.

cresc.

cresc.

cresc.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

mf

pp

pp

pp

p

p

p

p

p

muta in A

mf

f

pp espressivo

cresc.

f

pp

cresc.

f

pp

cresc.

f

pp

arcò

cresc.

f

pizz.

pp

cresc.

f

p

41

p

p

p

Solo.
sotto voce

pp

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

pizz.

arcu

Fl.

Ob.

Engl. Horn.

Clar.

Fag.

p dolce

Solo. p dolce

Solo. p dolce

pp

pp

pp

pp

pp

pp

Fl.

Ob. *Solo. p dolce*

Clar.

Fag.

p dolce

p

p dolce

p dolce

pp

pp

pp

pp

pp

* Sollte der Fagottist nicht befähigt sein diesen Takt gut vorzutragen so wird es besser sein die Stelle dem Clarinettisten zu übertragen.

Musical score page 43, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corn.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, Cello (Vcllo.), and Bass. The key signature is A major (three sharps). Measure 11 starts with an *Allegretto* dynamic, followed by a measure of rest. Measure 12 begins with a dynamic of *p*, followed by *dolce*. The strings play eighth-note patterns. The woodwind section (Flute, Oboe, Clarinet) has sustained notes. The bassoon and horn provide harmonic support. The violins play eighth-note patterns. The viola, cello, and bass provide harmonic support. The dynamic changes to *cresc.* (Measure 12, 2nd half), *f*, and *dim.* (Measure 12, 3rd half). The score ends with a dynamic of *f*.

The image shows two systems of a musical score for orchestra, spanning eight staves. The top system begins with a dynamic of *a tempo*, followed by *poco rit.*. It features woodwind parts (oboes, bassoon) with melodic lines, some marked *p espressivo*. The bottom system begins with *a tempo*, followed by *poco rit.*. It includes brass parts (trumpets, tuba) with dynamics like *pp*, *cresc.*, and *tr*. The score concludes with a dynamic of *pp pizz.*

Musical score for orchestra, page 11, measures 11-12. The score includes parts for Piccolo (Pl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Double Bass (B.). The instrumentation is as follows:

- Measure 11:** Piccolo (Pl.) plays a sustained note with dynamic *dim.*; Oboe (Ob.) and Clarinet (Clar.) play eighth-note patterns with dynamic *dim.*; Bassoon (Fag.) plays eighth-note patterns; Double Bass (B.) plays eighth-note patterns.
- Measure 12:** Oboe (Ob.) and Clarinet (Clar.) play eighth-note patterns with dynamic *cresc.*; Bassoon (Fag.) plays eighth-note patterns with dynamic *cresc.*; Double Bass (B.) plays eighth-note patterns.

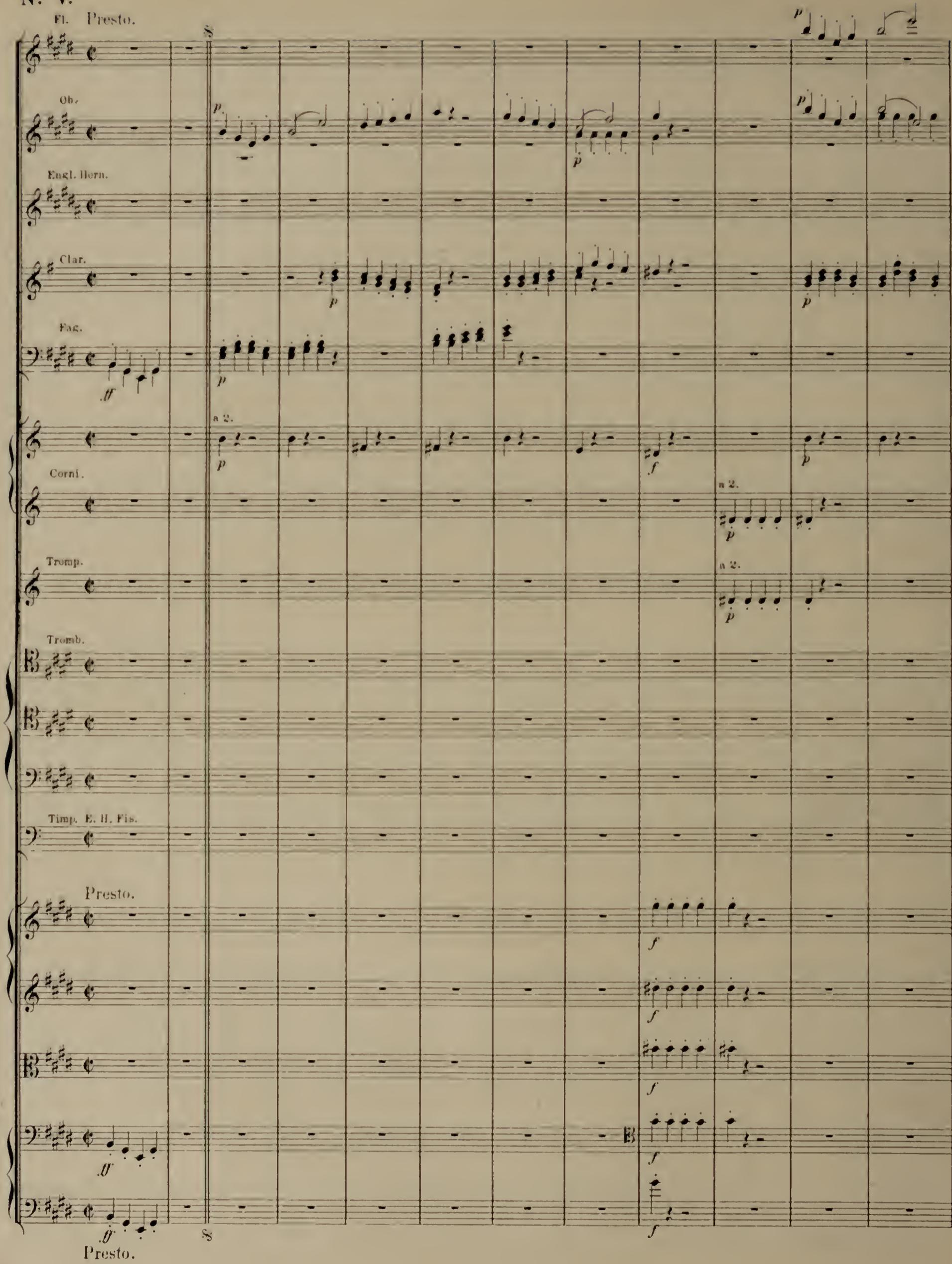
The score concludes with a dynamic marking *p* and the tempo instruction *Allegretto.*

Musical score page 10, measures 11-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni.), and Trombones (B.). Measure 11: Flute and Oboe play eighth-note patterns, Clarinet and Bassoon play sustained notes. Measure 12: Flute and Oboe play eighth-note patterns, Clarinet and Bassoon play sustained notes. Measure 13: Flute and Oboe play eighth-note patterns, Clarinet and Bassoon play sustained notes. Measure 14: Flute and Oboe play eighth-note patterns, Clarinet and Bassoon play sustained notes. Measure 15: Flute and Oboe play eighth-note patterns, Clarinet and Bassoon play sustained notes.

A detailed musical score page from Gustav Mahler's Symphony No. 5, featuring ten staves of music for various instruments. The score includes parts for strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The key signature is A major (three sharps). Measure 11 begins with dynamic *p*. The strings play eighth-note patterns, while woodwinds provide harmonic support. Measures 12 and 13 continue with similar patterns, with dynamics including *p dolce*, *pp*, *ppp*, and *ppizz.* The score concludes with a final dynamic of *pp*.

Nº V.

Fl. Presto.



Musical score page 47, measures 1-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni.), Trombone (Tromp.), and Bassoon (Bass.). The key signature is A major (three sharps). Measure 1: Flute and Oboe play eighth-note patterns. Measure 2: Clarinet and Bassoon play eighth-note patterns. Measures 3-4: Bassoon and Trombone play eighth-note patterns. Measures 5-6: Bassoon and Trombone play eighth-note patterns. Measures 7-8: Bassoon and Trombone play eighth-note patterns. Measures 9-10: Bassoon and Trombone play eighth-note patterns. Measures 11-12: Bassoon and Trombone play eighth-note patterns. Measure 13: Bassoon and Trombone play eighth-note patterns. Measure 14: Bassoon and Trombone play eighth-note patterns. Measure 15: Bassoon and Trombone play eighth-note patterns. Measure 16: Bassoon and Trombone play eighth-note patterns. Measure 17: Bassoon and Trombone play eighth-note patterns. Measure 18: Bassoon and Trombone play eighth-note patterns. Measure 19: Bassoon and Trombone play eighth-note patterns. Measure 20: Bassoon and Trombone play eighth-note patterns.

Musical score for orchestra, page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with dynamic *p*. Measure 12 ends with dynamic *pp*. The score includes vocal parts and is divided into sections by tempo changes:

- Molto poco Adagio.**
- Un poco più Adagio.**
- Molto poco Adagio.**
- Un poco più Adagio.**
- Molto poco Adagio.**
- Un poco più Adagio.**

48

Tempo I.

Fl.

Ob.

Clar.

Fag.

Corn.

Timp.

Tempo I.

rit. in tempo

Tempo I.

in tempo

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, C, F), key signatures, and time signatures. Dynamic markings such as 'cresc.', 'decresc.', 'p', and 'pp' are present. The page is numbered '178' at the top right.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromp. *p cresc.*

Tromb. *p cresc.* *mf cresc.* *ff*

Timp. *p cresc.* *f* *mf*

Fl.

Ob. *p piacere*

Clar. *a 2. piacere*

Fag. *p*

Corni. *pp legg. a 2.*

pp legg.

p piacere

Musical score page 50 featuring ten staves of music. The instruments represented are: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Horn), Trombone (Tromp.), Bassoon (Bassoon), Double Bass (Double Bass), and Cello (Cello). The music consists primarily of eighth-note patterns, with dynamic markings such as *p* (piano) and *pp* (pianissimo).

Continuation of musical score page 50. The instrumentation remains the same: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Horn), Trombone (Tromp.), Bassoon (Bassoon), Double Bass (Double Bass), and Cello (Cello). The score includes sustained notes with grace marks and rhythmic patterns.

Musical score page 51, measures 12-15. The score consists of ten staves. Measures 12 and 13 show various dynamics (p, pp, f) and articulations (staccato dots). Measure 14 begins with a dynamic of p and includes markings like "a 2.", "cresc.", and "cresc.". Measure 15 concludes with a dynamic of p and markings like "cresc." and "cresc.". The page number "51" is located in the top right corner.

Musical score page 566, measures 11-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni.), and Double Bass (Bass). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Clar.):** Playing eighth-note patterns.
- Bassoon (Fag.):** Playing eighth-note patterns.
- Horn (Corni.):** Playing eighth-note patterns.
- Double Bass (Bass):** Playing eighth-note patterns.

The dynamics and markings include:

- Measure 11: Flute (f), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).
- Measure 12: Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).
- Measure 13: Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).
- Measure 14: Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).
- Measure 15: Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).

Measure 16: Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Horn (p), Double Bass (p).

A page from a musical score for orchestra, featuring multiple staves of music. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni.), Trombone (Tromb.), and Bassoon (Bassoon). The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The music consists of measures of notes and rests, with some measures being whole measures of silence. The instrumentation is primarily woodwind and brass, with the bassoon providing harmonic support.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromp.

Tromb.

Timp.

pizz.

pizz.

pizz.

arcò

Dal Segno senza ripetizione.

Ob.

Clar.

Fag.

Corni.

Tromp.

Tromb.

pizz.

pizz. ff

pizz. ff

arcò

Musical score page 54, measures 1-10. The section begins with a dynamic of *f*. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corn.), Trombone (Tromp.), Bassoon (Bassoon), and Double Bass (Double Bass). The score features a mix of eighth and sixteenth-note patterns across the staves. Measure 1: Flute, Ob., Clar., Bassoon play eighth notes. Measures 2-3: Flute, Ob., Clar., Bassoon play sixteenth-note patterns. Measures 4-5: Flute, Ob., Clar., Bassoon play eighth notes. Measures 6-7: Flute, Ob., Clar., Bassoon play sixteenth-note patterns. Measures 8-9: Flute, Ob., Clar., Bassoon play eighth notes. Measures 10-11: Flute, Ob., Clar., Bassoon play sixteenth-note patterns. Measure 12: Bassoon and Double Bass play eighth notes. Measure 13: Bassoon and Double Bass play sixteenth-note patterns. Measure 14: Bassoon and Double Bass play eighth notes. Measure 15: Bassoon and Double Bass play sixteenth-note patterns. Measure 16: Bassoon and Double Bass play eighth notes. Measure 17: Bassoon and Double Bass play sixteenth-note patterns. Measure 18: Bassoon and Double Bass play eighth notes. Measure 19: Bassoon and Double Bass play sixteenth-note patterns. Measure 20: Bassoon and Double Bass play eighth notes.

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like pp (pianissimo) and sempre pp, as well as performance instructions like 'v' and 'R'. The page is filled with musical symbols, including notes, rests, and articulation marks.

Molto poco Adagio.

Fl.

Ob.

Clar. *sempre pp*

Fag. *sempre pp*

Corni.

Molto poco Adagio. *pp*

Un poco più Adagio. Tempo I. *pp*

Molto poco Adagio.

Un poco più Adagio. Tempo I.

ritard. *in tempo*

pp

pp

pp

pp

ritard. *in tempo* *sempr pp*

sempr pp

sempr pp

sempr pp

sempr pp

sempr pp

ritard. *in tempo*

sempre pp
sempre pp
sempre pp
sempre pp
a 2.
pp sempre
sempre pp
sempre pp

a 2.
cresc.
a 2.
cresc.
a 2.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Molto poco Adagio.

Un poco più Adagio. Tempo I.

Molto poco Adagio.

Un poco più Adagio. Tempo I.

Molto poco Adagio.

Un poco più Adagio. Tempo I.

ritard.

in tempo

H. P. 566

measures 1-4: woodwind entries, dynamics: crescendo (cresc.), decrescendo (decresc.).
measures 5-8: brass entries, dynamics: decrescendo (decresc.), crescendo (cresc.).
measures 9-12: strings and woodwinds, dynamics: decrescendo (decresc.), crescendo (cresc.).

p piacevole

measures 13-16: woodwind entries (Flute, Oboe, Clarinet, Bassoon), dynamics: sf, p, mf.
measures 17-20: brass entries (Trumpet, Trombone), dynamics: sf, p, mf.
measures 21-24: strings and woodwinds, dynamics: sf, p, mf.
measure 23: muta in A

a 2.

G. P.

Fl. G. P.

Timp. muta in E. H. Gis.

sul ponticello
arco

dimm.

pp sul ponticello
arco

mf

pp sul ponticello

sempre pp

pp sul ponticello

dimm.

pp

sempre pp

sempre pp

G. P.

pp

Fl.

Vio. *sempre pp*

B.

B.

Fl.

Ob. a 2. *pp cresc.*

pp cresc.

Fagl. Horn.

Clar. a 2. *pp cresc.*

Fag. a 2. *p cresc.*

Corni. *pp cresc.*

Tromp. *pp cresc.*

Tromb. *pp cresc.*

Timp.

pp cresc.

per l'ordinario

pp cresc.

per l'ordinario

pp cresc.

per l'ordinario

pp cresc.

per l'ordinario

pp cresc.

pp cresc.

dimin.

morendo

perdendosi

dimin.

sempre cresc.

sempre cresc.

sempre cresc.

ff

attacca

* Für den Fall der Dirigent № VI nicht gleich folgen lassen will werden die beiden letzten Takte von № V nicht gespielt

Nº VI.

Adagio, quasi un poco Andante.

Fl.

Ob.

Engl. Horn.

p molto espressivo

Clar.

Fag.

Corni.

Tromp.

Tromb.

Timb.

Adagio, quasi un poco Andante.

divisi

p con espressione

H. P. 566

A page of musical notation for orchestra, page 62. The score consists of ten staves. The top four staves are treble clef, the bottom two are bass clef. The key signature is A major (three sharps). The time signature is common time. The music features dynamic markings such as *p* (pianissimo), *cresc.*, *<rf>*, and *pp* (pianississimo). Measures 1 through 10 are shown, with measure 10 being the last on the page.

Musical score for orchestra, page 63, featuring ten staves of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), and brass (Horn, Trombone). The key signature varies throughout the page, including G major, A major, B major, and E major. Dynamic markings include *p*, *f*, *cresc.*, *rit.*, and *dimin.*. Performance instructions like *a2* and *rit.* are also present.

Nº VII.

Allegro.

a2.

Muta in Cis. Gla. Fis.

Allegro.

div. unis.

Allegro.

rf rf rf rf rf

p espress.

a2.

rf rf rf rf rf

div.

p

tranquillo

woodwind parts (flute, oboe, bassoon, etc.)

tranquillo

p

p²

p

p²

p

tranquillo e molto espressivo

unis.

1. *p*

2. *p*

3. *p*

4. *p*

5. *p*

6. *p*

7. *p*

8. *p*

9. *p*

10. *p*

11. *p*

12. *a2.* *p*

13. *p*

14. *p*

15. *p*

16. *p*

17. *p*

18. *p*

19. *p*

20. *p*

21. *cresc.* *p*

22. *p*

23. *p*

24. *p*

25. *p*

26. *p*

27. *p*

28. *p*

29. *p*

30. *p*

31. *p*

32. *p*

33. *p*

34. *p*

35. *p*

36. *p*

37. *p*

38. *p*

39. *p*

40. *p*

41. *p*

42. *p*

43. *p*

44. *p*

45. *p*

46. *p*

47. *p*

48. *p*

49. *p*

50. *p*

51. *p*

52. *p*

53. *p*

54. *p*

55. *p*

56. *p*

57. *p*

58. *p*

59. *p*

60. *p*

61. *p*

62. *p*

63. *p*

64. *p*

65. *p*

66. *p*

67. *p*

68. *p*

69. *p*

70. *p*

71. *p*

72. *p*

73. *p*

74. *p*

75. *p*

76. *p*

77. *p*

78. *p*

79. *p*

80. *p*

81. *p*

82. *p*

83. *p*

84. *p*

85. *p*

86. *p*

87. *p*

88. *p*

89. *p*

90. *p*

91. *p*

92. *p*

93. *p*

94. *p*

95. *p*

96. *p*

97. *p*

98. *p*

99. *p*

100. *p*

101. *p*

102. *p*

103. *p*

104. *p*

105. *p*

106. *p*

107. *p*

108. *p*

109. *p*

110. *p*

111. *p*

112. *p*

113. *p*

114. *p*

115. *p*

116. *p*

117. *p*

118. *p*

119. *p*

120. *p*

121. *p*

122. *p*

123. *p*

124. *p*

125. *p*

126. *p*

127. *p*

128. *p*

129. *p*

130. *p*

131. *p*

132. *p*

133. *p*

134. *p*

135. *p*

136. *p*

137. *p*

138. *p*

139. *p*

140. *p*

141. *p*

142. *p*

143. *p*

144. *p*

145. *p*

146. *p*

147. *p*

148. *p*

149. *p*

150. *p*

151. *p*

152. *p*

153. *p*

154. *p*

155. *p*

156. *p*

157. *p*

158. *p*

159. *p*

160. *p*

161. *p*

162. *p*

163. *p*

164. *p*

165. *p*

166. *p*

167. *p*

168. *p*

169. *p*

170. *p*

171. *p*

172. *p*

173. *p*

174. *p*

175. *p*

176. *p*

177. *p*

178. *p*

179. *p*

180. *p*

181. *p*

182. *p*

183. *p*

184. *p*

185. *p*

186. *p*

187. *p*

188. *p*

189. *p*

190. *p*

191. *p*

192. *p*

193. *p*

194. *p*

195. *p*

196. *p*

197. *p*

198. *p*

199. *p*

200. *p*

201. *p*

202. *p*

203. *p*

204. *p*

205. *p*

206. *p*

207. *p*

208. *p*

209. *p*

210. *p*

211. *p*

212. *p*

213. *p*

214. *p*

215. *p*

216. *p*

217. *p*

218. *p*

219. *p*

220. *p*

221. *p*

222. *p*

223. *p*

224. *p*

225. *p*

226. *p*

227. *p*

228. *p*

229. *p*

230. *p*

231. *p*

232. *p*

233. *p*

234. *p*

235. *p*

236. *p*

237. *p*

238. *p*

239. *p*

240. *p*

241. *p*

242. *p*

243. *p*

244. *p*

245. *p*

246. *p*

247. *p*

248. *p*

249. *p*

250. *p*

251. *p*

252. *p*

253. *p*

254. *p*

255. *p*

256. *p*

257. *p*

258. *p*

259. *p*

260. *p*

261. *p*

262. *p*

263. *p*

264. *p*

265. *p*

266. *p*

267. *p*

268. *p*

269. *p*

270. *p*

271. *p*

272. *p*

273. *p*

274. *p*

275. *p*

276. *p*

277. *p*

278. *p*

279. *p*

280. *p*

281. *p*

282. *p*

283. *p*

284. *p*

285. *p*

286. *p*

287. *p*

288. *p*

289. *p*

290. *p*

291. *p*

292. *p*

293. *p*

294. *p*

295. *p*

296. *p*

297. *p*

298. *p*

299. *p*

300. *p*

301. *p*

302. *p*

303. *p*

304. *p*

305. *p*

306. *p*

307. *p*

308. *p*

309. *p*

310. *p*

311. *p*

312. *p*

313. *p*

314. *p*

315. *p*

316. *p*

317. *p*

318. *p*

319. *p*

320. *p*

321. *p*

322. *p*

323. *p*

324. *p*

325. *p*

326. *p*

327. *p*

328. *p*

329. *p*

330. *p*

331. *p*

332. *p*

333. *p*

334. *p*

335. *p*

336. *p*

337. *p*

338. *p*

339. *p*

340. *p*

341. *p*

342. *p*

343. *p*

344. *p*

345. *p*

346. *p*

347. *p*

348. *p*

349. *p*

350. *p*

351. *p*

352. *p*

353. *p*

354. *p*

355. *p*

356. *p*

357. *p*

358. *p*

359. *p*

360. *p*

361. *p*

362. *p*

363. *p*

364. *p*

365. *p*

366. *p*

367. *p*

368. *p*

369. *p*

370. *p*

371. *p*

372. *p*

373. *p*

374. *p*

375. *p*

376. *p*

377. *p*

378. *p*

379. *p*

380. *p*

381. *p*

382. *p*

383. *p*

384. *p*

385. *p*

386. *p*

387. *p*

388. *p*

389. *p*

390. *p*

391. *p*

392. *p*

393. *p*

394. *p*

395. *p*

396. *p*

397. *p*

398. *p*

399. *p*

400. *p*

401. *p*

402. *p*

403. *p*

404. *p*

405. *p*

406. *p*

407. *p*

408. *p*

409. *p*

410. *p*

411. *p*

412. *p*

413. *p*

414. *p*

415. *p*

416. *p*

417. *p*

418. *p*

419. *p*

420. *p*

421. *p*

422. *p*

423. *p*

424. *p*

425. *p*

426. *p*

427. *p*

428. *p*

429. *p*

430. *p*

431. *p*

432. *p*

433. *p*

434. *p*

435. *p*

436. *p*

437. *p*

438. *p*

439. *p*

440. *p*

441. *p*

442. *p*

443. *p*

444. *p*

445. *p*

446. *p*

447. *p*

448. *p*

449. *p*

450. *p*

451. *p*

452. *p*

453. *p*

454. *p*

455. *p*

456. *p*

457. *p*

458. *p*

459. *p*

460. *p*

461. *p*

462. *p*

463. *p*

464. *p*

465. *p*

466. *p*

467. *p*

468. *p*

469. *p*

470. *p*

471. *p*

472. *p*

473. *p*

474. *p*

475. *p*

476. *p*

477. *p*

478. *p*

479. *p*

480. *p*

481. *p*

482. *p*

483. *p*

484. *p*

485. *p*

486. *p*

487. *p*

488. *p*

489. *p*

490. *p*

491. *p*

492. *p*

493. *p*

494. *p*

495. *p*

496. *p*

497. *p*

498. *p*

499. *p*

500. *p*

501. *p*

502. *p*

503. *p*

504. *p*

505. *p*

506. *p*

507. *p*

508. *p*

509. *p*

510. *p*

511. *p*

512. *p*

513. *p*

514. *p*

515. *p*

516. *p*

517. *p*

518. *p*

519. *p*

520. *p*

521. *p*

522. *p*

523. *p*

524. *p*

525. *p*

526. *p*

527. *p*

528. *p*

529. *p*

530. *p*

531. *p*

532. *p*

533. *p*

534. *p*

535. *p*

536. *p*

537. *p*

538. *p*

539. *p*

540. *p*

541. *p*

542. *p*

543. *p*

544. *p*

545. *p*

546. *p*

547. *p*

548. *p</i*

Vivo.

Musical score for orchestra, page 68, section Vivo. The score consists of ten staves, each with a treble clef and a key signature of one sharp. The music is in common time. The score includes dynamic markings such as *mf*, *cresc.*, *f*, *ff*, *rif*, and *vivo*. The first staff features a prominent bassoon line. The second staff has a cello line. The third staff shows a bassoon line. The fourth staff has a double bass line. The fifth staff has a double bass line. The sixth staff has a double bass line. The seventh staff has a double bass line. The eighth staff has a double bass line. The ninth staff has a double bass line. The tenth staff has a double bass line.

Musical score for orchestra, page 69, featuring ten staves of music in 2/4 time with a key signature of four sharps. The score includes dynamics such as *p*, *f*, and *ff*, as well as slurs and grace notes. Measure numbers 1 through 10 are indicated above the staves.

poco riten. a tempo poco riten.

poco riten. a tempo poco riten.

H.P. 566

71

a tempo

a2. *riten.* *a tempo* *riten.* *a tempo*

p *> espress.* *mf cresc.* *cresc.* *cresc.* *p* *p*

p *>* *p* *p* *cresc.* *cresc.* *p* *p*

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

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

pp *cresc.* *cresc.* *cresc.* *cresc.* *p*

pp *cresc.* *p cresc.* *p cresc.* *p cresc.*

a tempo *riten.* *a tempo* *riten.* *a tempo*

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

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

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

pp *a tempo* *cresc.* *riten.* *a tempo*

pp *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

A page of musical notation from a score, likely for orchestra or band. The page is filled with ten staves of music, each with a different clef (G-clef, F-clef, C-clef) and key signature (various sharps and flats). The music consists of six measures. Measure 1 starts with 'dimin.' (diminishing) dynamics, followed by 'cresc.' (crescendo) dynamics. Measures 2 and 3 also feature 'cresc.' dynamics. Measures 4 and 5 show 'ff' (fortissimo) dynamics. Measure 6 begins with 'ff' dynamics and ends with a 'div.' (divisi) instruction. The score includes various rests and note heads, with some measure numbers ('a2.') appearing above certain measures.

A page of musical notation for orchestra, featuring ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation includes dynamic markings like ff (fortissimo), ff (fortissimo), and ff (fortissimo). Measure numbers 1 through 12 are visible above the staves.

Musical score for orchestra, page 24, showing two systems of music. The score includes ten staves for various instruments. The key signature is A major (three sharps). The time signature is 2/4. The music consists of two systems separated by a repeat sign and double bar line.

System 1:

- Violin I: Starts with a sixteenth-note pattern, followed by eighth-note pairs. Ends with a dynamic instruction "ff".
- Violin II: Eighth-note pairs.
- Cello: Eighth-note pairs.
- Bassoon: Eighth-note pairs.
- Flute: Eighth-note pairs.
- Oboe: Eighth-note pairs.
- Clarinet: Eighth-note pairs.
- Horn: Eighth-note pairs.
- Trombone: Eighth-note pairs.
- Tuba: Eighth-note pairs.

System 2:

- Violin I: Starts with a sixteenth-note pattern, followed by eighth-note pairs. Ends with a dynamic instruction "ff".
- Violin II: Eighth-note pairs.
- Cello: Eighth-note pairs.
- Bassoon: Eighth-note pairs.
- Flute: Eighth-note pairs.
- Oboe: Eighth-note pairs.
- Clarinet: Eighth-note pairs.
- Horn: Eighth-note pairs.
- Trombone: Eighth-note pairs.
- Tuba: Eighth-note pairs.

A page from a handwritten musical score for orchestra. The score consists of ten staves, each with a unique clef (e.g., soprano, alto, bass, and tenor clefs), indicating pitch and vocal range. The time signature varies across the staves, with some sections indicated by 'a2.' (two endings). The music includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *ff* (double forte). The score also features various rhythmic patterns, including eighth and sixteenth note groups, and rests. The handwriting is cursive and expressive, typical of early printed music notation.

poco agitato

Fl.

Ob.

Clar.

Bass.

Horn.

Trom.

Bass. Trom.

Double Bass.

p legg.

p legg.

Fl.

Ob.

Clar.

Bass.

Horn.

Trom.

Bass. Trom.

Double Bass.

Tim.

p cresc.

p cresc.

cresc.

cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

a2.

cresc.

ff dim.

dim.

a2.

sempre cresc.

ff dim. p

ff dim.

sempre cresc.

ff dim.

p cresc. ff

ff

ff

dimin.

ff dim.

ff dim.

ff dim.

ff dim.

ff dim.

a2.

a2.

pp

pp

pp

pp

pp morendo

pp

pp

pp

pp

pp

pp

p

p dim.

pp

perdendosi

erese.

pp

p

p dim.

pp

cresc.

The musical score is composed of ten staves, each representing a different instrument or section of the orchestra. The instrumentation includes:

- String section (Violins I, Violins II, Violas, Cellos)
- Woodwind section (Flutes, Oboes, Clarinets, Bassoon)
- Brass section (Trombones, Horns)
- Percussion (Drums, Cymbals)

The score features a variety of musical elements:

- Dynamics:** Crescendo (cresc.), Decrescendo (decresc.), Fortissimo (ff), and Sforzando (sf).
- Rhythms:** Measures with eighth-note patterns, sixteenth-note patterns, and sustained notes.
- Articulations:** Slurs, grace notes, and accents.
- Measure Numbers:** "n. 2." appears above the third staff from the top.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics like ff, f, s, and ss, and performance instructions like "muta in F.". The page is numbered 82 at the top left.

A page of musical notation for orchestra, featuring ten staves of music in G major (two sharps) and common time. The notation includes various dynamics like ff, f, s, and ss, and performance instructions like 'sul 4'. The page is numbered 83 at the top right.

The music consists of ten staves:

- Staff 1: Treble clef, dynamic ff, instruction \approx .
- Staff 2: Treble clef, dynamic ff, instruction \approx .
- Staff 3: Treble clef, dynamic ff, instruction \approx .
- Staff 4: Treble clef, dynamic ff, instruction \approx .
- Staff 5: Bass clef, dynamic ff.
- Staff 6: Bass clef, dynamic f.
- Staff 7: Bass clef, dynamic f.
- Staff 8: Bass clef, dynamic f.
- Staff 9: Bass clef, dynamic f.
- Staff 10: Bass clef, dynamic f.

Performance instructions include:

- 'a 2.' (above Staff 5)
- 'sul 4' (above Staff 7)

tranquillo e espressivo

Fl.

Ob.

Engl. Horn

Clar.

Fag.

Corni *dimin.*

Tromb. basso.

Trump.

tranquillo e espressivo

Timp.

Corni.

Timp.

mf

p

pp

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

85

Musical score page 86, measures 1-8. The score is for orchestra, featuring parts for Flute, Clarinet, Bassoon, Trombone, and Bassoon. The key signature is A major (three sharps). Measure 1: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 2: Flute and Clarinet continue their eighth-note patterns. Measure 3: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 4: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 5: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 6: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 7: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support. Measure 8: Flute and Clarinet play eighth-note patterns, Bassoon provides harmonic support.

Musical score page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni.), Double Bass (Bass), and Cello (Cello). The key signature changes from A major (no sharps or flats) to B major (one sharp) at the beginning of measure 12. Measure 11 starts with a dynamic of p . Measure 12 begins with a dynamic of pp . The flute has a sustained note. The bassoon plays eighth-note patterns. The double bass and cello provide harmonic support. The strings play eighth-note patterns. The flute has a sustained note. The bassoon plays eighth-note patterns. The double bass and cello provide harmonic support. The strings play eighth-note patterns.

poco riten. *a tempo* *cresc. e ritard.* *rit.* *a tempo*

poco riten. *a tempo* *cresc. e ritard.* *rit.* *a tempo*
poco riten. *a tempo* *cresc. e ritard.* *a tempo*

morendo

pp

pp morendo

pp

pp

p

pp

pp

pp

p

1. cresc.

2. cresc.

2. cresc.

p cresc.

p cresc.

cresc.

cresc.

200
p cresc.

p cresc.

mfp cresc.

mfp cresc.

mfp cresc.

cresc.

cresc.

f con fuoco

tranquillo

tranquillo

p *espressivo*

p *espressivo*

n. 2

p

p

p

p

p

tranquillo

p *espressivo*

p

divisi

p

p

p

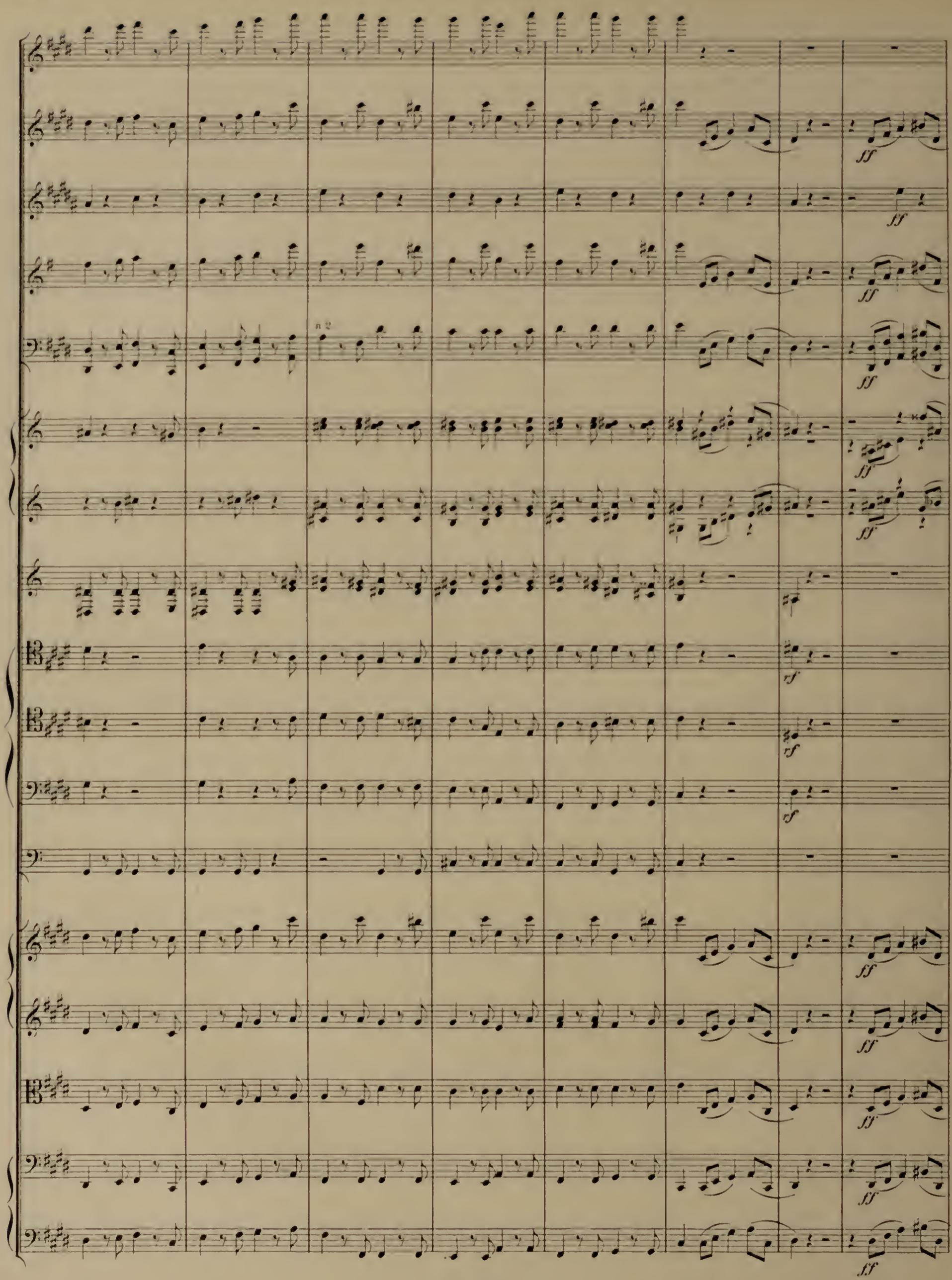
p

p

p

tranquillo

A page of musical notation for orchestra, featuring ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation includes dynamic markings like ff, f, and s, as well as performance instructions like 'a2.' and 'v'. The page is numbered 91 at the top right.



ff

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments depicted include two violins, two violas, two cellos, double bass, oboe, bassoon, trumpet, and timpani. The music is set in common time and features a key signature of three sharps. The score is filled with dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 's' (soft). The first few measures show sustained notes and simple harmonic patterns. As the piece progresses, the complexity increases with more intricate melodic lines and rhythmic patterns. The instrumentation becomes more prominent, particularly the brass and woodwind sections. The overall style is characteristic of a classical or romantic era symphony.

A page from a musical score featuring ten staves of music. The key signature varies between G major and E major. The time signature is mostly common time. Dynamics include *ff*, *f*, *sf*, *sf*, *sf*, *pp*, *p*, *mf*, and *dimin.*. Articulation marks like short vertical lines and dots are present. Measure numbers *a 2.* appear above certain measures. The score includes parts for various instruments or voices, though specific names are not written.

A page of musical notation for orchestra, page 96. The score consists of ten staves, each with a different instrument. The instruments include two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, and one cello. The music is in common time and is written in G major. The notation includes various dynamics such as *p*, *pp*, *f*, and *ff*. The first six measures show sustained notes and rests. Measures 7 through 12 feature eighth-note patterns. Measure 13 begins with a dynamic of *pp* followed by eighth-note patterns. Measures 14 through 19 show eighth-note patterns. Measure 20 begins with a dynamic of *ff* followed by eighth-note patterns.

G.P.

1

2

3

4

5

6

7

8

9

10

11

12

G.P.

molto espressivo

Fl.

ob. *p molto espressivo*

Engl. Horn. *molto espressivo*

Clar. *p molto espressivo*

Fag. *p molto espressivo*

Corni.

Tromp.

Tromb. ten. I et II.

Tromb. basso.

Timp.

Viol. I. *p molto espressivo*

Viol. II. *p*

Alto Solo. *p molto espressivo*

Alto Tutti.

Vcl. Solo. *p molto espressivo*

Vcl. Tutti. *p*

Bass. *p*

p molto espressivo

Poco Adagio.

Musical score for orchestra, page 100, featuring the following instruments and dynamics:

- Ob.**: *p espressivo*
- Engl. Horn**: *pp espressivo*
- Clar.**: *p espressivo*
- Fag.**: *p espressivo*
- Corni**: *p espressivo*
- Tromp.**: *pp dolce e espressivo*, *p*
- Bassoon**: *p*
- Timp.**: *pp dolce e espressivo*, *p*
- Viol. I.**: *p*
- Viol. II.**: *p*
- Alto.**: *p espressivo*
- Vcl.**: *pp*
- Bass.**: *pp*

The score concludes with the instruction **Poco Adagio.** at the bottom right.

Tempo I.

Music score for orchestra, page 101. The score consists of ten staves, each with a different instrument's part. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone, Tuba), and percussion (Drum). The music is in common time, with various key signatures (F major, G major, A major, D major, B minor). The score features dynamic markings like *p espressivo*, *pp cresc.*, and *ff*. The tempo is marked as *Tempo I.* throughout the page.



