

OUVERTÜRE

G MOLL

für Orchester

von

ANTON BRUCKNER

(Nachgelassenes Werk)

veröffentlicht mit der Studie:

Unbekannte Frühwerke Anton Bruckners

von

Dr. Alfred Orel



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

Revisionsbericht.

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

Dr. Alfred Orel.

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OUVERTURE.

Introduction.
Adagio.

Anton Bruckner.
(1824 - 1896.)

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

- Piccolo:** Treble clef, C4, dynamic *ff*.
- Flauto:** Treble clef, C4, dynamic *ff*.
- 2 Oboi:** Treble clef, C4, dynamic *ff*.
- Clarineti in B:** Treble clef, B3, dynamic *ff*.
- 2 Fagotti:** Bass clef, C3, dynamic *ff*. Includes a *p* dynamic marking and a slur.
- 2 Corni in F:** Treble clef, F3, dynamic *ff*.
- 2 Trombe in B:** Treble clef, B3, dynamic *ff*.
- Tromboni:** Bass clef, C3, dynamic *ff*. Includes a *(a 3)* marking.
- Timpani G-D:** Bass clef, G2-D3, dynamic *ff*. Includes *tr* markings.
- Violino 1:** Treble clef, C4, dynamic *ff*.
- Violino 2:** Treble clef, C4, dynamic *ff*.
- Viola:** Alto clef, C3, dynamic *ff*. Includes a *p* dynamic marking.
- Violoncello:** Bass clef, C3, dynamic *ff*. Includes a *p* dynamic marking and a slur.
- Contrabasso:** Bass clef, C2, dynamic *ff*.

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *Adagio*. Dynamics range from *ff* (fortissimo) to *p* (piano).

1

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

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

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

2 Fag. *Solo* *(cresc.)* *f* *(cresc.)* *(\leftarrow)* *f*

Vl. 1. *p* *poco a poco cresc.* *f* *(delesc.)*

Vl. 2. *p* *poco a poco cresc.* *f* *(delesc.)*

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

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

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

2 Ob. *fp*

2 Clar. in B. *fp*

Vl. 1. *p* *più dimin.* *pp*

Vl. 2. *(p)* *più dimin.* *pp*

Vla. *p* *(più dimin.)* *pp*

Vlc. *p* *più dimin.* *pp*

Cb. *p* *più dimin.* *pp*

②
(Allegro non troppo.)

1. *pp*

2.

1a. *molto staccato*
pp

Flc.

Cb.

③ *Soli*

Ob. *p*

Clar. in B. *p*

Fag. *p*

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

③

Vl. 1. *p* *sempre legato*

Vl. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

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

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F. *1. Solo*

2 Trbe. in B.

3 Trbni.

Timp.

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

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

tr tr

f *f*

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

⑤

2 Ob.

2 Fag.

⑤

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Fl.

2 Clar. in B.

2 Fag.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

sempre legato

poco a poco crescendo

sempre legato

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

p (cresc.)

mf

f

f

f

f

f

Fl. *un poco riten.*

Ob. *pp*

Clar. in B.

Fag.

Cor. in F. *fp*

Vl. 1. *un poco riten.*

Vl. 2. *fp*

Vla.

Vlc. *dimin.*

Cb.

⑥ *Un poco meno mosso.*

2 Ob. (1.)

2 Cor. in F. *pp*

Vl. 1. *bon legato*

Vl. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

2 Ob. *(espress.)*

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

2 Cor. in F.

Vl. 1.

Vl. 2.

Vla. (v)

Vlc. (w)

Cb.

Fl. (7)

2 Ob. *f*

2 Clar. in B. *f*

2 Fag. *(mp)*

2 Cor. in F. *Soli.*

Vl. 1. (7) *mf*

Vl. 2. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

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

2 Cor. in F.

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

(sempre stacc.) (mf)

mf

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

(poco rit.)

(dimin.)

2 Cor. in F.

Soii.

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

(poco rit.)

dimin.

p

⑧ Tempo I.

Musical score for woodwinds and percussion. The instruments listed are Piccolo (Picc.), Flute (Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Clar. in B.), 2 Bassoons (2 Fag.), 2 Cor Anglais in F (2 Cor. in F.), 2 Trumpets in B-flat (2 Trbe. in B.), 3 Trombones (3 Trbni.), and Timpani (Timp.). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamic marking is *ff* (fortissimo). The Piccolo part has a trill (tr) in the second measure. The Clarinet in B-flat part has a marcato (*marc.*) section starting in the third measure. The Timpani part has trills (tr) in the first and second measures.

⑧ Tempo I.

Musical score for strings. The instruments listed are Violin 1 (Vl. 1.), Violin 2 (Vl. 2.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamic marking is *ff* (fortissimo). The Violin 1 part has a trill (tr) in the second measure. The Violin 2, Viola, Violoncello, and Contrabass parts all have marcato (*marc.*) markings in the third measure.

9

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

9

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbc. in B.

3 Trbni.

Timp.

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

ff

tr

(a 3)

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

11

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

tr tr tr

11

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

Fl. *dim.*

Ob. *p*

Clar. in B. *mf* *p* 2. Solo. *(mf)*

Fag. *(dim.)* *(mf)* *(p)*

2 Cor. in F. 1. Solo. *p*

Vl. 1. *mf* *p*

Vl. 2. *mf*

Vla. *mf* *dimin.*

Vlc. *mf* *dimin.*

Cb. *mf* *dimin.*

2 Ob. *(dim.)* Solo. *(poco marcato)* *pp*

2 Clar. in B. *(dim.)* *(pp)*

2 Cor. in F. *(dim.)*

Vl. 1. *pp*

Vl. 2. *pp*

Vla. *(dim.)*

Vlc. *(dim.)*

Cb. *(dim.)*

This musical score page features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, rests in the first two measures, then plays a melodic line starting in the third measure.
- Fl.** (Flute): Treble clef, plays a melodic line with slurs and accents.
- 2 Ob.** (Oboes): Treble clef, plays a melodic line with slurs and accents.
- 2 Clar. in B.** (Clarinets in B-flat): Treble clef, plays a rhythmic pattern of eighth notes.
- 2 Fag.** (Bassoons): Bass clef, plays a melodic line with slurs and accents.
- 2 Cor. in F.** (Cor Anglais): Treble clef, rests in the first two measures, then plays a melodic line.
- 2 Trbe. in B.** (Trumpets in B-flat): Treble clef, rests in the first two measures, then plays a melodic line.
- 3 Trbni.** (Trumpets): Bass clef, rests in the first two measures, then plays a melodic line.
- Timp.** (Timpani): Bass clef, rests throughout the page.
- String Section:**
 - Vl. 1.** (Violin I): Treble clef, plays a melodic line with a *f(cresc.)* marking.
 - Vl. 2.** (Violin II): Treble clef, plays a melodic line with a *f(cresc.)* marking.
 - Vla.** (Viola): Bass clef, plays a melodic line with a *f(cresc.)* marking.
 - Vlc.** (Violoncello): Bass clef, plays a melodic line with a *f(cresc.)* marking.
 - Cb.** (Double Bass): Bass clef, plays a melodic line with a *f(cresc.)* marking.

15

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

15

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

Fl. Solo. (*p*)

2 Ob. 1. Solo (*p*)

2 Fag. Solo. (*p*)

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

VI. 1. (*pp*)

VI. 2. (*pp*)

Vla. (*pp*)

Vlc. (*pp*)

Cb. (*pp*)

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

2 Clar. in B. (*p*)

2 Fag. (*p*)

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

VI. 1. (*p*)

VI. 2. (*p*)

Vla. (*p*)

Vlc. (*p*)

Cb. (*p*)

Fl. *f*

2 Ob. *mf*

2 Cor. in F. *p*

16

Vl. 1. *p*

Vl. 2. *p*

Vla. *p*

Vlc. *(sempre stacc.)*

Cb. *(sempre stacc.)*

Fl. *(sempre stacc.)*

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

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

2 Cor. in F. *mf*

Vl. 1. *mf* *(sempre stacc.)* *cresc.*

Vl. 2. *mf* *(sempre stacc.)* *cresc.*

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

Vlc. *(cresc.)*

Cb. *(cresc.)*

Picc.

Fl. *f* *fpppp*

2 Ob. *fpp* (*p*)

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

2 Fag. *fpp* (*p*)

2 Cor. in F. *fz*

2 Trbe. in B. *fz*

3 Trbni. *fz*

Timp. *tr* *fz*

Vi. 1. *f* *ppp* (*p*)

Vi. 2. *f* *ppp* (*p*)

Vla. *f* *ppp* (*p*)

Vlc. *f* *ppp* (*p*)

Cb. *f* *ppp* (*p*)

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

2. Fag. *pp(p)(dim.)* *(pp)*

2. Cor. in F. *(pp)*

Vi. 1. *dim.*

Vi. 2. *(dim.)*

Vla. *(dim.)*

Vlc. *(dim.)*

Cb. *(dim.)*

Detailed description: This system contains the first four measures of the score. The 2nd Clarinet in B-flat has a melodic line starting with a dynamic of *(dim.)*. The 2nd Bassoon has a rhythmic accompaniment with dynamics *pp(p)(dim.)* and *(pp)*. The 2nd Cor in F has a long note in the fourth measure with dynamic *(pp)*. The Violin I and II parts have a rhythmic pattern with dynamics *dim.* and *(dim.)*. The Viola, Violoncello, and Contrabass parts have long notes with dynamic *(dim.)*.

Ob. *pp*

Clar. in B. *p*

Fag. *p*

Cor. in F.

Vi. 1. *pp*

Vi. 2.

Vla. *pp* *(stacc. sempre)*

Vlc.

Cb.

Detailed description: This system contains measures 5-8. The Oboe has a melodic line starting at measure 5 with dynamic *pp*. The Clarinet in B-flat has a long note in measure 6 with dynamic *p*. The Bassoon has a rhythmic accompaniment with dynamic *p*. The 2nd Cor in F has a long note in measure 5. The Violin I part has a melodic line starting at measure 5 with dynamic *pp*. The Viola part has a rhythmic accompaniment with dynamics *pp* and *(stacc. sempre)*. The Violoncello and Contrabass parts have long notes.

Fl. (p) (19)

2 Ob. (p)

2 Clar. in B. (p)

2 Fag. (p)

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

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

Vi. 2. (p)

Vla. (p)

Vlc. (p)

Cb. (p)

2 Ob. (f)

2 Clar. in B. (cresc.)

2 Fag. (cresc.)

2 Cor. in F. (mf)

Vi. 1. (cresc.) (più f) (f)

Vi. 2. (cresc.) (f)

Vla. (cresc.) (f)

Vlc. (cresc.) (f)

Cb. (cresc.) (f)

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20

Picc. *ff* *f cresc.* *ff*
 Fl. *ff* *f* *(cresc.)* *ff*
 2 Ob. *ff* *(f cresc.)* *(cresc.)* *ff*
 2 Clar. in B. *ff* *f* *(f cresc.)* *ff*
 2 Fag. *ff* *(f cresc.)* *ff*
 2 Cor. in F. *ff* *f* *(cresc.)* *ff*
 2 Trbe. in B. *ff* *(mf)* *cresc.* *ff*
 1 Trbni. *ff* *ff*
 Timp. *tr* *ff* *(mf)* *(cresc.)* *ff*
 Vl. 1. *ff* *f* *(cresc.)* *ff*
 Vl. 2. *ff* *f* *(cresc.)* *ff*
 Vla. *ff* *f* *(cresc.)* *ff*
 Vlc. *ff* *f* *(cresc.)* *ff*
 Cb. *ff* *f* *(cresc.)* *ff*

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in F.

2 Trbe. in B.

3 Trbni.

Timp.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

f *ff*

Fl. *rit.*

2 Ob. *dim.* *p*

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

2 Fag. *dim.* *p*

2 Cor. in F. (mutano in G)

2 Trbe. in B. (mutano in D)

3 Trbni.

rit.

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

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

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

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

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

② Un poco meno mosso.

2 Fag.

Vl. 1. *p*

Vl. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Tempo I.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Tempo I.

Vl. 1.

Vl. 2.

Vla.

Vcl.

Cb.

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

23

Picc. *(sempre marc.)*

Fl. *(sempre marc.)*

2 Ob. *(sempre marc.)* *f*

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

2 Fag. *(sempre marc.)* *f*

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

2 Trbe. in D.

3 Trbni. *f*

Timp.

23

Vl. 1. *(sempre marc.)* *f*

Vl. 2. *(sempre marc.)* *f*

Vla. *(sempre marc.)* *f*

Vlc. *(sempre marc.)* *f*

Cb. *(sempre marc.)* *f*

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

f cresc.

cresc.

cresc.

cresc.

cresc.

(p)

(mp)

(mf)

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

tr

(mf)

(mf)

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

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

Detailed description: This system contains the first seven staves of the score. The Clarinet in B-flat staff begins with a melodic line marked *(dim.)*. The Bassoon staff has a rhythmic accompaniment marked *pp (p) (dim.)*. The Horn in F staff is mostly silent, with a first ending marked *1.* and *(pp)*. The Violin 1 and 2 staves play a steady eighth-note pattern, with the Violin 2 part marked *(dim.)*. The Viola, Violoncello, and Contrabass staves provide harmonic support with various rhythmic patterns, all marked *(dim.)*.

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

p
p
pp
(stacc. sempre)

Detailed description: This system contains the next seven staves. The Oboe staff has a melodic line starting at measure 18, marked *p*. The Clarinet in B-flat staff has a sustained note marked *p*. The Bassoon staff has a rhythmic accompaniment. The Horn in F staff is silent. The Violin 1 staff has a melodic line starting at measure 18, marked *pp*. The Violin 2 staff is silent. The Viola staff has a rhythmic accompaniment marked *pp* and *(stacc. sempre)*. The Violoncello and Contrabass staves provide harmonic support.

Fl. (p) (19)

2 Ob. (p)

2 Clar. in B. (p)

2 Fag. (p)

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

Vl. 1. (19) (v) p(v)

Vl. 2. p

Vla. p

Vlc. p

Cb. p

2 Ob. f

2 Clar. in B. (cresc.)

2 Fag. (cresc.)

2 Cor. in F. f(mf)

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

Vl. 2. (cresc.) (piu f) f

Vla. (cresc.) f

Vlc. (cresc.) f

Cb. (cresc.) f

20

Picc. *ff* *f cresc.* *ff*

Fl. *ff* *f* *(cresc.)* *ff*

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

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

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

2 Cor. in F. *ff* *f* *(cresc.)* *ff*

2 Trbe. in B. *ff* *(mf)* *cresc.* *ff*

3 Trbni. *ff* *(mf)* *(cresc.)* *ff*

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

20

Vl. 1. *ff* *(cresc.)* *ff*

Vl. 2. *ff* *(cresc.)* *ff*

Vla. *ff* *(cresc.)* *ff*

Vle. *ff* *(cresc.)* *ff*

Cb. *ff* *(cresc.)* *ff*

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

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

Fl. *rit.*

2 Ob. *dim.* *p*

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

2 Fag. *dim.* *p*

2 Cor. in F. (mutano in G)

2 Trbe. in B. (mutano in D)

3 Trbni.

rit.

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

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

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

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

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

21 Un poco meno mosso.

2 Fag.

Vl. 1. *p*

Vl. 2. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

22 Tempo I.

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

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

(Soli)

23 Tempo I.

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

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

23

Picc. *(sempre marc.)*

Fl. *(sempre marc.)*

2 Ob. *(sempre marc.)* *f*

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

2 Fag. *(sempre marc.)* *f*

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

2 Trbe. in D.

3 Trbni. *f*

Timp.

23

Vl. 1. *(sempre marc.)* *f*

Vl. 2. *(sempre marc.)* *f*

Vla. *(sempre marc.)* *f*

Vlc. *(sempre marc.)* *f*

Cb. *(sempre marc.)* *f*

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

f cresc.
cresc.
cresc.
cresc.
(p)
(mp)
(mf)
tr
(mp)
(mf)
cresc.
cresc.
cresc.
cresc.
cresc.

This page of the musical score features a variety of instruments and dynamics. The woodwind section includes Piccolo, Flute, Oboe (2), Clarinet in B-flat (2), and Bassoon (2). The brass section consists of Cornet in G (2), Trumpet in D (2), and Trombone (3). The percussion section includes Timpani. The string section includes Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score shows a gradual increase in volume across most sections, indicated by 'cresc.' markings. The flute has a forte ('f') dynamic with a crescendo. The oboe, clarinet, and bassoon also have crescendo markings. The trumpets and trombones start with a piano ('p') dynamic and move to mezzo-piano ('mp') and mezzo-forte ('mf'). The timpani part includes a trill ('tr') and dynamic markings of mezzo-piano ('mp') and mezzo-forte ('mf'). The strings have a consistent crescendo throughout the passage.

21

Picc. *f* *(cresc.)*

Fl. *f* *(cresc.)*

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

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

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

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

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

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

Timp. *tr*

24

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

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

Vla. *f* *(cresc.)*

Vlc. *f* *(cresc.)*

Cb. *f* *(cresc.)*

25

Picc.

Fl.

2 Ob.

2 Clar. in B.

2 Fag.

2 Cor. in G.

2 Trbe. in D.

3 Trbni.

Timp.

più cresc. *ff*

tr *tr*

ff p cresc.

25

Vl. 1.

Vl. 2.

Vla.

Vlc.

Cb.

più cresc. *ff*

più cresc. *(ff)*

più cresc. *ff*

più cresc. *(ff)*

più cresc. *ff*

(a tempo
ritenente.) (Largo) Largo.

(poco accel.)

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

mf f ff

cresc. mf f ff

f ff

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

ff

(molto marc.)
(1.2.)
(3.)
ff

tr tr tr tr tr

(a tempo
ritenente.) (Largo) Largo.

(poco accel.)

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

cresc. mf f ff

cresc. mf f ff

(cresc.) (mf) f ff

cresc. mf f ff

cresc. mf f ff

