

Raimund Schwedeler

Konzert

für Violoncello und großes Orchester
op. 64

Konzert für

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Violoncello und gr. Orchester

op. 64

moderato

First system of musical notation. Includes parts for Flg., Vc. Solo, I. Vi., II. Vi., Vle., Vc., and Kb. The Flg. part features a triplet of eighth notes with first and second endings. The Vc. Solo part has a triplet of eighth notes. The string parts (I. Vi., II. Vi., Vle., Vc., Kb.) are playing a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of musical notation, starting at measure 4. The Flg. part has a second ending for the triplet. The Vc. Solo part continues with the triplet. The string parts continue with their respective parts. The Kb. part has a *p* dynamic marking at the end of the system.



2.

appassionato con espr.

Vc.
Solo

Musical notation for Violin Solo, measures 7-9. The first measure contains two triplet markings over eighth notes. The second measure has a *dim.* marking. The third measure has an *mp* marking. The notation includes various note values and rests.

Vle

Musical notation for Viola, measures 7-9. The first measure has a *p* marking. The second measure has a *mp* marking. The notation includes various note values and rests.

Fg.

Musical notation for Flute, measures 10-11. The first measure has a *p* marking. The notation includes various note values and rests.

Pk.

Musical notation for Percussion, measures 10-11. The first measure has a *p* marking. The notation includes various note values and rests.

Vc.
Solo

Musical notation for Violin Solo, measures 10-11. The first measure has an *mp* marking. The second measure has a *cresc.* marking. The notation includes various note values and rests.

I
Vi
II

Musical notation for Violin I and II, measures 10-11. The first measure has a *mf* marking. The notation includes various note values and rests.

Vle

Musical notation for Viola, measures 10-11. The first measure has an *mp* marking. The notation includes various note values and rests.

Vc.

Musical notation for Violin, measures 10-11. The first measure has a *p* marking. The notation includes various note values and rests.

Kb.

Musical notation for Cello, measures 10-11. The first measure has a *p* marking. The notation includes various note values and rests.

13

Vc. Solo

I VI II

Vle

Vc.

Kb.

15

4. Fg.

Vc. Solo

I VI II

Vle

Vc.

Kb.



18

Vc. Solo

I VI II

Vle

Vc.

Kb.

21

Vc. Solo

I VI II

Vle

Vc.

Kb.

1. Fl. *1. Solo* *mp* *3* *3*

1. Fg. *1. 3* *p* *3* *1. 3* *mp*

Vc. Solo *poco a poco dim.* *morendo*

I. Vi. I *dim.*

Vle *dim.*

Vc. *p* *3* *3* *p* *3* *3*

Kb. *dim.* *p* *3* *3* *p* *3* *3*

1. Fl. *mf* *3* *3* *mp* *mf* *3* *3*

Fg. *p* *3* *3* *mp* *3* *3*

I. Vi. I *p* *3* *3* *p* *3* *3*

Vle *p* *3* *3* *p* *3* *3*

Vc. *p* *3* *3* *p* *3* *3*

Kb. *p* *3* *3* *p* *3* *3*



38/

Fl.

Ob.

Cl. in B

Fg.

4 Hr.F.

Pk.

Uc. Solo

I

Vi I

Vi II

Vle.

Vc.

Kb.

1.2. a2

1.2. a2

1.2.

3.4. a2 mf

2 PK.

mf

arco

pizz.

mf



40

Fl.

Ob.

Cl. in B

Fg.

Hr. F.

Pk.

Dc. Solo

I

Vi

II

Vle

Vc.

Kb.

a₂

a₂

mf

mf

p

p

f con espr.

con espr.

con espr.

con espr.

con espr.

con espr.

con espr.

con espr.

pizz.

arco

(arco)

1.

2.

3.

13

44

Vc. Solo

cresc.

mf

Vle

Vc.

Kb.

mf

mf

46

Vc. Solo

voran

Vc.

Kb.

mf

mf

48

Fl.

Ob.

Cl.

Fg.

Vc. Solo

Vc.

Kb.

mf

mf

50

2 Cl. in B

PK.

Vc. Solo

mp

mp >

dim.

mp

p

pizz

mp

pizz.

p

mp

p

52

2 Cl. in B

Vc. Solo

Vc.

Kb.

Zurückhaltend

p

pp

p



12 54

Cl. in B

Fg.

Hr. F.

Vc. Solo

Vc.

56 57

Cl. in B

Fg.

Vc. Solo

Vle

Vc.

Kb.

bedächtig
dim. e molto rit.

a tempo

bedächtig

a tempo

dim. e molto rit.

a tempo

p

58

Vc. Solo

I VI II

p

div.

61

1. Ob.

Vc. Solo

mf

con espr.

I VI II

Vle

Vc.

Kb.

zUS.

pizz.

mp

mp

mf

p



64

Fl. *p* *mp*

Ob. *p* *mp*

Cl. in B *p* *mp*

Fg. *p* *mp*

Vc. Solo *mf* *mp* *poco a poco cresc.*

67

Fl.

Ob.

Cl. in B

Fg.

Vc. Solo *dim.*

I VI II

Vle *mf*

Vc.

Vc. Solo ⁷⁰

pp mf

I VI

II

Vle

Vc.

Kb.

dim.

poco p

Tempo I (moderato)

⁷³

Fl.

Ob.

Cl. in B

Fg.

4 Hrn. in F

Vc. Solo

mp p mf

Tempo I (moderato)

I VI

II

Vle

Vc.

Kb.

16

1. Fl. *76* *Wieder voran*

2. Fg. *12* *8*

Vc. Solo *12* *8* *Wieder voran*

I VI II *3* *3* *Wieder voran*

Vle *12* *8*

Vc. *8*

2. Fg. *78*

Vc. Solo

2. Fl. *80*

2. ob.

2. Cl. in B

2. Fg.

Vc. Solo *dim.*

Vc.

Kb.

82

2 Fl.

2 Ob.

2 Cl. in B

2 Fg

PK.

Vc. Solo

Vc.

Kb.

84

Vc. Solo

Vc.

Kb.



86

2ob

2 Cl. B

2 Fg.

Vc. Solo

1. *p*

p

p

p

pizz.

p

88

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Vc. Solo

1. *mp*

mp

mp

1. *mp*

1. *mp*

mp

mp

2 Fl. *mp* *m.* *mp dim.*

1. Ob. *p* *p*

Hr. F *3.* *p*

Vc. Solo

Vc. *mp*

Kb. *mp*

a tempo

92

2 Fl.

1. Hr. F *p* *mf*

Vc. Solo *mp* *mf*

a tempo

a poco rit. e dim. *a tempo*

3. *p* *mf*

6. *mf*

3. *mf*

6.



20 95

1. Fg

Vc. Solo

F Vc. II

Vle

Vc.

Fl.

Ob.

Cl. in B

Fg.

4 Hr. F

Vc. Solo

I VI

II

Vle

Vc.

Kb.

99

Fl.

Ob.

Cl.
in B

Fg.

4
Hr.
F

Tr. B

3 Ps.

Vc.
Solo

I
VI
II

Vle

Vc.

Kb.

Detailed description of the musical score: The score is for a symphony orchestra, page 21, starting at measure 99. The key signature has one flat (B-flat). The time signature is 4/4. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. in B), Bassoon (Fg.), Horns (4 Hr. F), Trumpet B (Tr. B), Percussion (3 Ps.), Violin Solo (Vc. Solo), Violins I, VI, II (I, VI, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.). The Flute part has notes with stems pointing up and down. The Oboe part has notes with stems pointing up and down. The Clarinet in B part has notes with stems pointing up and down. The Bassoon part has notes with stems pointing up and down. The Horns part has notes with stems pointing up and down. The Trumpet B part has notes with stems pointing up and down, including a first ending marked '1.' and a dynamic marking 'mf'. The Percussion part has notes with stems pointing up and down, including a first ending marked '1.' and a dynamic marking 'mf'. The Violin Solo part has a melodic line with a slur and a dynamic marking 'p'. The Violins I, VI, II part has a rhythmic pattern with slurs and dynamic markings 'p' and 'mf'. The Viola part has notes with stems pointing up and down. The Violoncello part has a rhythmic pattern with slurs and dynamic markings 'p' and 'mf'. The Double Bass part has a rhythmic pattern with slurs and dynamic markings 'p' and 'mf'.

101

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. in B *f* *dim.*

Fg. *f* *dim.*

4 Hr. F *f* *dim.*

2 Tr. B *mf* *dim.*

3 Ps. *mf* *mf* *dim.*

Vc. Solo *piu*

I VI *f* *dim.*

II *f* *dim.*

Vle *f* *dim.*

Vc. *f* *dim.*

Kb. *f* *dim.*

103

Handwritten musical score for a piece starting at measure 103. The score is written on ten staves. The first system (measures 103-104) includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The second system (measures 105-106) continues the melodic and bass lines with piano accompaniment. The third system (measures 107-108) features a more complex piano accompaniment with triplets and sixteenth notes. The fourth system (measures 109-110) includes a 'Zus.' (Zusatz) section with a treble clef staff and a bass clef staff. The score concludes with a double bar line and repeat signs.



105 $\text{b} = \text{b}$

2. Ob. p mp p

2. Cl. p mp p

in B

2. Fg. p mp p

Vc. Solo p mp p

I VI II

Vle p mp p

Vc. p mp p

Kb. p mp p

107 2.

3. Ob. mp p

2. Cl. mp p

in B

2. Fg. mp p

Vc. Solo mp p

I VI II

Vle mp p

Vc. mp p

Kb. mp p

109 2. Cl. allein

2. Cl. in B

2. Fg.

Vc. Solo

mp

1. mp

2. mp

1. allein mp

111

2. Cl. in B

1. Fg.

Vc. Solo

mp

1. p

2. p

113

2. Fl.

2. Ob.

2. Cl. in B

2. Fg.

Vc. Solo

p

mf

mf

mp 4

mf

I

VI

II

Vle

Vc.

Kb.

div.

div.

mf

mf

26 *11b*
2 Ob. *mf*
2 Fg. *mf*
Vc. Solo *poco f*
Vle *div.*
Vc. *div.*
Cb. *poco f*

Vc. Solo
Vc.
Cb.

Vc. Solo
I
VI
II
Vle
Vc.
Cb.

122

1. Fl. *1. allein*

1. Ob.

1. Cl. mB

1. Fg.

4 Hr.

2 Tr. B

3 Ps.

Tb.

Vc. Solo

I Vi

II Vi

vle

Vc.

Kb.

piu f

f

3. Ps.

28

124

largamento

Fl. *f* *ff* *p*

ob. *f* *ff* *p*

Cl. in B *f* *ff* *p*

Fg *f* *ff* *p*

largamento

4 Hr. F *f* *ff* *p* *pp*

2 Tr. B *f* *ff* *p*

3 Ps. *f* *ff* *p*

Tb. *f* *ff* *p*

Pk. *f* *ff* *p* *pp*

Vc. Solo *f* *pp*

largamento

I VI II *f* *ff* *p*

Vle *f* *ff* *p*

Vc. *f* *ff* *p*

Kib. *f* *ff* *p*

127

4 Hr. F

3.4. *dim.* *ppp*

pp *morendo* *ad libitum* *6* *con espr.*

Vc. Solo

Vle

Vc.

Kb.

dim. *pp*

dim. *pp*

dim. *pp*

moderato

129

Vc. Solo

mf

Vle

Vc.

Kb.

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

131

Vc. Solo

3

Vle

Vc.

Kb.

p *mp*

30 133

2 Fg. *mf*

Vc. Solo *f*

Vle *mf*

Vc. *pizz.* *mf*

Kb. *pizz.* *mf*

arco *mf*

Vc. Solo *dim.*

Vle *p*

Vc. *dim.* *p*

Kb. *dim.* *p*

arco *p*

sostenuto

poco a poco crescendo

137

Fl.

Ob.

Cl.
B

Fg.

4
Hr.

2 Tr. B

3
Ps.

Tb.

Vc.
Solo

I
VI
II

poco a poco crescendo

sostenuto

poco a poco crescendo



Handwritten musical score for a symphony orchestra, page 32. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), Horns (4 Hr.), Trumpets (2 Tr. B), Percussion (3 Ps.), Trombone (Tb.), Violin (Vc. Solb), Violins I and II (I VI II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.). The music is in a key with one sharp (F#) and a 2/4 time signature. It features various dynamics such as *p*, *mf*, and *f*, and includes performance instructions like *allarg.* and *1. Solo*. There are also handwritten annotations and markings throughout the score.

1. Hr. F ¹⁴³

3 Ps. 1. 2.3.

Vc. Solo

12. I. 98

Lento

Vc. Solo

2. Ob.

2. Fg.

Vc. Solo

I Vi I

Vle

Vc.

I Vi I

Vle

Vc.

I
VI
II

g *div.*
pp *poco a poco* *cresc.*

Vle

Vc.

2
Cl
in B

2
Fg.

Vc.
Solo

17 *Solo*

2 Fg. *1. 2.* *poco.* *1. allein* *mf* *4. Hr. F*

4. Hr. F

Vc. Solo *f* *mf* *cresc.*

I VI *mf* *cresc.*

II VI *mf* *cresc.*

Vc. *mf* *mf*

25 *1. allein* *f* *(h)* *1.* *2.* *1.* *2.*

Fl. *f*

Ob. *f* *2.* *1.* *2.*

Cl. in B *f*

Fg. *f*

4 Hr. F *f* *1.* *2.*

Tb. *f*

Pk. *f*

Vc. Solo *piu.*

36 29

2 Fg. *mp*

3 Hr. F *3 · Hr. F*

2 Tr. *f > p* *mf > p* *mp > p* *p* *p*

Vc. Solo *mf* *mf* *mf* *p*

Vc. *pizz.* *mf*

Kb. *mf* *mf*

piu mosso (cantabile)

33

4 Hr. F *p*

Vc. Solo *mp cantabile* *cresc.*

piu mosso (cantabile)

p *mp* *mf* *mf*

p *mf* *p*

mp *cresc.*

sostenuto

wieder fließend

37

Handwritten musical score for orchestra and solo voice. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), Horns (4 Hr.), Trumpets (2 Tr.), Trombones (3 Tr.), Tuba (Tb.), Percussion (Pk.), Solo Voice (Vc. Solo), Violins I and II (I, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.).

Key markings include *sostenuto*, *wieder fließend*, *f*, *mf*, *p*, and *piu f*. The score features various musical notations such as notes, rests, and dynamic markings.

38

Fl. *mp* *cresc.* 1. 2.

Ob. *p* 1. *mp* *mf*

Cl. in B *mf*

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

4 Hr. F *p* 1. 2.

2 Tr. B

3 Ps.

Tb. *pp*

Vc. Solo *mp* *cresc.*

I VI *cresc.*

II VI *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb.

sostenuto

46

sostenuto

sostenuto

40 50

2 Tr. B

3 Ps.

Th.

Vc. Solo

dim.

p

allargando

53

2 Cl. in B

2 Fg.

Vc. Solo

Largo

Lento

allegro

mp

p

pp

poco rit.

molto dim.

poco allarg.

Tempo I (Lento)

57

Vc. Solo

mf

42

maestoso ♩

III.

op. 64 R. Schuedeler $\downarrow = d$

4 Hr. F

2 Tr. B

3 Ps.

Tb.

Pk.

Vc. Solo

maestoso ♩

4 Hr. F.

2 Tr. B

3 Ps.

Tb.

Pk.

13

Vc. Solo

PK.

con espr.

f

dim.

dim.

mp

16

PK.

Vc. Solo

Allegretto (nicht eilen) (l. s!)

mp

mf

18

PK.

Vc. Solo

mf

21

2 Hr. F.

Vc. Solo

Vc.

Kb.

mf

mf

mf

1. 2.

44 24

2 Cl. in B

1. *m*

2. *m*

Vc. Solo

27

2 Cl. in B

1. *m*

2. *m*

2. *mp cresc.*

2 Fg.

Vc. Solo

cresc.

Vle.

Vc.

mp cresc.

30

2 Cl. in B

1. *cresc.*

2. *cresc.*

2 Fg.

Vc. Solo

I Vi.

II Vi.

Vle

Vc.

mp cresc.

mf cresc.

cresc.

cresc.

2 Fg. ³³

2 Hr. ^{3.4.}

Vc. Solo

I Vi
II Vi
Vle
Vc.

Pk. ³⁶

Vc. Solo
Pk.

I Vi
II Vi

Vle

Vc.
Kb.

39

2 Fl.

2 Ob.

2 Cl.
mB

2 Fg.

4 Hr.
F

2 Tr. B

3 Ps.

Tb.

Pk.

Vc.
Solo

I Vi

Vle

Vc.

Kb.

Handwritten musical score for guitar, consisting of 12 systems of staves. The score is written in treble and bass clefs, with various musical notations including chords, arpeggios, and dynamics. The piece concludes with a double bar line and a repeat sign.

System 1: Treble clef, 7/4 time signature. Includes a *42* marking and a *a2* marking. Ends with a 3/4 time signature.

System 2: Treble clef, 7/4 time signature. Ends with a 3/4 time signature.

System 3: Treble clef, 7/4 time signature. Includes a *a2* marking. Ends with a 3/4 time signature.

System 4: Bass clef, 7/4 time signature. Includes a *a2* marking. Ends with a 3/4 time signature.

System 5: Treble clef, 7/4 time signature. Ends with a 3/4 time signature.

System 6: Treble clef, 7/4 time signature. Ends with a 3/4 time signature.

System 7: Treble clef, 7/4 time signature. Includes a *(4)* marking. Ends with a 3/4 time signature.

System 8: Bass clef, 7/4 time signature. Includes a *2.* marking. Ends with a 4/4 time signature.

System 9: Bass clef, 7/4 time signature. Includes a *piu f* marking. Ends with a 3/4 time signature.

System 10: Treble clef, 7/4 time signature. Ends with a 3/4 time signature.

System 11: Treble clef, 7/4 time signature. Ends with a 3/4 time signature.

System 12: Bass clef, 7/4 time signature. Ends with a 4/4 time signature.

animando con espr.

45

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

Cl. B $\frac{3}{4}$

Fg $\frac{3}{4}$

2. *mp*

animando con espr.

4 Hr. $\frac{3}{4}$

T $\frac{3}{4}$

Pk. $\frac{3}{4}$

Dr. Solo $\frac{3}{4}$

animando con espr.

I $\frac{3}{4}$

Vi $\frac{3}{4}$

II $\frac{3}{4}$

Vle $\frac{3}{4}$

Vc. $\frac{3}{4}$

Kb. $\frac{3}{4}$

mp

mp

mp

mp

$\frac{3}{4}$

50

Fl. *mf*

Ob. *p*

Cl. in B *mf*

Fg. *mp*

4 Hr. F.

1. Tr. B *Solo* *mf*

Vc. Solo *mf* *con espr.*

I Vi *mf*

II *mf*

Vle *mf*

Vc. *mf*

Kb. *f*



50

Fl.

Ob.

Cl.
in B

Fg.

4 Hr.
F.

2 Tr. B

3 Ps.

Tb.

Glocke
tief E

Vc.
Solo

I Vi

II Vi

Vle

55

Handwritten musical score for a symphony orchestra, measures 50-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. in B), Bassoon (Fg.), Horns (4 Hr. F.), Trumpets (2 Tr. B), Trombones (3 Ps., Tb.), Glockenspiel (Glocke tief E), Violin Solo (Vc. Solo), Violins I & II (I Vi, II Vi), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.). The music features various dynamics such as *f*, *p*, *dim.*, and *cresc.*, along with articulation marks like accents and slurs. The score is written in a standard musical notation style with a common time signature.

59

2 Fl.

2 Ob

2 Cl.
mB

2 Fg.

4 Hr.
F.

2 Tr. B

3 Ps.

Tb.

Glocke
Tief E

Vc.
Solo

Handwritten musical score for page 51, measures 59-62. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, 4 Horns in F, 2 Trumpets in B-flat, 3 Trombones, Glockenspiel (Tief E), and Violoncello Solo. The music is in 2/4 time with a key signature of one sharp (F#). It features complex woodwind and brass parts with many slurs and accents, and a cello solo with dynamic markings like 'p' and 'f sempre piu'.

Handwritten musical score for a symphony orchestra, page 52. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns, 2 Trumpets in B, 3 Trombones, Percussion, Violins I and II, Viola, Violoncello, and Double Bass. The music is in G major and 4/4 time. It features various dynamics like *p*, *mf*, and *f*, and includes performance markings such as accents and slurs. A measure number '63' is written at the beginning of the first staff.

6/8

3/4

Handwritten musical score for multiple instruments, including piano and strings. The score is divided into systems, with a 3/4 time signature indicated at the top right. The piece concludes with a *dim. e rit.* (diminuendo e ritardando) instruction.

System 1: Features a piano part with complex rhythmic patterns and a string part with a *dim. e rit.* instruction.

System 2: Continues the piano and string parts, with a *dim. e rit.* instruction appearing in the string part.

System 3: Shows the piano part with a *ppp* (pianissimo) dynamic marking and a *dim. e rit.* instruction.

System 4: The final system, featuring piano and string parts with a *dim. e rit.* instruction.

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *ppp*).

75 *andante* (♩ = 1.)

1. Fl. *p*

2 Ob. *p*

Cl. in B

Fg. *p*

4 Hr. F. *p*

Vc. Solo *p*

81

1. Fl. *imp*

2 Ob. *mp*

2 Cl. in B *mp*

2 Fg. *mp*

Vc. Solo *mp*

I *mp*

VI *mp*

II *mp*

Vle *mp*

Vc. *mp*

56

(1.=d) wieder voran

87

2. Cl. in B

2 Hr. F

Vc. Solo

Vc.

Kb.

91

2. Cl. in B

2 Hr. F

Vc. Solo

Vc.

Kb.

95 *poco sostenuto* $\downarrow = \downarrow$ 57

4 Hr. F

2 Tr. C *Tr. inc*

3 Ps.)

Tb. $\downarrow = \downarrow$

Vc. Solo *poco sostenuto* $\downarrow = \downarrow$ *mf*

98 *appassionato* *con espr.* *mf*

Vc. Solo

Tempo I

106

Pk.

Vc. Solo

109

2. Ob.

2. Cl. in B

2. Fg.

2. Hr. F.

Pk.

Vc. Solo

Vle.

60 112

Fl

Ob.

Cl.
in B

Fg.

4 Hr.
F

2 Tr.
C

3 Ps.

Tb.

Pk.

Vc.
Solo

I
VI
II

Vle

Vc.

Kb.

Handwritten musical score for a symphony orchestra, measures 112-114. The score includes staves for Flute (Fl), Oboe (Ob.), Clarinet in B (Cl. in B), Bassoon (Fg.), Horns (4 Hr. F), Trumpets (2 Tr. C), Percussion (3 Ps.), Trombone (Tb.), Snare Drum (Pk.), Violin Solo (Vc. Solo), Violins I & II (I VI II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.). The music is in 4/4 time and features complex rhythmic patterns and dynamics. Key markings include *f*, *mf*, and *4.2. in C*. The score is written in a clear, professional hand.

115

Handwritten musical score for orchestra, measures 115-116. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tromb.), Violin (Vcl.), Viola (Vcl.), Violoncello (Vcl.), and Double Bass (Kb.).

Measure 115 features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#). The Flute part has a *mf* dynamic marking. The Violin and Viola parts are marked *div.* (divisi).

Measure 116 continues the rhythmic complexity with many triplets and sixteenth-note runs. The Flute part has a *piu f* dynamic marking. The Violin and Viola parts are marked *div.* and *d=1.* (divisi).

The score is written in a system with multiple staves. The Flute and Oboe parts are in the upper system, followed by Clarinet and Bassoon. The Trumpet and Trombone parts are in the middle system. The Violin, Viola, Violoncello, and Double Bass parts are in the lower system.

62 117 8
Fl. $\text{4/4 } d=l.$

Ob. 4/4

Cl. in B 4/4

Fg. 4/4

4 Hr. F $\text{4/4 } d=l.$

Tr. C 4/4

3 Ps. 4/4

Tb. 4/4

Vc. Solo $\text{4/4 } d=l.$

I VI II $\text{4/4 } d=l.$

Vle 4/4

Vc. 4/4

Kb. 4/4

119/ d=1.

Handwritten musical score for a 4/4 piece, measures 119-124. The score includes a piano introduction with a bass line and a solo section for a saxophone. The solo section features multiple endings and first/second endings. The notation includes various dynamics such as *f*, *mf*, and *p*, and includes a trill instruction "2 Tr. in C".

Vc. Solo

Handwritten musical score for a violin solo, measures 125-130. The notation includes various dynamics and articulation marks.

Handwritten musical score for a piano introduction, measures 131-136. The notation includes various dynamics and articulation marks.

64

124

colmare

calmo

Musical score for measures 124-130. The score includes staves for Violins I & II, Violas, Cellos, and Double Basses, along with a Violoncello Solo part. The music is in a minor key and features various dynamics including *mp*, *dim.*, *p*, and *mf*. A '4.' (quarta) marking is present in the string parts. The tempo is marked *colmare* and *calmo*.

130

l. = d poco a poco animare

Musical score for measures 130-135. The score includes staves for Psaltery (Ps.), Trombone (Tb.), Violoncello Solo, Violins I & II, Viola, Violoncello (Vc.), and Double Bass (Cb.). The music is in a minor key and features dynamics including *pp*, *mf*, and *p*. The tempo is marked *l. = d* and *poco a poco animare*. A '4.' (quarta) marking is present in the string parts.

poco a poco animare

66

138

molto animato

Vc. Solo

VI I

molto animato

molto animato

2 Ob.

2 Cl. mB

2 Fg.

Vc. Solo

I VI II

Vle

Vc.

Kb.

142

p sub.

p sub

cresc.

cresc.

cresc.

cresc.

mp

mf

mf

mf

mf

mf

mf

mf

This page of a handwritten musical score contains staves for various instruments. At the top, measures 138-141 are shown for the Violin Solo and Violin I parts, marked *molto animato*. The Violin Solo part features a melodic line with slurs and accents, while the Violin I part provides harmonic support. Below this, measures 142-145 are shown for the rest of the orchestra. The woodwinds (2 Oboes, 2 Clarinets in B-flat, 2 Flutes) and strings (Violin I & II, Viola, Violoncello, Kontrabaß) are marked with dynamics such as *p*, *mp*, and *mf*. The Violoncello and Kontrabaß parts include *cresc.* markings. The score is written in a clear, legible hand with various musical notations including slurs, accents, and dynamic markings.

147

Handwritten musical score for a multi-instrument ensemble. The score is written in treble clef with a key signature of one sharp (F#). It consists of 14 staves:

- Staff 1: Melodic line, starting with *mf cresc.*, featuring a triplet of eighth notes.
- Staff 2: Melodic line, starting with *mf cresc.*.
- Staff 3: Melodic line, starting with *mf cresc.*.
- Staff 4: Bass line, starting with *mf cresc.*.
- Staff 5: Melodic line, starting with *mf cresc.*.
- Staff 6: Bass line, starting with *mf*.
- Staff 7: Bass line, starting with *mf*.
- Staff 8: Bass line, starting with *mf*.
- Staff 9: Bass line, starting with *mf*.
- Staff 10: Bass line, starting with *mf*.
- Staff 11: Bass line, starting with *mf*.
- Staff 12: Bass line, starting with *mf*.
- Staff 13: Glocke (bell), starting with *mf* and *cresc.*, marked with accents.
- Staff 14: Bass line, starting with *mf cresc.*.

The score includes various dynamic markings such as *mf*, *cresc.*, *piu f*, and *poco f*. It also features complex rhythmic patterns, including triplets and sixteenth notes. The piece concludes with a final measure marked with a double bar line.

151

Fl.

Ob.

Cl. in B

Fg.

4 Hr. F

2 Tr. C

3 Ps.

Tb.

Dr. Solo

con espr.

154

1. *fp*

3
2

1. 2. *fp*

3
2

Vc. Solo

3
2

3
2

Fl. $\frac{3}{2}$

Ob. $\frac{3}{2}$

Cl. in B $\frac{3}{2}$

Fg. $\frac{3}{2}$

4 Hr. F $\frac{3}{2}$

2 Tr. in C $\frac{3}{2}$ *in C* *piu f*

3 Ps. $\frac{3}{2}$ *piu f*

Tb. $\frac{3}{2}$ *piu f*

PK. $\frac{3}{2}$

Vc. Solo $\frac{3}{2}$ *piu f*

I VI II $\frac{3}{2}$

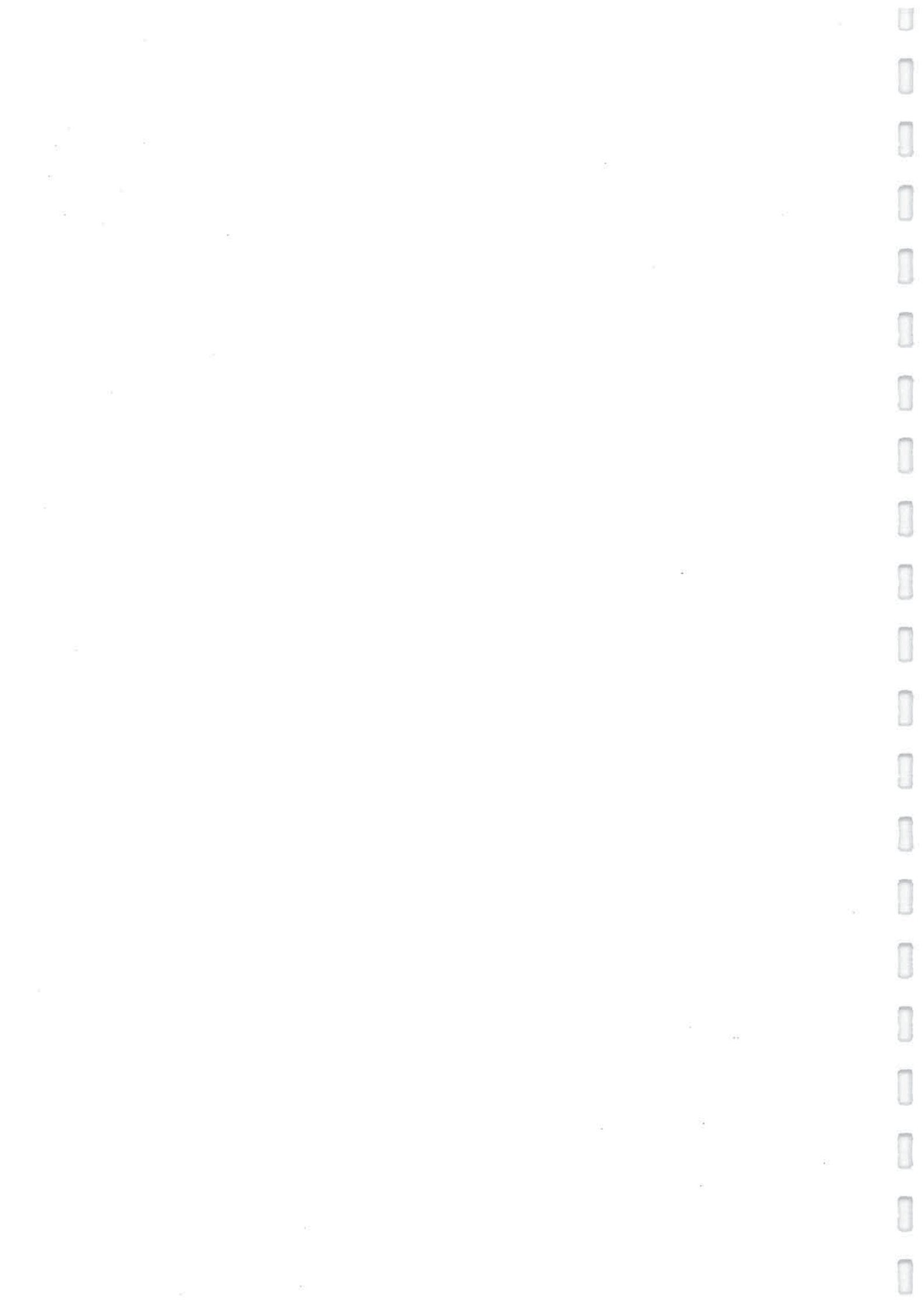
Vle $\frac{3}{2}$

Vc. $\frac{3}{2}$

Kb. $\frac{3}{2}$

159

Handwritten musical score on ten systems of staves. The first system includes treble and bass clefs with notes and dynamics like 'p' and '1.'. The second system has a brace on the left and a handwritten note 'Freitag 23. Januar 1998, 19¹⁰ Uhr. Schloß Hamborn'. The third system has a brace on the left and a handwritten note 'f' with an accent. The fourth system has a brace on the left and notes with a sharp sign.



Handwritten musical score for the first system, measures 9-13. The system includes a grand staff with piano and violin parts, and a bass staff. The piano part features complex rhythmic patterns with slurs and accents. The violin part has a melodic line with slurs. The bass staff provides harmonic support with chords and bass notes.

Handwritten musical score for the second system, measures 14-18. This system continues the musical themes from the first system. The piano part shows more intricate rhythmic figures. The violin part has a melodic line with slurs. The bass staff continues with harmonic accompaniment.

Handwritten musical score for the third system, measures 19-23. This system concludes the piece. The piano part has a final melodic flourish. The violin part has a final melodic phrase. The bass staff provides a final harmonic resolution.



2 Gr. Fl.
Kl. Fl.
2 Ob.
E.H.

2 Cl. in B
B. Cl.

2 Fg.
Kfg.

6 Hr. F

4 Tr. C

4 Ps

Tb.

Pk.

Becken

I
Vi
II

Vle

Vc.

Kb.

23

mf *a2* *cresc.*

cresc.

cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.



2 Fl. *dim.* *mp*

Kl. Fl.

2 Ob. *dim.*

E.H.

2 Cl. in B *dim.*

B.Cl. in B *dim.*

2 Fg. *a2* *dim.*

Kfg.

4 Hr. *1.2.* *dim.*

F *3.4.*

Pk. *mp dim.* *p*

I Vi. *dim.*

II Vi. *dim.*

Vle. *dim.* *pizz*

Vc. *dim.*

Kb. *dim.*

38

2gr. Fl.

2 cl. in B

Vc.

Kb.

mp

pizz.

p

44

2 Fl.

2 Ob.

2 cl. in B

2 Fg.

Kfg.

f

f

f

f

f

4 Hr.

F

f

I

Vi

II

Vle

Vc.

Kb.

pizz.

mf (pizz.)

f

arco >

f

arco >

f



2 gr. Fl.

Kl. Fl.

2 ob.

E. H.

2 Cl. in B

B. Cl.

2 Fg.

Kfg.

6 Hr.

F

4 Tr.

C

4 Ps.

Tb.

Pk.

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for a symphony orchestra, measures 84-87. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, percussion), strings (violins, violas, violas, cellos, double basses), and keyboard instruments. The notation is in G major and 3/4 time. Dynamics include *f*, *mf*, and *sf*. Performance markings include accents and slurs. A rehearsal mark 'a2' is present above the second flute staff in measure 86.

Handwritten musical score for the first system, measures 58-85. It features a grand staff with treble and bass clefs, and a piano accompaniment with two staves. The notation includes complex chords, arpeggios, and melodic lines with various ornaments and dynamics.

Handwritten musical score for the second system, measures 86-115. It continues the grand staff and piano accompaniment from the first system. The piano part shows a first and second ending in the treble clef, and a "langer Bogenstrich" (long bow stroke) in the bass clef.

Handwritten musical score for the third system, measures 116-145. It continues the grand staff and piano accompaniment. The piano part includes a section labeled "langer Bogenstrich".

This page of a handwritten musical score, numbered 86, contains a system of 18 staves. The notation is organized into several groups:

- Top Group (Staves 1-4):** Features melodic lines in treble clefs with various rhythmic values and accents. The second and fourth staves include a fermata over a whole note.
- Middle Group (Staves 5-8):** Includes a bass line with a 'a2' marking and a woodwind part with a '1.2.' marking. The woodwind part has a first ending bracket and a '7' marking.
- Bottom Group (Staves 9-18):** Contains a brass section with a '2' marking above the staff, and a percussion section with a '2' marking above the staff. The percussion part includes a '3.' marking and a '4.' marking. The bottom two staves show rhythmic patterns with sharp and flat symbols.

The score is written in black ink on aged paper with a perforated edge on the right side.

72 *l. = d.*

1. 2. Ps.
3. Ps.
4. Ps.
Tb

VII

80 *l. = d. ALLEGRO MOLTO*

1. Hr. F

Vc. get.

84

2 gr. Fl.

2 Fg.

4 Hr. F

Star Nr. 11, 28 Systeme ©



2 gr. Fl. *p*

2 Ob. *p*

2 Cl. in B *p*

B. Cl. *p*

2 Fg. *p*

2 gr. Fl. *p*

2 Ob. *mp*

I Vln *mp*

II Vln *mp*

Vle *mp*

Vc. *p*

Kb. *p*

2 Fl. *a2*

Kl. Fl.

2 Ob.

E. H.

2 Cl. in B *p cresc.*

B. Cl. in B

2 Fg. *2. cresc.*

Kfg.

6 Hr. F

2 Tr. c *1.2.*

I VI II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Star Nr. 24, 26 Systeme ©



90 100

2 gr. Fl. *ten.*

Kl. Fl. *ten.*

2 Ob. *ten.*

E. H. *ten.*

2 Cl. in B *ten.*

B. Cl. *ten.*

2 Fg. *ten.*

Kfr. *ten.*

1. allein *mp*

6 Hr. F *ten.*

1.2. 4 Tr. 3. C 4. *ten.*

3 Ps. *f Kraftvoll*

4. Ps. Tb. *f Kraftvoll*

1.2. *1.2.*

3. allein *Kraftvoll*

dim.

dim. weich

dim.

dim. weich

dim. weich

17. Juni 91

I VI II *ten.*

Vle *ten.*

Vc. *ten.*

Kb. *ten.*

get.

107

1. gr. Fl.

1. cl. in B

I VI II

Ve

Vc.

Kb

p stacc.

zur.

110

2 Fl.

2. cl. in B

B. cl.

2 Fg.

Kfg.

4. Hr. F

p

stacc.

stacc.

stacc.

92 113

2 Fl. *p* *m*

Kl. Fl.

2 Ob. *p* *m* *f*

E. Hr.

2 Cl. *a2* *m* *a2*

in B

B. Cl. *a2* *cresc.*

2 Fg. *p* *m* *cresc.*

Kfg.

6 Hr. *p* *mf*

F

4 Tr. *Entscheidung: Berlin 20.6.91*

C

4 Ts

Tb *p* *mf*

PK

I Vi *mf* *cresc.*

II *mf* *cresc.*

Vle

Vc. *mf* *cresc.*

Kb. *mf* *cresc.*

Handwritten musical score for the first system, measures 117-120. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'a2' and 'p'. There are also some handwritten annotations and a small diagrammatic structure in the bass line.

Handwritten musical score for the second system, measures 121-124. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations and a small diagrammatic structure in the bass line.

Handwritten musical score for the third system, measures 125-128. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations and a small diagrammatic structure in the bass line.

Handwritten musical score for the fourth system, measures 129-132. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations and a small diagrammatic structure in the bass line.

Handwritten musical score for the fifth system, measures 133-136. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations and a small diagrammatic structure in the bass line.



2gr.Fl. *a2*

Kl.Fl.

2ob. *a2*

E.Hr.

2cl. *a2*

B.cl.

2Fg. *a2* *piuf*

Kfg. *piuf*

6 Hr.

F

4 Tr.

C

4 Ts.

Tb.

Dk.

I

VI

II

Vle

Vc.

Kb.

125

Handwritten musical score for the first system, measures 125-128. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a key with one sharp (F#) and a common time signature. The notation includes complex rhythmic patterns, including sixteenth-note runs and chords. A dynamic marking 'a2' is present at the beginning of the system.

Handwritten musical score for the second system, measures 129-132. It continues the grand staff notation from the first system. The right hand part features a melodic line with some grace notes and rests, while the left hand provides a harmonic accompaniment with chords and rhythmic patterns. A dynamic marking 'a2' is also present at the start of this system.

Handwritten musical score for the third system, measures 133-136. This system shows further development of the musical themes. The right hand continues with melodic and rhythmic motifs, and the left hand maintains a steady accompaniment. A dynamic marking 'a2' is visible at the beginning.

Star Nr. 24, 26 Systeme ©



9/6 129

2 gr. Fl. *a2*

Kl. Fl.

2. ob. *a2*

E. H.

2 Cl. in B

B. Cl. *a2*

2 Fg. *a2*

Kfg.

2 Cl. in B
B. Cl.

2 Fg.

I
VI
II

Vle

Vc.

Kb.

p, *mp*, *pizz.*, *p*

1. Fl.

2. Ob.

2. Cl. in B
B. Cl.

2 Fg.

I
VI
II

Vle

Vc.

Kb.

mf, *mp*, *rit.*, *dim.*, *arco*, *mf dim.*

2. Cl. allein

ruhiger Abschluss

142

1. Hr. F

Vle

Vc. gef.

Kb.

p

con espr.

mp

mf

p

mf

con espr.

24 Juni 1881 (Tatschinski)

Allegro energico da capo

70a

2. qr. Fl.

Kl. Fl.

2 ob.

E. H.

2 Cl.
in B

B. Cl.

2 Fg.

Kfg.

6 Hr.
F

4 Tr.
C

4 Ps

Tb

Pk.

I VI

II VI

Vle

Vc

Kb

Star Nr. 11, 28 Systeme ©

Instr. begonnen: 29.6.91

Allegro con spirito

2 dl. in B

2 Fg.

Kfg.

Allegro con spirito

6 Hr. F

4 Tr. C

1. Solo hervor!

2. 3

mf

tenuto

4 Ps.

mf

tenuto

Tb

Allegro con spirito

I VI I

Vle

Vc.

Kb.

get. mf ten.

mf 3. ten.

mf 3. ten.

mf 3. ten.

get.

mf 3. ten.

Handwritten musical score for a multi-instrument ensemble. The score is divided into two systems. The first system consists of 11 staves, and the second system consists of 5 staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like *pp*, *sf*, and *mf*. There are also performance instructions like *tenuto*. The score is written in a complex, multi-measure format with many beamed notes and rests.



3 Fl.

2 Ob.

E.H.

2 Cl.
in B

B.Cl.

Musical notation for the upper woodwinds. The Flute (3 Fl.) and Oboe (2 Ob.) parts feature a triplet of eighth notes with a dynamic marking of *mf*. The Clarinet in B (2 Cl. in B) part also features a triplet of eighth notes with a dynamic marking of *mf*.

Musical notation for the Bassoon (B.Cl.) and Contrabassoon (B.Cl.) parts, showing rhythmic patterns and dynamic markings.

Musical notation for the Horns (H.) and Trombones (T.) parts, showing harmonic support with various dynamics.

Musical notation for the Trumpets (Tr.) and Trombones (T.) parts. The first ending includes a triplet of eighth notes with a dynamic marking of *f*.

Musical notation for the Trumpets (Tr.) and Trombones (T.) parts. The second ending features a solo section for the Trombones, marked "1. Solo" and "f hervor!".

Pk.

I

VI

II

Vle

Vc.

Kb.

Musical notation for the string section, including Violins I and II, Viola, Violoncello (Vc.), and Kontrabaß (Kb.), providing harmonic and rhythmic foundation.

3 Fl. 10

2 Ob.

E.H.

2 Cl. in B

B. Cl.

1. 2 Ps. 4.

Vc. (alle)

3 Fl. 13

2 Ob.

E.H.

2 Cl. in B

B. Cl.

1. 2 Ps. 4.

Vc. (alle)

Star Nr. 11, 28 Systeme ©

104 16

3 Fl.

2 Ob.

E.H.

2 Cl.
in B

B. Cl.

2 Fg.

Kf. q.

1.

I
VI
II

Vle

Vc.

Kb.

piu marcato

3gr. Fl. 19

Musical score for 3rd Flute (3gr. Fl.), strings, and woodwinds. The 3rd Flute part features a melodic line with trills and triplets. The strings provide harmonic support with sustained chords and rhythmic patterns. The woodwinds (oboes and bassoons) play sustained chords.

Musical score for strings, including Violins I & II, Violas, and Cellos/Double Basses. The strings play sustained chords and rhythmic patterns.

Musical score for Violins I and II. The Violin I part has a melodic line with trills and triplets. The Violin II part provides harmonic support.

Musical score for Viola. The Viola part features a melodic line with trills and triplets.

Musical score for Violoncello (Vcl.) and Kontrabaß (Kb.). Both parts feature melodic lines with trills and triplets.



3 gr. Fl.

2 ob.
E.H.

2 cl.
in B
B.C.

2 Fg.
Kfg.

4.

1.
2.
3.
4.

3.

4. *f* *p* *p* *pp* *pp*

I
VI

II

Vle

Vc

Kb.

Musical score system 1, measures 1-4. It features a grand staff with two treble clefs and two bass clefs. The music includes various chords and melodic lines. Dynamic markings include *piu f* and *f*. There are also some handwritten annotations like *piu f* and *f* in the bass clef staves.

Musical score system 2, measures 5-8. This system continues the piece with more complex harmonic structures. It includes triplets and other rhythmic patterns. Dynamic markings such as *piu f* and *f* are present. There are also some handwritten annotations like *piu f* and *f* in the bass clef staves.

Musical score system 3, measures 9-12. This system features more intricate melodic and harmonic development. It includes triplets and other rhythmic patterns. Dynamic markings such as *piu f* and *f* are present. There are also some handwritten annotations like *piu f* and *f* in the bass clef staves.



3gr. Fl.

2 ob.

E. Hr.

2 Cl.
in B
B. Cl.

2 Fg.
Kfg.

6 Hr.
F

4 Tr.
C

4 Ps.

Tb.

Pk.

Bck.

I
VI
II

Vle

Vc.

Kb.

The image shows a page of a handwritten musical score for a full orchestra. The score is organized into systems of staves. The instruments listed on the left are: 3rd Flute (3gr. Fl.), 2 Oboes (2 ob.), English Horn (E. Hr.), 2 Clarinets in B-flat (2 Cl. in B, B. Cl.), 2 Bassoons (2 Fg., Kfg.), 6 Horns in F (6 Hr. F), 4 Trumpets in C (4 Tr. C), 4 Trombones (4 Ps.), Tuba (Tb.), Percussion (Pk.), Bass Drum (Bck.), and a string section consisting of Violins I and II (I, VI, II), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Kb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations and markings, including 'piu f' and 'get.'. The page number '108' is in the top left, and '1. 2. 3.' is in the top right. The score is written on multiple staves, with some staves having multiple lines for different parts of the same instrument.

Andante

1. Hr. F

33

2. gr. Fl

38

1. cl. in B

1. Fg.

I VI II

Vle

Vc.

Kb.



43

2 Fl.

1. Ob.

1. Cl. in B

2. Fg.

4 Hr.
F

I
VI
II

Vle

Vc.

Kb.

48

1. *mp*

2. 1.

p

p



3gr.Fl. *mf* *dim.* *p cresc.*

2ob. *p* *cresc.* *molto cresc.*

E.H.

2Cl. in B
B.Cl.

2Fg. 1. *p cresc.* 2. *p cresc.*

4Tr. F

4Tr. C *p molto cresc.*

Pk. *mf*

I Vi *mf dim.* *p cresc.*

II Vi *mf dim.* *p cresc.*

Vle *mf* *p cresc.*

Vc. *mf dim.* *p cresc.*

Vib. *p*

3gr.Fl. *piu/8*

2 Ob.

E.Hr.

2 Cl. in B

B-Cl.

2 Fg.

Kfg.

con espr.

6 Hr

F

4 Tr.

4 Ps

Tb.

con espr.

I VI II

Vle

Vc.

Kb

piu/8

114 63 1.2.3. ZWS *p. sf* *do* *(Kraftvoll-energisch)*

3Fl. *piu ff*

2Ob. *piu ff*

E.H. *piu ff*

2Cl. *piu ff*

B.Cl. *piu ff*

2Fg. *piu ff*

Kfg. *piu ff*

6Hr. *piu ff* *Allegro sostenuto (Kraftvoll-energisch)* 1. 4. 3. 7.

F *piu ff*

4Tr. *piu ff*

c *piu ff*

4Ps. *piu ff*

Tb. *piu ff*

Pk. *piu ff*

Bek. *piu ff*

I *Allegro sostenuto (Kraftvoll-energisch)*

VI *piu ff*

II *piu ff*

Vle *piu ff*

Vc *piu ff*

Kb. *piu ff* *3.791 f marc.*

68

1. 3. 4 Hr. 5. 6. *f marc.* *mf marc.*

5. 6. *a 2*

Vle

Vlc.

Kb.

71

Vle

Vc.

Kb.

dim. *cresc.*

74

1. Cl. in B

I VI I

Vle

Vc.

Kb.

f marc.



11b 77
4.Ob

f marc. sempref

I VI II

Vle

Vc.

Kb.

f marc. sempref

(h) sempref

sempref

fp

cresc.

fp

cresc.

2.Ob

2.Fg.

a2

mf

4 tenuto

a2

mf tenuto

I VI II

Vle

Vc.

Kb.

mf

mf

mf

mf

2.Ob

2.Fg.

a2

mf

a2

mf

I VI II

Vle

Vc.

Kb.

mf

mf

mf

mf

dim.

dim.

87 ⁰² 88 89 117

2 Ob. $\overset{a_2}{\bar{p}}$

2 Fg. $\overset{a_2}{\bar{p}}$

I VI II *mp* *cresc.* *f* *mp*

Vle *mp* *cresc.* *f* *mp*

Vc. *mp* *cresc.* *f* *mp*

Kb. I *mp* *cresc.* *f* *mp*

90

1. Fl. $\overset{a_2}{\bar{p}}$

2 Ob. \bar{p}

E.H. *mf*

2 Cl. in B *mf*

B. Cl. *mp cresc.* *mf*

2 Fg. $\overset{a_2}{\bar{p}}$ *mf*

I VI II *cresc.* *mf*

Vle *cresc.* *mf*

Vc. *mp cresc.* *mf*

Kb. I *p cresc.* *mf*



1.2.
Fl.
3.

2 Ob.
E.H.

2 Cl.
in B
B.C.

2 Fg.
K. 9.

1.2.
4 Hr. F
3.4.

I
VI
II

96

98

1. 2. Fl. 3. *a2*

2. ob. E.H.

2 Cl. in B B. Cl.

2 Fg. Kfg.

1. 2. 3. 4. Hr. F. 3. 4. 5. b.

1. 2. 3. Tr.

1. 2. 3. P. Tb.

I VI II Vle Vc Kb

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This image shows a page of handwritten musical notation, likely a piano score, consisting of 12 systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical symbols. Rehearsal marks are present at the beginning of several systems: 99, 100, and 101. Dynamics such as *p.* (piano) and *f.* (forte) are indicated. The score is written in a style typical of a composer's manuscript, with some corrections and annotations visible. The page number '120' is written in the top left corner, and the system numbers '99', '100', and '101' are written above their respective systems. The notation is dense and includes various musical symbols such as slurs, accents, and dynamic markings.

102

a2

a2

121

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Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 4/4. The third staff is in treble clef with a key signature of one sharp and a time signature of 4/4. The fourth and fifth staves are in bass clef with a key signature of one sharp and a time signature of 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the second system, consisting of five staves. The top two staves are in treble clef with a key signature of one sharp and a time signature of 4/4. The third staff is in treble clef with a key signature of one sharp and a time signature of 4/4. The fourth and fifth staves are in bass clef with a key signature of one sharp and a time signature of 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings.

1.2.
Ps.
3.4.

Handwritten musical score for the third system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp and a time signature of 4/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 4/4. The third staff is in bass clef with a key signature of one sharp and a time signature of 4/4. The fourth and fifth staves are in bass clef with a key signature of one sharp and a time signature of 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the first system, measures 108-110. It features a grand staff with piano (p) and forte (f) dynamics. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the second system, measures 111-112. It includes a piano (p) dynamic marking and a triplet of eighth notes.

1. 2
4 Tr. C
3. 4.

Handwritten musical score for the third system, measures 113-114. It includes a piano (p) dynamic marking and the instruction "4. allein".

Handwritten musical score for the fourth system, measures 115-116. It includes a piano (p) dynamic marking and various musical notations.



144

111

a3

Andante

3Tr. *pp.*

2Ob.

E.H.

2Cl.
in B
B.Cl.

2Tg.
a2

1Tg.

Andante

1.2.
3.4.
6Hr.F.

5.6.

1.2.
4Tr.

3.4.

1.2.
4Ps.

3.4.

Tb.

Pk.

Andante

I
VI
II

Vle

Vc.

Kb.

4.9.91 p

116

1. Cl. in B

I VI II

Vle

Vc.

Kb.

p

pp

get

zuss.

125

122

1. Cl. in B

1. 2. 3.

4 Hr. F.

Solo-VI.

mf

mf con espr.

mf con espr.

mf con espr.

mf

mf

3. Hr. F *dim.* *pp*

Solo-VI

I VI I *dim.* *p*

Vle *p* *pp dim* *p*

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

Kb. *p* *dim.* *p*

2 Cl. *1.* *2.* *1. allein p cresc.*

2 Fg *p cresc.*

1. 2. 4. Hr. F *1. 2.* *3. fp* *p cresc. 3.*

3. 4

Solo-VI *p cresc.*

VI *fp* *p cresc.* *p cresc.*

Vle *fp* *p cresc.*

Vc. *p cresc.*

Kb. *p cresc.*

gr. Tr. *pp* *poco a poco cresc.*

3 Fl. *a3*
piu f

1. Ob.
 2. Ob.
 E.H.

2 Cl. in B
 B. Cl.
molto cresc.
piu f

2 Fg.
 Kfg.
molto cresc.
piu f

6 Hr. F
molto cresc. 3.
piu f
molto cresc.
piu f

3 Tr.
 2.
 3.
 3. allein
mf

4 Ps.
 3.
 4.

Tb.
 Tb.

gr. Tr.

I
 VI
 II
 Vle
 Vc.
 Kb.
molto cresc.
piu f
molto cresc.
piu f
molto > cresc.
piu f
molto cresc.
piu f
molto cresc.
piu f

128 3 Fl. *sempref* *f*

2 Ob. *sempref* *f*

E.H.

2 Cl. in B *sempref* *f*

B. Cl.

2 Fg. *sempref* *f*

Kfg.

6 Hr. *sempref* *f*

4 Tr. C *sempref* *f*

4 Ps. *sempref* *f*

Tb. *sempref* *f*

Pk. *sempref* *f*

140 *d = 1*

Handwritten musical score for a string quartet, measures 147-150. The score is written on ten staves. It features various musical notations including notes, rests, slurs, and dynamic markings such as "dim." and "p". The key signature changes from one flat to two flats, and the time signature is 2/2. The score includes first, second, and third endings, with the first ending marked "1. 2. ZUS." and the second ending marked "ZUS.".



150 *mf*

6 Hr.

I
VI
II

Vle

Vc.

Kb.

154

2 Cl. in B

6 Hr.

1. Tr. C

I
VI
II

Vle

Vc.

Kb.

157

2 Ob.

E.H.

2 Cl.

In B

B. Cl.

2 Fg.

Kf.

This section contains the musical notation for the woodwind instruments. The 2nd Clarinet part features a prominent triplet pattern starting at measure 157, with dynamics ranging from *p* to *mf*. The Bass Clarinet and Key Clarinet parts also feature similar triplet patterns. The Flute and Oboe parts are mostly silent in this section.

6 Hr. F.

4 Tr. C.

4 Ps.

Tb.

This section contains the musical notation for the brass instruments. The Horns (6 Hr. F.) play a melodic line with dynamics from *p* to *mp*. The Trumpets (4 Tr. C.) and Trombones (4 Ps., Tb.) play a rhythmic accompaniment with dynamics from *p* to *mp*. The Trombone parts include first and second endings.

get. *p*

mf

cresc.

mf

This section contains the musical notation for the strings and double bass. The Violins and Violas play a melodic line with dynamics from *p* to *mf*. The Cellos and Double Basses play a rhythmic accompaniment with dynamics from *mf* to *mp*. The section includes a *cresc.* (crescendo) marking.

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163

Handwritten musical score for a string quartet, measures 163-165. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, triplets, and dynamic markings such as 'p' and 'pizz'. The key signature is B-flat major and the time signature is 3/4.

I
 VI
 II
 Vle
 Vc.
 Kb

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Handwritten musical score for a string quartet, measures 134-166. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and '1. allein'. The score is written in a single system with multiple staves.

1.
4 Tr. C
2.3.4

1. allein

Handwritten musical score for a multi-instrument ensemble. The score is organized into systems, each containing multiple staves. The notation includes various rhythmic values (quarter notes, eighth notes, triplets), dynamic markings (p, f), and articulation marks (accents, slurs). The key signature is primarily B-flat major, with some chromatic alterations. The score is divided into two main sections, labeled '1.' and '2.3.', which correspond to the notation above the first staff. The notation is dense and detailed, showing complex rhythmic patterns and melodic lines across the different instruments. The bottom of the page features a logo and the text 'Star Nr. 11, 28 Systeme ©'.



130 172 / a3pt. # b# (b) b# (b) # b# # b# #

3 Fl. # piuff a3 b# b# # # #

2 Ob. # piuff b# b# # # #

E.H. # piuff # # #

2 Cl. in B. # piuff # # #

B. Cl. # # #

2 Fg. # # # piuff # # #

Kfg. # # #

6 Hr. F # piuff # # #

1.2. 4 Tr. c. # # # piuff # # #

3.4. # # #

1.2. 4 Ps. # # # 1. # # #

3.4. # # # 3. piuff # # #

Tb. # # #

Pk. # # #

I VI II # # # piuff # # #

Vle. # # # get piuff # # #

Vc. # # # piuff # # #

Kb. # # # piuff # # #

This is a handwritten musical score for a string quartet, consisting of four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. Dynamic markings such as *pp*, *mf*, and *ff* are used throughout. There are also some handwritten annotations like "get. h. a" and "puff" near the bottom staves. The notation is dense and appears to be a working draft or a composer's sketch.



