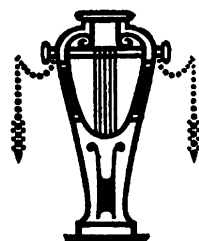


# SYMPHONISCHE VARIATIONEN

über ein Original-Thema

## UND FUGE

für grosses Orchester



### C. AD. LORENZ

⟨Stettin⟩

Opus 98

Partitur M. 12.- netto

Orchesterstimmen leihweise

/ Preis nach Vereinbarung /

Berlin / Schlesinger'sche Buch- und Musikhandlung / Rob. Lienau

Wien / Carl Haslinger qdm. Tobias



# Symphonische Variationen

über ein Originalthema und Fuge.

C. AD. LORENZ (Stettin), Op. 98.

*Andante.*

1. Violine. *p* *cresc.*

2. Violine. *p* *cresc.*

Bratsche. *p* *cresc.*

Violoncello. *p* *cresc.*

Contrabaß.

1. Vl. *cresc.* *espressivo* *riten. a tempo* *p*

2. Vl. *get.* *cresc.* *get.* *get.* *p*

Br. *get.* *cresc.* *get.* *p*

Vcl. *cresc.* *p*

Cb. *p*

1. Vl. *cresc.* *cresc.* *get.*

2. Vl. *cresc.* *cresc.* *get.*

Br. *cresc.* *get.* *cresc.*

1. Vcl. *cresc.* *cresc.*

2. Vcl. *cresc.* *cresc.*

Cb. *cresc.*

*attacca*

### Variation 1.

1. Solo.

Cl. in B

mf hervortretend

1. Hr. in F

p

1. Vcl.

p

cresc.

cresc.

p

2. Vcl.

p

cresc.

cresc.

p

hervortretend

1. Hr.

mf

cresc.

cresc.

cresc.

cresc.

2. Hr.

mf

cresc.

cresc.

cresc.

cresc.

1. Vcl.

mf

cresc.

cresc.

2. Vcl.

mf

cresc.

cresc.

Cb.

Cl. (H)  
 Fl. 1. Solo  
 1. Hr. (F)  
 1. Vl.  
 2. Vl.  
 1. Tr.  
 2. Tr.  
 1. Vl.  
 2. Vl.  
 Cb.

*riten. a tempo*  
*espressivo*  
*p*  
*dolce*  
*espress.*  
*dolce*  
*espressivo*  
*p*  
*hervortretend*  
*p*  
*riten. a tempo*



Cl. B)  $\text{a}^2$  *cresc.*

Fag. 1. *p* *cresc.*

2. *cresc.*

1. 2. Fl. (F) *p* *cresc.*

1. Vl. *cresc.*

2. Vl. *cresc.*

1. Br. *cresc.*

2. *cresc.*

1. Vcl. *cresc.*

2. *cresc.*

Cb. *cresc.*

The musical score is written for a full orchestra and woodwinds. The top system includes Clarinet Bb (Cl. B), Flute 1 and 2 (Fl. 1, 2), and Bassoon (Fag.). The middle system includes Violin 1 and 2 (Vl. 1, 2). The bottom system includes Trumpet 1 and 2 (Br. 1, 2), Violoncello (Vcl.), and Contrabass (Cb.). The score is in 2/4 time and features a variety of musical notations, including dynamics (p, cresc.), articulation (accents), and phrasing (slurs). The woodwinds and strings play melodic lines, while the brass provides harmonic support.

ein wenig bewegter.

[illegible]

*riten. a tempo*

1. Fl. *f* *mf*

2. Fl.

Ob. 1. *f* *mf* *cresc.*

Cl. 1. *f* *mf* *cresc.*

2. Cl.

Fag. 1. *mf* *cresc.*

2. *mf* *cresc.*

1. 2. Hr. *dim.* *mf* *cresc.*

1. Vc. *f* *mf*

2. Vc. *f* *mf*

Br. *f* *mf*

1. Vcl. *mf*

2. Vcl. *mf*

Cb. *mf*

*riten. a tempo*

This page of a musical score is for a symphony, likely in the key of D major (one sharp, F#). It features a variety of instruments, each with its own staff. The instruments and their parts are as follows:

- 1. Fl.** (First Flute): Starts with a forte (*f*) dynamic, playing a melodic line with some grace notes.
- 1. 2. Ob.** (First and Second Oboes): The first oboe part starts with a forte (*f*) dynamic, while the second oboe part starts with a mezzo-forte (*mf*) dynamic.
- 1. Cl. B.** (First Clarinet in B-flat): Starts with a forte (*f*) dynamic, playing a melodic line.
- 2.** (Second Clarinet in B-flat): Starts with a forte (*f*) dynamic, playing a supporting line.
- 1. 2. Fag.** (First and Second Bassoons): Both parts start with a forte (*f*) dynamic and include a *cresc.* (crescendo) marking.
- 1. 2. Hr. (F)** (First and Second Horns in F): Both parts start with a piano (*p*) dynamic and include a *cresc.* marking.
- 1. V.** (First Violin): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- 2. V.** (Second Violin): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- Br.** (Bassoon): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- V.** (Viola): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- 2.** (Second Viola): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- CB.** (Cello): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- 2.** (Second Cello): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.
- DB.** (Double Bass): Starts with a forte (*f*) dynamic and includes a *cresc.* marking.

The score is written in a key signature of one sharp (F#) and includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The notation includes a variety of note values, rests, and slurs, indicating a complex and expressive musical piece.

## Variation III.

This musical score for Variation III is arranged for a large orchestra. The score is divided into two systems. The first system includes staves for Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2), and Percussion (Pk.). The second system includes staves for Violins (1, 2), Violas (1, 2), Cellos (1, 2), and Double Basses (1, 2). The music is written in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is characterized by complex rhythmic patterns and a high level of technical difficulty, particularly in the woodwind and string sections.

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr. in F), Trumpets (Tr.), Trombones (Pos.), Tuba (Tuba), Percussion (Perc.), Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is divided into two systems. The top system includes staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, and Percussion. The bottom system includes staves for Violins, Violas, Cellos, and Double Basses. The score features various musical notations, including notes, rests, and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The tempo markings 'acceler.' and 'a tempo' are visible at the top and bottom of the page. The score is written in a standard musical notation style, with staves and clefs for each instrument.

1. Fl. *mp*

2. *mp*

1. 2. Ob. *mp*

1. 2. Cl. *cresc.*

B. *mp*

1. *mp*

2. *mp*

1. 2. *p*

3. 4. *p*

1. 2. Tr. *f*

1. 2. Pos. *p*

3. *p*

4. Tuba *p*

Pk. *f*

1. Vl. *f*

2. Vl. *f*

1. *f*

2. *f*

Bs. *f*

1. *p*

2. *cresc.*

Vcl. *p*

Ob. *p*

*cresc.*



*accel. a tempo*

1. Fl.  
2. Fl.  
1. 2. Ob.  
1. 2. Cl.  
B.  
1. Fl.  
2. Fl.  
1. 2. Hr. in F.  
3. 4.  
1. 2. Tr.  
1. 2. Pos.  
3. Tuba.  
Pk.  
1. Vl.  
2. Vl.  
1. Br.  
2. Br.  
Vcl.  
Cb.

*mf* *tan*

*accel. a tempo*

## Variation IV.

*Allegro scherzando.*

1. 2. Fl. *mf*

1. 2. Ob. *p* *mf*

1. 2. Cl. *p* *mf*

1. 2. Fag. *mf*

1. Vl. *p* *pizz.* *arco*

2. Vl. *p* *pizz.* *arco*

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

Vcl. *p* *arco*

Cb. *pizz.*

*Allegro scherzando.*

1. 2. Fl. *mf*

1. 2. Ob. *mp*

1. 2. Cl. *p*

1. 2. Fag. *p*

1. 2. Hr. *mf*

1. Vl. *pizz.*

2. Vl. *pizz.*

Br. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

1.2. Fl.

1.2. Ob.

1.2. Cl. (B)

1.2. Fag.

1.2. Hr. (B)

1. Vl.

2. Vl.

Br.

Vcl. & Cb.

1.2. Fl.

1.2. Ob.

1.2. Cl. (B)

1.2. Fag.

1.2. Hr. (F)

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

*p*

*cresc.*

*pizz.*

*arco*

*mf*

## Variation V.

*Andante ma un poco vivo e determinato.*

1. 2. Fl.

1. 2. Ob.

1. 2. Cl.  
(B)

1.  
Fag.

2.

1. 2.  
Hr. in F.

3. 4.

1. 2. Tr.  
B.

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

*simile*

The musical score is written for a full orchestra. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, two bassoons, and a contrabassoon. The string section consists of two violins, two violas, two cellos, and two double basses. The brass section includes two horns in F, two trumpets, and two trombones. The score is in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *simile* (similar).

1. 2. Fl.

1. 2. Ob.

1. 2. Cl.  
(B)

1.  
Fag.

2.

1. 2.  
Hr. in F.

3. 4.

1. 2. Tr.

F.c.

1. Vc.

2. Vc.

B.c.

Vcl.

Cb.

The musical score is written for a full orchestra. The woodwind section includes Flute (1. 2.), Oboe (1. 2.), Clarinet in B (1. 2.), Bassoon (1.), and Horn in F (1. 2., 3. 4.). The string section includes Violin (1. 2.), Viola (1. 2.), Cello (Vcl.), and Double Bass (Cb.). The brass section includes Trumpet (1. 2.), Trombone (F.c.), and Tuba (B.c.). The score is in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and strings play a rhythmic pattern, while the brass instruments provide harmonic support. The score is divided into measures by vertical bar lines.

1. 2. Fl.

1. 2. Ob.

1. 2. Cl.  
(B)

1. 2.  
Fag.

1. 2.  
Hr. in E.

3. 4.

1. 2. Tr.

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

1. 2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. Hr. in F.

3. 4. Hr. in F.

1. 2. Tr. B.

Pk.

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*p*

*cresc.*

*cresc.*

1. 2. Fl.

1. 2. Ob.

1. 2. Cl.  
(B)

1. 2. Fag.

1. 2. Hr. in F.

3. 4.

1. 2. Tr.

Ph.

1. V.

2. V.

B.

Vol.

Co.

The musical score is written for a large ensemble. The top system includes staves for Flutes (1. 2.), Oboes (1. 2.), Clarinets in B (1. 2.), Bassoons (1. 2.), Horns in F (1. 2.), a third and fourth Horn (3. 4.), Trumpets (1. 2.), and Percussion (Ph.). The bottom system includes staves for Violins (1. V., 2. V.), Viola (B.), Violoncello (Vol.), and Contrabass (Co.). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout the score.



1. 2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

Hr. in F.

3. 4.

1. 2. Tr.

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

## Variation VI.

*Andante tranquillo.*

1. Fl. *mf*

2. *mf*

1. 2. Ob. *mf* hervor!

1. *mf*

2. *mf*

1. 2. Fag. *mf*

1. 2. *p*

3. 4. *3. hervor!*

1. 2. Tr. *p*

1. 2. Pos. *mf* Melodie hervor!

3. Tuba.

1. VZ. *mf*

2. VZ. *mf*

Br. *mf*

Vcl. *à 2*

Cb. *mf*

*Andante tranquillo.*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr. in F), Trumpets (Tr.), Trombones (Pos.), and Percussion (Tuba). The score is organized into systems, with each instrument or group of instruments having its own staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word "cresc." (crescendo) is used frequently, indicating a gradual increase in volume. The percussion part includes a tuba. The score is written for a large ensemble, and the page shows the first system of the music.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The notation is in a standard musical format with staves, notes, rests, and dynamic markings. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Horns (1. 2., 3. 4.), Tr. (Trumpet), Pos. (Trombone), \* Tuba, Pk. (Timpani), 1. 2. V. (Violin), 2. V. (Violin), Br. (Viola), Vcl. (Cello), and Kb. (Double Bass). The score includes various dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). There are also expressive markings like *hervor!* (emerge!). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The page is numbered 1 in the top left corner.



This page of a musical score contains the following staves and markings:

- Fl.** (Flute): 1. and 2. parts, both marked *cresc.*
- Ob.** (Oboe): 1. and 2. parts, both marked *cresc.*
- Cl.** (Clarinet): 1. and 2. parts, both marked *cresc.*
- Fag.** (Bassoon): 1. and 2. parts, both marked *cresc.*
- Hr. in F.** (Horn in F): 1. 2. and 3. 4. parts, both marked *cresc.*
- Tr.** (Trumpet): 1. 2. part, marked *cresc.*
- Pos.** (Posauna): 1. 2. and 3. parts, both marked *cresc.*
- Tuba.** (Tuba): 1. part, marked *cresc.*
- Pk.** (Percussion): 1. part, marked *cresc.*
- V.** (Voice): 1. and 2. parts, both marked *cresc.*
- Br.** (Bassoon): 1. part, marked *cresc.*
- Vcl.** (Violoncello): 1. part, marked *cresc.*
- Cl.** (Clarinet): 1. part, marked *cresc.*

The score concludes with the marking *rit. attacca* at the bottom right.

## Variation VII.

*Lento, molto espressivo.*

1. 2. Ob. *mf*

1. 2. Cl. *mf*

1. Vc. *p*

2. Vc. *p*

Bx. *p*

Vcl. *p*

*Lento, molto espressivo.*

*cresc.*

*cresc.*

*cresc.*

1. 2. Ob. *p*

1. 2. Cl. *cresc.*

1. 2. Fag. *p*

1. 2. Hr. *p*

1. Vc. *p*

2. Vc. *p*

Bx. *cresc.*

Vcl. *cresc.*

Ob. *cresc.*

*rit.*

*a tempo*

*accel.*

*2. Solo.*

*1. Solo.*

*rit.*

*a tempo*

*accel.*



1. Solo. *riten.* *a tempo* *accel.* *rit.* *a tempo*

1. 2. Fl. *mf* *p* *mf* *p*

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

1. Cl. *p* *f* *mf*

2. Cl. *p* *f* *mf*

1. Fag. *f* *mf* *p*

2. Fag. *p* *f* *p*

1. 2. Hr. *f*

1. V. *mp* *f* *p*

2. V. *mp* *f* *p*

B. *mp* *f*

1. Vcl. *f* *dim.*

2. Vcl. *f* *dim.* *p*

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

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



## Variation VIII.

*Allegro con fuoco.*

1. Fl.

2.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. Horn F.

3. 4.

1. 2. Tr.

1. 2. Pos.

3. Tuba

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

*Allegro con fuoco.*

This page of a musical score, numbered 52, contains the following parts and staves:

- Fl.** (Flute): Staves 1 and 2, marked *Fl.*
- Ob.** (Oboe): Staff 1.2, marked *1. 2. Ob.*
- Cl.** (Clarinet): Staff 1.2, marked *1. 2. Cl.*
- Fag.** (Bassoon): Staves 1 and 2, marked *Fag.*
- Hr. int.** (Horn in F): Staves 1. 2. and 3. 4., marked *Hr. int.*
- Tr.** (Trumpet): Staff 1. 2., marked *1. 2. Tr.*
- Pos.** (Posaune): Staves 1. 2. and 3., marked *Pos.*
- Tuba.** (Tuba): Staff 3., marked *3. Tuba.*
- Ph.** (Phagium): Staff 1., marked *Ph.*
- V.** (Voice): Staves 1. V. and 2. V., marked *1. V.* and *2. V.*
- Str.** (String): Staff 1., marked *Str.*
- Vol.** (Violoncello): Staff 1., marked *Vol.*
- Ca.** (Cello): Staff 1., marked *Ca.*

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl.

1. Fag.

2. Fag.

1. 2. Hr. in F.

3. 4. Hr. in F.

1. 2. Tr.

3. 4. Tr.

1. 2. Poo.

3. Poo.

4. Tuba

Ph.

1. Vz.

2. Vz.

Bz.

Vcl.

Cb.

This page of a musical score, numbered 34, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns in F (Hr. in F), Trumpets (Tr.), Trombones (Pos.), and Tubas (Tuba). The percussion section (Pk.) includes a snare drum (tan) and a cymbal (cym). The string section includes Violins (Vl.), Viola (Vla.), Cello (Cel.), and Double Bass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The woodwinds and strings play complex, rhythmic patterns, while the brass instruments provide harmonic support. The percussion section adds a steady, rhythmic foundation.

## Variation IX.

*Andante cantabile.*

1. Fl. *mp dolce* *cresc.*

2. Fl. *mp dolce* *cresc.*

1. Ob. *mp* *Solo etwas hervor!*

2. Ob. *mp*

1. 2. Fag. *mp*

1. 2. Hr. in F. *mp*

3. 4. Hr. in F. *mp*

1. 2. Tr. *mf cantabile*

3. Tr. *mf*

Br. *mf etwas hervor!*

1. Kb. *mp*

2. Kb. *mp*

3. Kb. *mp*

*Andante cantabile.*

1. Fl. *cresc.*

2. Fl. *cresc.*

1. Cl. *cresc.*

2. Cl. *cresc.*

1. 2. Fag. *cresc.*

1. Hr. *mp*

2. Hr. *mp*

1. Vl. *cresc.*

2. Vl. *cresc.*

Tr. *cresc.*

1. Cl. *cresc.*

2. Cl. *cresc.*

Cl. *cresc.*



1. 2. Ob. *cresc.*

1. *Solo.*  
Ob. *cantabile* *f* *cresc.*

2. *cresc.*

1. 2. Flg. *p* *cantabile* *cresc.*

1. 2. Hr. *f*

3. 4. *p*

1. 2. Pos. *mf*

3. *mf* *dim.* *p*

1. Vc. *p* *f* *p*

2. Vc. *cresc.* *f* *cresc.*

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

1. *p cantabile* *f*

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

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

*S. 9829*

1. Fl.  
2. Fl.  
1. 2. Ob.  
1. Cl.  
2. Cl.  
1. 2. Fag.  
1. 2. Hr.  
3. 4. Hr.  
1. Vl.  
2. Vl.  
Br.  
1. Vcl.  
2. Vcl.  
Cb.

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

1. FL.

2.

1. 2. Ob.

1. CL.

2.

1. 2. Bg.

1. 2. Hr.

3. 4.

1. Vl.

2. Vl.

Br.

1. Vcl.

2.

Cb.

*tranquillo*

## Variation X.

*Andante. frei im Vortrage!*

1. Vl. *p dolce* *cresc.*

2. Vl. *p* *cresc.*

Br. *p* *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

1. Vl. *cresc.* *cresc.* *f* *mf*

2. Vl. *cresc.* *cresc.* *f* *mf*

Br. *cresc.* *cresc.* *f* *mf*

Vcl. *cresc.* *cresc.* *f* *mf*

Cb. *mf* *cresc.* *f*

1. Vl. *f* *mf* *p* *rit.*

2. Vl. *f* *mf* *p*

Br. *f* *mf* *p*

Vcl. *f* *mf* *p*

Cb. *f* *mf* *p*

# Finale

## Einleitung und Fuge.

*Lento. (Die Achtel schlagen.)*

1. Fl.  
2. Fl.  
1. 2. Ob.  
1. 2. Cl.  
B.  
1. 2. Fag.  
1. 2. Hr.  
3. 4. Hr.  
1. 2. Tr.  
B.  
1. 2. Pos.  
3. Pos.  
1. 2. Tuba.  
Pk.  
1. Vl.  
2. Vl.  
Br.  
Cel.  
Cb.

*Lento.*

*Allegro. (doppelt so schnell als zuvor.)*

1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl. B.

1. 2. Fag.

1. 2. Hr. in F.

3. 4. Hr. in F.

1. 2. Tr. B.

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

*Allegro. (doppelt so schnell als zuvor.)*

The musical score is written for a full orchestra and strings. The tempo is marked 'Allegro. (doppelt so schnell als zuvor.)'. The score is divided into two systems. The first system includes staves for Flutes (1, 2), Oboes (1, 2), Clarinets in B-flat (1, 2), Bassoons (1, 2), Horns in F (1, 2, 3, 4), Trumpets in B-flat (1, 2), and Percussion. The second system includes staves for Violins (1, 2), Viola, Cello, and Double Bass. Dynamics include fortissimo (f), piano (p), and mezzo-forte (mf). The score features various musical notations such as notes, rests, and slurs.

This musical score page, numbered 44, contains measures 1 through 8 of a piece. The instrumentation includes strings (Violins 1 & 2, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoon), and brass (Trumpets, Trombones, Tuba/Euphonium). The score is written in a key with one flat (B-flat) and a 4/4 time signature. Dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are indicated throughout. The first system (measures 1-4) features a prominent string texture with a *p* dynamic. The second system (measures 5-8) introduces woodwinds and brass, with dynamics ranging from *p* to *mf*. The third system (measures 9-12) continues the string and woodwind parts, with a *p* dynamic. The fourth system (measures 13-16) features a more active brass and woodwind section, with dynamics including *f* and *mf*. The score is divided into four systems by double bar lines.

2. VL.  
Br.  
*p*  
*mf*

1. VL.  
2. VL.  
Br.  
*p*  
*mf*

1. VL.  
2. VL.  
Br.  
*p*  
*p*  
*p*

1. 2. Fl.  
1. 2. Ob.  
1. 2. Cl.  
1. 2. Fag.  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

1. VL.  
2. VL.  
Br.  
Vcl.  
Cb.  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*



*Solo*

1. FL. *mf*

2. *mf*

1. 2. Ob. *f*

1. 2. Cl. *f*

1. 2. Fag. *mf*

1. 2. Hr. in F

3. 4.

1. VL. *f* *pizz.* *mf* *arco*

2. VL. *f* *pizz.* *mf* *arco*

Br. *f* *pizz.* *mf* *arco*

Vol. *f*

Cb. *f*

1. FL. *mf* *cresc.*

2. *mf* *cresc.*

1. 2. Ob. *mf* *cresc.* *2*

1. 2. Cl. *mf* *cresc.*

1. 2. Fag. *mf*

1. 2. Hr. in F *mf*

3. 4. *mf*

1. VL. *sf* *mf* *cresc.*

2. VL. *sf* *mf* *cresc.*

Br. *sf* *mf* *cresc.*

Vol. *mf* *cresc.*

Cb. *mf*



1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Bsn.

1. 2. Hr. in F.

3. 4.

1. 2. Tr.

1. 2. Pos.

3. Tuba.

1. V.

2. V.

Br.

Vcl.

Cb.

*mf*

*cresc.*

*acc.*

5. 9829

1. FL. *mf* *cresc.*

2. *mf* *cresc.*

1. 2. Ob. *mf* *cresc.* *à 2*

1. 2. Cl. *mf* *cresc.*

1. 2. Fag. *mf* *p*

1. 2. Hr in F. *mf*

3. 4. *mf* *3*

1. 2. Tr. *mf*

1. 2. Pos. *mf*

3. Tuba *mf*

Pk. *mf*

1. V. *cantabile* *mf* *cresc.*

2. V. *mf* *cresc.*

Br. *cantabile* *mf* *cresc.*

Vcl. *mf*

Cb. *mf*

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left include:

- Fl. (Flute) - 1. 2.
- Ob. (Oboe) - 1. 2.
- Cl. (Clarinet) - 1. 2.
- Fag. (Bassoon) - 1. 2.
- Hr. in F. (Horn in F) - 1. 2.
- Pos. (Trumpet) - 3. 4.
- Tr. (Trombone) - 1. 2.
- Pos. (Trumpet) - 3. 4.
- Ph. (Piano) - 1. 2.
- Vi. (Violin) - 1. 2.
- Br. (Bassoon) - 1. 2.
- Vcl. (Violoncello) - 1. 2.
- Cb. (Contrabass) - 1. 2.

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings like 'f' and 'mf'. The page is numbered '1.' in the top left corner. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The score is arranged in a standard orchestral layout with the strings at the bottom and the woodwinds and brass instruments above them. The page is a single system of music, with the instruments grouped together on the left and the staves extending to the right. The music is written in a standard musical notation with staves, notes, rests, and dynamic markings like 'f' and 'mf'. The page is numbered '1.' in the top left corner. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The score is arranged in a standard orchestral layout with the strings at the bottom and the woodwinds and brass instruments above them. The page is a single system of music, with the instruments grouped together on the left and the staves extending to the right. The music is written in a standard musical notation with staves, notes, rests, and dynamic markings like 'f' and 'mf'.

1. Fl. *mf* *p*

2. *mf* *p*

1. 2. Ob. *mf* *à 2* *p*

1. 2. Cl. *mf* *à 2* *p*

1. 2. Fag. *1. Fag. hervor!* *mf* *à 2* *p*

1. 2. Hr in F. *mf* *p*

3. 4. *mf* *p*

1. 2. Tr. *mf* *p*

Pos. *mf* *p*

Pk. *mf* *p*

1. Vz. *mf* *p*

2. Vz. *mf* *p*

Br. *mf* *p*

Vcl. *mf* *p*

Ob. *mf* *p*

*N. 9829*



1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. Hr. in F.

3. 4. Hr. in F.

1. 2. Tr.

1. 2. Pos.

3. Tuba.

Pk.

1. V.

2. V.

Br.

Kl.

Cb.

*ff* *sf* *mf*



1. Fl. *cresc.* *mf*

2. Fl. *cresc.* *mf*

1. 2. Ob. *cresc.* *mf* *hervor.*

1. 2. Cl. *mf* *hervor.* *I.*

1. 2. Fag. *cresc.* *cresc.*

1. 2. Hrn. *mf* *I. hervor!*

3. 4. Hrn. *III. hervor!*

1. 2. Tr. *I.*

Pos.

1. Vz. *cresc.* *mf*

2. Vz. *mf* *hervor!*

Br.

Vcl.

Cb.

1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. Hr. in F.

3. 4. Hr. in F.

1. 2. Tr.

1. 2. Pos.

3. Tuba.

Pk.

1. Vl.

2. Vl.

Br.

Vcl.

Cb.

*cantabile*

*cantabile*

1. Fl.

2. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Bsg.

Hr. in F.

1. 2. Tr.

1. 2. Pos.

3. Tuba.

1. Vl.

2. Vl.

Br.

Vol.

Cl.

*f*

*mp*

*Solo*

*cresc.*





This musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. The score is arranged for a full orchestra and piano. The instruments listed on the left are:

- 1. 2. Fl.
- 1. 2. Ob.
- 1. 2. Cl.
- 1. 2. Bg.
- 1. 2. Hr. in F.
- 3. 4.
- 1. 2. Tr.
- Pk.

The score is written in 4/4 time and features a variety of musical notations, including dynamics (mf, cresc., p), articulation (accents, slurs), and phrasing. The piano part is written for the right hand, and the orchestra parts are written for their respective instruments. The score is a page from a larger manuscript, as indicated by the page number '10' in the bottom right corner.



*etwas breiter.**α tempo accel.*

1. Fl. *f* *ff* *mf*

2. Fl. *f* *ff* *mf*

1. 2. Ob. *f* *ff* *cresc.*

1. 2. Cl. *f* *ff* *α 2* *mf* *cresc.*

1. 2. Fag. *f* *ff* *mf*

1. 2. Hr. in F. *f* *ff* *mf*

3. 4. Hr. in F. *f* *ff* *mf*

1. 2. Tr. *f* *ff*

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

3. Tuba *f* *ff*

Pk. *f* *ff*

1. Vz. *f* *ff* *mf*

2. Vz. *f* *ff* *mf* *cresc.*

Br. *f* *ff* *mf* *cresc.*

Vol. *f* *ff* *mf*

Cb. *f* *ff*

*etwas breiter.**α tempo accel.*

This is a page from a musical score, likely for a symphony, showing the orchestration for the first movement. The score is written for a large orchestra, including woodwinds, brass, and strings. The instruments are listed on the left side of the page, with their respective staves. The music is in 4/4 time, as indicated by the time signature. The key signature is one sharp (F#), indicating the key of D major or A minor. The score features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff), with crescendos and decrescendos. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Double Bass) play a prominent role in the texture. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support and occasional melodic lines. The percussion section (Snare Drum) adds rhythmic interest. The score is a complex arrangement of musical ideas, with many overlapping parts and a rich harmonic palette. The page is numbered 1 in the top left corner. The instruments listed on the left are: 1. Fl., 2. Fl., 1. 2. Ob., 1. 2. Cl., 1. 2. Bg., 1. 2. Hr. in F., 3. 4. Tuba, 1. 2. Tr., 1. 2. Pos., 3. Tuba, Ph., 1. Vl., 2. Vl., Br., Vcl., and Cb. The dynamic markings include 'cresc.', 'f', 'mf', 'ff', 'rit.', and 'rub.'. The score is a high-quality musical manuscript, with clear notation and a professional layout.