

FRANZ SCHUBERT

Winterreise, D. 911

Der Lindenbaum CD 9

30

1 *Mässig.*

Singstimme.

Pianoforte.

4

7

Am Brunnen vor dem Tho-re da steht ein Lin-den-baum; ich

13

träumt' in seinem Schatten so manchen sü-ssen Traum. Ich schnitt in seine Rin-de so

19

manches liebe Wort; es zog in Freud und Lei-de zu ihm-mich immer fort.

...ted from Breitkopf & Härtel Critical Edition of 1884-97, Series 20, Vol. 9.

25

28 31

Ich musst' auch heute wan - dern vor - bei in tie - fer Nacht, da

33

hab ich noch im Dun - kel die Au - gen zu - ge - macht. Und sei - ne Zweige

38

rausch - ten, als rie - fen sie mir zu: komm her zu mir, Ge - sel - le, hier

43 32

find'st du dei - ne Ruh! Die

46

kal - - ten Win - de blie - sen mir grad' ins An

49
 sieht, der Hut flog mir vom Kop - fe, ich

cresc.

52
 wen - de - te mich nicht.

decresc. *p* *decresc.*

55

sp

58
 Nun bin ich manche Stun - de ent - fernt von je - nem Ort, und

ppp *pp*

63
 im - mer hör' ich's rau - sehen: du fän - dest Ru - he dort! Nun bin ich manche

68
 Stun - de ent - fernt von jenem Ort, und im - mer hör' ich's rau - sehen: du

sp

73
fän - - dest Ruhe dort, du fän - - dest Ru - he dort!

77
pp

80
decresc. *dim.*

Am Brunnen vor dem Thore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum.

At the well by the gate
stands a linden tree.
I dreamt in its shade
many a sweet dream.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

I carved into its bark
many a word of love.
In joy and sorrow
I was always drawn to it.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Again today I had to walk
by it in the deep of night,
even in the dark
I closed my eyes.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh!

And its boughs rustled
as if calling to me:
"Come to me, companion,
here you'll find your rest."

Die kalten Winde blieben
Mir grad' in's Angesicht,
Der Hut flog mir von Kopfe,
Ich wendete mich nicht.

The cold winds blew
straight into my face.
My hat flew off my head,
I did not turn around.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Now I am some hours
away from that place,
and always I hear it rustle:
"You would find your rest there."

—WILHELM MÜLLER



The song cycle *Winterreise* (Winter's Journey, 1827) consists of twenty-four poems by Wilhelm Müller that express the nostalgia of a lover revisiting in winter the haunts of a failed summer romance. In *Der Lindenbaum* (The Linden Tree), the poet dwells on the memory of the tree under which he used to lie dreaming of his love. Now, as he passes it, the icy wind rustles the branches, which seem to call him back to find rest there once again.

Schubert borrowed the motive in the piano that accompanies the words "The cold winds blew" to set the stage with a seven-measure introduction, turning the music from the chilly minor to a sunnier major to evoke the happier mood of the summer. This music serves also for interludes and an epilogue. The song itself is in a modified strophic form, each strophe of music setting two stanzas of the poem. The first two stanzas are set to a simple, folklike melody made up of four-measure phrases in the form aabb' and accompanied by simple chords. The next two stanzas repeat this melody but with a broken-chord accompaniment. The fifth stanza departs from the pattern to portray the blustery winter scene. The last stanza is sung twice to the music of the opening stanzas. Thus the overall form of the song is AA' BA".

SINFONIA RE MAGGIORE

1

I.

JAN VÁCLAV HUGO VOŘÍŠEK
(1791—1825)

Allegro con brio $\text{♩} = 100$

5

Flauti I. II.

Oboi I. II.

Clarinetti I. II. A

Fagotti I. II.

Corni I. II. D

Trombe I. II. D

Timpani D, A

I. Violini

II. Violini

Viole

Violoncelli

Contrabassi

10

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

15 ^[a 2] 20

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle.

Vlo.

Cb.

25

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle.

Vlo.

Cb.

Fl. I, II. *a 2* *fz* *fz* *fz* *fz*

Ob. I, II. *a 2* *fz* *fz* *fz* *fz*

Cl. I, II, A *fz* *fz* *fz* *fz* *fz*

Fag. I, II. *fz* *fz* *fz* *fz* *fz*

Cor. I, II, D *a 2* *fz* *fz* *fz* *fz*

Trbe I, II, D *a 2* *fz* *fz* *fz* *fz*

Timp. D, A *fz* *fz* *fz* *fz* *fz*

I. Viol. *fz* *fz* *fz* *fz* *fz*

II. *fz* *fz* *fz* *fz* *fz*

Vlo *fz* *fz* *fz* *fz* *fz*

Vlc. *fz* *fz* *fz* *fz* *fz*

Cb. *fz* *fz* *fz* *fz* *fz*

Fl. I, II. *a 2* *fz* *fz* *fz* *fz*

Ob. I, II. *a 2* *fz* *fz* *fz* *fz*

Cl. I, II, A *fz* *fz* *fz* *fz* *fz*

Fag. I, II. *a 2* *fz* *fz* *fz* *fz*

Cor. I, II, D *fz* *fz* *fz* *fz* *fz*

Trbe I, II, D *fz* *fz* *fz* *fz* *fz*

Timp. D, A *fz* *fz* *fz* *fz* *fz*

I. Viol. *fz* *fz* *fz* *fz* *fz*

II. *fz* *fz* *fz* *fz* *fz*

Vlo *fz* *fz* *fz* *fz* *fz*

Vlc. *fz* *fz* *fz* *fz* *fz*

Cb. *fz* *fz* *fz* *fz* *fz*

35 40

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
Cor. I. II. D
Trbe I. II. D
Timp. D, A

I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

dolce
p
p
p
p
rinf.

[p] dolce 45

Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
Cor. I. II. D
Trbe I. II. D
Timp. D, A

I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

[p] dolce
p
p
p
p
consist.

50
a 2

Fl. I, II. *p* *cresc.* *fz* *fz*

Ob. I, II. *fz* *fz* *fz*

Cl. I, II, A *fz* *fz* *fz*

Fag. I, II. *f* *(dim.)* *p* *cresc.* *fz* *fz* *fz* *a 2*

Cor. I, II, D *fz* *fz* *fz* *fz*

Trbe I, II, D *fz* *fz* *fz* *fz* *fz* *a 2*

Timp. D, A *f*

I. *f* *dim.* *p* *cresc.* *ffz*

Viol. II. *f* *dim.* *p* *cresc.* *ffz*

Vle *f* *dim.* *p* *cresc.* *ffz*

Vlc. *f* *dim.* *p* *cresc.* *ffz*

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

55

Fl. I, II. *ff* *fz* *fz* *fz*

Ob. I, II. *ff* *fz* *fz* *fz*

Cl. I, II, A *ff* *fz* *fz* *fz*

Fag. I, II. *ff* *fz* *fz* *fz*

Cor. I, II, D *fz* *fz* *fz* *fz*

Trbe I, II, D *fz* *fz* *fz* *fz*

Timp. D, A *ff* *fz* *fz* *fz*

I. *ff* *fz* *fz* *fz*

Viol. II. *ff* *fz* *fz* *fz*

Vle *ff* *fz* *fz* *fz*

Vlc. *ff* *fz* *fz* *fz*

Cb. *ff* *fz* *fz* *fz*

55 60

Fl. I. II. *ff*

Ob. I. II. *ff*

Cl. I. II. A *ff*

Fag. I. II. *ff*

Cor. I. II. D *ff*

Trbe I. II. D *ff*

Timp. D. A *ff*

I. Viol. *ff*

II. Viol. *ff*

Vle. *ff*

Vlo. *ff*

Cb. *ff*

Detailed description: This block contains the musical score for measures 55 to 60. It features ten staves for woodwinds and brass, and five staves for strings. The woodwinds and brass parts are marked with *ff* (fortissimo) throughout. The strings also play with *ff*. Measure numbers 55 and 60 are indicated above the Flute I staff. The score includes various musical notations such as notes, rests, and dynamic markings.

65 70

Fl. I. II. *p*

Ob. I. II. *p*

Cl. I. II. A *p*

Fag. I. II. *p*

Cor. I. II. D *p*

Trbe I. II. D *p*

Timp. D. A *p*

I. Viol. *p*

II. Viol. *p*

Vle. *p*

Vlo. *p*

Cb. *p*

Detailed description: This block contains the musical score for measures 65 to 70. It features the same ten woodwind and brass staves and five string staves as the previous block. The dynamics are significantly reduced, with *p* (piano) markings appearing in the woodwinds and brass. The strings also play with *p*. Measure numbers 65 and 70 are indicated above the Flute I staff. The score includes various musical notations such as notes, rests, and dynamic markings.

75 ^{a 2}

I.II. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

II.II. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

I.II.A *ff* *fz* *fz* *fz* *fz* *p* *forz.* *cresc.*

3.II. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

I.II.D *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

I.II.D *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

imp.D,A *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

I. Viol. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

II. Viol. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

Vle *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

Vlo. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

Cb. *ff* *fz* *fz* *fz* *fz* *p* *cresc.*

80

Fl.II. *ff* *fz* *fz* *fz* *fz* *p* *pp*

Ob.II. *ff* *fz* *fz* *fz* *fz* *p* *pp*

I.II.A *ff* *fz* *fz* *fz* *fz* *p* *pp*

Ag.II. *ff* *fz* *fz* *fz* *fz* *p* *pp* *dolce*

Tr.II.D *ff* *fz* *fz* *fz* *fz* *p* *pp* *dolce*

Cl.II.D *ff* *fz* *fz* *fz* *fz* *p* *pp*

imp.D,A *ff*

I. Viol. *ff* *fz* *fz* *fz* *fz* *p* *pp*

II. Viol. *ff* *fz* *fz* *fz* *fz* *p* *pp*

Vle *ff* *fz* *fz* *fz* *fz* *p* *pp*

Vlo. *ff* *fz* *fz* *fz* *fz* *p* *pp*

Cb. *ff* *fz* *fz* *fz* *fz* *p* *pp*

Musical score for measures 85-90. The score includes parts for Flute II, Oboe II, Clarinet II, Bassoon I, Cor I, Trumpet I, Timpani, Violin I & II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 85 is marked with a first ending bracket. Measure 90 is marked with a second ending bracket. Dynamics include *f*, *dolce*, and *ff*.

Musical score for measures 91-96. The score includes parts for Flute II, Oboe II, Clarinet II, Bassoon I, Cor I, Trumpet I, Timpani, Violin I & II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 95 is marked with a first ending bracket. Dynamics include *ff*, *fz*, and *f*.

100

Fl. I, II

Ob. I, II

Cl. I, II, A

Fag. I, II

Cor. I, II, D

Trbe I, II, D

Timp. D, A

I. Viol.

II.

Vle

Vlc.

Cb.

106

Fl. I, II

Ob. I, II

Cl. I, II, A

Fag. I, II

Cor. I, II, D

Trbe I, II, D

Timp. D, A

I. Viol.

II.

Vle

Vlc.

Cb.

H 2262

Fl.I.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
Cor.I.II.D
Trbe I.II.D
Timp.D,A
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

Fl.I.II.
Ob.I.II.
Cl.I.II.A
Fag.I.II.
Cor.I.II.D
Trbe I.II.D
Timp.D,A
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

120 125

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trombe I. II. D

Timpani D, A

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

Solo dolce

(p)

p *f*

fp

fp

fp

fp

130

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trombe I. II. D

Timpani D, A

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

fp

p

fp

fp

fp

(p)

p

135

Fl. I. II. *ff* *fz* *fz* *fz* *fz*

Ob. I. II. *ff* *fz* *fz* *fz* *fz*

Cl. I. II. A *ff* *fz* *fz* *fz* *fz*

Fag. I. II. *ff* *fz* *fz* *fz* *fz*

Cor. I. II. D *ff* *fz* *fz* *fz* *fz*

Trbe I. II. D *ff* *fz* *fz* *fz* *fz*

Timp. D, A *ff* *fz* *fz* *fz* *fz*

I. Viol. *ff* *fz* *fz* *fz* *fz*

II. *ff* *fz* *fz* *fz* *fz*

Vle *ff* *fz* *fz* *fz* *fz*

Vlc. *ff* *fz* *fz* *fz* *fz*

Cb. *ff* *fz* *fz* *fz* *fz*

140

Fl. I. II. *fz* *fz* *fz* *fz* *fz*

Ob. I. II. *fz* *fz* *fz* *fz* *fz*

Cl. I. II. A *fz* *fz* *fz* *fz* *fz*

Fag. I. II. *fz* *fz* *fz* *fz* *fz*

Cor. I. II. D *fz* *fz* *fz* *fz* *fz*

Trbe I. II. D *fz* *fz* *fz* *fz* *fz*

Timp. D, A *fz* *fz* *fz* *fz* *fz*

I. Viol. *fz* *fz* *fz* *fz* *fz*

II. *fz* *fz* *fz* *fz* *fz*

Vle *fz* *fz* *fz* *fz* *fz*

Vlc. *fz* *fz* *fz* *fz* *fz*

Cb. *fz* *fz* *fz* *fz* *fz*

145

a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D. A

I. Viol.

II.

Vle

Vlc.

Cb.

ff

fz

a 2

150

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D. A

I. Viol.

II.

Vle

Vlc.

Cb.

ff

fz

p

dolce

Fl. I. II. III.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
Cor. I. II. D
Trbe I. II. D
Timp. D, A
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

Fl. I. II. III.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
Cor. I. II. D
Trbe I. II. D
Timp. D, A
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

166

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vio.

Vlc.

Cb.

175

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vio.

Vlc.

Cb.

H 2262

180 *p dolce*

Fl. I, II
Ob. I, II
Cl. I, II, A
Fag. I, II
Cor. I, II, D
Trbe I, II, D
Timp. D, A
I. Viol.
II.
Vle
Vlc
Cb.

185

Fl. I, II
Ob. I, II
Cl. I, II, A
Fag. I, II
Cor. I, II, D
Trbe I, II, D
Timp. D, A
I. Viol.
II.
Vle
Vlc
Cb.

190

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle

Vlo.

Cb.

p *cresc.* *fz* *ff* *fz* *ff*

195

200

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle

Vlo.

Cb.

p *cresc.* *fz* *ff* *fz* *ff*

H 2262



205

a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

210

215

Fl. I. II.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cor. I. II. D

Trbe I. II. D

Timp. D, A

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

19 52

Andante. (♩ = 132.) Op. 9 No. 2.

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 132 beats per minute. The score includes various dynamics such as *espress. dolce*, *p*, *cresc.*, *f*, *pp*, *poco ritard.*, *poco rall.*, *fzp*, and *simile*. There are also performance instructions like *a tempo* and *tr*. The score is annotated with 'Red.' and asterisks, likely indicating recording or editing points. The piece concludes with a *simile* marking.

Reprinted from *Nocturnes*, rev. by Hermann Scholtz (Frankfurt: Peters, n.d., pl. no. 9026), pp. 8–10.

Measures 14-18 of the Nocturne. The system features a treble and bass clef. The treble clef contains a melodic line with a *cresc.* marking and a *p* dynamic. The bass clef contains a supporting accompaniment. A *tr* (trill) is indicated above the first measure of the second system.

Measures 19-22. The treble clef has a melodic line with a *p* dynamic and a *tr* marking. The bass clef has a complex accompaniment with fingerings (4 3) and (5) indicated. A *tr* marking is also present above the first measure of this system.

Measures 23-26. The treble clef has a melodic line with a *f* dynamic and a *poco rall.* marking. The bass clef has a complex accompaniment with fingerings 4, 2/5, and 3 indicated.

Measures 27-30. The system is marked *a tempo*. The treble clef has a melodic line with a *fp* dynamic and a *tr* marking. The bass clef has a complex accompaniment with fingerings 2, 3, and 1 indicated.

Measures 31-34. The treble clef has a melodic line with a *p* dynamic and a *tr* marking. The bass clef has a complex accompaniment with fingerings 5 and 5 indicated.

The musical score consists of five systems, each with a piano (right) and bass (left) staff. The key signature is E-flat major (two flats). The piece begins with a piano (*p*) dynamic. The first system includes markings for *pp*, *poco rubato*, *sempre pp*, and *dolciss.*. Fingerings are indicated by numbers 1-5. The second system starts at measure 28 and includes a fingering sequence (3 2 1 3 2 3 2 4 3 2) and a dynamic marking of *p*. The third system features *con forza* (*f*) and *stretto*. The fourth system begins at measure 32 with *ff senza tempo* and *cresc.*. The final system includes *f dim.*, *rallent. e smorz.*, *a tempo*, *pp*, and *ppp*. The score is annotated with numerous *Red.* and asterisk symbols, likely indicating recording or editing marks.

CARL MARIA VON WEBER (1786–1826)

120

Der Freischütz CD 10

Act II, Finale: Wolf's Glen Scene

11

Sostenuto 5 10

4 Flöten kl. gr.

2 Oboen

2 Klarinetten in A

2 Fagotte

4 Hörner I. II. in D III. IV. in C

2 Trompeten in C

3 Posaunen I. II. III.

Pauken in C und A

Violinen I. II.

Bratschen

Max

Kaspar

Chor unsichtbarer Geister
Sopran
Alt Tenor
Baß

Violoncelli

Kontrabässe

Sostenuto (Vorhang auf)

legato
pp legato
pp

Reprinted from *Der Freischütz* (New York: Broude Bros., n.d.).

13

kl.
Fl.
gr.
Ob.
Klar. in A
Fag.
I. II. in D
Hr.
III. IV. in C
Pos.
I. II.
III.
Viol.
I.
II.
Br.
Chor
Vcl.
Kb.

zu 2
zu 2

pp *pp* *pp* *pp*

U - hu - i! U - hu - i! U - hu - i! U - hu - i!

U - hu - i! U - hu - i! U - hu - i! U - hu - i!

Milch des Mondes fiel aufs Kraut, Spinnweb ist mit Blut betaut!

21

Fl.

gt.

Ob. *zu 2*

Klar. in A

Fag. *zu 2*

I. II. in D

Hr.

III. IV. in C

I. II.

Pos. *sp*

III.

I.

Viol. *sp>*

II.

Br. *sp>*

Chor

U - hu - i! U - hu - i! U - hu - i! U - hu - i!

Ehnoch wieder Abend graut, ist sie tot, die zar-te Braut!

Vcl.

Kb. *sp>*

31

Kl.

Fl.

gr.

Ob.

Klar. in A

Fag.

I. II. in D

Hr.

III. IV. in C

I. II.

Pos.

III.

I.

Viol.

II.

Br.

Chor

U - hu - !! U - hu - !! U - hu - !!

U - hu - !! U - hu - !! U - hu - !!

Eh noch wieder sinkt die Nacht, ist das Op-fer dar - ge - bracht!

Vcl.

Kb.

12

Ob. *zu 2*

Klar. in A *pp*

I. II. Pos. *pp*

III. *pp*

Pk. *pp*

I. Viol. *pp*

II. *pp*

Br. *pp*

Vcl. *pp*

Kb. *pp*

ten.

(Die Uhr schlägt ganz in der Ferne zwölf. Der Kreis von Steinen ist vollendet.)

(Kaspar reißt heftig den Hirschfänger heraus und stößt ihn mitten in den Totenschädel.)

Kaspar (erhebt den Hirschfänger mit dem Totenkopf, dreht sich dreimal herum und ruft)

Samiel! Samiel! erschein!

pizz.

13

Ob. *zu 2* **Agitato**

Klar. in A *pp*

Fag. *pp* *zu 2*

Hr. III. IV. in C *pp*

I. II. Pos. *pp*

III. *pp*

Pk. *pp*

I. Viol. *pp* **Agitato**

II. *pp*

Br. *pp*

Vcl. *pp*

Kb. *pp*

arco

Bei des Zaubers Hirsgebeln! Samiel! Samiel! erschein!

(Er stellt beides wieder in die Mitte des Kreises) Samiel (tritt aus dem Polzen) Was rufst du!

(Kaspar wirft sich nieder)

53

Gr. Fl.

Hr. III. IV. in C

Viol. I. II.

Br.

Kaspar

Kaspar (kriechend)
Du weißt, daß mei - ne

Vcl. Kb.

pizz. p pizz.

58

Gr. Fl.

Klar. in A zu 2 p

Hr. III. IV. in C

Pk. pp

Viol. I. II.

Br.

Kaspar

Kaspar
Frist schier ab - ge-lau - fen ist. Samiel Morgen! Ver - läng - re sie noch einmal

Vcl. Kb.

arco pizz.

63

Gr. Fl.

Klar. in A

Hr. III. IV. in C

Pk.

Viol. I

Viol. II

Br.

Kaspar

mir! *mf* *arco* *pizz.* *arco*

Samiel Nein! Ich bringe neue Opfer dir. Samiel Welche? Mein

Vcl.

Kb.

68

Gr. Fl.

Klar. in A

Fag.

Hr. III. IV. in C

Viol. I

Viol. II

Br.

Kaspar

Jagd - gesell, er naht, er, der noch nie dein dunkles Reich be - trat.

Vcl.

Kb.

74

Gr. Fl.

Klar. in A

Hr. III. IV. in C

Pk.

Viol. I.

Viol. II.

Br.

Kaspar

Vcl.

Kb.

pp

arco

pizz.

pizz.

arco

Samiel
Was sein Begehrt?

Frei - ku - gein sind's, auf die er Hoff - nung baut.

77

Gr. Fl.

Ob.

Klar. in A

Fag.

Hr. I. II. in Es

I. II. Pos.

III.

Pk.

Viol. I.

Viol. II.

Br.

Kaspar

Vcl.

Kb.

pp

pp

pp

pp

pp

pp

pp

arco

pizz.

arco

pizz.

arco

pizz.

arco

Samiel Sechse treffen, sieben äffen!

Die sie - ben - te sei dein! Aus sei - nem Rohr

Fl.
Ob.
Klar. in A
Fag. *zu 2*
I. II. in E♭
Hr. III. IV. in C
Pos. III
Viol. I. II. *cresc.*
Br. *cresc.*
Kaspar
Vcl. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*
Kb. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

lenk sie nach seiner Braut; dies wird ihn der Ver-zweif-lung weihn, ihn und den Va-ter.

Gr. Fl.
Ob.
Klar. in A *zu 2*
Hr. III. IV. in C
Pk. *pp*
Viol. I. II. *pp*
Br. *pp*
Kaspar
Vcl. *pp* *pizz.*
Kb. *pp* *pizz.*

Samiel
Noch hab ich keinen Teil an ihr!

(Bange)
Genügt er dir al-

94

Gr. Fl.

Klar. in A

Fag.

Hr. III. IV. in C

Pk.

I. Viol.

II. Viol.

Br.

Kaspar

Vcl.

Kb.

zu 2

pp

hp

Samiel Das findet sich!

lein?

arco

pizz.

Doch schenkst du Frist,

und wieder auf drei

99

Gr. Fl.

Ob.

Klar. in A

Fag.

I. II. in Es Hr.

III. IV. in C

I. Viol.

II. Viol.

Br.

Kaspar

Vcl.

Kb.

Jahr, bring ich ihn dir zur Beu - te dar!

pizz.

arco

103

Gr. Fl.

Ob.

Klar. in A

Fag.

I. II. in Es

Hr.

III. IV. in C

Soli

I. II.

Pos.

III.

Pk.

I.

Viol.

II.

Br.

Vcl.

Kb.

Samiel Es sei! Bei den Pforten der Hölle! Morgen er oder du! (Verschwindet unter dumpfem Donner)

(Kaspar richtet sich langsam und erschöpft auf und trocknet sich den Schweiß von der Stirn. Der Hirschfänger mit dem Totenkopf ist verschwunden, an dessen Stelle kommt ein kleiner Herd mit glimmenden Kohlen, dabei einige Reißbünde aus der Erde)

14

110 **Allegro**

120

Kaspar (erblickt sie) Trefflich bedient!
(Tut einen Zug aus der Jagflasche)

126 *stringendo*

Gr. Fl.

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

Gesegn es, Samiel! (Triakt)

Er hat mir warm gemacht!

Aber wo bleibt denn Max?

Sollte er wortbrüchig werden? Samiel, hilf!

134

Gr. Fl.

Klar. in A

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

(Kaspar geht, nicht ohne Beängstigung, im Kreise hin und her. Die Kohlen drohen zu verlöschen, er kniet zu ihnen nieder, legt Reiß auf

140

Gr. Fl.

Klar. in A

Fag.

Hr. I. II. in Es

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

II. Solo

pp *cresc.* *poco* *a*

und bläst an. Die Eule und andere Vögel heben dabei die Flügel, als wollten sie anfachen. Das Feuer raucht und knistert.)

148

Fag.

I. II. In Es Hr. III. IV. In C

Viol. I. II.

Br.

Vcl. Kb.

pppp *f* *ff* *ff*

(Max wird auf einer Felsenspitze, dem Wasserfall gegenüber, sichtbar und beugt sich in die Schlucht herab)

157

I. II. In Es Hr. III. IV. In C

Viol. I. II.

Br.

Max

Vcl. Kb.

pp *pp*

Rezitativ

Rezitativ

Max

Ha! Fürcht-bar gähnt der düst-re Abgrund! Welch ein Graun, das Au-ge wähnt In ei-nen Höl-lenpfuht zu

165 *Andante*

Viol. I. *ppp*

Viol. II. *ppp*

Br. *pp*

Max
schaun! Wie dort sich Wet-ter-wol-ken-bal-len, der Mond ver-liert von sel-nem

Vcl. *ppp*

Kb. *ppp*

169 *zu 2*

Gr. Fl. *p*

Fag. *p*

Viol. I. *ppp*

Viol. II. *ppp*

Br. *ppp*

Max
Scheln, ge-spenst'-ge Ne-bel-bil-der wal-len, be-lebt ist das Ge-

Vcl. *ppp*

Kb. *ppp*

173 *Rezitativ* *a tempo*

Gr. Fl. *1. Fl.*

Fag. *1. Fl.*

Viol. I. *Rezitativ*

Viol. II. *Rezitativ*

Br. *Rezitativ*

Max
stein, und hier, husch, husch! liegt Nachtgevägel auf im Busch!

Vcl. *Rezitativ*

Kb. *Rezitativ*

178

Fag. *pp* *1.*

Viol. I. *pp* *ten.* *f* *pp*

Viol. II. *pp* *f* *pp*

Br. *pp* *f* *pp*

Max
Rotgraue, narb'ige Zweige streckennach mir die Rie-sen-faust! Nein, ob das Herz auch

Vcl. *pp* *f*

Kb. *pp* *f*

186

Ob. *stringendo* *Rezitativ* *Vivace*

Klar. In A *Rezitativ* *Vivace*

Fag. *1.* *2.*

Hr. III. IV. In C *Vivace*

Viol. I. *stringendo* *Rezitativ* *Vivace*

Viol. II. *stringendo* *Rezitativ* *Vivace*

Br. *stringendo* *Rezitativ* *Vivace*

Max
graust, Ich muß; Ich trotze al-ten Schrecken! (Er klettert einige Schritte herab)

Vcl. *f* *ff* *ff*

Kb. *f* *ff* *ff*

zu 2

192

Gr. Fl.

Ob.

Klar. in A

Fag.

I. II. in Es

Hr.

III. IV. in C

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

Kaspar (richtet sich auf und erblickt ihn) Dank, Samiell die Frist ist gewonnen!

Kaspar (zu Max) Kommst du endlich, Kamerad? Ist das auch recht, mich so allein zu lassen? Siehst du nicht, wie mir's sauer wird? (Hat das Feuer mit dem Adlerflügel angefaßt und erhebt diesen im Gespräch gegen Max)

198

I. Viol.

II. Viol.

Br.

Max (nach dem Adlerflügel starrend)

Ich schoß den Ad - ler aus ho - - her Luft; Ich kann nicht rückwärts,

Vcl.

Kb.

205 **Rezitativ** **Vivace**

Hr. III, IV
In C

Rezitativ **Vivace**

Viol. I
II

Br.

Max
(Klettert einige Schritte, bleibt dann wieder stehen und blickt starr nach dem gegenüberstehenden Felsen)
mein Schicksal ruft!

Vcl.

Kb.

210 zu 2 **Rezitativ**

Gr. Fl.

Ob.

Klar. in A

Fag.

Pos. III.

Max
(Der Geist seiner Mutter erscheint im Felsen) **Rezitativ Kaspar** So komm doch, die Zeit eilt!
Weh mir! Ich kann nicht hin-ab! **Kaspar** Hasenherz! klimmst ja

Vcl.

Kb.

215 *zu 2* *a tempo, poco ritenuto*

Gr.Fl. *f*

Ob. *f*

Klar. in A *zu 2* *f*

Fag. *f* *I. Solo* *pp*

a tempo, poco ritenuto

I. Viol. *f* *pp*

II. Viol. *f* *pp*

Br. *f* *pp*

Max *sonst wie eine Gemse!* *(Er deutet nach dem Felsen. Man erblickt eine weißverachtete Gestalt, die die Hand erhebt)*
Sieh dort hin, sieh! Was dort sich

Vcl. *f* *pp*

Kb. *f* *pp*

221 *I.* *ritard.* *Vivace*

Fag. *f*

I. Viol. *f* *pp* *ritard.* *Vivace* *ff*

II. Viol. *f* *pp* *ritard.* *Vivace* *ff*

Br. *f* *pp* *ritard.* *Vivace* *ff*

Max *weist, Ist mei-ner Mut-ter Geist. So lag sie im Sarg, so ruht sie im Grab.*

Vcl. *f* *pp*

Kb. *f* *pp*

229 Rezitativ

Viol. I.
Viol. II.
Br.
Max
Kaspar(rür sich) (Laut) Alberne Fratzen!
Hilf, Sammel!
Sie fleht mit war-nem dem Blick, sie winkt mir zu rück!
Vcl.
Kb.

16

234

zu 2

Agitato assai

p *cresc.* *f*

Agitato assai

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

Ha ha ha! Sieh noch einmal hin, damit du die Folgen deiner feigen Torheit erkennst! (Die verschleierte Gestalt ist verschwunden, man erblickt Agathes Gestalt, mit aufgelösten Locken und wunderbarlich mit Laub und

Gr. Fl.
Viol. I.
Viol. II.
Br.
Max
Vcl.
Kb.

238

zu 2

p *f* *p*

pp *f* *p*

p *f* *p*

fp *f* *p*

fp *f* *p*

fp *f* *p*

fp *f* *p*

fp *f* *p*

Stroh aufgeputzt. Sie gleicht völlig einer Wahnsinnigen und scheint im Begriff, sich in den Wasserfall herab zu stürzen)

Gr. Fl.
Fag.
Viol. I.
Viol. II.
Br.
Max
Vcl.
Kb.

242 zu 2

Gr.Fl. *sempre* *cresc.*

Fag. *sempre* *cresc.*

I. Viol. *sempre* *cresc.*

II. Viol. *sempre* *cresc.*

Br. *sempre* *cresc.*

Max
A - ga - the! Sie springt in den Fluß! Hin - ab, hin -

Vcl. *sempre* *cresc.*

Kb. *sempre* *cresc.*

246 zu 2

Gr.Fl. *f*

Ob. *f*

Klar. in A *f*

Fag. *f*

I. II. in Es Hr. *f*

III. IV. in C *f*

I. Viol. *f* *ff*

II. Viol. *f* *ff*

Br. *f* *ff*

Max
ab, ich muß! A - ga - the! Sie springt in den

Vcl. *f* *ff*

Kb. *f* *ff*

250 zu 2

Gr. Fl.

Ob.

Klar. in A

Fag.

I. II.
In Es
Hr.

III. IV.
In C

I.
Viol.

II.

Br.

Max
Fluß! R - ga - the! Hin-ab. Ich muß, hinab, ich muß, hinab, ich

Vcl.

Kb.

255 NB.

Gr. Fl.

Ob.

Klar. in A

Fag.

I. II.
In Es
Hr.

III. IV.
In C

I.
Viol.

II.

Br.

Max
muß!
(Die Gestalt verschwindet. Max klimmt vollends herab; der Mond fängt an, sich zu verfinstern) Max (heftig zu Kaspar) Hier bin ich! Was ich denke wohl auch, hab ich zu tun?

Vcl.

Kb.

NB. Diese beiden Wiederholungszeichen sind mit Bleistift im Autograph angegeben und werden nur ausgeführt, wenn Max nicht genug Zeit haben sollte.

17

276 Allegro moderato

Viol. I. *pp*

Viol. II. *pp*

Br. *pp*

Vcl. *pp*

(Die Masse in der Gießkelle fängt an zu gähren und zu zischen und gibt einen grünlichweißen Schein. Eine Wolke läuft über den Mondstreif, daß die ganze Gegend nur noch von dem Herdfeuer, den Augen der Eule und dem faulen Holz des Baumes erleuchtet ist.) *arru*

Gr. Fl. 280

Viol. I.

Viol. II.

Br.

Vcl.

Kaspar (gießt, läßt die Kugel aus der Form fallen und ruft) Eins! Das Echo (wiederholt) Eins!

Viol. I. 284

Viol. II.

Br.

Vcl.

284

Gr. Fl.

Ob.

Klar. in A

I.

Viol.

II.

Br.

Vcl.

(Waldvögel kommen herunter, setzen sich um das Feuer, hüpfen und flattern.)

Kaspar (grießt und zählt) Zwei! Echo Zwei!

18

293 Poco più moto

zu 2

Klar. in A

Fag.

Pos. III.

I.

Viol.

II.

Br.

Vcl.

Kb.

arco

(Ein schwarzer Eber raschelt durchs Gebüsch und jagt wild vorüber.)

Musical score for Klarinetten (Klar. In A), Fagott (Fag.), Positiv (Pos. III), Violinen (Viol. I, II), Bratschen (Br.), and Violoncelli/Kontrabass (Vcl., Kb.). The score includes dynamic markings such as *pp* and *cresc.* and the instruction *zu 2*.

19

Musical score for Oboe (Ob.), Klarinetten (Klar. In A), Fagott (Fag.), Horns (I, II in E; III, IV in C), Positiv (Pos. III), and Posaune (Pk.). The score includes dynamic markings such as *pp* and *cresc.* and the instruction *zu 2*.

Kaspar (scheint zu stutzen und zählt) Drei! Echo Drei! (Ein Sturm erhebt sich, beugt und bricht Wipfel der Bäume, jagt Funken vom Feuer u. s. w.)

311

Gr. Fl.
Ob.
Klar. in A
Fag.
I, II.
In E
Hr.
III, IV.
In C
I.
Viol.
II.
Br.
Vcl.
Kb.

I. in B, II. in F

315

Gr. Fl.
Ob.
Klar. in A
Fag.
Hr. III, IV.
In C
I.
Viol.
II.
Br.
Vcl.
Kb.

in E

319 *zu 2*

Or. Fl.

Ob. *zu 2*

Klar. in A

Fag.

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

ff *Echo*
Kaspar (zählt ängstlich) Vier! Vier!

20

324 *zu 2*

Ob. *ff*

Klar. in A *ff*

Fag. *ff*

I. Viol.

II. Viol.

Br. *ff*

Vcl. *ff*

Kb. *ff*

(Man hört Rasseln, Peitschengeknall und Pferdegetrappel. Vier feurige, funkenwerfende Räder rollen über die Bühne)

328

zu 8

Gr. Fl.

Ob.

Klar. in A

Fag.

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

331

Gr. Fl.

Ob.

Klar. in A

Fag.

I. Viol.

II. Viol.

Br.

Vcl.

Kb.

Kaspar (immer ängstlicher, zählt) Fünf! *Echo* Fünf!

21

336

Fag. *ff*

I. in B *sempre tutto fortissimo possibile*

Hr. II. in F *sempre tutto fortissimo possibile*

III. IV. in E *ff*

Pos. I. II. *ff*

Pos. III. *ff*

Viol. II

Br.

Vcl. Kb.

(Hundegebell und Wispern in der Luft. Nebelgestalten von Jägern zu Fuß und zu Roß, Hirschen und Hasen ziehen in der Höhe vorüber)

346

Fag. *ff*

I. in B *ff*

Hr. II. in F *ff*

III. IV. in E *ff*

Pos. III. *ff*

Chor (unsichtbar)
Tenor *ff*

Baß Durch Berg und Tal, durch Schlund und Schacht, durch Tau und Wolken, Sturm und Nacht, durch Tau und Wolken, Sturm und

Vcl. *ff*

Kb. *ff*

355

Fag.

I. in B

Hr. II. in F

III. IV. in E

I. II. Pos.

III.

Pk.

I. Viol.

II.

Br.

Chor

Nacht!... Durch Höhle, Sumpf und Erdenkluft, durch Feuer, Erde, See und Luft, jo

Vcl.

Kb.

365

Fag.

I. in B

Hr. II. in F

III. IV. in E

Pos. III.

I. Viol.

II.

Chor

Kaspar Wehe, das wilde Heer!
Sechs! Wehe! Echo Sechs! Wehe!

ho, wau wau, jo ho, wau wau, jo ho ho ho ho ho ho ho ho!

Vcl.

Kb.

Presto
zu 8

373

kl.
Fl.
gr.
Ob.
Klar. in A
Fag.
Hr. I. II. in F
Trp. in C
I. II.
Pos.
III.
Pk.

Presto

I.
Viol.
II.
Br.
Vcl.
Kb.

(Der ganze Himmel wird schwarze Nacht; die Gewitter treffen furchtbar zusammen. Flammen schlagen aus der Erde. Irrlichter

380 zu 2

kl. I. II. zu 2

Fl. I. II.

gr.

Ob. zu 2

Klar. in A

Fag. zu 2

I. II. In F zu 2

Hr. ff

III. IV. In E zu 2

Trp. in C

I. II. Pos. ff

III.

Pk. ff

I. Viol. ff

II. Viol. ff

Br. ff

Vcl. zeigen sich auf den Bergen u.s.w.)

Kb. ff

This page of the musical score for Carl Maria von Weber's *Der Freischütz* contains measures 389 through 392. The score is arranged in a standard orchestral format with the following parts and staves:

- 389** (Measure number)
- zu 2** (Tempo marking)
- Kl.** (Clarinets)
- Fl. gr.** (Flutes)
- Ob.** (Oboes)
- Klar. in A** (Clarinet in A)
- Fag.** (Bassoon)
- I. II. in F** (Horns in F)
- Hr.** (Trumpets)
- III. IV. in E** (Horns in E)
- Trp. in C** (Trumpet in C)
- I. II. Pos.** (Posaunes)
- III.** (Posaune)
- Pk.** (Percussion)
- I. Viol.** (Violins)
- II.** (Violins)
- Br.** (Brass)
- Vcl.** (Violoncello)
- Kb.** (Kontrabaß)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo marking "zu 2" is present above the first staff and below the Horn III/IV and Trumpet in C staves.

397 zu 2

kl.

Fl. zu 2

gr.

Ob.

Klar. in A

Fag.

I. II. In F zu 2

Hr.

III. IV. In E zu 2

Trp. in C in D

I. II. Pos.

III.

Pk.

I. Viol.

II.

Br.

Vcl.

Kb.

ff

Kaspar (zuckend und schreieud) Samiel! Samiel! (Er wird zu Boden geworfen) hilf!

408 zu 2

Fl.
gr.

Ob.

Klar. in A

Fag.

I. II.
In F
Hr.

III. IV.
In E

Trp. in D

I. II.
Pos.

III.

Pk.

I.
Viol.

II.

Br.

Vcl.
Kb.

Sieben!

MAX (gleichfalls vom Sturm hin- und hergeschleudert, (springt aus dem Krein.) faßt einen Ast des verdorrten Baumes und schreit)

Samiel!

(In demselben Augenblick fängt das Ungewitter an sich zu beruhigen, an der Stelle des verdorrten Baumes steht der schwarze Jäger, nach Max's Hand fassend.)
Samiel (mit furchbarer Stimme) Hier bin ich!

(Max schlägt ein Kreuz und stürzt)

417

Fl.

gr.

Ob.

Klar. in A

Fag.

I. II. in F Hr.

III. IV. in E

Trp. in D

I. II. Pos.

III.

Pk.

fp *ff* *pp*

(Vorhang fällt)

I. Viol.

II.

Br.

zu Boden)

(Es schlägt eine plötzliche Stille. Samuel ist verschwunden. Kaspar liegt noch mit dem Gesicht zu Boden. Max richtet sich konvulsivisch auf.)

Vcl.

Kb.

ff *fp* *ff* *pp*

Ende des zweiten Aufzuges

II. SMYČCOVÝ KVARTET

I

BEDŘICH SMETANA (1824–1884)

Allegro

Violino I
Violino II
Viola
Violoncello

Molto moderato

10 rit. pp smorz.

[a tempo]

15 rit. a tempo 20

lento dolce espress.

25 rit. smorz.

Tempo I. 30

rinforza

35

marcato

40

Con fuoco

rinforza

ff

45

50

cresc.

Largamento 50 55

p dolce espress.

espress.

smorz.

dim.

p

pp

Poco a poco più animato 60

mf

65

poco rit.

Tempo I.

cresc.

70

l'istesso tempo

cresc. espress.

cresc.

cresc.

cresc.

cresc.

rit. [a tempo] 75

più p

più p

espress.

espress.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

Tempo I. 80

ff

ff

ff

85

cresc.

cresc.

cresc.

cresc.

90

Più animato

95

100

cresc.

cresc.

cresc.

cresc.

105

marcato

110

cresc.

cresc.

cresc.

cresc.

rit.

Moderato quasi andante

Musical score for measures 115-120. The tempo is Moderato quasi andante. The score includes dynamics such as *p dolce* and *espress.* across the violin, viola, and cello/bass staves.

Musical score for measures 120-125. Dynamics include *cresc.* and *sf*. The tempo remains Moderato quasi andante.

Musical score for measures 125-130. The tempo changes to *Lento*. Dynamics include *pp* and *p cantabile*. The cello/bass part includes *pizz.* and *arco* markings.

Musical score for measures 130-135. Dynamics include *cresc.* across all staves.

Musical score for measures 135-140. Dynamics include *dim.* and *pp*.

Allegro moderato

Musical score for measures 5-10. The tempo is Allegro moderato. Dynamics include *mf* and *sf*.

Musical score for measures 10-15. Dynamics include *dim.* and *p*.

Musical score for measures 15-20. Dynamics include *espress.*, *mf*, and *leggero*.

Musical score for measures 20-25. Dynamics include *cresc.* across all staves.

Musical score for measures 25-30. Dynamics include *pp*. The cello/bass part includes *pizz.* and *arco* markings.

Sonata eroica

(Komp. 1900)

I.

Allegro patetico

Vítězslav Novák, op. 24.
(1870-1949)

PIANO

ff sf pp non legato p ma marcato

pp non legato simile

cresc. poco a poco

f ff

P x P x P x P x P x P x P x P x

pp non legato
p ma marcato
simile
cresc. poco a poco
(sempre poco marcato)
ff pesante poco rit.
a tempo
(marcato)

Musical score system 1. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a long note with a *sempre ff* marking. The lower staff has a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *p* and *ff*.

Musical score system 2. Treble clef, bass clef. The system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern. Dynamics include *p*.

Musical score system 3. Treble clef, bass clef. The system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern. Dynamics include *p*.

Musical score system 4. Treble clef, bass clef. The system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern. Dynamics include *p* and *p subito*.

Musical score system 5. Treble clef, bass clef. The system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern. Dynamics include *p*.

Musical score system 6. Treble clef, bass clef. The system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic pattern. Dynamics include *p*, *cre - scen - do string.*, and *ten.*.

sfz
ritard. e dimin.
P *P* *x* *P* *x* *P*

a tempo
P dolce, ma espress.
P *P* *15* *P* *P* *20* *P* *x* *P* *25* *P* *x* *P*

più espress.
cresc.
x *P* *x* *P* *12* *P* *x* *P* *x* *P* *21* *x* *P* *x* *P* *3* *P* *x* *P* *P* *x*

P espress.
f ma dolce
P *P* *P* *P* *P* *P* *P* *P* *x* *P* *x* *P* *x* *P* *P* *x* *P*

pp leggeriss., la melodia cantando
(u.c.)P *P* *P* *P* *P* *P* *P*

P *P* *P* *P* *P* *P* *P*

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, various dynamics (p, cresc., molto espress., ton., fp, poco rit., pp a tempo, espressivo), and fingerings. The key signature has three sharps (F#, C#, G#).

System 1: Treble clef has a melodic line with fingerings 1, 1, 4, 3, 2, 1, 2, 1. Bass clef has a supporting line with dynamics *p*, *p*, *p*, *p*, *p*. Markings include *cresc.* and *molto espress.*.

System 2: Treble clef has a melodic line with fingerings 2, 3, 1, 1, 3, 2, 1, 4. Bass clef has a supporting line with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*. Markings include *ton.* and *p (tre c.)p*.

System 3: Treble clef has a melodic line with fingerings 4, 2, 2, 5, 2, 1, 4, 3. Bass clef has a supporting line with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*. Markings include *fp*.

System 4: Treble clef has a melodic line with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Markings include *poco rit.*.

System 5: Treble clef has a melodic line with dynamics *pp a tempo*. Bass clef has a supporting line with dynamics *p*, *p*, *p*, *p*, *p*.

System 6: Treble clef has a melodic line with dynamics *cresc.* and *espressivo*. Bass clef has a supporting line with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*.

This page of musical notation consists of seven systems of staves. The first system includes the lyrics "cre - scen - da" and "poco a poco". The notation includes various dynamics such as *p* (piano), *ff* (fortissimo), *dim.* (diminuendo), *pp subito* (pianissimo subito), *mf* (mezzo-forte), and *f* (forte). Performance instructions include "p (dolce)", "il basso ben marcato", and "pp subito". The score features complex fingering, including triplets, sextuplets, and sixteenth-note runs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps. Dynamics include *p* and *mf dim.*. Fingerings are indicated with numbers 1-5. A fermata is present over a measure in the treble staff.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *p* and *pp*. Performance instructions include *e ritard.* and *poco a poco*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *pp (lontano)*, *pp non legato*, and *cresc.*. Performance instructions include *a tempo* and *rall. come sopra*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *p* and *fp*. Performance instructions include *rall. come sopra*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *p* and *fp*. Performance instructions include *cresc.*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *p* and *fp*. Performance instructions include *simile*. Fingerings are indicated with numbers 1-5. Some notes are marked with an 'x'.

cresc. *f* *più f*

p *p* *p* *p* *x* *p* *x* *p* *x* *p* *x*

sf *sf* *sf*

ff non legato

energico (f)

m.d.

(sempre cresc.)

p *x* *p* *x* *p* *p* *p* *p* *x*

ff

dim. molto

pp

P P P P

cresc.

f

P P P P P P

meno f

P P P P P P

dim.

P P

p dolce

P P P P P P

cresc. molto

P P P P P P P P

This page of musical notation consists of six systems of staves. The first system includes dynamic markings *p*, *m.d.*, and *ff pesante*. The second system includes *poco string.* and *p*. The third system includes *ritard.*, *ff a tempo*, and *p*. The fourth system includes *poco string.*, *ritard.*, and *p*. The fifth system includes *fp* and *p*. The sixth system includes *fp*, *p*, and *x*. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

p *crescendo* *poco a poco*
p *p* *p* *x* *p* *p* *p* *p* *p* *p* *x* *p* *p*

ff
p *p* *p* *p* *p* *p* *p*

marcatissimo
p *p* *p* *p* *p* *p* *p*

sempre ff *ff*
p *p* *p* *p* *p* *p* *p* *x* *p* *p* *p*

a tempo
dimin. molto e rall. *pp dolcissimo*
p *p* *p* *p* *p* *p* *p* *p*

espress. *più espress.*
p *p* *p* *p* *x* *p* *x* *p* *p* *x* *p* *x* *p*

cresc.
espressivo molto
fma dolce
leggieriss.
(pp) la melodia cantando
crescendo
molto . espressivo
len.
(tre c.)

Musical score for piano, consisting of six systems of staves. The notation includes various dynamics and performance instructions:

- System 1: *fp*, *P*, *P*, *P*, *P*, *P*, *P*, *P*
- System 2: *poco rit.*, *pp a tempo*, *(u.c.)*, *P*, *P*, *P*, *P*
- System 3: *cresc.*, *espressivo*, *P*, *P*, *P*, *P*, *(tre c.)*, *P*, *P*
- System 4: *p (dolce)*, *cre - scen - do*, *poco*, *P*, *P*, *P*, *P*
- System 5: *a poco*, *P*, *P*, *P*, *P*, *P*, *P*
- System 6: *ff*, *P*, *P*

8 4 3 2 5 4 5 4 5 4 5 4 3

dimin.

P P P P

3 4 5 4 5 2 5

il tasto ben marcato

P P P P P P

pp subito

P P P P P P

2 31 8 4 5

crescendo

P P P P P

8 3 4 2 1 5 4 3 2 1 3 2 1 2 3 4 5

f *dimin.* *p e ritard.*

P P P P

pp a tempo

P P P P P

First system of a piano score. The right hand features a series of chords with a melodic line on top. The left hand plays a steady eighth-note accompaniment. Dynamics are marked as *P* (piano) in four measures.

Second system of a piano score. The right hand has a melodic line with some triplets. The left hand continues with eighth-note accompaniment. Dynamics are marked as *P* in two measures.

Third system of a piano score. The right hand has a melodic line starting at measure 32. The left hand has a steady eighth-note accompaniment. The instruction *sempre pp, non legato* is written above the right hand. Dynamics are marked as *P* in two measures.

Fourth system of a piano score. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. The instruction *simile* is written above the left hand. Dynamics are marked as *P* in three measures.

Fifth system of a piano score. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. The instruction *cresc. poco a poco* is written above the right hand. Dynamics are marked as *P* in two measures.

Sixth system of a piano score. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. Dynamics are marked as *P* in two measures.

f *più f* *più f*
ff marcatis.
molto espress.

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