

Herrn Professor Karl Panzner zugewidmet

Variationen und Fuge

über ein Thema von Beethoven

Max Reger, op. 86

Für Orchester gesetzt vom Komponisten

Andante (♩ = 66)

Zwei große Flöten

Zwei Oboen

Zwei Klarinetten in B

Zwei Fagotte

Zwei Trompeten in C

Vier Hörner in F

Zwei Tenorposaunen

Eine Baßposaune
Eine Baßtuba

Drei Pauken in G A d

Andante (♩ = 66)
sul A -

Violinen I

Violinen II

Bratschen

Violoncelli

Kontrabässe

Andante (♩ = 66)

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M.R. 6

[illegible]

Un poco più lento (♩ = 60)

a 2
espress.
p
pp *tr* *dolciss.*
tr *sempre pp*
p
a 2
p
gedämpft
pp
pp
tr *tr*
ppp
poco

Un poco più lento (♩ = 60)

sul D

mf *espress. e marc.*
divisi
p
p poco marc.
divisi
p
divisi
p

Un poco più lento (♩ = 60)

3) *a 2*
p
tr
p *tr* *pp* *tr*
a 2
p *pp* *pp*
sempre pp *p* *pp*
ppp *ppp*
mf *p* *p* *p*
p *p* *p*

5

a 2 *tr* *[3]*

p *pp*

pp *mp* *p*

a 2 *p*

Solo espress. e marc. *p* *pp* *p*

Solo espress. e marc. *p* *pp* *mp poco marc.* *p* *pp*

tr *pp* *ppp*

pp *pp* *p*

unis. espress. *[3]* *p*

divisi *unis.* *tr* *[3]* *p*

divisi *unis.* *[3]* *pp*

pp *pp* *p*

pp *p*

7

a2 *pp* *trm* *[3]* *p* *[2]* *mf*

a2 Soli *mf marc. ed espress.* *ff*

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

a2 *p* *cresc.* *mf*

offen *pp* *poco*

pp *p* *mf* *p* *mp* *p* *mp*

pp *p* *cresc.* *trm* *tr* *[3]* *[2]* *f* *ff*

pp *mp marc.* *[3]* *ff*

unis. *pp* *[3]* *cresc.* *divisi* *ff*

p *cresc.* *mf*

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and solo voice. It is in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system contains the piano prelude, which begins with a treble clef and a key signature of one sharp. The piano part features a melody in the right hand and a bass line in the left hand. The voice part enters in the second system with the lyrics 'The Swan is white as snow'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). The piano part includes a prelude and a main melody. The voice part enters in the second system with the lyrics 'The Swan is white as snow'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano).

11 *a 2*

espress

p *menop*

pp *tr* *mp* *3*

espr. e marc. *mf* *mp*

p *a 2 marc.* *mp*

Solo mp espress

sempre pp *dolce* *p* *marc.* *p*

sul D - espress *mf* *f*

pp *pp* *3* *div.* *3*

pp *divisi* *p* *unis.* *mp espress* *unis.* *marc.* *mp*

13 a 2

ben marc.

mf *p* *f* *p* *f espr.* *p*

offen pp *p* *f* *pp* *pp* *pp* *pp*

tr *p* *ppp*

sul A

divisi *unis.* *pp* *pp* *pp* *p* *pp* *pp*

M.R. 6

17

a 2
f

p *mf* *p*

a 2 *Soli*
mf espress. e marc. *f* *p*

p *mf* *f* *p*

mp *mf* *p*

offen pp *mp*

Solo espress. e marc. *f* *p* *pp*

mp *mp* *pp*

p *mp* *p*

tr *p* *pp*

dolce *p* *mf* *p*

mp *f* *p*

unis. *f* *p*

mp *f* *p*

sempre espress. e marc. *f* *p*

unis. arco *divisi* *unis.* *p*

mf *p*

M.R. 6

II

Appassionato (♩. = 92)

Appassionato (♩ = 92)

f *e* *cresc.*

f *e* *cresc.*

f *e* *cresc.*

a 2

f *e* *cresc.*

offen *offen mf* *f* *sempref*

f *e* *cresc.*

f *e* *cresc.*

ff

Appassionato (♩. = 92)

Appassionato (♩ = 92)

pizz. arco e cresc.

pizz. arco e cresc.

f unis. e cresc.

f e cresc.

f e cresc.

f e cresc.

divisi

Appassionato (♩. = 92)

4

ff *a 2* *f e cresc.*

ff *a 2* *f e cresc.*

ff *p* *f e cresc.*

ff *p* *f e cresc.*

ff *mf e cresc.*

ff *f e cresc.*

f *f e cresc.*

mp *cresc.*

divisi *unis.* *mp* *f e cresc.*

ff *mp* *f e cresc.*

ff *mp* *f e cresc.*

ff *mp* *f e cresc.*

ff *mp* *ten.* *f e cresc.*

ff *mp* *ten.* *f e cresc.*

8

ff *sf* *sempre ff* *a 2*

ff *sf* *sempre ff* *a 2*

ff *sf* *sempre ff* *a 2*

ff *sf* *sempre ff*

ff *sf* *ff*

mf *cresc.*

divisi *sempre ff* *sempre ff* *sempre ff* *sempre ff*

11

a 2

p

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

sempre ff

sempre ff

sempre ff

f

ff

pp *pp* *pp* *pp* *pp* *pp*

3 fach geteilt

pp *pp* *pp* *pp* *pp* *pp*

[illegible]

17

pp *cresc.* *a 2* *cresc.* *a 2* *a 2* *sempre ben marc.*

pp *mf marc.* *cresc.* *cresc.*

pp *cresc.*

ppp p. *cresc.*

espress. *mp* *sempre poco a poco cresc.*

mp *sempre poco a poco cresc.*

unis. *mp* *sempre poco a poco cresc.*

pizz. *mp* *sempre poco a poco cresc.*

pizz. *pp* *sempre poco a poco cresc.*

20

a 2

f espress.

mf espress.

f

mf

p

espress..

pp

a 2 marc.

f

p

mf

f

p

Solo

f espress. e marc.

mf

f marc.

mf

f espr.

p

p

p

p

espress.

mf divisi

mf

mf divisi

mf arco

mf arco

f

unis.

unis.

3 fach geteilt

divisi

p

p

p

p

p

p

23

a 2

pp cresc.

pp cresc.

pp cresc.

pp cresc.

mf

gedämpft

p

pp

sempre pp

divisi

pp cresc.

divisi

pp cresc.

pp cresc.

3 fach geteilt

pp cresc.

pp cresc.

2 fach geteilt

pp cresc.

pp cresc.

26 *a 2*

f *più f e cresc.*

f *più f e cresc.*

f *più f e cresc.*

f a 2 *più f e cresc.*

offen *offen mf e cresc.*

f *più f e cresc.*

f *più f e cresc.*

unis. *f* *più f e cresc.*

unis. *f* *più f e cresc.*

unis. *f* *più f e cresc.*

f *più f e cresc.*

f *più f e cresc.*

f *più f e cresc.*

This image shows a page of musical notation, likely for a piano score. The page is numbered '32' in the top left corner. The notation is written on multiple staves, with some staves having a '2' above them, possibly indicating a second ending or a specific fingering. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'sempre ff' (sempre fortissimo), 'sf' (sforzando), 'cresc.' (crescendo), and 'ff' (fortissimo). The key signature is B-flat major, and the time signature is 4/8. The notation is arranged in a system with multiple staves, and the music is written in a standard musical notation style with a treble and bass clef. The page is numbered '32' in the top left corner. The notation is written on multiple staves, with some staves having a '2' above them, possibly indicating a second ending or a specific fingering. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'sempre ff' (sempre fortissimo), 'sf' (sforzando), 'cresc.' (crescendo), and 'ff' (fortissimo). The key signature is B-flat major, and the time signature is 4/8. The notation is arranged in a system with multiple staves, and the music is written in a standard musical notation style with a treble and bass clef.

pp

espress. e grazioso

Andantino grazioso (♩ = 76)

espress. e grazioso

Andantino grazioso (♩ = 76)

[illegible]

7

a 2

pp *poco espr.* *pp* *dolce* *p* *mp espr.* *mp espr.* *mp espr.*

pp *p* *pp* *a 2* *p* *gedämpft* *p* *poco* *poco marc.*

Soli *mp espr. e marc.* *p*

pp poco espr. *unis.* *dolce* *pp* *divisi* *pp* *divisi* *mf espress.* *pp* *divisi* *pp* *pp*

pp *unis.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *unis.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

10

a 2

mp *p* *espress.* *mf* *p*

mp *p* *mf* *f* *p*

mf *p* *p* *mf* *p*

a 2 *mf* *p* *mf*

p

marc. *mf* *p* *mf* *mp*

mf *p* *mf* *mp* *(b)*

mf *p* *f* *p* *f*

mf *p* *f* *f* *f*

mp *p* *f*

unis. *mp espr.* *f*

mp *f*

mp espr. *f*

mp espr. *f*

mp espr. *f*

M.R. 6

16

[illegible]

[illegible]

22 *a tempo*

mf espr. *f* *p*

pp dolciss. *p* *pp*

mp espr. *f* *p*

mp espr. *f* *p*

mp *f* *p* *pp*

p *f* *p* *pp*

pp *poco* *pp*

a tempo

sempre p *div.* *mf espr.*

mf *p espr.* *unis.* *pp*

f *p espr.* *pp*

unis. marc. *mf* *p* *pp*

a tempo *p* *mf* *p* *pp*

a tempo *p* *mf* *p* *pp*

a tempo *p* *mf* *p* *pp*

25

pp *pp* *espr.* *p* *mp* *p* *mp marc.* *pp*

Solo mp espr. *Solo mp espr.* *p dolce* *Solo mp espr.*

divisi *unis.* *espr.* *unis.* *pp* *pp*

28

sempre rit. - - - - -

This musical score page contains measures 28 through 35. It features a piano part with four staves (treble and bass clefs, and two grand staves) and an orchestral part with five staves (three woodwinds and two strings). The tempo is marked 'sempre rit.' (always ritardando) at the beginning and end of the page. The piano part includes various dynamics such as *p*, *pp*, *ppp*, and *espr.* (espressivo). The orchestral part includes trills and tremolos in the woodwinds, and a 'divisi' instruction for the strings. The score is written in a key with one flat and common time.

Measure 28: Piano part begins with a *p* dynamic. Orchestral part has a trill in the woodwinds.

Measure 29: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 30: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 31: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 32: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 33: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 34: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

Measure 35: Piano part continues with *p* and *pp* dynamics. Orchestral part has a trill in the woodwinds.

IV

Vivace (♩ = 132)

a 2
 ff
 p
 pp
 p
 ff
 p
 a 2
 ff
 p
 ff
 p
 F nach A, G nach B, c nach d umstimmen!

Vivace (♩ = 132)

pizz.
 unis.
 f
 arco
 p
 pizz.
 arco
 p
 pizz.
 unis.
 f
 arco
 p
 pizz.
 arco
 p
 pizz.
 arco
 p
 pizz.
 unis.
 f
 arco
 p

Vivace (♩ = 132)

4

pp

ff *p* *pp* *p* *mp* *mf* *p* *sf* *mp*

a 2

pizz. *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

arco *p* *sf* *arco* *p* *sf* *arco* *p* *sf* *arco* *p* *sf*

The musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. Measure 4 starts with a forte (*ff*) dynamic and a 'pizz.' (pizzicato) instruction. Measure 5 features a piano (*p*) dynamic and a 'pp' (pianissimo) dynamic. Measure 6 includes dynamics ranging from *mp* (mezzo-piano) to *sf* (sforzando). The score also includes a 'pizz.' instruction for the first three measures and an 'arco' instruction for the last three measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for "Die Schöne" from "Die Schöne und das Schädlein" by Franz Schubert. The score is for voice and piano. It features a vocal line and a piano accompaniment. The piano part includes a left hand with a steady eighth-note accompaniment and a right hand with more complex figures. The score is in 3/4 time and G major. The vocal line has lyrics in German. The piano part includes a section marked "a 2" and a section marked "3 fach geteilt".

10

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

unis. *3 fach geteilt* *unis.* *divisi* *mp cresc.* *poco a poco cresc.*

mf *mf* *p* *p* *cresc.* *divisi* *poco a poco cresc.*

[illegible]

This image shows a page of musical notation, likely a score for a piano or a similar instrument. The notation is complex, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The page is numbered 16 in the top left corner. The notation is in a complex, multi-measure format, with various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The notation is in a complex, multi-measure format, with various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The notation is in a complex, multi-measure format, with various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo).

Musical score for page 18, measures 1-3. The score is in 3/4 time and features multiple staves with various musical notations including dynamics, crescendos, and articulations.

Measures 1-3:

- Staff 1 (Treble): *p* *cresc.* -
- Staff 2 (Treble): *p* *cresc.* -
- Staff 3 (Bass): *a 2* *p* *cresc.* -
- Staff 4 (Treble): *p* *cresc.* -
- Staff 5 (Treble): *mp* *cresc.* -
- Staff 6 (Bass): *pp* *cresc.* -
- Staff 7 (Treble): *p* *cresc.* -
- Staff 8 (Treble): *(non divisi)* *p* *cresc.* -
- Staff 9 (Bass): *p* *cresc.* -
- Staff 10 (Bass): *p* *cresc.* -

Additional markings:

- Staff 1: *a 2* (above the staff)
- Staff 1: *f* (below the staff)
- Staff 7: *3 fach geteilt* (above the staff)

21 *a 2*

marc. *pp* *p* *pp*

f *p*

f *ff* *p* *pp*

a 2 *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

3 fach geteilt *marc.* *pizz.* *pp* *ppp*

marc. *f* *ff* *p* *pp* *ppp*

marc. *f* *ff* *p* *pp* *ppp*

marc. *f* *ff* *p* *pp* *ppp*

f *ff* *p* *pp* *ppp*

M.R. 6

4

pp *espress.*

pp *pp* *pp* *pp* *pp* *pp*

a 2 *a 2*

sempre dolce *p* *pp* *pp*

divisi *pp* *espress.* *unis. sul D.* *pp* *espress.*

3 *2* *3* *divisi* *2* *3* *unis.* *pp* *espress.* *unis.*

pp *3* *2* *3* *divisi* *3* *unis.* *pp* *espress.* *pp*

espress. *pp*

The image displays a musical score for the piece "L'Espresso" by Franz Liszt. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, each containing four staves. The first system includes dynamics such as *pp*, *espress.*, *mf*, *f*, *pp*, *p*, *mp*, and *pp*. The second system includes dynamics such as *pp*, *espress.*, *f*, *p*, *più p*, *divisi*, and *espress.*. The score is marked with various articulations, including slurs, accents, and staccato marks. The first system is marked with a "7" in the top left corner. The second system is marked with "sul A." in the top left corner.

rit. - - a tempo

10

pp

a 2

pp

mp espr.

a 2

pp

pp

offen

pp

p

mf

p

mf

p

rit. - - a tempo

2fach geteilt

pp

mp espr.

3 fach geteilt

pp

mp espr.

3 fach geteilt

pp

divisi

pp

pp

unis.

unis.

pp

rit. - - a tempo

f

mf

mf

mf

13

pp *espress.* *mp* *a 2* *mf espress.* *f* *mp* *mf* *mp* *pp*

2 fach geteilt *p espr.* *mf* *unis.* *divisi espr.* *p* *mf* *3* *p* *mf* *p* *mf*

M.R. 6

15

mf *f* *p*

a 2 *mf* *f* *p*

p *mf* *p*

a 2 *mf* *f* *p*

p espress. *pp* *mp* *pp*

p *mf* *p*

espress. *f* *p*

mf *divisi* *f* *p*

[illegible]

Musical score for the first system of "The Swan Song" by Maurice Strakosky. The score is for a string quartet, featuring four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked "poco strin-" and the mood is "gen-". The score includes various musical notations such as triplets, slurs, and dynamic markings like "pp", "p", "mp", and "mf". The first system ends with a repeat sign.

[illegible]

do rit. a tempo strin - - gen -

molto espress.

f

molto espress.

f

molto espress.

ff

molto espress.

do rit. a tempo strin - - gen -

22

a2 - do rit. - - - a tempo

ff *pp* *mf* *f* *p* *pp* *mf* *f* *p*

ff *pp* *p* *pp* *pp*

ff *p* *mf* *p*

a2 *ff* *mp* *f*

ff *pp* *p*

ff *pp* *p*

ff *p* *p*

ff *p*

- do rit. - - - a tempo *divisi* *espr.* *p* *f* *mf*

fff *fff* *fff* *fff* *p* *p* *p* *p* *f* *mf*

fff *fff* *fff* *fff* *p* *p* *p* *p* *f* *mf*

fff *fff* *fff* *fff* *p* *p* *p* *p* *f* *mf*

fff *fff* *fff* *fff* *p* *p* *p* *p* *f* *mf*

fff *fff* *fff* *fff* *p* *p* *p* *p* *f* *mf*

- do rit. - - - a tempo

[illegible]

VI

Allegretto con grazia (♩ = 112)

First system of the musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom staff is for the Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/8. The tempo is marked 'Allegretto con grazia' with a quarter note equal to 112 beats per minute. Dynamics include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *ppp* (pianississimo). A 'Solo' marking is present above the Violoncello staff in the third measure.

Allegretto con grazia (♩ = 112)

Second system of the musical score. It continues the piece with the same instrumentation. The score includes various performance instructions such as 'divisi' (divided), 'unis.' (unison), 'marc.' (marcato), 'pizz.' (pizzicato), 'arco' (arco), and 'sempre pizz.' (sempre pizzicato). Dynamics range from *p* to *ppp*. The bottom staff includes the instruction 'arco' at the end of the system.

Allegretto con grazia (♩ = 112)

[illegible]

mf dolce a.2

mf *p* *mp* *p*

immer offen *gedämpft pp* *Solo espress.* *mp* *p*

mf *p* *p* *p*

arco *pizz.* *arco* *pp*

13)

dolce *pp* *p* *rit.*

mp *p* *a 2* *mp* *p* *p*

a 2 *dolce* *p* *p* *p*

mp *p* *pp*

gedämpft *pp*

gedämpft *p*

gedämpft *pp*

rit.

mf espr. *p* *mp* *p*

espr. *mp* *p* *p*

p *p* *p* *p* *p* *p*

arco *pp* *f* *arco* *pp*

rit.

16) *a tempo*

Solo. *mp* *espress.* *Soli* *a 2* *mp* *Soli* *a 2* *mf* *marc.* *a 2* *mf*

p *mp* *mp* *mf*

offen *p* *p* *mf*

gedämpft *pp* *p*

a tempo *unis.* *dolce* *dolce*

unis. dolce *pp* *div.* *p* *p* *mp*

più p *p* *p* *mp*

div. *unis.* *mp* *mp*

arco *mp* *unis.* *marc.* *mf*

γ unis. *mp*

a tempo

19

f *p*
f *p*
a2 *f* *p*
p
più p
pp
pp
ben marc.
quasi pp

mf *p*
gedämpft *pp*

mf *p*
f *p*
mf *p*
f *p*
mf *p*
divisi
divisi
divisi
divisi
divisi
pp
pp
pp
pp
pp
pp
unis.

M.R. 6

27

rit. - - - - -

pp *ppp* *pp* *pp* *pp* *ppp*

gedämpft

gedämpft

pp *pp* *pp* *pp*

dim. - - - - - *ppp*

rit. - - - - -

4 fach geteilt

pp *ppp* *ppp* *ppp*

4 fach geteilt

3 fach geteilt

unis. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

div. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

divisi *ppp* *ppp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

rit. - - - - -

VII

Poco vivace (♩ = 138)

Loco vivace (♩ = 138)

a 2

mf

pp poco cresc.

p

p

f

p

p

f

p

pp gedämpft

pp gedämpft

pp gedämpft

p

p

p

beide gedämpft

offen mp marc.

Poco vivace (♩ = 138)

unis. *pp*

mp *pp*

espress. *mf e cresc.* - - -

divisi

p

unis. *espress.* *mf e cresc.* - - -

cresc. - - -

Poco vivace (♩ = 138)

4 a. 2

The musical score is divided into three systems. The first system (measures 123-125) consists of four staves. The second system (measures 126-128) consists of five staves. The third system (measures 129-131) consists of six staves. The key signature is G major (one sharp). The time signature is 4/4. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance markings include *offen* (open) and *espr. marc.* (expressive, marcato). The notation includes many beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. The bottom two staves of the third system are marked with *ff* and *f* dynamics.

7

p *mf*

p *f*

p *mf* *f* *mf*

mp *f* *p*

offen *mf* *f*

sempre divisi *f*

f

[illegible]

M.R. 6

16

a.2

p *mf* *f*

p *mf* *f*

a.2 *p* *mf* *ff*

p *f* *ff* *a.2*

p *mf* *f*

p *mf* *f*

mp *mf* *p* *mf* *fff*

mp *mf* *p* *f* *fff*

mp *mf* *p* *f* *fff*

mp *mf* *p* *f* *fff*

div. *unis.*

sempre poco a poco rit. - - -

19

a 2

p

pp

p

quasi pp

pp

sempre poco a poco rit. - - -

p

p

p

div.

p

div.

sempre poco a poco rit. - - -

3

f

mf

sempre f

a2

offen

f marc.

sempre f

sempre f

sempre f

sempre f

The musical score is written for piano and orchestra. It consists of three systems of staves. The first system has four staves: two for the piano (treble and bass clef) and two for the orchestra (treble and bass clef). The second system has four staves: two for the piano (treble and bass clef) and two for the orchestra (treble and bass clef). The third system has four staves: two for the piano (treble and bass clef) and two for the orchestra (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with a '3' at the beginning of the first system. The dynamic markings include *f* (forte), *mf* (mezzo-forte), *sempre f* (always forte), *a2* (second octave), *offen* (open), and *f marc.* (forte marcato). The piano part features complex rhythmic patterns and arpeggiated figures. The orchestra part provides harmonic support and texture.

6

ff *p* *mf* *a2*

ff *p* *mf* *a2* *ff* *p* *mf* *e cresc.*

f *p* *marc.* *mf* *f* *mf*

più f *p*

ff *marc.* *mf* *f*

ff *p e cresc.* *marc.* *p e cresc.* *marc.* *p e cresc.* *marc.* *p e cresc.*

This image shows a page of a musical score, likely for a piano and orchestra. The score is written on multiple staves, with the piano part on the left and the orchestra on the right. The piano part includes a grand staff (treble and bass clefs) and a lower staff (bass clef). The orchestra part includes a grand staff (treble and bass clefs) and a lower staff (bass clef). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score features complex notation, including many slurs, accents, and dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulation marks like staccato and accents. The page is numbered 9 in the top left corner. The notation is dense and detailed, with many notes and rests. The overall style is that of a classical or romantic era musical score.

[illegible]

[illegible]

17/

f

ff

a2

ff marc.

ff marc.

ff marc.

ff marc.

ff marc.

f e cresc.

unis.

piu f

unis.

piu f

divisi

unis.

piu f

piu f

This image shows a page of musical notation, likely for a piano concerto, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'sempre ff' (sempre fortissimo). The page is numbered '20' in the top left corner. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and includes various articulations and phrasing marks. The dynamic markings are prominent, indicating a very loud and sustained volume throughout much of the piece. The overall style is characteristic of 19th-century Romantic-era piano music.

23

rit. -

mf

p

pp

pp

pp

pp

pp

mf

pp

unis.

rit. -

mf

p

mf

p

divisi

mf

p

rit. -

26 Quasi adagio (♩ = 60)

Solo *p espress.*

p espress.

pp

Quasi adagio (♩ = 60)

divisi *dolciss.* *espress.*

ppp *divisi* *ppp* *ppp* *unis.*

3 fach geteilt *sempre ppp* *2 fach geteilt*

pp *pp* *pp*

divisi *divisi*

Quasi adagio (♩ = 60)

29

dolciss.
ppp

marc.
ppp

rit.
pp *dolciss.*

attacca la Fuga

gedämpft

dolce *pp*

pp e dim.

marc.
pp

3 fach geteilt

pp

unis.

div.

4 fach get.

3 fach get.

2 fach get.

rit.

attacca la Fuga

Fuge

(141) 81

Con spirito (♩ = 92) (non troppo allegro!)

I. *con grazia*
Viol. I. *mf*
Viol. II. *pp*

Viol. I. *pp* *mf* *pp*
Viol. II. *con grazia* *pp*

Viol. I. *pp*
Viol. II. *pp*
Br. *unis.* *poco marc.*
Vell. *divisi* *mp* *poco marc.*

Viol. I. *p* *mf*
Viol. II. *p* *mf*
Br. *p* *mf*
Vell. *p* *mf*
K.B. *p* *unis.* *f marc.* *mf*

13 Fl. *f marc.* *mf*

Viol. I. *p*

Viol. II. *p*

Br. *sempre marc.* *mf* *p*

Vcll. *sempre marc.* *mf* *p*

K.B. *sempre marc.* *mf* *p*

16 Fl. *mf* *a2* *p*

Viol. I. *p*

Viol. II. *p*

Br. *p*

Vcll. *p*

K.B. *p*

19 Fl. *a2*
p
 Ob. Solo *cresc. -*
mf marc.
 Fg. *mf cresc. -*

I. *divisi*
 Viol. *mf*
 II. *cresc. -*
 Br. *cresc. -*
 Vell. *cresc. -*
 K.B. *cresc. -*

22 Fl. *marc.*
mf
 Ob. *mf*
 Kl. *mf*
 Fg. *f*
a2
p
a2 marc.
f

I. *unis.*
 Viol. *f*
 II. *f*
 Br. *f*
 Vell. *f*
 K.B. *mf*
mp
mf
ff
marc.

25 Fl. a 2 *mf* *marc.* *f* *sempre f*

Ob. *mf* *f* *sempre f*

Kl. a 2 *f* *sempre f*

Fg. a 2 *f marc.* *sempre f*

Tp.

Hr. *offen mf*

T.P.

B.P.

B.T.

Pk.

Vln. *divisi* *f marc.* *mf* *unis.* *f marc.* *sempre f*

Br. *f* *divisi* *unis.* *sempre f*

Vcll. *ff marc.* *sempre f*

K.B. *ff marc.* *sempre f*

28

This musical score page contains measures 28, 29, and 30. It features a piano part with four staves and an orchestra with five staves. The piano part includes dynamic markings such as *mf*, *ff*, *sempre f*, *offen*, *divisi*, and *unis.*. The orchestra part includes dynamic markings such as *ff marc.*, *f*, and *mf*. The score is written in a key signature of two flats and a common time signature.

Measures 28-30. The piano part includes dynamic markings: *mf*, *ff*, *sempre f*, *offen*, *divisi*, and *unis.*. The orchestra part includes dynamic markings: *ff marc.*, *f*, and *mf*.

31

a 2
sempre ff
a 2
ff
a 2
ff

f
ff
f
sempre ff

sempre ff
sf p
sf p
sf p
sempre ff
sf
p
sf

34)

First system of musical notation, measures 34-36. The system consists of four staves. The first staff has a treble clef and a key signature of two flats. It begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *p*. The second staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note B4, all marked *mf marc.*. The third staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note B4, all marked *p*. The fourth staff has a bass clef and a key signature of two flats. It begins with a half note G3, a quarter note A3, and a quarter note B3, all marked *p*. The system concludes with a measure marked *mf* and a quarter note G4.

Second system of musical notation, measures 34-36. This system contains empty staves for the first four staves, which correspond to the staves in the first system. The staves are arranged in two groups of two, with a brace on the left. The first group has a treble clef and a key signature of two flats. The second group has a bass clef and a key signature of two flats.

Third system of musical notation, measures 34-36. The system consists of four staves. The first staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note B4, all marked *sempre p*. The second staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note B4, all marked *mf marc.*. The third staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note B4, all marked *p*. The fourth staff has a bass clef and a key signature of two flats. It begins with a half note G3, a quarter note A3, and a quarter note B3, all marked *p*. The system concludes with a measure marked *f* and a quarter note G4.

[illegible]

[illegible]

43

marc.

mf

f

f

a 2

ff

ff marc.

sempre f

mp

mf

mf cresc. - mf

divisi

f

unis.

sempre f

ff marc.

divisi

sempre f

ff marc.

46

f marc.

a 2

f marc.

più f

a 2

f marc.

f marc.

a 2

f marc.

unis.

divisi

unis.

divisi

f marc.

pizz.

più f

[illegible]

52

p *f* *mp* *p* *f* *mf* *f marc.* *f marc.* *mf*

p *p* *f* *f* *divisi* *f* *pizz.* *arco*

58

mf *dolce* *p* *f* *p* *p*

p *mf* *p* *mf* *p* *f marc.* *unis.* *mf* *mp* *p*

61

p *mf* *p*

mf *p*

mf *quasi ff* *mf* *mf*

p *marc.* *p*

64

p. *f* *p* *mf* *mf* *f* *p* *mf* *mf*

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

divisi *unis.* *divisi* *divisi* *f* *cresc.* *cresc.* *p cresc.*

67

f *a 2* *ff* *sempre ff*

mf *f* *ff* *sempre ff*

a 2 *mf* *f* *sempre ff*

mf *f* *mf* *f*

mf *mf* *mf*

mf

13

unis. *f* *sf* *p* *mf* *tr*

unis. *f* *sf* *p* *mf* *tr*

f *sf* *p* *mf*

f *sf* *p* *mf*

f *sf* *mf*

70

mf

f

a 2

f marc.

mf

a 2

f marc.

mf

divisi

f

divisi

f

divisi

f marc.

f marc.

73)

f *sempre f* *a2* *marc.*

mf *mf* *f* *marc.*

unis. *f marc.* *unis.* *ff marc.* *unis.* *sempre f* *sempre f* *marc.* *sempre f* *marc.*

76) *poco a poco*

a 2 *f* *ff* *f* *a 2 f* *f* *a 2 marc.* *sempre f* *mf* *mf* *f* *f*

poco a poco

sempre f *sempre ff* *sempre f* *marc.* *sempre f* *marc.* *sempre f* *poco a poco*

rit.

Meno mosso (♩ = 66)

78) *a 2*

f *ff*

a 2 *ff*

a 2 *ff*

ff *ben marc.*

rit. -

Meno mosso (♩=66)

This image shows a page of a musical score for 'The Swan' from Swan Lake. The score is written for five staves, likely representing the piano and strings. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a lyrical, flowing style, characteristic of Tchaikovsky's composition. The first two staves are for the piano, and the last three are for the strings. The score includes dynamic markings such as 'ff marc.' (fortissimo marcato) and 'ff' (fortissimo). The notation includes various musical symbols such as notes, rests, and slurs.

rit.

Meno mosso (♩ = 66)

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including a trill marked 'trill'. The second staff is a treble clef, mostly empty, with a 'ff marc.' marking. The third staff is a treble clef with a melodic line, including a trill and a 'ff' marking. The fourth staff is a bass clef with a melodic line, including a 'a 2' marking. The system concludes with a double bar line.

mf

ff

ff marcatisissimo

ff marc.

Musical score for "L'Espresso" by Franz Liszt, measures 1-4. The score is for piano and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto" and the dynamics range from "ff" to "marc."

84

The musical score is divided into two systems, each containing two measures (84 and 85). The top system features four staves: three treble clefs and one bass clef. The first three staves contain dense, rapid sixteenth-note passages. The fourth staff is mostly empty, with a single note and a 'tr' (trill) marking in measure 85. The middle system consists of five staves. The first two staves are treble clef, and the last three are bass clef. They contain various musical notations including notes, rests, and dynamic markings like 'f' and 'mf'. The bottom system also has five staves, with the first two in treble clef and the last three in bass clef, continuing the musical themes with similar notation and dynamics.

a 2

tr

f

mf

86

ff *a 2* *fff*

marc. *a 2* *ff marc.*

a 2 *ff marc.* *fff*

f *f ben marc.* *ff*

ff *ff* *ff*

bon marc.

divisi marc. *fff marc.*

fff marc. *fff marc.*

fff marc.

89

a 2

f

a 2

a 2

ff

f marc.

a 2

f

mf

unis.

ff

92

ff *a 2*

ff marc. *a 2*

ff marc. *a 2*

ff marcatisissimo *a 2*

f *a 2*

ff marcatisissimo marcatisissimo *a 2*

ff *sempre ff*

ff marc. *sempre ff*

ff marcatisissimo *sempre ff*

ff

ff

ff marcatisissimo

ff marcatisissimo

ff marcatisissimo

rit. -

Largo (♩ = 58)

95

ff *marcatissimo*

a 2

ff *marcatissimo*

a 2

sempre ff

a 2

ff marc.

sempre ff

ff

a 2

ff

mf *cresc.*

rit. -

Largo (♩ = 58)

sempre *ff* *fff* marcatissimo

sempre *ff* *fff* marcatissimo

sempre *ff* *fff* marcatissimo

sempre *ff* *fff* marcatissimo

sempre *ff* *fff* marcatissimo

rit. - - - - - Largo (♩ = 58)

[illegible]

poco rit. -

[illegible]

poco rit.

The image displays a musical score for a piece titled "al Fine". It consists of five staves, each with its own clef and key signature. The first four staves are in treble clef with a key signature of one flat (B-flat), while the fifth staff is in bass clef with the same key signature. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure. The title "al Fine" is written below each staff, suggesting a specific performance instruction or a section of the piece.

al Fine
poco rit. -