

Ouverture

*für
Orchester*

von

Robert Volkmann.

(Komponirt 1842.)

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Ouverture von Robert Volkmann. anno 1842.

Allegro con brio.

Flaut I. *flauto* C V

Flauto II. *flauto* C V

Oboi. *oboe* C V

Clarinetti *clarinet* C V

Fagotto I. *basoon* C V

Fagotto II. *basoon* C V

Corri. *horn* C V

Corri. *horn* C V

Clorini *clarinet* C V

Trombon *trombone* C V

Trombon II. *trombone* C V

Trombon III. *trombone* C V

Timpani *timpani* C V

Violino I. *violin* C V

Violino II. *violin* C V

Viola *viola* C V

Violoncello *cello* C V

Basso *bass* C V

Handwritten musical score for a symphony orchestra, page 2. The score includes staves for the following instruments:

- Fl. I.
- Fl. II.
- Oboi.
- Clarinet.
- Fag. I.
- Fag. II.
- Cor. I. II.
- Cor. 3. 4.
- Trb. C.
- Pos. I.
- Pos. II.
- Pos. III.
- Pault.
- Viol. I.
- Viol. II.
- Viola.
- Cello.
- Basso.

The music is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and dynamic markings.

This image displays a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into two main systems, each containing multiple staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first system includes staves with treble and bass clefs, and the second system includes staves with treble and bass clefs. The score is written in a single system, with the first system occupying the top half and the second system occupying the bottom half. The notation is handwritten, with some corrections and erasures visible. The dynamic markings 'cresc' and 'tremolo' are used throughout the score. The score is written in a single system, with the first system occupying the top half and the second system occupying the bottom half. The notation is handwritten, with some corrections and erasures visible. The dynamic markings 'cresc' and 'tremolo' are used throughout the score.

The score is written in a single system, with the first system occupying the top half and the second system occupying the bottom half. The notation is handwritten, with some corrections and erasures visible. The dynamic markings 'cresc' and 'tremolo' are used throughout the score.

Fl. I. *ff*

Fl. II. *ff*

Oboe *ff*

Clarinet *ff*

Fag. I. *ff*

Fag. II. *ff*

Cor. 1 & 2. *ff*

Cor. 3 & 4. *ff*

Tuba *ff*

Pos. I. *ff*

Pos. II. *ff*

Pos. III. *ff*

Pauk.

V. I. *ff*

V. II. *ff*

Vola. *ff*

C. *ff*

B. *ff*

This image shows a handwritten musical score on 12 staves, organized into three systems of four staves each. The notation is dense and complex, featuring many beamed notes, rests, and various musical symbols. The first system (staves 1-4) includes a treble clef and a key signature of one sharp (F#). The second system (staves 5-8) continues the notation with similar complexity. The third system (staves 9-12) also follows the same pattern. The handwriting is in black ink on white paper, and the overall layout is typical of a musical manuscript.

Fl. I. *Fl.*

Fl. II. *Fl.*

Oboi. *Obo.*

Clarinet *Cl.*

Bas. I. *Bas.*

Bas. II. *Bas.*

Cor. 12. *Cor.*

Cor. 34. *Cor.*

Tromb. *Tromb.*

Pos. I. *Pos.*

Pos. II. *Pos.*

Pos. 3. *Pos.*

Pauk. *Pauk.*

V. I. *V.*

V. II. *V.*

Viola *Viola*

C. *C.*

B. *B.*

This page contains a handwritten musical score, likely for a piano or organ. The notation is dense and complex, featuring multiple staves with various musical symbols. The score is organized into three main systems of staves. The first system (top) consists of five staves, the second system (middle) consists of five staves, and the third system (bottom) consists of five staves. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also some markings that appear to be *a 2.* and *a 3.* The handwriting is in black ink on aged paper. The page number '7' is visible in the top right corner.

Fl. I. *dimin.*

Fl. II. *dimin.*

Oboi. *dimin.*

Clarinet. *dimin.*

Fg. I. *dimin.*

Fg. II. *dimin.*

Cor. 12. *dimin.*

Cor. 34. *dimin.*

Trb. *dimin.*

Pos. I. *dimin.*

Pos. II. *dimin.*

Pos. 3. *dimin.*

Pauk. *dimin.*

V. I. *dimin.*

V. II. *dimin.*

Viola. *dimin.*

C. *dimin.*

B. *dimin.*

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "legato" is written in cursive above the first staff, above the second staff, and above the eighth staff. The score is written in a fluid, handwritten style, with some corrections and erasures visible. The staves are arranged in a single column, and the music is written in a single system.

Fl. I.

Fl. II.

Oboi.

Clarinet.

Fag. I.

Fag. II.

Cor. 12.

Cor. 34.

Trb.

Pos. I.

Pos. II.

Pos. 3.

Pauk.

V. I.

V. II.

Viola.

C.

B.

pp

p

This image shows a handwritten musical score on ten staves. The notation is in black ink on white paper. The first five staves contain complex musical notation, including notes, rests, and dynamic markings. The middle five staves are empty. The last five staves contain musical notation with notes and rests. The notation is written in a style that suggests it is a draft or a working manuscript.

The first five staves contain the following notation:

- Staff 1: A series of notes, mostly quarter and eighth notes, with some rests. There are dynamic markings like *p* and *f*.
- Staff 2: Similar to Staff 1, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 3: Similar to Staff 1, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 4: Similar to Staff 1, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 5: Similar to Staff 1, with notes and rests. There are dynamic markings like *p* and *f*.

The middle five staves are empty.

The last five staves contain the following notation:

- Staff 6: A series of notes, mostly quarter and eighth notes, with some rests. There are dynamic markings like *p* and *f*.
- Staff 7: Similar to Staff 6, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 8: Similar to Staff 6, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 9: Similar to Staff 6, with notes and rests. There are dynamic markings like *p* and *f*.
- Staff 10: Similar to Staff 6, with notes and rests. There are dynamic markings like *p* and *f*.

Handwritten musical score for a symphony orchestra, page 12. The score includes staves for the following instruments:

- Fl. I.
- Fl. II.
- Oboi.
- Clarinet.
- Fag. I.
- Fag. II.
- Cor. 1. 2.
- Cor. 3. 4.
- Trb.
- Pos. I.
- Pos. II.
- Pos. 3.
- Pauken.
- V. I.
- V. II.
- Viola.
- C.
- B.

The music is written in 2/4 time. The score features various melodic lines, rests, and dynamic markings (e.g., *p*, *f*, *pp*, *ff*). The notation includes notes, rests, and articulation marks.

This page contains a handwritten musical score, likely for a piano or organ. The notation is dense and complex, featuring multiple staves with various musical symbols. The score is organized into three main systems, each consisting of four staves. The notation includes notes, rests, and dynamic markings such as f (forte) and p (piano). There are also some unusual markings, possibly indicating fingerings or articulation, such as v and z . The page is numbered 13 in the top right corner.

Fl. I.

Fl. II.

Oboi.

Clarinet.

Fg. I.

Fg. II.

Cor. 1.2.

Cor. 3.4.

Trb.

Pos. I.

Pos. II.

Pos. III.

Pans.

V. I.

V. II.

Viola.

C.

B.

This image shows a handwritten musical score on 15 staves, organized into three systems of five staves each. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first system (staves 1-5) features complex rhythmic patterns with many beamed notes and rests. The second system (staves 6-10) continues these patterns with some variations in note values and rests. The third system (staves 11-15) shows a continuation of the musical ideas, with some staves having more complex rhythmic structures. The handwriting is clear but shows signs of being a working draft, with some ink bleeding and corrections visible. The overall layout is professional, with clear staff lines and consistent notation throughout.

Fl. I.

Fl. II.

Oboi.

Clarinet.

Fg. I.

Fg. II.

Cor. 1 & 2.

Cor. 3 & 4.

Trb.

Pos. I.

Pos. II.

Pos. 3.

Pankpa.

V. I.

V. II.

Viola.

C.

B.

This image shows a handwritten musical score on 14 staves. The notation is dense and complex, featuring a variety of musical symbols including notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The score is organized into two main sections. The first section, spanning the top five staves, contains a series of melodic lines with many accidentals and some complex rhythmic patterns. The second section, spanning the bottom five staves, continues the melodic development with similar notation. The middle section, consisting of the remaining four staves, is mostly empty, with only a few scattered notes and rests visible. The handwriting is fluid and expressive, suggesting a working draft or a composer's sketch. The overall layout is clean, with clear staff lines and distinct musical notation.

14

Fl. I. *p* *cresc.*

Fl. II. *p* *cresc.*

Oboi. *p* *cresc.*

Clarinet. *p* *cresc.*

Fg. I. *p* *cresc.*

Fg. II. *p* *cresc.*

Cor. I. 2. *p*

Cor. 3. 4. *p* *cresc.*

Tromb. *p*

Pos. I. *p*

Pos. II. *p*

Pos. 3. *p*

Posaune. *p*

V. I. *p* *cresc.*

V. II. *p* *cresc.*

Viola. *p* *cresc.*

C. *pizz.* *cresc. arco* *marcato*

B. *pizz.* *cresc. arco* *f*

meno Allo

17

The image shows a handwritten musical score on 17 staves. The top 10 staves are mostly empty, with some initial notes and rests. The bottom 7 staves contain a dense, handwritten musical passage. The notation includes various note values, rests, and dynamic markings like 'marcato'. The handwriting is in black ink on aged paper.

The score is written on 17 staves. The top 10 staves are mostly empty, with some initial notes and rests. The bottom 7 staves contain a dense, handwritten musical passage. The notation includes various note values, rests, and dynamic markings like 'marcato'. The handwriting is in black ink on aged paper.

Fl. I. $\text{B}\flat$

Fl. II. $\text{B}\flat$

Oboi. $\text{B}\flat$

Clarin. $\text{B}\flat$

Fg. I. $\text{B}\flat$

Fg. II. $\text{B}\flat$

Cor. 1. 2. $\text{B}\flat$

Cor. 3. 4. $\text{B}\flat$

Trb. $\text{B}\flat$

Pos. 1. $\text{B}\flat$

Pos. 2. $\text{B}\flat$

Pos. 3. $\text{B}\flat$

Pauk. $\text{B}\flat$

V. I. $\text{B}\flat$ *marcato*

V. II. $\text{B}\flat$

Viola $\text{B}\flat$

C. $\text{B}\flat$

B. $\text{B}\flat$

This page contains a handwritten musical score, likely for a piano or organ. The notation is dense and complex, featuring multiple staves with various musical symbols. The score is organized into two main systems, each containing five staves. The notation includes notes, rests, and dynamic markings such as *sf* (sforzando) and *sfz* (sforzando). The key signature is not explicitly stated, but the notation includes various accidentals (sharps, flats, and naturals). The overall style is that of a handwritten manuscript, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score for a symphony orchestra, page 22. The score includes staves for the following instruments:

- Fl. I.
- Fl. II.
- Oboi.
- Clarinet I.
- Fg. I.
- Fg. II.
- Cor. 1. 2.
- Cor. 3. 4.
- Trb.
- Pos. I.
- Pos. II.
- Pos. 3.
- Pauke
- V. I.
- V. II.
- Viola
- C.
- B.

The score is written in 2/4 time. Key features include:

- Fl. I.**: Melodic line starting in the 4th measure, marked *p*.
- Fl. II.**: Melodic line starting in the 8th measure, marked *p*.
- Oboi.**: Melodic line starting in the 8th measure, marked *p*.
- Clarinet I.**: Melodic line starting in the 4th measure, marked *p*.
- Fg. I.**: Melodic line starting in the 8th measure, marked *p*.
- Fg. II.**: Melodic line starting in the 8th measure, marked *p*.
- Cor. 1. 2.**: Melodic line starting in the 4th measure, marked *p*.
- Cor. 3. 4.**: Melodic line starting in the 4th measure, marked *p*.
- Trb.**: Melodic line starting in the 4th measure, marked *p*.
- Pos. I.**: Melodic line starting in the 4th measure, marked *p*.
- Pos. II.**: Melodic line starting in the 4th measure, marked *p*.
- Pos. 3.**: Melodic line starting in the 4th measure, marked *p*.
- Pauke**: Melodic line starting in the 4th measure, marked *p*.
- V. I.**: Melodic line starting in the 4th measure, marked *p*, with a *dimin* marking above the first measure.
- V. II.**: Melodic line starting in the 4th measure, marked *p*.
- Viola**: Melodic line starting in the 4th measure, marked *p*.
- C.**: Melodic line starting in the 4th measure, marked *p*, with a *dimin* marking above the first measure.
- B.**: Melodic line starting in the 4th measure, marked *p*.

Handwritten musical score for a piano piece. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The markings "p", "crescendo", and "poco a poco" are repeated across the score, indicating the intended performance dynamics. The notation is in a single system, with the music written in a single key and time signature. The score is written in a clear, legible hand, with the notes and rests clearly defined. The dynamic markings are written in a cursive style, and the overall layout is clean and professional.

a Tempo.

Handwritten musical score for a symphony orchestra, page 24, marked *a Tempo.* The score is written on 24 staves, each with a label on the left. The instruments and parts are:

- Fl. I.
- Fl. II.
- Oboi
- Clarinet
- Fg. I.
- Fg. II.
- Cor. 1.2.
- Cor. 3.4.
- Trb.
- Pos. I.
- Pos. II.
- Pos. 3.
- Pauke (Tympani)
- V. I.
- V. II.
- Viola
- C.
- B.

The score features complex rhythmic patterns, including many sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *p* (piano). The notation is in a single system, with measures grouped by bar lines. The key signature is one flat (B-flat), and the time signature is 4/4.

This page contains a handwritten musical score, likely for a piano or organ. The notation is dense and complex, featuring a variety of musical symbols and structures. The score is organized into two main systems, each consisting of multiple staves. The notation includes a wide range of note values, from eighth and sixteenth notes to half and whole notes, often grouped with beams. Chords are frequently used, with many notes beamed together to indicate simultaneous sounding. There are also instances of triplets and other rhythmic groupings. The handwriting is clear but shows signs of being a working draft or a composer's sketch. The page number '25' is written in the top right corner.

Fl. I., *Fl. II.*, *Oboi.*, *Clarini.*, *Fg. I.*, *Fg. II.*, *Cor. 1 & 2.*, *Cor. 3 & 4.*, *Tub.*, *Pss. I.*, *Pss. II.*, *Pss. 3.*, *Basske.*, *V. I.*, *V. II.*, *Viola.*, *C.*, *B.*

Handwritten musical score on page 27. The score is written on multiple staves, likely for a large ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "a due" is written above the staff in the middle section. The score is organized into measures, with vertical bar lines separating them. The handwriting is clear and legible.

marcato.

Fl. I. *dim.*

Fl. II. *dim.*

Oboi. *dim.*

Clarinet. *dim.*

Fg. I. *dim.*

Fg. II. *dim.*

Cor. 1.2.

Cor. 3.4. *pp*

Trb. *pp*

Pos. I. *pp*

Pos. II. *pp*

Pos. 3. *pp*

Pault. *pp*

V. I. *dimin.*

V. II. *dimin.*

Viola. *pp*

C. *dim.*

B. *pp*

This page contains a handwritten musical score on 29 staves. The notation is organized into several systems. The first system (staves 1-4) features complex melodic lines with many beamed sixteenth and thirty-second notes, often grouped with slurs and accents. The second system (staves 5-8) shows a more rhythmic texture with frequent rests and shorter note values. The third system (staves 9-12) continues the melodic development with various note values and rests. The fourth system (staves 13-16) includes a section with dense, repeated note patterns, possibly representing a tremolo or a specific instrumental effect. The fifth system (staves 17-20) returns to a more melodic style with slurs and accents. The sixth system (staves 21-24) features a series of repeated notes, likely for a tremolo effect. The seventh system (staves 25-28) concludes with a final melodic phrase. The notation is written in black ink on a white background, with some corrections and erasures visible.

animato.

Handwritten musical score for a symphony orchestra, page 30, marked *animato.* The score is written on 24 staves, organized into three systems of eight staves each. The instruments are labeled on the left of each staff:

- Fl. I.** (Flute I)
- Fl. II** (Flute II)
- Oboi.** (Oboe)
- Clarinet** (Clarinet)
- Fag. I.** (Bassoon I)
- Fag. II** (Bassoon II)
- Cor. 1. 2.** (Coronet 1 & 2)
- Cor. 3. 4.** (Coronet 3 & 4)
- Trb.** (Trumpet)
- Pos. I.** (Poson I)
- Pos. II.** (Poson II)
- Pos. 3.** (Poson 3)
- Pauke** (Kettledrum)
- V. I.** (Violin I)
- V. II.** (Violin II)
- Viola** (Viola)
- C.** (Cello)
- B.** (Bass)

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a clear, legible hand.

This page contains a handwritten musical score, likely for a piano or organ. The score is organized into two main systems, each consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The handwriting is clear and legible, with some corrections visible in the later measures. The page is numbered 31 in the top right corner.

Handwritten musical score for a symphony orchestra, page 32. The score includes staves for the following instruments:

- Fl. I.
- Fl. II.
- Oboe
- Clarinet
- Fag. I.
- Fag. II.
- Cor. 1.2.
- Cor. 3.4.
- Tr. 6.
- Pos. I.
- Pos. II.
- Pos. 3.
- Pauke
- V. I.
- V. II.
- Viola
- C.
- B.

The score is written in 2/4 time. It features various musical notations including notes, rests, and dynamic markings. Key markings include:

- locob* (loco) under the Tr. 6 staff.
- diviso* (divided) under the Viola staff.
- Dynamic markings such as *sf* (sforzando) and *p* (piano).
- Accents (^) above notes in the Flute and Violin staves.
- Slurs and ties across measures.

This page contains a handwritten musical score, likely for a piano or organ. The score is organized into three main systems, each consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system (top) features a complex melodic line in the upper staves, with a series of chords and arpeggios. The second system (middle) shows a more rhythmic and harmonic progression, with a prominent bass line. The third system (bottom) continues the melodic and harmonic development, with a final cadence. The handwriting is clear and legible, with some corrections and erasures visible. The page is numbered 33 in the top right corner.

Handwritten musical score for a symphony orchestra, page 34. The score is written on 20 staves, divided into two systems of ten staves each. The first system includes Flutes I and II, Oboe, Clarinet, Bassoon I and II, Cor Anglais (12), Cor Anglais (34), Trumpet, Horn I and II, Horn 3, and Percussion. The second system includes Violins I and II, Viola, Cello, and Bass. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The percussion part includes a "crescendo" marking.

First System (Staves 1-10):

- Fl. I.
- Fl. II.
- Oboi
- Clarinet
- Fg. I.
- Fg. II.
- Cor. 12.
- Cor. 34.
- Trb.
- Pos. I.
- Pos. II.
- Pos. 3.
- Pauke

Second System (Staves 11-20):

- V. I.
- V. II.
- Viola
- C.
- B.

This is a handwritten musical score for a 12-part ensemble, arranged in two systems of six staves each. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written on a grid of 12 staves, with the first system occupying the top half and the second system occupying the bottom half. The notation is in a single system, with the first system of six staves and the second system of six staves. The score includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo" is written above the fifth staff of the first system. The score is written in a single system, with the first system of six staves and the second system of six staves. The notation is in a single system, with the first system of six staves and the second system of six staves. The score includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo" is written above the fifth staff of the first system. The score is written in a single system, with the first system of six staves and the second system of six staves. The notation is in a single system, with the first system of six staves and the second system of six staves. The score includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo" is written above the fifth staff of the first system.

Handwritten musical score for a symphony, page 36. The score is written on 24 staves, grouped into three systems of eight staves each. The instruments listed on the left are: Fl. I, Fl. II, Oboi, Clarinet, Fg. I, Fg. II, Cor. 1.2, Cor. 3.4, Trb., Pos. I, Pos. II, Pos. 3, Pauke, K. I, K. II, Viola, C., and B. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.