

Parsifal Vorspiel.

Richard Wagner.

♩ = 20 (51)
Sehr langsam.
♩ = 25 ♩ = 20 ♩ = 20
♩ = 23
♩ = 20
♩ = 35

VORSPIEL.

3 FLOTEN. (2^u.3^e)

3 HOBOEN. (51) (2^u.3^e)

1 ALTHOBOE. (Englisches Horn.)

3 CLARINETTEN. (in Bb). (51) (2^u.3^e)

1 BASSCLARINETTE. (in Bb).

3 FAGOTTE. (51) (2^u.3^e)

1 CONTRAFAGOTT. (51,52)

4 HORNER. (F). (53u,54)

3 TROMPETEN. (F). (51) (2^u.3^e)

2 (2 Tenor-) 3 POSAUNE. (1 Bass-) (51) (53)

8

(51)

(52)
3 Fl.

(53)

(51)

(52)
3 Hob.

(53)

Althob.

(51)

3 Cl.

(2^u.3^v)

Bscl.(A)

(51)

(52)
3 Fag.

(53)

Contrafagott.

(51)

(52)
pp

4 Hor.

(3^u.4^v)

(51)

(52)
3 Tromp.

(53)

(51)

(52)
3 Pos.

(53)

Bs.Tube.

Pk.

(1.Halfte.)

11

(1^o)
f
poco
3 Fl.
dim. $\overset{3}{\text{---}}$

(2^o)
f
poco
3 Fl.
dim. $\overset{3}{\text{---}}$

(3^o)
f
poco
3 Fl.
dim. $\overset{3}{\text{---}}$

(1^o)
f
3 Hob.
dim. ---

(2^ou.3^o)
f
3 Hob.
dim. ---

f
Althob.
dim. $\overset{3}{\text{---}}$

(1^o)
f
poco
3 Cl.
dim. $\overset{3}{\text{---}}$

(2^o)
f
poco
3 Cl.
dim. $\overset{3}{\text{---}}$

(3^o)
f
poco
3 Cl.
dim. $\overset{3}{\text{---}}$

f
poco
Bsd.(A)

(1^o)
f
3 Fag.
dim. ---

(2^ou.3^o)
Contrafagott.

(1^o)
f
dim. ---

(2^o)

4 Hor.

(3^ou.4^o)

.Tromp 1^o
ff
(2^o)

(3^o)

(1^o)

(2^o)

♩ = 35

♩ = 32

The musical score consists of 18 staves. The first 12 staves are in treble clef, and the last 6 staves are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 35. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), along with a *dim.* (diminuendo) marking. There are several triplet markings (indicated by a '3' below the notes) and slurs. The piece concludes with a *f* dynamic followed by a *dim.* marking.

13

3 3 3 3

piu p *piu p*

piu p *piu p*

piu p *piu p*

3 3 3 3

3 3

piu mp

9


Musical score page 10, featuring multiple staves for various instruments. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *p* *piu* (piano più), along with performance instructions like *3 Fl.*, *3 Hob.*, *3 Cl.*, *3 Fag.*, *3 Bcl.(A)*, *3 Fag.*, *3 Contrafagott.*, *4 Hor.*, and *.Tromp 1*. The tempo markings are $\text{♩} = 38$ and $\text{♩} = 36$. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and includes various musical notations such as triplets, slurs, and rests.

Score for 3 Flutes (Fl.), 3 Horns (Hob.), 3 Clarinets (Cl.), Bassoon (Bocl.), 3 Bassoons (Fag.), Contrabassoon (Contrafagott.), 4 Horns (Hor.), Trombones (Tromp.), and 3 Trombones (Pos.).

Tempo markings: $\text{♩} = 35$ (51), $\text{♩} = 25$, $\text{♩} = 5$, $\text{♩} = 25$.

Dynamic markings include: *pp*, *dim.*, *f*, *ff*, *mp*, *mf*, *p*, *cresc.*, and *dim.*

Rehearsal marks (51), (52), and (53) are present throughout the score.

)
= 
.54 = 27
(Wie vorher.)



24 (51)
(52) 3 Fl. *pp*
(53)
(51)
(52) 3 Hob. *pp*
(53)
Althob. *f* *mp* *pp*
(51) *f* *dim.* *pp*
(52) 3 Cl. *f* *dim.* *pp*
(53) *pp*
Bsel.(A) *pp*
(51) *f* *dim.* *mp* *p* *piu*
3 Fag. *pp*
(2u.3^c) *pp*
Contrafagott. *pp*
(51)
(52)
4 Hor. *pp*
(5u.4^c3) *pp*
pp
3 Tromp. *pp*
3 Pos.(1u.2^c) *pp*
(53) *pp*
Bs.Tub. *pp*

This page of a musical score, numbered 26, contains 20 staves. The top section (staves 1-10) features a complex melodic line with triplets and slurs, accompanied by a piano (*pp*) accompaniment. The middle section (staves 11-15) shows a series of sustained notes with dynamic markings. The bottom section (staves 16-20) includes a bass line with a trill (*tr*) and other musical notations. The score is written in a key signature of three flats and a common time signature.

28

(51)

(52)
3 Fl.

(53)

(51)

3 Hob. *p* (sehr ausdrucksvoll.)

(2u.3^v) *p* (sehr ausdrucksvoll.)

Althob. *p* (sehr ausdrucksvoll.)

(51)

pp

(52)
3 Cl.

(53)

Bscl.(A)

(51)

3 Fag.

(2u.3^v)

Contrafagott.

(51)

(52)

4 Hor.

(5u.4^v3)

.Tromp 1^o *mp* (sehr zart.)

3 Pos.

Bs.Tub.

Pk.

29

The musical score on page 29 consists of 18 staves. The first 10 staves are in treble clef, and the last 8 staves are in bass clef. The score is written in a key signature of three flats (B-flat, E-flat, A-flat). The first 10 staves feature a complex texture with multiple voices, each containing triplet patterns. Dynamic markings include 'cresc.' (crescendo) and 'f' (forte). The 11th and 12th staves have a 'ff' (fortissimo) marking. The 13th and 14th staves have a 'cresc.' marking. The 15th and 16th staves have a 'p' (piano) marking and a 'cresc.' marking. The 17th and 18th staves have a 'p' marking and a 'cresc.' marking. The score includes various articulation marks such as slurs, accents, and dynamic hairpins. The page number '29' is located at the top left.

30

The musical score on page 30 consists of 18 staves. The first 12 staves are in treble clef, and the last 6 staves are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The score features several triplet markings (3) and dynamic markings including *f*, *ff*, and *dim.*. The music is characterized by long, sweeping melodic lines with many ties. The first 12 staves contain complex melodic passages with triplets and dynamic changes. The last 6 staves show a more sparse texture with fewer notes and rests.

31

(f1) *p* *mp*

(f2) 3 Fl. *p* *mp*

(f3) *p* *mp*

(f1) 3 Hob. *p* *mp*

(2u.3^o) Althob. *p* *mp*

(f1) *p*

(f2) 3 Cl. *p*

(f3) Bscel.(A) *p*

(f1) 3 Fag. *p*

(2u.3^o) Contrafagott. *p*

(f1) *p* *piu*

(f2) 4 Hor. *p* *piu*

(u.4^o3) *p* *piu*

.Tromp f1 *p* *mp*

3 Pos. *p*

(?1)
 3 Fl.
 3

(?1)
 3 Hob.
 pp

Althob.

(?1)
 3 Cl.
 3

(?3)
 Bocl.(A)

(?1)
 3 Fag.

(2(u.3))
 Contrafagott.

(?1)
 4 Hor.

(?u.4(3))
 Tromp ?1

3 Pos.(1(u.2))

(?3)
 Bs.Tub.

Pk.
 tr

3 Pos.(1(u.2))

(?3)
 Bs.Tub.

Pk.
 tr

$\text{♩} = 50$

39

$\text{♩} = 35$ (51)

$\text{♩} = 25$ $\text{♩} = 35$ $\text{♩} = 25$

(52) 3 Fl.

(53) *pp*

3 Hob.

Althob.

(51) *pp*

(52) 3 Cl. *pp*

(53) *pp*

Bscl.(A) *pp*

(51) *pp*

3 Fag. *pp*

(2u.3) *pp*

Contrafagott. *pp*

(51) *f* *ff* *p* *ff*

(52) *dim.* (52)

4 Hor. (53) *ff* *p* *ff*

(5u.43) *f* *ff* *p* *ff*

(51) *pp* (54) *f* (54) *ff* *p* *ff*

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

(52) 3 Tromp. (52) *f* *ff* *p* *ff*

(53) *f* *ff* *p* *ff*

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

(51) *cresc.* *f* *p*

(52) *f* *ff* *p*

p *cresc.* *f* *p*

(52) *ff* *dim.* *p*

56 $\text{♩} = 25$ $\text{♩} = 35$ $\text{♩} = 29$ $\text{♩} = 28$ $\text{♩} = 27$ $\text{♩} = 40$ $\text{♩} = 50$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 40$

3 Fl. p (3u.3?2) p

3 Hob. p (3u.3?2) p

Althob. p

3 Cl. p (3u.3?2) p

Bscl.(A) p

3 Fag. f poco (♯1)

Contrafagott.

4 Hor. p mp p mp f poco (♯2)

3 Tromp.

3 Pos.

Bs.Tub.

27

♩ = 50

♩ = 55
♩ = 40

3 Fl.

3 Hob.

Althob.

3 Cl.

Bscl.(A)

(♯1) *sehr gehalten!*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

(♯1)^A *f* *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

f *poco* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

(♯2) *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

(♯3) *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

(♯1) *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

(♯1) *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

$\text{♩} = 50$
 $\text{♩} = 45$
sehr getragen.

72

(♯1) $\text{♩} = 35$ $\text{♩} = 55$ $\text{♩} = 45$

3 Fl. *p* *p piu* *pp*

(2'u.3^v) *p* *p piu*

(♯1) *p* *pp*

(♯2) 3 Hob. *p* *pp*

p sehr getragen. *p piu*

(♯3) Althob. *p* *p piu* *p piu*

3 Cl. *p* *p piu* *pp* (allein ♯2)

Bscl.(A) *p* *p mp* *p* *pp*

(♯1) *p* *p mp piu* *p* *pp*

dim. (♯2) 3 Fag. *p* *p piu* *pp*

(♯3) *p* *p* *p piu*

dim. (♯1) Contrafagott. *p* *p piu*

(♯1) *mp*

dim. (♯2) *mp*

dim. (♯3) 4 Hor. *mp*

dim. (♯4) *pp*

dim. (♯1) *mp* *p* *p piu*

dim. (♯2) 3 Tromp. *pp*

29

80

♩ = 25 (♩1) ♩ = 30 ♩ = 25 ♩ = 35 (ten.) ♩ = 35 ♩ = 25

3 Fl. *pp* (ten.)

(2^u.3^v) *pp* (ten.)

(♯1) *pp* (ten.)

(♯2) 3 Hob. *p* *f* dim.---

(♯3) *p* < *mf* *f* >

Althob. *p* < *mf* *f* > A A

(♯1) *p* *f* *pp* *piu* (ten.)

3 Cl. (♯2) *p* *f* *pp*

(♯3) *p* *f* *pp* *piu* (ten.)

Bscl.(A) *pp*

(♯1) *p* *f* *pp* *piu*

3 Fag. *p* *f* *pp* *piu*

(2^u.3^v) *pp*

Contrafagott. *pp*

(♯1) (F) (♯1) *p* < *mp* *f* > *f* *pp* *piu* *f* *pp* *piu* *f* *pp* *piu*

(♯2) *p* < *mp* *f* > (F) (♯2) *f* *pp* *piu* *f* *pp* *piu*

(♯3) 4 Hor. *pp* (E) (♯3) *p* *f* *pp* *piu* *f* *pp* *piu*

(♯4) *p* *f* *pp* *piu* *f* *pp* *piu*

Tromp.

(♯u.2♯1) *pp*

3 Pos. *pp*

(♯3) *pp*

Bs. Tub. *pp*

This page of a musical score contains 18 staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff has a dynamic marking of *f* and includes the markings *cresc.* and *dim.*. The sixth staff has a dynamic marking of *f*. The seventh and eighth staves are in a key signature of three sharps (F#, C#, and G#) and have a dynamic marking of *f*. The ninth staff is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The tenth staff is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The eleventh staff is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The twelfth staff is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The thirteenth staff is in treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The fourteenth staff is in treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The fifteenth staff is in treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *mp*. The sixteenth staff is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *p*. The seventeenth and eighteenth staves are in bass clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

♩ = 22
♩ = 26 ♩ = 20
Etwas gedehnt !

98

(♯1) A A A ♩ = 28 ♩ = 26

f *ff* *dim.* *p* < *mf* > *p* *piu*

3 Fl. A A A

f *ff* *dim.* *p* < *mf* > *p* *piu*

f *ff* *dim.* *p* < *mf* > *p* *piu*

(♯1) A A A

f *ff* *dim.* *p* < *mf* > *p* *piu*

(♯2) *piu* 3 Hob.

p *dim.* *p* < *mf* >

(♯3) A A A

f *ff* *dim.* *p* < *mf* >

f *ff* *dim.* *p* < *mf* > *p* *piu*

(♯1) A A A

f *ff* *dim.* *p* < *mf* > *p* *piu*

(♯2) *cresc.* 3 Cl.

f *dim.* *p* *piu* *piu* *p*

(♯3)

Bscl.(A) *cresc.* *f* *dim.*

(♯1)

cresc. *f* *dim.* *p* *piu*

3 Fag.

f *dim.* *p* *piu*

(2' u. 3')

f *dim.* *p* *piu*

cresc. *f* *dim.* *p* *piu*

Contrafagott.

f *dim.* *p*

cresc. (♯u. 2♯1)

f *dim.* *p*

(♯3) 4 Hor.

p *f* *dim.* *p* *piu*

(♯4)

p *f* *dim.* *p*

cresc. .Tromp ♯1

ff *dim.* *p*

This page of a musical score contains 20 staves. The notation includes various dynamics such as *pp*, *mp*, and *p*. Slurs are used to group notes across staves. Rests are present in several staves, particularly in the upper sections. The score is written in a key signature of three flats and a time signature of 4/4. The bottom of the page features a large, wide slur spanning across the lower staves.

$\text{♩} = 25$
(♯1)

$\text{♩} = 30$
 $\text{♩} = 25$

$\text{♩} = 20$
 $\text{♩} = 25$

$\text{♩} = 30$

$\text{♩} = 25$

(♯2)
3 Fl.

(♯3)

(♯1)
(2(u.3)
3 Hob.

Althob.

(♯1)
pp
(♯2)
3 Cl.

(♯3)
Bscl.(A)

(♯1)
pp
(♯2)
3 Fag.

(♯3)
Contrafagott.

(♯2)
(♯1u.♯2)

(♯3)
(♯3u.♯4)
4 Hor.

(♯1)
3 Tromp.

(♯1)

Dynamic markings: *p*, *pp*, *mp*, *p III.*, *piu*.

