

Vorspiel zum 3. Akt von "Lohengrin"

「ローエングリン」より第3幕の前奏曲

Comp. Richard Wagner

Arr. Maki Nishiuchi

Sehr Lebhaft

This musical score is for the prelude to Act 3 of Wagner's opera Lohengrin. It is arranged by Maki Nishiuchi and is marked 'Sehr Lebhaft' (Very Allegro). The score is for a full orchestra and woodwind section. The woodwind section includes three flutes, one oboe, one bassoon, one E-flat clarinet, one B-flat solo clarinet, three B-flat clarinets, and one B-flat bass clarinet. The saxophone section includes two E-flat alto saxophones, one B-flat tenor saxophone, and one E-flat baritone saxophone. The brass section includes two B-flat trumpets, one B-flat trumpet, two horns in F, two horns in F3, two trombones, one bass trombone, one euphonium, and one tuba. The percussion section includes timpani, triangle, cymbal, and tambourine. The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Sehr Lebhaft'. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). There are also markings for *tr* (trill) and *a3* (trill). The score is divided into measures, with a large 'SAMPLE' watermark overlaid across the center.

This is a page of a musical score for a full orchestra. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The woodwind section includes Flutes 1, 2, and 3; Oboe; Bassoon; Clarinet in E-flat (Solo and 1, 2, 3); Clarinet in B-flat (1, 2, 3); and Bass Clarinet. The brass section includes Saxophones 1 and 2; Trumpets 1 & 2, 3; Horns 1 & 2, 3 & 4; Trombones 1 & 2; Baritone; Euphonium; and Tuba. The percussion section includes Timpani, Triangle, Cymbals, and Tambourine. The score is marked with a key signature of one sharp (F#) and a time signature of 3/4. The dynamics are primarily fortissimo (ff) and sforzando (sf), with some sections marked 'sempre f'. The score includes various musical notations such as slurs, trills, and triplets. A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the page.

17

Fl. 1

Fl. 2

Fl. 3

Ob.

Bsn.

E♭ Cl.

Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

B. Tbn.

Euph.

Tuba

Timp.

Trgl.

Cym.

Tamb.

f

ff

f

ff

f

f

ff

f

ff

ff

ff

f

ff

ff

ff

25

Fl. 1
Fl. 2
Fl. 3
Ob.
Bsn.
E♭ Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1&2
Tpt. 3
Hn. 1&2
Hn. 3&4
Tbn. 1&2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cym.
Tamb.

immer ff
ff
immer ff
immer ff
ff
immer ff
immer ff
immer ff
immer ff
f
ff
ff
ff
ff
1. Solo
ff

33

Fl. 1

Fl. 2

Fl. 3

Ob.

Bsn.

E♭ Cl.

Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

B. Tbn.

Euph.

Tuba

Timp.

Trgl.

Cym.

Tamb.

41

Fl. 1

Fl. 2

Fl. 3

Ob.

Bsn.

E♭ Cl.

Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

Tbn. 1&2

B. Tbn.

Euph.

Tuba

Timp.

Trgl.

Cym.

Tamb.

Fl. 1 *p*

Fl. 2 *p*

Fl. 3

Ob. *mf* *dim.* *p* *mf* *dim.* *p*

Bsn. *p* *mf* *dim.* *p* *mf* *dim.* *p* *p*

E♭ Cl. *p*

Solo Cl. *mf* *dim.* *p* 1. Solo

Cl. 1 *p*

Cl. 2 *mf* *dim.* *p* *mf* *dim.* *p* *p*

Cl. 3 *p*

B. Cl. *p* *mf* *p* *mf* *p*

A. Sx. 1 *p* *p*

A. Sx. 2 *p* *p*

T. Sx. *p* *p*

B. Sx. *p* *p*

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4 *mf* *mf* *dim.* *p*

Tbn. 1&2

B. Tbn.

Euph. *p* *p*

Tuba *p* *p*

Timp.

Trgl.

Cym.

Tamb.



67

Fl. 1 *mf* *dim.* *p*

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

Fl. 3 *p*

Ob. ^{2. 3.} *mf* *dim.* *p* ^{+1.} *mf* *dim.* *p*

Bsn. *mf* *dim.* *p* *p* *mf* *p* *p*

E♭ Cl. *mf* *dim.* *p* *mf* *dim.* *p*

Solo Cl. *mf* *dim.* *p* *mf* *dim.* *p*

Cl. 1 *p* *p*

Cl. 2 *mf* *dim.* *p* *mf* *p*

Cl. 3 *p* *p*

B. Cl. *mf* *p* *mf* *p* *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Tpt. 1&2

Tpt. 3

Hn. 1&2 ^{1.} *mf* *p* *mf* *dim.* *p* *p*

Hn. 3&4 ^{3.} *mf* *dim.* *p* *mf* *dim.* *p* *p*

Tbn. 1&2

B. Tbn.

Euph. *p* *p*

Tuba *p*

Timp.

Trgl.

Cym.

Tamb.

75

Fl. 1
Fl. 2
Fl. 3
Ob.
Bsn.
E♭ Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1&2
Tpt. 3
Hn. 1&2
Hn. 3&4
Tbn. 1&2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cym.
Tamb.

p

espress.

dim.

p

riten. **a tempo**

FL. 1
FL. 2
FL. 3
Ob.
Bsn.
Eb Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1&2
Tpt. 3
Hn. 1&2
Hn. 3&4
Tbn. 1&2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cym.
Tamb.

This image shows a page of a musical score, likely for a full orchestra and woodwind ensemble. The score is written for multiple instruments, including Flutes (Fl. 1, 2, 3), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Sx. 1, 2, T. Sx., B. Sx.), Trumpets (Tpt. 1&2, 3), Horns (Hn. 1&2, 3&4), Trombones (Tbn. 1&2, B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Trgl., Cym., and Tamb. The score is in a key signature of one sharp (F#) and a common time signature. The music is marked with a forte dynamic (*ff*) and features complex rhythmic patterns, including triplets and sixteenth-note runs. A large, diagonal watermark reading "Sample" is overlaid across the center of the page.

FL. 1
FL. 2
FL. 3
Ob.
Bsn.
E♭ Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1&2
Tpt. 3
Hn. 1&2
Hn. 3&4
Tbn. 1&2
B. Tbn.
Euph.
Tuba
Timp.
Trgl.
Cym.
Tamb.

This page contains the musical score for the concert ending and the transition to the first scene. It is a full orchestral score with multiple staves for each instrument family. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into two main sections: the Concert Ending and the Transition to the 1st Scene. The Concert Ending section starts at measure 110 and ends at measure 124. The Transition to the 1st Scene section starts at measure 125 and ends at measure 140. The score includes dynamic markings such as *ff*, *f*, *dim.*, *p*, and *pp*. There are also performance instructions like *secco* and *tr*. A large 'SAMPLE' watermark is overlaid on the score. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob., Bsn., Eb Cl., Solo Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1&2, Tpt. 3, Hn. 1&2, Hn. 3&4, Tbn. 1&2, B. Tbn., Euph., Tuba, Timp., Trgl., Cym., and Tamb. There are also specific performance instructions for the Saxophones and Bassoons: 'Play (one player) if 1st Bassoon doesn't exist', 'Play (one player) if 2nd Bassoon doesn't exist.', and 'Play (one player) if 3rd Bassoon doesn't exist.' The score ends with a double bar line at measure 140.

121

Fl. 1
Fl. 2
Fl. 3
Ob.
Bsn.

p *piu p* *p* *piu p*

1. Solo
p *p* *piu p*

piu p *pp* *p*

E♭ Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.

pp *1. p* *pp* *pp*

Play (each one player)
if 1st and 2nd Bassoons don't exist.
p

pp *pp* *pp*

Play (one player) if 3rd Bassoon doesn't exist.
p

A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

piu p *pp* *pp* *pp*

pp *pp* *pp* *pp*

Tpt. 1&2
Tpt. 3
Hn. 1&2
Hn. 3&4
Tbn. 1&2
B. Tbn.
Euph.
Tuba

pp *pp* *pp* *p* *p*

pp *pp* *pp* *p* *p*

Timp.
Trgl.
Cym.
Tamb.

tr *tr* *pp* *pp*

pp