

EULENBURG's  
kleine Orchester-Partitur-Ausgabe  
Symphonien

No. 23.

Dédiée à Humbert Ferrand.

# HAROLD EN ITALIE

Symphonie en 4 parties,  
avec un Alto principal

par

## HECTOR BERLIOZ.

Op. 16.



ERNST EULENBURG, LEIPZIG  
Königl. Württ. Hof-Musikverleger.

# Harold en Italie.

## Zur Einführung.

Das in diesem Bändchen vorliegende zweite grössere Orchesterwerk des genialen Romantikers Hector Berlioz, die viersätzige Harold-Symphonie, hat eine merkwürdige Vorgeschichte, durch welche auch die für diese Tonschöpfung so charakteristische Anwendung der einen Solo-Bratsche ihre Erklärung findet. Paganini, der um jene Zeit die musikalische Welt Europa's geradezu fanatisirende Geigen-Dämon, concertirte 1833 in Paris und bat Berlioz, ihm eine Concertcomposition für Bratsche und Orchester zu schreiben, da er eine in seinem Besitz befindliche wunderbare Viola vor das Publikum zu bringen wünschte. Berlioz, der nicht ungefällig erscheinen wollte, machte sich alsbald an die ihn anfangs nicht sonderlich lockende Arbeit, die ihn aber allmählich mehr und mehr fesselte indem er die Aufgabe mehr seinem eigenen künstlerischen Mittheilungsdrange als dem Wunsche des sein Spiel als Selbstzweck im Sinne habenden Virtuosen anzupassen versuchte. Ihn lockte der Gedanke, die Solo-Bratsche gleich einer melancholisch-träumerischen Individualität den verschiedenartigsten Lebensbildern, welche das Orchester schildern sollte, gegenüberzutreten zu lassen, und ein ideelles Vorbild für die von ihm geplante tondichterische Gestaltung seines „Bratschen-Concertes“ fand er in Lord Byron's „Child Harold“, der die düstere Schwermuth und die elegische Verstimmung seiner grossen Seele in alle Welt hinausträgt. In wenigen Monaten entstanden so die vier Sätze der Harold-Symphonie, die unter allen Werken Berlioz' ihrer ganzen Anlage und Struktur nach am meisten auf die klassische Form der Symphonie zurückweist.

Paganini hatte nur einige Seiten der eben vollendeten Partitur überschaut, als er schon ausrief: „Das ist nicht, was ich wollte; da habe ich zu viele Pausen — ich muss immerfort zu spielen haben“ — worauf Berlioz erwiderte: „Ja, ich wusste es wohl. Sie wollen ein Concert für die Bratsche und ein solches könnten doch wohl nur Sie selbst für sich schreiben.“

Am 16. December 1834 wurde die neue Symphonie in einem von Berlioz veranstalteten Concerte im Saale des Conservatoriums zu Paris zum ersten Male aufgeführt. Paganini, der dabei anwesend war, fühlte sich von den ihm so völlig neuen Klängen so mächtig ergriffen, dass er nach Schluss des Concertes mit seinem kleinen Sohne Achilles, der ihm als Dolmetscher dienen musste, zum Podium hinaufeilte, sich durch die Musiker hindurch zu Berlioz hindrängte und diesem nicht nur in Gesten seine Bewunderung kundgab, sondern ihm schliesslich sogar vor allen noch im Saale Weilenden die Hände küsste. Zwei Tage später erhielt Berlioz, der krank im Bett lag, einen Brief, in welchem Paganini ihn den Erben und Nachfolger Beethoven's nannte und ihn bat, die einliegende Anweisung auf 20,000 Francs als die Gabe eines Bewunderers anzunehmen, der ihm mit dieser Summe eine sorgenfreiere Existenz und ein unbehinderteres Schaffen ermöglichen wolle. Berlioz, dem nie Glücksgüter beschieden gewesen waren und den zudem seine Concerte in grosse Unkosten gestürzt hatten, dankte erst schriftlich und dann persönlich in überschwänglicher Weise, und er mag sich dieser schönen Hülfsthat um so rückhaltloser gefreut haben, als ihm der nach seinem Ableben durch Liszt bekannt gegebene wahre Grund der im Hinblick auf Paganini's weltbekannten Geiz wirklich verwunderlich erscheinenden Grossmuth damals und wohl auch in späterer Zeit nicht zu Gehör gekommen sein dürfte. Nach der von Franz Liszt noch in seinen letzten Lebensjahren vor einigen Freunden in Brüssel abgegebenen Erklärung hat es \*

sich mit der vermeintlichen Grossmuth des italienischen Zaubergeigers in Wahrheit folgendermassen verhalten. Paganini hatte im Herbste 1834 bereits zwei Concerte in Paris gegeben und ungeheure Einnahmen erzielt, welche durch vier weitere Concerte noch vermehrt werden sollten. Nun hatte er aber den thörichten Streich begangen, eine an ihn ergangene Bitte um Mitwirkung in einem Concert zum Besten der Pariser Hospitäler rundweg abschlägig zu bescheiden, und das war ihm vom Pariser Publikum sehr übel vermerkt worden. Jules Janin, der bekannte Romanschriftsteller und Kritiker jener Tage, der mit Berlioz befreundet war und dessen etwas dürftige Situation wohl kannte, der aber andererseits auch von Paganini's Begeisterung für Berlioz und von der Verstimmung der Pariser gegen Paganini wohl unterrichtet war, soll dem grossen Geigenkünstler den Rath gegeben haben, Berlioz ein Geschenk von 20,000 Francs zu machen und mit einer solchen Noblesse die Pariser wieder günstig für sich zu stimmen. Paganini habe nur zögernd eingewilligt, sei aber dann durch das Herbeiströmen des durch seine Grossmuth gerührten Publikums zu seinen weiteren Concerten reichlich für das Opfer entschädigt worden.

Ueber „Berlioz und seine Harold-Symphonie“ hat Franz Liszt im Jahre 1855 eine längere, äusserst werthvolle Abhandlung geschrieben, die nunmehr in den vierten Band seiner bei Breitkopf & Härtel erschienenen gesammelten Schriften aufgenommen worden ist, und aus dieser die Frage nach der Berechtigung der Programmmusik überhaupt und derjenigen eines Berlioz im Besonderen ebenso eindringlich als kunstbegeistert erörternden Schrift mögen einige wesentlichste Sätze hier citirt sein.

„Berlioz sinnt in diesem Werke den Contrasten nach, welche das himmlisch heitere Italien in einem von Täuschung müden und von Schmerz übersättigten Herzen in unmittelbarer Berührung erzeugen musste, wenn dieses einmal aus dem Kerker philosophischen Brüters, der grossen Schatten der Vergangenheit vergessend in die lebensvolle Gegenwart, in das bunte Treiben einer Bevölkerung trate, welche die Freude des Daseins dem Ruhm der Grüfte vorzieht. Die Symphonie ist „Harold en Italie“ betitelt und die Absicht des Componisten demnach nicht zu erkennen, die Eindrücke wiedergeben zu wollen, welche die herrliche Natur dieses Landes, der ungestüme und sinnlich glühende und liebende Charakter seiner Bewohner auf eine an Schmerzen siechende Seele, wie die des Harold in der Monodie der Symphonie hervorrufen musste. Wir sehen den Wanderer im Schoosse einer zauberischen Umgebung von brennendem Schmerz, von jener nie zu stillenden Unruhe, jener Enttäuschung des Geistes, kurz von jener unseligen Stimmung erfüllt, deren Typus in der Litteratur Byron verblieben ist. — Byron fand den Tod in Griechenland und hat durch sein Ende die Ueberzeugungen eines edlen Dichterherzens bekräftigt; der „Harold“ von Berlioz zieht es vor, in düsterer Höhle, umringt von italienischen Räubern, den Todeskelch zu leeren und mit seinem letzten Hauche einen letzten Fluch über die von ihm verachtete Menschheit auszustossen. Wenn die Gesammtheit der Berlioz'schen Werke eine exclusive Vorliebe für die harten, gruell-lodernden Farben der Orgie (als welche der letzte Satz der Harold-Symphonie und ebenso der Schlussatz der Symphonie fantastique gedacht sind) aufwiese, wenn Gesänge wie die „Captive“ von Victor Hugo und „Der Fischer“ von Goethe, wenn Profile, wie die Gretchen's und Julia's nicht von seiner Hand so innig zart gezeichnet worden wären, so könnte man vielleicht den Vorwurf der Extravaganz und des Missbrauches der musikalischen Ausdrucksmittel, welcher dem Wesen seiner Phantasie so häufig gemacht wird, einigermaassen berechtigt finden. So aber erscheint es fast überflüssig noch daran zu erinnern, dass jeder Künstler nothwendig dem Einflusse seiner Zeit untersteht und dass Berlioz' Jugend mitten in die Zeit des romantischen Fiebers fällt, welches Frankreich aus der deutschen und englischen Litteratur gesogen hatte, indem es bald aus Byron, bald aus Hoffmann, bald aus Bürger, bald aus Radcliffe die Scenen der Zerrissenheit und des Schauderns, die verzweifelten und furchtbaren Charaktere, die Neigung für Gespenster und verlassene Schlösser, die Schilderungen ausschweifender Leidenschaften, unversöhnlichen Hasses, diabolischer Liebe, reueloser Gewissensbisse, Flüche und Verwünschungen entlehnte. Erwägt man, dass damals Alle

mehr oder weniger von dieser epidemischen Krankheit ergriffen waren, so wird man sogar noch zugestehen müssen, dass Berlioz nicht zu Denen gehörte, die ausschliesslich und systematisch diese Richtung verfolgt haben.

Es unterliegt dabei keinem Zweifel, dass in jeder Composition von Berlioz als hervorstechender Zug seines Genius das Bedürfniss hervortritt, die Bilder, Gestalten und Gegenstände so auszubreiten und zu zeichnen, wie er sie in dem vergrössernden Prisma seiner Phantasie erblickt, um sie sodann mit dem Reflexe seiner eigenen Gefühlsflammen, seiner eigenen hellleuchtenden Leidenschaft zu färben — einer Leidenschaft, welche auf dem Heerde seiner Cyklopenschmiede immer — und oft in dem Wärmegrade brennt, in dem das Roth des Eisens wie vor Schrecken erblasst und in Weissgluth übergeht.“

Wie Franz Liszt in vorstehenden Ausführungen das eigenartige Künstler-Temperament seines Freundes Berlioz so äusserst zutreffend zu charakterisiren vermocht hat, so sind Liszt's in der gleichen Schrift niedergelegte Ausführungen über die geschichtliche Entwicklung und die ästhetische Berechtigung der Programmmusik von so bahnbrechender Bedeutsamkeit, dass jeder Musiker, dem es um seine Stellungnahme gegenüber der Programmmusik ernst ist, Einblick in die Darlegungen Liszt's nehmen und seine eigenen Anschauungen und vielleicht auch Vorurtheile an den ebenso sehr mit theilnahmevoller Liebe als mit ernst wägender Rnhe abgegebenen Urtheilen des Vorurtheilsfreisten und Gerechtesten unter den Selbstcomponisten prüfen und erhärten oder richtigstellen sollte.

Wie eine wirksame Interpretation der Harold-Symphonie nur dem Dirigenten gelingen wird, der sich in die dichterischen Absichten des Componisten ernstlich hat hineinleben können und dem die Tonsprache dieser Partitur wirklich zur beredten Kundgabe dieser Absichten geworden ist, so dürfte es für Concertaufführungen der Symphonie „Harold en Italie“ empfehlenswerth erscheinen, auch dem Publikum durch Darbietung eines die dichterische Idee und deren musikalische Gestaltung gleicherweise berücksichtigenden Programmes ein intimeres Miterleben des ihm entgegenklingenden Tongedichtes zu ermöglichen, und als ein solches Programm mögen die nachfolgenden Zeilen freundliche Aufnahme und Verbreitung finden.

Der erste Satz der Symphonie schildert „Harold in den Bergen, Scenen der Schwermut, des Glückes und der Freude.“ Ein Largo dessen erste Hälfte ein müde und kraftgebrochen einherschreitendes Fugato der Streichinstrumente mit den dareinschallenden hier den Bläsern zugetheilten und in Moll gesetzten Tönen des Harold-Themas bildet, in dessen zweiter Hälfte aber die Solobratsche, und weiterhin, diese ablösend, das volle Orchester die scharfgezeichnete melodische Gestalt des in wehmuthvolle Melancholie versunkenen Helden der Symphonie vorführen, leitet zu einem Allegro über, in welchem zwei recht gegensätzliche lebensfrische Themen so ziemlich nach den Regeln der alten Form zu einem pastoralartigen Tongebilde von prägnantester Zeichnung und prächtigem Kolorit verarbeitet werden. Harold's durch die melancholisch-umschleierten Klänge der Solobratsche trefflich charakterisierte Wesens-eigenart eint sich nur selten vollständig dem ihn umtönenden freudigen Kangleben, und zumeist hört man den am Weltschmerz erkrankten Wanderer, unbekümmert um alle ihn umschwärrende Daseinsfreudigkeit, seinen sehnsgütig schmerzvollen melodischen Reflexionen nachhängen. Gegen Ende des ersten Satzes — nach zwei längeren Fermaten des Orchesters — nehmen die Streichinstrumente das Harold-Thema in einem drängenden Fugato auf, dann ziehen noch einmal die beiden Hauptthemen des Allegro's, das erstere in rauschenden Unisonogängen des Orchesters, das andere von der Solobratsche unter zustimmenden Bekräftigungen der Holzblasinstrumente gesungen, am Hörer vorüber, und mit einer leidenschaftlichen Stretta findet der erste Satz seinen effectvollen Abschluss.

Der zweite Satz, ein ungemein klängschönes Allegretto, versinnlicht mit einer rührend schlichten Marschweise das Vorbeiziehen einer Pilgerschaar, deren psalmodirendes Litaneien-beten durch die der Marschweise eingestreuten dreitaktigen Triolenphrasen der Holzbläser deutlich genug geschildert wird. Das von der Solobratsche angestimmte Harolds-Thema lässt

den daseinsmüden Weltpilger als sinnenden Beobachter des frommen Zuges gewahr werden. Als die Pilger weiter fortgezogen sind und ihr Schritt nur noch in leisen Pizzicato-Tönen der Bässe vernehmbar ist, schwellen in Harold's Seele mächtig-sehnende Empfindungen an: ein wogendes und webendes Zurückerinnern an alle unschuldsvoll-fromme Glückseligkeit früherer Tage, das der Componist in leisen Accordarpeggien der Bratsche (wie solche Paganini erstmalig den Streichinstrumenten entlockt hatte) zum Ausdruck bringt. — Wieder ziehen die Pilger vorüber; leise, wie ferne Glockentöne, klingt ein zu dem C der Bässe seltsam dissonirendes hohes h mehrmals in die Abendstimmung dieses Tonbildes hinaus, Harold seufzt noch einmal in harmonisch gefriedigten Bratschen-Arpeggien auf, und das tiefe Schweigen der Nacht umfängt ihn.

Im dritten Satze wird Harold Zeuge einer Liebesscene in den Bergen. Ein Sohn der Abruzzen bringt unter Assistenz einiger mit ihren ländlichen Instrumenten ausgerüsteten Pifferari seiner Geliebten ein Ständchen. Nach einem sehr charakteristischen drollig hüpfenden Ritornell der Pifferari hebt die zumeist dem englischen Horne zugetheilte schmachtende Romanze des verliebten Hirten an, zu der sich alsbald die SoloBratsche mit Harold's träumerischer Weise hinzugesellt. Den Höhepunkt dieses Satzes bilden die Schlusstakte, in denen die getheilten Bratschen des Orchesters das Ritornell der Romanze aufnehmen, die Bläser dazu das Harold-Thema erklingen lassen, und Harold selbst, in der SoloBratsche personificirt, gleichsam die Liebesweise des Hirten nachsummt.

Mit diesem dritten Satze war Berlioz jedoch des zwar keineswegs trockenen aber doch massvollen Tones herzlich satt geworden und seine phantastisch erhitzte Phantasie zwang ihn, nun wieder einmal recht den Teufel zu spielen. So führt er seinen Helden denn zuguterletzt in eine Räuberhöhle und lässt ihn dort Zeuge einer allem Edlen und Hohen hohnsprechenden Orgie werden. Unter augenscheinlicher Anlehnung an den letzten Satz der neunten Symphonie von Beethoven unterbricht Berlioz die ersten Themenansätze dieses blutrünstigen Finales durch kurze Reminiscenzen an die früheren Sätze — eine äusserliche Nachahmung, der jedoch hier die innere Berechtigung nicht abgesprochen werden kann. Beim Aufrauschen des Räuberfestes gedenkt Harold der einzelnen freundlichen Daseinsscenen, die er in Italien mit durchlebt hatte und die das nagende Leid seiner Seele nicht hatten beschwichtigen können, sinnend wendet sich seine Phantasie noch einmal nach denselben zurück, dann klagt er noch einmal in den Tönen seines Thema's das Schicksal an, das ihm kein friedvoller und beglückenderes Empfinden verliehen habe, und betritt schliesslich mit finsterer Entschlossenheit die Räuberhöhle, in der das wüste Toben und Lärmen roher, unempfindsamer Gesellen die Seufzer und Klagen seiner allzuweichen Seele übertäuben soll. Vor Staunen und Entsetzen starr und stumm sieht Harold dem fluchgewürzten und zu den wahnwitzigsten Lästerungen anschwellenden Festgelage der Briganten zu. In alles tollste Lärmen hinein erschallt da plötzlich der Wallfahrtsgesang der vorbeiziehenden Pilger; Thränen unendlichen Leides entströmen Harold's Seele, und nun findet der Unglückliche zwar nicht den Frieden des Lebens — wohl aber den Muth sich in die ruheverheissenden Arme des Todes zu stürzen. So wenigstens — als ein freiwilliges Ende inmitten der zechenden und rasenden Banditen — dürfte das letzte zerrissene Verflattern des Harold-Thema's und das letzte entschlossene Aufsteigen der SoloBratsche wohl zu denten sein. In einer geradezu phrenetischen Ausgelassenheit der Briganten findet dann das in seinen ersten drei Sätzen ebenso schöne als in seinem letzten Satze grotesk-schauerliche Werk seinen Abschluss.

Karlsruhe, im November 1899.

Arthur Smolian.

**Harold en Italie.**  
**Harold in Italien.** | **Harold in Italy.**

**Harold aux Montagnes.**

Scènes de mélancolie, de bonheur et de joie.

**Harold in den Bergen.** | **Harold in the Mountains.**

Szenen der Schwermut, des Glückes u. der Freude. Scenes of sadness, of happiness and of joy.

Adagio. M. M. ♩ = 76.

Hector Berlioz, Op. 16.

2 Flauti.	G clef, 3/4 time, 3 sharps.	
2 Oboi.	G clef, 3/4 time, 3 sharps.	
2 Clarinetti.	G clef, 3/4 time, 3 sharps.	
4 Fagotti.	C clef, 3/4 time, 3 sharps.	I. Solo. <i>espressivo</i>
4 Corni tu. 2 in G. 3 u 4 in D.	G clef, 3/4 time, 3 sharps.	<i>p</i>
2 Cornetti in A.	G clef, 3/4 time, 3 sharps.	
2 Trombe in C.	C clef, 3/4 time, 3 sharps.	
3 Tromboni.	C clef, 3/4 time, 3 sharps.	
Triangolo.	G clef, 3/4 time, 3 sharps.	
Timpani in C.G.	F clef, 3/4 time, 3 sharps.	
Arpa.	G clef, 3/4 time, 3 sharps.	
Viola Solo.	C clef, 3/4 time, 3 sharps.	
Violini I. al meno 15.	G clef, 3/4 time, 3 sharps.	
Violini II. al meno 15.	G clef, 3/4 time, 3 sharps.	
Viole al meno 10.	C clef, 3/4 time, 3 sharps.	
Violoncelli. al meno 12.	C clef, 3/4 time, 3 sharps.	<i>Soff.</i> <i>pp</i>
Contrabbassi al meno 9.	C clef, 3/4 time, 3 sharps.	<i>sf</i>

2

Ob.

Fag.

Viol. *p*

Viole.

Vel.

Cb.

Solo

This page contains six staves of musical notation. The first three staves are grouped by a brace and labeled Ob., Fag., and Viol. *p*. The fourth staff is labeled Viole. The fifth staff is labeled Vel. The sixth staff is labeled Cb. A bracket on the right side of the page is labeled Solo.

Ob.

Cl.

Fag.

Cor I. II.

Viol.

Viole.

Vel.

Cb.

I. Solo.

*p*

*mf*

*sf*

*s*

This page continues the musical score from the previous page. It includes parts for Oboe, Clarinet (Cl.), Bassoon (Fag.), Horn I. II. (Cor I. II.), Violin (Viol.), Viola (Viole.), Cello (Cb.), and Solo. The Solo part is indicated by a bracket on the right. Dynamics include *p*, *mf*, *sf*, and *s*.

Musical score page 3623, measures 12-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Viol.), Viola (Viole.), Cello (Ccl.), and Double Bass (Cb.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Bassoon (Fag.):** Playing eighth-note patterns.
- Violin (Viol.):** Playing eighth-note patterns.
- Viola (Viole.):** Playing eighth-note patterns.
- Cello (Ccl.):** Playing eighth-note patterns.
- Double Bass (Cb.):** Playing eighth-note patterns.

The score is in common time, key signature is A major (two sharps). Measure 12 ends with a forte dynamic. Measure 13 begins with a piano dynamic and continues with eighth-note patterns across all instruments.

4

Musical score page 4 featuring 14 staves of music. The instruments are:

- Fl.
- Ob.
- C1.
- Fag.
- Cor.
- Corn.
- Tr.
- Tromb.
- Timp.
- Viol.
- Viole.
- Vcl. u. Cb.

Dynamic markings include *ff*, *f*, *mf*, *cresc.*, and *Baguettes d'éponge*. The score concludes with "E. E. 3623".

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, *f>p*, *cresc.*, and *ff*. The staves are arranged vertically, with some staves having measure numbers like "a.2." and "a.2.". The music consists of a mix of eighth and sixteenth note patterns, with some staves showing sustained notes or rests. The overall style is complex and dynamic, typical of a symphonic score.

6 Fl. *p*

Ob.

C. cl.

Fag. *p* unis.

Cor.

Corn. *f* *>p*

Tr. *f* *>p*

Tromb. *f* *>p*

Timp. *f* *>p*

*f*

Viol. *p* *pp*

Viola. *p* *pp*

Vcl. Cb. *pp*

*f* *>>>* *pp*

*a2.*

I. Solo.

*p*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Solo

Fl. *ff*  
 Ob. *pp*  
 Cl. *ff*  
 Fag. *ff*  
 B. Cor. *ff*  
 Corn. *ff*  
 Tr. *ff*  
 Tromb. *ff*  
 Timp. *ff* C muta in D  
 Arpa. *p* — *ff*  
 Viola Solo. *f* *poco f* *Solo. espress.*  
*e largamente.*

*mf* pizz.  
 Viol. *ff* *f* *mf* pizz.  
*ff* *f* *mf* pizz.  
*ff* *f* *mf* pizz.  
*ff* *f* *mf* pizz.

E.E. 3623 *mf*

8

C1.

Arpa.

Viola Solo.

Viol.

Viola.

Vcl.

= quasi niente.  
*ppp possibile*

*ppp*

*ppp*

*ppp possibile*

4 Violini soli divisi

*ppp*

cresc. poco a poco  
cresc. poco a poco  
*p cresc.*

*Cl.*

*Fag.* *mf* *pp* *pp* *cresc. poco*

*Arp. *mf** *dim.* *pp*

*p dim.* *cresc.*

Soli *pp* *cresc.*

10

Fl.

Ct.

Fag.

Cor. III. IV.

Arpa. *fresc. povo*

Viola Solo.

Vcl. Soli.

Fl.

Ct.

Fag.

Cor.

Arpa.

Viol.

Viole.

Vcl.

Fl.

Cl.

Arpa.

Viola Solo.

Viol.

Viole.

Vcl.

## Tempo I.

Fl.

Cl. p

Fag. p

Cor III. IV.

Arpa. dim. ppp

Viol. pizz. pp dim. ppp

Viole. pizz. pizz. pizz. pizz.

Vcl. pizz. pizz. pizz. pizz.

Cb. pizz. pizz. pizz. pizz.

12

Cor Soli.

*mf > pp*

Viola Solo

*cresc.*

*cresc. 12*

*mf > pp*

Fl.

Ob.

Tl.

Fag. unis.

Cer. *pp*

Corn. *pp*

*mf cartato*

Trom. *pp*

Tuba *pp*

Timp.

Baguettes d'éponge *p*

Arpae.

Viola Solo.

*mf*

Viol.

*divisi arco*

*pp*

*mf pizz.*

E. E. 3623

14

f

15

16

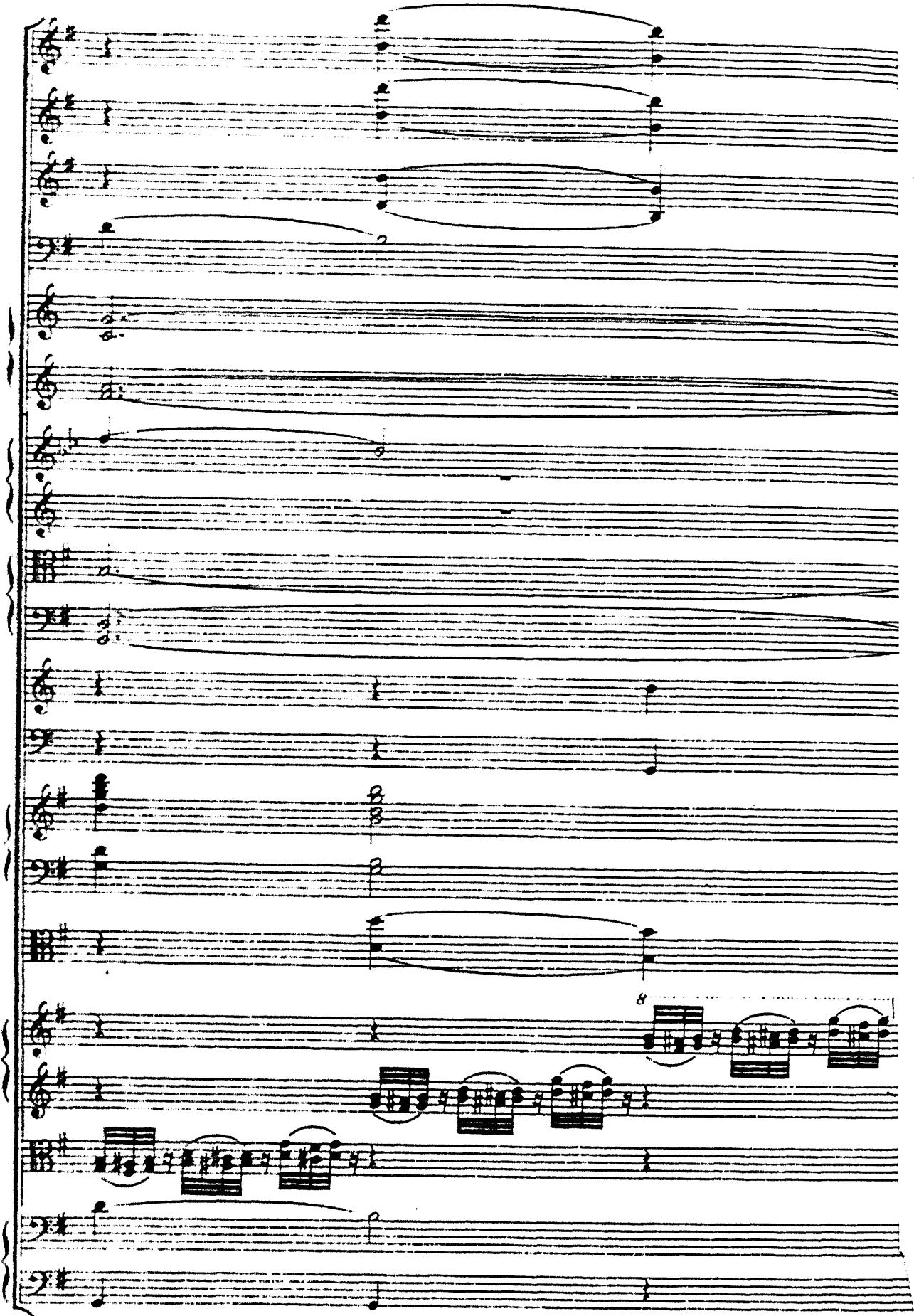
17

18

19

20 f

Musical score for eleven voices/staves, spanning measures 15 through 22. The score uses a combination of treble and bass clefs, with key signatures changing frequently (G major, F# major, C major, G major). Measure 15 starts with a treble clef. Measures 16-18 show a transition with different key signatures and measure lengths (3/4, 2/4). Measures 19-21 feature complex sixteenth-note patterns. Measure 22 concludes with a forte dynamic.



E.E. 8623

15

Musical score for eleven voices (staves). The score is divided into three groups by brace lines. The first group (measures 1-4) has one sharp key signature. The second group (measures 5-8) has one sharp key signature. The third group (measures 9-12) has two sharps key signature. Measures 13-16 show a continuation of the melodic line. Measures 17-18 show a final section.

E.E. 8628

E. E. 3623

dim.

dim.

E. E. 3623

Musical score for eleven staves, spanning four systems. The score uses a variety of key signatures, primarily featuring sharps and double sharps. Measure numbers 1 through 11 are marked above the staves. Dynamics such as 'dim.', 'sf', and 'ff' are included. The music consists of eighth and sixteenth note patterns, slurs, and grace notes.

22

E.E. 8623

1 2 3 4 5 6 7 8

E. E. 3623

1 2 3 4 5 6 7 8 9 10

*cresc.*

*p* *3* *3*

*p*

*mf* *3*

*cresc. poco a poco - - - -*

*solo.*

*p* *3* *diminuendo molto - - pp*

*cresc. molto - - - -*

*p*

*pizz.* *3* *#*

E. E. 3623      *sempre cresc.*

A page of musical notation for orchestra and choir, page 25. The score consists of multiple staves with various dynamics and markings. The staves include treble clef, bass clef, and a staff with a B-flat clef. Dynamics shown include *f*, *p*, *sf*, *poco f dim.*, and *unis.*. The score includes a section for "choir" with dynamic markings like *f* and *p*. The music features sustained notes, grace notes, and complex rhythmic patterns, particularly in the lower staves. Measure numbers 8 and 9 are visible at the end of the page.

26

dim.

dim.

dim.

dim.

dim.

p.

dim.

p.

f.

8.

dim.

dim.

E.E.3623

E. E. 3623

28

E.E. 3623

Allegro.  $\text{d} = 104.$ 

Fl. e Picc.

a.2.

Fl. e Picc.

Ob.

Cl.

Fag.

Cor.

Viola Solo.

Solo. cresc.

arco

Viol. arco

pizz.

nf

Viola Solo.  
poco a poco

Viol.

poco f cresc. molto

poco f E.E. 3623

Ficc.

A page of musical notation for orchestra, starting with woodwind entries and transitioning to strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Cornet (Corn.), Trombone (Tromb.), Timpani (Timp.), and Violin Solo (Viola Solo). The instrumentation then shifts to the strings, featuring Violin (Viol.) and Cello/Bass (Bass). The notation includes various dynamics like *f*, *p*, and *ff*, and performance instructions like *arco*. The page is numbered 30 and includes the instruction *Ficc.*

Musical score page 31, featuring ten staves of music for orchestra. The score includes various instruments such as strings, woodwinds, and brass. The music consists of two systems. The first system ends with a dynamic marking of *ff* and the instruction "baguettes de bois." The second system begins with a dynamic marking of *ff* and includes several pizzicato markings (pizz.). Measure 16 starts with a dynamic of *ff*.

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff (fortissimo) and ff (fississimo), articulation marks like 'arco', and performance instructions like 'Viola Solo.' The page is numbered 12 at the bottom.

Musical score page 33, measures 1-8. The score consists of six staves. Measures 1-4 show eighth-note patterns with dynamic markings *pp*. Measure 5 begins with a melodic line in the soprano staff, followed by eighth-note patterns in the other staves. Measure 8 concludes with a dynamic marking *pp*.

Musical score page 33, measures 9-16. The score continues with six staves. Measures 9-12 feature eighth-note patterns. Measures 13-16 show more complex rhythmic patterns, including sixteenth-note figures and eighth-note pairs.

riten. Tempo I.

Musical score page 33, measures 17-24. The score begins with a dynamic marking *cresc molto* and a crescendo line. Measures 18-21 show eighth-note patterns. Measures 22-24 show eighth-note patterns, with a dynamic marking *sf* at the end of measure 24.

Fl. ff

Ob. ff a2.

C1. ff a2.

Fag. unis. ff Soli.

Cor. f

Corn. ff

Trombe. ff f

Timp. ff f

Viola Solo. espress. Solo. p ff

Viol. ff sf > pizz. arco

pizz. arco

pizz. arco

pizz.

Fl. e Picc. a 2.

Ob.

poco f

unis.

f

ff

mf — f

Solo.

ff

arco

Musical score page 36, featuring two systems of music for orchestra. The top system (measures 1-6) has a treble clef, two sharps, and a 2/4 time signature. It consists of six staves with various dynamics (mf, sf, p) and performance instructions (sfz). The bottom system (measures 7-12) has a bass clef, one sharp, and a 2/4 time signature. It also consists of six staves with dynamics (mf, sf, p) and includes a 'pizz.' instruction.

Musical score for orchestra, page 37. The score is divided into sections by brace groups:

- Violin I (G major): Measures 1-3
- Violin II (G major): Measures 1-3
- Cello (G major): Measures 1-3
- Violin I (E major): Measures 4-6
- Violin II (E major): Measures 4-6
- Cello (E major): Measures 4-6
- Bassoon I (C major): Measures 7-12
- Bassoon II (C major): Measures 7-12
- Tuba I (C major): Measures 7-12
- Tuba II (C major): Measures 7-12

Dynamics and Articulations:

- Violin I (G major): f, ff, mf, p
- Violin II (G major): f, ff, mf, p
- Cello (G major): f, ff, mf, p
- Violin I (E major): f, ff, mf, p
- Violin II (E major): f, ff, mf, p
- Cello (E major): f, ff, mf, p
- Bassoon I (C major): f, ff, mf, p, a 2.
- Bassoon II (C major): f, ff, mf, p, a 2.
- Tuba I (C major): f, ff, mf, p, a 2.
- Tuba II (C major): f, ff, mf, p, a 2.

Measure numbers 1 through 12 are indicated above the staves.

Fl.

Ob.

Cl.

Fag. unis.

Corn.

Trombe.

Viola Solo.

Viol.

poco f

poco f

Io Solo.

Solo.

pizz.

pizz.

pizz.

dim.

p

C1.

Fag.

Corn.

pizz.

pizz.

pizz.

arco

F1.

Fl. grande.

Solo.

E.E. 3623

1.

F1.

Ob. p cresc. poco a poco poco

Cl. p cresc. poco a poco poco

Fag. p cresc. poco a poco poco

C. Corn.

Trombe.

Tromb.

Timp.

Viola Solo.

Viol. cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

E.E. 3623

2.

a 2.

*Solo*

E.E. 3623

Fl.

Ob.

Cl.

Fag.

Cor.

Corn.

Trombe.

Tromb.

Viola Solo.

Viol.

ff E.E. 3623 ff

Musical score page 43, featuring a complex arrangement of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Trombone (Corn.). The middle section features a Violin (Viol.) solo, with other instruments providing harmonic support. The bottom section is dominated by the Violin (Viol.) solo, with the Trombone (Corn.) and Bassoon (B.) providing rhythmic patterns. The score is marked with dynamic instructions such as *f*, *p*, *ff*, *pp*, and *mf*. The page concludes with the instruction *pp* E.E. 3623 and *pp*.

Fl.

Ob.

Ct.

Fag.

a 2.

Cor.

Corn.

Trombe.

Tromb.

Viola Solo.

Solo.

Viol.

E.E. 8628

Fl.

Ob.

Cl.

Viola Solo.

Viol.

Fl. Hr.

Ob.

Cl.

Fag.

Viola Solo.

Viol.

Fl.

Ob.

C1.

Fag.

Cor.

Corn.

Trombe.

Viola Solo.

Viol.



Fl. II.

Ob.

Ct.

Fag.

Viola Solo.

Viol.

ff

pp

p

ff

ff

ff

cresc.

cresc.

cresc.

mf

f

f

f

E.E. 3628

Musical score for orchestra, page 49, divided into two systems by a vertical bar. The score consists of ten staves per system.

**Left System (Measures 1-10):**

- Measure 1: Dynamics f, Articulations (p, p, p), Measure number 1.
- Measure 2: Dynamics f, Articulations (p, p, p), Measure number 2.
- Measure 3: Dynamics f, Articulations (p, p, p), Measure number 3.
- Measure 4: Dynamics f, Articulations (p, p, p), Measure number 4.
- Measure 5: Dynamics f, Articulations (p, p, p), Measure number 5.
- Measure 6: Dynamics f, Articulations (p, p, p), Measure number 6.
- Measure 7: Dynamics f, Articulations (p, p, p), Measure number 7.
- Measure 8: Dynamics f, Articulations (p, p, p), Measure number 8.
- Measure 9: Dynamics f, Articulations (p, p, p), Measure number 9.
- Measure 10: Dynamics f, Articulations (p, p, p), Measure number 10.

**Right System (Measures 11-20):**

- Measure 11: Dynamics ff, Articulations (ff>>), Measure number 11.
- Measure 12: Dynamics ff, Articulations (ff>>), Measure number 12.
- Measure 13: Dynamics ff, Articulations (ff>>), Measure number 13.
- Measure 14: Dynamics ff, Articulations (ff>>), Measure number 14.
- Measure 15: Dynamics ff, Articulations (ff>>), Measure number 15.
- Measure 16: Dynamics ff, Articulations (ff>>), Measure number 16.
- Measure 17: Dynamics ff, Articulations (ff>>), Measure number 17.
- Measure 18: Dynamics ff, Articulations (ff>>), Measure number 18.
- Measure 19: Dynamics ff, Articulations (ff>>), Measure number 19.
- Measure 20: Dynamics ff, Articulations (ff>>), Measure number 20.

50

Ob.

Cl.

Cor. I II.

Viola Solo.

Viol.

Vla. pizz.

Vcl. e C.B. pizz.

Fl.

Ob.

Cl.

Fag.

I. Solo p.

Cor.

Tromb. pp

Solo. pp

Musical score for orchestra, page 51. The score is in 2/4 time with a key signature of one sharp. It consists of ten staves. The first six staves are in treble clef, and the last four are in bass clef. Measures 1 through 10 are shown.

- Measure 1: ff
- Measure 2: mf
- Measure 3: mf
- Measure 4: pp
- Measure 5: pp
- Measure 6: pp
- Measure 7: pp
- Measure 8: pp
- Measure 9: pp
- Measure 10: pp, arco, pp

52

Musical score page 52, featuring 12 staves of music. The score includes dynamics such as crescendo (cresc.), decrescendo (decresc.), piano (p), forte (f), and ff. Specific markings include "unis." and "arco". Measure 1 starts with crescendo across all staves. Measures 2-3 show decrescendo followed by forte. Measures 4-5 show crescendo followed by ff. Measures 6-7 show ff. Measures 8-9 show ff. Measures 10-11 show ff. Measures 12-13 show ff. Measures 14-15 show ff. Measures 16-17 show ff. Measures 18-19 show ff. Measures 20-21 show ff.

E. E. 3623

ff

Musical score for orchestra, page 53, showing ten staves of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello) and double bass. The notation uses various clefs (G, F, bass) and key signatures (F major, C major, G major, D major, A major, E major) throughout the page.

A page of musical notation for orchestra, page 54. The score consists of 12 staves. The first 6 staves are treble clef, the next 3 are bass clef, and the last 3 are double bass clef. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note patterns. Measure 54 concludes with dynamic markings "p cresc." above the strings and woodwind staves.

Fag. unis.

Viola Solo. *p*

Bassoon. *mf*

C. Bass. *f* *pp* *ppp*

Bassoon. *mf* *pp* *ppp*

Bassoon. *mf* *pp* *ppp*

Bassoon. *sf* *pp* *ppp*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cor. I. II. *mf*

Corn. *mf*

I. Solo *mf*

Bassoon. *f*

Bassoon. *p*

Bassoon. *p*

Bassoon. *p*

div.

E. E. 3623      *poco f*      *p*

cresc. poco a poco - f

a 2. cresc. poco a poco - f

cresc. poco a poco - a 2. f

cresc. poco a poco - f >p

cresc. poco a poco - f >p

cresc. poco a poco - f >p

mf cresc. - f >p

sf f sf f

sf f sf f

un poco più mosso.

d. = 120. ancora più mosso. Soli. *b* *pp*

*f* E. E. 3623

Fl.

Ob.

Cl.

Fag.

Viola Solo.

Viol.

Soli.  
div.

I Ob. poco animando.

Viol.

I. Solo.

Viola Solo.

Viol.

I pp

Ob.

Cl.

Solo.

Fl.

Ob.

Fag. Solo *mf*

Cor. I. III. Solo *mf*

The musical score consists of two systems of staves. The top system includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Solo), Flute (Fl.), and Bassoon (Solo). The bottom system includes staves for Oboe (Ob.), Bassoon (Solo), and Bassoon (Solo). The score features various musical markings such as dynamics (mf, p), tempo changes (6, 4, 6, 4, 6, 6), and performance instructions like 'Soli.' The bassoon solos in the bottom system play eighth-note patterns, while the other instruments provide harmonic support.

60

*più animando*

Fl.

Ob. I. Solo

2<sup>#</sup> Clar.

Fag.

Timp.

Viola Solo.

*baguettes d'éponge*

*più animando*

Fl. II.

Ob. a 2.

Cl.

Fag.

Cor.

Timp.

cresc.

poco

a poco

*cresc.*

*poco*

*a poco*

*cresc. poco*

*a poco*

*cresc. poco*

*a poco*

mf

p

cresc.

p

cresc.

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

E. E. 3623

A detailed musical score page from Gustav Mahler's Symphony No. 8. The page is filled with numerous staves for different instruments and voices, all written in black ink on white paper. The score includes parts for strings, woodwinds, brass, and voices. The instrumentation is highly complex, reflecting the scale of the symphony. The music is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The dynamics are indicated by various symbols such as 'ff' (fortissimo), 'f' (forte), 'p' (pianissimo), and 'molto'. Articulation marks like dots and dashes are also present. The vocal parts include lyrics in German, such as 'Wachet auf, ruft uns die Stimme' (Wake up, calls us the voice). The overall layout is dense and organized, typical of Mahler's large-scale compositions.

A page of musical notation for orchestra, featuring ten staves of music. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and sustained notes. Measure numbers 63 and 64 are indicated at the top right. The score includes various dynamics like 'sf' (fortissimo) and 'ff' (fuerzamente). The instrumentation is typical of a symphony orchestra.

64

E.E. 3623

The musical score consists of eleven staves of music. The first six staves are in common time and use the treble clef. The key signature changes throughout these staves, starting with F major and moving through C major, G major, D major, A major, and E major. The next five staves are also in common time but use the bass clef. The key signature changes here as well, starting with B major and moving through F major, C major, G major, and D major. The music is composed of eighth-note patterns and rests. Measure 11 begins with a dynamic of *pianissimo* (pp).

mf      p      mf

cresc. poco a poco

pp      cresc. poco a poco

pp      cresc. poco a poco

pp      cresc. poco a poco

E.E.8623

Measures 1-10: Various dynamics and articulations (e.g., *p*, *f*, *d*, *mf*, *cresc.*) across ten staves.

Measures 11-12: *cresc. sempre* - *I.* *II.*

Measures 13-14: *cresc. molto*

Measures 15-16: *cresc. sempre*

Measures 17-18: *cresc. molto*

Measures 19-20: *cresc. sempre*

Measures 21-22: *cresc. molto*

E.E. 8628

1. *mf* *f* *ff*

2. *f* *ff*

3. *f* *ff*

4. *a2.* *f* *ff*

5. *f* *ff*

6. *f* *ff*

7. *f* *ff*

8. *a2.* *f* *ff*

9. *f* *ff*

10. *f* *ff*

11. *ff*

12. *f* *ff*

13. *f* *ff*

14. *f* *ff*

15. *f* *ff*

The musical score is divided into two systems by a vertical bar line. The first system (measures 69-70) begins with a treble clef, a key signature of one sharp, and a common time signature. It features ten staves of music, each with a different instrument's part. The instruments include two violins, two violas, cello, double bass, flute, oboe, clarinet, bassoon, and trumpet. The music consists of eighth-note patterns, with some sixteenth-note figures and sustained notes. Measure numbers 69 and 70 are indicated at the top right. The score includes dynamic markings such as 'sf' (fortissimo) and 'a2.' (a2). The instrumentation is typical of a symphony orchestra, with parts for strings, woodwinds, and brass.



Fl.

Ob.

Cl.

Fag.

Cor.

Viol.

Bass.

Cello.

Double Bass.

Bassoon.

$\text{d} = 160$ . approssimativo il doppio movimento del primo Allegro.

Ob.

Cl.

Fag.

Viola Solo

Viol.

Bass.

Cello.

Double Bass.

Bassoon.

I. Solo

p

p

diminuendo

p

diminuendo

p

diminuendo

p

E. E. 3623

pp

Fl. *p*

#Ob.

#Cl.

Cor. III. IV.

B♭ Viola Solo

Viol.

Fag.

I. Solo

Cor.

viola Solo

Viol.

B♭

Bassoon

Fag.

Cor.

Viola Solo

Viol.

Bass.

*pianissimo*

*pianissimo crescendo poco*

*pianissimo crescendo poco*

Fl.

affrettando

$\text{d} = 168.$

Ob.

Ct.

Fag.

Viola Solo

Viol.

*mf cresc. molto*

*cresc. molto*

*cresc. poco a poco*

*a poco*

*ff*

74

E. E. 3623

75

A page of musical notation for orchestra, page 76. The score consists of ten staves. The first five staves are in G major (two violins, viola, cello/bassoon, double bass). The next three staves are in E major (two violins, viola, double bass). The last two staves are in C major (two violins, viola, double bass). The music features various dynamics, including ff, f, and p, and includes several measures of rests.

**Marche de Pélerins,  
chantant la prière du soir.**

**Marsch der Pilger,  
ihr Abendgebet singend.**

**March of the Pilgrims,  
singing their Evening Prayer.**

Allegretto. M. M.  $\text{J} = 96$ .

The musical score consists of ten staves of music. The first five staves are grouped by a brace and include Flauto I., Flauto II., Oboi., Clarinetti in A., Fagotto I. II., Fagotto III., Fagotto IV., Corno I. II. in E., Corno III. IV. in C., and Arpa. The last five staves are also grouped by a brace and include Viola Solo., Violini I., Violini II., Viole., Violoncelli., and Contrabassi. The music is in 2/4 time and A major (three sharps). The tempo is Allegretto. M. M.  $\text{J} = 96$ . The score features sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note groups.

Si deve eseguire questo pezzo crescendo poco a poco fin al forte pag 88)  
ed allora diminuendo poco a poco fin alla fine.

pp

pp

Soli

ppp

Soli a 2

ppp

ppp

ppp

ppp

ppp

pp

pp

Canto

ppp

poco sf

arco

ppp

ppp

dirisi

ppp

pp

Musical score for orchestra and choir, page 79. The score consists of three staves:

- Staff 1:** Treble clef, key signature of four sharps. Dynamics:  $p$ ,  $pp$ ,  $p$ . Articulation marks:  $\text{a}^{\circ}$ ,  $\text{a}^{\circ 2}$ .
- Staff 2:** Bass clef, key signature of one sharp. Dynamics:  $p$ ,  $p$ .
- Staff 3:** Bass clef, key signature of one sharp. Dynamics:  $p$ .

Below Staff 1, there are two entries:

- poco f:** Treble clef, key signature of four sharps. Dynamics:  $f$ ,  $p$ .
- poco f:** Bass clef, key signature of one sharp. Dynamics:  $p$ .

Below Staff 3, there is a section labeled "Canto" in the bass clef staff, key signature of one sharp. Dynamics:  $p$ .

Musical score for orchestra and choir, page 80. The score consists of two systems of music.

**System 1 (Measures 1-10):** The score is in common time with a key signature of four sharps. It features six staves: Violin I (top), Violin II, Viola, Cello, Double Bass, and Bassoon. The strings play eighth-note patterns, while the bassoon provides harmonic support. Dynamics include *p*, *poco sf*, and *p*. Measure 10 concludes with a forte dynamic.

**System 2 (Measures 11-18):** The key signature changes to three sharps. The vocal parts are labeled "Canto". The vocal entries begin with eighth-note patterns, followed by sustained notes and eighth-note chords. The bassoon continues its harmonic role. Measures 11-12 show the vocal parts entering sequentially. Measures 13-14 show the vocal parts in unison. Measures 15-18 conclude with sustained notes and eighth-note chords.

Musical score for three staves:

- Staff 1:** Six voices. Dynamics include *p*, *mf*, and *s*. The vocal line ends with *poco sf*.
- Staff 2:** Shows a transition with *poco sf*.
- Staff 3:** Vocal line labeled "Canto". Dynamics include *p*, *mf*, and *s*.

82

p

unis. p

*poco sf*

p

pizz.

pizz.

Canto unis.

pizz.

sempre

Cl.

Fag. III. *mf*

Fag. IV.

Cor. in E.

Viola Solo. *mf* Thème de l'Adagio.

Viol. Canto

Ob.

Cl.

Fag. I. II. *mf*

Fag. III.

Cor. in E.

Viola Solo.

Viol. Canto.

Canto.

*I.*

84

Ob.  
Cl.  
Fag.I.III.  
Cor. in E.  
Viola Solo.  
Viol.  
Canto.

Musical score for measures 1-6, featuring parts for Ob., Cl., Fag.I.III., Cor. in E., Viola Solo., Viol., and Canto. The score is in common time with a key signature of four sharps. Measures 1-3 show sustained notes and eighth-note patterns. Measures 4-6 continue with similar melodic and harmonic patterns.

Fl.I.  
Ob.  
Cl.  
poco sf  
Fag.III.  
Cor. in E.  
poco sf  
Viola Solo.  
Viol.  
Canto.

Musical score for measures 6-11, continuing from the previous page. It includes parts for Flute I, Oboe, Clarinet, Bassoon III, Horn in E, Viola Solo, Violin, and Canto. The score is in common time with a key signature of four sharps. Measures 6-7 show sustained notes and eighth-note patterns. Measures 8-11 continue with similar melodic and harmonic patterns, with dynamic markings like "poco sf" appearing in measures 7 and 10.

Musical score page 85, featuring two systems of music. The top system consists of six staves, primarily treble clef, with dynamic markings *sf* and *pp*. The bottom system consists of five staves, with dynamic markings *mf*, *pp*, *Canto. arco*, *mf arco*, and *mf*.

Musical score page 86, featuring three systems of music for a multi-instrument ensemble. The score is written in common time with a key signature of four sharps. The instrumentation includes multiple woodwind parts (flute, oboe, bassoon), brass (trumpet, tuba), and strings (violin, viola, cello, double bass). The first system begins with dynamic *mf*, followed by a section with *mf* and *unis.* The second system starts with *mf* and includes dynamics *s* and *sf*. The third system features dynamics *poco sf*, *s*, and *Canto.*

A page of musical notation from a score, featuring ten staves of music. The top section (measures 1-10) includes dynamic markings like 'sf' and 'f', and performance instructions like 'Canto.'. The bottom section (measures 11-12) shows sustained notes with fermatas.

divisi unis.

A page of musical notation from a score, featuring ten staves of music for various instruments. The music is in common time, with a key signature of four sharps. The notation includes various note heads, stems, and rests. Measure numbers 8 and 9 are visible above the staves. The bottom staff is labeled "Canto." and has a dynamic marking "f".

A musical score page featuring three systems of music for a large ensemble. The score is written on 12 staves, divided into three systems by vertical bar lines. The instrumentation includes multiple woodwind parts (flutes, oboes, bassoons), brass (trumpets, tubas), strings (violin, viola, cello, double bass), and a harp. The key signature changes from G major (two sharps) to F# major (one sharp) and then to B major (two sharps). Measure numbers 90, 91, and 92 are indicated above the staves. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and continues with a dynamic instruction "poco sf". The third system concludes with a final dynamic instruction.

Musical score page 91, featuring two systems of music for orchestra. The top system consists of eight staves, primarily in G major (two staves) and E major (six staves). The bottom system consists of five staves, all in E major. The score includes various dynamics such as *mf*, *f*, and *p*, and performance instructions like "divisi". Measure numbers 1 through 12 are visible above the staves.

92

Fl.II.

Ob.

Fag.III.

I.Solo.

Cor.in C.

*poco sf*

Arpa.

*fp*  
*mf*

Viola Solo.

Viol.

*pizz.**p**Canto religioso.*

Solo.

Fl.

Cl.

Soli.

Fag.I.III.

*arpeggiato*

Viola Solo.

*sul ponticello**pp**poco sf**p**consordini**poco sf**p**consordini**poco sf**p**consordini**poco sf**p**consordini*

Fl.  $\sharp$ 2

Ob.

C.  $\flat$

Fag. I.II.

Viola Solo.

Viol.

Fag. I.III.

Ob.

Fag. I.III.

Viola Solo.

Viol.

94

Fl.

C1.

Viola Solo.

Viol.

Bassoon

Fl.

Ob.

Cl.

Fag.I.III.

Fag.III.

Fag.IV.

Cor in C.

Viola Solo.

Viol.

## Viola Solo.

95

Viol. pp

Fl. p cresc. molto

Ob. p cresc. molto

Cl. p cresc. molto

Fag. III. p cresc. molto

Fag. IV. p cresc. molto

Corin E. p cresc. molto

Corin C. p cresc. molto

Viola Solo. p cresc. molto

Viol. cresc. - - molto - - sf dim. p ppp

ppp

ppp

ppp

cresc. f dim. p pp

E.E.3623

Musical score page 96 featuring two systems of music. The top system consists of ten staves, likely for a large ensemble like a symphony orchestra. It begins with a dynamic marking *p* and transitions to *f*. The bottom system consists of four staves, possibly for a smaller group or a different section of the orchestra. It includes a key signature of B-flat major (two flats). Both systems show various musical notes, rests, and time signatures.

pp

pp

pp

poco f

*Canto.*

divisi.

poco f

poco f

pp

Musical score page 98, featuring three systems of music for a multi-instrument ensemble. The score includes parts for various instruments, with specific dynamics and performance instructions indicated.

**System 1 (Measures 1-4):**

- Measure 1: Treble clef, key signature of 3 sharps. Dynamics: *p*, *pp*.
- Measure 2: Treble clef, key signature of 3 sharps. Dynamics: *p*, *pp*.
- Measure 3: Treble clef, key signature of 3 sharps. Dynamics: *p*, *pp*.
- Measure 4: Treble clef, key signature of 3 sharps. Dynamics: *p*, *pp*.

**System 2 (Measures 5-8):**

- Measure 5: Treble clef, key signature of 3 sharps. Dynamics: *p*, *p*.
- Measure 6: Treble clef, key signature of 3 sharps. Dynamics: *p*, *p*.
- Measure 7: Treble clef, key signature of 3 sharps. Dynamics: *p*, *p*.
- Measure 8: Treble clef, key signature of 3 sharps. Dynamics: *p*, *p*.

**System 3 (Measures 9-12):**

- Measure 9: Treble clef, key signature of 3 sharps. Dynamics: *ppp*, *ppp*, *dim.*
- Measure 10: Treble clef, key signature of 3 sharps. Dynamics: *ppp*, *ppp*.
- Measure 11: Treble clef, key signature of 3 sharps. Dynamics: *ppp*, *ppp*.
- Measure 12: Treble clef, key signature of 3 sharps. Dynamics: *ppp*, *ppp*.

dim.

a. 2.

*pp*

*3*

*pp*

*3*

*3*

*pp*

*dim.*

*pp*

*dim.*

*pp*

pizz.

*pp*

*pizz.*

*pp*

*pp*

100

Fl. I.

Musical score page 100, featuring six staves of music. The key signature is A major (three sharps). The time signature changes between common time and 3/4 time across the page.

- Fl. I. (Flute I):** Playing eighth-note patterns primarily on the first and third beats of each measure.
- Oboe:** Playing eighth-note patterns primarily on the second and fourth beats of each measure.
- Cor. in C. (Horn in C):** Playing sustained notes with grace notes. Measures 1-4: sustained notes with grace notes. Measures 5-8: sustained notes with grace notes.
- Arpa. (Arpa.):** Playing eighth-note arpeggiated patterns on the first and third beats of each measure.
- Viol. (Violin):** Playing eighth-note patterns primarily on the second and fourth beats of each measure.
- Bassoon:** Playing eighth-note patterns primarily on the first and third beats of each measure.
- Double Bass:** Playing eighth-note patterns primarily on the second and fourth beats of each measure.

Measure 1: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 2: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 3: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 4: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 5: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 6: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 7: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 8: Flute I (f), Oboe (f), Horn (f), Arpa. (f), Violin (f), Bassoon (f), Double Bass (f).

Measure 9: Flute I (dim.), Oboe (dim.), Horn (dim.), Arpa. (dim.), Violin (dim.), Bassoon (dim.), Double Bass (dim.).

Measure 10: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 11: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 12: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 13: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 14: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 15: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 16: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 17: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 18: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 19: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

Measure 20: Flute I (ppp), Oboe (ppp), Horn (ppp), Arpa. (ppp), Violin (ppp), Bassoon (ppp), Double Bass (ppp).

E. E. 3623

101

F.I.

Arpa.

Viola Solo.

Viol.

Cello.

*ppp* *trem.*

*ppp* *trem.*

*vpp* *trem.*

*arco* *trem.*

*ppp* *trem.*

*ppp*

*sostenuto* *perdendo*

*sostenuto* *perdendo*

*sostenuto* *perdendo*

*sostenuto* *perdendo*

*sostenuto* *perdendo*

*ppp*

## Sérénade

d'un Montagnard des Abruzes  
à sa maîtresse.

# Ständchen eines Liebhabers in den Abruzzen.

# Serenade of a mountaineer of the Abruzzi to his Mistress.

## Serenade

of a mountaineer of the Abruzzi  
to his Mistress.

Allegro assai.. M.M. = 138. Solo.

Allegro assai. M. 3/4. 300.

Flauto piccolo. {

Flauto grande. {

Oboe I  
e Corni inglese  
alternativo. {

Oboe II. {

2 Clarinetti in C. {

2 Fagotti. {

Corno I.II in C. {

Corno III in F. {

Corno IV in E. {

Arpa. {

Viola Solo. {

Violini I. {

Violini II. {

Viole.. {

Violoncelli. {

Contrabbassi. {

The musical score page shows a complex arrangement of instruments. The top section includes Flute (piccolo and grande), Oboe (I and II, with an alternative English horn part), Clarinet (2 in C), Bassoon (2), Horn (I.II in C), Horn (III in F), Horn (IV in E), and Arpa (Harp). The bottom section includes Viola Solo, Violin (I and II), Viole (Violas), Violoncello, and Double Bass. The score uses multiple staves, some with dynamics like *mf* (mezzo-forte) and *p* (pianissimo), and includes various rests and note patterns. The instrumentation is typical of a large orchestra or band.

Fl. picc. >

Ob. I. >

Ob. II. >

C. I. >

Fag. >

Viol.

Viole.

V-cell e C-bassl.

104

Musical score for orchestra, page 104, featuring two staves of music. The top staff consists of six systems of music, each system containing six measures. The bottom staff consists of five systems of music, each system containing six measures. Measure numbers 1 through 6 are indicated above each system. The music includes various clefs (G, C, F), key signatures, and dynamic markings. The bottom staff includes performance instructions: "sostenuto" with a fermata over the first three systems and "sostenuto" with a fermata over the last two systems.

E.E. 8623

*Allegretto.*  $\text{♩} = 69.$  ( $\text{♩}$  del Allegretto eguale a  $\text{♩}$  del Allegro assai precedente.)

Cor. ingl.

Solo.

Musical score for the first system of the Allegretto section. The score consists of six staves. The top staff is for the Cor. ingl. (English Horn) in G major, 8/8 time, playing pizzicato (pizz.). The second staff is for the Violin (Viol.), also in G major, 8/8 time, playing mf and dim. The third staff is for the Viola (Viole.), also in G major, 8/8 time, playing mf and dim. The fourth staff is for the Cello (V-cell.), also in G major, 8/8 time, playing pizz. The fifth staff is for the Double Bass (Bass), also in G major, 8/8 time, playing mf and dim. The sixth staff is for the Solo instrument, which starts with a dynamic of  $p$ . The music consists of eighth-note patterns.

Musical score for the second system of the Allegretto section. The score consists of six staves. The top staff is for the Cor. ingl. (English Horn) in G major, 8/8 time, playing sustained notes. The second staff is for the Bassoon (Fag. I.), also in G major, 8/8 time, playing sustained notes. The third staff is for the Violin (Viol.), also in G major, 8/8 time, playing eighth-note patterns. The fourth staff is for the Viola (Viole.), also in G major, 8/8 time, playing eighth-note patterns. The fifth staff is for the Cello (V-cell.), also in G major, 8/8 time, playing eighth-note patterns. The sixth staff is for the Double Bass (Bass), also in G major, 8/8 time, playing eighth-note patterns. The bassoon part has a dynamic of  $pp$ .

106

Cor. ingl.

Ob. II.

Cl.

Fag.

Viol.

Bassoon

Cor. ingl.

Ob. II.

Cl.

Fag.

Cor. I. III.

Viol.

Bassoon

Cor. ingl.

Ob. II.

Cl.

Fag. I.

Cor. I. II.

Soli.

Cor. III.

Viol.

Basses

Fl. picc.

Cl.

Cor. I. III.

Cor. III.

Cor. IV.

p.

Viola Solo.

*Thème de l'adagio.*  
*p espr.*

Viol.

Basses

Fl. picc.

Fl.

Cor. Ingl.

Ob. II.

C1.

Fag.

Cor. I. II. in C

Cor. III in F.

Cor. IV in E.

Arpa. *p*

Viola Solo.

divisi

Viol. arco *pp* divisi

arco *pp*

*pp*

arco *pp*

arco

*pizz.*

A page of musical notation for orchestra and solo parts. The score consists of ten staves. The top staff is labeled "Solo". The second staff is also labeled "Solo". The third staff has a dynamic marking "p". The fourth staff has a dynamic marking "p". The fifth staff is labeled "Solo". The sixth staff has a dynamic marking "p". The seventh staff has a dynamic marking "p". The eighth staff has a dynamic marking "p". The ninth staff has a dynamic marking "p". The bottom staff has a dynamic marking "p". The music includes various note heads, stems, and rests. The first two staves show melodic lines with grace notes and slurs. The subsequent staves show harmonic patterns with sustained notes and chords. The bottom staff shows rhythmic patterns with sixteenth-note figures.

Musical score for orchestra, page 110:

- Measures 110-114: Various melodic and harmonic patterns. Dynamics include *poco f*.
- Measures 115-119: Sustained notes and rhythmic patterns.
- Measures 120-124: More complex harmonic changes and sustained notes.
- Measures 125-129: Final dynamic markings.

A page of musical notation for orchestra and choir, featuring ten staves of music. The notation includes various dynamics such as *p*, *mf*, and *pi*. The first five staves are for the orchestra, and the last five staves are for the choir. The page is numbered 111 at the top right.

Musical score page 112, featuring two systems of music for orchestra. The score consists of ten staves, each with a different instrument's part. The first system begins with a dynamic of *p*. The second system begins with a dynamic of *p*, followed by *poco f* and *poco f*.

Musical score for orchestra, page 113, showing two systems of music.

**Top System:**

- Instrumentation: Strings (Violin I, Violin II, Viola, Cello), Woodwinds (Oboe, Clarinet, Bassoon), Brass (Trumpet, Trombone).
- Key signature: F major.
- Time signature: Common time.
- Dynamics: *p*, *f*, *mf*.
- Performance instructions: *cresc.*, *decresc.*, *pizz.*, *Solo.*

**Bottom System:**

- Instrumentation: Double Basses.
- Key signature: G major.
- Time signature: Common time.
- Dynamics: *p*, *f*, *mf*.
- Performance instructions: *cresc.*, *decresc.*, *pizz.*

Musical score for orchestra, page 114. The score consists of ten staves. The top section (measures 1-10) includes voices (Soprano, Alto, Tenor, Bass), two violins, cello, double bass, and timpani. Dynamics include *mf*, *pp*, and *p*. The bottom section (measures 11-18) features woodwind instruments (clarinet, bassoon, oboe, bassoon) and strings. Measures 11-12 show eighth-note patterns in 13/8 time. Measures 13-18 show sustained notes with grace notes.

Musical score for orchestra, page 115, containing two systems of music.

**System 1 (Top):** Ten staves. Measures 1-4 show various rhythmic patterns and dynamics (e.g., 'V', 'W'). Measure 5 begins a new section with a different harmonic context.

**System 2 (Bottom):** Six staves. Measures 1-4 show eighth-note patterns. Measures 5-8 feature dynamic markings: 'cresc.', 'ff', 'cresc.', 'ff', 'cresc.', 'ff', 'cresc.', 'ff'.

116

Cor. ingl.

Ob.

Cl.

Fag.

Viola Solo.

Fl. picc.

Fl.

Cor. ingl.

Ob.

Cl.

Fag.I.

Cor.I.

Viola Solo.

arco

pp arco

pp arco

pp arco

pp arco

pp arco

Fl. tr.  
Cor. ingl.  
Ob.  
Cl.  
Fag.  
Cor. I, II.  
Cor. III.  
Cor. IV.  
Arpa.

Viola Solo.  
Viol.  
Bass.

Cor. ingl. Solo.

Fag. I. Solo.

Cor. I. *pp*

Cor. IV.

Viola Solo. *sf*

Viol.

*ten.*

*pizz.*

*zen.*

= Allegro assai. = 138.

Fl. picc.

Ob. I.

Ob. II.

C. I.

Fag. II.

Viol.

Viol. f.

Vcelli e C-bassi.

Solo.

*mf*

*p*

*f*

*p*

Fl. picc. >.

Ob.

Cl.

Fag. II.

Viol.

Viole.

Vcelli e C-bassi.

F1.picc.

Ob.

C.

Fag. II.

Viol.

Bassoon

Cello

Double Bass

Allegretto.  $\text{♩} = 69.$  (doppio meno mosso.)

The musical score consists of two systems of music. The top system, in common time, features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon II (Fag. II.), Horn (Cor.), Trombone (Tr.), and Harp (Arpa.). The harp part includes dynamic markings  $p$  and  $pp$ . The bottom system, in common time, features a Violin Solo (Viol.) and a Cello/Bass (Cello). The violin part includes dynamics  $p$ ,  $ppp$ , and  $pp$ , and performance instructions "con sord." (with mute). The cello/bass part includes dynamics  $p$ ,  $ppp$ , and  $pizz.$

Fl.gr. ♫ · · · ·

Arpa. 0 0 0

Viola Solo.

Viol.

dim. poco a poco - - - -

Fl. gr.

Arpa.

Viola Solo.

Viol.

*perdendosi*

*perdendosi*

*perdendosi*

*pp*

124 Fl.gr.

Musical score page 124, first system. The score consists of six staves. The top staff is for Flute group (Fl.gr.) in treble clef, dynamic f. The second staff is for Arpa. in treble clef, dynamic 0. The third staff is for Viola Solo in bass clef, dynamic 0. The fourth staff is for Violin (Viol.) in treble clef, dynamic 0. The fifth staff is for Bassoon (B.) in bass clef, dynamic 0. The bottom staff is for Double Bass (B.) in bass clef, dynamic 0. The music features sustained notes and rhythmic patterns typical of a symphonic score.

Musical score page 124, second system. The score continues with six staves. The top staff is for Fl.gr. in treble clef, dynamic f. The second staff is for Viola Solo in bass clef, dynamic 0. The third staff is for Violin (Viol.) in treble clef, dynamic 0. The fourth staff is for Bassoon (B.) in bass clef, dynamic 0. The fifth staff is for Double Bass (B.) in bass clef, dynamic 0. The bottom staff is for Double Bass (B.) in bass clef, dynamic 0. The music includes sustained notes and rhythmic patterns, with the bassoon part labeled "perdendosi" in the middle section.

Viola Solo.

Viol.

*ppp*

*ppp*

con sord.

*ppp*

*ppp*

*ppp*

Viola Solo.

*un poco riten.*

sempre con sordini

Viol.

sempre con sordini *ppp*

*ppp*

sempre con sordini

*ppp*

Orgie de Brigands.  
Souvenirs de scènes précédentes.

Beim Gelage der Räuber. | Orgy of the Brigands.  
Gedenken früherer Eindrücke. | Memories of past scenes.

Allegro frenetico. M. M.  $\frac{d}{4}$  = 104.

Flauto piccolo.

Flauto grande.

2 Oboi.

2 Clarinetti.

4 Fagotti.

2 Corni in Es.

2 Corni in G.

2 Cornets à Piston  
in B.

2 Trombe in C.

3 Tromboni.

Ophicleide ó Tuba.

Piatti.

2 Tamburi piccoli.

Timpani in D, H.

Viola Solo.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Fl.gr.

Ob.

Cl.

Fag.

Cor.

Cor. a Pis.

Tr.

Viol.

B.

B.

*cresc. molto*

*f*

*div.*

= Adagio. ♩ = 76. (Souvenir de l'Introduction.) I<sup>o</sup> Solo. *p*

Fag.

Cor.

Viola Solo.

Viol.

*pp-sf*

*p*

*pp*

*espress.*

*poco f*

*p*

*p*

*p*

*s*

## Allegro. Tempo I.

Musical score page 128, Allegro. Tempo I. The score consists of ten staves. Measures 10 Solo through 12 are shown. Measure 10 Solo starts with a forte dynamic (f) and a melodic line in the top staff. Measures 11 and 12 show various dynamics (pp, f, ff) and rhythmic patterns across the staves. Measure 12 concludes with a dynamic marking "div."

E. E. 3623

130

p >

p >

p >

p >

a2  
p >

cresc.

p >

p >

p >

cresc.

div.  
p unis. >

cresc.

cresc.

cresc.

cresc.

p

## L'istesso tempo. (Souvenir de la Marche des Pelerins.)

The musical score is a page from a larger work, likely a symphony or oratorio. It features ten staves of music. The first six staves represent the orchestra, with parts for various instruments. The last four staves represent the choir, with parts for soprano, alto, tenor, and bass. The key signature is one sharp, and the time signature is common time. Dynamics such as *mf-f*, *p*, and *ff* are used throughout. A *Solo* instruction is placed above the choir staves. The vocal parts are written in soprano, alto, tenor, and bass clefs.

E. E. 3623

(Souvenir de la Sérenade.)

ff

pp

pp

ff

ff

ff

p

pizz.

pizz.

pizz.

pizz.

p

ff  
a<sup>2</sup>

ff  
a<sup>2</sup>

ff  
a<sup>2</sup>

ff  
a<sup>2</sup>

ff  
a<sup>2</sup>

ff  
ff

ff

ff

ff  
arco

*ritenere un poco il tempo*

Fl.

Ob.

Cl.

Fag.

Viola Solo. *ritenere un poco il tempo*

2 Fag. *pp*

*ff*

*p*

*pp*

= *premier Allegro.*)

Fl. *f*

Cl. *f*

Fag. *f*

*mf*

*mf*

*mf*

*mf*

*mf*

136

Tempo I, con fuoco.

This image shows a page of musical notation for an orchestra. The page is divided into two main sections. The top section contains ten staves, each with a clef (G, F, or C) at the beginning. Most of these staves are mostly blank, with only a few notes or rests appearing here and there. The bottom section contains four staves, which are more active. Each of these four staves has a dynamic marking 'cresc.' followed by a note, indicating a crescendo. Above these four staves, there is a dynamic marking 'f' (fortissimo). The music continues with more rhythmic patterns and dynamic changes, including another 'cresc.' marking and a final dynamic 'f'.

E.E.3623

un poco meno vivo. (Souvenir de l'Adagio.)

132

*un poco meno vivo. (Souvenir de l'Adagio.)*

Fl. ff  
Ob. ff  
Cl. ff  
Fag. ff  
Cor. III, IV.  
Pist. ff  
Tr.  
Viola Solo.  
Solo  
p  
pp  
pizz.  
pp  
pizz.

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute (Fl. g.), Clarinet (Cl.), Bassoon (Bassoon), Trombone (Tromb.), and Double Bass (Double Bass). Measure 11 starts with a dynamic of *fp*. Measure 12 begins with a dynamic of *pp*.

C1.

*animato poco a poco al tempo primo.*



140

### Tempo I.

E.E.3623

A musical score page featuring two staves of music. The top staff consists of ten five-line staves, each with a clef (G, C, F, C, B), a key signature of one flat, and a time signature of common time. The bottom staff consists of four five-line staves, each with a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Measure 1 starts with eighth-note patterns in the upper voices. Measures 2-3 show more complex harmonic movement with various chords and rests. Measure 4 begins with a dynamic instruction "div." followed by a sixteenth-note pattern. Measure 5 concludes with another dynamic instruction "div." The score is written in black ink on white paper.

E. E. 3623

E. E. 3623

Musical score page 144 featuring ten staves of music. The score includes dynamic markings such as *mf*, *ff*, *pizz.*, and *arco*. The bassoon part (Staff 1) has a prominent role, particularly in the lower half of the page. The score is divided into measures by vertical bar lines, and the overall style is characteristic of early 20th-century classical music.

145

f pizz. arco f pizz. *mf* farco f pizz. *mf* farco f pizz. *mf* farco f pizz. *mf* farco

*pizz.* *arco* *pizz.* *mf* farco *f* *pizz.* *mf* farco *f* *pizz.* *mf* farco

E.E. 3628

146

pizz.  
arco  
f pizz. arco  
f pizz. arco

E. E. 3623

147

E.E. 3623

1) Ce roulement se fait avec les doigts.

E.E. 3623

*ff* *dimin.*



Fl.  
Ob. *mf*  
Cl. *mf*  
Fag. *mf* a 2.  
Viol.  
Vla.  
Vcl.

= senza string.

Fl. *mf cresc.*  
Ob. *cresc.*  
Cl. *mf*  
Fag. *mf cresc.*  
Cor. *mf*  
Tromba. *mf*  
Viol. *cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

senza string.

Musical score page 150 featuring ten staves of music. The score includes dynamic markings such as *f*, *a2 f.*, *f*, *a2 f.*, *f*, *f*, *f*, *mf*, *mf*, *f*, *f*, *f*, *cresc. molto*, *ff*, *p*, *f*, *f*. The score also includes performance instructions like *senza string.* and *3 3 6.*

A page of musical notation for orchestra, page 151. The score consists of ten staves, each with a different instrument's part. The instruments include woodwind (flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and percussions (timpani). The music features dynamic markings like ff, f, sf, and sforzando slurs. The score is divided into measures by vertical bar lines.

The musical score consists of ten staves of music, divided into two systems by a repeat sign with 'a2.' above it. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music is written for an orchestra, with parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet, Trombone). The notation includes various clefs (G, C, F), key signatures, and time signatures. Measures 1 and 2 feature slurs and grace notes. Measures 3 through 8 show a continuation of the melodic line with different harmonic progressions. Measures 9 through 16 return to a similar melodic pattern as the first system, concluding with a final dynamic instruction.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics like 'v', 'sf', and 'f', and performance instructions like '3'. The page is numbered 153 at the top right.

154

a 2.

sf

A page of musical notation for orchestra, page 152. The score consists of ten staves. The first three staves are treble clef, the next two are bass clef, and the last five are bass clef. The music includes dynamic markings like *f* (fortissimo), *ff* (fortississimo), and dynamic swells. Measures 1 through 10 are shown, followed by a repeat sign with a '2' above it, and measures 11 through 15. The instrumentation includes strings, woodwinds, and brass.

Fl. gde.

Ob.

Cur.

Timp.

Viol.

Vla.

Vcl. e C.B.

Fl.

Ob.

Ci. *con gravità*

Fag. a2

*con gravità*

Cor.

*con gravità*

Tromb.

Tuba *con gravità*

Viol.



ff

f

ff

ff

f

ff

ff

ff

ff

ff

E.E. 3623

A page of musical notation for orchestra, page 159. The score consists of ten staves. The first three staves feature woodwind parts (Flute, Clarinet, Bassoon) with dynamic markings like f, ff, and crescendos. The fourth staff shows a bassoon part with sustained notes and dynamic markings. The fifth staff includes a bassoon part with eighth-note patterns. The sixth staff shows a bassoon part with sustained notes. The seventh staff includes a bassoon part with eighth-note patterns. The eighth staff shows a bassoon part with sustained notes. The ninth staff includes a bassoon part with eighth-note patterns. The tenth staff shows a bassoon part with sustained notes.



Solo

*poco riten.*

*a tempo*

Fl.

Ob.

Cl.

Fag.

Cor.

Viol.

Bass.

*meno*

*meno*

*Cl. meno*

*meno*

Fag.

*meno f*

Viol.

Bass.

*sf*

*sf*

*p*

*p> c/reso.*

*p>*

*p> c/resc.*

*cresc.*



Musical score for orchestra, page 164. The score consists of ten staves of music. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwind (Flute, Clarinet, Bassoon), brass (Trombone, Horn, Trumpet), and percussion (Baguettes de bois). The music features dynamic markings such as *ff*, *f*, and *p*. The score is divided into sections by vertical bar lines and includes rehearsal marks and performance instructions.

baguettes de bois

E. E. 3623

a2

a2

sec.

sec.

mf f

div.

div.

E. E. 3623

166

div.



unis.

169

E.E. 3623.

Musical score page 170 featuring ten staves of music. The first five staves are in common time (indicated by 'C') and the last five are in 12/8 time (indicated by '12/8'). The key signature is one flat throughout. The score includes dynamic markings such as *f*, *mf*, and *pizz.* Performance instructions like 'arco' and 'pizz.' are also present. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns.

E. E. 3623

E. E. 3623

172

A musical score page featuring ten staves of music. The staves are organized into two groups by brace: the top group contains five staves, and the bottom group contains five staves. The music is in common time, with a key signature of one sharp (F#). Various dynamics are indicated throughout the page, including *ff*, *f*, *ff*, *a2*, *ff<sub>a2</sub>*, *ff*, *ff*, *ff(1)*, *ff*, and *ff dimin.*. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. Some staves begin with a treble clef, while others begin with a bass clef. Measure numbers 13 and 13b are visible on the left side of the page.

(1) Ce roulement se fait avec les doigts.

E.E. 3623

*ff dimin.*

A page of musical notation from a score, featuring ten staves of music for various instruments. The notation includes dynamic markings like 'p' and 'pp', and performance instructions like 'dimin.'. The score is divided into two sections by a vertical bar line.

The first section consists of ten staves, each with a different instrument's name above it: Flute, Clarinet, Bassoon, Trombone, Horn, Trumpet, Trombone, Trombone, Trombone, and Bassoon. The second section begins with a vertical bar line and continues with ten more staves, also featuring different instruments: Flute, Clarinet, Bassoon, Trombone, Horn, Trumpet, Trombone, Trombone, Trombone, and Bassoon. The notation includes various note heads, stems, and rests, along with dynamic markings like 'p' and 'pp', and performance instructions like 'dimin.'

174 Fl. gde.

Musical score for orchestra, page 174. The score includes parts for Flute (gde.), Oboe, Clarinet, Bassoon (units), Violin, and Double Bass. The music consists of six staves of musical notation.

senza string.

Musical score for orchestra, page 174, continued. The score includes parts for Flute (gde.), Oboe, Clarinet, Bassoon, Horn, Trombone, Violin, and Double Bass. The music consists of six staves of musical notation.

non-string.

175

ff.

a<sup>2</sup>.

a<sup>2</sup>.

unis.

a<sup>2</sup>.

f<sup>a2</sup>

bb

mf

mf

f

cresc. molto

3 3 6

ff

cresc. molto

3 3 6

ff

cresc. molto

ff

cresc. molto

3 3 6

ff

cresc. molto

ff

cresc. molto

ff

cresc. molto

ff

E. E. 3623

E. E. 8623

The musical score consists of ten staves, each with a different clef (G, C, F) and key signature. The notation is dense with sixteenth-note patterns, sustained notes, and dynamic markings such as ff, f, v, sf, and sff. Measure 13 is marked with a repeat sign, and measure 14 follows. The score is divided into two systems of four measures each.

A page of musical notation for orchestra, page 178. The score consists of 12 staves. The first 8 staves are treble clef, the next 2 are bass clef, and the last 2 are double bass clef. The music features various dynamics like 'v' and 'sf', and performance instructions like '(3)' and '(8)'. The page is filled with dense musical patterns.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, C, F), key signatures, and time signatures (common time, 3/4). The music consists of six measures per staff, with some measures containing rests and others containing complex rhythmic patterns. The page is numbered 179 at the top right.

E.E.3623

Fl. gr.

Ob.

Cor.

Timp.

Viol.

Vcl. & Cb.

Fl.

Ob.

Cl.

Fag. a 2. *con gravità*

unis. *con gravità*

Cor.

Tromb.

Tuba. *con gravità*

Viol.

E. E. 3623.

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two columns of five. The top staff (treble clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The second staff (treble clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The third staff (treble clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The fourth staff (treble clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The fifth staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The sixth staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The seventh staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The eighth staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The ninth staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The tenth staff (bass clef) has dynamic markings *p*, *f*, *p*, *f*, and *p*. The music includes various dynamics such as *p* (piano), *f* (forte), and *ff* (double forte). There are also slurs and grace notes.

E. E. 3628

Fl.

Ob.

Cl.

Fag.

Cor.

Corn.

Tr.

Tromb.

Tuba.

Cymb.

Tamb.

Timp.

Viol.

E. E. 3628

I.Solo *p*
  
 II 
  
 I.Solo *p*
  
*p*
  
*ff*
  
*ff*
  
*sec.*
  
*sec.*
  
*sec.*
  
*ff*
  
*pp espresso.*
  
*p*
  
*pp espresso.*
  
*p*
  
  
*p*
  
  
*pizz*
  
  
*p*
  
  
*pizz*
  
  
*p*

Fl. gr. Solo  
 Cl. I. Solo  
 Fag. I. Solo  
 Cor. III.  
 Viol. pp  
 pp  
 pizz.  
 pp

un poco riten.      Tempo I.

Fl.

Ob.

C1.

Fag.

Viol.

=

F1.  
Ob.  
Cl.  
Fag.  
Viol.

poco sf>p

Ob.  
Cl.  
Fag.  
Viol.

Ob.

Cl.

Fag.

Viol. *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*poco f*

*poco*

*poco*

Fl.

Ob.

Ct.

Fag.

Cor.

Corn.

Tr.

Tromb.

Tuba.

Cymb.

Tamb.

Timp.

Viol.

*poco f*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

191

non string.

muta in G.

*cresc.*

*non string.*

Musical score for orchestra, page 192, featuring two systems of music. The score includes multiple staves for different instruments. Dynamic markings include *sforzando* (sf), *sforzando then piano* (*sforzando meno forte*), and *sforzando division* (*sforzando div.*). The score is divided into two systems by a repeat sign with 'a2.' above it.



194

E.E. 3623

Un Viol. I. lontano.

Un Viol. II. lontano.

Un Vcell. lontano.

Viol.

Viol. I.

Viol. II.

Vcell.

Viola Solo.

Viol.

Viol.I.

Viol.I.

Viol.II.

Vcell.

Viola Solo.

Viol.

Viol.

*p* *dim.*

*pp*

*pp*

Viol.I.

Viol.II.

Vcell.

Cor.III.IV.

Viol.

Viol.

*p*

*cresc.*

*pp*

*pp*

*pp*

*pp*

F1. picc.

Fl. picc.

Fl. cresc.

Ob. cresc.

Cl. cresc.

Fag. mf cresc.

Cor. cresc.

Corn. cresc.

Tr.

Tromb.

Tuba.

Cimb.

Tamb.

Timp.

Viola Solo.

Viol. cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

E.E. 3623



A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics like ff, f, mf, p, and sf, as well as crescendos and decrescendos. The page is numbered 199 at the top right.

The music consists of ten staves, each with a different instrument's part. The instruments include two violins, two violas, two cellos, double bass, flute, oboe, clarinet, bassoon, and trumpet. The notation is in common time, with various key signatures (G major, C major, F major, B-flat major) indicated by sharp or flat symbols. The dynamic markings are frequent, including ff, f, mf, p, sf, and crescendos/decrescendos. The page number 199 is located in the top right corner, and the page number E.E. 3623 is located at the bottom center.

Musical score page 200 showing two systems of music. The top system consists of 12 staves, mostly treble clef, with various dynamics (e.g., *f*, *ff*, *ff ff*) and performance instructions (e.g., *ff* with a vertical line, *ff ff* with a horizontal line). The bottom system consists of 12 staves, mostly bass clef, with dynamic markings like *ff* and *ff ff*. The score is written on a grid of 12 staves per system.

The musical score consists of ten staves of music. The top six staves are in common time (C) and the bottom four are in 2/4 time (2/4). The key signature is one sharp. The notation includes various note heads and stems, some with vertical strokes indicating pitch or rhythm. The bottom section features a series of eighth-note patterns.

Musical score for orchestra, page 202. The score is divided into two main sections. The first section (measures 1-10) consists of 10 staves, likely for woodwinds and brass. The second section (measures 11-12) consists of 2 staves, likely for bassoon and double bass. The score includes dynamic markings such as **ff**, **f**, and **ff**. Measure numbers 1 through 12 are present above the staves.

a 2.

The musical score is organized into ten staves, each representing a different instrument or section of the orchestra. The staves are grouped into four sections by brace lines. The first section contains four staves, the second contains two, and the third and fourth contain three staves each. The music is in common time throughout. Key signatures change frequently, with various sharps and flats appearing in different measures. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Measure numbers are placed at the start of each staff. The notation includes standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with more complex rhythmic patterns and sustained notes.

units.

a 2.

a 2.

v

v

Handwritten musical score for a multi-instrument ensemble. The score consists of 12 staves, each with a unique key signature and time signature. The instruments include a flute, oboe, bassoon, clarinet, trumpet, horn, cello, double bass, and strings. The music features various dynamics, including  $p$ ,  $f$ ,  $ff$ , and  $\hat{p}$ . The score includes several measures of rests and sustained notes. The page number 206 is at the top left, and the catalog number E.E.3628 is at the bottom center.

This page contains eleven staves of handwritten musical notation. The notation is organized into measures by brace symbols. The first measure starts with a G-clef staff, followed by an F-clef staff, and then a C-clef staff. The second measure begins with a G-clef staff. The third measure starts with an F-clef staff, followed by a C-clef staff, and then a G-clef staff. The fourth measure begins with a G-clef staff. The fifth measure starts with an F-clef staff, followed by a C-clef staff, and then a G-clef staff. The sixth measure begins with a G-clef staff. The seventh measure starts with an F-clef staff, followed by a C-clef staff, and then a G-clef staff. The eighth measure begins with a G-clef staff. The ninth measure starts with an F-clef staff, followed by a C-clef staff, and then a G-clef staff. The tenth measure begins with a G-clef staff. The eleventh measure starts with an F-clef staff, followed by a C-clef staff, and then a G-clef staff.