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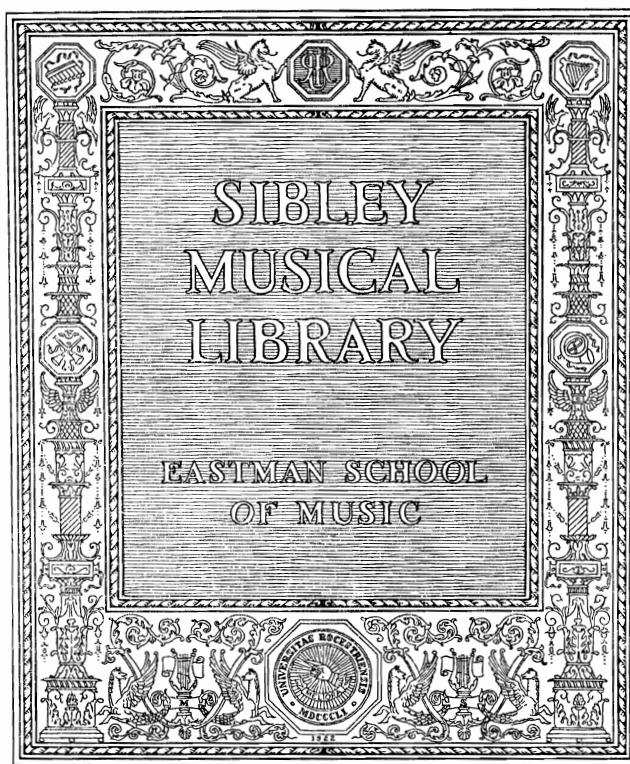
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Breitkopf & Härtel,
 Leipzig, Brüssel, London, New York.

ORPHEUS.

SYMPHONISCHE DICHTUNG VON F. LISZT.

VORWORT.

Als wir vor einigen Jahren den Orpheus von Gluck einstudirten, konnten wir während der Proben unsre Fantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkt des grossen Meisters zu abstrahiren, und sich jenem Orpheus zuzuwenden, dessen Name so majestäisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrurische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet, und mit mächtigem Griff der feingeformten schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteineten Herzen lösen sich karge, brennende Thränen. Entzückt aufhorchend stehen die Thiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sprosst aus dem Herzen der Menschheit, wie auch die lauteste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Civilisation, heute noch wie ehemals und immer sprosst aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln. Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergiesst, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampf befehdten. Orpheus beweint Eurydice, das Symbol des im Uebel und im Schmerz untergegangnen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreissen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkne, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unsern Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Character der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mäßig sich verbreiten; den lichtblauen Aether, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichen mysteriösen Wohllauts umgeben.

(Uebers. v. P. Cornelius.)

ORPHÉE

POÈME SYMPHONIQUE DE F. LISZT.

PRÉFACE.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions, il nous fut comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète-musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes, et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des coeurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies. les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité, aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, Eurydice, cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, où les passions furieuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs thyrses meutriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute œuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

ORPHEUS.

Andante moderato.

F. Liszt.

Piccolo-Flöte.

2 Flöten.

2 Hoboen.

Englisches Horn.

2 Clarinetten in A.

2 Fagotte.

1 Horn in F.

1 Horn in C.

2 Hörner in F.

2 Trompeten in C.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken in C.G.

Erste Harfe.

Zweite Harfe.

Erste Violinen.

Zweite Violinen.

Violen.

Violoncelle.

Contrabässe.

smorz.

8 smorz.

8 smorz.

p

p

dimm.

smorz.

mf

dimm.

Part. B. 49.

A page of musical notation for orchestra, divided into three staves. The top staff has six staves, the middle has five, and the bottom has four. The notation includes dynamic markings like *pp*, crescendos, decrescendos, and slurs. The bottom staff concludes with a *mf* dynamic.

A Un poco più di moto.

8
smorz.
12
smorz.
smorz.
II.
Un poco più di moto
mf > espressivo
mf
mf

This section of the score begins with measures 8 and 12, both marked 'smorz.' (soft). Measure 12 also includes 'smorz.' markings above the bassoon and double bass staves. The section concludes with a dynamic 'mf' followed by a melodic line marked 'espressivo'. The key signature changes from G major to F# minor at the end of the section.

Un poco più di moto.

dimin.
smorz.
A
dimin.

This section continues from the previous one, starting with a dynamic 'dimin.' (diminishing) followed by 'smorz.' markings. It then transitions to a section labeled 'A' with a dynamic 'dimin.'. The section ends with a repeat sign and a dynamic 'mf'.

Violinen. Un poco più di moto.

Violen.

Violoncell 1.

Violoncell 2.3.

C. B.

Solo.

A Un poco più di moto.

Part. B. 49.

espressivo

muta in E.

Viol. 1.
pizz.
Viol. 2.

pizz.
Violin.

V. C. a 3.
pizz.

pizz.

measures 1-10 of the musical score. The score consists of five staves: Flute, Clarinet, Bassoon, Trombone, and Double Bass. Measure 1 begins with a forte dynamic (f). Measures 2-3 show woodwind entries with slurs and grace notes. Measures 4-5 continue with woodwind parts, including a bassoon solo. Measures 6-7 feature a bassoon solo followed by a forte dynamic (f). Measures 8-10 conclude the section with woodwind entries.

measures 11-12 of the musical score. The score consists of five staves: Flute, Clarinet, Bassoon, Trombone, and Double Bass. Measures 11-12 show woodwind entries with slurs and grace notes.

measures 13-14 of the musical score. The score consists of five staves: Flute, Clarinet, Bassoon, Trombone, and Double Bass. Measures 13-14 show woodwind entries with slurs and grace notes.

Part. B. 49.

Musical score for orchestra, divided into three systems:

- System 1 (Measures 27-28):** Features woodwind entries. Measure 27 starts with woodwind entries. Measure 28 begins with a forte dynamic.
- System 2 (Measures 29-30):** Features rhythmic patterns in the bassoon and double bass. Measure 29 shows eighth-note patterns. Measure 30 shows sixteenth-note patterns.
- System 3 (Measures 31-32):** Includes crescendo markings for various sections. Measures 31-32 show woodwind entries with crescendo markings.

B

Musical score page B. The top half shows a single system of music for ten staves. The first staff (treble clef) has a single note. The second staff (bass clef) has a sixteenth-note pattern marked *p*. The third staff (treble clef) has a eighth-note pattern marked *mf*. The fourth staff (bass clef) has a eighth-note pattern marked *mf*. The fifth staff (treble clef) is blank. The sixth staff (bass clef) has a eighth-note pattern marked *mf*. The seventh staff (treble clef) is blank. The eighth staff (bass clef) has a eighth-note pattern marked *mf*. The ninth staff (treble clef) is blank. The tenth staff (bass clef) has a eighth-note pattern marked *mf*.

B

Musical score page B. The top half shows a single system of music for ten staves. The first staff (treble clef) has a single note. The second staff (bass clef) has a sixteenth-note pattern. The third staff (treble clef) has a sixteenth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The fifth staff (treble clef) is blank. The sixth staff (bass clef) is blank. The seventh staff (treble clef) is blank. The eighth staff (bass clef) is blank. The ninth staff (treble clef) is blank. The tenth staff (bass clef) is blank.

Musical score page B'. The bottom half shows a single system of music for ten staves. The first staff (treble clef) has a eighth-note pattern marked *p*. The second staff (bass clef) has a eighth-note pattern marked *p*. The third staff (treble clef) has a eighth-note pattern marked *p*. The fourth staff (bass clef) has a eighth-note pattern marked *p*. The fifth staff (treble clef) has a eighth-note pattern marked *p*. The sixth staff (bass clef) has a eighth-note pattern marked *p*. The seventh staff (treble clef) has a eighth-note pattern marked *p*. The eighth staff (bass clef) has a eighth-note pattern marked *p*. The ninth staff (treble clef) has a eighth-note pattern marked *p*. The tenth staff (bass clef) has a eighth-note pattern marked *p*.

B'

Part. B. 49.

Ritardando.

1. *espressivo* *p*

sforz.

dimin.

muta in E.

muta in E.

Ritardando.

Ritardando.

Ritardando.

Ritardando.

Ritardando.

Lento.

10. Lento.

11. *p* *espressivo*

12. *espressivo*

Lento.

13. *p*

Lento.

16. *pizz.*

17. *pizz.*

18. *pizz.*

Lento.

I.

molto express.

in E.

in E.

in E.

A page of musical notation for orchestra, page 12. The score consists of six systems of music, each with multiple staves. The instrumentation includes woodwind (flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and piano. The music features various dynamics, articulations, and performance instructions like "I.". The key signature is A major (three sharps). Measures 1 through 12 are shown, with measure 12 ending on a repeat sign.

C R - - -

R - - -

C R - - -

R - - -

C R - - -

R - - -

C R - - -

R - - -

C R - - -

R - - -

Die Buchstaben **R** - - - und **A** - - - bedeuten geringe Ritardando und Accelerando, so zu sagen: leise crescendo und diminuendo des Rhythmus.

Part. B. 49.

Musical score for orchestra, page 14, Part. B. 49. The score is divided into two main sections. The top section contains five staves, each with a different clef (G, F, C, B, A) and key signature (various sharps and flats). The bottom section contains five staves, with the first three labeled '(pizz.)' and the last two labeled 'arco'. Dynamic markings include f, ff, p, and crescendos/decrescendos. Performance instructions like 'arco' are also present.

R - - - -

ppp R - - - -

P R - - - -

R - - - -

crescendo pizz. p espressivo

pizz. R - - - -

pizz. R - - - -

R - - - -

D

Poco a poco più di moto.

crescendo

Poco a poco più di moto.

crescendo

crescendo

Poco a poco più di moto.

crescendo molto

D

Poco a poco più di moto.

crescendo

Tutti.
arco

crescendo

arco

crescendo

arco

cresc.

cresc.

D *Poco a poco più di moto.*

Musical score page 17, featuring a complex arrangement of multiple staves. The notation includes various dynamics such as *rinf.*, *p*, and *pizz.*. A section for "Viol. Solo." is marked with a bracket. The score is numbered 17 at the top right.

A page of musical notation for orchestra, page 18. The score consists of ten staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The sixth staff is for the first violin, the seventh for the second violin, the eighth for viola, and the ninth for cello. The tenth staff is for double bass. The music is in common time, with a key signature of four sharps. The notation includes various note heads, stems, and beams, with some notes having slurs and others having vertical dashes. Measures 1 through 5 are mostly blank or have minimal activity. Measures 6 through 10 show more complex patterns, particularly in the lower strings and bass.

I. *molto espressivo*

b3

b6

b

B3

B

B6

B

b

b3

8 8 8 8

molto espressivo

20

A musical score for orchestra, page 21. The score is divided into three main sections by measure numbers:

- Measures 1-10:** The first section begins with a melodic line in the upper staves. It includes dynamics such as *cresc.*, *ff espressivo*, and *ff espressivo*. The bassoon part is prominent in this section.
- Measures 11-15:** The second section features rhythmic patterns, primarily sixteenth-note figures, across the staves. The bassoon continues to play a significant role.
- Measures 16-20:** The third section begins with a dynamic marking *pizz.* The music then alternates between *p* (piano) and *f* (forte). The bassoon has a distinct line in the final measure.

R -

18 18 18 18

ppp

muta in F.

muta in F.

muta in F.

R -

pp

p

Solo. arco

dolce

R -

R - - -

8 8 8: R - - -
ppp

I. Solo: *rinf.* - - *espressivo* R - - -
 Hörner 1. 2.
 Hörner 3. 4.
 Trompeten.

R - - -
pp

pp R - - -
dolce
arco pizz.
pizz.
p

molto espress.
arco pizz. pizz.
p R - - -
 C. B. Celli pizz. R - - -
 Part. B. 49.

pp

dimin.

Tutti Celli.

(pizz.)

arco

arco

E sempre un poco accelerando il tempo sin' all'Andante con moto.

cresc.
p
cresc.
sempre un poco accelerando il tempo sin' all'Andante con moto.
in F
(Tromp. in C.)
sempre un poco accelerando il tempo sin' all'Andante con moto.

Tutti.
crescendo - arco - crescendo - arco - crescendo - arco - pizz. - arco - pizz. - arco - pizz. - arco -

E sempre un poco accelerando il tempo sin' all'Andante con moto.
Part. B. 49. .

a 2.

mf

l.

mf

p

in F.

pizz.

arco

A page of musical notation for orchestra, featuring ten staves of music across five systems. The notation includes various clefs (G, F, C), key signatures, dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions such as 'pizz.' (pizzicato) and 'arco' (bowing). The music consists of a mix of sustained notes, rhythmic patterns, and melodic lines.

Part.B. 49.

*Andante con moto.**Andante con moto.*

Part. B. 43.

A page of musical notation for orchestra, labeled Part. B. 49. The score consists of ten staves, each with a different instrument's part. The instruments include: 1. Violin I (top staff), 2. Violin II, 3. Viola, 4. Cello, 5. Double Bass, 6. Flute, 7. Clarinet, 8. Bassoon, 9. Trombone, and 10. Percussion. The music is written in common time, with various key signatures (F major, G major, A major, D major) indicated by sharp or flat symbols. The notation includes a variety of note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). Measure numbers 30 through 49 are present at the top of the page.

F A - - - - -

I. Solo. *espressivo* decrescendo -

A - - - - -

F A - - - - -

A - - - - -

divisi, decrescendo -

8 decrescendo -

decrecendo -

decrecendo -

decrecendo -

Part. B. 49

mf *espress.* poco a

mf poco a

poco a poco diminuendo

poco a poco diminuendo

Score for orchestra, page 33, measures 1-10. The score consists of ten staves. Measures 1-3 are blank. Measures 4-5 show woodwind entries with dynamic *poco diminuendo*. Measures 6-7 show brass entries with dynamic *poco diminuendo*. Measures 8-10 show woodwind entries with dynamic *Rallentando*.

Rallentando

Score for orchestra, page 33, measures 11-20. The score consists of ten staves. Measures 11-13 are blank. Measures 14-15 show woodwind entries with dynamic *Rallentando*. Measures 16-18 show brass entries with dynamic *Rallentando*. Measures 19-20 show woodwind entries with dynamic *Rallentando*.

G

Score for orchestra, page 33, measures 21-30. The score consists of ten staves. Measures 21-23 are blank. Measures 24-25 show woodwind entries with dynamic *poco diminuendo*. Measures 26-27 show brass entries with dynamic *poco diminuendo*. Measures 28-29 show woodwind entries with dynamic *poco diminuendo*. Measure 30 shows woodwind entries with dynamic *Rallentando*.

Rallentando

Score for orchestra, page 33, measures 31-40. The score consists of ten staves. Measures 31-33 show woodwind entries with dynamic *poco diminuendo*. Measures 34-35 show brass entries with dynamic *poco diminuendo*. Measures 36-37 show woodwind entries with dynamic *poco diminuendo*. Measures 38-39 show brass entries with dynamic *pizz.*. Measure 40 shows woodwind entries with dynamic *pizz.* and a dynamic marking *p*.

Part. B. 49. Rallentando

Lento.

Lento.

Lento.

Lento. unis.

pp

pp

pp Solo. arco.

pp espressivo

C. B. sempre pizz.

pp Lento. Celli.

cresc.

cresc.

cresc.

crescendo

crescendo

crescendo

crescendo molto

I.

crescendo

crescendo molto

crescendo

poco a poco crescendo

Part. B. 19.

8

10

crescendo molto

cresc.

cresc.

crescendo molto

crescendo molto

crescendo molto

crescendo molto

C. B., Cello.
arco

crescendo molto

Tutti Celli.

C. B.

A page of musical notation for orchestra, labeled Part. B. 49. The page is divided into four systems of measures. The first system starts with a dynamic of p , followed by ff , ff , and ff . The second system begins with dimin. . The third system features sixteenth-note patterns. The fourth system concludes with a dynamic of ff .

Poco ritenuto.

Musical score for orchestra, system 1. The score consists of ten staves. The first staff has a treble clef, a key signature of one flat, and a tempo marking of $\frac{4}{4}$. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes dynamic markings such as p , pp , and f . The text "espressivo dolente" is written above the third staff. The text "Poco ritenuto." appears twice in the score.

Poco ritenuto.

Musical score for orchestra, system 2. The score consists of ten staves. The first staff has a treble clef, a key signature of one flat, and a tempo marking of $\frac{4}{4}$. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes dynamic markings such as p , pp , and f . The text "Sons harmoniques" is written above the third staff.

Poco ritenuto.

Musical score for orchestra, system 3. The score consists of ten staves. The first staff has a treble clef, a key signature of one flat, and a tempo marking of $\frac{4}{4}$. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes dynamic markings such as p , pp , and f . The text "decrec." is written above the first staff. The text "perdendo" is written above the tenth staff. The text "pizz." is written above the fourth staff. The text "decrec." is written above the fifth staff. The text "perdendo" is written above the sixth staff. The text "decrec." is written above the seventh staff. The text "pizz." is written above the eighth staff. The text "decrec." is written above the ninth staff. The text "perdendo" is written above the tenth staff.

Poco ritenuto.

Part. B. 49.

Poco rallentando.

M

dolcissimo

perdendo

dolcissimo

dolcissimo

Poco rallentando.

ppp

ppp

ppp

ppp

ppp

ppp

Tr.

ppp (Tuba facet.)

ppp

Poco rallentando.

con Sordino. divisi.

con Sordino. divisi.

con Sordino. divisi.

con Sordino. divisi.

dolcissimo

dolcissimo

L.

II.

pizz.

Poco rallentando.