

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 Gesamtheit der Berlioz'schen Werke eine exclusive Vorliebe für die harten, gruellodernden 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 Ritorneau 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 Ritorneau 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.	B 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 Cornets in A.	G clef, 3/4 time, 3 sharps.				
2 Trombe in C.	C clef, 3/4 time, 3 sharps.				
3 Tromboni.	B 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.	B 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.	B clef, 3/4 time, 3 sharps.				
Violoncelli. al meno 12.	C clef, 3/4 time, 3 sharps.	Sott.	pp	sf	sf
Contrabbassi al meno 9.	C clef, 3/4 time, 3 sharps.	pp	V	sf	sf

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*.

3

Fl.
 Ob.
 Cl.
 Fag.
 Cor I. II.
 Viol.
 Viole. *sf*
 Vcl.
 Cb.

tremolo
f.p.
p

unis.

Fl.
 Ob.
 Cl.
 Fag.
 Viol.
 Viole.
 Vcl.
 Cb.

v *v* *v* *v* *v* *v*

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4

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

- Fl. (Flute)
- Ob. (Oboe)
- C1. (Clarinet)
- Fag. (Bassoon)
- Cor. (Corno)
- Corn. (Cornet)
- Tr. (Trombone)
- Timp. (Timpani)
- Viol. (Violin)
- Viole. (Viola)
- Vcl. u. Cb. (Double Bass)

The score includes dynamic markings such as *ff*, *f*, *mf*, *cresc.*, and *Baguettes d'éponge*. The page number 4 is at the top left, and the catalog number E. E. 3623 is at the bottom center.

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 grouped by curly braces. The music consists of measures of notes and rests, with some measures containing sixteenth-note patterns. The key signature changes between staves, including $\text{G}^{\#}$, $\text{F}^{\#}$, $\text{C}^{\#}$, $\text{B}^{\#}$, and $\text{E}^{\#}$.

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.

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Solo

Fl. ff

Ob. ff

Cl. ff

Fag. ff

B. Cor. ff

Corn. ff

Tr. ff

Tromb. ff

Timp. ff C muta in D

p — ff

Arpa.

Viola Solo. f poco f

Solo. espress.
e largamente.

Viol. 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.

un poco rit.

un poco rit.

Tempo I.

Fl.

Cl. *p*

Fag. *p*

Cor III. IV.

Arpa.

dim.

ppp

pizz.

pp *dim.*

ppp

pizz.

p *pizz.*

p *pizz.*

p *pizz.*

p *pizz.*

p *pizz.*

12

Cor Soli.

mf > pp

Viola Solo

cresc.

cresc. 12

mf > pp

Fl.

Ob.

Tl.

Fag. unis.

mf

Cer. *pp*

Corn. *pp*

mf *cartato*

Tromb. *pp*

Triple *pp*

Timp.

Baguettes d'éponge p

Arpae.

Viola Solo.

mf

Viol.

divisi arco

pp

mf pizz.

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14

f

15

16

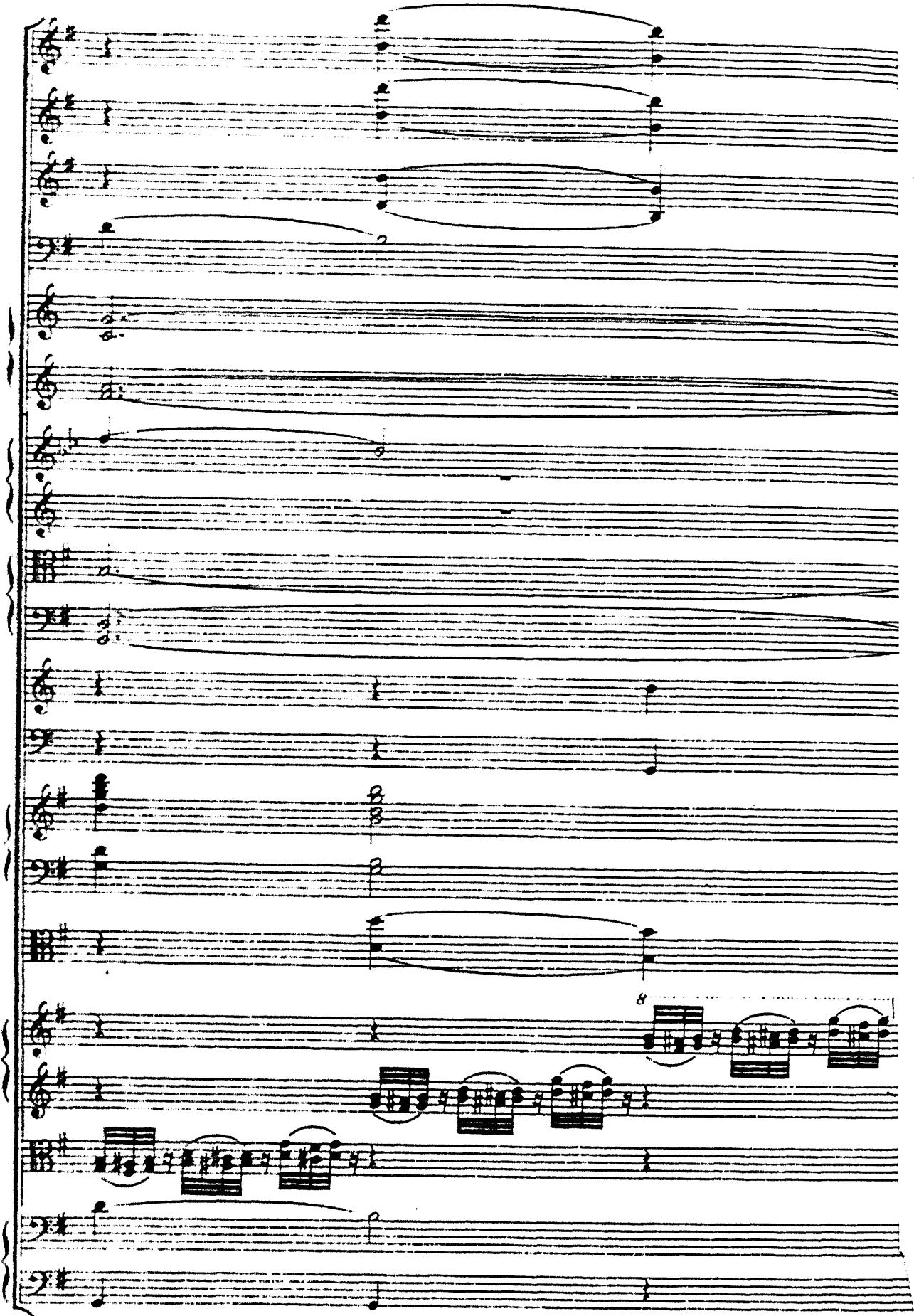
17

18

19

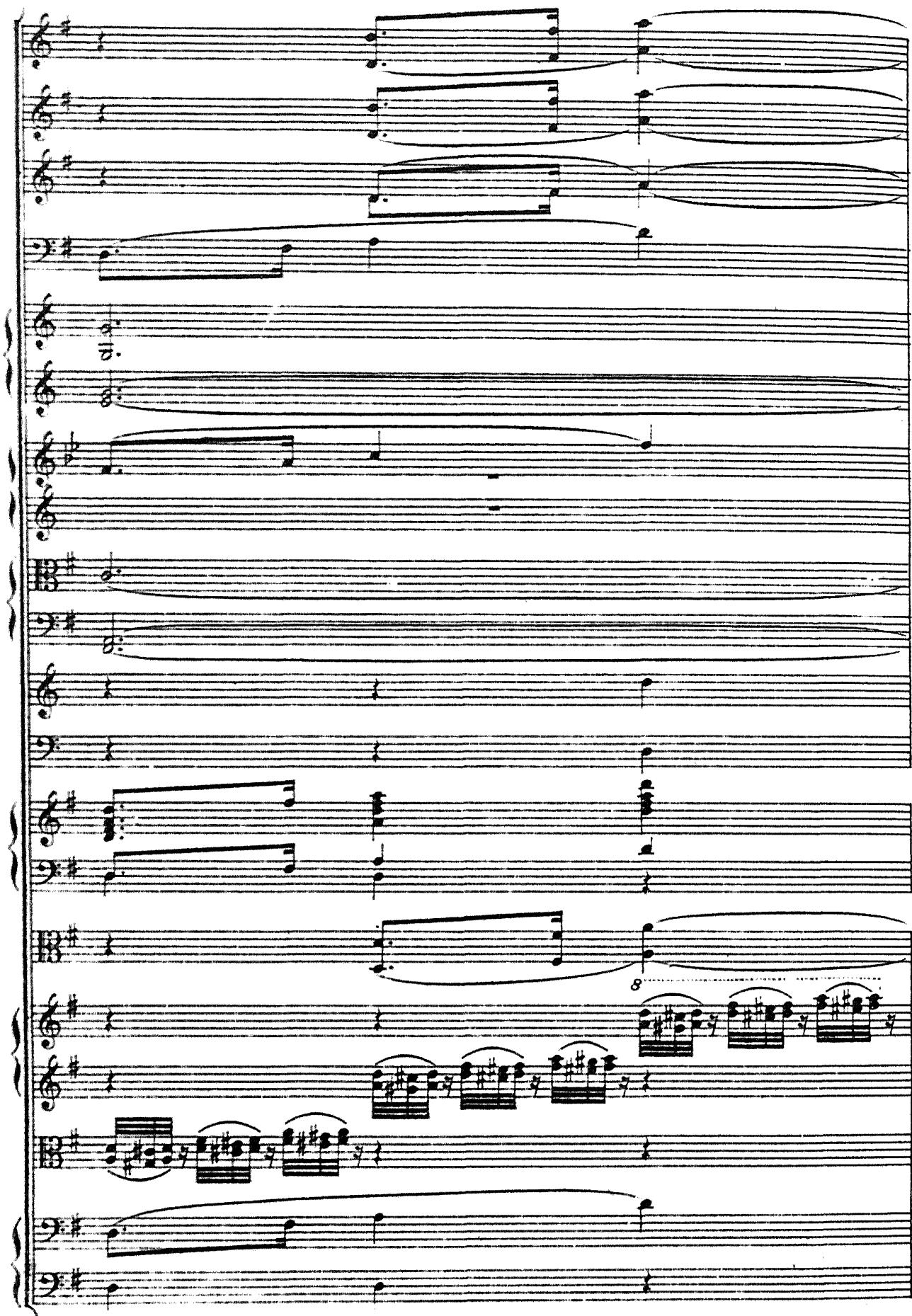
20 f

Musical score for eleven voices/staves, page 15. The score consists of eleven staves, each with a different clef and key signature. The staves are grouped by brace lines. The music starts with a treble clef (G major) and transitions through various keys (F# major, C major, G major) and time signatures (3/4, 2/4). The notation includes various note heads, stems, and beams. Measure 15 begins with a treble clef staff in G major. Measures 16-18 show a transition with different key signatures and measure lengths. Measures 19-21 feature complex rhythmic patterns with sixteenth-note figures. Measure 22 concludes with a forte dynamic.



A page of musical notation on eleven staves. The staves are grouped by brace symbols. The key signature changes frequently, indicated by sharp and flat symbols. Measure 17 begins with a treble clef staff, followed by a bass clef staff, another treble clef staff, a bass clef staff, a treble clef staff, a bass clef staff, a treble clef staff, a bass clef staff, a treble clef staff, a bass clef staff, and a bass clef staff. The music includes various note heads, stems, and beams. Measure 17 ends with a forte dynamic (F) and a series of sixteenth-note patterns.

15



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E. E. 3623

A handwritten musical score for orchestra, page 20. The score consists of ten staves. The first six staves are treble clef (G-clef) and the last four are bass clef (F-clef). The key signature is A major (three sharps). Measure 1 starts with a dynamic of *f*. Measures 2-3 show sustained notes with dynamics *p* and *f*. Measures 4-5 continue with sustained notes. Measures 6-7 feature eighth-note patterns with dynamics *p* and *f*. Measure 8 begins with a dynamic of *f*, followed by a complex rhythmic pattern of sixteenth-note chords. Measure 9 concludes with a dynamic of *dim.* (diminuendo).

dim.

dim.

dim.

ff

1

2

3

4

5

6

7

8

9

10

11

22

p p p p p p p p p p
a2. f f f f f f f f f f
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p
p p p p p p p p p p

E.E. 8623

1 2 3 4 5 6 7 8

P

E. E. 3623

24

cresc.

p *3* *3*

p

mf *3*

cresc. poco a poco - - - - -

p *3* *diminuendo molto - - pp*

cresc. molto - - - - -

p

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, slurs, and rhythmic patterns. The page number 25 is in the top right corner, and the catalog number E.E. 3623 is at the bottom center.

26

dim.

dim.

dim.

dim.

p.

dim.

p.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

dim.

dim.

E.E.3623

E. E. 3623

28

E.E. 8823

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

Fl. e Picc.

a.2.

Fl. e Picc.

Ob.

Cl.

Fag.

Cor.

Viola Solo.

Solo. cresc.

arco

Viol. arco

pizz.

mf

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, specifically Violin (Viol.) and Cello/Bass (Bass). The notation includes various dynamics such as *f*, *p*, *ff*, and *pp*, as well as slurs and grace notes. The page is numbered 30 and includes the instruction "Ficc." above the woodwind entries. The key signature changes from G major to B major at the beginning of the string section. The bass part includes the instruction "arco".

Musical score page 31, featuring a complex arrangement for orchestra. The score consists of multiple staves, each with a unique key signature and time signature. The instrumentation includes woodwind instruments, brass, and strings. The music is divided into several sections, each with distinct dynamics and performance instructions. Key markings include $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$, and $\text{C}^{\#}$. Performance instructions such as "baguettes de bois." and "pizz." are included. Dynamics range from ff (fortissimo) to p (pianissimo). The score is highly detailed, reflecting the complexity of the piece.

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 dynamic *espress.* Measure 6 shows eighth-note patterns with dynamic *pp*. Measures 7-8 show eighth-note patterns with dynamic *pp*.

Musical score page 33, measures 9-16. The score consists of six staves. Measures 9-12 show eighth-note patterns with dynamic *ppp*. Measures 13-16 show eighth-note patterns with dynamic *ppp*.

riten. Tempo I.

Musical score page 33, measures 17-24. The score consists of six staves. Measures 17-20 show sixteenth-note patterns with dynamic *cresc molto*, followed by *sf*. Measures 21-24 show sixteenth-note patterns with dynamic *p*, followed by *sf*.

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. ff p

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 for orchestra, page 36, featuring two systems of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello), double bass, woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and timpani. The key signature is mostly A major (three sharps) with some changes. Measure 1 (top system): Violins play eighth-note patterns, viola has eighth-note pairs, cello has eighth-note pairs, bass has eighth-note pairs, flute has eighth-note pairs, bassoon has eighth-note pairs, trumpet has eighth-note pairs, tuba has eighth-note pairs, timpani has eighth-note pairs. Measure 2: Dynamics include *mf*, *sf*, and *p*. Measures 3-4: Dynamics include *mf*, *sf*, and *p*. Measures 5-6: Dynamics include *mf*, *sf*, and *p*. Measures 7-8: Dynamics include *mf*, *sf*, and *p*. Measures 9-10: Dynamics include *mf*, *sf*, and *p*. Measures 11-12: Dynamics include *mf*, *sf*, and *p*. Measures 13-14: Dynamics include *mf*, *sf*, and *p*. Measures 15-16: Dynamics include *mf*, *sf*, and *p*. Measures 17-18: Dynamics include *mf*, *sf*, and *p*. Measures 19-20: Dynamics include *mf*, *sf*, and *p*. Measures 21-22: Dynamics include *mf*, *sf*, and *p*. Measures 23-24: Dynamics include *mf*, *sf*, and *p*. Measures 25-26: Dynamics include *mf*, *sf*, and *p*. Measures 27-28: Dynamics include *mf*, *sf*, and *p*. Measures 29-30: Dynamics include *mf*, *sf*, and *p*. Measures 31-32: Dynamics include *mf*, *sf*, and *p*. Measures 33-34: Dynamics include *mf*, *sf*, and *p*. Measures 35-36: Dynamics include *mf*, *sf*, and *p*. Measures 37-38: Dynamics include *mf*, *sf*, and *p*. Measures 39-40: Dynamics include *mf*, *sf*, and *p*. Measures 41-42: Dynamics include *mf*, *sf*, and *p*. Measures 43-44: Dynamics include *mf*, *sf*, and *p*. Measures 45-46: Dynamics include *mf*, *sf*, and *p*. Measures 47-48: Dynamics include *mf*, *sf*, and *p*. Measures 49-50: Dynamics include *mf*, *sf*, and *p*. Measures 51-52: Dynamics include *mf*, *sf*, and *p*. Measures 53-54: Dynamics include *mf*, *sf*, and *p*. Measures 55-56: Dynamics include *mf*, *sf*, and *p*. Measures 57-58: Dynamics include *mf*, *sf*, and *p*. Measures 59-60: Dynamics include *mf*, *sf*, and *p*. Measures 61-62: Dynamics include *mf*, *sf*, and *p*. Measures 63-64: Dynamics include *mf*, *sf*, and *p*. Measures 65-66: Dynamics include *mf*, *sf*, and *p*. Measures 67-68: Dynamics include *mf*, *sf*, and *p*. Measures 69-70: Dynamics include *mf*, *sf*, and *p*. Measures 71-72: Dynamics include *mf*, *sf*, and *p*. Measures 73-74: Dynamics include *mf*, *sf*, and *p*. Measures 75-76: Dynamics include *mf*, *sf*, and *p*. Measures 77-78: Dynamics include *mf*, *sf*, and *p*. Measures 79-80: Dynamics include *mf*, *sf*, and *p*. Measures 81-82: Dynamics include *mf*, *sf*, and *p*. Measures 83-84: Dynamics include *mf*, *sf*, and *p*. Measures 85-86: Dynamics include *mf*, *sf*, and *p*. Measures 87-88: Dynamics include *mf*, *sf*, and *p*. Measures 89-90: Dynamics include *mf*, *sf*, and *p*. Measures 91-92: Dynamics include *mf*, *sf*, and *p*. Measures 93-94: Dynamics include *mf*, *sf*, and *p*. Measures 95-96: Dynamics include *mf*, *sf*, and *p*. Measures 97-98: Dynamics include *mf*, *sf*, and *p*. Measures 99-100: Dynamics include *mf*, *sf*, and *p*.

A page of musical notation for orchestra, page 37. The score consists of ten staves. The first three staves are in G major (two violins, viola, cello). The next two staves are in E major (two violins, viola). The remaining five staves are in C major (two cellos, double bass). Various dynamics like *f*, *ff*, *mf*, and *p* are indicated. Articulation marks like "a 2." and "a 2." are also present.

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.

Flute 1.

Oboe.

Clarinet.

Bassoon.

Horn I. II.

Trombe.

Viola Solo.

Violin.

Bassoon.

Flute grande.

Oboe.

Clarinet.

Bassoon.

Viola Solo.

Violin.

Bassoon.

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.

E.E. 3623

Musical score page 42. The score is written on 13 staves, each with a different instrument name. The instruments are: Fl., Ob., Cl., Fag., Cor., Corn., Trombe., Tromb., Viola Solo., Viol., and two bass staves at the bottom. The score consists of three systems of music. In the first system, all instruments play dynamic **ff**. In the second system, all instruments play dynamic **ff**, except for the Viola Solo. which plays a melodic line. In the third system, dynamics alternate between **ff** and **ff p** across the staves. Measures are indicated by vertical bar lines, and specific notes or groups of notes are highlighted with horizontal dashes above them.

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.) also present. 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.

p

E. E. 3623

Fl.

Ob.

Cl.

Fag.

Cor.

Corn.

Trombe.

Viol.

E. E. 3623

Fl. II.

Ob.

Ct.

Fag.

Viola Solo.

Viol.

ff

pp

p

ff

ff

cresc.

mf

cresc.

mf

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 organized into four systems of five staves each. The staves are arranged vertically, with some staves having different clefs and key signatures (G major, B major, B minor) at different points. The music consists of measures 1 through 16. Measure 1: Dynamics include *mf*, *p*, *pp*, and *p*. Measure 2: Dynamics include *mf*, *p*, *pp*, and *p*. Measure 3: Dynamics include *p*, *pp*, and *p*. Measure 4: Dynamics include *pp*, *p*, and *p*. Measure 5: Dynamics include *pp*, *p*, and *p*. Measure 6: Dynamics include *pp*, *p*, and *p*. Measure 7: Dynamics include *pp*, *p*, and *p*. Measure 8: Dynamics include *pp*, *p*, and *p*. Measure 9: Dynamics include *pp*, *p*, and *p*. Measure 10: Dynamics include *pp*, *p*, and *p*. Measure 11: Dynamics include *pp*, *p*, and *p*. Measure 12: Dynamics include *pp*, *p*, and *p*. Measures 13-16: The music shifts to a different section. Measure 13: Rhythmic pattern of eighth notes. Measure 14: Rhythmic pattern of eighth notes. Measure 15: Rhythmic pattern of eighth notes. Measure 16: Rhythmic pattern of eighth notes, with dynamic *arcò pp*.

52

Music score for orchestra, page 52. The score consists of 12 staves, each with a clef, key signature, and time signature. The music is divided into measures by vertical bar lines. The score includes dynamic markings such as *cresc.*, *pp cresc.*, *p cresc.*, *mf cresc.*, *arco*, and *ff unis.*. The instrumentation includes strings (Violins I & II, Violas, Cellos, Double Bass), woodwinds (Flutes, Clarinets, Bassoon), brass (Trumpets, Trombones, Tuba), and percussion (Drums). The score shows a complex arrangement of parts, with some staves having multiple voices or parts. The overall dynamic is generally increasing, with a significant crescendo towards the end of the page.

E. E. 3628

ff

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, F, C), key signatures (F major, B-flat major, E major), and time signatures (common time). The music consists of six measures per staff, with some measures containing rests or specific rhythmic patterns like eighth-note pairs. Measure 1 starts with a G-clef staff in F major. Measures 2-3 show a transition to a C-clef staff in B-flat major. Measures 4-6 return to a G-clef staff in E major. Measure 7 begins with a F-clef staff in B-flat major. Measures 8-9 show a transition back to a G-clef staff in E major. Measures 10-11 end with a G-clef staff in E major. The score is divided into two systems by a vertical brace.

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.

Bassoon (Fag.)

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.)

Bassoon (Cor. I. II.)

Horn (Corn.)

Trombone (I. Solo)

Bassoon (Bass.)

Bassoon (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* *be*

pp

f

>p

pp

Soli.

b *be*

pp

p

f

>p

pp

pp

f

>p

pp

f

>p

pp

pp cresc. molto -

- f

>pp

pp cresc. molto -

- f

>pp

pp cresc. molto -

- f

>p

pp cresc. molto -

- f

>p

f

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), Clarinet (Solo), and Bassoon (Solo). The music is in common time, with various key signatures (B-flat major, A major, B-flat major, B major) indicated by sharps and flats. Performance instructions such as 'solo' and dynamics like 'mf' and 'p' are present. Measure numbers 4 and 6 are visible above the bassoon staves in the middle section.

60

più animando

Fl.

Ob. I. Solo

2[#] Clar.

Fag.

Timp.

Viola Solo.

Fl. II.

Ob. a 2.

Cl.

Fag.

Cor.

Timp.

cresc.

poco

a poco

mf

p

cresc.

p

p

cresc.

mf

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

E. E. 3623

Musical score page 62, featuring ten staves of music. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, *cresc.*, *molto*, and *cresc. molto*. Performance instructions like *a2.* and *a.2.* are also present. The score is divided into measures by vertical bar lines.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, F, bass), key signatures (mostly A major, some B-flat major and B minor), and dynamic markings (sf, sforzando). The page is numbered 63 in the top right corner.

64

E.E. 3623

The musical score consists of eleven staves of music. The first six staves are in common time and feature a treble clef. The keys for these staves are F major, C major, G major, D major, A major, and E major. The next five staves are also in common time but feature a bass clef. The keys for these staves are B major, 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 marking of *p* (pianissimo).

mf
mf
mf
mf
mf
p
cresc. poco a poco
mf
pp
cresc. poco a poco
pp
cresc. poco a poco
pp
cresc. poco a poco
pp
cresc. poco a poco

The musical score is composed of eleven staves, each with a different key signature (G major, F# major, E major, D major, C major, B major, A major, G major, F# major, E major, D major). The notation includes various dynamics such as piano (p), forte (f), and crescendo (cresc.). Specific markings include 'I.', 'II.', and 'mf'. The music is primarily in common time and consists of eighth and sixteenth note patterns.

E.E. 8628

A page of musical notation for orchestra, page 68. The score consists of 16 staves. The instrumentation includes two flutes (dynamics ff), two oboes (dynamics f), two bassoons (dynamics ff), two horns (dynamics ff), two trumpets (dynamics ff), one tuba (dynamics ff), and three percussions (dynamics ff). The music features various dynamics, including crescendos and decrescendos, and includes markings such as "molto" and "ff". The page is numbered 68 at the top left.

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 (F#), 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.

70

The musical score is composed of 14 staves, divided into three systems by brace lines. The first system contains six staves, the second contains five, and the third contains three. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. Each staff begins with a clef (G-clef, F-clef, or C-clef) and a key signature consisting of one sharp symbol followed by a number. The first staff has a key signature of G major (one sharp, 1), the second of B major (two sharps, 2), the third of D major (one sharp, 1), the fourth of A major (two sharps, 2), the fifth of E major (one sharp, 1), the sixth of G major (one sharp, 1), the seventh of B major (two sharps, 2), the eighth of D major (one sharp, 1), the ninth of A major (two sharps, 2), the tenth of E major (one sharp, 1), the eleventh of B major (two sharps, 2), the twelfth of D major (one sharp, 1), and the thirteenth of A major (two sharps, 2). The music consists of measures numbered 70 through 76. Measures 70-73 feature dynamic markings 'sf', 'f', 'ff', and 'a2.'. Measure 74 includes a dynamic 'unis.'. Measures 75-76 feature dynamic markings 'sf', 'f', 'ff', and 'ff'. The score includes various rhythmic patterns, such as eighth-note and sixteenth-note figures, and rests. The bassoon (Bassoon) part is particularly active, providing harmonic support and melodic lines in the lower register. The violin (Violin) and viola (Viola) parts are also prominent, often playing eighth-note chords or eighth-note patterns. The cello (Cello) and double bass (Double Bass) provide harmonic support in the lower registers. The woodwind section, including oboe (Oboe) and bassoon, adds to the overall texture and color of the piece.

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.
 Viola Solo
 Viol.
 Bass
 Bass
 pp

Fag. *p* I. Solo *sans presser p*.
 Cor. *p* *pp*
 Viola Solo *p* *sans presser p*.
 Viol. *p*
 Bass *p*
 Bass *p*
 Bass *p* *sans presser p*.

Fag.

Cor.

Viola Solo

Viol.

Bass.

pianissimo

pianissimo crescendo poco

pianissimo crescendo poco

Fl.

affrettando

$\text{♩} = 168.$

Ob.

Ct.

Fag.

Viola Solo

Viol.

mf crescendo molto

pianissimo crescendo molto

crescendo poco a poco

a poco

ff

74

ff

a2.

unis.

ff

a2.

ff

E. E. 3623

75

Musical score for orchestra, page 76. The score is divided into ten staves. The first five staves are in G major (one sharp) and the last five staves are in B major (two sharps). The music consists of measures 76 through 81. Measure 81 concludes with a double bar line.

**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. From top to bottom, the instruments are: 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., Arpa., Viola Solo., Violini I., Violini II., Viole., Violoncelli., and Contrabassi. The music is in 2/4 time, key of A major (three sharps). The tempo is Allegretto. M. M. $\text{J} = 96$. The score includes various dynamics such as *pppp*, *pizz.*, *pp*, *arco*, and *sempre pizz.*

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: \circ , \wedge .
- Staff 2:** Treble clef, key signature of one sharp. Dynamics: p , p . Articulation marks: \circ , \wedge .
- Staff 3:** Bass clef, key signature of one sharp. Dynamics: p , p . Articulation marks: \circ , \wedge .

The vocal parts begin in measure 82:

- Vocal Part:** Treble clef, key signature of four sharps. Dynamics: $poco f$, p , p . Articulation marks: \circ , \wedge .
- Canto:** Treble clef, key signature of four sharps. Dynamics: f , p , p . Articulation marks: \circ , \wedge .
- Choir:** Bass clef, key signature of four sharps. Dynamics: p , p , p . Articulation marks: \circ , \wedge .

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.

81

p
mf
s
unis.
poco sf
f
p
f
poco sf
p
p
Canto
mf
f

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.

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

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 for orchestra, page 91, showing two systems of music.

System 1 (Top):

- 7 staves, treble clef, key signature of 4 sharps (F major).
- Measure 1: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *mf*.
- Measure 10: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 10: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 11: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 12: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 13: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 14: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 15: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 16: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 17: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 18: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 19: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.
- Measure 20: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*, *f*.

System 2 (Bottom):

- 5 staves, treble clef, key signature of 4 sharps (F major).
- Measure 1: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 10: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 11: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 12: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 13: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 14: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 15: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 16: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 17: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 18: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 19: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.
- Measure 20: Measures 1-4. Measures 5-8. Measure 9: Dynamics *mf*.

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**consordini**poco sf**consordini**poco sf**consordini**poco sf**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.

Ct.

Viola Solo.

Viol.

Fl.

Ob.

Ct.

Fag.I.II.

Fag.III.

Fag.IV.

Cor in C.

Viola Solo.

Viol.

Viola Solo.

95

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

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 specific 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: The first system consists of six staves. The top two staves are in common time (indicated by a 'C') and the bottom four staves are in 3/4 time (indicated by a '3'). The key signature is A major (three sharps). The instrumentation includes woodwind and brass parts. Dynamics include *p*, *pp*, and *p³*. Performance instructions include slurs and grace notes.

System 2: The second system continues the six-staff layout. It features dynamics *p*, *pp*, and *p³*. The instrumentation remains consistent with System 1.

System 3: The third system begins with a dynamic of *p*. It includes woodwind and brass parts, with dynamics *pp*, *ppp*, *dim.*, and *ppp*.

2

dim.

a. 2.

pp

3

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 100 ends with a repeat sign and begins a new section starting at measure 101.

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