

# Les Eléphants.

**L**e sable rouge est comme une mer sans limite,  
Et qui flambe, muette, affaissée en son lit.  
Une ondulation immobile remplit  
L'horizon aux vapeurs de cuivre où l'homme habite.

Tel l'espace enflammé brûle sous les cieux clairs;  
Mais, tandis que tout dort aux mornes solitudes,  
Les éléphants rugueux, voyageurs lents et rudes,  
Vont au pays natal à travers les déserts.

D'un point de l'horizon, comme des masses brunes,  
Ils viennent, soulevant la poussière, et l'on voit,  
Pour ne point dévier du chemin le plus droit,  
Sous leur pied large et sûr, crouler au loin les dunes.

L'oreille en éventail, la trompe entre les dents,  
Ils cheminent, l'oeil clos. Leur ventre bat et fume,  
Et leur sueur dans l'air embrasé monte en brume,  
Et bourdonnent autour mille insectes ardents.

Mais qu'importe la soif et la mouche vorace,  
Et le soleil cuisant leur dos noir et plissé?  
Ils rêvent en marchant du pays délaissé,  
Des forêts de figuier où s'abrita leur race.

Ils reverront le fleuve échappé des grands monts,  
Où nage en mugissant l'hippopotame énorme;  
Où, blanchis par la lune, et projetant leur forme,  
Ils descendaient pour boire en écrasant les joncs.

Aussi, pleins de courage et de lenteur, ils passent  
Comme une ligne noire, au sable illimité;  
Et le désert reprend son immobilité  
Quand les lourds voyageurs à l'horizon s'effacent.

(Poème barbare.)

*Leconte de Lisle. Deutsche Uebertragung von Alexander Moszkowski.*

# Wüstenbild.

**S**tumm und endlos wie das Weltmeer, ohne Ufer, ohne Grenzen,  
Sehen wir den Sand, den rothen, in dem Wüstenbette glänzen.  
Bis zum fernen Horizonte kräuseln sich die monotonen  
Wellenlinien, sich verlierend in dem Qualm, wo Menschen  
wohnen.

Unter einem reinen Himmel scheint erstickt, versengt das Leben,  
Alles ist in dumpfer Stille einem tiefen Schlaf ergeben;  
Nur ein Heer von Elephanten, ungeschlichte Wanderleute,  
Streift nach dem Heimathlande langsam durch die Wüstenweite.

Fern vom Horizont her naht diese mächt'ge braune Masse,  
Die sich durch die Staubschicht wühlet vorwärtswandelnd  
eine Gasse;  
Nicht zur Rechten, nicht zur Linken wird vom Wege abgebogen,  
Unter ihren breiten Füßen bäumen sich die sand'gen Wogen.

Wie die Fächer ausgebreitet haben sie beim Vorwärtstapfen  
Ihre breiten Ohrenlappen, und die Leiber sieht man dampfen.  
In die heisse Atmosphäre steigt ein Dunst aus dem Getümmel,  
Rings im Kreise summt und brummet gieriges Insect-Gewimmel.

Machtlos ist der Brand der Sonne, machtlos ist der Schwarm  
der Mücken,  
Viel zu schwach für diese Häute, diese faltenreichen, dicken,  
Von dem Land, das sie verlassen träumet fort die Pilgermasse,  
Von dem heim'schen Feigenbaume, welcher Schutz gewährt  
der Race.

Ja in Bälde wird sie stehen an den trauten Stromgestaden,  
Wo mit ihnen in Gemeinschaft brüllend wird das Flusspferd  
baden,  
Wo sie niedergehn zur Tränke über grüne Wiesenmatten,  
Hell beglänzt vom Mondenscheine, vor sich werfend lange  
Schatten.

Also muthvoll stampft die Herde in dem weiten Wüstensande  
Mit Behäbigkeit und Würde nach dem fernen Heimathlande.  
Wieder ruhig, trostlos schweigend liegt der Strich, der hell-  
besonnte,

Wenn die schwere Karawane sich verliert am Horizonte.



# Symphonie Orientale.

3

## Nº1.

### Wüstenbild.

(Les Eléphants.)

BENJAMIN GODARD, Op. 84.

Andante con moto.

Piccolo.

Flauti. *pp*

Oboi.

Clarinetti in A. (La)

Fagotti. *pp*

Corni in E. (Mi.)

Corni in C. (Ut.)

Trombe in E. (Mi.)

Tromboni Alto. Tenor.

Trombone Basso.

Tuba.

Piatti.

Gr. Cassa.

Violino I.

Violino II. *ppp*

Viola. *pp*

Violoncello. *pp*

Contrabasso. *pp*

Andante con moto.

4

Fl. *cresc.* *dim.* *pp* **A**

Fag. *cresc.* *dim.* *pp*

Cor. *cresc.* *dim.* *pp*

Viol. I. *cresc.* *dim.* *pp*

Viol. II. *pp*

Viola. *cresc.* *dim.* *pp*

Vcllo. *cresc.* *dim.* *pp*

C. B. *cresc.* *dim.* *pp* **A**

Fl. *poco a poco cresc.* *mf* **B**

Fag. *poco a poco cresc.* *mf*

Cor. *poco a poco cresc.* *mf*

Viol. I. *poco a poco cresc.* *mf*

Viol. II. *mf*

Viola. *poco a poco cresc.* *mf*

Vcllo. *poco a poco cresc.* *mf*

C. B. *poco a poco cresc.* *mf* **B**

Fl. *poco a poco dim.* *pp* **B**

Fag. *poco a poco dim.* *pp*

Cor. *poco a poco dim.* *pp*

Viol. I. *poco a poco dim.* *pp*

Viol. II. *pp*

Viola. *poco a poco dim.* *pp*

Vcllo. *poco a poco dim.* *p*

C. B. *poco a poco dim.* *p* **B**







Picc.

Fl.

Ob.

Clar.

Fag.

Cor. in B.

Cor. in C.

Trbe. in E.

Trbnl. Al. Ten.

Trbnl. B.

Tuba.

Plattl.

Gr. Co.

Viol. I.

Viol. II.

Viola.

Vcello.

C. B.

*cresc.*

*f*

*a 2.*

**G** **H**

Picc. *cresc.* *ff* *dim.* *p*

Fl. *cresc.* *ff* *dim.* *p*

Ob. *cresc.* *ff* *dim.* *p*

Clar. *cresc.* *ff* *dim.* *p*

Fag. a 2. *cresc.* *ff* *dim.* *p*

Cor. in E. *cresc.* *ff* *poco a poco dim.* *p*

Cor. in C. *cresc.* *ff* *poco a poco dim.* *p*

Trbe. in E. *cresc.* *ff* *dim.* *p*

Trbnl. Al. Ten. *cresc.* *ff* *dim.* *p*

Trbnl. B. *cresc.* *ff* *dim.* *p*

Tuba. *cresc.* *ff* *dim.* *p*

Plaffl. *ff* *dim.* *mf* *dim.* *p*

Gr. Cr. *ff* *dim.* *mf* *dim.* *p*

Viol. I. *cresc.* *ff* *dim.* *p*

Viol. II. *cresc.* *ff* *dim.* *p*

Viola. *cresc.* *ff* *dim.* *p*

Vecello. *cresc.* *ff* *dim.* *p*

C. B. *cresc.* *ff* *dim.* *p*

**G** **H**



Ob. *mf* *dim.*

Clar. *mf* *dim.*

Fag. *pp* *cresc.* *mf* *dim.*

Cor. *cresc.* *mf* *dim.*

Cor. *p*

Trbn. Ten. *p*

Trbnl. B. *dim.* *pp*

Tuba. *dim.* *pp*

Viol. I. *dim.* *pp*

Viol. II. *p* *cresc.* *mf* *dim.*

Viola. *p* *cresc.* *mf* *dim.*

Vcello. *dim.* *p* *cresc.* *mf* *dim.*

C. H. *dim.* *p* *cresc.* *mf* *dim.*

Ob. *p* **J**

Clar. *p*

Fag. *p* *pp*

Cor. *pp*

Trbn. in B. *pp*

Trbnl. Al. Ten. *pp*

Trbnl. B. *pp*

Tuba. *pp*

Piattl. *pp*

Gr. Cs. *pp*

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp* *dim.*

Vcello. *pp*

C. B. *pp*

*p* **J** *pp*

Fl. **K** *pp*

Clar.

Fag. *pp*

Cor. *pp*

Viol. I.

Viol. II.

Viola. *ppp*

Vcello. *p*

C. B.

**K**

Fl. *cresc.* *dim.* *pp* **L**

Fag. *cresc.* *dim.* *pp*

Cor. *cresc.* *dim.* *pp*

Viol. I. *pp*

Viol. II. *p*

Viola. *cresc.* *dim.* *pp*

Vcello. *cresc.* *dim.* *pp*

C. B. *cresc.* *dim.* *pp*

**L**

Fl. *ppp*

Fag. *ppp*

Cor. *ppp*

Viol. I. *ppp*

Viol. II.

Viola.

Vcello. *pp*

C. B. *pp*

12

Fl. **M**

Clar. *pp*

Fag. *pp*

Cor. *pp*

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Vcello. *div.*

C. B. *pp*

Fl. **N**

Cor. *pp*

Viol. I. *ppp*

Viol. II. *ppp*

Viola. *div.*

Vcello. *pp*

C. B. *pp*

*pizz.*

Fl.

Fag. *ppp*

Cor. *pp*

Viol. I. *ppp*

Viol. II. *ppp*

Viola. *ppp*

Vcello. *ppp*

C. B. *pp*

# Chinoiserie.

---

On entendait, au lointain,  
Tinter un son argentin  
De triangles, de sonnettes,  
De tambourins, de clochettes:  
C'étaient des gens de Nankin,  
Des mandarins en goguette,  
Qui revenaient d'une fête,  
D'une fête de Pékin.



Ein Tönen silberhelle  
Hört durch die Luft man ziehn,  
Triangel, kleine Schelle,  
Glöckchen und Tamburin.  
Das sind die Mandarinen  
Mit hochvergnügten Mienen:  
In Peking gab es Feste,  
Da waren sie die Gäste.

*Auguste de Chatillon. Deutsche Uebertragung von Alexander Moszkowski.*



# Symphonie Orientale.

## No. 2. Chinoiserie.

BENJAMIN GODARD, Op. 84.

*Allegro moderato.*

Piccolo.

Flauti.

Oboi.

Clarinetti in B. (Si $\flat$ )

Fagotti.

Corni in F. (Fa.)

Corni in B. (Si $\flat$ )

Trombe in F. (Fa.)

Tromboni Alto. Tenor.

Trombone Basso.

Tuba.

Timpani.

Campanelli.

Triangolo.

Piatti.

Gr. Cassa.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

*Allegro moderato.*

Picc.

Fl.

Ob.

Camp.

Triang.

Piatti.

Arpa.

Viol. I.

Viol. II. *pizz.*

**A**

Picc.

Fl.

Ob.

Clar.

Camp.

Piatti.

Arpa.

Viol. I.

Viol. II.

Viola. *pizz.*

**B**

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Fag. *cresc.*

Cor.

Trbe.

Tromb. Al. Ten.

Tromb. B.

Tuba.

Timp.

Camp. *p*

Triang.

Platti. *p* *cresc.*

Gr. Ca. *cresc.*

Arpa. *cresc.*

Viol. I. *cresc.*

Viol. II. *cresc.*

Viola. *cresc.*

Vcello. *pizz.*

C. B.

**B**

Picc.

Fl.

Ob.

Clar.

Fag. n. 2.

Cor.

Trbe.

Tromb. Al. Ten.

Tromb. B.

Tuba.

Timp.

Camp.

Triang.

Piatti.

Gr. Co.

Arpu.

Viol. I. arco

Viol. II. arco

Viola. arco

Veello. arco

C. B.



Picc.  
 Fl.  
 Ob.  
 Clar.  
 Fag.  
 Cor.  
 Trbe.  
 Tromb. Al. Ten.  
 Tromb. B.  
 Tuba.  
 Timp.  
 Camp.  
 Triang.  
 Piattl.  
 Gr. Cs.  
 Arpa.  
 Viol. I.  
 Viol. II.  
 Viola.  
 Vcello.  
 C. B.

D

Flc. *f* *p* *f* *p*

Fl. *p* *f* *p*

Ob. *f* *f* *f*

Clar. *f* *f* *f*

Fag. *f* *f* *f*

Piatti. *p* *p*

Arpa. *f* *f* *f*

Viol. I. *f* *p* *f* *p* *f* *p* *f* *p*

Viol. II. *f* *p* *f* *p* *f* *p* *f* *p*

Viola. *f* *p* *f* *p* *f* *p* *f* *p*

Veello. *f* *p* *f* *p* *f* *p* *f* *p*

D

E

Fl. *p* *f* *p* *f* *p* *f* *p*

Ob. *p* *f* *p* *f* *p* *f* *p*

Clar. *f* *f* *f*

Fag. *f* *f* *f*

Piatti. *p* *p*

Arpa. *f* *f* *f*

Viol. I. *f* *p* *f* *p* *f* *p* *f* *p*

Viol. II. *f* *p* *f* *p* *f* *p* *f* *p*

Viola. *f* *p* *f* *p* *f* *p* *f* *p*

Veello. *f* *p* *f* *p* *f* *p* *f* *p*

E

Picc. *p cresc.* *a 2.* *cresc.* *p cresc.*

Fl. *a 2.* *cresc.* *p cresc.*

Ob. *a 2.* *cresc.* *p cresc.*

Clar. *p cresc.*

Fag. *a 2.* *p cresc.*

Cor. *p a 2.*

Trbe.

Tromb. Al. Ten.

Tromb. B.

Tuba.

Timp.

Camp.

Triang.

Piatti. *pp*

Gr. Cs. *p*

Arpa. *p cresc.* *cresc.*

Viol. I. *p cresc.* *pizz.* *cresc.* *arco*

Viol. II. *cresc.* *arco*

Viola. *pizz.* *arco pizz.* *cresc.* *arco*

Vcello. *arco* *pizz.* *arco*

C. B. *arco*

Fag. *cresc.* *mf* *dim.* *p* *cresc.*

Viol. I. *cresc.* *mf* *dim.* *p* *cresc.*

Viol. II. *cresc.* *mf* *dim.* *p* *cresc.*

Viola. *cresc.* *mf* *dim.* *p* *cresc.*

Veello. *cresc.* *mf* *dim.* *p* *cresc.*

C. B. *cresc.* *mf* *dim.* *p* *cresc.*

Fl. *p* *cresc.* *mf*

Ob. *a 2.* *p* *cresc.* *mf*

Clar. *a 2.* *p* *cresc.* *mf*

Fag. *a 2.* *p* *cresc.* *mf*

Cor. *p* *cresc.* *mf*

Trbe. *p* *cresc.* *mf*

Trbnl. *p* *cresc.* *mf*

Tuba. *p* *cresc.* *mf*

Viol. I. *mf* *dim.* *p*

Viol. II. *div.* *mf* *dim.* *unis.* *p*

Viola. *div.* *mf* *dim.* *unis.* *p*

Veello. *mf* *dim.* *p* *cresc.* *mf*

C. B. *mf* *dim.* *p* *cresc.* *mf*

**G** *a 2.* *p* *cresc.* *mf*

Fl. 11

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

Clar. *dim.* *p* *cresc.* *mf* *dim.*

Fag. *dim.* *p* *cresc.* *mf* *dim.*

Cor. I. II. *dim.* *p* *cresc.* *mf* *dim.*

Trbe. *dim.* *p* *cresc.* *mf* *dim.*

Trbnl. *dim.* *p* *cresc.* *mf* *dim.*

Tuba. *p* *cresc.* *mf* *dim.*

Viola. *dim.* *p* *cresc.* *mf* *dim.*

Vcello. *dim.* *p* *cresc.* *mf* *dim.*

C. B. *dim.* *p* *cresc.* *mf* *dim.*

**H**

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Cor. III. IV. *p*

Trbe. *p*

Trbnl. *p* *pp*

Tuba. *p* *pp*

Timp. *p* *pp*

Camp. *pp*

Triang. *pp*

Plattl. *pp*

Gr. Ca. *pp*

Viola. *p*

Vcello. *p* *mf*

C. B. *p* *mf*

*p* **H** *p*



Picc. **L**

Fl. *p* *cresc.* *f* *dim.* *p*

Ob. *p* *cresc.* *f* *dim.* *p*

Fag. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

Cor. I & II *f* *dim.* *p* *pp* *cresc.* *f* *pp*

Trbc. *f* *dim.* *p* *pp* *cresc.* *f* *pp*

Trbni. *f* *dim.* *p* *pp* *cresc.* *f* *pp*

Timp. *pp* *cresc.* *f* *dim.* *pp*

Camp. *mf* *pp* *cresc.* *mf* *pp*

Triang. *mf* *pp* *cresc.* *f* *pp*

Platti. *mf* *pp* *cresc.* *f* *pp*

Gr. Cs. *mf* *pp* *cresc.* *f* *pp*

Arpa. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

Viol. I. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

Viol. II. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

Viola. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

Vcllo. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

C. B. *f* *dim.* *p* *cresc.* *f* *dim.* *p*

**L**

Picc.

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Camp. *f* *dim.* *p*

Arpa. *f* *dim.* *p*

Viol. I. *f* *dim.* *p*

Viol. II. *pizz.* *p*

*Picc.*  
*Fl.*  
*Ob.*  
*Camp.*  
*Piatti.*  
*Arpa.*  
*Viol. I.*  
*Viol. II.*

**M**

*Picc.*  
*Fl.*  
*Ob.*  
*Camp.*  
*Triang.*  
*Piatti.*  
*Arpa.*  
*Viol. I.*  
*Viol. II.*



*Picc.* *N*

*Fl.* *mf* *mf*

*Ob.* *mf* *mf*

*Clar.* *mf* *p* *p*

*Camp.*

*Triang.* *p*

*Piatti.* *p*

*Arpa.*

*Viol. I.*

*Viol. II.*

*Viola.* *pizz.*

*N<sup>p</sup>*

*Picc.* *O*

*Fl.* *cresc.* *a 2.* *mf* *cresc.*

*Ob.* *cresc.* *a 2.* *mf* *cresc.*

*Clar.* *a 2.* *cresc.* *mf* *cresc.*

*Fag.* *cresc.* *mf* *cresc.*

*Trbe.* *mf cresc.*

*Timp.* *p* *mf*

*Camp.* *cresc.*

*Triang.*

*Piatti.* *p* *cresc.*

*Arpa.* *cresc.* *mf* *cresc.*

*Viol. I.*

*Viol. II.* *cresc.* *mf* *cresc.*

*Viola.* *cresc.* *mf* *cresc.*

*Vclle.* *cresc.* *mf* *cresc.*

*pizz.*

*A. 2479 2480 F.*

**Picc.**

Fl.

Ob.

Clar.

Fag. *f p* *f p* *f p* *f p*

Cor. II.

Trbe. *f p* *f p* *f p* *f p*

Tromb. Al. Ten.

Tromb. B.

Tuba.

Timp.

Camp.

Triang.

Piatti.

Gr. Cs.

Arpa.

Viol. I. *arco sul G* *sul G*

Viol. II. *f p* *f p* *f p* *f p*

Viola. *f p* *f p* *f p* *f p*

Vello. *f p* *f p* *f p* *f p*

C. B. pizz. *f p* *f p* *f p* *f p*



This musical score is for a full orchestra. The instruments listed on the left side of the page are:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Trbr. (Trumpet)
- Trb. Al. Ten. (Trumpet in A)
- Trb. B. (Trumpet in B)
- Tuba
- Timp. (Timpani)
- Camp. (Cymbal)
- Triang. (Triangle)
- Piatti. (Cymbal)
- Gr. Co. (Gong)
- Arpa. (Harp)
- Viol. I. (Violin I)
- Viol. II. (Violin II)
- Viola. (Viola)
- Vecello. (Violoncello)
- C. B. (Contrabasso)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features various dynamics such as *ff*, *mf*, *mfz*, *p*, and *mfz*. The notation includes complex rhythmic patterns, slurs, and accents. A large 'R.' is positioned at the top right of the page, and another 'R.' is at the bottom right.

*Picc.*

*Fl.* *a. 2.*

*Ob.* *a. 2.*

*Clar.* *a. 2.*

*Fag.* *a. 2.*

*Cor.*

*Trbe.* *a. 2.*

*Trbnl Al. Ten.*

*Trbnl B.*

*Tuba.*

*Timp.*

*Camp.*

*Triang.*

*Plattl.*

*Gr. Cs.*

*Arpa.*

*Viol. I.*

*Viol. II.*

*Viola.*

*Vcello.*

*C. B.*

Picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Trbe.

Tromb. Al. Ten.

Tromb. B.

Tuba.

Timp.

Camp.

Triang.

Piatt.

Gr. Cs.

Arpa.

Viol. I.

Viol. II.

Viola.

Vcello.

C. B.

S

T

Picc. *f* *dim.* *p* *a 2.*

Fl. *f* *dim.* *p* *a 2.*

Ob. *f* *dim.* *p*

Fag. *f* *dim.* *p*

Cor.

Triang. *dim.* *p* *pp* *ppp* *s*

Arpa. *p*

Viol. I. *mf* *dim.* *p* *plss.*

Viol. II. *mf* *dim.* *p*

Viola. *pp*

Vcello.

Picc. *f* *dim.* *p* *a 2.*

Fl. *f* *dim.* *p* *a 2.*

Ob. *f* *dim.* *p*

Clar. *pp*

Fag. *f* *dim.* *p* *a 2.*

Cor. I. II. *f* *dim.* *p* *a 2.*

Arpa. *p*

Viola. *pp*

Picc. **V**

Fl.

Ob.

Clar.

Fag.

Cor. I. II.

Arpa. *pp*

Viol. I. *arrq*

Viol. II. *pp*

Viola. *pp*

Vcello. *pp*

C. B. *p*

Arpa.

Viol. I.

Viola.

Vcello.

C. B. *dim.*

*pp*

**X**

*pp*

Arpa.

Viol. I.

Viola.

Vcello.

C. B.



**Y** *pp*

Picc. *pp*

Fl. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Cor. *pp*

Trbe. *pp*

Tromb. Al. Ten. *pp*

Tromb. B. *pp*

Tuba. *pp*

Timp. *ppp*

Camp. *pp*

Triang. *pp*

Piatti. *pp*

Gr. Cs. *pp*

Arpa. *pp*

Viol. I. *ppizz.*

Viol. II. *ppizz.*

Viola. *ppizz.*

Vcello. *ppizz.*

C. B. *arco ppizz.*

**Y** *ppizz.*

# Sara la Baigneuse.

Sara, belle d'indolence,  
Se balance  
Dans un hamac, au dessus  
Du bassin d'une fontaine  
Toute pleine  
D'eau puisée à l'Illissus;  
Et la frêle escarpolette  
Se reflète  
Dans le transparent miroir,  
Avec la baigneuse blanche  
Qui se penche,  
Qui se penche pour se voir.  
Mais Sara la nonchalante  
Est bien lente  
A finir ses doux ébats;  
Toujours elle se balance  
En silence,  
Et va murmurant tout bas:  
„Oh! si j'étais capitane,  
„Ou sultane,  
„Je prendrais des bains ambrés,  
„Dans un bain de marbre jaune,  
„Près d'un trône,  
„Entre deux griffons dorés!  
„J'aurais le hamac de soie  
„Qui se ploie  
„Sous le corps prêt à pâmer;  
„J'aurais la molle ottomane  
„Dont émane  
„Un parfum qui fait aimer.“  
Ainsi se parle en princesse  
Et sans cesse  
Se balance avec amour  
La jeune fille rieuse,  
Oublieuse  
Des prompts ailes du jour.

*Victor Hugo.*

(Les orientales.)

# Im Hamak.

In der Hängematte lieget  
Sara, wieget  
Träge sich, indess sie sinnt  
Ueber einer klaren Quelle  
Drin die Welle  
Des Ilyssus glitzernd rinnt.  
Und die schwanke Binsenmatte  
Strahlt die glatte  
Woge spiegelhell zurück,  
Drin die nackte weisse Dirne  
Neigt die Stirne  
Sich zu sehn mit schnellem Blick.  
Sara doch mit läss'gen Händen  
Eilt zu enden  
Nicht den süssen Zeitvertreib;  
Immer schaukelnd sich im Kreise  
Flüstert leise,  
Flüstert leis' das schöne Weib:  
„Wenn ich wäre Capitano  
„Und Sultano  
„Nähm' ich duft'ges Ambrabad;  
„Gelber Marmor müsst' decken  
„Rings das Becken  
„Das als Zier zwei Greifen hat!  
„Einen Hamak hätt' von Seid' ich,  
„Der geschmeidig  
„Sich den Gliedern anbequemt  
„Und ein Bett mit Löwenfüssen  
„Welches süssen,  
„Wollüstigen Duft ausströmt.“  
Also träumet von Prinzessen,  
Unterdessen  
Sie sich leise schaukelnd wiegt,  
Froh die Dirne, denkend nimmer  
Wie der Schimmer  
Eines Tages rasch verfliegt.

Deutsche Uebertragung von F. W. Dralle, abgedruckt mit gütiger  
Erlaubniß der Rieger'schen Verlagsbuchhandlung in Stuttgart.



# Symphonie Orientale.

## Nº 3.

### Im Hamak.

(Sara la Baigneuse.)

Das Ab- und Anschreiben der Partitur resp. der Stimmen ist nach § 4 des Gesetzes vom 11. Juni 1870 verboten.

Andantino con moto.

Benjamin Godard, Op. 84.

Piccolo.

Flauti.

Oboi.

Clarineti in B. (Sib)

Fagotti.

Corni in F. (Fa)

Corni in B. (Sib)

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pp

p

cresc.

pizz.

sul G

f

Andantino con moto.





6 **D**

Fl. *dim.*

Ob.

Clar.

Fag. *dim.* *pp*

Cor. *dim.* *pp*

Arpa. *p*

*dim.* *pp* *p*

**D**

**E**

Ob.

Clar.

Fag.

Cor. in F. (Fa) *cresc.* *mf* *dim.* *p*

Arpa. *cresc.* *mf* *dim.* *p*

*p* *cresc.* *mf* *dim.* *pp* *mf* *pp*

*cresc.* *mf* *dim.* *pp* *mf* *p*

*cresc.* *mf* *dim.* *pp* *arco* *mf* *pp*

*cresc.* *mf* *dim.* *pp* *mf* *p*

**E** 2479 2491

Clar. *mf* *p* *pp* *pp*

Fag. *pp*

Cor in E (Fa)

Arpa. *f* *p*

*mf* *pp* *ppp* *ppp*

*mf* *p* *pp*

Picc. **F**

Fl. *p* *dim.* *pp*

Clar.

Fag.

Arpa. *p*

*pp* *pp* *pp*

**F**

Picc. *cresc.* *cresc.* *mf cresc.* *dim.* **G**

Fl. *cresc.* *cresc.* *mf cresc.* *dim.*

Ob. *mf cresc.* *dim.*

Clar. *mf cresc.* *dim.*

Fag. *mf cresc.* *dim.*

Cor. *ppp cresc.* *cresc.*

Arpa. *ppp cresc.*

Viol. I. *cresc.* *pizz.*

Viol. II. *cresc.* *pizz.*

Viola. *cresc.* *pizz.*

Cello. *cresc.* *pizz.*

Basso. *cresc.* *pizz.*

**G**

Fl. *cresc.* *mf cresc.* *mf cresc.*

Clar. *cresc.* *mf cresc.* *mf cresc.*

Fag. *cresc.* *mf cresc.* *mf cresc.*

Cor. in F (Fa) *p. cresc.* *mf cresc.* *mf cresc.*

Arpa. *cresc.* *mf cresc.*

Viol. I. *cresc.* *div.* *pizz. cresc.*

Viol. II. *cresc.* *pizz. cresc.*

Viola. *cresc.* *arco* *div.* *pizz. cresc.*

Cello. *cresc.* *arco* *pizz. cresc.*

Basso. *cresc.* *pizz. cresc.*



Fl. *H*

Op. *f* *dim.* *p* *cresc.* *cresc.*

Clar. *f* *dim.* *p* *cresc.*

Fag. *f* *dim.* *p* *cresc.*

Cor. in F. (Fa) *f* *dim.* *p* *cresc.*

Arpa. *f* *dim.* *p* *cresc.* *m. B.* *m. B.*

Viol. I. *f* *dim.* *p* *cresc.*

Viol. II. *f* *dim.* *p* *cresc.*

Cello. *f* *dim.* *p* *cantando* *arg.* *cresc.*

*H p*

Fl. *f* *dim.* *dim.*

Op. *f* *dim.* *dim.*

Clar. *f* *dim.* *dim.*

Fag. *f* *dim.* *dim.*

Cor. in F. (Fa) *f* *dim.* *dim.*

Arpa. *f* *dim.* *dim.* *m. B.*

Viol. I. *f* *dim.* *dim.*

Viol. II. *f* *dim.* *dim.*

Cello. *f* *dim.* *dim.*

Basso. *f* *dim.* *dim.* *pizz.*

Picc. I

Fl. *pp*

Ob.

Clar.

Fag. *pp*

Arpa. *p*

Viol. I

Viol. II. *p*

Viola. *pizz.*

Cello.

Basso.

I

Picc. *pp*

Fl. *cresc.* *cresc.* *mf* *cresc.* *dim.*

Ob. *mf* *cresc.* *dim.*

Clar. *mf* *cresc.* *dim.*

Fag. *p*

Cor. *pp* *cresc.*

Arpa. *pp* *cresc.*

Viol. I. *arco* *cresc.* *pizz.*

Viol. II. *arco* *cresc.* *pizz.*

Viola. *arco* *cresc.* *pizz.*

Cello. *pizz.* *cresc.*

K

K

Fl. *mf*

Clar. *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. in F. (Fa) *mf* *cresc.*

Arpa. *mf* *cresc.*

Viol. I. *mf* *div.*

Viol. II. *mf* *div.* *pizz.* *cresc.*

Viola. *mf* *arzo* *pizz.* *cresc.*

Cello. *mf* *arzo* *pizz.* *cresc.*

Basso. *mf* *pizz.* *cresc.*

Fl. *mf* *cresc.*

Ob. *f* *dim.* *cresc.*

Clar. *mf* *cresc.*

Fag. *mf* *dim.* *cresc.*

Cor. in F. (Fa) *mf* *cresc.*

Arpa. *mf* *m. 2.*

Viol. I. *mf* *dim.*

Viol. II. *mf* *dim.*

Cello. *mf* *arzo* *p cantando* *cresc.*





Ob. *cresc.*

Clar.

Fag. *cresc.* *dim.*

Cor. *cresc.* *dim.*

Arpa. *cresc.* *dim.*

Viol. G. *cresc.* *dim.*

Viol. *cresc.* *dim.*

Vcllo *cresc.* *dim.*

Bassi *cresc.* *dim.*

Fl. *a 2.*

Ob. *p cresc.*

Fag. *p cresc.*

Cor. *a 2.* *cresc.*

Arpa. *p cresc.* *dim.*

Viol. G. *p cresc.* *dim.*

Viol. *p cresc.* *dim.*

Vcllo *p cresc.* *dim.*

Bassi *p cresc.* *dim.*



Musical score for the first system, featuring piano and bass staves. The score includes various dynamics such as *dim.*, *pp*, *mf*, and *p*. The piano part consists of two staves, and the bass part consists of two staves. The music is in a minor key and features a complex rhythmic pattern.

Musical score for the second system, including woodwinds, strings, and arpa. The score includes various dynamics such as *p*, *cresc.*, *mf*, *dim.*, *pp*, *arco*, and *plizz.*. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The string section includes Cor in F (Fa), Arpa, and strings. The music is in a minor key and features a complex rhythmic pattern.





# Le Rêve de la Nikia\*.

Elle est jeune, elle est belle; et pourtant la tristesse  
Assombrit ses grands yeux.  
Aucun penser d'amour ne charme sa jeunesse.  
Son cœur ambitieux  
Rêve d'une contrée, inconnue et lointaine.  
Où d'un peuple puissant  
Et respecté de tous, elle deviendrait Reine.  
Là-bas, à l'Occident,  
Sont de grandes cités aux splendeurs sans pareilles;  
Là, la Science et l'Art,  
Au souffle du Génie, enfantent des merveilles! . . .  
Son beau rêve, au hasard,  
Vers ces mondes nouveaux, l'emporte sur son aile.  
Son cœur ambitieux  
N'a nul penser d'amour. Elle est jeune, elle est belle,  
Et pourtant la tristesse assombrit ses grands yeux.

\* Femme persane.

# Der Traum der Nikia\*.

Sie ist schön, geschmückt mit Reizen,  
Und die Liebe kennt sie nicht;  
Doch ein Zug von tiefer Wehmuth  
Lagert auf dem Angesicht.  
Weit hinaus in graue Fernen  
Träumt die schöne Frau sich hin,  
Und in diesem fernen Lande  
Sieht sie sich als Königin.  
Dort im endlos weiten Westen  
Ragen Städte stolz empor,  
Wissenschaft und Künste bringen  
Wunderwerke dort hervor.  
Liebe kann sie nicht empfinden  
Ehrgeiz füllet Herz und Sinn,  
Auf den Flügeln eines Traumes  
Eilt die schöne Frau dahin,  
Eilt dahin nach fremden Welten,  
Die ihr zeigt ein Traumgedicht,  
Und ein Zug von tiefer Wehmuth  
Lagert auf dem Angesicht.

\* Persische Frau.

*Benjamin Godard. Deutsche Übertragung von Alexander Moszkowski.*



# Symphonie Orientale.

3

Nº 4.

## Der Traum der Nikia.

(Le Rêve de la Nikia.)

Das Ab- und Aus-  
schreiben der Par-  
tituren resp. der Stim-  
men ist verboten.

Quasi Adagio.

Benjamin Godard, Op. 84.

Piccolo.

Flauti.

Oboi.

Clarinetti in B (Sib).

Fagotti.

Corni in F (Fa).

Corni in D (Ré).

Trombe in F (Fa).

Cornets in B (Sib).

Alto Tenore.

Tromboni.

Basso.

Tuba.

Timpani.

Piatti.

Gr. Cassa.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Solo. *p cantando*

*pp*

*pp*

*pp*

*pp*

Quasi Adagio.

Ob. *cresc.* *dim.* *p* Solo. *pp*

Clar.

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *pp*

*cresc.* *pp*

**A** Fl. *a 2.* *p* *rall.* *dim.*

Ob. *cresc.* *mf* *dim.*

Clar. *cresc.* *p* *mf* *dim.*

*cresc.* *dim.* *cresc.* *mf*

*pp* *cresc.* *dim.* *cresc.* *mf*

*cresc.* *dim.* *cresc.* *mf*

*dim.* *cresc.* *mf*

*dim.* *cresc.* *mf*

**A** **B a tempo**

Fl. *pp* *mf* *dim.*

Ob. *mf* *dim.*

Clar. *cresc.* *mf* *dim.*

Cor. *mf* *dim.*

*pp* *mf* *cresc.* *mf* *dim.*

*pp* *cresc.* *mf* *dim.*

*pp* *cresc.* *mf* *dim.*

*pp* *cresc.* *mf* *dim.*

*pp* *cresc.* *mf* *dim.*

**C** **Ob.** *rall.* *pp* *a tempo*

*sul O.*

This system contains the musical notation for the Clarinet (C) and Oboe (Ob.) parts. The Clarinet part is in the upper staff, and the Oboe part is in the lower staff. The music is in a key with one flat and a 2/4 time signature. The tempo is marked 'a tempo' and the dynamics range from 'pp' to 'p'. A 'rall.' (rallentando) instruction is present above the Oboe staff. A 'sul O.' (sul oboe) instruction is placed above the Clarinet staff in the second measure.

**C** **D** *rall.* *pp* *a tempo*

**Ob.** *mf cresc.* *dim.* *pp*

**Clar.** *dim.* *mf cresc.* *dim.* *pp*

**Fag.** *mf dim.* *pp* *mf cresc.* *dim.* *pp*

This system contains the musical notation for the Clarinet (C), Oboe (Ob.), and Bassoon (Fag.) parts. The Clarinet and Bassoon parts are in the upper staves, and the Oboe part is in the lower staff. The music continues with 'rall.' and 'a tempo' markings. Dynamics include 'mf cresc.', 'dim.', and 'pp'. The Clarinet part has a 'dim.' marking in the first measure.

**D** *rall.* **E** *a tempo*

**Ob.** *rall.* *a tempo*

**Clar.** *a tempo*

**Fag.** *a tempo*

**Cor.** *a tempo*

**Viol. I.** *pp divisi* *a tempo*

**Viol. II.** *pp* *a tempo*

**Viola.** *pp* *a tempo*

**Vel.** *pp* *a tempo*

This system contains the musical notation for the Oboe (Ob.), Clarinet (C), Bassoon (Fag.), Cor Anglais (Cor.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, and Violoncello (Vel.) parts. The Oboe, Clarinet, and Bassoon parts are in the upper staves, while the strings are in the lower staves. The tempo is marked 'a tempo' and the dynamics are 'pp'. The Oboe part has a 'rall.' marking in the first measure. The Violin I part is marked 'divisi'.

*rall.*

**E**



G

The musical score consists of multiple systems of staves. The top system includes a grand staff (treble and bass clefs) and a piano part. The piano part features a right-hand staff with a melodic line and a left-hand staff with a bass line. Dynamics include *p cresc.*, *mf cresc.*, *f*, *cresc.*, and *ff*. There are also markings for *acc.* (accents) and *div.* (divisions). The score is marked with a large 'G' at the top and bottom. The bottom system includes a grand staff and a piano part, with dynamics including *pp*, *cresc.*, *f*, *mf*, and *ff*. The piano part features a right-hand staff with a melodic line and a left-hand staff with a bass line. The score is marked with a large 'G' at the bottom.

H

rall.

The first system of the musical score consists of eight staves. The top two staves (treble clef) feature intricate melodic lines with frequent triplets and sixteenth-note patterns. The lower six staves (bass clef) provide a harmonic and rhythmic foundation, including a prominent bass line with eighth-note patterns. Dynamics are marked with *fff* (fortissimo) across several staves. The system concludes with a *rall.* (ritardando) instruction.

The second system continues the musical themes from the first system. It features similar complex rhythmic patterns and melodic lines across eight staves. The dynamics remain at *fff*. The system concludes with a *rall.* instruction.

H

rall.



I

The musical score is arranged in two systems of five staves each. The first system includes a vocal line (top staff) with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The score is marked with various dynamics including *fff*, *ff*, *f*, *f dim.*, *dim.*, *p*, and *p legato*. There are also markings for *a2.* and *dim.* throughout. The piece concludes with the instruction *a tempo* and a final *dim.* marking.

Picc. K

Fl. *pp legato*

Ob. *pp legato* *pp* *ppp*

Clar. *pp*

Viol. I. *pp* K *ppp*

Fl. *un poco rall.* *a2.* *a tempo*

Ob. *pp* *pp*

Fag. *pp*

Viol. I. *ppp* *ppp*

Viol. II. *ppp* *pizz.*

Viola. *pp* *pizz.*

Cello. *pp* *div.*

Basso. *pp* *div.* *pizz.*

*un poco rall.* **L** *a tempo*

Fl. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Viol. I. *sempre ppp*

Viol. II. *ppp*

Viola. *ppp*

Cello. *pizz.* *arco*

Basso. *arco* *pizz.*

Fl.

Ob. *pp*

Clar. *pp*

Fag. *pp*

Viol. I.

Viol. II. *arco* *p* *pp*

Viola. *arco* *p* *pp*

Cello.

Basso.

**M**

Picc. *rall.* *a tempo*

Fl. *cresc.* *mf* *dim.* *pp* *pp*

Ob. *cresc.* *mf* *dim.* *pp*

Clar. *mf* *dim.* *pp*

Fag. *cresc.* *pp*

Viol. I. *cresc.* *mf* *dim.* *ppp*

Viol. II. *cresc.* *mf* *dim.* *pp* *pizz.*

Viola. *cresc.* *mf* *dim.* *pp* *pizz.*

Cello. *cresc.* *mf* *dim.* *pp*

Basso. *arco* *cresc.* *mf* *dim.* *pp* *pizz.*

**M** *cresc.* *mf* *dim.* *rall.* *pp* *a tempo*

A. 2479.2482 F.



a tempo  
Picc.

P

Fl.

Ob.

Clar.

Fag. a 2.

Cor.

Trbc.

Cornets.

Tromb. pp

Tuba. pp

Timp.

Piatti. pp

Gr. Cassa. pp

Viol. I.

Viol. II. divis.

Viola.

Cello.

Basso arco

a tempo

cresc.

f

dim.

pp

cresc.

ppp

cresc.

R

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *mf*, *f*, *cresc.*, *ff*, and *dim.*

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *p cresc.*, *mf*, *f*, *cresc.*, *ff*, and *dim.*

Third system of musical notation, including piano accompaniment. Dynamics include *pp*, *cresc.*, *mf*, *pp*, *f*, *pp*, and *ff*.

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*, *cresc.*, *ff*, *dim.*, and *divisi.*

R

Picc. **rall. poco a poco** **S**

Fl.

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

Clar. *mf* *dim.* *p* *dim.*

Fag. *mf* *dim.* *p* *pp*

Cor. *mf* *dim.* *p*

Viol. I. *mf* *dim.* *p* *pp*

Viol. II. *mf* *dim.* *p* *pp*

Viola. *mf* *dim.* *p* *pp*

Cello. *mf* *dim.* *p* *pp*

Basso. *mf* *dim.* *p* *pp*

**rall. poco a poco** **S** *pp*

Fl. **a tempo tranquillo.** **T** **rall.**

Clar. *pp* *ppp* *ppp*

Cor. in D (Ré) *ppp* *ppp*

Viol. I. *pp* *ppp* *ppp*

Viol. II. *pp* *ppp* *ppp*

Viola. *pp* *ppp* *ppp*

Cello. *pp* *ppp* *ppp*

Basso. *pp* *ppp* *ppp*

**a tempo tranquillo.** **T** **rall.**

# Marche Turque.

Là — Allah — Ellalah!

(Il n'y a d'autre Dieu qu'Allah.)

*Koran.*

Que les chrétiens maudits périssent sous la hache  
Et que Mahomet règne! — Il n'est point de coeur lâche  
Parmi les fiers soldats du Prophète sacré. —  
Que dans tout l'Univers Allah soit adoré!

# Türkischer Marsch.

Là — Allah — Ellalah!

(Es giebt keinen andern Gott als Allah.)

*Koran.*

Mahomet allein regiere! Wer an unsern Gott nicht glaubt  
Wahre vor der scharfen Schneide unsrer Axt sein Sünderhaupt!  
In der Streitmacht des Propheten giebt es keine feigen Seelen.—  
Allah soll im Universum, Allah ganz allein befehlen!

*Benjamin Godard. Deutsche Uebertragung von Alexander Moszkowski.*





# Symphonie Orientale.

Nº 5.

## Türkischer Marsch.

(Marche Turque.)

*Tempo di Marcia.*

Benjamin Godard, op. 84.

Das Ab- und An-  
schreiben der Musi-  
katur resp. der  
Stimmen ist nach  
§ 4 des Gesetzes  
vom 11. Juni 1877  
verboten.

*Tempo di Marcia.*

2483.

Proprieté de Adolphe Fünstener  
Berlin et Leipzig.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including treble and bass clefs, time signatures, and various musical symbols.

The score is written on 24 staves, organized into 12 systems of two staves each. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style characteristic of 19th-century manuscript notation.

A

This page of musical notation consists of 18 staves. The first system (staves 1-4) shows a complex rhythmic texture with many sixteenth and thirty-second notes. The second system (staves 5-8) continues this texture with some melodic lines. The third system (staves 9-12) features a prominent melodic line in the upper register. The fourth system (staves 13-16) includes a dynamic marking of *pp* and a *cresc.* instruction. The fifth system (staves 17-18) concludes the piece with sustained chords and melodic fragments.

A

B

This page of musical notation is divided into two systems. The first system contains 12 staves, and the second system contains 12 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *mf* (mezzo-forte) and *f* (forte), and some phrasing slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord in the bottom right corner of the second system.

B

C

7

This page of musical notation consists of 16 staves. The top two staves are grand staves (treble and bass clefs). The next two staves are also grand staves. The remaining ten staves are piano staves (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *pp* and *mf*. There are also some performance instructions, such as *rit.* (ritardando) and *sub.* (subito). The piece concludes with a final cadence on the last staff.

C

A handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is organized into two main systems, each containing five staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The key signature is B-flat major, and the time signature is 4/4. The score shows a complex interplay of parts, with some staves featuring more active melodic lines and others providing harmonic support. There are some annotations in the lower system, including the word "all" and a circled "8".

Musical score for a piece labeled 'D' on page 9. The score consists of 18 staves of music, including vocal lines and piano accompaniment. The music is in a key with one flat and a 3/4 time signature. The score is divided into two systems of nine staves each. The first system contains the vocal line and piano accompaniment. The second system contains the piano accompaniment. The music features complex rhythmic patterns and melodic lines.

rall. a tempo

The image shows a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a vocal line and several instrumental parts. The middle system features a piano accompaniment with multiple staves. The bottom system continues the instrumental parts. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The key signature is B-flat major, and the time signature is 4/4. The score concludes with a double bar line and a final cadence.

rall. a tempo



**E**

*Ob. I. u. II.*  
*Clar. I.*  
*Sag. I.*  
*Sag. II.*  
*Trin. C. (Utr.)*  
*Fr. Cassa.*  
*Tot. I.*  
*Toba.*  
*Cello.*  
*Basso.*

**E**

**F**

*Ob. I.*  
*Ob. II.*  
*Clar. I.*  
*Clar. II.*  
*Sag. I.*  
*Sag. II.*  
*Tromb. Basson.*  
*Fr. Cassa.*  
*Tot. I.*  
*Toba.*  
*Cello.*  
*Basso.*

**F**

12.

Ob. I.

Musical score for measures 1-4. The score includes parts for:  
 - Clarinet I (Clari. I.)  
 - Clarinet II (Clari. II.)  
 - Bassoon (Fag. I.)  
 - Bassoon II (Fag. II.)  
 - Horn in F (Vrn. in F (Fa.) a 2)  
 - Trumpet I (Trom. I.)  
 - Trumpet II (Trom. II.)  
 - Trombone (Tuba)  
 - Cello (Cello)  
 - Bass (Basso)

G

H

Musical score for measures 5-8. The score includes parts for:  
 - Clarinet I (Clari. I.)  
 - Clarinet II (Clari. II.)  
 - Bassoon (Fag. I.)  
 - Bassoon II (Fag. II.)  
 - Horn in F (Vrn. in F (Fa.))  
 - Trumpet I (Trom. I.)  
 - Trumpet II (Trom. II.)  
 - Trombone (Tuba)  
 - Cello (Cello)  
 - Bass (Basso)

G

H

Clar. I.

sfz

Musical score for Clarinet I and other instruments. The score includes parts for Flute I, Flute II, Viola, Cello, Bassoon, and Bass. The Clarinet I part is marked with *sfz* and *marcato*. The Flute I and II parts are marked with *marcato*. The Viola, Cello, Bassoon, and Bass parts are marked with *arco* and *f*. The score features dynamic markings such as *cresc.* and *dim.* across various measures.

Fl. I & II

J

mf

Musical score for Flute I & II, Clarinet I, Flute I, Flute II, Violin I, Violin II, Viola, Cello, Bassoon, Bass, and Trombone. The score includes parts for Clarinet I, Flute I, Flute II, Violin I, Violin II, Viola, Cello, Bassoon, Bass, and Trombone. The Flute I & II parts are marked with *mf* and *dim.*. The Clarinet I part is marked with *mf*. The Violin I and II parts are marked with *mf* and *dim.*. The Viola, Cello, Bassoon, Bass, and Trombone parts are marked with *mf* and *dim.*. The score features dynamic markings such as *cresc.* and *dim.* across various measures.

Fl. I. *dim.*

Fl. II. *dim.*

Oboe I. *dim.*

Oboe II. *dim.*

Clar. I. *dim.*

Clar. II. *dim.*

Bassoon I. *dim.*

Bassoon II. *dim.*

Trpt. I. *dim.*

Trpt. II. *dim.*

Tromb. I. *dim.*

Tromb. II. *dim.*

Tuba. *dim.*

Euphon. *dim.*

Perc. *dim.*

Snare. *dim.*

Bass. *dim.*

Cymb. *dim.*

Toms. *dim.*

Sopr. I. *dim.*

Sopr. II. *dim.*

Alto I. *dim.*

Alto II. *dim.*

Tenor I. *dim.*

Tenor II. *dim.*

Bass. *dim.*

This page of musical score contains multiple staves. The top section includes piano accompaniment with dynamic markings such as *p* and *cresc.*. Below this, there are several staves for vocal parts, with dynamic markings like *poco a poco cresc.* and *mpo*. The score is written in a key with two flats and a 2/4 time signature. The notation includes various note values, rests, and articulation marks.

L

This page of musical notation is for a large ensemble, likely a symphony or orchestra, as indicated by the 'L' (Largo) tempo marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 16 staves, with the first 12 staves representing the main body of the ensemble and the last 4 staves representing a smaller section or strings. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), and *rit.* (ritardando) are used throughout the piece. The score is divided into four measures, with a large 'L' marking at the beginning and end of the section.

This page of musical notation is a page from a handwritten manuscript, likely for a piano piece. It features a complex arrangement of staves. The top section consists of a grand staff with five staves, followed by a section with three staves, and a final section with three staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece appears to be in a minor key, as indicated by the presence of a key signature with one flat. The handwriting is clear and professional, typical of a composer's manuscript.

M

Handwritten musical score for a multi-instrument ensemble. The score consists of approximately 18 staves. The notation includes various rhythmic values, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), *p* (piano).
- Performance instructions:** *mf* (mezzo-forte) appears in the lower section of the score.
- Structural elements:** The score is divided into measures by vertical bar lines. Some notes are beamed together, and there are several long horizontal lines indicating sustained notes or rests.

M



N



0

Musical score system 1, measures 1-4. It features a complex arrangement of staves with various rhythmic patterns and melodic lines. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Musical score system 2, measures 5-8. This system includes a section marked *40* and *tricc.* (trill). It shows a variety of musical textures, including dense chordal passages and more melodic fragments. Dynamic markings like *mf* are present.

Musical score system 3, measures 9-12. This system continues the musical development with intricate rhythmic patterns and melodic lines across multiple staves. It includes dynamic markings such as *mf*.

0

This page contains a handwritten musical score for a large ensemble, likely a symphony or chamber orchestra. The score is organized into systems of staves. The top system includes a vocal line and several instrumental staves. The middle system features a piano accompaniment with a prominent bass line and a melodic line. The bottom system continues the instrumental parts. The score is marked with various dynamics, including *mf* (mezzo-forte) and *cresc.* (crescendo). Performance instructions such as *190* and *195* are placed above specific notes. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests. The overall style is that of a detailed musical manuscript.

P

Musical score for the first system, measures 1-5. The score includes staves for strings and woodwinds. The woodwinds have melodic lines with 'cresc.' markings. The strings play a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the second system, measures 6-10. The score continues the musical material from the first system. The piano (P) dynamic marking is present at the beginning of the system. The woodwinds continue their melodic lines with 'cresc.' markings. The strings continue their rhythmic accompaniment.

P

24  
R

S

Musical score for orchestra and strings, measures 190-199. The score includes woodwinds, brass, strings, and a piano. Dynamics include piano (p), fortissimo (ff), and crescendo (cresc.).

R

S

Musical score for piano, page 25. The score is arranged in two systems of staves. The top system contains five staves, and the bottom system contains five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *mf*, *dim.*, *p*, *cresc.*, and *f*. The key signature is B-flat major, and the time signature is 4/4. The score is written in a traditional, handwritten style with clear notation and dynamic markings.

T

Musical score for a piano piece, page 26. The score consists of 18 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various accompaniment parts. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes dynamic markings such as 'mf' and 'cresc.' (crescendo). There are also some performance instructions like 'a.2.' and 'a.3.'.

T



U

This page of musical notation is divided into two systems. The first system contains 12 staves, and the second system contains 12 staves. The notation is dense, with many beamed notes and complex rhythmic figures. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked with a tempo of 'Allegretto' and includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The notation is written in a clear, professional hand, typical of a composer's manuscript.

U

The image shows a page of musical notation, numbered 25. The score is arranged in systems of staves. The top system consists of five staves with dense, rhythmic patterns. The middle system consists of five staves with more melodic and harmonic development. The bottom system consists of five staves with further melodic and harmonic development. The notation includes various note values, rests, and dynamic markings.

V

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part includes dense chordal textures and intricate melodic lines.

A section of the score consisting of five empty musical staves, likely representing a section where the music is not written or is obscured.

The second system of the musical score consists of five staves. It continues the musical material from the first system, featuring vocal lines and piano accompaniment with similar complex rhythmic and harmonic structures.

V

This page of musical notation, numbered 30, is a complex score for piano. It is written in G major and 3/4 time. The score consists of multiple staves, including a grand staff (treble and bass clefs) and several single staves. The notation is dense, featuring various rhythmic patterns such as sixteenth and thirty-second notes, and rests. There are dynamic markings like 'p' and 'pp' throughout. The piece concludes with a final cadence in the last measure.

This page of musical notation, numbered 31, contains two systems of staves. The first system consists of 12 staves, and the second system consists of 12 staves. The notation is complex, featuring various musical symbols, notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the score. The notation is dense and detailed, typical of a score for a large ensemble or orchestra.

This page of musical score contains four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1 (Violin I):** Features a melodic line with eighth and sixteenth notes, including a *rit.* (ritardando) marking.
- Staff 2 (Violin II):** Mirrors the first staff with similar rhythmic patterns.
- Staff 3 (Viola):** Contains a more active line with frequent sixteenth-note passages.
- Staff 4 (Cello/Double Bass):** Provides a steady bass line with eighth-note patterns.
- Dynamic Markings:** *pp* (pianissimo) is used in the first system, and *pp cresc.* (pianissimo crescendo) appears in the second system.
- Performance Indications:** *rit.* is present in the first system, and *sub.* (subito) is marked in the second system.

This page of musical notation consists of 18 staves. The first system (staves 1-6) includes a vocal line (staff 1) and five piano accompaniment staves (2-6). The second system (staves 7-12) features a vocal line (staff 7) and five piano accompaniment staves (8-12). The third system (staves 13-18) includes a vocal line (staff 13) and five piano accompaniment staves (14-18). The notation includes various note values, rests, and dynamic markings such as *p* and *p. cresc.*. The key signature is one flat, and the time signature is 4/4.

Y

This page contains a complex musical score for a large ensemble. It features approximately 18 staves, including vocal lines and instrumental parts for various instruments such as strings, woodwinds, and brass. The notation is dense, with many notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes for different instruments. The overall style is that of a traditional orchestral or chamber music score.

Y



rall. a tempo.

Z

35

This musical score consists of 16 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The score is divided into four measures. The first measure contains a complex rhythmic pattern with many sixteenth notes. The second and third measures continue this pattern with some variations. The fourth measure features a more melodic line in the right hand and a simpler accompaniment in the left hand. The key signature has one flat, and the time signature is 3/4. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

rall. a tempo.

248.

Z

mf

*cresc.*

2483.

This page of musical notation consists of 18 staves. The top section (staves 1-10) features a complex rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The bottom section (staves 11-18) shows a more structured melodic and harmonic progression. The notation includes various clefs (treble and bass), key signatures (one flat), and dynamic markings such as *pp*, *mf*, and *f*. There are also several slurs and phrasing marks throughout the score.

This page of musical notation, numbered 38, features 18 staves. The top four staves are for the right hand, and the bottom four staves are for the left hand. The middle ten staves are for the piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'.