Les Eléphants.

Le 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.

(Poëmes barbare.)

Wüstenbild.

Stumm 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, ungeschlachte Wandersleute,
Streifet nach dem Heimathlande langsam durch die Wüstenweite.

Fern vom Horizont her nahet 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 Vorwärtsstampfen
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 hellbesonnte,
Wenn die schwere Karawane sich verliert am Horizonte.

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

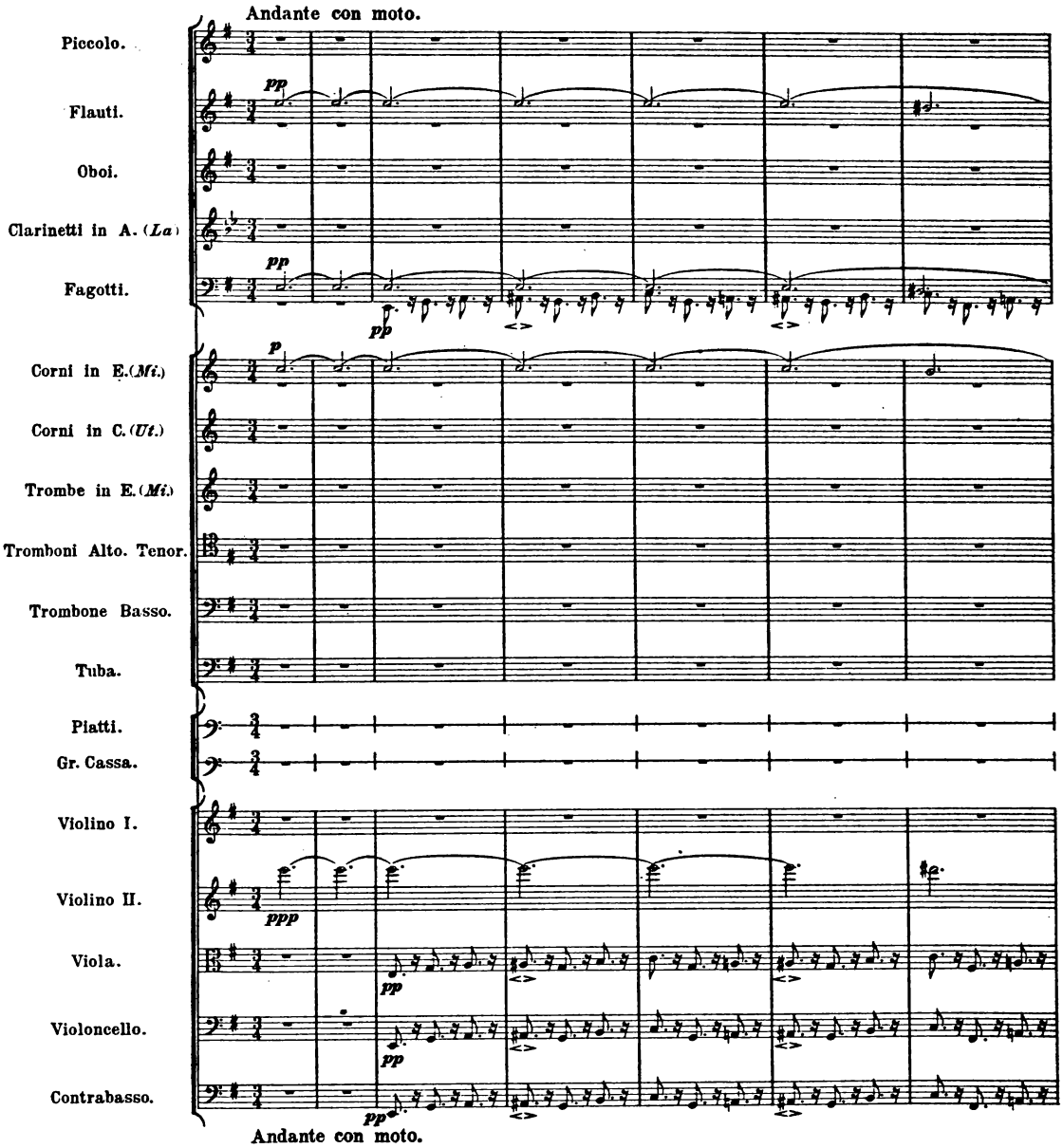
Symphonie Orientale.

No 1.

Wüstenbild.

(Les Eléphants.)

BENJAMIN GODARD, Op. 84.



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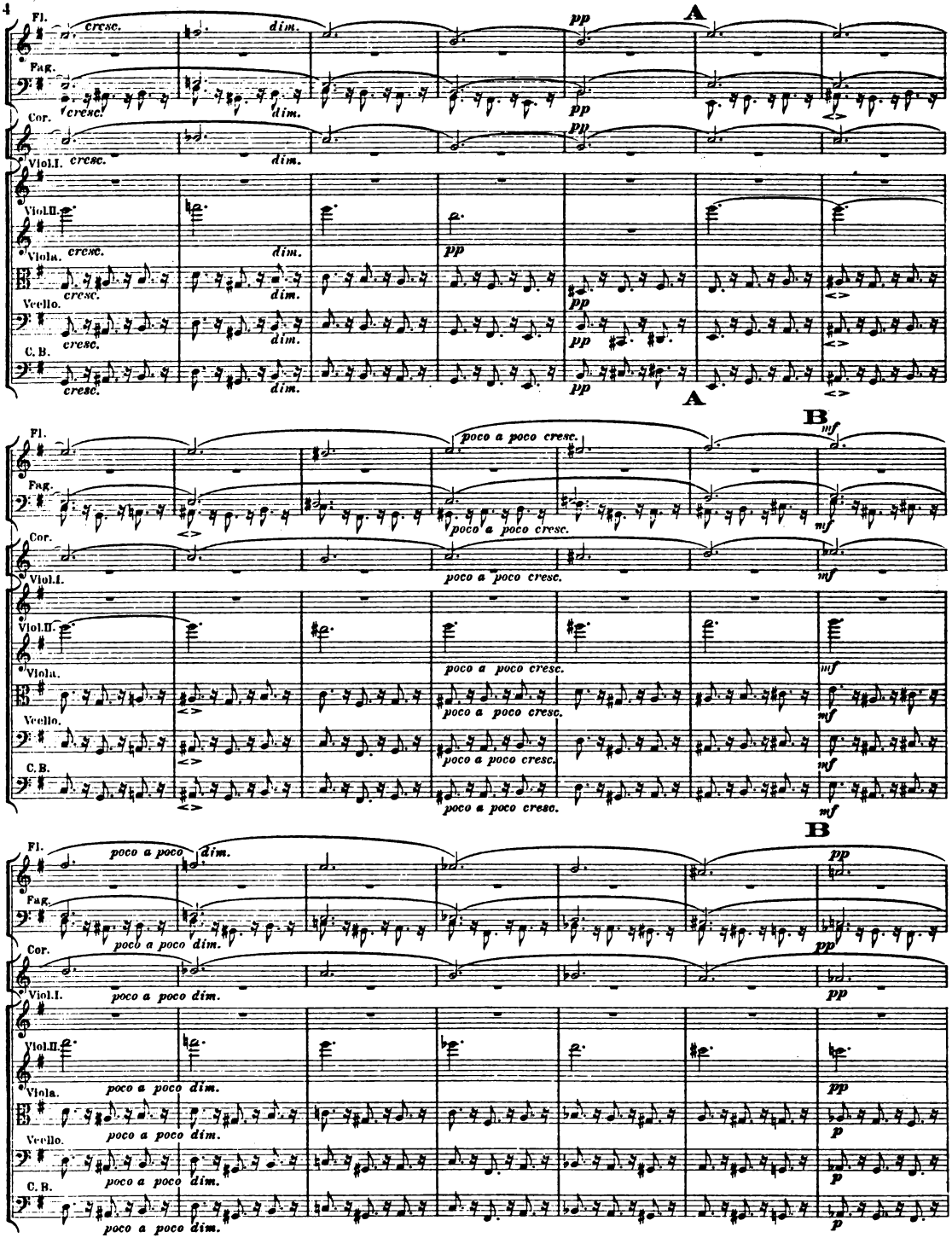
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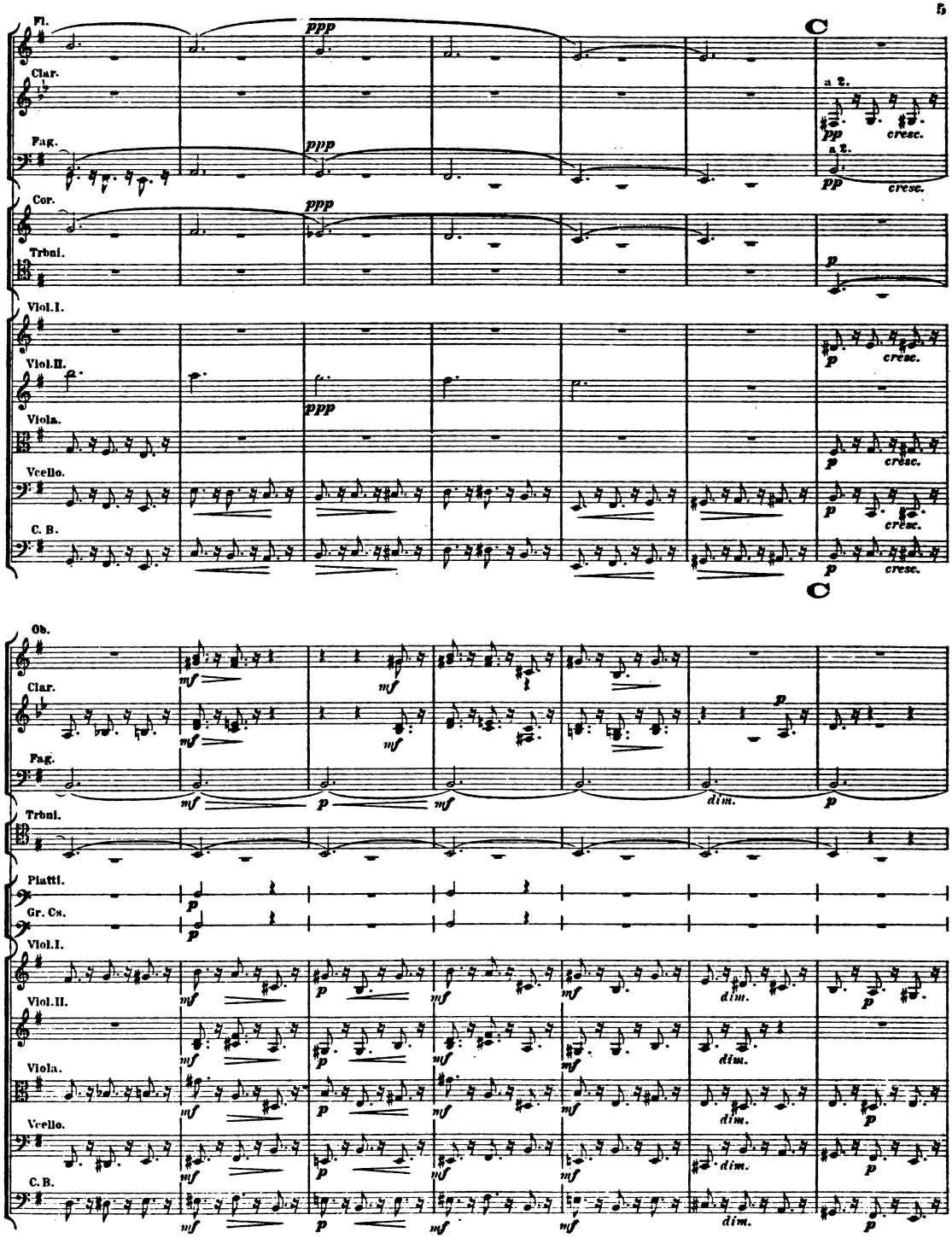
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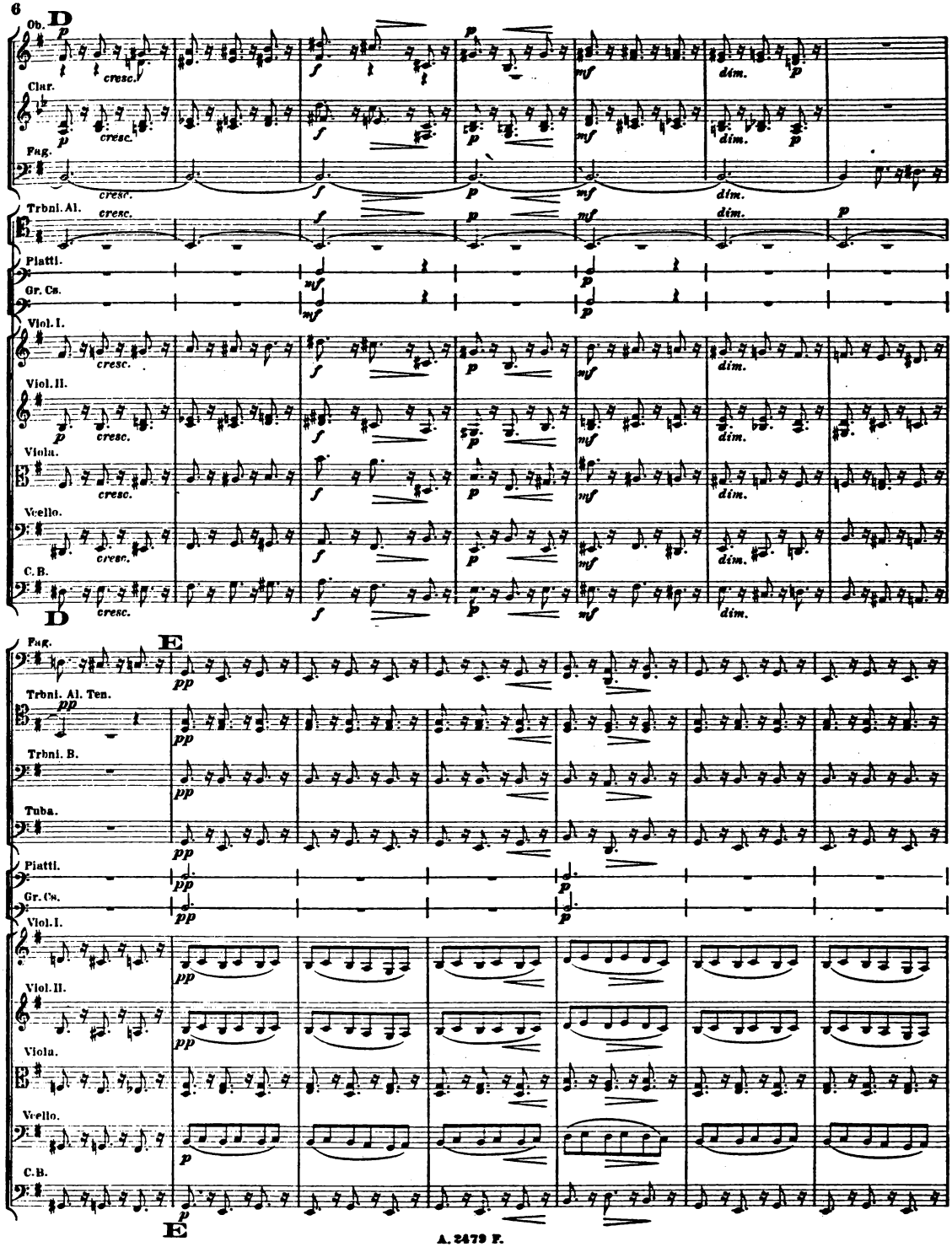
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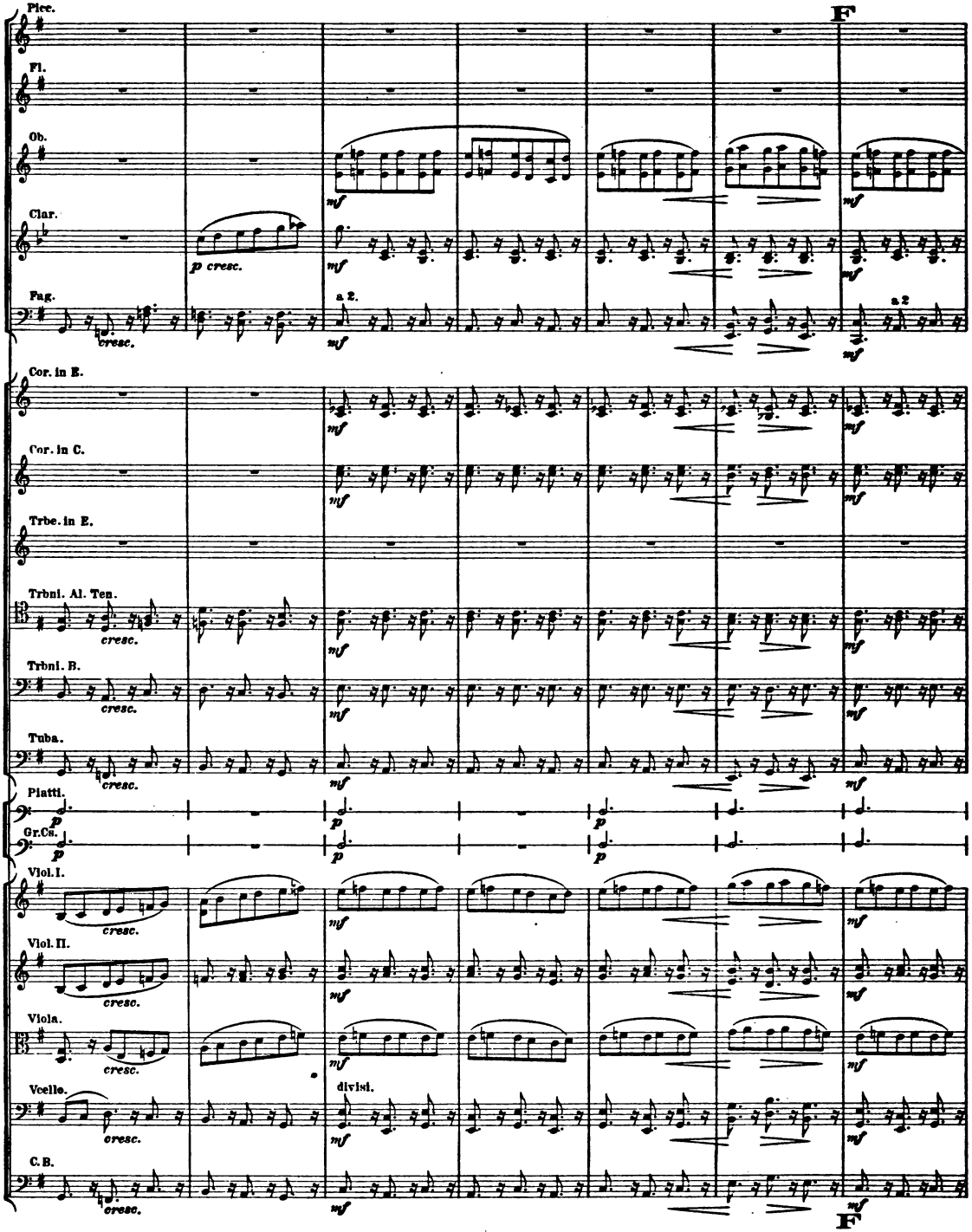
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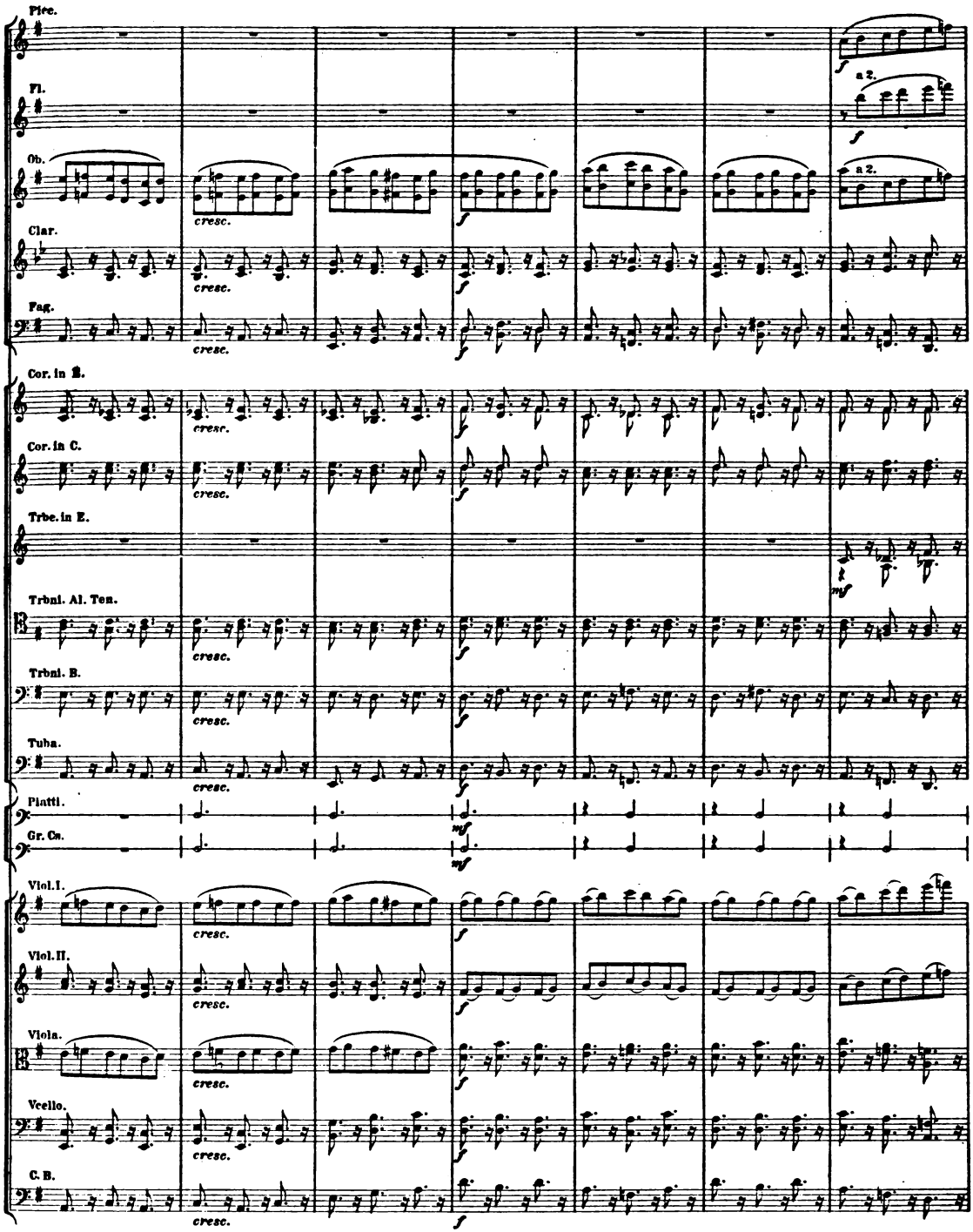
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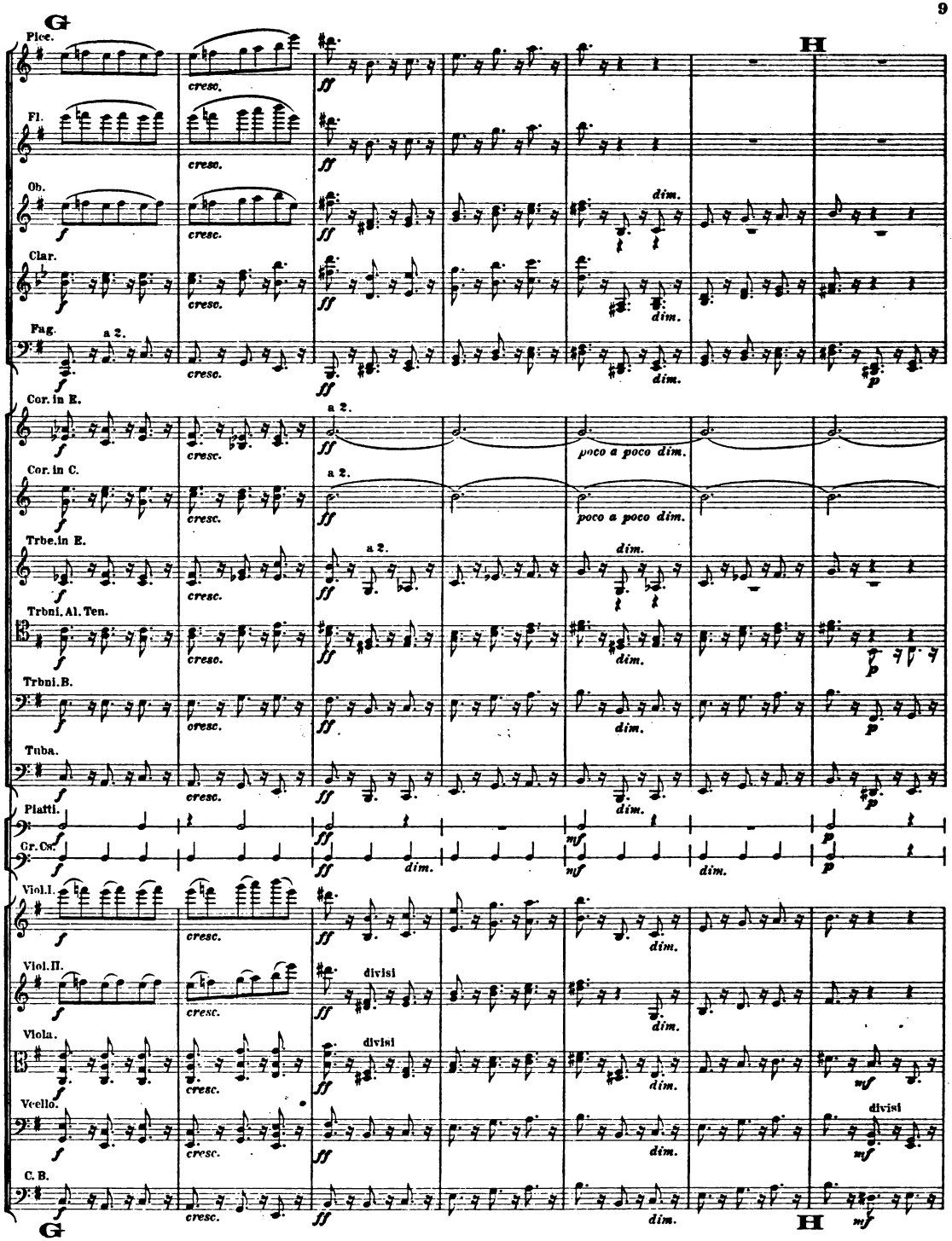
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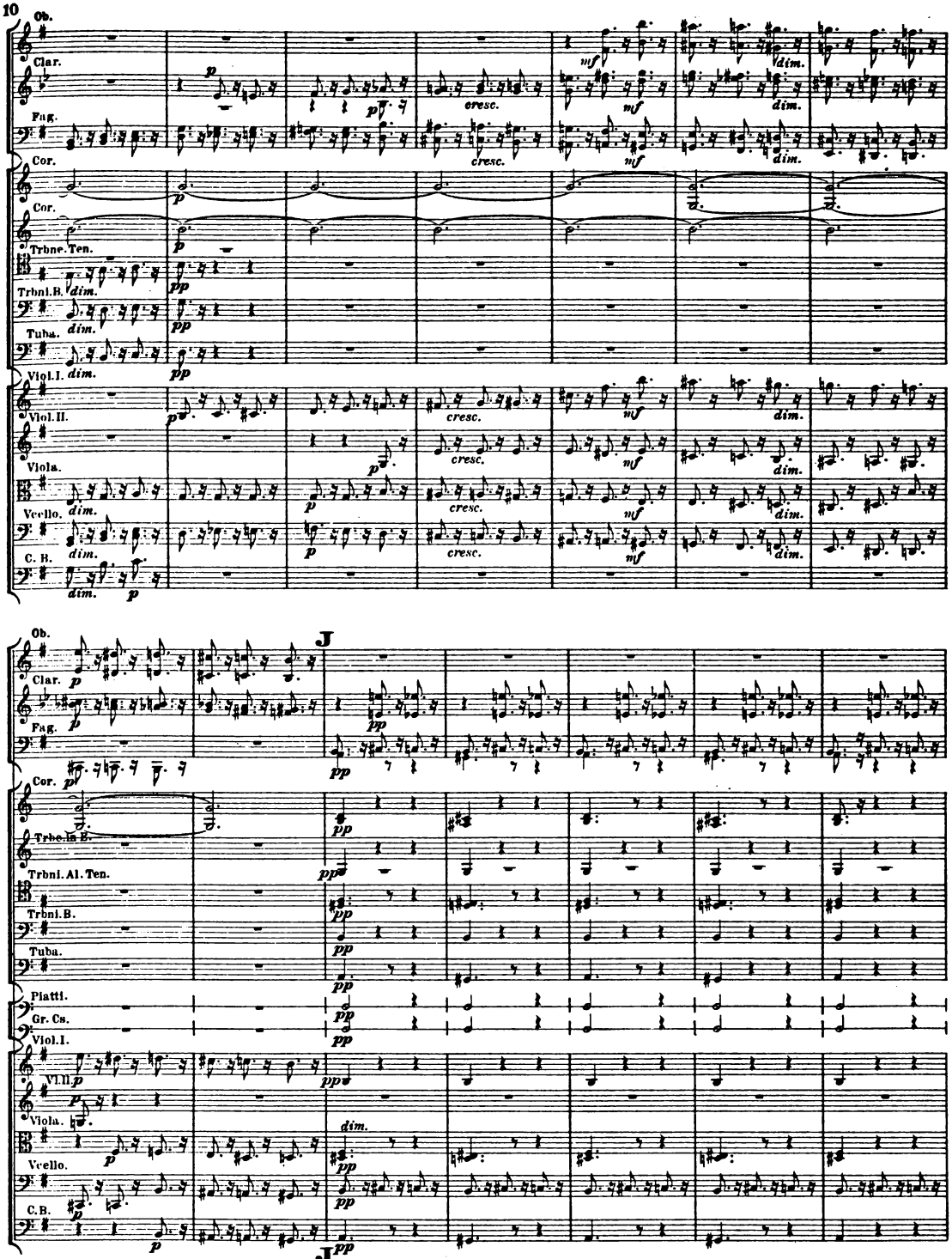
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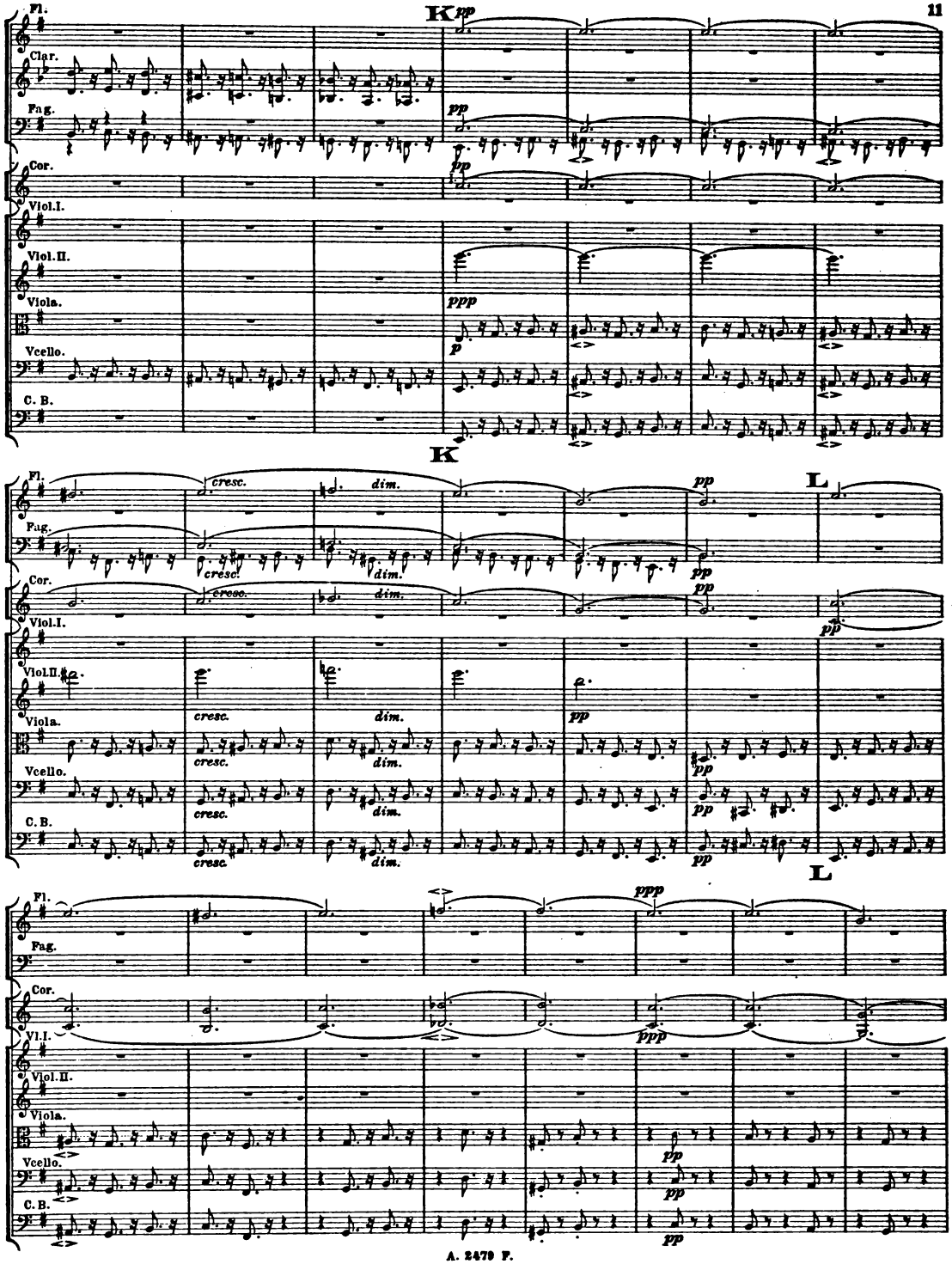
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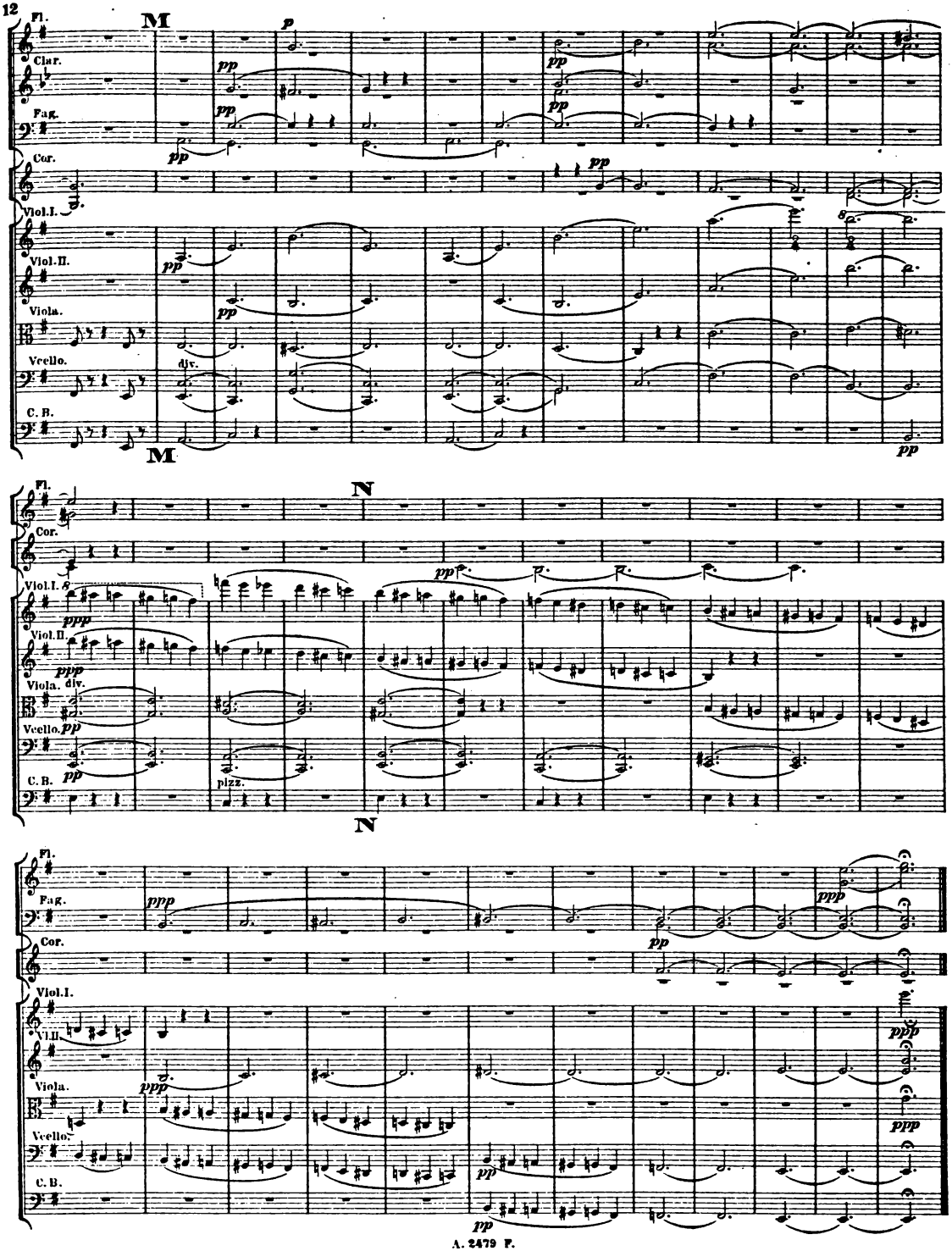
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Chinoiserie.

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.

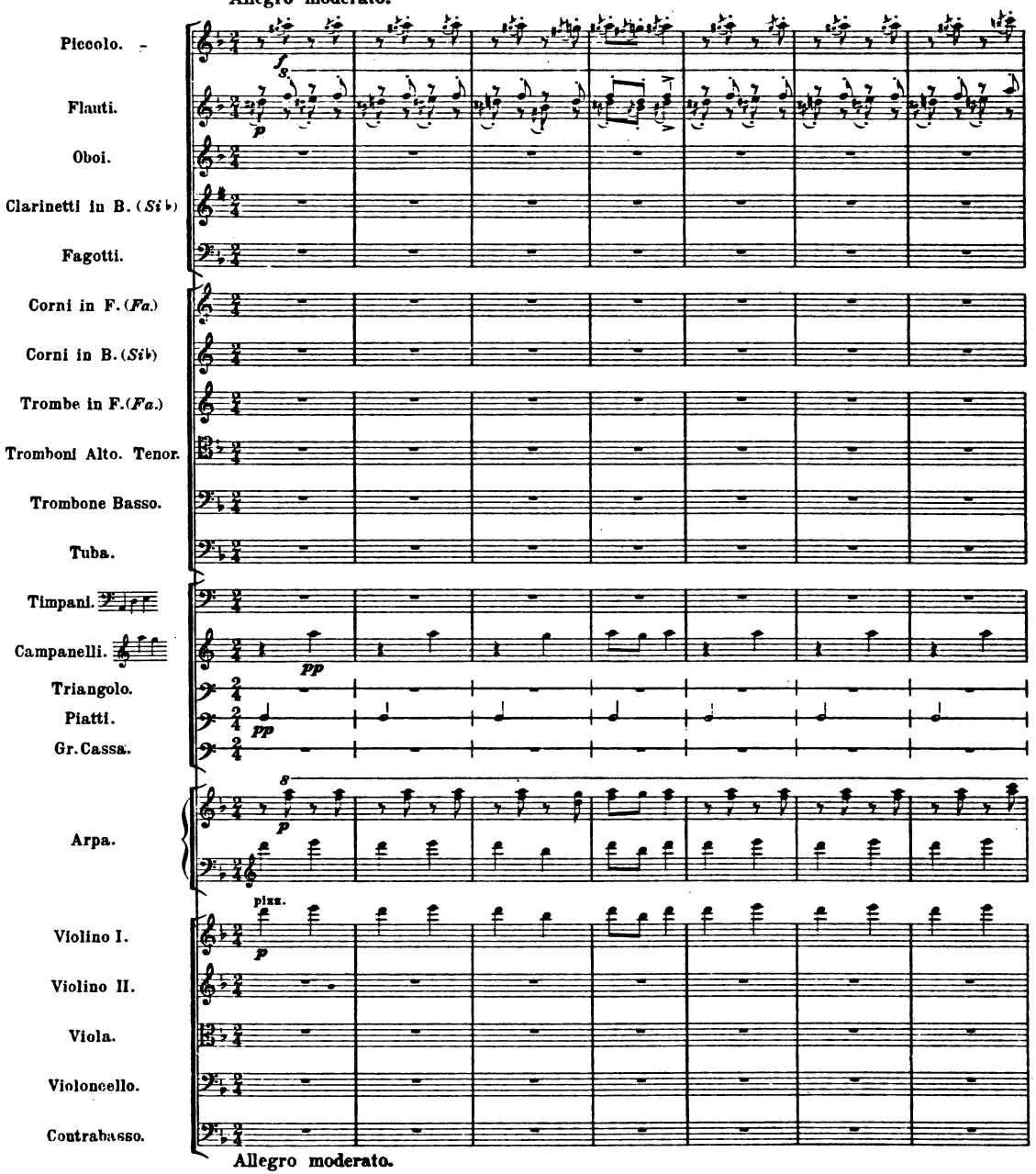
Auguste de Chatillon. *Deutsche Uebertragung von* ***Alexander Moszkowski.***

Symphonie Orientale.

No2.

Chinoiserie.

BENJAMIN GODARD, Op. 84.



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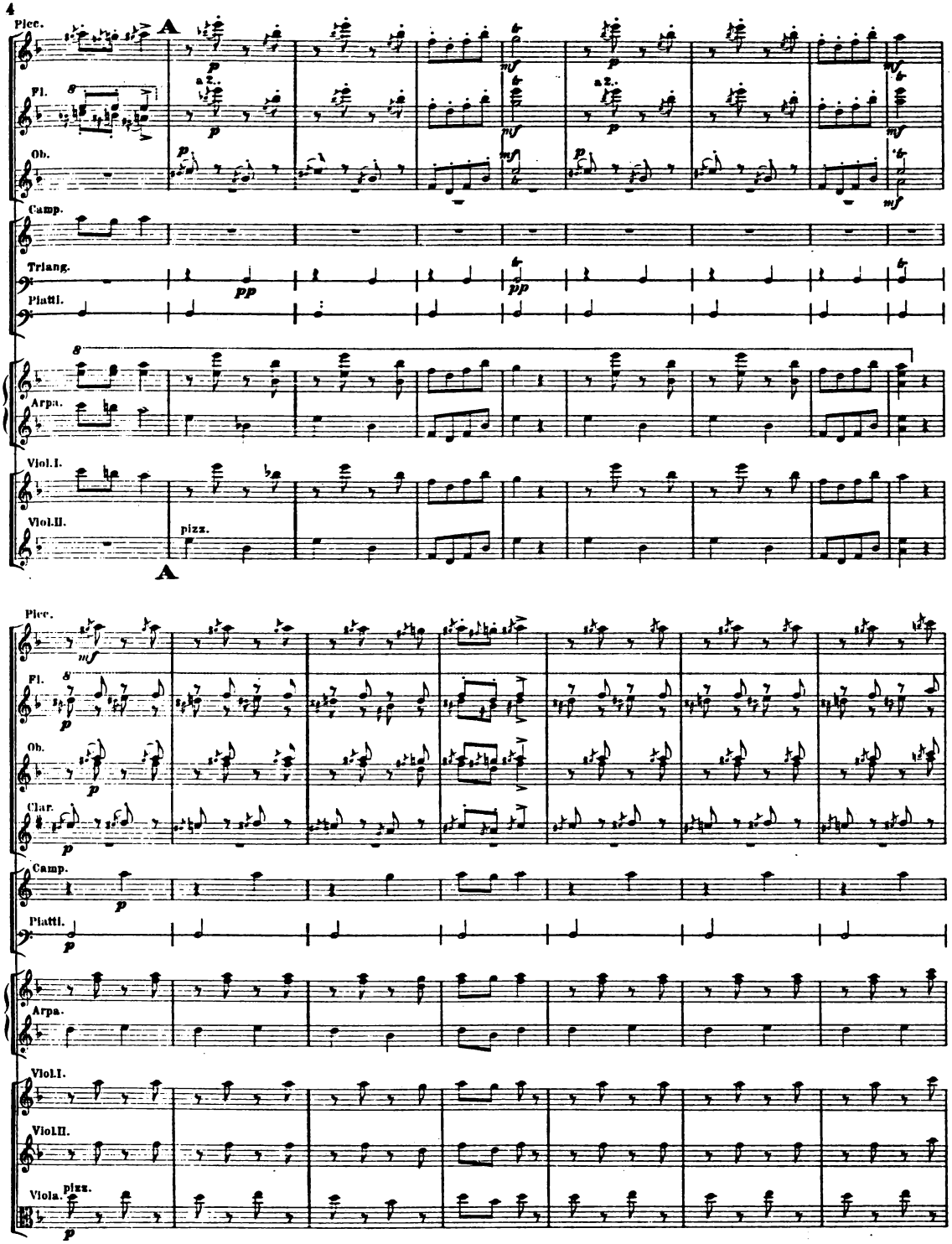
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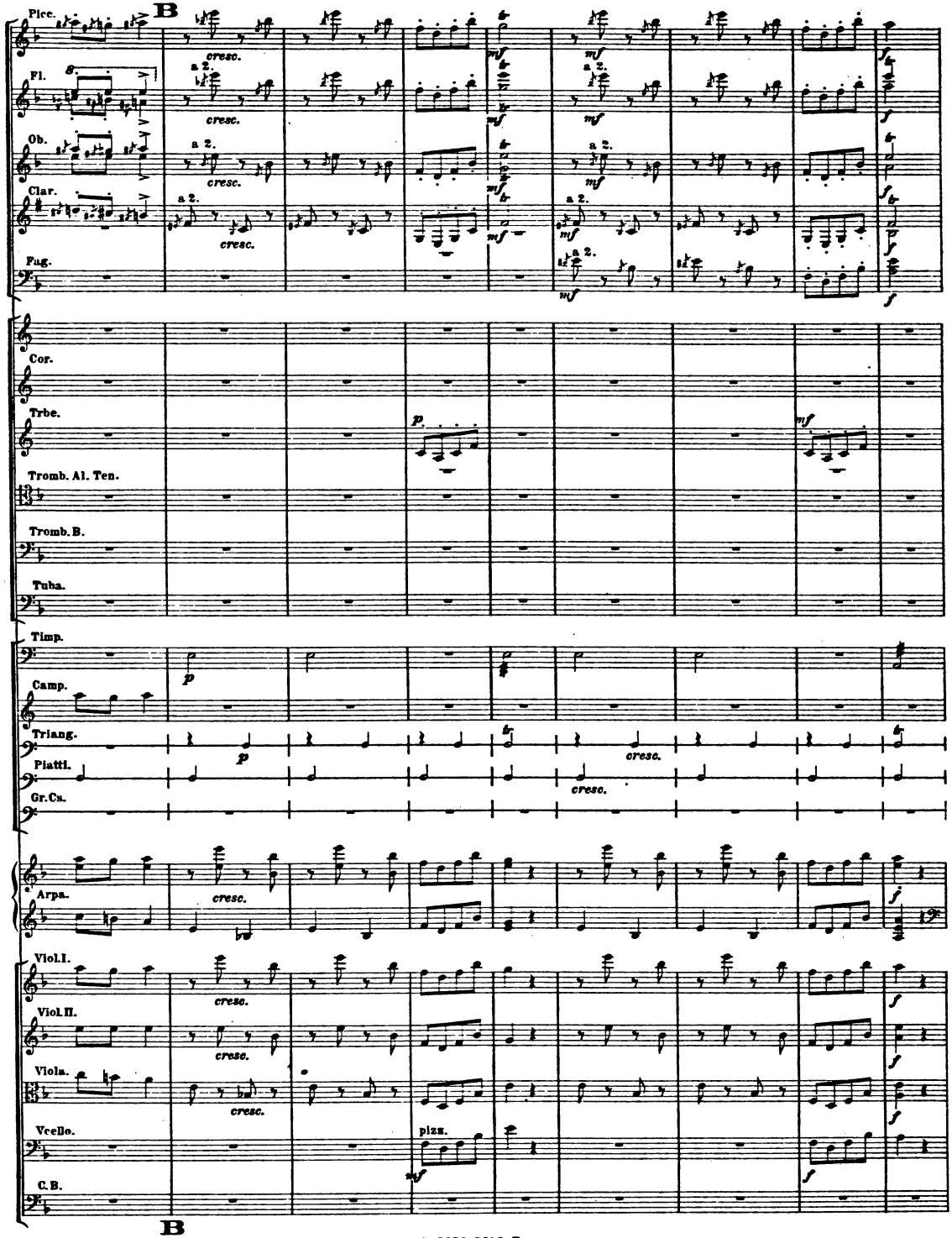
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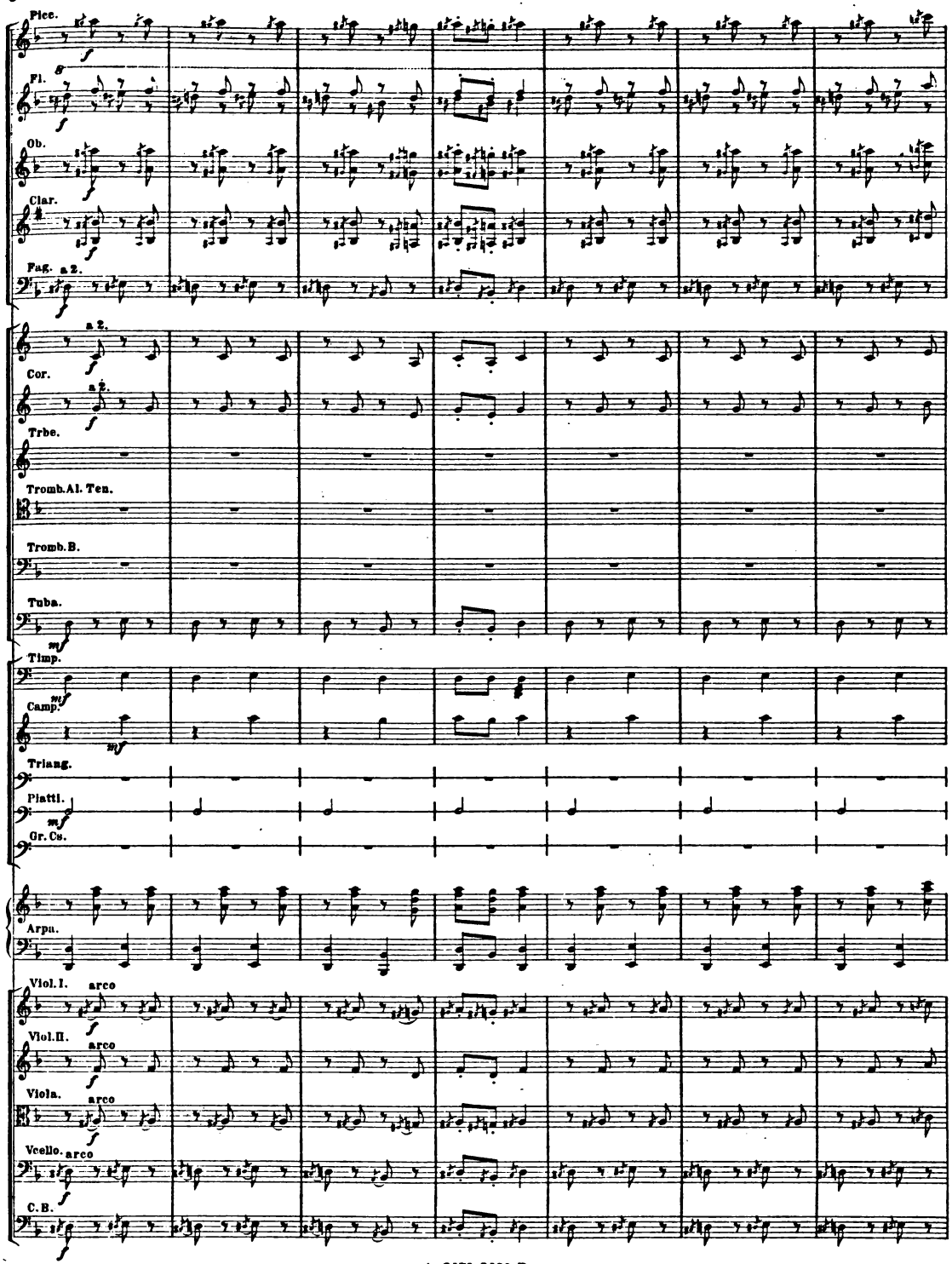
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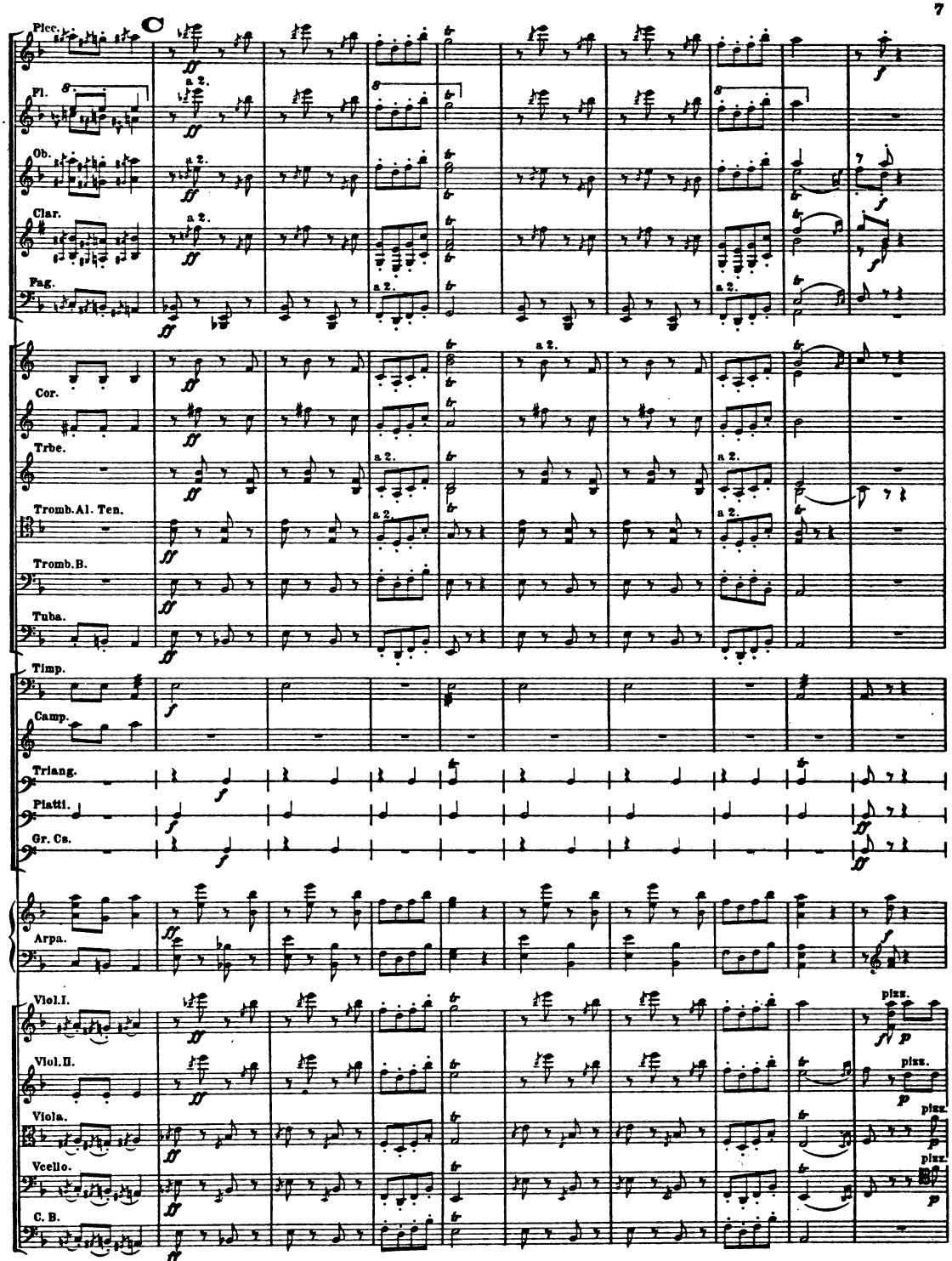
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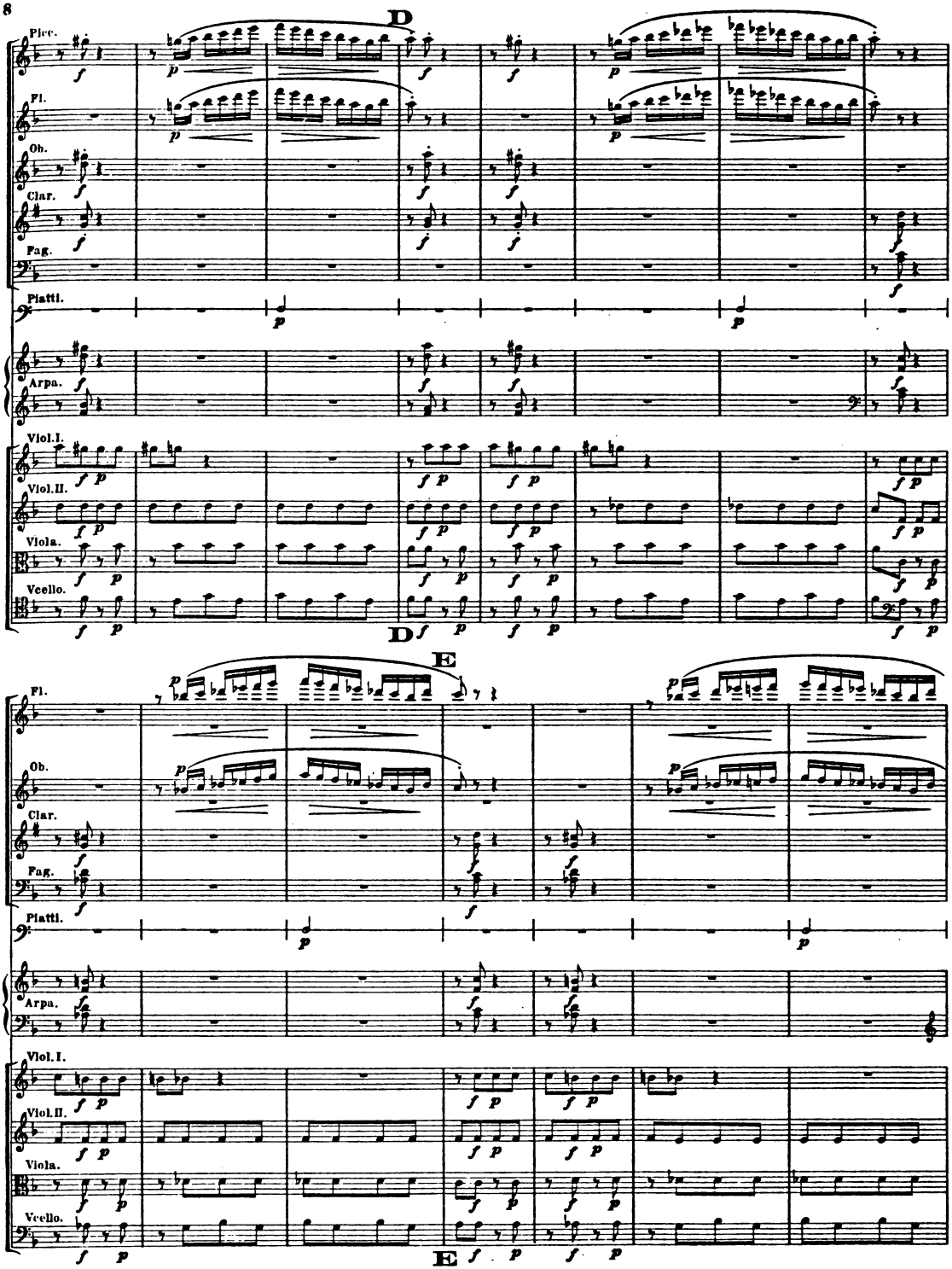
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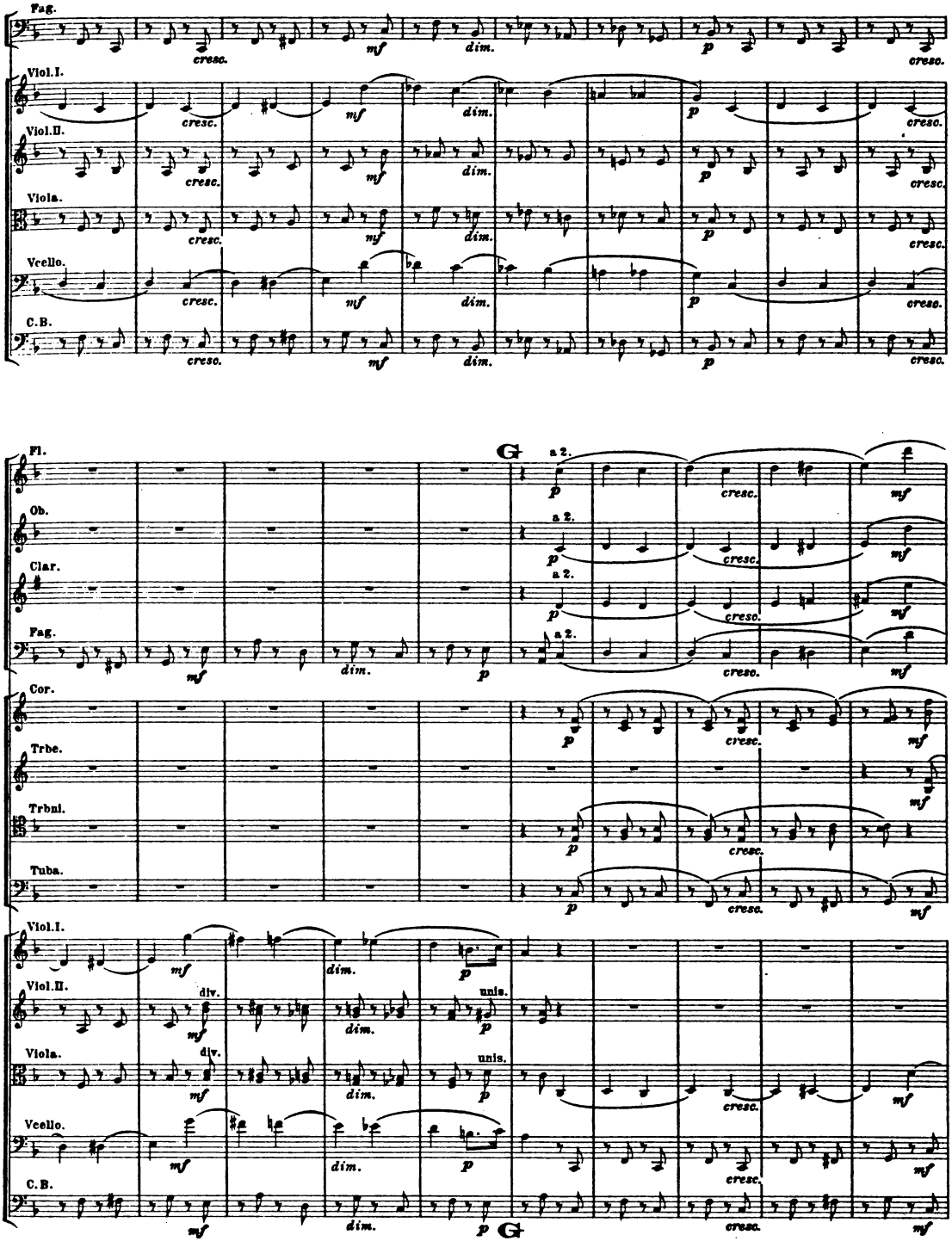
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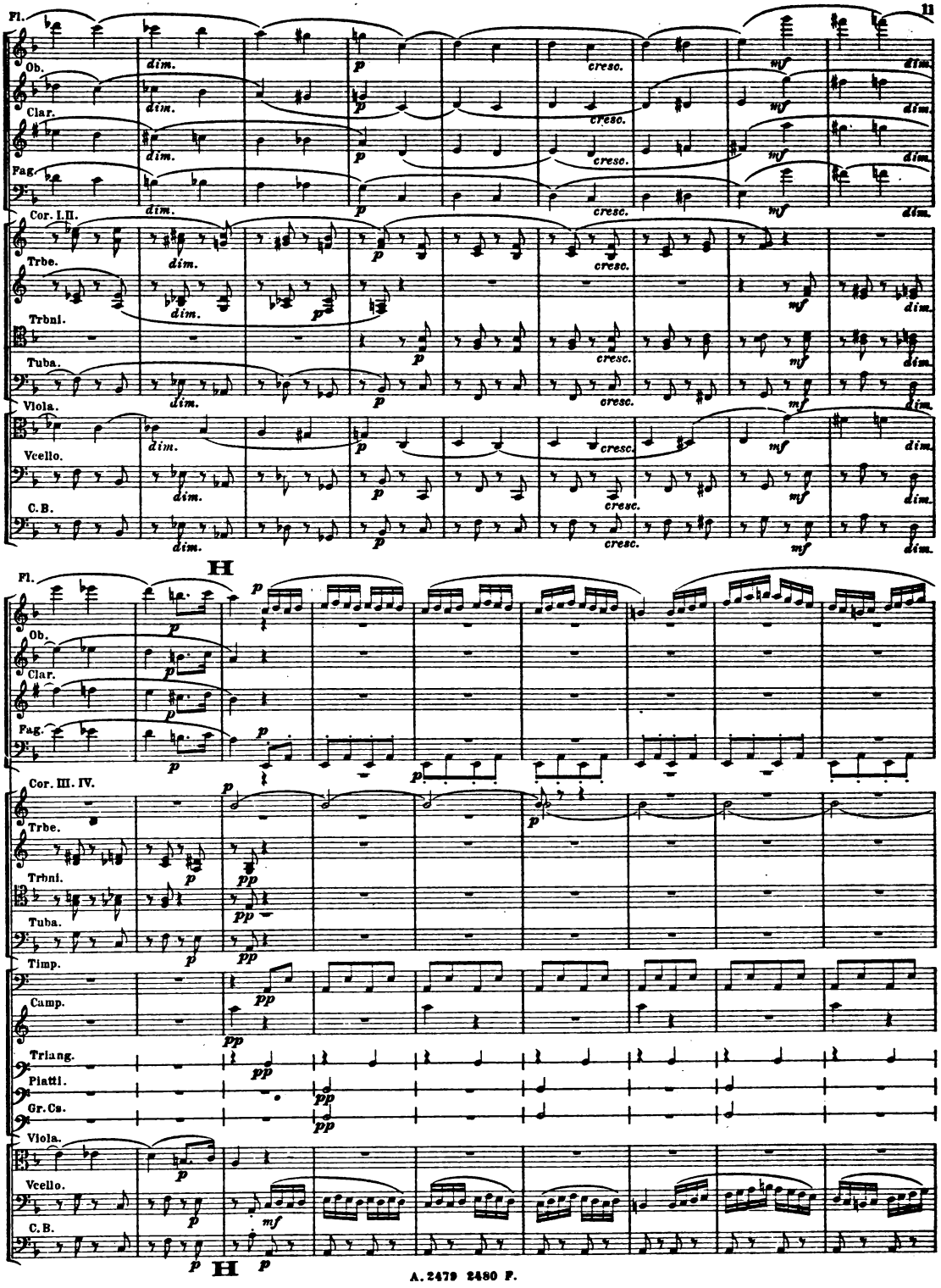
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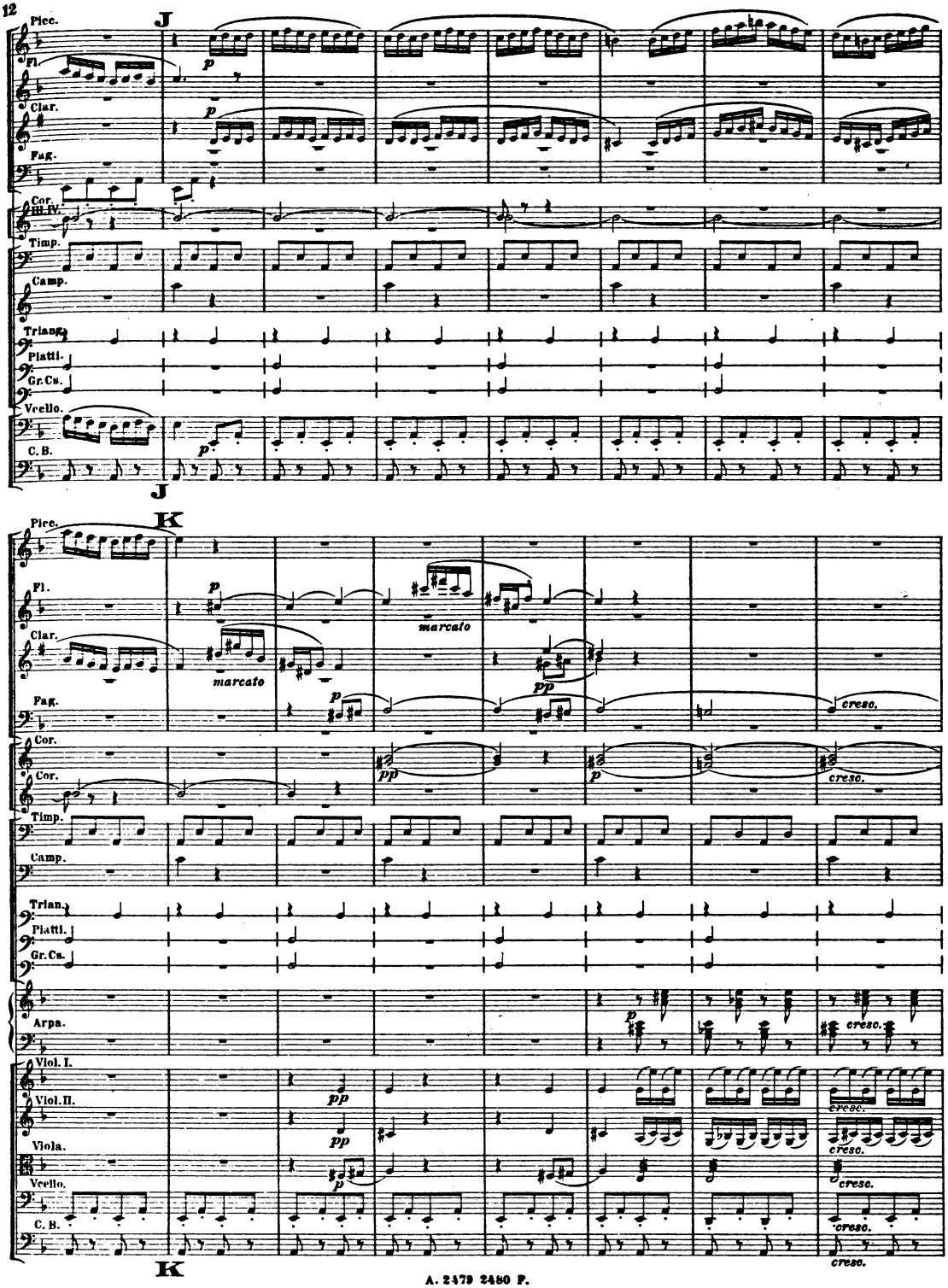
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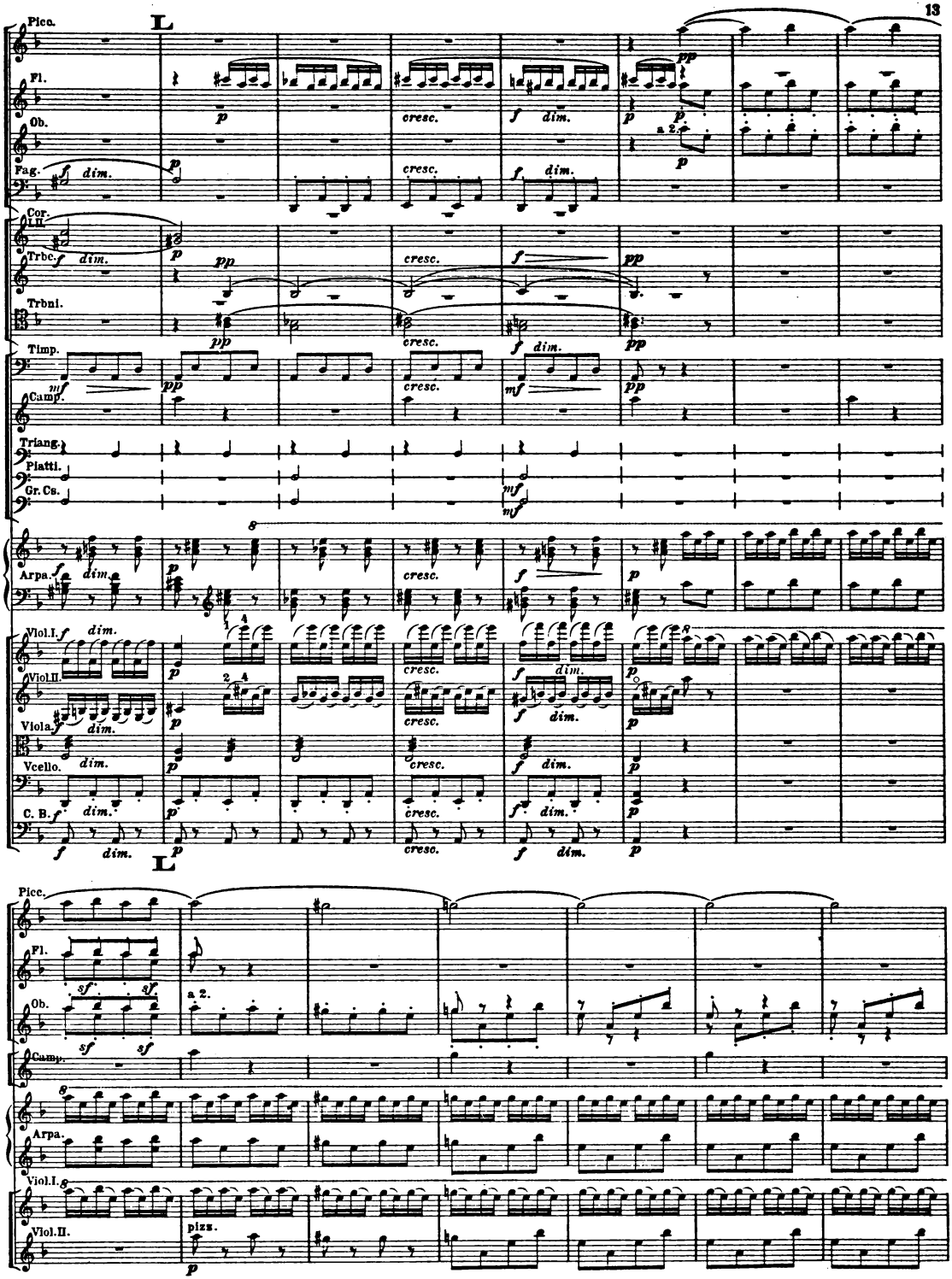
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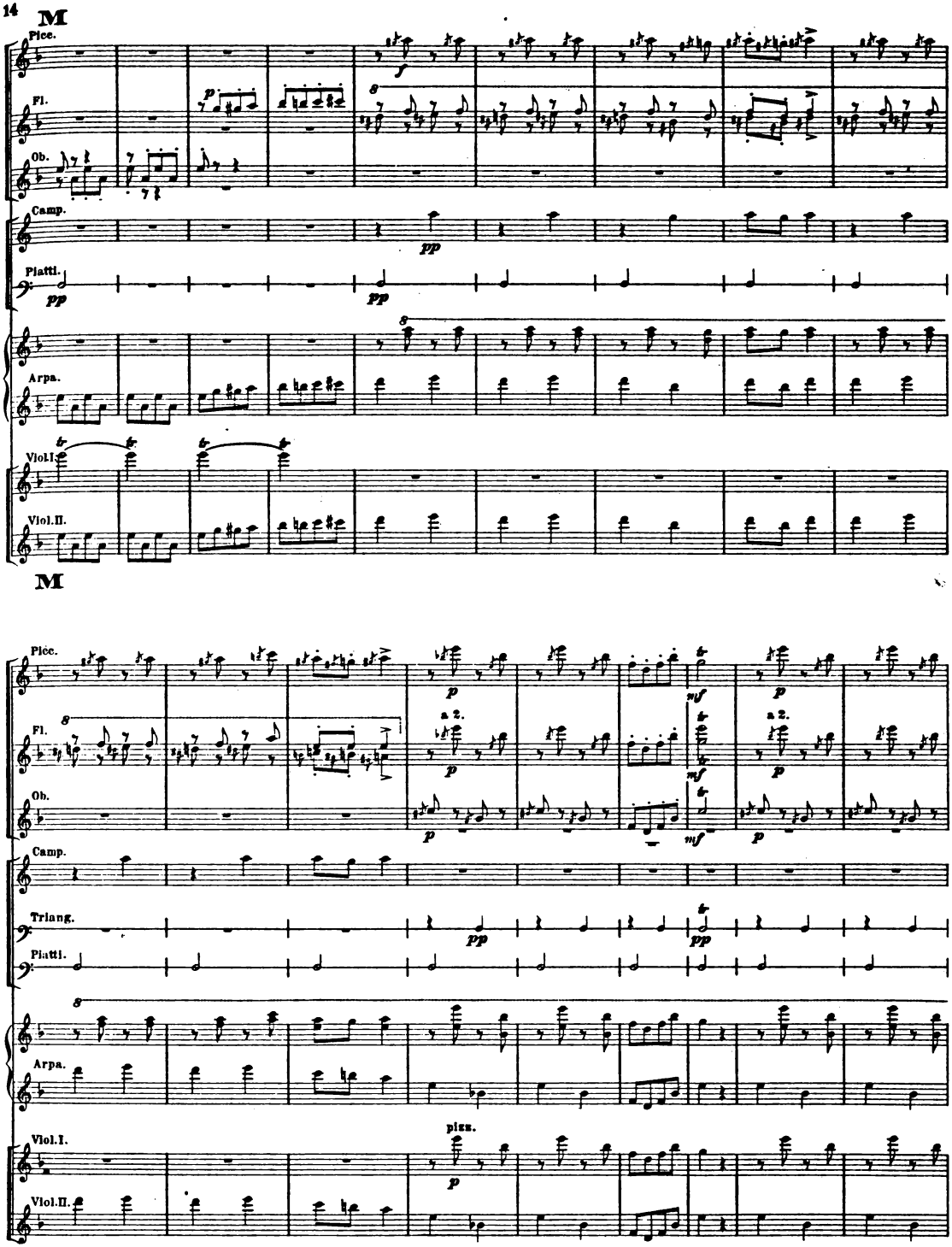
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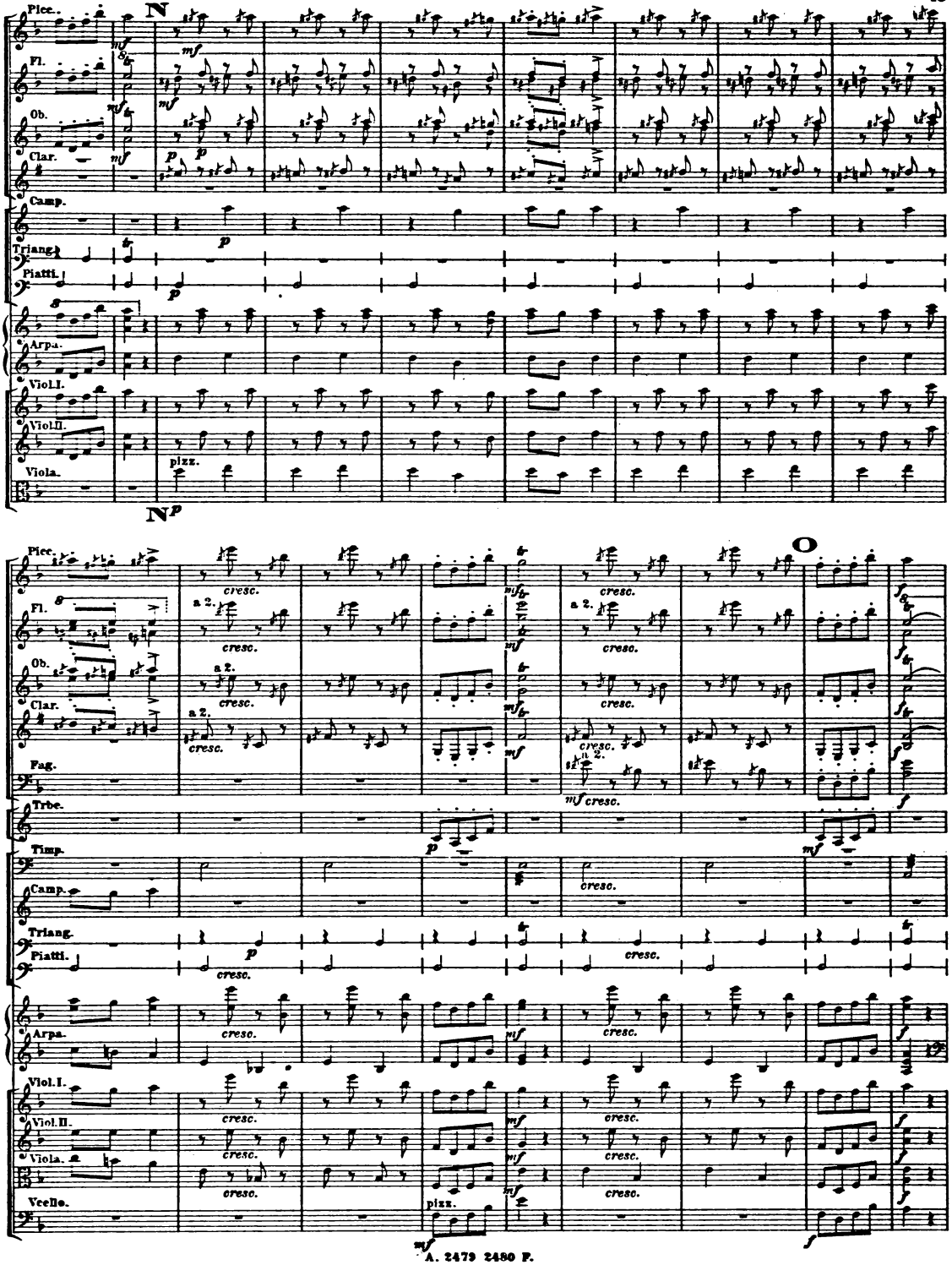
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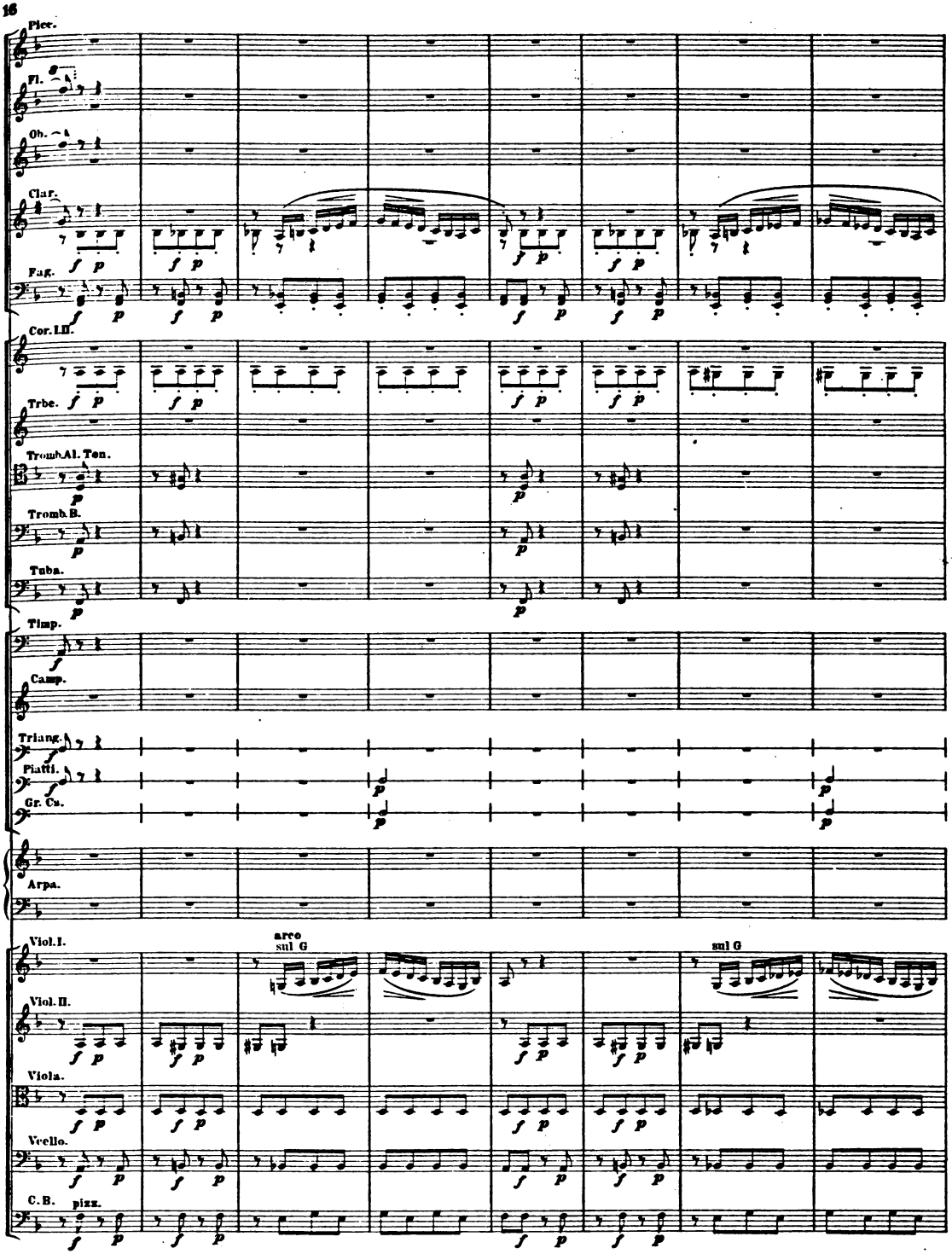
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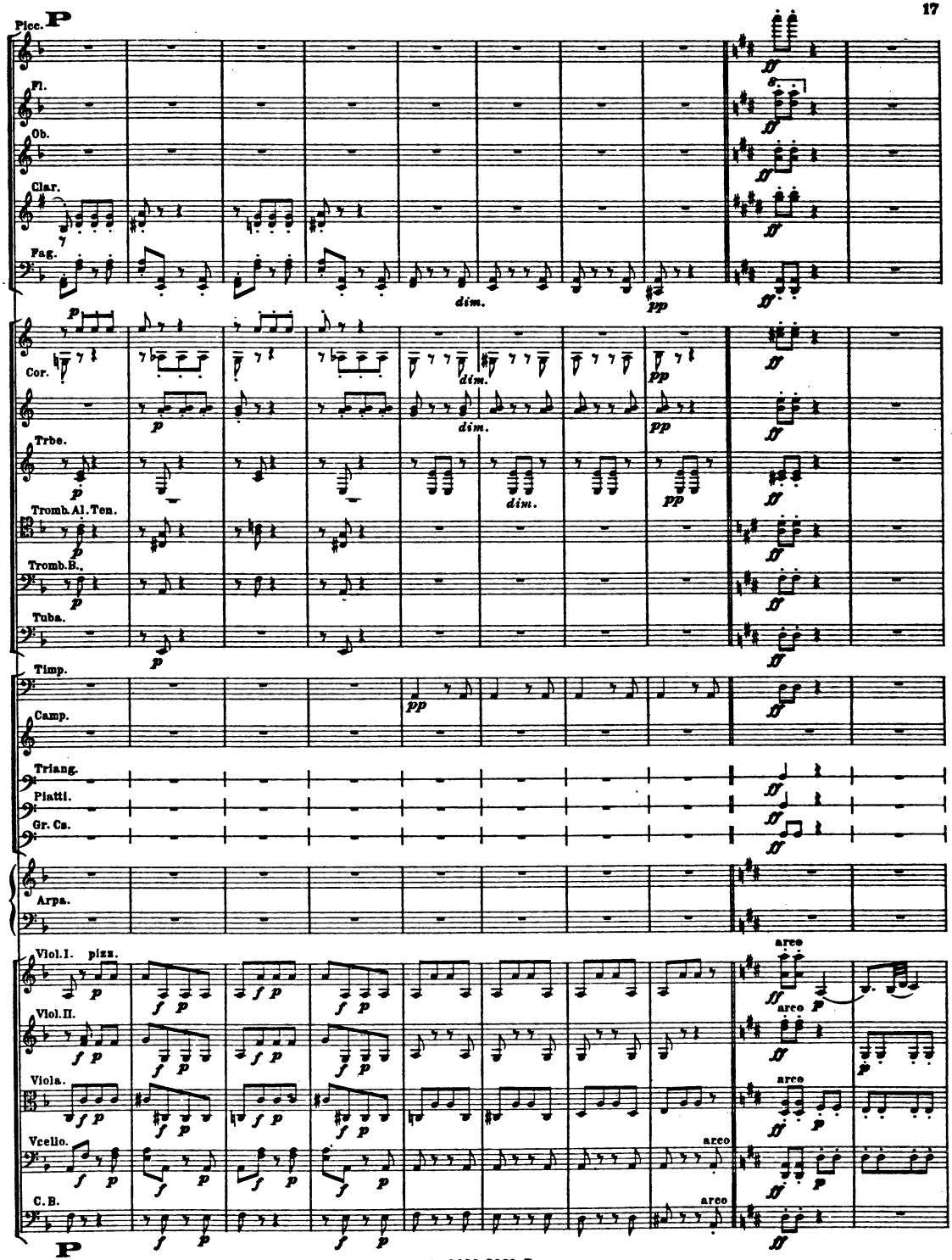
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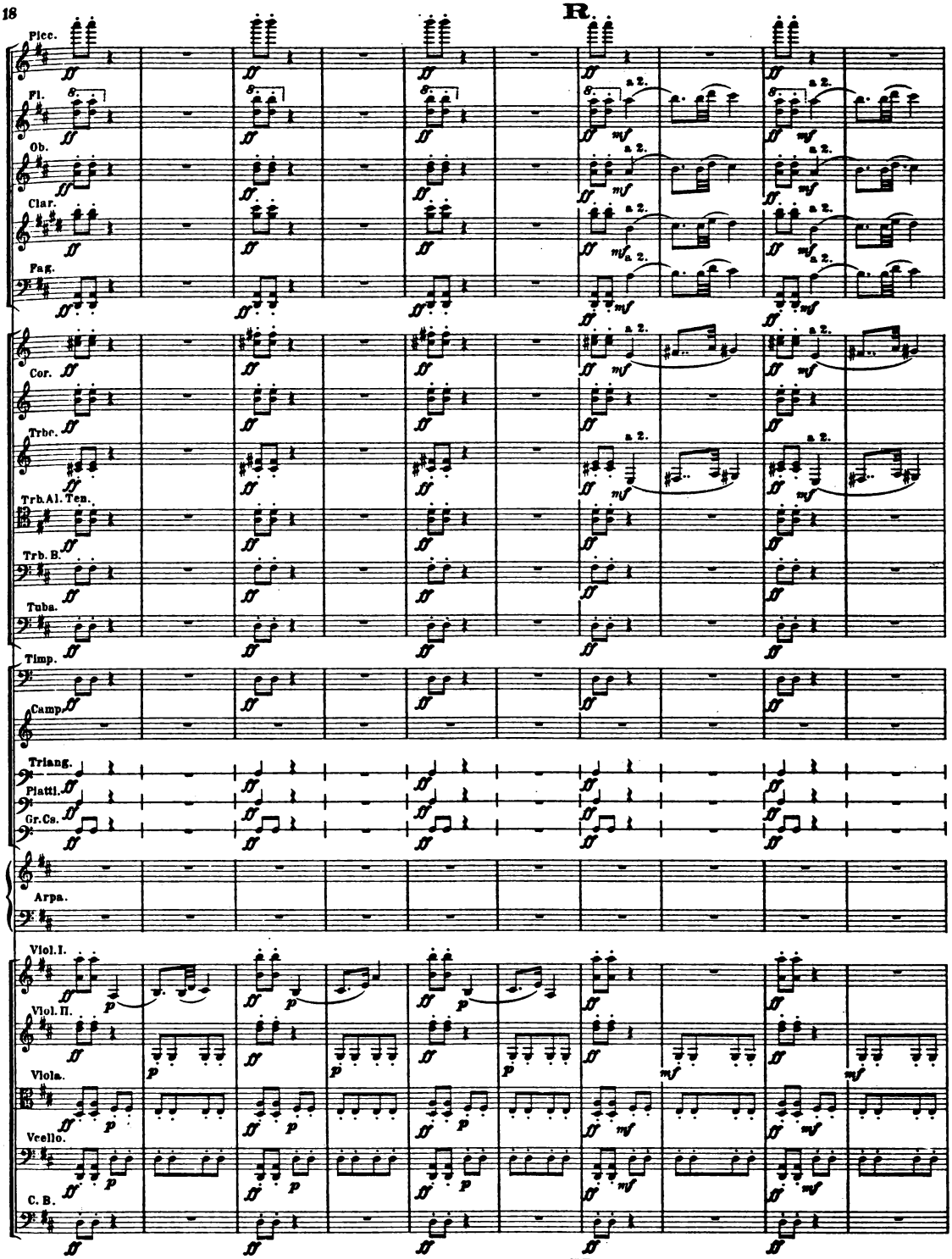
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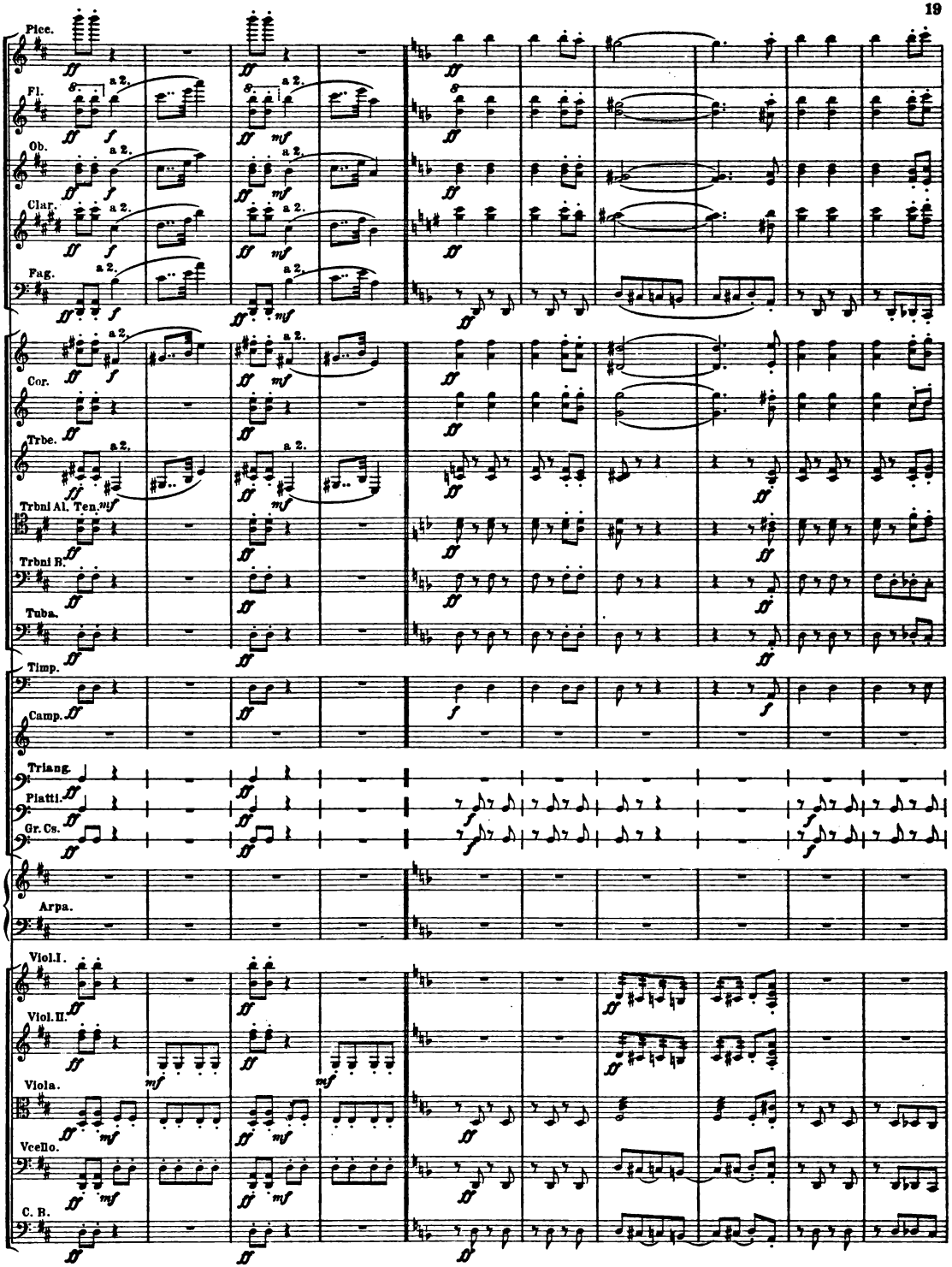
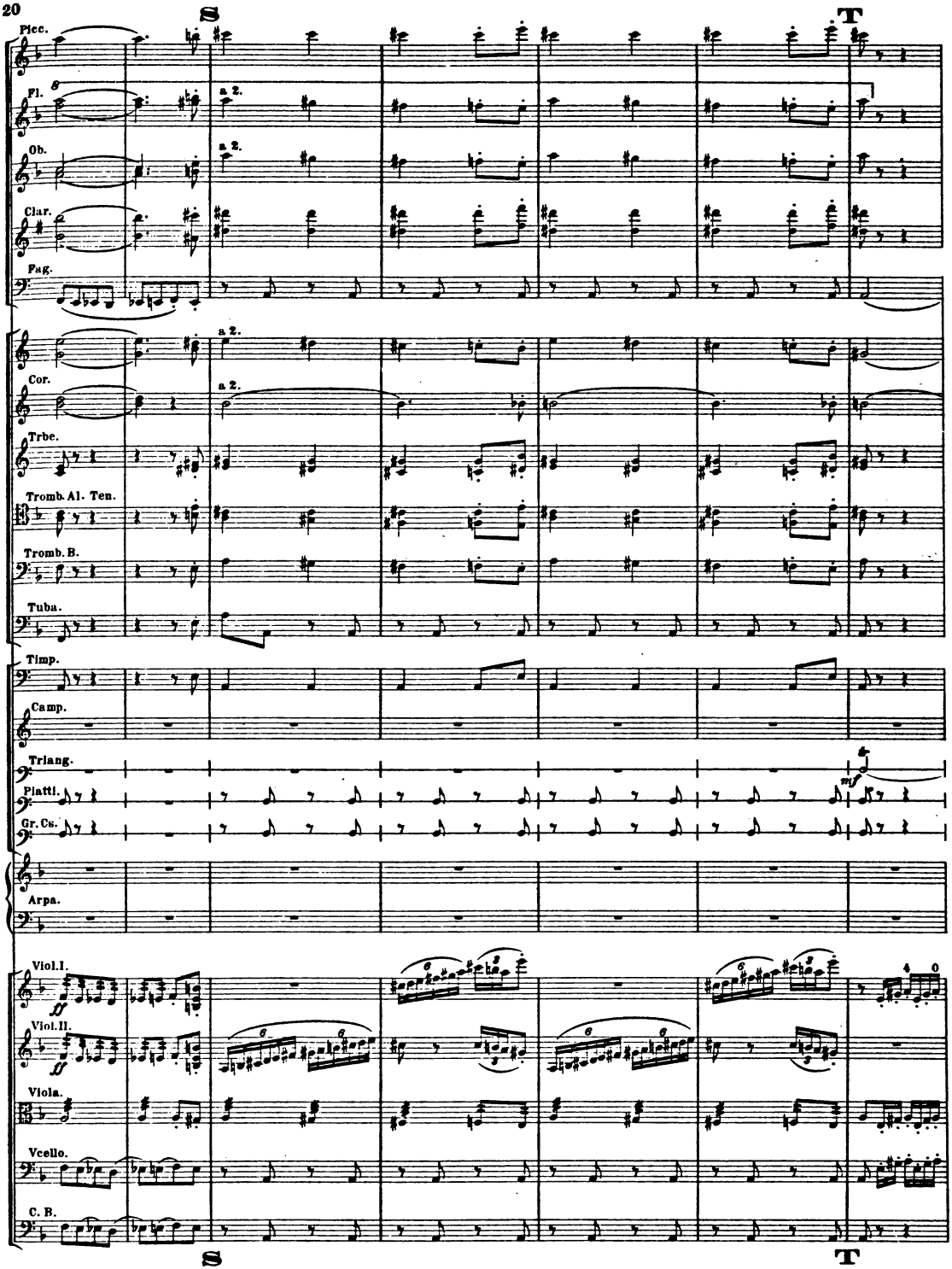
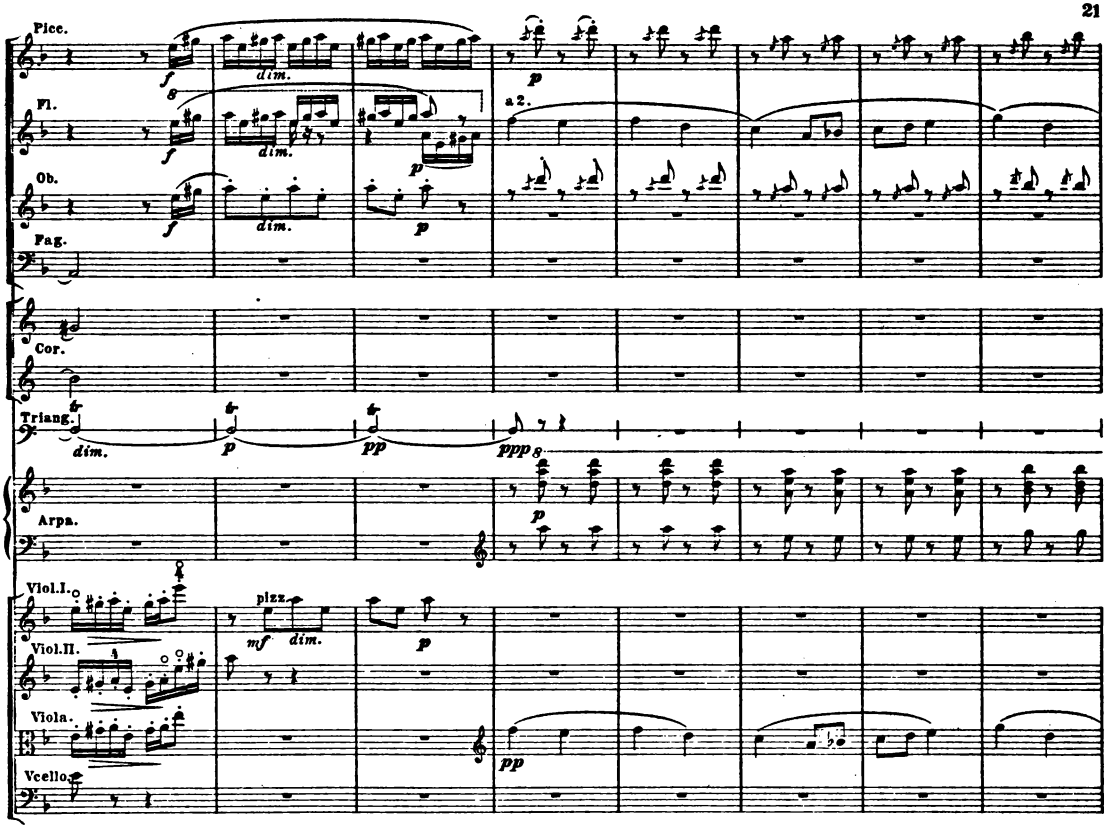

Picc.
Fl.
Ob.
Clar.
Fag.
Cor.
Trbe.
Trbni Al. Ten.
Trbni B.
Tuba.
Timp.
Camp.
Triang.
Piatti.
Gr. Cs.
Arpa.
Viol. I.
Viol. II.
Viola.
Vcello.
C. B.


S
T
Picc.
Fl.
a 2.
Ob.
a 2.
Clar.
Fag.
a 2.
Cor.
a 2.
Trbe.
Tromb. Al. Ten.
Tromb. B.
Tuba.
Timp.
Camp.
Triang.
mf
Piatti.
Gr. Cs.
Arpa.
Viol. I.
ff
Viol. II.
ff
Viola.
Vcello.
C. B.
S
T


Picc.
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Ob.
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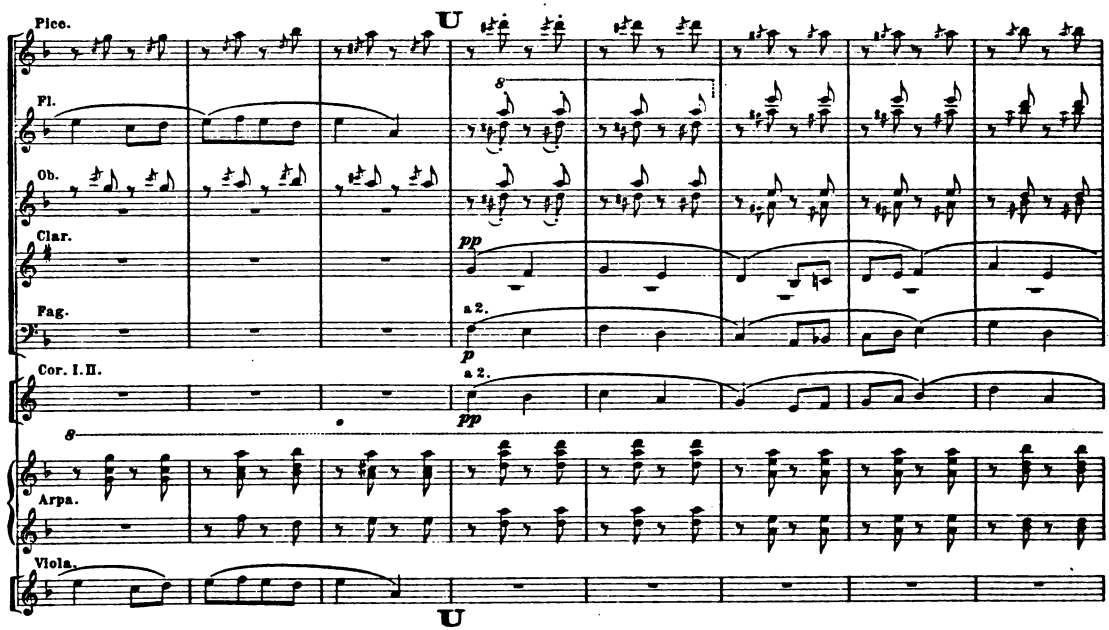
Arpa.
Viol.I.
Viol.II.
Viola.
Vcello.
dim.
pizz.
a 2.


Picc.
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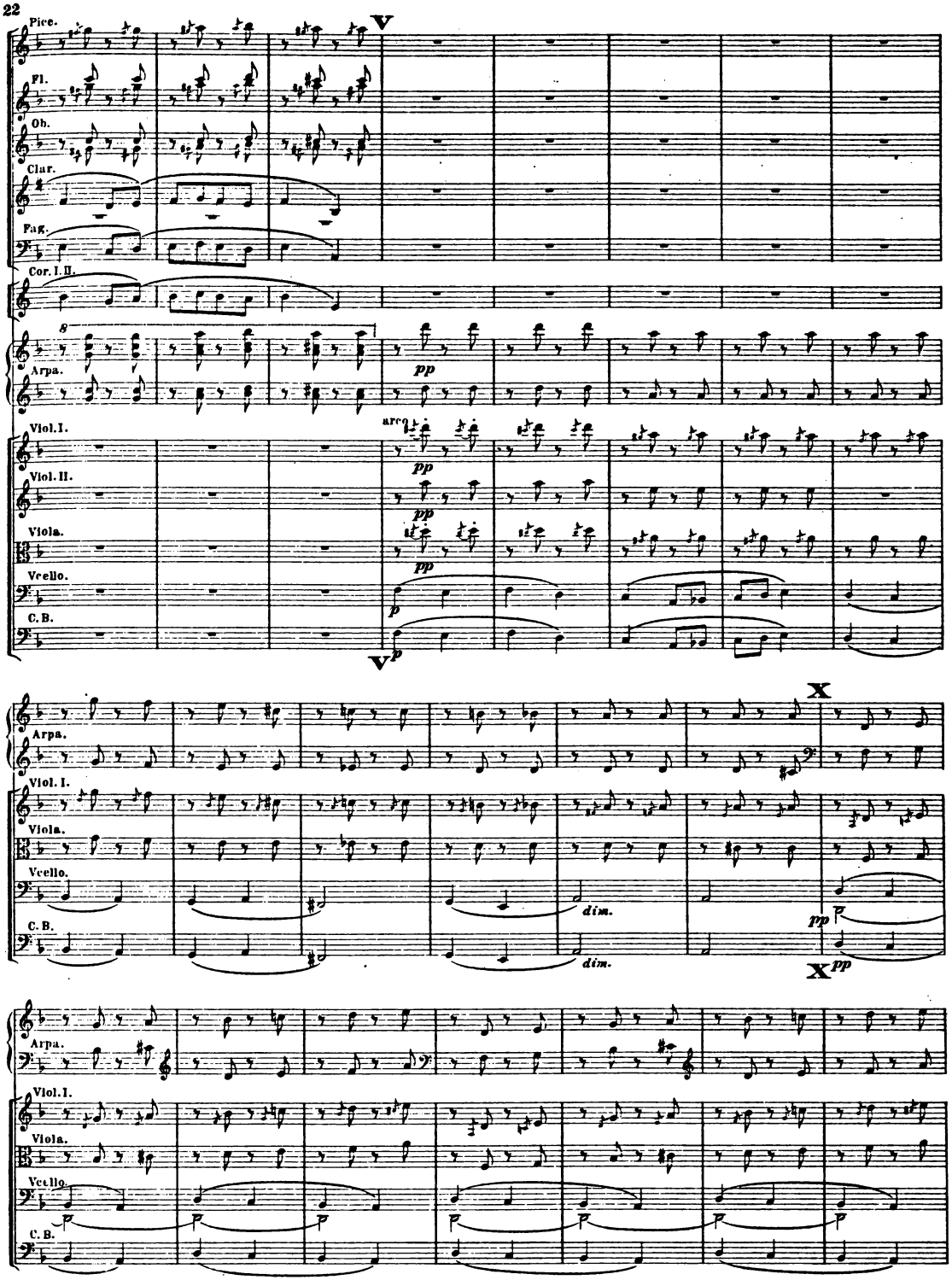
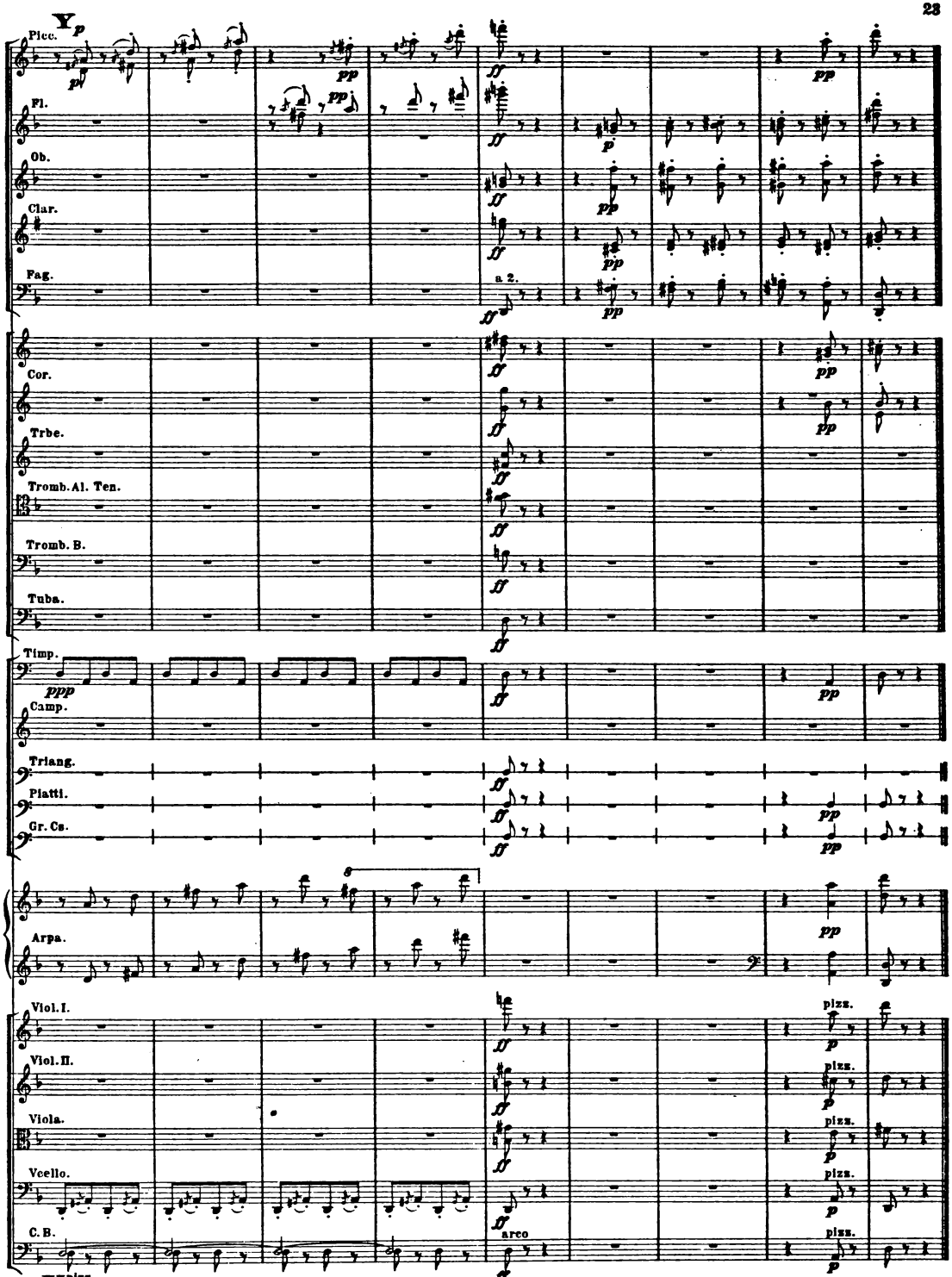
Clar.
Fag.
Cor. I. II.
Arpa.
Viola.
a 2.


Picc.
Fl.
Ob.
Clar.
Fag.
Cor. I. II.
Arpa.
Viol. I.
Viol. II.
Viola.
Vcello.
C. B.
V
arco
pp
p
X
dim.


Picc.
Fl.
Ob.
Clar.
Fag.
a 2.
Cor.
Trbe.
Tromb. Al. Ten.
Tromb. B.
Tuba.
Timp.
Camp.
Triang.
Piatti.
Gr. Cs.
Arpa.
Viol. I.
Viol. II.
Viola.
Vcello.
C. B.
pizz.
arco

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'Ilissus;

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 promptes 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 Capitane
„Und Sultane
„Nähm' ich duft'ges Ambrabad;
„Gelber Marmor müsste 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.

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

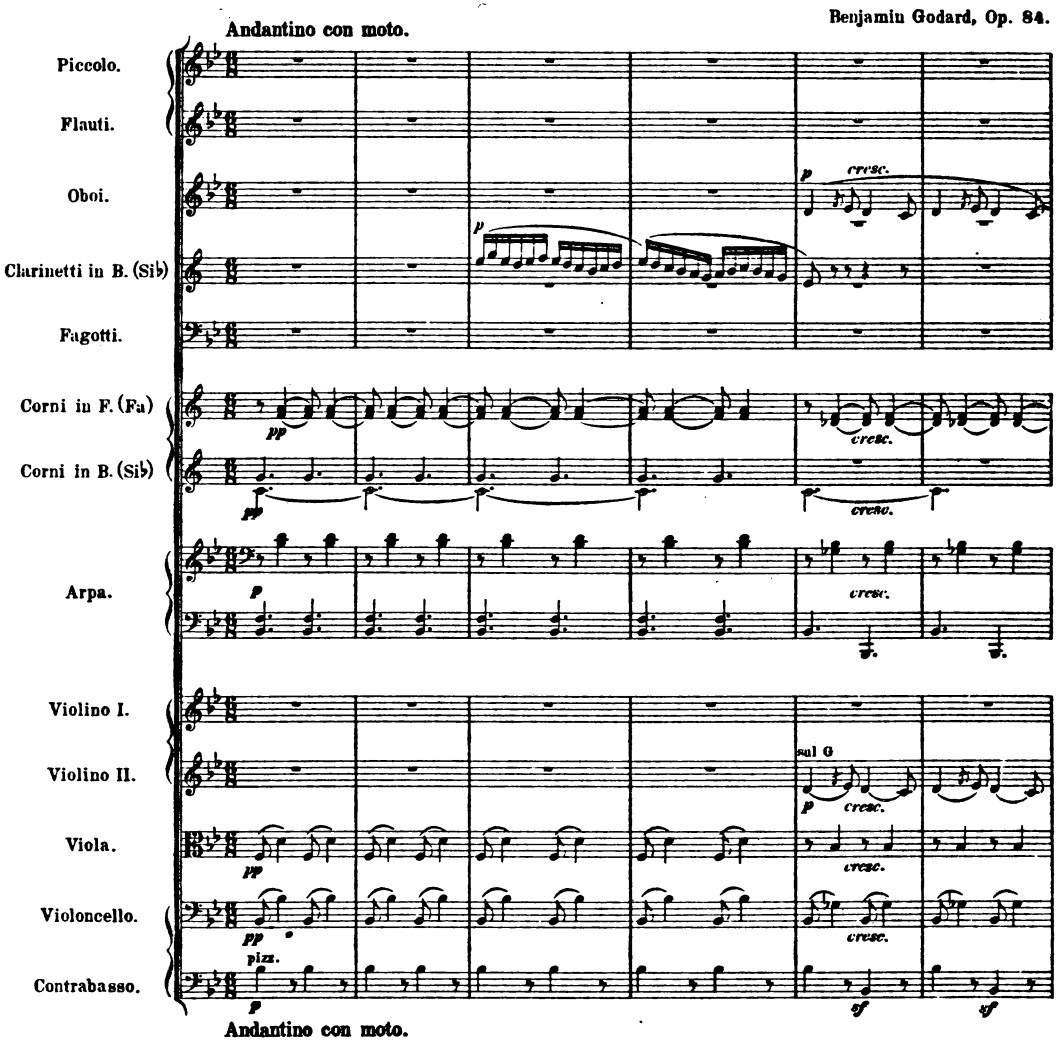
Symphonie Orientale.

No 3.

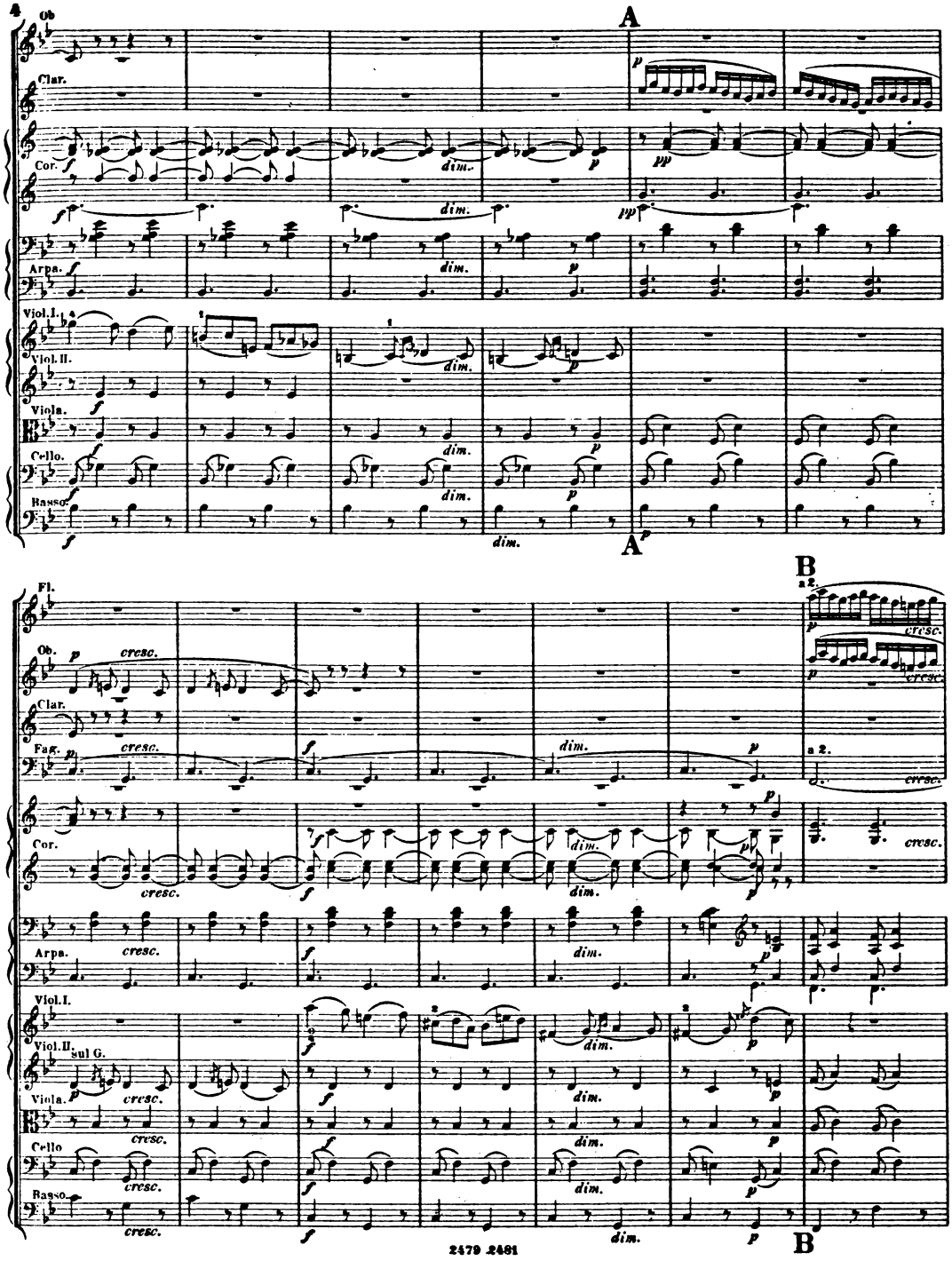
Im Hamak.

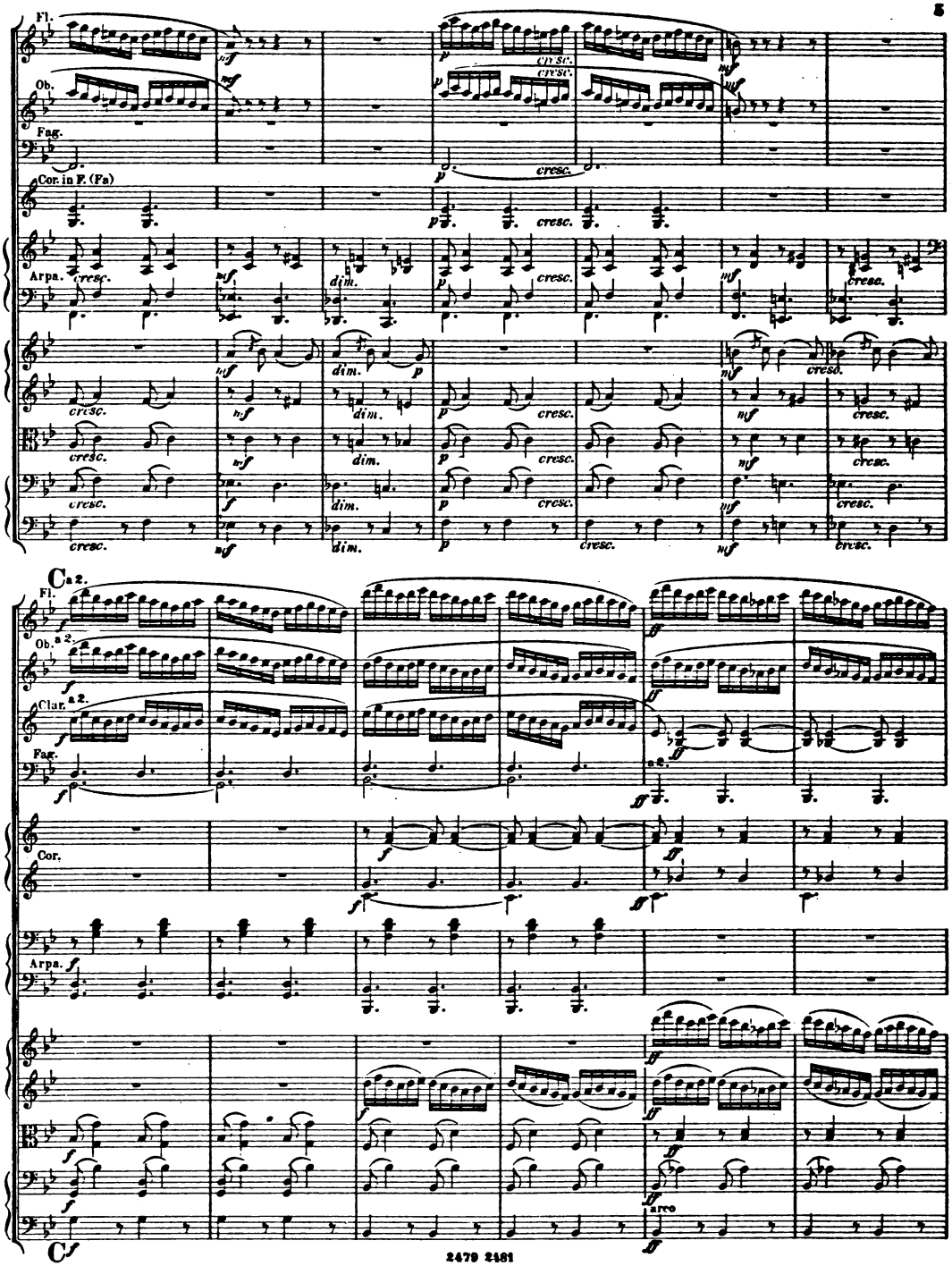
(Sara la Baigneuse.)

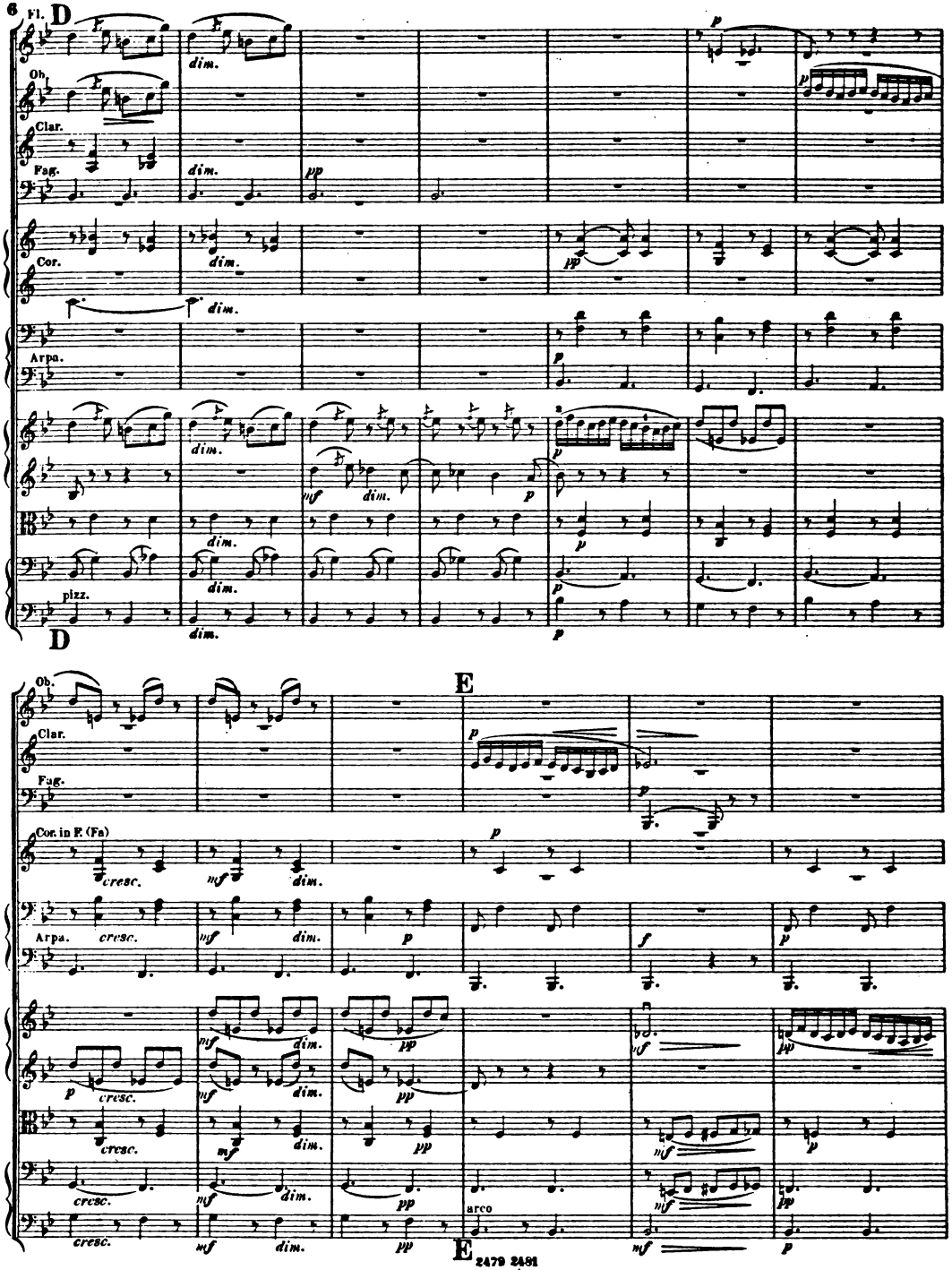
Benjamin Godard, Op. 84.

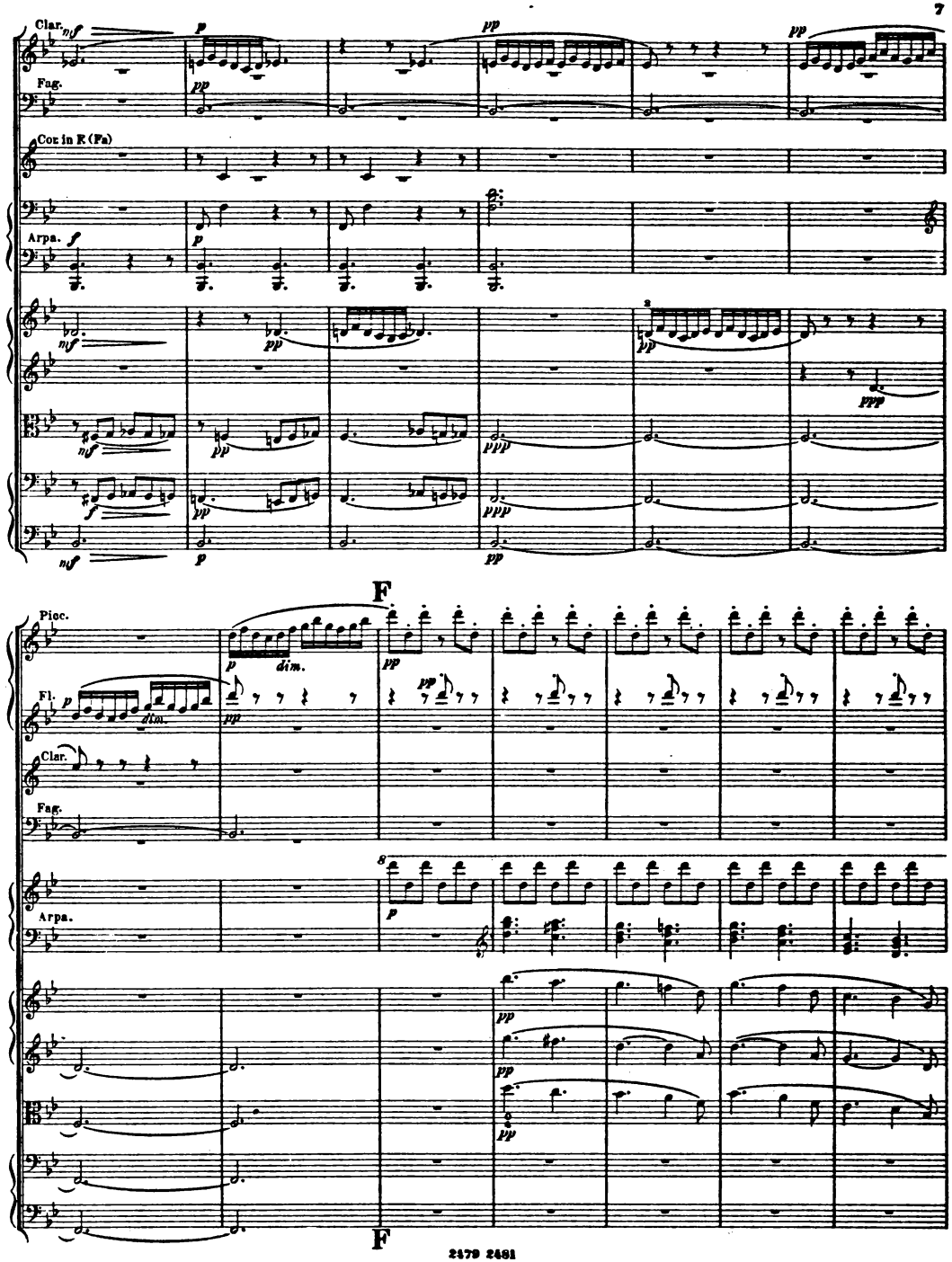


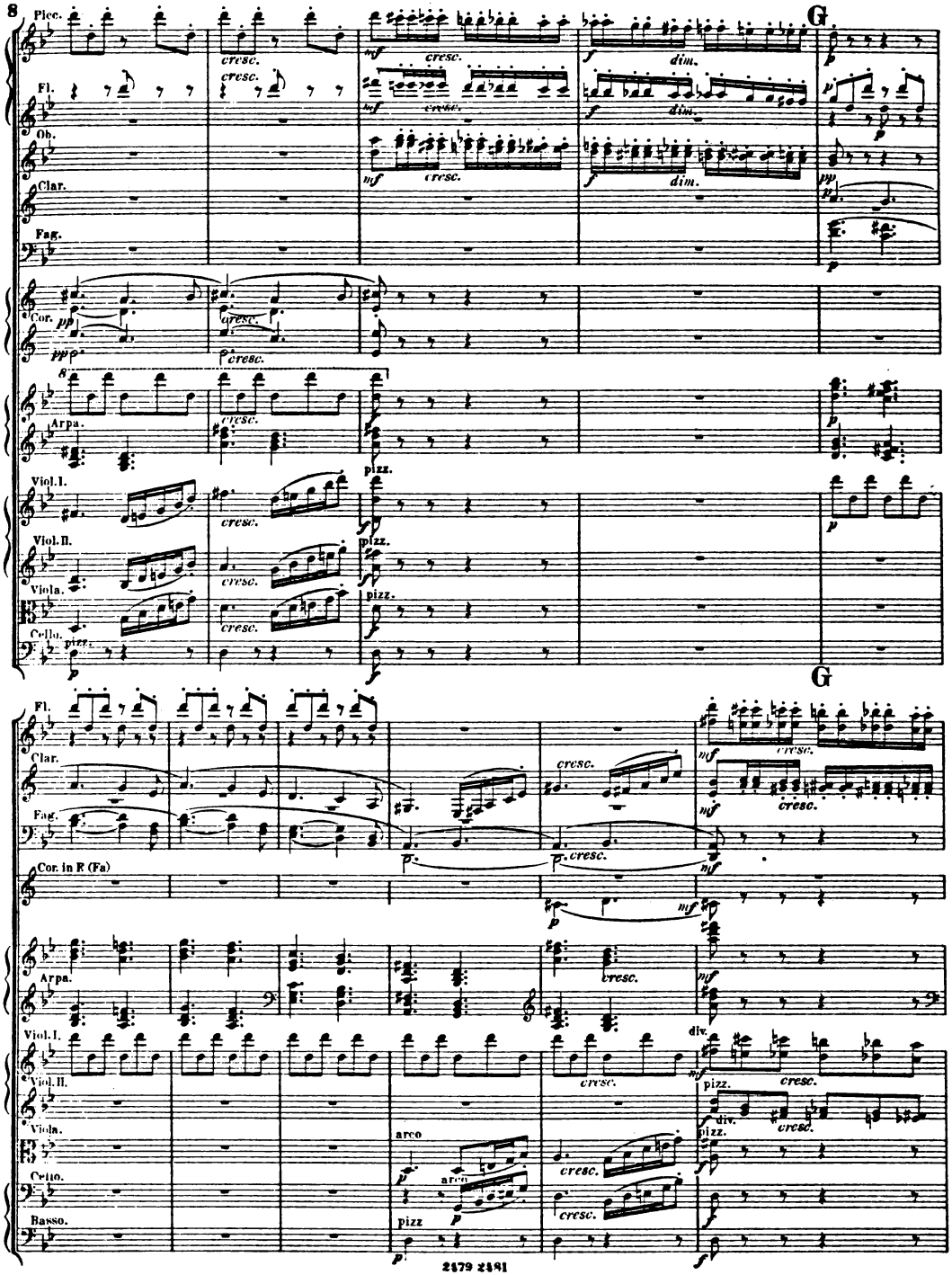
Propiété de Adolphe Fürstner, Berlin.

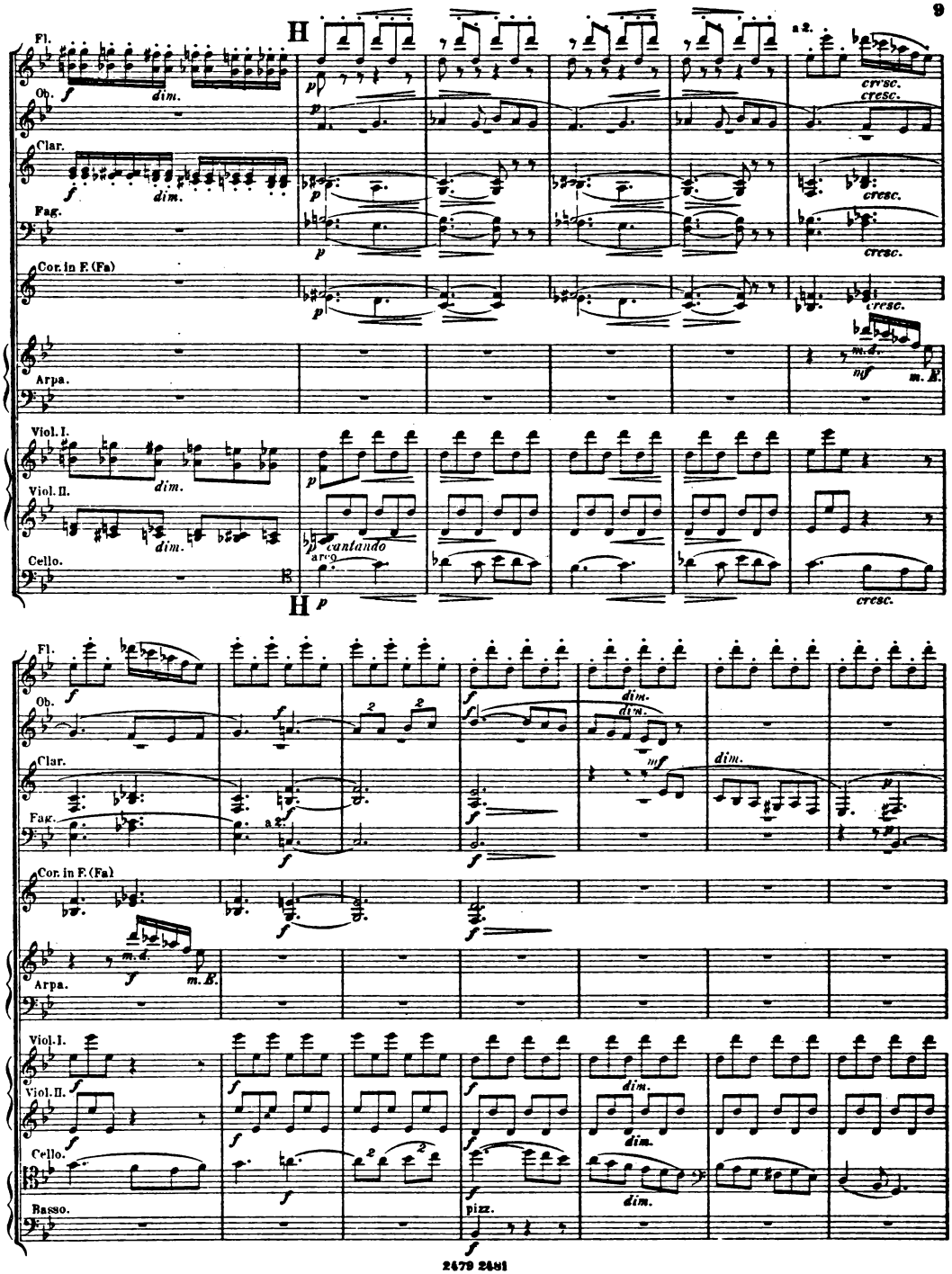

Ob.
Clar.
Cor.
Arpa.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
A
A
B
B
Fl.
Fag.
sul G.
a 2.
cresc.
dim.

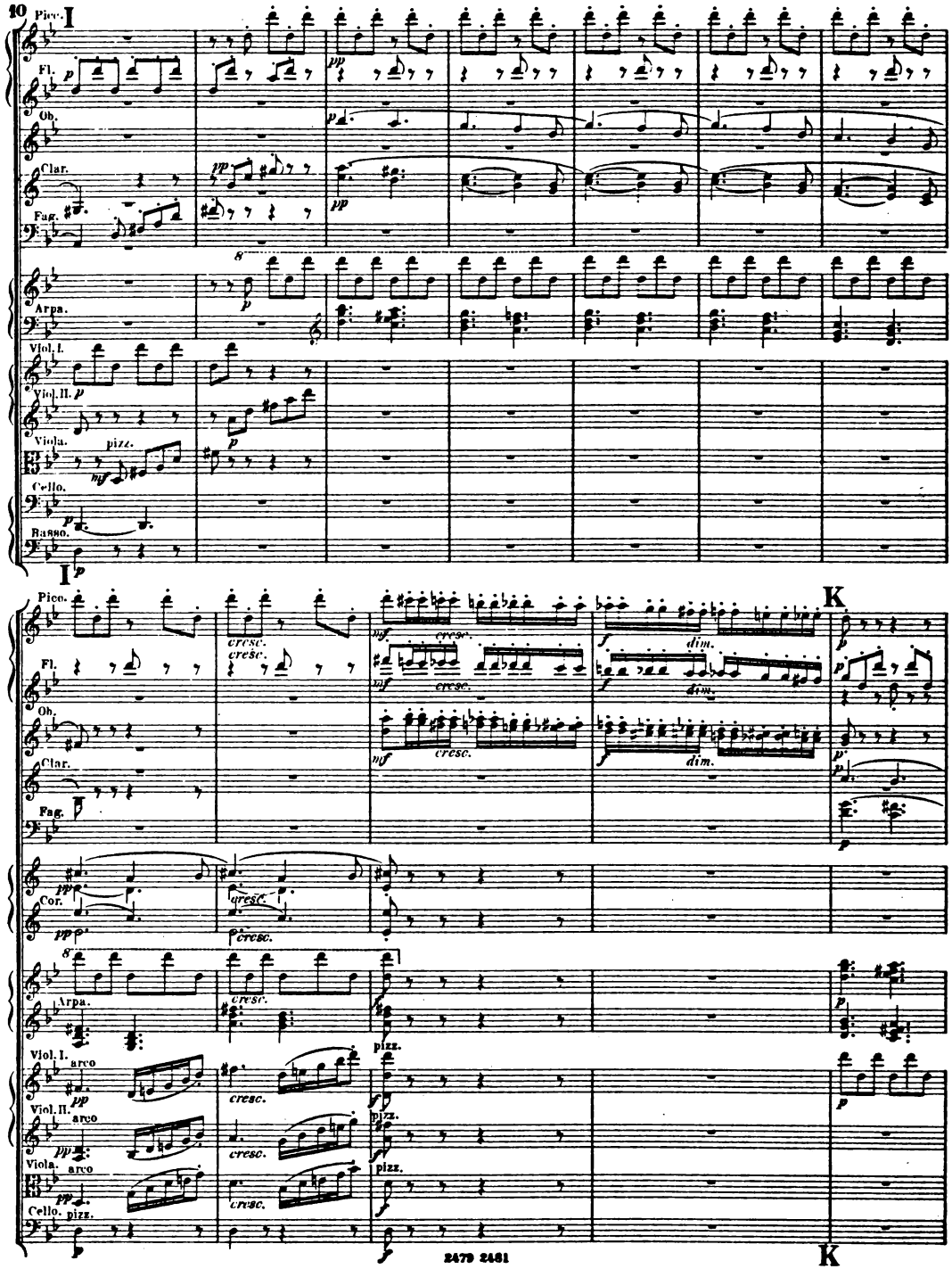

Fl.
Ob.
Fag.
Cor. in F. (Fa)
Arpa.
cresc.
dim.
C a 2.
Clar. a 2.
Cor.
arco
C

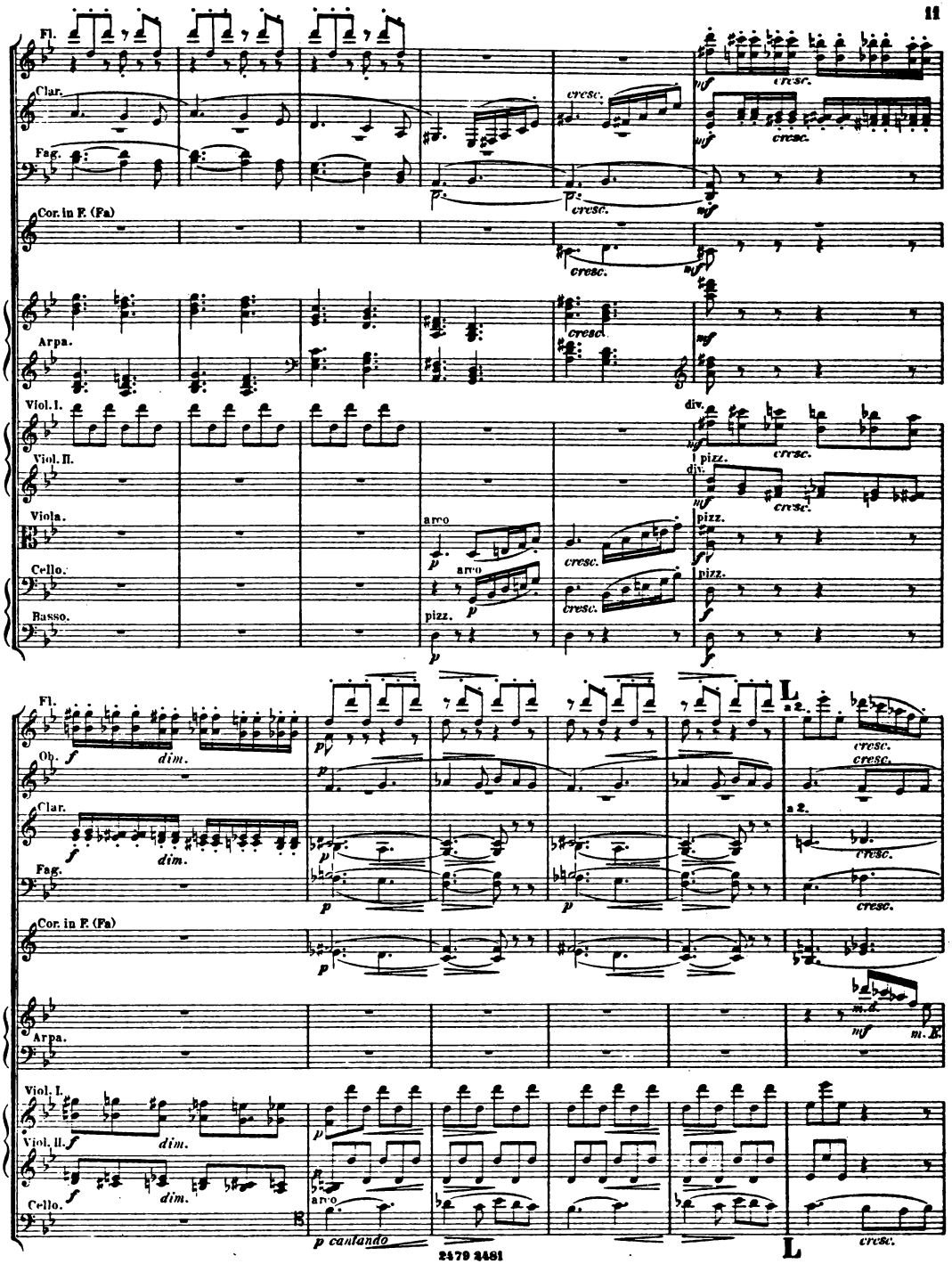

Fl.
D
Ob.
Clar.
Fag.
Cor.
Arpa.
pizz.
E
Cor. in F. (Fa)
arco

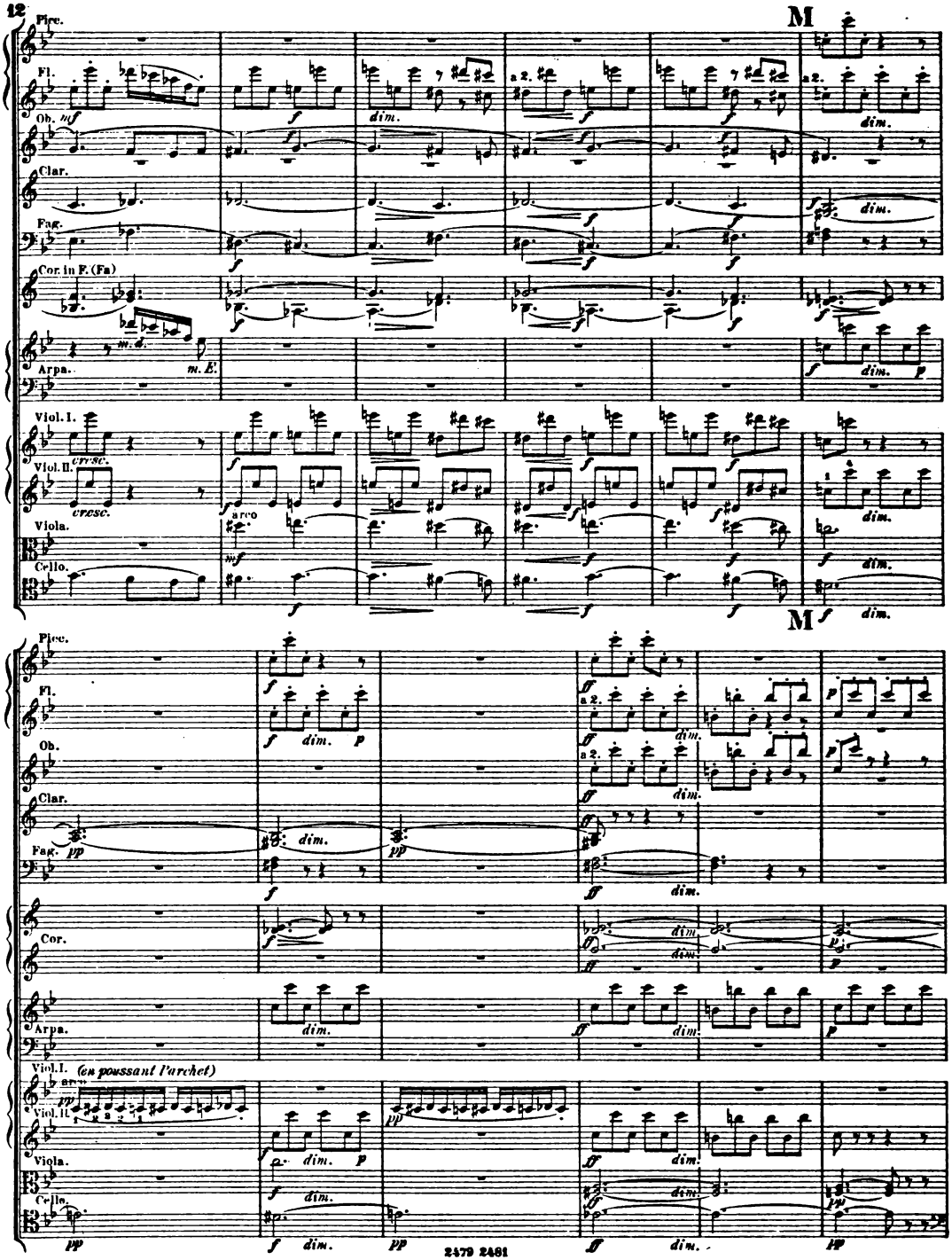

Clar.
Fag.
Cor in E (Fa)
Arpa.
F
Picc.
Fl.
Clar.
Fag.
Arpa.
F

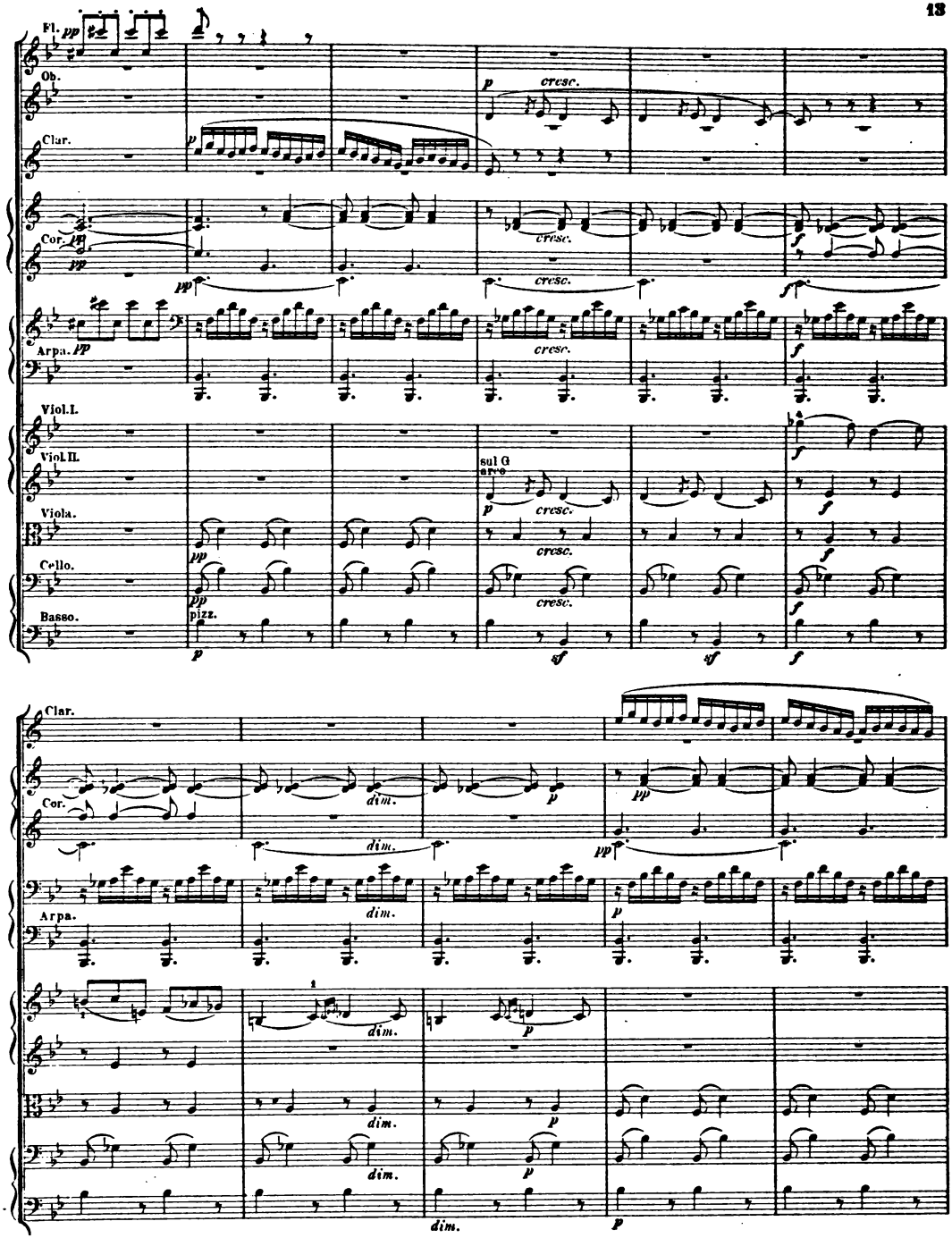

Picc.
Fl.
Ob.
Clar.
Fag.
Cor.
Arpa.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
G
cresc.
dim.
pizz.
arco
div.
Cor. in F (Fa)

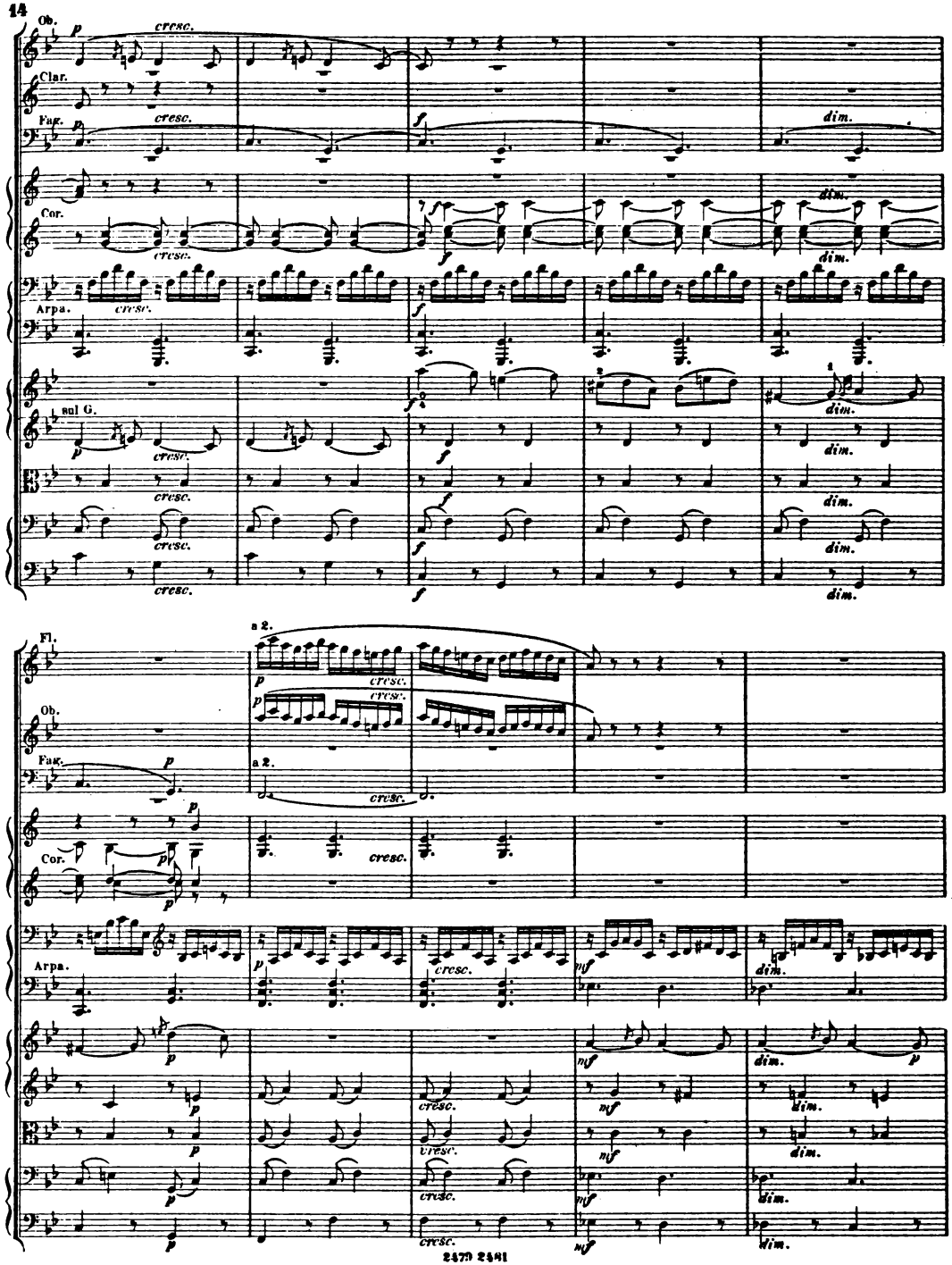

Fl.
Ob.
Clar.
Fag.
Cor. in F. (Fa)
Arpa.
Viol. I.
Viol. II.
Cello.
Basso.
H
cantando
arco
pizz.
cresc.
dim.
m. d.
m. s.
a 2.

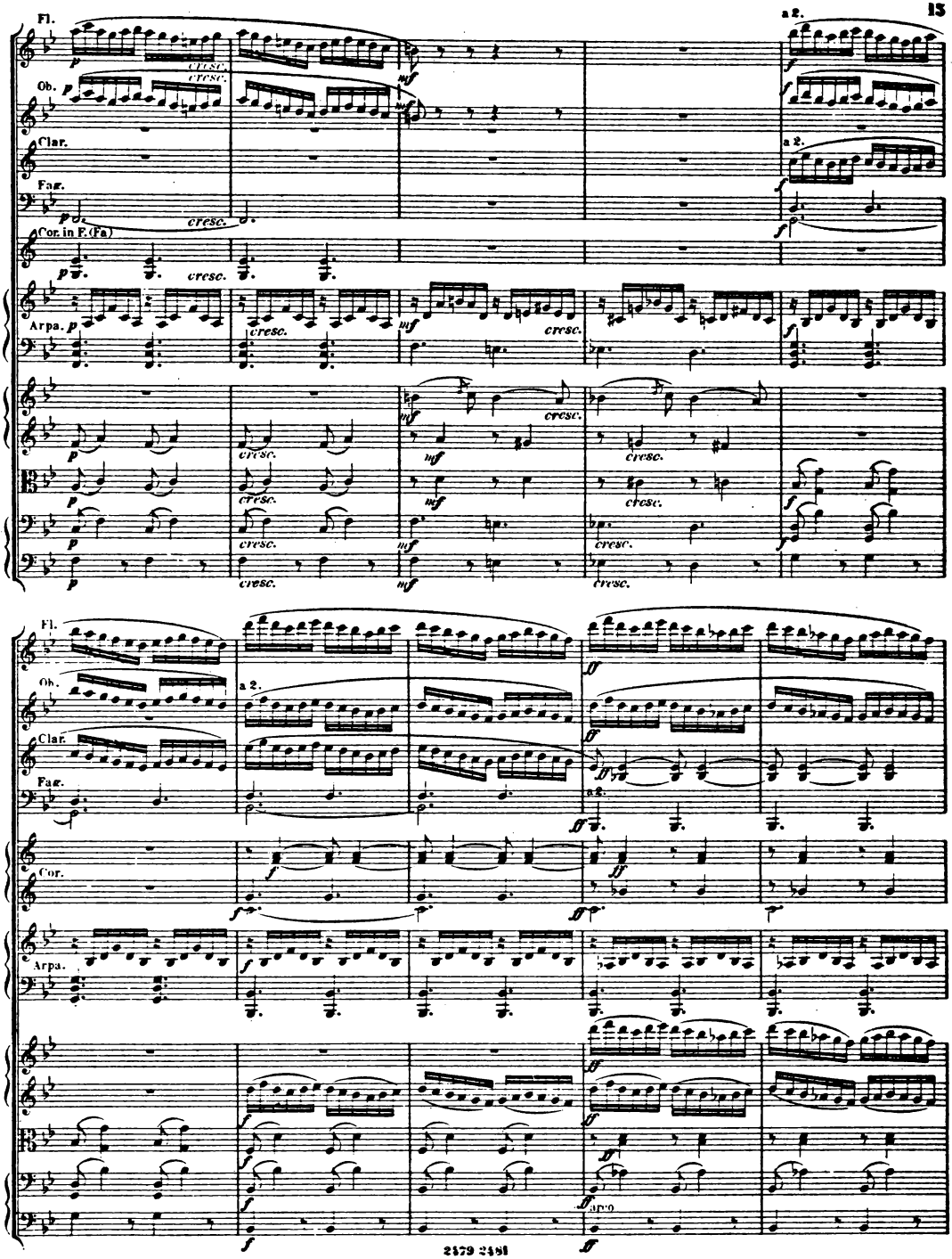

10
Picc.
I
Fl.
Ob.
Clar.
Fag.
Arpa.
Viol. I.
Viol. II.
Viola.
pizz.
Cello.
Basso.
I
Picc.
Fl.
Ob.
Clar.
Fag.
Cor.
Arpa.
Viol. I.
arco
Viol. II.
arco
Viola.
arco
Cello.
pizz.
cresc.
dim.
pizz.
K
K
2479 2481

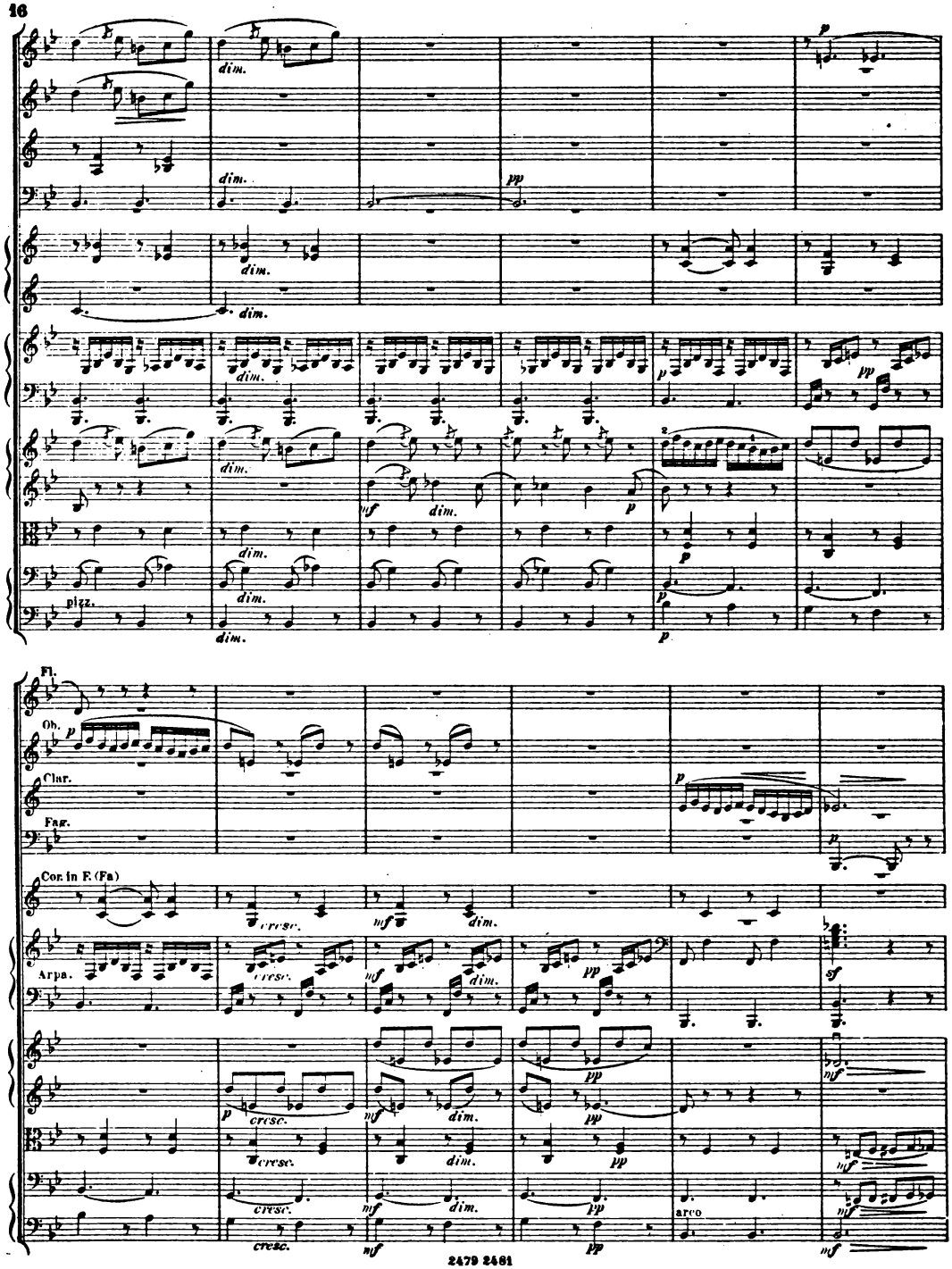

Fl.
Clar.
Fag.
Cor. in F. (Fa)
Arpa.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
cresc.
mf
div.
pizz.
arco
p
f
dim.
Ob.
a 2.
m.d.
m.E.
p cantando
L

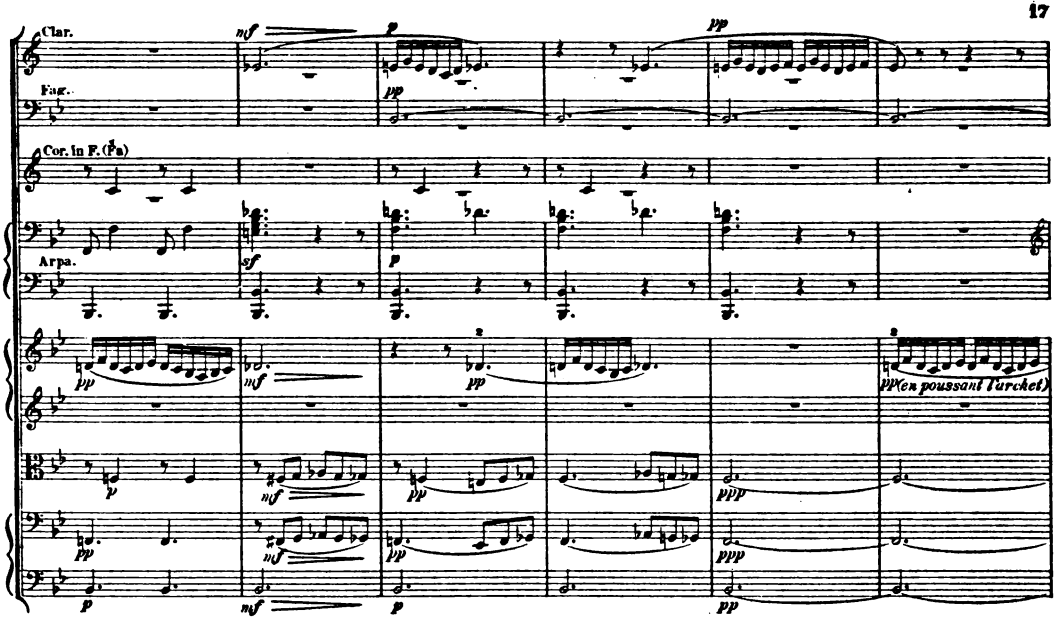

Picc.
Fl.
Ob.
Clar.
Fag.
Cor. in F. (Fa)
Arpa.
Viol. I.
Viol. II.
Viola.
Cello.
M
cresc.
arco
a 2.
dim.
(en poussant l'archet)
2479 2481

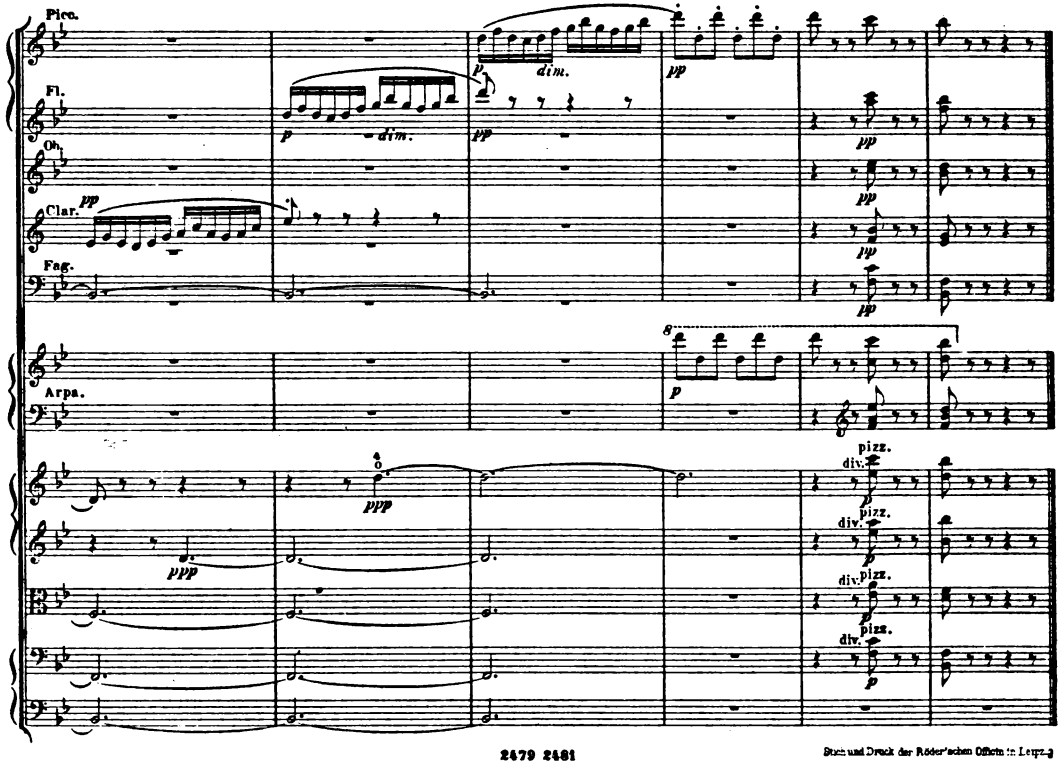

Fl.
Ob.
Clar.
Cor.
Arpa.
Viol.I.
Viol.II.
Viola.
Cello.
Basso.
pizz.
sul G
arco
cresc.
dim.


Ob.
Clar.
Fag.
Cor.
Arpa.
sul G.
Fl.
a 2.
cresc.
dim.


Fl.
Ob.
Clar.
Fag.
Cor. in F.(Fa)
Arpa.
a 2.
cresc.
Cor.


Fl.
Ob.
Clar.
Fag.
Cor. in F (Fa)
Arpa.
pizz.
arco
dim.
cresc.
p
pp
mf
sf





Druck und Druck der Rödder'schen Officin in Leipz.

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 coeur 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 Uebertragung von* ***Alexander Moszkowski.***

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

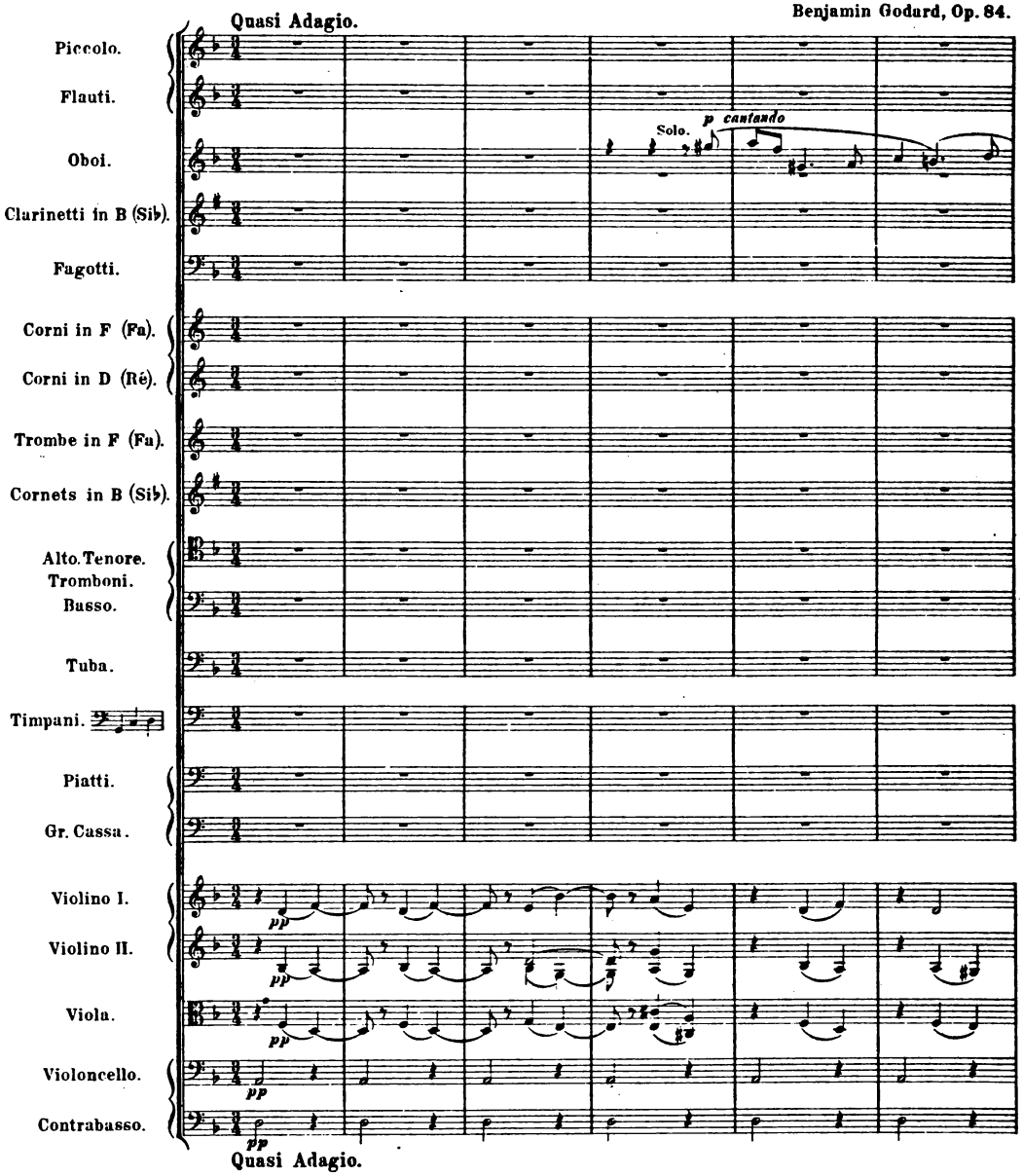
Symphonie Orientale.

No 4.

Der Traum der Nikia.

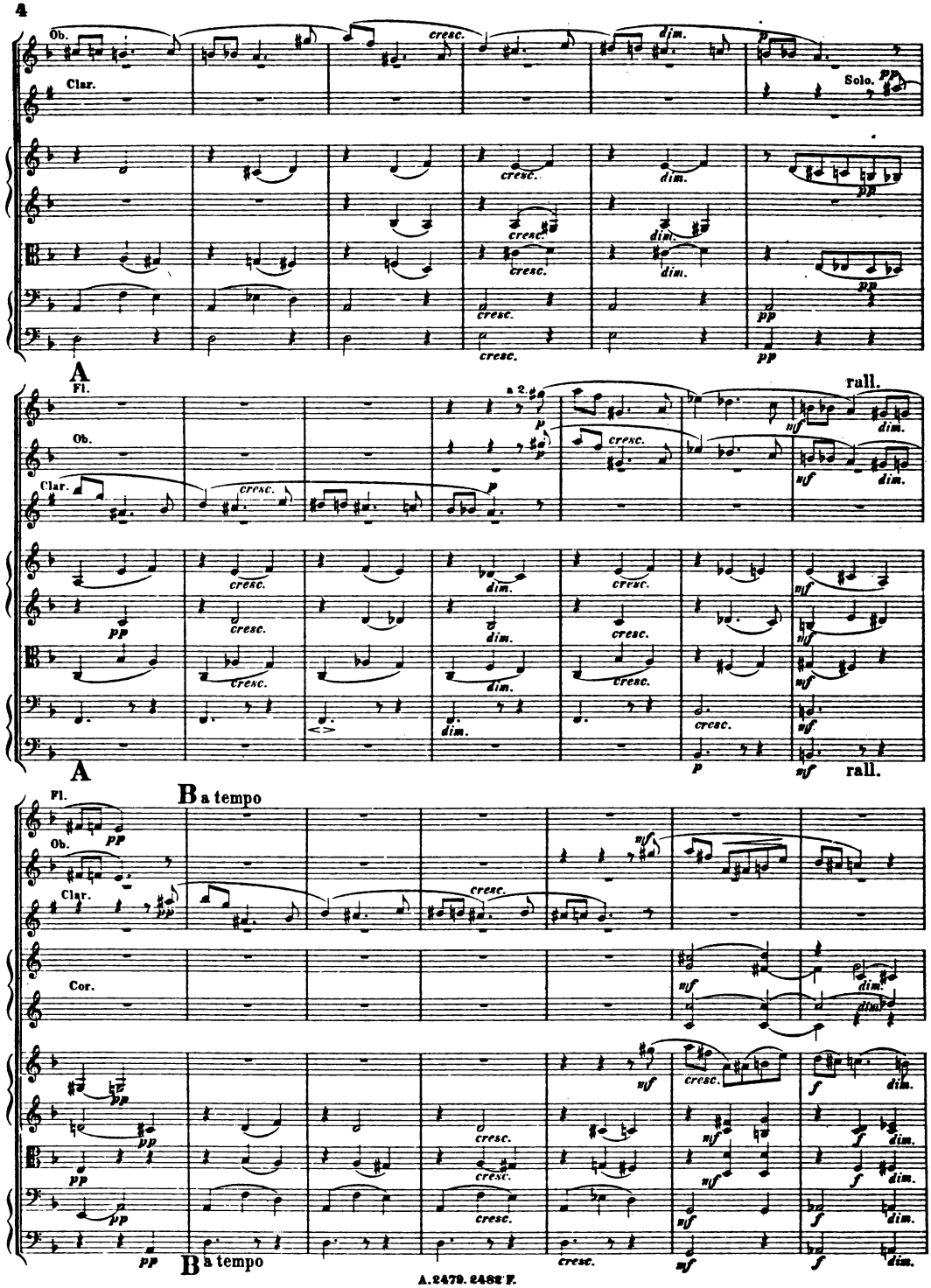
(Le Rêve de la Nikia.)

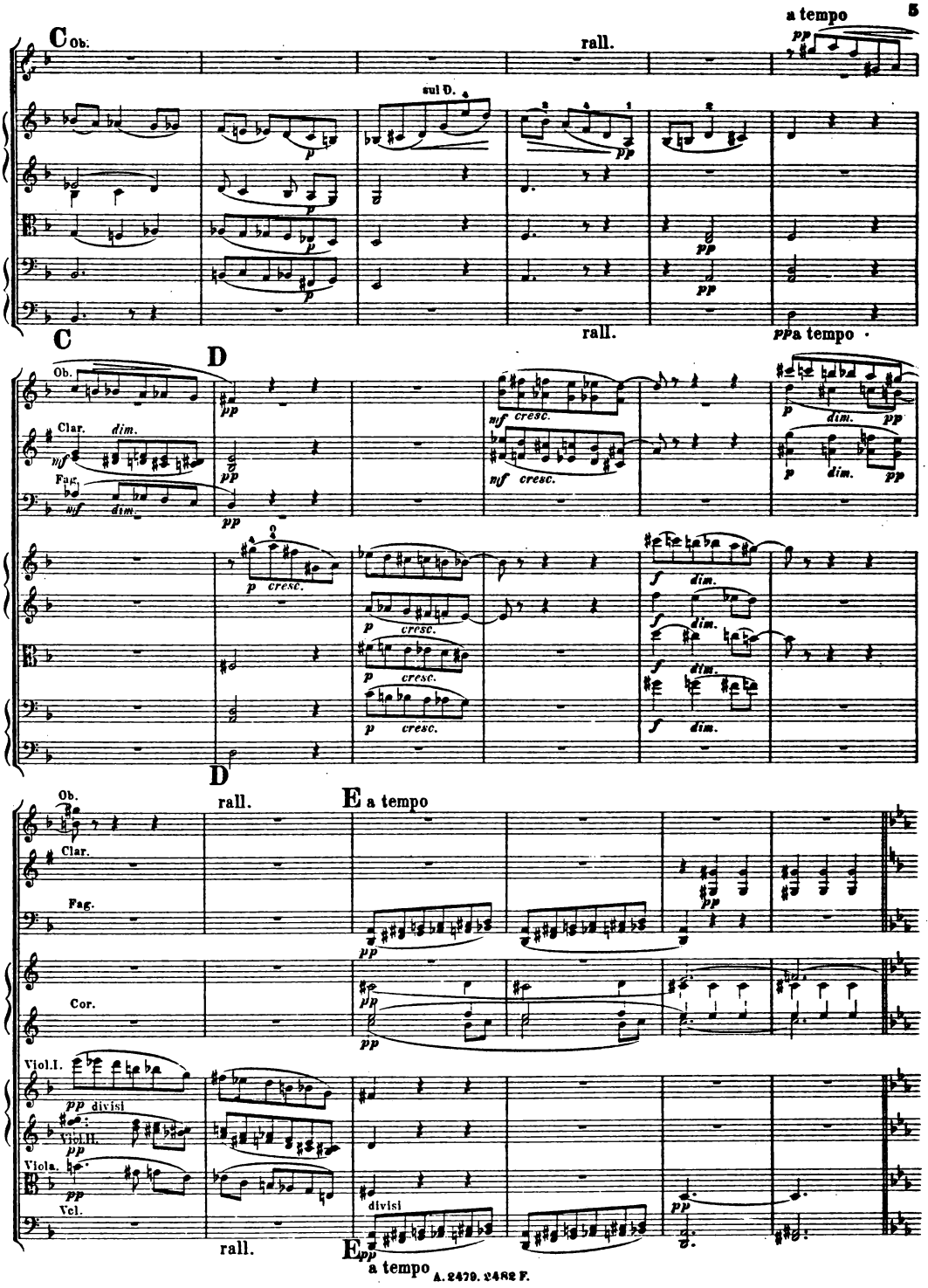
Benjamin Godard, Op. 84.

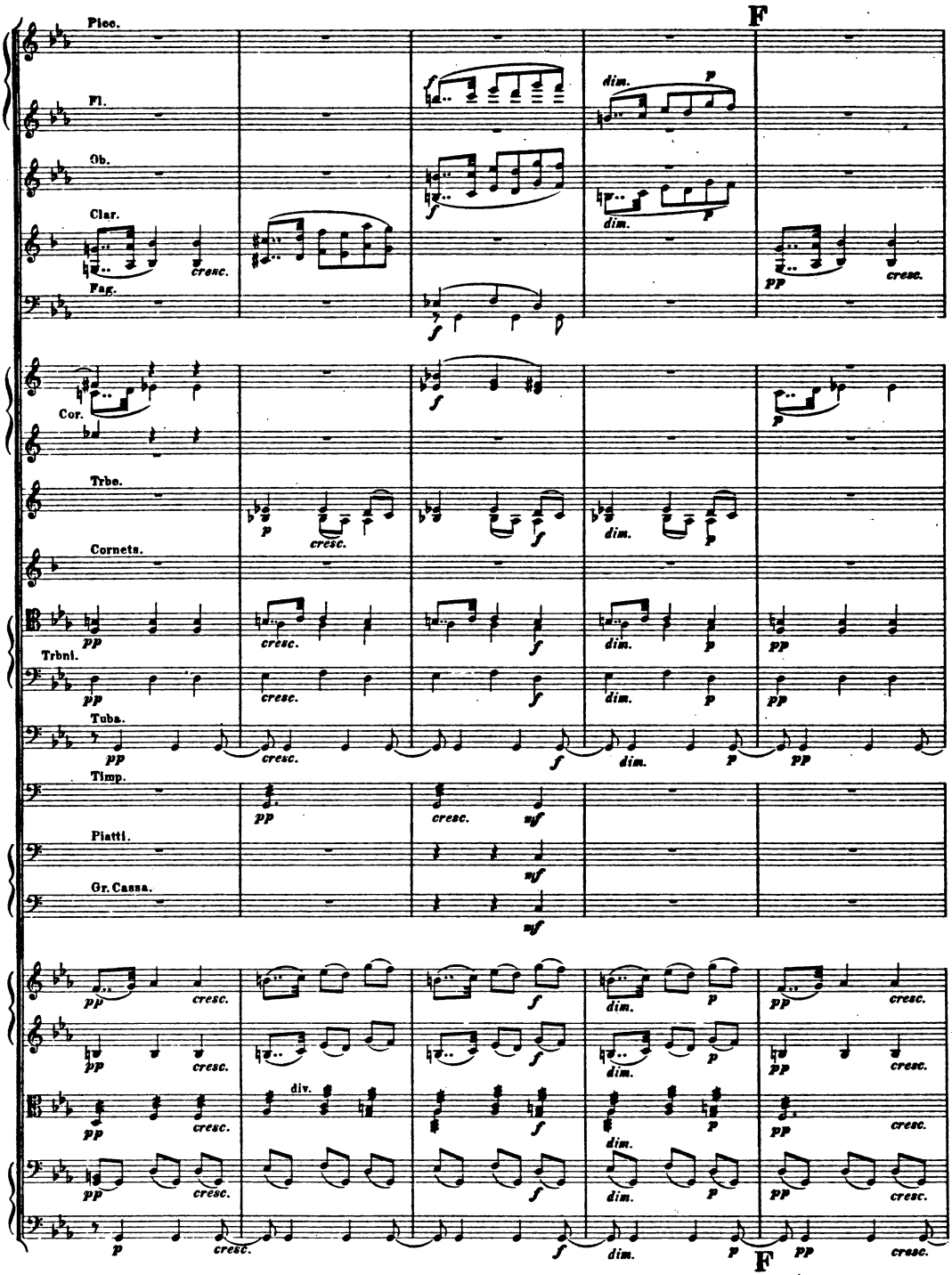


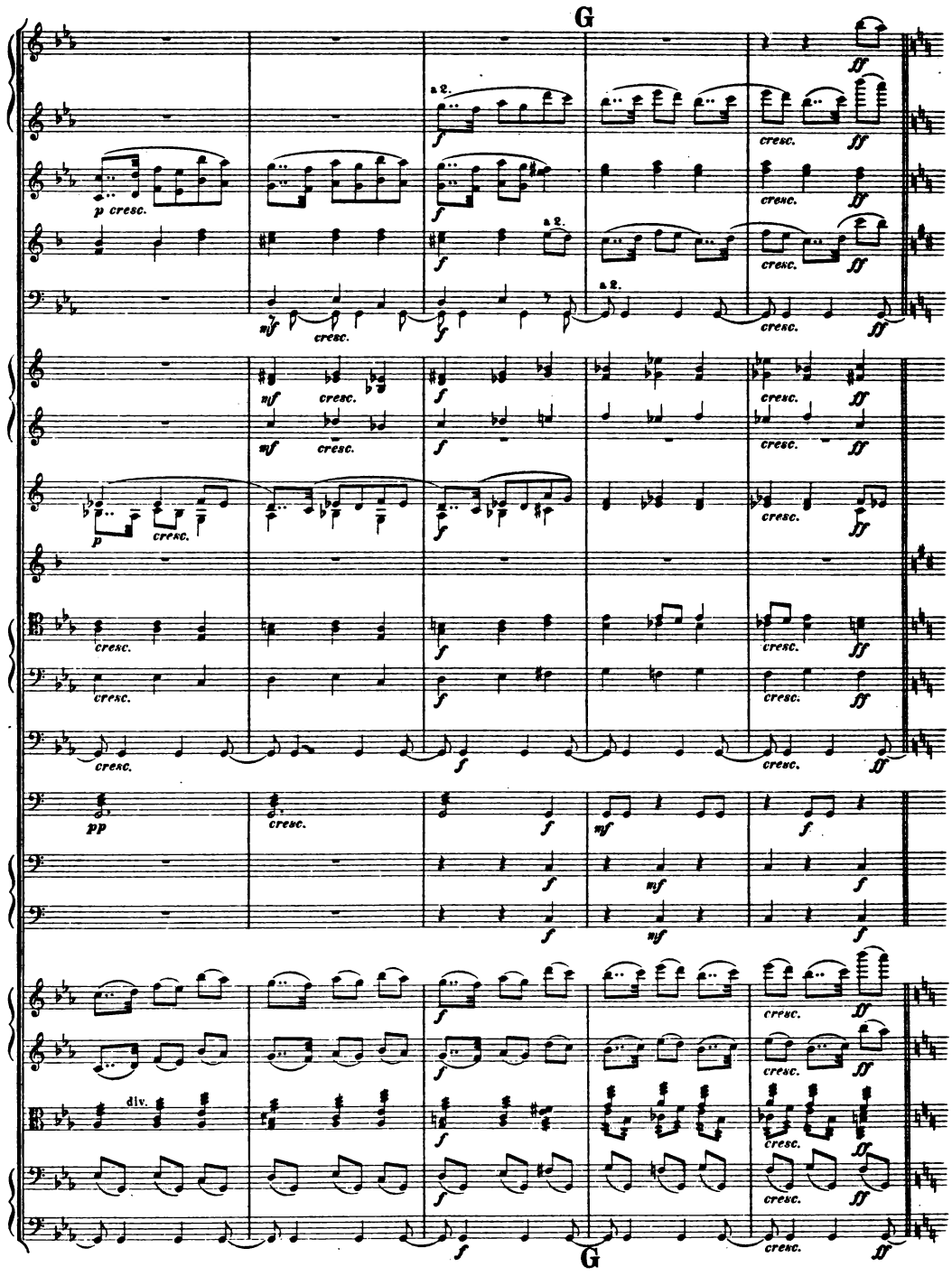
A.2479. 2482 F.

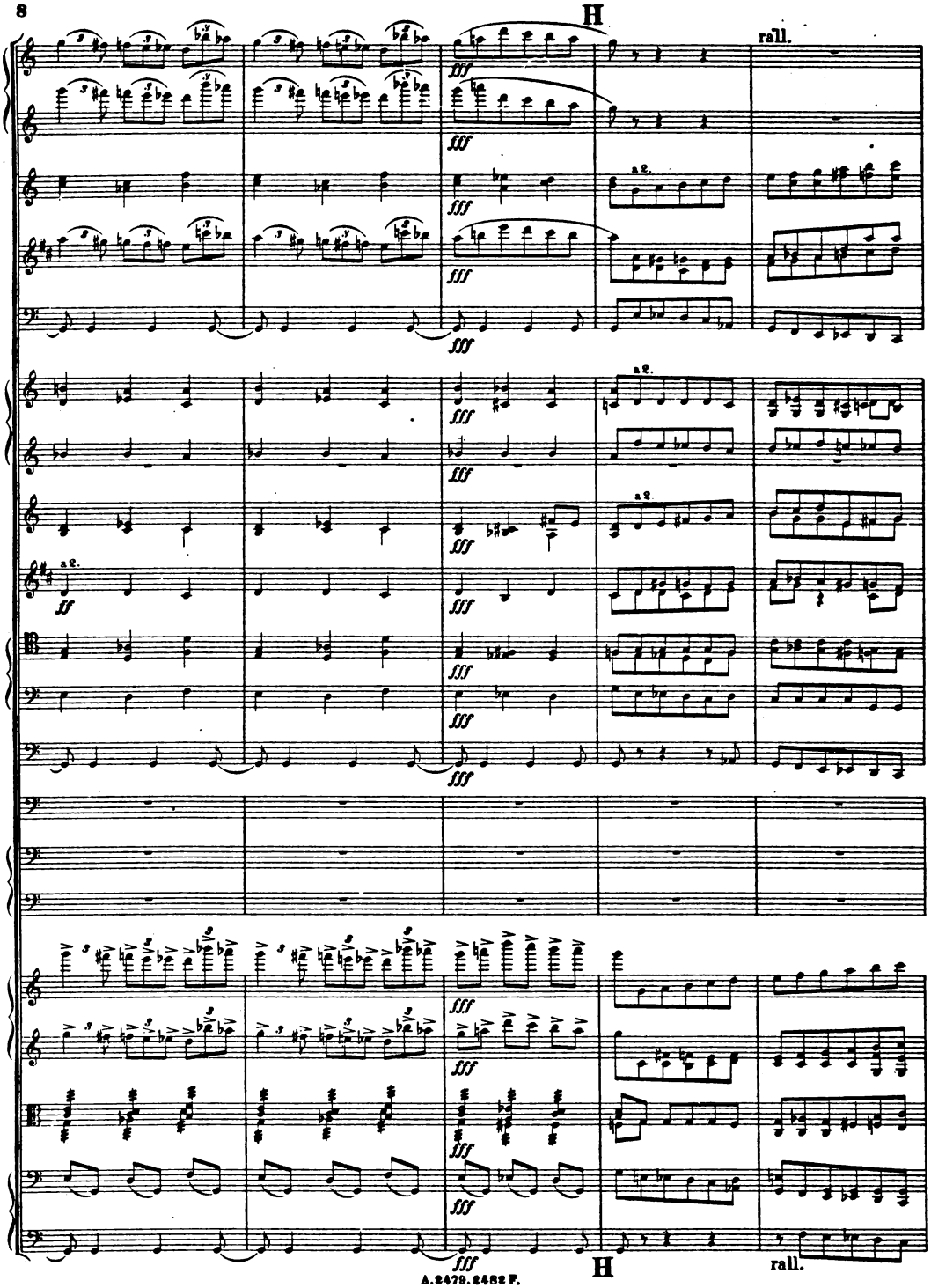
Propiété de Adolphe Fürstner, Berlin.


Ob.
Clar.
cresc.
dim.
Solo.
A
Fl.
Ob.
Clar.
a 2.
rall.
A
B a tempo
Fl.
Ob.
Clar.
Cor.
B a tempo


C
Ob.
rall.
a tempo
sul D.
Clar.
Fag.
dim.
cresc.
D
rall.
E
a tempo
Cor.
Viol.I.
divisi
Viol.II.
Viola.
Vcl.

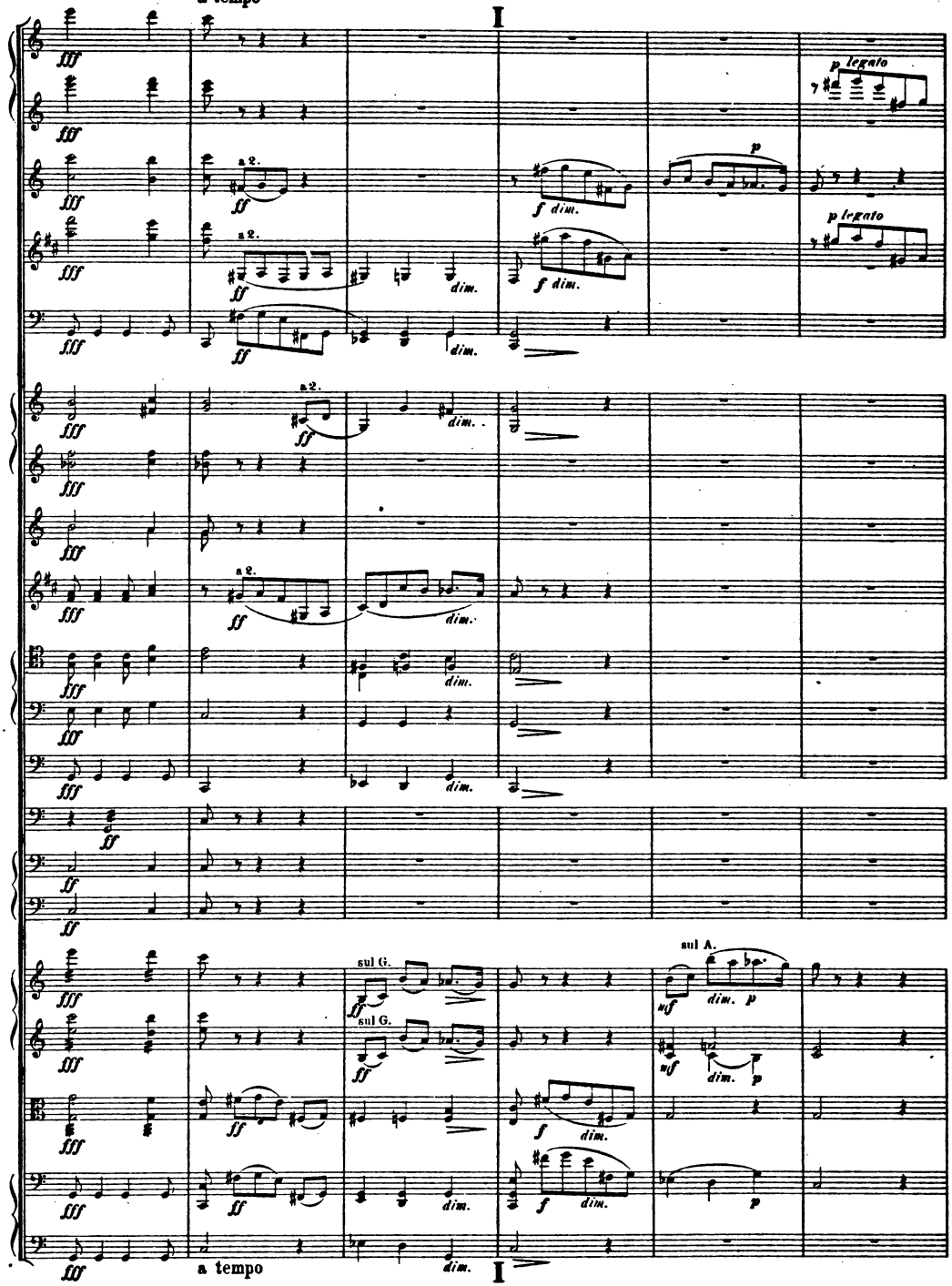

F
Picc.
Fl.
Ob.
Clar.
Fag.
Cor.
Trbe.
Cornets.
Trbni.
Tuba.
Timp.
Piatti.
Gr. Cassa.
div.
F

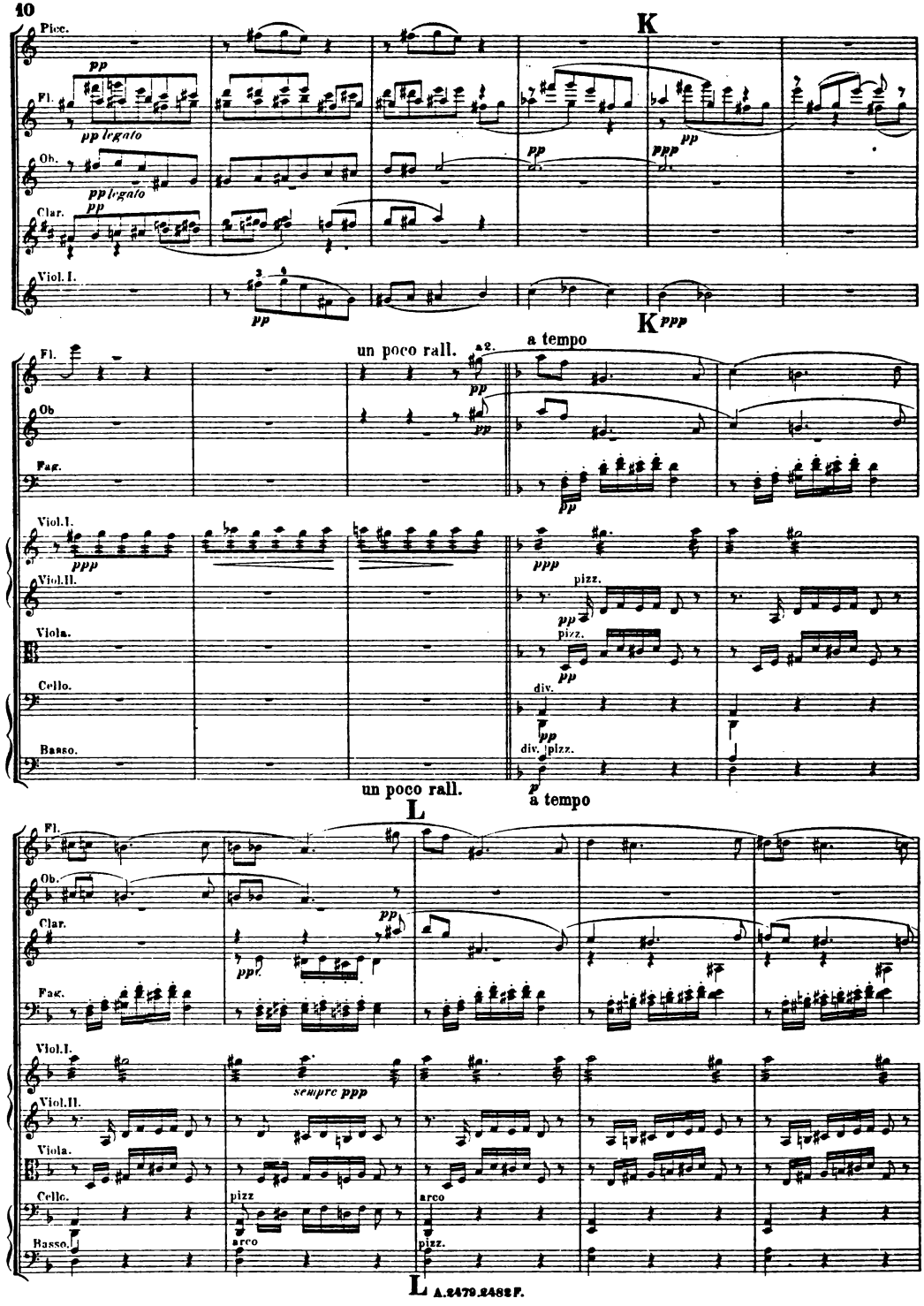

G
a 2.
p cresc.
mf
cresc.
f
ff
pp
div.
G

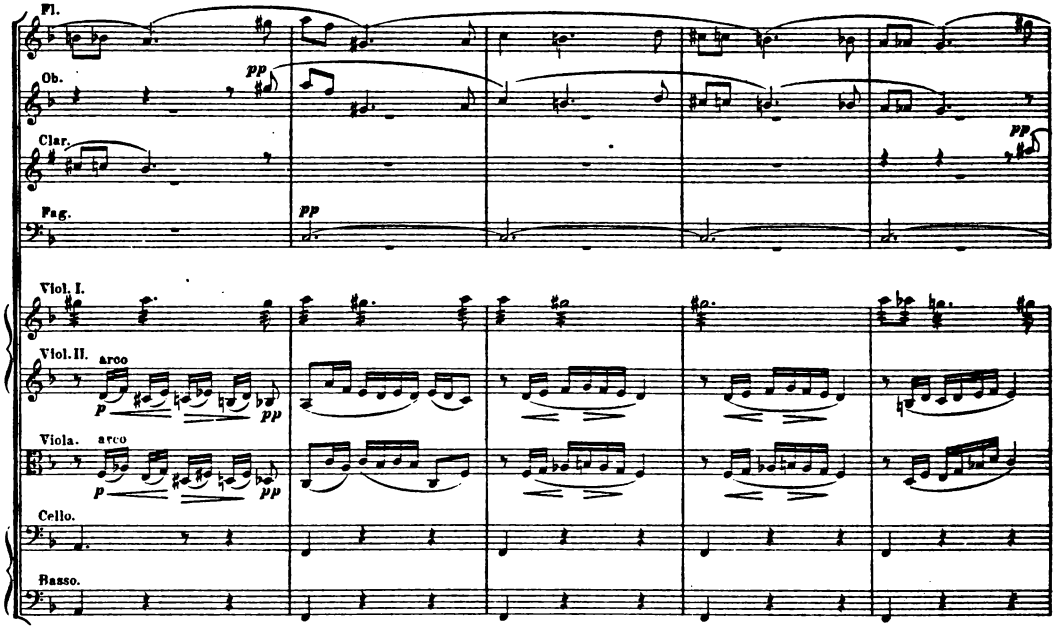

H
rall.
a2.
fff
ff
H
rall.

a tempo

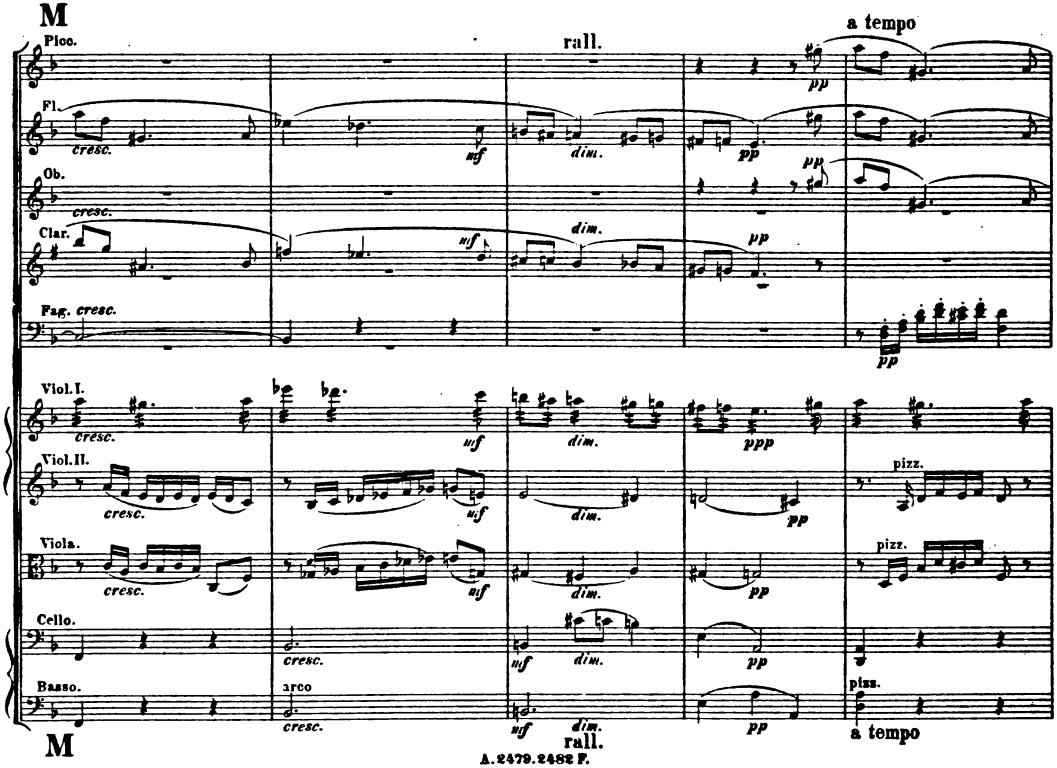
I



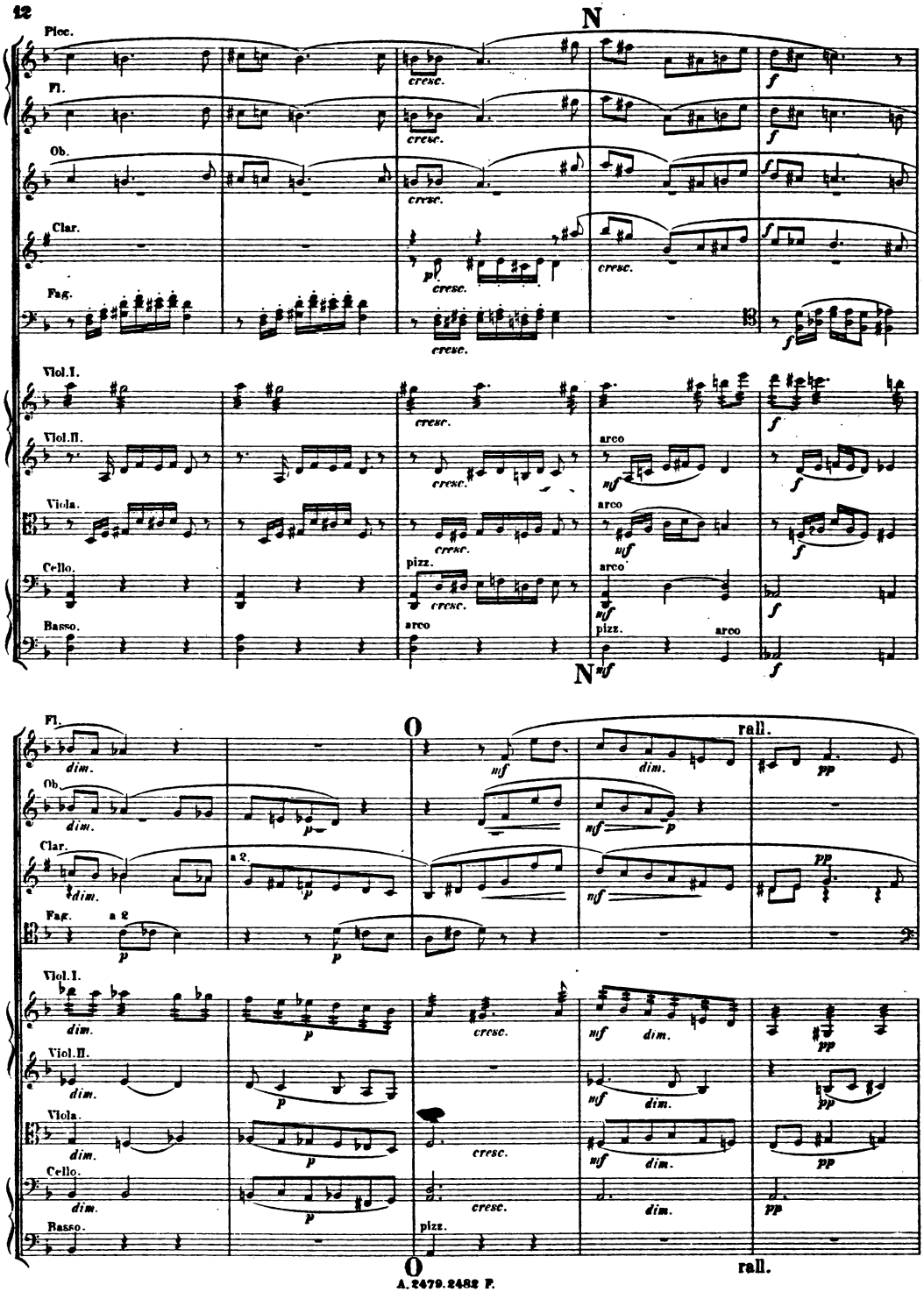

K
Picc.
Fl.
pp
pp legato
Ob.
pp legato
Clar.
pp
Viol. I.
pp
pp
ppp
pp
K
ppp
Fl.
un poco rall.
a2.
a tempo
pp
Ob
pp
Fag.
pp
Viol. I.
ppp
ppp
Viol. II.
pizz.
pp
Viola.
pizz.
pp
Cello.
div.
pp
Basso.
div. pizz.
p
un poco rall.
a tempo
L
Fl.
Ob.
Clar.
pp
pp
Fag.
Viol. I.
sempre ppp
Viol. II.
Viola.
Cello.
pizz
arco
Basso.
arco
pizz.
L

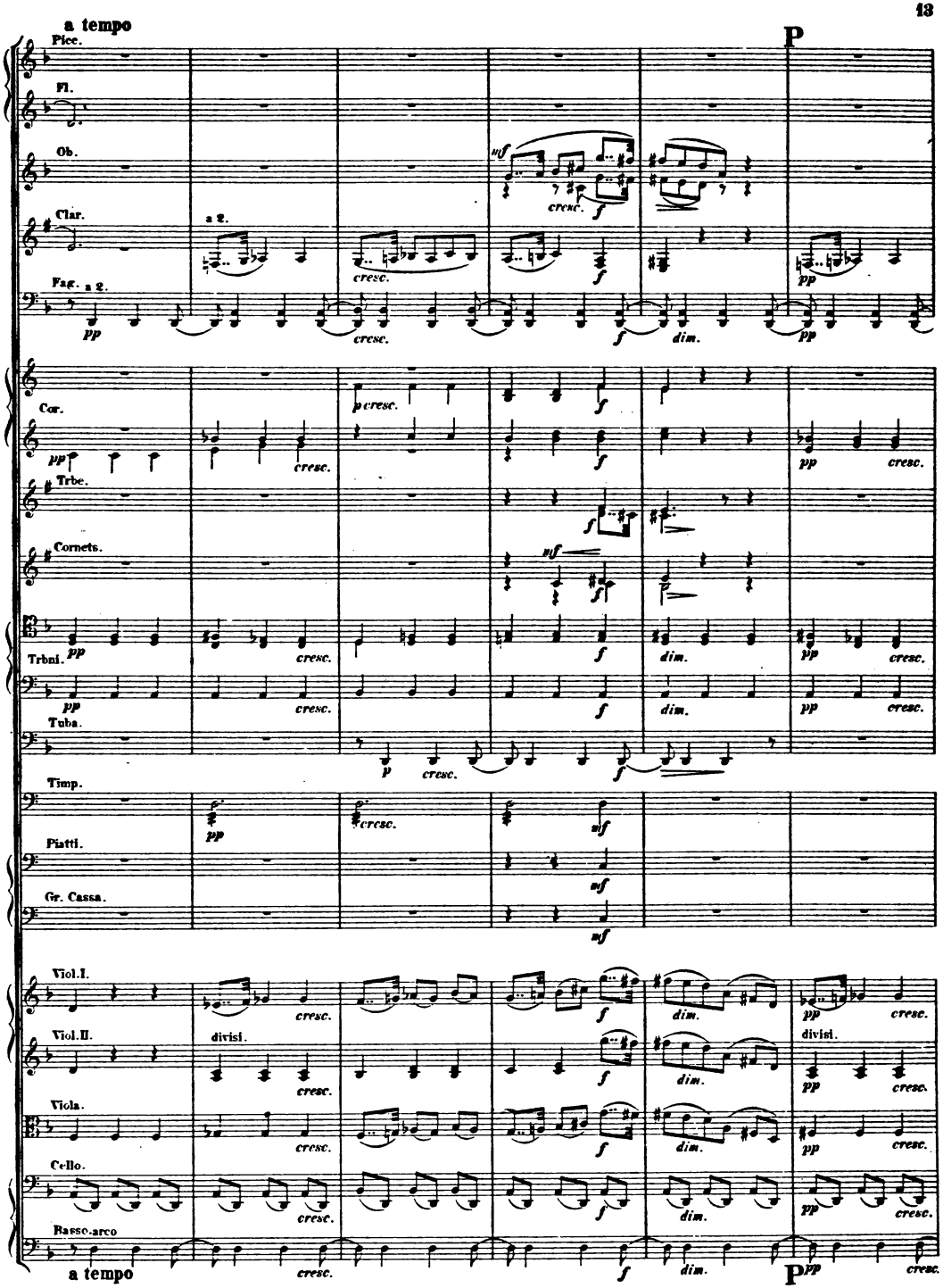

Fl.
Ob.
Clar.
Fag.
Viol. I.
Viol. II.
arco
Viola.
arco
Cello.
Basso.

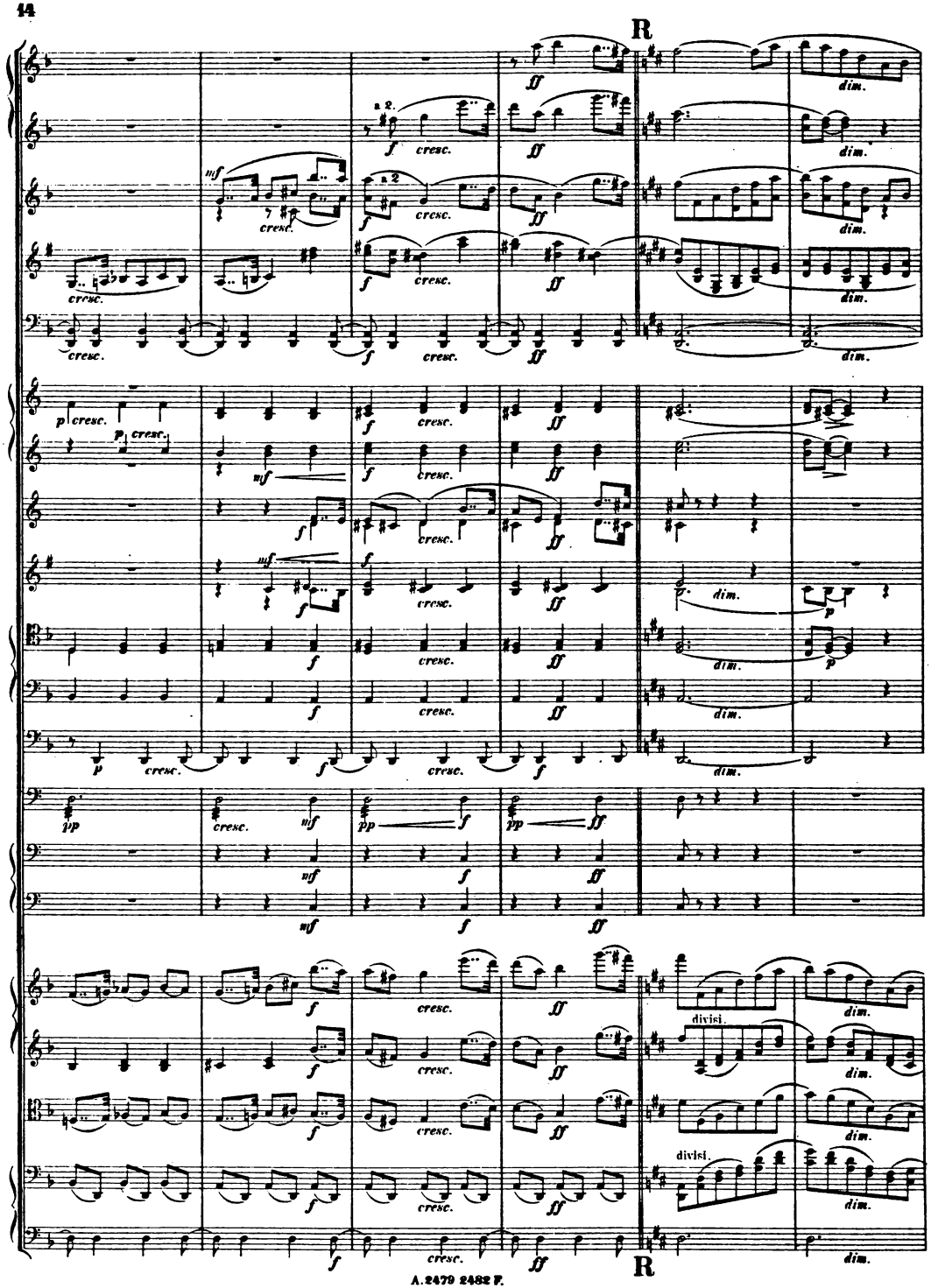
M

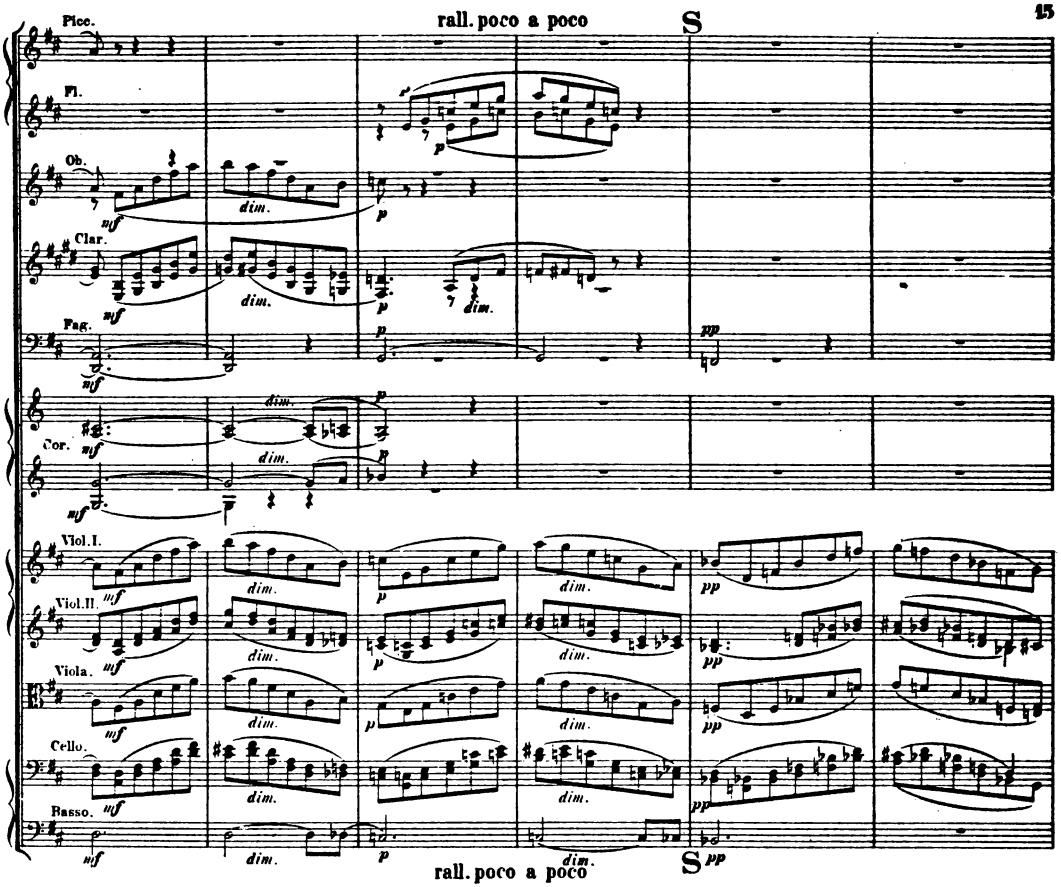

Picc.
Fl.
Ob.
Clar.
Fag.
cresc.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
arco
rall.
a tempo
pizz.
dim.
ppp

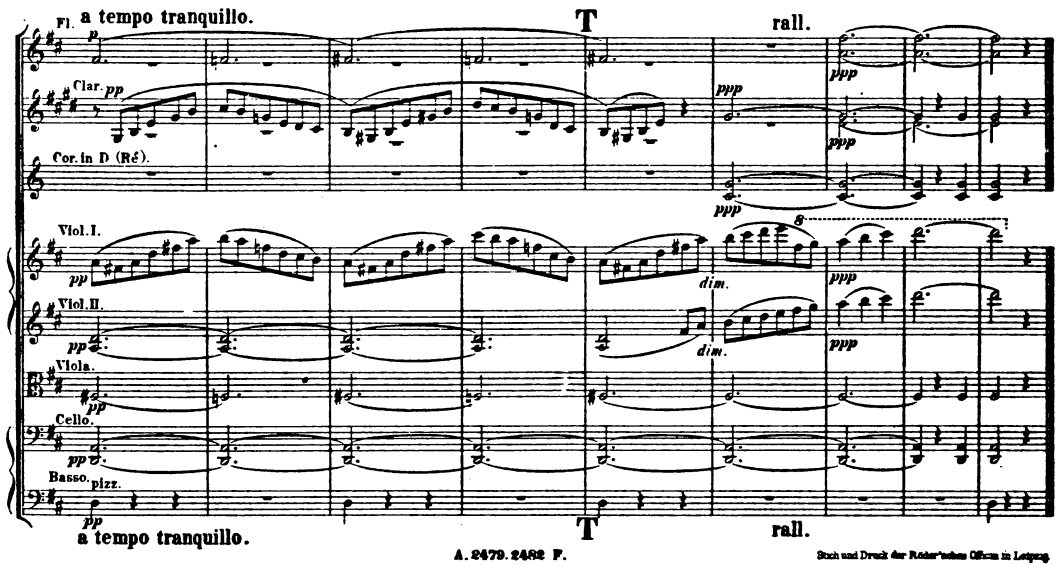
M


N
Picc.
Fl.
Ob.
Clar.
Fag.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
cresc.
arco
pizz.
N
O
rall.
dim.
a 2
Fl.
Ob.
Clar.
Fag.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
pizz.
O
rall.


a tempo
Picc.
Fl.
Ob.
Clar.
a 2.
Fag. a 2.
Cor.
Trbe.
Cornets.
Trbni.
Tuba.
Timp.
Piatti.
Gr. Cassa.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.arco
divisi.
a tempo
P
cresc.
dim.


R
a 2.
cresc.
dim.
divisi.
R





A. 2479. 2482 F.

Stich und Druck der Röder'schen Officin in Leipzig.

Marche Turque.

Là — Allah — Ellàlah!

(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 — Ellàlah!

(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.***

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

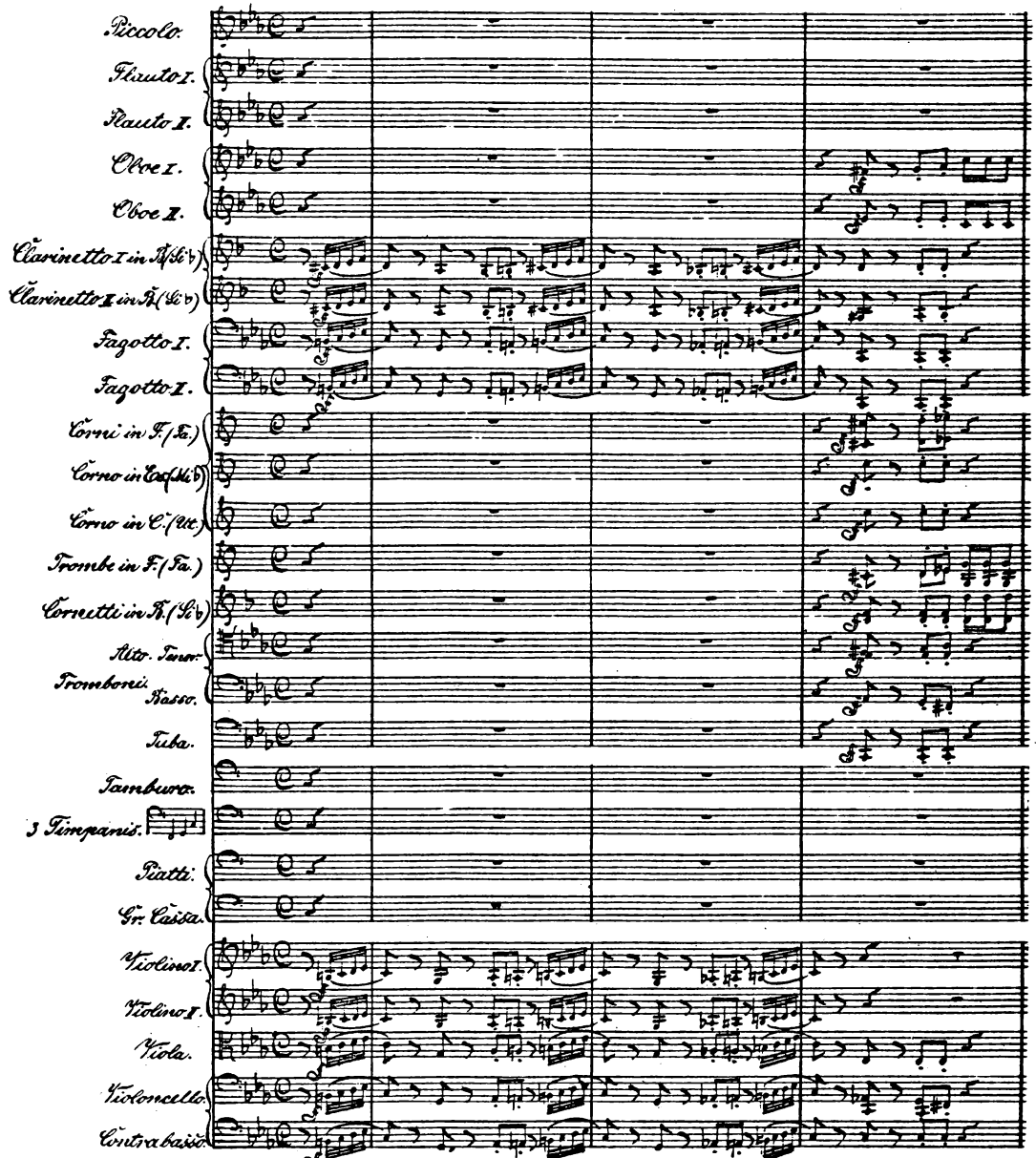
Symphonie Orientale.

Nº 5.

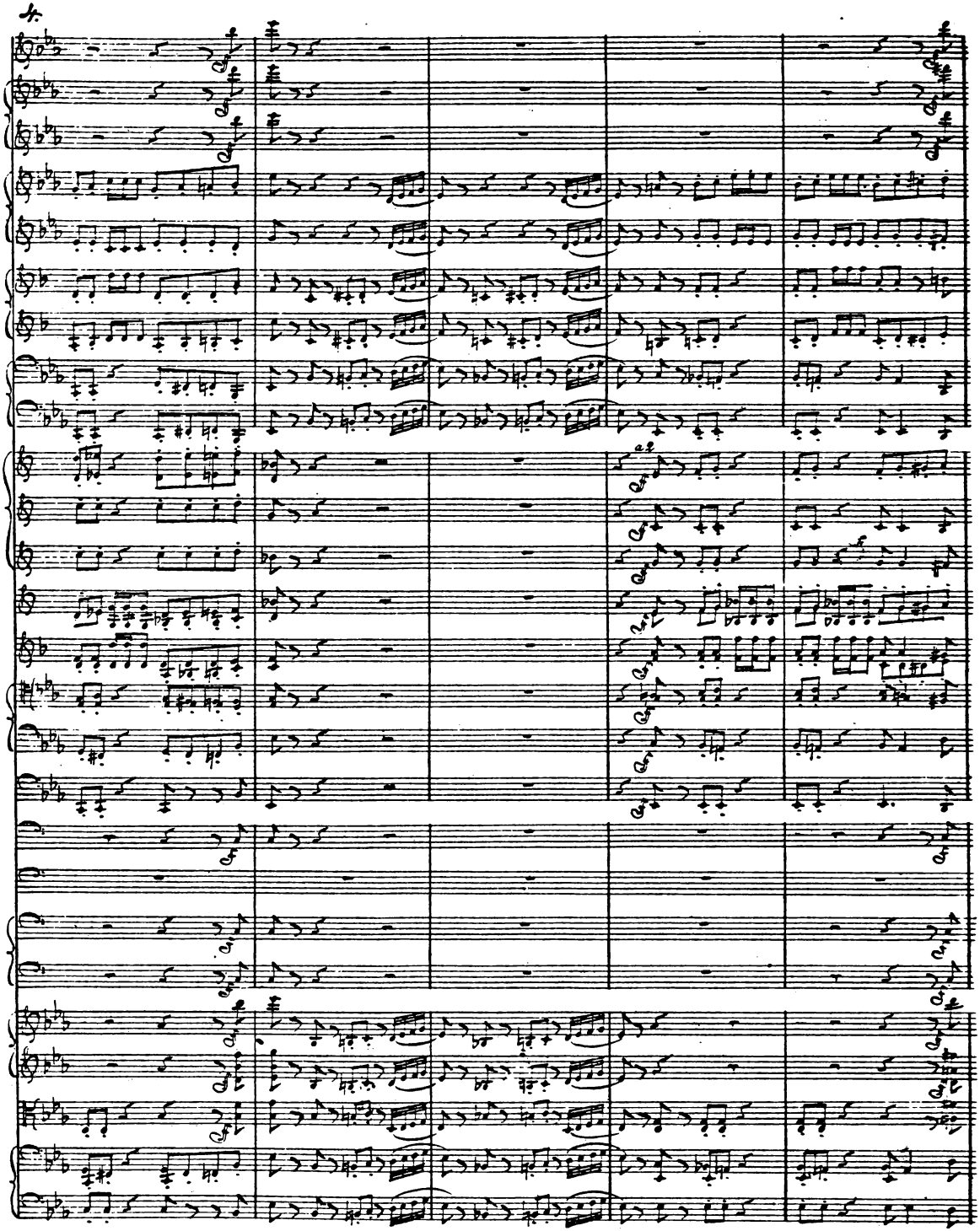
Türkischer Marsch.

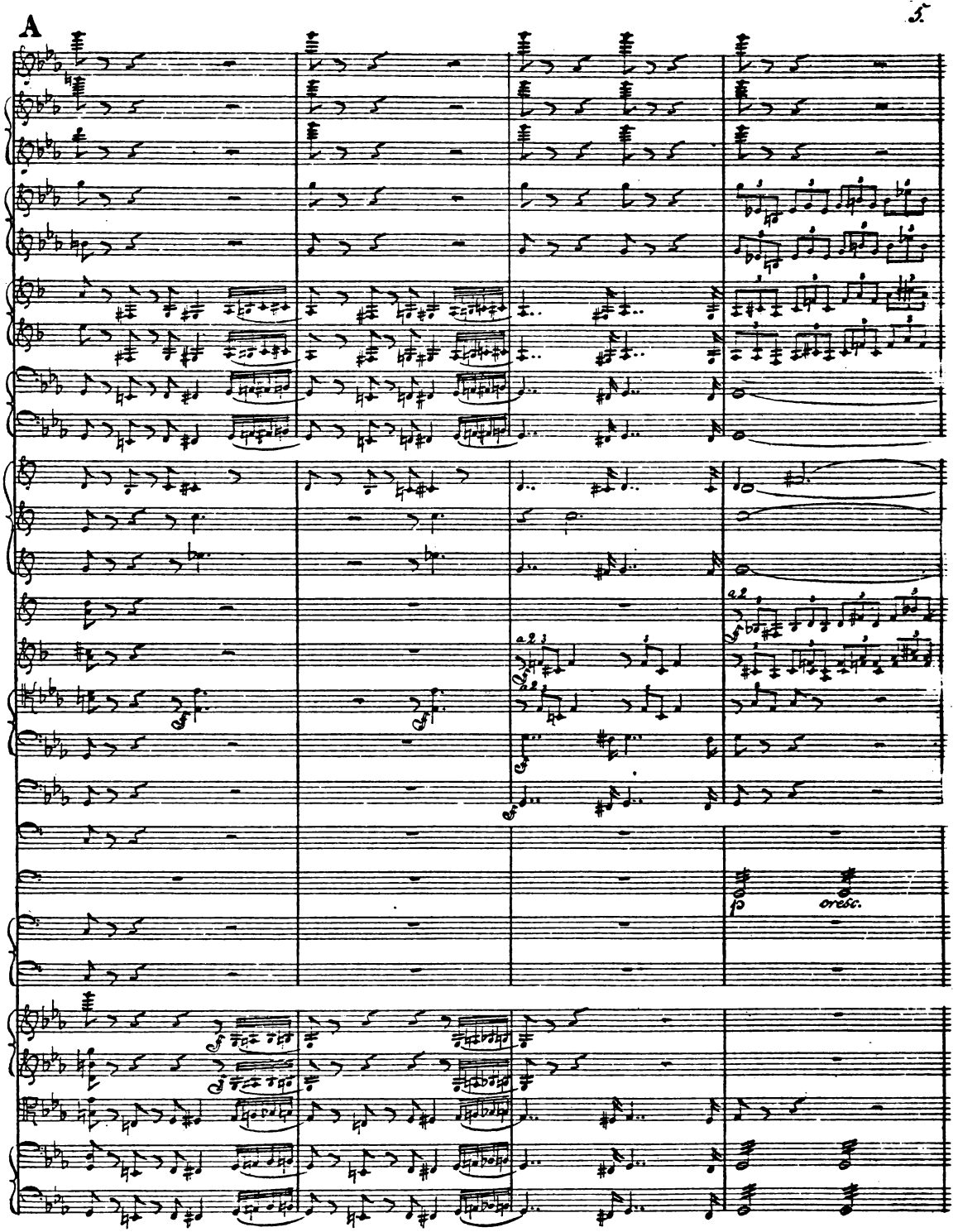
(Marche Turque.)

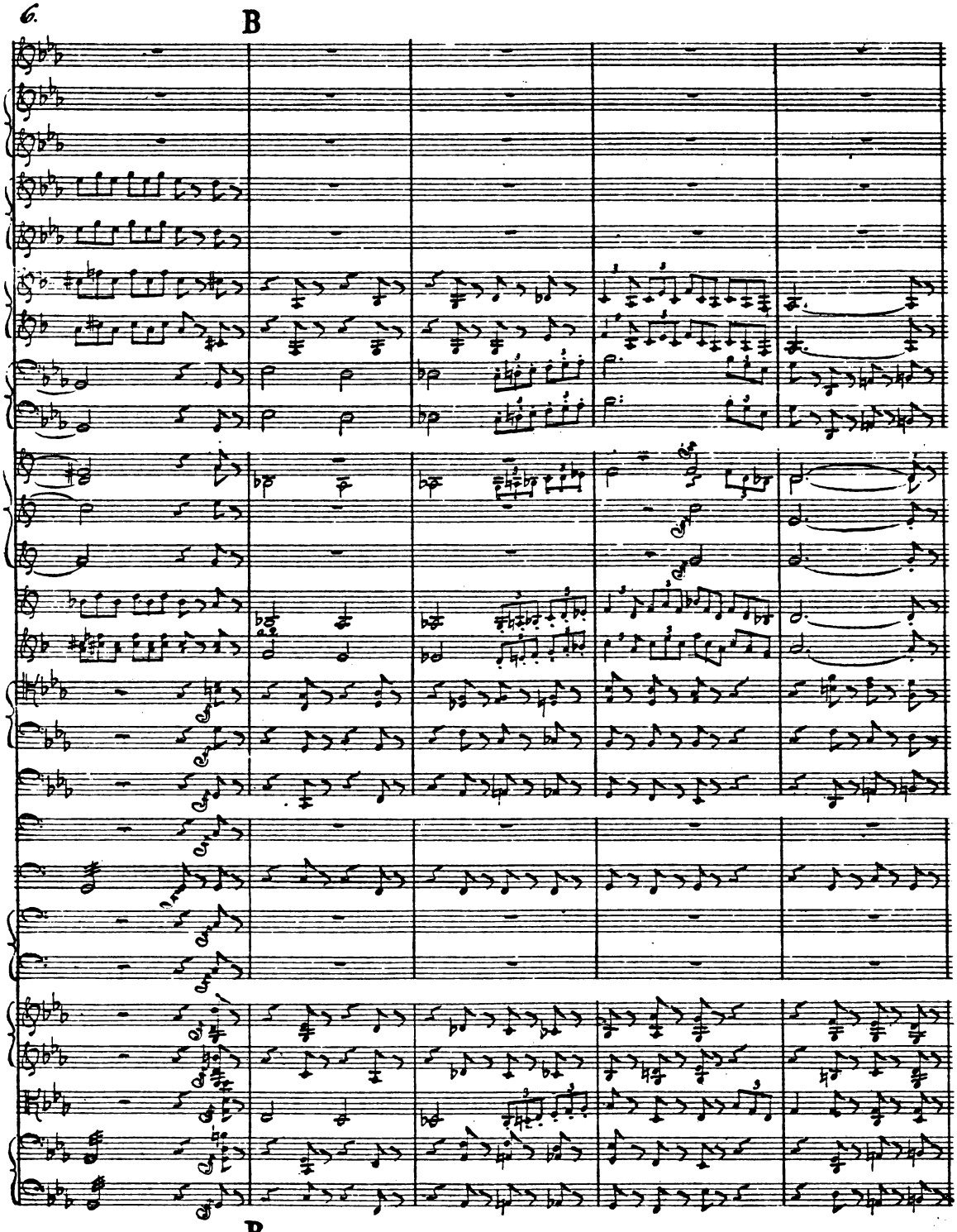
Tempo di Marcia. Benjamin Godard, op. 84.

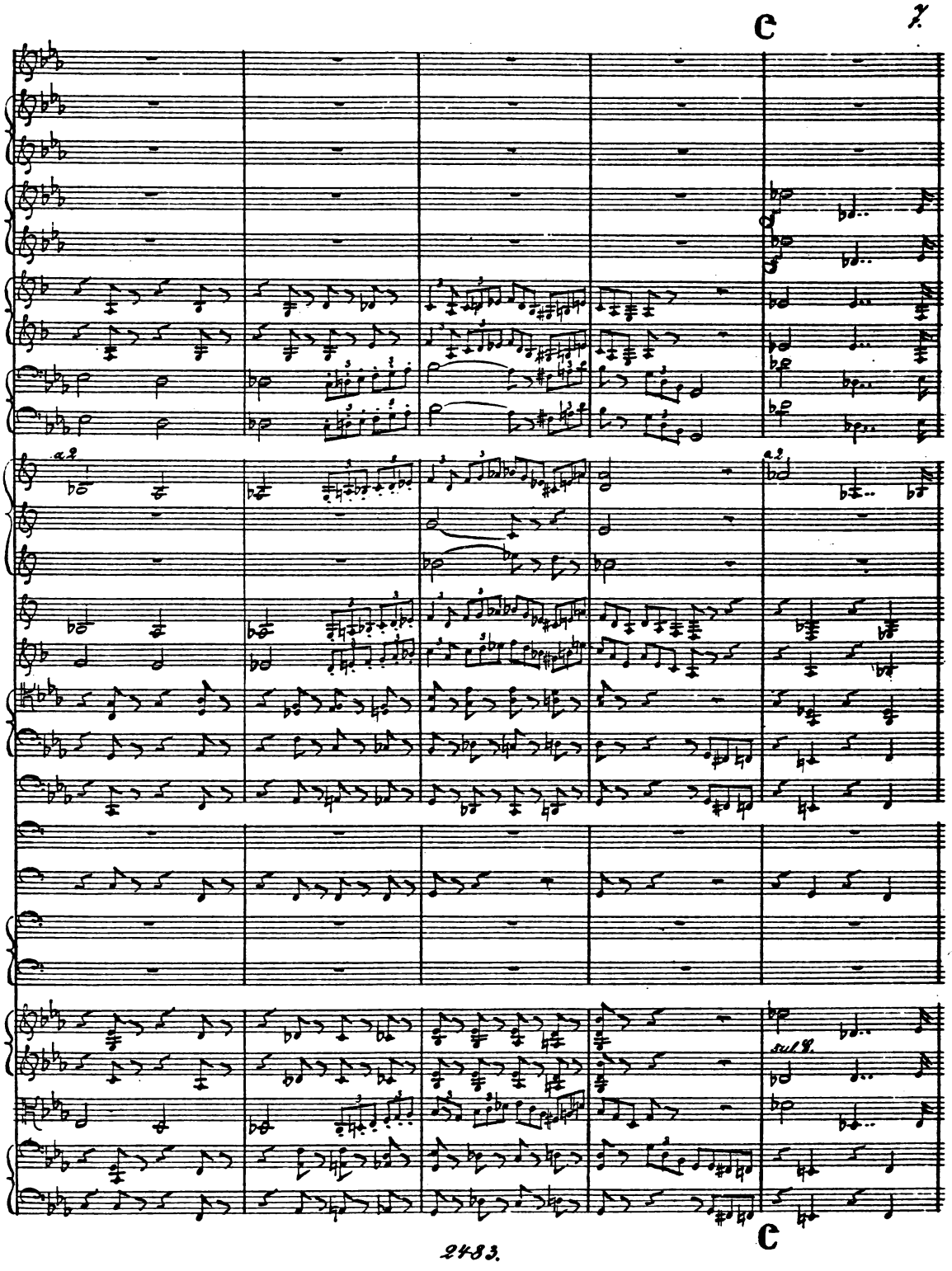


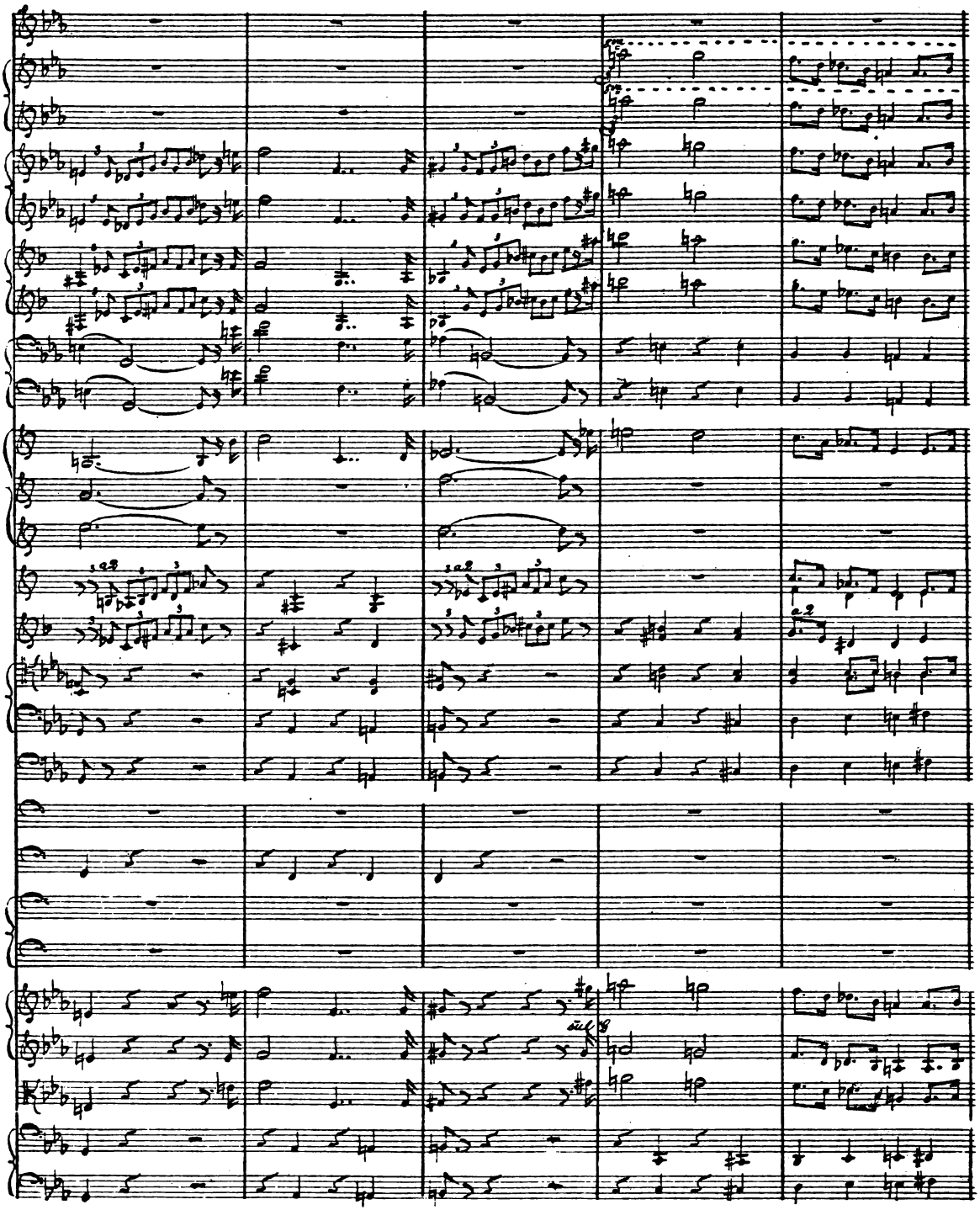
 Propriété de Adolphe Fürstner Berlin et Leipzig.



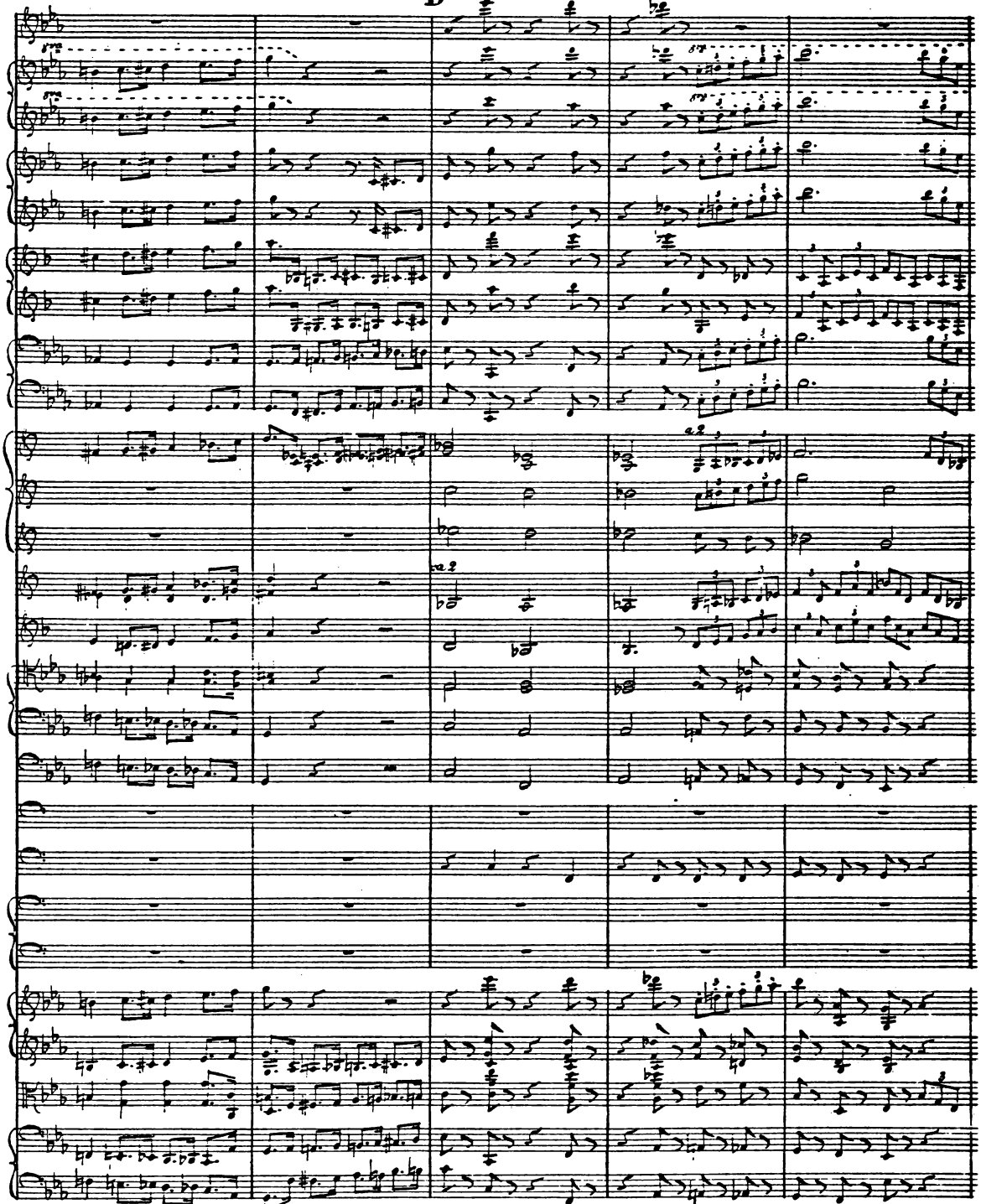

A
a 2
a 2 3
a 2 3
p
cresc.
A


B
B


C
a2
sul G.
C

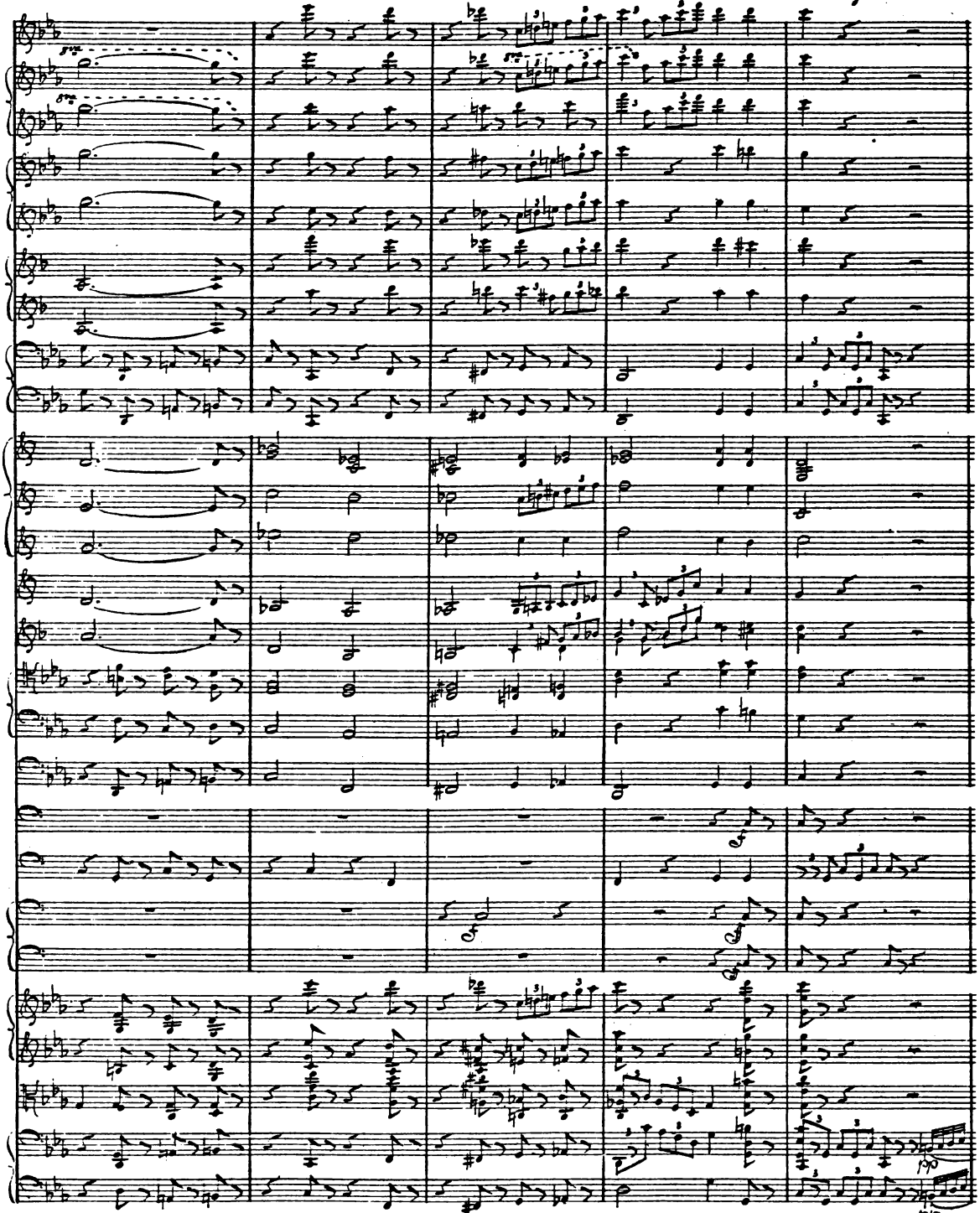


D

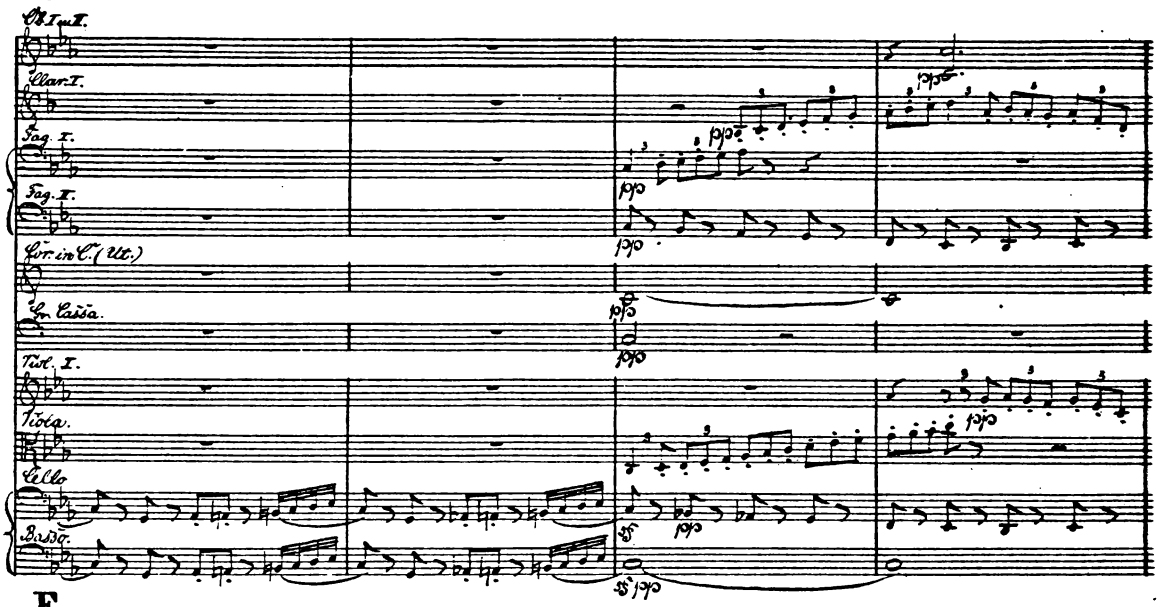


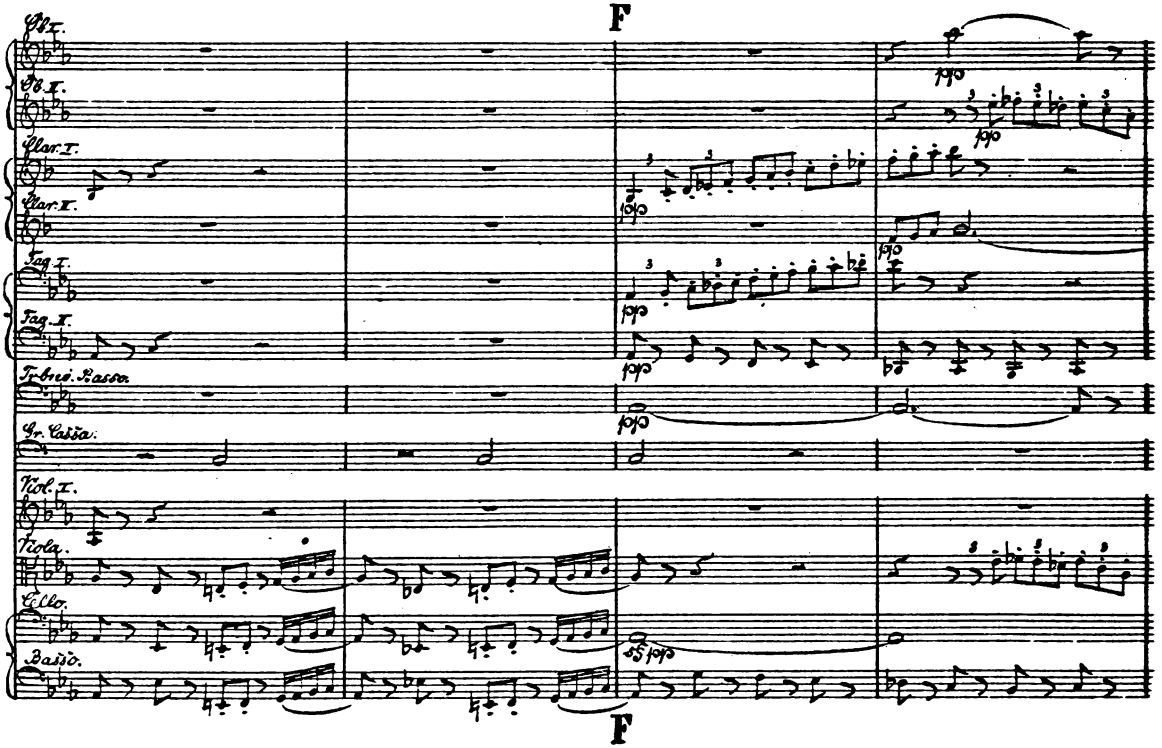
D

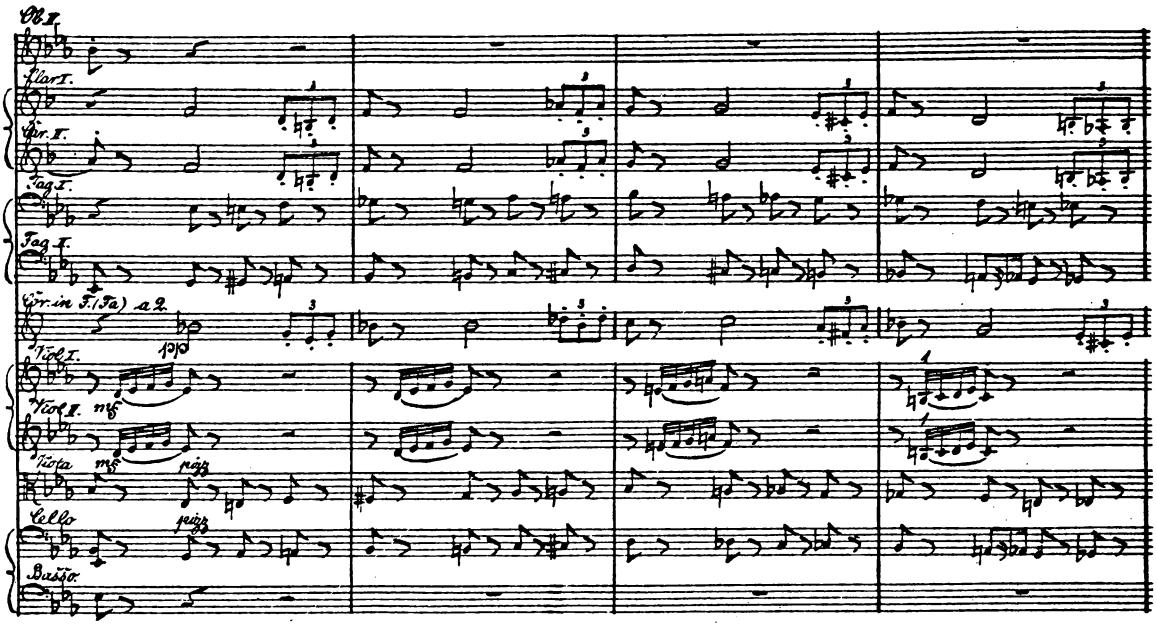
rall. a tempo

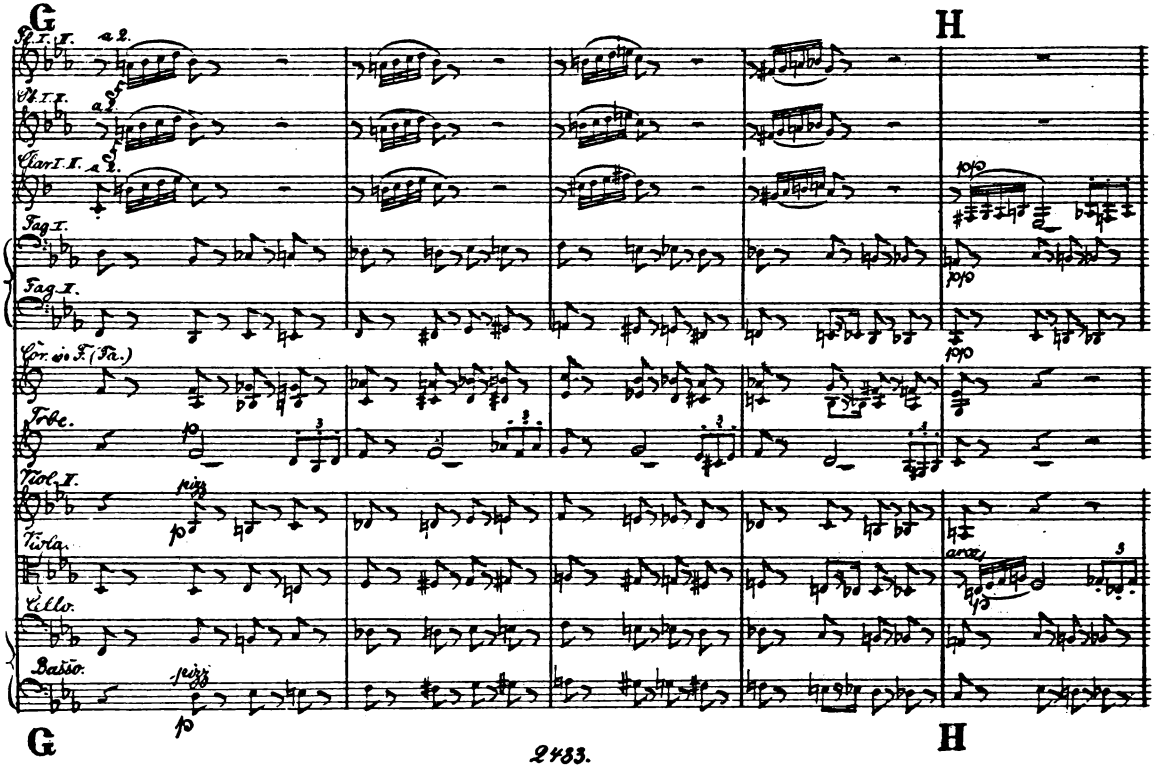


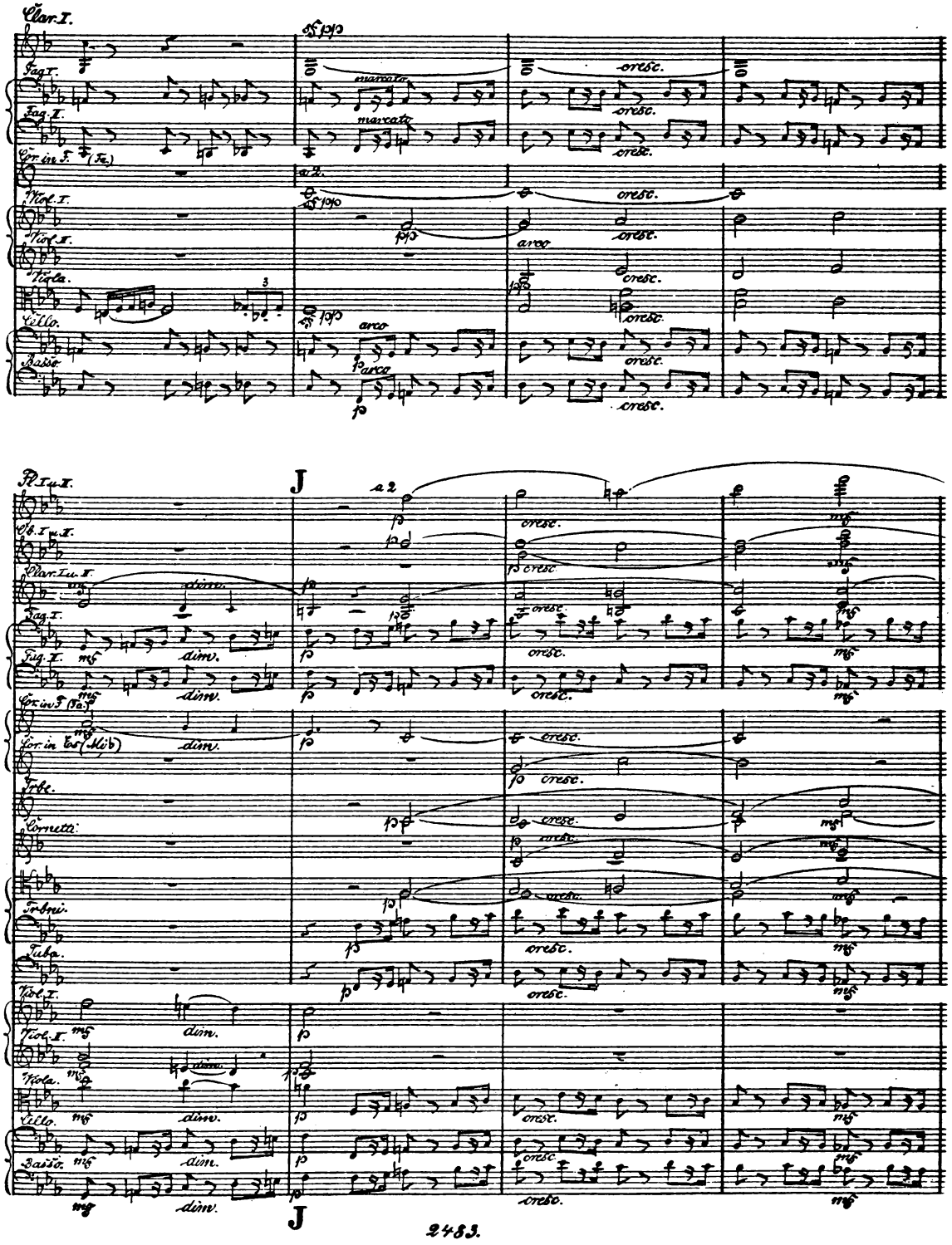
rall. a tempo.


E
Ob I u. II.
Clar. I.
Fag. I.
Fag. II.
Corr. in C. (Ut.)
Gr. Cassa.
Viol. I.
Viola.
Cello
Basso.
E


F
Ob I.
Ob II.
Clar. I.
Clar. II.
Fag. I.
Fag. II.
Tr. bei. Pastor.
Gr. Cassa.
Viol. I.
Viola.
Cello.
Basso.
F


Ob. I.
Clar. I.
Cor. I.
Fag. I.
Fag. II.
Cor. in F. (Fa) a 2.
Viol. I.
Viol. II.
Viola
Cello
Basso.


G
H
Fl. I. II.
Ob. I. II.
Clar. I. II.
Fag. I.
Fag. II.
Cor. in F. (Fa.)
Tbe.
Viol. I.
Viola.
Cello.
Basso.


Clar. I.
Fag. I.
Fag. II.
Cor. in F. (Fa.)
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
marcato
cresc.
a 2.
arco
J
Fl. I u. II.
Ob. I u. II.
Clar. I u. II.
dim.
Cor. in F (Fa.)
Cor. in Es (Mi♭)
Trbe.
Cornetti.
Trbni.
Tuba.
J

K

Picc.

Fl. I. dim. p

Fl. II. dim. p

Ob. I. dim. p

Ob. II. dim. p

Clar. I. dim. p

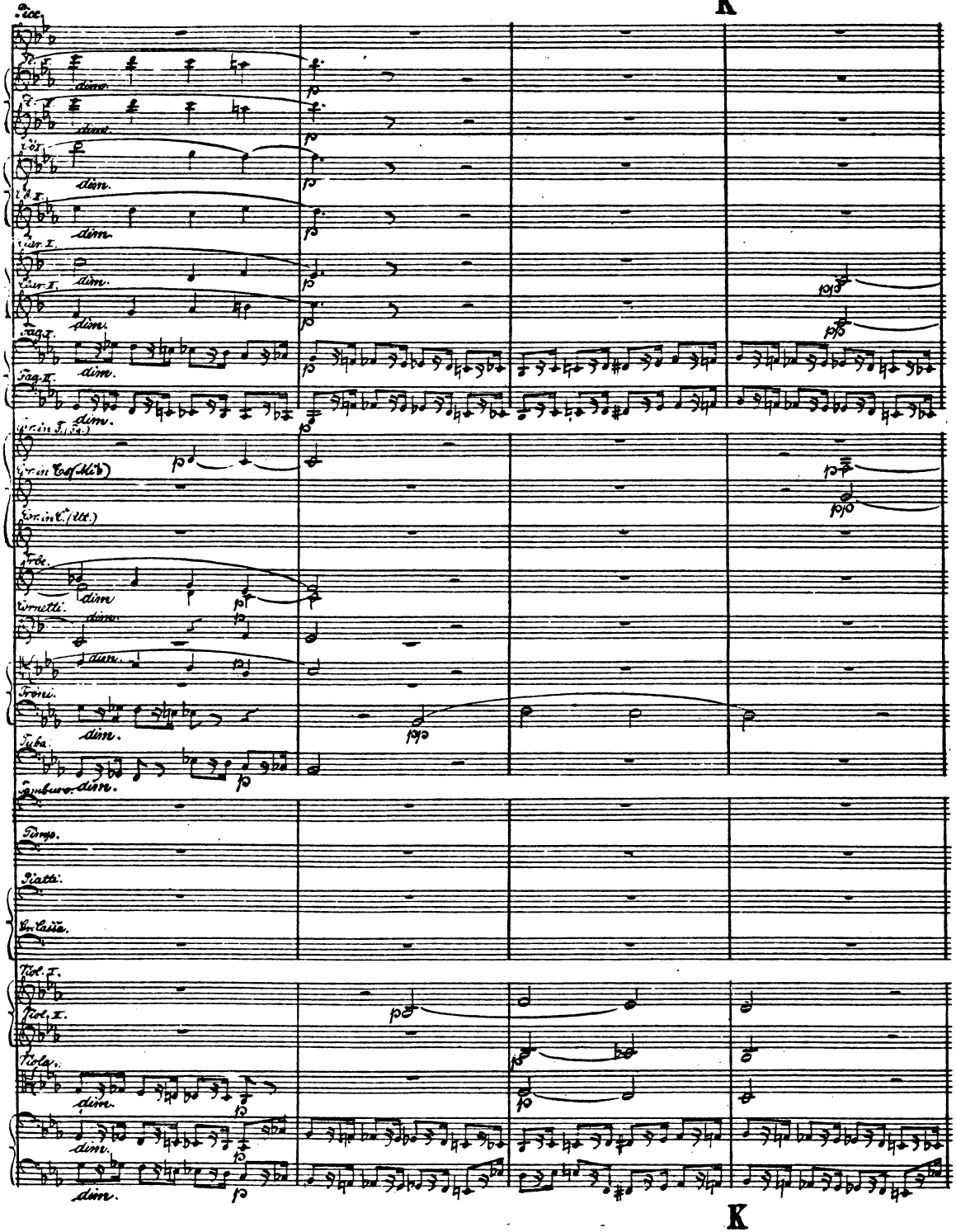
Clar. II. dim. p pp

Fag. I. dim. p pp

Fag. II. dim. p

Cor. in F. (Fa.)

Cor. in Cs (Mib) p pp



Cor. in C. (Ut.)

Trbe. dim p

Cornetti. dim. p

dim. p

Troni. dim. pp

Tuba. dim. p

Tamburo.

Timp.

Piatti.

Gr. Cassa.

Viol. I. p

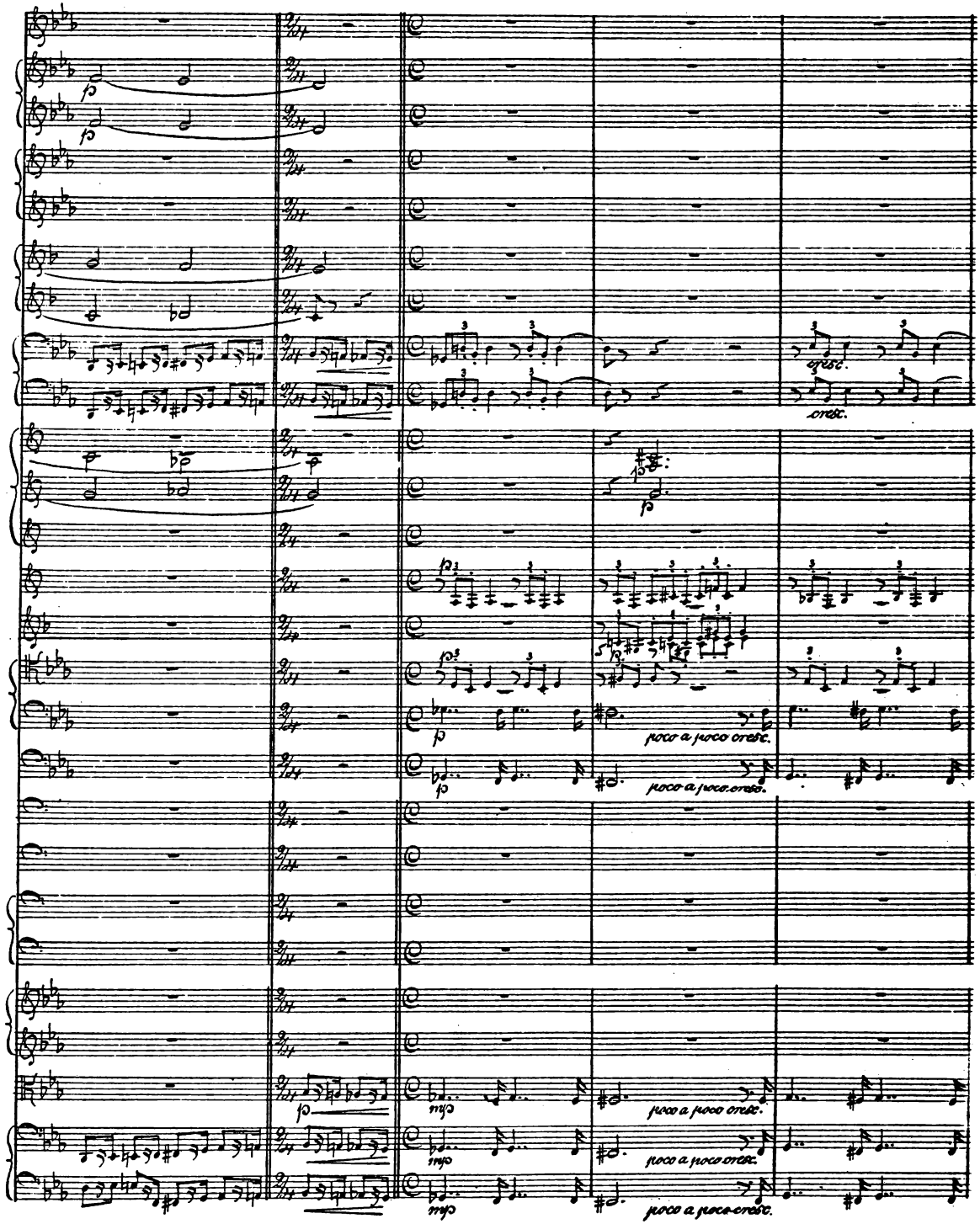
Viol. II. p

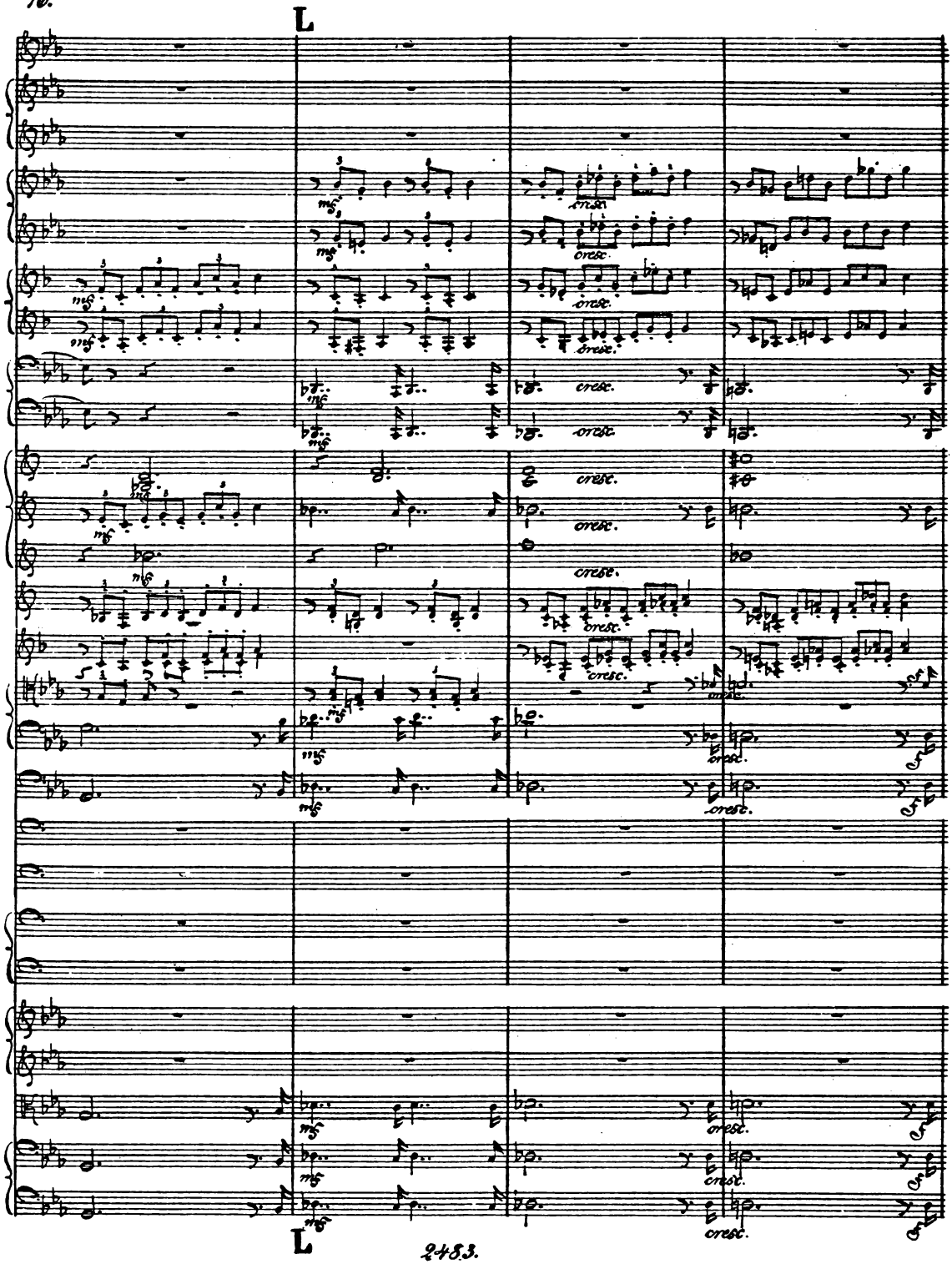
Viola. dim. p p

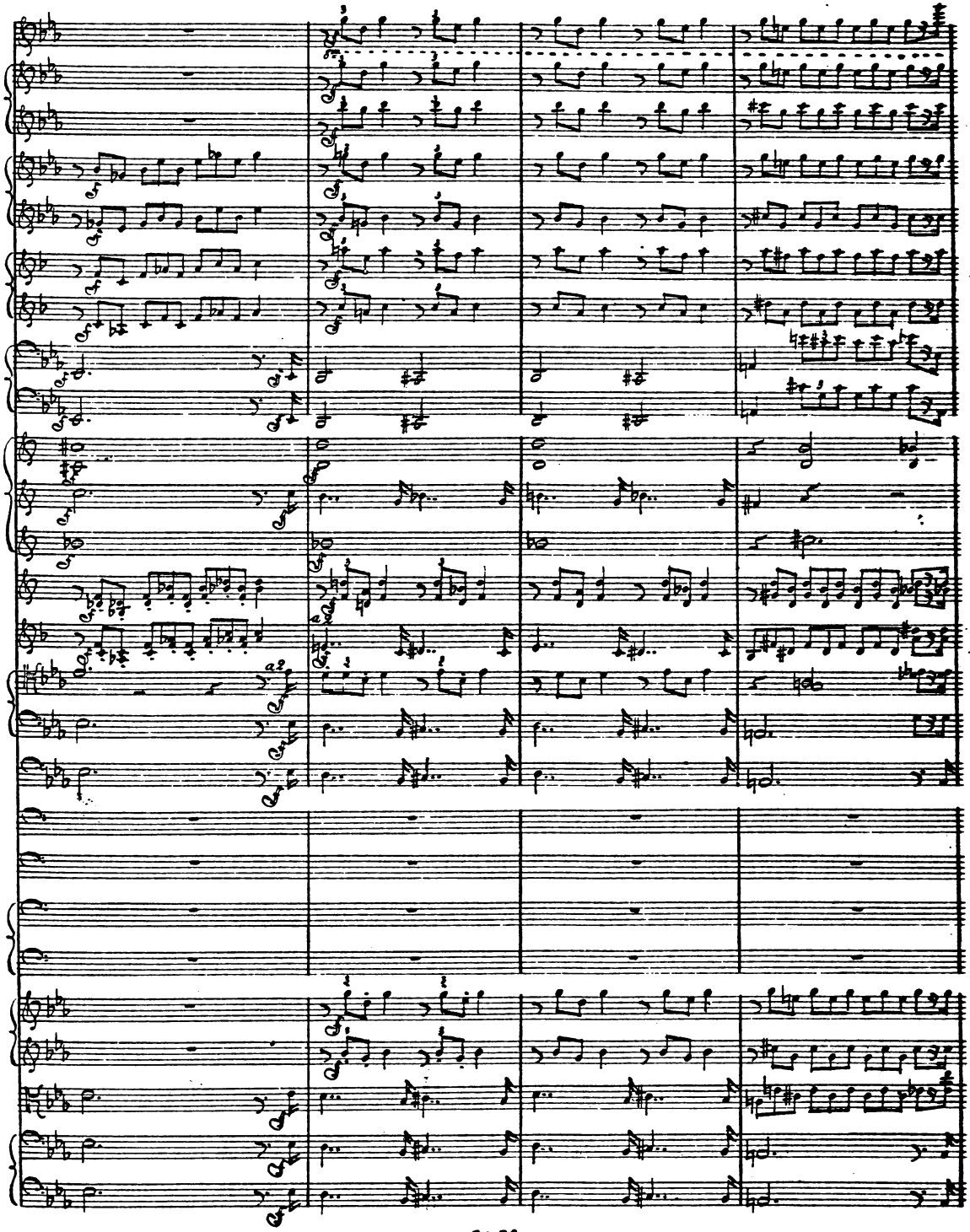
dim. p

dim. p

K


cresc.
cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.


L
mf
cresc.
L



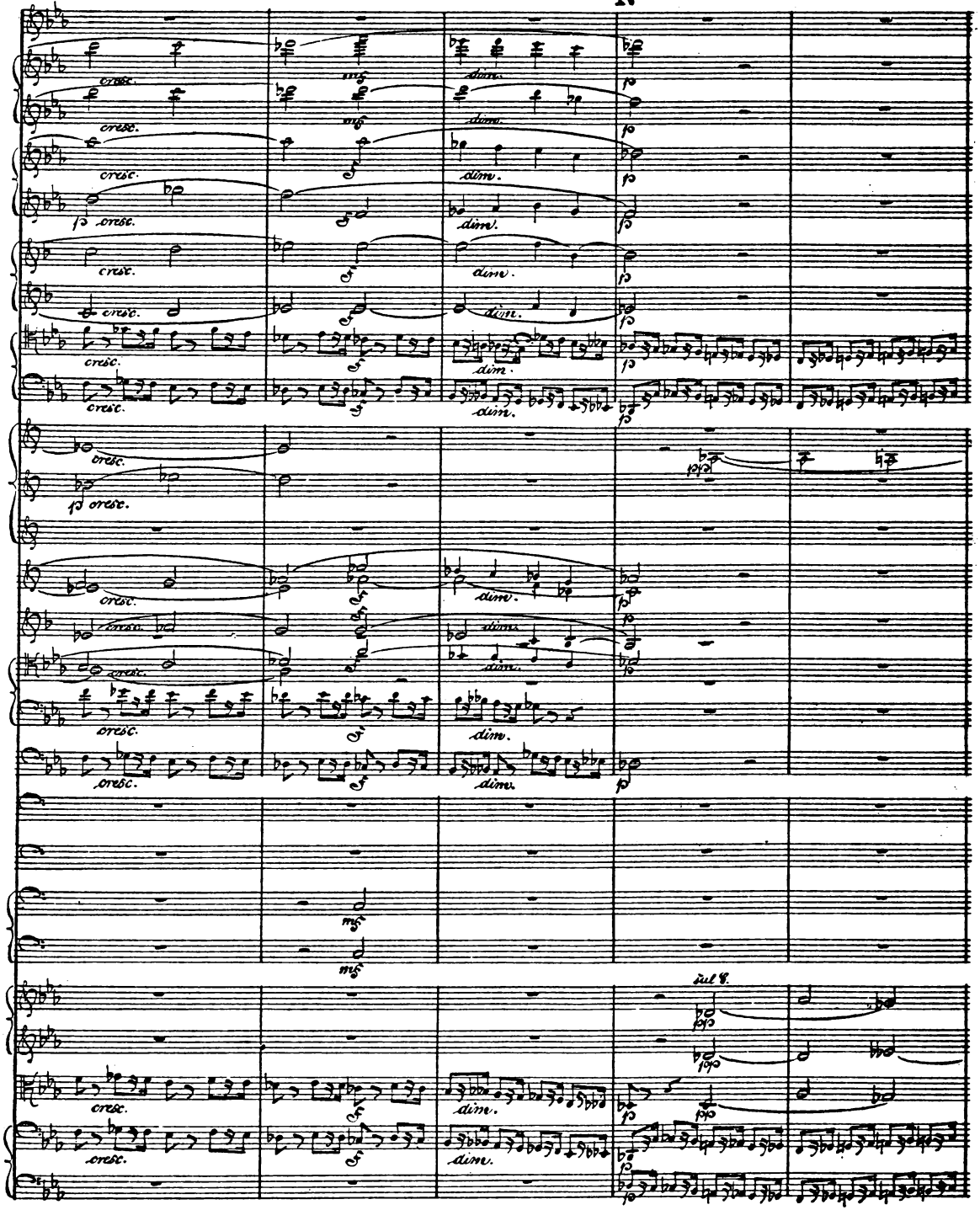
M

cresc.

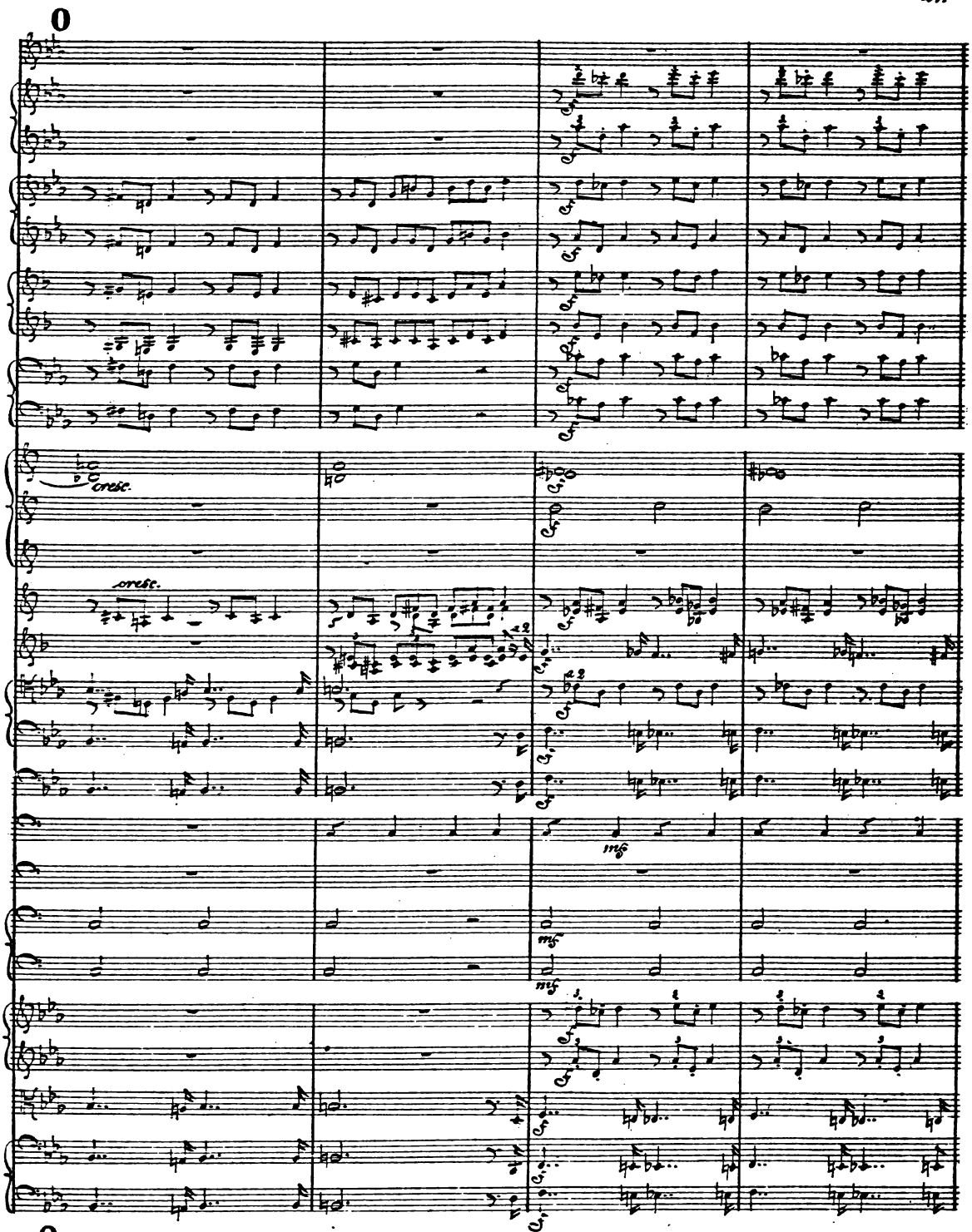
dim.

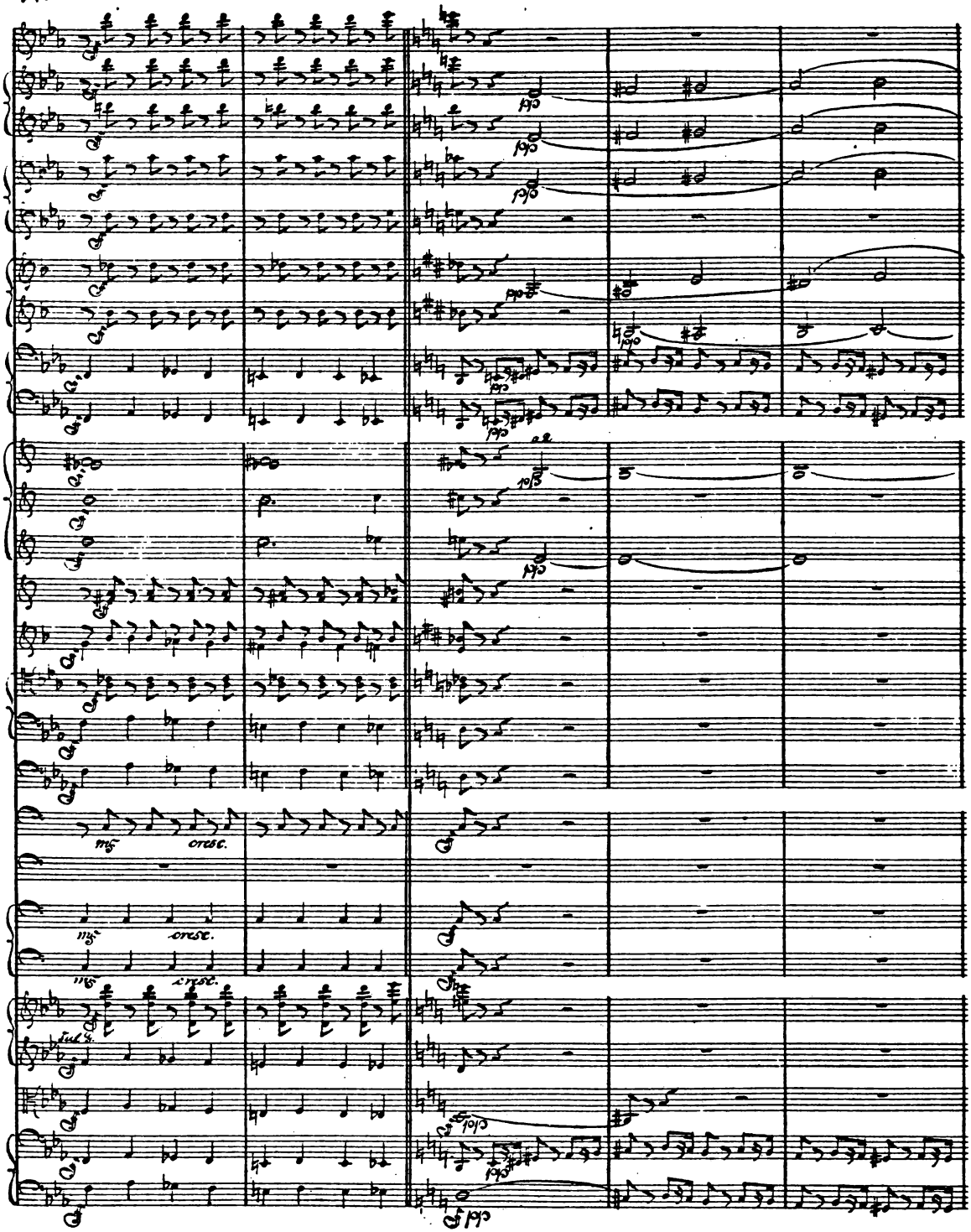
a2

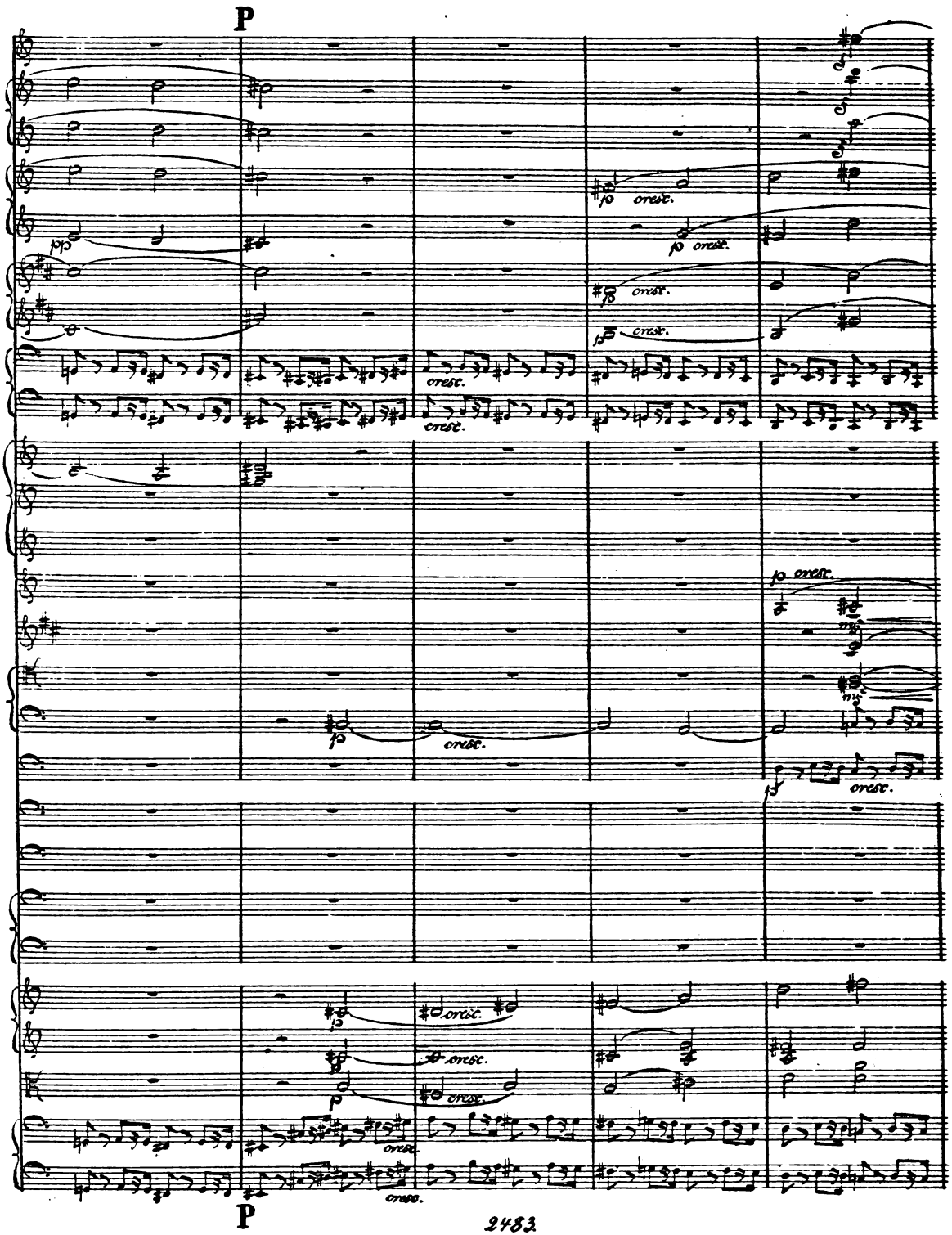
M


N
cresc.
dim.
sul 8.
N

p
pp
mp
mf
cresc.

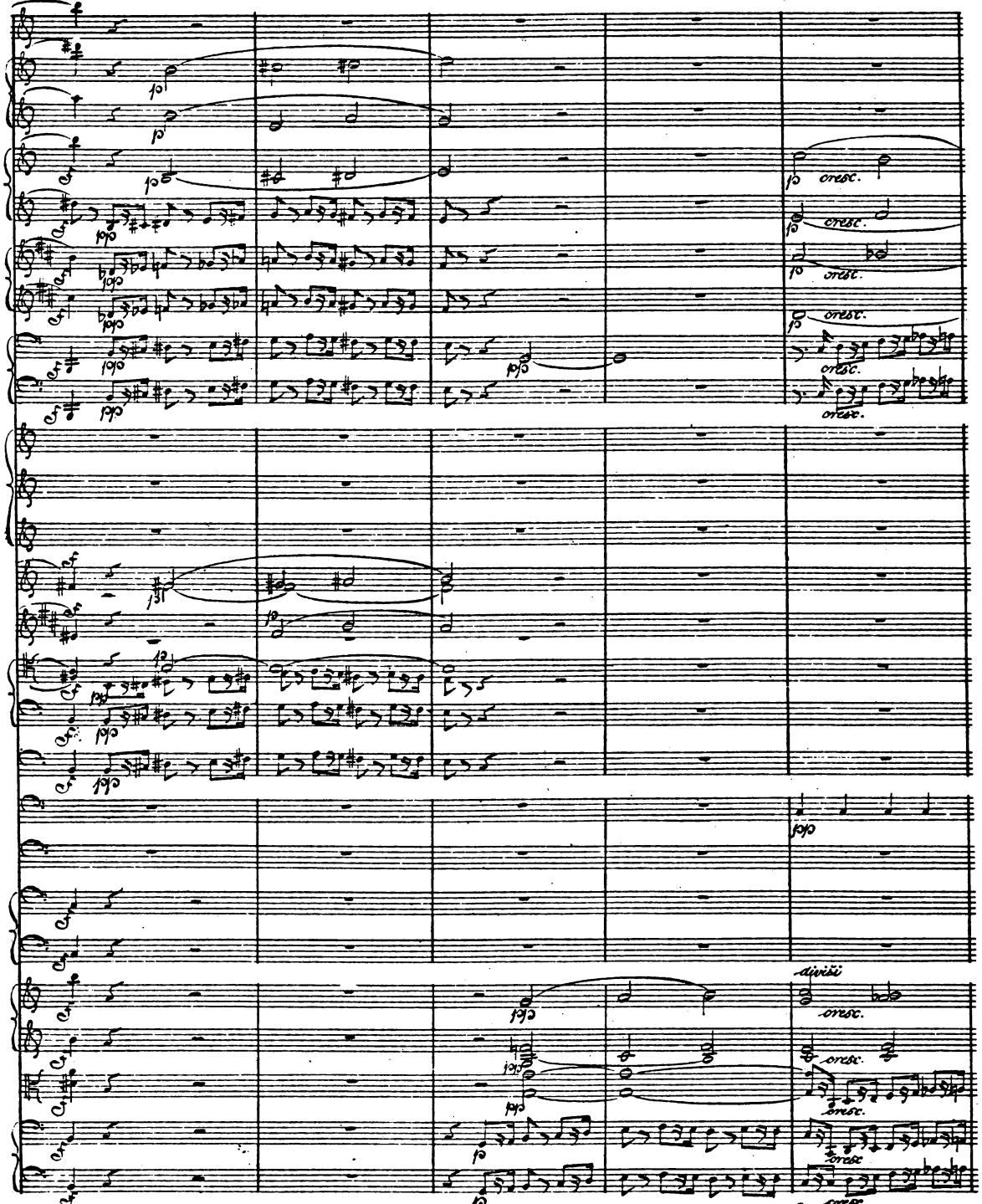

cresc.
cresc.
mf
mf
mf


pp
a 2
mf
cresc.
mf
cresc.
mf
cresc.
Tut 8.
pp


P
pp
cresc.
fp
P

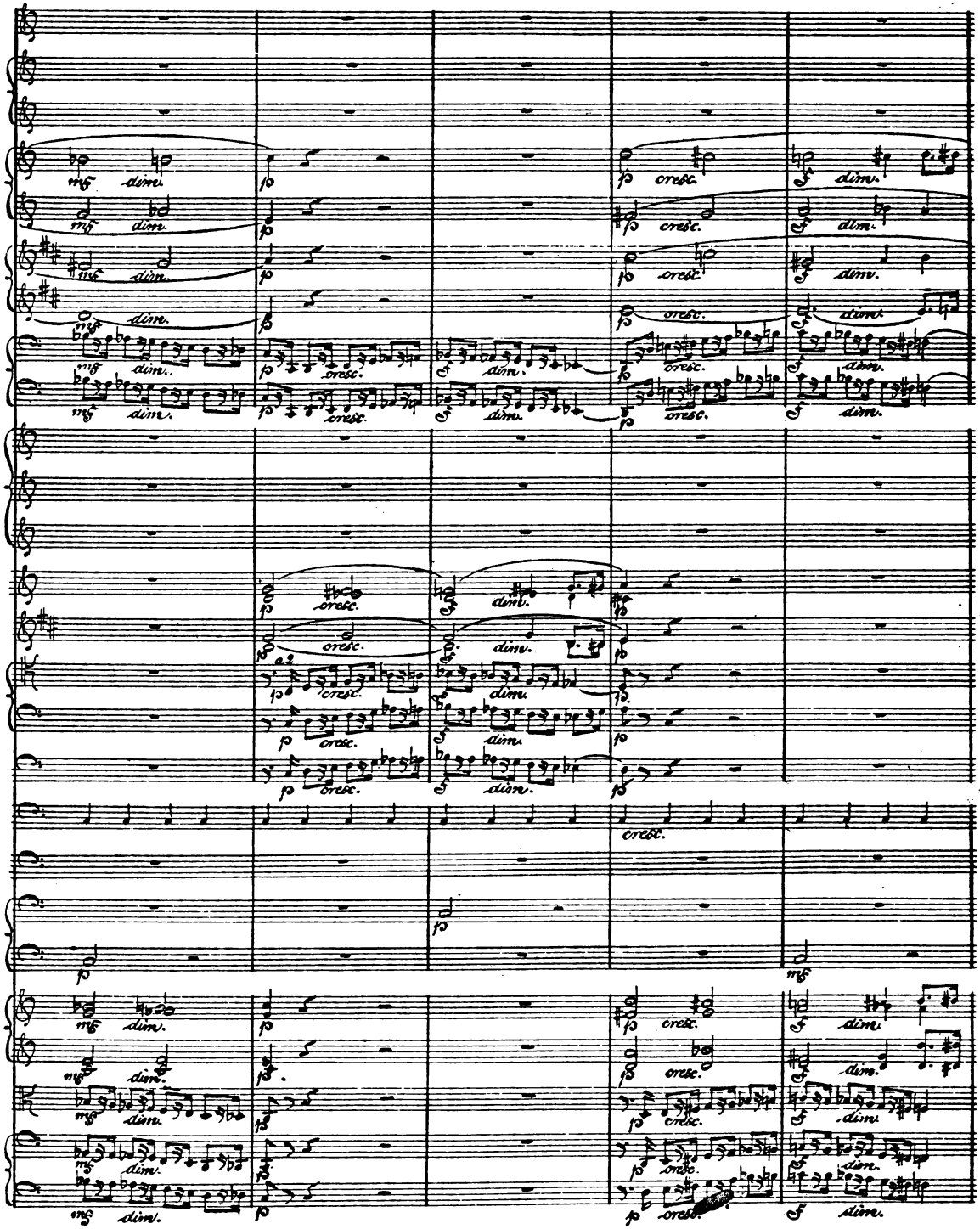
R

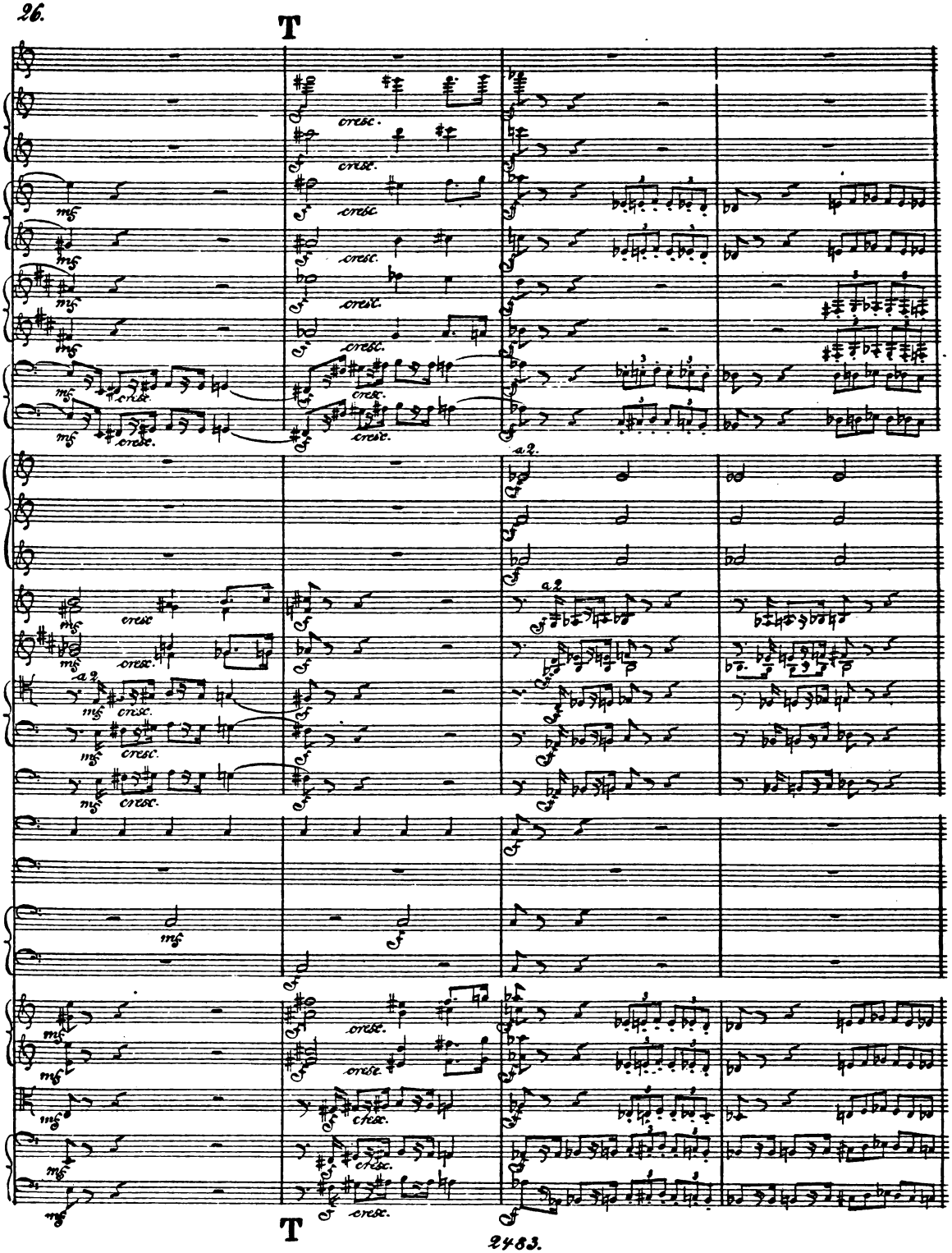
S

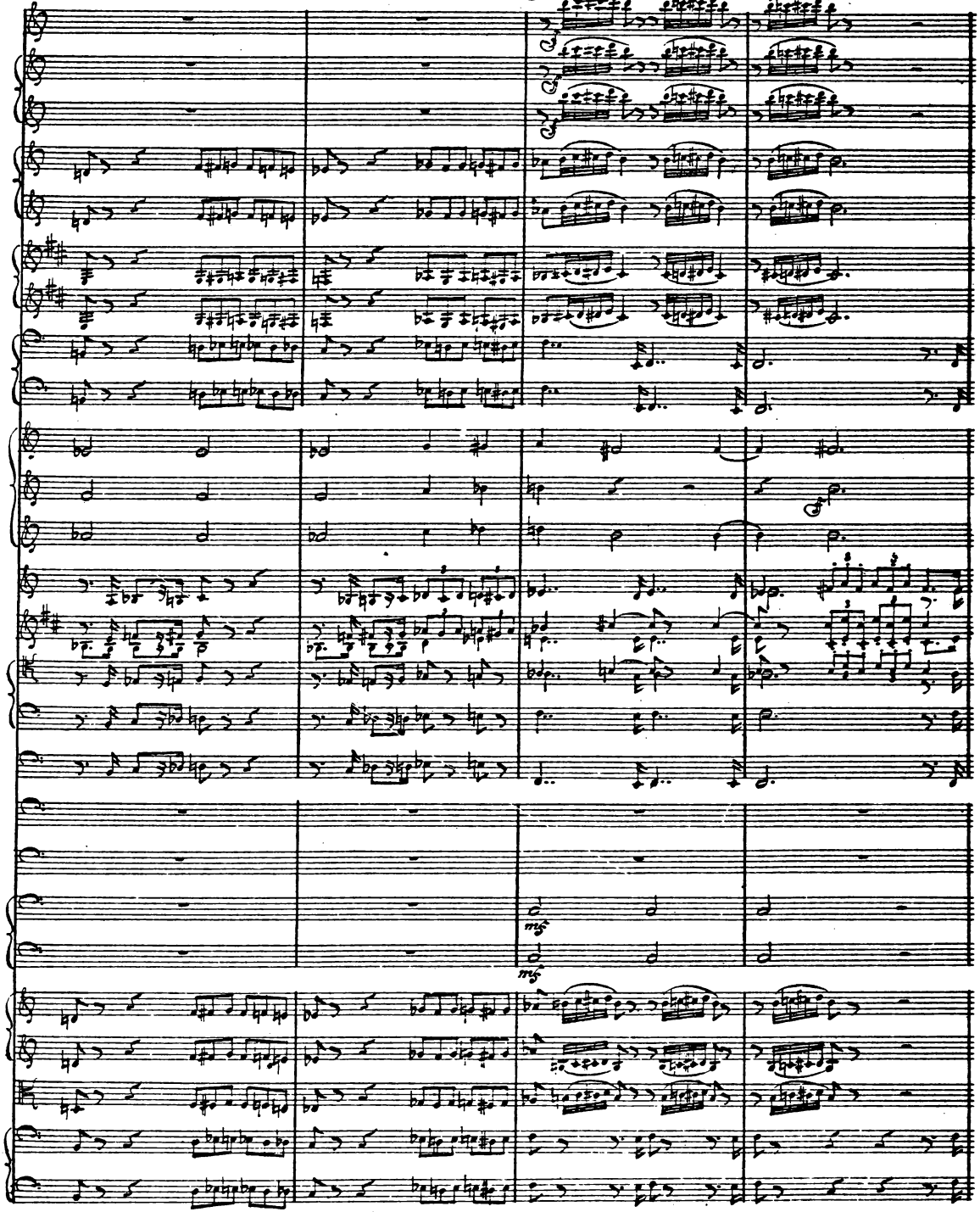

cresc.
cresc.
cresc.
cresc.
cresc.
divisi
cresc.
cresc.
cresc.
cresc.

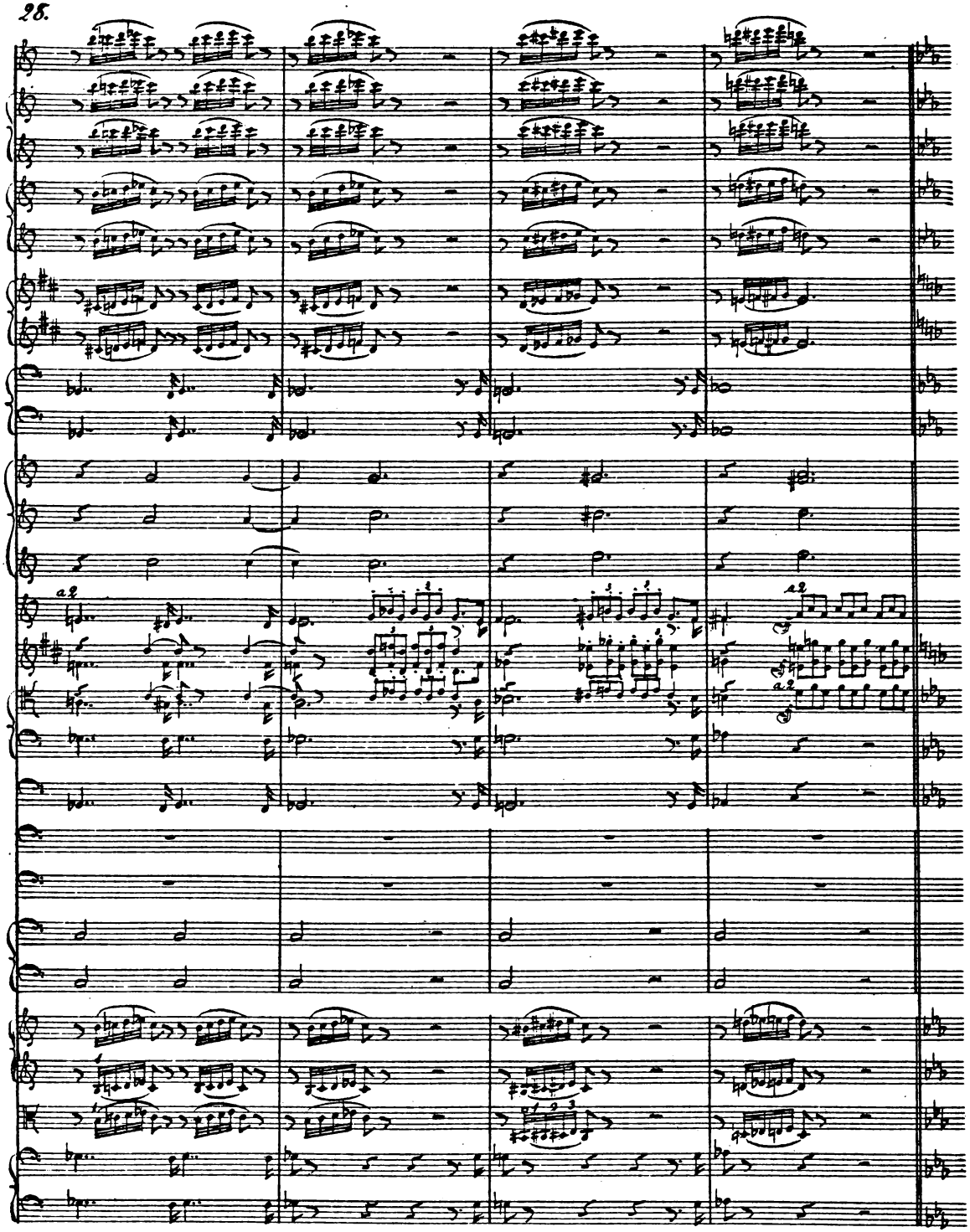
R

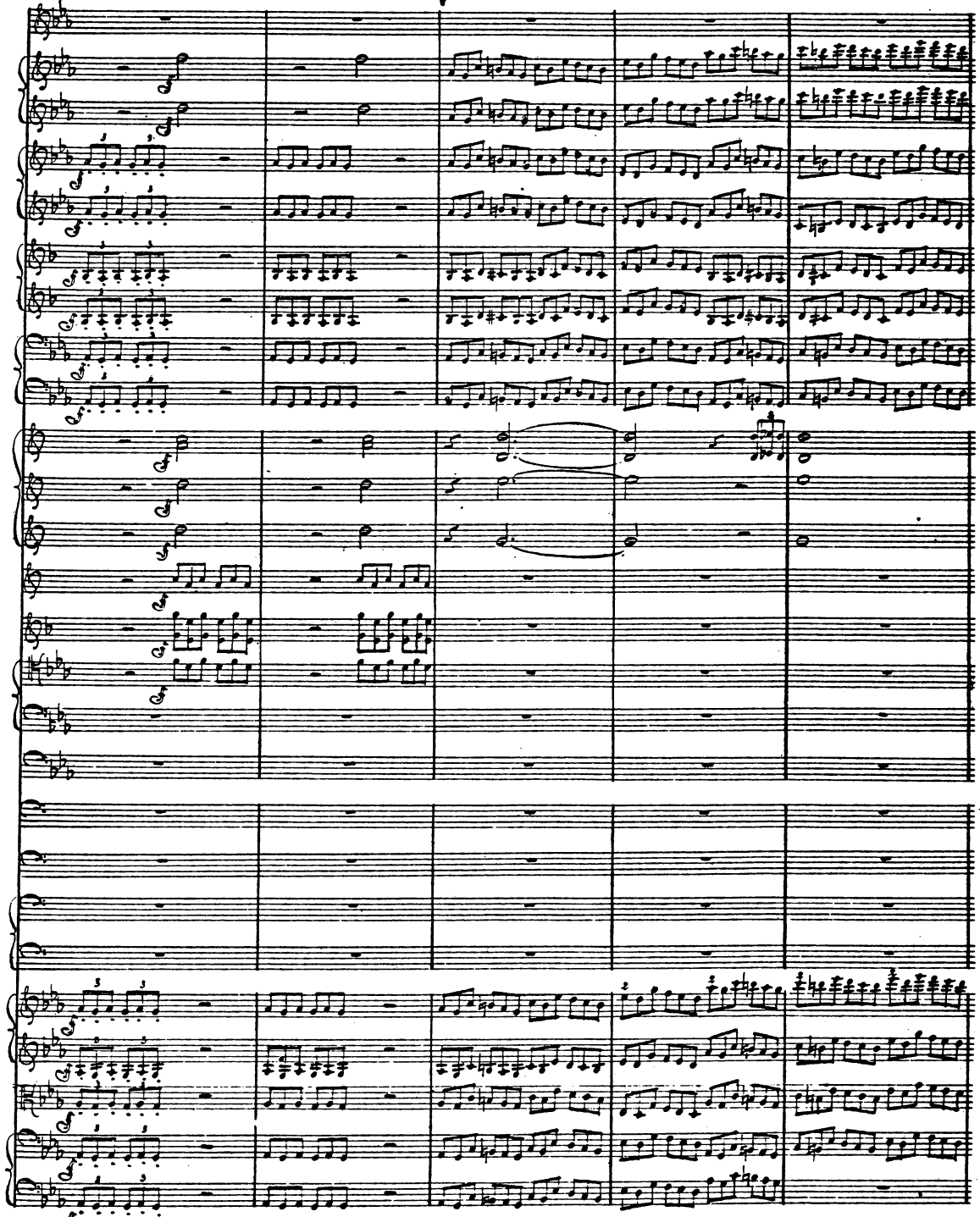
S

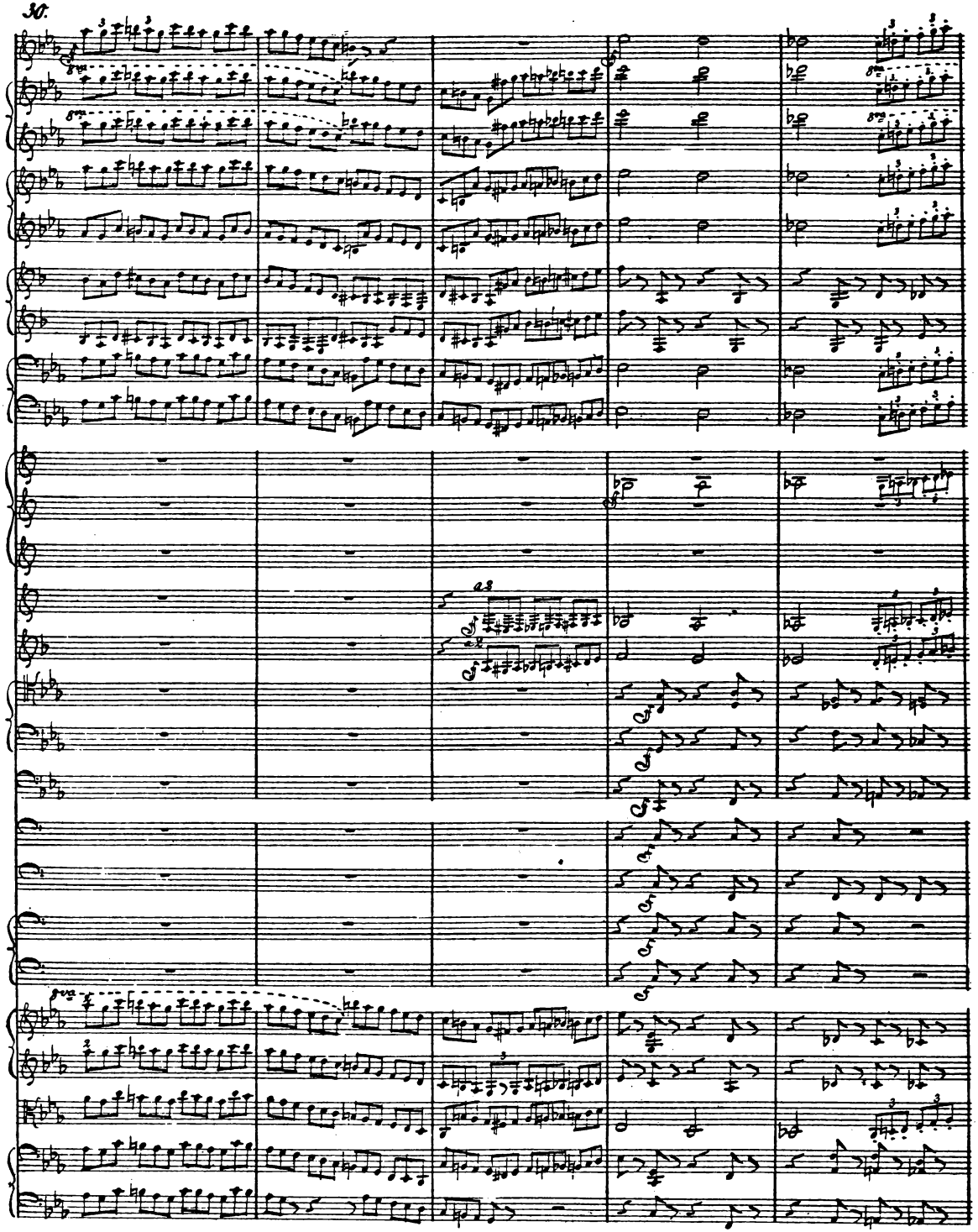

mf dim.
p cresc.
f dim.
a2

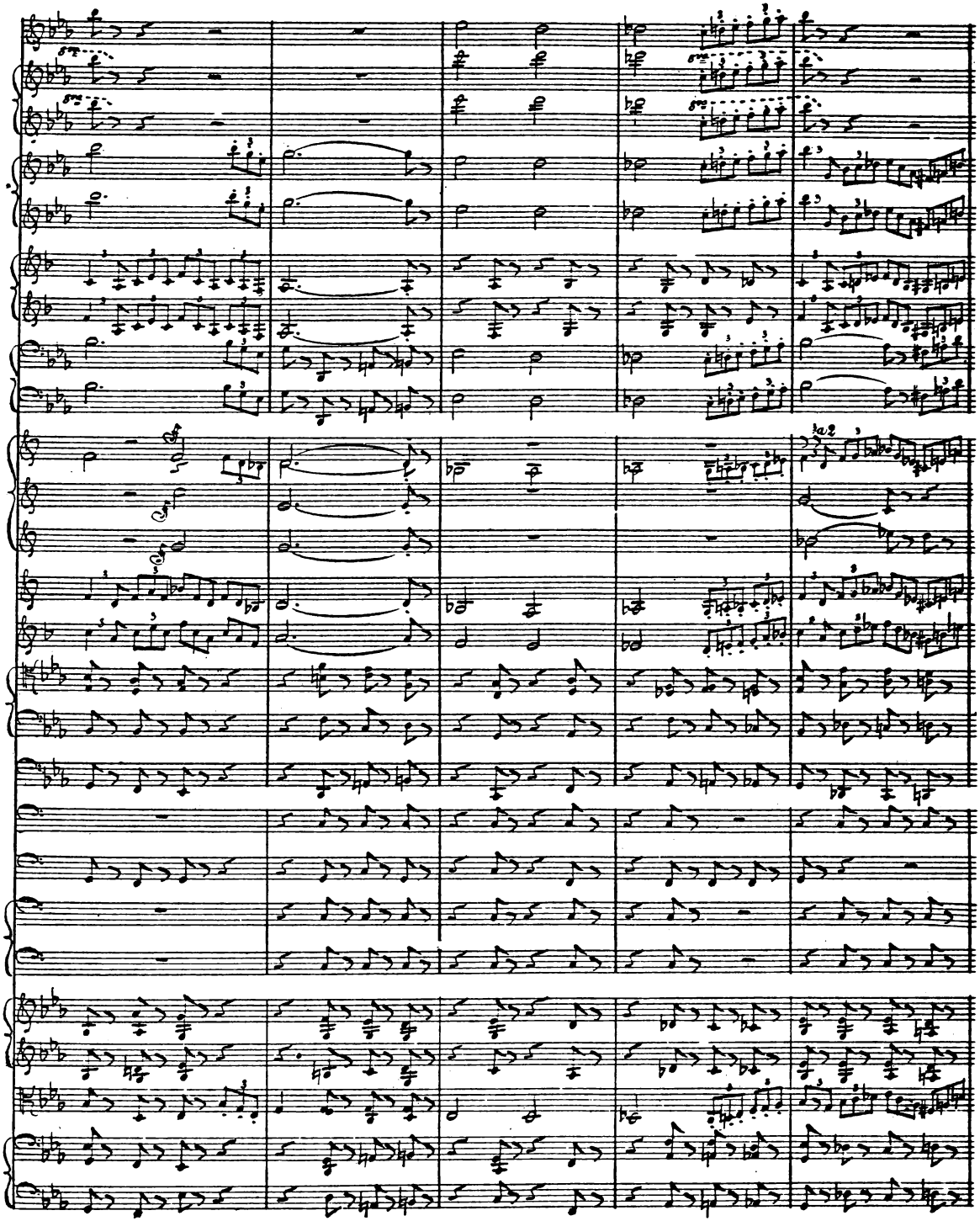

T
cresc.
mf
a 2.
T

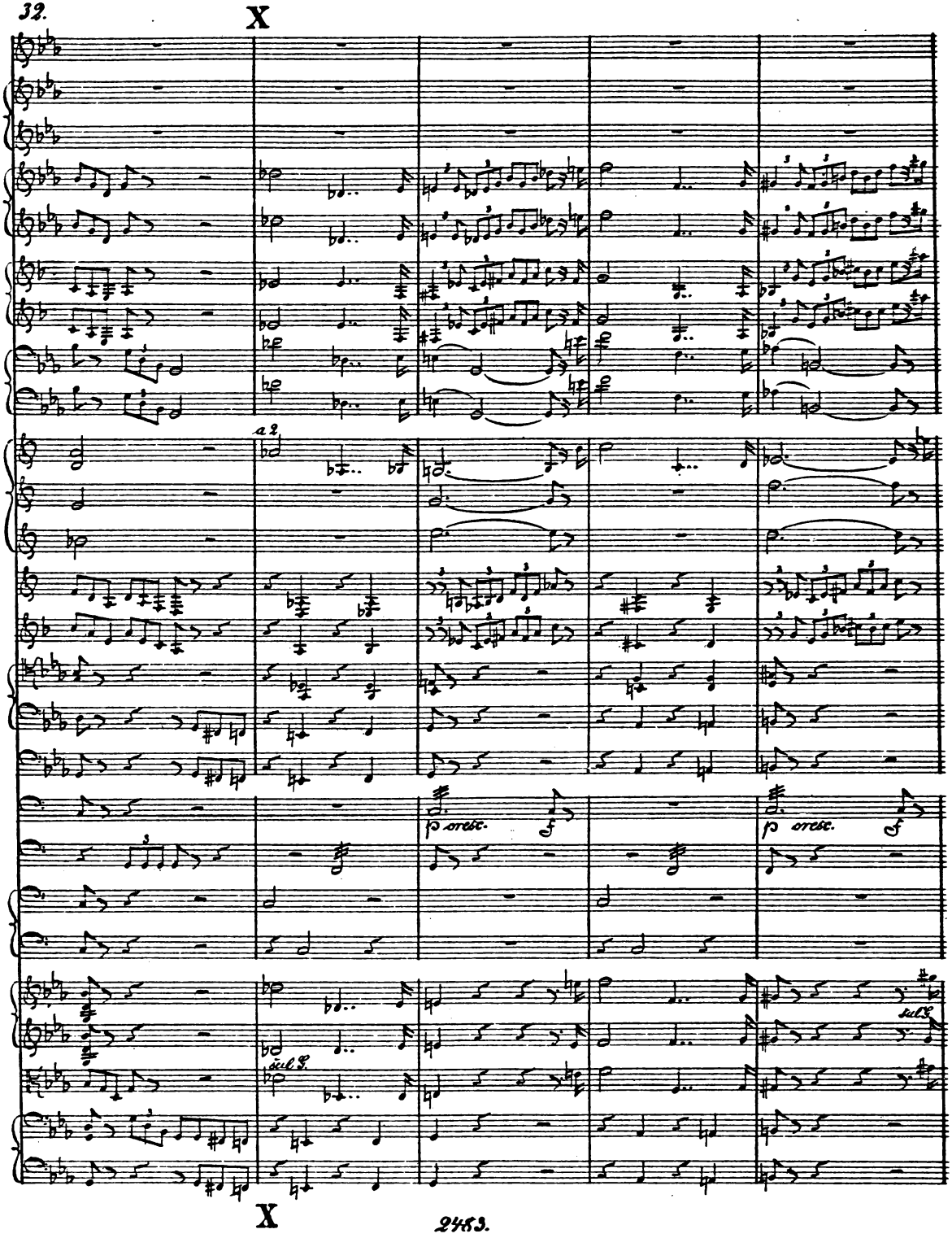

mf
mf

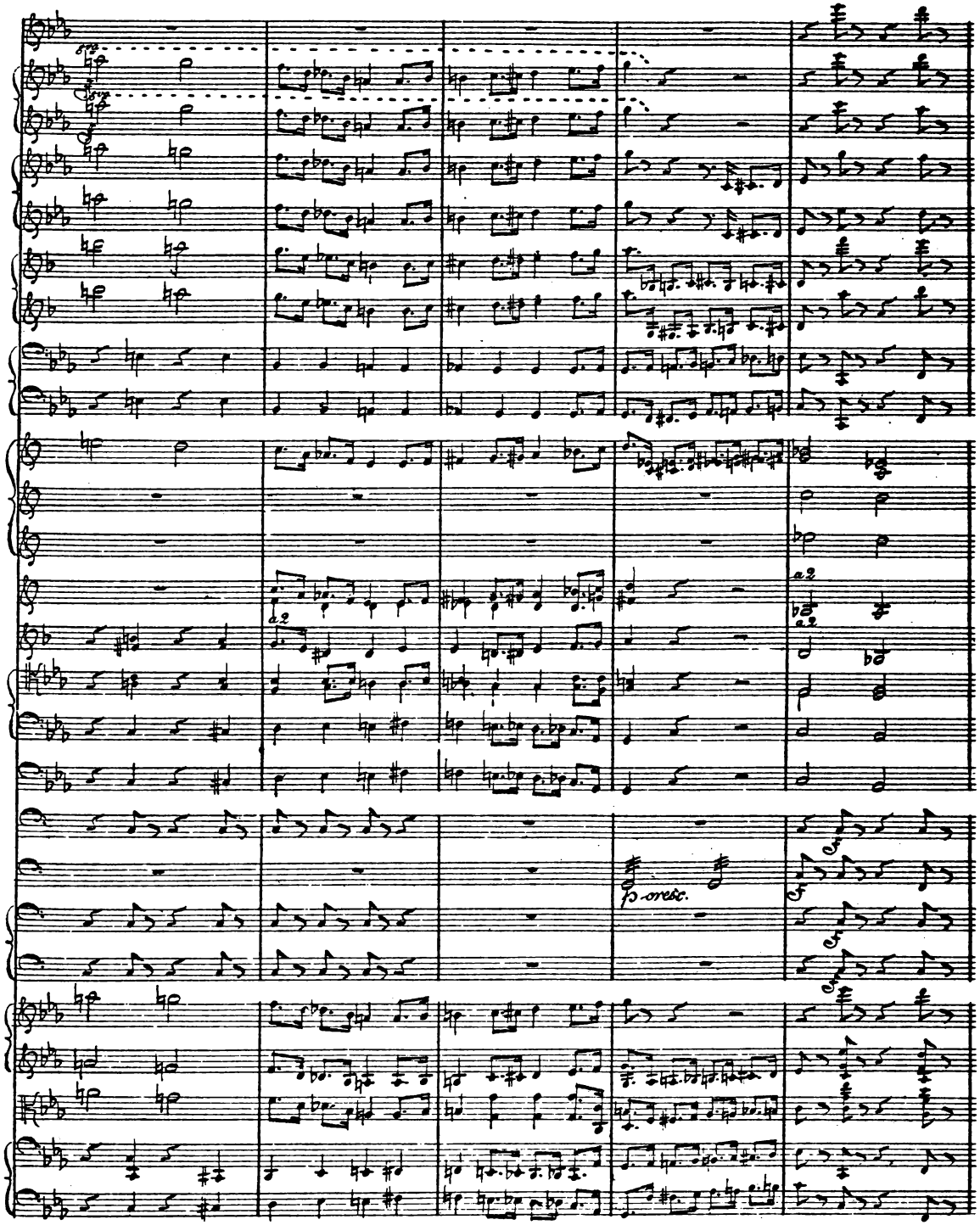


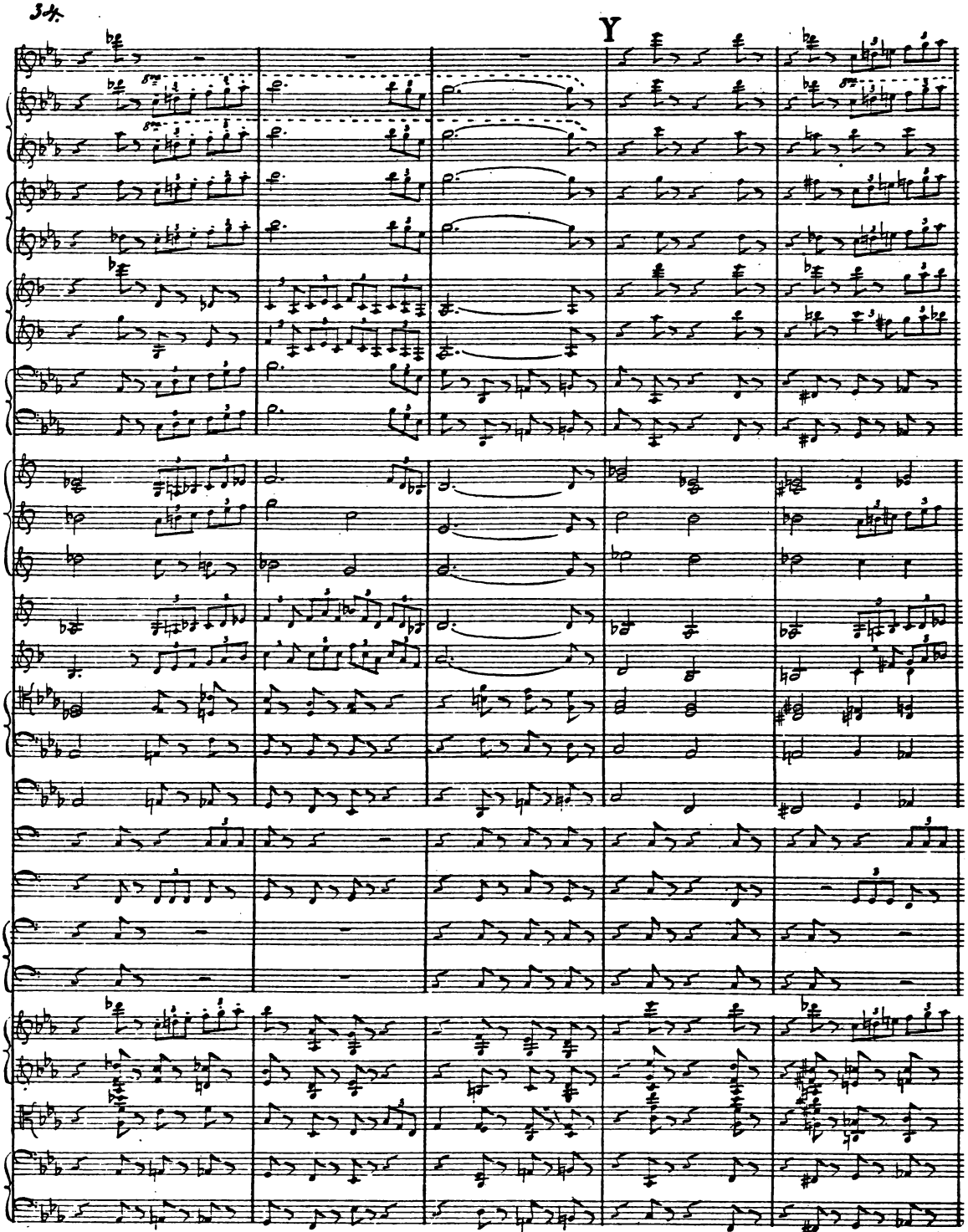







X
a 2
p cresc.
f
p cresc.
f
sul G.
sul G.

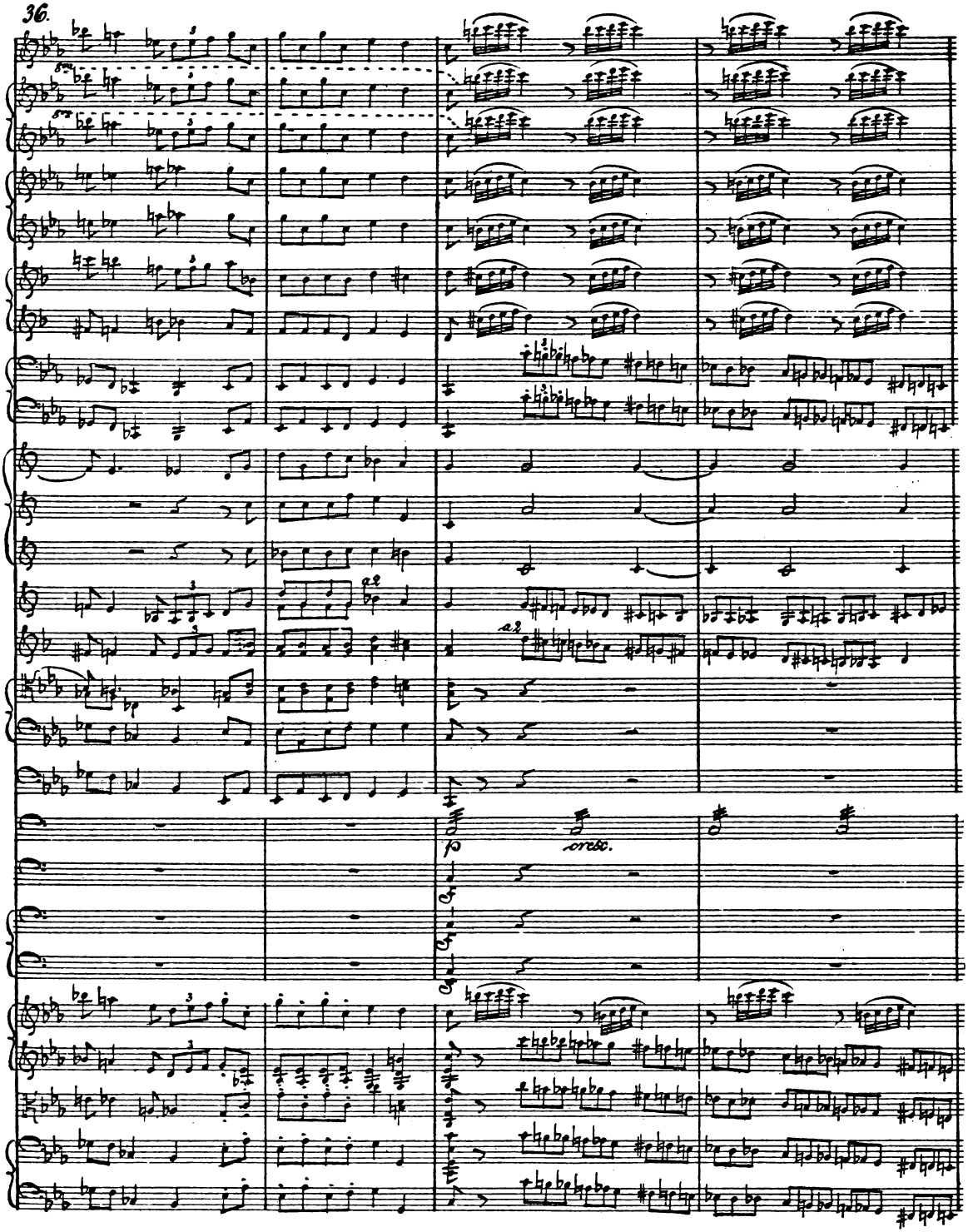
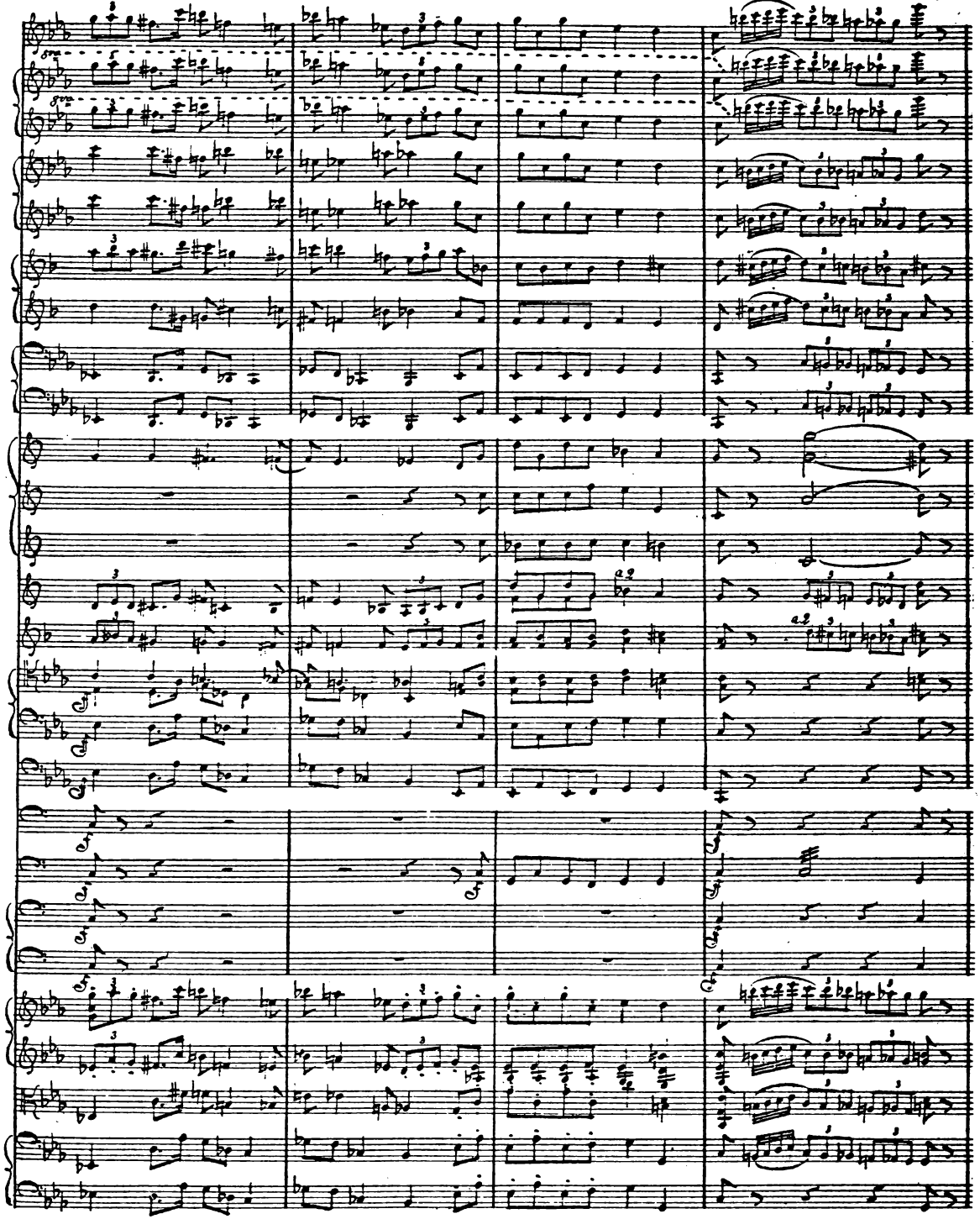
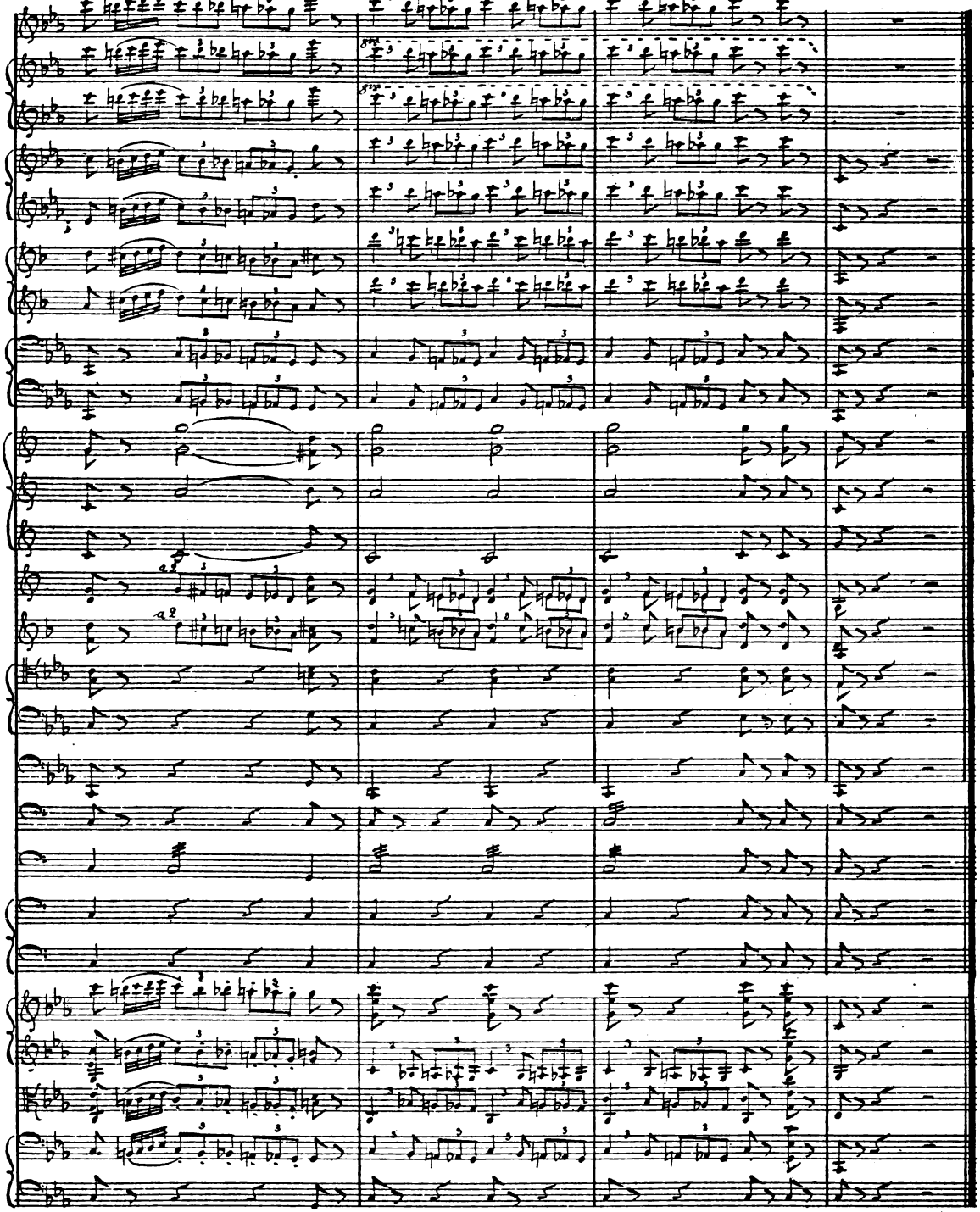

a2
a2
a2
f cresc.



rall. a tempo. Z

a2

a2


a2
cresc.