

· DAS GEFILDE DER SELIGEN ·

· LE SÉJOUR DES BIENHEUREUX · THE FIELDS OF HEAVEN ·

SYMPHONISCHE DICHTUNG FÜR GROSSES ORCHESTER

(ANGEREGT DURCH DAS GEMÄLDE VON ARNOLD BÖCKLIN)

VON

· FELIX WEINGARTNER ·

OP. 21.

PARTITUR



39 STIMMEN

Für 2 Klaviere zu 4 Händen

(zur Aufführung gehören 2 Exemplare).

Eigenthum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,

LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Amsterdam: Algemeene Muziekhandel. Barcelona: Juan B.^{te} Pujoly & C.^{ta} Mailand: G. Ricordi & C.^{ta}

Paris: Costallat & C.^{te}

Part. B. 1108. Orch. B. 1127/28. 21862

Aufführungsrecht von der Verlagshandlung vorbehalten.

Copyright 1897, by Breitkopf & Härtel.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven

Symphonische Dichtung.

Flöte I.

Felix Weingartner, Op. 21.

Sehr ruhig.

H. I. H. III. *pp*

15 16 *p poco cresc.* *mf* *pp*

Ein wenig belebter.

Fl. II.

Fl. III. *mf espressivo* *pp*

5 6 7 *pp*

mf *f*

6 6 7 8

pp *ff* *meno f*

8 1

Leicht belebt.

Ob. I.

p *pp* *p*

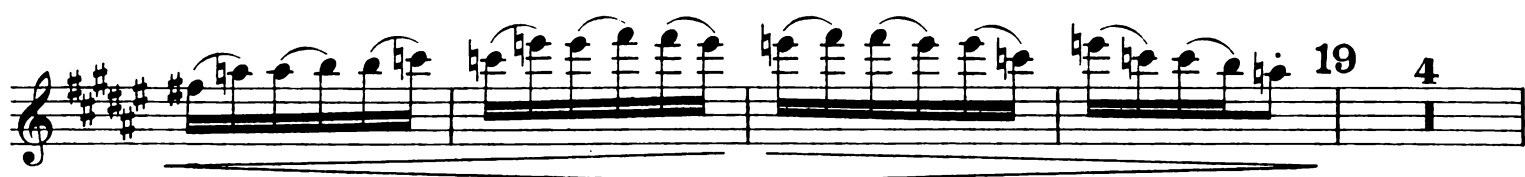
3 9 6 7 8 4 3 10 4

Fl. II.

musical score for Flute I, measures 1 through 15. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo and dynamics markings are as follows:

- Measure 1: *mf cresc. poco a poco*
- Measure 4: *f*
- Measure 11: *ff* and *pp*
- Measure 12: *p*
- Measure 13: *mf cantabile.*
- Measure 14: *pp*
- Measure 15: *p cresc.*
- Measure 16: *f*
- Measure 17: *sempre f*

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).



cresc.

f

mf *p* *cresc. ed espress.*

pp

sempre l'istesso tempo

pp

22 *riten.* *Zögernd.* *rasch und flüchtig.*

pp *pp*

molto rit. *Tempo I.* *Fag. I.* *leicht und heiter*

Zögernd. *rasch und flüchtig.*

23 *riten.* *pp* *pp*

molto ritenuto. *Tempo I. (leicht u. wiegend bewegt.)* *mp spielend.*

24 *mp*

poco a poco cresc.

mp *mf* *p non legato.* *riten.*

Feierlich, breit. (nicht schleppend.)

ff *pp* *p* *pp* *p* *pp* *mf* *pp* *28* *7* *2 Altfl.* *3* *4* *pp*

Ruhig fließendes Zeitmaass.

pp *sempre pp* *mf* *p*

Sempre l'istesso tempo (♩ = ♩)

mf *espress.* *p* *leggero.*

30

p

p

31

32

p

The musical score is written for Flute I in treble clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff begins with a measure rest, followed by a melodic line marked *mf espress.* and a dynamic crescendo leading to *p leggero.* at measure 30. Measures 30-31 feature a rapid sixteenth-note scale. Measure 31 includes a key signature change to two sharps (F#, C#) and a time signature change to 4/4. Measure 32 returns to 3/8 time and begins with a *p* dynamic. The piece concludes with a double bar line and a 3/8 time signature at the end of the final staff.

pp subito e cresc. poco a poco - - - - -
 33 *cresc.* - - - - -
 34 *ff* 2. 4 5 2 3 H. I. Altfl. 1
 35 *p* *pp* 4 12/8 *Etwas bewegter.* *pp* 1

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Flöte II.

Felix Weingartner, Op. 21.

Sehr ruhig.

11 12 2 1 16 Fl. I. *p* 17 *poco cresc.*

2 13 3 4 Ein wenig belebter. 5 6 7 8 *mf* *p* Fl. III.

9 10 4 5 5 1 2 *mf* *pp* Fl. III.

3 4 5 6 5 *mf* *pp*

6 4 5 6 7 3 1 Alt.-Fl. *mf* *f*

f 8 2 *ff*

3 10 Leicht belebt. 3 8 10 *p* *pp*

Ob. I. 3 9 6 4 *p* *pp* *trm*

11 12 *pp* *pp*

3 10 4 4 *p* *mf poco a poco cresc.*

Musical score for Flöte II, measures 15 through 19. The score is written on five staves. The key signature is three sharps (F#, C#, G#). Measure 15 begins with a treble clef and a key signature of three sharps. The first staff contains measures 15 and 16. The second staff contains measures 16 and 17. The third staff contains measures 17 and 18. The fourth staff contains measures 18 and 19. The fifth staff contains measures 19 and 20. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The tempo marking is *grazioso*. The time signature is 4/4. The score is labeled with measure numbers 15, 16, 17, 18, and 19. The score is labeled with the instrument name Flöte II. The score is labeled with the page number 3. The score is labeled with the publisher Orch. B. 1127/28.

15

16

ff

17

pp

Dasselbe Zeitmaass.

Fl. I. *p*

grazioso 1 2

Kl. Fl. 9

18

p

Fl. I. 8

9 10 11 12

19

p *cresc.* 4

6 *f*

20 ($\text{♩} = \text{♩.}$) *espress.*
cresc.

mf *p* *pp*

21

sempre l'istesso tempo

22 *riten.*
pp

Zögernd. 1 *pp* rasch und flüchtig. 1 *molto riten*
2

Tempo I. Fl. I. 23 *riten.* Zögernd.
pp

rasch u. flüchtig. *molto riten.* Tempo I. (leicht u. wiegend bewegt).
pp 1

Fl. I. *mp* 24 3 *p* 5
p

25
p poco a poco cresc. *mf* *p non legato*

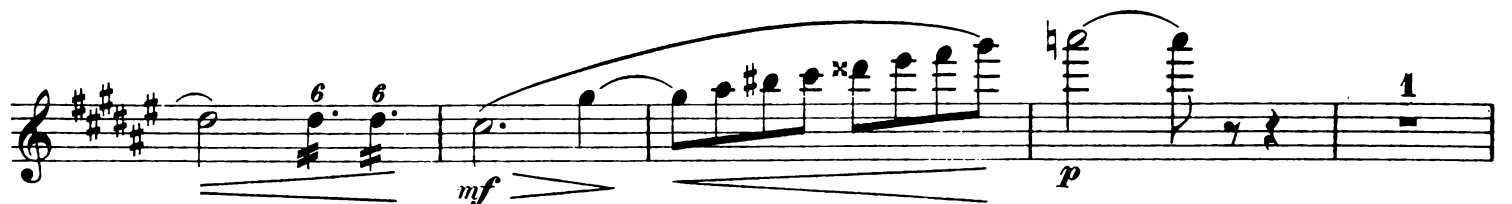


Feierlich, breit. (nicht schleppend.)



sanft belebend.

Alt-Fl.



Sempre l'istesso tempo. (♩. ♩.)

mf *espress.* *p* *leggero*

30

p

31

32

p

Detailed description: This is a musical score for Flute II, spanning measures 29 to 33. The key signature is D major (two sharps). The time signature is 3/8, with a tempo/mood instruction 'Sempre l'istesso tempo. (♩. ♩.)'. The score is written on five staves. Measure 29 begins with a dynamic of *mf* and the instruction *espress.*, followed by a series of eighth notes. Measure 30 starts with a dynamic of *p* and the instruction *leggero*, featuring a triplet of eighth notes. Measure 31 continues with a dynamic of *p* and includes a triplet of eighth notes. Measure 32 begins with a dynamic of *p* and features a triplet of eighth notes. Measure 33 concludes the passage with a dynamic of *p* and a triplet of eighth notes. The notation includes various articulations such as slurs, ties, and accents, as well as dynamic markings like *mf*, *p*, and *espress.*.

pp subito e cresc. poco a poco

33 *cresc.*

34 *ff*

35 *pp* *Etwas bewegter.*

Fl. I. *p*

10 12 8 1 1

pp

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Flöte III und Kleine Flöte.

Felix Weingartner, Op. 21.

Sehr ruhig.

Measures 1-13. Dynamics: *pp*, *ppp*, *mf*. Fingerings: 4, 5, 3, 4, 2, 1, 1, 6, 7, 8, 9, 10, 1, 1, 3, 2, 13, 3, 1, 2, 2. Breath marks: > >.

Ein wenig belebender.

Measures 14-28. Dynamics: *p*, *pp*, *f*, *mf*. Fingerings: 4, 5, 5, 6, 2, 3, 8, 6. Breath marks: *trm*.

Leicht belebt. 14

Ob. I.

Fl. II.

Altfl.

mf cresc poco a poco

f

ff

pp

Fl. I. II.

pp

mf

f

sempre f

1

16 *ff*

17 *pp*

Dasselbe Zeitmaass.

11 Fl. I. 1 2 3 4

p grazioso. 3

18 7

Fl. I. 8 9 10 11 *p*

4 19 *p* *cresc.*

6 *f*

2 1 8 26 6 7 8 3 Fl. I.

Fl. I u. II.

4 5

27 24 28 1 2 3 4 5 6 1

Pos. I u. II.

Btr.

sanft belebend.

2 Altfl.

3 4 pp

1

Ruhig fließendes Zeitmaass.

Gr. Fl.

pp leggiero.

6 6 6 6 6 6

29

sempre pp

6 6 6 6 6 6

mf

6 6 6 6 6 6

p

mf espress.

1

Sempre listesso tempo.

30 1

Fl. I u. II.

Kl. Fl.

p

8

31 3

Fl. I u. II.

32

1 2 3 4 5 6 7 8

p

4

2

pp subito e cresc. poco a poco

2

pp

33

cresc.

34

ff

3 35 5 6 2 3

H. I. Altfl.

Etwas bewegter.

Fl. I.

4 1 12 8

pp

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Altflöte in F.

Felix Weingartner, Op. 21.

Sehr ruhig. H. I. 4 3 4 2 Fl. I u. II. 2 1 2

p dolce tranquillo

senza cresc. *poco cresc.*

mf *p* *f*

Ein wenig belebter.

mf *pp* *p* *f* *p*

cresc. *mf*

f *pp* *3* *3* *3*

f *ff* *meno f*

Leicht belebt.

p *pp* *3* *8* *10*

Altflöte in F.

Ob. I. *p* 11 12 13 14 15 1 9 6 Fl. II. *pp* 7 8 4 1 Fl. I u. II.

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

f *ff* *pp* 11

p 3 4 12 8 9 10 11 12 Fl. I u. II.

pp 13 14 15 16

1 13 8 9 10 11 12 13 14 15 16 Fl. I u. II.

pp

2 14 *p cresc.* *tr*

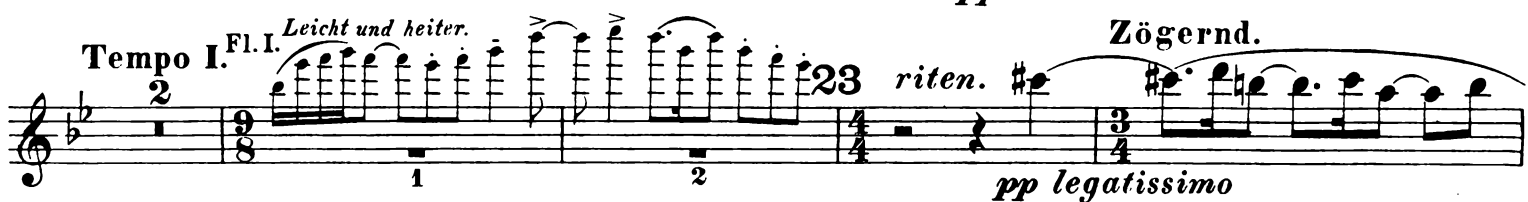
15 15 *f* *sempre f* 1 2 3 4 5 6 7 8 9

tr 10 11 12 13 14 16 *ff*



Dasselbe Zeitmaass.

(♩ = ♩.) Fl. I.





Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Flöte und Clarinette.

(Diese Stimme ist zu benutzen, falls
keine Altflöte vorhanden ist.)

Felix Weingartner, Op. 21.

Sehr ruhig.

1

Flöte.

Clar. in A.

4/4

4

H. I.

3

H. III.

2

Fl. I. III. 3

2

2

[illegible]

Ein wenig belebter.⁴

Ein wenig belebter.

4

5

mf *pp* *p* *f* *p*

nimmt Clar. in B.

2 6 3 5

mf *pp* 1 in B *p* *poco cresc.*

6 4 *mf*

7 *f* *pp* 3

8 *mf* nimmt Clar. in A. 1 *ff*

Leicht belebt. in A 3 10 *p* *pp*

Flöte Ob.I. 1 9 6 Fl.II. 4 Fl.I.II. 1

10 *pp* *p cresc. poco a poco* *mf*

11

f *ff* *pp*

3 4 12 8 Viol. 9 10 11 12 4

p

13

pp Clar. in A

Viol. 9 10 11 12 4

pp

14 2 *p cresc.* *f* 15

15 Flöte 1 2 3 4 5 6 7 8 9 10 11 12 13 14

sempre f

16

ff

Clar. 17 15

pp

Dasselbe Zeitmaass. (♩ = ♩.)

Dasselbe Zeitmaass. (♩ = ♩)

4 18 3 19 2

pp *p* *f*

20

p *cresc. espres.* *p*

nimmt Clar. in B.

21 Flöte

12
8

pp

4/4

Sempre l'istesso tempo

Sempre l'istesso tempo

A musical score for a single melodic line. The piece is in 4/4 time, indicated by the 'Sempre l'istesso tempo' instruction and the 4/4 time signature. The key signature is D major, with four sharps (F#, C#, G#, D#). The melody begins with a piano (*pp*) dynamic. It consists of a series of eighth and sixteenth notes, followed by a section with a 3/4 time signature change, and ends with a final 4/4 time signature. The notation includes various accidentals and a fermata over the final note.

22

in **B** **Zögernd.**

rasch u. flüchtig

molto

Tempo I.

Clav. in 2. Zögernd. 1 Rasten u. Flückung 1 rit. Tempo 1.

23 *riten.*

Zögernd.

rasch u. flüchtig

molto rit.

musical score for the first system of "Rosen- und Fledermaus". The score is in B-flat major and 4/4 time. The first staff (treble clef) contains the melody, starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The second staff (bass clef) contains the bass line, starting with a whole rest, followed by a half note G3, a quarter note F3, and a quarter note E3. The tempo is marked "molto rit." and the dynamics are "pp legato".

Tempo I. (leicht u. wiegend bewegt).

24

Tempo 1. (leicht u. wiederholend bewegt):

1 *pp* nimmt Clar. in A

1 8

25

non legato

riten.

25 *non legato*
Flöte *riten.*
p cresc. poco a poco

Feierlich breit. (nicht schleppend.)

26

10

Fl.I.

27 *sanft belebend*
 24 28 7 1 2 3
 1
 Altob. *pp*

Clar. *Ruhig fließendes Zeitmaass.*
 in A 6 6
pp leggiero

29

mf

Sempre l'istesso tempo
 30 7
p *mf espress.*

31 32 4

33 34
pp *mf hervortreten* *ff*
mf hervortreten *ff*

ff

35 Clar. *Flöte* 4 5 2 1 *Etwas bewegter.* 1
pp Horn. *pp* *pp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Oboe I.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 6 7 8 9 10 11

Altob.

12 13 14 15

pp poco cresc.

2 10 Altfl. 3 2

mf *p* *f*

Ein wenig belebter.

5 4 1

p *mf* *pp* *p*

2 5 6 1

mf *pp* *p*

6 6 7 3

mf *f*

pp f 8

ff

Leicht belebt.

5 12 13 14

Altob. 13

1 9 8 Altob. 9 10

p scherzoso *p*

1 10 4

p

mf cresc. poco a poco

f

ff

Viol.

12 13 14 15 16

p

mf

pp

tr

4

13 14

p

mf

tr

pp

p

cresc.

f

4

15

sempre f

16

ff

dimin.

17

pp

1 2 3 4 5 6 7 8

4

Dasselbe Zeitmaass. (♩-♩.)

1 18 19 20 21

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

p *pp* *mf* *f* *espress.*

p *f* *mf*

mf *pp*

Sempre l'istesso tempo.

poco marcato *mf*

22 *pp* *Zögernd.* *rasch und flüchtig.*

23 *pp* *Zögernd.* *rasch und flüchtig.* *molto rit.*

Tempo I. (leicht und wiegend bewegt)

24 *mp* *p*

25 *p* *non legato* *p cresc. poco a poco* *riten.*

Feierlich, breit. (nicht schleppend)

ff

pp

Fl. 7 8 1 *p* 3 27 25

28 1 2 3 4 5 6 1 *non legato* *sanft belebend.* 1 2
pp Pos. I. u. II. Basstr. Altob. *pp*

pp **Ruhig fliessendes Zeitmaass.**

Violinen. 9 29 1 2 3 *pp* 2 *p*

mf *p* *espress.* *mf*

Sempre l'istesso tempo. 1 30 4 *p* *p*

31 32 *p*

1 *tr* *tr*
pp subito e poco a poco cresc.

33 *mf*

34 *ff* *dim.*

Etwas bewegter. 2 35 11 Fl. I. 12 *pp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Oboe II.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 15

Ob. I. *poco cresc.*

16 17 *p*

2 10 Altfl. 3 2

mf

11 12 13 *f*

Ein wenig belebter.

Ob. I. *mf* 4 3

Ob. I. 6 *pp*

5 5 Ob. I. *mf* 3

p 6 *pp*

6 5 7 3

p *f*

pp *f*

8 5

ff

Leicht belebend.

14 Ob. I. 1 1

15 16 17 18 19

9 10 Ob. I. 1 10 4

11 12 13 14 15

Musical score for Oboe II, measures 1 through 16. The score is written in treble clef with a key signature of two sharps (F# and C#). It includes various musical notations such as notes, rests, trills, and slurs. Dynamics include *mf*, *cresc.*, *poco a poco*, *f*, *ff*, and *p*. Rehearsal marks 1 through 16 are present. Other instruments mentioned are Viol. and Ob. I.

dim.

Dasselbe Zeitmaass. (♩ = ♩)

Ob. I. *pp* 1 2 2 18 5 19 Ob. I. *pp* 1 2 *mf* *f*

espress. 20 *p*

2 Ob. I. 12 1 12 2 21 *pp* *pp*

Sempre l'istesso tempo. 4 22 *riten.* Ob. I. *pp* *legat.* 1 2

Zögernd.

rasch und flüchtig. 1 2 **molto riten.** 2 **Tempo I.** 23 **ritenuto** 1

Ob. I. *pp* *pp*

Zögernd. rasch und flüchtig. molto riten. 2 1 1 2 4 24 9 **Tempo I. (leicht und wiegend bewegt)**

Fl. I. u. II. 10

25 non legato *p* *p cresc. poco a poco* *riten.*

Feierlich, breit. (nicht schleppend) 1 *ff*

1 6 26 16 27 25 *pp*

28

Pos. I. u. II.

sanft belebend

Basstr.

Ruhig fließendes Zeitmaass.

Ob. I.

p *mf* *p*

espress.

mf

Sempre l'istesso tempo

Ob. I.

p

30

31

32

p

pp subito e poco a poco cresc.

33

pp *mf*

34

ff

35

11

Etwas beweg-
ter.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Althoboe.

Felix Weingartner, Op. 21.

Sehr ruhig.

4 4 3 4 2 3 4 5 1 1 1

H.I. 5 H.III. Clar.

p dolce e tranquillo

senza cresc.

2 2 11 12 13 14 3 2

Altfl. *f*

Ob.I.

Ein wenig belebter.

6 4 4 5 6 5

Ob.I. *p*

6 7 3 6 3

p f p

7 8 1 5 3

mf f pp f

ff

Leicht belebt.

8 9 10 11 12

Clar.I. *p scherzoso*

3 9 7

mf
sempre l'istesso tempo.

pp *Ob.* *Zögernd.* *rit.*

pp *Rasch und flüchtig.* *molto rit.*

Tempo I. *pp* *23 rit. 1* *poco sf > pp* *Zögernd.* *Rasch und flüchtig.* *molto riten.*

Tempo I. (leicht und wiegend bewegt.) *Clar.* *mp spielend* *24 2*

poco a poco cresc. *mp*

25 *p non legato* *riten.*

Feierlich, breit. (nicht schleppend.) *ff*

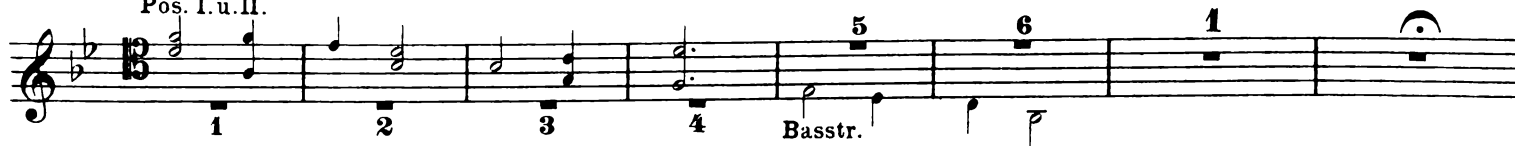
pp *26 9* *pp*

Ob. I. *3 27 4* *pp* *1*

mf *pp* *10*

28

Pos. I. u. II.

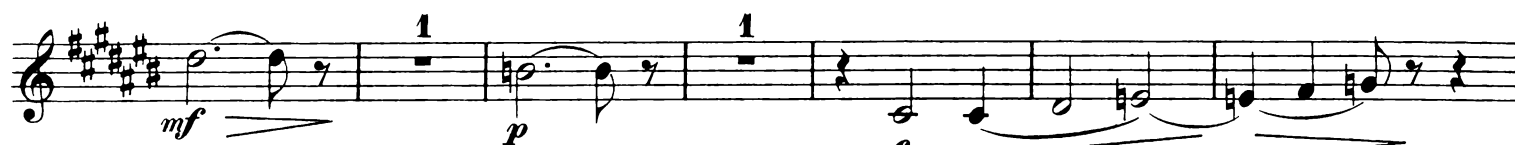
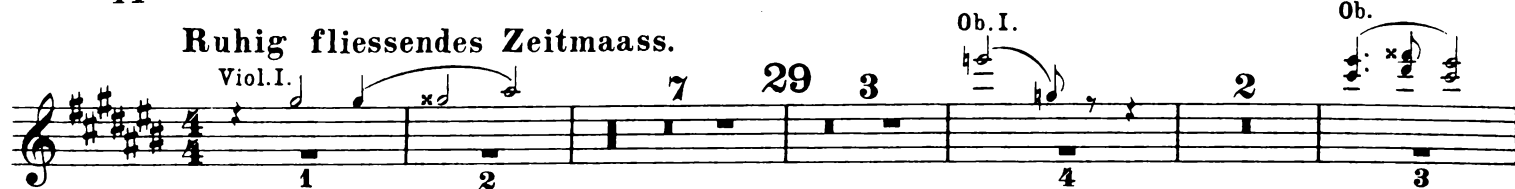


sanft belebend.



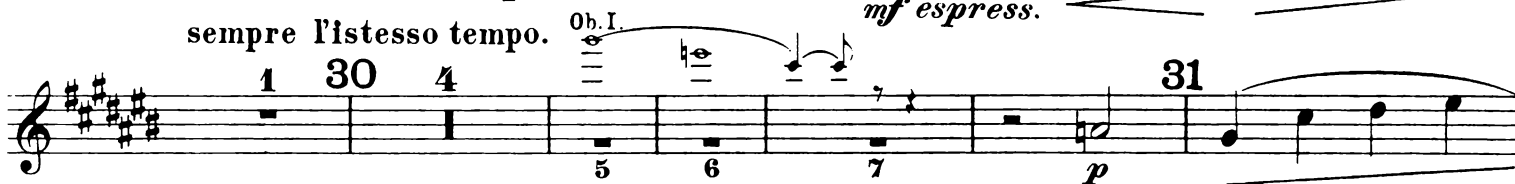
Ruhig fließendes Zeitmaass.

Viol. I.



sempre l'istesso tempo.

Ob. I.

mf espress.

H. I.

Etwas bewegter.



Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

in A.

Clarinete I.

Felix Weingartner, Op. 21.

Sehr ruhig.

The musical score for Clarinet I consists of ten staves of music. The key signature is A major (three sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Breath marks (H. I., H. III.) are present. The dynamics range from *ppp* to *f*. The tempo/mood is marked 'Sehr ruhig.' and 'Ein wenig belebter.' appears later. The score ends with a *pp* marking.

mf *p* *f* *pp* *ff* *meno f* *p* *cresc. poco a poco* *ff* *pp*

6 7 8 10 11

p scherzoso *Leicht belebt.*

Clar. II.

Fl. u. Ob.

This musical score for Clarinet I spans measures 12 to 17. The notation is on a single staff with a treble clef. Measure 12 begins with a key signature change to one flat (B-flat) and a common time signature. It features a series of eighth-note runs, with dynamics *p* and *mf*. Measure 13 continues with similar patterns, marked *pp*. Measure 14 shows a change in dynamics to *f* and includes a measure rest for 8 measures. Measure 15 is marked with a measure rest for 15 measures. Measure 16 is marked *ff* and features a series of eighth-note runs. Measure 17 begins with a key signature change to two flats (B-flat and E-flat) and a common time signature, marked *p* and *pp*. The score concludes with a final measure marked with a measure rest for 3 measures.

1 2 3 4 *p* *mf*

4 *pp*

13 4 *p* *mf*

4 *pp*

14 8 *f*

15

16 *ff*

1 17 *p* *pp*

3

Clarinete I.

Dasselbe Zeitmaass.

Clar. II.

p grazioso

Clar. II.

p

cresc.

f *espress.* *p*

f *mf*

21 *pp*

f *sempre l'istesso tempo.*

Clarinetten I.
Zögernd.

5

4 22 rit. *pp* *legatiss.*

Rasch und flüchtig. *molto rit.* Tempo I. rit. Zögernd. Viol. I. *Rasch und flüchtig.*

molto riten. 1 2 3 Tempo I. (leicht und wiegend bewegt.) *mp spielend*

24 3 in B. *p poco a poco cresc.*

25 *p non legato*

riten.

Feierlich, breit. (nicht schleppend.) *ff*

26 6 *pp*

27 3 *pp*

nach A 12 *mf* *pp*

28 Pos. 1 2 3 4 5 6 1 *Basstr.*

in A.
sanft belebend.



Ruhig fliessendes Zeitmaass.



Sempre l'istesso tempo. (♩. = ♩)



32

pp

pp subito e poco a poco

cresc.

33

cresc.

34

ff

35

p *pp*

H. I.

Etwas bewegter.

Altooboe

pp

pp

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Clarinetten II.

Felix Weingartner, Op. 21.

in A.
Sehr ruhig.

Clarinet II part, measures 11 to 14. The music is in A major (two sharps) and 4/4 time. Measure 11 has a whole rest. Measure 12 has a whole rest. Measure 13 has a whole rest. Measure 14 has a whole rest. The first clarinet part (Clar. I.) is written below the Clarinet II part. It starts in measure 11 with a whole note G4, followed by a half note A4 in measure 12, a half note B4 in measure 13, and a half note C5 in measure 14. The first clarinet part is marked *ppp* in measure 14.

Ein wenig belebter.

Clarinet II part, measures 15 to 18. The music is in A major (two sharps) and 4/4 time. Measure 15 has a whole note G4. Measure 16 has a whole note A4. Measure 17 has a whole note B4. Measure 18 has a whole note C5. The first clarinet part (Clar. I.) is written below the Clarinet II part. It starts in measure 15 with a whole note G4, followed by a half note A4 in measure 16, a half note B4 in measure 17, and a half note C5 in measure 18. The first clarinet part is marked *p* in measure 15 and *pp* in measure 18.

6 *p*

7 *f*

8 *ff* *meno f* *p*

Leicht belebt.

Clar. I.

Althob.

10 11 12 10 1 3 4

Clar. I.

mf poco a poco cresc.

11 *ff* *pp*

8 12 4

4

p *mf*

pp
 13 4
p *mf*
 4
pp
 14 8
f
 15
 16
ff
 17
p *pp*
 1
 4

Dasselbe Zeitmaass.



3 22 *riten.* Zögernd. *pp* *legatissimo*

rasch u. flüchtig. nach B *molto rit* 4 23 *riten.* Zögernd. rasch u. flüchtig. *molto rit*

Tempo I. (leicht u. wiegend bewegt.) 24 in B. *mp* *spielend.*

p *poco a poco cresc.*

25 *p* *non legato*

ritenuto *ff* *Feierlich, breit. (nicht schleppend.)*

pp

26 7 3 *pp* *p*

27 *pp* *mf*

nach A 12 28 1 2 3 4 5 6 1 *pp* Pos. *Basstromp.*

in A.
sanft belebend.



Ruhig fliessendes Zeitmaass.



31

p

32

p

pp subito e poco a poco cresc.

33

cresc.

34

ff

35

pp

Etwas bewegter.

10

12

1

1

Clar. I.

pp

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

in A.
Sehr ruhig.

Bassclarinette.

Felix Weingartner, Op. 21.

H. I. *pp marc.* H. III. *pp* Clar. I. *pp*

ppp *ppp* *pp*

poco cresc.

Fl. *pp*

mf *p*

Ein wenig belebter.

f *p*

pp *p*

pp *p* *f*

p *f* *pp*

f *ff*

Leicht belebt.

20 9 4 5 6 7 8 8 10 4

Clar. I. u. II. *mf* Clar. I.

f *ff* *pp*

11 4

p 12 7 8 9

Clar. I. u. II.

10 11 5 13 7

pp

8 9 10 11 5

Clar. I. u. II. *pp*

14 6 1 2 3 4 5 6 7 8

mf *f*

9 10 11 12 13 14 15 16 15 1 2 3 4 5 6

7 8 9 10 11 12 13 14 16 $\frac{1}{tr}$ 2 3 4

ff

5 6 7 8 9 *tr*

1 17 6

pp

Dasselbe Zeitmaass. (♩ = ♩) 18



19



20



21



sempre l'istesso tempo.

22 *ritenuto*

Zögernd.

rasch und flüchtig

molto riten.

Tempo I.

23

riten.

Zögernd.

rasch und flüchtig

*molto riten.* Tempo I (leicht und wiegend bewegt).

24



Basstr.

in B

*mp cresc. poco a poco.**p non legato**riten.*

Feierlich, breit (nicht schleppend).

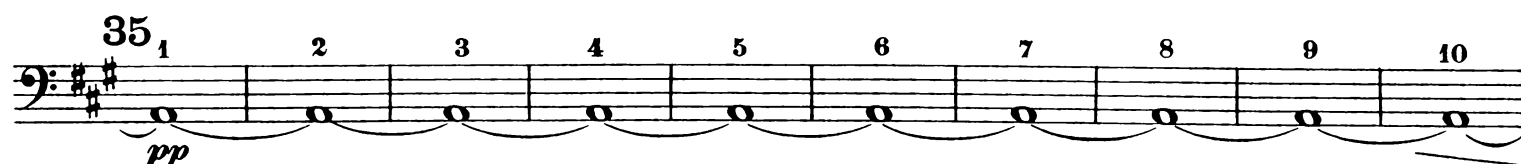
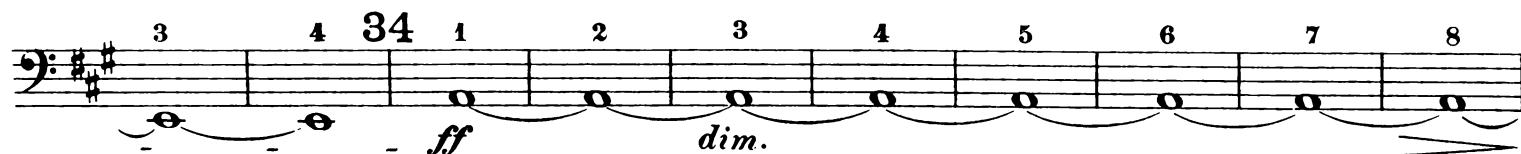
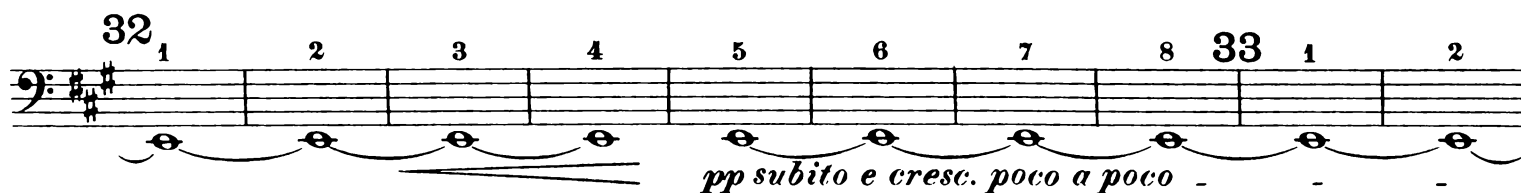
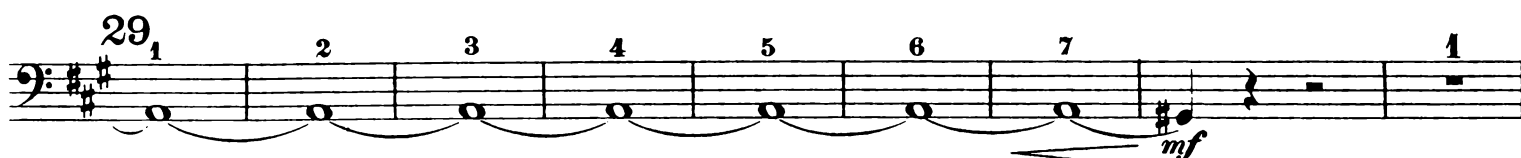
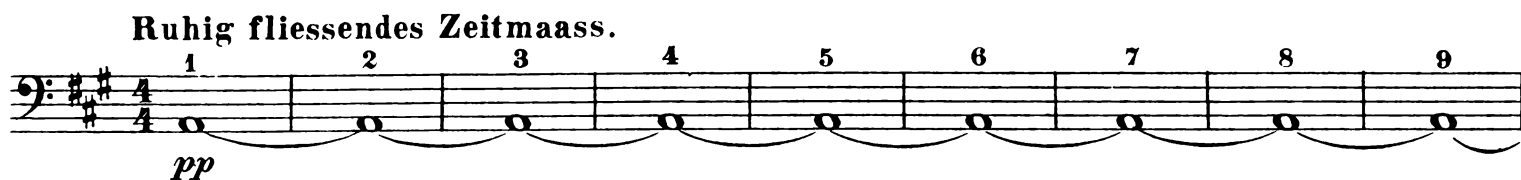
6

*ff**pp*

26

*pp*

4



Das Gefilde der Seligen.

Le Séjour des Bienheureux.—The Fields of Heaven.

Symphonische Dichtung.

Fagott I.

Felix Weingartner, Op. 21.

Sehr ruhig.

4 5 3 4 2

pp H.I. H.I. *pp* *pp* *weich*

2 3 4 5 1 2

3 4 5 6

poco cresc. *mf*

7 3

p *pp* *f*

Ein wenig belebter.

p

4 5 5

pp *p*

6

p

7 3 3 6. 6. 6. 6. 6. 6. 6.

f *pp* *f*

6. 3 3 8

ff *f* *p*

3

Leicht belebt.

Solo.
p scherzoso

Altob.
p

Altob.
p cresc. poco a poco
mf

f
ff
pp

Fag. III. 12
p

mf
pp

mf
pp

f

ff

pp

pp

Dasselbe Zeitmaass. (♩ = ♩)

p weich

cresc.

f *p*

p *f*

ff *pp*

sempre listesso tempo

22 riten. *pp*

Zögernd. *legatissimo* *rasch u. flüchtig* *molto riten.*

poco sf *pp* *riten.*

Tempo I. *mp (pastorale)* *p* *Zögernd.*

Tempo I. (leicht u. wiegend bewegt.) *rasch u. flüchtig* *molto riten.* *mp (spielend)*

pp *poco a poco cresc.*

p *p non legato* *riten.*

Feierlich, breit. (nicht schleppend.) *ff*

26 *pp* *pp* *p*

12 27 *pp* *mf*

11 28 *pp* Pos. I. u. II. Basstr.

sanft belebend 5 6 7 8 *pp* *ppp* 4 *pp* Fag. III. Ruhig fließendes Zeitmaass. *pp* *leggero*

29 6. 6. 6. 6. 6. 6. 6. 6. *mf*

6. 6. 6. 6. 6. 6. 6. 6. *p* *f* *p* *sempre l'is-*
sehr weich

30 *tesso tempo* *mf*

31 *mf*

32

33 *pp subito e cresc. poco a poco*

12 8 *ff* 4 4 *ff* 1 *p*

35 1 2 2 3 2 3 *poco meno p* *pp* *Etwas bewegter.*

dimin. *pp* H. III. Altob. 3

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fieds of Heaven.

Symphonische Dichtung.

Fagott II.

Felix Weingartner, Op. 21.

Sehr ruhig.

Fag. I.

11 12 13 1 1 1 2 3

pp weich

4 5

2 4 7

poco cresc. *mf* *p* *pp*

3 *f* *p* Ein wenig belebter.

4 3 5

pp *p*

3 6

pp *p*

7 3 3 6 6

f *pp*

6 6 8 3

f *ff* *f* *p*

Leicht belebt. 9 ^{Fag. I.} 20 11 10 Hörner

p poco a poco cresc. - - - *mf*

f *ff* *pp*

^{Fag. III.} 12 7 8 1 2 3 4 5 6 7 8

mf *pp* 13 8

mf *pp* 14 7

f

15 3 3

16 *ff*

1 17 8 *pp*

Dasselbe Zeitmaass. (♩ = ♩.)

p weich

18



19



20



21 Fag. I.



22 riten.

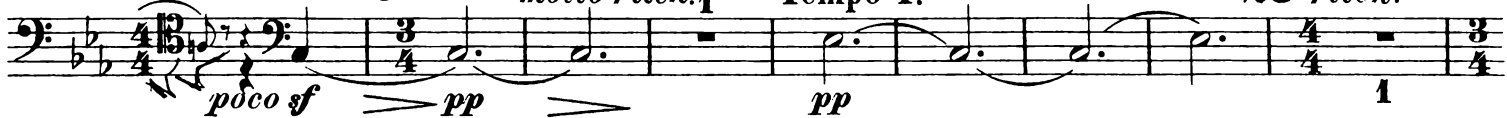


rasch u. flüchtig

molto riten.

Tempo I.

23 riten.



Zögernd.

rasch u. flüchtig

molto riten.

Tempo I. (leicht u. wiegend bewegt.)



24



poco a poco cresc. p non legato

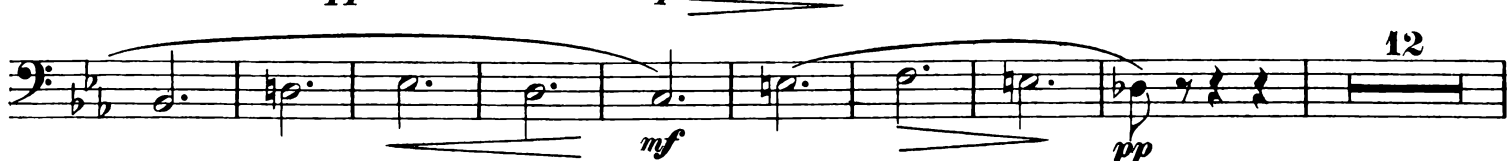


26



12

27



12

28

sanft belebend.

pp Pos. I. u. II. *Basstr.* pp *ppp* 4 pp Fag. III.

Ruhig fliessendes Zeitmaass.

pp *leggiere*

29

sempre l'istesso tempo

30 *p* *sehr weich*

31 *mf*

32

33 *pp subito e cresc. poco a poco* - *cresc.*

34 *ff*

35 *ff*

10 *p* *dimin.* *pp* *Etwas bewegter.* 3

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Fagott III.

Felix Weingartner, Op. 21.

Sehr ruhig.

Fag. I.

11 12 13 14 15 16 17 18 19

pp weich

poco cresc.

mf *p < pp* *f*

Ein wenig belebter.

p *pp* *p < f > p* *pp*

p < f > p *f* *pp* *f*

Leicht belebt.

ff *p* *p*

Fagott III.

9 Fag. I. *p* 1 2 3 4 5 11 10 12 13 14 15 Hörner

p poco a poco cresc. - - - *mf* 4

11 1 Fag. I. u. II. *pp* 2 3 4

5 6 7 8 7 12 *p*

mf 7 13 *p*

mf 8 14 8

1 2 3 4 5 6 7 8 1 2 3 4 5

6 7 8 15 1 2 3 4 1 2 3 4 1 2

3 4 5 6 > 16 *ff*

17 8 *pp*

Dasselbe Zeitmaass. (♩ = ♩.) 18

p weich

19 *cresc.*

20 *f* *p*

21 *f* *p*

Sempre l'istesso tempo

22 *riten.* *Zögernd.* *rasch und flüchtig* *molto riten.*
Fag. I. u. II.

Tempo I.

23 *ritenuto* *Zögernd.* *rasch und flüchtig* *molto riten.*

Tempo I (leicht und wiegend bewegt).

24 *pp* *mf cresc. poco a poco*

25 *p non legato* *riten.*

Feierlich, breit (nicht schleppend).

26 *pp* *Hr.*

27 *pp* *mf* *pp*

28 *pp* Pos. I. u. II. *Basstr.* *pp* *ppp* *pp* *sanft belebend*

Ruhig fließendes Zeitmaass.

pp leggiero

29 *mf* *sehr weich* *Sempre l'istesso tempo*

30 *mf*

31

32

pp subito e cresc. poco a poco

33 *ff* 34 *ff*

35 *p* *dim.* *pp* *10* *3* *Etwas bewegter.*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Contrafagott.

Felix Weingartner, Op. 21.

Sehr ruhig.

1 2 3 4 5 6 7 8

9 10 11 12 13 14 1

15 2 Clar. I. 12

3 Ob. I. 1 1 2 3 4

5 6 4 4 5 1 2

3 4 5 4

6 3 7 6 8

19 9 16 10 4 16

Fag. I. u. II. 5 6 7 8

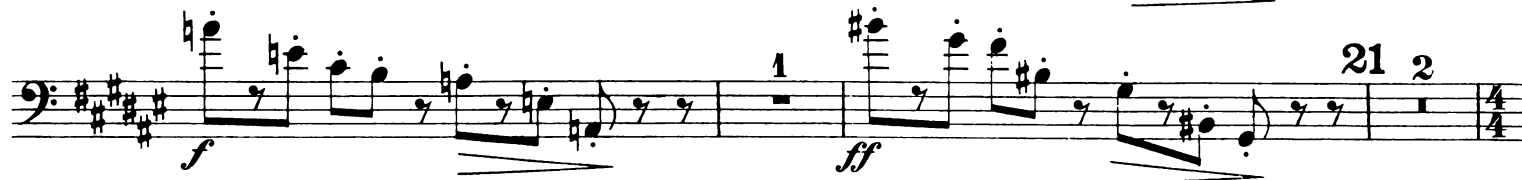
ppp *pp* *p* *ff*



Dasselbe Zeitmaass. (♩ = ♩)

Fag.

p weich



Sempre listesso tempo.



Zögernd.

rasch und flüchtig

molto riten.

Tempo I.

Fag. *mp*



Tempo I (leicht und wiegend bewegt).

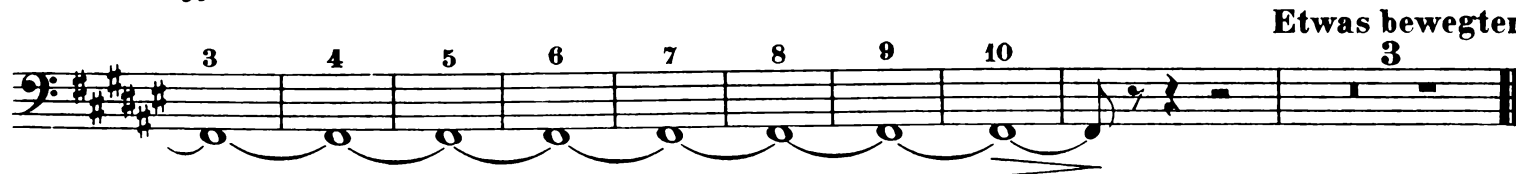
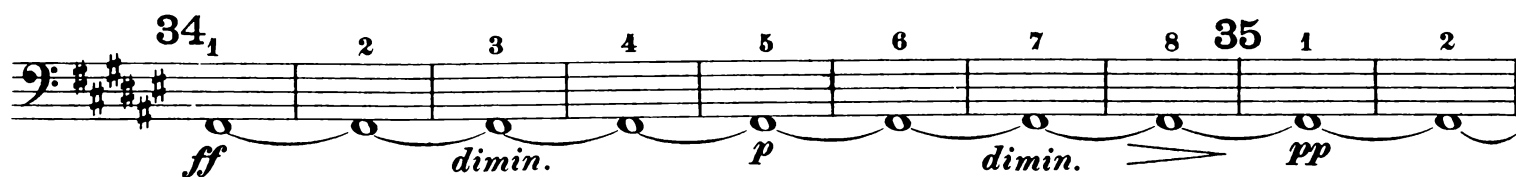
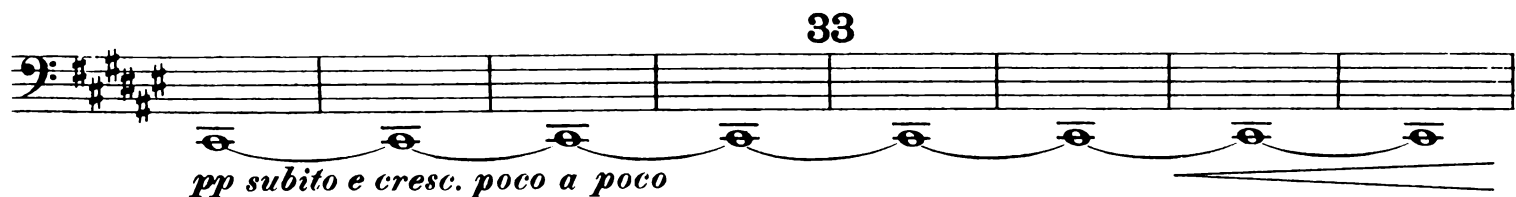
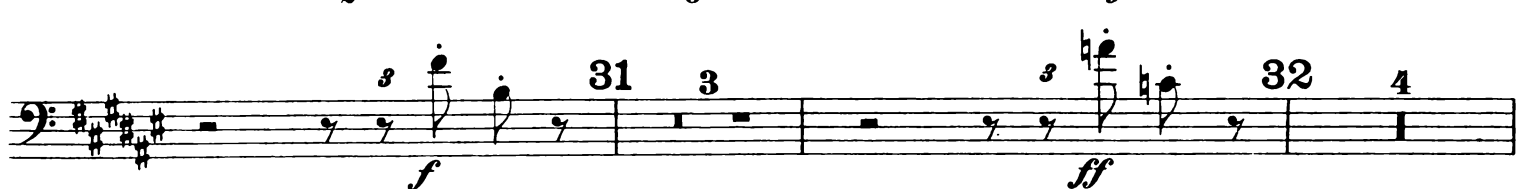
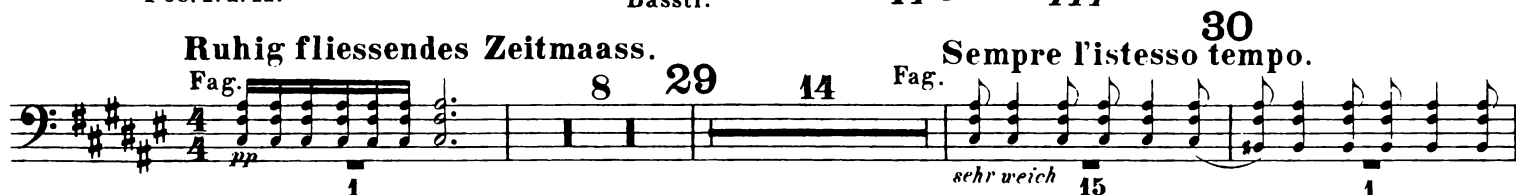
Fag. III.

p non legato

riten.



Feierlich, breit (nicht schleppend).



Das Gefilde der Seligen.

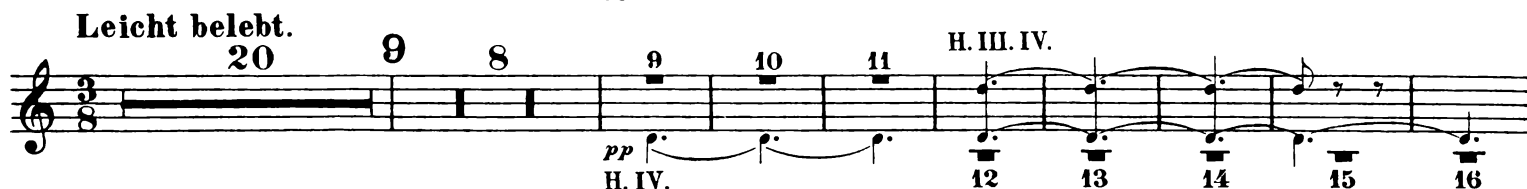
Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Horn I.

Felix Weingartner, Op. 21.

in **ES.**
Sehr ruhig.



H. II.

5 6 7 8 *ff* 11 10

11 12 *p* H. IV. *p* 12 11

8 13 8 Clar. 9 10 11 12

mf 6 H. II. *pp* 14 *p cresc.* 7 8 1 2 3 4 5 6

mf *f* 1

15

1

16 *espress.* *ff*

17 *pp* nach E. 5 *poco marcato*

Dasselbe Zeitmaass. (♩ = ♩) 4 18 5 19 1 2 3 in E. 2

4 (12) (8) H. II. *p cresc.* *f* *p*

20 *p* 2 21 *p* *pp*

sempre l'istesso tempo

in B basso.

3 9 8 *mp* (*pastorale*)

gestopft 22 *ritenuto* Zögernd. 2 rasch und flüchtig 1 in Es. *molto riten.* gestopft *frei, zart*

Tempo I. 4 23 *ritenuto* 1 Zögernd. gestopft 1 rasch und flüchtig gestopft *molto riten.* 1 2 *ppp* *pp*

Tempo I (leicht und wiegend bewegt).

offen

1 24 8 *pp* *pp*

Fl. *mf* 25 *non legato* *ritenuto* *p cresc. poco a poco*

Feierlich breit (nicht schleppend).

ff

8 26 *weich hervortreten* 3 *mf*

mf cantabile

27 nach E. 24 28 7 sanft belebend 7 8 *pp* H. IV. *gestopft*

in E.
Ruhig fließendes Zeitmaass.

4 mit Sord. 2 29 2

pp sempre

1 3

mf

Sempre l'istesso tempo.

offen 30

mf *p* *p espress.*

mf *p*

31 *mf* weich hervortreten *p* 32 *mf* hervortreten

cresc. poco a poco -

p *p cantabile*

33 *cresc.*

34 *ff*

gedämpft

ff (nicht hart) *mf* *p*

35 in Es. offen Etwas bewegter.

1 2 2 5 3

pp *pp* *pp*

H. III.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

in Es.

Horn II.

Felix Weingartner, Op. 21.

Sehr ruhig.

Viol.

14 1 16 2 1

nach E. 3 3 4 4 Viol. 5 6 7

4 in E. etwas hervortretend 5 nach F. 6 in F. etwas hervortretend

pp f pp

6 1 in D. hervortretend 7

f

1 8 gestopft 1 4

f ff p

Leicht und belebt. 20 9 8 9 10 11 12 13 14 15 16

H. IV. pp H. III. IV.

10 4 4

p cresc. poco a poco - - - - - mf

f ff 11 10 11 12 H. IV. p

12 11 8 13 8

p mf

Clar. mf 9 10 11 12 6

mf

14 *pp* *p cresc.* *f*

15 *espress.* *ff*

17 *pp*

nach E. Dasselbe Zeitmaass. (♩ = ♩)
 18 *gestopft* *1 offen*
 H. III. H. IV.

19 in E. *p cresc.* *f* *p* *2* *20* *2*

H. III. H. IV.

21 *p* *pp* *sempre l'istesso tempo* *gestopft* *nach Es.*

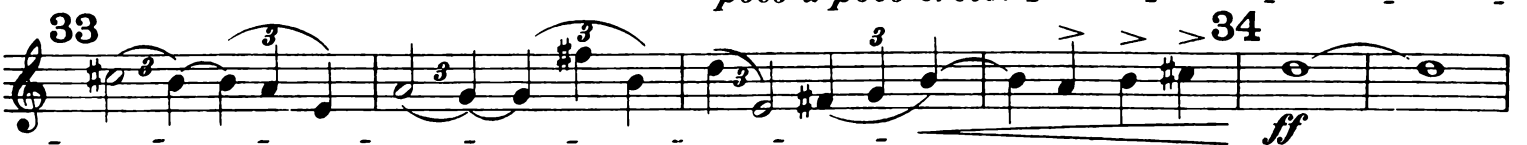
22 *ritenuto* *Zögernd.* *rasch und flüchtig* *molto riten.*
gestopft
 H. I.

Tempo I. *ritenuto* *Zögernd.* *in ES.* *gestopft* *rasch und flüchtig* *gestopft* *molto riten.*
 23 *ppp* *pp*

Tempo I (leicht und wiegend bewegt).



Feierlich breit (nicht schleppend).



Das Gefilde der Seligen.

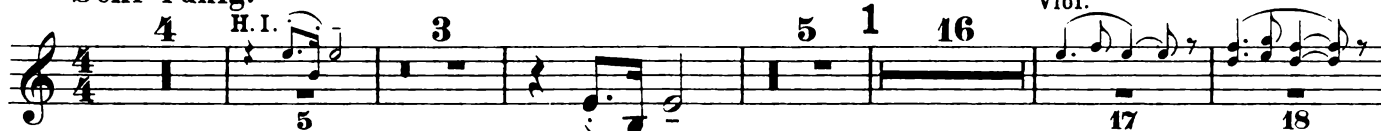
Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Horn III.

Felix Weingartner, Op. 21.

in E.
Sehr ruhig.



pp poco marc.



Ein wenig belebter.



nach F



in F.

in Es.

pp

p

f

nach Es.

p



(gestopft.)

Leicht belebt.



nach E.

H. IV.

pp



p cresc. poco a poco

mf



mf

f

ff



H. IV.

mf



Clar.

mf

nach D.

14 in D.
p cresc. *f*

15
etwas hervortreten

16
espress. *ff*

17 15 12
pp nach H.

Dasselbe Zeitmaass. (♩ = ♩.)
 Fl. 12 8
 18 in H.
 gut hervortreten.
mf

in D.
 gut hervortreten.
mf 19 3 in E.
f > p 20 2
p

in H.
 sempre l'istesso tempo.
 21 *p > pp* 1 2 3
poco marc.

H.I. 22 *riten.* Zögernd. 2 Rasch und flüchtig. *molto rit.* 1
poco sf > pp

Tempo I. Fl. I. 23 1 *rit.* Zögernd. 1
gest. pp

in ES.
 Rasch und flüchtig. *molto rit.* Tempo I. (leicht und wiegend bewegt.)
 H.I. II. 24 2
gest. pp *pp*

1 2 3 4 5 6 7 8 25 1 2 3 4

p poco a poco cresc. *Feierlich, breit. (nicht schleppend.)* *riten.*

ff

8 26 3

mf weich hervortreten *mf cantabile*

27 20 21 22 23 24

pp Viol.

28 6 7 8 1 3 in E. mit Sord. 2

pp nach E. H. IV. *pp sempre*

29 2 1 3

30 *sempre l'istesso tempo.* *mf* *p espress.*

31 *offen* *mf weich hervortreten* *p*

32 *mf hervortreten* *p* *p cantabile* *cresc.*

33 34 (nicht hart) *ff* *ff*

35 1 Solo 8 3 *Etwas bewegter.*

mf (gedämpft.) *pp* *pp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Horn IV.

Felix Weingartner, Op. 21.

in E.
Sehr ruhig.

Viol. I.

The musical score is written for Horn IV and Violins I and II. It consists of nine staves of music. The key signature is E major (one sharp). The time signature is 4/4. The score begins with measures 14, 15, and 16. Measure 14 is marked with a forte (f) dynamic. Measure 15 is marked with a piano (p) dynamic. Measure 16 is marked with a piano (p) dynamic. The score continues with measures 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000. The score includes various dynamics such as *pp*, *p*, *f*, *ff*, *mf*, and *cresc.*. It also features tempo markings like *Sehr ruhig.* and *Ein wenig belebter.*. The key signature changes from E major to E minor (three sharps) at measure 11. The score ends with measure 13.

Clar.I. 8 14 in D.

9 10 11 12 *mf* *p cresc.*

1 *f*

15 *etwas hervortreten*

16 *espress.* *ff*

17 16 nach H.

Dasselbe Zeitmaass. (♩=♩.)

Fl. 12 18 in H. *pp gest.* *mf* *offen*

1 *pp gestopft* *mf* *in D.* *offen* 19 2 *f* *in E.* 2 *f* *p*

20 2 21 *p* *p > pp* *in H.* *sempre l'istesso tempo.* 2 *H. III.*

3 22 *H. I.* *Zögernd. Rasch und flüchtig.* 2 *H. III.* *molto rit.* 1

Tempo I. Fl. 2 23 *rit.* *Zögernd.* 1 *in Es.* *Rasch und flüchtig, molto rit.* *gest.* 1 2

3 4 *gest. ppp* *pp*

Tempo I. (leicht und wiegend bewegt.)

H. I. II. *offen* 24 2 *poco a poco cresc.* 1 2 3 4 5 6 7 8

1 2 *p* *pp* *p* *p* *p* *p* *p* *p*

25 1 2 3 4 1 *Feierlich, breit. (nicht schleppend.)* 1 1

riten. *f* *ff*

8 26 1 2 3 4 *weich hervortreten* 8 27 21

H. III. *mf*

22 23 24 25 28 1 1 7 *sanft belebend.* *in E.* *pp gest.*

Viol. I. *pp*

Ruhig fließendes Zeitmaass. 3 *mit Sord.* 2 29 *offen.*

pp sempre *sempre l'istesso tempo.*

2 *mit Sord.* 1 30 3 H. I. II. 4 5 6

mf *mf*

gestopft 31 *offen* 32 3 3 3 3 3 3

poco sf *mf weich hervortreten* *p* *mf hervortreten*

33 3 3 3 3 3 3

p *p cantabile* *cresc.*

34 (nicht hart) *ff* *ff*

35 10 3 *Etwas bewegter.*

mf *p (gedämpft.)* *pp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Trompete I.

Felix Weingartner, Op. 21.

in E

Sehr ruhig.

14 1 18 2 4 Basstrp. 4

p *weich, aber voll*

3 3 7 4 *Ein wenig belebter.* Fl. Solo

cresc. *f*

5 7 Viol. Solo

p *mf*

6 6 7 Basstrp. mit Sord. *ppp*

p *mf*

offen 8 1 mit Sord. 3

mf *f* *mf* *pp*

Leicht belebt. 9 16 10 1 2 3 4 4

20

Hr. I.u.II.

5 6 7 8 8 offen 11 16 nach D

f

12 8 Viol. I. 12 13 8 Viol. I.

9 10 11 12 9 10

12 14 6 7 8 9 2

11 12 Pk.

Feierlich, breit. (nicht schleppend.)

cresc. *mf* *ff*

poco meno f *marcato* *aushalten* nach C 8 26 16

27 Trp. III. 1 2 2 3 4 2 in C *sehr ausdrucksvoll*

nach E 12 28 1 2 5 *pp* *sanft belebend* 4 Kl. Fl. 5 6 7 *Trp. III. in E* *Ruhig fließendes Zeitmaass. mit Sord.* 1 2 *sempre pp*

29 1 1 *ppp* *tr* *ppp* *pp*

1 *tr* 1 *tr* 1

offen *p* *Sempre l'istesso tempo* 3 1 30 3 *mit Sord.* *ff* 3 3

nach F 31 1 2 3 in F 32 nach E 2 *ff* *Basstrp.* *ff* 3 3

3 4 5 1 in E 33 *ohne Sord.* *mf hervortreten* *cresc.*

Trp. III. 34 7 35 11 *ff* *Etwas bewegter.* 3

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Trompete II.

Felix Weingartner, Op. 21.

in E
Sehr ruhig.

14 1 18 2 4 Basstrp. 4

p weich, aber voll *cresc.* *f*

Ein wenig belebter.

7 4 4 5 6 5 11 12 13 6 6

Trp. I. Trp. I.

7 Basstrp. mit Sord. *tr* 2 offen 8 1

1 2 3 *ppp* *mf* *f*

mit Sord. 3 Leicht belebt. 20 9 16

mf *pp*

10 1 2 3 4 4 5 6 7 8 8

Hr.

offen 11 16 nach D 12 8 Viol. I. 9 10 11 12

12 13 8 Viol. I. 12

9 10 11 12

Trompete II.

14 6 7 8 9 2 in D 3 3

Pk. *mf*

3 15 1

f *mf*

16 *f marcato*

17 15 nach E

p *pp*

Dasselbe Zeitmaass. (♩ = ♩.)

18 1 3 4 19 2 in E 3

Pos. *p* *mf*

20 2 21 1

p *mf* *p* *f* *pp*

Sempre l'istesso tempo.

Trp. I. 3 nach Es 4 22 *riten. Zögernd.*

1 3 4 1 2

rasch u. flüchtig *molto rit. Tempo I.*

Fag. 1 2 3

23 *riten. Zögernd. rasch u. flüchtig* *molto riten.* Tempo I. (leicht u. wiegend bewegt)

Basstrp. 4 24 1 1 2

Pk.

in Es
ohne Sord.

6 25 1 1

pp *pp poco a poco cresc. p*

1 *cresc.* *mf* *ff* *poco meno f*

Feierlich, breit. (nicht schleppend.)

marcato 8 26 nach B 16 27 1 2 3 4

aushalten. Trp. III.

in B nach E 16 28 1 2 5

zart, etwas gesteigert Trp. III.

sanft belebend in E Ruhig fließendes Zeitmaass.
mit Sord. 2 3

4 Kl. Fl. 5 6 7 *sempre pp* *ppp*

29 1 1 1 *ppp* *pp* *pp*

1 offen 1 1 *p* *f*

Sempre l'istesso tempo. 1 30 3 mit Sord. 3 31 3

ff *ff*

in F 32 nach E 2 3 4 5 1

ff Trp. III.

in E ohne Sord. 33 34 7 35 11

mf hervortreten *cresc.* *ff* *Etwas bewegter.*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Trompete III.

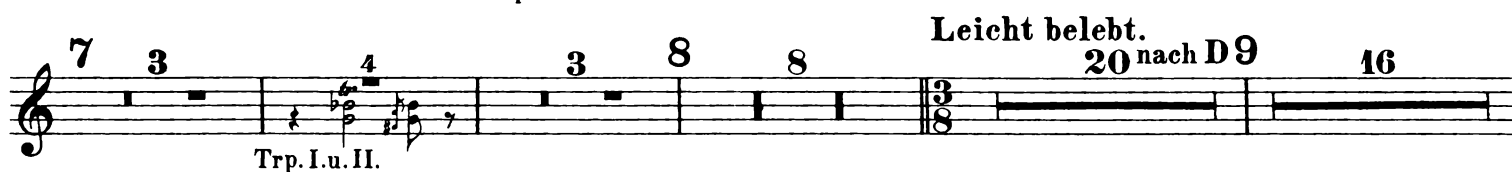
Felix Weingartner, Op. 21.

in E

Sehr ruhig.

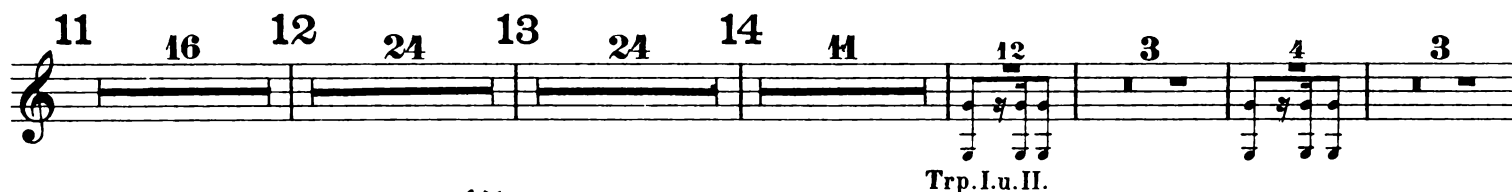


Ein wenig belebter.



Leicht belebt.

20 nach D 9



Dasselbe Zeitmaass. (♩ = ♩)

Sempre l'istesso tempo.
mit Sord.
SoloZögernd. rasch u. flüchtig *molto riten.* Tempo I.

Tempo I. (leicht u. wiegend bewegt.)



Feierlich, breit. (nicht schleppend.)



27 in B 16 nach Es
p zart hervortreten

17 18 19 20 28 in Es 5 nach E
 Viol. I. *pp*

sanft belebend. 8 in E Ruhig fliessendes Zeitmaass. mit Sord. 2 4
pp sempre

29 1 1 5
 Trp. I. u. II. *pp*

offen 1
p *f*

Sempre l'istesso tempo. 1 30 3 mit Sord. 3
ff

31 3 in F 32 2
ff

in E ohne Sord. 3
mp weich hervotr.

33 34 1
poco a poco cresc. *ff*

4 35 11 Etwas bewegter. 3

f

· DAS GEFILDE DER SELIGEN ·

· LE SÉJOUR DES BIENHEUREUX · THE FIELDS OF HEAVEN ·

SYMPHONISCHE DICHTUNG

FÜR

GROSSES ORCHESTER

(ANGEREGT DURCH DAS GEMÄLDE VON ARNOLD BÖCKLIN)

VON

· FELIX WEINGARTNER ·

OP. 21.

PARTITUR



39 STIMMEN

Für 2 Klaviere zu 4 Händen

(zur Aufführung gehören 2 Exemplare).

Eigentum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,
LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Amsterdam: Algemeene Muziekhandel. Barcelona: Juan B.^{te} Pujoly & C.^{os} Mailand: G. Ricordi & C.^{os}

Paris: Costallat & C.^{os}

Part B. 1108 Orch B. 1127/28 21862

Aufführungsrecht von der Verlagshandlung vorbehalten.

Copyright 1897, by Breitkopf & Härtel.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Basstrompete in Es.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 18 2 Clar. *p* weich, aber voll

Trp. I. u. II. 5 6 3 3 7 4 4 5 6 *cresc.* *f* Ein wenig belebter.

5 11 12 13 6 4 7 *p* *mf* Trp. I.

8 7 20 9 16 *pp* *f* Leicht belebt.

10 1 2 3 4 4 5 6 7 8 12 11 16 Hr.

12 24 13 24 14 11 12 3 4 3 4 3 4 Trp. I. u. II.

15 1 2 1 2 3 4 5 6 8 16 16 17 16 Trp. I. u. II.

Dasselbe Zeitmaass. (♩ = ♩)

Fl. 18 1 3 19 2 3 4 1 Pos. Trp. I. II.

20 4 21 1 *p* *mf* *f* *pp* Sempre l'istesso tempo.

22 *riten.* *Zögernd.* *rasch u. flüchtig* *molto* *rit.* *Tempo I.* Fag.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Posaune I.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 18 2 Clar. I.

4 p weich, aber voll p cresc.

3 3 Ein wenig belebter. 6 4 4 Tromp. I.

5 10 6 5 Tromp. I.

7 1 mit Sord. 1 offen

8 f hervortretend

Leicht belebt.

20 9 16 10 Hörner 20

11 16 12 Fl. u. Ob. 16

13 24 14 11 12 3 4 3

Tromp.

4 3 4 15 1 2 14 16 Glockenspiel 14

Glockenspiel

17 16 Dasselbe Zeitmaass. Fl. 2 Harfe

Fl.

Harfe

18 mit Sord. 3 19 5 offen 20 2

mit Sord.

offen

21 1

sempre l'istesso tempo 22 *ritenuto* Zögernd. rasch und flüchtig *molto rit.*

Tempo I. Fag. 23 *ritenuto* Zögernd.

Fag.

rasch und flüchtig *molto riten.* Tempo I. (leicht und wiegend bewegt.) 24 11

Basstr.

Pk.

25 Basspos. 1 2 3 4 5 6 7 p

Basspos.

Feierlich, breit. (nicht schleppend.) ff

ff

8 26 16 27 1 2 3 4

aushalten

Tromp. III.

5 6 7 8 Tromp. I. 9 10 11 12 13 12

Tromp. II.

28 1

pp

sanft belebend Ruhig fließendes Zeitmaass.

8 1 2 3 4

Tromp.

ppp

1 29 5 6 7

Tromp. I u. II.

p

sempre l'istesso tempo

1 30

f *p* *pp*

31

p *pp* *pp*

32

mp weich hervortreten *pp* *mp* weich hervortreten

33 34

pp subito e cresc. poco a poco poco a poco cresc. *ff*

1 zart hervortretend 35 10 3

dim. *p* *ppp*

Etwas bewegter.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Posaune II.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 18 2 Clar.

p weich, aber voll *p* *cresc.*

Ein wenig belebter.

3 3 6 4 4

f *pp*

Tromp. I. 5 6 5 10 11 12

pp

6 5 7 1 mit Sord. 1

pp *mf* *pp*

offen 8 5

p *f hervortretend*

Leicht belebt.

20 9 16 10 Hörner 20

1 2 3 4

11 16 12 Fl. u. Ob. 16

1 2 3 4 5 6 7 8

13 24 14 11 12 3 4 3 4 3

Tromp.

4 15 1 2 14 16 Glockenspiel 14

Dasselbe Zeitmaass.
(♩ = ♩.) Fl. 2 Harfe

18 mit Sord. 3 19 5 offen 20 2

pp *pp* *p* *mf*

21 1

p *mf* *p* *f* *pp*

sempre l'istesso tempo 22 *ritenuto* Zögernd. rasch und flüchtig

molto riten. Tempo I. Fag. 2 1

23 *ritenuto* Zögernd. rasch und flüchtig *molto riten.*

Tempo I. (leicht und wiegend bewegt.) 24 11 25 1 2 3 4 5 6 7

Pk. Basspos.

Feierlich, breit. (nicht schleppend.)

p *ff*

8 26 16 27 1 2 3 4

aushalten Tromp. III.

5 6 7 8 Tromp. I. 12

Tromp. II. 9 10 11 12 13

28 3 8 sanft belebend

pp

Ruhig fliessendes Zeitmaass.

1 2 3 4 1

Tromp. *ppp*

29 5 6 7

Tromp. I u. II. *p*

sempre l'istesso tempo

1 30

f *p* *pp*

p *pp*

31 32 2

pp *mp* weich hervortreten *pp*

33

pp subito e cresc. poco a poco - - poco a poco cresc.

34 3 35 10

ff *dim.* *ppp*

Etwas bewegter.

Das Gefilde der Seligen.

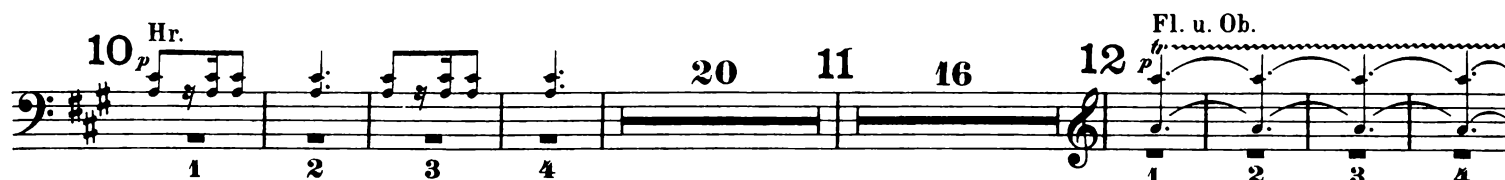
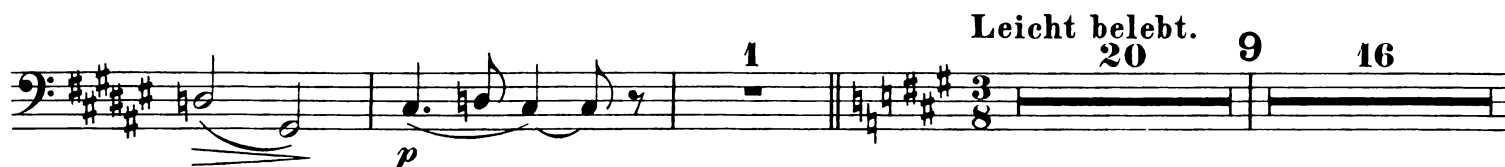
Le Séjour des Bienheureux.— The Fields of Heaven.

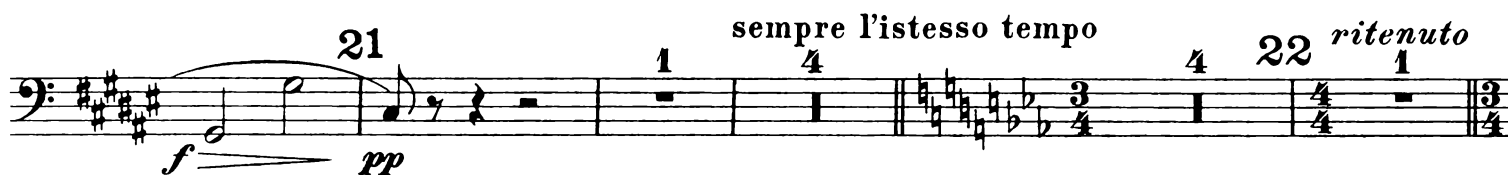
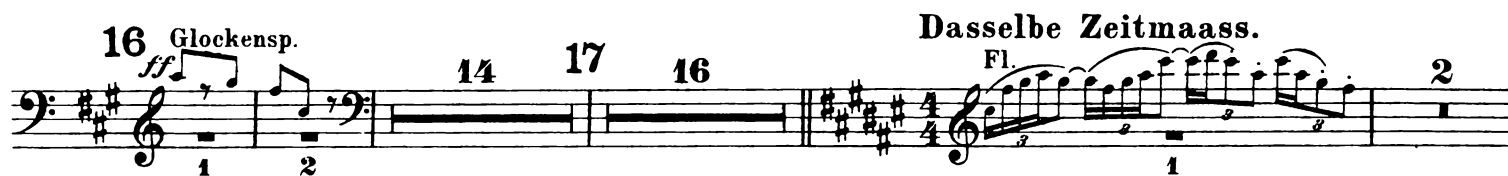
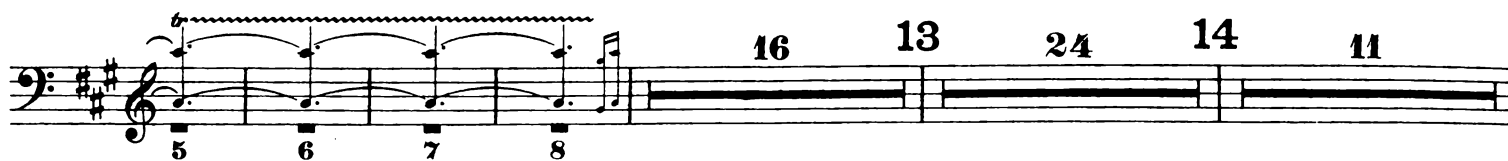
Symphonische Dichtung.

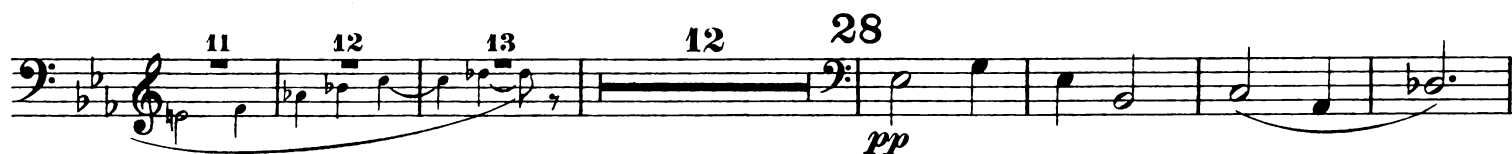
Bassposaune.

Felix Weingartner, Op. 21.

Sehr ruhig.







Sempre l'istesso tempo.



Das Gefilde der Seligen.

Le Sejour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Tuba.

Felix Weingartner, Op. 21.

Sehr ruhig. 14 1 18 2 Clar.

p weich, aber voll *cresc.*

Ein wenig belebter. 3 3 6 4 4 5 6

f *pp* Trp. I.

5 10 11 12 6 5

pp Trp. I. *pp*

7 3 8 2

mf *p*

mf hervortretend *dim.* *p*

Leicht belebt. 9 16 10 Hr. 20

20 1 2 3 4

11 16 12 Fl. u. Ob. 16

1 2 3 4 5 6 7 8

8 26 16

aushalten

27 1 2 3 4 5 6 7 8 9 10

Trp. III. Trp. II. Trp. I.

11 12 13 12 28

pp

1 8 *sanft belebend* 1 3 4 *Ruhig fließendes Zeitmaass.*

Trp.

1 29 7 8 9

ppp *p* Basspos.

p *f* *p*

Sempre l'istesso tempo.

1 30 1 2 3 2 2

Basspos. *mf* *p*

31 3 32 4 1

mf *f* *pp*

1 33 34

poco a poco cresc. *ff*

3 35 10 3

dimin. *ppp* *Etwas bewegter.*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

in E. D. Gis.

3 Pauken.

Felix Weingartner, Op. 21.

Sehr ruhig.

14 1 18 2 Clar. 1 2 3 4

p weich 4 1 3 4

Ein wenig belebter. 4 4 4 5 6 5 10

Pos. III u. Tb. Tromp. I. *pp*

Tromp. I. 6 5 7 1 11 *pp* *mf* *pp*

1 8 *f* *p* *f* *dim. poco a poco* *p*

Leicht belebt. 2 20 9 10 Ob. I. 11 12 13

p Die 3. Pk. nach H.

1 10 3 *p cresc. poco a poco*

3 3

11 *pp*

7

3. nach A.

Viol. *mf* 12 4 5 6 7 8

Viol. *mf* 8 13 4 5 6 7 8

3. nach Gis.

8 14 Fl. u. Ob. 1 2 4

3. nach A.

mf 3 3 7 15 2

2 2

16 1 2 3 4 5 6 7 8 3

f

17 3 7

pp *pp*

3. nach Gis.
2. nach Cis.

Dasselbe Zeitmaass. (♩ = ♩.)

3 4 18 1 2 3 4 19 1

Tamb. Tamb.

pp *mf*

20 2 1 21 3 3

p *mf* *p* *mf* *mf* *pp*

sempre l'istesso tempo

3 Horn I. 1 2 3

2. nach D., 3. nach B.

22 *ritenuto* Zögernd. rasch und flüchtig *molto riten.*

1 2

1. nach Es.

Tempo I.

Fag. 1 2 3 4

Flöte 3 4

23 *riten.* 1

Zögernd. *rasch und flüchtig* *molto riten.* *Tempo I. (leicht und wie-*

gend bewegt.) *2. nach Cis.* *Basstr.* *pp*

pp *pp* *poco a poco cresc.*

ritenuto *Feierlich, breit. (nicht schleppend.)*

p *ff* *aushalten*

3. nach Fis. *Tromp. III.* *Tromp. II.* *Tromp. I.*

Viol. I. *pp*

sanft belebend *Kl. Fl.* *ppp*

Ruhig fliessendes Zeitmaass.

pp *ppp* *3. nach Gis.* *pp* *p*

sempre l'istesso tempo

3. nach Fis. *1. nach E.* *p* *mf* *p* *Tamb.*

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

poco *ff* *f*

dim. *p* *ppp* *Etwas bewegter.*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Triangel und Tambourin.

Felix Weingartner, Op. 24.

Sehr ruhig.

Ein wenig belebter.

14 1 18 2 14 3 4 7 4 4 5 6

Trp. I.

5 1 10 11 12 6 4 5 6 7 1 1 1

Harfe Trp. I. Basstrp. Pk.

Tambourin mit einem kleinen Theile des Holzrandes leicht auf ein freihängendes Becken gehalten, mit Trommelschlägeln gewirbelt.

1 4 2 8 1 p pp

Leicht belebt. Fag. 4 11 9 1 2 3

11 10 1 2 3 4 4 5 6

Hr. I u. II. Hr.

Viol. 7 8 9 10 11 12

Tambourin mf

3 11 Triangel 1 1 2 8

f pp

12 8 9 10 11 12 13 14 15 16

Pk.

Tambourin Triangel 1 13 8

pp pp

Triangel und Tambourin.

9 10 11 12 13 14 15 16

Pk.

Tambourin

Triangel

Trp.

mf

mf

f

17

3 1 1 11

4/4

Dasselbe Zeitmaass. (♩ = ♩.)

Fl. u. Clar.

Fl. u. Clar.

18

19

20

21

sempre l'istesso tempo
Tambourin auf Becken wie oben

H. I. 1 2 3 1 22 *ritenuto* 1 3 4 1 4 4

Triangel mit Holzstäbchen 1

pp

rasch und flüchtig Tambourin 1 2 2 1 2

molto rit. Tempo I. Fl. Solo

ppp

23 *ritenuto* 1 3 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4

Zögernd. Triangel 1

rasch und flüchtig Tambourin 1

molto ritenuto 1 2

ppp

Tempo I (leicht u. wiegend bewegt). 1 2 8 25 7

Triangel mit Metallstäbchen 1 2 8 25 7

pp

Trp. 7 8 26 16 27 1 2

Feierlich, breit (nicht schleppend).

Trp. III.

3 4 21 28 1 2 3 4 3 8

sanft belebend

Pos.

Ruhig fließendes Zeitmaass. 8 29 5 6 5 6 7

Beck. 1 6 7

Trp. I u. II.

Sempre l'istesso tempo. 1 30 3 3 31 4

Tambourin 1 3 31 4

pp

32 1 2 3 1 33

Triangel 1

pp

cresc.

34 1 35 11 3

Tambourin 1

mf

Triangel 2 35 11 3

Etwas bewegter.

p

· DAS GEFILDE DER SELIGEN ·

· LE SÉJOUR DES BIENHEUREUX · THE FIELDS OF HEAVEN ·

SYMPHONISCHE DICHTUNG FÜR GROSSES ORCHESTER

(ANGEREGT DURCH DAS GEMÄLDE VON ARNOLD BÖCKLIN)

VON

· FELIX WEINGARTNER ·

OP. 21.

PARTITUR



39 STIMMEN

Für 2 Klaviere zu 4 Händen

(zur Aufführung gehören 2 Exemplare).

Eigenthum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,

LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Amsterdam: Algemeene Muziekhandel. Barcelona: Juan B.^{te} Pujoly & C.^{os} Mailand: G. Ricordi & C.^{os}

Paris: Costallat & C.^{os}

Part. B. 1108. Orch. B. 1127/28. 21862

Aufführungsrecht von der Verlagshandlung vorbehalten.

Copyright 1897, by Breitkopf & Härtel.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Becken und Tamtam.

Sehr ruhig.

Tamtam (mit einem weichen Klöppel geschlagen.)

Felix Weingartner, Op. 21.

1 2 3 4 5 6 7 8 9

10 11 12 13 14

ppp

Ein wenig belebter.

7 4 4 5 6 5 1 10 11 12 6 6

Tromp. I. Harfe Tromp. I.

7 1 1 2 3 4 2 8 8 20 9 16

Pk. Hörner Tamb. auf Becken Hörner

10 1 2 3 4 5 6 7 8

Hörner

5 6 7 8 9 3 11 1 1 2 1 2 2

Tamb. Triang.

3 8 12 24 13 8 9 10 6 7 8 9 10

Pk. Glockenspiel Tamb.

11 12 2 14 24 15 16 16 12

Pk. Glockenspiel

17 1 1 2 1 2 11 18 1 4

Triang. Dasselbe Zeitmaass. (♩ = ♩) 3 Tamb.

19 6 20 6 21 2 1 1 2 1

Bässe u. Fag. sempre l'istesso tempo Tamb. auf Becken

Horn I. *riten.* **Zögernd.** Becken mit der Ruthe *ppp*

1 2 3 4 1 2 3 4

rasch und flüchtig *molto rit. Tempo I.* Flöten Solo *ppp*

1 2 2 1 2 3 4

23 *ritenuto* **Zögernd.** Becken (wie vorhin.) *ppp* rasch und flüchtig *molto riten.*

1 2 1 2

Tempo I. (leicht und wiegend bewegt.)

2 3 4 24 2 3 4 8 25 7 Tromp.

Triang. Triang.

Feierlich, breit.

7 8 26 16 27 1 2 3 4 21

Tromp. III.

28 7 sanft belebend

1 2 3 4 5 6 7 8

Clar.

Ruhig fließendes Zeitmaass.

Becken (beide Schalen) 8 29 5 6 7 2 3 4 5

pp Tromp. Pos. III.

sempre l'istesso tempo

Becken (beide Schalen) 1 30 4 2 31 4 32 5

pp Tamb.

6 1 2 33 1 2 3 Becken 34 1

Triang. *p* *f* Tamtam

Becken 1 mit der Ruthe 35 1 2

mf Triang. *pp* Tamtam mit dem weichen Klöppel (wie

3 4 5 6 7 8 9 10 Etwas bewegter. 2

zu Anfang) *perdendo*

· DAS GEFILDE DER SELIGEN ·

· LE SÉJOUR DES BIENHEUREUX · THE FIELDS OF HEAVEN ·

SYMPHONISCHE DICHTUNG FÜR GROSSES ORCHESTER

(ANGEREGT DURCH DAS GEMÄLDE VON ARNOLD BÖCKLIN)

VON

· FELIX WEINGARTNER ·

OP. 21.

PARTITUR



39 STIMMEN

Für 2 Klaviere zu 4 Händen

(zur Aufführung gehören 2 Exemplare).

Eigentum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,

LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Amsterdam: Algemeene Muziekhandel. Barcelona: Juan B.^{ta} Pujoly C.^{ta} Mailand: G. Ricordi & C.^{ta}

Paris: Costallat & C.^{ta}

Part. B. 1108. Orch. B. 1127/28. 21850

Aufführungsrecht von der Verlagshandlung vorbehalten.

Copyright 1897, by Breitkopf & Härtel.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Glockenspiel.

Felix Weingartner, Op. 21.

Sehr ruhig. 14 1 18 2 14 3 4 **Ein wenig belebter.** Viol. 1 2 3

3 4 6 5 13 6 6 7 7 8 8

Leicht belebt. 4 Fag. 5 6 7 8 9 11 9 16

10 Viol. I 20 11 16 12 16 Trgl. 17 18

2 13 24 14 24 15 4 Fl. 5 6

Viol. 7 8 Viol. u. Fl. 9 10 11 12 13 14 16 **ff**

17 16

Dasselbe Zeitmaass. (♩ = ♩) 3 Tamb. 18 2 19 2 Trgl. 1 4 5 3

mf *p*

2 20 4

21 *pp* *sempre listesso tempo* 4 22 *riten.* *Zögernd.* 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 *riten.*

1 2 1

rasch u. flüchtig. molto rit. *Tempo I.* *Fag.*

Zögernd. rasch u. flüchtig. 2 1 1 2 3 4 24 12 25 7 *Trp.*

Tempo I. (leicht u. wiegend bewegt.)

Basstr.

Feierlich, breit. (nicht schleppend.) 7 8 26 16 27 1 2 3 4 21 28 7

Tromp. III.

sanft belebend. 8 *Ruhig fliessendes Zeitmaass.* 1 2 3 4 5 29 9

Viol.

Viol. 10 11 12 13 14 *Sempre listesso tempo* 30 4 *p*

3 31 3 32 4 1 1

pp *pp*

33 2 34 12 8 *p* *ff*

1 6 6 3 3 2

p

Etwas bewegter. 35 5 6 2 3 4 1 1 1

H. I. *Altfl.* *ppp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Harfe I.

(Falls nur eine Harfe vorhanden, ist die beiliegende mit „Harfe“ bezeichnete Stimme zu benutzen.)

Felix Weingartner, Op. 21.

Sehr ruhig.

1 2 3

4 5 6

7 8 9

10 11 12

13 14 1 13

ppp

Fl. u. Viol. 2

14 15 *p* 3

1

Hrf. II. 3 Viola Ein wenig belebter. Viol. I.

2 7 8 9 10 1 5 6

4

pp 3 2

5 Viol. I.

p 5 6 *pp* 3

6

2 1

7

cresc.

1

8

pp

3 1

mf

1

pp

1 2

p

Leicht belebt.

9 Fag.

Clar. I.

19 1 2 3 4 5 6

10

7 8 9 10 11 12

p

3 16

Harfe I.

Fl. 11 8

17 18 19 20 21 22 23 24 *pp*

8

Viol. Solo 12

1 5 6 7 8 9 *p*

mf

13

pp 6 *pp* *p*

p *mf*

pp 6

14 *pp* *marcato* *p* *cresc.* 1 1 - 1 - - 1

15 *f* 7 *f* 7 *f* 3 *f*

16 *f* 3 *f*

16 *f* 1 *ff* 2

17 *ff* 1 3 *pp*

18 *poco marcato* 3 4 12 8

Dasselbe Zeitmaass. (♩ = ♩)

12 8 *p* 2 *pp* 2

p 2

p *cresc.* *f* *ff* 2

20 *p* *ff* 4 *pp* 21

sempre l'istesso tempo
äusserst leise
ppp 1 *perdendo* 1

22 *ritenuto* *Zögernd.* *rasch und flüchtig* *molto riten.*

Tempo I. Fl. 23 *ritenuto* Zögernd.

2 1 2 pp 2

rasch und flüchtig molto riten. Tempo I. (leicht u. wiegend bewegt.) Solo Viol. 2

1 1 2 3 1 2

24

p 2 p pp

poco a poco cresc.

poco a poco cresc. cresc. e ritenuto

25 8 mp cresc. e ritenuto 8 f

8 mp cresc. e ritenuto 8 f

Feierlich, breit. (nicht schleppend.) 26 27 Tromp. ff 6 8 16 1 2 3 4 5 20

ff 6 8 16 1 2 3 4 5 20

28

Pos. I u. II.

Basstr.

Musical score for Harfe I, measures 28-33. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The measures are numbered 1 through 6. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff. The sixth measure (6) has a whole note chord in the treble staff.

Musical score for Harfe I, measures 34-39. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The measures are numbered 1 through 2. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff. The sixth measure (6) has a whole note chord in the treble staff.

Ruhig fliessendes Zeitmaass.

Musical score for Harfe I, measures 40-45. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measures are numbered 1 through 5. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff.

Musical score for Harfe I, measures 46-51. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measures are numbered 1 through 5. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff.

Musical score for Harfe I, measures 52-57. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measures are numbered 1 through 5. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff.

29

Musical score for Harfe I, measures 58-63. The score is written for two staves: Pos. I u. II (treble clef) and Basstr. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measures are numbered 1 through 5. The first measure (1) has a whole note chord in the treble staff. The second measure (2) has a whole note chord in the treble staff. The third measure (3) has a whole note chord in the treble staff. The fourth measure (4) has a whole note chord in the treble staff. The fifth measure (5) has a whole note chord in the treble staff.

mf

p

mf

1

Sempre l'istesso tempo.

30

p

2

p

12/8

mf

1

p

31

2

p

32

2

Measures 31-32 of the Harfe I score. The music is in E-flat major (three flats) and 4/4 time. Both staves feature a continuous sixteenth-note arpeggiated pattern. The upper staff begins with a *p* (piano) dynamic marking. The lower staff also begins with a *p* marking. The pattern continues across the two measures.

Measures 33-34 of the Harfe I score. Measure 33 begins with a *pp* (pianissimo) dynamic marking in the upper staff. The lower staff has a *b* (flat) symbol. A measure rest of 3 measures is indicated in the upper staff. In measure 34, the upper staff has a *p cresc.* (piano crescendo) marking. The music continues with arpeggiated patterns.

Measures 35-36 of the Harfe I score. The music continues with arpeggiated patterns. The upper staff shows a slight increase in intensity towards the end of measure 36, which concludes with a double bar line and a 4/4 time signature.

Measures 37-40 of the Harfe I score. Measure 37 begins with a *ff* (fortissimo) dynamic marking. The music features a series of ascending and descending arpeggiated patterns. The lower staff has a *f* (forte) marking in measure 39. The section ends with a double bar line in measure 40.

Measures 41-43 of the Harfe I score. The music continues with arpeggiated patterns. The upper staff has a *f* (forte) marking in measure 41. The lower staff has a *f* marking in measure 42. The section ends with a double bar line in measure 43.

35

1

pp

ppp

2

3

4

5

6

7

8

9

10

perdendo

Etwas bewegter.

ppp glissando

8

1

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Harfe II.

(Falls nur eine Harfe vorhanden, ist die beiliegende mit „Harfe“ bezeichnete Stimme zu benutzen.)

Felix Weingartner, Op. 21.

Sehr ruhig.

The musical score for Harfe II consists of 15 measures. Measures 1 through 14 are marked 'Sehr ruhig.' and feature a series of chords and melodic lines. Measure 15 is marked 'Harfe I.' and features a melodic line. The score is in 4/4 time, key of B-flat major. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Measures 1-3. Dynamics: *p*, *pp*.

Measures 4-5. Includes Viola part with fingerings: 1, 2, 3, 1.

Ein wenig belebter.

Measures 6-7. Dynamics: *p*. Includes Hrf. I. part with fingerings: 1, 2, 3, 4.

Measures 8-9. Dynamics: *p*. Includes Hrf. I. part with fingerings: 1, 2, 3, 4.

Measures 10-11. Dynamics: *f*, *pp*.

Measures 12-13. Dynamics: *ff*.

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, featuring a piano and a vocal soloist. The score is in 3/8 time, key of B-flat major, and consists of 8 measures. The piano part begins with a melodic line in the right hand and a supporting line in the left hand. The vocal part enters in measure 2 with a long note. The score includes dynamic markings such as *mf*, *p*, and *pp*, and articulation marks like accents and slurs.

Leicht belebt. 9

19

Fag. 1 2 3 4 Clar. 5 6 7 8 9

10

Föten

10 11 12 *p* 3 16 17 18 19 20 21 22 23 24

8

11

pp

1

9

12

p

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score consists of 12 measures. Measures 1-5 are marked with a piano (*pp*) dynamic. Measures 6-7 are marked with a piano (*p*) dynamic. Measures 8-12 are marked with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment starts on a whole note G3, followed by a half note A3, and then a quarter note B3. The melody and accompaniment are in a 1:1 ratio. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one sharp, and a tempo marking of 'Andante'. The dynamics are marked as *pp* and *p*. The score is divided into measures by vertical bar lines. The measures are numbered 1 through 12. The score is written on a single system with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Andante'. The dynamics are marked as *pp* and *p*. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one sharp, and a tempo marking of 'Andante'. The dynamics are marked as *pp* and *p*. The score is divided into measures by vertical bar lines. The measures are numbered 1 through 12. The score is written on a single system with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Andante'. The dynamics are marked as *pp* and *p*.

Musical score for "The Rose Tree" in G major (one sharp) and 3/4 time. The score is for a piano and voice. The piano part consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one sharp (F#). The time signature is 3/4. The music is in common time (C). The piano part features a simple melody in the upper staff and a bass line in the lower staff. The melody is composed of eighth and quarter notes. The bass line is composed of quarter and eighth notes. The piano part ends with a double bar line. The voice part is written on a single staff with a soprano clef. The lyrics are "The Rose Tree" and "The Rose Tree". The voice part is written in a simple, folk-like style. The lyrics are "The Rose Tree" and "The Rose Tree". The voice part ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes, with a final measure containing a whole note. The second system consists of two staves, both with a bass clef and a key signature of one sharp. The left hand plays a steady eighth-note accompaniment, while the right hand plays a melody of eighth notes. A dynamic marking of *pp* (pianissimo) is placed above the right-hand staff. The piece concludes with a final measure containing a whole note. The number '6' is printed at the end of the score.

13

pp *p* *p*

mf

14

pp 6 *pp* 1 *p marcato* 1 *cresc.* 1 - - 1

15

f 7 *f* 7 *f* 3 *f*

16

1 *ff* 2 1 *ff* 1 3

8

17 *pp* 3 *poco marcato* 4

Dasselbe Zeitmaass. (♩ = ♩) 18 *f* 3

Hrf. I. 1 2 3

19 *f* 2 *f* 1

20 *p* *mf* *pp* 1

p *mf* *f*

21 *smorzando* *pp* 1 4 2

Viol. Solo. 22 *rit.* Zögernd. rasch u. flüchtig *molto rit.*

3 4 *pp* 2 1 1 2

Tempo I. Fl. I. 23 *riten.* Zögernd. rasch u. flüchtig

2 3 4 *pp* 2 1 1

(leicht und wiegend bewegt.) 24

molto rit. Tempo I. Viol. Solo

Basstr. 2 3 1 2 *p* 2 *p*

Hrf. I. 1 2 3 4 5 6 7 8

25 8 *mp* *cresc. riten.* *f*

8 16 20

Feierlich, breit. (nicht schleppend.) 26 27

ff 6 8 16 Tromp. III. 1 2 3 4 5 20

6 8 16 1 2 3 4 5 20

28

Pos. I.u.II. 1 2 3 4 5 6 1 *ppp* 2 Hrf.I. 3 4

sanft belebend

Ruhig fließendes Zeitmaass.

1 2 3

pp

4 5 6 7 8

9 10 11 12 13

14 15 16

mf

cresc. *dim.*

Sempre l'istesso tempo. (♩=♩)

30

First system of music for Harfe II, measures 30-31. The key signature is C major (no sharps or flats). The time signature is 3/8. The tempo/meter marking is "Sempre l'istesso tempo. (♩=♩)". The measure number "30" is above the staff. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes. The dynamic marking "p sempre" is written above the first measure of the bass staff.

Second system of music for Harfe II, measures 32-33. The key signature is C major. The time signature is 3/8. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes.

Third system of music for Harfe II, measures 34-35. The key signature is C major. The time signature is 3/8. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes.

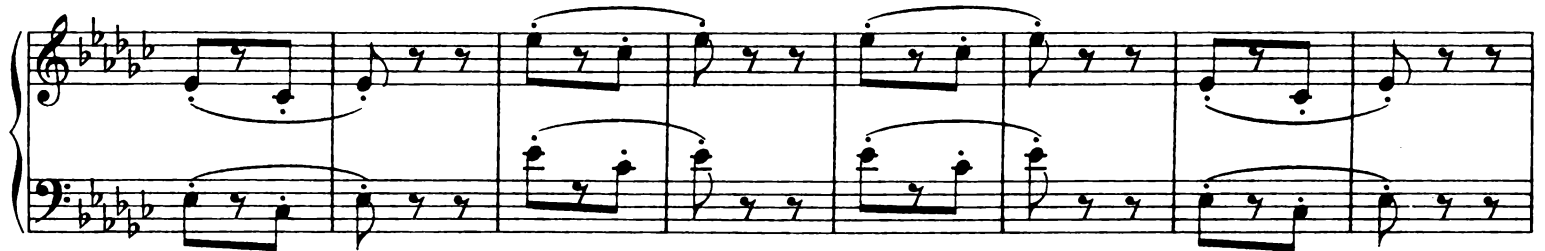
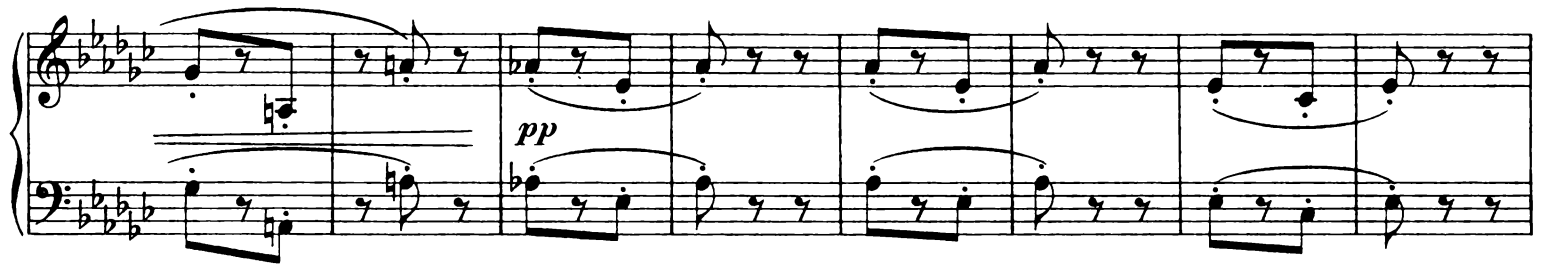
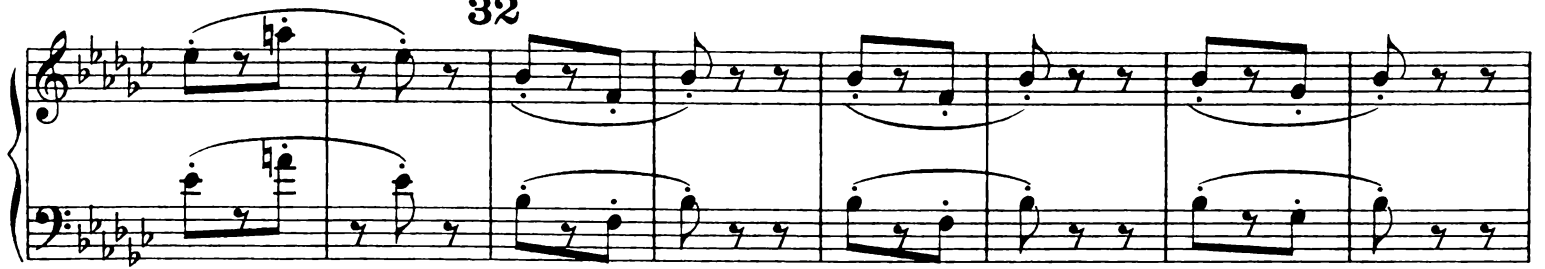
Fourth system of music for Harfe II, measures 36-37. The key signature is C major. The time signature is 3/8. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes.

31

Fifth system of music for Harfe II, measures 38-39. The key signature is C major. The time signature is 3/8. The measure number "31" is above the staff. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes.

Sixth system of music for Harfe II, measures 40-41. The key signature is C major. The time signature is 3/8. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes.

32



33



34

ff

dim.

1

35

p

1

36

ppp

1

37

p

1

38

p

1

39

p

1

Etwas bewegter.

40

p

1

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Harfe.

(Diese Stimme ist zu benutzen, falls
nur eine Harfe vorhanden ist.)

Felix Weingartner, Op. 21.

Sehr ruhig.

1 2 3

4 5 6

7 8 9

10 11 12

13 14 1

1 13

ppp

Measures 1-6 of the Harfe score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. Measure 1 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. Measure 2 continues the descending eighth-note scale in the right hand. Measure 3 features a descending eighth-note scale in the right hand. Measure 4 features a descending eighth-note scale in the right hand. Measure 5 features a descending eighth-note scale in the right hand. Measure 6 features a descending eighth-note scale in the right hand, marked *p* (piano), and a descending eighth-note scale in the left hand.

Measures 7-8 of the Harfe score. Measure 7 features a descending eighth-note scale in the right hand, marked *f* (forte), and a descending eighth-note scale in the left hand. Measure 8 features a descending eighth-note scale in the right hand, marked *f* (forte), and a descending eighth-note scale in the left hand.

Measures 9-10 of the Harfe score. Measure 9 features a descending eighth-note scale in the right hand, marked *pp* (pianissimo), and a descending eighth-note scale in the left hand. Measure 10 features a descending eighth-note scale in the right hand, marked *pp* (pianissimo), and a descending eighth-note scale in the left hand.

Measures 11-14 of the Harfe score. Measure 11 features a descending eighth-note scale in the right hand, marked *f* (forte), and a descending eighth-note scale in the left hand. Measure 12 features a descending eighth-note scale in the right hand, marked *f* (forte), and a descending eighth-note scale in the left hand. Measure 13 features a descending eighth-note scale in the right hand, marked *ff* (fortissimo), and a descending eighth-note scale in the left hand. Measure 14 features a descending eighth-note scale in the right hand, marked *ff* (fortissimo), and a descending eighth-note scale in the left hand.

Measures 15-16 of the Harfe score. Measure 15 features a descending eighth-note scale in the right hand, marked *mf* (mezzo-forte), and a descending eighth-note scale in the left hand. Measure 16 features a descending eighth-note scale in the right hand, marked *f* (forte), and a descending eighth-note scale in the left hand.

Measures 17-20 of the Harfe score. Measure 17 features a descending eighth-note scale in the right hand, marked *pp* (pianissimo), and a descending eighth-note scale in the left hand. Measure 18 features a descending eighth-note scale in the right hand, marked *p* (piano), and a descending eighth-note scale in the left hand. Measure 19 features a descending eighth-note scale in the right hand, marked *pp* (pianissimo), and a descending eighth-note scale in the left hand. Measure 20 features a descending eighth-note scale in the right hand, marked *1* (first ending), and a descending eighth-note scale in the left hand.

Leicht belebt.

9 Fag.

Clar. I.

10

Fl.

mf pp 6

pp marcato cresc. f 7

f f f f

f f f f f f f f

f f f f f f f f

pp poco marcato 4

Dasselbe Zeitmaass. (♩. = ♩.)

18

p *pp* *f* **2**

19

p *f* **2**

p *f* *ff* *p*

20

mf *pp* *ff* *p*

mf *f* *smorzando*

21 *pp* *ppp* **1**

sempre l'istesso tempo
äusserst leise

22 *ritenuto* Zögernd. rasch u. flüchtig *molto rit.*

perdendo 1 4 *pp* 2 1 1 2

Tempo I. Fl. Solo 23 *ritenuto* Zögernd. rasch u. flüchtig *molto riten. Basstr.*

2 3 4 *pp* 2 1 1 2 3

Tempo I (leicht u. wiegend bewegt). Viol. Solo 24

1 2 *p* 2 *p* *pp*

poco a poco cresc.

25 *mp* *cresc. ritenuto* *f*

Feierlich, breit (nicht schleppend). 26 27 Tromp. III.

ff 6 8 16 1 2 3 4 5 20

28 Pos. I u. II. *Basstr.* *sanft belebend*

1 2 3 4 5 6 1 *ppp* 2 1

Ruhig fliessendes Zeitmaass.

2 *pp*

pp

pp

29

pp

pp

Harfe. Musical score for measures 27-30. The score is written for a single staff in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments and a bass line with chords. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a *cresc.* (crescendo) and *dim.* (diminuendo) marking.

Sempre l'istesso tempo. 30

Harfe. Musical score for measures 31-34. The score is written for a single staff in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments and a bass line with chords. Dynamics include *p* (piano).

Harfe. Musical score for measures 35-38. The score is written for a single staff in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments and a bass line with chords. Dynamics include *p* (piano).

Harfe. Musical score for measures 39-42. The score is written for a single staff in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments and a bass line with chords. Dynamics include *p* (piano).

31

Harfe. Musical score for measures 43-46. The score is written for a single staff in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments and a bass line with chords. Dynamics include *p* (piano).

35

pp

ppp

1

2

3

4

5

6

7

8

9

10

perdendo

Etwas bewegter.

ppp glissando

8

1

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Violine I.

Felix Weingartner, Op. 21.

Sehr ruhig.

mit Sord. 1 *pp* *sempre pp e molto legato*

pp *sempre pp e molto legato*

1 8

2 Soli 9 *ppp* *ppp* *p poco cresc.*

Viol. II u. Viola

2 5 1 Solo ohne Sord. *pp* *mf espress.*

p *mf* *dim.*

3 4 Alle Ein wenig belebter. ohne Sord. *p*

smorzando

4 1 *pp*

1 Solo

p *poco cresc.* *p*

5 Alle

p

1 Solo

pp espress. mf

pp

6 Alle

p

7

f

1. 2. u. 3. Pult
pizz.

pp

Alle arco

f

8

ff

Alle arco

f

ff

unis.

mf

Leicht belebt.

4

Fag. 5 6 7

3 4 5 6 7 8 9 10 1

Viol. II.

9 pizz. *p grazioso*

10 arco *p cresc. poco a poco*

pp *mf* *p*

pp *mf* *p*

f pizz. *f*

11 arco *ff* pizz. *pp*

ff *pp*

12 *p* *pizz.* *p*

mf *p*

4 3

Violine I. score, measures 1127-128. The score is written for Violin I and includes various musical notations and dynamics.

Measures 1127-1130: Violin I. *pp* *tr* *mf cantabile*

Measures 1131-1134: Violin I. *pp* *mf cantabile* *pizz.* *13* *arco* *tr* *pp* *pizz.* *4* *arco* *tr* *pp*

Measures 1135-1138: Violin I. *unis.* *mf cantabile* *pp* *pp*

Measures 1139-1142: Violin I. *pizz.* *14* *arco* *pp* *pizz.* *6* *7* *pp* *mf* *arco* *mf*

Measures 1143-1146: Violin I. *f staccato* *f staccato*

Measures 1147-1150: Violin I. *unis.* *p* *mf*

Measures 1151-1154: Violin I. *15* *sempre f* *f* *8*

5

Orch. B. 1127/28.

Dasselbe Zeitmaass. (♩ = ♩.)

arco

pizz. *p dolce con anima*

pp

18

pp

pp

p

p

19

pp

arco

f

ff *mf*

pizz. *ff* *mf*

arco

mf

20

p cresc. ed espr.

p cresc. ed espr.

21

Flag.

pp

pp

sempre l'istesso tempo e pp

col legno

1

col legno

1

1 Solo

leicht und heiter

2

22

Alle 1. Spieler

mit Sord. *pp*

mit Sord. *pp*

pp

Zögernd.

leggatissimo

3

rasch und flüchtig

molto rit.

1 H. I. 2 3

leggatissimo

Tempo I.

pizz.

pp

pizz.

pp

3

23

ritenuto

arco

pp

arco

pp

Zögernd.

1

12

8

12

8

rasch und flüchtig
2 Soli pizz.
1 Solo col legno
die übrigen
pp
molto riten.
1 Solo arco
mp spielend
Sord. ab! 1 1
Tempo I.

wegt.)
24
2 Soli pizz.
p
pp

non legato
25
p
pizz.
poco a poco cresc.
non legato
poco a poco cresc.

pizz.
cresc.
arco
ritenuto
arco
f

Feierlich, breit. (nicht schleppend.)
3
ff
Ob.
aus-
halten 1 2 3 4 5 6 7
26
p

27 *pp*

f nicht hart *p*

gleichmässig p

perdendo 28 6

sanft belebend

Viola Viol. II.

1 2 3 4 *ppp*

ppp

Ruhig fliessendes Zeitmaass.

unis.

pp senza passione

29

mf

p

mf

p

sempre 1

f *p*

l'istesso tempo.

30 *p dolce un poco largamente* *poco f*

31 *p leggiero*

32 *p*

mit immer stärker werdenden Wechsel des Bogens bis zum Tremolo.

pp subito e cresc. poco a poco

33 *ff*

34

35 1 6

f

Etwas bewegter.

pp *ppp*

in 3 Part. mit Sord. II. 1

pp *ppp*

III. *Etwas bewegter.* 1

pp *ppp*

IV.

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Violine II.

Felix Weingartner, Op. 21.

Sehr ruhig.

mit Sord. 1

pp sempre pp e molto legato

pp sempre pp e molto legato

1

p dolce e tranq.

p dolce e tranq.

unis.

senza cresc.

poco cresc.

mf

2 3

Viola.

pizz.

3 pizz.

pp

p

arco

3 4

Ein wenig belebter.

p

ohne Sord.

p

4 1

pp

1. Pult. *p*

4 Soli. *cresc.* *f* *p*

5 Alle. *arco*

1. Pult. *pizz.*

6 Alle. *arco*

4 Soli. *cresc.* *f* *p*

1.2.u.3. Pult.

pp col legno

8

Alle. *f* *gewöhnlich*

Alle. *f* *gewöhnlich*

ff

ff

un. *mf*

Leicht belebt.

4 Fag.

3

9 *pizz.*

1 *p* *grazioso* *pizz.*

p *grazioso*

trm unis. trm
 p mf cantabile
 1 div. trm trm 1 pizz. 13 6
 tr pp tr
 arco p mf cantabile p mf cantabile
 1 p tr 1 pp pizz. 14 2
 p pp
 arco mp
 arco p cresc. mp
 f staccato p
 f staccato p
 mf mf

15 *sempre f*

f *p*

8

10

16

p *ff*

17

pp *pizz.* *pp*

pizz. *pp* *pp* *pp* *pp*

1 2 1

Dasselbe Zeitmaass. (♩ = ♩.)

arco dolce con anima

20 *p cresc. ed espr.*

21 *pizz. pp poco marcato col legno* *sempre l'istesso tempo e pp*

22 *pizz. mit Sordinen arco* *riten. pp legg.*

Zögernd. tissimo *rasch u. flüchtig. molto riten. Tempo I.*

23 *riten. in 4 Part. pp leg.*

2 Soli *pizz.* *molto riten. - - Tempo I. (leicht u. wiegend bewegt.)*

1 Solo *col legno* *Sord. ab!* *pp pizz.*

die übrigen *Sord. ab!* *pp pizz.*

1 Solo arco 24

2 Soli pp pizz. p

arco pp

1 pp

1 p

pp

poco a poco cresc.

geth. non legato arco

pizz. p

pizz. p

poco a poco cresc.

25

riten. arco

cresc.

riten.

arco

cresc.

unis.

Feierlich, breit (nicht schleppend.)

f

ff

3

aushalten

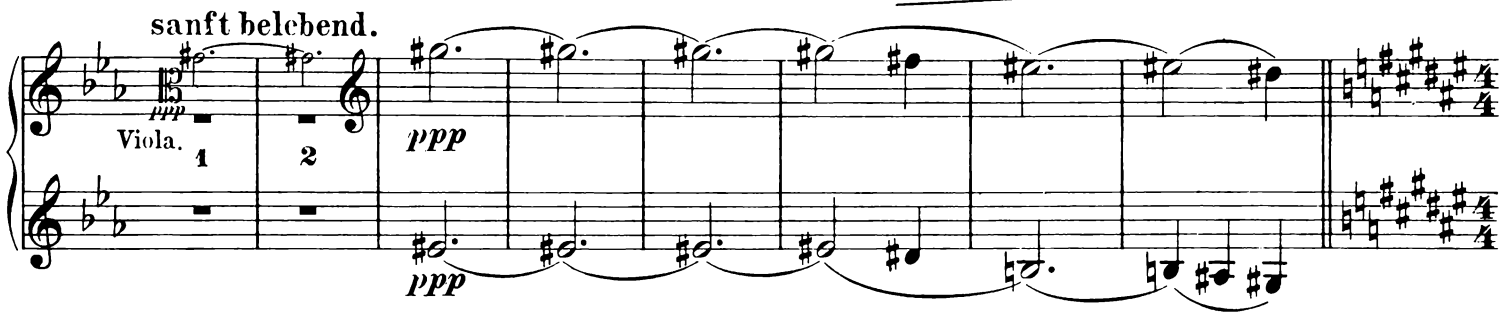
7

26

p

27

pp



30



31



32



mit immer stärker werdendem Wechsel
des Bogens bis zum Tremolo.

33



34

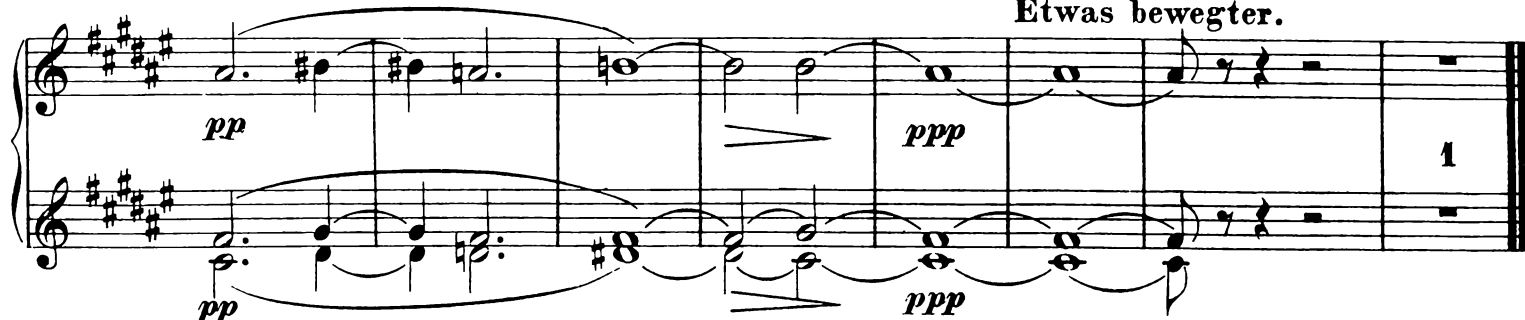


35 in 2 Part.

in 3 Part.



Etwas bewegter.



Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Viola.

Felix Weingartner, Op. 21.

Sehr ruhig.

mit Sord. 1 *pp* *sempre pp e molto legato*

1 pizz. 3. 4. Pult *p dolce e tranquillo*

pizz. 3. 4. Pult *pp*

pizz. arco 3

pizz. arco *poco cresc.*

4 Soli 3 *mf* *pp*

je 2

1 Solo 1. Pult

p

2. u. 3. Pult.

p

p

3

Alle *p*

f in 2 Part.

dim.

ohne Sord.

p

f *dim.*

ohne Sord. 1

Ein wenig belebter.

p

in 4 Part.

p

4

pp

etwas hervortretend

p *f* *p*

pp *p* *f* *p*

5

pp

pp

etwas hervortretend

p *f* *p*

6

hervortretend

f

7

pp am Steg *f gewöhnlich* *ff*

pp am Steg *f gewöhnlich* *ff*

8

mf *p* *1* *p*

mf *p*

Leicht belebt.

pp *3* *5*

pp

9

pp

10

tr

p

1

mf

1

f pizz.

ff

arco

11

pp pizz.

pp

This musical score for Viola consists of three systems of staves. The first system (measures 9-10) features a piano (*pp*) dynamic and includes trills (*tr*) in measures 9 and 10. The second system (measures 11-12) is marked mezzo-forte (*mf*) and includes a first ending bracket labeled '1'. The third system (measures 13-14) features a forte (*f*) dynamic with pizzicato (*pizz.*) and a fortissimo (*ff*) dynamic with arco playing. The final system (measures 15-16) is marked piano-piano (*pp*) and includes a first ending bracket labeled '11'.

First system of musical notation for Viola, measures 1-11. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 1-11. The second staff (bass clef) contains measures 1-11. Dynamics include *p*, *pp*, *p*, and *mf*. Performance instructions include *arco*, *pizz.*, and *mf*.

Second system of musical notation for Viola, measures 12-21. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 12-21. The second staff (bass clef) contains measures 12-21. Dynamics include *p* and *arco*. Measure 12 is marked with a large '12'.

Third system of musical notation for Viola, measures 22-31. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 22-31. The second staff (bass clef) contains measures 22-31. Dynamics include *mf* and *espress.*.

Fourth system of musical notation for Viola, measures 32-41. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 32-41. The second staff (bass clef) contains measures 32-41. Dynamics include *pizz.*, *pp*, *pizz.*, *pp*, *p*, and *arco*. Measure 32 is marked with a large '13'.

Fifth system of musical notation for Viola, measures 42-51. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 42-51. The second staff (bass clef) contains measures 42-51. Dynamics include *pp* and *arco*.

Sixth system of musical notation for Viola, measures 52-61. The key signature is two sharps (F# and C#). The first staff (treble clef) contains measures 52-61. The second staff (bass clef) contains measures 52-61. Dynamics include *espress.* and *espress.*. Measure 52 is marked with a large '4'.

14 *pizz.* *pp* *pizz.* *pp* *arco* *p* *arco* *p*

mf *f* *mf* *f*

15 *mf* *f sempre* 1 2 3 4 *f sempre*

5 6 7 8 9 10 11 12 13 14 15

16 *ff* *ff*

Detailed description: This is a musical score for a Viola part, spanning measures 14 to 16. The score is written in treble and bass staves. Measure 14 begins with a piano (pp) pizzicato (pizz.) section, transitioning into a piano (p) arco section. The music features rapid sixteenth-note passages. Dynamic markings include pp, p, mf, and f. Measure 15 continues the arco section with a mezzo-forte (mf) dynamic, followed by a crescendo to forte (f). The measure concludes with a piano (p) section. Measure 16 starts with a mezzo-forte (mf) section, followed by a series of chords marked 'f sempre' (forte, always) numbered 1 through 4. The final system shows measures 5 through 15, which are primarily chordal, and then measure 16, which is a series of chords marked 'ff' (fortissimo).

17

pp *pizz.*

pp

1

Dasselbe Zeitmaass. (♩ = ♩.)

pizz.

pp

3

pp

2

arco

p dolce con anima

pizz.

pp

pp

pp

18

pp

pp

19

p

pp

p

arco

f

f

6

6

6

pizz.

p

pizz.

p

mf

mf

rasch und flüchtig
pizz.
4 Soli $\frac{4}{4}$ $\frac{3}{4}$ arco *molto riten.* Alle 1. Spieler
pp col legno *gewöhnlich* ohne Sord.
2 Soli $\frac{4}{4}$ $\frac{3}{4}$ *sf* ohne Sord.
pp rasch und flüchtig
die übrigen *molto riten.* ohne Sord.
pp *sf*

Tempo I. (leicht und wiegend bewegt.) 24
p dolce
2 Soli pizz.
Tempo I. (leicht und wiegend bewegt.)
die übrigen *pp*

non legato
poco a poco cresc.
non legato
poco a poco cresc.

25 unis.
p *p* *cresc.*
riten. *cresc.* *f*

Feierlich, breit. (nicht schleppend.)
ff *ff*

26

p

27

pp

pp

mf

mf

unis.

p

gleichmässig p

perdendo 28 6

sanft belebend

ppp

ppp

Ruhig fliessendes Zeitmaass.

in 3 Part. *pp*

pp

pp

First system of musical notation for Viola, measures 1-28. The score is written on three staves (treble, middle, and bass clefs) with a key signature of three sharps (F#, C#, G#). The music features a complex, flowing melody with many slurs and ties, indicating a continuous, intricate line.

29

Second system of musical notation for Viola, measures 29-32. The notation continues the complex, flowing melody from the previous system, maintaining the same key signature and staff arrangement.

Third system of musical notation for Viola, measures 33-36. The melody continues with similar phrasing and slurs, ending with a double bar line and repeat dots.

Fourth system of musical notation for Viola, measures 37-40. The notation includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The music features a change in phrasing and includes a repeat sign.

Fifth system of musical notation for Viola, measures 41-44. The notation includes dynamic markings *mf* (mezzo-forte), *f* (forte), and *p* (piano). The music concludes with a final cadence and a repeat sign.

sempre l'istesso tempo

30

p espress.

pizz.

p sempre

mf

p

31

32

p

p

p cantabile

pp subito e poco a poco cresc.

31 32 33

cresc.

33 34

cresc.

34 35

ff *col legno* *f* *col legno* *arco*

35 36

dim. *mf* *gewöhnlich*

36 37

pp *in 2 Part. mit Sord.* *I.* *II.* *III.* *pp*

37 38

ppp *Etwas bewegter.* *pizz.* *ppp* *pizz.* *ppp*

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Violoncell.

Felix Weingartner, Op. 21.

Sehr ruhig.

Mit Sordinen *ppp* 1 2 3 4 5 6 7 8
Der zweite Spieler an jedem Pult am Steg.
ppp

1
9 10 11 12 13 14 15 16

Alle
gewöhnlich.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
poco cresc.

2
mf *p* pizz. arco *p*

pizz. 3 ohne 2 Sord.
p *f*

Ein wenig belebter.
arco 1 2 3 4 5 6 4 1
pp

1 Solo
p *f* *p* 1 2 3 4 5 *pp* 1
Die übrigen.
pizz. arco
p *mf* *f* *mf* *p* *pp*

1 Solo

2. 2. 6

p *f* *hervortretend*

pizz. arco

p *mf* *f* *p* *p*

7

f *pp* *f*

am Steg gewöhnlich

f *pp* *f*

8 unis. 1 pizz.

ff *mf* *p* *pp*

Leicht belebt.

p pizz.

p 1 2 3 4

5 6 7 8

9

9 10 11 12

13 14 15 16

10

Violin Concerto in D major, Op. 35, Johannes Brahms

First System: Measures 17-20

Key: D major (two sharps)

Time Signature: 4/4

Tempo: Lento

Measure 17: *p*

Measure 18: *mf*

Measure 19: *f*

Measure 20: *ff*

Dynamic markings: *cresc. poco a poco*, *p*, *mf*, *f*, *ff*

First ending: Measures 17-20

Second ending: Measures 21-24

Measure 21: *ff*

Measure 22: *ff*

Measure 23: *pp*

Measure 24: *pp*

Dynamic markings: *ff*, *pp*

Second ending: Measures 21-24

Third ending: Measures 25-28

Measure 25: *arco*

Measure 26: *p*

Measure 27: *p*

Measure 28: *p*

Dynamic markings: *arco*, *p*

Third ending: Measures 25-28

Fourth ending: Measures 29-32

Measure 29: *unis. arco*

Measure 30: *p*

Measure 31: *p*

Measure 32: *p*

Dynamic markings: *unis. arco*, *p*

Fourth ending: Measures 29-32

Fifth ending: Measures 33-36

Measure 33: *p*

Measure 34: *p*

Measure 35: *p*

Measure 36: *p*

Dynamic markings: *p*

Fifth ending: Measures 33-36

Sixth ending: Measures 37-40

Measure 37: *p*

Measure 38: *p*

Measure 39: *p*

Measure 40: *p*

Dynamic markings: *p*

Sixth ending: Measures 37-40

Seventh ending: Measures 41-44

Measure 41: *p*

Measure 42: *p*

Measure 43: *p*

Measure 44: *p*

Dynamic markings: *p*

Seventh ending: Measures 41-44

Eighth ending: Measures 45-48

Measure 45: *p*

Measure 46: *p*

Measure 47: *p*

Measure 48: *p*

Dynamic markings: *p*

Eighth ending: Measures 45-48

Ninth ending: Measures 49-52

Measure 49: *p*

Measure 50: *p*

Measure 51: *p*

Measure 52: *p*

Dynamic markings: *p*

Ninth ending: Measures 49-52

Tenth ending: Measures 53-56

Measure 53: *p*

Measure 54: *p*

Measure 55: *p*

Measure 56: *p*

Dynamic markings: *p*

Tenth ending: Measures 53-56

Eleventh ending: Measures 57-60

Measure 57: *p*

Measure 58: *p*

Measure 59: *p*

Measure 60: *p*

Dynamic markings: *p*

Eleventh ending: Measures 57-60

Twelfth ending: Measures 61-64

Measure 61: *p*

Measure 62: *p*

Measure 63: *p*

Measure 64: *p*

Dynamic markings: *p*

Twelfth ending: Measures 61-64

Thirteenth ending: Measures 65-68

Measure 65: *p*

Measure 66: *p*

Measure 67: *p*

Measure 68: *p*

Dynamic markings: *p*

Thirteenth ending: Measures 65-68

Fourteenth ending: Measures 69-72

Measure 69: *p*

Measure 70: *p*

Measure 71: *p*

Measure 72: *p*

Dynamic markings: *p*

Fourteenth ending: Measures 69-72

Fifteenth ending: Measures 73-76

Measure 73: *p*

Measure 74: *p*

Measure 75: *p*

Measure 76: *p*

Dynamic markings: *p*

Fifteenth ending: Measures 73-76

Sixteenth ending: Measures 77-80

Measure 77: *p*

Measure 78: *p*

Measure 79: *p*

Measure 80: *p*

Dynamic markings: *p*

Sixteenth ending: Measures 77-80

Seventeenth ending: Measures 81-84

Measure 81: *p*

Measure 82: *p*

Measure 83: *p*

Measure 84: *p*

Dynamic markings: *p*

Seventeenth ending: Measures 81-84

Eighteenth ending: Measures 85-88

Measure 85: *p*

Measure 86: *p*

Measure 87: *p*

Measure 88: *p*

Dynamic markings: *p*

Eighteenth ending: Measures 85-88

Nineteenth ending: Measures 89-92

Measure 89: *p*

Measure 90: *p*

Measure 91: *p*

Measure 92: *p*

Dynamic markings: *p*

Nineteenth ending: Measures 89-92

Twentieth ending: Measures 93-96

Measure 93: *p*

Measure 94: *p*

Measure 95: *p*

Measure 96: *p*

Dynamic markings: *p*

Twentieth ending: Measures 93-96

Twenty-first ending: Measures 97-100

Measure 97: *p*

Measure 98: *p*

Measure 99: *p*

Measure 100: *p*

Dynamic markings: *p*

Twenty-first ending: Measures 97-100

Twenty-second ending: Measures 101-104

Measure 101: *p*

Measure 102: *p*

Measure 103: *p*

Measure 104: *p*

Dynamic markings: *p*

Twenty-second ending: Measures 101-104

Twenty-third ending: Measures 105-108

Measure 105: *p*

Measure 106: *p*

Measure 107: *p*

Measure 108: *p*

Dynamic markings: *p*

Twenty-third ending: Measures 105-108

Twenty-fourth ending: Measures 109-112

Measure 109: *p*

Measure 110: *p*

Measure 111: *p*

Measure 112: *p*

Dynamic markings: *p*

Twenty-fourth ending: Measures 109-112

Twenty-fifth ending: Measures 113-116

Measure 113: *p*

Measure 114: *p*

Measure 115: *p*

Measure 116: *p*

Dynamic markings: *p*

Twenty-fifth ending: Measures 113-116

Twenty-sixth ending: Measures 117-120

Measure 117: *p*

Measure 118: *p*

Measure 119: *p*

Measure 120: *p*

Dynamic markings: *p*

Twenty-sixth ending: Measures 117-120

Twenty-seventh ending: Measures 121-124

Measure 121: *p*

Measure 122: *p*

Measure 123: *p*

Measure 124: *p*

Dynamic markings: *p*

Twenty-seventh ending: Measures 121-124

Twenty-eighth ending: Measures 125-128

Measure 125: *p*

Measure 126: *p*

Measure 127: *p*

Measure 128: *p*

Dynamic markings: *p*

Twenty-eighth ending: Measures 125-128

Twenty-ninth ending: Measures 129-132

Measure 129: *p*

Measure 130: *p*

Measure 131: *p*

Measure 132: *p*

Dynamic markings: *p*

Twenty-ninth ending: Measures 129-132

Thirtieth ending: Measures 133-136

Measure 133: *p*

Measure 134: *p*

Measure 135: *p*

Measure 136: *p*

Dynamic markings: *p*

Thirtieth ending: Measures 133-136

Thirty-first ending: Measures 137-140

Measure 137: *p*

Measure 138: *p*

Measure 139: *p*

Measure 140: *p*

Dynamic markings: *p*

Thirty-first ending: Measures 137-140

Thirty-second ending: Measures 141-144

Measure 141: *p*

Measure 142: *p*

Measure 143: *p*

Measure 144: *p*

Dynamic markings: *p*

Thirty-second ending: Measures 141-144

Thirty-third ending: Measures 145-148

Measure 145: *p*

Measure 146: *p*

Measure 147: *p*

Measure 148: *p*

Dynamic markings: *p*

Thirty-third ending: Measures 145-1

Violoncell staff. Dynamics: *mf*, *espress.*

Piano accompaniment staves. Dynamics: *pizz.*, *pp*, *pizz.*. Fingerings: 1, 1.

Violoncell staff. Dynamics: *p*. Marking: *unis. arco*. Measure number 13 is indicated.

Violoncell staff. Dynamics: *mf*, *espress.*

Piano accompaniment staves. Dynamics: *pizz.*, *pp*, *pizz.*. Fingerings: 1, 1.

Violoncell staff. Dynamics: *p*. Marking: *arco*. Measure number 14 is indicated.

Violoncell staff. Dynamics: *f*. Marking: *unis.*

Violoncell.

15

16

ff

ff

17 pizz.

pp

unis.

3

The musical score is for a Violoncell (Cello) part, measures 14 through 18. The key signature is D major (two sharps). The notation is in bass clef. Measures 14-15 show a continuous eighth-note pattern. Measure 16 begins with a rest, followed by a series of chords marked with accents and *ff* (fortissimo). Measures 17-18 continue with a similar eighth-note pattern, with measure 17 marked *pp* (pianissimo) and *pizz.* (pizzicato). Measure 18 ends with a triplet of eighth notes marked with a '3'.

Measures 1-12 of the Violoncell part. The key signature is two sharps (F# and C#). The time signature is 3/4. The tempo/mood is *poco marc.*. The first system (measures 1-12) features a melodic line in the right hand and a supporting bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note pattern. The piece concludes with a *pizz.* (pizzicato) instruction and a *pp* (pianissimo) dynamic marking.

poco marc.
pizz.
pp

Measures 13-17. The right hand continues the melodic line with half notes and quarter notes. The left hand maintains the eighth-note pattern. The piece ends with a *pp* (pianissimo) dynamic marking.

Measures 18-19. Measure 18 begins with a *pp* (pianissimo) dynamic marking. The right hand plays a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues the eighth-note pattern. The piece concludes with a *pp* (pianissimo) dynamic marking.

pp
pp

Measures 20-21. Measure 20 begins with a *p* (piano) dynamic marking. The right hand plays a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues the eighth-note pattern. The piece concludes with a *pp* (pianissimo) dynamic marking.

p
pp

Measures 22-23. Measure 22 begins with a *p* (piano) dynamic marking. The right hand plays a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues the eighth-note pattern. The piece concludes with a *pp* (pianissimo) dynamic marking.

p
pp

Measures 24-25. Measure 24 begins with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic marking. The right hand plays a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues the eighth-note pattern. The piece concludes with a *mf* (mezzo-forte) dynamic marking.

pizz.
p
mf

Measures 26-27. Measure 26 begins with a *p* (piano) dynamic marking. The right hand plays a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues the eighth-note pattern. The piece concludes with a *p* (piano) dynamic marking.

p
p

pizz. *p* *mf* *p* *arco* *espressivo*

pizz. *p* *f* *p* *arco* *espressivo*

21 *p ma espressivo* *pizz.* *pp* *am Steg*

pp *poco cresc.* *pp sempre*

22 *riten. Zögernd.*

Rasch und flüchtig. *1 Solo pizz.* *pp molto rit.* *arco* *p espressivo* *Tempo I.* *23 riten. Zögernd.*

Alle ersten Spieler mit Sordinen

Rasch und flüchtig. *2 Soli pizz., 1 Solo col legno* *arco* *sf* *molto rit.* *p dolce* *pp*

Die übrigen *Die übrigen*

wiegend bewegt.) 24 *p* *poco a poco cresc.*

24 *p* *trump* *poco a poco cresc.*

p non legato

p

p

unis.

cresc.

riten.

rit.

f

Feierlich, breit. (nicht schleppend.)

ff

3

7

ff

p

26 geth.

unis.

p

p

p

p

p

mf

p

gleichmässig p

perdendo

28

6

ppp

ppp

Ruhig fließendes Zeitmaass.

pizz.

pp

pp

Violoncell score for measures 29-32. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand plays a steady eighth-note accompaniment. Measure numbers 29, 30, 31, and 32 are indicated at the start of their respective systems. Performance markings include *p* (piano), *pizz.* (pizzicato), *arco* (arco), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte).

29

p *pizz.* *arco*

mf *p*

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

cresc. *f*

30

sempre listesso tempo.

p
arco
p espress.
mf
p
pp

31
p
 32
p

33
p cantabile
cresc.
pp subito e poco a poco cresc.

34
ff
pizz.
ff
 1

arco
mf
 mit Sord.
arco
p am Steg
 35
pp am Steg.
pp

5 6 7 8 9 10 11 12
perdendo
ppp
pizz.
ppp
pizz.
ppp

Das Gefilde der Seligen.

Le Séjour des Bienheureux.— The Fields of Heaven.

Symphonische Dichtung.

Contrabass.

Felix Weingartner, Op. 21.

Sehr ruhig.

1. Pult. pizz.

ppp mit Sordinen

Die übrigen. Der 2^{te} Spieler an jedem Pult am Steg.

Alle gewöhnlich.

1 2 3 4 5 6 7 8 9 10 11 12 13

arco

14 15 16 2

poco cresc. *mf* *p*

1 pizz. *p* arco *p*

3 pizz. *p* 3 1 am Steg. *ppp* Sord. ab! *p* Einer pizz. *p*

Ein wenig belebter.

Alle gewöhnlich.

1 2 3 4 5 6 4 3

arco *p* *pp*

First system of Contrabass notation, measures 1-8. The key signature is three sharps (F#, C#, G#). The notation includes fingerings (5, 1, 2, 3, 4, 5, 2, 3, 7) and dynamics (*mf*, *p*, *pp*, *f*, *ff*). A *Vel. pizz.* marking is present at the beginning. An *arco* marking appears above measure 8.

Leicht belebt.

Second system of Contrabass notation, measures 9-15. The notation includes fingerings (1, 2, 3, 4, 5) and dynamics (*p*, *pp*). A *1^{ter.}* marking is present above measure 9. A *2^{ter.} pizz.* marking is present above measure 10.

Third system of Contrabass notation, measures 16-21. The notation includes fingerings (6, 7, 8, 9, 10) and dynamics (*p*).

Fourth system of Contrabass notation, measures 22-27. The notation includes fingerings (11, 12, 13, 14, 15) and dynamics (*p*).

Fifth system of Contrabass notation, measures 28-33. The notation includes fingerings (16, 17, 18, 19, 20) and dynamics (*p*, *cresc. poco a poco*). A *10* marking is present above measure 28.

Measures 1-4. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *mf*.

Measures 5-8. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *f*, *arco*, and *ff*.

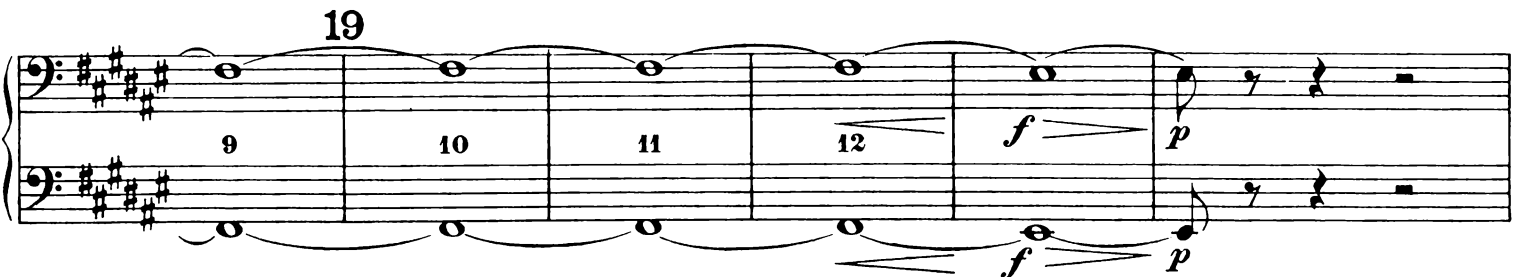
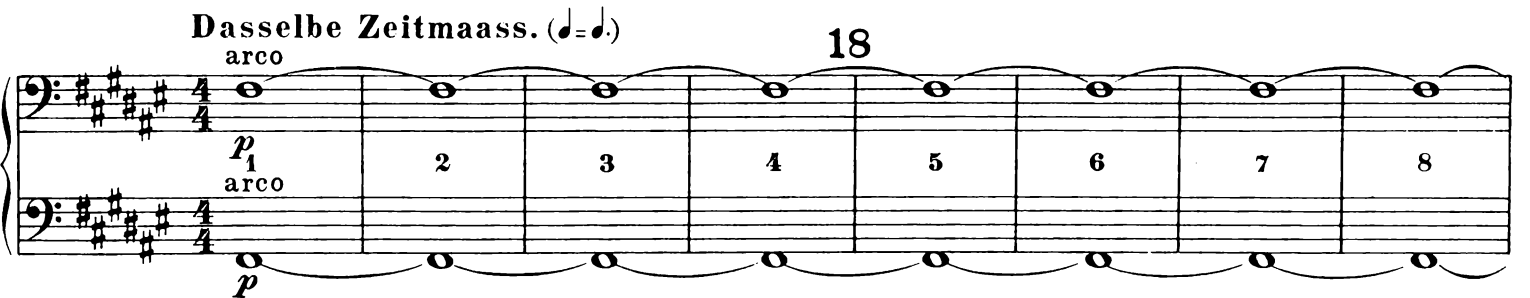
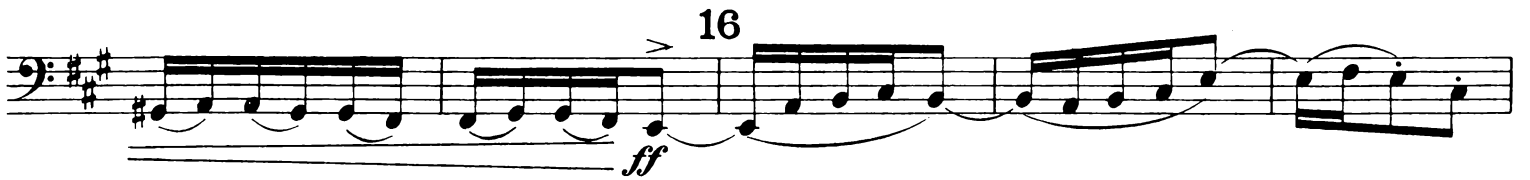
Measures 9-10. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *pp*, *pizz.*, and *p*.

Measures 11-12. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *mf* and *p*.

Measures 13-14. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *mf*.

Measures 15-18. Key signature: two sharps (F# and C#). The music consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *pp* and 1, 2.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The notes are mostly in the lower register of the bass staff.



pizz. *f* *ff*

21 *pp* *sempre l'istesso*

tempo pizz. arco *geth.* *poco marc.* *p* *pp*

22 2. Hälfte *ritenuto* *Zögernd.* *rasch und flüchtig* *molto rit.* *pp sempre*

Tempo I. 23 *riten.* *Zögernd.* *rasch und flüchtig* *molto riten.* *pp*

Tempo I (leicht und wiegend bewegt). 24 *pp*

pizz. 25 *pp* *pizz.* *cresc.* *1* *cresc.* *1*

unis. arco

p

riten. *cresc.* *f*

Feierlich breit (nicht schleppend).

ff *ff*

26

1 Solo

p

Alle.

27

pp

mf

12

28

pp Pos.

Basstr.

3 4 5 6

1

sanft belebend

8

ppp

Ruhig fliessendes Zeitmaass.

1 2 3 4 5 6 7 8 9

pp

29

10 11 12 13 14 15 16

mf *p*

pizz.

arco pizz. arco pizz.

cresc. *f*

Sempre l'istesso tempo.

arco 1 30 2 3 4 5 6 7 8 9 31 10 11

p *pp*

12 13 32 14 15 16 17 18 19 20 21

pp subito e poco a poco cresc.

33 34 nehmen pultweise allmählig Sordinen, so dass bei 35 bereits Alle mit Sord. spielen.

1 2 3 4 5 6 7 8

poco a poco cresc. *ff* *dim.* *p*

35 1. Pult.
pizz.

pp

1 2 3

Die übrigen. Der 2^{te} Spieler an jedem Pult am Steg.

pp

4 5 6

7 8 9

Etwas bewegter.

pizz. *ppp*

*perdendo*₁₀ 11 *ppp*

pizz. *ppp*

perdendo *ppp*