

13

Solo 1.

Ob.

Fag.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

pp

p

a 2

pp

pp

pp

pp

pizz.

pp

2.02 [La halte des chasseurs]

1
Allegro q. = 120

25

1., 2. Horn in F

pp

Pauken
in d, A

Violoncello

1
Allegro q. = 120
pp

1

33

1., 2. Hn. (F)

Vla.

Vc.

pp

2
Allegro q = 116

42

1., 2. Hn. (F)

pp

2
Allegro q = 116

VI. I

mf *pp*

VI. II

mf *pp*

Vla.

mf *pp*

Vc.

mf *pp*

Kb.

arco
mf *pp*

51

Fl. I

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

p

Solo

p

Solo

p

1.

p

67

Fl. I
Ob.
Kl. (C)
Fag.
1. 2. Hn. (F)
Pos.
Bpos.
Tb.
VI. I
VI. II
Vla.
Vc.
Kb.

1.
a2

Detailed description: This page of a musical score covers measures 67 to 72. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a system with 15 staves. The instruments are: Flute 1 (Fl. I), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns 1 and 2 (1. 2. Hn. (F)), Trumpets (Pos.), Bassoons (Bpos.), Trombones (Tb.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). Measure 67 starts with a dynamic marking of *mf*. The Flute 1 part has a first ending bracket over measures 67-70. The Oboe part has a first ending bracket over measures 67-70. The Clarinet in C part has a first ending bracket over measures 67-70. The Bassoon part has a first ending bracket over measures 67-70. The Horns 1 and 2 part has a first ending bracket over measures 67-70. The Trumpets part has a first ending bracket over measures 67-70. The Bassoons part has a first ending bracket over measures 67-70. The Trombones part has a first ending bracket over measures 67-70. The Violin I part has a first ending bracket over measures 67-70. The Violin II part has a first ending bracket over measures 67-70. The Viola part has a first ending bracket over measures 67-70. The Violoncello part has a first ending bracket over measures 67-70. The Kontrabaß part has a first ending bracket over measures 67-70. Measure 71 starts with a dynamic marking of *a2*. The Flute 1 part has a first ending bracket over measures 71-72. The Oboe part has a first ending bracket over measures 71-72. The Clarinet in C part has a first ending bracket over measures 71-72. The Bassoon part has a first ending bracket over measures 71-72. The Horns 1 and 2 part has a first ending bracket over measures 71-72. The Trumpets part has a first ending bracket over measures 71-72. The Bassoons part has a first ending bracket over measures 71-72. The Trombones part has a first ending bracket over measures 71-72. The Violin I part has a first ending bracket over measures 71-72. The Violin II part has a first ending bracket over measures 71-72. The Viola part has a first ending bracket over measures 71-72. The Violoncello part has a first ending bracket over measures 71-72. The Kontrabaß part has a first ending bracket over measures 71-72.

74  4

Fl. I

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

Pos.

Bpos.

Tb.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

mf

a 2

pp

pp

pp

pp

pp

pp

83

Fl. I

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

93 **5** Allegro q = 120

Kl. (C)

Fag.

Detailed description: This system contains measures 93 to 98. It features two staves: Kl. (C) in the upper voice and Fag. in the lower voice. Both parts begin with a whole rest in measure 93. In measure 94, they both play a half note G4 (C4) with a fermata. In measure 95, they play a half note G4 (C4) with a fermata. In measure 96, they play a half note G4 (C4) with a fermata. In measure 97, they play a half note G4 (C4) with a fermata. In measure 98, they play a half note G4 (C4) with a fermata. The key signature is one sharp (F#) and the time signature is 4/4.

5 Allegro q = 120

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This system contains measures 93 to 98 for the string section. VI. I and VI. II play a quarter note G4 (C4) in measure 93, followed by a quarter rest. In measure 94, they play a quarter note G4 (C4) with a fermata. In measure 95, they play a quarter note G4 (C4) with a fermata. In measure 96, they play a quarter note G4 (C4) with a fermata. In measure 97, they play a quarter note G4 (C4) with a fermata. In measure 98, they play a quarter note G4 (C4) with a fermata. Vla., Vc., and Kb. play a quarter note G4 (C4) in measure 93, followed by a quarter rest. In measure 94, they play a quarter note G4 (C4) with a fermata. In measure 95, they play a quarter note G4 (C4) with a fermata. In measure 96, they play a quarter note G4 (C4) with a fermata. In measure 97, they play a quarter note G4 (C4) with a fermata. In measure 98, they play a quarter note G4 (C4) with a fermata. The key signature is one sharp (F#) and the time signature is 4/4.



99

Kl. (C)

Fag.

Detailed description: This system contains measures 99 to 101. Kl. (C) and Fag. both play a half note G4 (C4) with a fermata in measure 99. In measure 100, they both play a half note G4 (C4) with a fermata. In measure 101, they both play a half note G4 (C4) with a fermata. The key signature is one sharp (F#) and the time signature is 4/4.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This system contains measures 99 to 101 for the string section. VI. I and VI. II play a quarter note G4 (C4) in measure 99, followed by a quarter rest. In measure 100, they play a quarter note G4 (C4) with a fermata. In measure 101, they play a quarter note G4 (C4) with a fermata. Vla., Vc., and Kb. play a quarter note G4 (C4) in measure 99, followed by a quarter rest. In measure 100, they play a quarter note G4 (C4) with a fermata. In measure 101, they play a quarter note G4 (C4) with a fermata. The key signature is one sharp (F#) and the time signature is 4/4.



102

Kl. (C)

Fag.

Vla.

attacca

Detailed description: This system contains measures 102 to 104. Kl. (C) and Fag. both play a half note G4 (C4) with a fermata in measure 102. In measure 103, they both play a half note G4 (C4) with a fermata. In measure 104, they both play a half note G4 (C4) with a fermata. Vla. plays a quarter note G4 (C4) in measure 102, followed by a quarter rest. In measure 103, they play a quarter note G4 (C4) with a fermata. In measure 104, they play a quarter note G4 (C4) with a fermata. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The word 'attacca' is written below the staff in measure 104.

2.03 Apparition de Myrtha

6 **Andantino** $q = 92$ *rall.* $q = 92$ **a tempo**

107

Flöten *p*

Klarinette in C *pp*

Fagott *pp*

Violine I *pp*

Violine II *pp*

Viola *pp*

Violoncello *pp*

Kontrabass *pp*



7

120

Fl.

VI. I

VI. II

Vla.

Vc.

Kb.

129

Fl.

Kl. (C)

Glocken

8

pp

pp

Vl. I

Vl. II

Vla.

Vc.

Kb.



145

Fl.

Kl. (C)

Glocken

2. to Picc.

2.04 [Scène de Myrtha]

9

164 **Andante marcato** $q = 108$

The musical score for measures 164-168 of the scene 'Scène de Myrtha' is presented below. The tempo is **Andante marcato** with a quarter note equal to 108 ($q = 108$). The score is divided into two systems of staves.

First System (Measures 164-168):

- Piccolo:** Measures 164-168, dynamics p .
- Flöte:** Measures 164-168, dynamics p .
- Oboen:** Measures 164-168, dynamics pp , first ending (1.).
- Klarinette in C:** Measures 164-168, dynamics p .
- Fagott:** Measures 164-168, dynamics p .
- 3., 4. Horn in F:** Measures 164-168, dynamics pp .
- Posaunen:** Measures 164-168, dynamics pp .
- Bassposaune:** Measures 164-168, dynamics f .

Second System (Measures 164-168):

- Violine I:** Measures 164-168, dynamics pp .
- Violine II:** Measures 164-168, dynamics pp .
- Viola:** Measures 164-168, dynamics pp .
- Violoncello:** Measures 164-168, dynamics p .
- Kontrabass:** Measures 164-168, dynamics p .

10

179 Allegro q = 132

Ob.

Fag.

Pos.

Bpos.

Tb.

10

Allegro q = 132

VI. I

VI. II

Vla.

Vc.

Kb.



182

Ob.

Kl. (C)

Fag.

Pos.

Bpos.

Tb.

VI. I

VI. II

Vla.

Vc.

Kb.

187

Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.
VI. I
VI. II
Vla.
Vc.
Kb.

191

Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.
VI. I
VI. II
Vla.
Vc.
Kb.

1.
muta in B

11

2.05 [Scène]

195 *Andante* $\text{q} = 84$
a 2
pp

Kornett in A

Posaunen

Bassposaune

Pauken
in es
pp

Harfe
pp



202

Kor. (A)

Pos.

Bpos.

Pk.

Hfe.

VI. I
divisi
sordini *pp*

VI. II
divisi
sordini *pp*

1.

210 212

Fl. *pp* 3

Kl. (B) *pp* 3

3., 4. Hn. (F) *pp*

Hfe. *pp*

VI. I *pp* 6 3

VI. II *pp* 6 3

Vla. *pp* pizz. *sordini*

Vc. *pp* pizz.

Kb. *pp*



215 12

Fl. 3

Kl. (B) 3

3., 4. Hn. (F)

Hfe. 6 3

VI. I *pp* 6 3 12

VI. II *pp* 6 3

Vla.

Vc.

Kb.

223

Hfe.

1. 2.

228

VI. I

VI. II

The image shows a page of a musical score for three instruments: Hfe. (Horn in F), VI. I (Violin I), and VI. II (Violin II). The Hfe. part is in the upper system, starting at measure 223. It features a complex rhythmic pattern of sixteenth and thirty-second notes, with first and second endings. The VI. I and VI. II parts are in the lower system, providing harmonic support with sustained notes and chords. The score includes measure numbers 223 and 228, and first and second endings.

2.06 [Scène]

229 **13** *Andante non troppo* q = 92

Flöte *Solo* *pp*

3., 4. Horn in F *a 2* *pp*

13 *Andante non troppo* q = 92

Violine I *pp*

Violine II *pp*

Viola *pp*

Violoncello *pizz.* *pp*

Kontrabass *pizz.* *pp*



239

Fl. *pp*

3., 4. Hn. (F) *a 2?*

VI. I

VI. II

Vla.

Vc.

Kb.

248

Fl.

3., 4. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

258

3., 4. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

14

14

arco

arco

267

3., 4. Hn. (F)

Hfe.

mf

attacca

attacca

2.07 [Scène]

273 *Andante* $q = 68$ *8^{va}*

Flöte

Oboen

Klarinette in B

1., 2. Horn in F

Harfe

Andante $q = 68$

Violine I

Violine II

Viola

Violoncello

Kontrabass

282 (8)

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff* Solo *p*

Kl. (B) *ff* *p* *ff*

Fag. *pp* *ff* *p* *ff*

1., 2. Hn. (F) *pp* *ff* *p* *ff*

Hfe. *ff* *p* *ff* *pp*

VI. I *ff* *p* *ff* *pp*

VI. II *ff* *p* *ff* *pp*

Vla. *ff* arco *pizz.* *p* *ff* arco *pizz.* *pp*

Vc. *ff* arco *pizz.* *p* *ff* arco *pizz.* *pp*

Kb. *ff* *p* *ff*

Detailed description: This page of a musical score contains measures 282 through 289. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fag.). The brass section includes Horns in F (1. and 2. Hn. (F)), Horn in E-flat (Hfe.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score features various dynamics such as *pp*, *ff*, *p*, and *ff*. Performance instructions include *arco*, *pizz.*, and a *Solo* marking for the Oboe in measure 289. The music is in a key with two flats and a 4/4 time signature.

291

Fl.

Ob.

Kl. (B)

1., 2. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

8va

p *a 2*

p *a 2*

p

pp

296

Fl.

Ob.

Kl. (B)

1., 2. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

sordini

pp

sordini

pp

sordini

pp

pizz.

pp

pizz.

pp

302

This page contains the musical score for measures 302 through 307. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with sixteenth-note patterns and slurs.
- Ob.** (Oboe): Melodic line, similar to the flute but with different articulation.
- Kl. (B)** (Clarinet in B): Melodic line with sixteenth-note patterns.
- Fag.** (Bassoon): Bass line with sustained notes and some sixteenth-note movement.
- 1., 2. Hn. (F)** (Horn 1 & 2 in F): Sustained chords and melodic fragments.
- 3., 4. Hn. (F)** (Horn 3 & 4 in F): Sustained chords.
- Hfe.** (Harp): Arpeggiated chords.
- VI. I** (Violin I): Rhythmic eighth-note accompaniment.
- VI. II** (Violin II): Rhythmic eighth-note accompaniment.
- Vla.** (Viola): Rhythmic eighth-note accompaniment.
- Vc.** (Violoncello): Rhythmic eighth-note accompaniment.
- Kb.** (Kontrabaß): Bass line with sustained notes.

309

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Pos.

Bpos.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

345

Ob. *pp*

Fag. *pp*

VI. I *senza sordini*

VI. II *senza sordini*

Vla. *sordini* *arco* *senza sordini*

Vc. *sordini* *pp* *arco* *senza sordini*

pp

350

Picc. *pp*

Fl. *pp*

Ob. *mp*

Fag. *mp*

365

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 365 to 372. The score is for a full orchestra. The Piccolo part has a melodic line with rests. The Flute part has a complex melodic line with many sixteenth notes. The Oboe part has a melodic line with rests. The Clarinet (B) part has a complex melodic line with many sixteenth notes. The Bassoon part has a melodic line with rests. The Horns (F) part has a melodic line with rests. The Harp part has a complex melodic line with many sixteenth notes. The Violin I part has a melodic line with rests. The Violin II part has a melodic line with eighth notes. The Viola part has a melodic line with eighth notes. The Violoncello part has a melodic line with eighth notes. The Kontrabaß part has a melodic line with eighth notes.

18

374

Fl. *p* 3

Kl. (B) *a* 2 *pp*

Fag. *pp*

1., 2. Hn. (F) *pp*

Hfe. *pp*

VI. I *pp* 3

VI. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pp*

Kb. *pp*

383

Fl. *trmm* 3

Kl. (B) *1.* *trmm*

Fag. *pp*

1., 2. Hn. (F) *pp*

Hfe. *pp*

VI. I *trmm* 3

VI. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

390

Fl.

Kl. (B)

Fag.

1., 2. Hn. (F)

Hfe.

Vl. I

Vl. II

Vla.

Vc.

Kh.

19

Partitur

398 Allegro non troppo q. = 76

Fl. *pp* *8^{va}*

Kl. (B) *1.*

Fag. *pp*

1., 2. Hn. (F) *pp*

Trg. *pp*

Hfe.

19

Allegro non troppo q. = 76

VI. I *mf* *pp*

VI. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Kb. *pizz.* *pp*

413 ⁸-----|

Picc. *pp* *ff* *loco*

Fl. *pp* *ff* *loco*

Ob. *ff* *pp* *ff*

Kl. (B) *ff* *pp* *ff*

Fag. *ff* *ff*

1., 2. Hn. (F) *ff* *ff*

1., 2. Hn. (F) *ff* *ff*

Kor. (B) *ff* *ff*

Pos. *ff* *ff*

Bpos. *ff* *ff*

Tb. *ff* *ff*

Trg. *pp*

Hfe. *pp* *ff* *pp* *ff* *8va*-----|

Vl. I *ff* *ff*

Vl. II *arco* *pp* *ff* *pp* *ff*

Vla. *arco* *pp* *ff* *pp* *ff*

Vc. *arco* *pp* *ff* *pp* *ff*

Kb. *arco* *pp* *ff* *pp* *ff*

421 ^{*)}

Picc. *pp*

Fl. *pp* 8^{va}

Ob. *pp* 1.

Kl. (B) *pp* 1.

Fag. *pp*

1. 2. Hn. (F) *pp*

1. 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Trg. *pp*

Hfe. ^{8^{va}}

Vl. I *pp*

Vl. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Kb. *pp* pizz.

429

Picc.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

1., 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Trg.

Hfe.

20

VI. I

VI. II

Vla.

Vc.

Kb.

ff

a 2

arco

arco divisi

449

Picc. *mf*

Fl. *mf*

Ob. *mf*

Kl. (B) *mf*

Fag. *mf*

1., 2. Hn. (F) *mf*

1., 2. Hn. (F) *mf*

Kor. (B) *mf*

Bpos. *mf*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

468 (8)

Picc. Fl. Ob. Kl. (B) Fag.

1., 2. Hn. (F) Kor. (B) Bpos.

VI. I VI. II Vla. Vc. Kb.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

1., 2. Hn. (F) *ff*

1., 2. Hn. (F) *ff*

Kor. (B) *ff*

Pos. *ff*

Bpos. *ff*

VI. I *ff* *mf*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

503

1.

Picc. *pp*

Fl. *pp* 8^{va}

Ob. *pp* 1.

Kl. (B) *pp* 1.

Fag. *pp*

1., 2. Hn. (F) *pp*

Trg. *pp*

VI. I *pp*

VI. II *pizz.*

Vla. *pp pizz.*

Vc. *pp pizz.*

Kb. *pp pizz.*

23 Partitur

511 2. 512 *più mosso*

Picc. Fl. Ob. Kl. (B) Fag. 1., 2. Hn. (F) Trg.

23 *più mosso*

VI. I VI. II Vla. Vc. Kb.

515

Kl. (B) Fag. 1., 2. Hn. (F) VI. I VI. II Vla. Vc. Kb.

520

This musical score page, numbered 43, is titled "Partitur" and contains measures 520 through 524. The score is arranged in a system of staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fag.). The brass section includes First and Second Horns in F (1., 2. Hn. (F)), Cor Anglais (Kor. (B)), Trumpet in B-flat (Pos.), and Trombone (Bpos.). The percussion section includes Kettledrum (Pk.). The keyboard section includes Harpsichord (Hfe.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score features a variety of musical notations, including melodic lines with slurs and ties, harmonic textures with chords and arpeggios, and rhythmic patterns such as sixteenth-note runs and sixteenth-note chords. Dynamics are marked as *pp* (pianissimo) throughout. A first ending bracket labeled "a 2" is present in the Horn parts at the end of measure 524. The key signature is B-flat major, and the time signature is 4/4.

525

Picc.
Fl.
Ob.
Kl. (B)
Fag.
1., 2. Hn. (F)
1., 2. Hn. (F)
Kor. (B)
Pos.
Bpos.
Tb.
Pk.
Hfe.
VI. I
VI. II
Vla.
Vc.
Kb.

(tr)

6

*)

Musical score for page 45, starting at measure 529. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horns (1. and 2.), Cor Anglais, Trumpet, Trombone, Percussion, Harp, Violin I and II, Viola, Violoncello, and Kontrabaß.

The score is written in 4/4 time and features a variety of musical textures and dynamics. The woodwinds and strings play sustained notes with long slurs, while the brass instruments play rhythmic patterns. The percussion part includes a snare drum pattern with a trill. The harp part features a complex, multi-layered texture. The strings play a rhythmic pattern with sixteenth notes and eighth notes.

The score is divided into several systems. The first system includes Picc., Fl., Ob., Kl. (B), and Fag. The second system includes 1., 2. Hn. (F), Kor. (B), Pos., Bpos., and Tb. The third system includes Pk. The fourth system includes Hfe. The fifth system includes Vl. I, Vl. II, Vla., Vc., and Kb. The score ends with a double bar line.

This page of a musical score, page 46, features rehearsal mark 533. The score is for a full orchestra and choir. The instruments and parts are arranged as follows from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs.
- Fl.** (Flute): Treble clef, playing a melodic line with slurs.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs.
- Kl. (B)** (Clarinet in B): Treble clef, playing a melodic line with slurs.
- Fag.** (Bassoon): Bass clef, playing a melodic line with slurs.
- 1., 2. Hn. (F)** (Horn in F): Treble clef, playing a rhythmic pattern of eighth notes.
- 1., 2. Hn. (F)** (Horn in F): Treble clef, playing a rhythmic pattern of eighth notes.
- Kor. (B)** (Chorus in B): Treble clef, playing a rhythmic pattern of eighth notes.
- Pos.** (Trumpet): Bass clef, playing a rhythmic pattern of eighth notes.
- Bpos.** (Baritone): Bass clef, playing a rhythmic pattern of eighth notes.
- Tb.** (Tuba): Bass clef, playing a rhythmic pattern of eighth notes.
- Pk.** (Kettledrum): Bass clef, playing a sustained rhythmic pattern.
- Hfe.** (Harp): Treble and Bass clefs, playing a rhythmic pattern of eighth notes.
- VI. I** (Violin I): Treble clef, playing a fast, repetitive rhythmic pattern with fingerings marked '6'.
- VI. II** (Violin II): Treble clef, playing a fast, repetitive rhythmic pattern with fingerings marked '6'.
- Vla.** (Viola): Bass clef, playing a fast, repetitive rhythmic pattern with fingerings marked '6'.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern of eighth notes.
- Kb.** (Kontrabaß): Bass clef, playing a rhythmic pattern of eighth notes.

[meno]

24

Partitur

più mosso

47

536

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

1., 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

The image shows a page of a musical score, likely for an orchestra. The page is numbered 47 in the top right corner. The score is divided into two systems, each starting with a rehearsal mark '24'. The first system covers measures 536 to 543. The second system also covers measures 536 to 543. The score includes parts for various instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Kl. (B)), Bassoon (Fag.), Horns (1., 2. Hn. (F)), Trumpets (Kor. (B)), Trombones (Pos., Bpos., Tb.), Percussion (Pk., Trg.), Harp (Hfe.), Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is marked with dynamics such as *ff* (fortissimo) and *pp* (pianissimo). The tempo is marked as *più mosso* (faster). The score includes various musical notations, including notes, rests, and articulation marks like *tr* (trill). The page is titled 'Partitur' at the top center.

545 (8)

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

1., 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

ff

a 2

(tr)

(b)

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 48, and it is labeled 'Partitur'. The score is for measures 545 to 552, indicated by the '(8)' in the top left. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), First and Second Flutes in F (1., 2. Hn. (F)), Cor Anglais (Kor. (B)), Bassoon in C (Pos.), Bassoon in B-flat (Bpos.), Trombone (Tb.), Percussion (Pk.), Triangle (Trg.), Harp (Hfe.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Flute and Oboe parts have long, sustained notes. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Horns and Cor Anglais parts have sustained, chordal textures. The Bassoon in C part has a melodic line with some grace notes. The Bassoon in B-flat part has a rhythmic pattern. The Trombone part has a steady eighth-note accompaniment. The Percussion part features a triangle with a 'ff' dynamic and a trill. The Harp part has a complex, arpeggiated texture. The Violin and Viola parts have fast, rhythmic patterns. The Violoncello and Double Bass parts have a steady eighth-note accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The page is numbered 48 in the top left corner, and the measure number 545 is written above the first staff. The page is labeled 'Partitur' at the top center. The score is for measures 545 to 552, indicated by the '(8)' in the top left. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), First and Second Flutes in F (1., 2. Hn. (F)), Cor Anglais (Kor. (B)), Bassoon in C (Pos.), Bassoon in B-flat (Bpos.), Trombone (Tb.), Percussion (Pk.), Triangle (Trg.), Harp (Hfe.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Flute and Oboe parts have long, sustained notes. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Horns and Cor Anglais parts have sustained, chordal textures. The Bassoon in C part has a melodic line with some grace notes. The Bassoon in B-flat part has a rhythmic pattern. The Trombone part has a steady eighth-note accompaniment. The Percussion part features a triangle with a 'ff' dynamic and a trill. The Harp part has a complex, arpeggiated texture. The Violin and Viola parts have fast, rhythmic patterns. The Violoncello and Double Bass parts have a steady eighth-note accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The page is numbered 48 in the top left corner, and the measure number 545 is written above the first staff. The page is labeled 'Partitur' at the top center. The score is for measures 545 to 552, indicated by the '(8)' in the top left. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), First and Second Flutes in F (1., 2. Hn. (F)), Cor Anglais (Kor. (B)), Bassoon in C (Pos.), Bassoon in B-flat (Bpos.), Trombone (Tb.), Percussion (Pk.), Triangle (Trg.), Harp (Hfe.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

553

(8)

1

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

1., 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

Partitur
25

560

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

1., 2. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

25

1.

rall.

567 2. 567

Picc.

Fl. *8^{va}*

Ob.

Kl. (B)

Fag.

1. 2. Hn. (F)

1. 2. Hn. (F) *pp*

Kor. (B) *muta in A*

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I *pp* *pp* *rall.*

VI. II *pp* *pp* *pp*

Vla. *pp* *pp*

Vc. *pp*

Kb. *pp*

579

Fl. *pp*

1., 2. Hn. (F) *pp*

VI. I

VI. II

Vla.

Vc.

Kb.

584

Fl.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

2.10 Apparition de Giselle

26

590 **Andante moderato** $q = 88$

Flöte

Violine I

Violine II

Viola

Violoncello

Kontrabass



595

Fl.

VI. I

VI. II

Vla.



599

Fl.

Ob.

Kl. (B)

VI. I



602

VI. I

VI. II

Vla.

606

Fl. *pp*

Ob. *f* a 2?

Fag. *f*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *f* arco

Kb. *f* arco *pp*

Detailed description: This page of a musical score covers measures 606 to 610. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is for a full orchestra. The Flute part (Fl.) has a melodic line starting in measure 608 with a *pp* dynamic. The Oboe (Ob.) and Bassoon (Fag.) parts play sustained notes in measures 606-607 with a forte (*f*) dynamic. The Violin I (VI. I) and Violin II (VI. II) parts feature sixteenth-note passages in measures 606-607, with VI. I having a *pp* dynamic. The Viola (Vla.) part also has a sixteenth-note passage in measure 606. The Violoncello (Vc.) and Kontrabaß (Kb.) parts play sixteenth-note patterns in measures 606-607, with Vc. marked *f* and arco, and Kb. marked *f* and arco. The score concludes with a double bar line at the end of measure 610.

2.11 [Scène]

27

615 Moderato q. = 80

This page contains the musical score for measures 615 to 620 of the piece. The score is for a full orchestra and strings. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Moderato with a quarter note equal to 80 beats per minute. The score is divided into two systems. The first system includes the Piccolo, Flöte, Oboen, Klarinette in A, Fagott, 1., 2. Horn in F, 3., 4. Horn in F, Trompete in D, Kornett in A, Posaunen, Bassposaune, and Tuba. The second system includes Pauken (marked 'in d, A'), Violine I, Violine II, Viola, Violoncello, and Kontrabass. The Piccolo, Flöte, and Violine I parts have a dynamic marking of *ff*. The Horns, Trompete, Kornett, Posaunen, Bassposaune, and Tuba parts have a dynamic marking of *ff*. The Pauken part has a dynamic marking of *ff*. The Violine II, Viola, Violoncello, and Kontrabass parts have a dynamic marking of *ff*. The score includes various musical notations such as rests, notes, and slurs.

622 *meno mosso*

Picc.
Fl.
Ob.
Kl. (A)
Fag. *a 2*
1., 2. Hn. (F) *a 2*
3., 4. Hn. (F)
Trp. (D)
Kor. (A)
Pos.
Bpos.
Tb.
Pk.
VI. I *meno mosso*
VI. II
Vla.
Vc.
Kb.

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 56, and it is labeled 'Partitur'. The score is for measures 622 to 627. The tempo is marked 'meno mosso'. The key signature has one sharp (F#). The instruments are arranged in staves from top to bottom: Piccolo, Flute, Oboe, Clarinet (A), Bassoon (marked 'a 2'), Horns (1, 2 and 3, 4), Trumpet (D), Cor (A), Positone, Bassoon, Trombone, Percussion, Violin I (marked 'meno mosso'), Violin II, Viola, Violoncello, and Kontrabaß. The Piccolo and Flute parts have melodic lines with slurs. The Oboe and Clarinet (A) parts have long, sustained notes with slurs. The Bassoon part has a melodic line starting with a dynamic marking 'a 2'. The Horns, Trumpet, and Cor parts have rhythmic patterns. The Positone, Bassoon, Trombone, and Percussion parts have sustained notes. The Violin I and II parts have melodic lines with slurs. The Viola, Violoncello, and Kontrabaß parts have sustained notes.

629

Picc.

Fl.

Ob.

Kl. (A)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trp. (D)

Kor.(A)

Pos.

Bpos.

Tb.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

2.12 Entrée des paysans

638 **28** Allegro $q = 92$

Flöte

Oboen

Klarinette in C

1., 2. Horn in F

Violine I

Violine II

Viola

Violoncello

Kontrabass

649

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

659

Fl.
Ob.
Kl. (C)
Fag.
1., 2. Hn. (F)
VI. I
VI. II
Vla.
Vc.
Kb.

665

Fl.
Ob.
Kl. (C)
Fag.
1., 2. Hn. (F)
VI. I
VI. II
Vla.
Vc.
Kb.

671

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

Hfe.

29

VI. I

VI. II

Vla.

Vc.

Kb.

680

Picc. *p* *8^{va}*

Fl. *p* *a. 2*

Ob. *p* *a. 2*

Kl. (C) *p*

Fag. *p*

Hfe. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

691 

Picc. 

Fl. 

Ob. 

Kl. (C) 

Fag. 

Hfe. 

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 



The image shows a page of a musical score for measures 691 to 700. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet in C, Bassoon, Harp, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The Piccolo, Flute, Oboe, and Clarinet in C parts have a dynamic marking of ff (fortissimo) and a hairpin symbol. The Bassoon part has a dynamic marking of ff . The Harp part has a dynamic marking of ff . The Violin I and II parts have a dynamic marking of ff . The Viola part has a dynamic marking of ff . The Violoncello and Kontrabaß parts have a dynamic marking of ff . The score is written in a standard musical notation with stems and beams for the woodwinds and strings, and chords for the harp.

733

Pos.
Bpos.
Tb.
Vi. I
Vi. II
Vla.
Vc.
Kb.

Detailed description: This system contains measures 733 through 737. The Pos. (Trumpet) part has a melodic line with slurs. The Bpos. (Baritone) part has a similar melodic line. The Tb. (Tuba) part has a rhythmic pattern. The Vi. I and Vi. II (Violins) parts have a fast, repetitive rhythmic pattern. The Vla. (Viola) part has a rhythmic pattern with slurs. The Vc. (Violoncello) and Kb. (Kontrabaß) parts have a rhythmic pattern with slurs.



738

Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.
Vi. I
Vi. II
Vla.
Vc.
Kb.

Detailed description: This system contains measures 738 through 742. The Ob. (Oboe) and Kl. (C) (Clarinet in C) parts have a melodic line with slurs and a *ff* dynamic marking. The Fag. (Bassoon) part has a rhythmic pattern with slurs. The Pos. (Trumpet) part has a melodic line with slurs. The Bpos. (Baritone) part has a melodic line with slurs. The Tb. (Tuba) part has a rhythmic pattern. The Vi. I and Vi. II (Violins) parts have a rhythmic pattern. The Vla. (Viola) part has a rhythmic pattern with slurs. The Vc. (Violoncello) and Kb. (Kontrabaß) parts have a rhythmic pattern with slurs.

743

Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.
VI. I
VI. II
Vla.
Vc.
Kb.

Detailed description: This page of a musical score covers measures 743 to 746. The score is for a full orchestra. The woodwind section (Ob., Kl. (C), Fag., Pos., Bpos., Tb.) plays sustained chords with some rhythmic movement in the first two measures, then rests in the last two. The string section (VI. I, VI. II, Vla., Vc., Kb.) provides a rhythmic accompaniment with eighth-note patterns in the first two measures, followed by a more complex melodic and rhythmic figure in the last two measures. The key signature has two flats, and the time signature is 4/4.

748 a 2

Ob.

Kl. (C)

Fag.

Pos.

Bpos.

Tb.

VI. I

VI. II

Vla.

Vc.

Kb.

751

This musical score page contains measures 751 through 754. The instruments are arranged as follows:

- Ob. (Oboe):** Treble clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Kl. (C) (Clarinet in C):** Treble clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Fag. (Bassoon):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Pos. (Trumpet):** Treble clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Bpos. (Baritone):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Tb. (Tuba):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- VI. I (Violin I):** Treble clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- VI. II (Violin II):** Treble clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Vla. (Viola):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Vc. (Violoncello):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.
- Kb. (Kontrabaß):** Bass clef, B-flat key signature. Measures 751-752 are rests. Measures 753-754 play a chord of G4, B4, and D5.

The score is written in a B-flat major key signature and common time (C). The woodwinds and brass play a sustained chord in measures 753 and 754, while the strings play a rhythmic accompaniment of eighth notes in measures 751 and 752.

2.13 Entrée d'Albrecht

31
756 **Andante** $q = 92$ Solo 1.
Oboen *p*
Fagott 1. *p*
1., 2. Horn in F
3., 4. Horn in F *pp*

31
Andante $q = 92$
Violine I *pp*
Violine II *pp*
Viola *pp*
Violoncello *pp* pizz.
Kontrabass *pp* pizz.

764
Ob. *p*
Fag. 1. *p*
1., 2. Hn. (F) *a 2*
3., 4. Hn. (F) *a 2*
Vl. I
Vl. II
Vla.
Vc. *Soli arco* *p*
Kb.

70 772 poco animato q = 100

Ob. Partitur

VI. I poco animato q = 100 p c.p.

VI. II

Vla.

Vc. pizz.

Kb. [pizz.]

32

rit. Allegro q = 112

780

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (C) *ff*

Fag. *p* 1. *ff*

1., 2. Hn. (F) *pp* a 2 *ff*

3., 4. Hn. (F) *pp* a 2 *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

32

rit. Allegro q = 112

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. arco *ff*

Kb. arco *ff*

786

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Pos.

Bpos.

Tb.

VI. I

VI. II

Vla.

Vc.

Kb.

791

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1. 2. Hn. (F)

3. 4. Hn. (F)

Pos.

Bpos.

Tb.

VI. I

VI. II

Vla.

Vc.

Kb.

796 Andante q = 92

Picc. Solo 1.?

Fl.

Ob. *p*

Kl. (C) muta in A

Fag. *pp*

1., 2. Hn. (F) *pp*

3., 4. Hn. (F)

Pos.

Bpos.

Tb.

Andante q = 92

Vl. I *pp* simile

Vl. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

rit.

802

Ob.
Fag.
1., 2. Hn. (F)
Vl. I
Vl. II
Vla.
Vc.
Kb.

rit.

33

809 **Animato q = 112** **Andante q = 92**

Fl.
Ob.

p *ff* *p*

33

Animato q = 112 **Andante q = 92** *simile*

Vl. I
Vl. II
Vla.
Vc.
Kb.

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

816 **rall.** **Andante moderato q = 92**

Fl.
Ob.

p

rall. **Andante moderato q = 92**

Vl. I
Vl. II
Vla.
Vc.
Kb.

pp *pp* *pp*

858

Fl.

Ob.

Kl. (A)

Fag.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

pp

1.

a 2

pp

868

Fl.

Ob.

Kl. (A)

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

pp

1.

876 Allegro q. = 124

Kl. (A)

1., 2. Hn. (F)

Allegro q. = 124

VI. I

VI. II

Vla.

Vc.

Kb.

pp

arco

pp

arco

pp

arco

pp

885

Picc.

Fl.

Ob.

Kl. (A)

Fag.

1., 2. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.

meno mosso q. = 80

p

pp

p

meno mosso q. = 80

p

894

Picc.

Fl.

Ob.

Kl. (A)

Fag.

1. 2. Hn. (F)

3. 4. Hn. (F)

Pos.

Bpos.

Tb.

VI. I

VI. II

Vla.

Vc.

Kb.

accel.

900

Musical score for Picc., Fl., Ob., Kl. (A), Fag., 1. 2. Hn. (F), 3. 4. Hn. (F), Pos., Bpos., Tb., Vl. I, Vl. II, Vla., Vc., and Kb. The score is in G major and 2/4 time. It features a dynamic range from *ff* to *pp*. The woodwinds and brasses play sustained notes, while the strings play a rhythmic accompaniment. The strings are marked *ff* throughout. The woodwinds and brasses are marked *ff* in the first three measures and then *p* or *pp* in the final measure. The strings are marked *ff* throughout.

906

Picc.

Fl.

Ob.

Kl. (A)

Fag.

I., 2. Hn. (F)

35

VI. I

VI. II

Vla.

Vc.

Kb.

p

a 2

pp

a 2

pp

pp

pp

pp

Detailed description: This page of a musical score, labeled 'Partitur', covers measures 906 to 911. The score is for a full orchestra and strings. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Kl. (A)), and Bassoon (Fag.). The brass section includes First and Second Horns in F (I., 2. Hn. (F)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score begins at measure 906 with a rehearsal mark '35'. The Piccolo, Flute, Oboe, and Bassoon parts have dynamic markings of *p* (piano) and *a 2* (second octave). The Clarinet in A and Bassoon parts have dynamic markings of *pp* (pianissimo). The Horns play a sustained note with a dynamic marking of *a 2*. The Violin I part has a dynamic marking of *pp*. The Violin II, Viola, Violoncello, and Kontrabaß parts have dynamic markings of *pp*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the horns play a sustained note.

913

meno mosso

Picc. *ff*

Fl. *ff* *pp*

Ob. *ff*

Kl. (A) *ff* Solo 1. *pp*

Fag. *ff* *pp*

1., 2. Hn. (F) *ff*

3., 4. Hn. (F) *ff*

Pos. *ff* a 2

Bpos. *ff*

Tb. *ff*

VI. I *ff* *meno mosso* *pp*

VI. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Kb. *ff* *pp* pizz.

922

Fl.

Ob.

Kl. (A)

Fag.

1., 2. Hn. (F)

Vi. I

Vi. II

Vla.

Vc.

Kb.

p

pp

a 2

a 2

36

933 animato poco a poco

Allegro q. = 120

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (A) *ff* muta in C

Fag. *ff*

1., 2. Hn. (F) *ff*

3., 4. Hn. (F) *pp* *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

36

animato poco a poco

Allegro q. = 120

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff* arco

Andante con moto q = 92

Partitur

942 Solo 1.

Ob. *p*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. pizz. *pp*

Kb. *pp*



948

Ob.

Fag. Solo 1. *pp*

3., 4. Hn. (F) Solo 1. *pp*

VI. I

VI. II

Vla.

Vc.

Kb.

2.14 Scène des Wilis

37

955 in H, Fis **Allegro feroce** h = 132

Pauken (Toms): Rests throughout the section.
Violine I: *pp* (pianissimo) accompaniment with chords.
Viola: **37** (measure number), *pp* accompaniment with eighth-note patterns. *simile* (similar) marking appears at the end of the section.
Violoncello: *pp* accompaniment with eighth-note patterns. *arco* (arco) marking appears at the end of the section.

Ob. (Oboe): *pp* (pianissimo) accompaniment with sustained notes.
Kl. (C) (Clarinet): *pp* accompaniment with eighth-note patterns. *a 2* (second octave) marking appears.
Fag. (Bassoon): *pp* accompaniment with eighth-note patterns. *a 2* marking appears.
1., 2. Hn. (F) (Horn): *pp* accompaniment with sustained notes.
Pk. (Percussion): *pp* accompaniment with sustained notes.
Vi. I (Violin I): Sustained accompaniment.
Vi. II (Violin II): Sustained accompaniment.
Vla. (Viola): *pp* accompaniment with eighth-note patterns.
Vc. (Cello): *pp* accompaniment with eighth-note patterns. *simile* marking appears.
Kb. (Double Bass): *pp* accompaniment with eighth-note patterns.

969

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pk.

Vl. I

Vl. II

Vla.

Vc.

Kb.

(tr)

a 2

a 2

a 2

f

f

38

976

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (C) *ff*

Fag. *ff*

1., 2. Hn. (F) *ff*

3., 4. Hn. (F) *ff*

Kor. (A) *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

Pk. *ff*

Trg. *ff*

Be. *ff*

38

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

a 2

981

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos. ^{a2}

Bpos.

Tb.

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

988

This page of a musical score, numbered 988, features a variety of instruments. The Piccolo (Picc.) and Flute (Fl.) parts are in the upper register, with the flute marked *8va*. The Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), and Bass Trombone (Tb.) parts are in the lower register. The Horns (Hn.) are divided into two groups: 1. and 2. Horns (F) and 3. and 4. Horns (F). The Cor Anglais (Kor. (A)) and Bassoon (Pos.) parts are also present. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes in the brass and woodwinds.

995

Picc. *t*

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tb.

a 2

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

ff

ff

999

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tb.

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

ff

tr

a²

1004

This page contains a musical score for a full orchestra and choir. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns 1 and 2 in F (1. 2. Hn. (F)), Horns 3 and 4 in F (3. 4. Hn. (F)), Choir (A) (Kor. (A)), Trumpets (Pos.), Trombones (Bpos.), Trombone (Tb.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Piccolo part begins with a measure of rest followed by a melodic line. The Flute part has a dynamic marking of *pp* and a hairpin crescendo. The Oboe part plays a series of chords. The Clarinet in C part has a long melodic line with a slur. The Bassoon part plays a rhythmic pattern. The Horns 1 and 2 parts play a melodic line. The Horns 3 and 4 parts play a similar melodic line. The Choir (A) part has a dynamic marking of *a2*. The Trumpets part plays a rhythmic pattern. The Trombones part plays a rhythmic pattern. The Trombone part plays a rhythmic pattern. The Violin I part plays a rhythmic pattern. The Violin II part plays a rhythmic pattern. The Viola part plays a rhythmic pattern. The Violoncello part plays a rhythmic pattern. The Double Bass part plays a rhythmic pattern.

1009

This page of a musical score, numbered 1009, features a variety of instruments. The Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), and Horns (1., 2. Hn. (F) and 3., 4. Hn. (F)) parts are marked with *pp* and include *a 2* markings. The Cor Anglais (Kor. (A)) and Trombone (Tb.) parts also feature *pp* dynamics. The Percussion (Pk.) part has a *pp* marking for a rhythmic pattern. The Violin I (VI. I), Violin II (VI. II), and Viola (Vla.) parts are marked with *pp* and consist of dense, rapid sixteenth-note passages. The Violoncello (Vc.) and Kontrabaß (Kb.) parts are also marked with *pp* and feature slower, more melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C).

1014

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1. 2. Hn. (F)

3. 4. Hn. (F)

Kor. (A)

Pos.

Pk.

Vl. I

Vl. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 96. The score is for measures 1014 through 1018. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns 1 and 2 in F (1. 2. Hn. (F)), Horns 3 and 4 in F (3. 4. Hn. (F)), Trumpet in A (Kor. (A)), Trombone (Pos.), Percussion (Pk.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Piccolo, Flute, Oboe, Bassoon, and Violoncello parts have melodic lines with eighth and sixteenth notes. The Percussion part has a rhythmic pattern of eighth notes. The Violin I and II parts have melodic lines with eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Horns, Trumpet, and Trombone parts have sustained notes. The score is in a key signature of one sharp (F#) and a common time signature (C).

1019

This page of a musical score, numbered 1019, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns in F (1. 2. Hn. (F) and 3. 4. Hn. (F)), Cor Anglais (Kor. (A)), and Bassoon in A (Pos.). The brass section consists of Bass Trombone (Bpos.), Trombone (Tb.), and Percussion (Pk.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Piccolo, Flute, Oboe, Bassoon, and Violoncello parts feature melodic lines with various ornaments and dynamics. The Clarinet in C and Horns in F parts play sustained chords. The Bass Trombone and Trombone parts provide harmonic support. The Percussion part has a rhythmic pattern of eighth notes. The Violin I and II parts play rhythmic patterns, with the Violin II part featuring a dense sixteenth-note texture. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Kontrabaß parts play melodic lines with various ornaments and dynamics.

1024

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (C) *ff*

Fag. *ff*

1., 2. Hn. (F) *ff*

3., 4. Hn. (F) *ff*

Kor. (A) *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

Pk. *ff*

Trg. *ff*

Be. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

1029

This page of a musical score, labeled 'Partitur' and page number '99', contains measures 1029 through 1035. The score is arranged in a system with 20 staves, each for a different instrument or voice part. The instruments listed on the left are Picc., Fl., Ob., Kl. (C), Fag., 1., 2. Hn. (F), 3., 4. Hn. (F), Kor. (A), Pos., Bpos., Tb., Pk., Trg., Be., Vl. I, Vl. II, Vla., Vc., and Kb. The key signature is one sharp (F#), and the time signature is 4/4. The Picc. and Fl. parts feature trills and grace notes. The Ob. part has a trill and grace notes. The Kl. (C) part has a trill and grace notes. The Fag. part has a trill and grace notes. The 1., 2. Hn. (F) and 3., 4. Hn. (F) parts have trills and grace notes. The Kor. (A) part has trills and grace notes. The Pos. part has trills and grace notes. The Bpos. part has trills and grace notes. The Tb. part has trills and grace notes. The Pk. part has trills and grace notes. The Trg. part has trills and grace notes. The Be. part has trills and grace notes. The Vl. I and Vl. II parts have trills and grace notes. The Vla. part has trills and grace notes. The Vc. part has trills and grace notes. The Kb. part has trills and grace notes. The score includes various musical notations such as trills, grace notes, and dynamic markings like 'a 2'.

1036

This page of a musical score, numbered 100 and titled 'Partitur', contains measures 1036 through 1040. The score is arranged in a system of staves for various instruments. The instruments listed on the left are Picc., Fl., Ob., Kl. (C), Fag., 1., 2. Hn. (F), 3., 4. Hn. (F), Kor. (A), Pos., Bpos., Tb., Vl. I, Vl. II, Vla., Vc., and Kb. The key signature is one sharp (F#), and the time signature is 4/4. The Piccolo (Picc.) part begins in measure 1036 with a quarter note G4. The Flute (Fl.) part has an 8va marking above the first measure. The Oboe (Ob.) part features a melodic line with eighth notes. The Clarinet in C (Kl. (C)) part plays a rhythmic pattern of eighth notes. The Bassoon (Fag.) part has a long note in measure 1036. The Horns (Hn.) and Trumpets (Kor. (A)) parts have long notes in measure 1036. The Trombones (Tb.) part has a steady eighth-note rhythm. The Violins (Vl. I, Vl. II) and Viola (Vla.) parts have rapid sixteenth-note passages. The Violoncello (Vc.) and Double Bass (Kb.) parts have a steady eighth-note rhythm.

1043

This page of a musical score, numbered 1043, features a variety of instruments. The Piccolo (Picc.) and Flute (Fl.) parts are in the upper register, with the Flute part including a dynamic marking of *pp*. The Oboe (Ob.), Clarinet in C (Kl. (C)), and Bassoon (Fag.) parts provide harmonic support. The Horns (1., 2. Hn. (F) and 3., 4. Hn. (F)) and Trumpets (Kor. (A)) are marked with *a 2*. The Trombones (Pos., Bpos., Tb.) and Percussion (Pk.) parts are in the lower register. The Percussion part includes a trill. The Timpani (Trg.) and Bells (Be.) parts are also present. The string section (VI. I, VI. II, Vla., Vc., Kb.) is at the bottom of the page.

1048

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tb.

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a full orchestra and choir. The page is numbered 102 and is titled 'Partitur'. The score begins at measure 1048. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns 1 and 2 in F (1., 2. Hn. (F)), Horns 3 and 4 in F (3., 4. Hn. (F)), Trumpet in A (Kor. (A)), Trombone (Tb.), Percussion (Pk.), Triangle (Trg.), and Cymbals (Be.). The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The choir part (Kor. (A)) is also present. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page contains 12 measures of music.

Vuota

Vuota

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tb.

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

Vuota

Vuota

Musical score for orchestra and choir, measures 1062-41. The score is in G major and 4/4 time. It includes parts for Piccolo, Flute, Oboe, Clarinet (C), Bassoon, Horns (1, 2 and 3, 4), Trumpets, Trombones, Percussion, Snare Drum, Violins (I and II), Viola, Violoncello, and Double Bass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is G major, and the time signature is 4/4. The score is divided into two systems, with measures 1062-41 in the first system and measures 41-41 in the second system. The word "Vuota" is written above the Piccolo and Horn parts. The number "41" is written in a box above the Piccolo part and below the Viola part. The score includes dynamic markings such as *a 2* and *tr*.

Presto h = 140

1072

Picc.

Fl. loco?

Ob.

Kl. (C) a 2

Fag. a 2

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos. a 2

Bpos.

Tb.

Pk. (tr)

Trg.

Be.

VI. I

VI. II

Vla. Presto h = 140

Vc.

Kb.

1080

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tbn.

Pk.

Trg.

Be.

Vl. I

Vl. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a symphony orchestra and choir. The page is numbered 106 and is titled 'Partitur'. It contains 18 staves of music, each labeled with an instrument or voice part. The score is in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first measure is marked with the rehearsal mark '1080'. The Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), and Bassoon (Fag.) parts feature melodic lines with slurs and ties. The Horns (1., 2. Hn. (F) and 3., 4. Hn. (F)), Trumpets (Kor. (A)), and Trombones (Pos., Bpos., Tbn.) provide harmonic support with chords and sustained notes. The Percussion (Pk.) part includes a snare drum line with a trill. The Timpani (Trg.) and Bass Drum (Be.) parts are shown with rhythmic patterns. The Violins (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.) parts provide the foundation of the score with sustained chords and rhythmic patterns. The Choir (Kor.) part is also present, with vocal lines.

42

1090

This page of a musical score contains parts for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Horns 1 and 2 (1., 2. Hn. (F)), Horns 3 and 4 (3., 4. Hn. (F)), Trumpets (Kor. (A)), Trombones (Pos., Bpos.), Tuba (Tb.), Percussion (Pk.), Snare Drum (Trg.), Bass Drum (Be.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A specific measure, measure 42, is highlighted with a box. The Piccolo part begins with a dynamic marking of *1090*. The Flute part has a circled '8' above it. The Viola part has a circled '42' above it. The score is arranged in a standard orchestral layout with staves grouped together for each instrument family.

1098

Picc.

Fl.

Ob.

Kl. (C)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (A)

Pos.

Bpos.

Tb.

Pk.

Trg.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

a 2

t

1104

This musical score page, numbered 1104, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), and Bassoon in F (Bpos.). The brass section consists of Horns in F (1. and 2. Hn. (F), 3. and 4. Hn. (F)), Trumpet in A (Kor. (A)), Trombone (Tb.), and Trombone in C (Bpos.). Percussion includes Snare Drum (Pk.) and Cymbals (Trg., Be.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a melodic line with eighth notes, while the brass instruments provide harmonic support with sustained notes and chords. The percussion instruments play rhythmic patterns, with the snare drum and cymbals contributing to the overall texture.

L'istesso tempo h = 132

1111

Picc. Fl. Ob. Kl. (C) Fag.

1., 2. Hn. (F) 3., 4. Hn. (F) Kor. (A) Pos. Bpos. Tb.

Pk. Trg. Be.

muta in Es
muta in F
muta in B

(tr)~~~~

L'istesso tempo h = 132

VI. I VI. II Vla. Vc. Kb.

pp
pp
pp
pp

Solo 1. Partitur

1119

Musical score for measures 1119-1126. The score includes parts for Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Oboe part features a solo marked 'Solo 1.' with a dynamic of *p*. The Clarinet and Bassoon parts have long notes with a dynamic of *pp*. The string parts (VI. I, VI. II, Vla., Vc., Kb.) provide a rhythmic accompaniment.



1127

Musical score for measures 1127-1134. The score includes parts for Oboe (Ob.), Clarinet in C (Kl. (C)), Bassoon (Fag.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Oboe part has a solo with a dynamic of *p*. The Clarinet and Bassoon parts have long notes with a dynamic of *pp*. The string parts (VI. I, VI. II, Vla., Vc., Kb.) provide a rhythmic accompaniment.

1135

più mosso

The musical score is arranged in two systems. The first system includes Picc., Fl., Ob., Kl. (C), Fag., Pos., Bpos., and Tbn. The second system includes VI. I, VI. II, Vla., Vc., and Kb. The score is in a key signature of one sharp (F#) and a common time signature. The tempo marking **più mosso** is placed above the Picc. staff. The dynamic marking **ff** (fortissimo) is placed below the Picc., Fl., Ob., Kl. (C), Fag., Pos., Bpos., Tbn., VI. I, VI. II, Vla., Vc., and Kb. staves. The Picc. part begins with a rest and then plays a sixteenth-note pattern. The Fl. part also begins with a rest and then plays a sixteenth-note pattern. The Ob. part begins with a rest and then plays a sixteenth-note pattern. The Kl. (C) and Fag. parts play sustained chords. The Pos. part plays a half-note melody. The Bpos. and Tbn. parts play a half-note melody. The VI. I part plays a sixteenth-note melody. The VI. II part plays a sixteenth-note melody. The Vla. part plays a sixteenth-note chordal pattern. The Vc. and Kb. parts play a sixteenth-note chordal pattern. The score is marked with **ff** throughout.

44

1143

Picc.
Fl.
Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.

44

VI. I
VI. II
Vla.
Vc.
Kb.



1155

VI. I
VI. II
Vla.
Vc.
Kb.

1165

1165

Picc. *c.p.*
pp *ff*

Fl. *c.p.*
pp *ff*

Ob. *ff*

Kl. (C) *c.p.*
pp *ff*

Fag. *c.p.*
pp *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

VI. I *ff* *ff*

VI. II *ff* *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*



1174

1174

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

1186

Pos. *ff*

Bpos. *ff*

Tb. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*



1193

Pos. *ff*

Bpos. *ff*

Tb. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Partitur
2.14a Fugue

45
1199 Allegro h = 120

Fagott

45
Allegro h = 120

Violine I

Violine II

Viola

1208

Fag.

VI. I

VI. II

Vla.

Vc.

Kb.

1216

Fag.

VI. I

VI. II

Vla.

Vc.

Kb.

1224

Fag. *tr*

VI. I

VI. II *tr*

Vla. *tr*

Vc.

Kb.



1232

Picc.

Fl.

Ob.

Kl. (C)

Fag.

46

ff

Solo I.

Pos.

ff

46

VI. I *divisi*

VI. II

Vla.

Vc.

Kb.

1240

Picc.
Fl.
Ob.
Kl. (C)
Fag.
Pos.
Bpos.
Tb.
VI. I
VI. II
Vla.
Vc.
Kb.

unisono

Detailed description: This page of a musical score contains measures 1240 through 1244. The score is for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet in C, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are active throughout. The brass section (Horn, Trumpet, Trombone) has rests in measures 1240-1241 and enters in measure 1242. The Piccolo, Flute, Oboe, and Clarinet in C parts feature melodic lines with slurs and accents. The Bassoon part has a similar melodic line. The Horn part has a melodic line starting in measure 1242. The Trumpet and Trombone parts have a rhythmic pattern of eighth notes. The Violin I part has a melodic line with slurs and accents, and the word 'unisono' is written above it. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs and accents. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes. The score is in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 1240, 1241, 1242, 1243, and 1244.

1246

Musical score for various instruments including Picc., Fl., Ob., Kl. (C), Fag., Pos., Bpos., Tb., VI. I, VI. II, Vla., Vc., and Kb. The score is written in G major and common time. The Piccolo, Flute, Oboe, Clarinet in C, and Bassoon parts feature melodic lines with grace notes and slurs. The Bassoon part includes the instruction "muta in B". The Trombones, Violins I and II, Viola, Violoncello, and Kontrabaß parts provide harmonic support with sustained notes and rhythmic patterns.

47

Andante q = 92

2.15 Pas de deux

1252 in es, B

rall. . . . a tempo

Pauken

Harfe

Violine I

Violine II

Viola

Violoncello

Kontrabass



1258

Hfe.

VI. I

VI. II

Via.

Vc.

Kb.

1263

Picc.

Fl.

Ob.

Hfe.

VI. I

VI. II

Via.

Vc.

Kb.

p

Soli

p

arco

1269

Picc. *p*

Fl. *p* 8^{va}

Ob.

1., 2. Hn. (F) *pp*
a 2

3., 4. Hn. (F) *pp*

VI. I

VI. II

Via.

Vc. *pizz.*

Kb.

Detailed description: This page of a musical score, numbered 122, contains measures 1269 through 1273. The score is for a symphony orchestra. The Piccolo (Picc.) and Flute (Fl.) parts enter in measure 1269 with a melodic line marked *p*. The Flute part is marked with an octave sign (8^{va}). The Oboe (Ob.) part has a melodic line with some grace notes. The Horns (Hn.) parts (1., 2. and 3., 4.) are mostly silent, with the 3rd and 4th horns playing a sustained chord in measure 1273, marked *pp* and *a 2*. The Violin (VI.) and Viola (Via.) parts play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part is marked *pizz.* (pizzicato) and plays a simple bass line. The Kontrabaß (Kb.) part also plays a simple bass line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8.

1274

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Hfe.

VI. I

VI. II

Via.

Vc.

Kb.

Solo 1.
pp

pp

a 2
pp

pp

1279

Kl. (B)

pp

Fag.

1., 2. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

1284

Ob. Solo 1.
pp

Kl. (B)

Fag. *pp*

1., 2. Hn. (F) *pp*

Hfe.

VI. I

VI. II

Via. *6*

Vc. arco

Kh. arco

48

Andantino q = 84

1290

Picc. *p*

Fl. *p*

Ob.

Kl. (B) Solo 1. *p*

Fag. *p*

1., 2. Hn. (F) *pp* a 2

Hfe. *pp*

48

Andantino q = 84

VI. I *pp*

VI. II *pp*

Via. *p*

Vc. *pp* pizz.

Kh. *pp* pizz.

J298

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

p

pp

a 2

pp

p

1307 **meno mosso** **rall.**

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trg.

Hfe.

VI. I

VI. II **meno mosso** **rall.**

Via.

Vc. **arco**

Kb. **arco**

49

1319 a tempo q = 84

Animato

Picc. *p*

Fl. *p*

Ob. 1. *p*

Kl. (B) 1. *p*

Fag. *p*

1., 2. Hn. (F) *pp* *p*

Hfe. *pp* *p*

VI. I *pp* *p*

VI. II **49** *pp* *p* Animato

Via. *pp* *p*

Vc. *pp* pizz. *p*

Kb. *pp* pizz. *p*

1329

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score, numbered 130, contains measures 1329 through 1338. The score is for a full orchestra and includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horns 1 and 2 in F (1., 2. Hn. (F)), Harp (Hfe.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The Piccolo and Flute parts feature a complex, rhythmic melody with many slurs and ties. The Oboe part consists of long, sustained notes. The Clarinet in B-flat and Bassoon parts play a steady eighth-note accompaniment. The Horns 1 and 2 in F play a simple harmonic line. The Harp part has a rhythmic accompaniment in the right hand and a bass line in the left hand. The Violin I and II parts play a steady eighth-note accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts play a simple harmonic line. The score is written in a standard musical notation with a grand staff for each instrument.

50

1339

Picc. *ff*

Fl. *ff*

Ob. *a 2 ff*

Kl. (B) *ff*

Fag. *ff*

1. 2. Hn. (F) *a 2 ff*

3. 4. Hn. (F) *ff*

Trg. *ff*

Hfe. *ff*

50

VI. I *ff*

VI. II *ff*

Via. *ff*

Vc. *arco ff*

Kb. *arco ff*

1349

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

[Variation d'Albrecht]

51

1358 Andante q. = 76

Picc. Fl. Ob. Kl. (B) Fag. 1., 2. Hn. (F) 3., 4. Hn. (F) Trp. (Es) Kor. (B) Pos. Bpos. Pk. in es, B

51

Andante q. = 76

VI. I VI. II Vla. Vc. Kb.

Partitur
Variation de Giselle

1376 **Andante moderato q = 84**

Picc. *pp*

Fl. *pp*

Kl. (B) *pp*

Fag. *pp*

1., 2. Hn. (F) *pp*

Pk. *pp*

Andante moderato q = 84

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

Valse

Moderato $q = 120$

rit.

J382

Picc. *mf*

Fl. *mf*

Ob. *mf*

Kl. (B) *pp* *f?* *mf*

Fag. *f?* *mf*

1., 2. Hn. (F) *mf*

3., 4. Hn. (F)

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Kb. *f* *mf*

pizz. *arco*

rit. *Moderato q = 120*

1391

Picc. *f* *mf* *f*

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

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

Kl. (B) *f* *mf* *mf* *f* *p*

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

1. 2. Hn. (F) *f* *mf* *f* *mf*

3. 4. Hn. (F) *f* *mf* *mf* *p*

Trp. (B) *f* *mf*

Pos. *mf*

Bpos. *mf*

Pk. *f* *p* *f*

VI. I *f* *mf* *f* *mf* *p*

VI. II *f* *mf* *f* *mf* *p*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Kb. *f* *mf* *f* *mf*

1403

meno mosso *rit.* . . . *a tempo* $q = 120$

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

Ob. *p* *p* *p* *p* *f* *a2*

Kl. (B) *p* *p* *p* *p* *f* *1.*

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

1., 2. Hn. (F) *mf* *1.* *p* *mf* *mf*

3., 4. Hn. (F) *mf* *1.* *p* *mf* *mf* *1.*

Trp. (B) *mf* *mf* *mf* *mf*

Pos. *mf* *mf* *mf*

Bpos. *mf* *mf* *mf*

VI. I *mf* *p* *p* *mf* *p* *mf* *p* *f*

VI. II *mf* *p* *p* *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf* *mf*

Kb. *mf* *p* *mf* *mf*

1414

rit. a tempo q = 120

Picc. *f* *mf*

Fl. *p* *mf*

Ob. *mf*

Kl. (B) *p* *mf* *mf*

Fag. *f* *p* *mf*

1., 2. Hn. (F) *f* *p* *mf*

3., 4. Hn. (F) *f* *p* *mf*

VI. I *p* *mf*

VI. II *p* *arco* *mf* *arco*

Vla. *f* *p* *arco* *mf*

Vc. *f* *p* *mf* *arco*

Kb. *f* *p* *mf* *arco*

1425

Picc. *f* *mf* *f* *ff*

Fl. *f* *mf* *f* *ff*

Ob. *f* *mf* *f* *ff*

Kl. (B) *f* *mf* *f* *ff*

Fag. *f* *mf* *f* *ff*

1., 2. Hn. (F) *f* *mf* *f* *ff*

3., 4. Hn. (F) *f* *mf* *f* *ff*

Trp. (B) *f* *f* *ff*

Pos. *f* *ff*

Bpos. *f* *ff*

Pk. *f* *f* *ff*

VI. I *f* *mf* *f* *ff*

VI. II *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mf* *f* *ff*

Kb. *f* *mf* *f* *ff*

muta B in As

Ensemble de Wilis (Coda)

1436 **52** *Allegro moderato* q. = 112
a 2
3., 4. Hn. (F) *p*

52 *Allegro moderato* q. = 112
VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

1446
3., 4. Hn. (F)

VI. I

VI. II

Vla.

Vc.

Kb.



1457

53

Picc. *pp*

Fl. *pp*

Ob. *pp* a 2

Kl. (B) *pp* a 2

Fag. *pp*

1., 2. Hn. (F) *pp* a 2

3., 4. Hn. (F) *pp*

Kor. (B) *pp*

Pos. *pp* a 2

Bpos. *pp*

Tb. *pp*

Pk. *pp*

Hfe. *pp*

53

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

1466

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

1473

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trp. (B)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

pp

1479

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trp. (B)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score, labeled 'Partitur', covers measures 1479 to 1483. It features a full orchestral arrangement. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B, and Bassoon. The brass section consists of Horns in F (first and second, third and fourth), Trumpet in B, Cor in B, Trombone (Pos.), Trombone (Bpos.), and Trombone (Tb.). The percussion section includes Percussion (Pk.). The strings section includes Harp (Hfe.), Violins (VI. I and VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of three flats and a common time signature. The woodwinds and brass play melodic lines with various articulations and dynamics. The strings provide a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes.

più mosso

1484

Picc. *ff pp*

Fl. *ff pp*

Ob. *ff*

Kl. (B) *ff pp* 1.

Fag. *ff*

1., 2. Hn. (F) *ff pp* a 2

3., 4. Hn. (F) *ff* a 2

Trp. (B) *ff*

Kor. (B) *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

Pk. *ff*

Trg. *pp*

Hfe. *ff pp*

VI. I *ff pp*

VI. II *ff pp*

Vla. *ff pp*

Vc. *ff pp*

Kb. *ff pp*

54

meno mosso

1495

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

1., 2. Hn. (F) *ff* a 2

3., 4. Hn. (F) *ff*

Trp. (B) *ff* a 2

Kor. (B) *ff*

Pos. *ff* a 2

Bpos. *ff*

Tb. *ff*

Pk. *ff*

Trg. *ff*

Hfe. *ff*

54

meno mosso

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

1505

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trp. (B)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 149, starting at measure 1505. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments listed on the left are: Piccolo, Flute, Oboe, Clarinet (B), Bassoon, Horns (F) (1st and 2nd, 3rd and 4th), Trumpet (B), Trombone, Percussion, Snare Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score consists of 16 staves. The Piccolo, Flute, and Violin I parts have a melodic line with slurs and accents. The Oboe, Clarinet (B), and Bassoon parts have a rhythmic pattern of eighth notes. The Horns (F) and Trombone parts have a rhythmic pattern of eighth notes. The Trumpet (B) part has a rhythmic pattern of eighth notes. The Percussion part has a rhythmic pattern of eighth notes. The Snare Drum part has a rhythmic pattern of eighth notes. The Harp part has a rhythmic pattern of eighth notes. The Violin II, Viola, Violoncello, and Kontrabaß parts have a rhythmic pattern of eighth notes. The score is written in a standard musical notation with various dynamics and articulations.

1511

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F)

Trp. (B)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Trg.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

attacca Oboe Solo

muta in C

a 2

muta in D

muta in A

2.16 Final

55

Allegro con moto h = 124

1517

Oboe *pp*

in d, G

Pauken

55

Allegro con moto h = 124

Violine I *pp*

Violine II *pp*

Viola *pp*

Violoncello *pp*

Kontrabass *pp*



56

più mosso

1529

Ob.

56

più mosso

Vi. I *pp*

Vi. II *pp*

Vla. *pp*

Vc. *pp*

Kb.



1536

Ob. *pp*

Vi. I

Vi. II

Vla.

Vc.

Kb. *pp*

57

1541

Fl.

Ob.

Kl. (C)

Fag.

Pos.

Bpos.

Pk.

Musical score for woodwinds and percussion, measures 57-60. Flute, Oboe, Clarinet (C), Bassoon, and Bassoon in C have melodic lines with dynamics *p* and *a2*. Percussion (Pk.) has a rhythmic pattern of eighth notes.

57

VI. I

VI. II

Vla.

Vc.

Kb.

Musical score for strings, measures 57-60. Violins I and II play sixteenth-note patterns. Viola, Violoncello, and Kontrabaß play melodic lines.

1546

This page of a musical score, labeled 'Partitur' and page number '153', contains measures 1546 through 1549. The score is arranged in a system with 13 staves, each for a different instrument. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. (C) (Clarinet in C), Fag. (Bassoon), Trp. (D) (Trumpet in D), Pos. (Trombone), Bpos. (Baritone Trombone), Pk. (Percussion), Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The Flute, Clarinet in C, Bassoon, Trombone, Violoncello, and Kontrabaß parts feature a melodic line with eighth-note patterns and some slurs. The Oboe part consists of a long, sustained note with a slur. The Trumpet in D part has a rest for the first two measures, followed by a note marked 'mf' (mezzo-forte) in the third measure, and then a rhythmic pattern of eighth notes. The Percussion part has a rhythmic pattern of eighth notes. The Violin I and Violin II parts have a rhythmic pattern of eighth notes. The Viola part has a melodic line with eighth-note patterns. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

1551

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (C) *ff*

Fag. *ff*

Trp. (D) *ff* a 2

Kor. (A) *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

Pk. *ff*

Trg. *ff*

Be. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff* *divisi*

Vc. *ff*

Kb. *ff*

1557 *meno mosso*

Picc. *tr*

Fl. *tr*

Ob. *tr*

Kl. (C) *tr* *muta in B*

Fag.

Trp. (D) *muta in B*

Kor. (A) *a 2* *pp*

Pos. *pp*

Bpos. *pp*

Tb.

Pk. *muta in c, F*

Glocken

Trg.

Be.

VI. I *meno mosso* *tr*

VI. II *tr*

Vla. *tr* *pp*

Vc.

Kb. *pp*

1563

Ob.
Kor. (A)
Pos.
Bpos.
Glocken
Vla.
Kb.

58

Andante q = 88

1568

Ob.
Kl. (B)
Fag.
Kor. (A)
Pos.
Glocken
VI. I
VI. II
Vla.
Vc.
Kb.

muta in B

pp

pp

pp

pizz.

pp

pp

1573

Kl. (B)
Fag.
VI. I
VI. II
Vla.
Vc.
Kb.

1579

Ob.
Kl. (B)
Fag.
VI. I
VI. II
Vla.
Vc.
Kb.

1585

Kl. (B)
Fag.
VI. I
VI. II
Vla.
Vc.
Kb.

1591

Ob.

Kl. (B)

Fag.

1., 2. Hn. (F)

Vl. I

Vl. II

Vla.

Vc.

Kb.

1598

59

Fl.

Ob.

Fag.

1., 2. Hn. (F)

Hfe.

Vl. I

Vl. II

Vla.

Vc.

Kb.

59

1605

Fl.

Hfe.

Vla.

Kb.



1612

Fl.

Hfe.

Vla.

Kb.



1619

Fl.

1., 2. Hn. (F)

Hfe.

Vla.

Kb.

[Molto] Allegro $\text{q} = 160$

1628

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *pp* *ff*

1., 2. Hn. (F) *pp* *ff*

3., 4. Hn. (F) *ff*

Trp. (B) *ff* a 2

Kor. (B) *ff*

Pos. *ff*

Bpos. *ff*

Tb. *ff*

Pk. *pp* *ff*

Hfe.

[Molto] Allegro $\text{q} = 160$

VI. I *pp* *ff*

VI. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Kb. *pp* *ff*

Detailed description: This page of a musical score, page 160, contains measures 1628 through 1631. The tempo is marked [Molto] Allegro with a quarter note equal to 160 (q = 160). The score is for a full orchestra and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horns in F (first and second pairs), Trumpet in B-flat, Cor in B-flat, Poson, Bassoon, and Trombone. The percussion section includes Kettel (Pk.) and Harmonica (Hfe.). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). Measures 1628-1631 show a dynamic shift from piano (pp) to fortissimo (ff) for most instruments. The woodwinds and strings play sustained notes, while the Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Cor, Poson, Bassoon, and Trombone play chords. The Kettel (Pk.) plays a rhythmic pattern of eighth notes. The Harmonica (Hfe.) is silent. The Violins I and II play a melodic line with sixteenth notes. The Viola, Violoncello, and Kontrabaß play a rhythmic pattern of eighth notes.

1633

This page of a musical score, numbered 1633, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horns in F (1., 2. Hn. (F) and 3., 4. Hn. (F)), Trumpet in B-flat (Trp. (B)), Cor Anglais (Kor. (B)), Positone (Pos.), Bassoon (Bpos.), and Trombone (Tb.). The Percussion section includes Kettel (Pk.) and Harmonie (Hfe.). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of one flat and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the Piccolo and Flute play melodic lines. The Percussion section features a complex rhythmic pattern in the Kettel part, and the Harmonie part is silent. The string section provides a steady accompaniment with various rhythmic textures.

1639

Picc.

Fl.

Ob.

Kl. (B)

Fag.

1. 2. Hn. (F)

3. 4. Hn. (F)

Trp. (B)

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

1645

Ob. a 2

Kl. (B)

Fag.

1., 2. Hn. (F)

3., 4. Hn. (F) a 2

Kor. (B)

Pos.

Bpos.

Tb.

Pk.

Vl. I

Vl. II

Vla.

Vc.

Kb.