

Orpheus.

Als wir vor einigen Jahren den Orpheus von Gluck einstudierten, konnten wir während der Proben unsere Phantasie nicht verhindern, von dem in seiner Einfachheit ergreifenden Standpunkte des großen Meisters zu abstrahieren und sich jenem Orpheus zuzuwenden, dessen Name so majestätisch und voll Harmonie über den poetischen Mythen der Griechen schwebt. Es ward dabei das Andenken an eine etrusische Vase in der Sammlung des Louvre in uns wieder lebendig, auf welcher jener erste Dichter-Musiker dargestellt ist, mit dem mystischen königlichen Reif um die Schläfe, von einem sternbesäten Mantel umwallt, die Lippen zu göttlichen Worten und Gesängen geöffnet und mit mächtigem Griff der feingeformten, schlanken Finger die Saiten der Lyra schlagend. Da scheinen die Steine gerührt zu lauschen und aus versteinten Herzen lösen sich karge brennende Tränen. Entzückt aufhorchend stehen die Tiere des Waldes, besiegt verstummen die rohen Triebe der Menschen. Es schweigt der Vögel Gesang, der Bach hält ein mit seinem melodischen Rauschen, das laute Lachen der Lust weicht einem zuckenden Schauer vor diesen Klängen, welche der Menschheit die milde Gewalt der Kunst, den Glanz ihrer Glorie, ihre völkererziehende Harmonie offenbaren.

Heute noch sproßt aus dem Herzen der Menschheit, wie auch die lauterste Moral ihr verkündigt ward, wie sie belehrt ist durch die erhabensten Dogmen, erhellt von Leuchten der Wissenschaft, aufgeklärt durch die philosophischen Forschungen des Geistes und umgeben von der verfeinertsten Zivilisation, heute noch wie ehemals und immer sproßt aus ihrem Herzen der Trieb zur Wildheit, Begier, Sinnlichkeit, und es ist die Mission der Kunst, diesen Trieb zu besänftigen, zu veredeln.

Heute wie ehemals und immer ist es Orpheus, ist es die Kunst, welche ihre melodischen Wogen, ihre gewaltigen Akkorde wie ein mildes, unwiderstehliches Licht über die widerstrebenden Elemente ergießt, die sich in der Seele jedes Menschen, und im Innersten jeder Gesellschaft in blutigem Kampfe befehden. Orpheus beweint Eurydice, das Symbol des im Übel und im Schmerz untergegangenen Ideals. Es ist ihm vergönnt, sie den Dämonen des Erebus zu entreißen, sie heraufzubeschwören aus den Finsternissen der Unterwelt, nicht aber sie im Leben zu erhalten. Möchten mindestens nie jene Zeiten der Barbarei wiederkehren, wo, wie trunkene, zügellose Mänaden, wilde Leidenschaften die Kunst erliegen machen unter mörderischen Thyrsusstäben, indem sie in fiebertollem Wahn sich rächen für die Verachtung, mit welcher jene auf ihre rohen Gelüste herabsieht.

Wäre es uns gelungen, unseren Gedanken vollständig zu verkörpern, so hätten wir gewünscht, den verklärten ethischen Charakter der Harmonien, welche von jedem Kunstwerk ausstrahlen, zu vergegenwärtigen, die Zauber und die Fülle zu schildern, womit sie die Seele überwältigen, wie sie wogen gleich elysischen Lüften, Weihrauchwolken ähnlich mählich sich verbreiten, den lichtblauen Aether, womit sie die Erde und das ganze Weltall wie mit einer Atmosphäre, wie mit einem durchsichtigen Gewand unsäglichen mysteriösen Wohllauts umgeben.

F. Liszt.

Deutsche Übersetzung von P. Cornelius.

Orphée.

Nous eûmes un jour à diriger l'Orphée de Gluck. Pendant les répétitions, il nous fut comme impossible de ne pas abstraire notre imagination du point de vue, touchant et sublime dans sa simplicité, dont ce grand maître a envisagé son sujet, pour nous reporter en pensée vers cet Orphée, dont le nom plane si majestueusement et si harmonieusement au-dessus des plus poétiques mythes de la Grèce. Nous avons revu en pensée un vase étrusque de la collection du Louvre, représentant le premier poète musicien, drapé d'une robe étoilée, le front ceint de la bandelette mystiquement royale, ses lèvres d'où s'exhalent des paroles et des chants divins ouvertes et faisant énergiquement résonner les cordes de sa lyre de ses beaux doigts, longs et effilés. Nous crûmes apercevoir autour de lui, comme si nous l'eussions contemplé vivant, les bêtes féroces des bois écouter ravis; les instincts brutaux de l'homme se taire vaincus; les pierres s'amollir: des cœurs plus durs peut-être, arrosés d'une larme avare et brûlante; les oiseaux gazouillants et les cascades murmurantes suspendre leurs mélodies; les ris et les plaisirs se recueillir avec respect devant ces accents qui révélaient à l'Humanité la puissance bienfaisante de l'art, son illumination glorieuse, son harmonie civilisatrice.

Prêchée par la plus pure des morales, enseignée par les dogmes les plus sublimes, éclairée par les fanaux les plus brillants de la science, avertie par les philosophiques raisonnements de l'intelligence, entourée de la plus raffinée des civilisations, l'Humanité, aujourd'hui comme jadis et toujours, conserve en son sein ses instincts de férocité, de brutalité, et de sensualité, que la mission de l'art est d'amollir, d'adoucir, d'ennoblir. Aujourd'hui comme jadis et toujours, Orphée, c'est-à-dire l'Art, doit épandre ses flots mélodieux, ses accords vibrants comme une douce et irrésistible lumière, sur les éléments contraires qui se déchirent et saignent en l'âme de chaque individu, comme aux entrailles de toute société. Orphée pleure Eurydice, cet emblème de l'Idéal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Érèbe, de faire sortir du fond des ténèbres cimmériennes, mais qu'il ne saurait, hélas! conserver sur cette terre. Puissent du moins ne plus jamais revenir ces temps de barbarie, où les passions furieuses, comme des ménades ivres et effrénées, vengeant le dédain que fait l'art de leurs voluptés grossières, le font périr sous leurs thyrses meurtriers et leurs furies stupides.

S'il nous avait été donné de formuler notre pensée complètement, nous eussions désiré rendre le caractère sereinement civilisateur des chants qui rayonnent de toute œuvre d'art; leur suave énergie, leur auguste empire, leur sonorité noblement voluptueuse à l'âme, leur ondulation douce comme des brises de l'Élysée, leur élèvement graduel comme des vapeurs d'encens, leur Éther diaphane et azuré enveloppant le monde et l'univers entier comme dans une atmosphère, comme dans un transparent vêtement d'ineffable et mystérieuse Harmonie.

F. Liszt.

Orpheus

Symphonische Dichtung No 4

1

Franz Liszt
1811-1886

Andante moderato

Kleine Flöte

2 Flöten

2 Hoboen

Englisches Horn

2 Klarinetten in A

2 Fagotte

I in F

4 Hörner II in C

III. IV in F

2 Trompeten in C

2 Tenorposaunen

Baßposaune u. Tuba

Pauken in C.G

2 Harfen

1. Hrf.

1. Violine

2. Violine

Bratsche

Violoncell
Kontrabaß

pp

a 2 pp

pp

p

diminuendo

diminuendo

Fl. *smops.*

Kl. *smops.*

Fg. *smops.*

1. Hr. (F)

2. Hr. (C)

1. Hrf. *dim. smops.*

2. Hrf. *dim.*

Fl. *pp*

Kl. *pp*

Fg. *pp a 2.*

1. Hr. (F) *p dim.*

2. Hr. (C) *p dim.*

1. Hrf.

2. Hrf.

Fl. *smorz.*

Kl. *smorz.*

Fg. *smorz.*

1. Hr. (F)

2. Hr. (C)

1. Hrf. *dim. smorz.*

2. Hrf.

A Un poco più di moto.

20

Fg. *mf*

1. Hr. (F) *mf espress.*

2. Hr. (C) *mf*

3. 4. Hr. (F) *mf*

1. V.

2. V.

Br.

Vo. *mf espress.*

1. *Solo*

2. 8.

Kb. *Solo*

A

Fl.

Hb.

Kl.

Fg.

1.Hr. (F)

2.Hr. (C)

3.4.Hr. (F)

1.V.

2.V.

Br.

Vc.

Kb.

p

espress.

muta in E.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

pizz.

Fl.

Hb.

Kl.

Fg.

1.V.

2.V.

Br.

Vc.

Kb.

unis.

Kl. *mf*
 Fg. *mf*
 1. Hr. (F) *mf un poco marcato*
 2. Hr. (C) *mf un poco marcato*
 1. Hrf. *f*
 1. V. *arco espress.*
 2. V. *p arco*
 Br. *p*
 Vc. Kb. *p Tutti arco*

Kl. *mf*
 Fg. *mf*
 1. Hr. (F) *mf un poco marcato*
 2. Hr. (C) *mf un poco marcato*
 1. Hrf. *f*
 1. V. *cresc.*
 2. V. *p*
 Br. *p*
 Vc. Kb. *p*

50

Fl.
1.V.
2.V.
Br.
Vo.
Kb.

B 60

Cl.
Fl.
1.Hr. (F)
2.Hr. (C)
1. Hrf. (f)
1.V.
2.V.
Br.
Vo.
Kb. p

Musical score for the first system, measures 68-71. The instruments are Kl. (Clarinet), Fg. (Flute), 1. Hr. (First Horn, F), 2. Hr. (Second Horn, C), 1. Hrf. (First Trumpet), 1. V. (First Violin), 2. V. (Second Violin), Br. (Baritone), Vo. (Voice), and Kb. (Cello/Double Bass). The score includes various musical notations such as slurs, ties, and dynamic markings. The text "mutain E." appears in the 1. Hr. and 2. Hr. staves.

Musical score for the second system, measures 70-73. The instruments are Hb. (Horn in B-flat), Kl. (Clarinet), Fg. (Flute), 1. V. (First Violin), 2. V. (Second Violin), Br. (Baritone), Vo. (Voice), and Kb. (Cello/Double Bass). The score includes performance instructions: "Ritardando." above the Hb. staff, "(p)" above the Hb. staff, "espress." below the Hb. staff, "smorz." below the Kl. staff, and "dim." below the Fg. staff. A measure number "70" is also present above the Hb. staff.

Lento.

Fl.

Hb.

E.H.

Kl.

Fg.

1. 2.

Hr.

(E)

3. Hr.

(E)

4. Hr.

(E)

1.

Hrf.

2.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

The musical score is for page 8 of a piece, marked 'Lento.' It features the following parts and markings:

- Flute (Fl.):** Rests throughout.
- Horn (Hb.):** Rests throughout.
- English Horn (E.H.):** Long note with *p espress.* marking.
- Clarinet (Kl.):** Long note with *p* marking, followed by a melodic phrase with *espress.* marking.
- Fagotto (Fg.):** Long note with *p* marking.
- Horns (1. 2. Hr. (E), 3. Hr. (E), 4. Hr. (E)):** Horns 1, 2, and 3 have rests. Horn 4 has a long note with *p* marking and *in E.* instruction.
- Harp (1. Hrf., 2. Hrf.):** Harp 1 has chords with *p* marking. Harp 2 has arpeggiated chords with *p* marking.
- Violins (1. V., 2. V.):** Violin 1 has rests. Violin 2 has a melodic line with *pizz.* marking.
- Brass (Br.):** Melodic line with *pizz.* marking.
- Violoncello (Vc.):** Melodic line with *pizz.* marking.
- Double Bass (Kb.):** Melodic line with *pizz.* marking.

Fl.
Hb.
E.H.
Kl.
Fg.
1.2. Hr. (E)
3. Hr. (E)
4. Hr. (E)
1. Hrf.
2. Hrf.
1.V.
2.V.
Br.
Vc.
Cb.

p

sv

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Horns in B-flat (Hb.), English Horn (E.H.), Clarinet (Kl.), and Bassoon (Fg.). The middle section features brass instruments: Horns in E-flat (1.2. Hr. (E), 3. Hr. (E), 4. Hr. (E)), Horns in F (1. Hrf., 2. Hrf.), Violins (1.V., 2.V.), Trumpets (Br.), Viola (Vc.), and Cello/Double Bass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play sustained notes with long slurs, while the brass instruments play rhythmic patterns. The Flute and Clarinet parts have specific dynamics marked as *p* and *sv*. The Horns in E-flat and Horns in F parts are grouped together with a brace. The Violins and Viola parts are also grouped with a brace. The Cello and Double Bass parts are grouped with a brace. The score is divided into two measures by a vertical bar line.

Fl.

Hb. *(p) molto espressa.*

E.H.

Kl.

Fg.

1. 2. Hr. (E) *in E.* *p*

3. Hr. (E) *in E.* *p*

4. Hr. (E)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo.

Kb.

This musical score page features the following instruments and parts:

- Fl.** (Flute)
- Hb.** (Horn B-flat)
- E.H.** (English Horn)
- Kl.** (Clarinet)
- Fg.** (Bassoon)
- 1.2. Hr. (E)** (First and Second Horns in E)
- 3. Hr. (E)** (Third Horn in E)
- 4. Hr. (E)** (Fourth Horn in E)
- 1. Hrf.** (First Trumpet)
- 2. Hrf.** (Second Trumpet)
- 1. V.** (First Violin)
- 2. V.** (Second Violin)
- Br.** (Trombone)
- Vo.** (Voice)
- Kb.** (Cello/Double Bass)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of two measures per system. The woodwinds and strings play sustained notes with long slurs, while the brass and strings provide harmonic support. The strings feature a rhythmic pattern of eighth notes in the lower register.

80

C

Fl.

Hb.

E.H.

Kl.

Fg.

1.2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

1.V.

2.V.

Br.

Vo.

Kb.

C

Detailed description: This is a page of a musical score, page 12, numbered 80. The score is for a large ensemble and includes parts for Flute (Fl.), Horns (Hb.), Euphonium (E.H.), Clarinet (Kl.), Bassoon (Fg.), Horns in E (1.2. Hr. (E), 3. Hr. (E), 4. Hr. (E)), Horns in F (1. Hrf., 2. Hrf.), Violins (1.V., 2.V.), Trombones (Br.), Voice (Vo.), and Double Bass (Kb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. A 'C' above the staff indicates a C-section. The score features various musical notations such as slurs, ties, and dynamic markings like 'p' and 'V'. The bottom of the page is marked with a 'C' and the number 'E. E. 3651'.

Fl. *ppp* R.
 Hb.
 E.H.
 Kl. *ppp*
 Fg.
 1.2. Hr. (E)
 3.Hr. (E)
 4.Hr. (E)
 1.Hrf. *pp*
 2.Hrf. *dolce* *p*
 1.V. *Solo (arco)* *p espress.*
 2.V.
 Br. *p*
 Vc. *p*
 Kb. *p*

Die Buchstaben R.... und A.... bedeuten geringe Ritardandi und Accelerandi, so zu sagen: leise crescendi und diminuendi des Rhythmus.

This musical score page, numbered 14, contains the following parts and markings:

- Fl.** (Flute): Sustained notes with long horizontal lines.
- Hb.** (Horn): Sustained notes with long horizontal lines.
- E.H.** (English Horn): Sustained notes with long horizontal lines.
- Kl.** (Clarinet): Sustained notes with long horizontal lines.
- Fg.** (Fagott): Sustained notes with long horizontal lines.
- 1.2. Hr. (E)** (Horn): Sustained notes with long horizontal lines.
- 3. Hr. (E)** (Horn): Sustained notes with long horizontal lines.
- 4. Hr. (E)** (Horn): Sustained notes with long horizontal lines.
- 1. Hrf.** (Harp): Active melodic line with slurs.
- 2. Hrf.** (Harp): Active melodic line with slurs.
- 1. V.** (Violin): Active melodic line with slurs.
- 2. V.** (Viola): Sustained notes with long horizontal lines.
- Br.** (Trumpet): Sustained notes with long horizontal lines.
- Vo.** (Voice): Sustained notes with long horizontal lines.
- Kb.** (Cello): Sustained notes with long horizontal lines.

Performance markings include **arco** (arco) and **p** (piano) in the lower sections of the score.

R.

Fl. *ppp*

Hb.

E.H.

Kl. *ppp*

Fg. *p*

1.2. Hr. (E) *p*

3.Hr. (E)

4.Hr. (E)

1. Hrf.

2. Hrf.

1.V. *cresc. p pizz. p espress.*

2.V. *pizz.*

Br. *pizz.*

Vo. *pizz.*

Kb. *pizz.*

Fl.
Hb.
E.H.
Kl.
Fg.
1.2. Hr. (E)
3. Hr. (E)
4. Hr. (E)
1. Hrf.
2. Hrf.
1.V.
2.V.
Br.
Vc.
Kb.

arco
p
arco
p

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Horns (Hb., E.H., 1.2. Hr. (E), 3. Hr. (E), 4. Hr. (E)), Clarinet (Kl.), Bassoon (Fg.), and Harp (1. Hrf., 2. Hrf.). The bottom section includes Violins (1.V., 2.V.), Trumpets (Br.), Cello (Vc.), and Double Bass (Kb.). The score features various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'arco p'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

D Poco a poco più di moto.

Fl.

Hb.

E. H.

Kl.

Fg. *(p) cresc. .*

1. 2. Hr. (E) *(p) cresc. .*

3 Hr. (E) *(p) cresc. .*

4 Hr. (E)

1. Hrf. *cresc. molto*

2. Hrf.

Tutti

1. V. *(p) cresc. .*

2. V. *arco (p) cresc. .*

Br. *arco (p) cresc. .*

Vc. *cresc. .*

Kb. *cresc. .*

D *cresc. .*

Detailed description: This is a page of a musical score for orchestra and strings, numbered 17. The title is "D Poco a poco più di moto." The score is arranged in systems. The first system includes Flute (Fl.), Horns in B-flat (Hb.), English Horn (E. H.), Clarinet (Kl.), Bassoon (Fg.), and three Horns in E-flat (1. 2. Hr. (E), 3 Hr. (E), 4 Hr. (E)). The second system includes the First and Second Violins (1. Hrf., 2. Hrf.). The third system includes the Violins (1. V., 2. V.), Trumpets (Br.), Violoncello (Vc.), and Double Bass (Kb.). The Double Bass part is marked with a "D". The score features various dynamics such as *(p) cresc. .* and *cresc. molto*. The word "Tutti" is written above the strings. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a major mode.

100

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo

1. V.

2. V.

Br.

Vc.

Kb.

rinf.

p

p espressivo

(mf) cresc.

pizz.

2.

Fl. *a 2.*

Hb.

K. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Ve.

Kb.

a 2.

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Vc.

Kb.

(mf) molto espressivo

(p)

(p)

(p)

molto espressivo

Detailed description: This is a page of a musical score for a symphony or concert band. The page is numbered '20' in the top left corner. The score is written for a variety of instruments, including Flute (Fl.), Horn in B-flat (Hb.), E-flat Horn (E. H.), Clarinet (Kl.), Bassoon (Fg.), three Horns in E-flat (1. 2. Hr. (E), 3. Hr. (E), 4. Hr. (E)), two Horns in F (1. Hrf., 2. Hrf.), Violin Solo (Viol. Solo.), two Violins (1. V., 2. V.), Trumpet (Br.), Cello (Vc.), and Double Bass (Kb.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two measures. The first measure contains various melodic and harmonic lines for the instruments. The second measure features a sustained, expressive passage for the strings and horns, marked with dynamics like *(mf)* *molto espressivo* and *(p)*. There are several slurs and phrasing marks throughout the score, indicating the flow of the music.

This musical score page, numbered 21, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with a long slur.
- Hb.** (Horn B-flat): Treble clef, melodic line with a long slur.
- E H.** (Horn E-flat): Treble clef, mostly rests.
- Kl.** (Clarinet): Treble clef, melodic line with a slur and a *(p)* dynamic marking.
- Fg.** (Bassoon): Treble clef, melodic line with a slur and a *(p)* dynamic marking.
- 1. 2. Hr. (E)** (Horn 1 & 2 E-flat): Treble clef, chordal accompaniment.
- 3. Hr. (E)** (Horn 3 E-flat): Treble clef, melodic line with a long slur.
- 4. Hr. (E)** (Horn 4 E-flat): Bass clef, melodic line with a long slur.
- 1. Hrf.** (Harp 1): Treble and Bass clefs, chordal accompaniment with a *(s)* marking.
- 2. Hrf.** (Harp 2): Treble and Bass clefs, arpeggiated accompaniment.
- Viol. Solo.** (Violin Solo): Treble clef, melodic line with a long slur.
- 1. V.** (Violin 1): Treble clef, rhythmic accompaniment.
- 2. V.** (Violin 2): Treble clef, rhythmic accompaniment.
- Br.** (Trumpet): Bass clef, melodic line.
- Vo.** (Cello): Bass clef, melodic line.
- Kb.** (Double Bass): Bass clef, melodic line.

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

1. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Ve.

Kb.

dimin.

dimin.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Horns (Hb.), English Horn (E. H.), Clarinet (Kl.), Bassoon (Fg.), and three Horns in E (1. 2. Hr. (E), 3. Hr. (E), 1. Hr. (E)). The middle section features two Harps (1. Hrf., 2. Hrf.). The bottom section includes Violin Solo (Viol. Solo.), Violins (1. V., 2. V.), Brass (Br.), Viola (Ve.), and Double Bass (Kb.). The score is divided into two measures by a vertical bar line. The first measure contains various melodic and harmonic lines, with the Horns in E marked with *dimin.* (diminuendo). The second measure continues the musical development, featuring a prominent violin solo and sustained harmonic support from the strings and harps.

R.

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

cresc.

mf

ppp

mf

ppp

espressivo

espressivo

pp

p

unis.

pizz.

p

pizz.

p

p

Solo arco

(p) dolce

muta in F.

muta in F.

muta in F.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Melodic line with slurs and accents.
- Hb.** (Horn B): Sustained notes.
- E. H.** (E-flat Horn): Sustained notes.
- Kl.** (Clarinet): Melodic line with slurs and accents.
- Fg.** (Fagott): Sustained notes.
- Hr. (F)** (Horn F): Sustained notes.
- 1. Hrf.** (1st Horn): Active melodic line.
- 2. Hrf.** (2nd Horn): Active melodic line.
- 1. V.** (1st Violin): Sustained notes.
- 2. V.** (2nd Violin): Sustained notes.
- Br.** (Trumpet): Sustained notes.
- Vo. Solo.** (Solo Voice): Melodic line with slurs and accents.
- Kb.** (Kontrabaß): Sustained notes.

This musical score page contains measures 118 through 121. The instruments and parts are arranged as follows:

- Fl.** (Flute): Measures 118-120 feature a melodic line with slurs and ties. Measure 121 has a rest.
- Hb.** (Horn): Measures 118-120 have rests. Measure 121 has a rest.
- E. H.** (English Horn): Measures 118-120 have rests. Measure 121 has a rest.
- Kl.** (Clarinet): Measures 118-120 feature a melodic line with slurs and ties. Measure 121 has a rest.
- Fg.** (Bassoon): Measures 118-120 have rests. Measure 121 has a melodic line starting with *rit.* and *espress.* (11. *mf*).
- Hr. (F)** (French Horn): Measures 118-120 have rests. Measure 121 has a rest.
- 1. Hrf.** (First Trumpet): Measures 118-120 feature a rhythmic accompaniment. Measure 121 has a rest.
- 2. Hrf.** (Second Trumpet): Measures 118-120 feature a rhythmic accompaniment. Measure 121 has a rest.
- 1. V.** (First Violin): Measures 118-120 have rests. Measure 121 has a rest.
- 2. V.** (Second Violin): Measures 118-120 have rests. Measure 121 has a rest.
- Br.** (Trumpet): Measures 118-120 have rests. Measure 121 has a rest.
- Vo. Solo.** (Solo Voice): Measures 118-120 feature a melodic line with slurs. Measure 121 has a rest.
- Vo.** (Voice): Measures 118-120 feature a melodic line with slurs. Measure 121 has a rest.
- Kb.** (Cello/Double Bass): Measures 118-120 feature a rhythmic accompaniment. Measure 121 has a rest.

Performance markings include *rit.*, *espress.*, *mf*, *pp*, *arco*, *pizz.*, and *molto espress.*

R

Fl. *ppp* *pp*

Hb.

E. H.

Kl. *ppp* *pp*

Fg.

Hr. (F)

1. Hrf. *pp*

2. Hrf. *p*

1. V. Solo arco *(p) dolce*

2. V.

Br.

Vo. Solo. pizz. *(p)*

Vc.

Kb.

Fl.

Hb.

E.H.

Kl.

Fg.

Hr.
(F)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo.

Kb.

dimin.

p

p

Tutti

cresc.

arco

(p) cresc.

arco

cresc.

arco

cresc.

arco

cresc.

cresc.

E sempre un poco accelerando il tempo sin' all' Andante con moto.

130 a 2.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, marked *mf* and *a 2.*
- Hb. (Horn):** Part 1, marked *cresc.* and *mf*.
- Kl. (Clarinet):** Part 1, marked *cresc.* and *mf*.
- Fg. (Bassoon):** Part 1, marked *cresc.* and *mf*.
- Hr. (F) (Horn):** Part 1, marked *in F.* and *mf*.
- Tr. (C) (Trumpet):** Part 1, marked *in C.* and *mf*.
- 1. Hrf. (Horn):** Part 1, marked *mf*.
- 2. Hrf. (Horn):** Part 2, marked *mf*.
- 1. V. (Violin):** Part 1, marked *p*.
- 2. V. (Violin):** Part 2, marked *p*.
- Br. (Cello):** Part 1, marked *pizz.* and *arco*.
- Vo. (Viola):** Part 1, marked *pizz.* and *arco*.
- Kb. (Double Bass):** Part 1, marked *pizz. arco* and *p*.

Dynamic markings include *cresc.*, *mf*, *f espressivo*, *p*, and *mf*. Performance instructions include *in F.*, *in C.*, *pizz.*, and *arco*. The score is marked with a first ending bracket and a *a 2.* instruction.

This musical score page contains the first three measures of a piece. The instruments and parts are arranged as follows from top to bottom:

- Fl.** (Flute): Starts with a second ending (*a. 2.*) in the first measure.
- Hb.** (Horn): Standard orchestration.
- Kl.** (Clarinet): Starts with a second ending (*a. 2.*) in the second measure.
- Fg.** (Bassoon): Includes a *p* dynamic marking in the first measure.
- Hr. (F)** (French Horn): Includes the instruction *in F.* and a *p* dynamic marking in the first measure.
- Tr. (C)** (Trumpet): Standard orchestration.
- 1. Hrf.** (First Harp): Features arpeggiated chords in the second and third measures.
- 2. Hrf.** (Second Harp): Features arpeggiated chords in the second and third measures.
- 1. V.** (First Violin): Includes a *p* dynamic marking in the second measure.
- 2. V.** (Second Violin): Includes a *p* dynamic marking in the second measure.
- Br.** (Brass): Includes a *piaz.* (pizzicato) marking in the first measure and a *p* dynamic marking in the second measure.
- Vo.** (Voice): Includes a *piaz.* marking in the first measure and an *arco* marking in the second measure.
- Kb.** (Cello/Double Bass): Standard orchestration.

This musical score page, numbered 30, contains the following parts and markings:

- Fl.**: Flute part with a first ending bracket labeled "a 2." above the staff.
- Hb.**: Horn part.
- Kl.**: Clarinet part with a first ending bracket labeled "a 2. b" above the staff.
- Fg.**: Bassoon part with a dynamic marking of *p* at the beginning.
- Hr. (F)**: Horn in F part.
- Tr. (C)**: Trumpet in C part.
- 1. Hrf.**: First Horn part.
- 2. Hrf.**: Second Horn part.
- 1. V.**: First Violin part.
- 2. V.**: Second Violin part.
- Br.**: Trombone part with a dynamic marking of *p* at the beginning.
- Vo.**: Voice part with markings *pizz.* and *arco*.
- Kb.**: Keyboard part.

Fl. *a 2.*

Hb.

Kl. *a 2.*

Fg.

Hr. (F)

Tr. (C)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo. *pizz.*

Kb.

arco

Fl. *a 2.*

Hb. *cresc. molto*

Fg. *a 2.*

8. 4. Hr. (F) *cresc. molto*

1. V. *cresc. molto*

2. V. *cresc. molto*

Br.

Vo. *pizz. cresc. molto*

arco

(cresc.)

Andante con moto.

This page of a musical score, numbered 32, is titled "Andante con moto." It features a full orchestral arrangement. The woodwind section includes two flutes (Fl.), two clarinets (Cl.), one bassoon (Fg.), one horn in F (Hr. (F)), one trumpet in C (Tr. (C)), and one trombone (Tps.). The brass section consists of one horn in F, one trumpet in C, one trombone, and one tuba (Tb.). The string section includes one first violin (1. V.), one second violin (2. V.), one viola (Br.), one alto (Vo.), and one double bass (Kb.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Andante con moto." The music is divided into measures, with various musical notations such as notes, rests, and dynamics. The woodwinds and strings play a melodic line, while the brass section provides harmonic support. The score is arranged in a standard orchestral layout, with the woodwinds and strings on the left and the brass on the right.

150 33

Kl. Fl.
 Fl.
 Hb.
 Kl.
 Fg.
 Hr. (F)
 Tr. (C)
 Tps.
 Bps. Tb.
 Pk.
 1. Hrf.
 2. Hrf.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

Kl. Fl.
 Fl.
 Hb.
 Kl.
 Fg.
 Hr. (F)
 Tr. (C) *a 2.* *espress.* *p*
 Tpx.
 Bps. Tb.
 Pk.
 1. Hrf.
 2. Hrf.
 1. V.
 2. V.
 Br.
 Vc.
 Kb.
 F

160

Musical score for measures 155-160. The instruments listed are Kl. (Clarinets), Fg. (Flutes), Tr. (C) (Trumpets in C), Tps. (Trumpets), Bps. (Baritone saxophones), Tb. (Tenor saxophones), 1.V. (Violins I), 2.V. (Violins II), Br. (Bassoons), Vo. (Voice), and Kb. (Kb. - Keyboard/Double Bass). The score includes performance instructions such as *decreac.*, *div.*, *poco a poco dim.*, and *espress.*. The music is in a key with one flat and a 2/4 time signature.

Continuation of the musical score for measures 160-165. The instruments listed are Kl., Fg., 1.V., 2.V., Br., Vo., and Kb. The score includes the instruction *poco a poco dim.*. The music continues with similar instrumentation and performance style as the previous section.

G
Rallentando.

Kl.
 Fg.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

G
 p
 pizz.

170 Lento.
 Hb.
 E.H.
 Kl.
 Fg.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

espress.
 p
 a 2.
 Solo arco
 (p) espress.
 unis.
 pp
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

a 2

Fl.

Hb.

E.H.

Kl.

Fg.

Hr. (F)

Tr. (C)

Tps.

Bps.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

f

(mf) cresc.

p

pp

poco a poco cresc.

cresc.

cresc.

cresc.

180 ^a 2

Fl. *cresc. molto*

Hb. *cresc. molto*

Kl. *cresc. molto*

Fg. *cresc. molto*

Hr. (F)

Tr. (C) *(mf) cresc.*

Tps. *(mf) cresc.*

Bps. *(mf) cresc.*

Pk. *(mf) cresc.*

1. Hrf. *(mf) cresc.*

2. Hrf. *(mf) cresc.*

1.V. *cresc. molto*

2.V. *cresc. molto*

B. *cresc. molto*

Vc. *cresc. molto*

Kb. *cresc. molto*
Bassi *arco*

This musical score page features the following instruments and parts:

- Flutes:** Kl. Fl. (First Flute), Fl. (Second Flute), Hb. (Third Flute)
- Horns:** E. H. (E-flat Horn), Kl. (Trumpet), Fg. (Fagott)
- Brass:** Hr. (F) (Horn in F), Tr. (C) (Trumpet in C), Tps. (Trompete), Bps. (Bass Trombone), Tb. (Trombone)
- Percussion:** Pk. (Percussion)
- Harps:** 1. Hrf. (First Harp), 2. Hrf. (Second Harp)
- Strings:** 1. V. (Violin I), 2. V. (Violin II), Hr. (Viola), Vc. (Violoncello), Kb. (Kontrabaß)

The score includes various musical notations such as slurs, accents, and dynamic markings. A specific instruction 'a 2.' is visible above the second flute part.

This musical score page contains the following parts and markings:

- Woodwinds:** Kl. Fl. (with *a 2.* marking), Fl., Hb., E.H., Kl., Fg., Hr. (F), Tr. (C), Tps., Bps., Tb., Pk.
- Strings:** 1. Hrf., 2. Hrf., 1.V., 2.V., Br., Vc., Kb.
- Measure 188:** Features a *a 2.* marking in the Flute part.
- Measure 189:** Features a *a 2.* marking in the Bassoon part.
- Measure 190:** Features a *rin* marking in the second Horn part.

This musical score is for a full orchestra and includes the following parts:

- Flute (Fl.):** Part 1, marked *a 2.*
- Clarinet (Cl.):** Part 1, marked *a 2.* and *dim.*
- Saxophone (Sax.):** Part 1, marked *a 2.*
- Trumpet (Tr.):** Part 1, marked *(C)*
- Trombone (Tb.):** Part 1, marked *(F)*
- Horns (Hr.):** Part 1, marked *(F)*
- String Quartet (Str.):** Violins 1 & 2, Violas, Cellos, and Double Basses.
- Woodwinds:** Clarinet in Bb, Bassoon, and Contrabassoon.

The score features various dynamics such as *dim.*, *decreac.*, and *pizz.* across different sections.

Musical score for orchestra and voices, measures 210-214. The score includes parts for Kl.Fl., Fl., Hb., E.H., Kl., Fg., Hr. (F), Tr. (C), Tps., Bps., Tb., Pk., 1. Hrf., 2. Hrf., 1.V., 2.V., Br., Vo., and Kb. The music is marked "Poco rallentando." and features dynamics such as (pp) dolce and ppp.