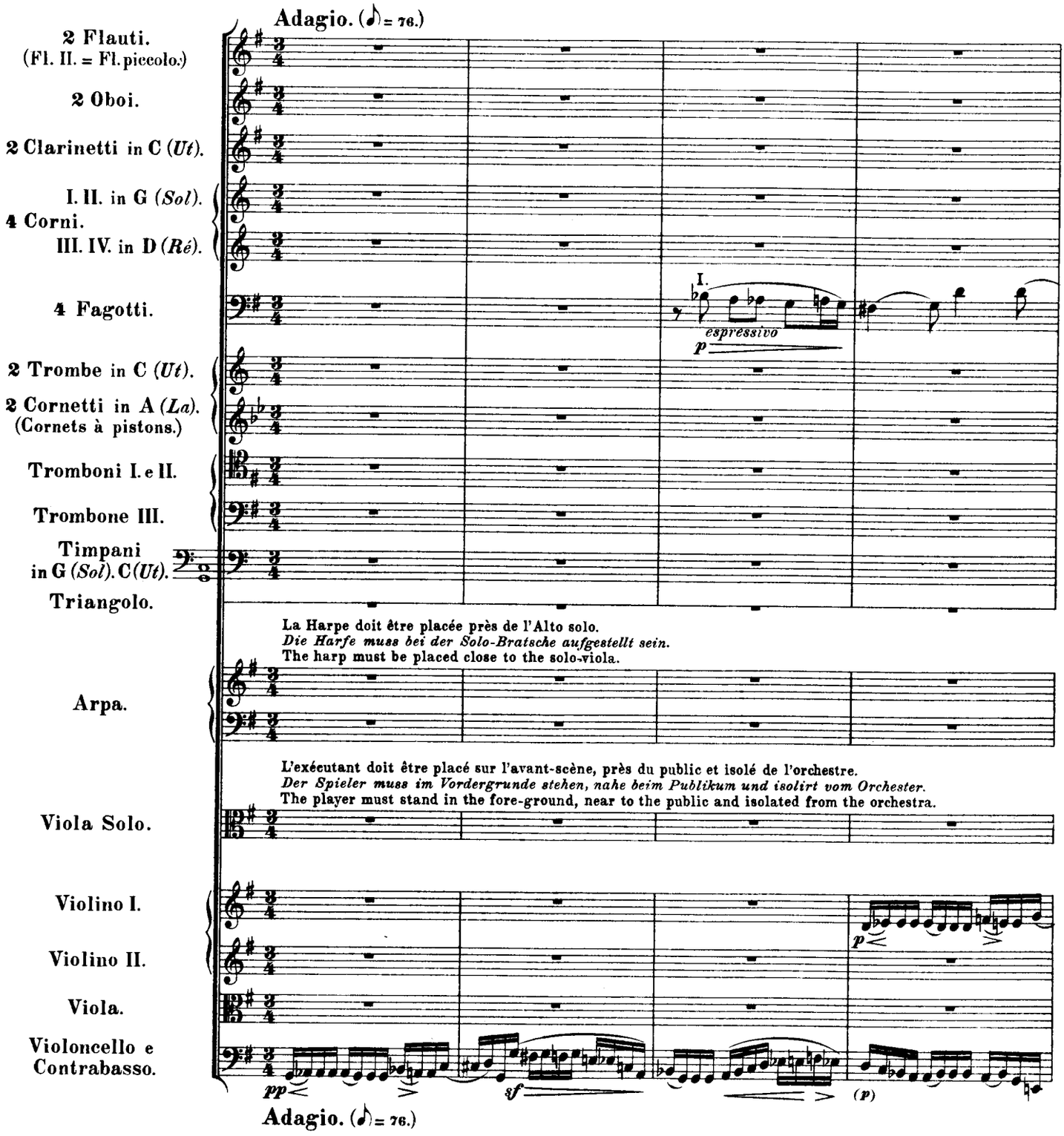
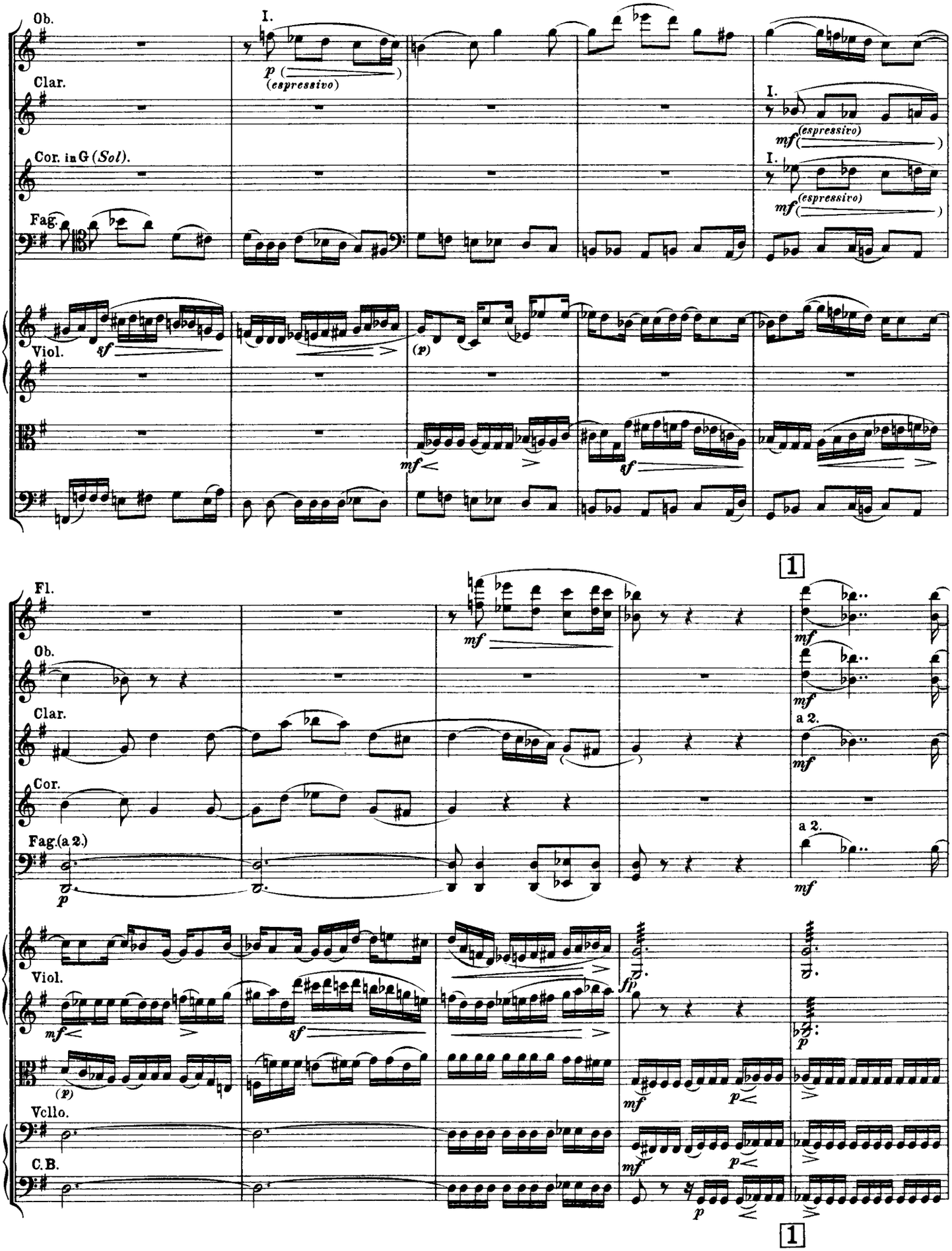
HAROLD IN ITALY, OP. 16

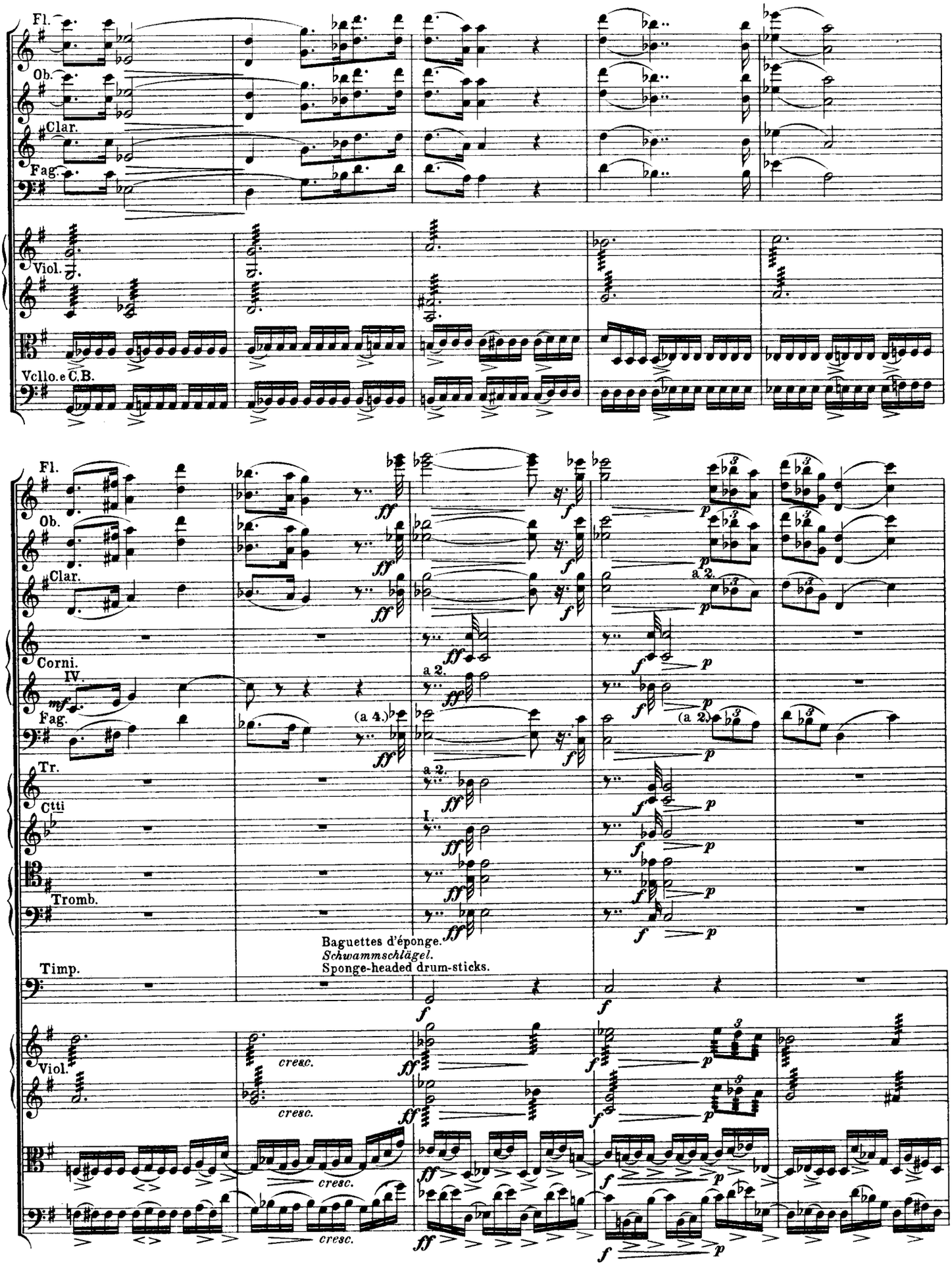
I.

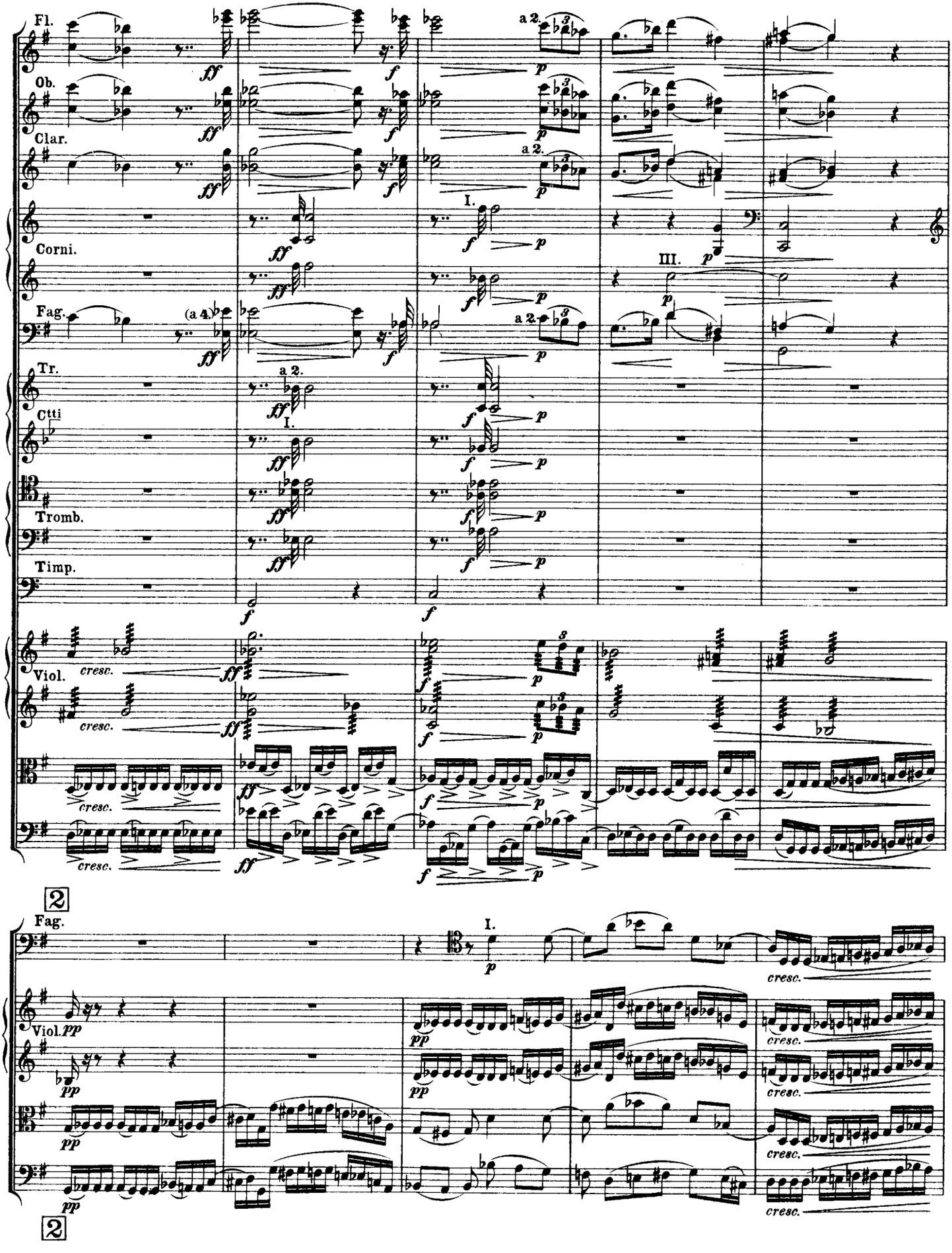
Harold aux Montagnes. Harold in the Mountains.

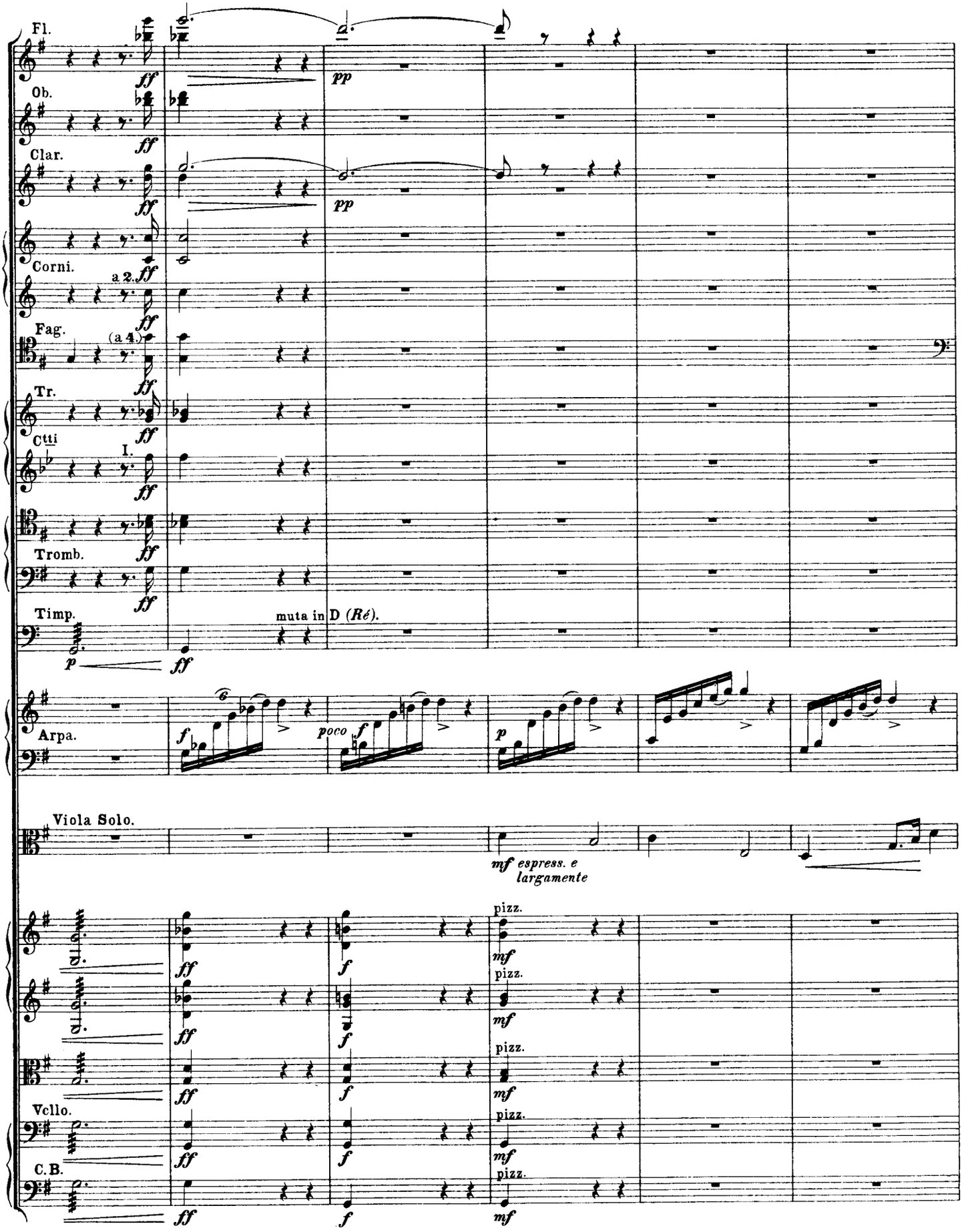
Scènes de mélancolie, de bonheur et de joie. Scenes of melancoly. happiness and joy.

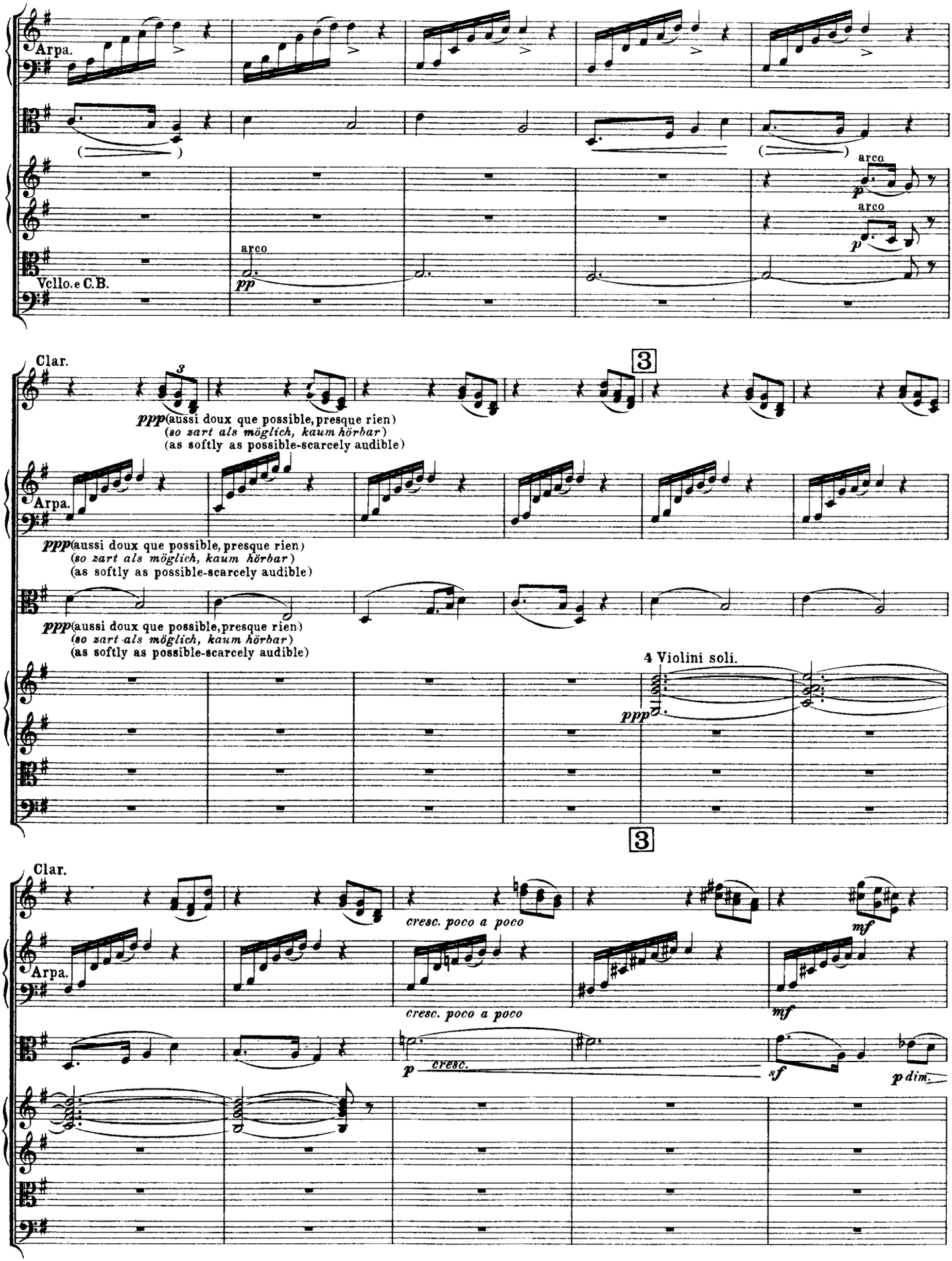


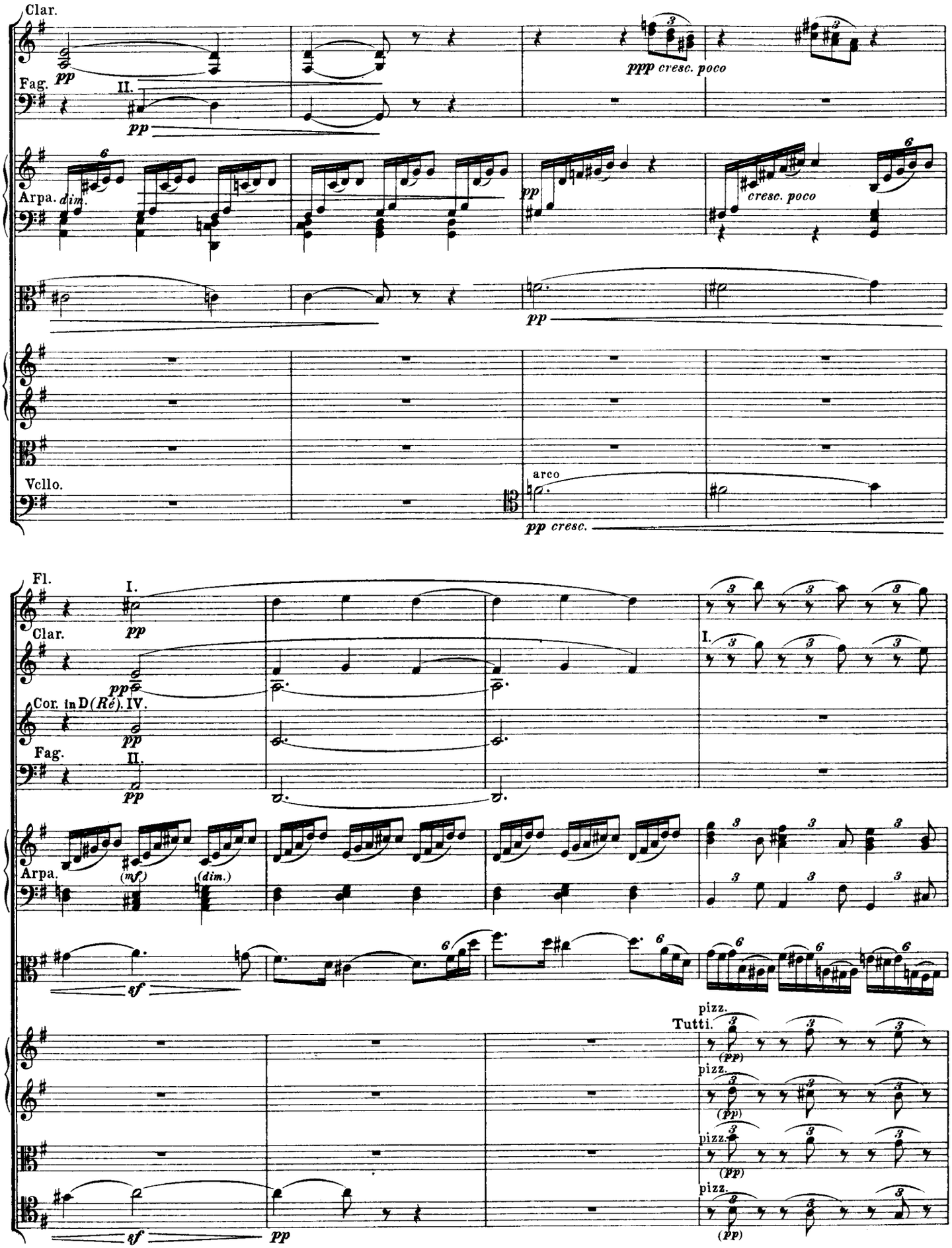

Ob.
Clar.
Cor. in G (Sol).
Fag.
Viol.
I.
p (espressivo)
I.
mf (espressivo)
I.
mf (espressivo)
sf
(p)
mf
sf
Fl.
Ob.
Clar.
Cor.
Fag. (a 2.)
1
mf
mf
mf
a 2.
mf
a 2.
mf
p
Viol.
Vcllo.
C.B.
mf
sf
(p)
fp
mf
p
mf
p
p
1

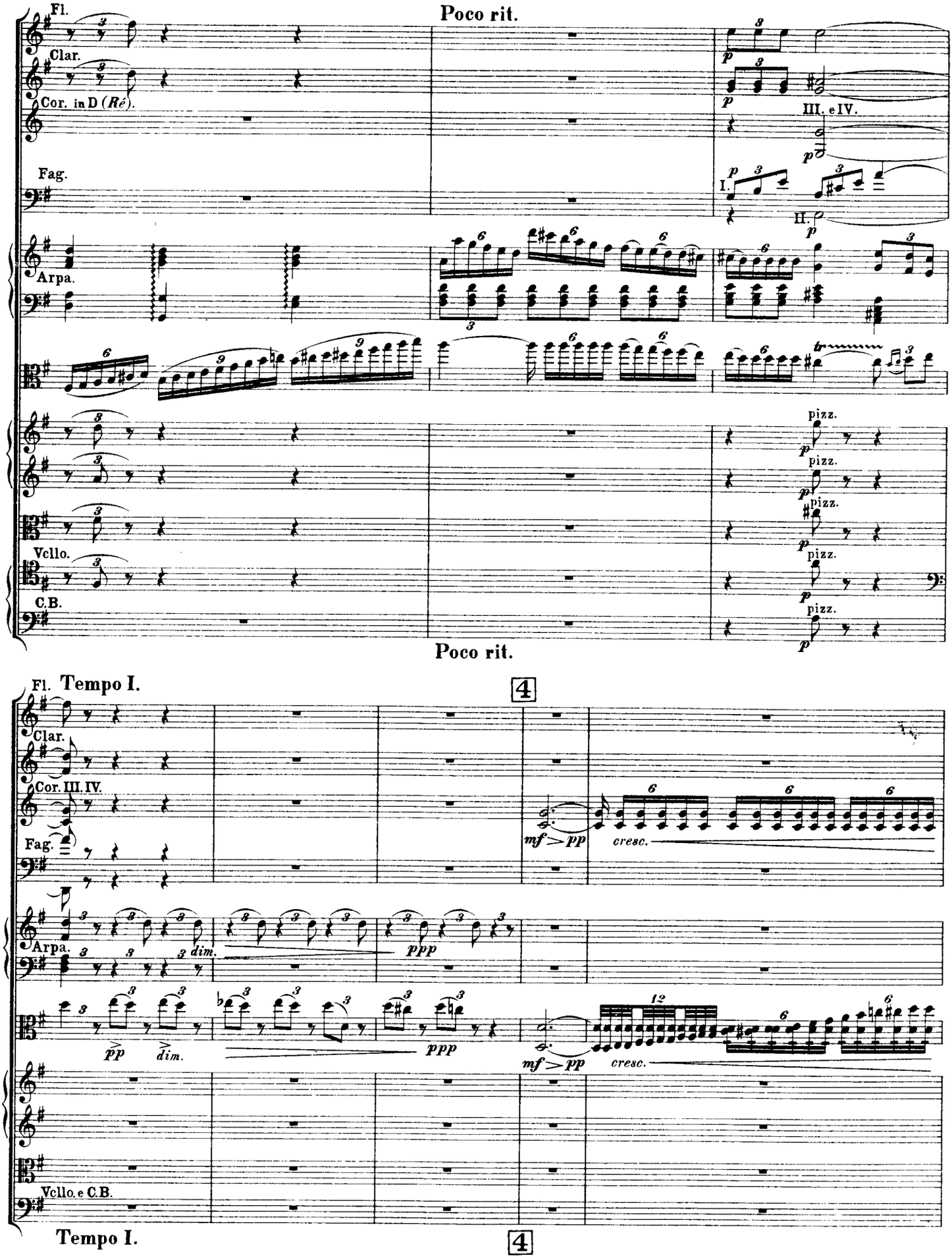

Fl.
Ob.
Clar.
Fag.
Viol.
Vcllo.e C.B.
Fl.
Ob.
Clar.
Corni.
IV.
Fag.
Tr.
Ctti
Tromb.
Timp.
Viol.
a 2.
(a 4.)
(a 2.)
I.
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
cresc.

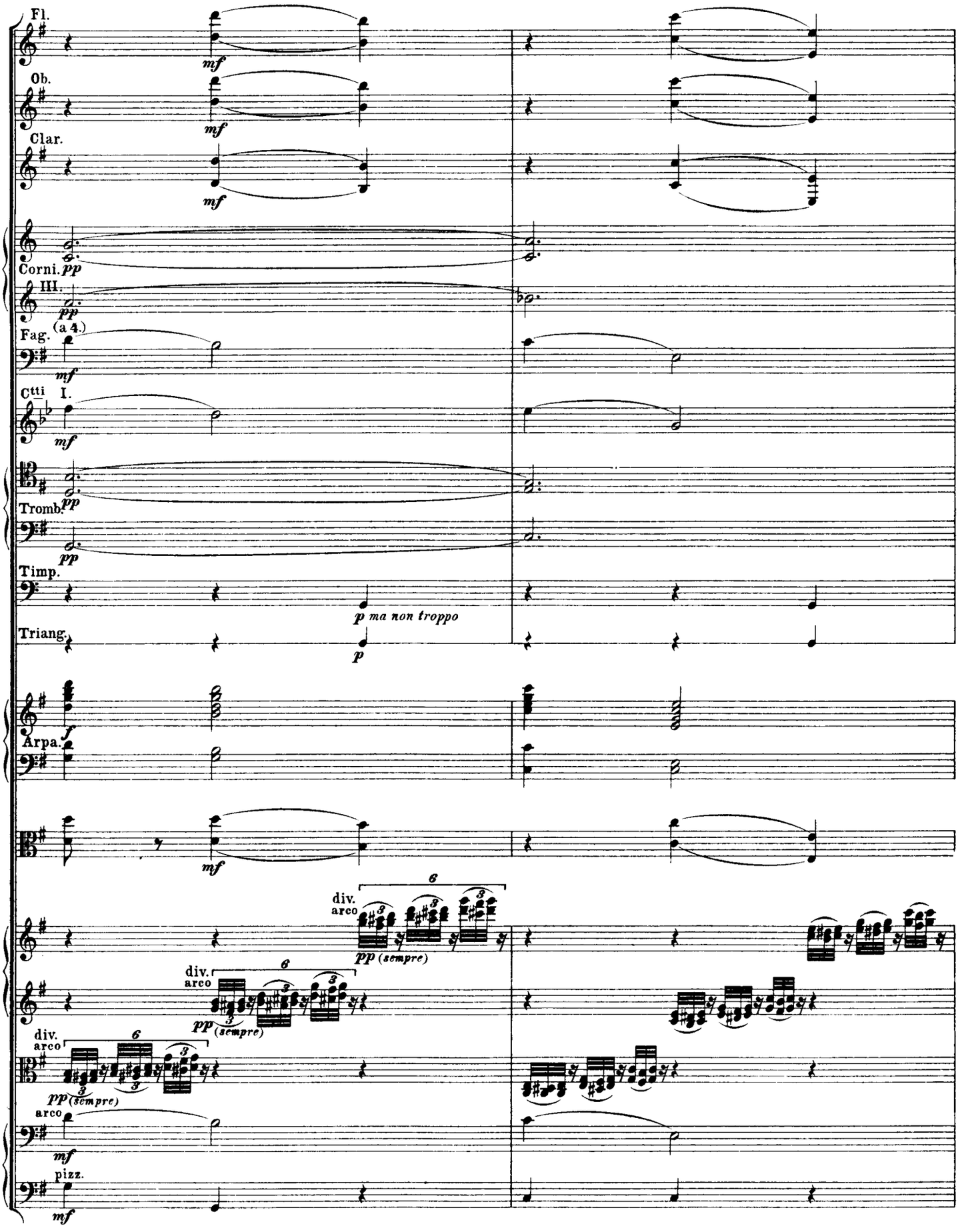

Fl.
Ob.
Clar.
Corni.
Fag.
Tr.
Ctti
Tromb.
Timp.
Viol.
a 2.
I.
III.
cresc.
2
Fag.
Viol.
pp
cresc.
2

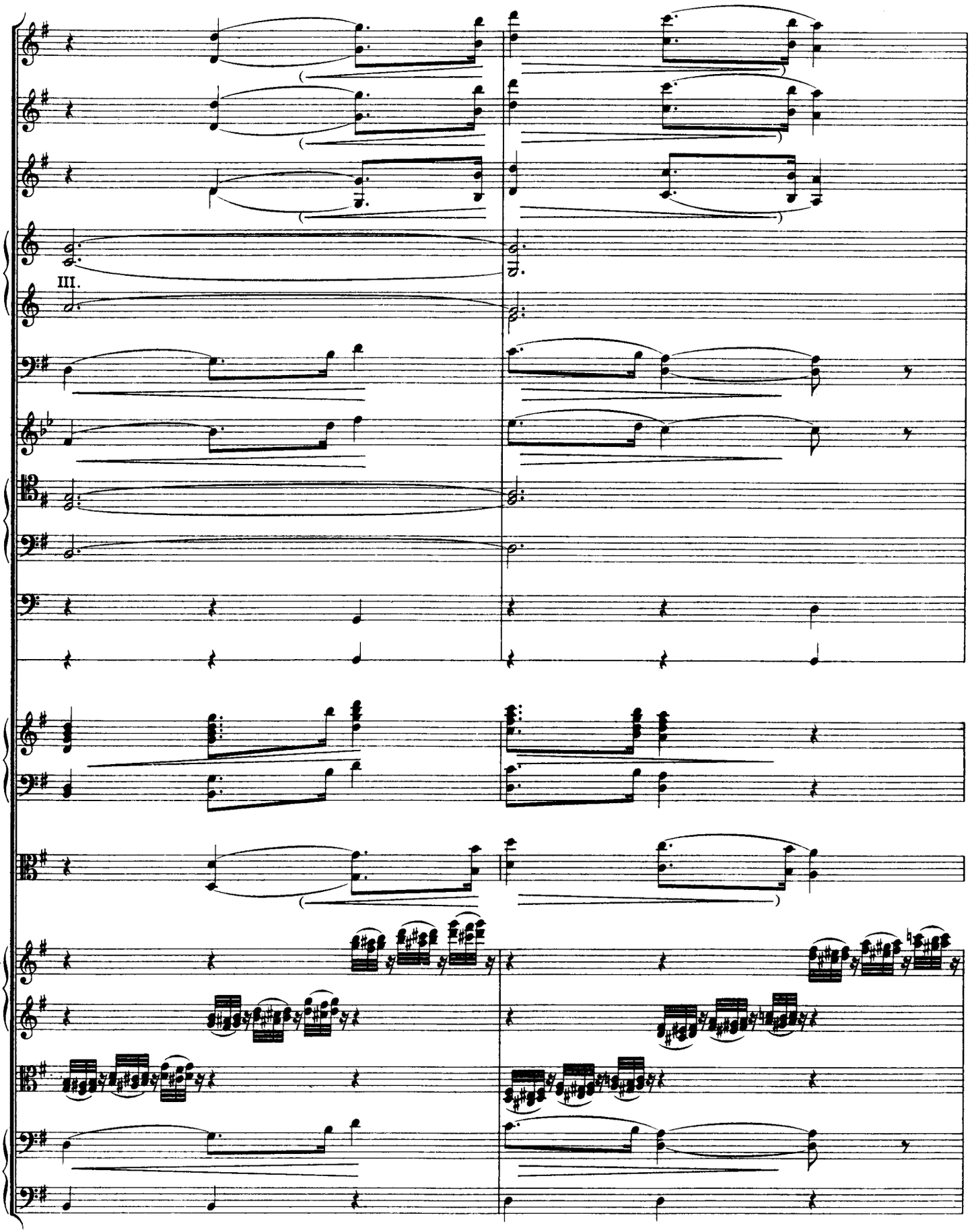

Fl.
Ob.
Clar.
Corni.
a 2.
Fag.
(a 4.)
Tr.
Ctti
I.
Tromb.
Timp.
muta in D (Ré).
Arpa.
Viola Solo.
mf espress. e largamente
pizz.
Vcllo.
C.B.

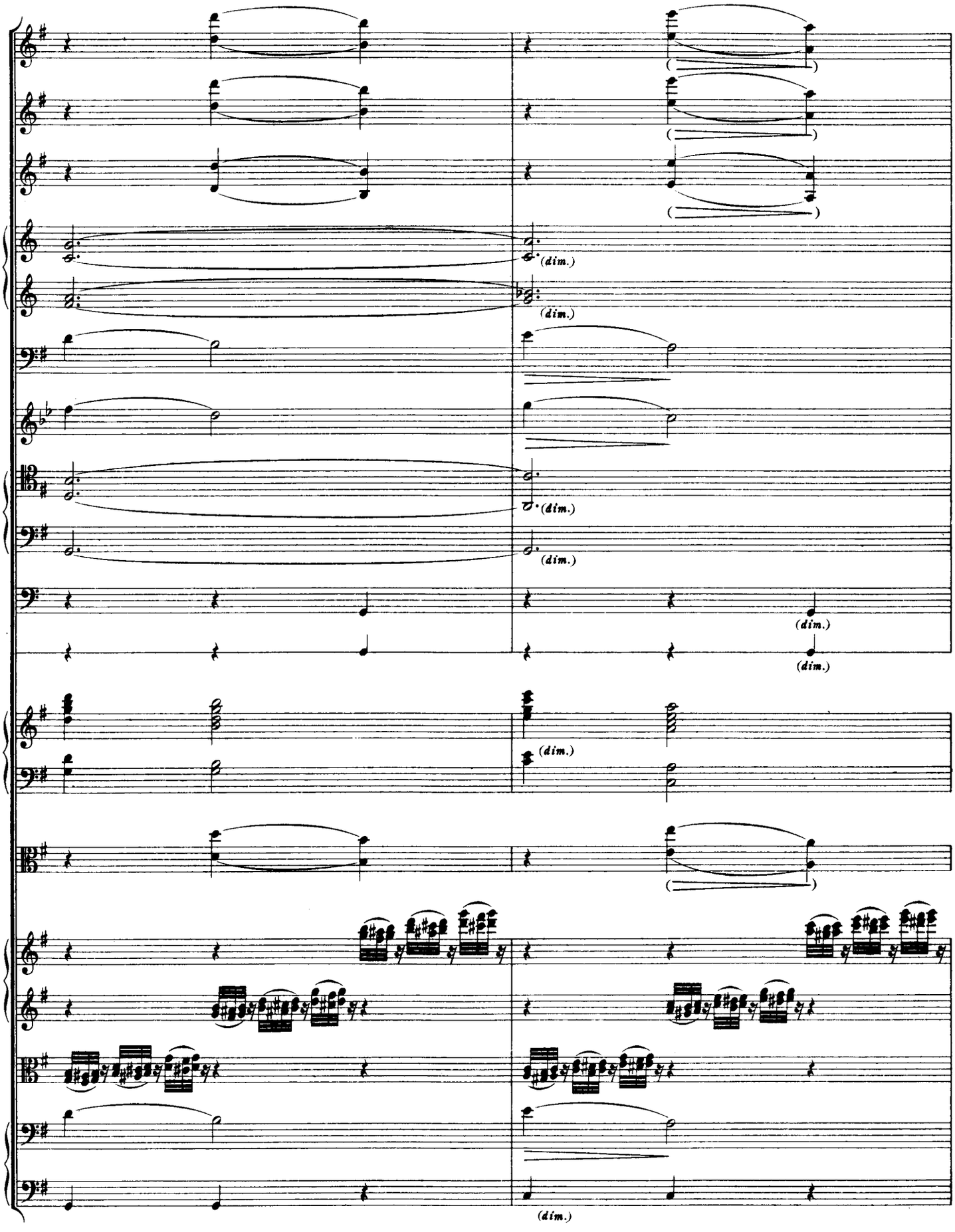

Arpa.
Vello. e C.B.
arco
pp
arco
p
arco
p
Clar.
3
ppp (aussi doux que possible, presque rien)
(so zart als möglich, kaum hörbar)
(as softly as possible-scarcely audible)
Arpa.
ppp (aussi doux que possible, presque rien)
(so zart als möglich, kaum hörbar)
(as softly as possible-scarcely audible)
ppp (aussi doux que possible, presque rien)
(so zart als möglich, kaum hörbar)
(as softly as possible-scarcely audible)
4 Violini soli.
ppp
3
Clar.
cresc. poco a poco
mf
Arpa.
cresc. poco a poco
mf
p
cresc.
sf
p dim.

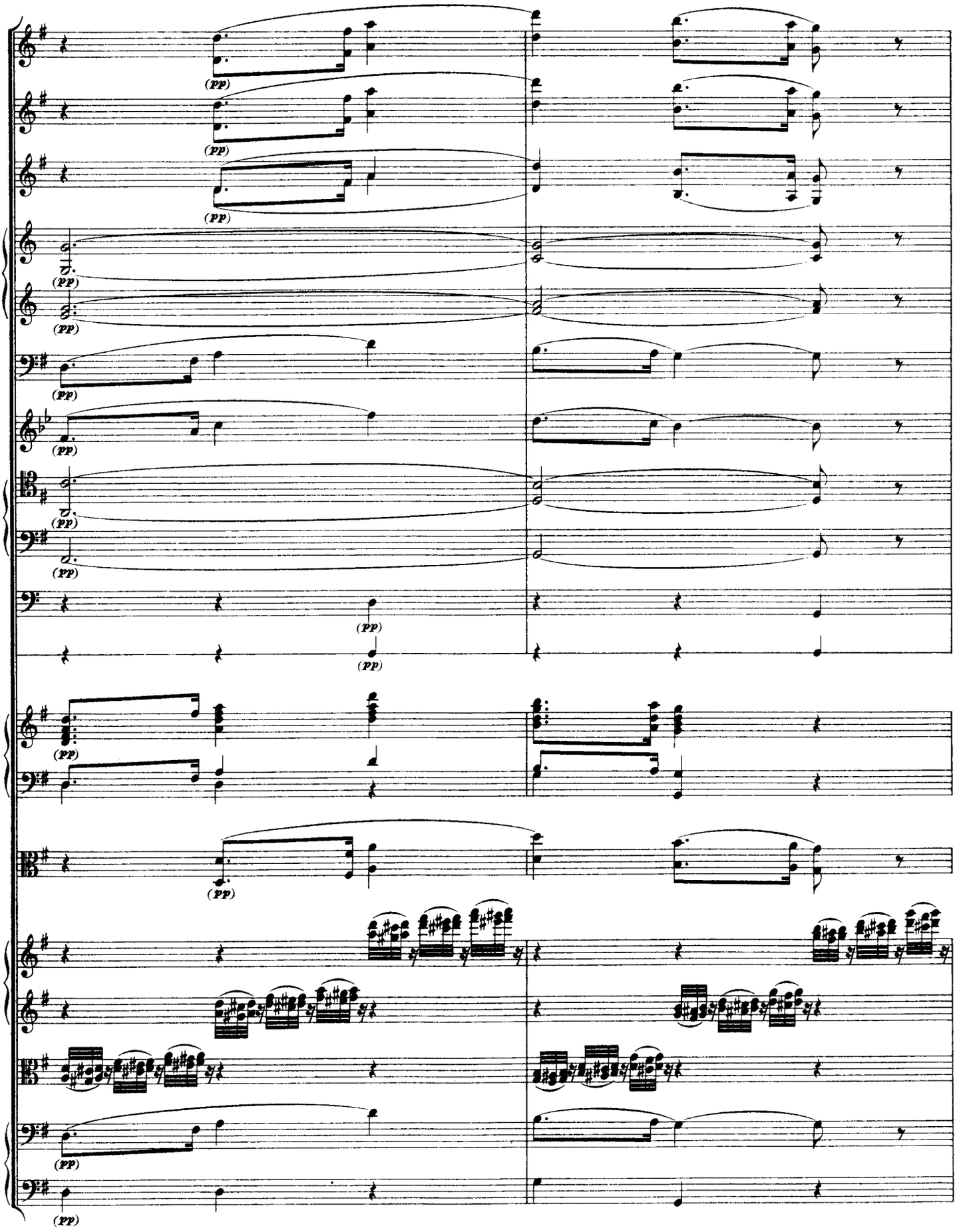

Clar.
pp
Fag.
II.
pp
ppp cresc. poco
Arpa.
dim.
pp
cresc. poco
pp
Vcllo.
arco
pp cresc.
Fl.
I.
pp
Clar.
pp
I.
Cor. in D (Ré).
IV.
pp
Fag.
II.
pp
Arpa.
(mf)
(dim.)
sf
Tutti.
pizz.
(pp)
pizz.
(pp)
pizz.
(pp)
pizz.
(pp)
sf
pp

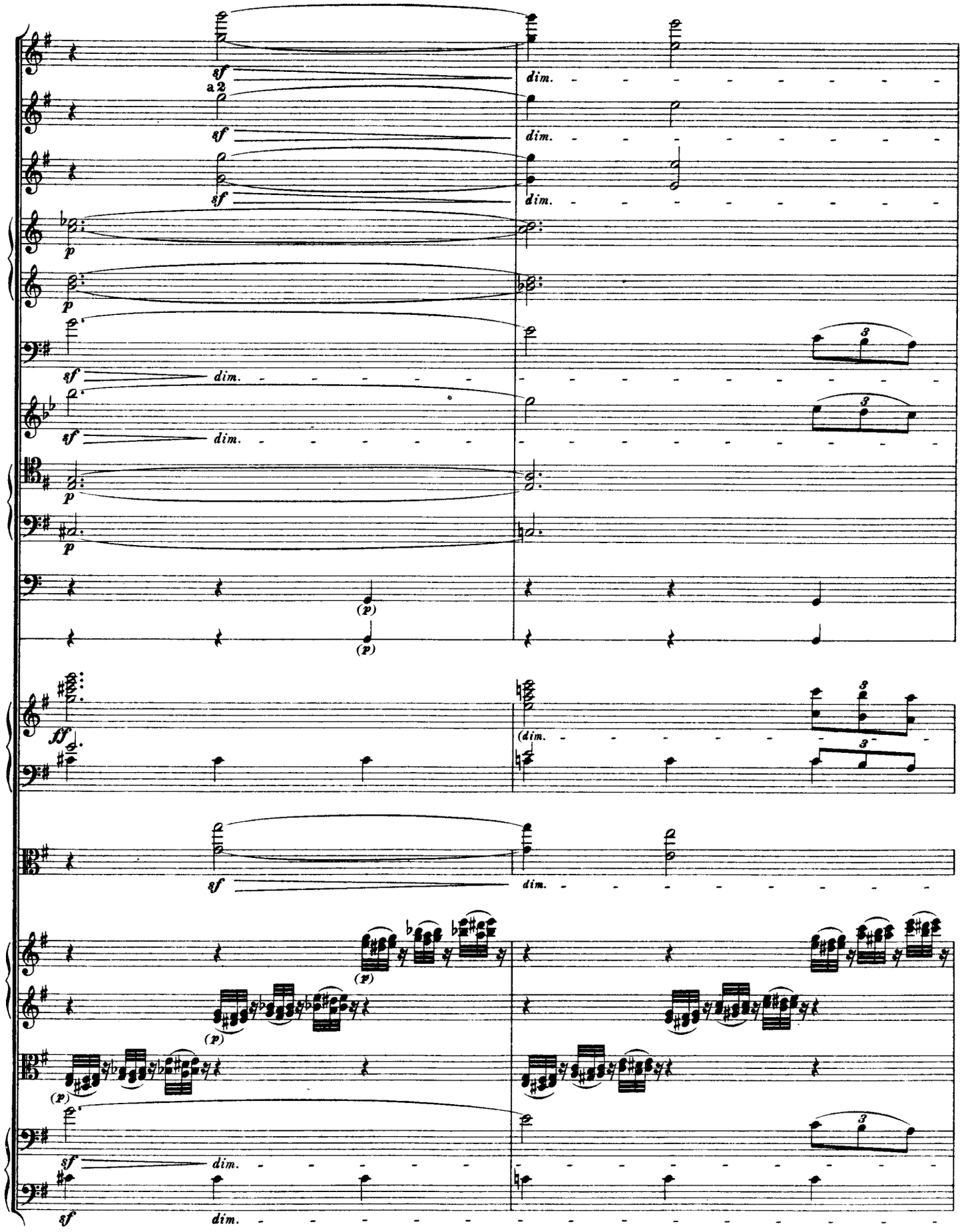

Poco rit.
Fl.
Clar.
Cor. in D (Ré).
Fag.
Arpa.
Vcllo.
C.B.
III. e IV.
I.
II.
pizz.
Poco rit.
Fl. Tempo I.
4
Clar.
Cor. III. IV.
Fag.
Arpa.
mf > pp
cresc.
dim.
ppp
pp
Vcllo. e C.B.
Tempo I.
4

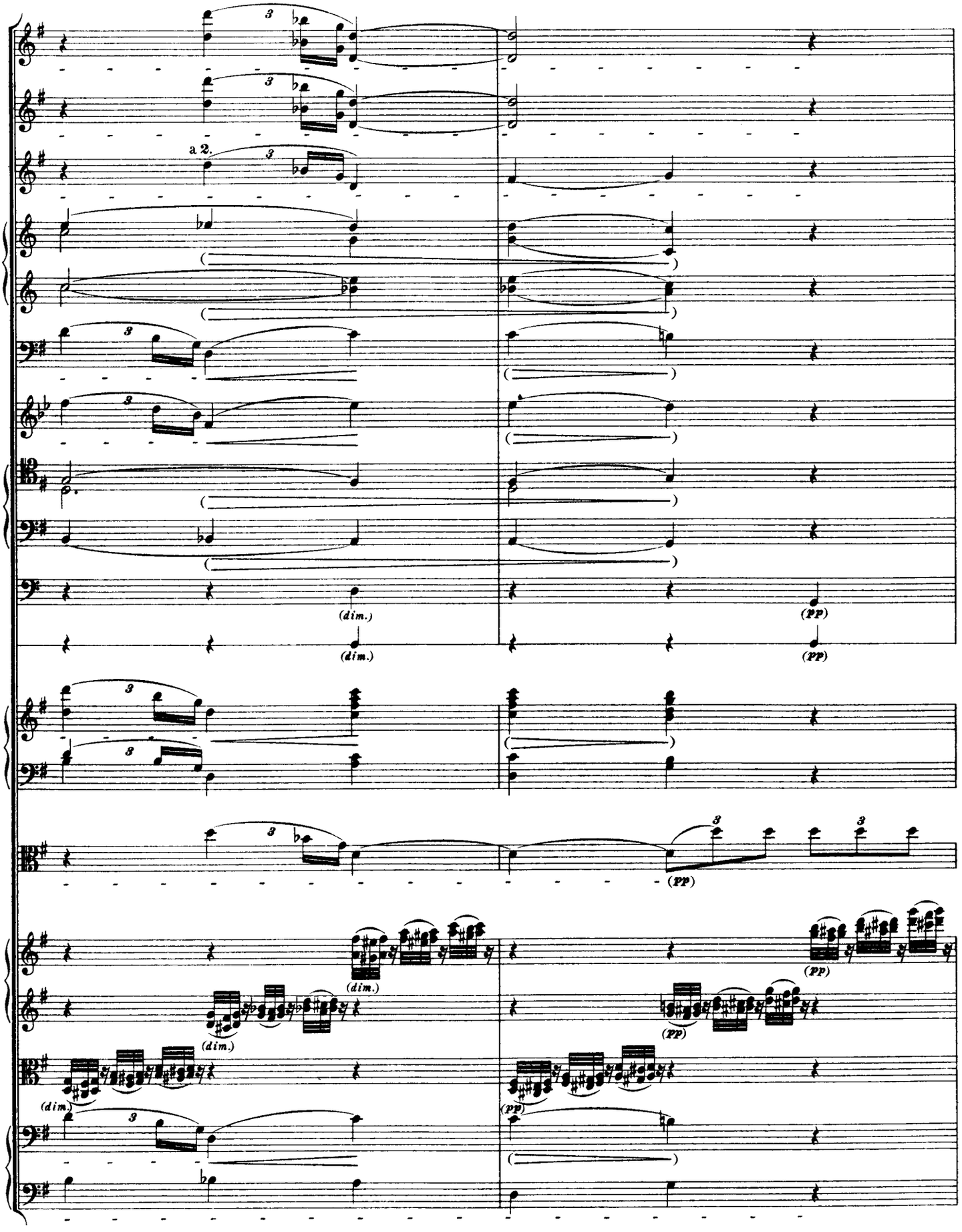

Fl.
mf
Ob.
mf
Clar.
mf
Corni.
pp
III.
pp
(a 4.)
Fag.
mf
Ctti
I.
mf
Tromb.
pp
pp
Timp.
p ma non troppo
Triang.
p
Arpa.
f
mf
div.
arco
pp (sempre)
div.
arco
pp (sempre)
div.
arco
pp (sempre)
arco
mf
pizz.
mf

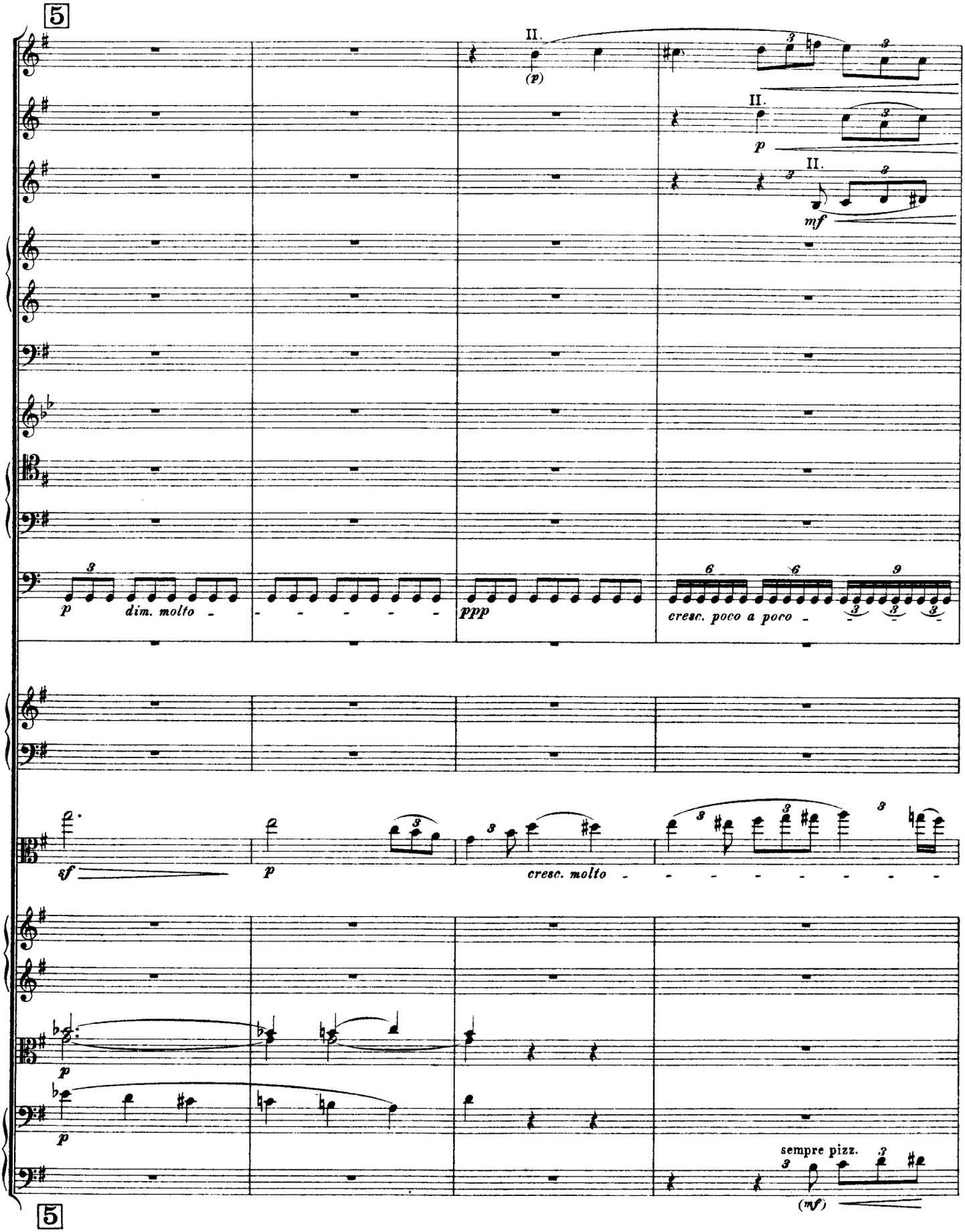

III.

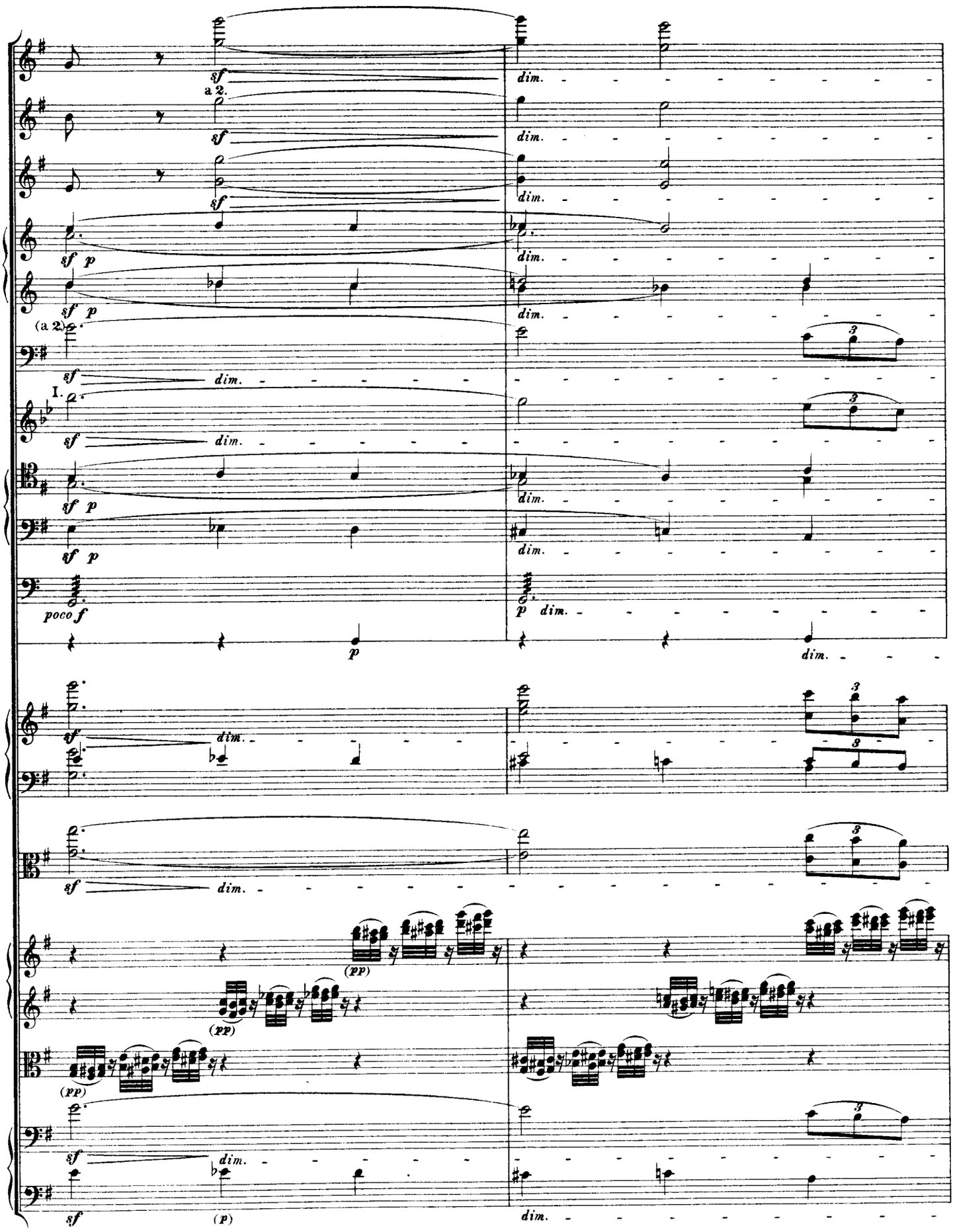

(dim.)
(dim.)
(dim.)
(dim.)
(dim.)
(dim.)
(dim.)

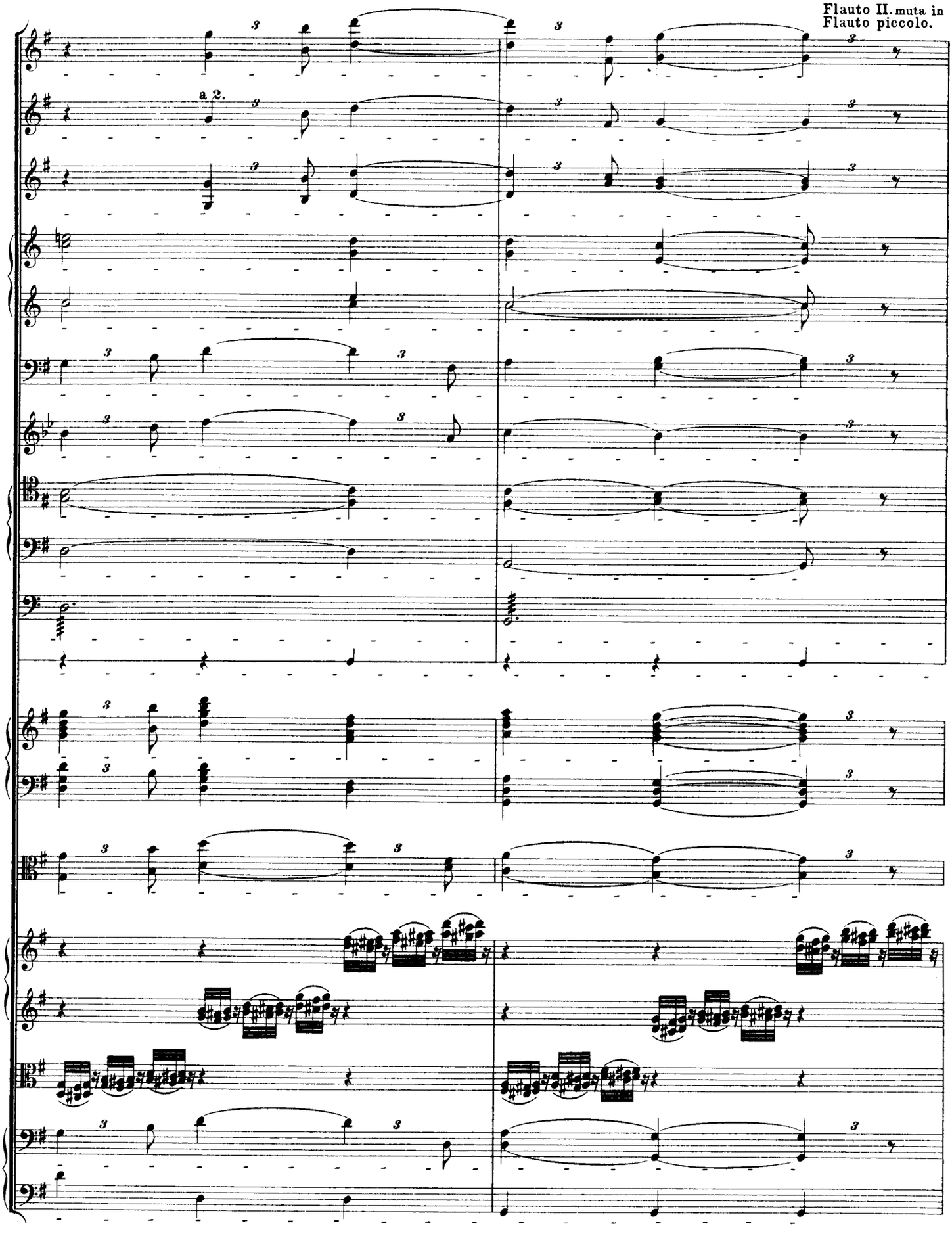

(pp)

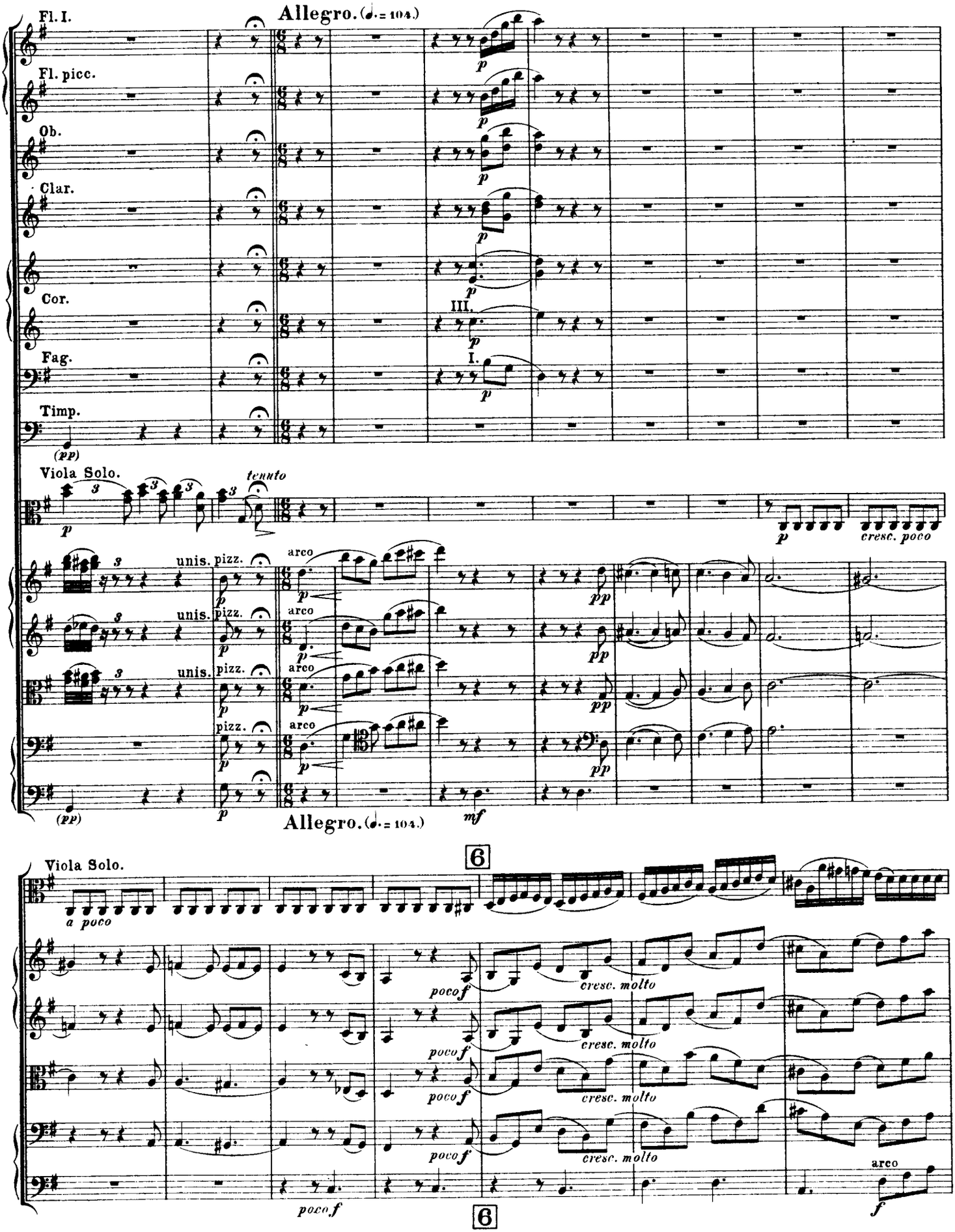

sf
dim.
a 2
p
(p)
ff
(dim.

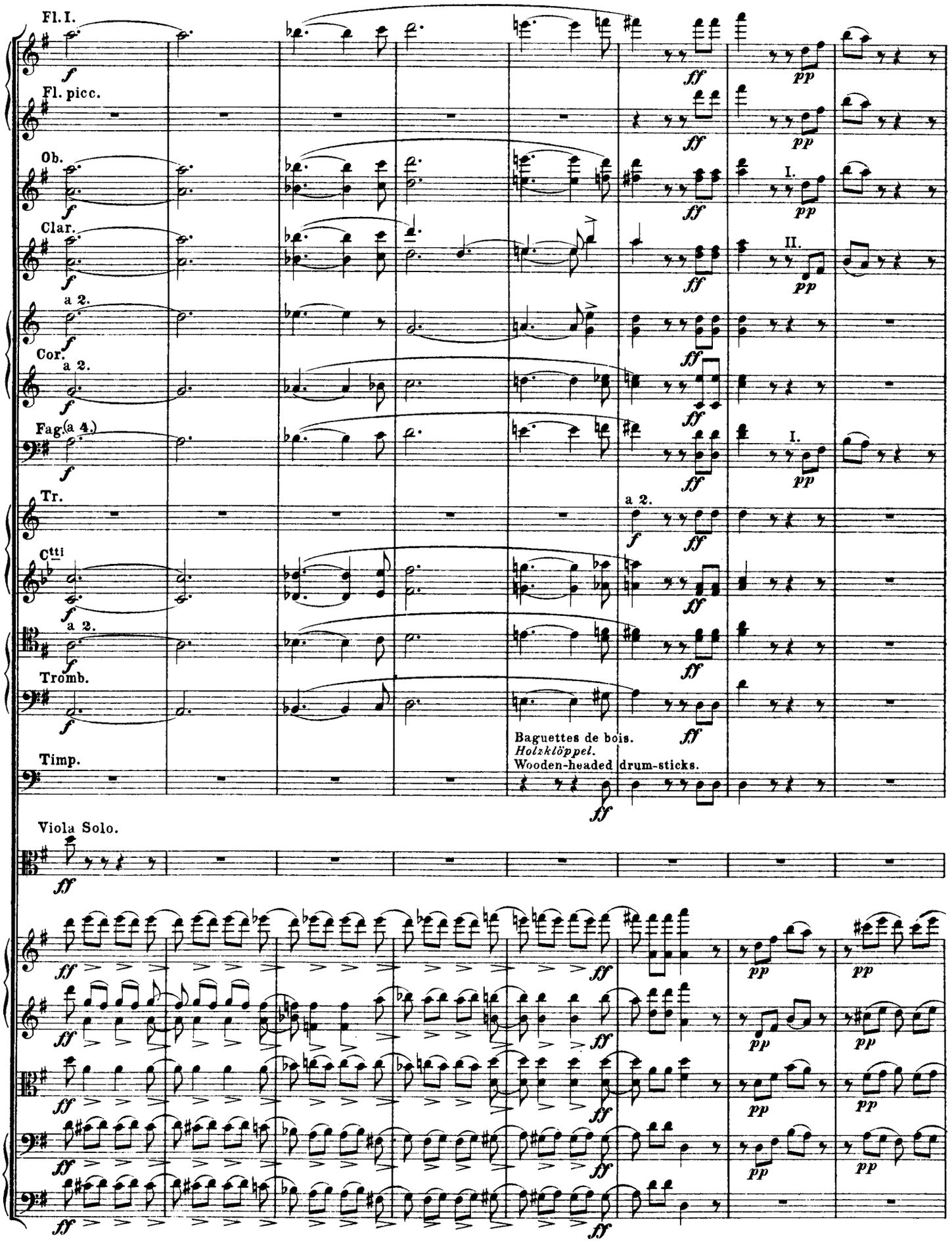

a 2.
(dim.)
(dim.)
(PP)
(PP)
(PP)
(dim.)
(dim.)
(dim.)
(PP)
(PP)
(PP)

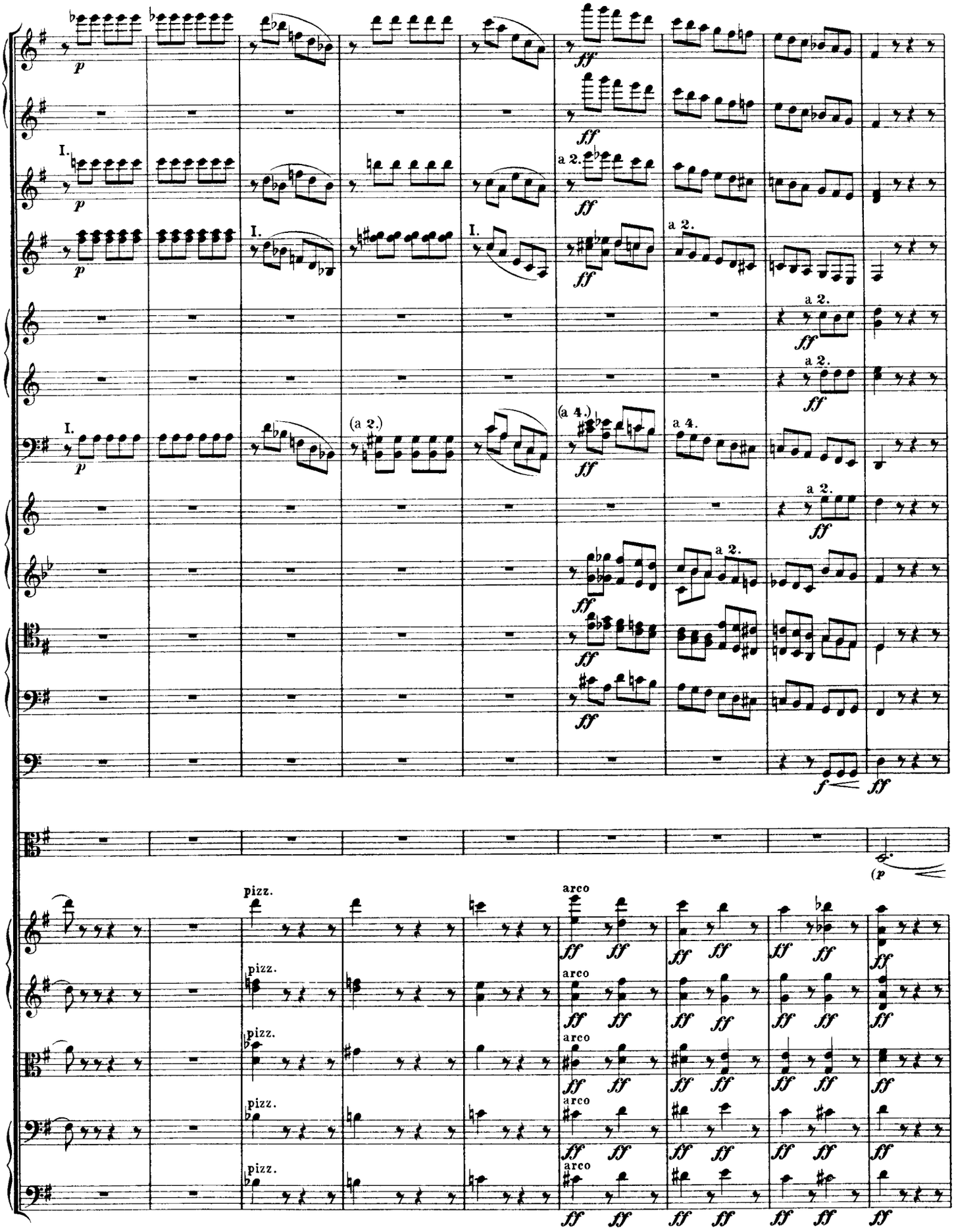

5
II.
(p)
II.
p
II.
mf
p
dim. molto
ppp
cresc. poco a poco
sf
p
cresc. molto
p
p
sempre pizz.
(mf)
5

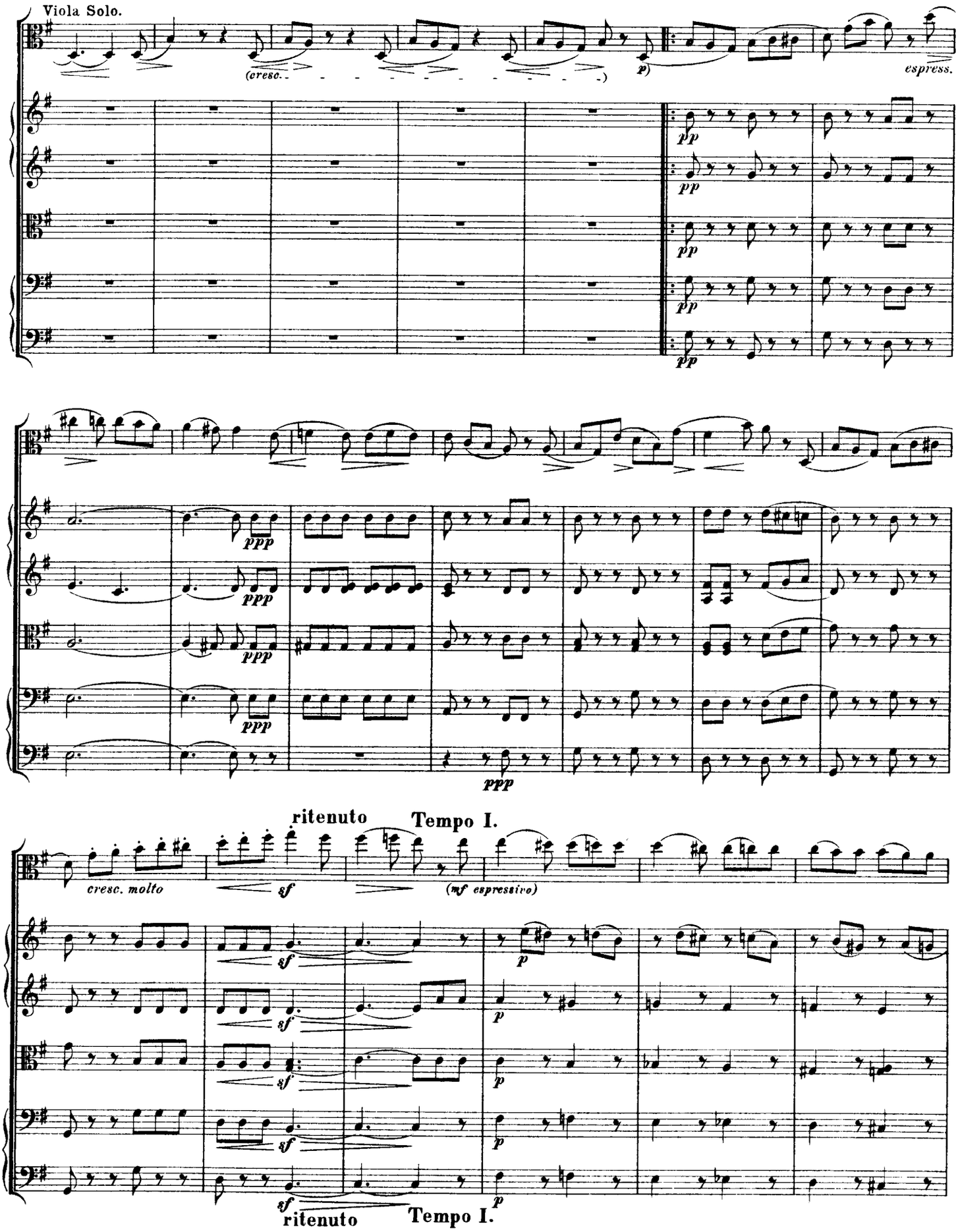

sf
a 2.
dim.
sf p
(a 2)
I.
poco f
p
(pp)
(p)

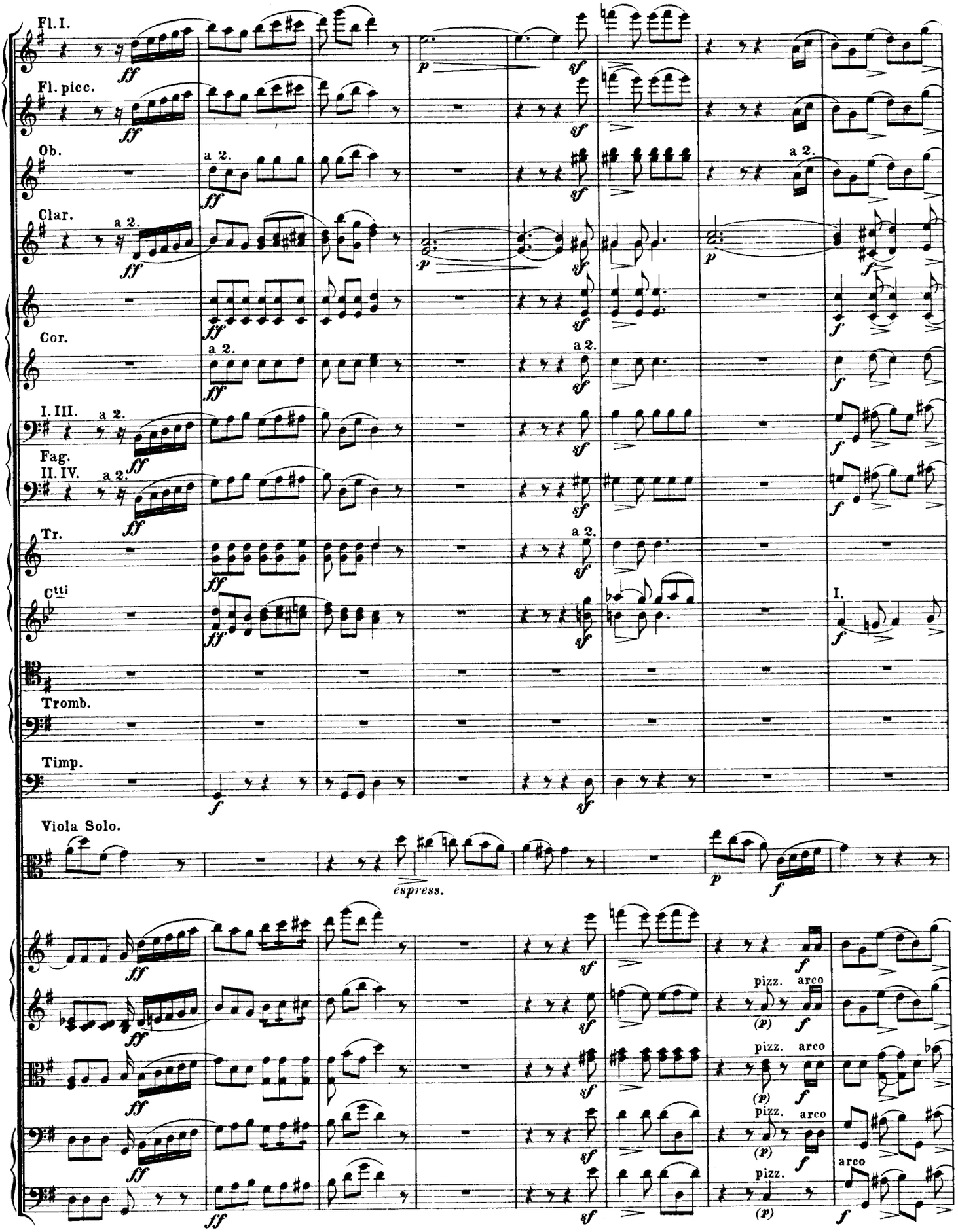

Flauto II. muta in
Flauto piccolo.
a 2.

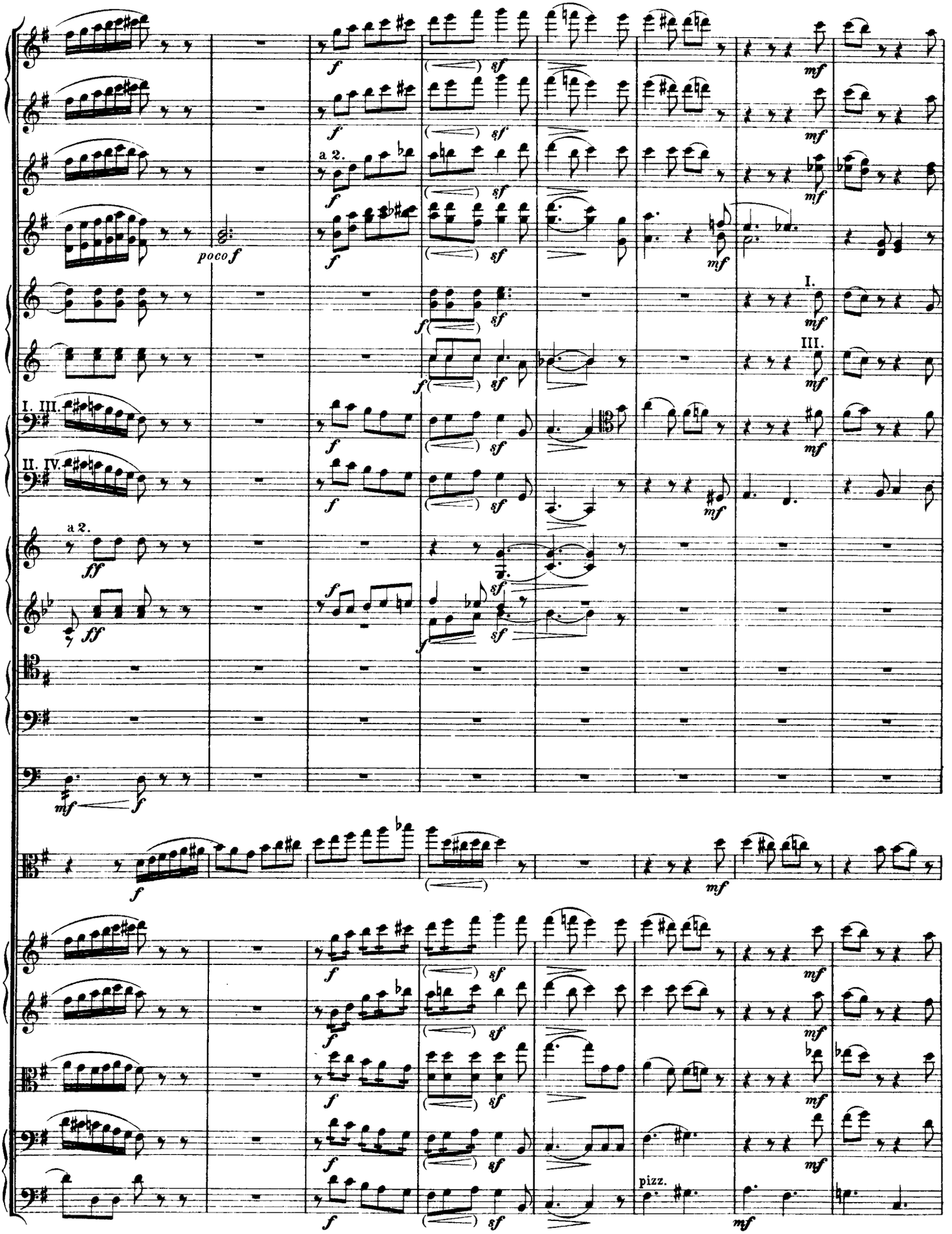

Fl. I.
Allegro. (♩. = 104.)
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Timp.
Viola Solo.
tenuto
cresc. poco
unis.
pizz.
arco
Allegro. (♩. = 104.)
6
Viola Solo.
a poco
poco f
cresc. molto
arco
6

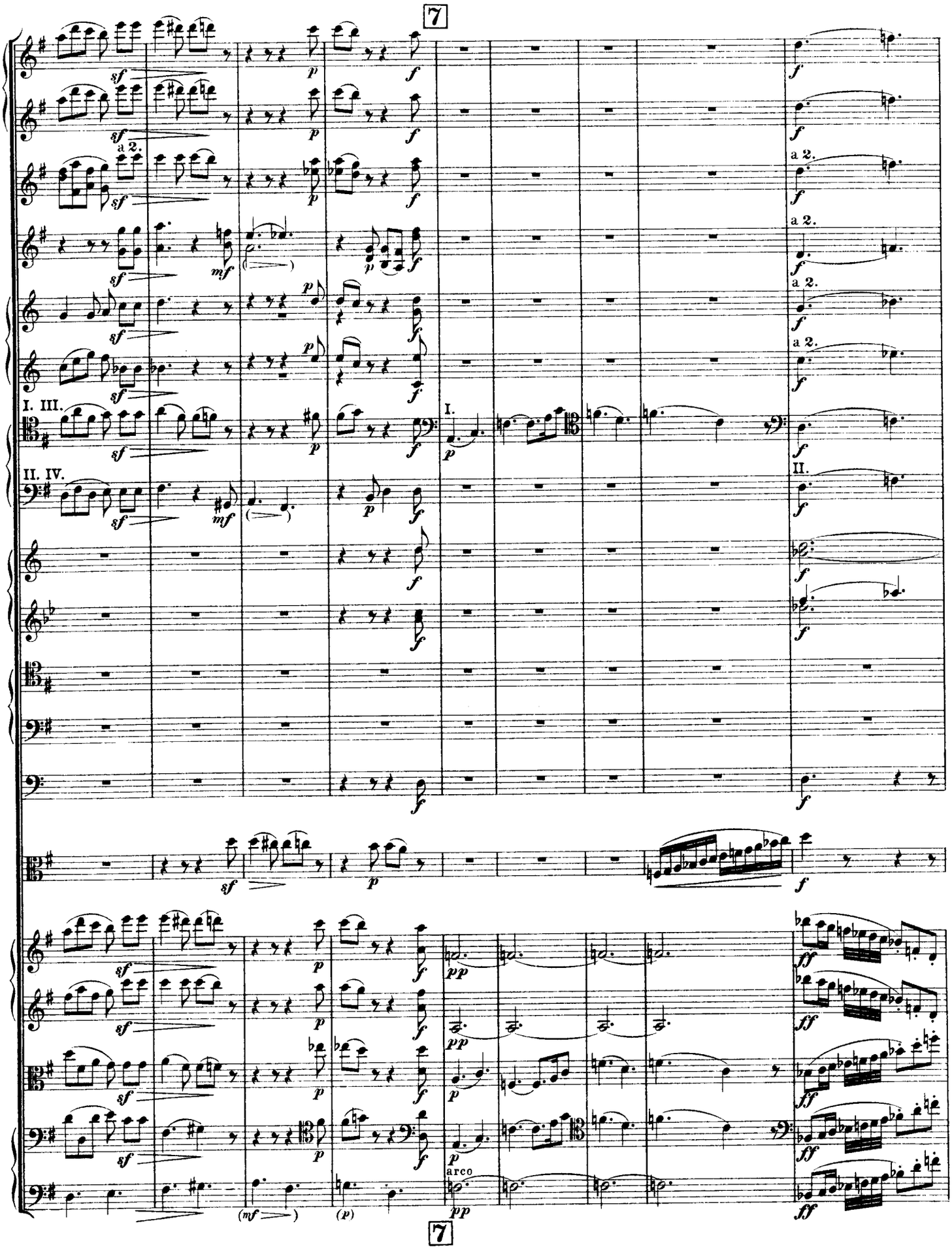

Fl. I.
Fl. picc.
Ob.
Clar.
a 2.
Cor.
a 2.
Fag. (a 4.)
Tr.
a 2.
Ctti
a 2.
Tromb.
Timp.
Baguettes de bois.
Holzklöppel.
Wooden-headed drum-sticks.
Viola Solo.

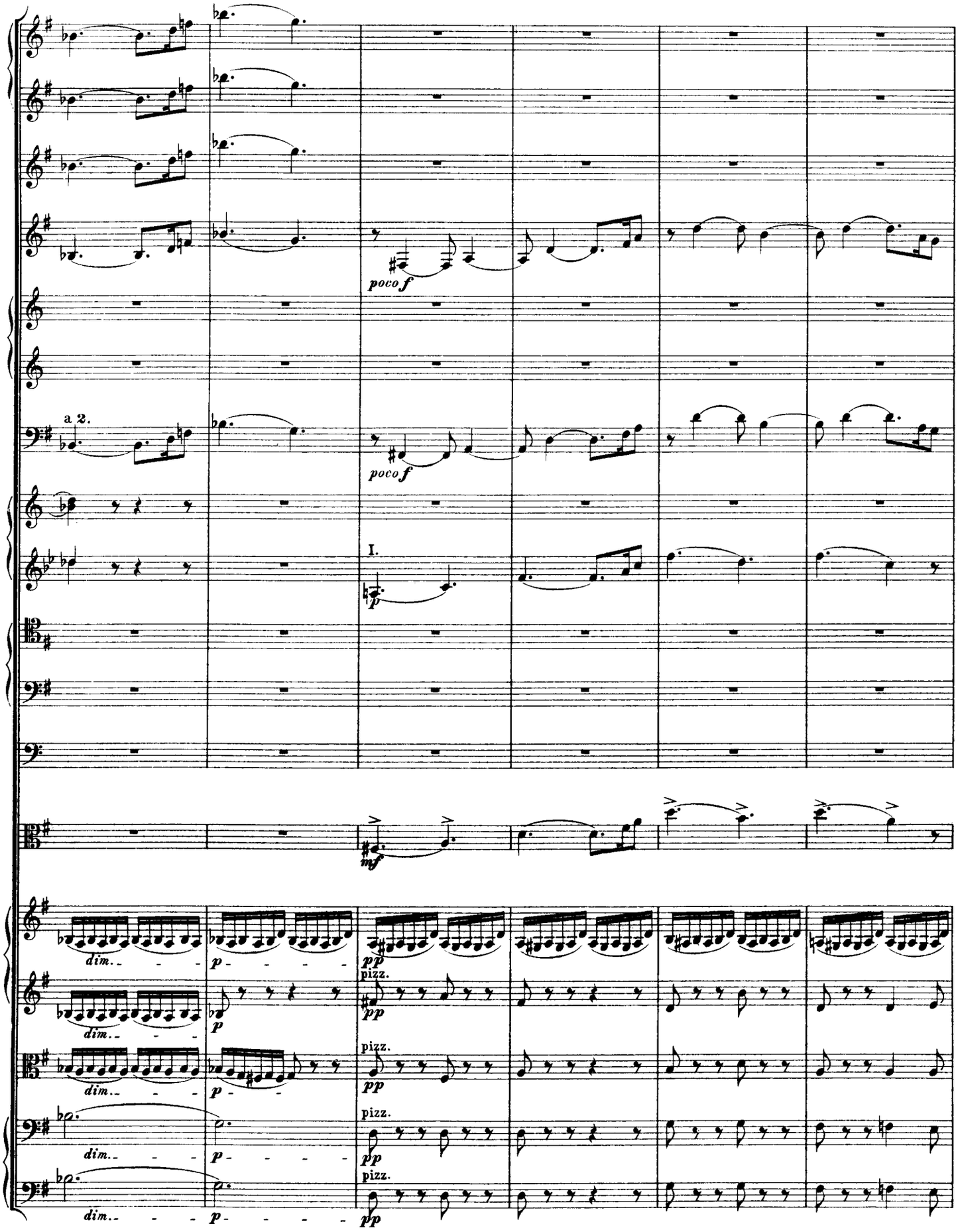

I.
a 2.
(a 2.)
(a 4.)
a 4.
pizz.
arco

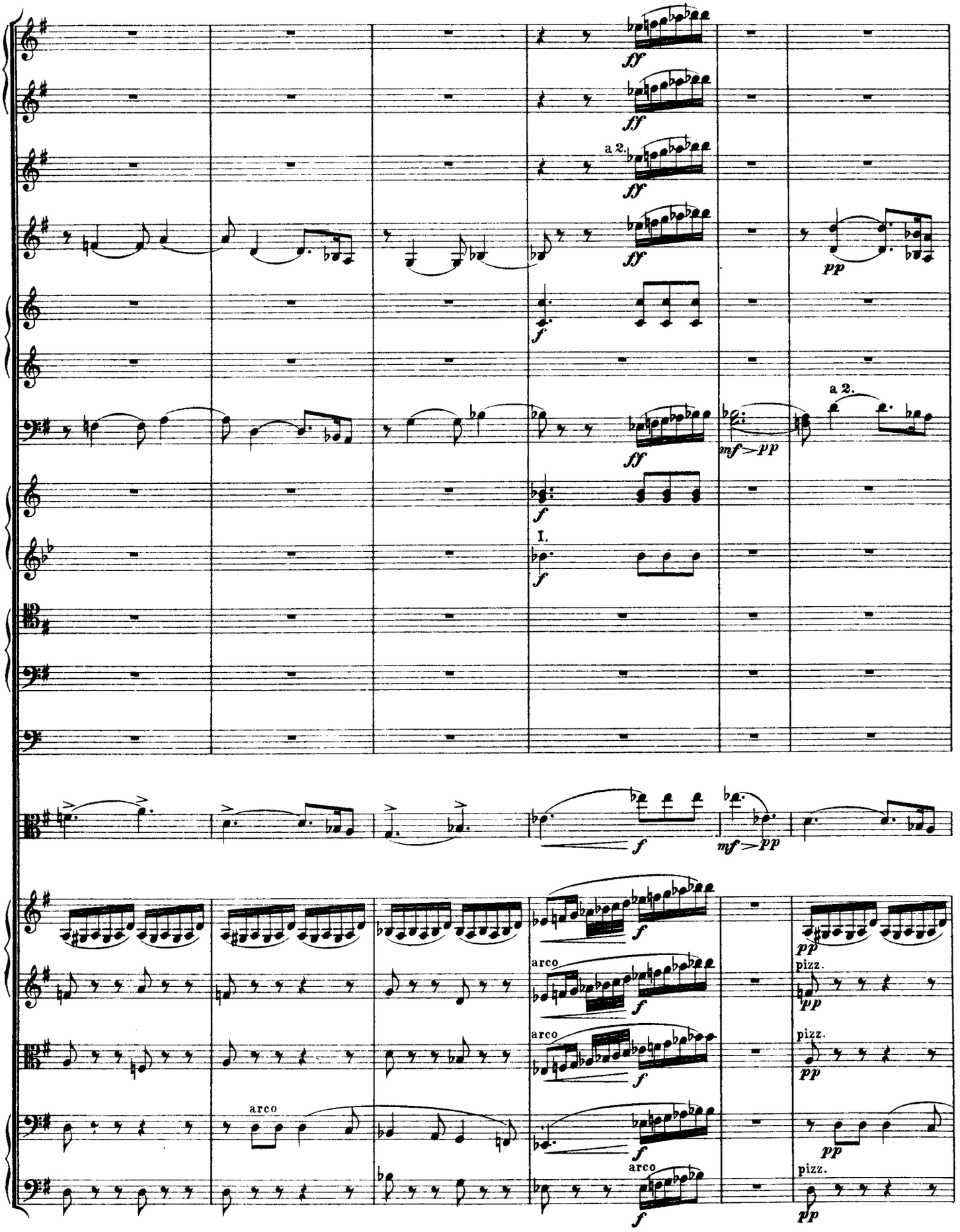

Viola Solo.
(cresc.
p)
espress.
pp
ppp
ritenuto
Tempo I.
cresc. molto
sf
(mf espressivo)
p
ritenuto
Tempo I.

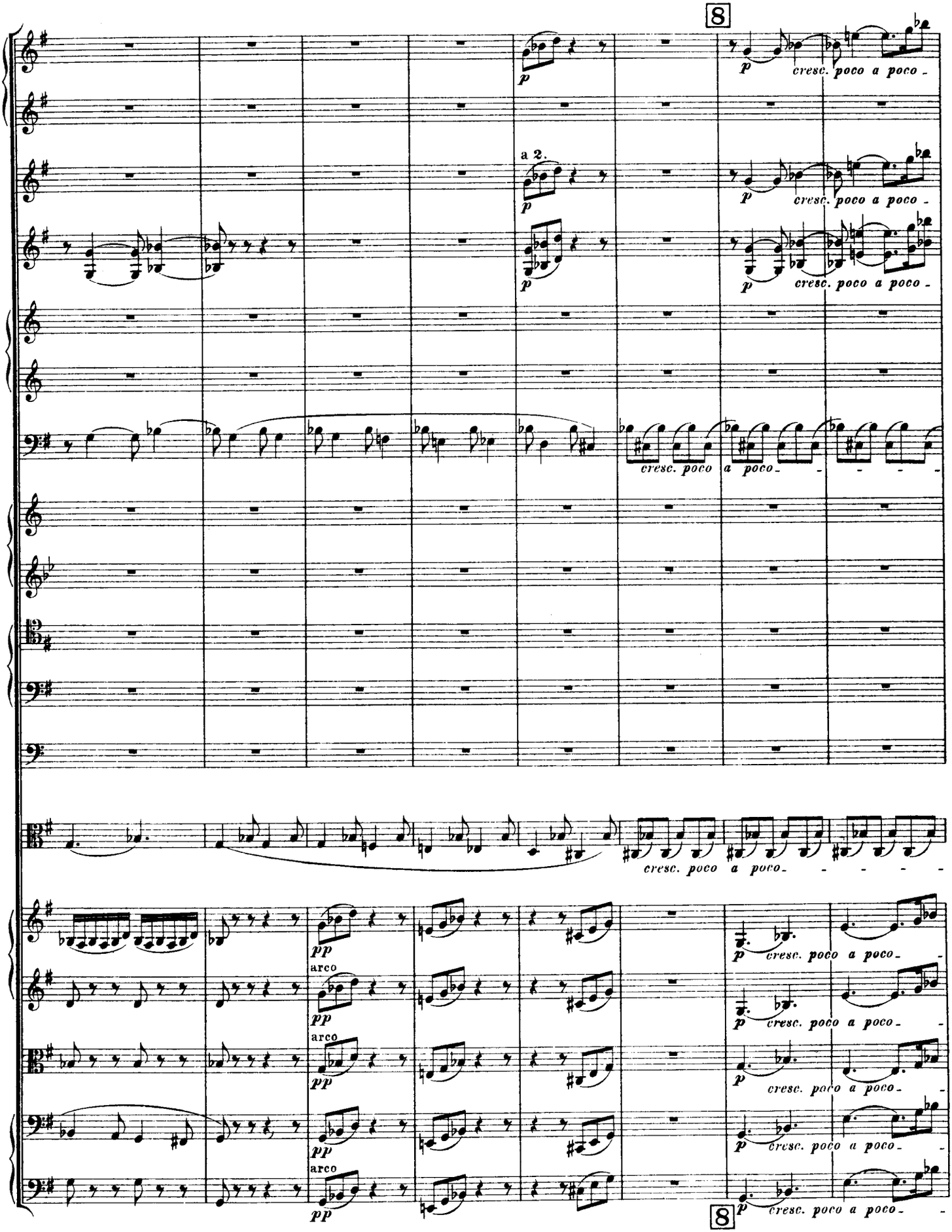

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
I. III.
Fag.
II. IV.
Tr.
Ctti
Tromb.
Timp.
Viola Solo.
a 2.
espress.
pizz.
arco

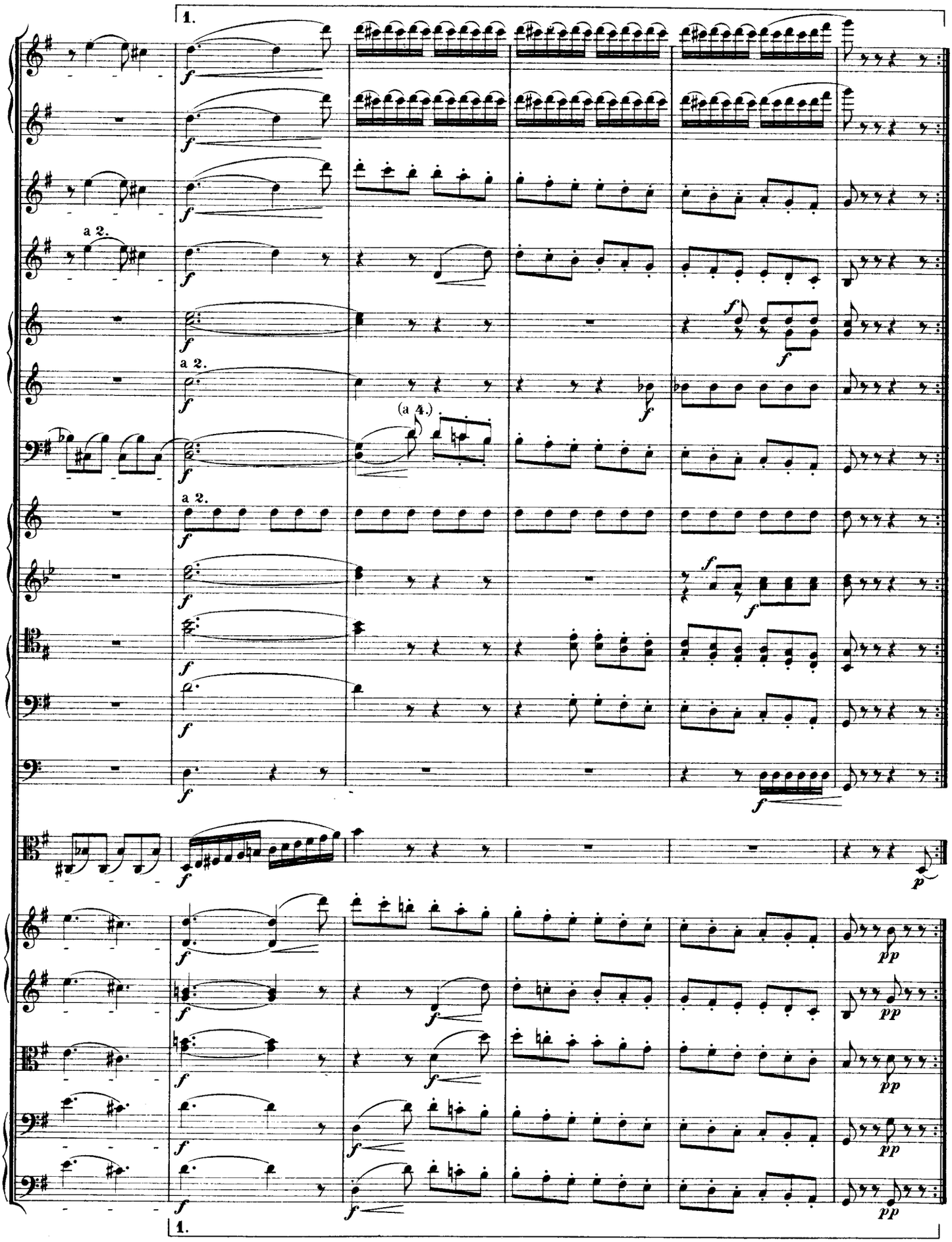

a 2.
poco f
I.
III.
I. III.
II. IV.
a 2.
pizz.

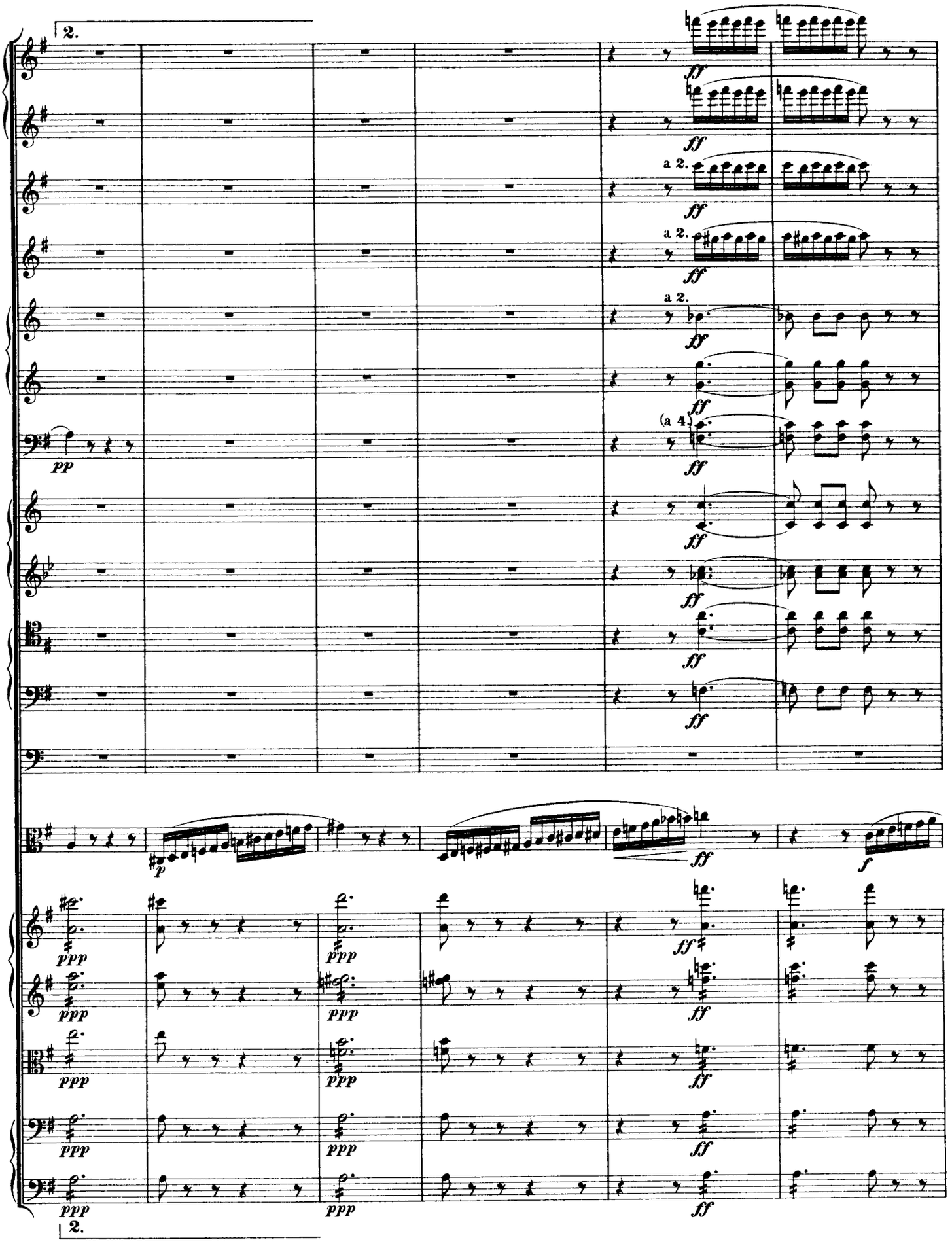

7
a 2.
I. III.
II. IV.
I.
II.
arco
7

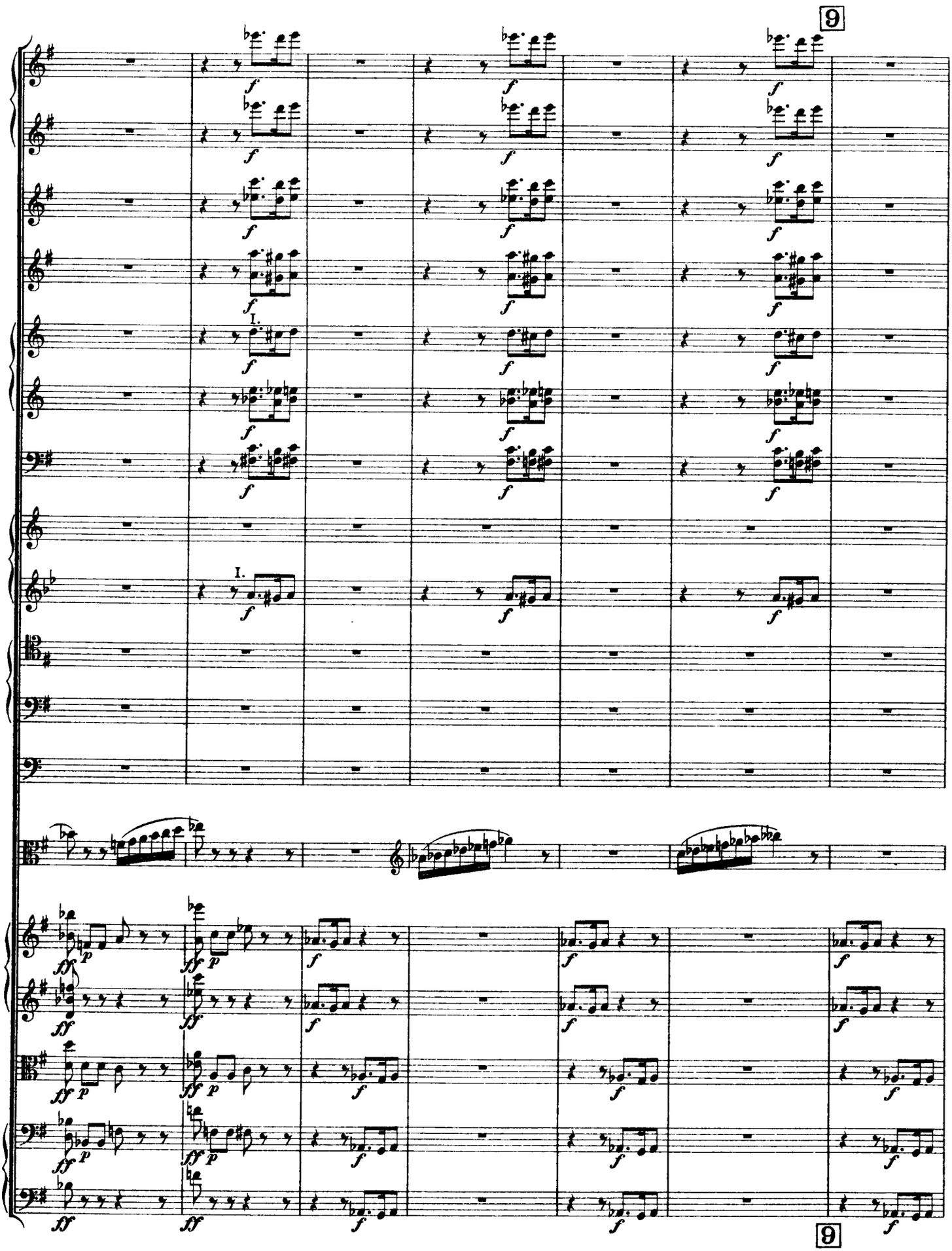

poco f
a 2.
poco f
I.
p
mf
dim.
p
pp
pizz.

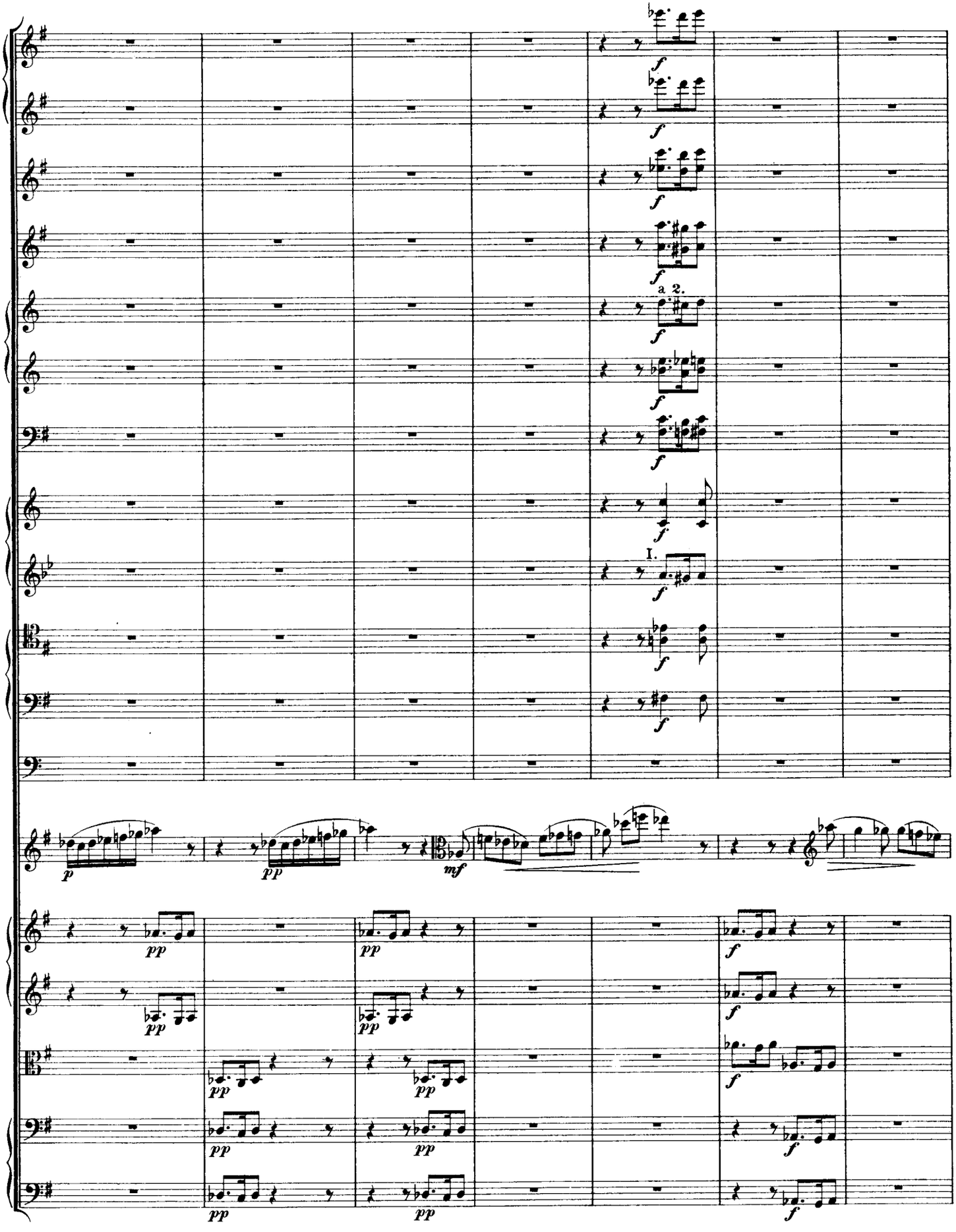

ff
a 2.
pp
f
mf>pp
I.
arco
pizz.

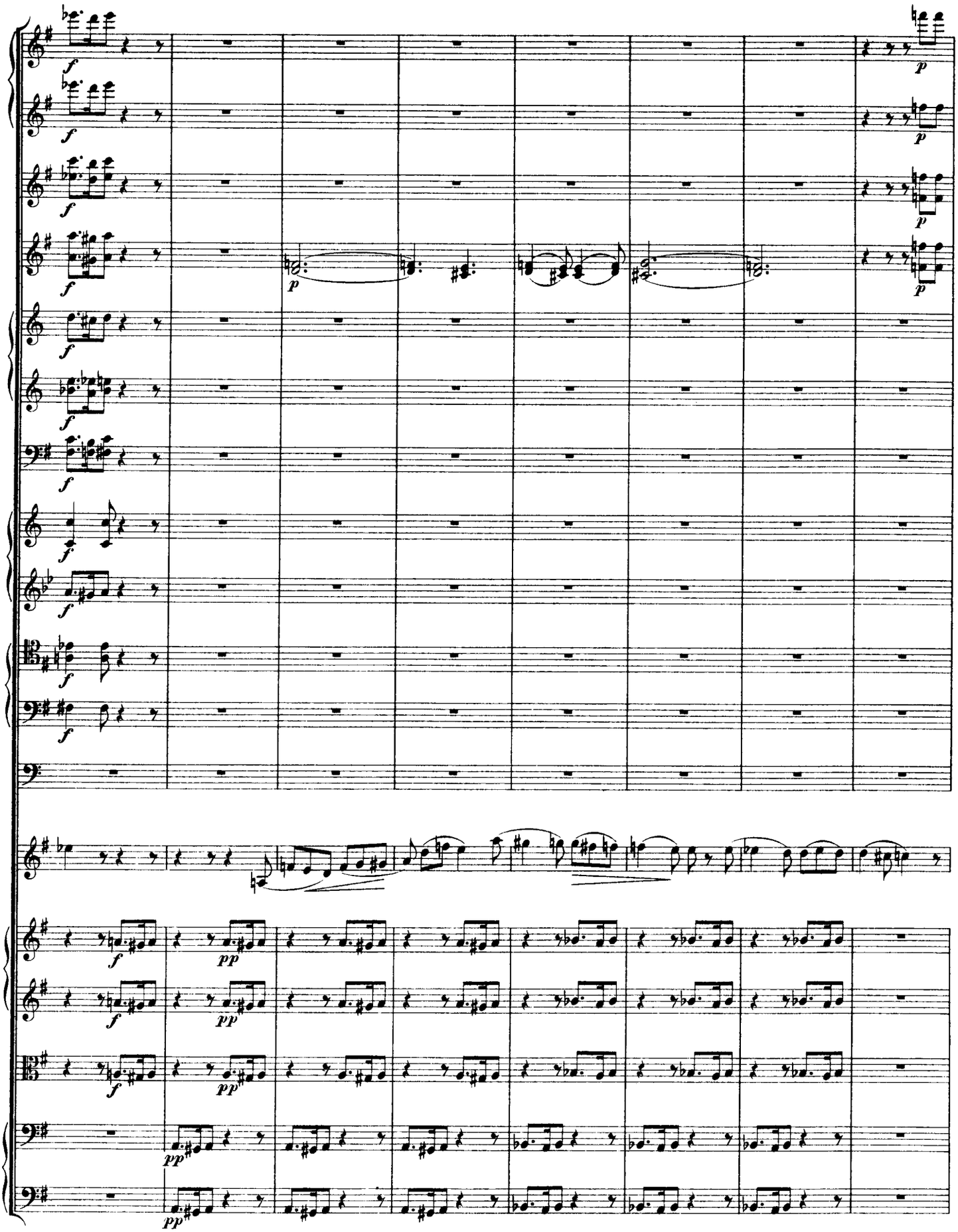

8
a 2.
p
cresc. poco a poco
cresc. poco a poco
pp
arco
8

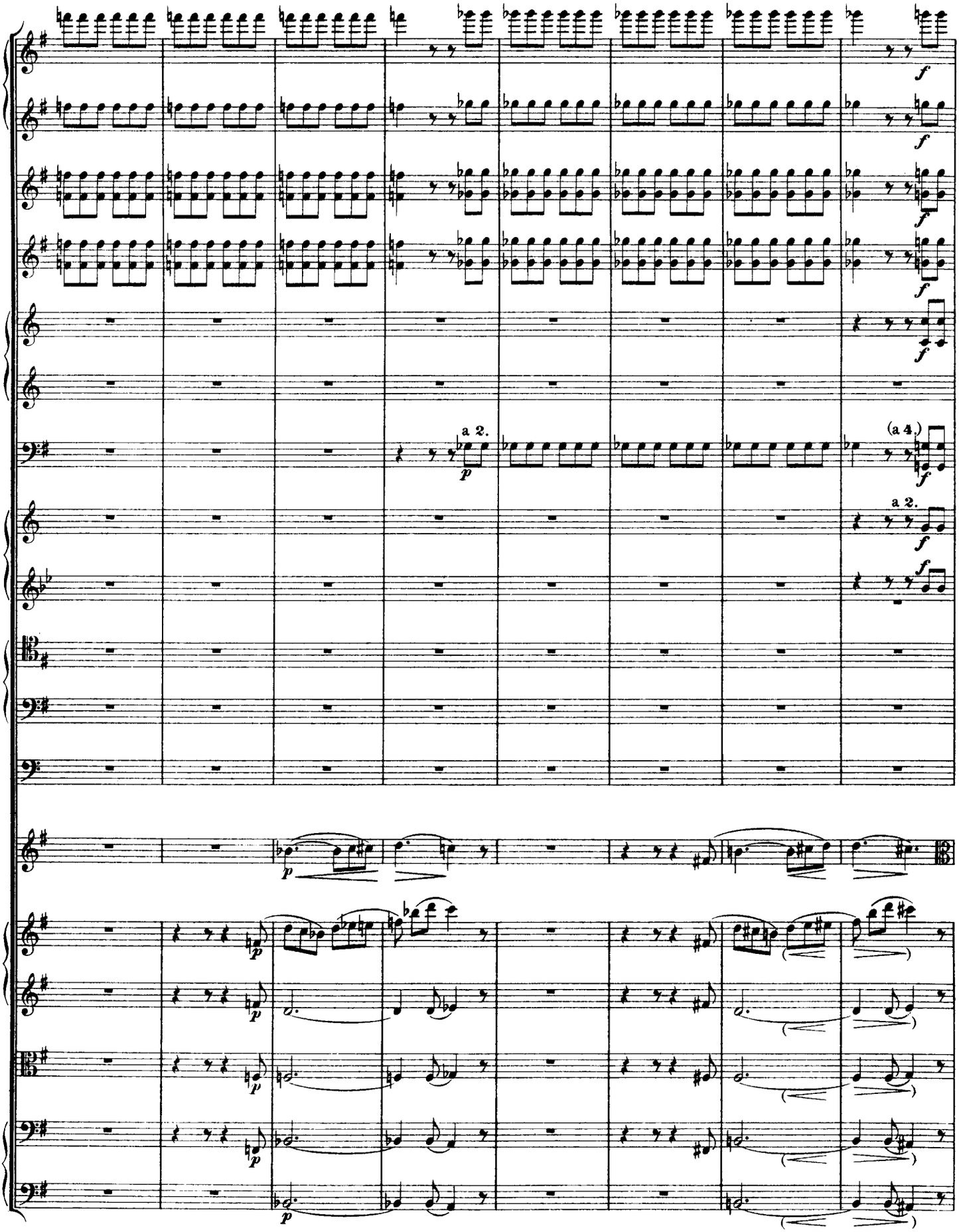

1.
a 2.
a 2.
(a 4.)
a 2.
1.

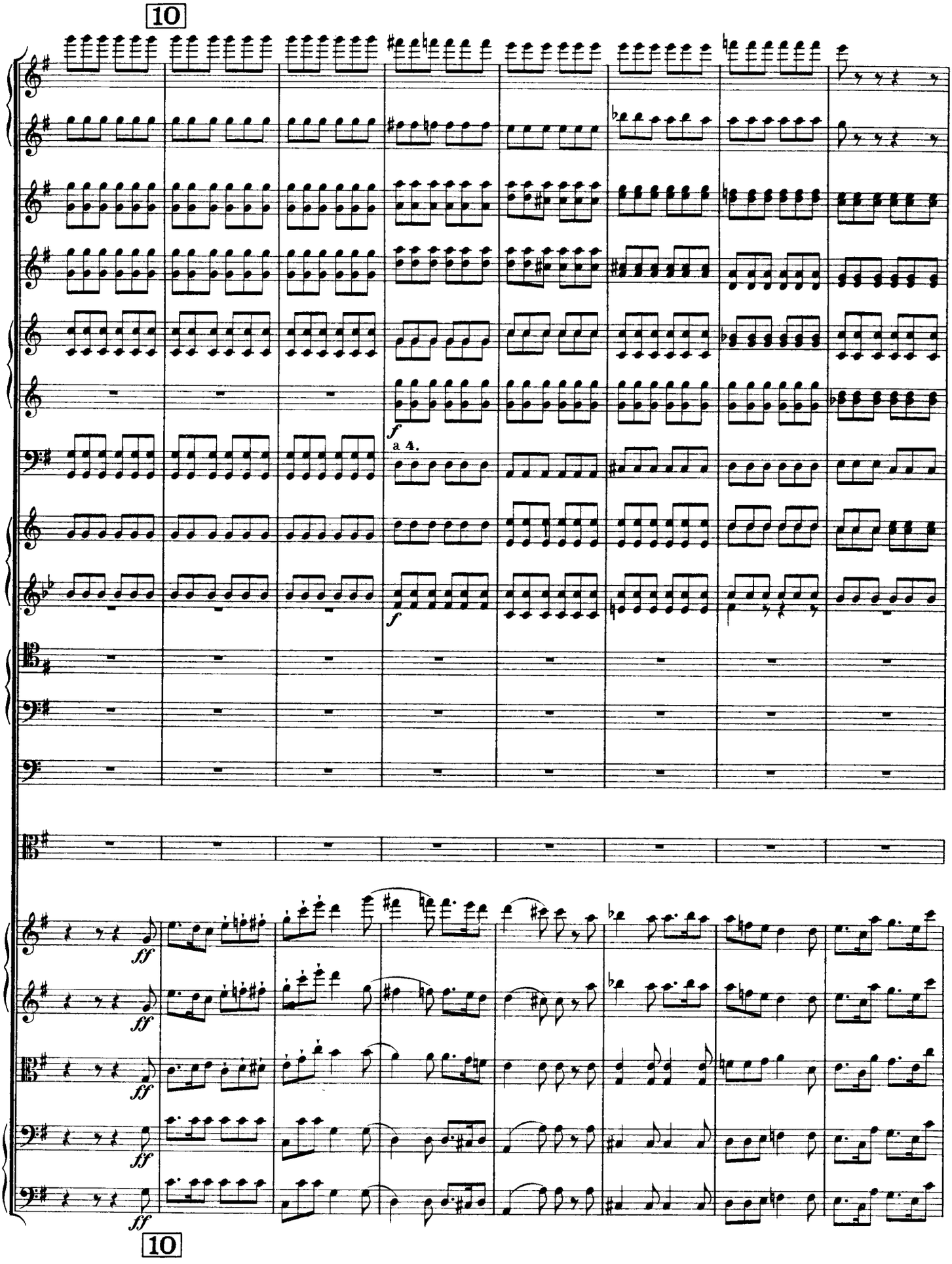

2.
a 2.
(a 4.)
2.

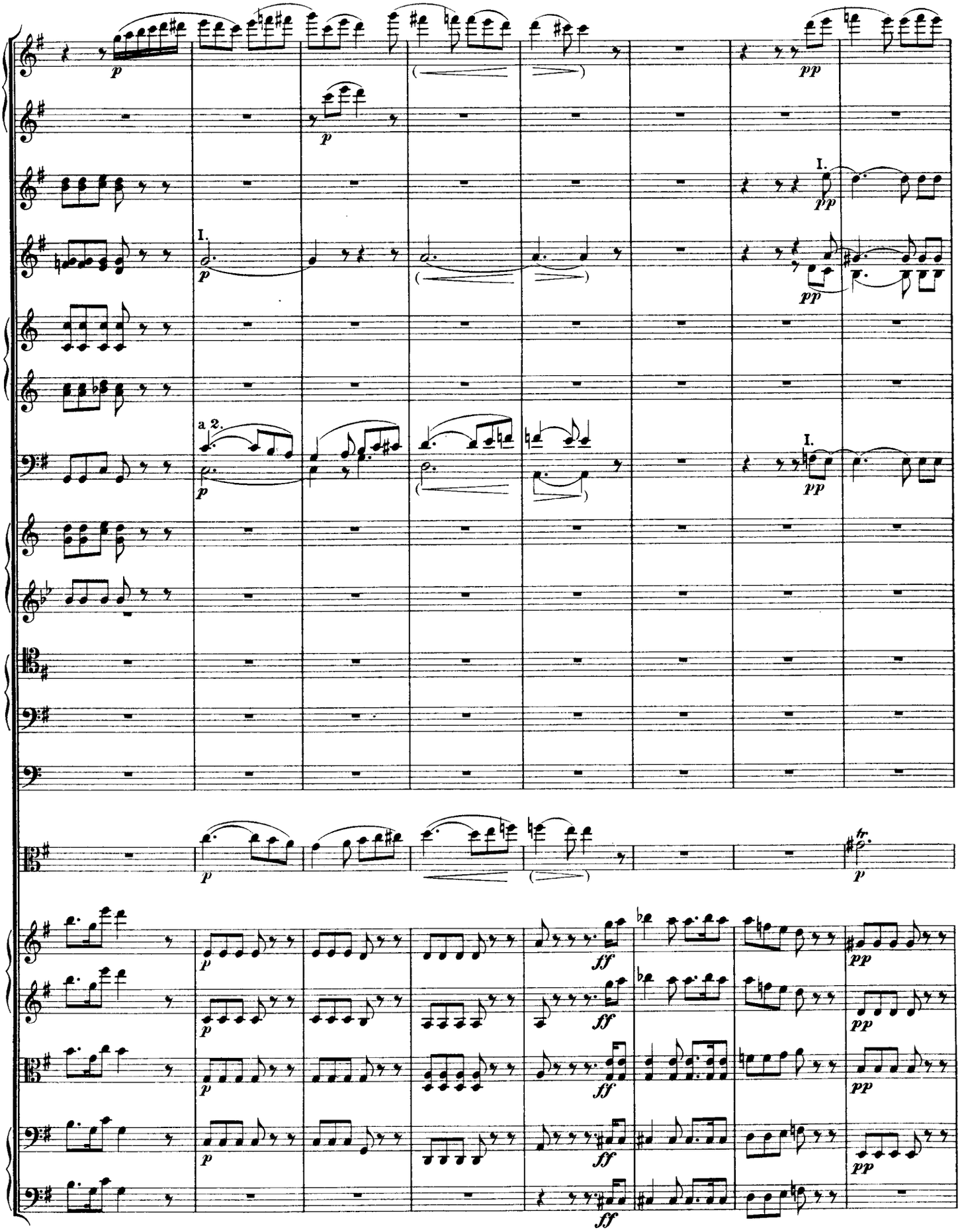

9
I.
I.
9

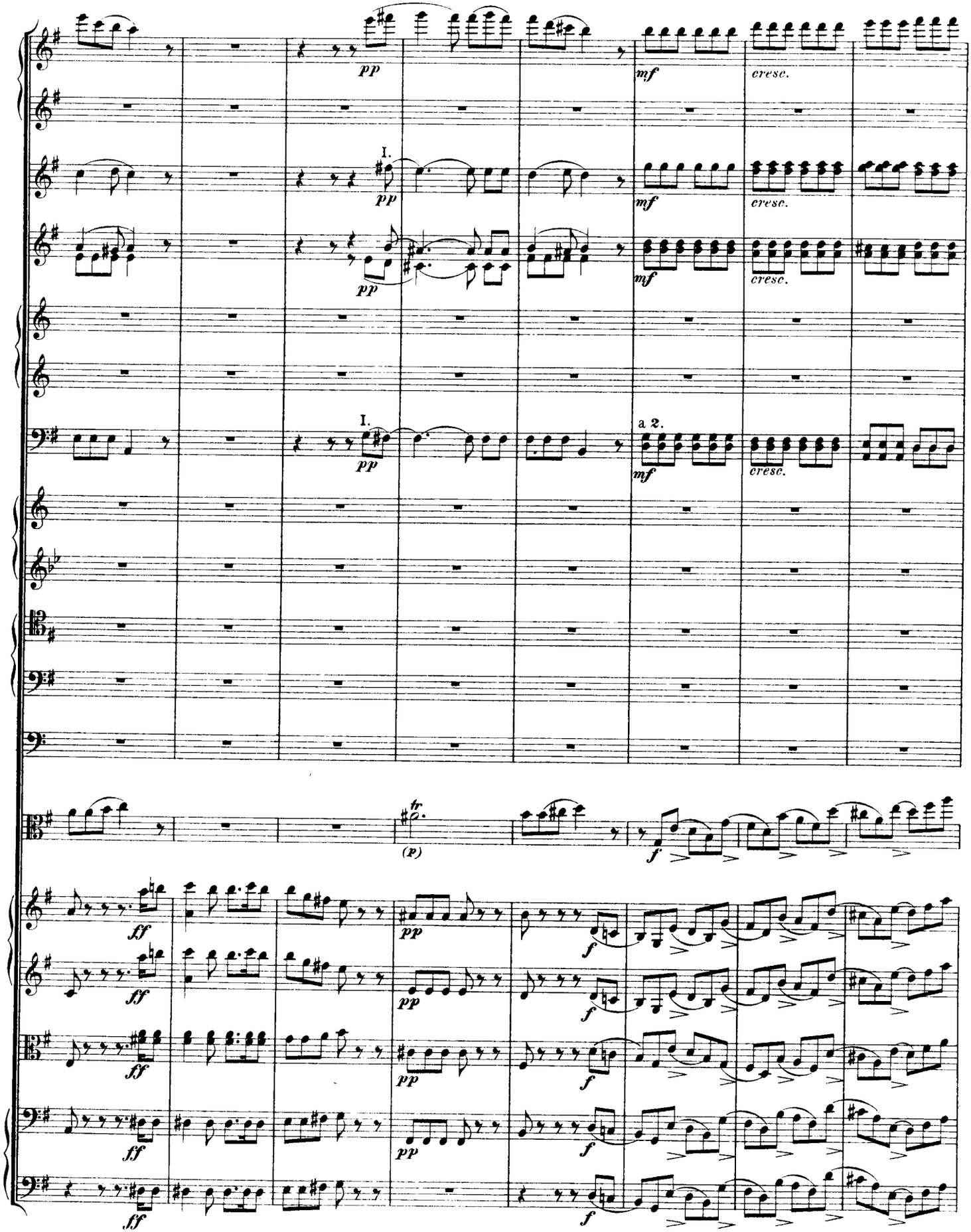

a 2.
I.

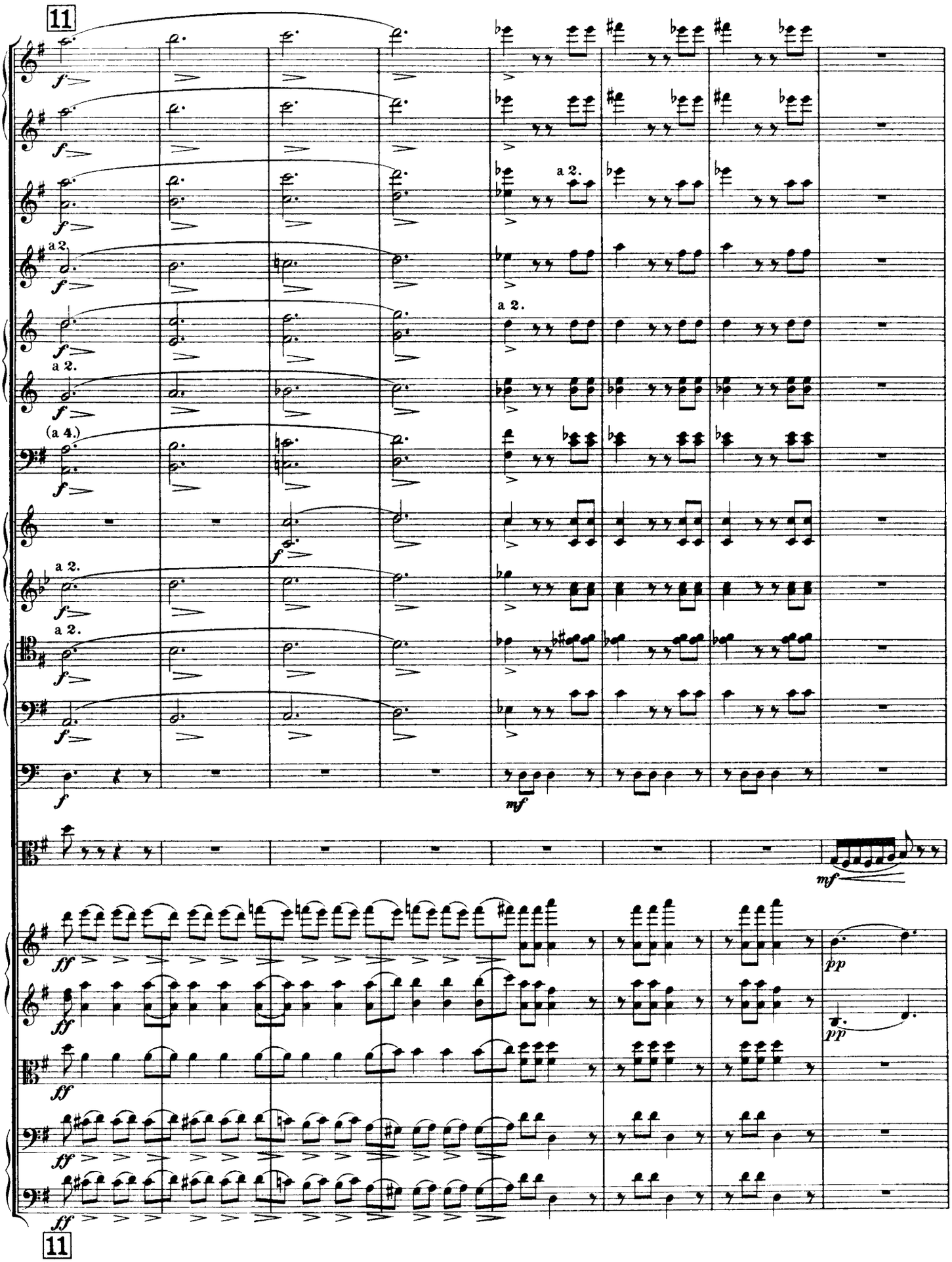


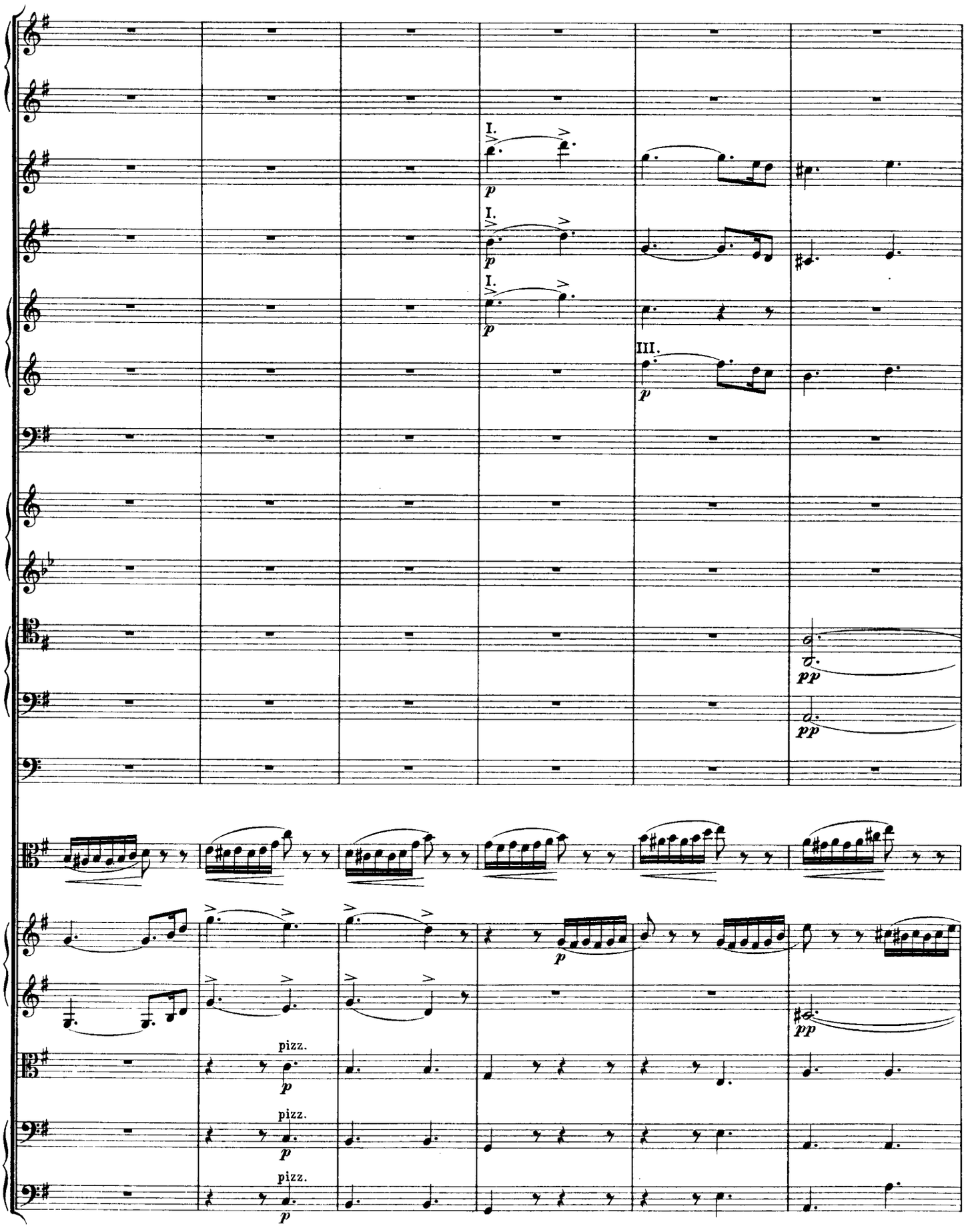

a 2.
(a 4.)
a 2.

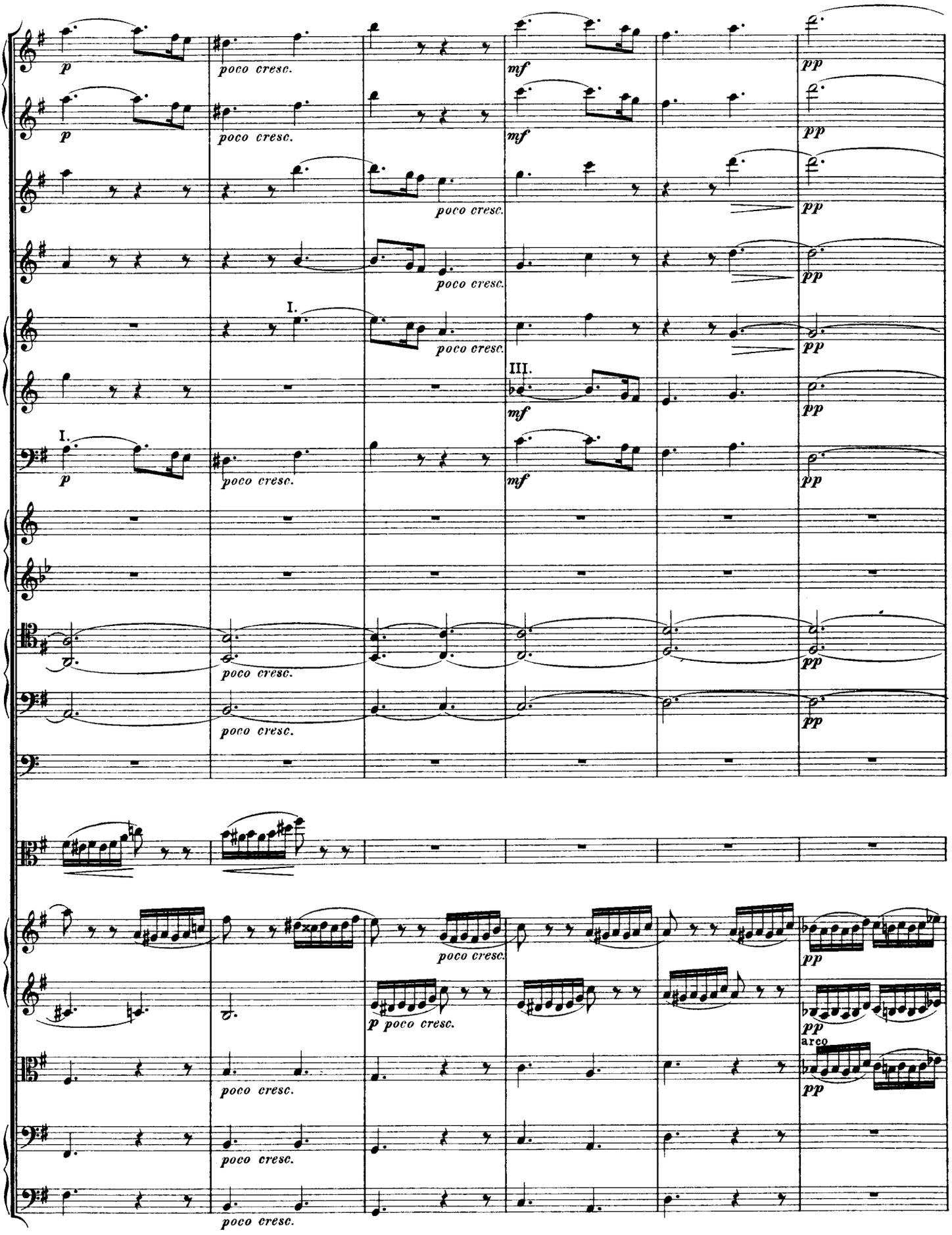

10
f
a 4.
f
ff
ff
ff
ff
ff
10

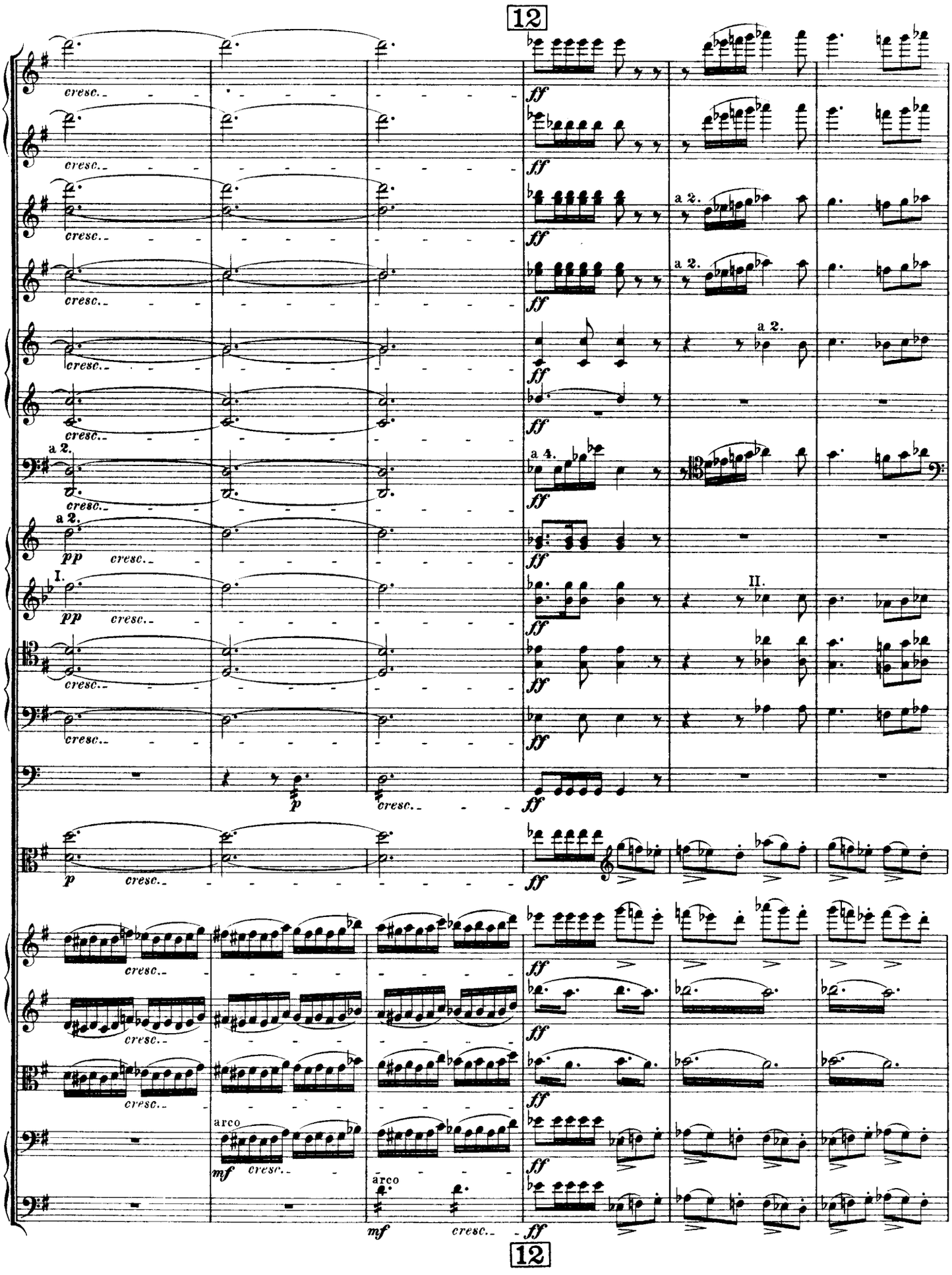

I.
a 2.
I.
I.
tr.

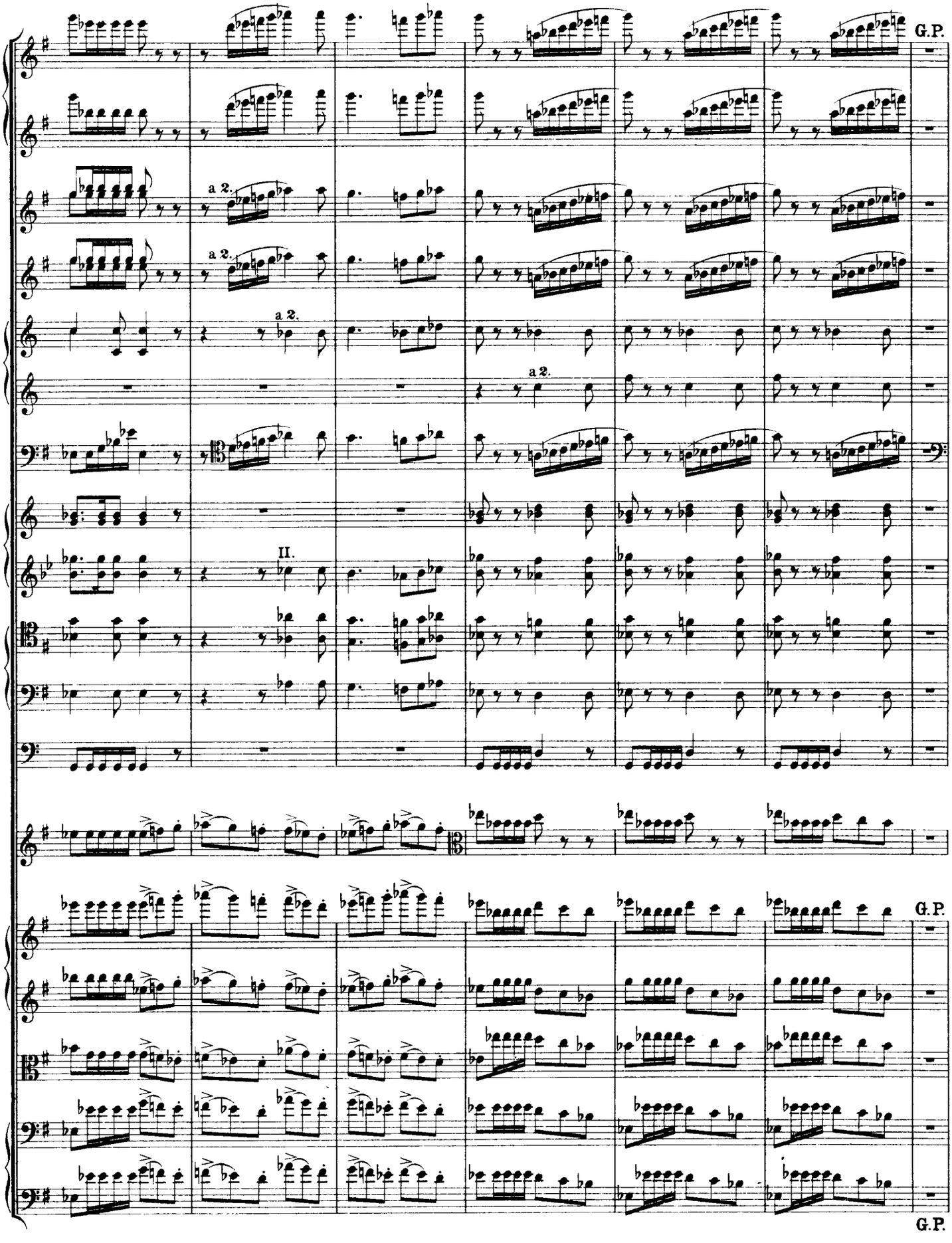

pp
mf
cresc.
I.
a 2.
tr.
(p)
f
ff

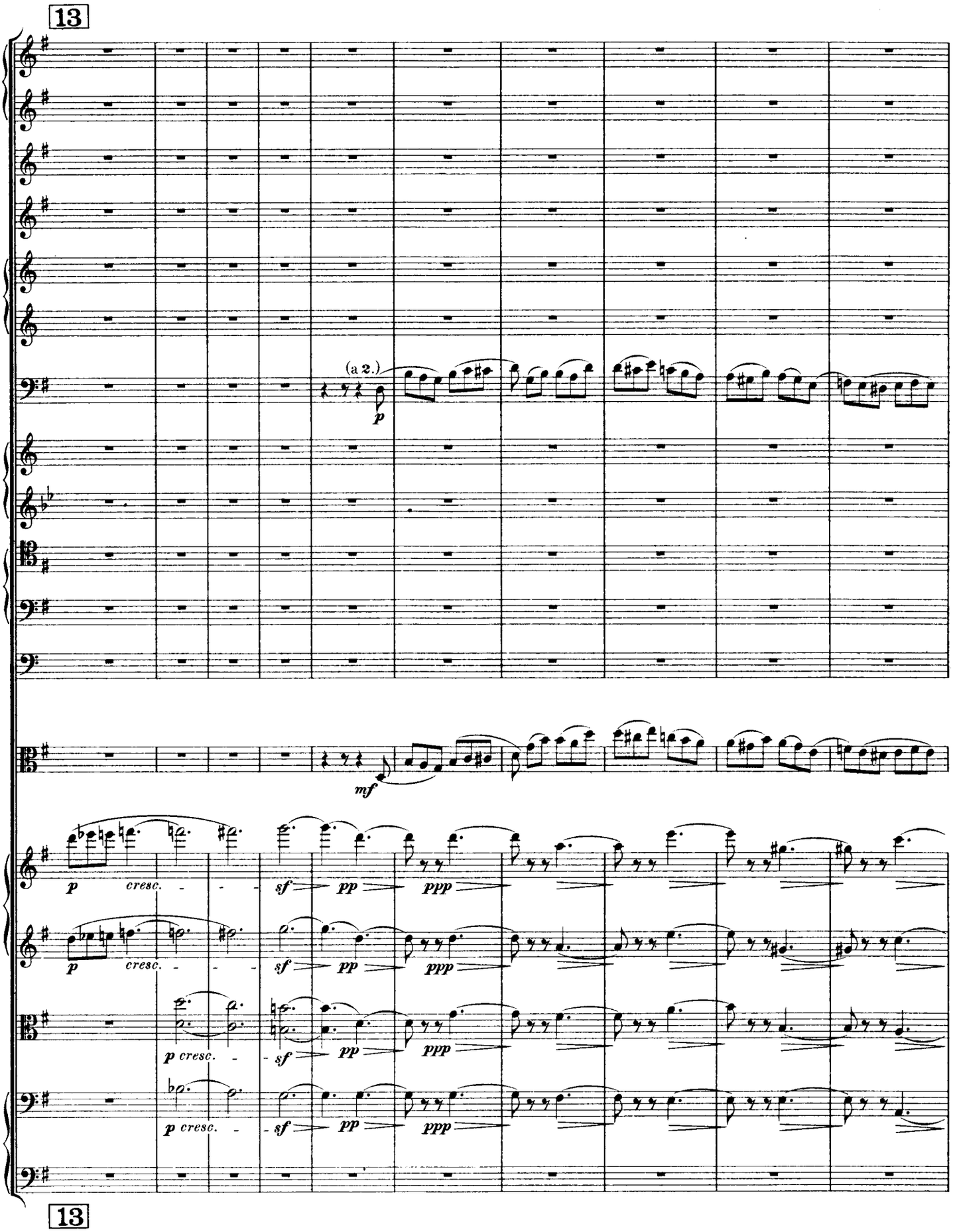

11
a 2.
(a 4.)
mf
pp
11

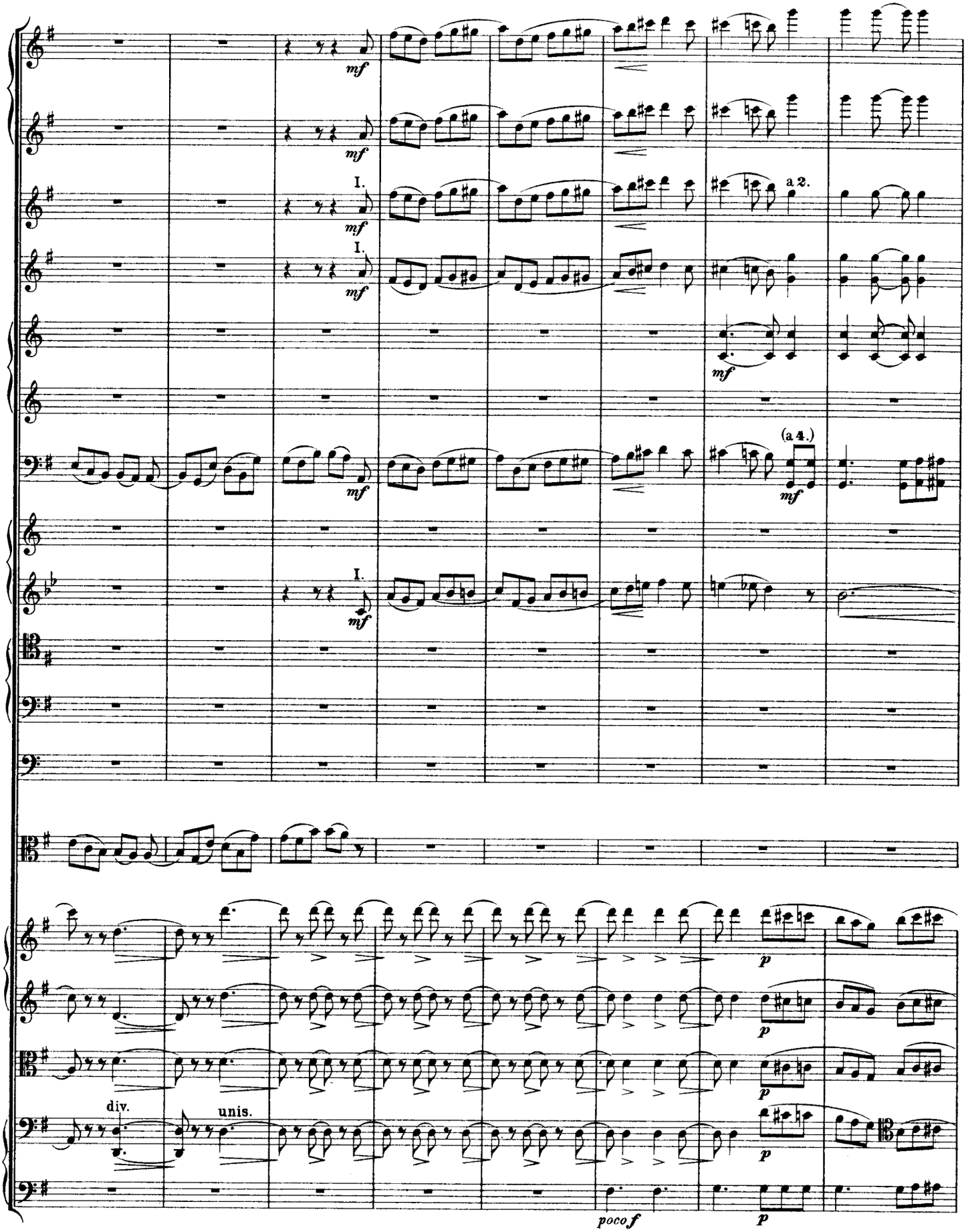

I.
p
I.
p
I.
p
III.
p
pp
pp
p
pp
pizz.
p
pizz.
p
pizz.
p

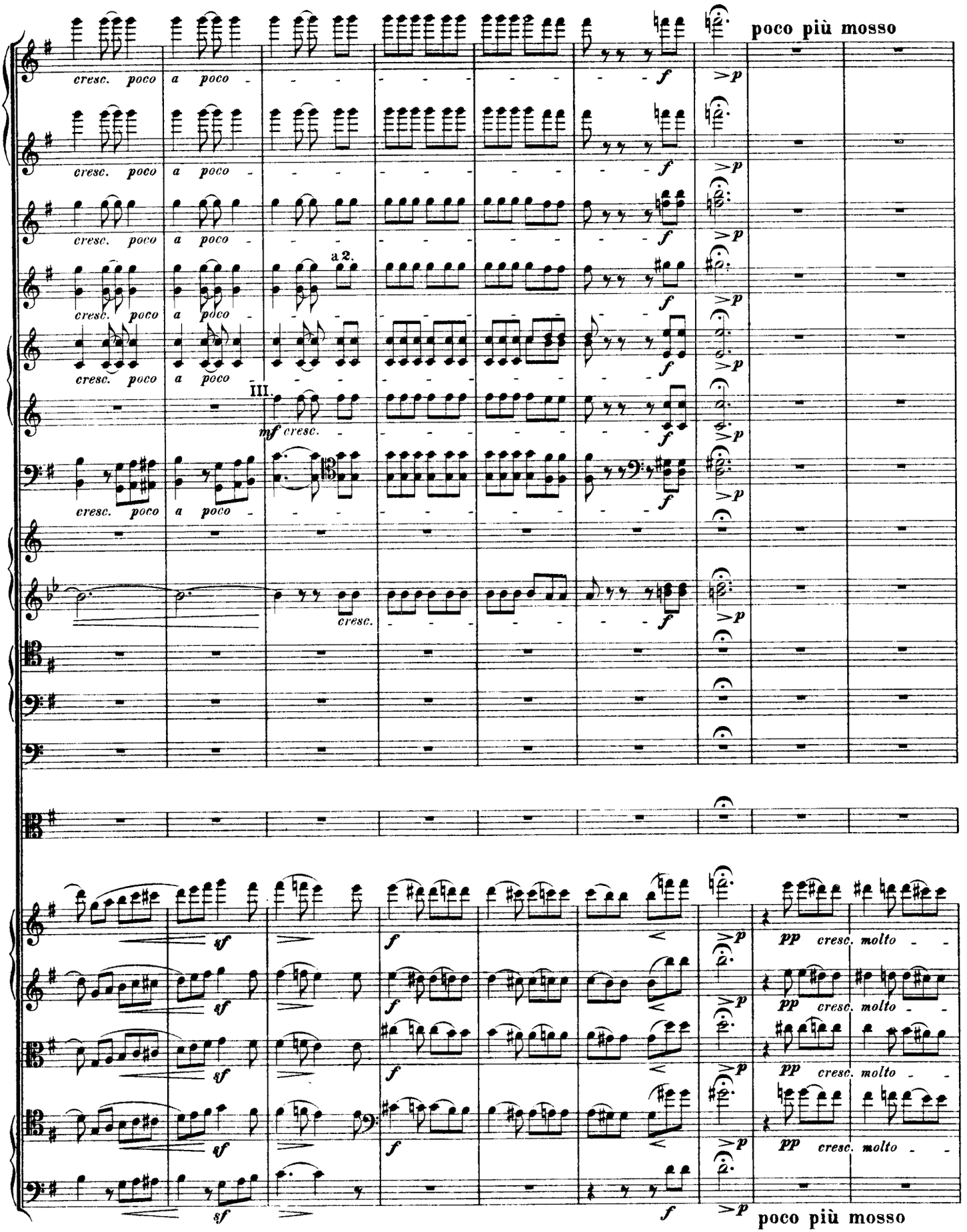

I.
III.
p
mf
pp
poco cresc.
arco

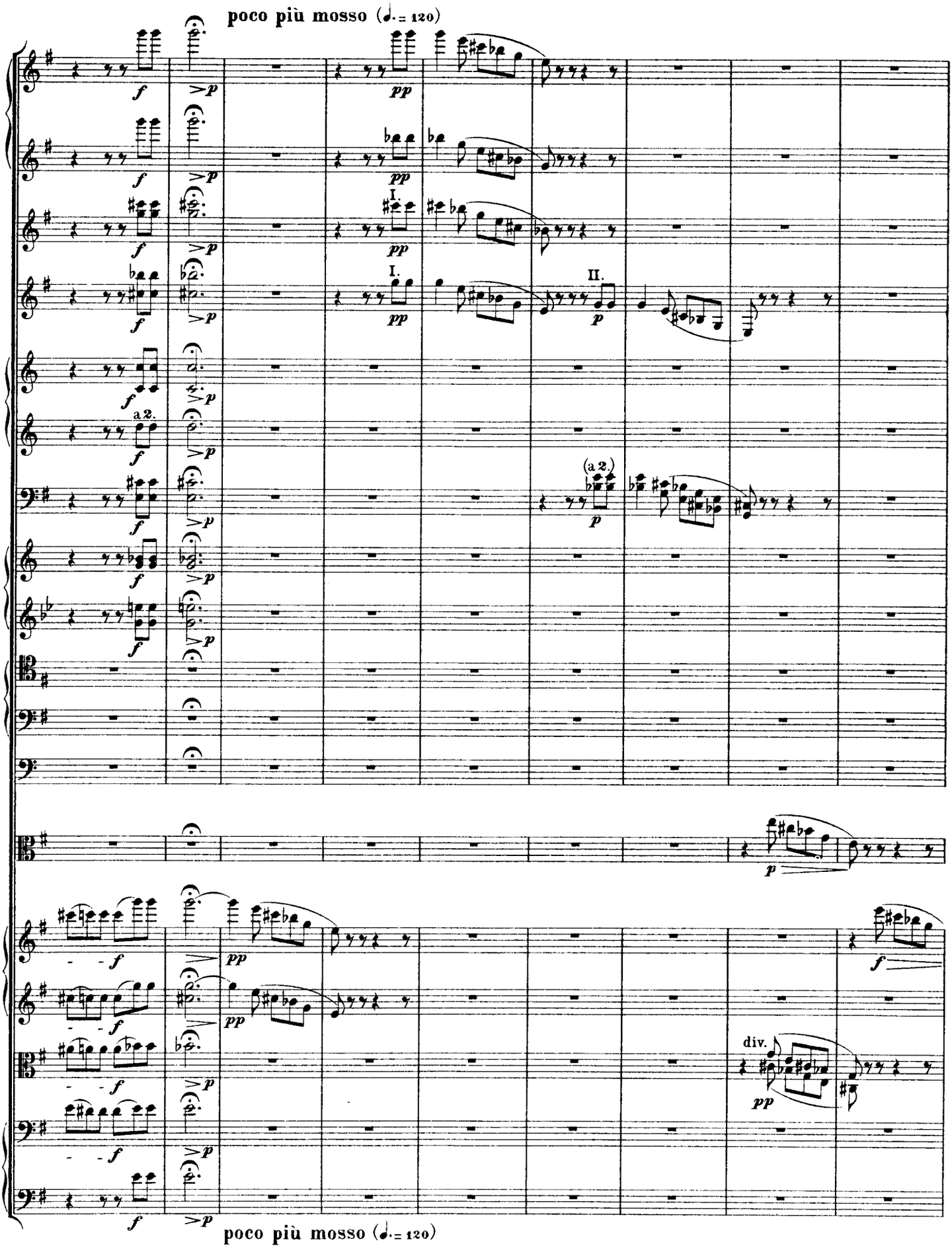

12
cresc.
ff
a 2.
a 4.
pp
I.
II.
p
mf
arco
12

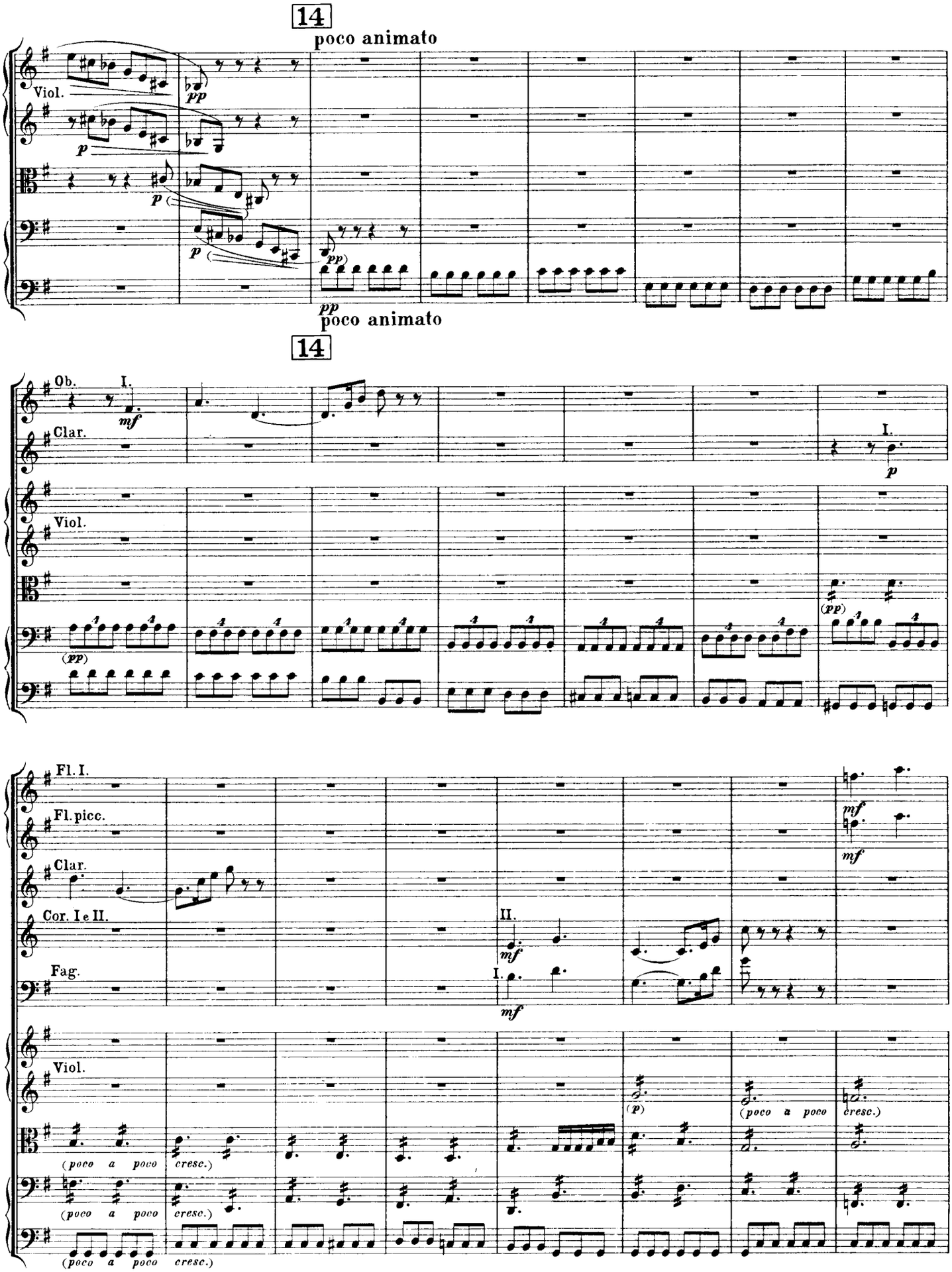

G.P.
a 2.
a 2.
a 2.
a 2.
II.
G.P.
G.P.

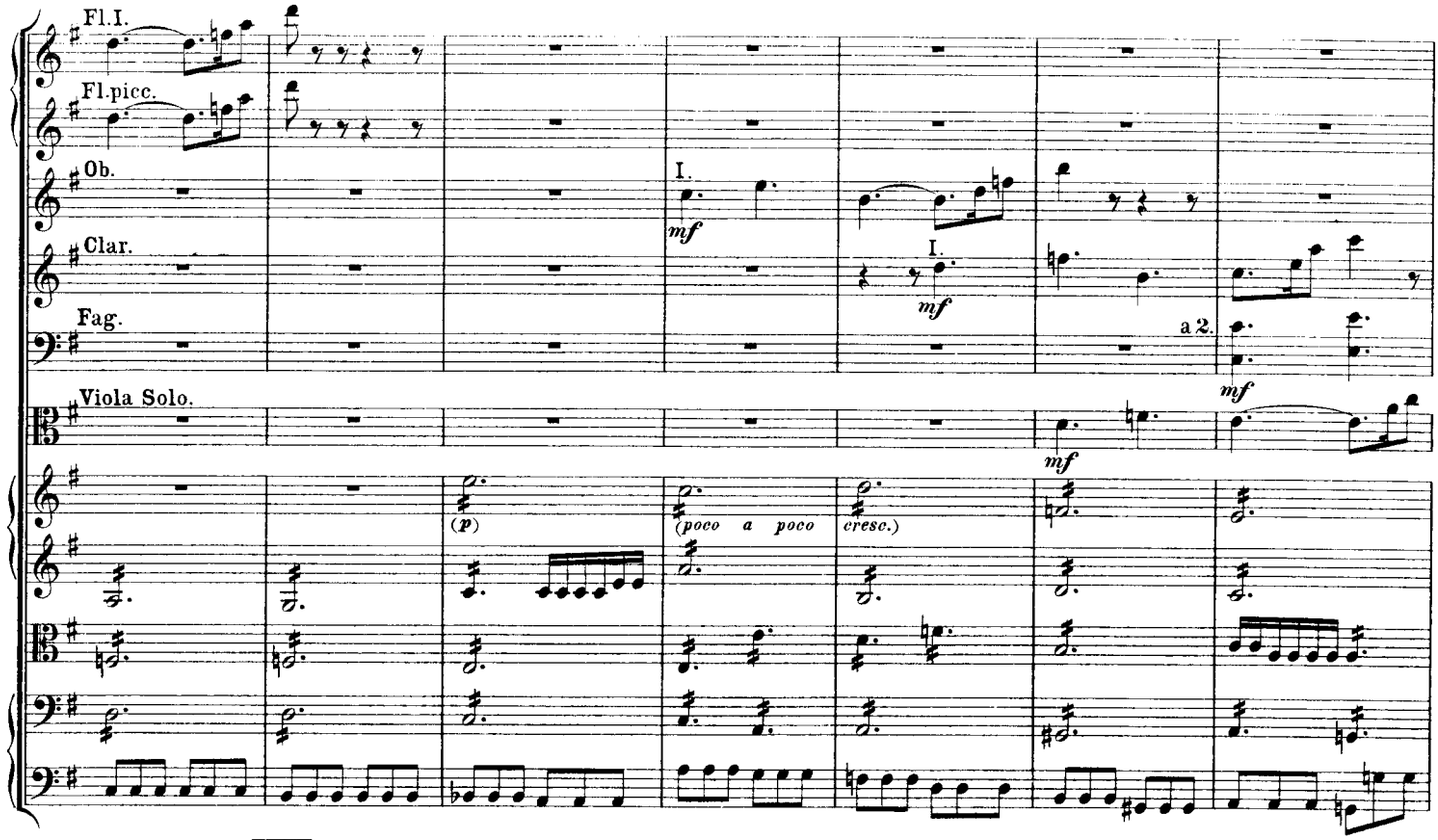

13
(a 2.)
p
mf
p cresc.
sf
pp
ppp
13


mf
I.
a 2.
(a 4.)
div.
unis.
p
poco f


poco più mosso
cresc. poco a poco
a 2.
III.
mf cresc.
cresc.
f
>p
sf
pp cresc. molto
poco più mosso

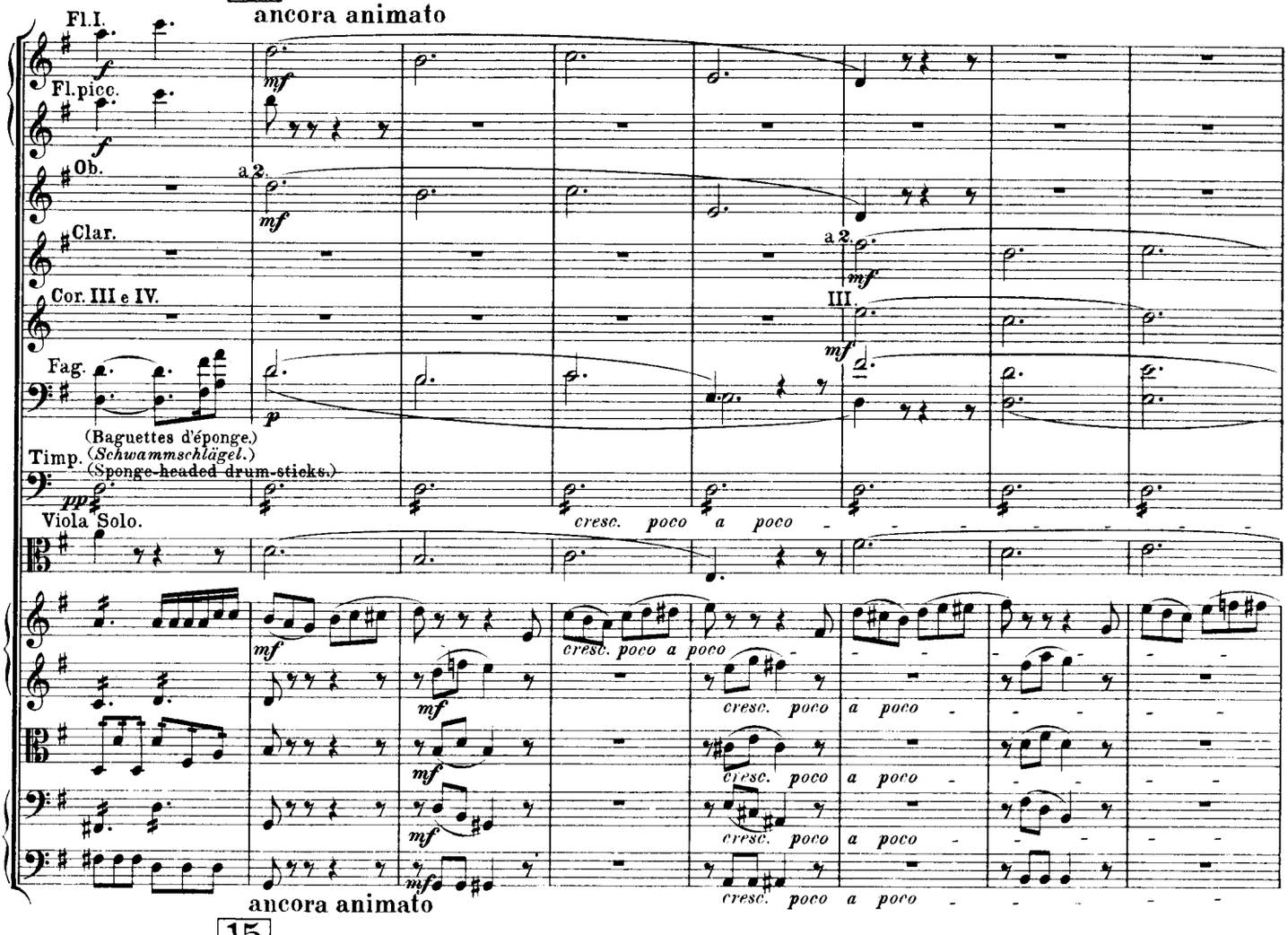

poco più mosso (♩. = 120)
I.
II.
a 2.
(a 2.)
div.
poco più mosso (♩. = 120)


14
poco animato
Viol.
pp
p
p
p
pp
pp
poco animato
14
Ob.
I.
mf
Clar.
I.
p
Viol.
(pp)
(pp)
Fl. I.
Fl. picc.
Clar.
Cor. I e II.
Fag.
II.
mf
I.
mf
mf
mf
Viol.
(poco a poco cresc.)
(poco a poco cresc.)
(poco a poco cresc.)
(p)
(poco a poco cresc.)



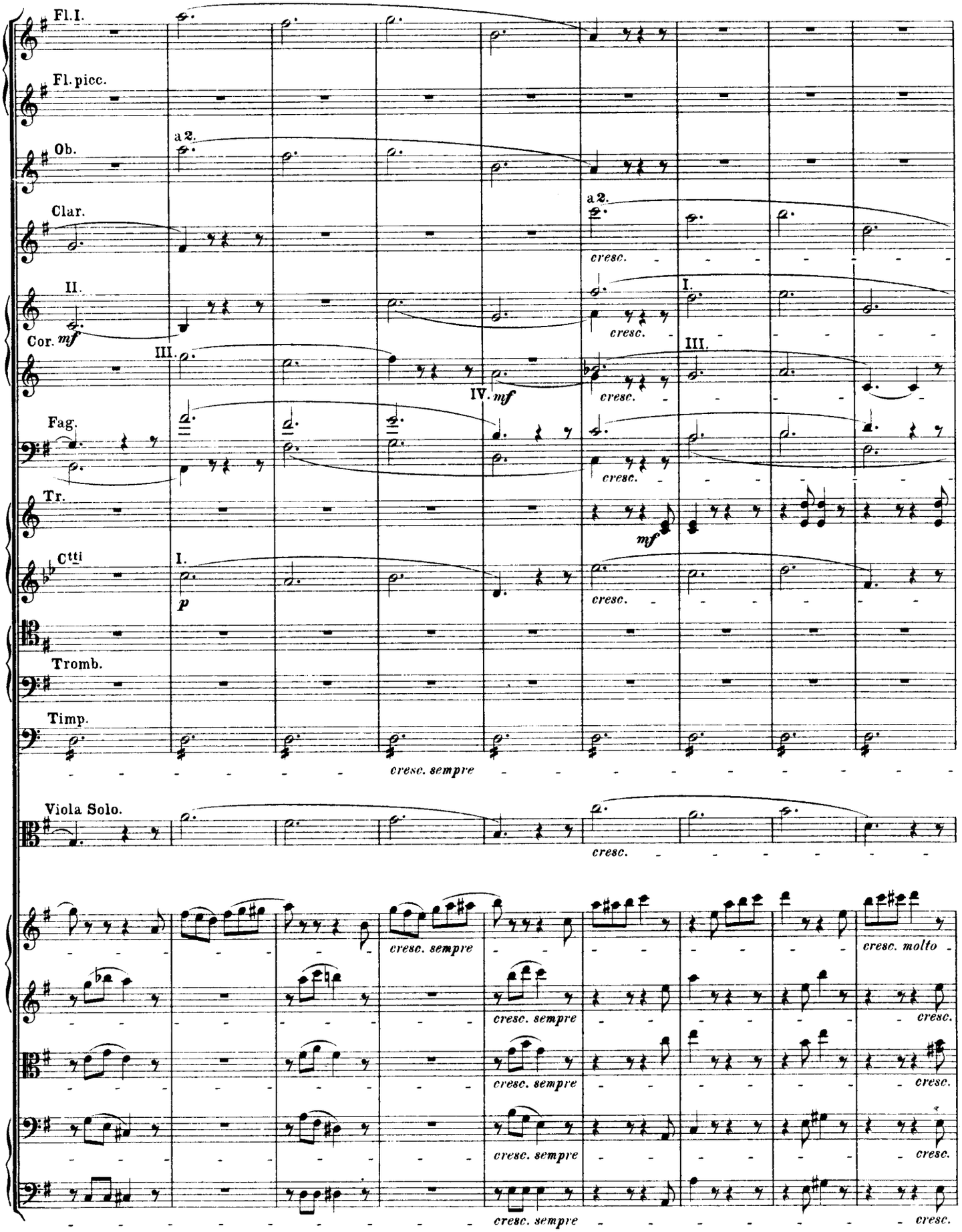
15

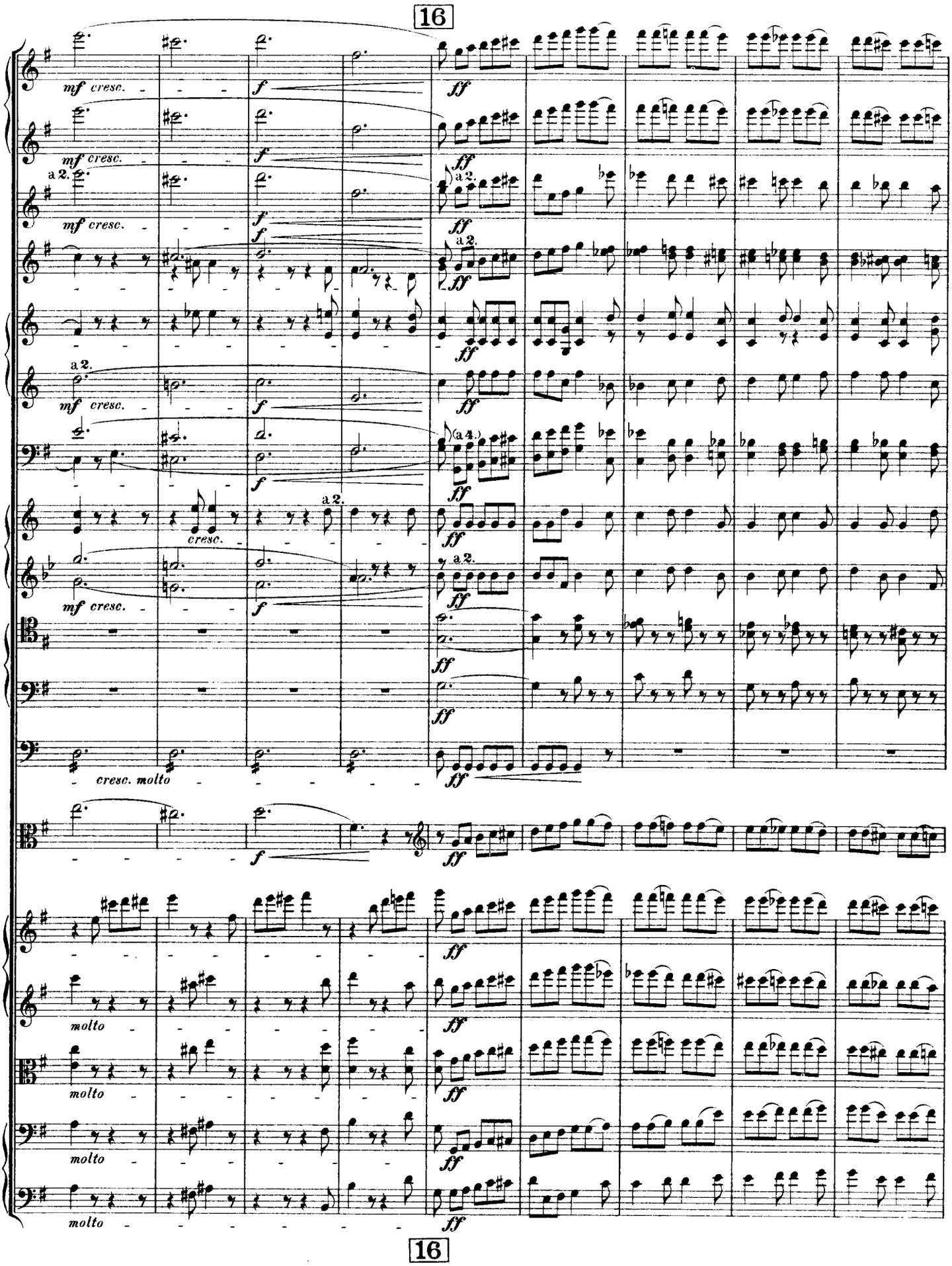
ancora animato

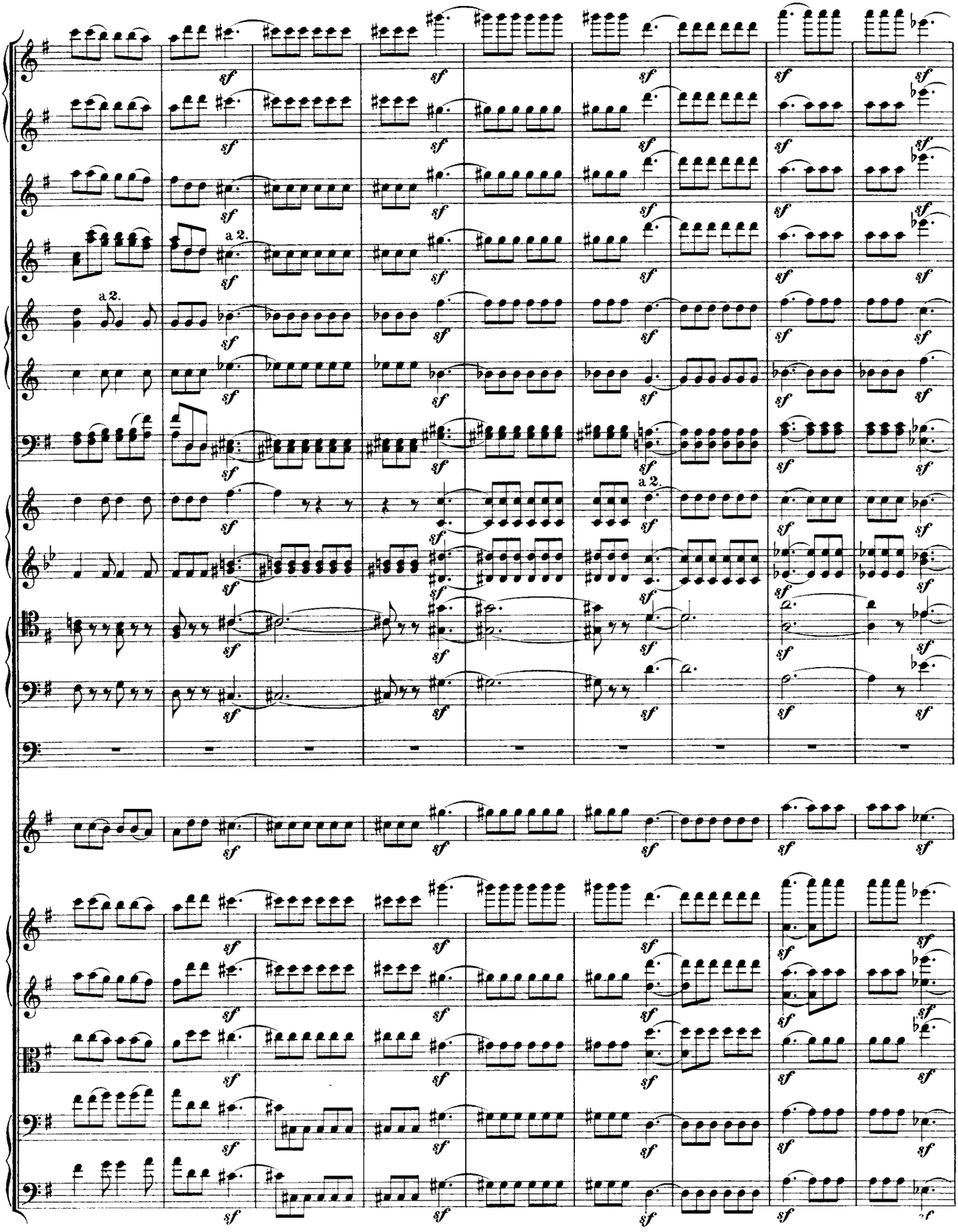


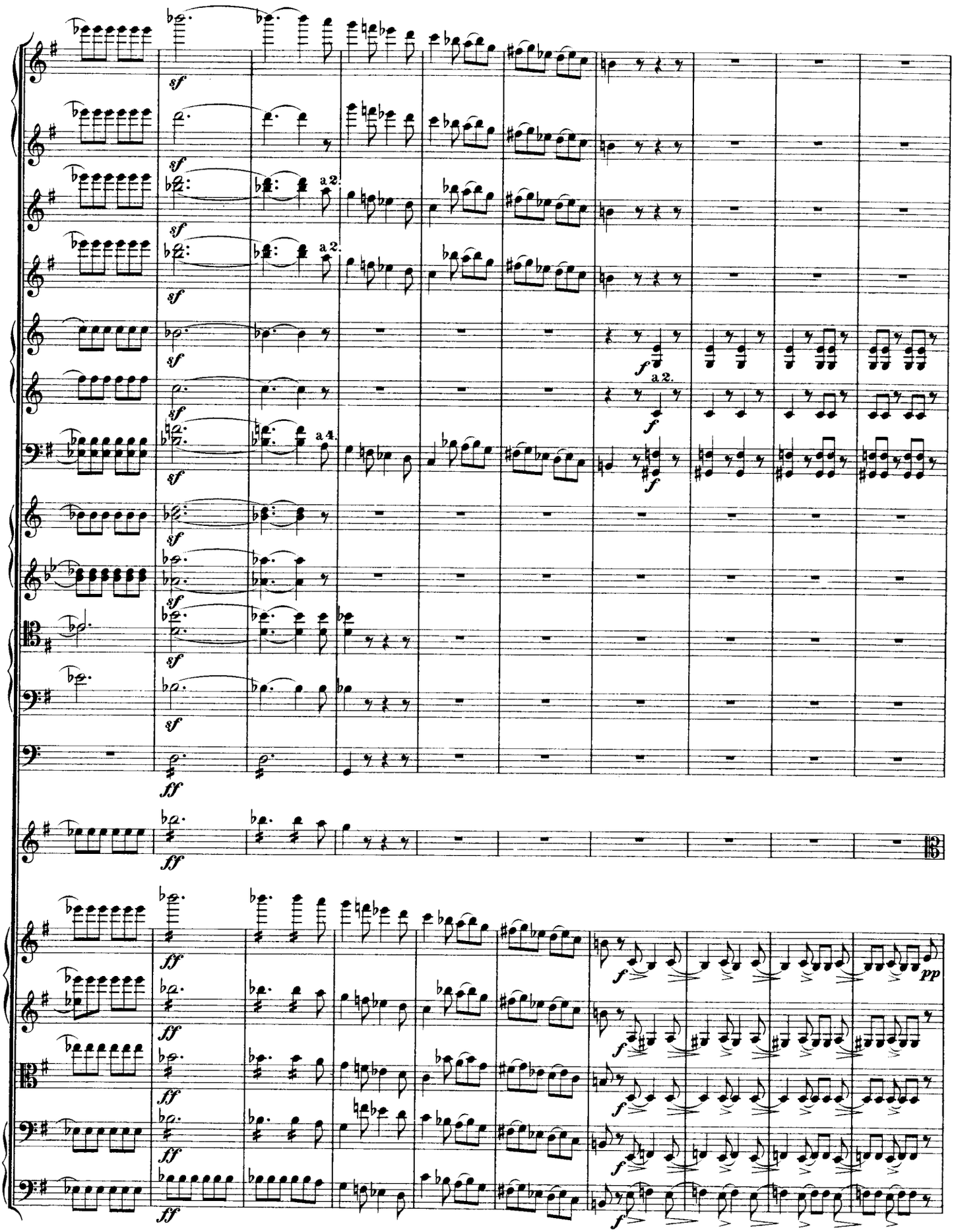
ancora animato

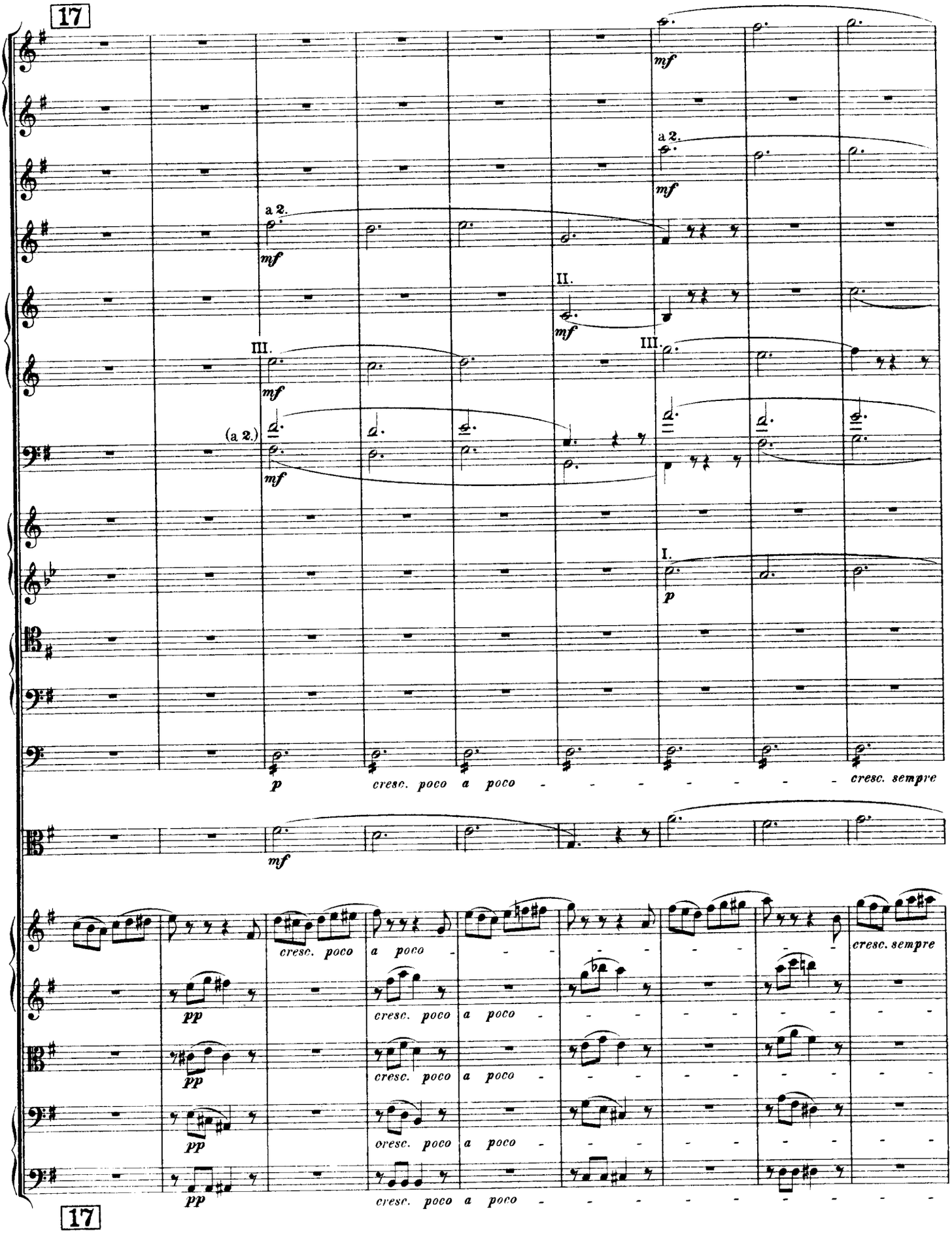
15

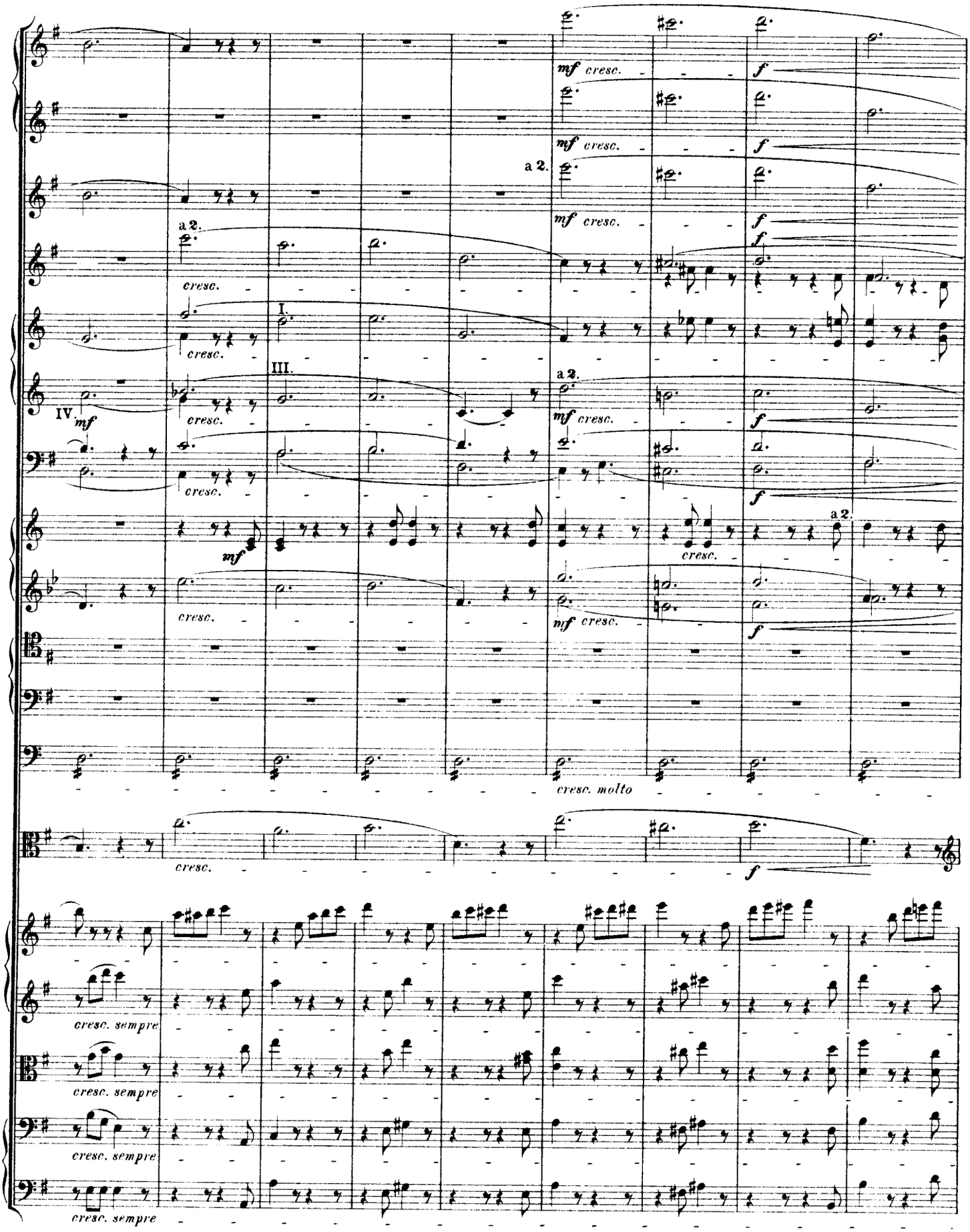

Fl. I.
Fl. picc.
Ob.
a 2.
Clar.
a 2.
cresc.
II.
Cor. mf
I.
cresc.
III.
III.
IV. mf
cresc.
Fag.
cresc.
Tr.
mf
Ctti
I.
p
cresc.
Tromb.
Timp.
cresc. sempre
Viola Solo.
cresc.
cresc. sempre
cresc. molto
cresc. sempre
cresc.
cresc. sempre
cresc.
cresc. sempre
cresc.

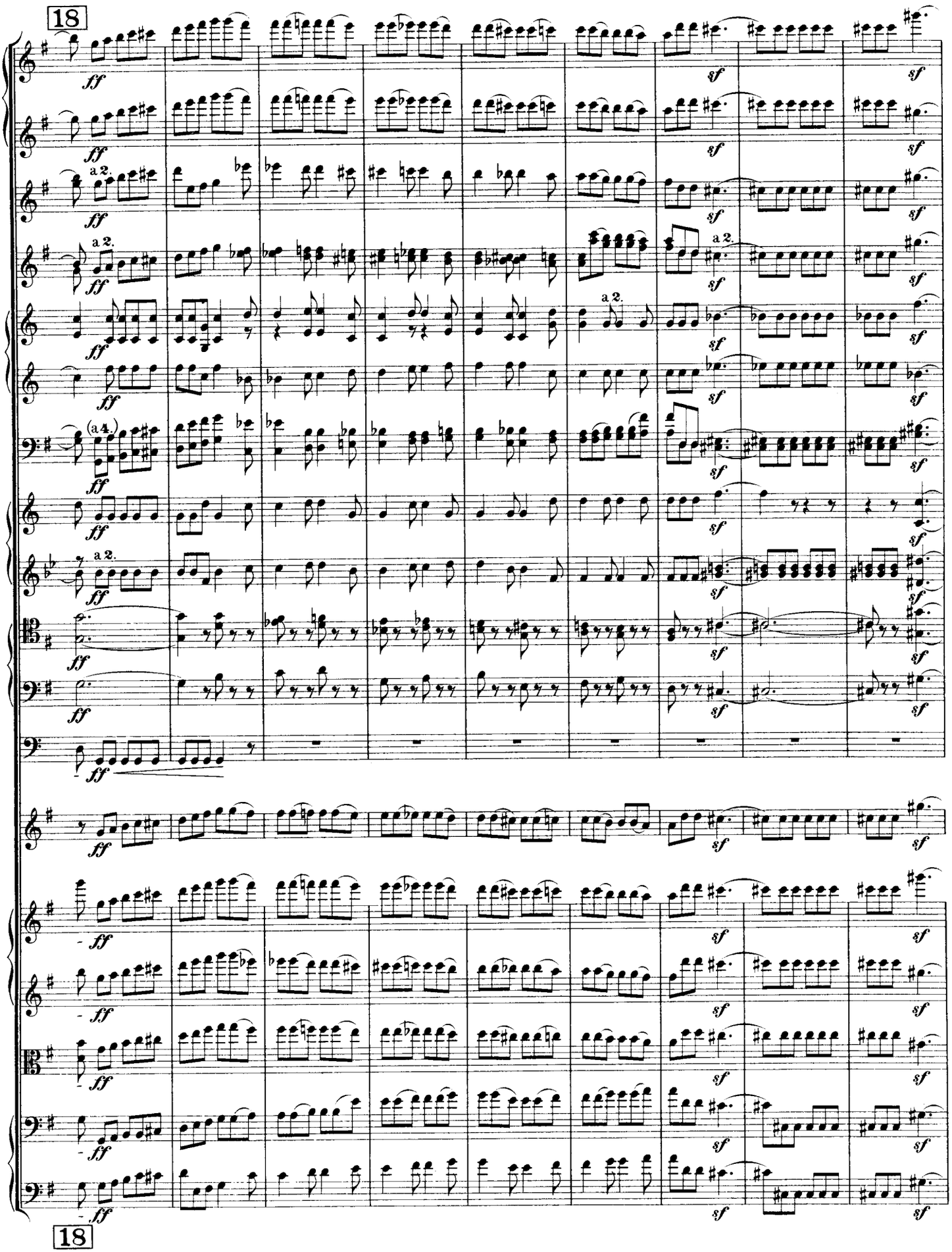

16
mf cresc.
f
ff
a 2.
cresc.
cresc. molto
molto
16

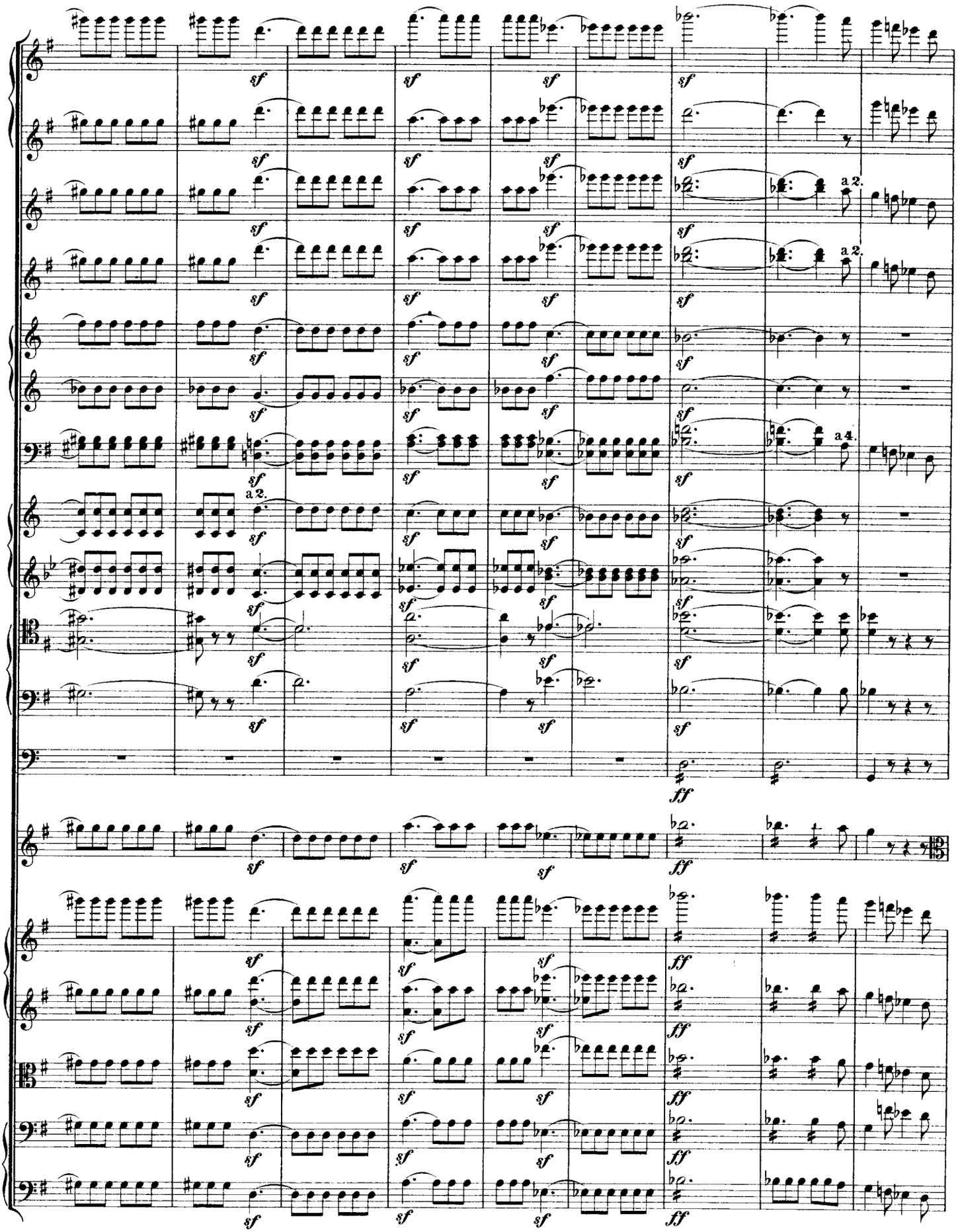

a 2.
a 2.
a 2.

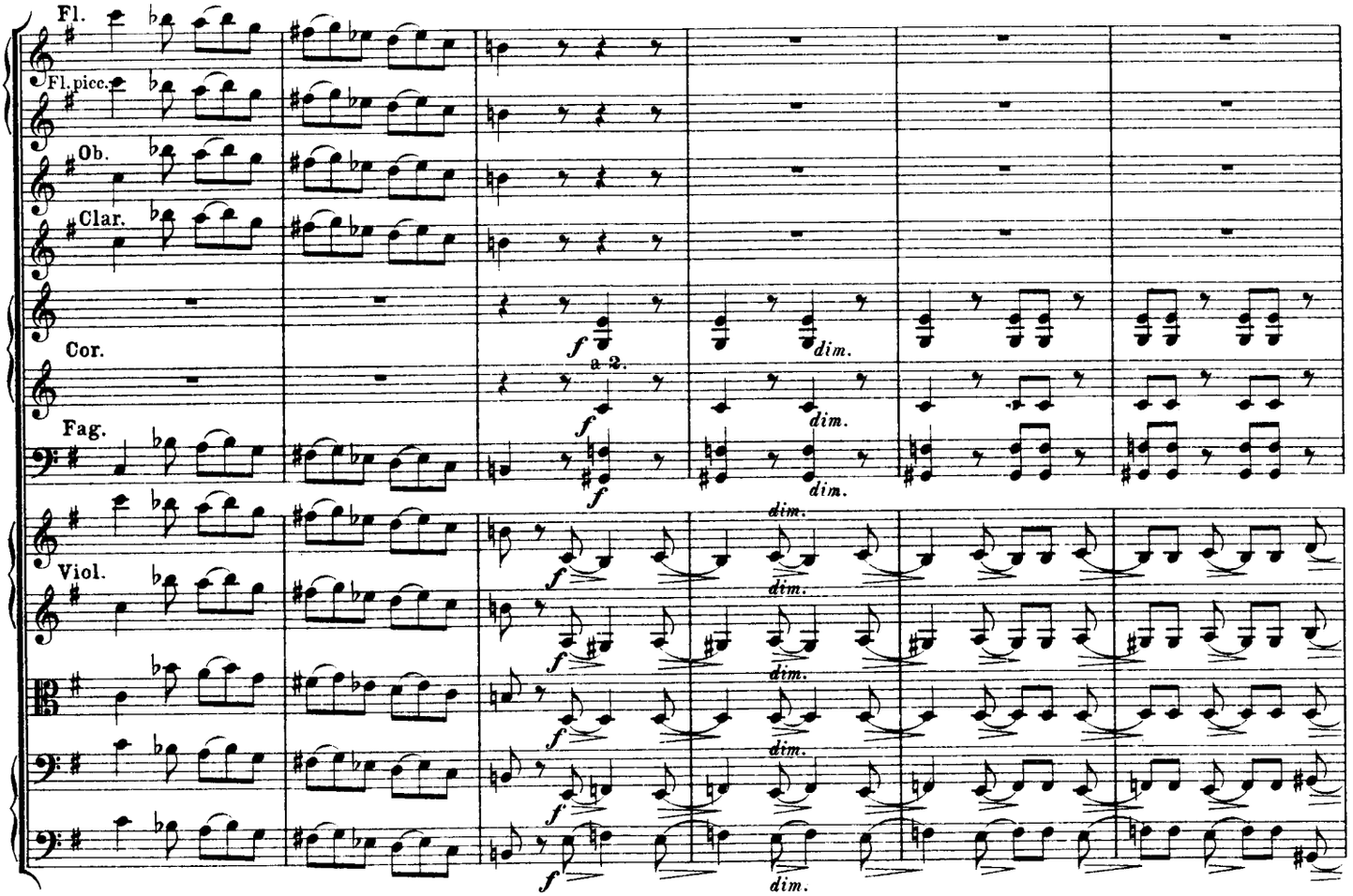

sf
a 2.
a 4.
f
ff
pp


17
a 2.
mf
II.
III.
(a 2.)
I.
p
cresc. poco a poco
cresc. sempre
pp
17

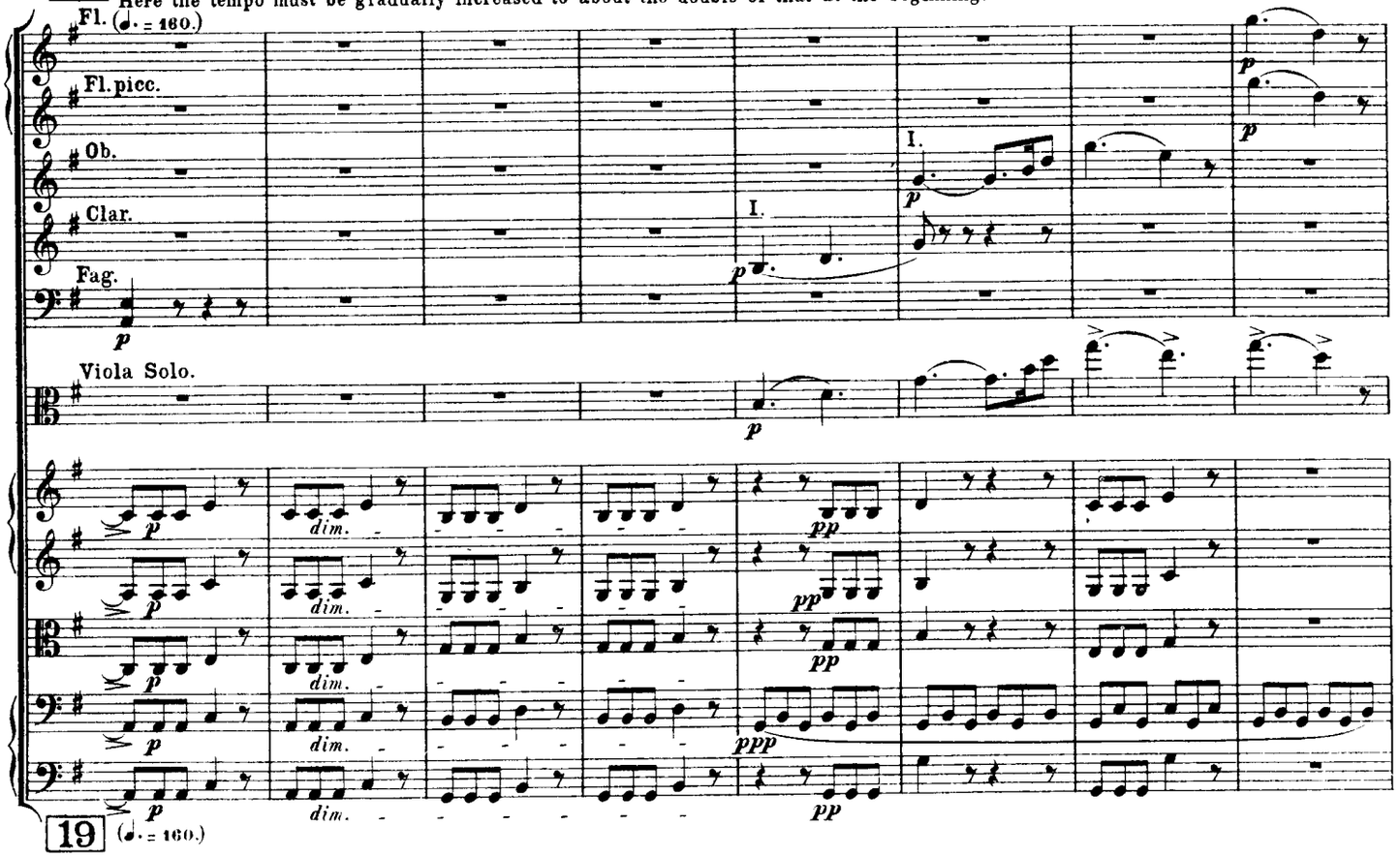

a 2.
I.
III.
IV.
mf
mf cresc.
f
cresc.
cresc. molto
cresc. sempre

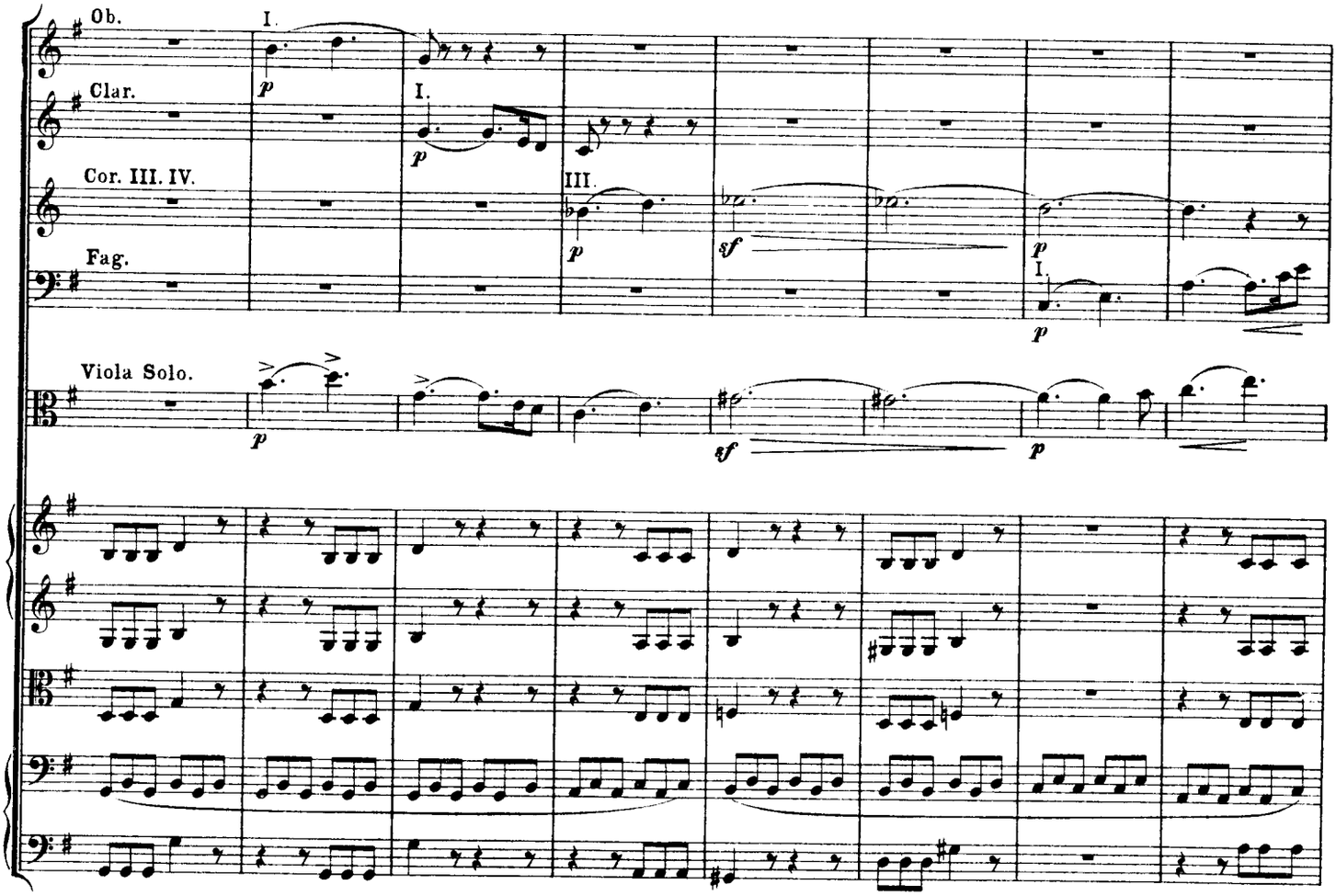

18
a 2.
(a 4.)
ff
sf
18

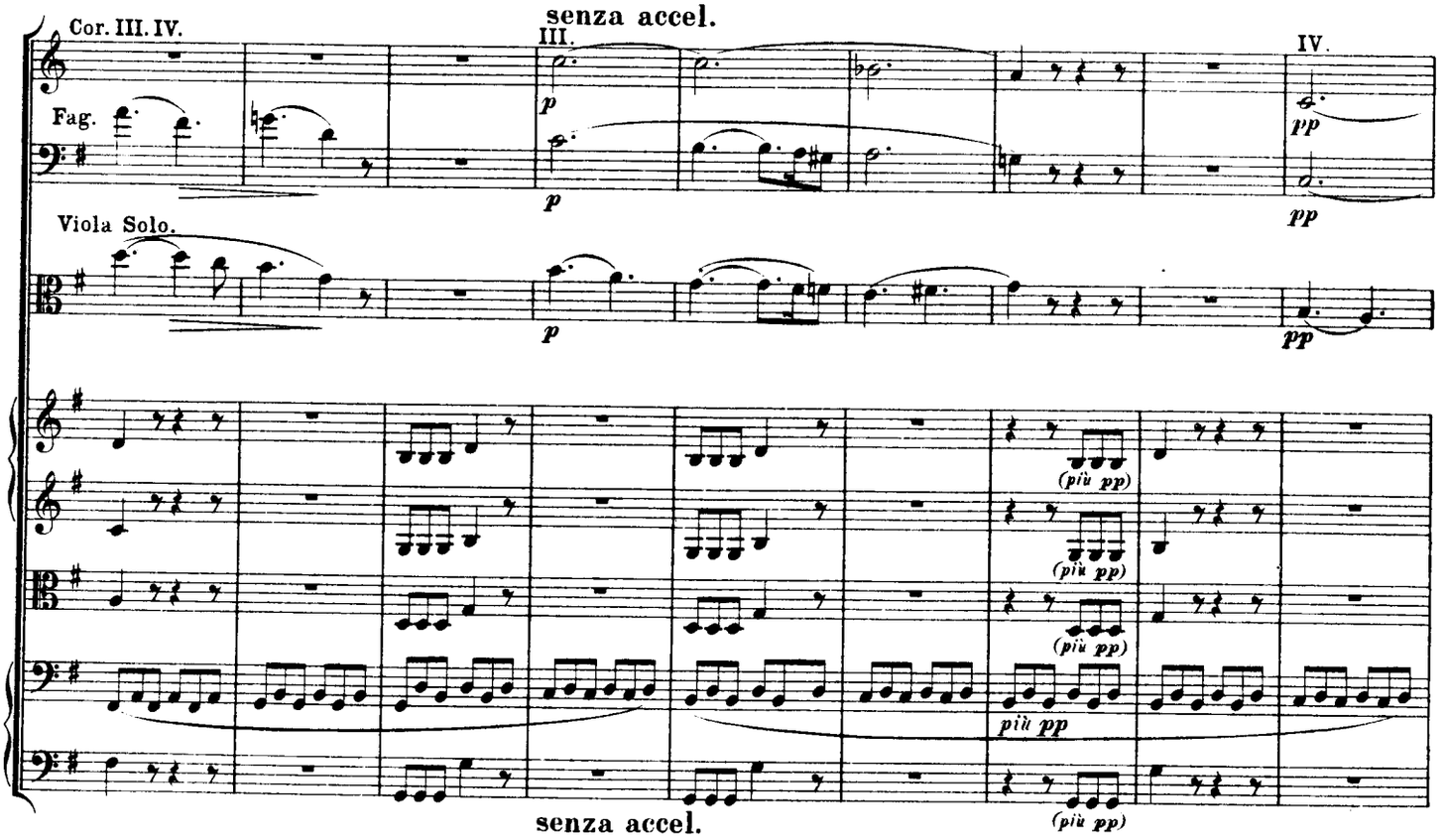

sf
a 2.
a 4.
ff

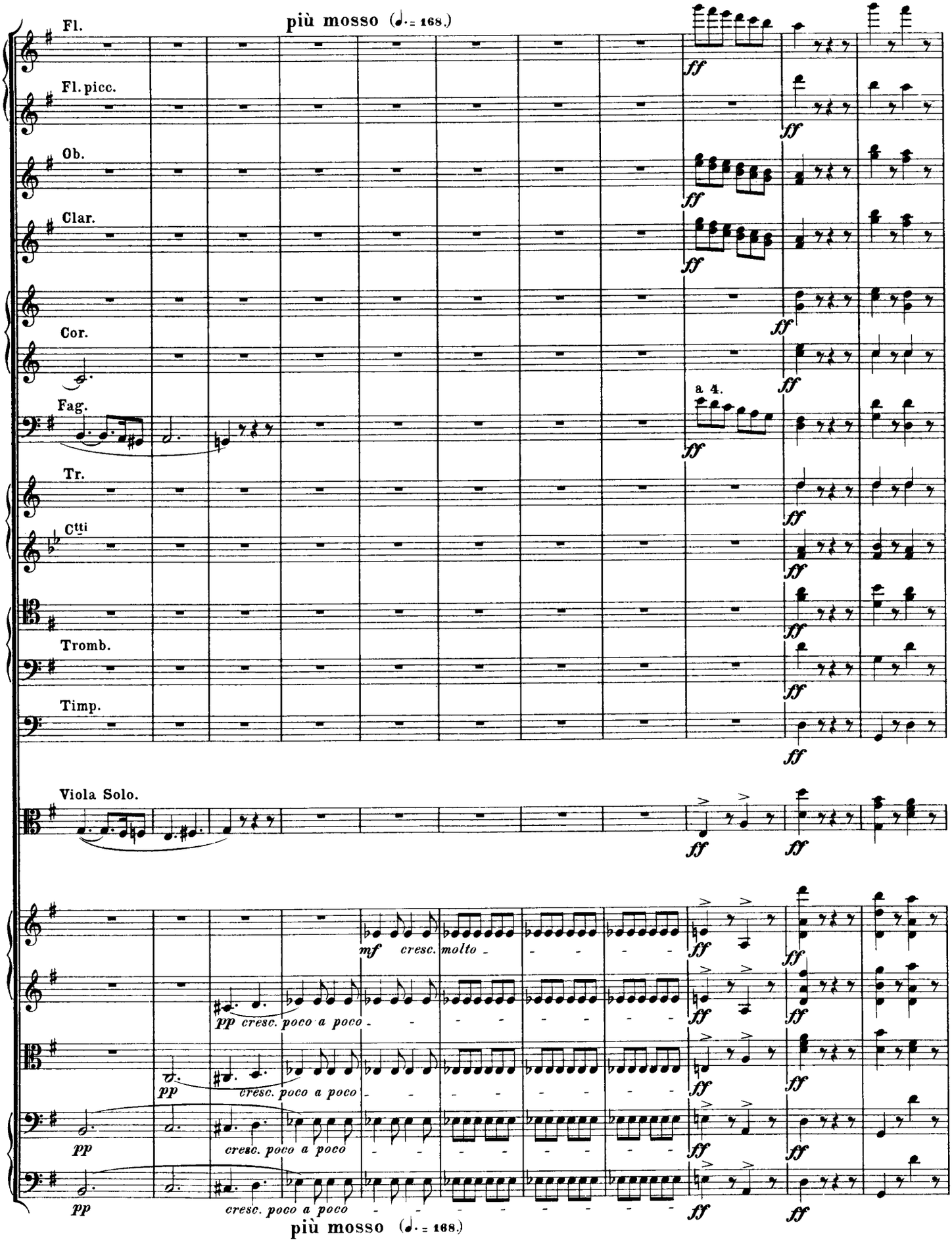


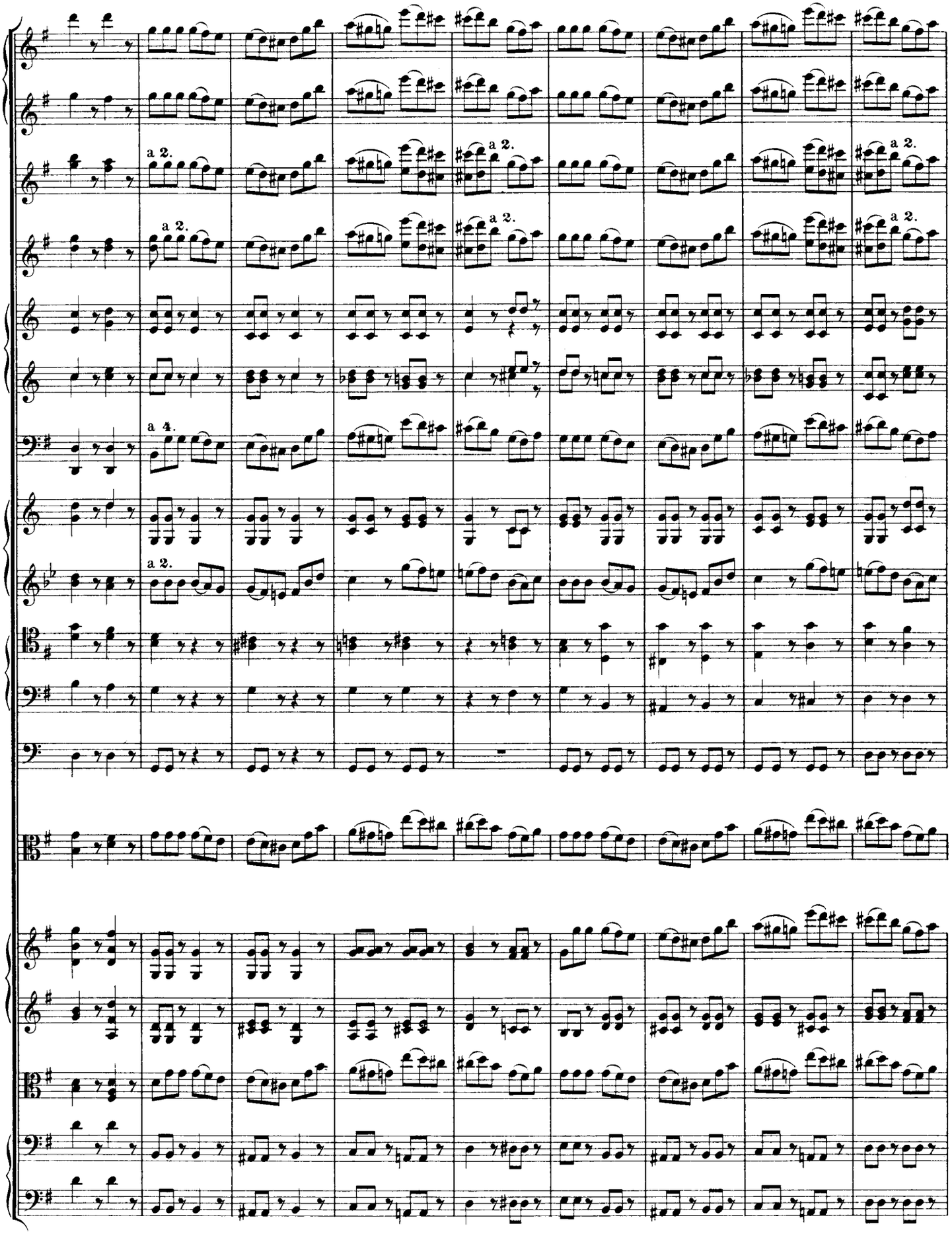
19 Ici le mouvement doit être devenu, peu à peu, presque du double plus animé qu'au commencement de l'Allegro. (Note de H. Berlioz)
Hier muss das Zeitmaass nach und nach um das Doppelte gegen den Anfang gesteigert worden sein.
Here the tempo must be gradually increased to about the double of that at the beginning.

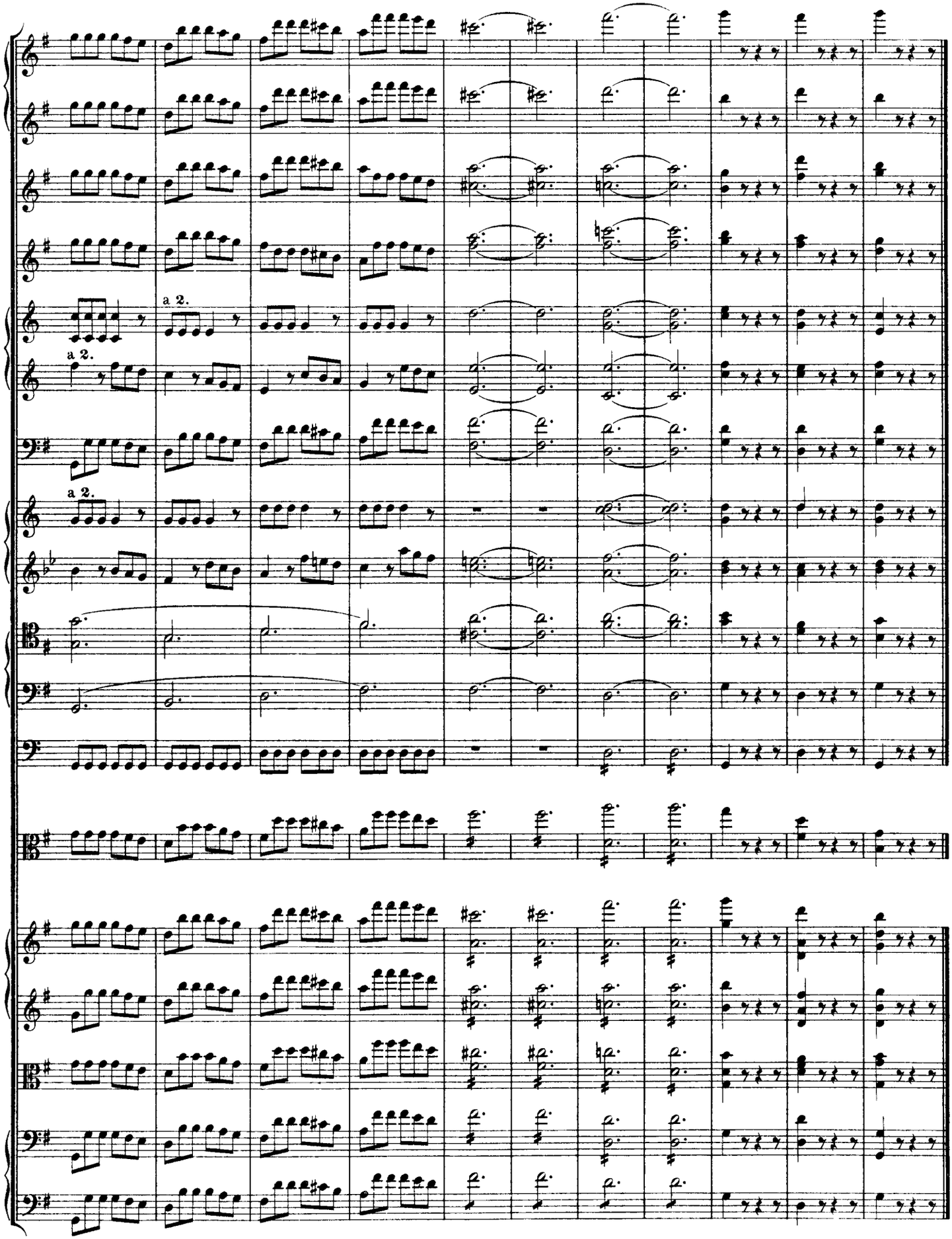



Ob.
Clar.
Cor. III. IV.
Fag.
Viola Solo.
I.
III.
p
sf


senza accel.
Cor. III. IV.
Fag.
Viola Solo.
III.
IV.
p
pp
(più pp)
più pp
senza accel.


più mosso (♩. = 168.)
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Timp.
Viola Solo.
a 4.
ff
mf cresc. molto
pp cresc. poco a poco
più mosso (♩. = 168.)

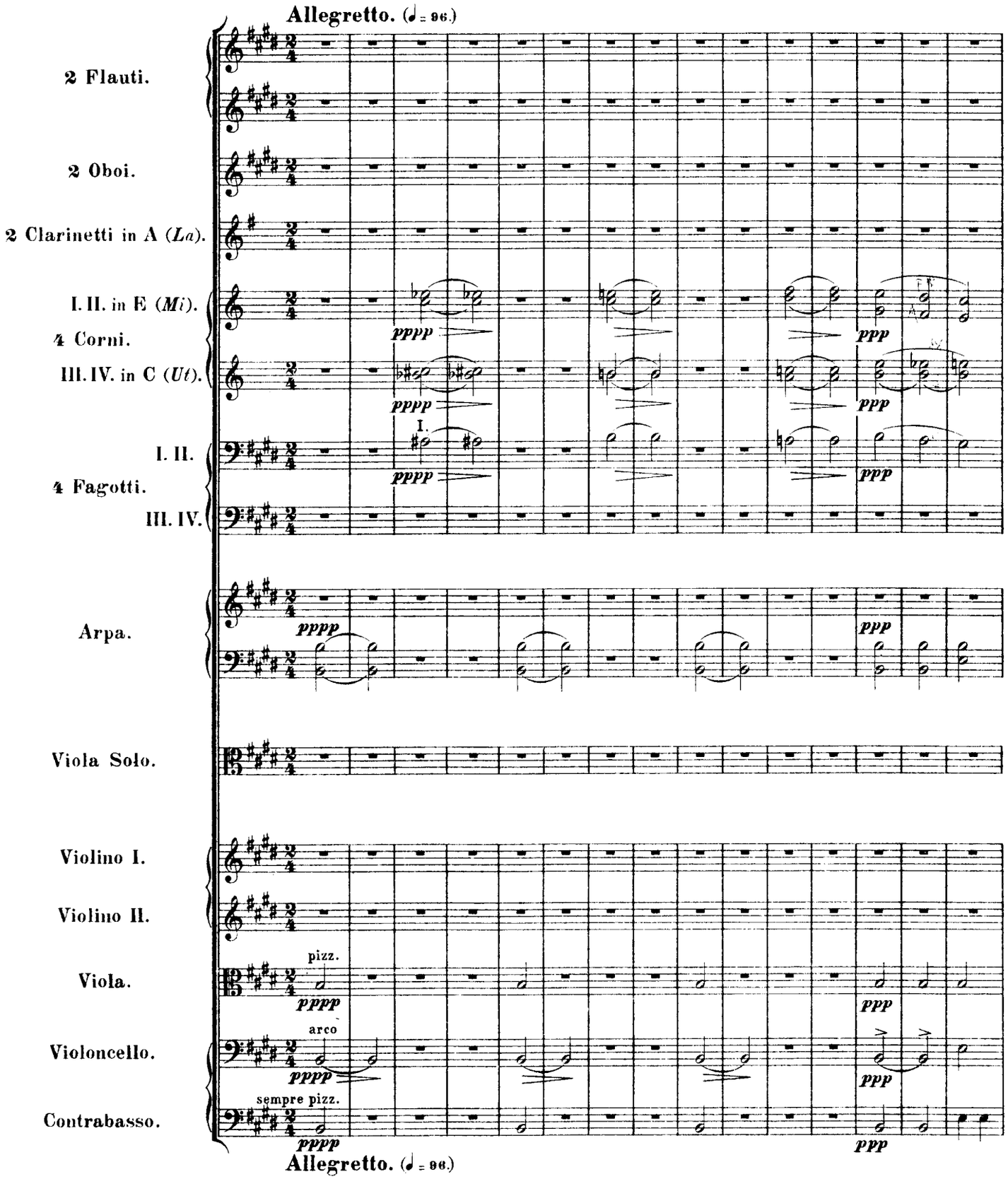

a 2.
a 2.
a 2.
a 2.
a 2.
a 4.
a 2.


a 2.
a 2.
a 2.
a 2.

II.

Marche de pélerins
chantant la prière du soir.

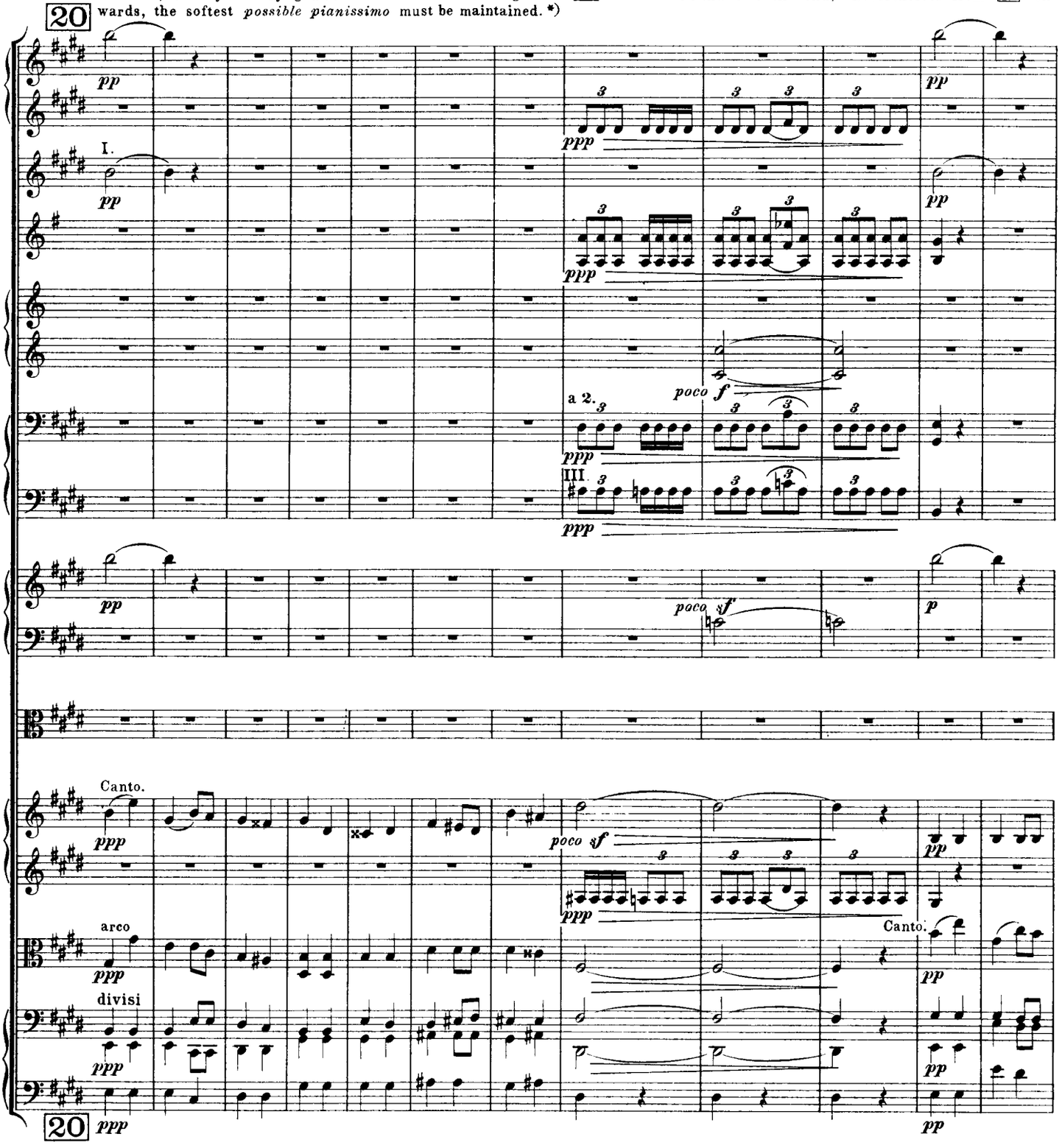
Procession of pilgrims
singing the evening hymn.



Il faut observer un *crescendo* extrêmement ménagé depuis [20] jusqu'à [26] où le *forte* doit se faire sentir complètement pour la première fois et, observant la progression inverse, aller en *diminuant* graduellement depuis [26] jusqu'à la fin, de manière cependant à atteindre le *pianissimo général* dès [31]. (Note de H. Berlioz) *)

Man achte auf ein äusserst mässiges Crescendo *von* [20] *bis* [26], *wo das* Forte ***zum erstenmal voll zur*** *Geltung kommt, und umgekehrt auf ein allmähliges* Diminuendo *von* [26] ***bis zum Schluss;*** *jedoch muss von* [31] *ab das* grösste Pianissimo *eingehalten werden.* *)

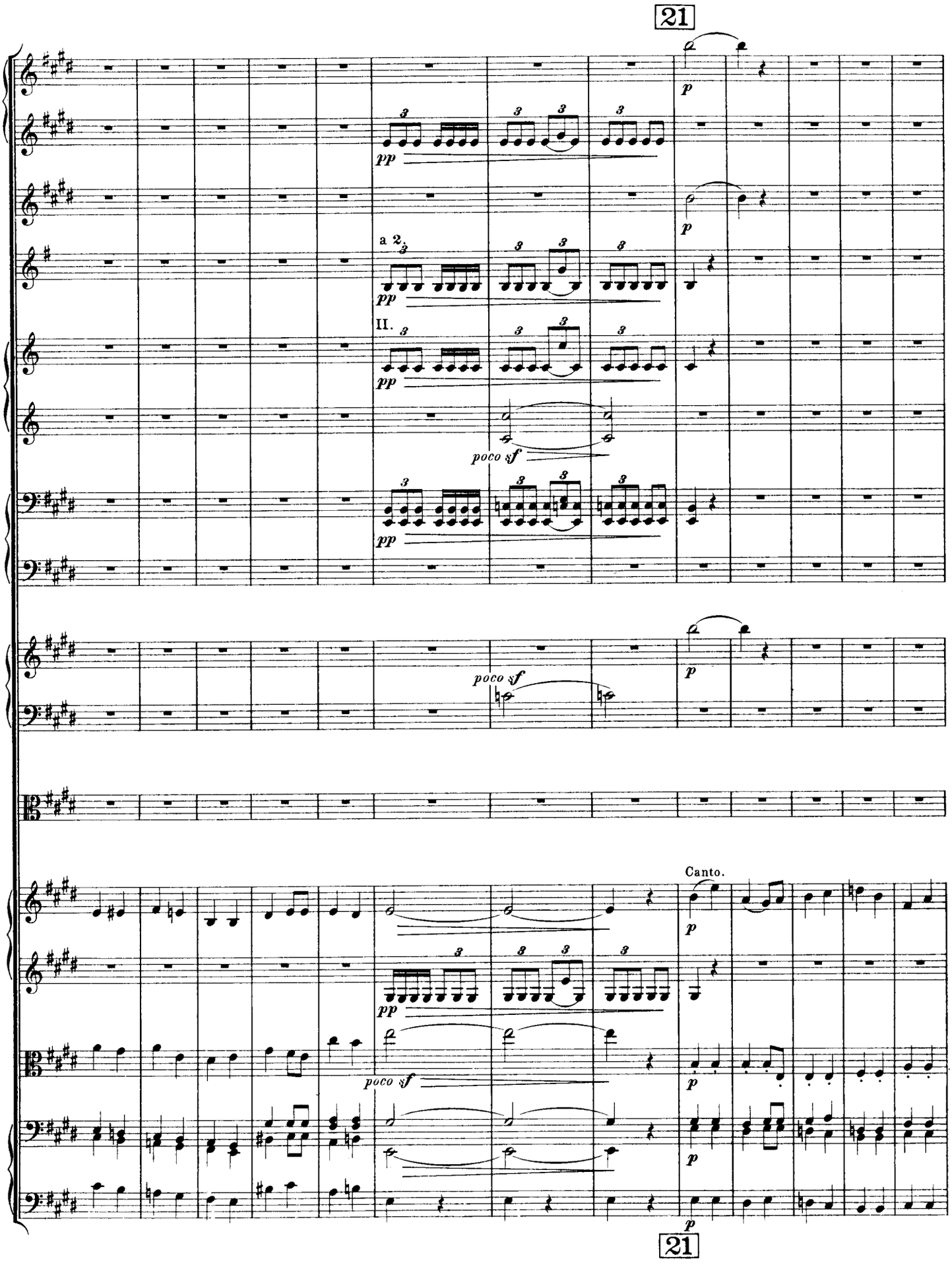
The *crescendo* from [20] to [26], where the *forte* must take full effect, must be extremely moderate. This effect must be reversed, namely a very gradual *decrescendo* must begin at [26] and be continued to the end, nevertheless from [31] onwards, the softest *possible pianissimo* must be maintained. *)

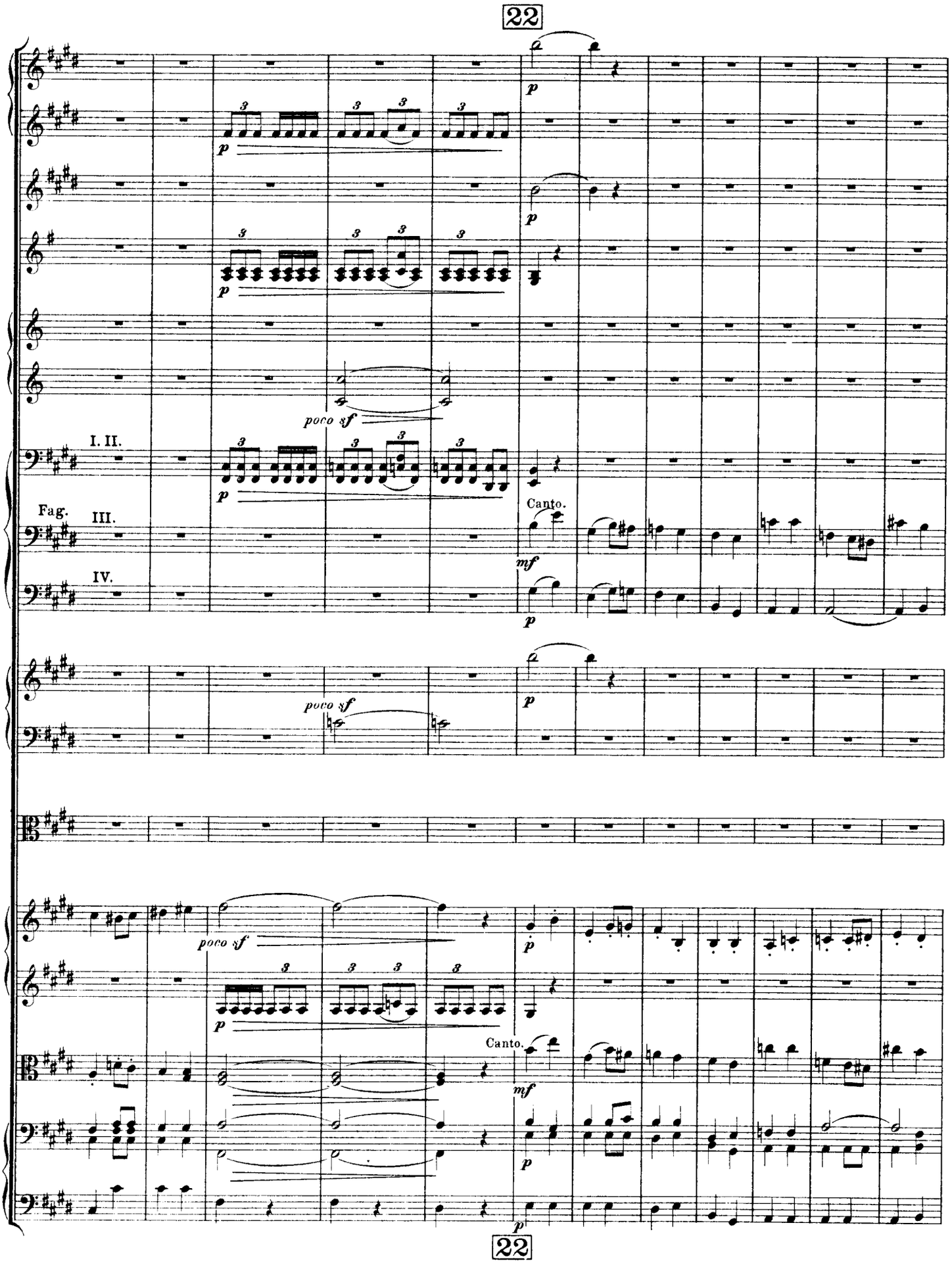


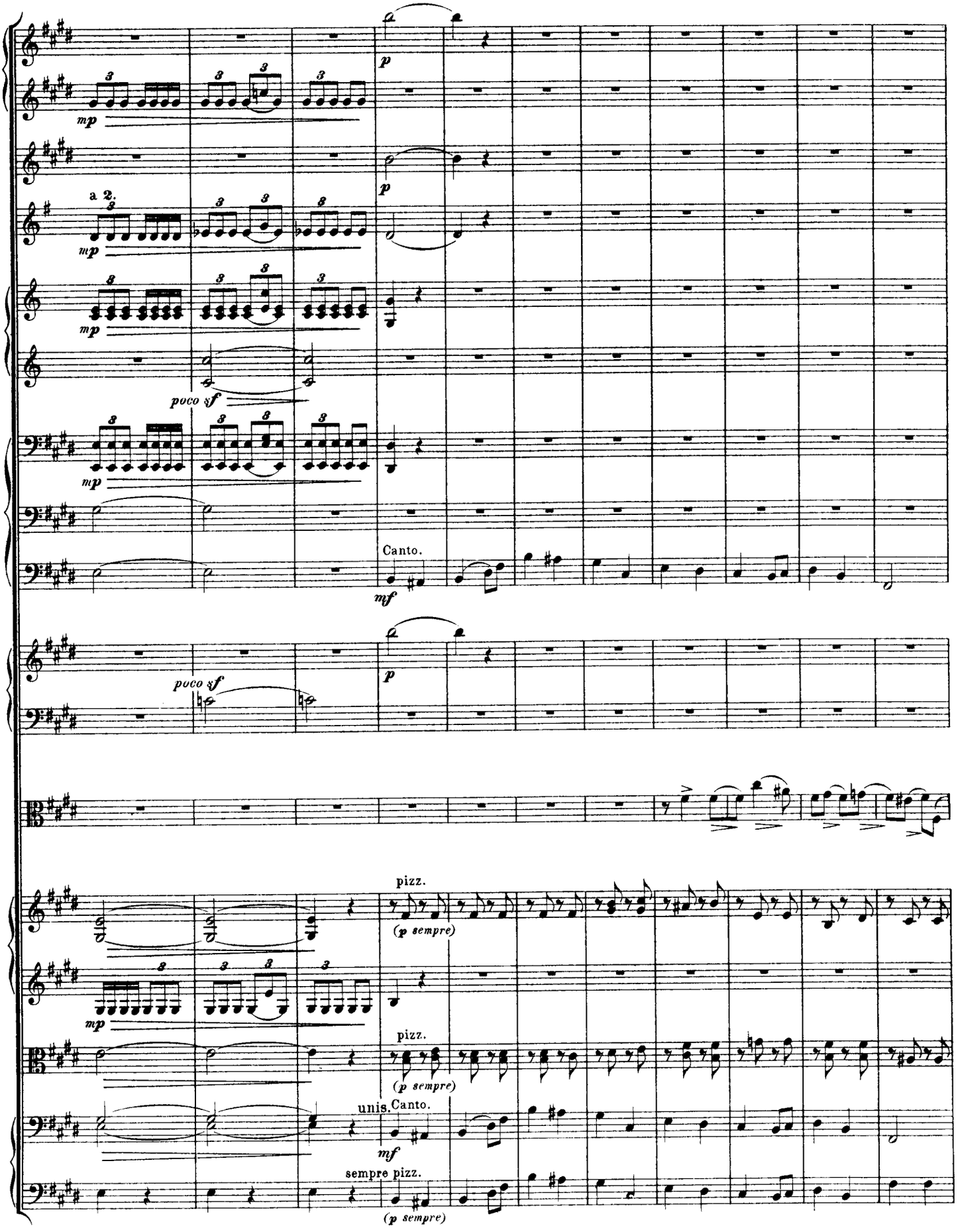
*) Um diese Vorschrift nach Möglichkeit vollkommen zur Ausführung bringen zu können, haben die Herausgeber in diesem Satz die dynamischen Bezeichnungen entsprechend geregelt und vervollständigt.

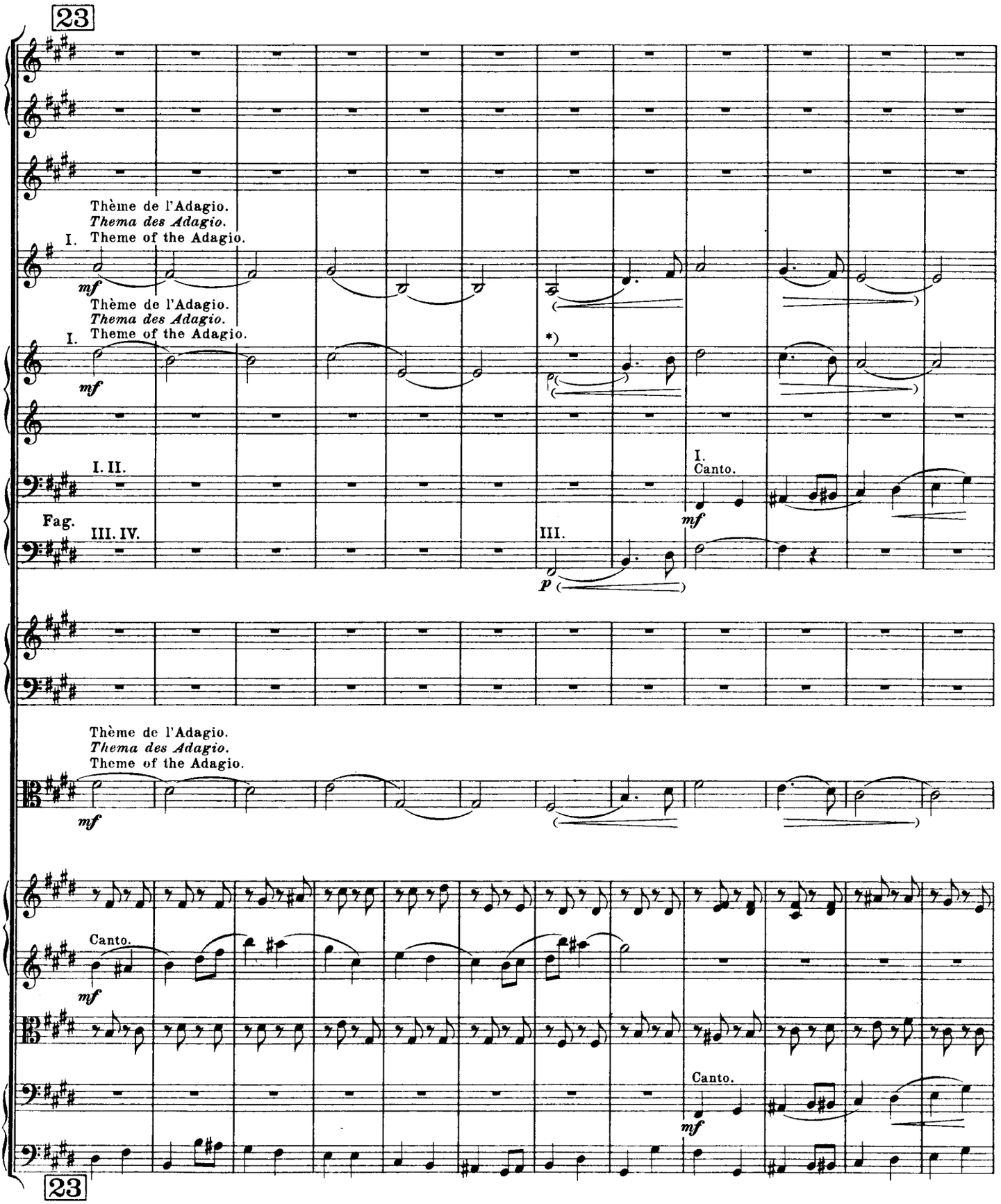
*) *Pour qu'à l'exécution un tel principe soit autant que possible observé, les éditeurs ont, en s'y conformant, réglé et complété les signes dynamiques de ce morceau.*

*) In Order that these instructions may be perfectly followed in execution the editors have correspondingly amended and added to the dynamic signs.


21
p
pp
a 2.
II.
poco sf
Canto.
21


22
I. II.
Fag.
III.
IV.
poco sf
p
Canto.
mf
22

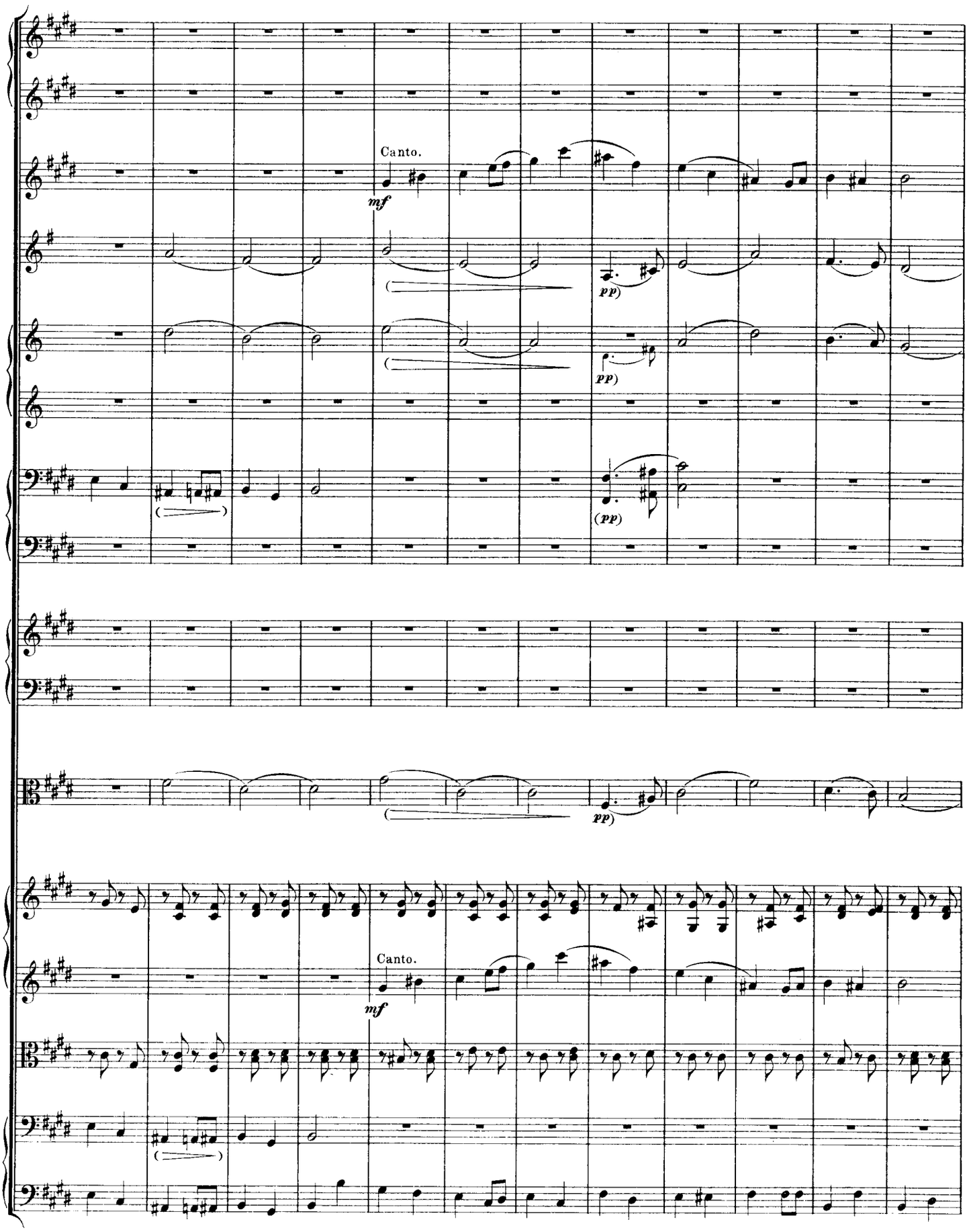

mp
a 2.
mp
mp
poco sf
mp
Canto.
mf
poco sf
p
pizz.
(p sempre)
mp
pizz.
(p sempre)
unis.
Canto.
mf
sempre pizz.
(p sempre)

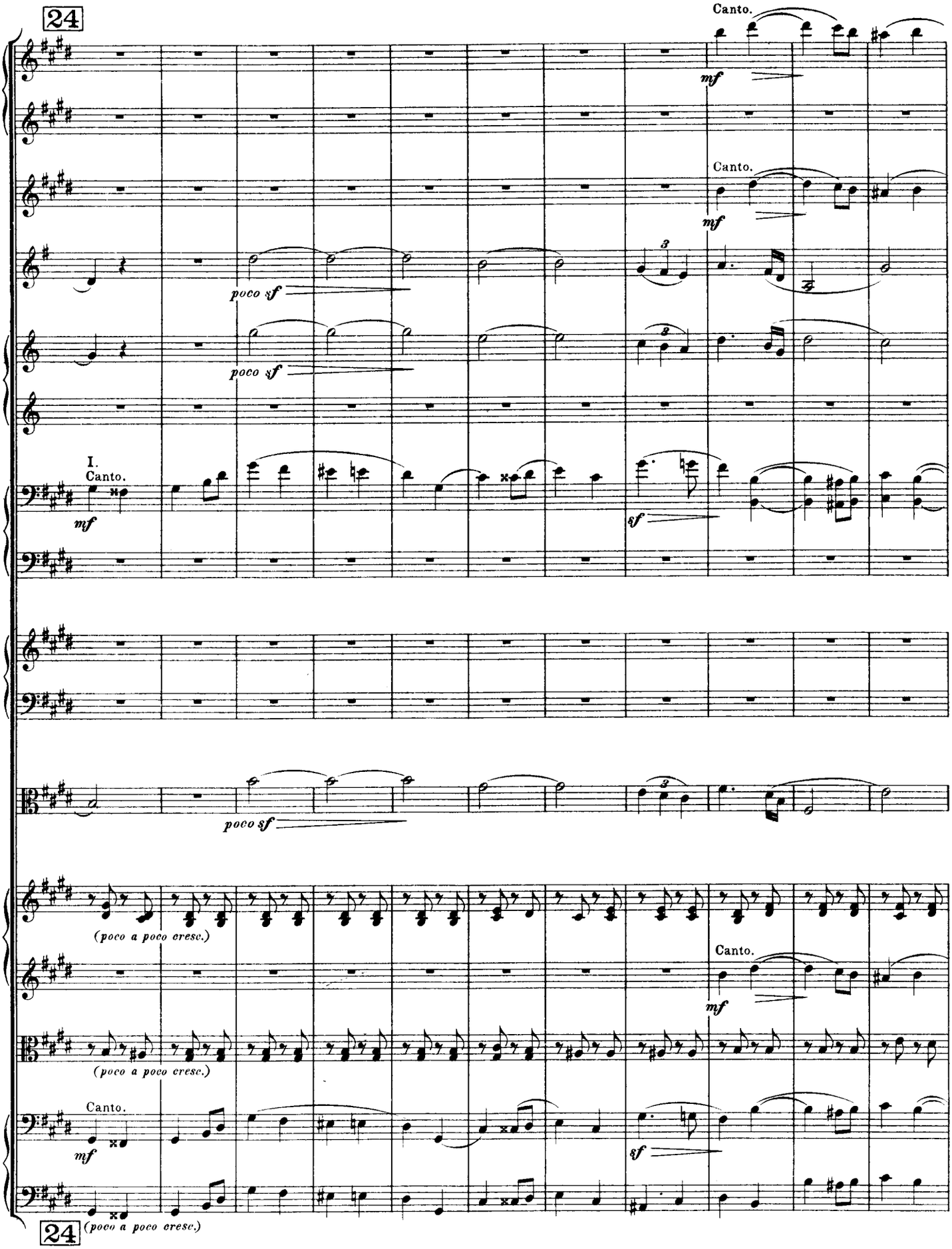


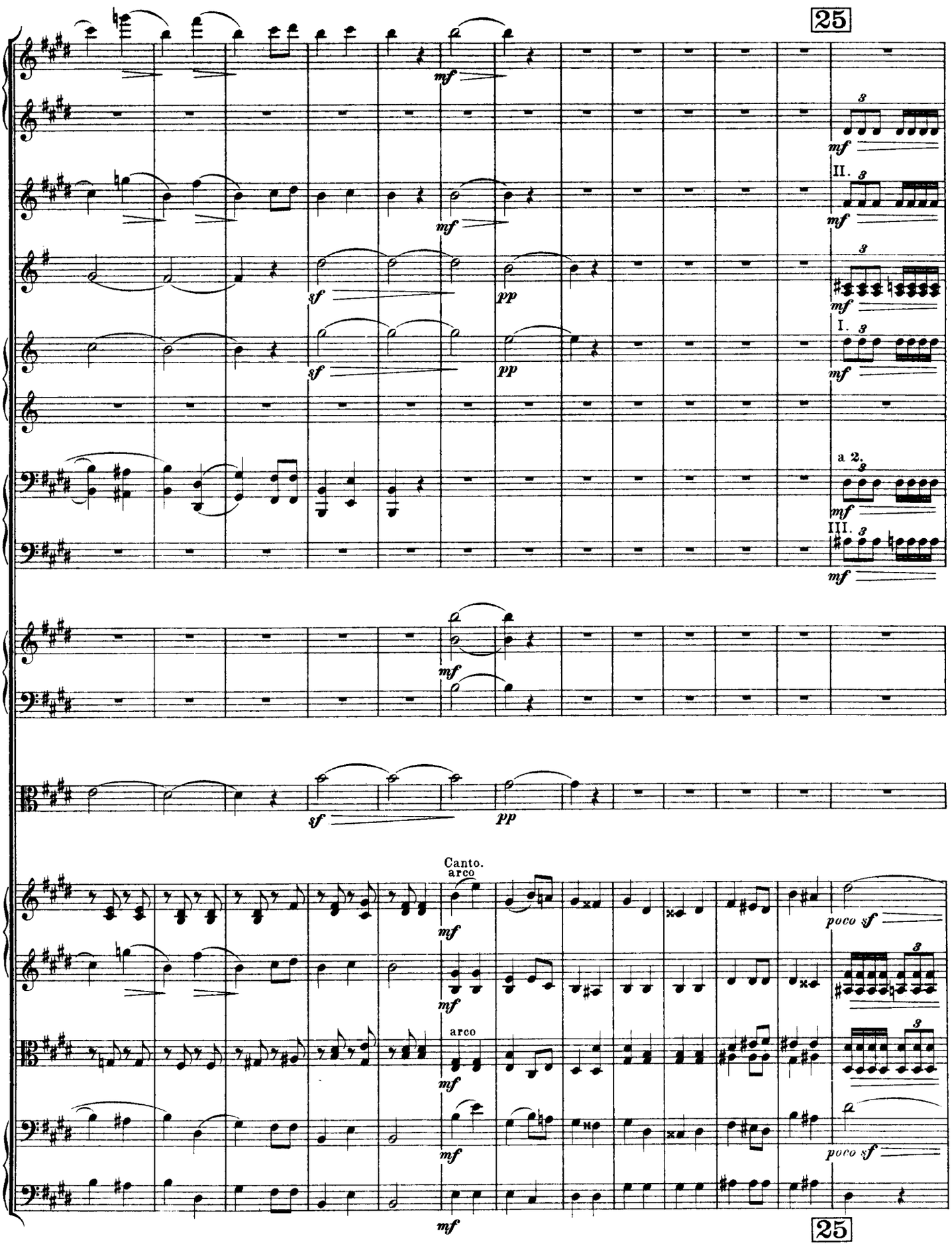
*) Die Herausgeber empfehlen, den Hornisten die mit kleinen Noten eingezogenen Töne blasen zu lassen, da es evident ist, dass der Autor sie geschrieben hätte, wenn sie ihm auf den Naturinstrumenten zur Verfügung gestanden hätten.

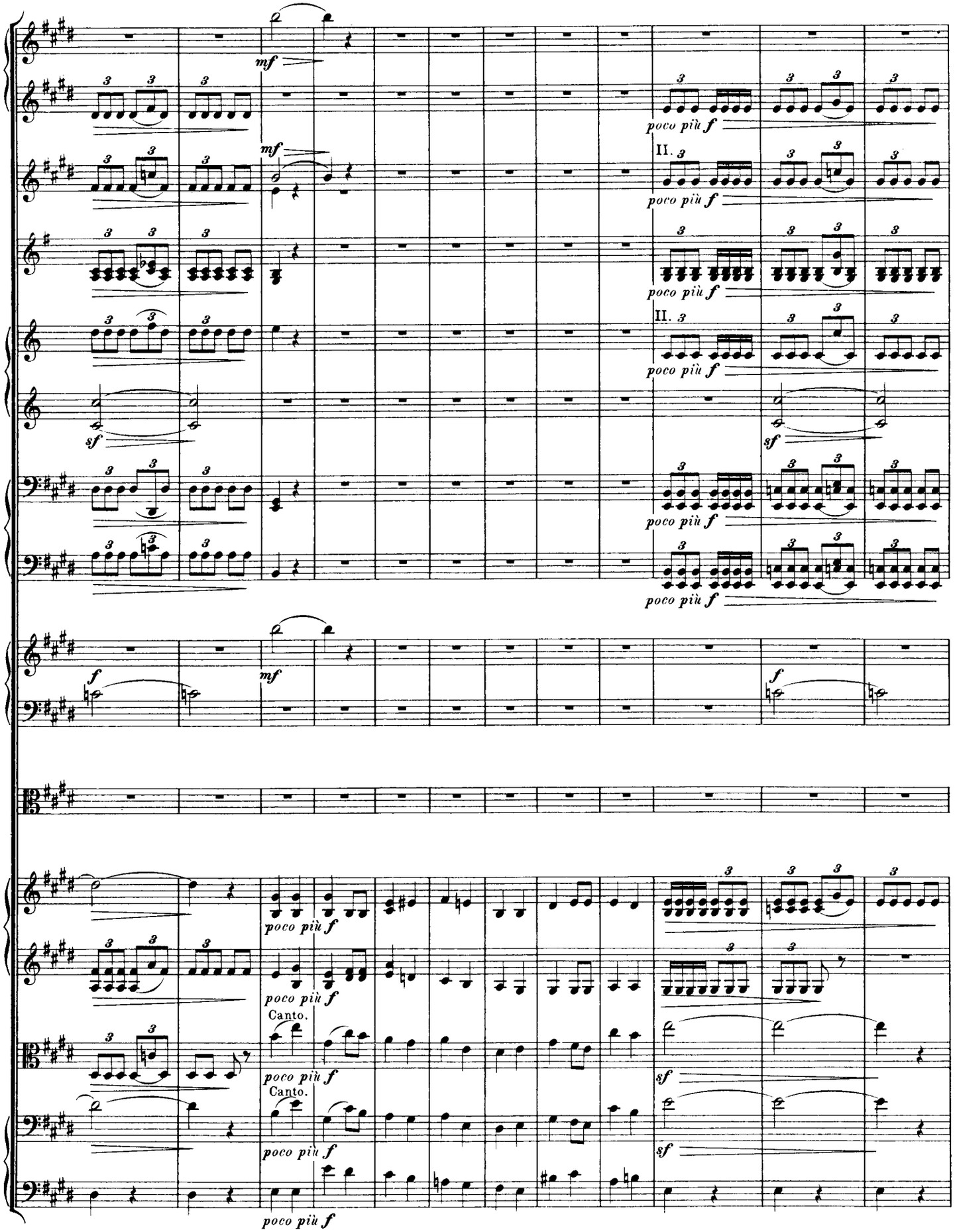
*) *Les éditeurs recommandent aux cornistes de jouer les petites notes intercalées, car il est évident que l'auteur les aurait écrites réellement, si alors la nature des instruments s'y était prêtée.*

*) The editors recommend that the horn-player be directed to play the tones shown in small notation, as it is evident that the composer would have inserted them had he been able to avail himself of them on the natural (pistonless) instruments.

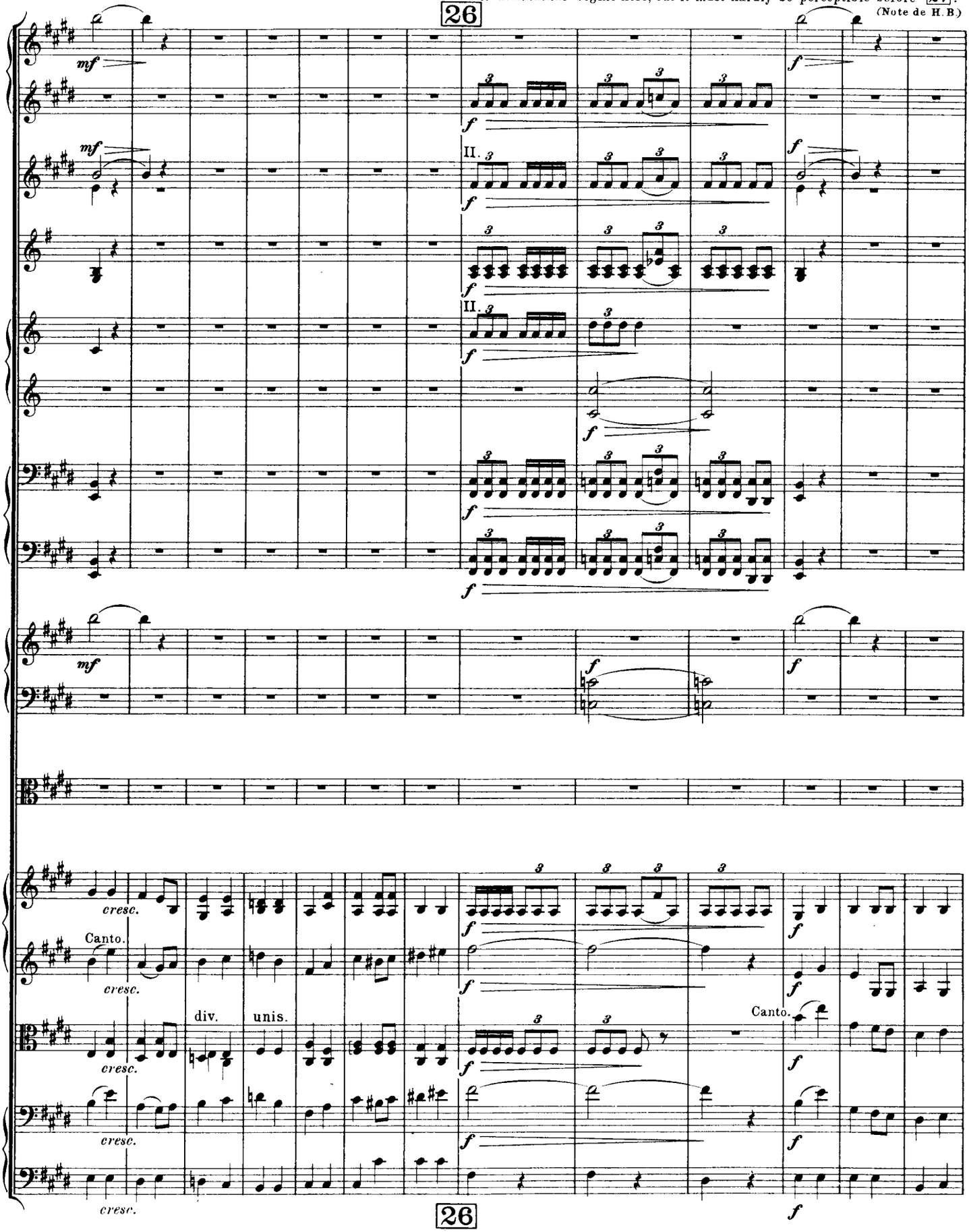

Canto.
mf
pp
pp
(pp)
pp
Canto.
mf

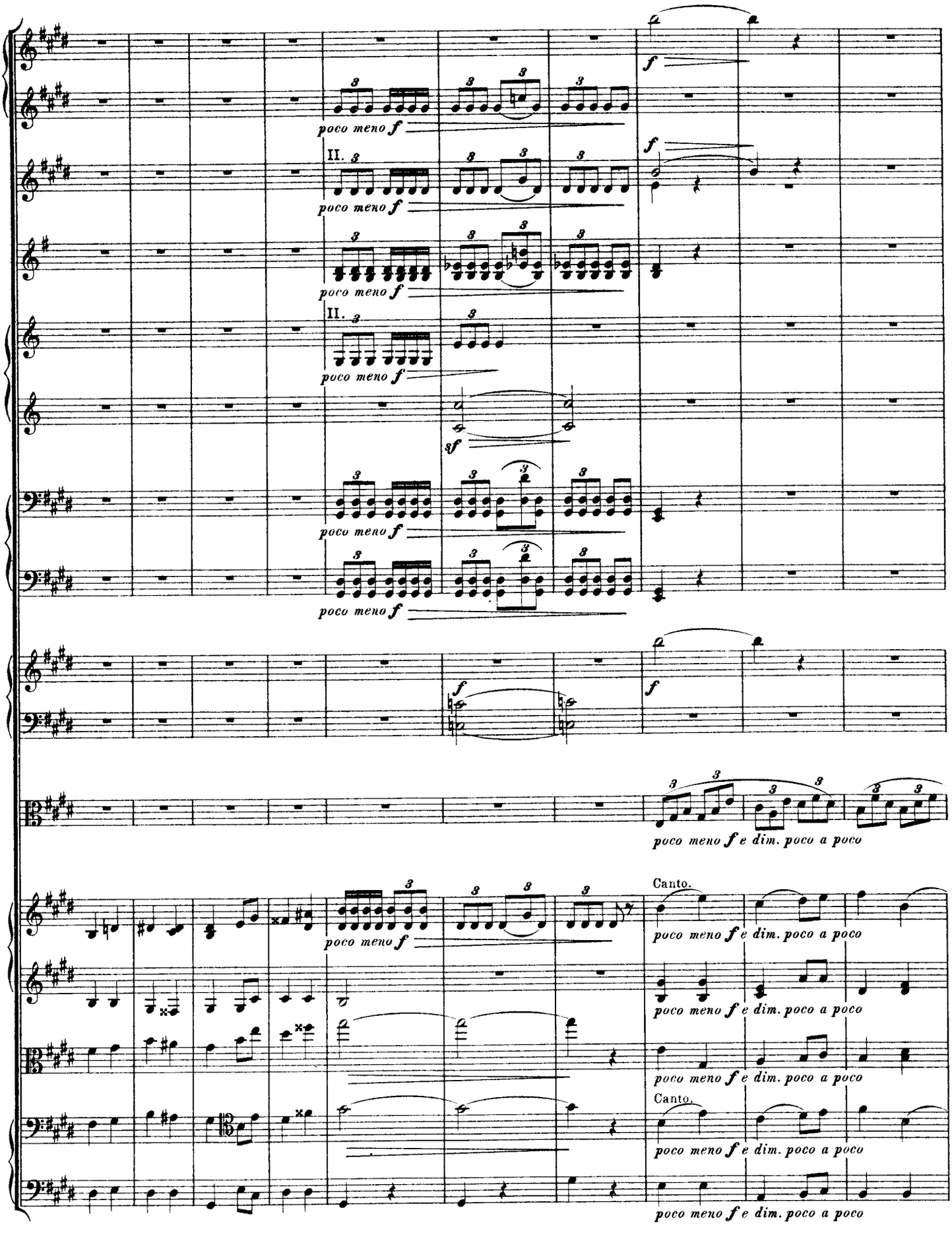

24
Canto.
mf
Canto.
mf
poco sf
poco sf
I.
Canto.
mf
sf
poco sf
(poco a poco cresc.)
Canto.
mf
(poco a poco cresc.)
Canto.
mf
sf
24
(poco a poco cresc.)

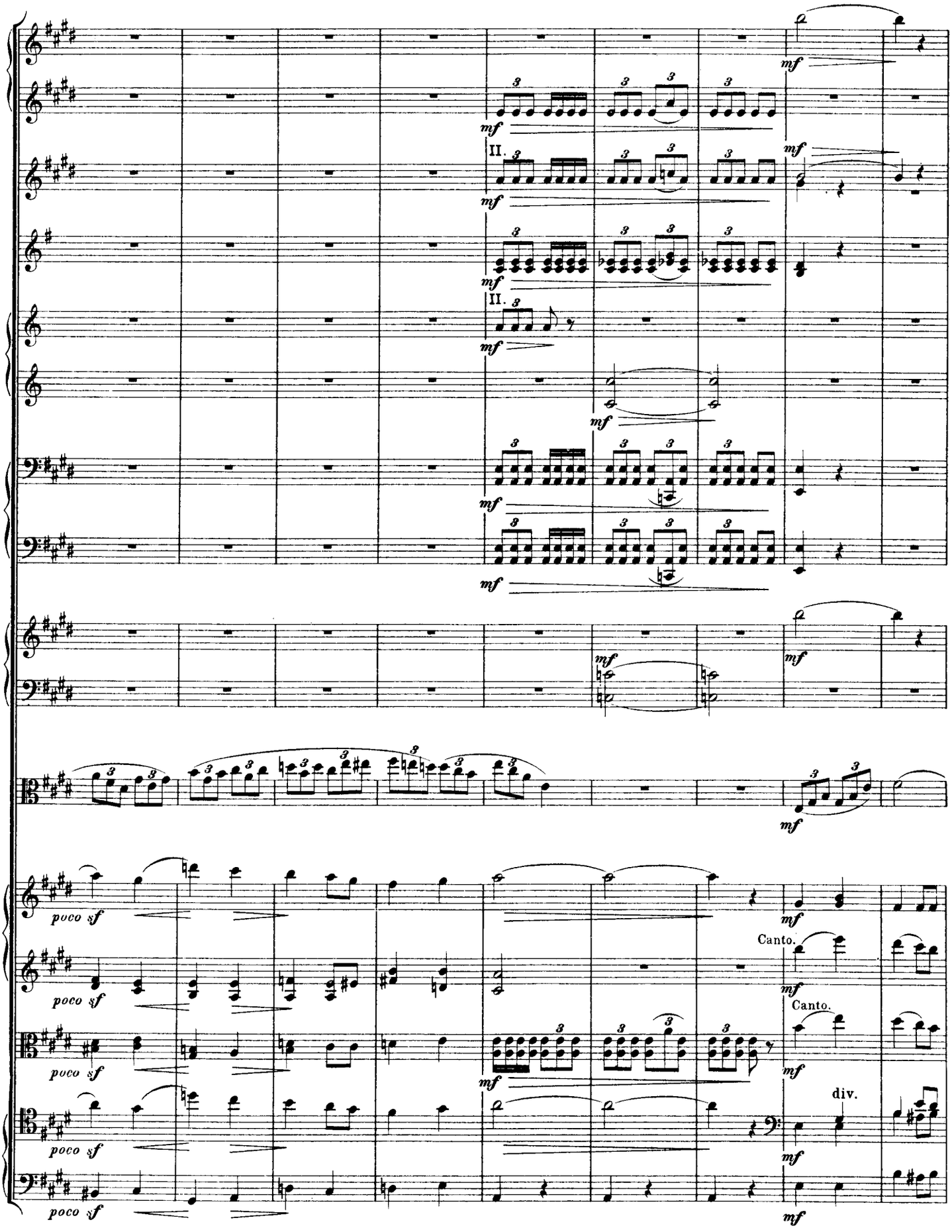

25
mf
sf
pp
II.
I.
a 2.
III.
Canto.
arco
poco sf
25

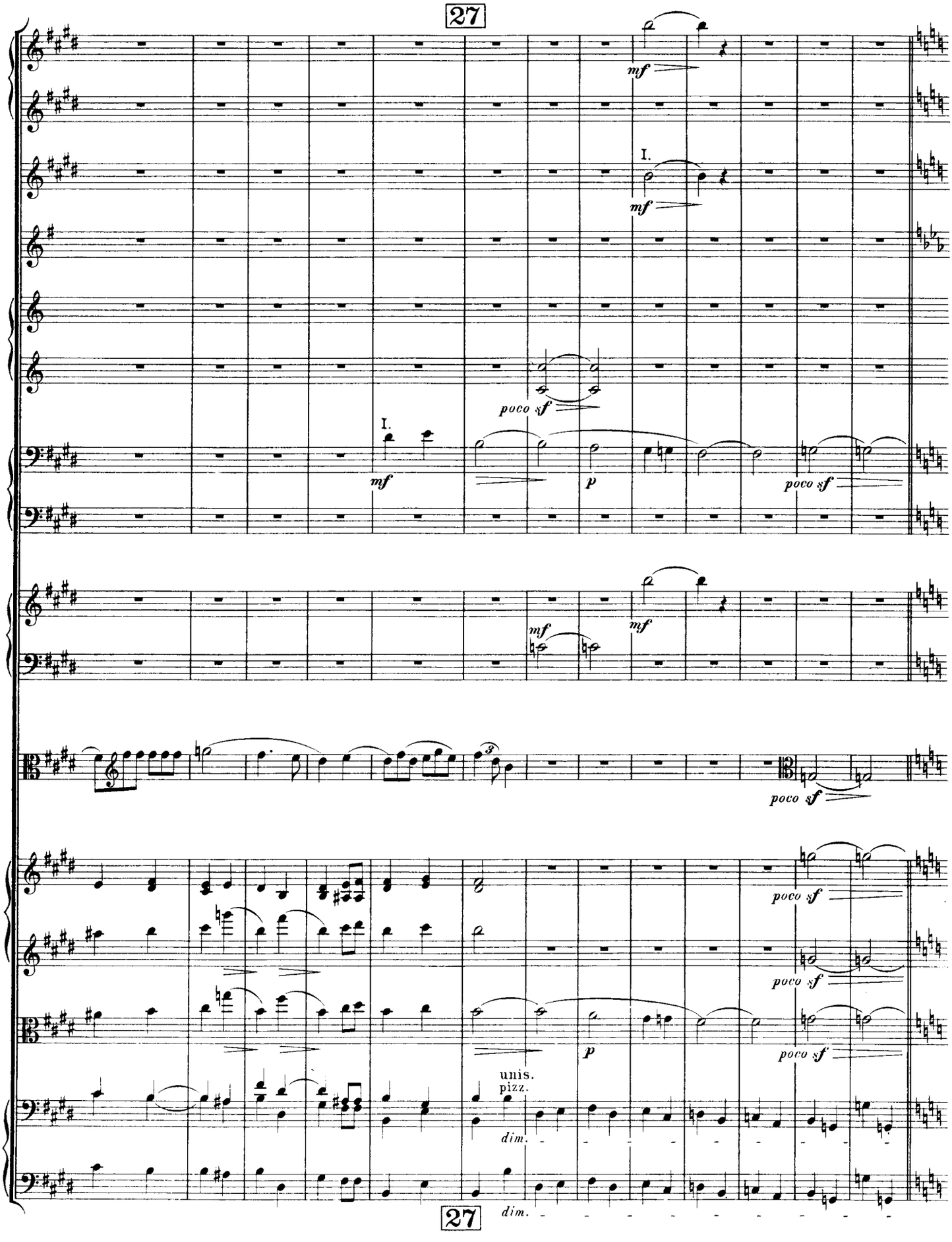

mf
poco più f
II.
sf
Canto.

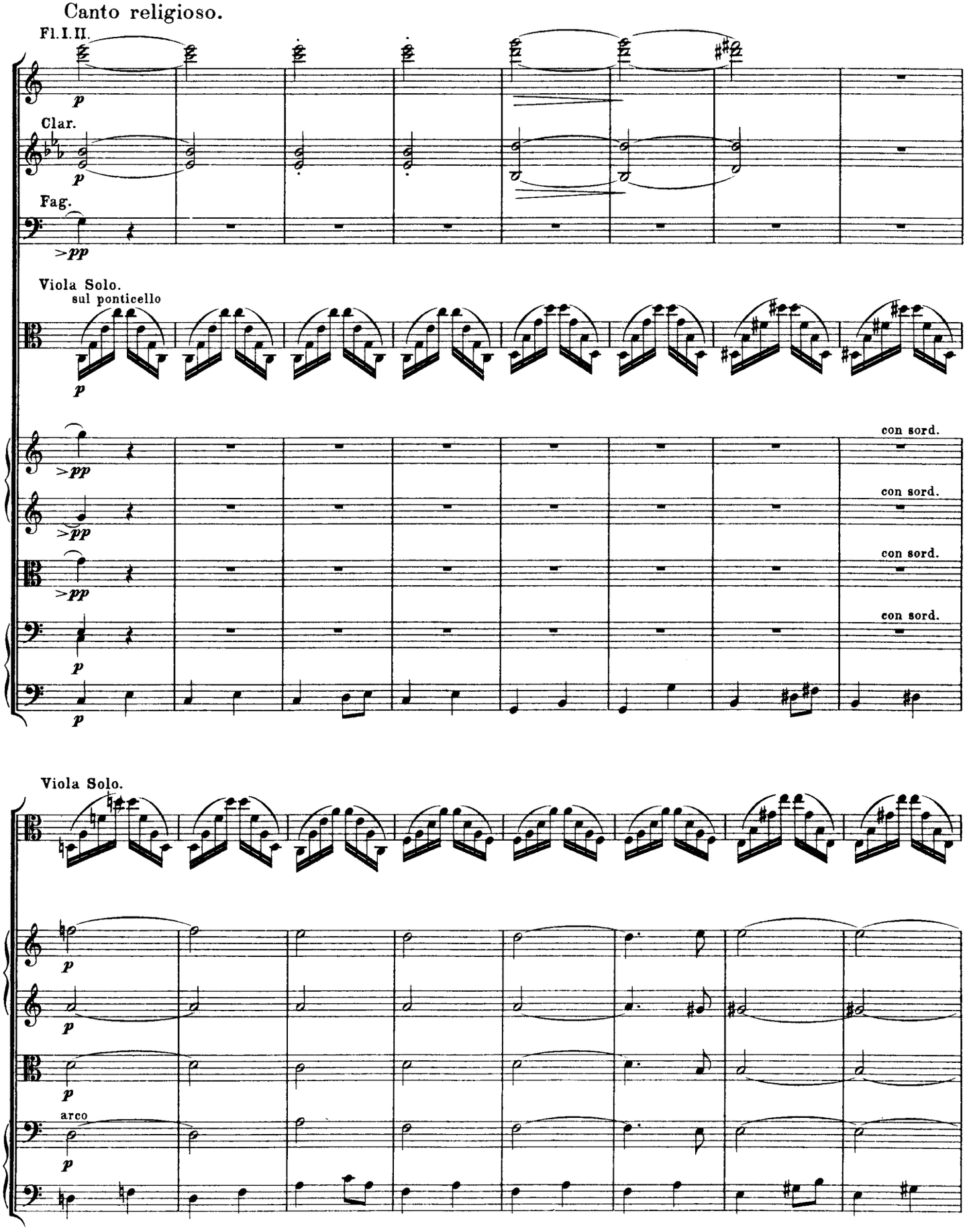
Le *diminuendo* commence ici; mais il ne doit devenir apparent qu'à 27.
Das Diminuendo *beginnt hier, darf aber vor* 27 *kaum bemerkbar werden.*
The *diminuendo* begins here, but it must hardly be perceptible before 27.
(Note de H.B.)



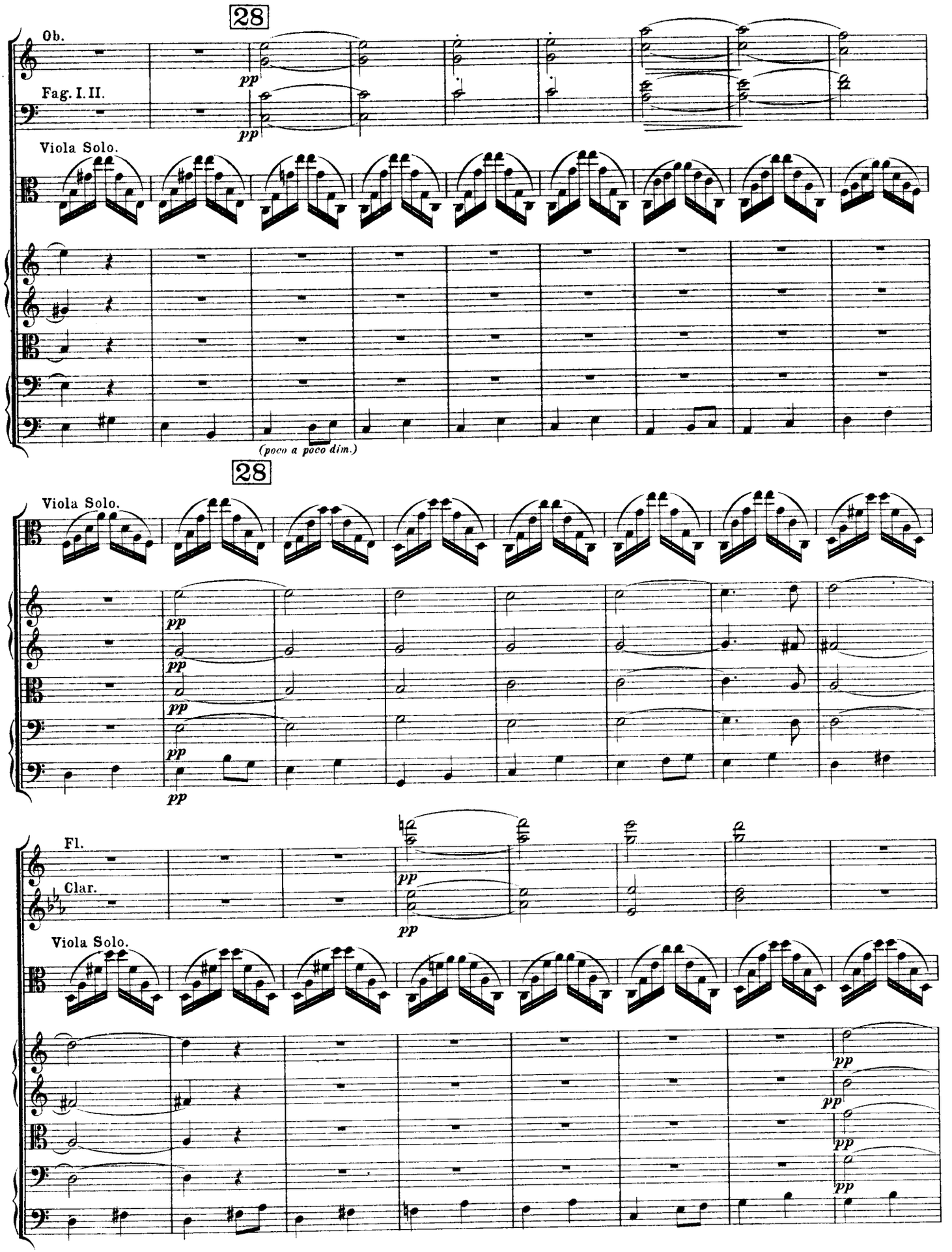

poco meno f
II.
f
sf
poco meno f e dim. poco a poco
Canto.

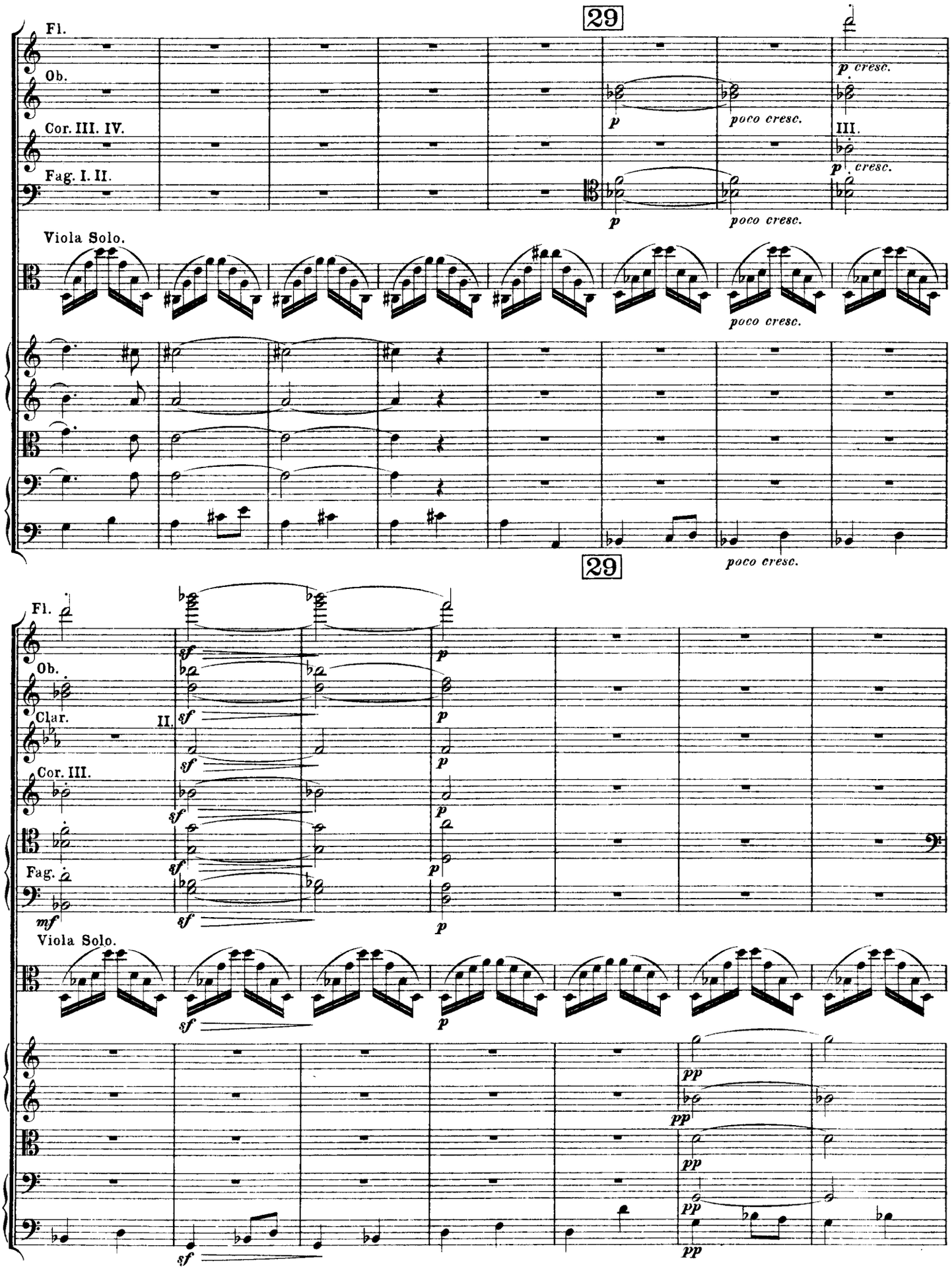

mf
II.
poco sf
Canto.
div.

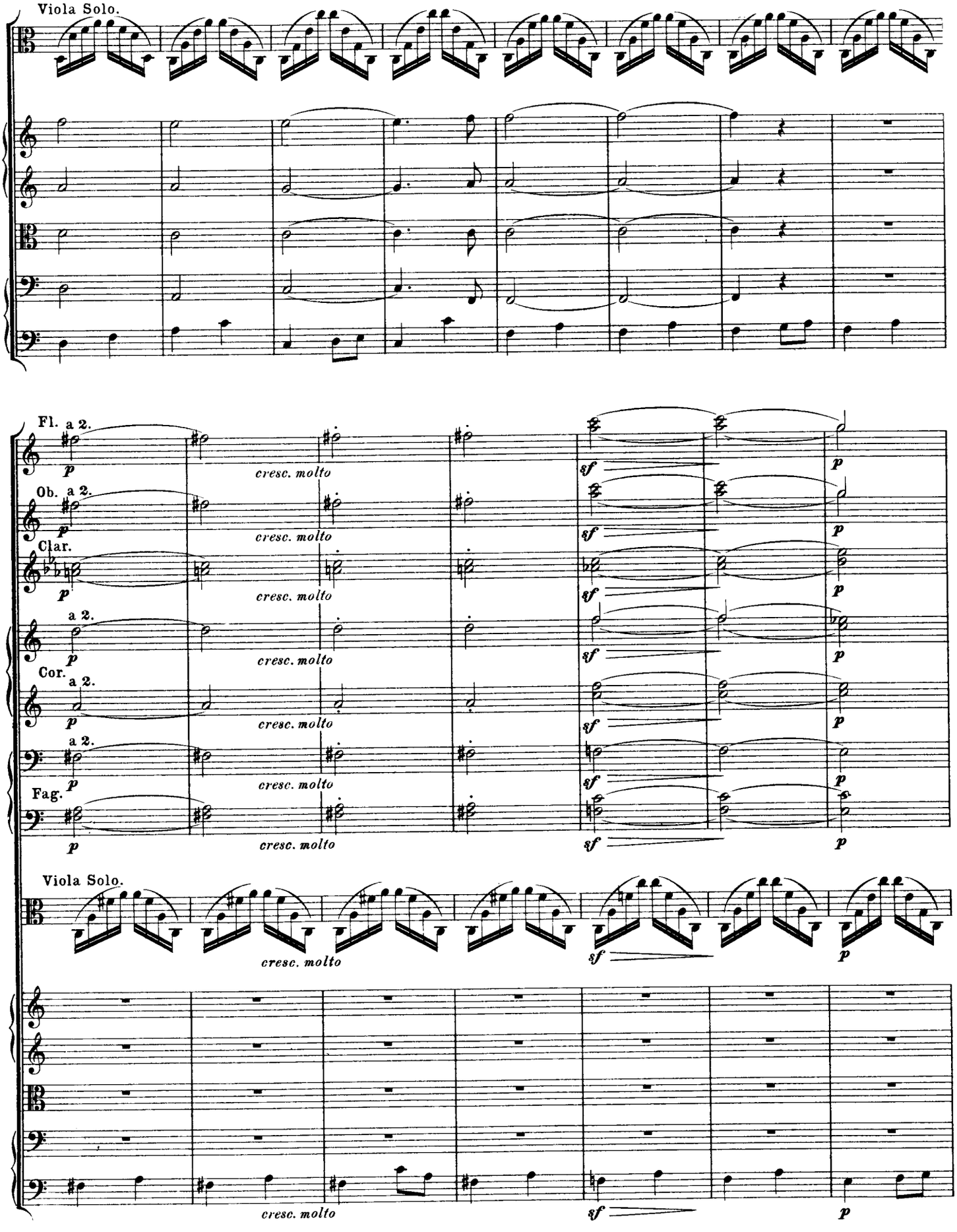

27
mf
I.
mf
poco sf
I.
mf
p
poco sf
mf
mf
poco sf
poco sf
poco sf
p
poco sf
unis.
pizz.
dim.
27
dim.

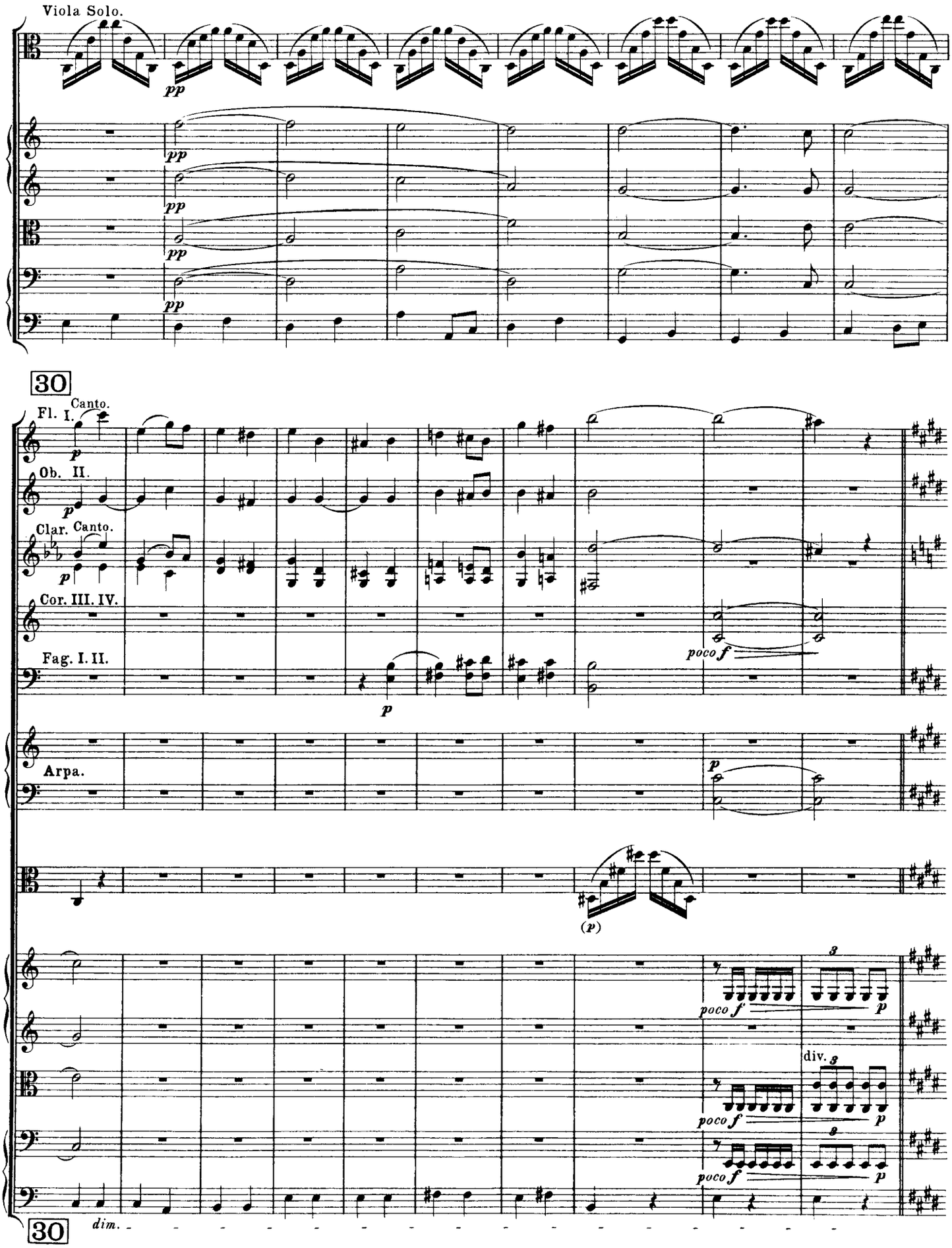

Canto religioso.
Fl. I. II.
p
Clar.
p
Fag.
>pp
Viola Solo.
sul ponticello
p
>pp
con sord.
>pp
con sord.
>pp
con sord.
p
con sord.
p
Viola Solo.
p
p
p
arco
p

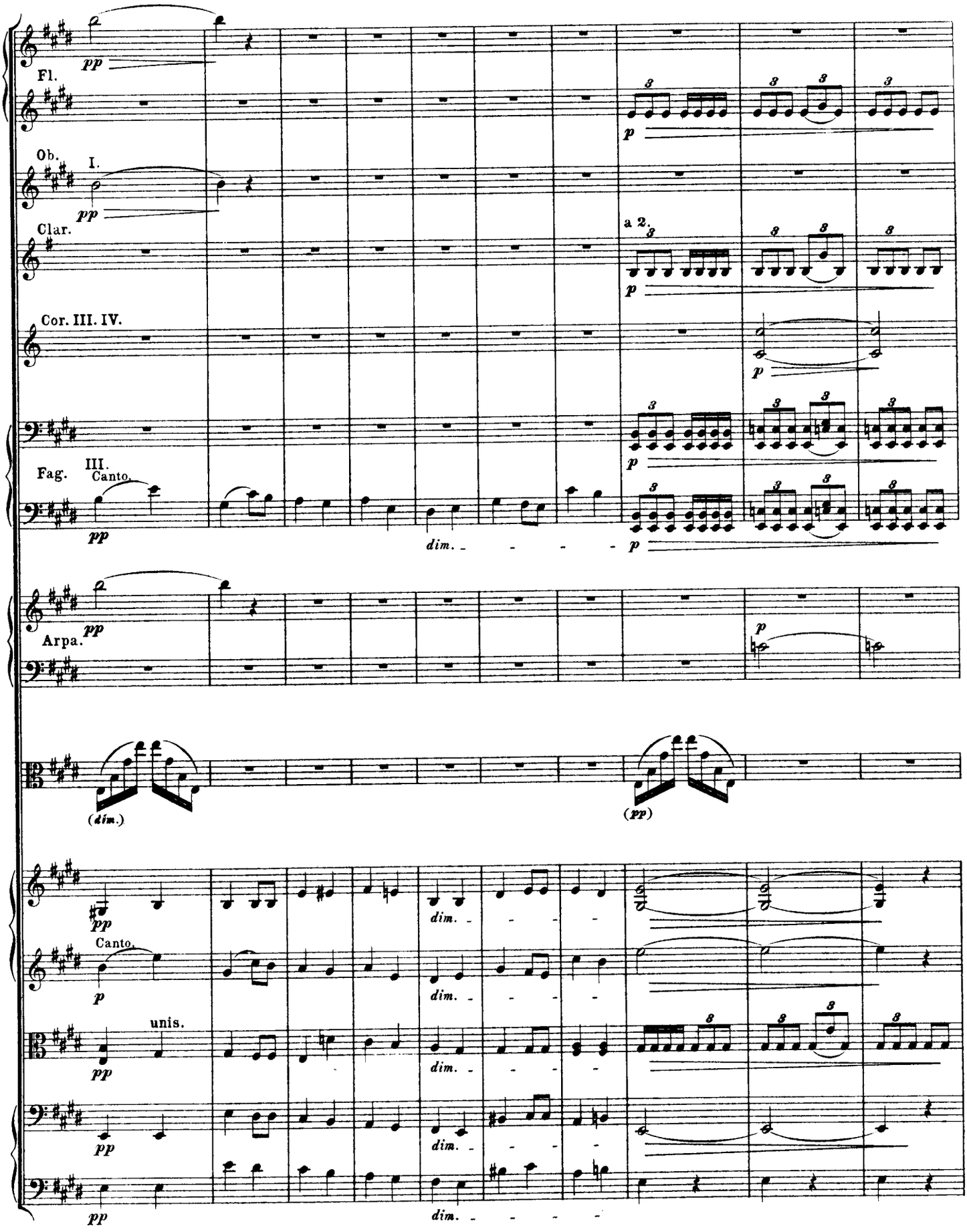
H. B. 3.

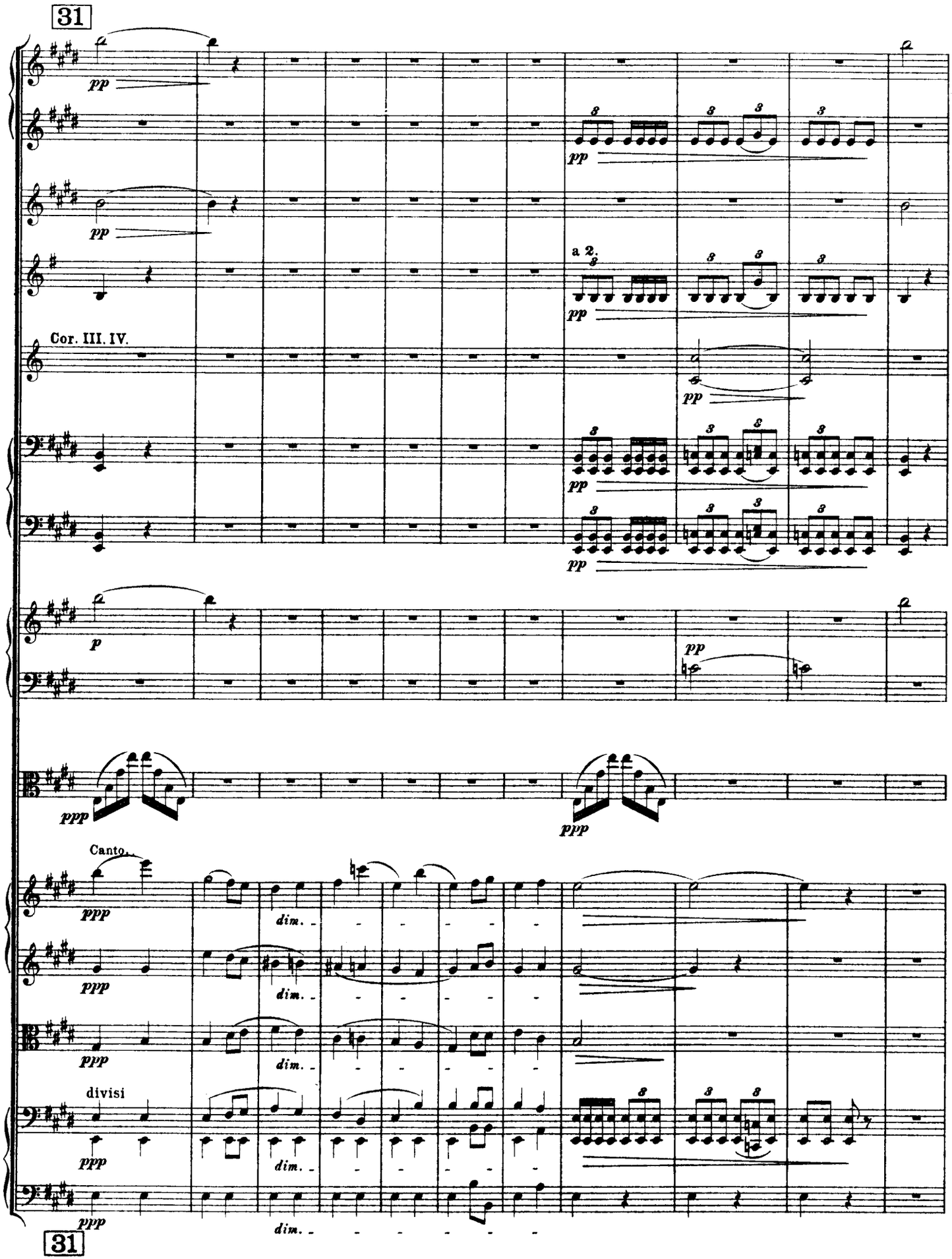

28
Ob.
Fag. I. II.
pp
pp
Viola Solo.
(poco a poco dim.)
28
Viola Solo.
pp
pp
pp
pp
Fl.
Clar.
pp
Viola Solo.
pp
pp
pp

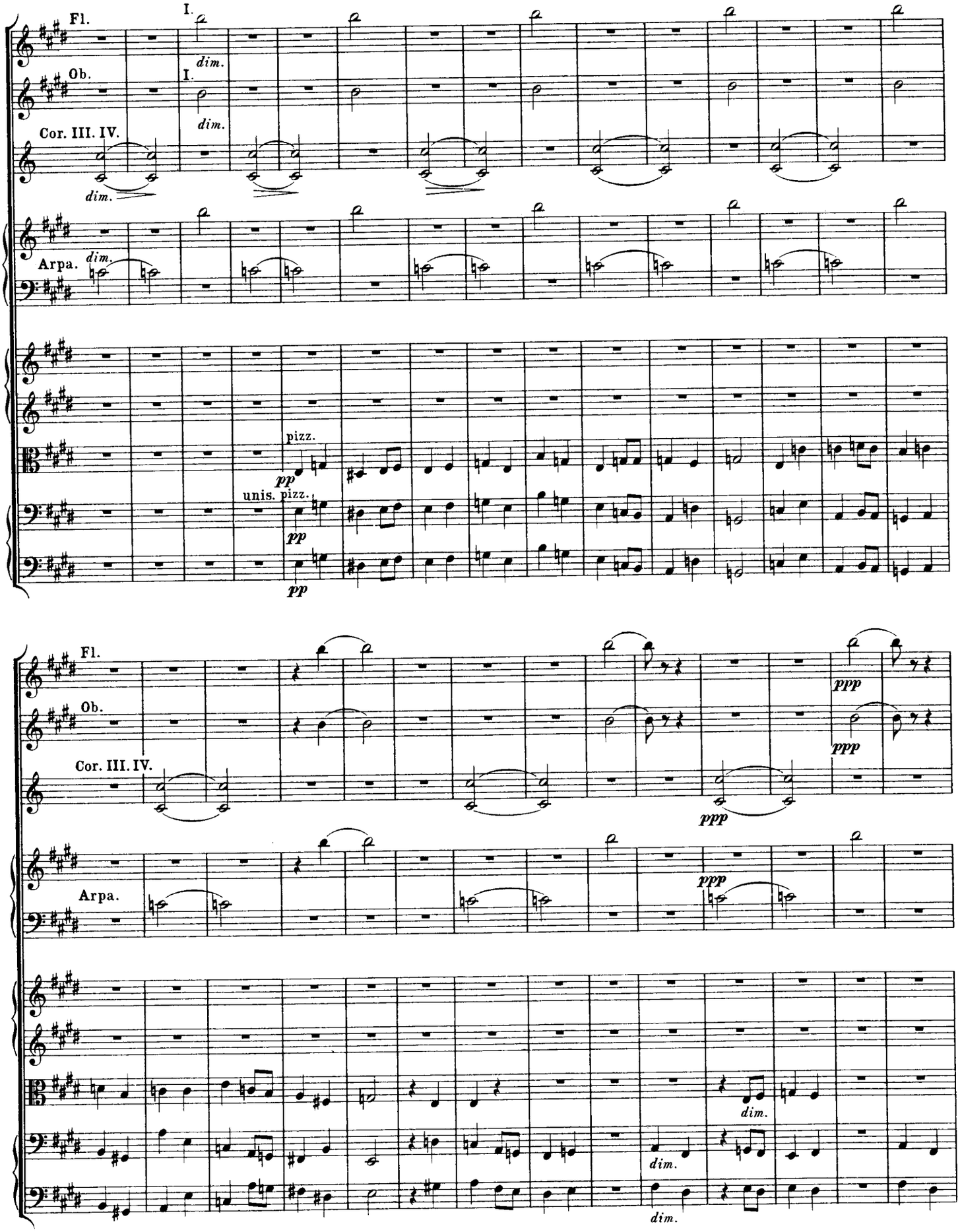

29
Fl.
Ob.
Cor. III. IV.
Fag. I. II.
Viola Solo.
p
poco cresc.
p cresc.
III.
29
Clar.
II.
Cor. III.
Fag.
mf
sf
pp

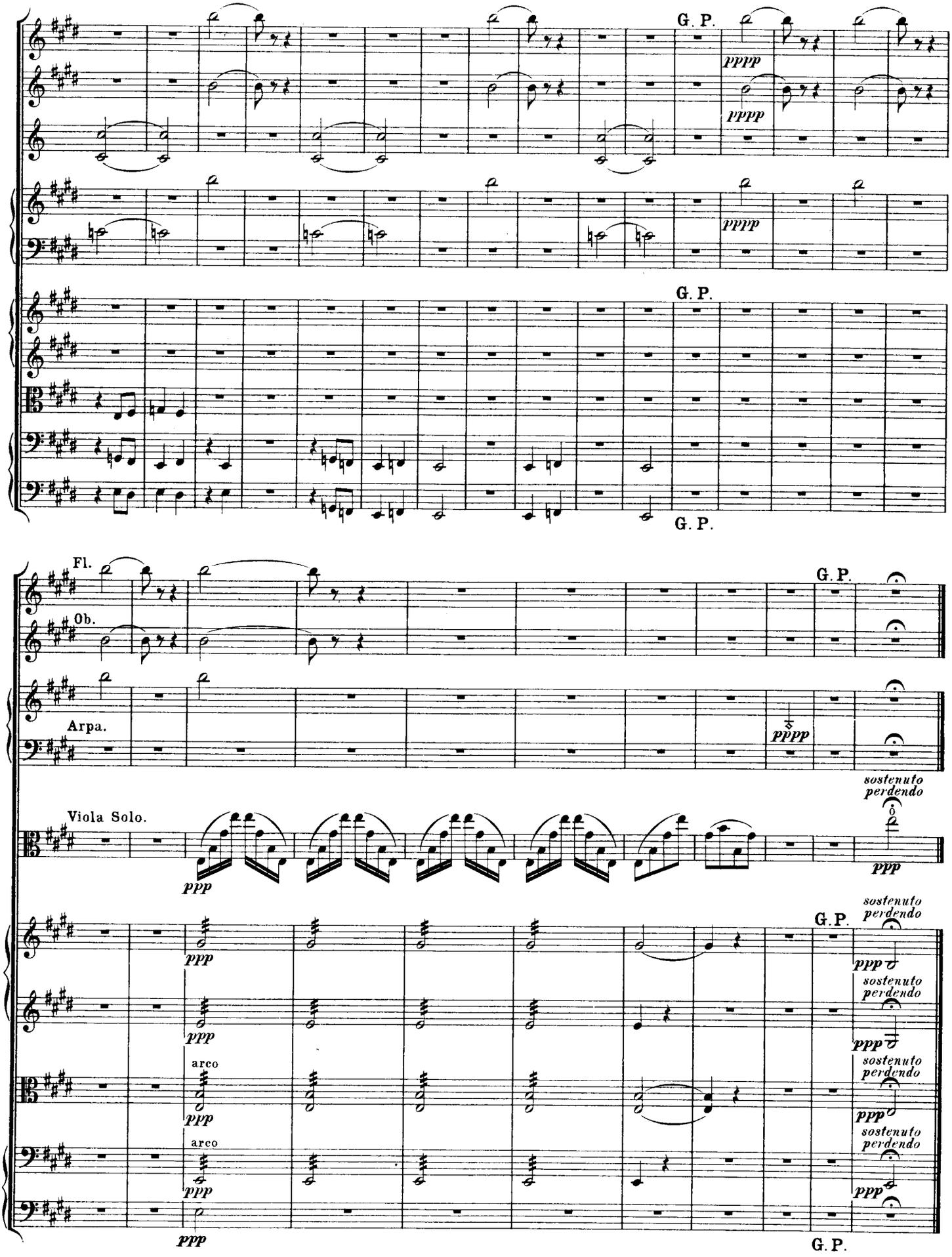

Viola Solo.
Fl. a 2.
Ob. a 2.
Clar.
a 2.
Cor.
a 2.
a 2.
Fag.
cresc. molto
sf
p
Viola Solo.


Viola Solo.
pp
30
Canto.
Fl. I.
Ob. II.
Clar. Canto.
Cor. III. IV.
Fag. I. II.
Arpa.
poco f
(p)
div.
dim.
30


Fl.
pp
Ob.
I.
pp
Clar.
a 2.
p
Cor. III. IV.
p
Fag.
III.
Canto.
pp
dim.
p
Arpa.
pp
p
(dim.)
(pp)
pp
dim.
Canto.
p
dim.
unis.
pp
dim.
pp
dim.
pp
dim.


31
pp
pp
pp
a 2.
pp
Cor. III. IV.
pp
pp
p
pp
ppp
ppp
Canto.
ppp
dim.
ppp
dim.
ppp
dim.
divisi
ppp
dim.
ppp
dim.
31

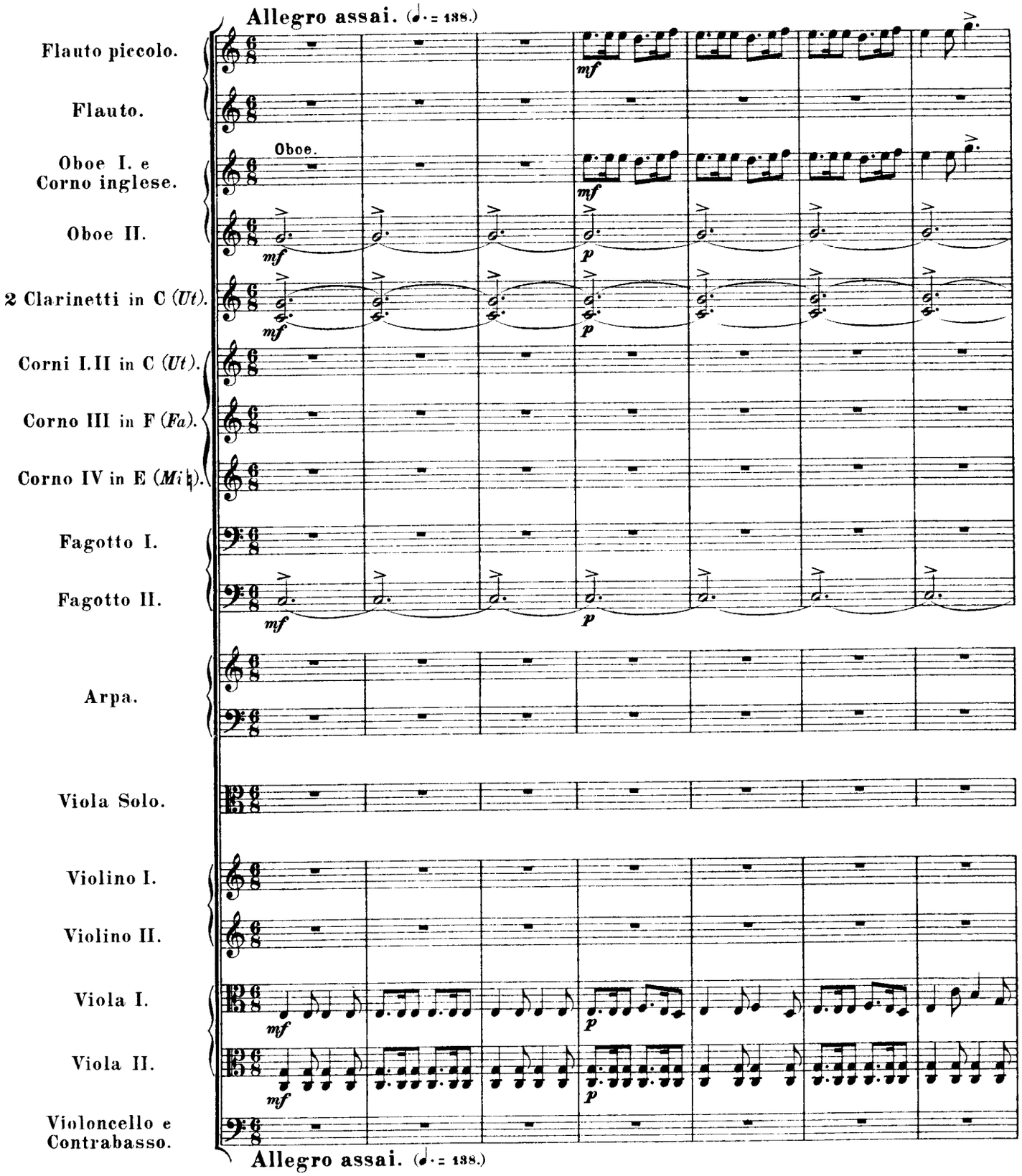

Fl.
I.
dim.
Ob.
I.
dim.
Cor. III. IV.
dim.
Arpa.
dim.
pizz.
pp
unis. pizz.
pp
pp
Fl.
Ob.
Cor. III. IV.
Arpa.
ppp
ppp
ppp
dim.
dim.
dim.

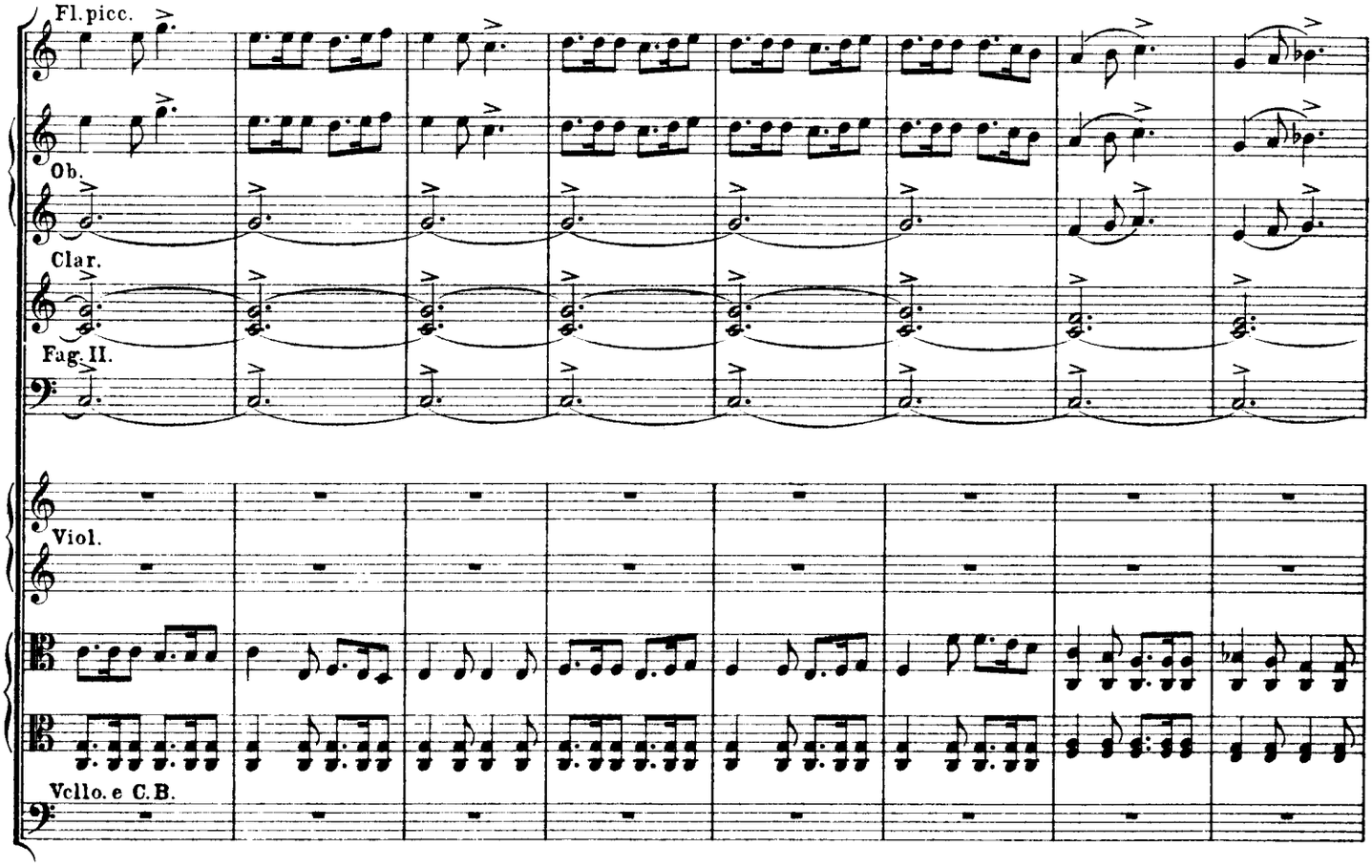

G. P.
pppp
pppp
pppp
G. P.
G. P.
Fl.
Ob.
G. P.
Arpa.
pppp
sostenuto
perdendo
Viola Solo.
ppp
ppp
sostenuto
perdendo
G. P.
ppp
sostenuto
perdendo
ppp
ppp
arco
sostenuto
perdendo
ppp
ppp
arco
sostenuto
perdendo
ppp
ppp
G. P.

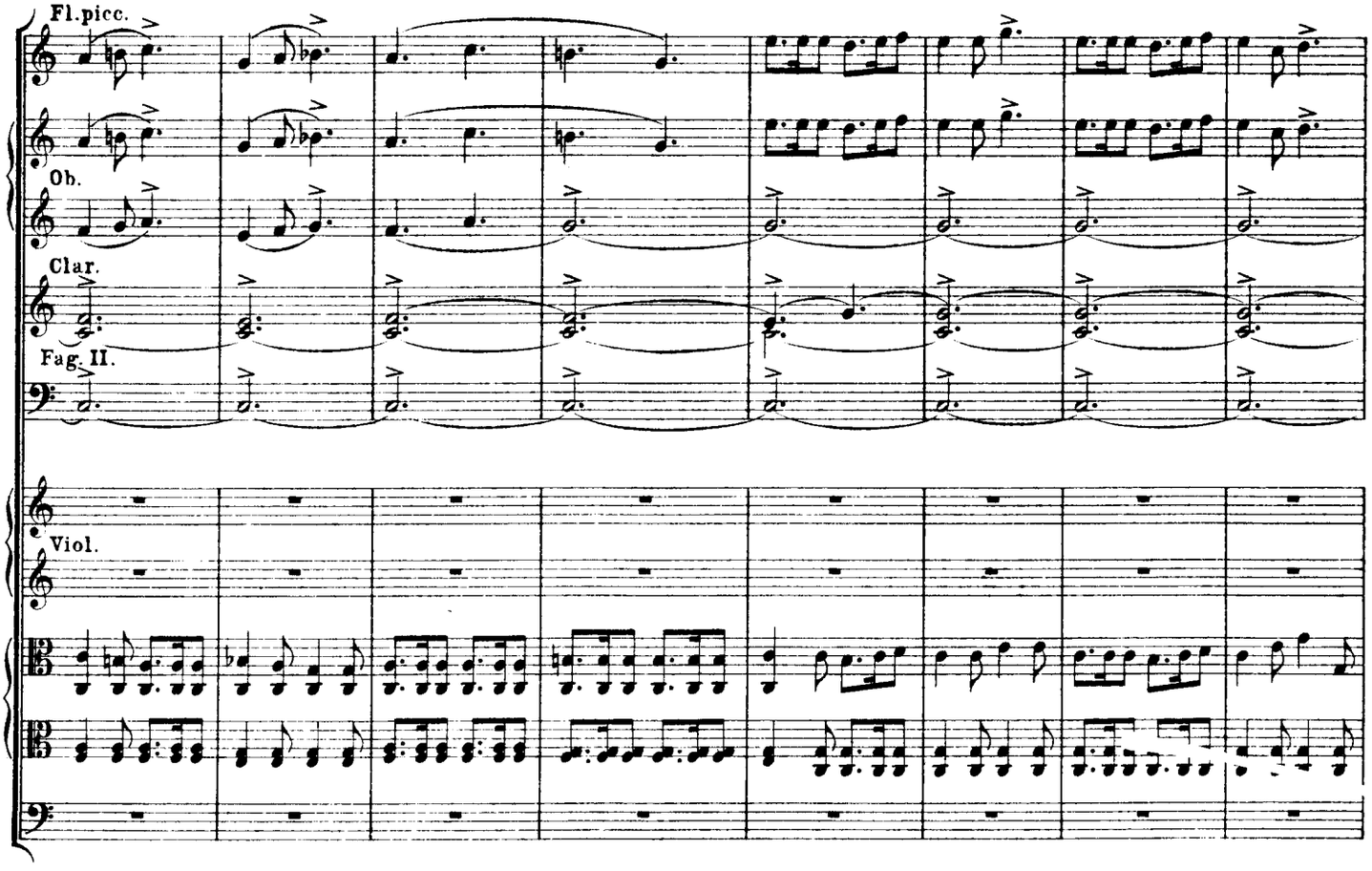
III.

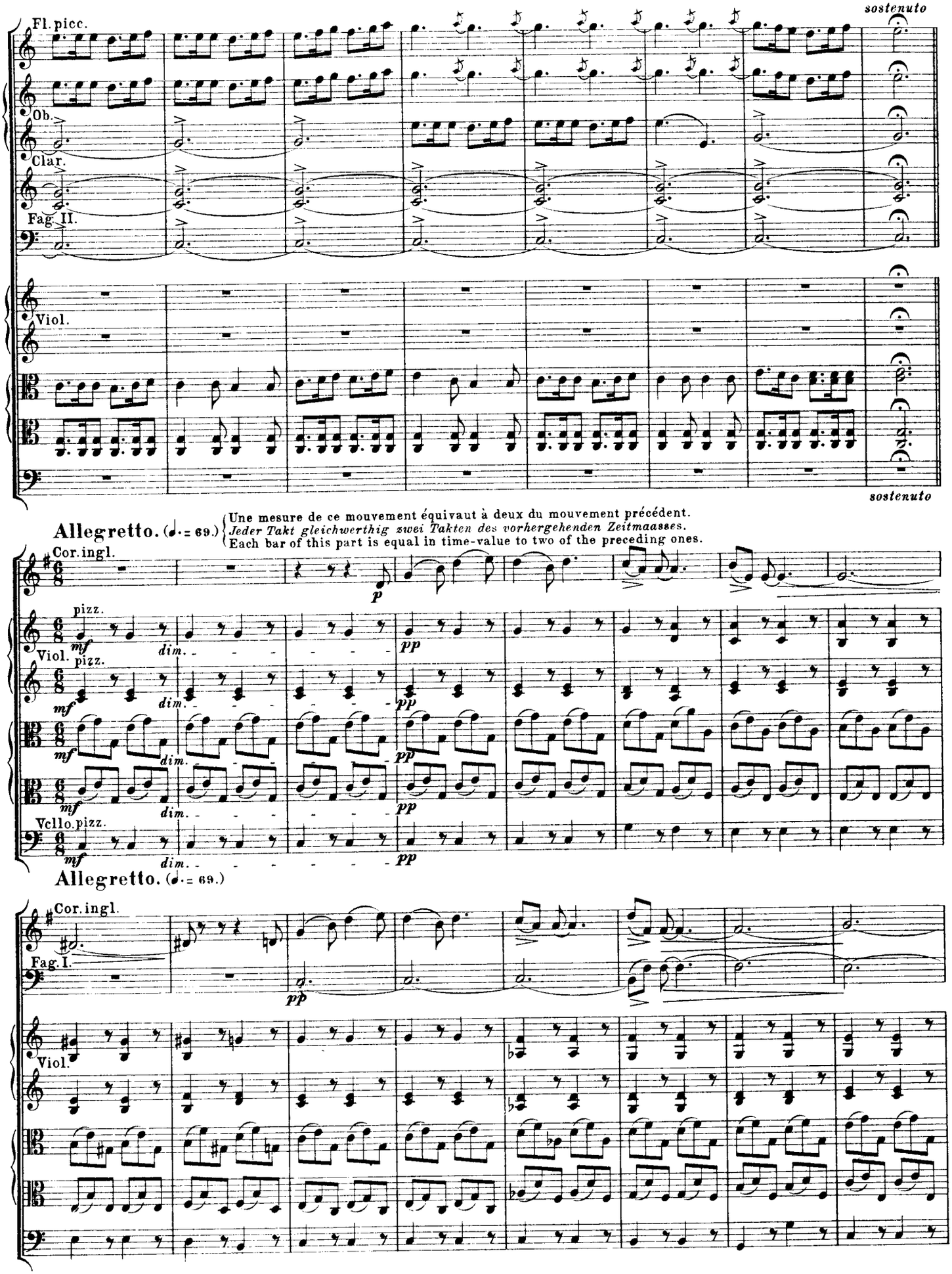
Sérénade
d'un Montagnard des Abruzzes à sa maîtresse.

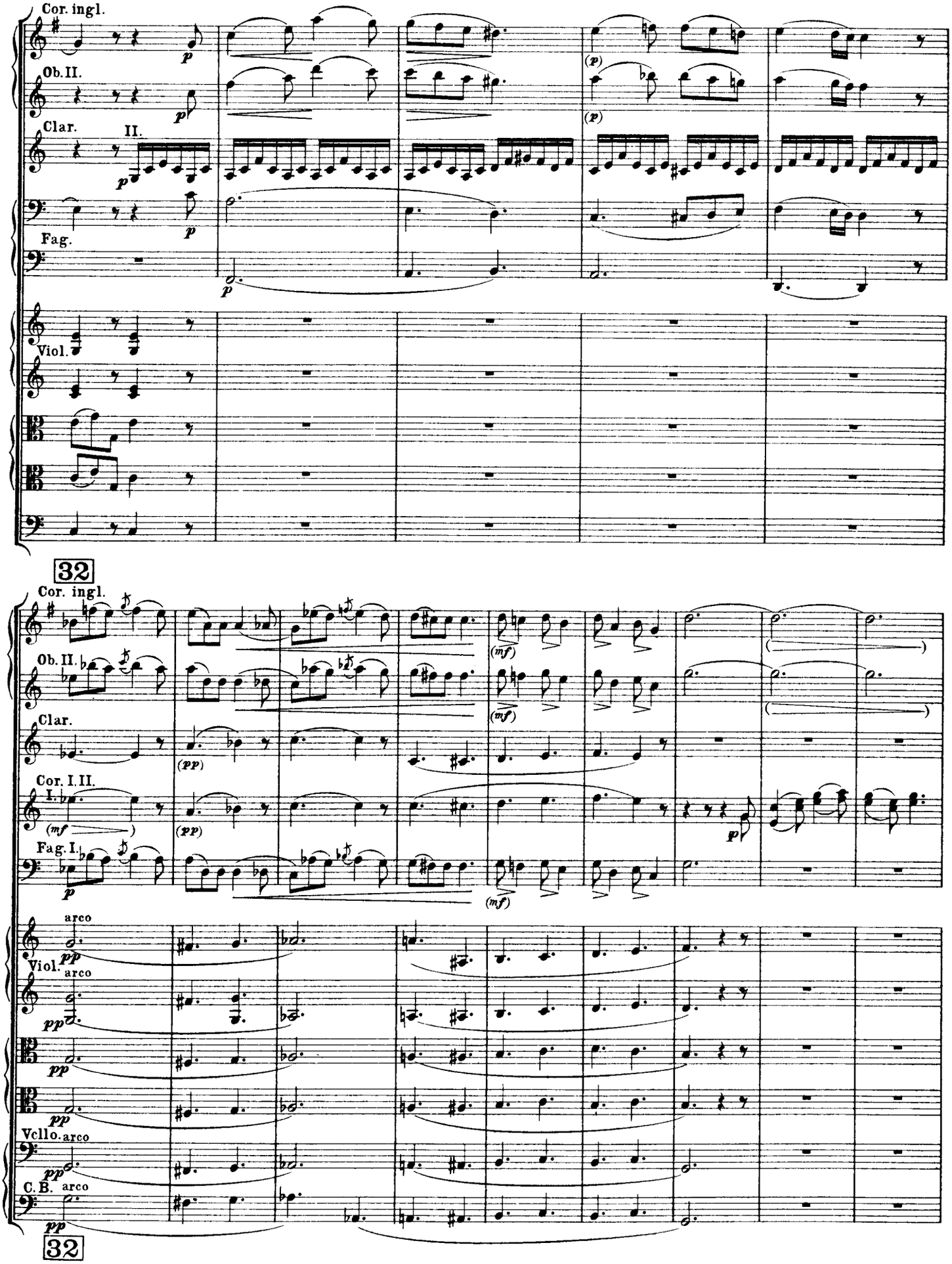
Serenade
of an Abruzzi-mountaineer to his sweetheart.

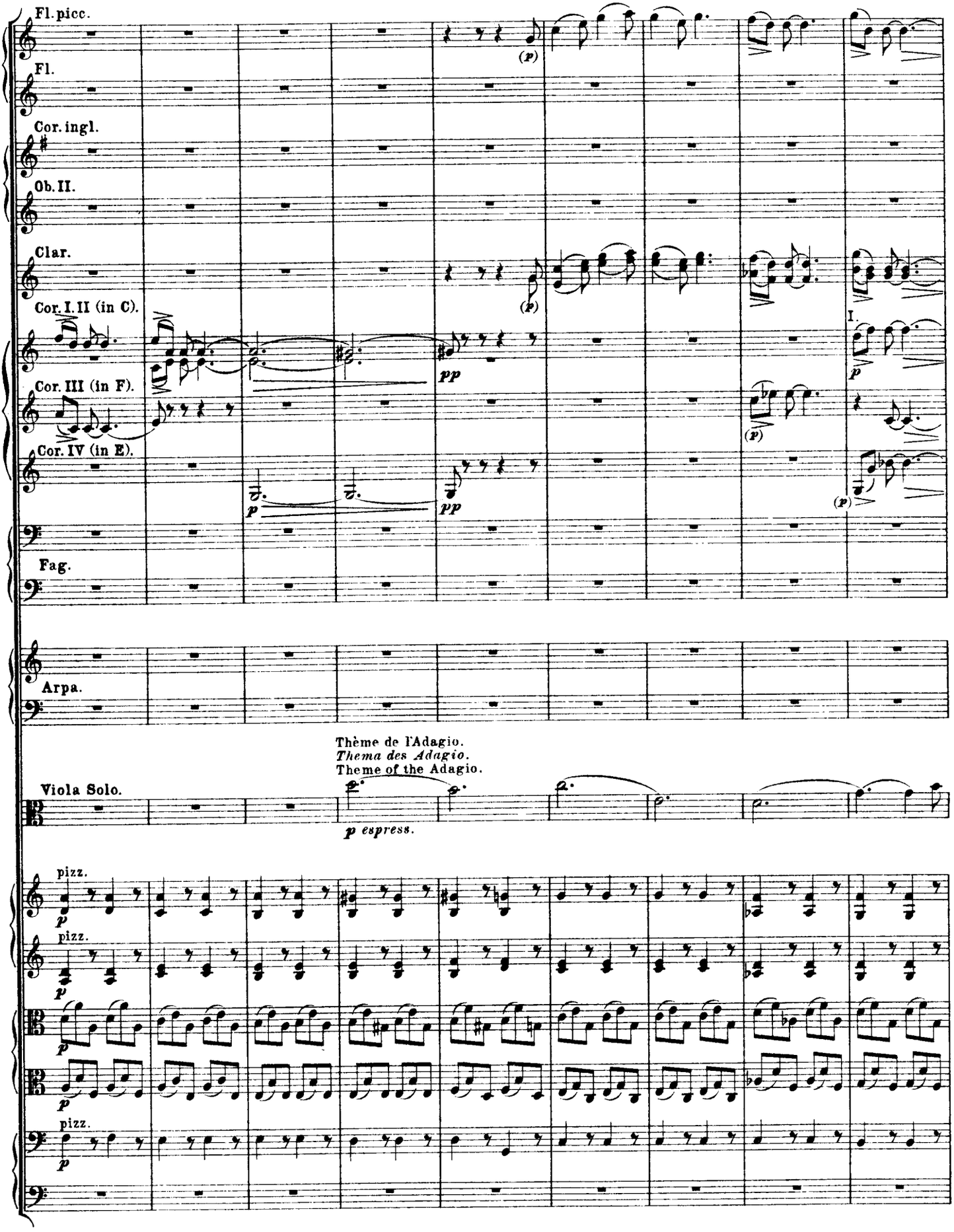


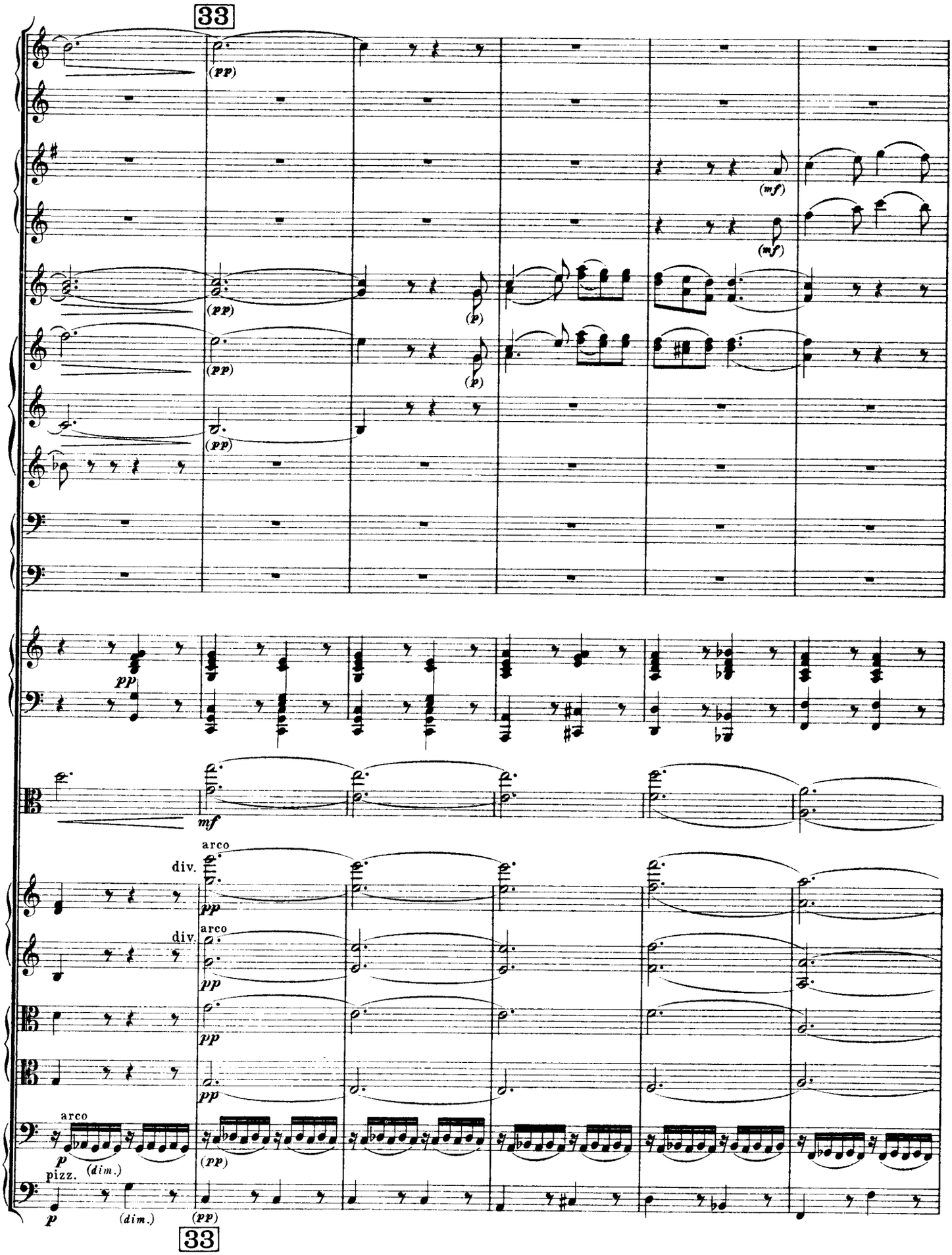

Fl.picc.
Ob.
Clar.
Fag. II.
Viol.
Vcllo. e C.B.

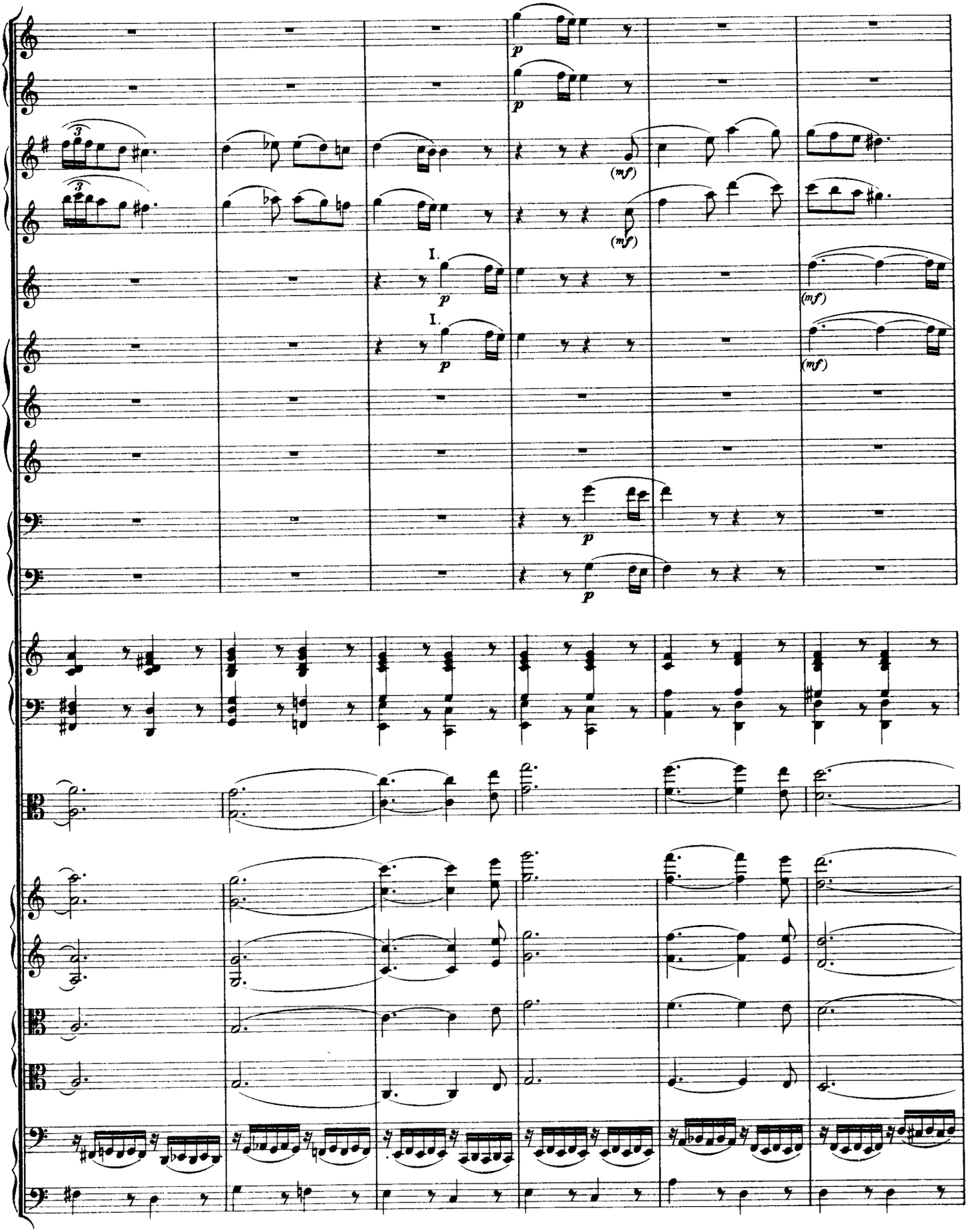

Fl.picc.
Ob.
Clar.
Fag. II.
Viol.

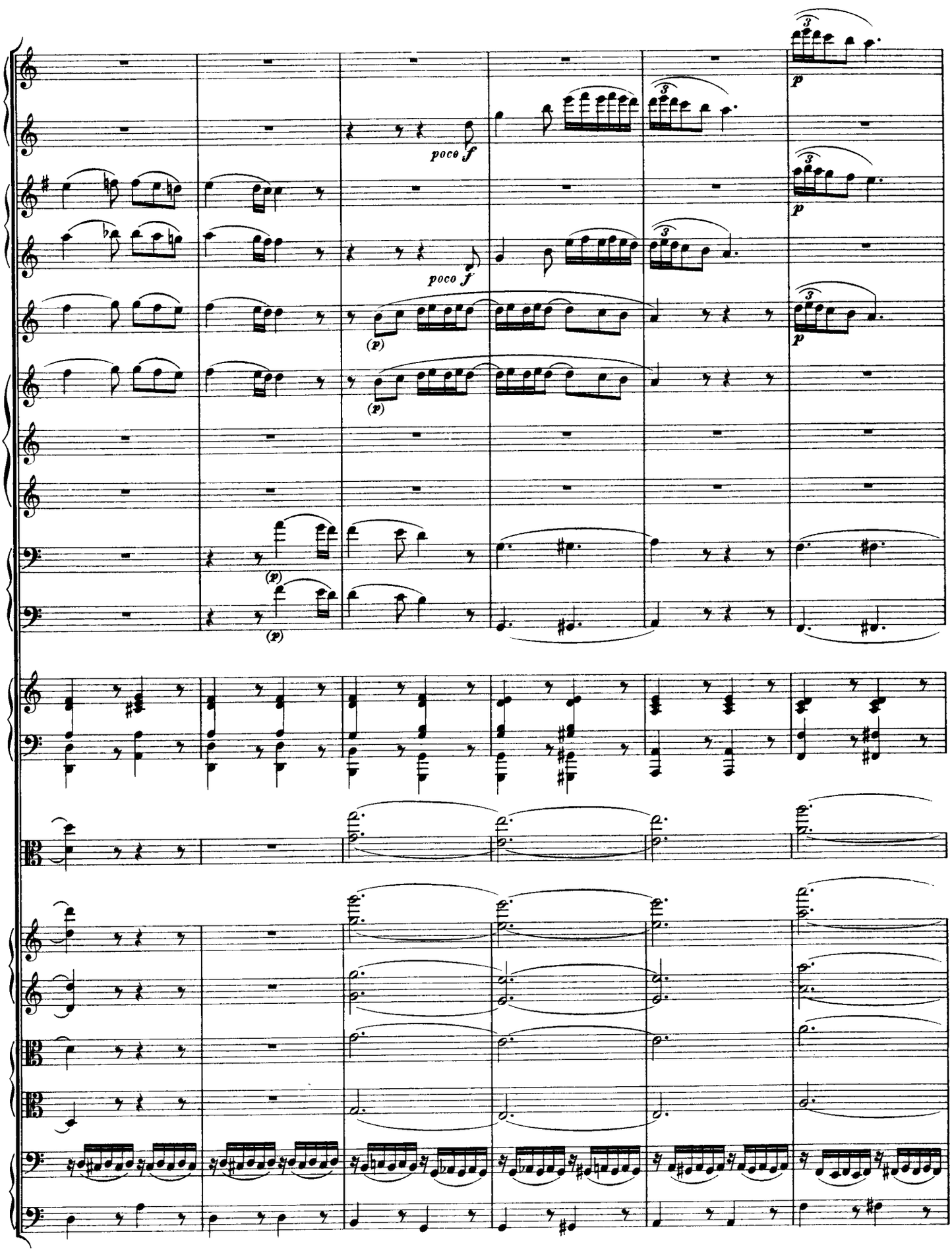

sostenuto
Fl. picc.
Ob.
Clar.
Fag. II.
Viol.
sostenuto
Allegretto. (♩. = 69.)
Une mesure de ce mouvement équivaut à deux du mouvement précédent.
Jeder Takt gleichwerthig zwei Takten des vorhergehenden Zeitmaasses.
Each bar of this part is equal in time-value to two of the preceding ones.
Cor. ingl.
pizz.
Viol.
Vcllo. pizz.
Allegretto. (♩. = 69.)
Cor. ingl.
Fag. I.
Viol.

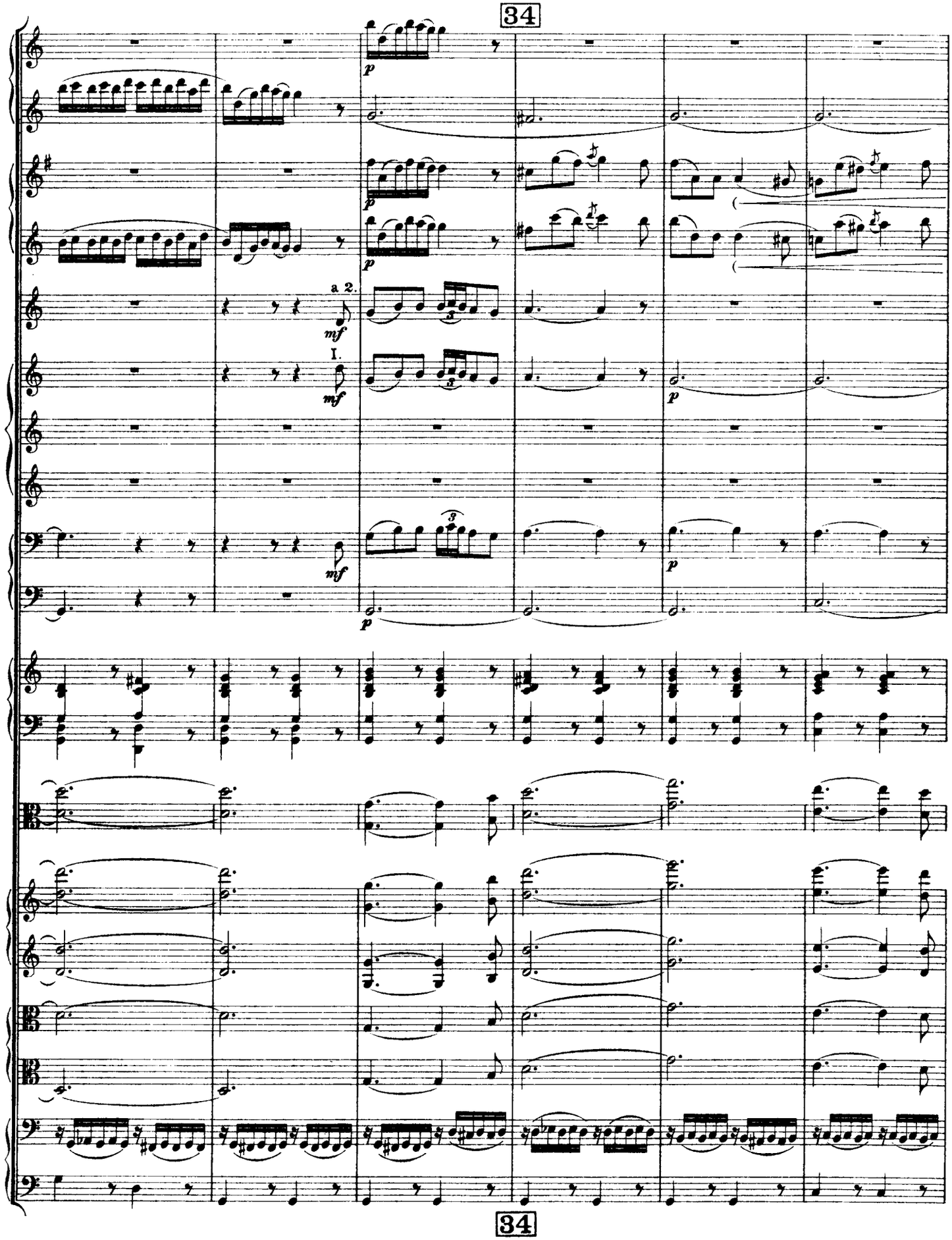

Cor. ingl.
Ob. II.
Clar.
II.
Fag.
Viol.
32
Cor. ingl.
Ob. II.
Clar.
Cor. I. II.
I.
Fag. I.
arco
Viol.
arco
Vcllo.
arco
C. B.
arco
32

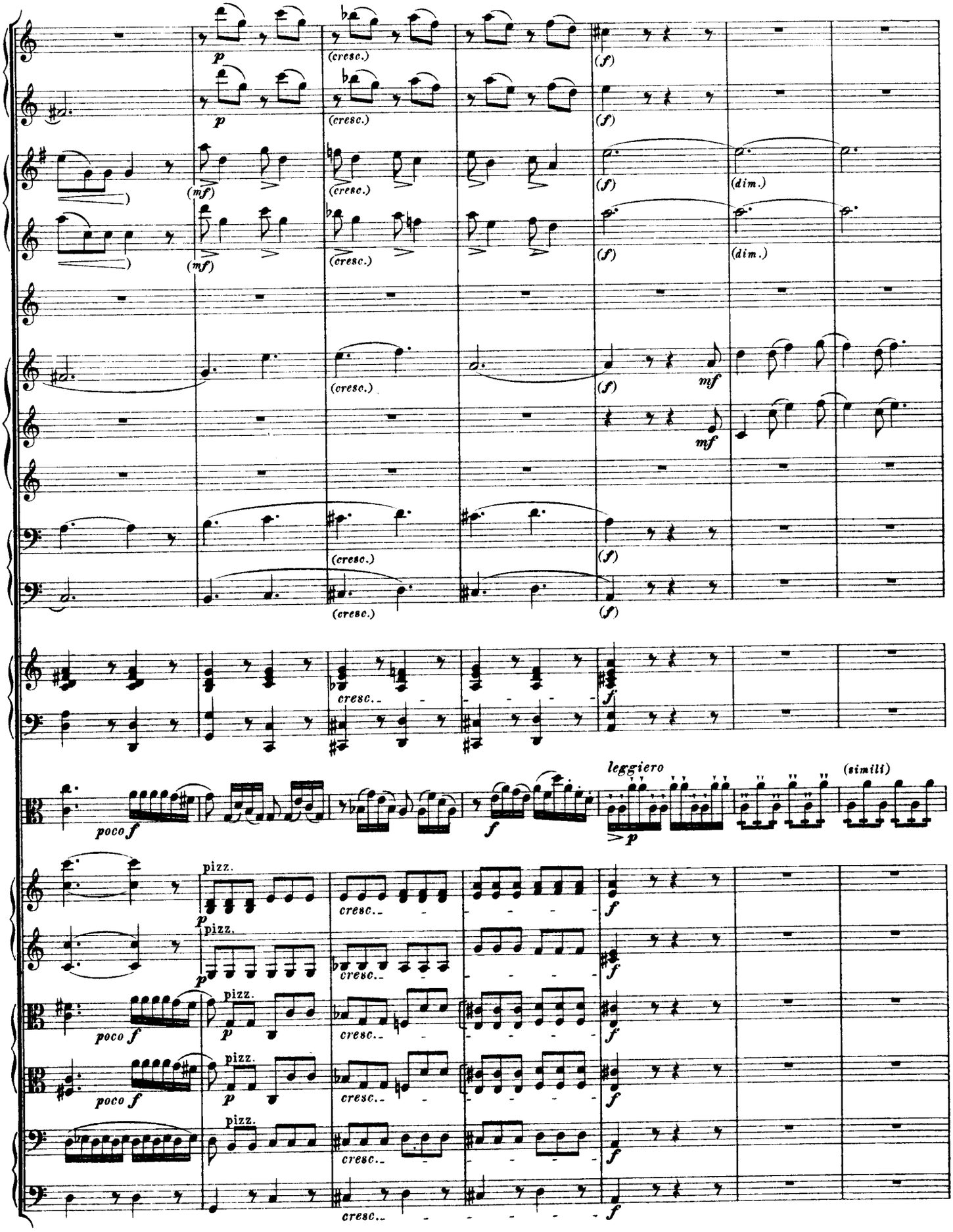

Fl. picc.
Fl.
Cor. ingl.
Ob. II.
Clar.
Cor. I. II (in C).
Cor. III (in F).
Cor. IV (in E).
Fag.
Arpa.
Viola Solo.
Thème de l'Adagio.
Thema des Adagio.
Theme of the Adagio.
p espress.
pizz.
pizz.
pizz.

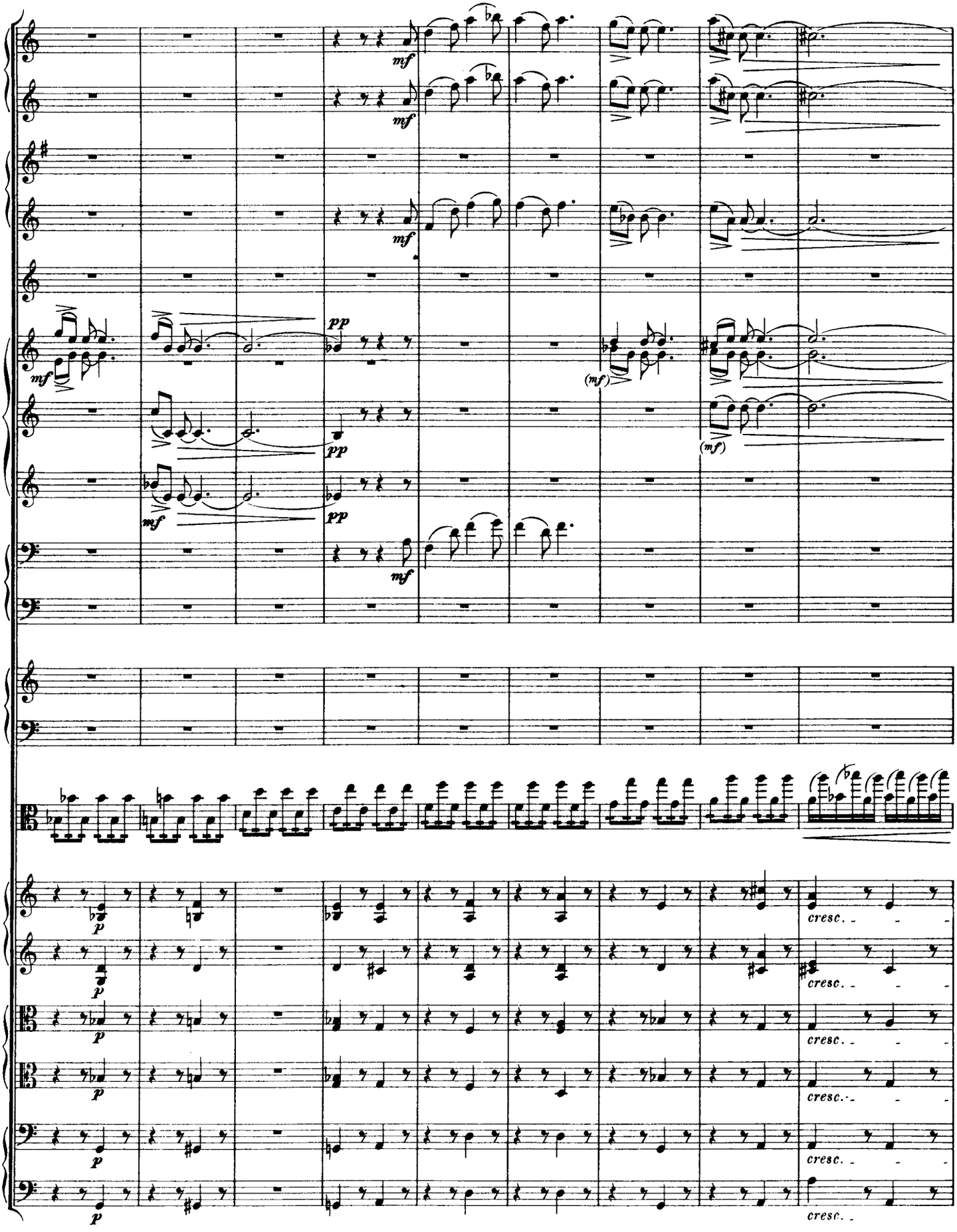

33
(pp)
(mf)
(p)
pp
mf
arco
div.
pizz.
(dim.)
33

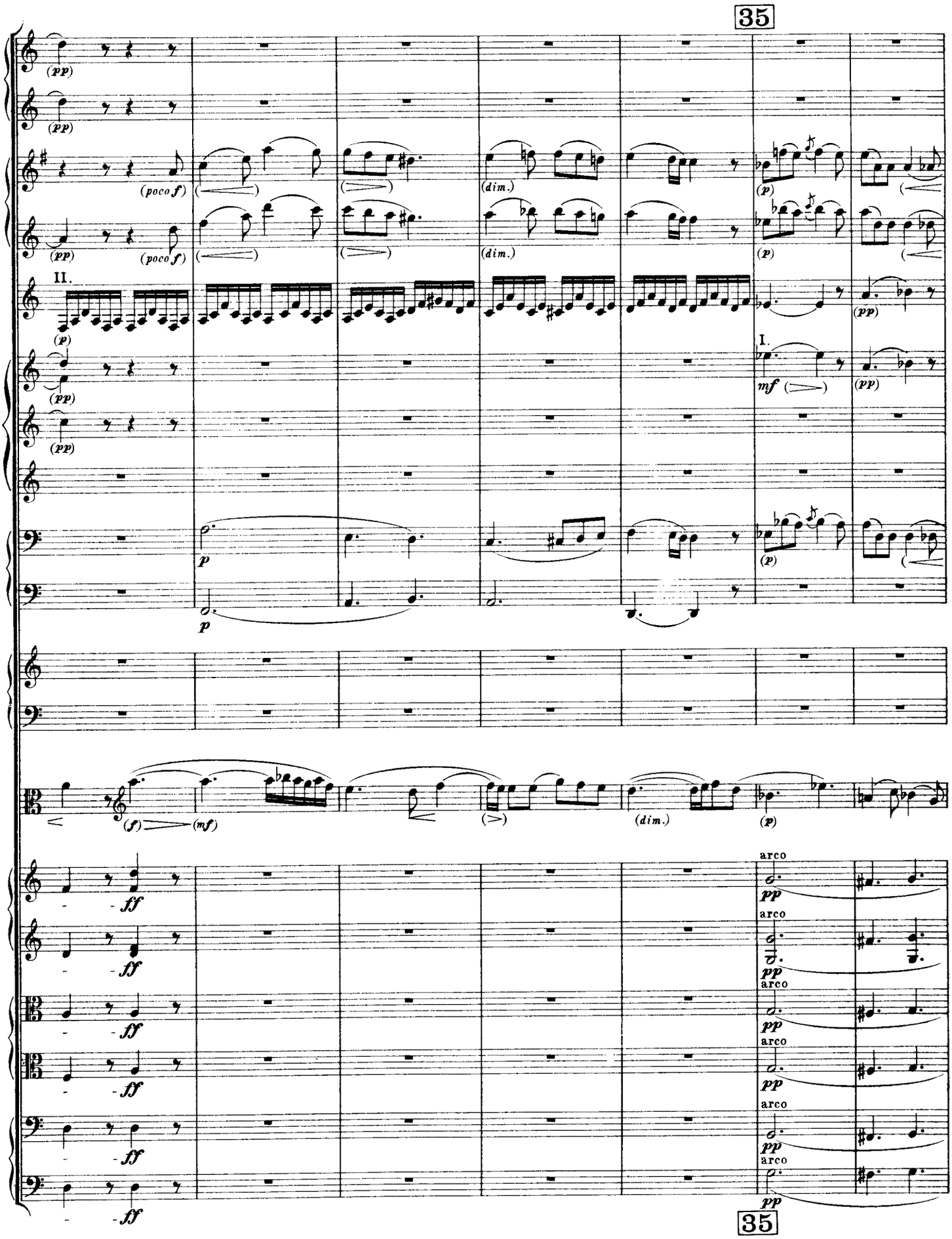

p
(mf)
I.

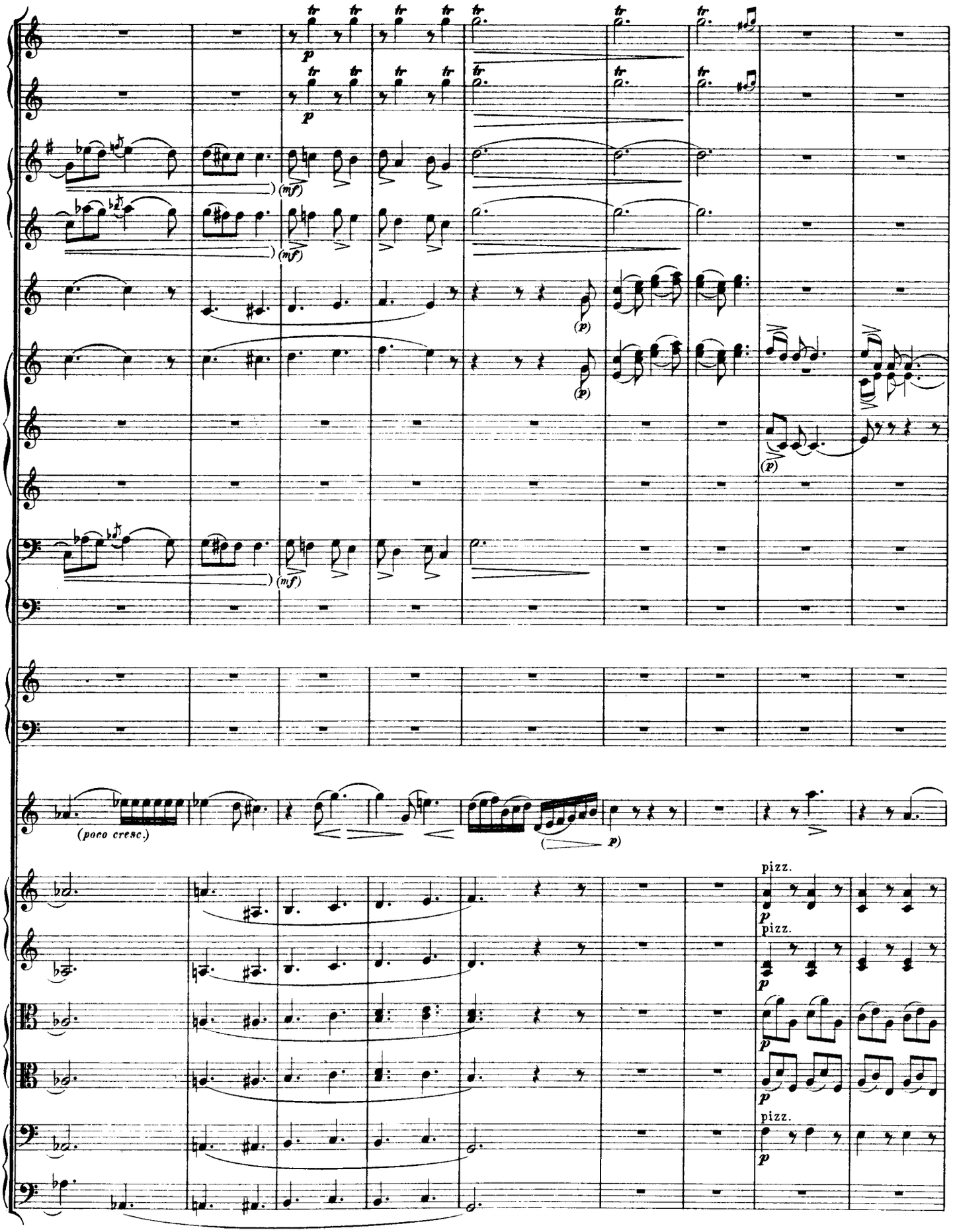

poco f
poco f
p
p
p
(p)
(p)
(p)
(p)

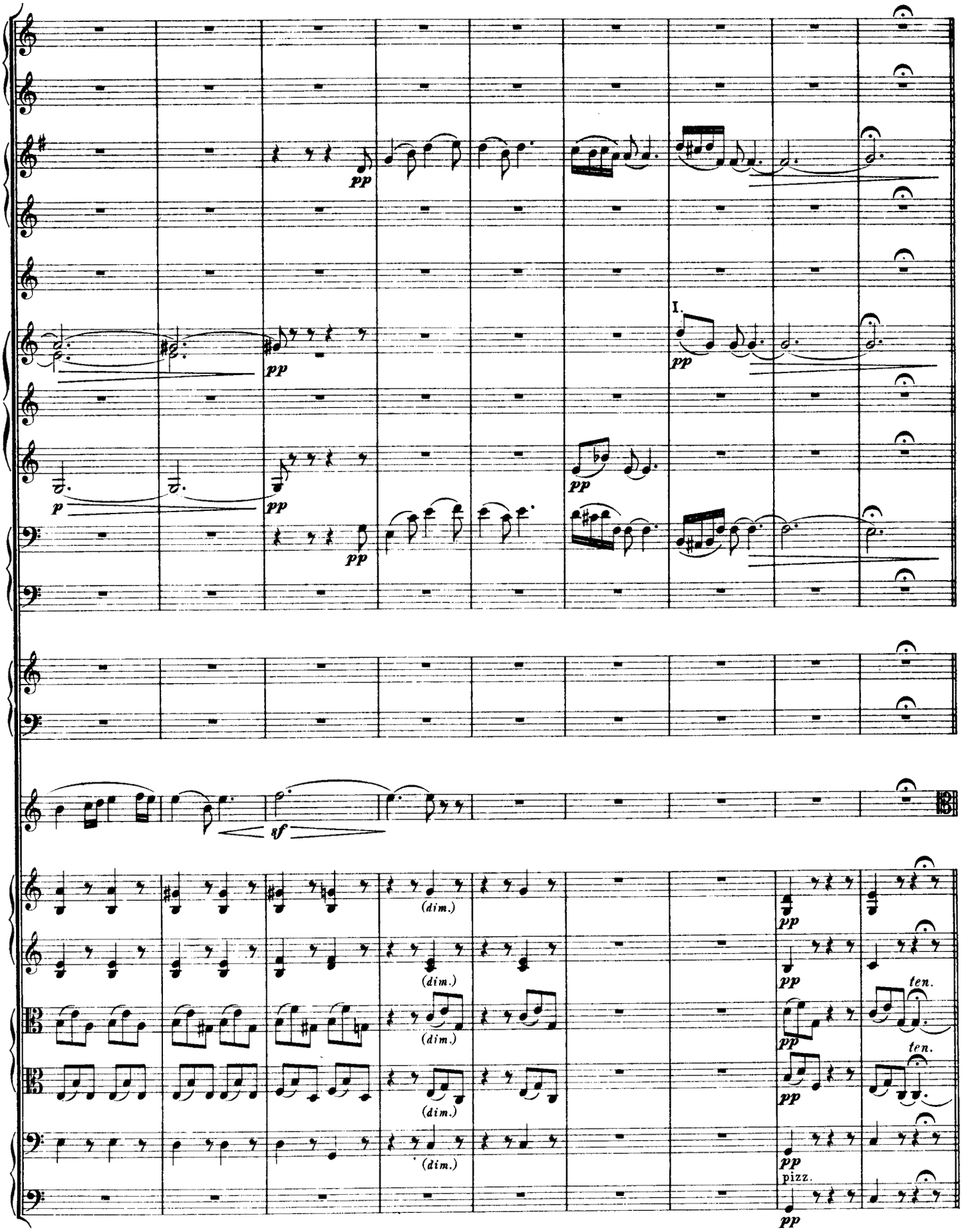

34
a 2.
I.
34

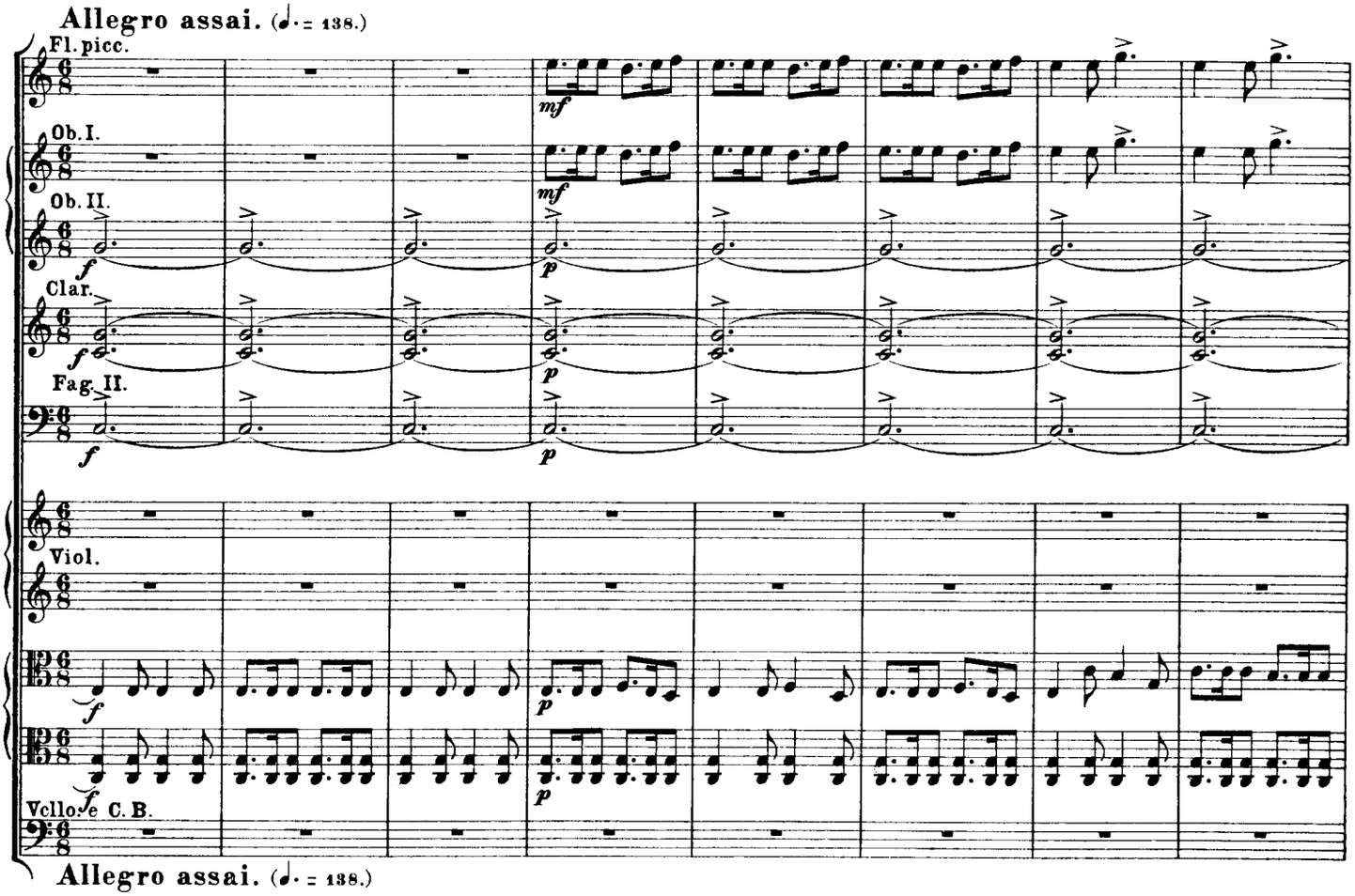

p
(cresc.)
(f)
(mf)
(dim.)
mf
cresc.
f
poco f
leggiero
(simili)
pizz.

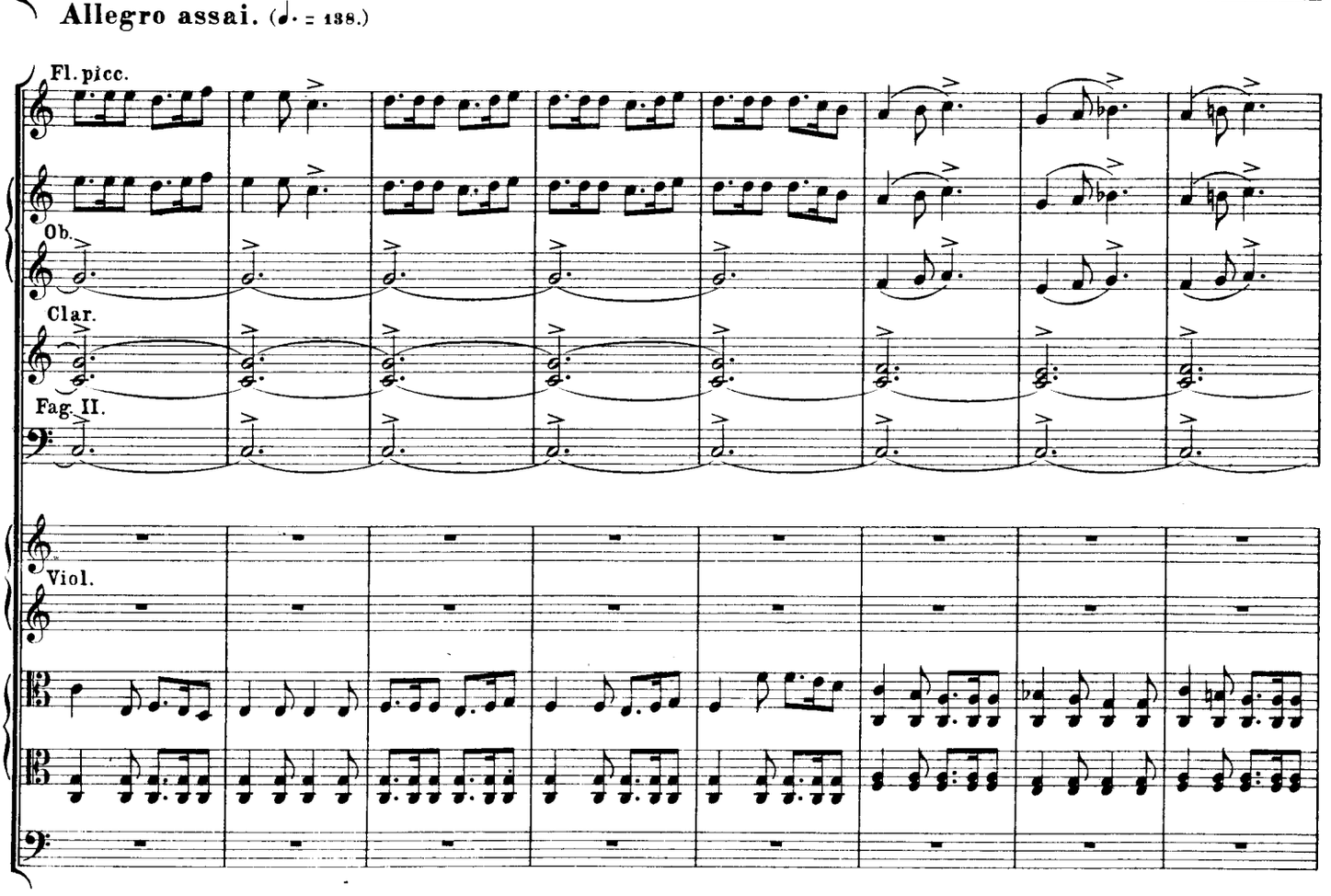

mf
pp
(mf)
cresc.

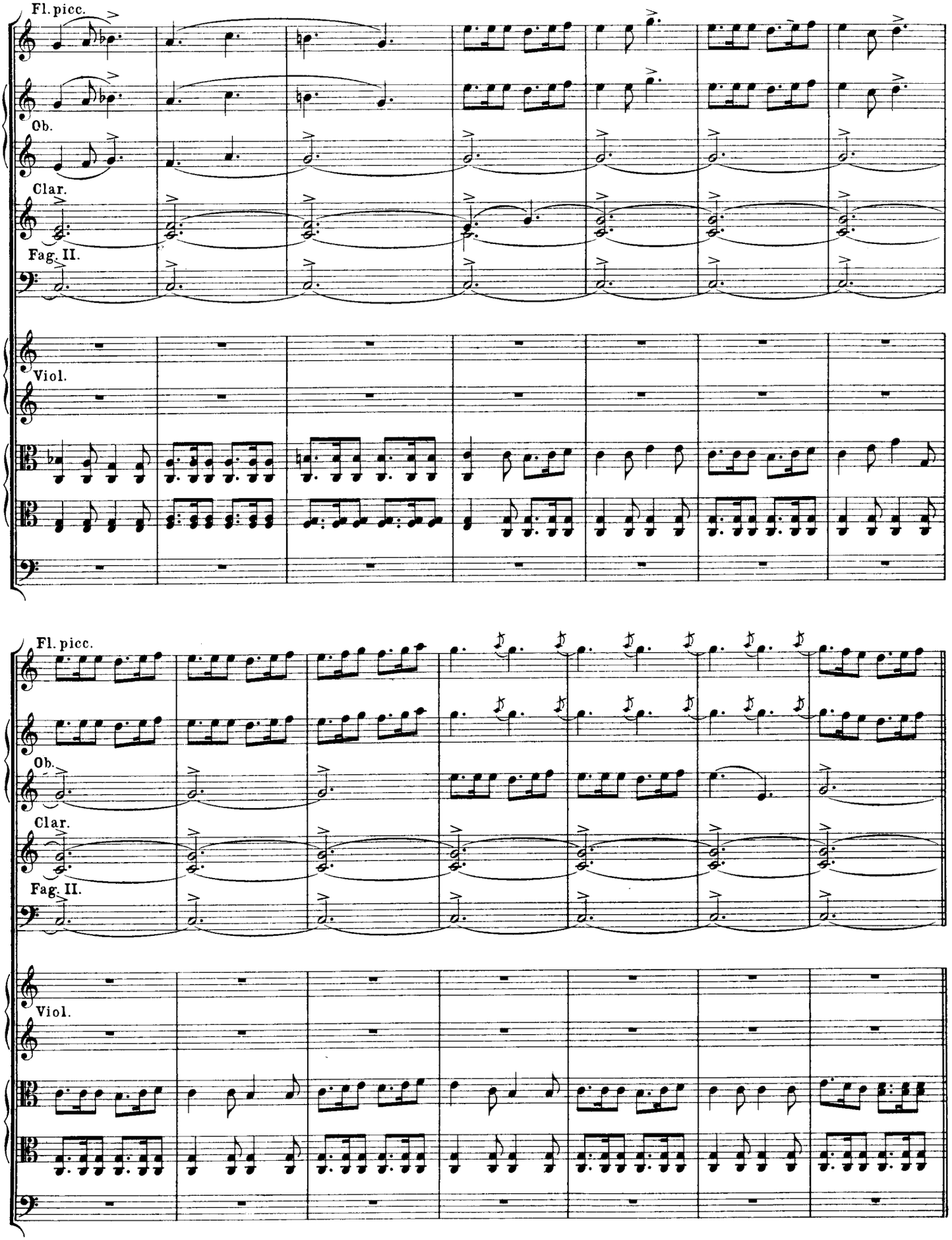

35
(pp)
(poco f)
(dim.)
(p)
II.
I.
mf
p
(f)
(mf)
(dim.)
ff
arco
pp
35


(poco cresc.)
pizz.
pizz.
pizz.


pp
I.
pp
pp
p
pp
pp
sf
(dim.)
(dim.)
(dim.)
(dim.)
pp
pp
ten.
pp
ten.
pp
pizz.
pp


Allegro assai. (♩. = 138.)
Fl. picc.
Ob. I.
Ob. II.
Clar.
Fag. II.
Viol.
Vcllo. e C. B.
mf
f
p


Allegro assai. (♩. = 138.)
Fl. picc.
Ob.
Clar.
Fag. II.
Viol.

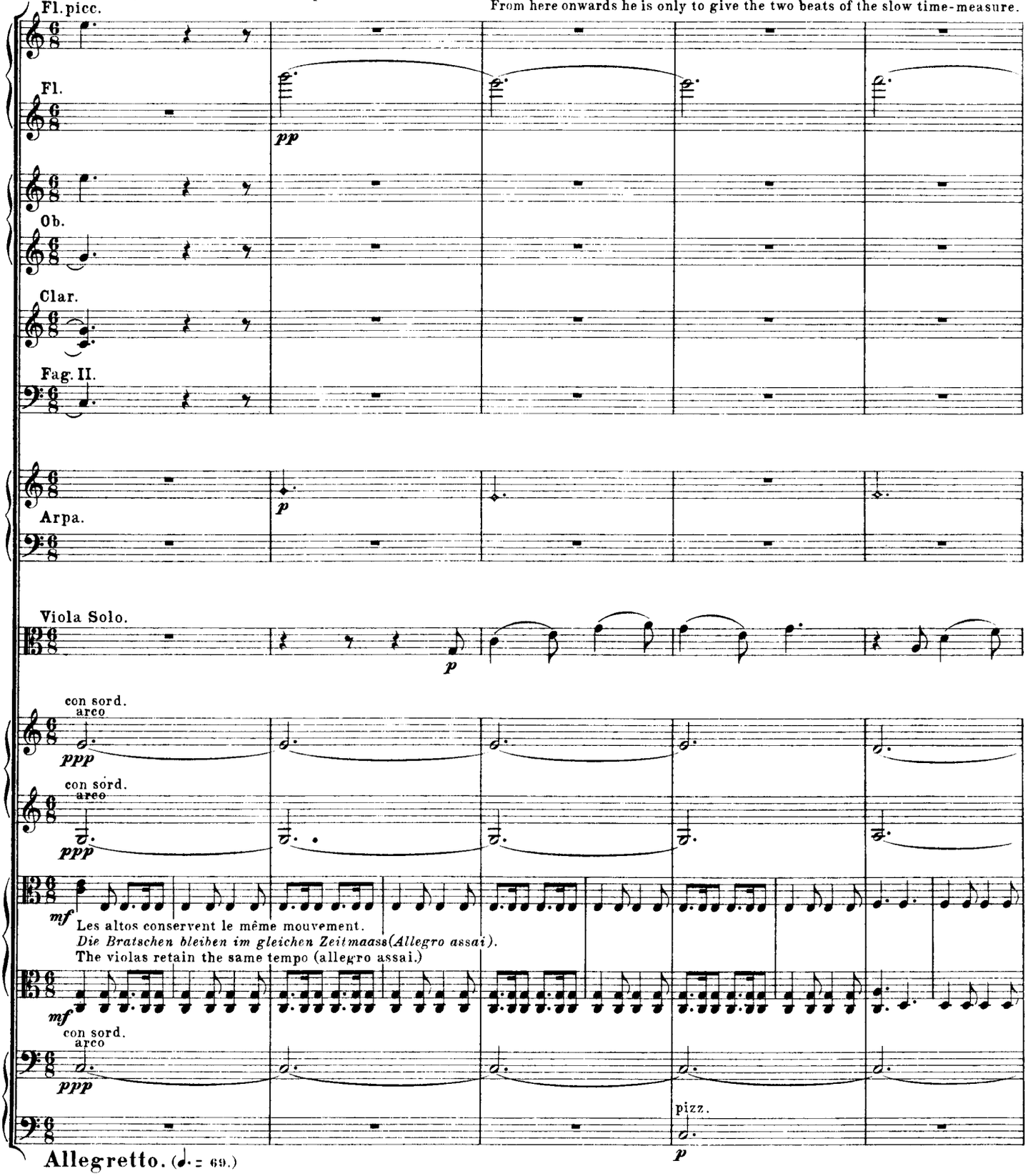

Fl. picc.
Ob.
Clar.
Fag. II.
Viol.
Fl. picc.
Ob.
Clar.
Fag. II.
Viol.

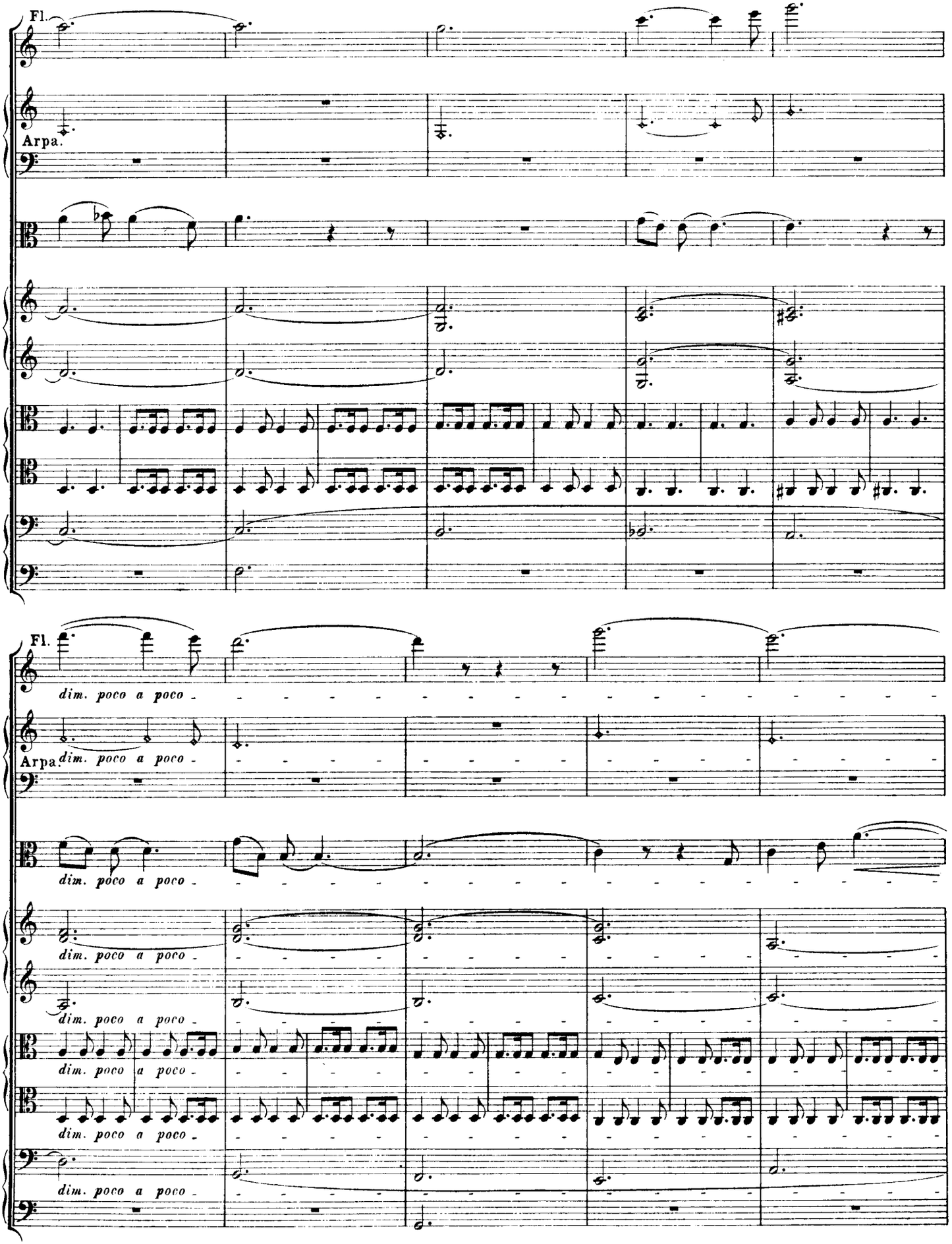
Allegretto. (♩. = 69.)

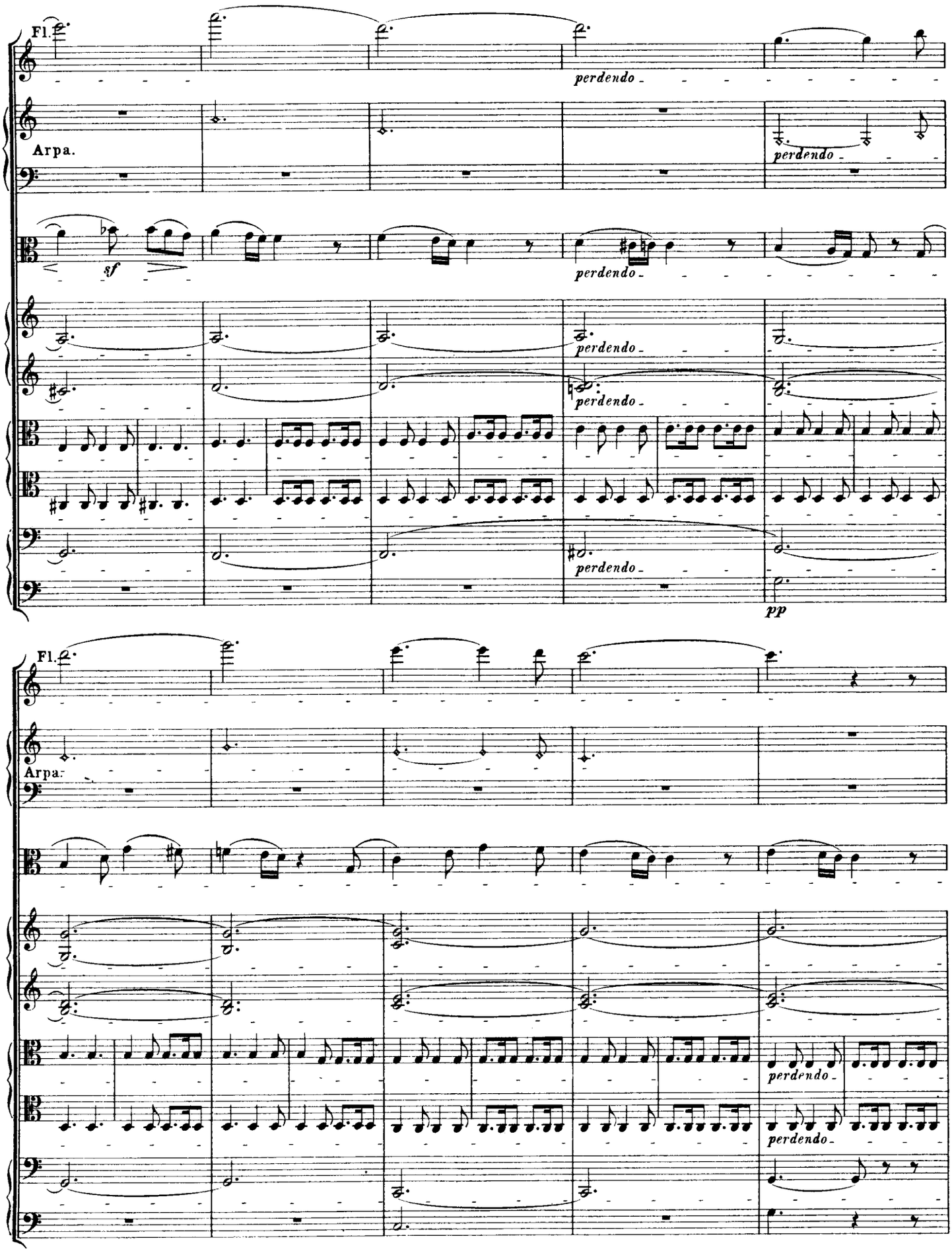
Le double moins vite.
Doppelt so langsam.
Twice as slowly.

Pendant ces deux premières mesures, le chef d'orchestre marquera quatre temps par mesure, deux en bas et deux en haut.
Während dieser zwei ersten Takte gibt der Dirigent vier Schläge für jeden Takt, zwei nach unten und zwei nach oben.
During these two first bars the conductor to give four beats to each bar, two downwardo and two upwards.

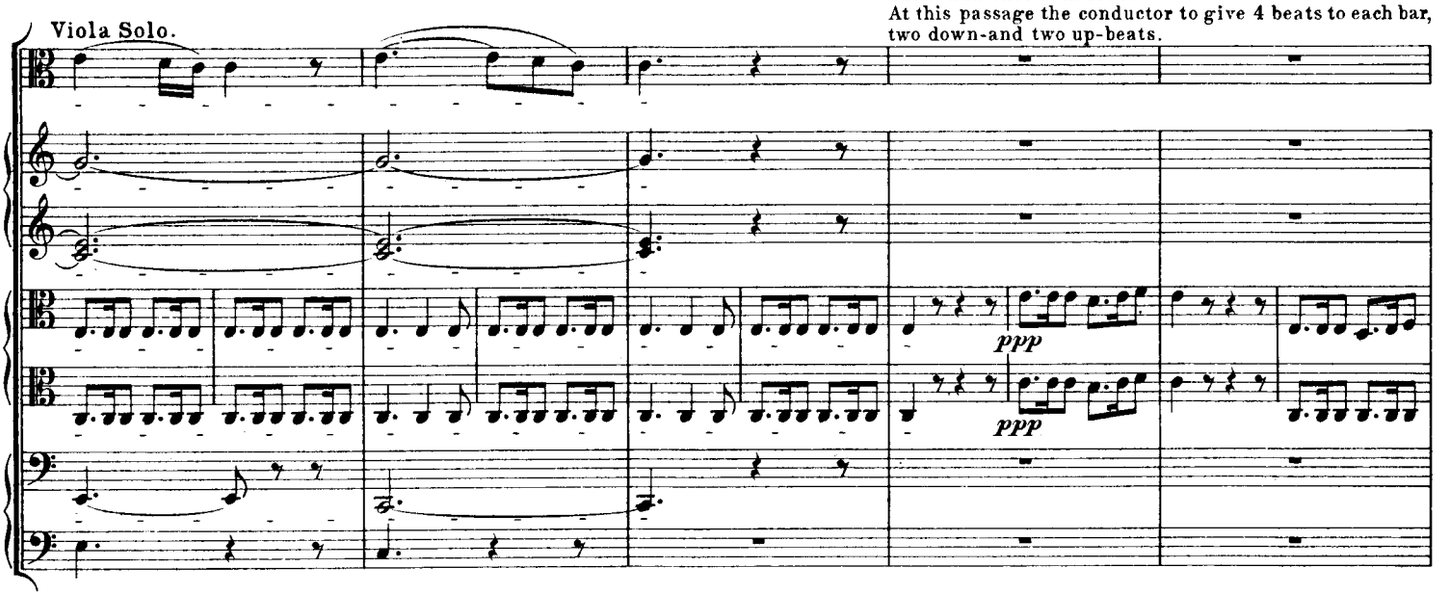
Ici il ne marquera que les deux temps du mouvement lent.
Von hier ab gibt er nur noch die zwei Schläge des langsamen Zeitmaasses.
From here onwards he is only to give the two beats of the slow time-measure.

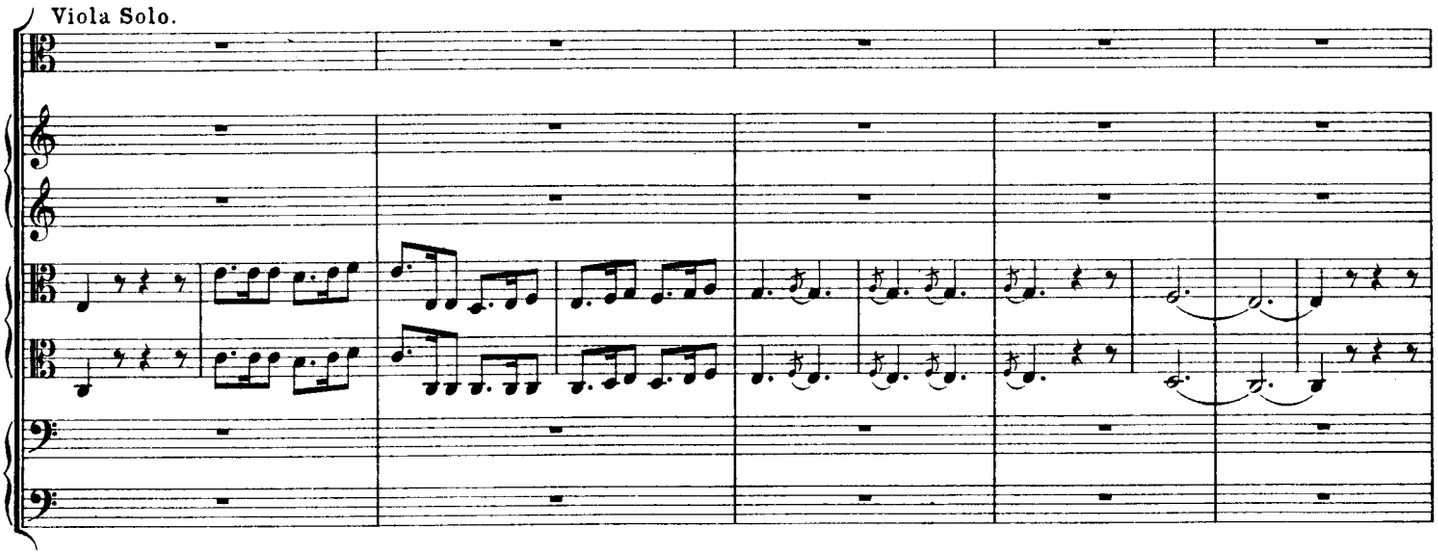



Fl.
Arpa.
Fl.
dim. poco a poco
Arpa.
dim. poco a poco

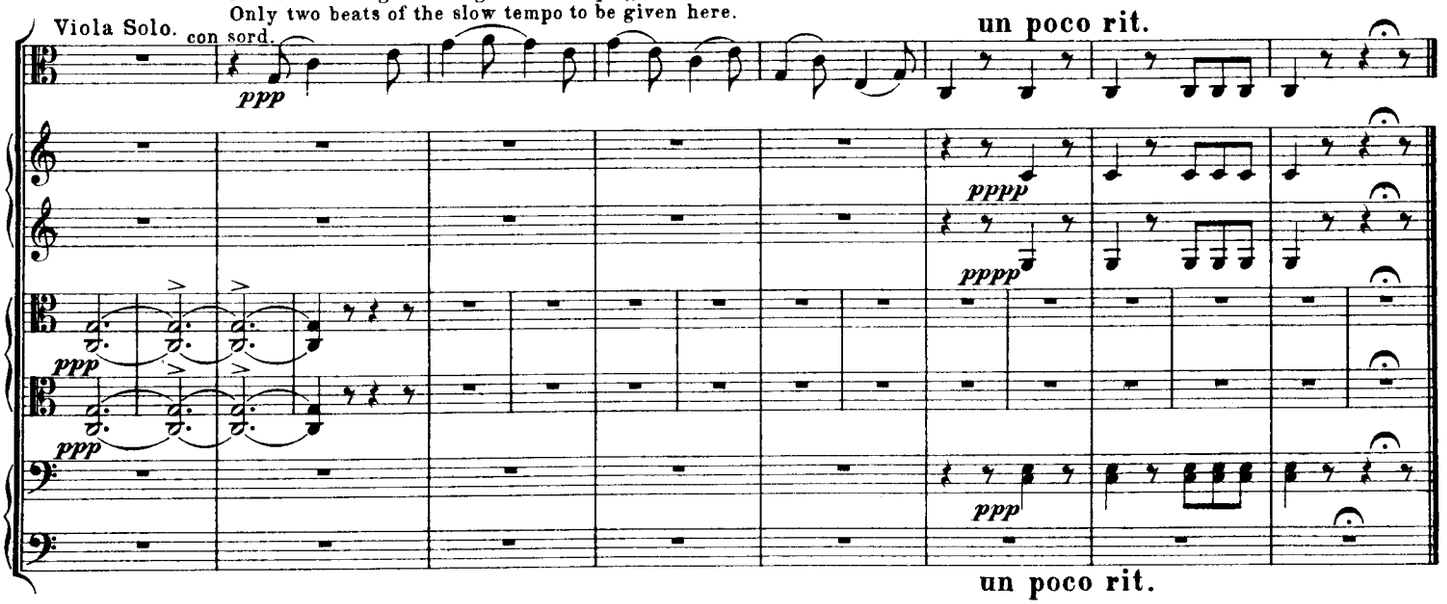

Fl.
perdendo
Arpa.
perdendo
sf
perdendo
perdendo
perdendo
pp
Fl.
Arpa.
perdendo
perdendo

Ici le chef d'orchestre marquera 4 temps dans chaque mesure: deux temps en bas et deux en haut.
Hier gibt der Dirigent 4 Schläge in jedem Takt, zwei nach unten und zwei nach oben.
At this passage the conductor to give 4 beats to each bar, two down-and two up-beats.





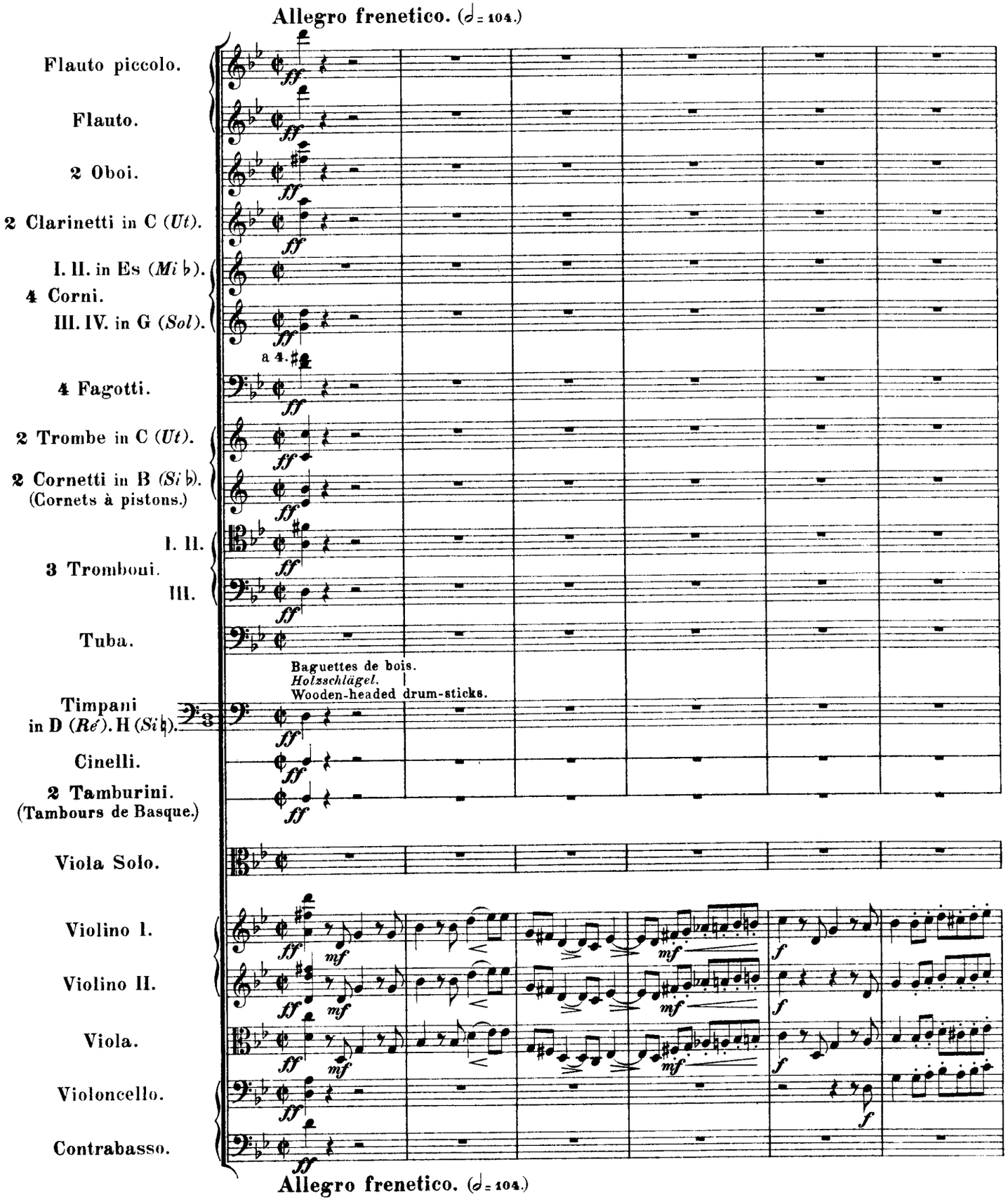
Marquez seulement les deux temps du mouvement lent.
Nur zwei Schläge des langsamen Tempo geben.
Only two beats of the slow tempo to be given here.



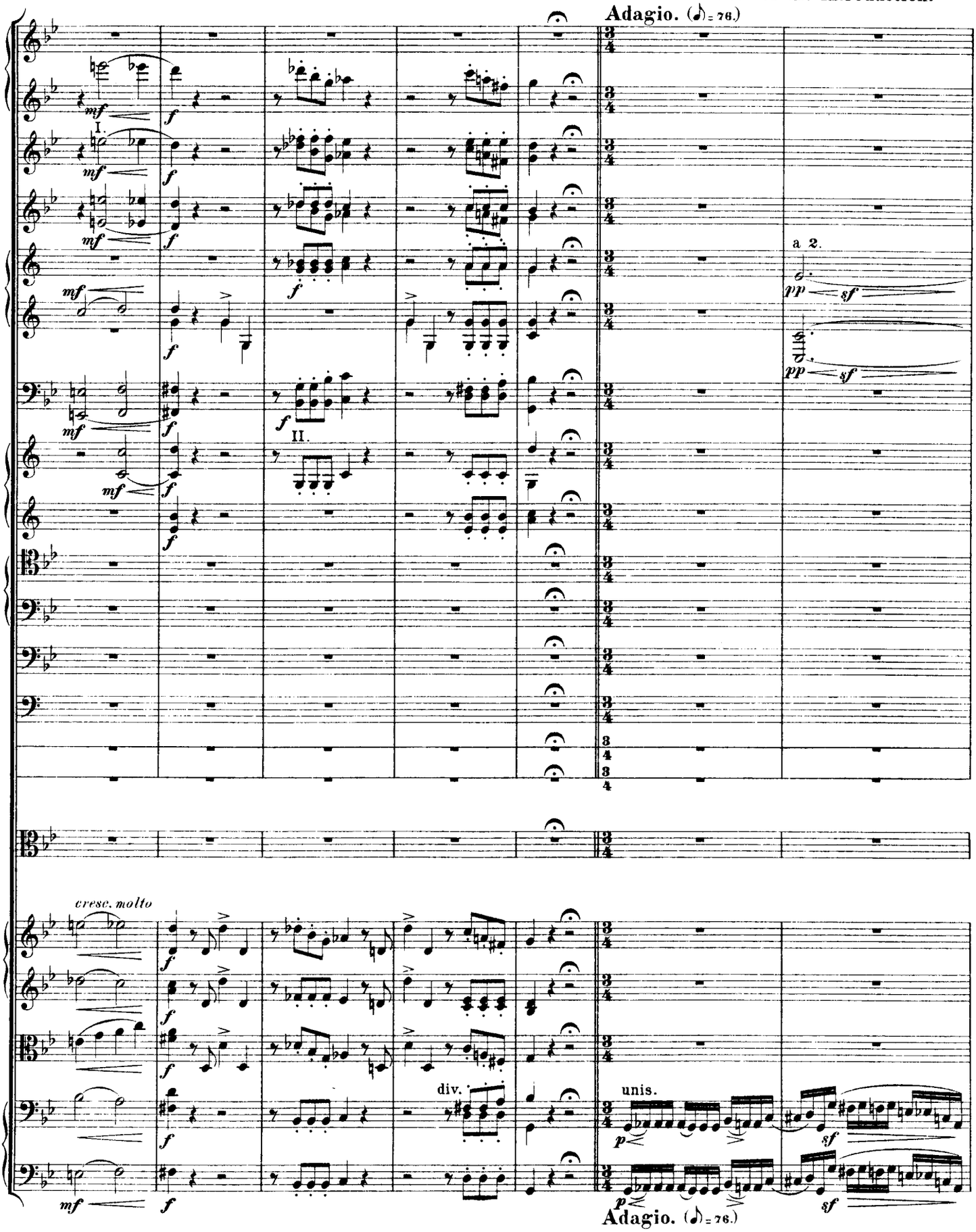
IV.

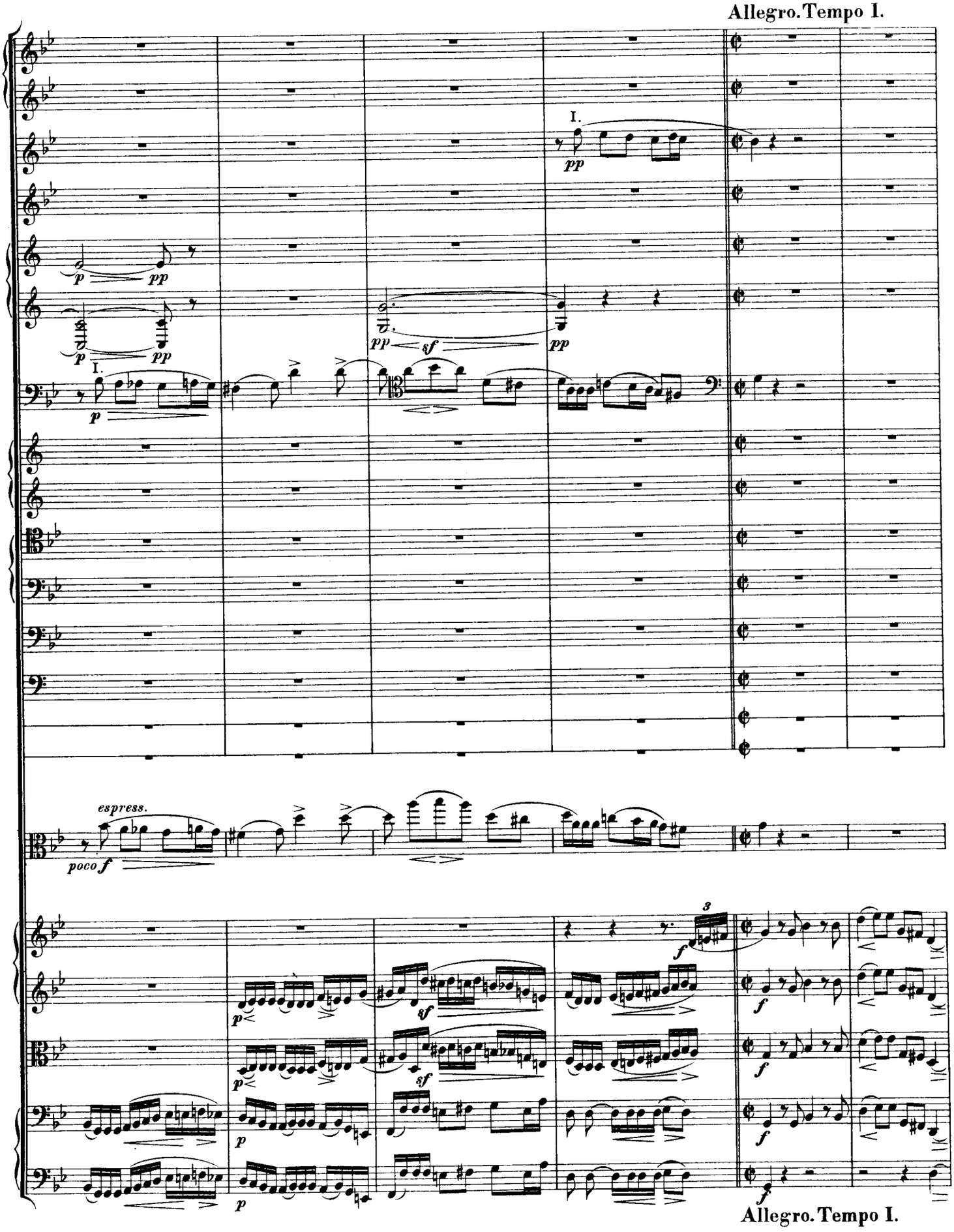
Orgie de Brigands.
Souvenirs des scènes précédentes.

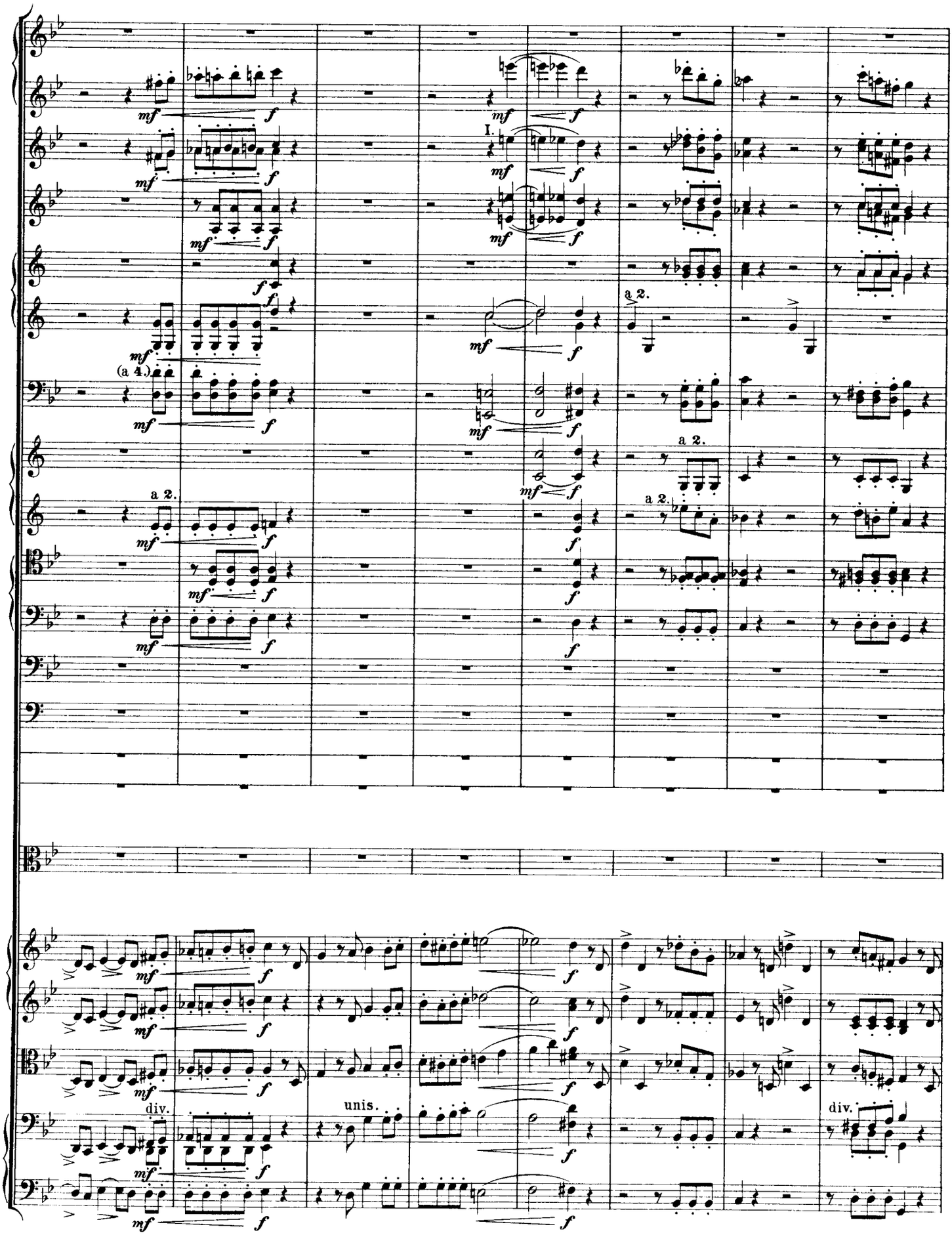
The brigand's Orgies.
Reminiscences of the preceding scenes.

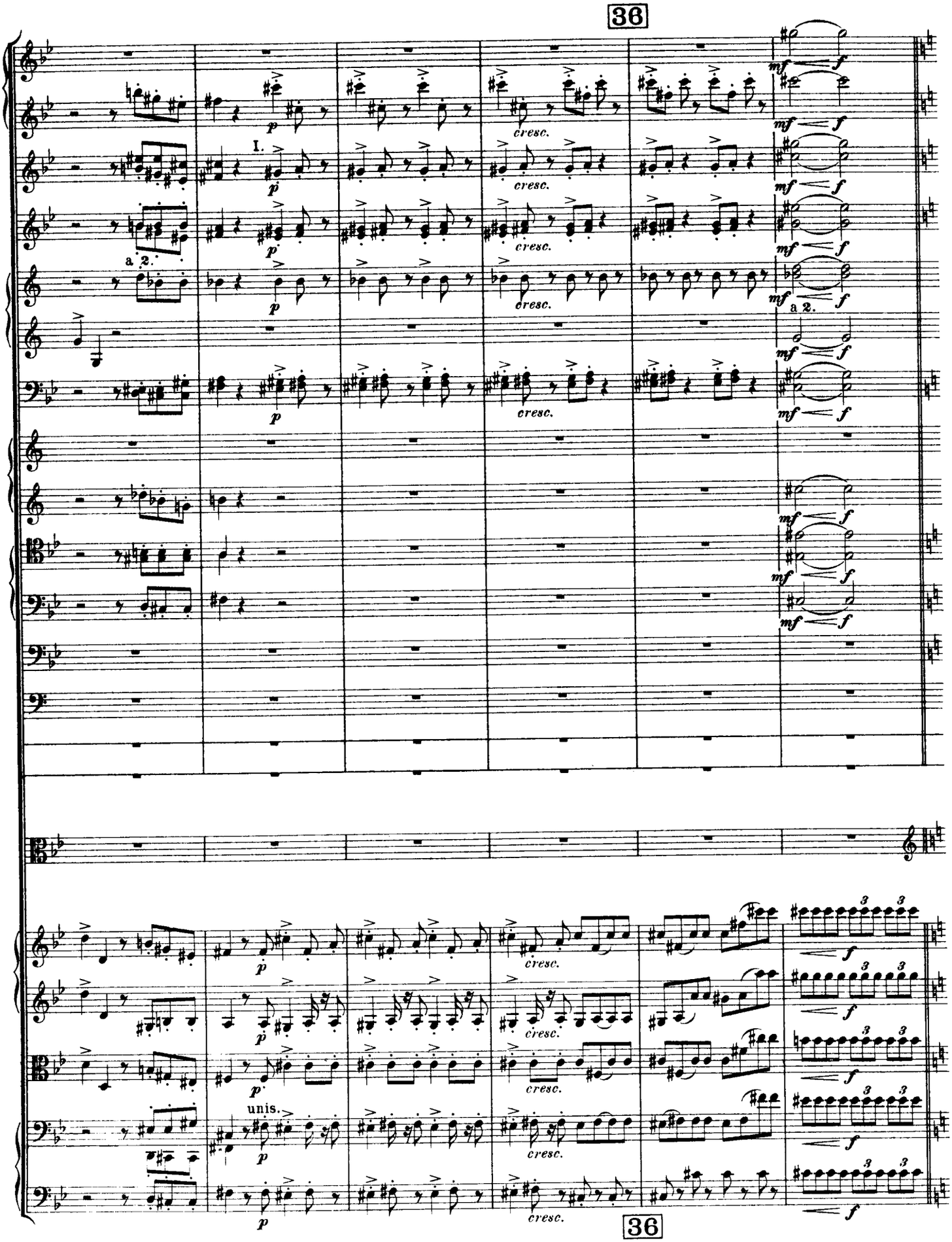


Souvenir de l'introduction.
Erinnerung an die Einleitung.
A reminiscence of the introduction.



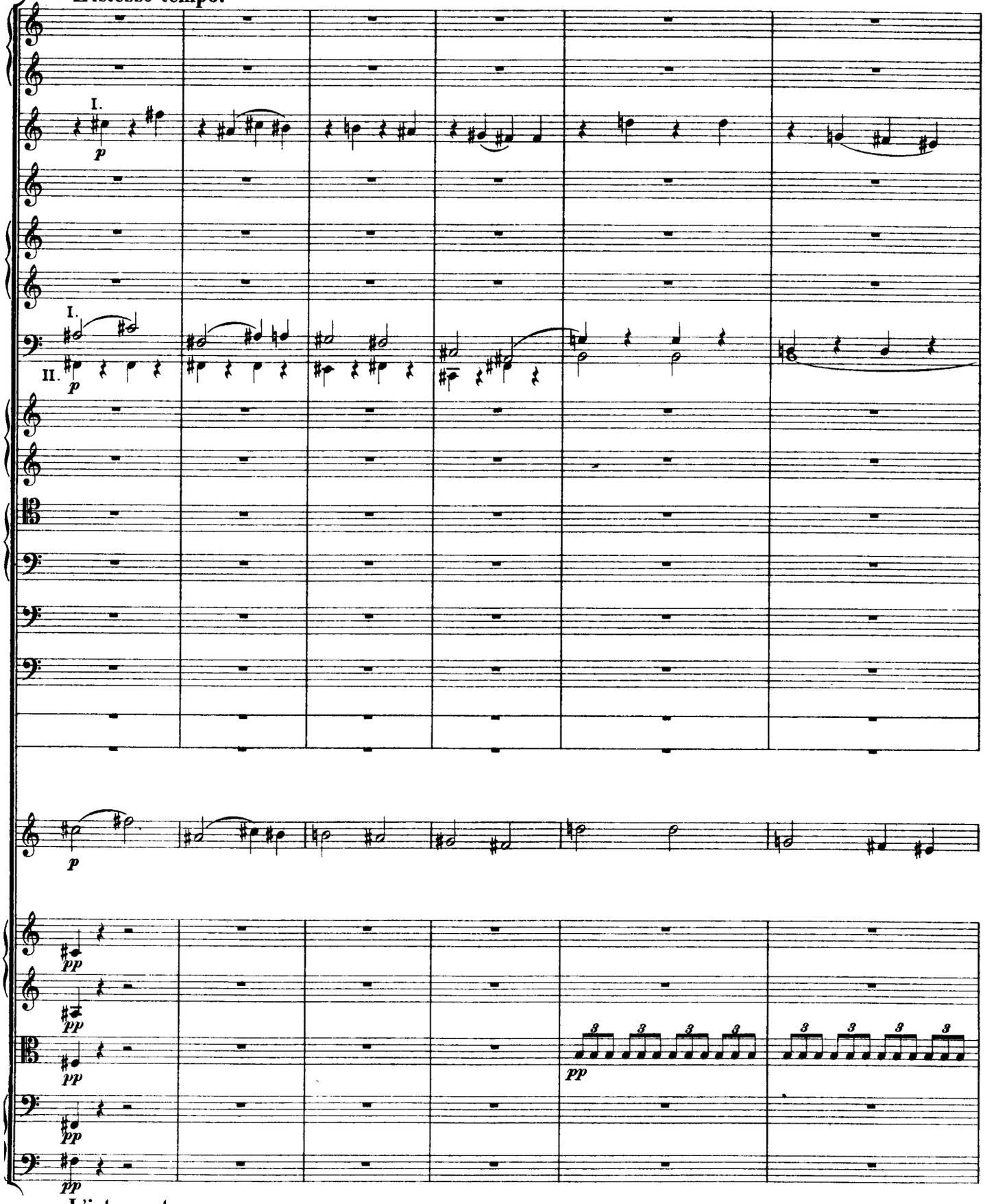

Allegro. Tempo I.
I.
pp
p
pp
sf
espress.
poco f
3
Allegro. Tempo I.


I.
a 2.
(a 4.)
div.
unis.
div.

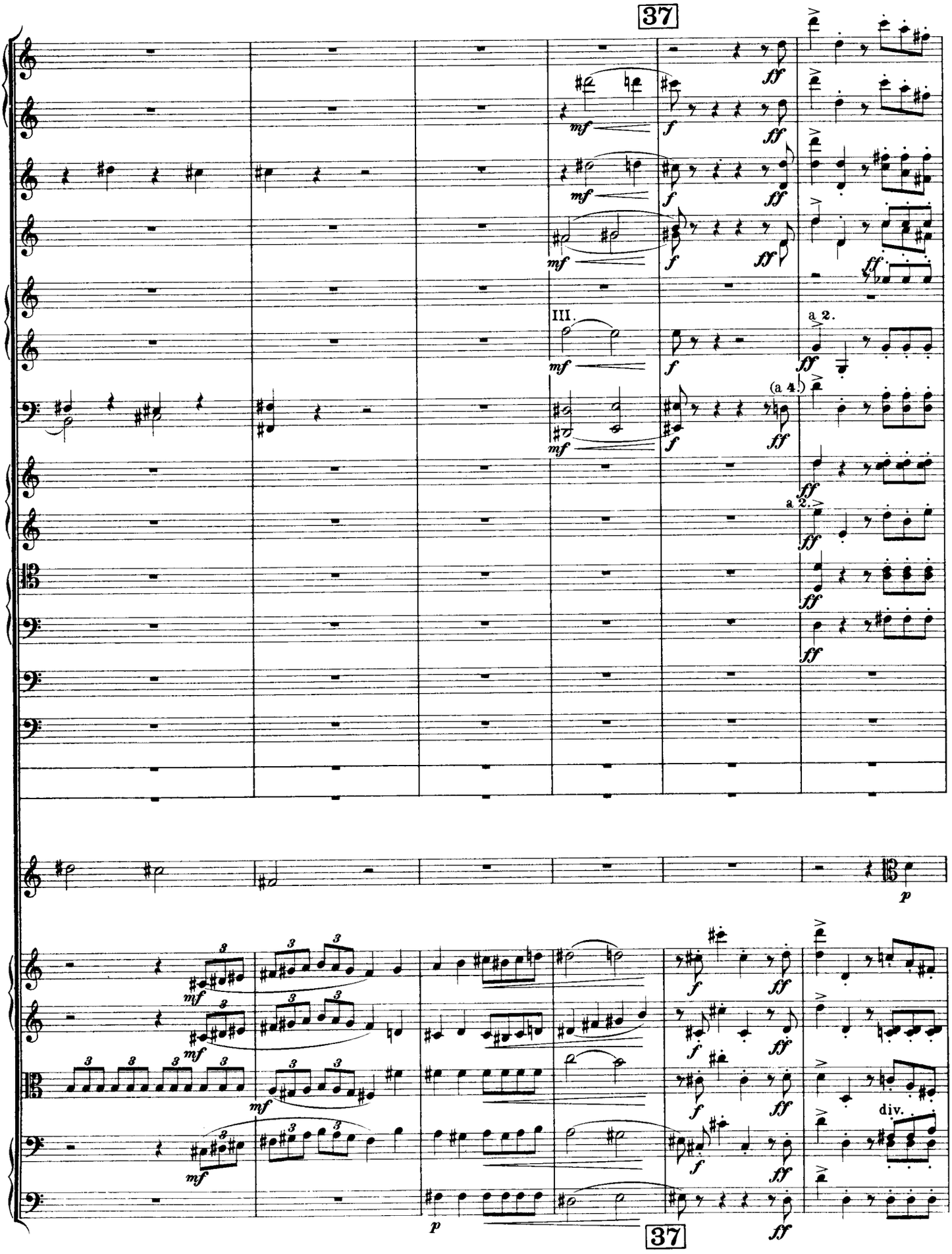

36
I.
a 2.
cresc.
mf
f
p
unis.
36

Souvenir de la marche des pélerins.
Erinnerung an den Pilgerzug.
A reminiscence of the pilgrims' procession.

L'istesso tempo.

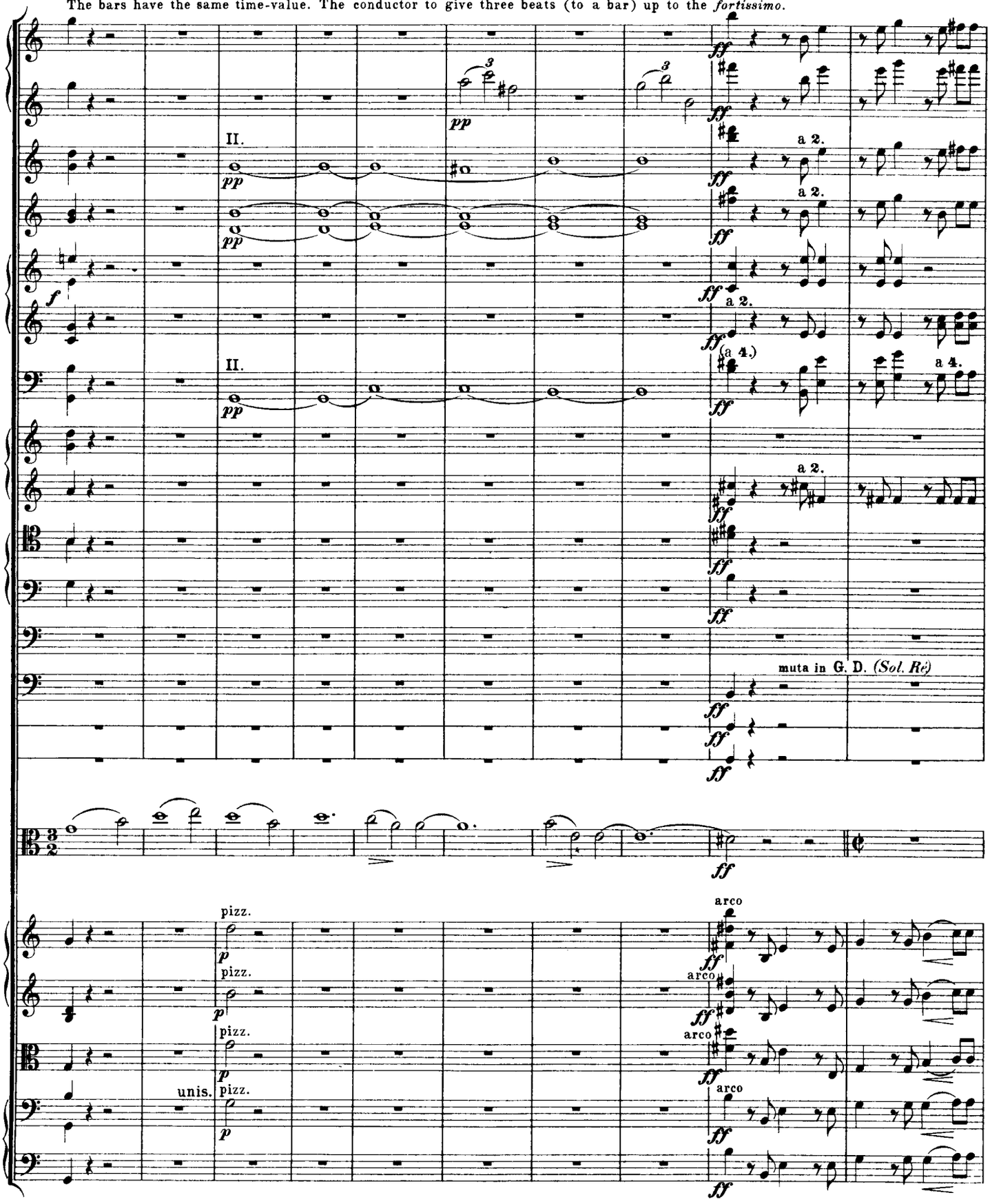


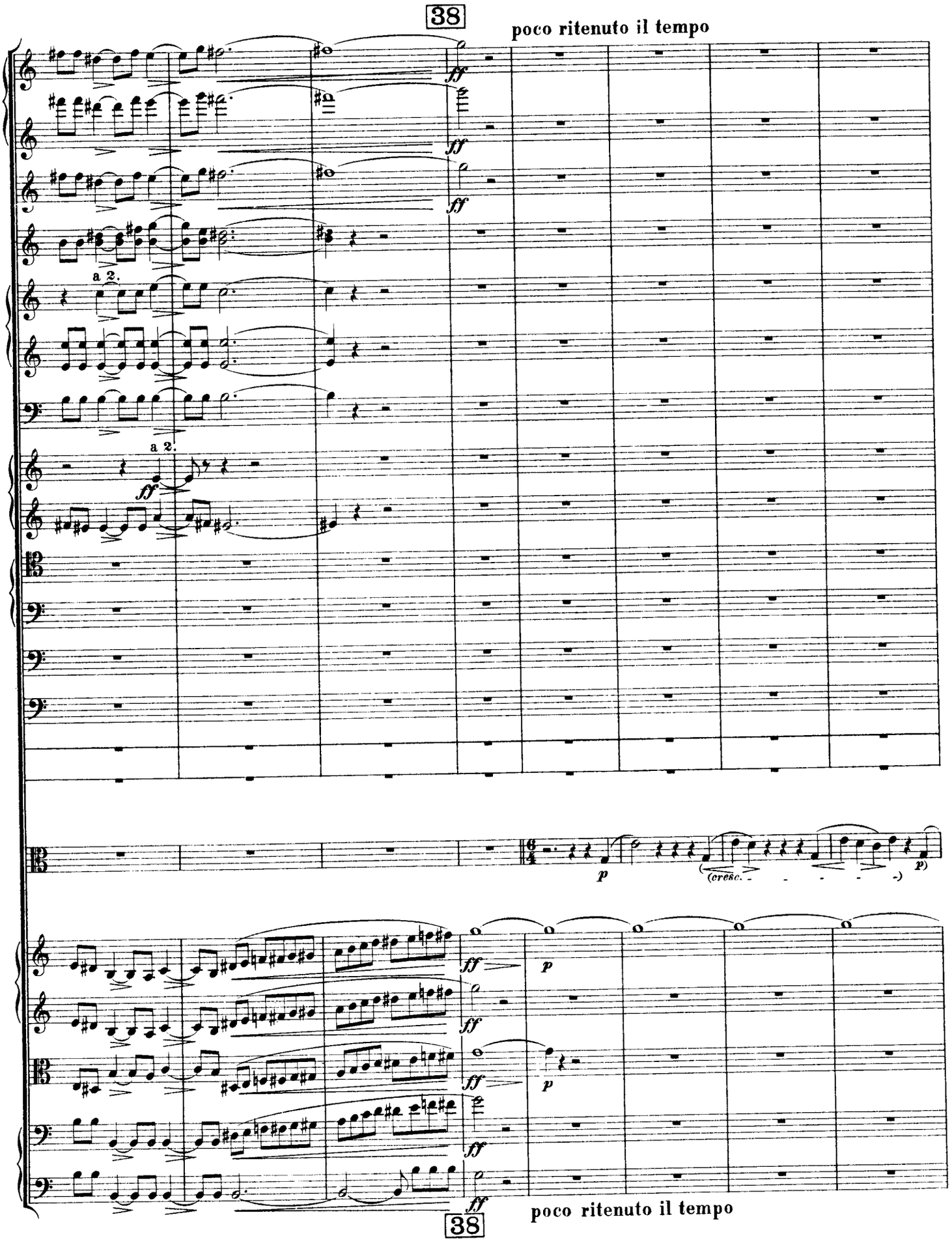
L'istesso tempo.


37
III.
a 2.
(a 4.)
a 2.
div.
37

Souvenir de la sérénade du montagnard.
Erinnerung an die Serenade des Bergbewohners.
A reminiscence of the mountaineer's Serenade.

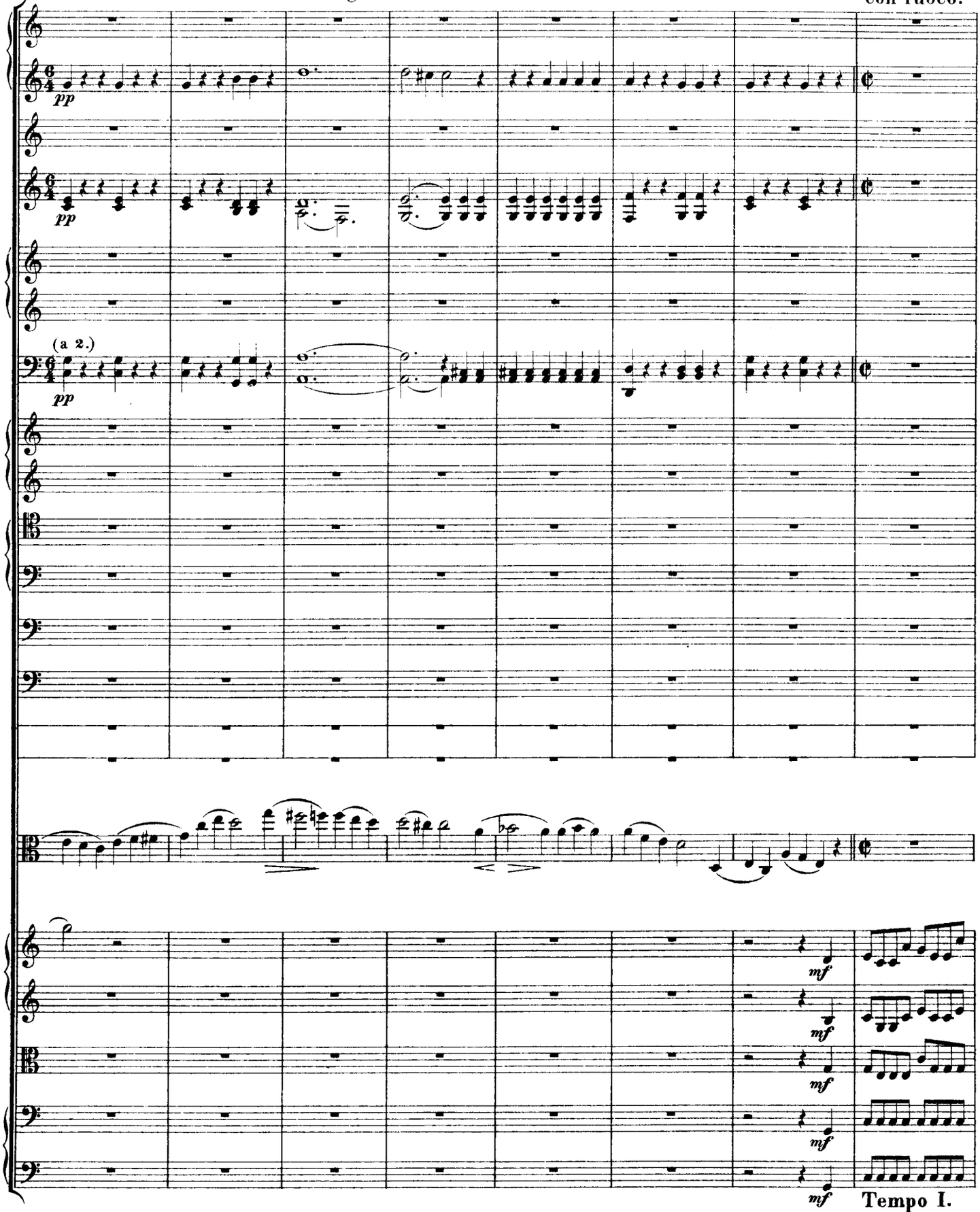
Même valeur de mesure. Le Chef d'orchestre marquera trois temps jusqu'au *fortissimo.*
Dieselbe Dauer der Takte. Der Dirigent gibt drei Schläge bis zum Fortissimo.
The bars have the same time-value. The conductor to give three beats (to a bar) up to the *fortissimo.*



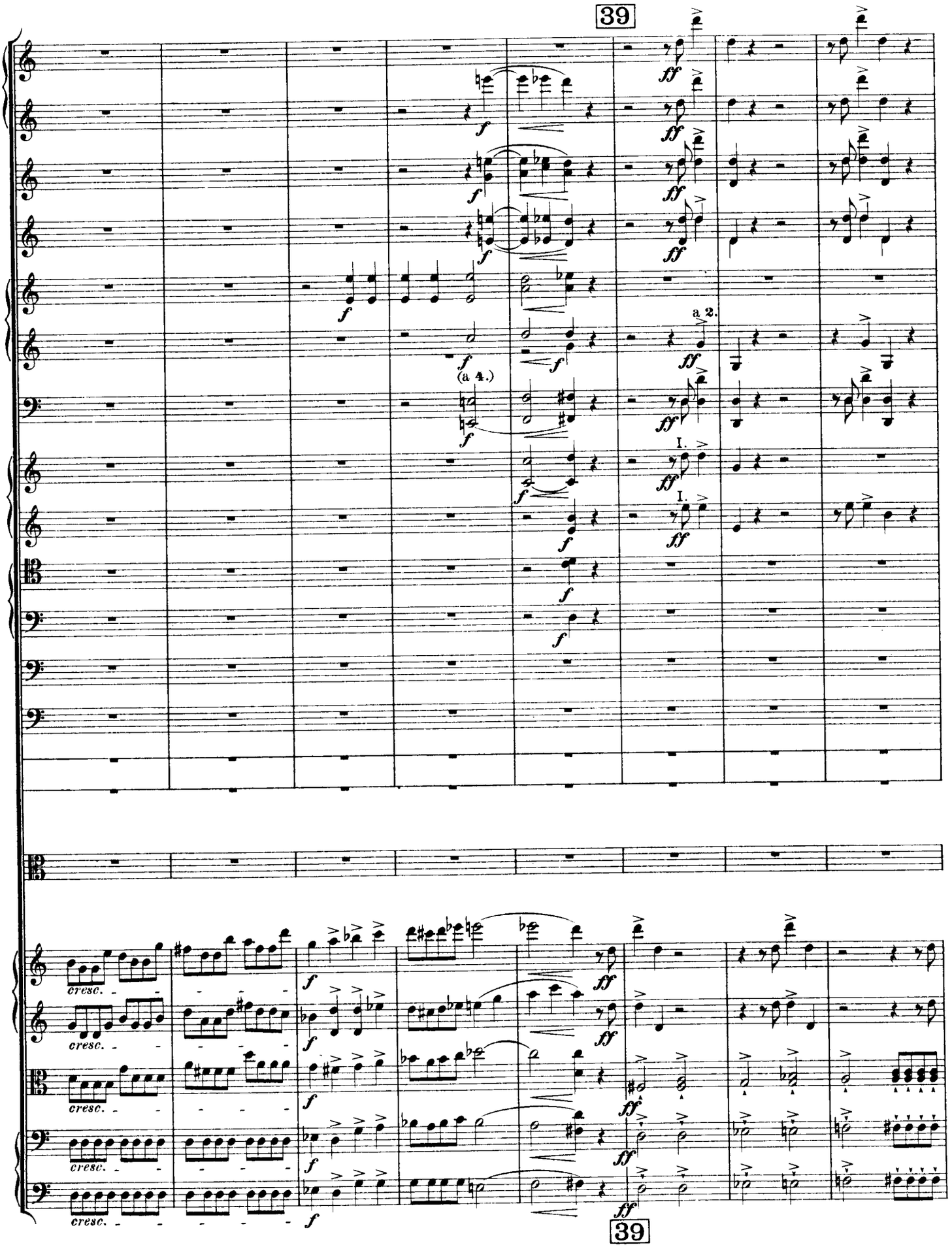

38
poco ritenuto il tempo
a 2.
a 2.
ff
p
(cresc.)
p)
ff
p
38
poco ritenuto il tempo

Souvenir du premier Allegro.
Erinnerung an das erste Allegro.
A reminiscence of the first Allegro.

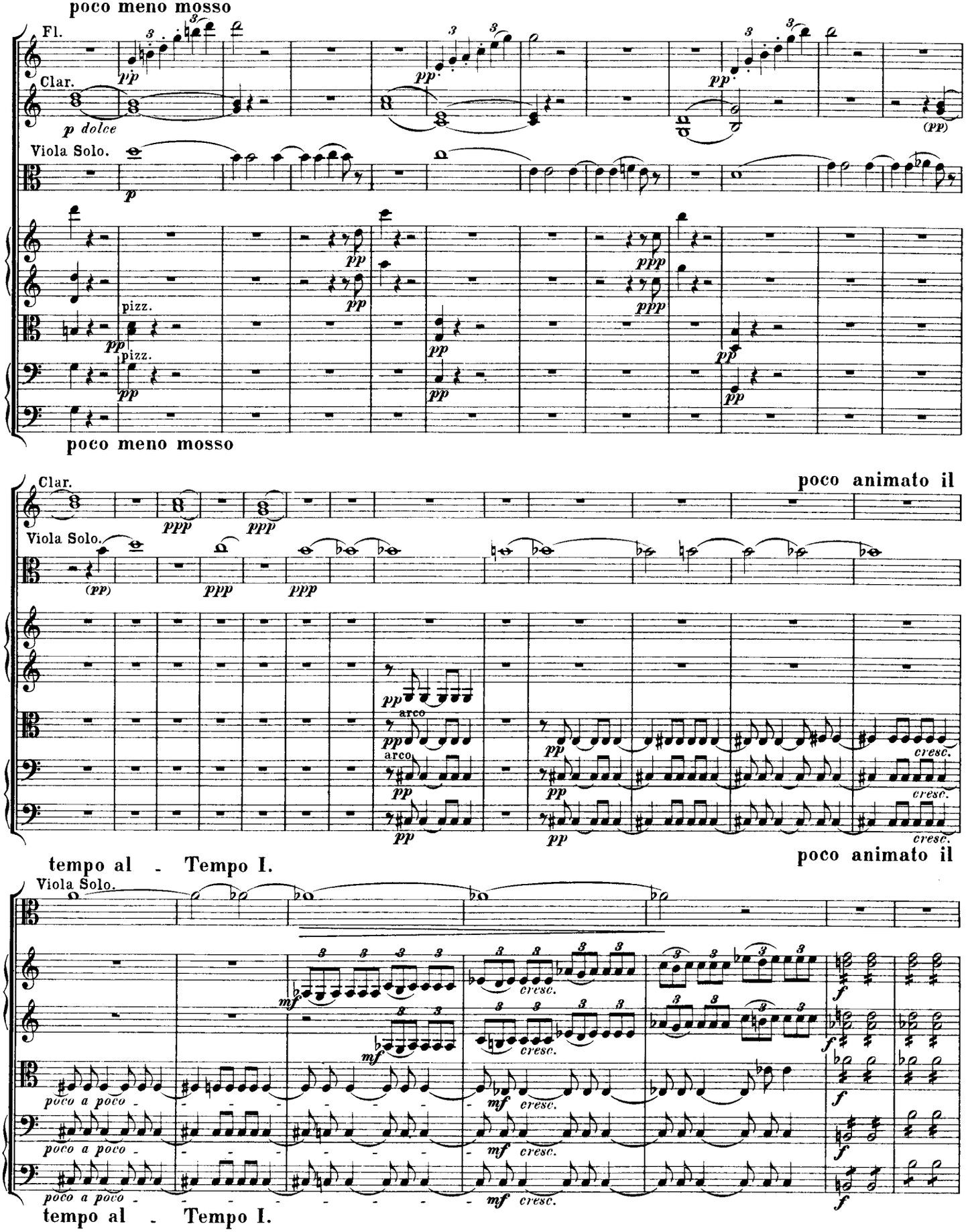
Tempo I.
con fuoco.

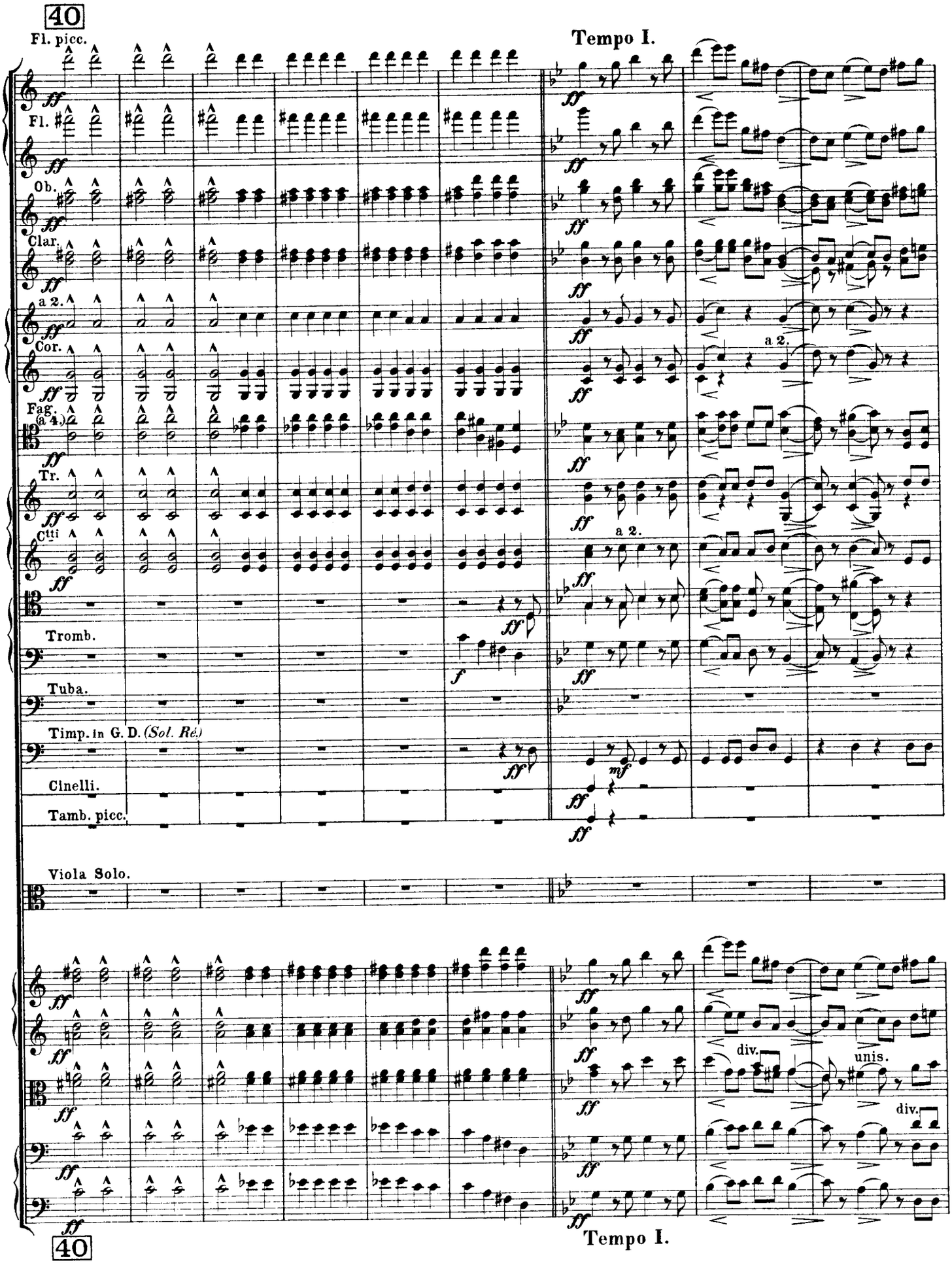


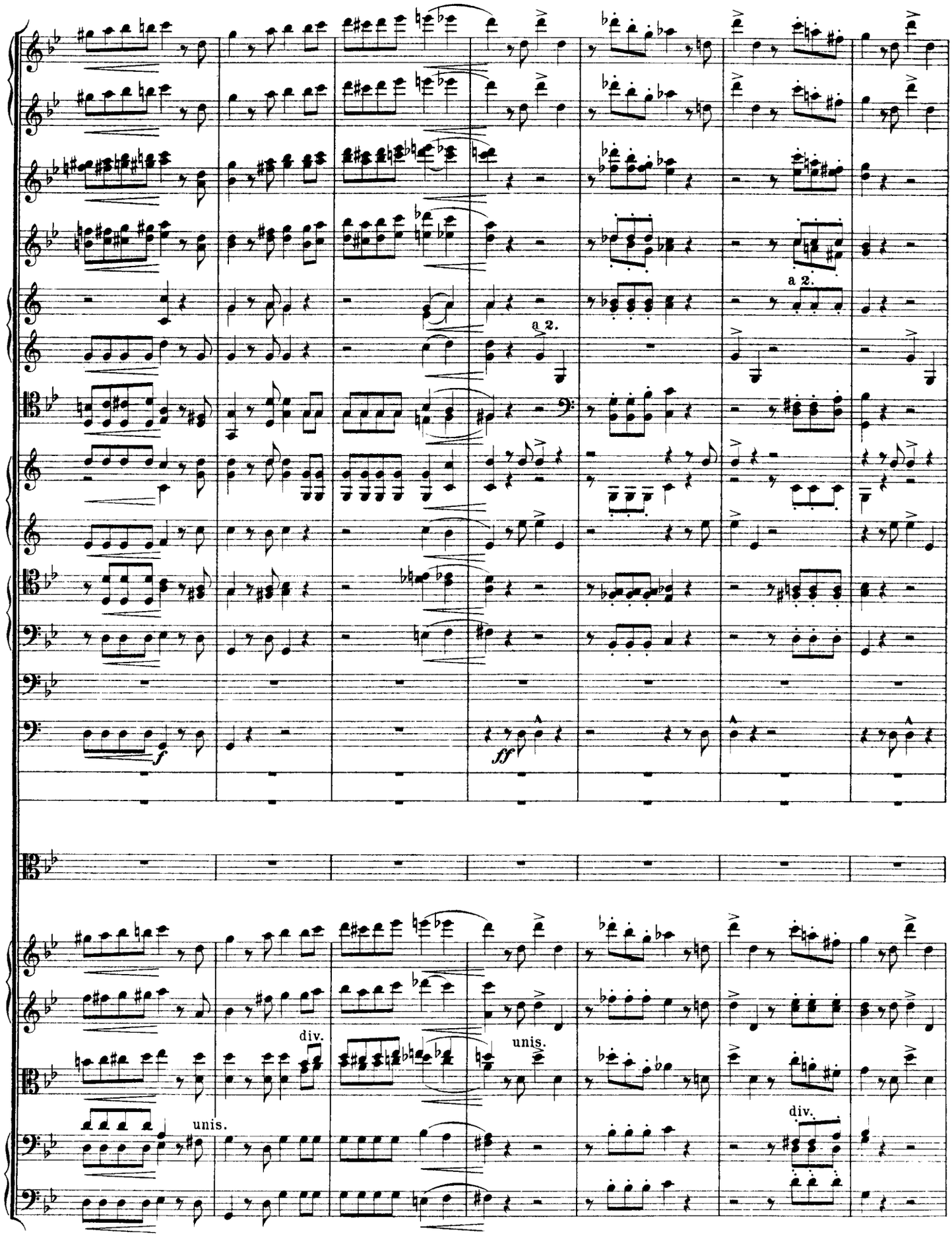
Tempo I.
con fuoco.

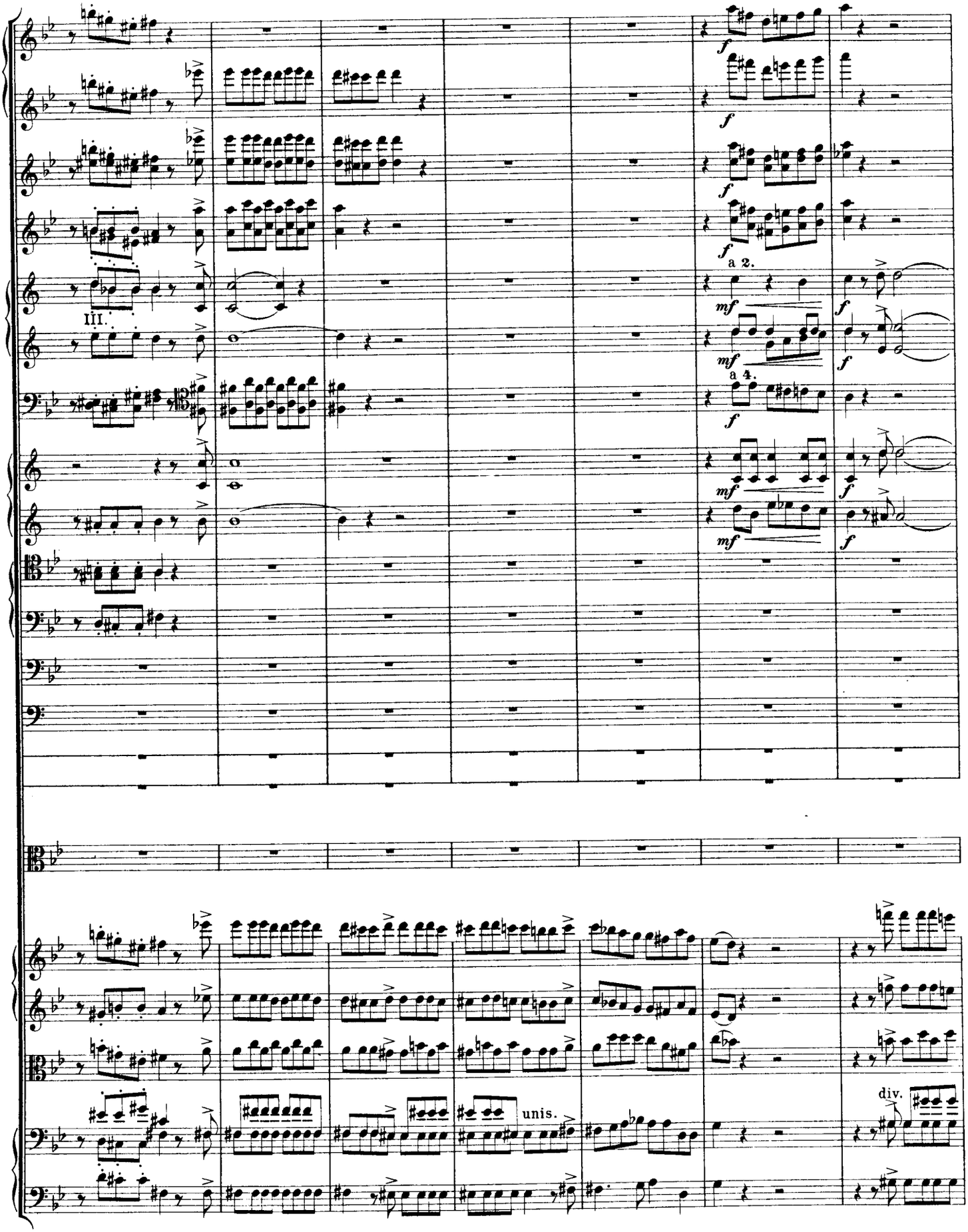

39
a 2.
(a 4.)
I.
I.
cresc.
cresc.
cresc.
cresc.
cresc.
39

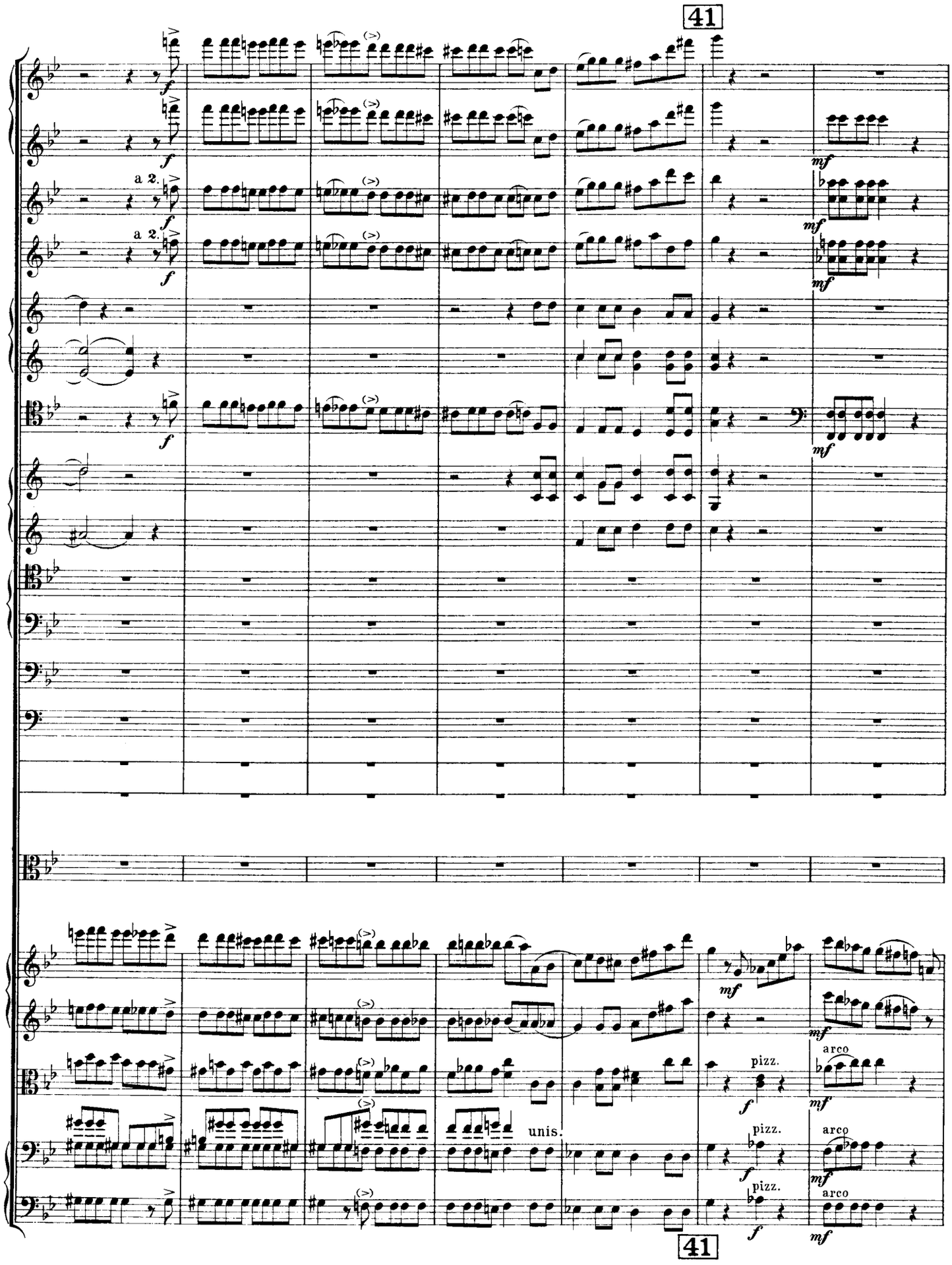
Souvenir de l'Adagio.
Erinnerung an das Adagio.
A reminiscence of the Adagio.

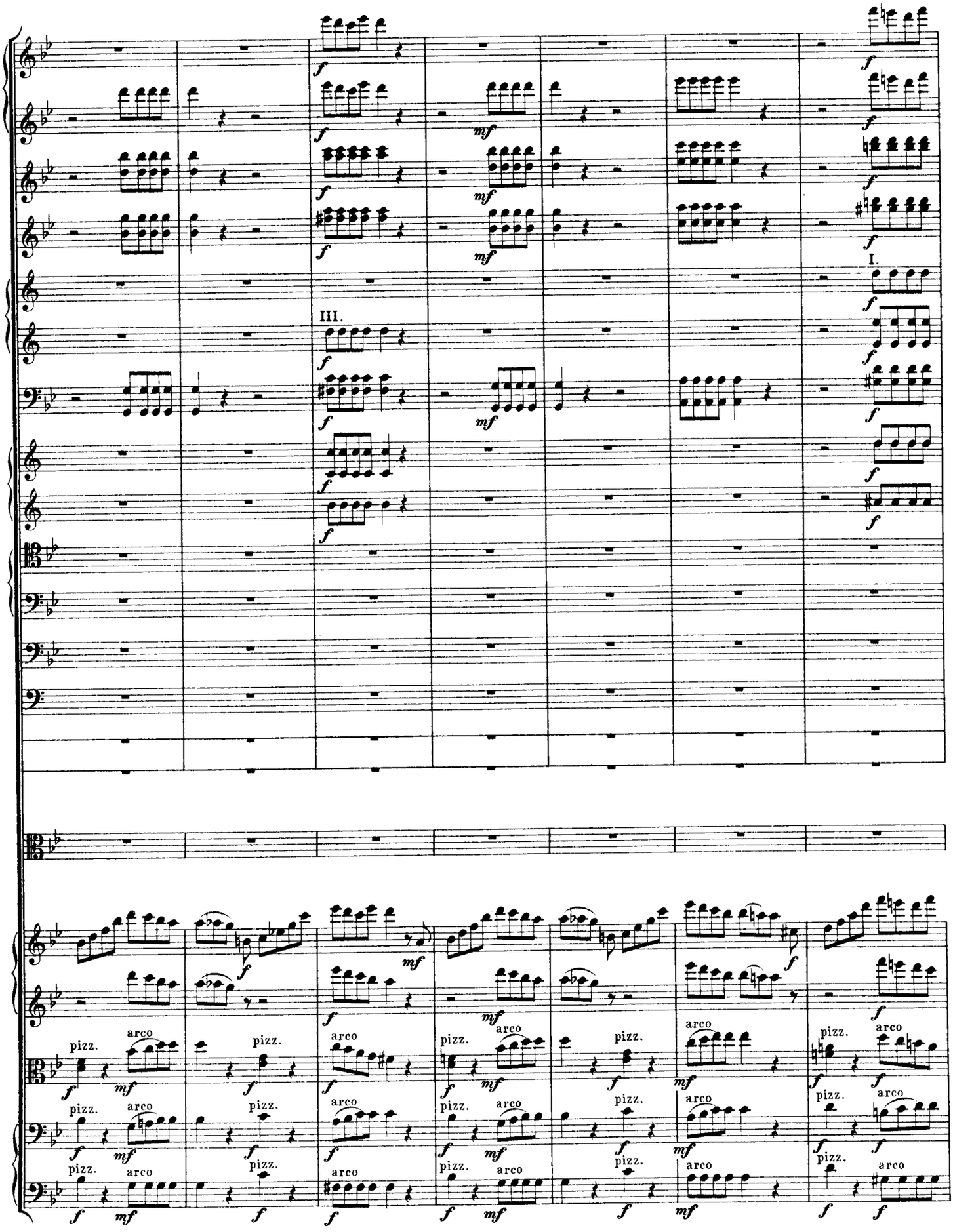


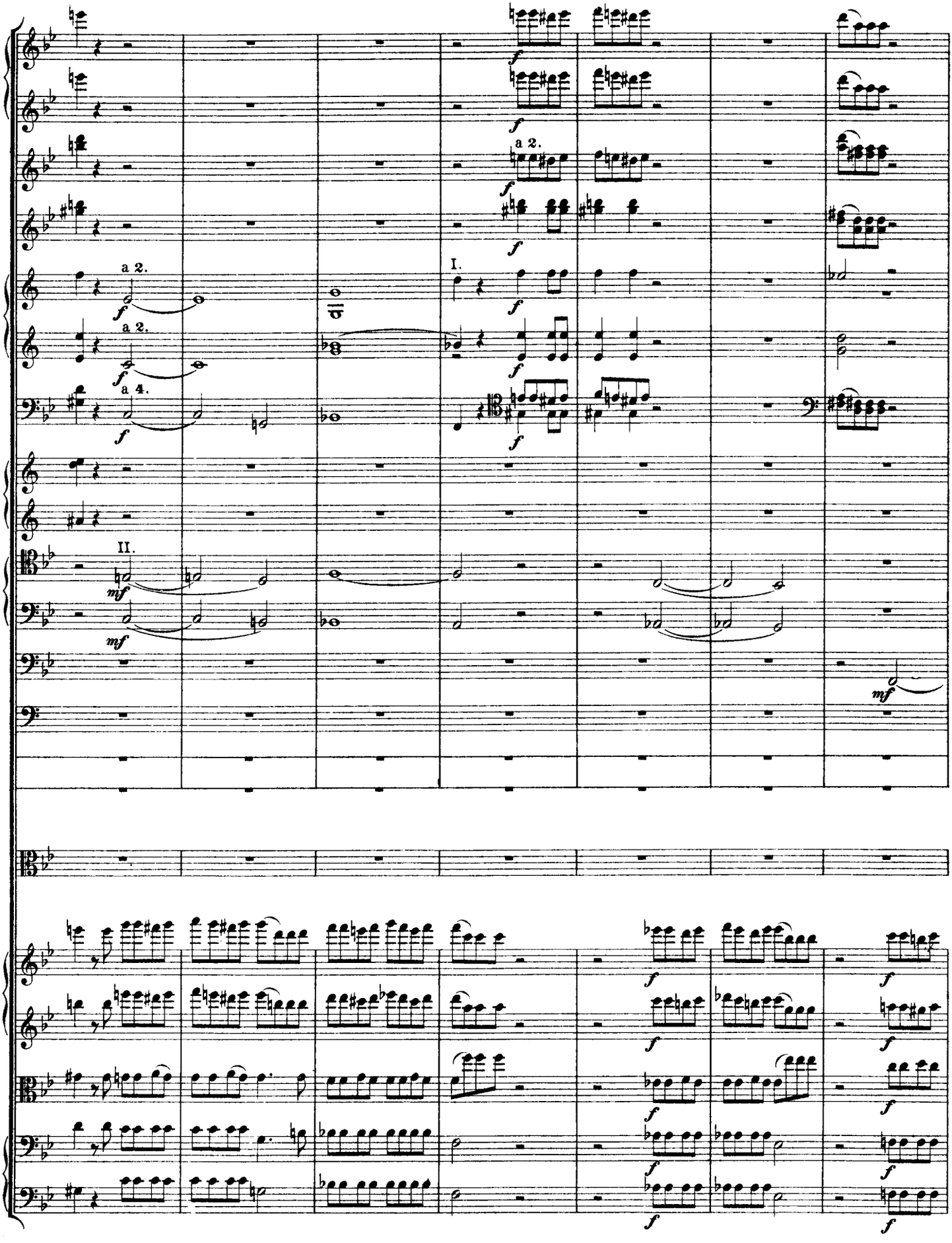

40
Fl. picc.
Tempo I.
Fl.
Ob.
Clar.
a 2.
Cor.
Fag.
(a 4.)
Tr.
Ctti
Tromb.
Tuba.
Timp. in G. D. (Sol. Ré)
Cinelli.
Tamb. picc.
Viola Solo.
div.
unis.
div.
Tempo I.
40

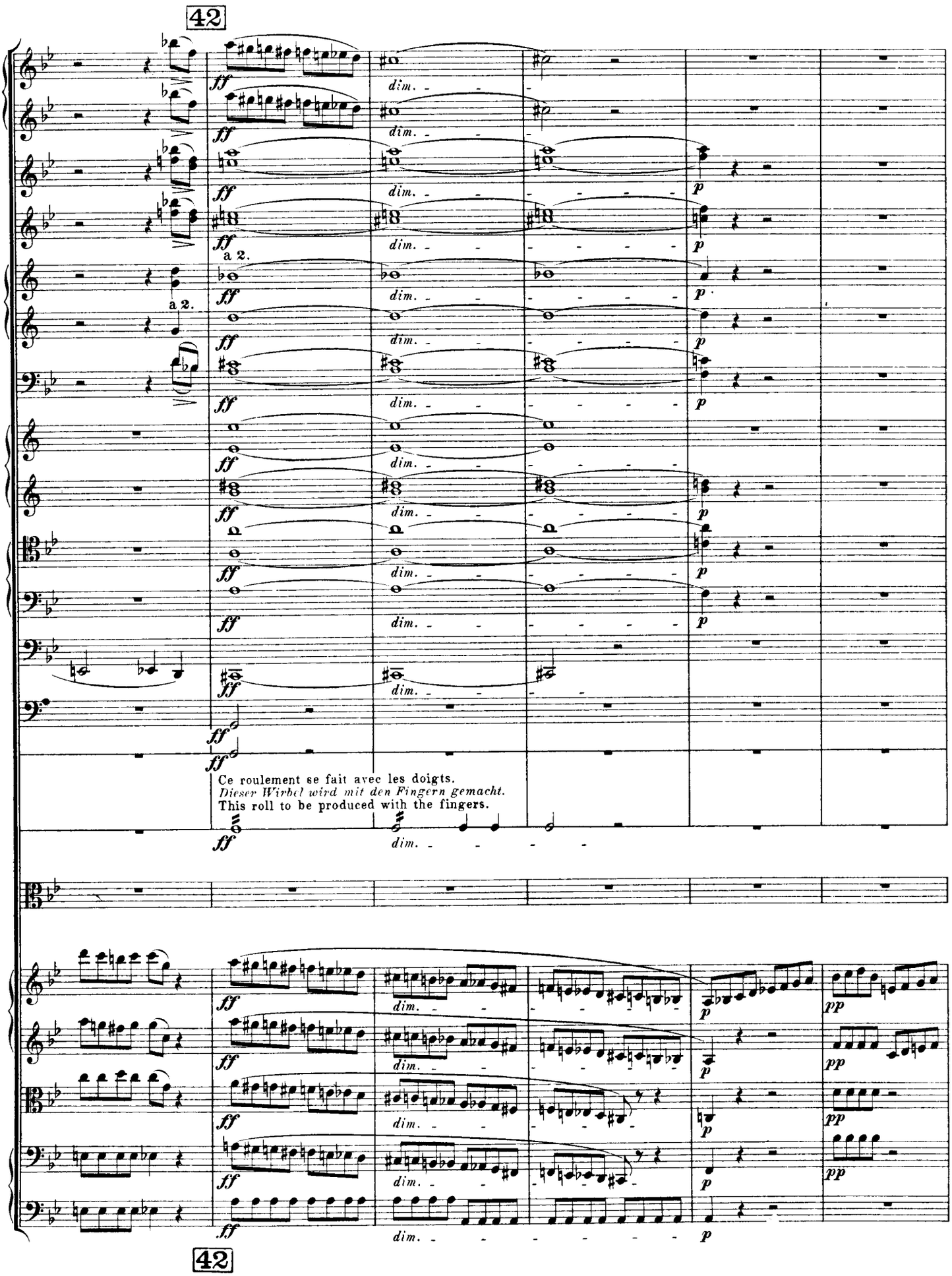

a 2.
a 2.
f
ff
div.
unis.
unis.
div.

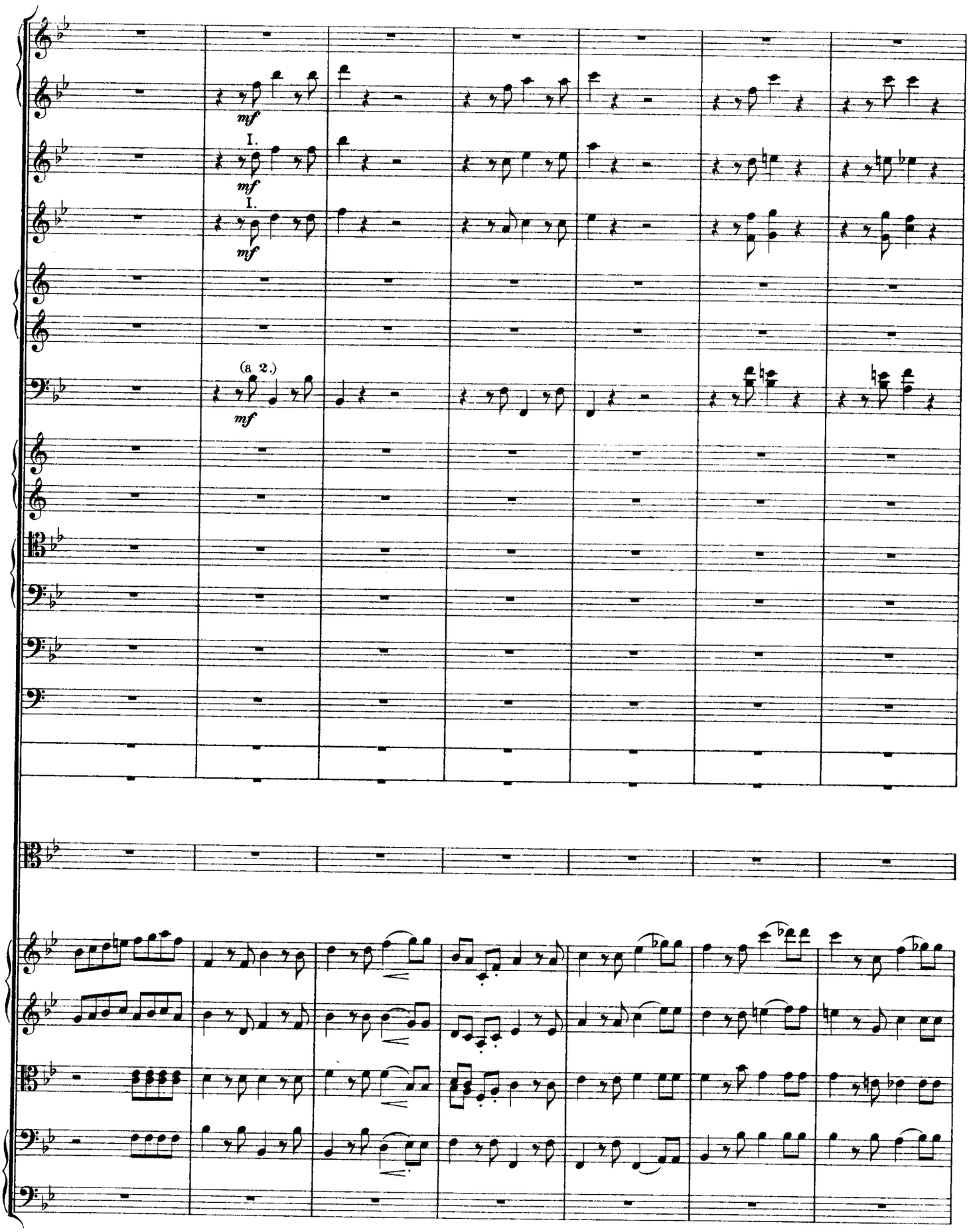

III.
a 2.
a 4.
unis.
div.

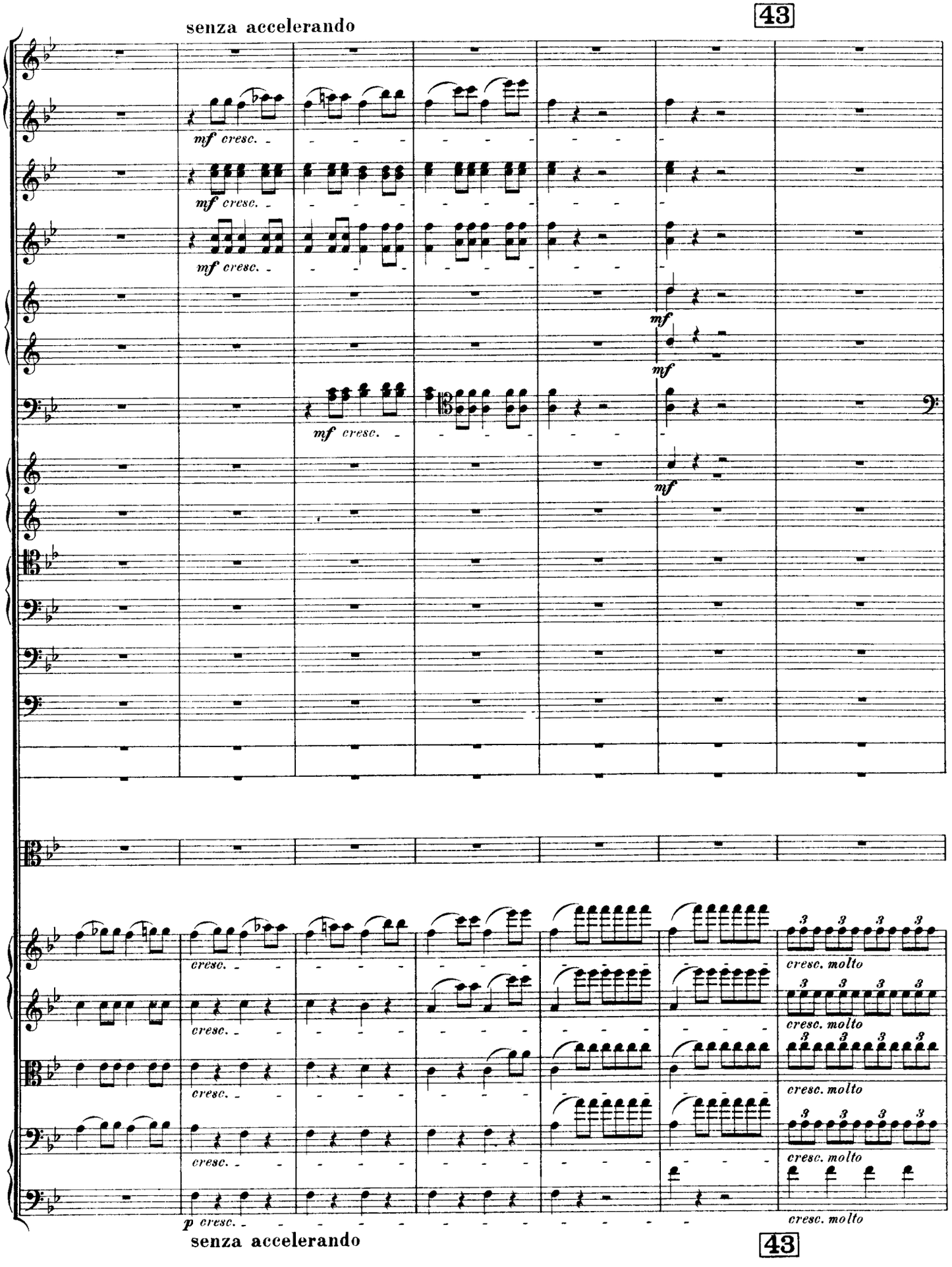

41
a 2.
a 2.
mf
arco
pizz.
unis.
41

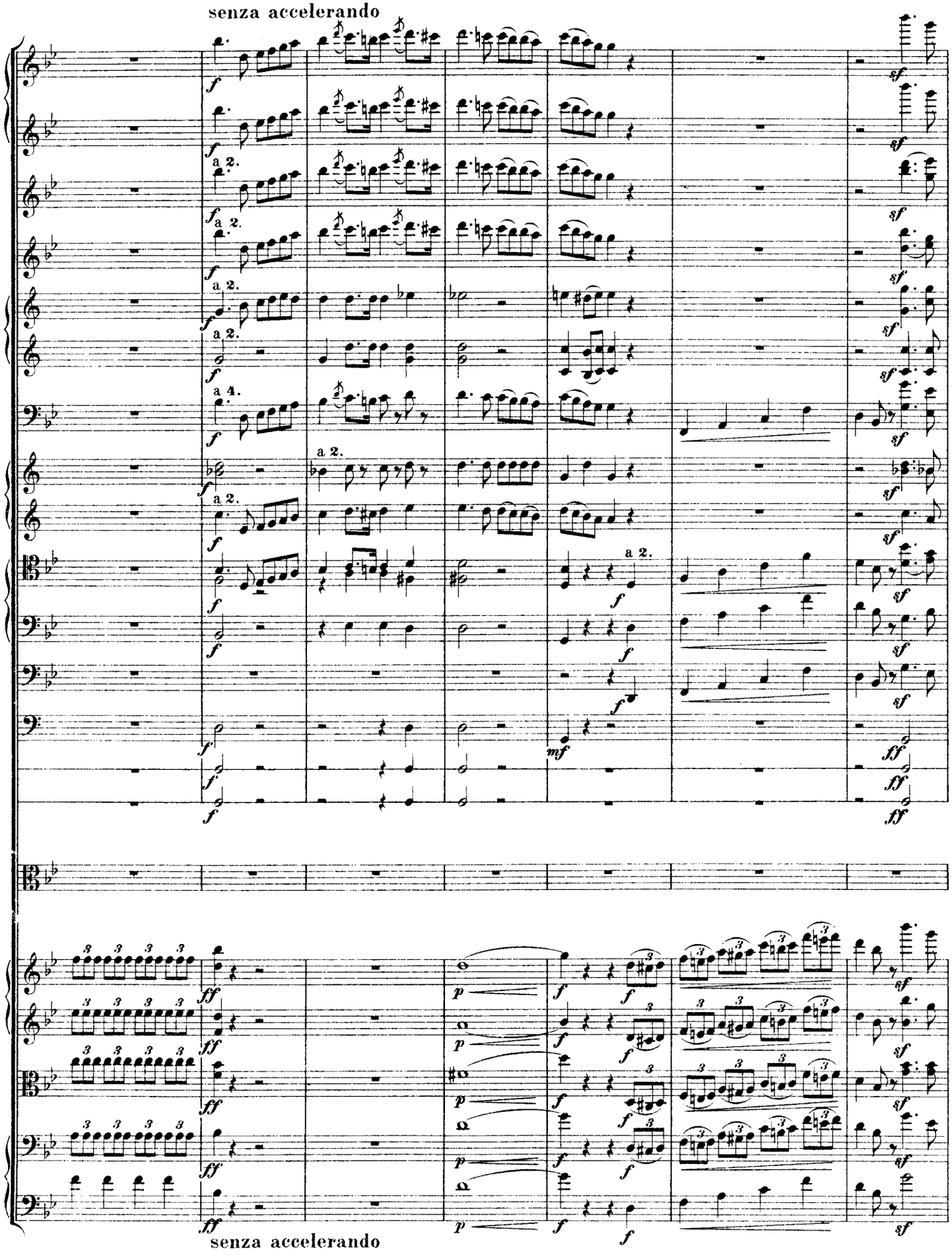

III.
I.
pizz.
arco

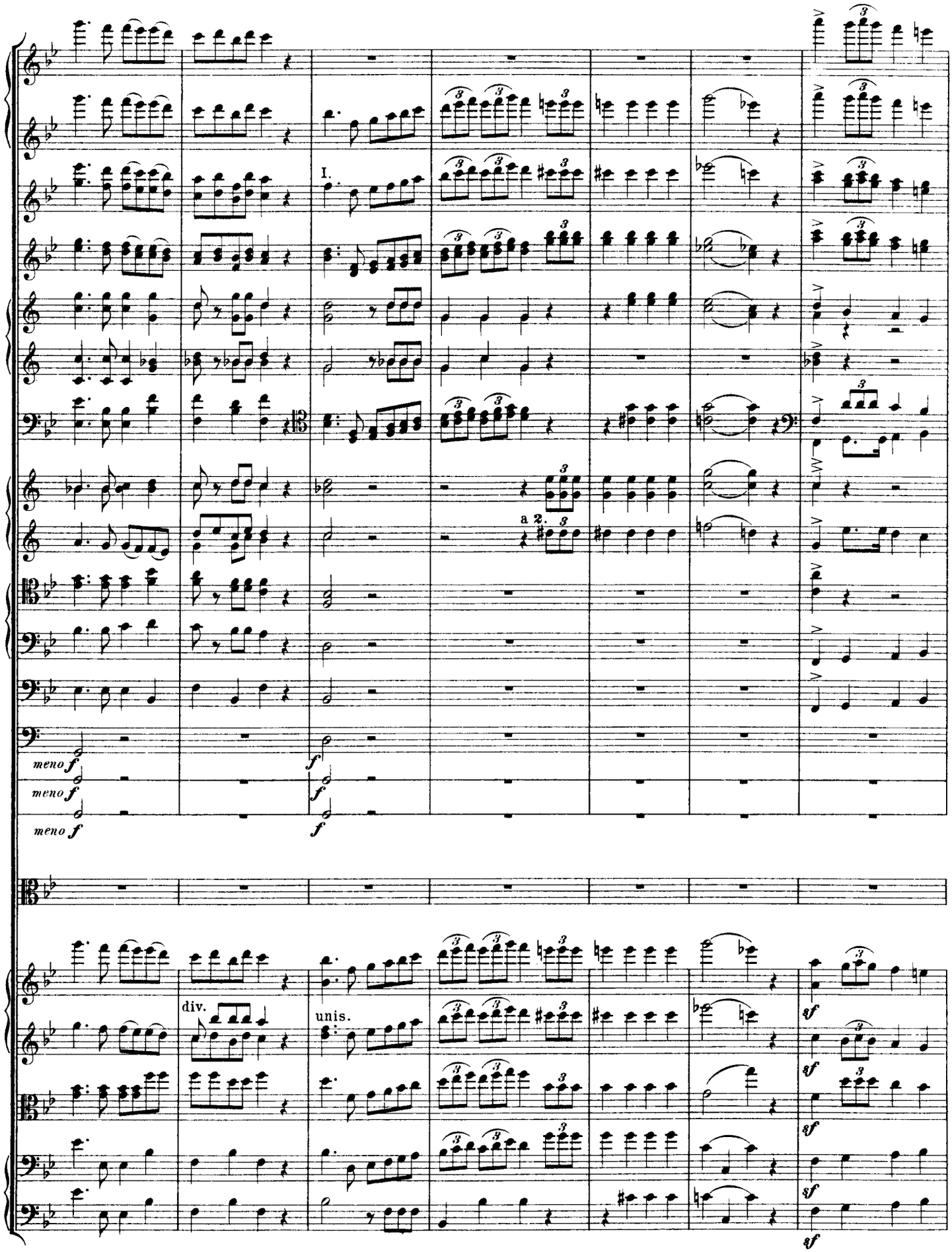

a 2.
a 2.
a 4.
I.
II.
a 2.

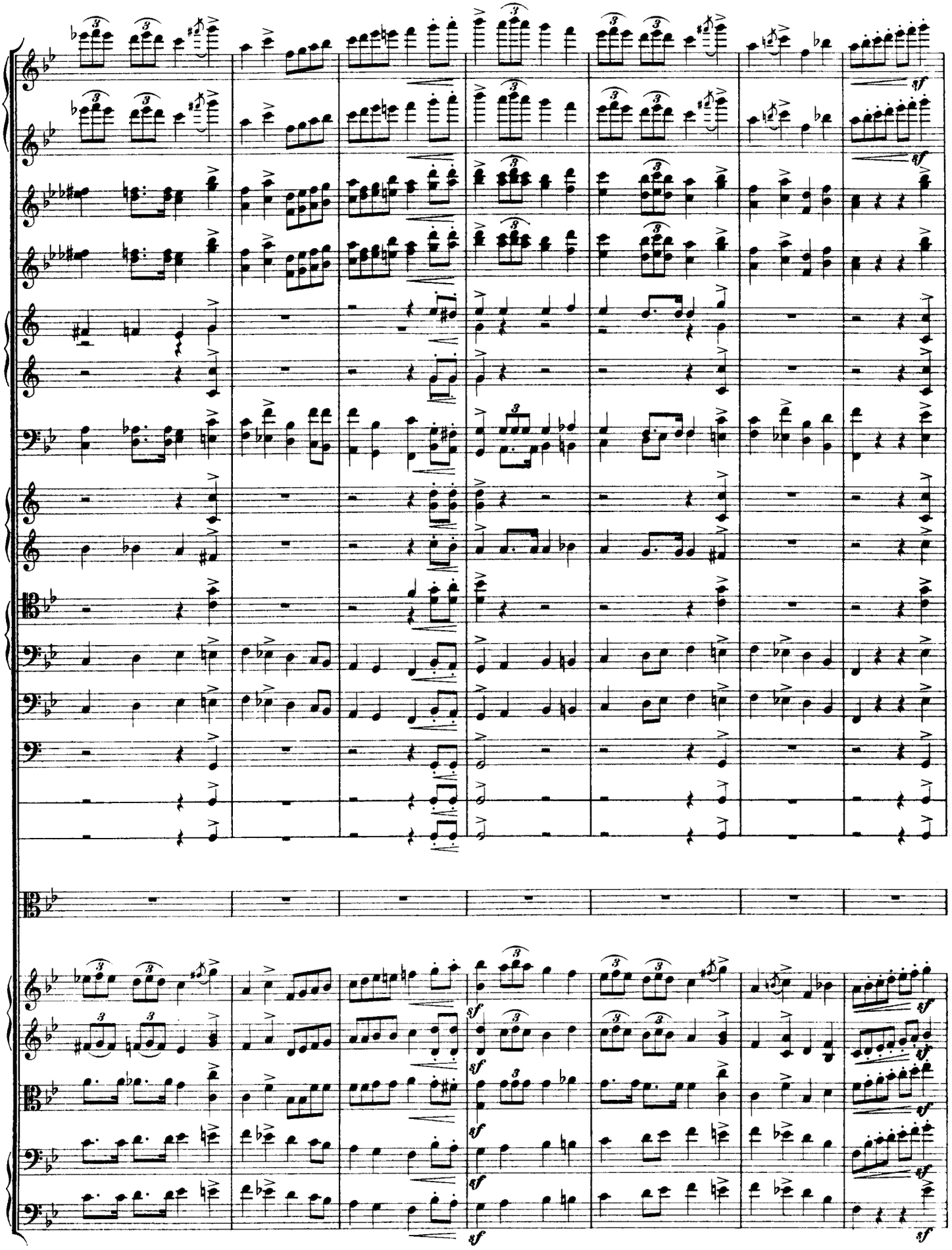

42
a 2.
a 2.
ff
dim.
p
Ce roulement se fait avec les doigts.
Dieser Wirbel wird mit den Fingern gemacht.
This roll to be produced with the fingers.
pp
42

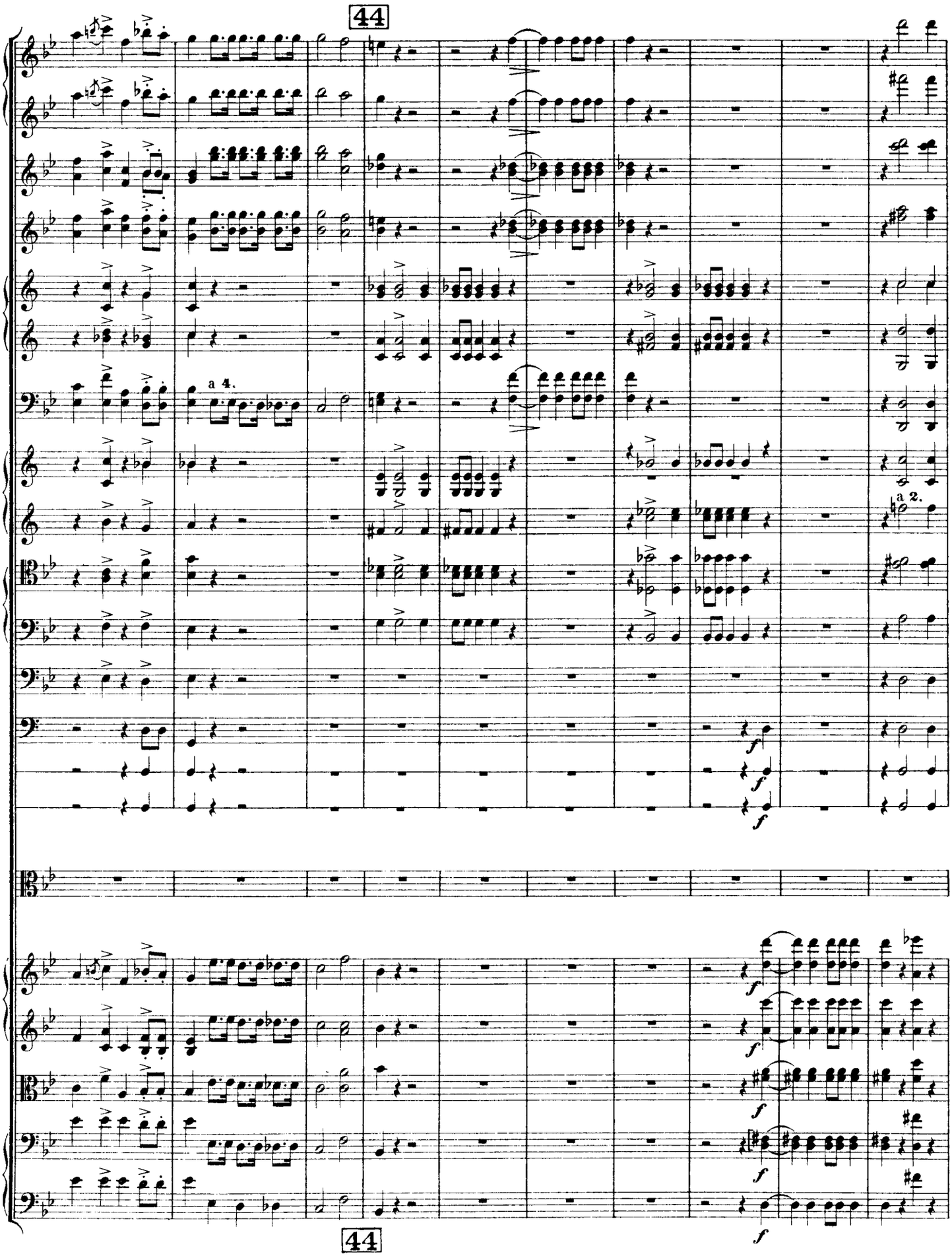

mf
I.
mf
I.
mf
(a 2.)
mf

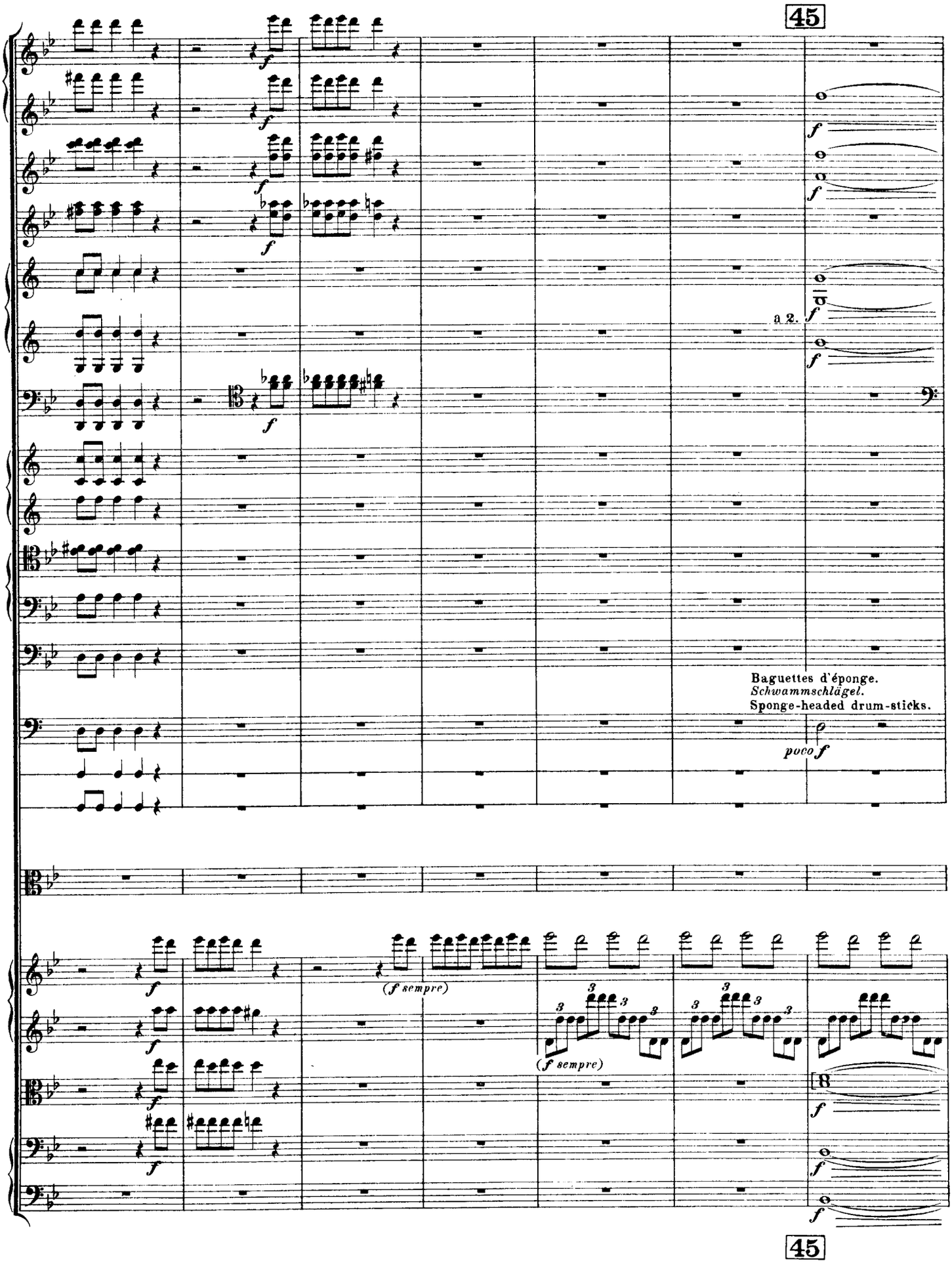

senza accelerando
43
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf
mf
mf
cresc.
cresc.
cresc.
cresc.
p cresc.
3
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
senza accelerando
43

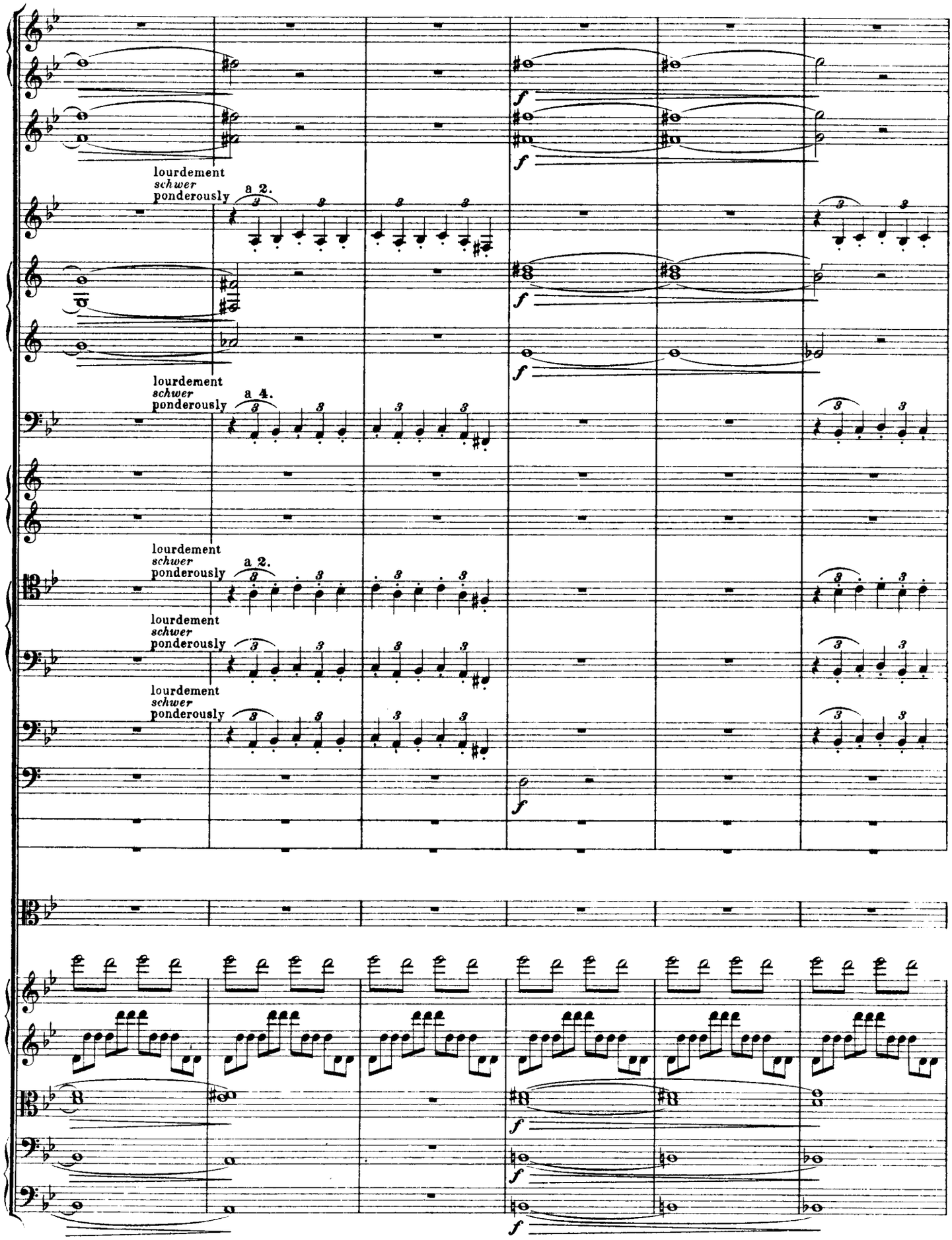

senza accelerando
a 2.
a 4.
senza accelerando

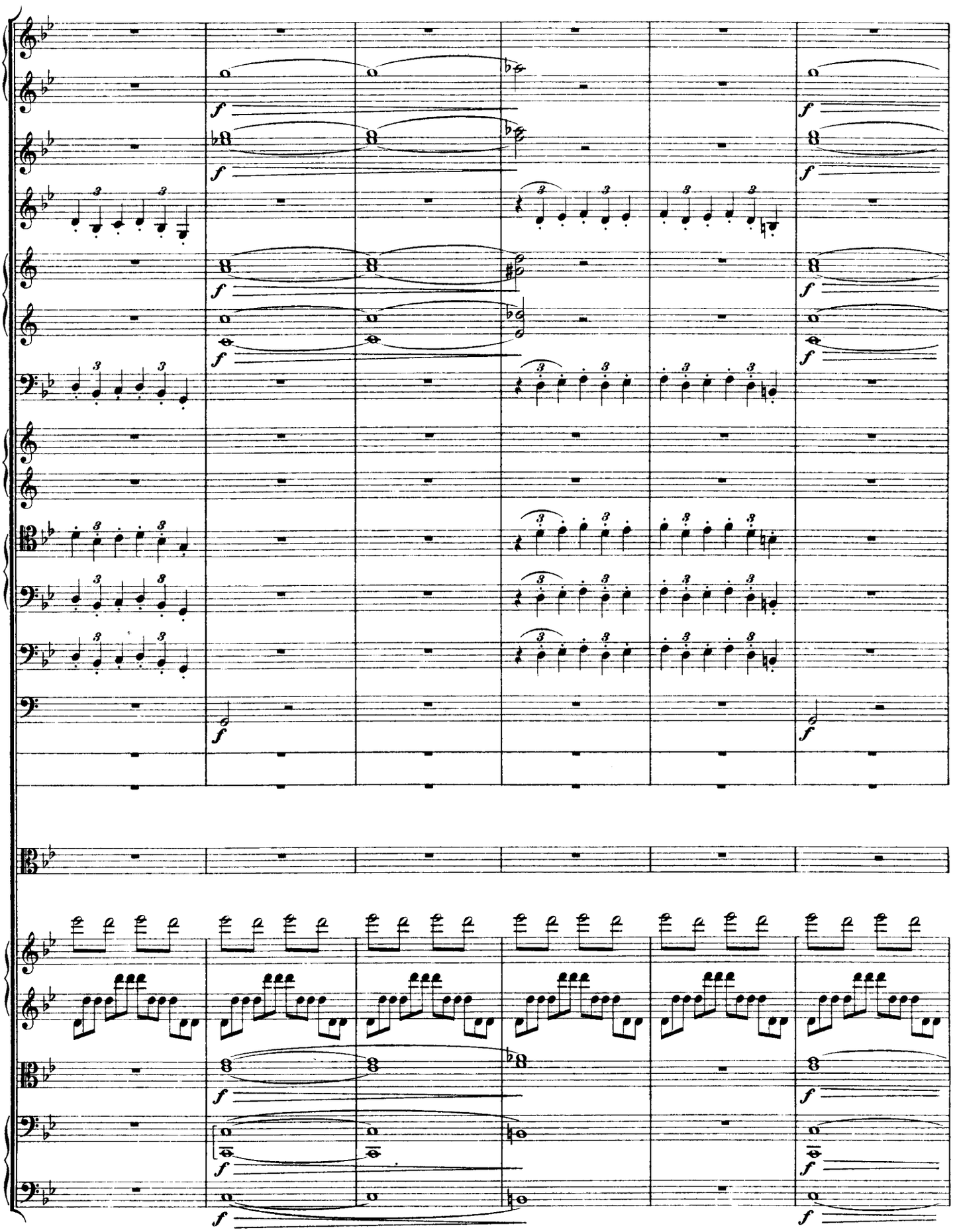

I.
a 2.
meno f
f
div.
unis.
sf

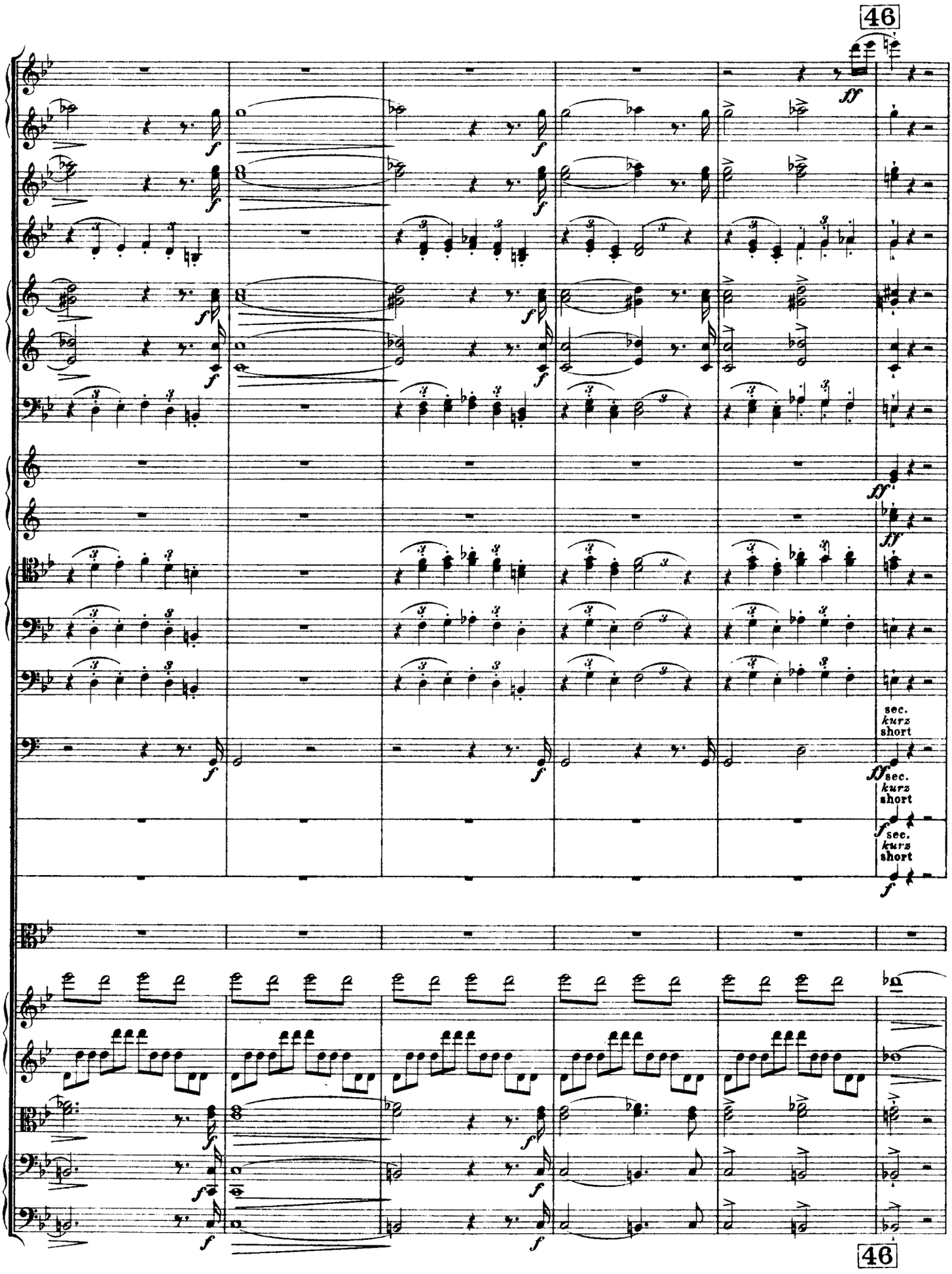


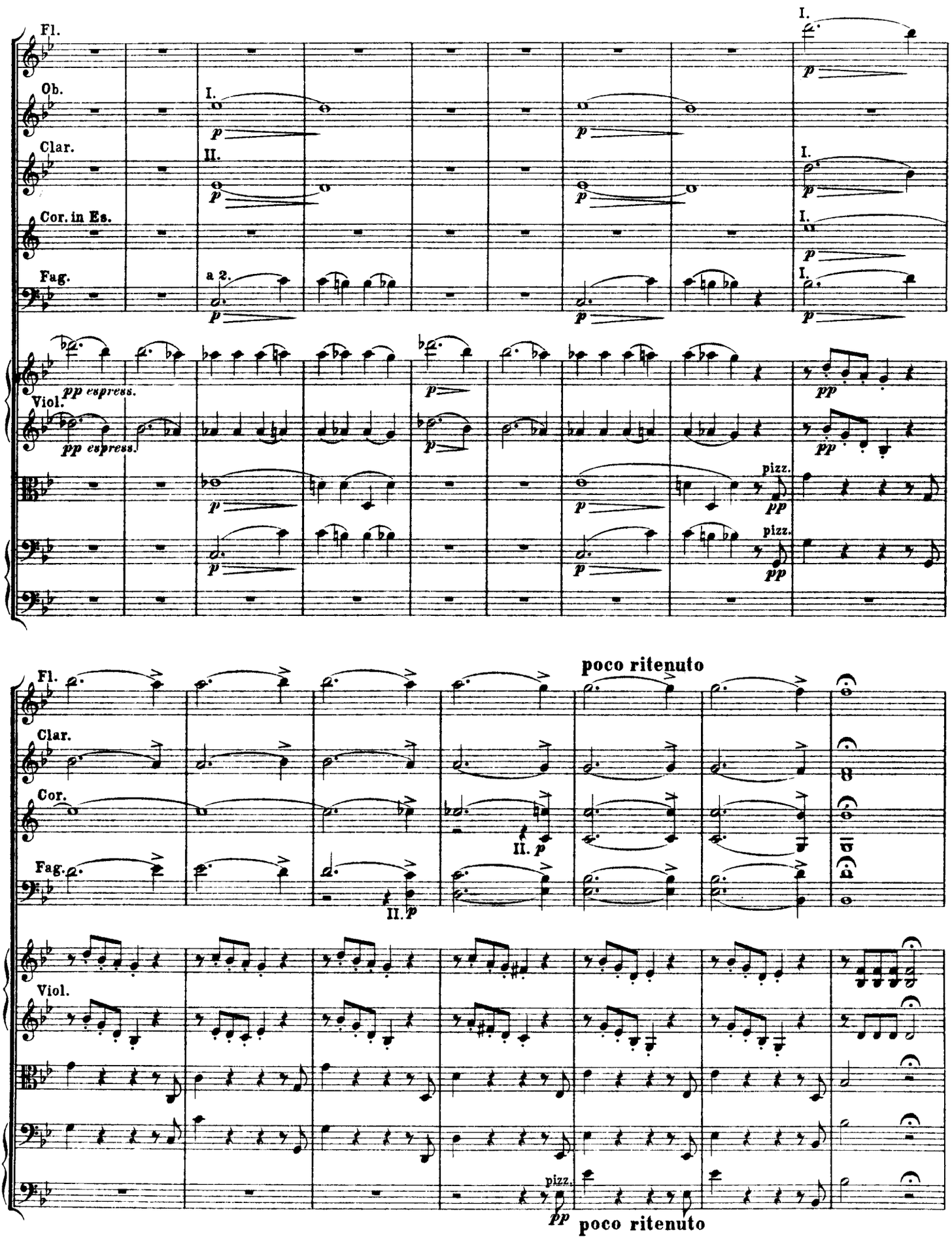

44
a 4.
a 2.
f
44

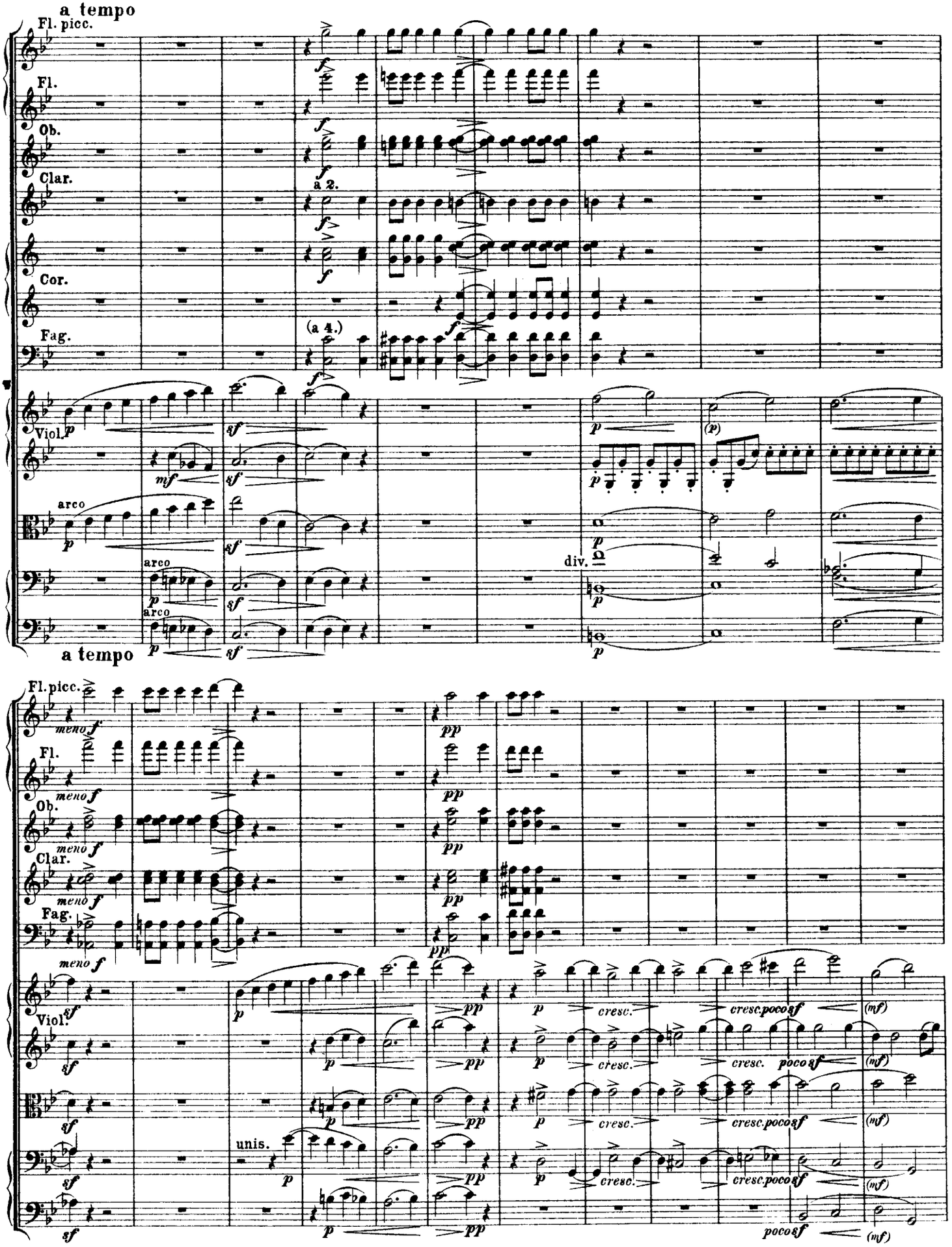

45
a 2.
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
poco f
(f sempre)
(f sempre)
45

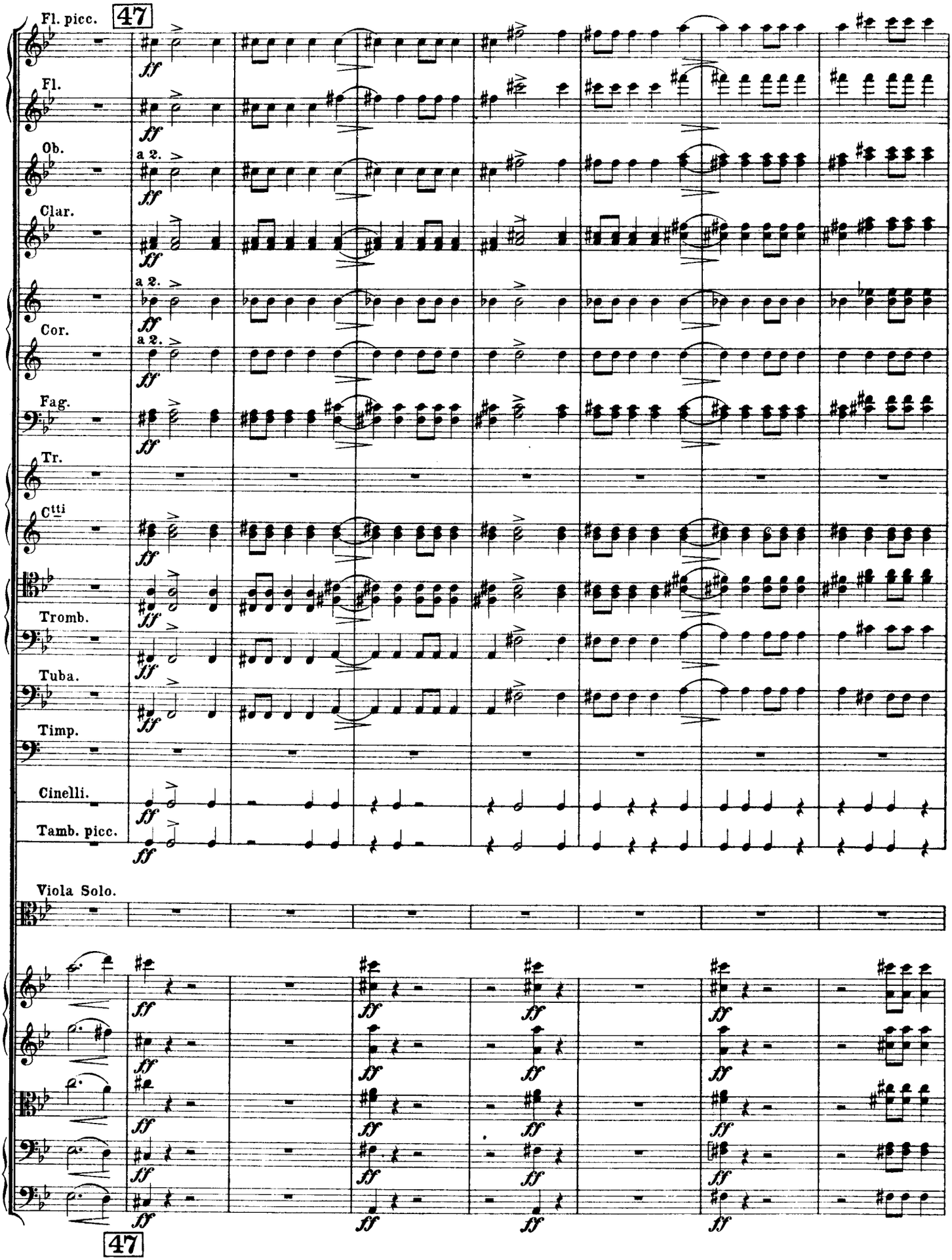

lourdement
schwer
ponderously
a 2.
lourdement
schwer
ponderously
a 4.
lourdement
schwer
ponderously
a 2.
lourdement
schwer
ponderously
lourdement
schwer
ponderously
f
f
f
f
f
f
f
f

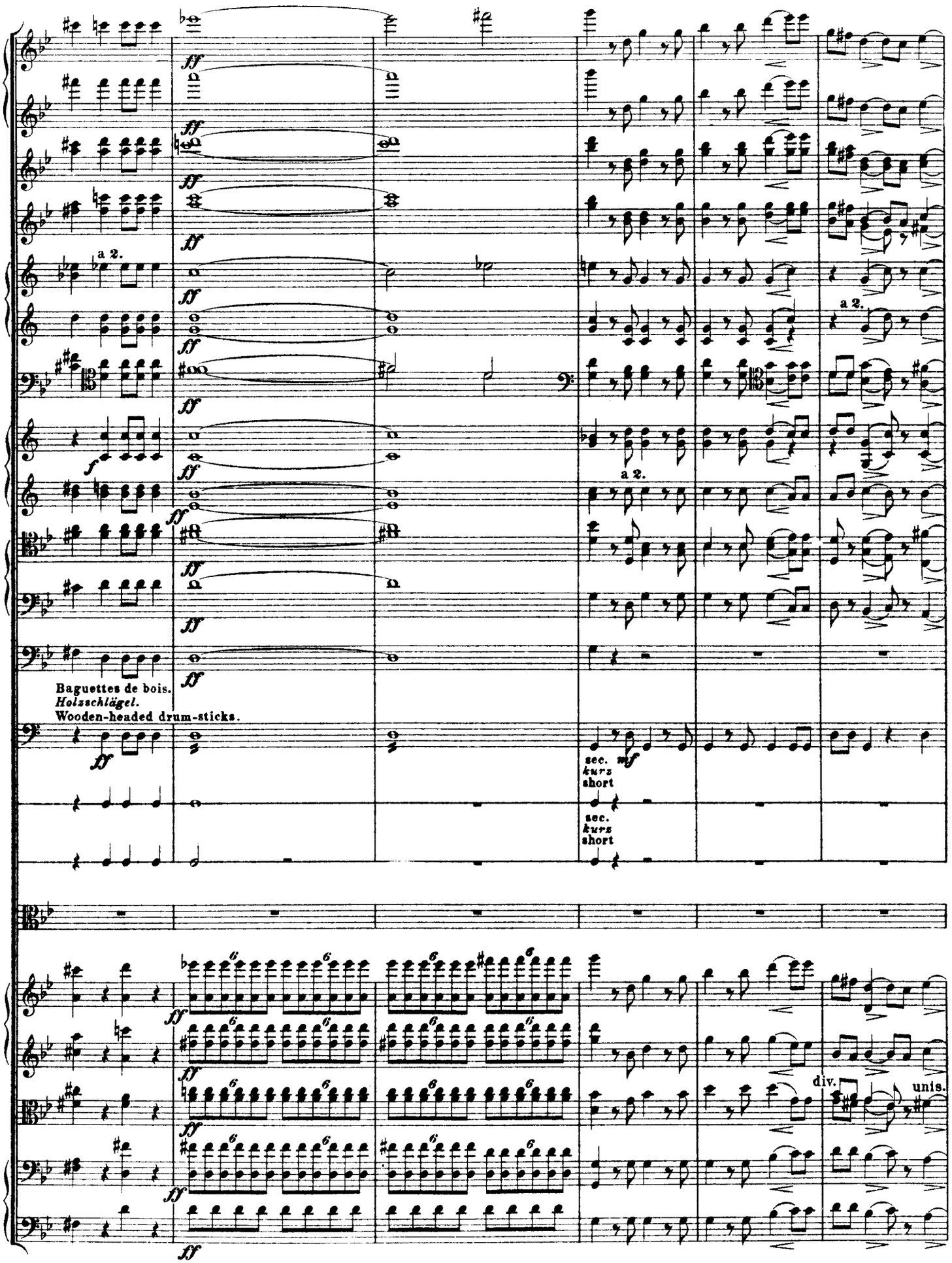


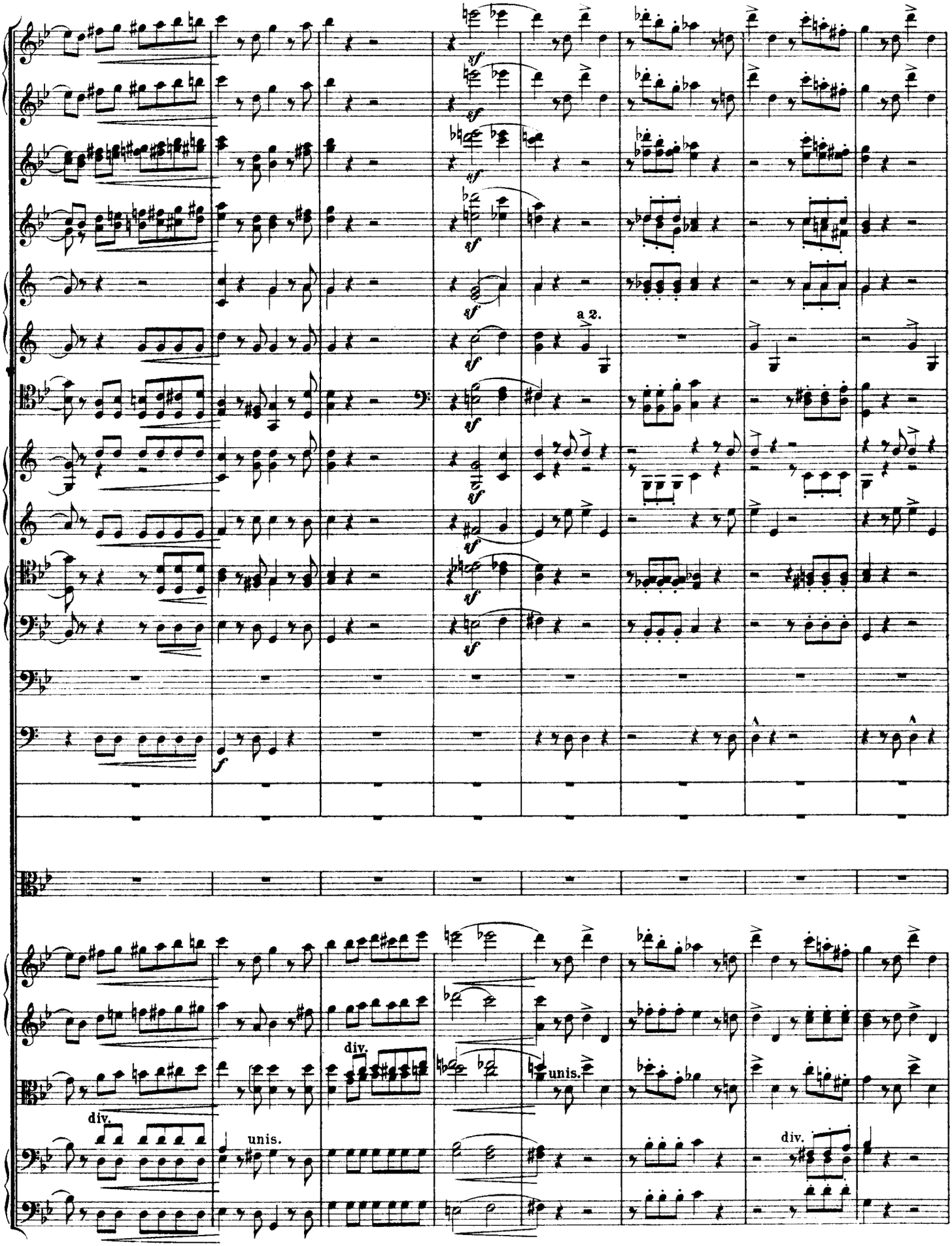

46
ff
sec.
kurz
short
46

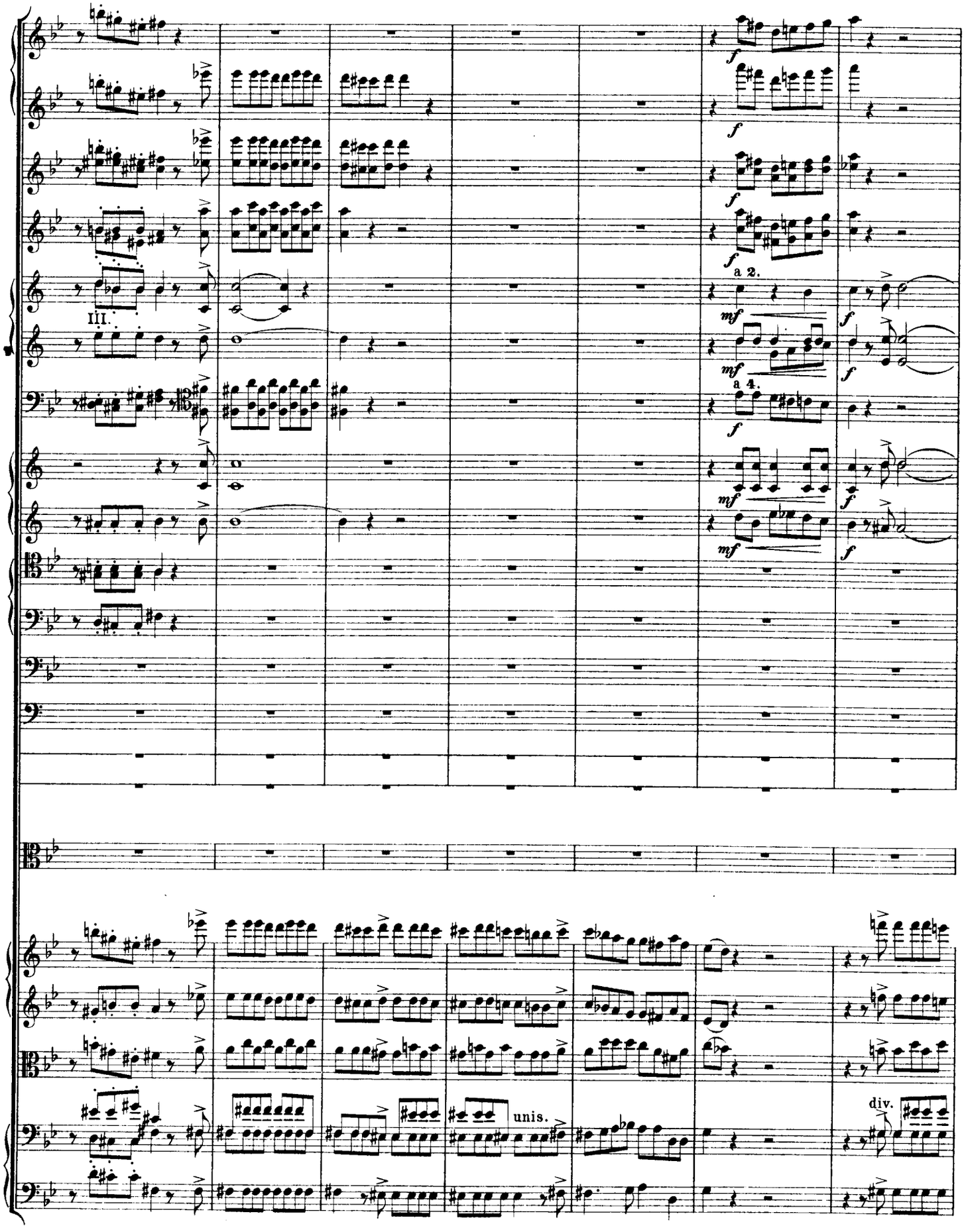

Fl.
Ob.
Clar.
Cor. in Es.
Fag.
Viol.
I.
II.
a 2.
pp espress.
p
pp
pizz.
poco ritenuto
Cor.

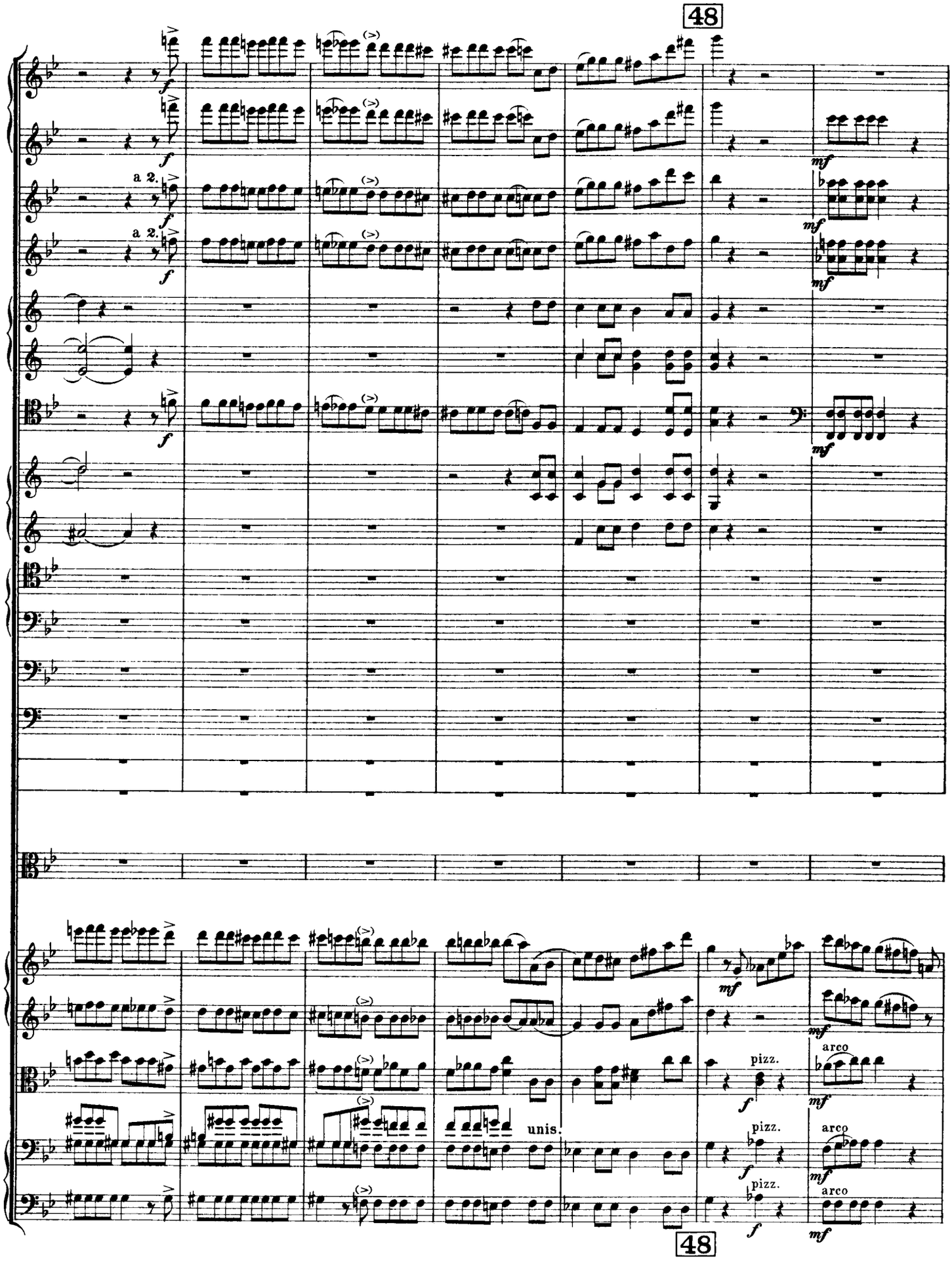

a tempo
Fl. picc.
Fl.
Ob.
Clar.
a 2.
Cor.
Fag.
(a 4.)
Viol.
arco
div.
a tempo
meno f
pp
unis.
cresc.
cresc. poco sf
poco sf
(mf)

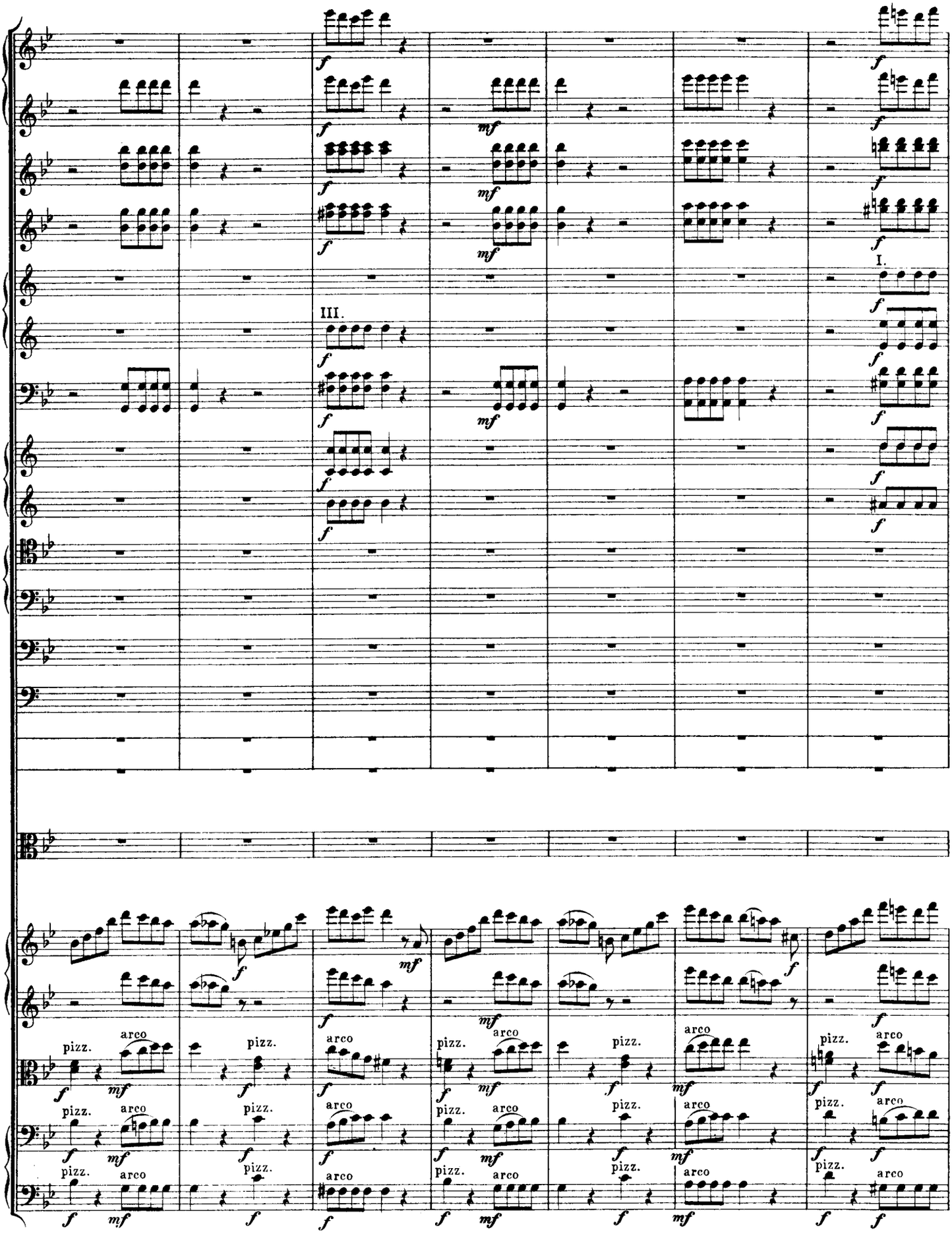

Fl. picc.
47
Fl.
Ob.
a 2.
Clar.
a 2.
Cor.
a 2.
Fag.
Tr.
Cᵗᵗi
Tromb.
Tuba.
Timp.
Cinelli.
Tamb. picc.
Viola Solo.
47

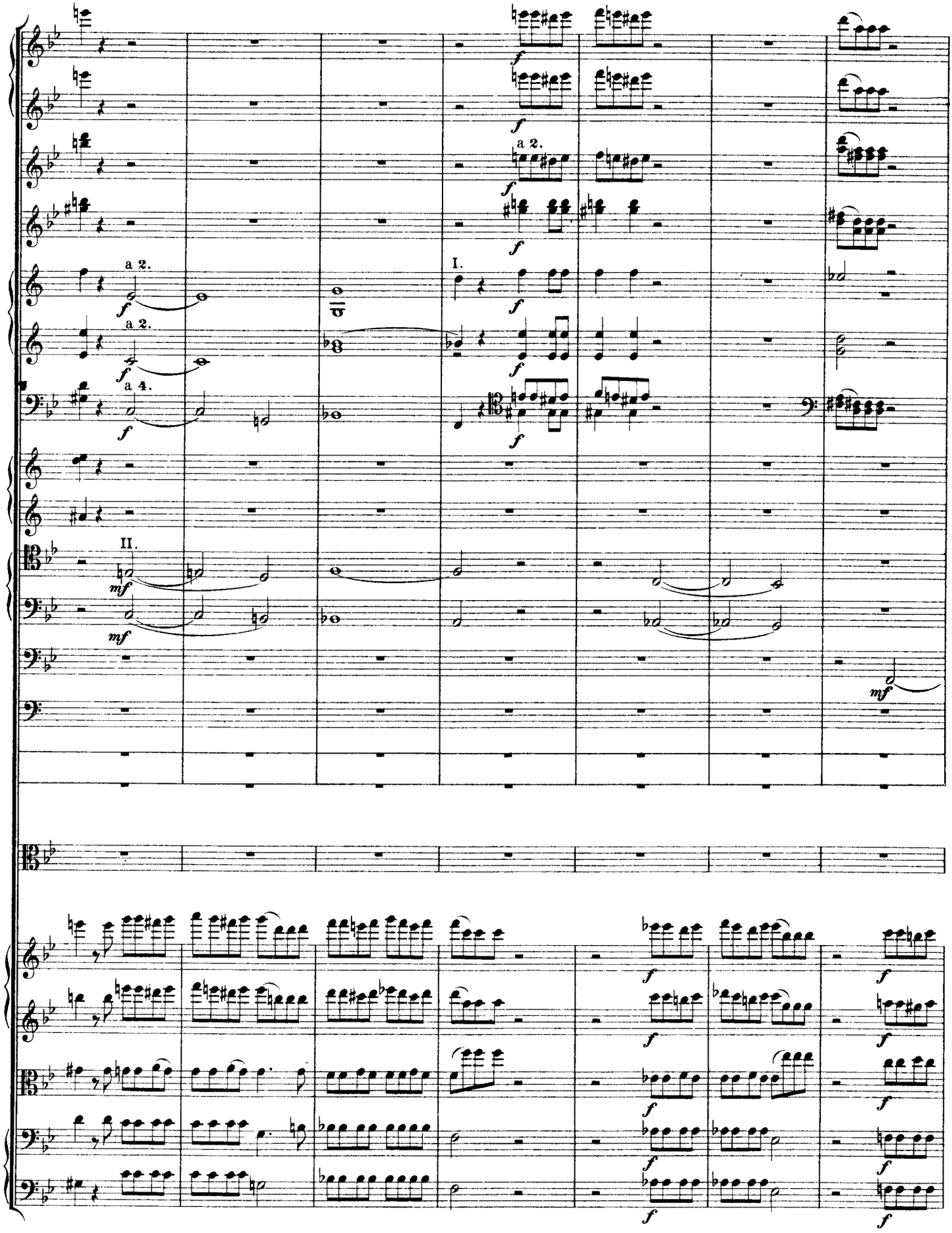

a 2.
a 2.
a 2.
Baguettes de bois.
Holzschlägel.
Wooden-headed drum-sticks.
sec.
kurz
short
sec.
kurz
short
div.
unis.

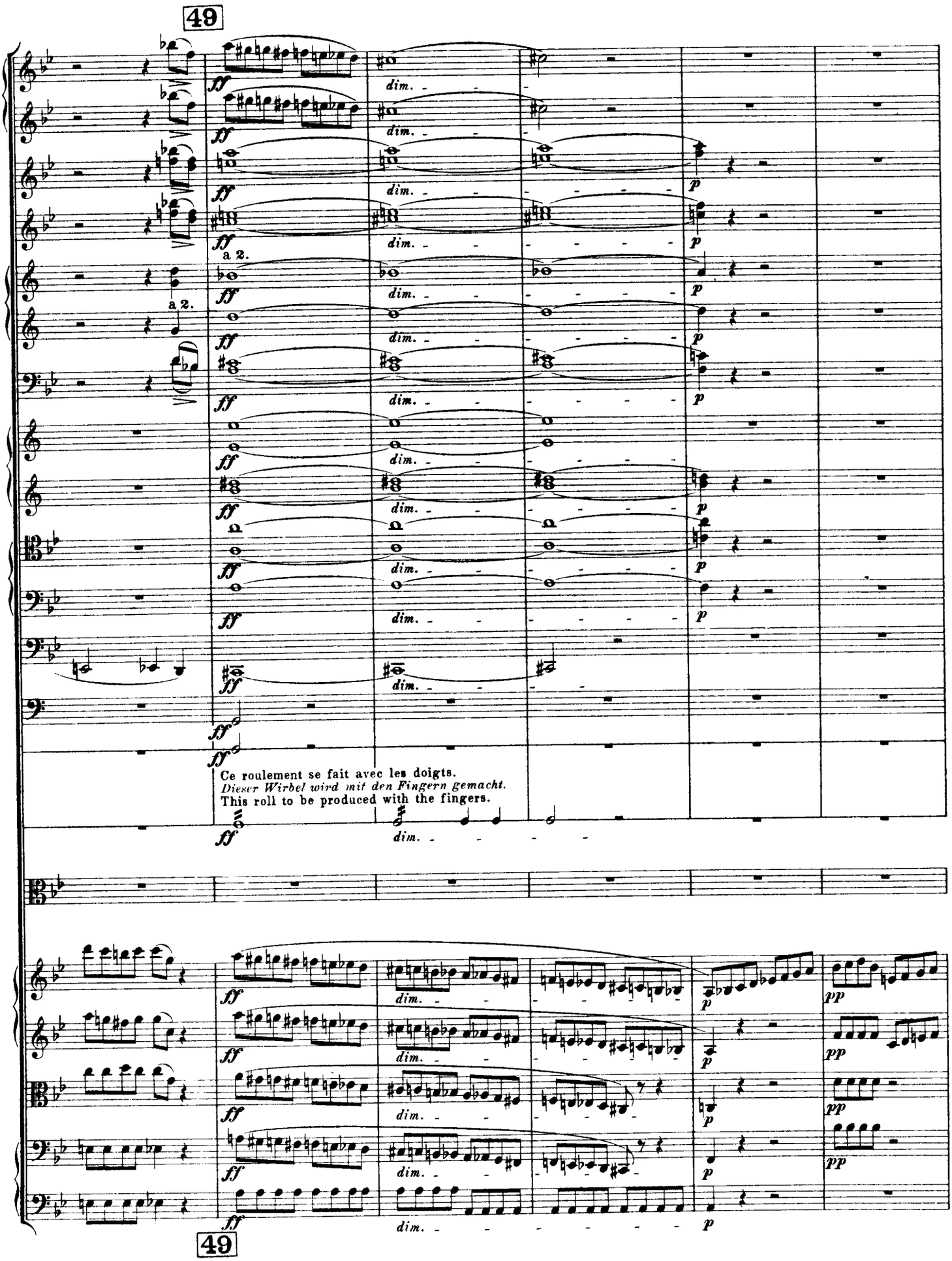

a 2.
div.
unis.
div.
unis.
div.

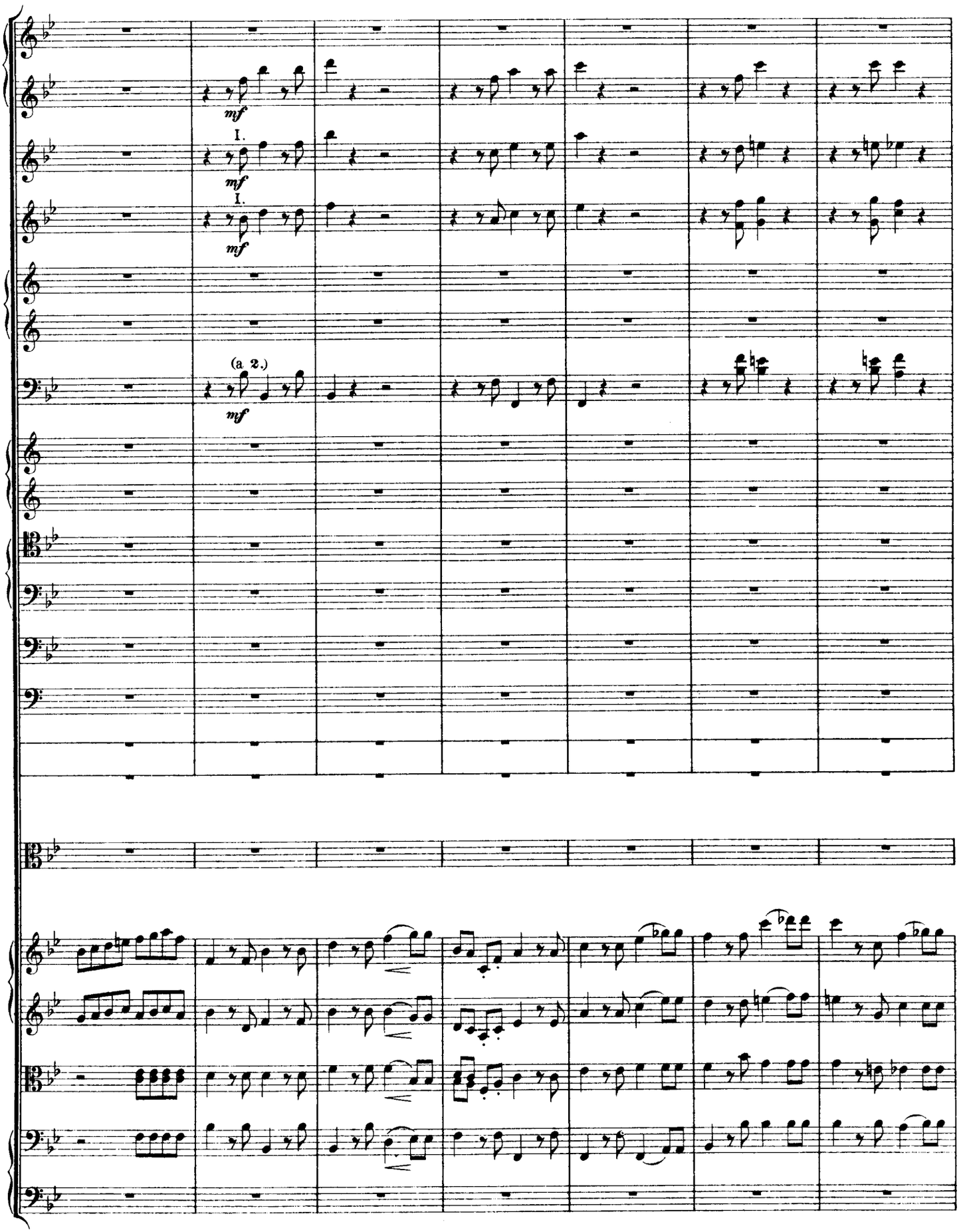

III.
a 2.
a 4.
unis.
div.

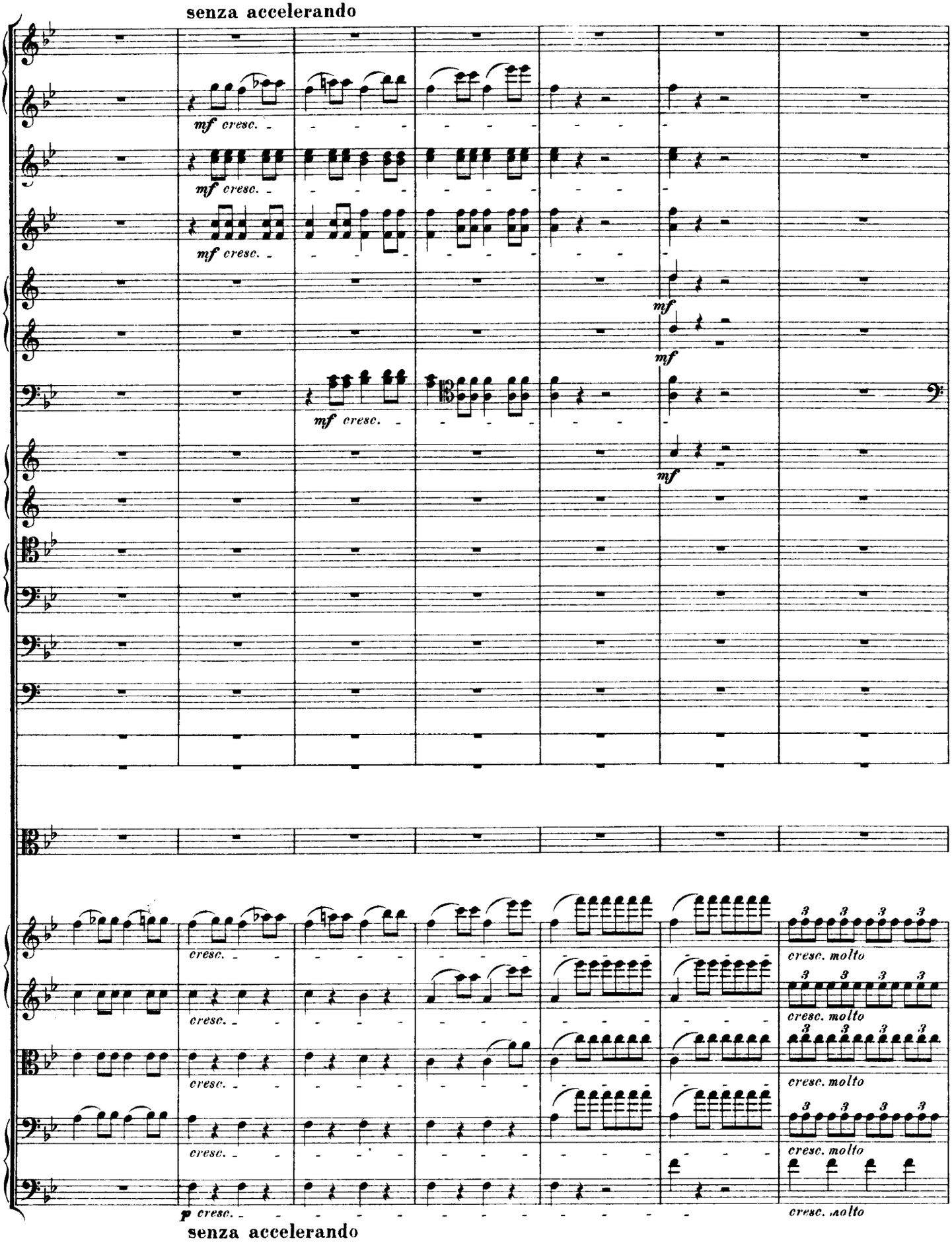

48
a 2.
a 2.
mf
unis.
pizz.
arco
48

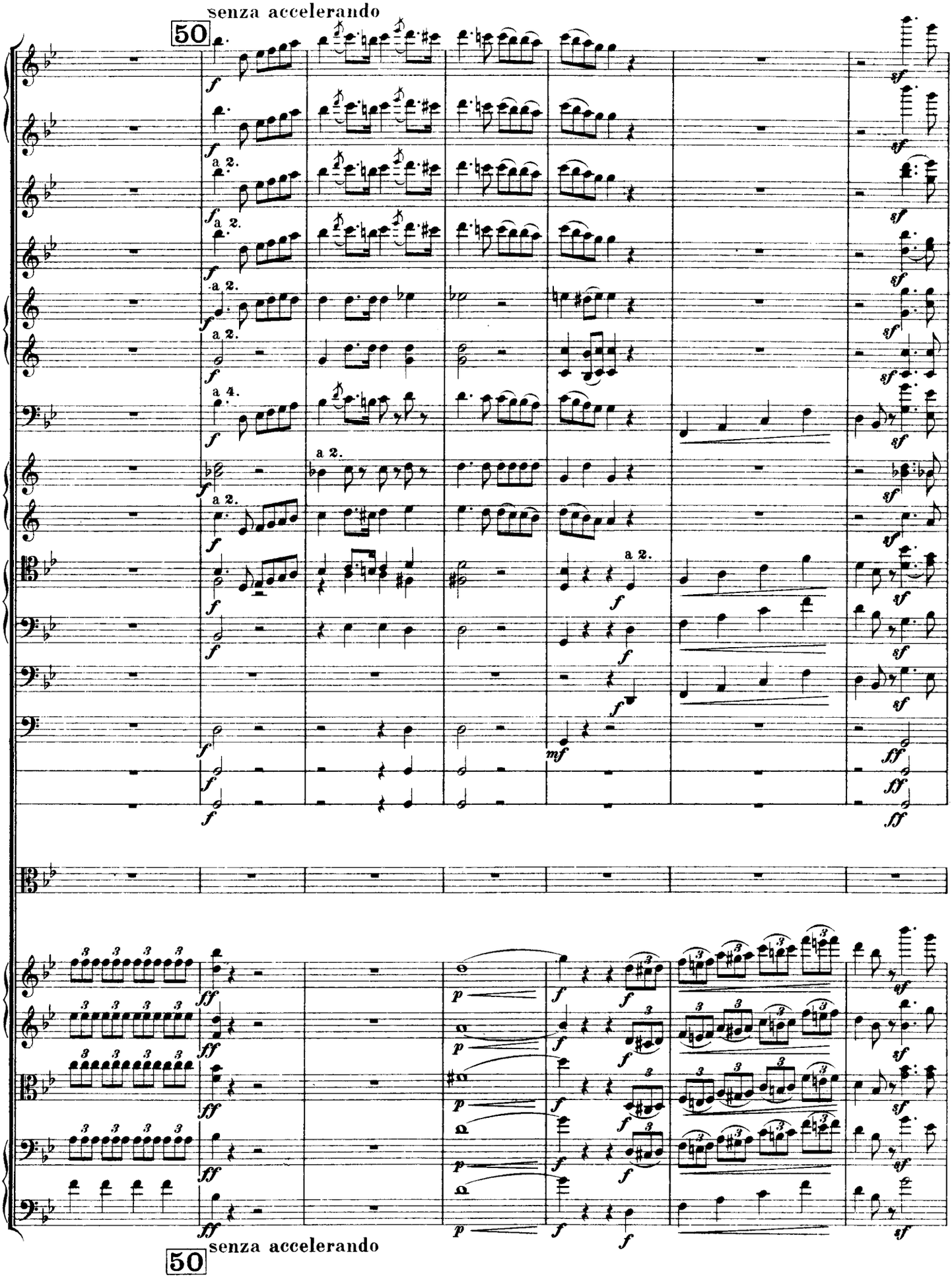

III.
I.
pizz.
arco

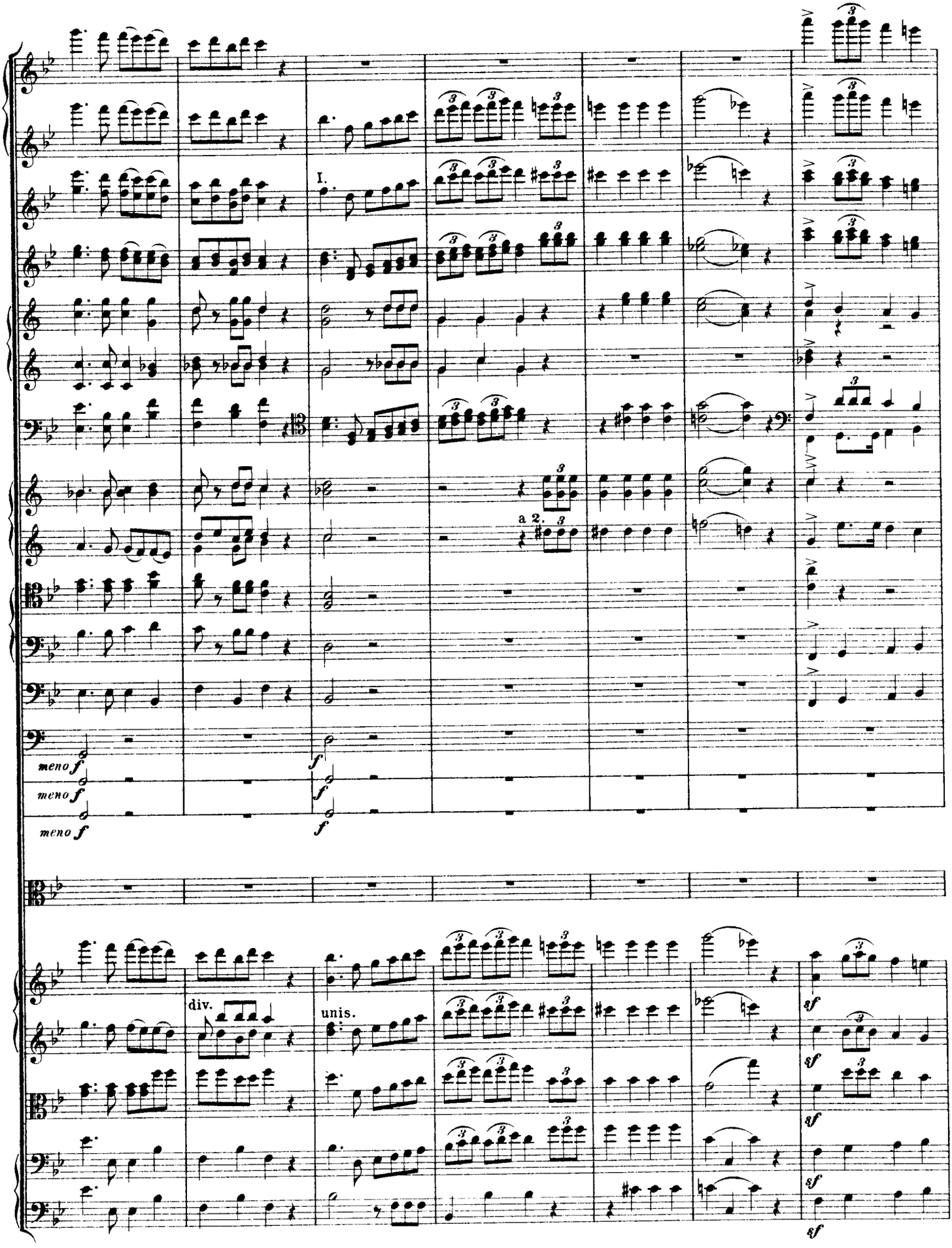

a 2.
a 2.
a 4.
II.
a 2.
I.


49
a 2.
a 2.
Ce roulement se fait avec les doigts.
Dieser Wirbel wird mit den Fingern gemacht.
This roll to be produced with the fingers.
49

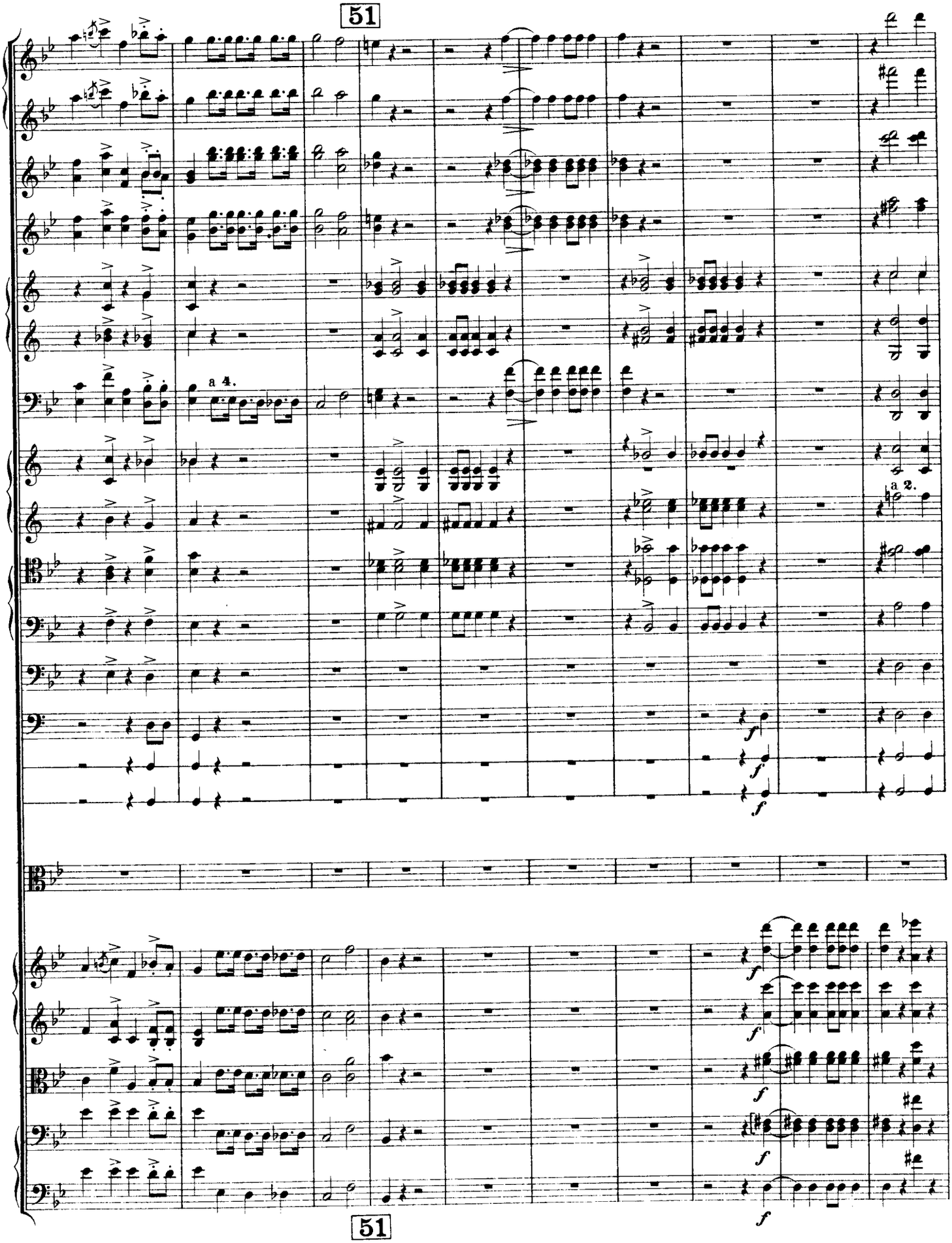

mf
I.
mf
I.
mf
(a 2.)
mf

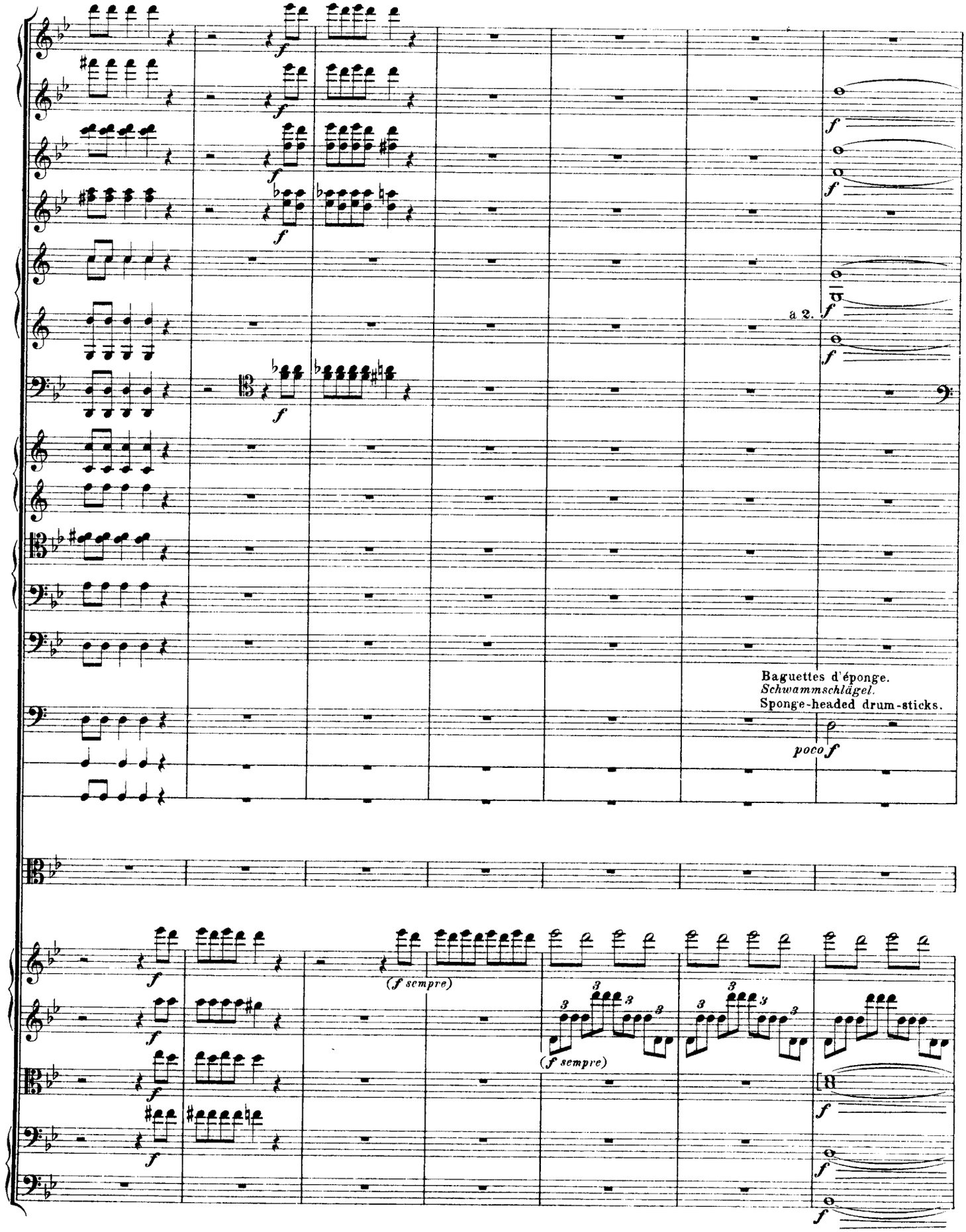

senza accelerando
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf
mf
mf
cresc.
cresc.
cresc.
cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
p cresc.
senza accelerando

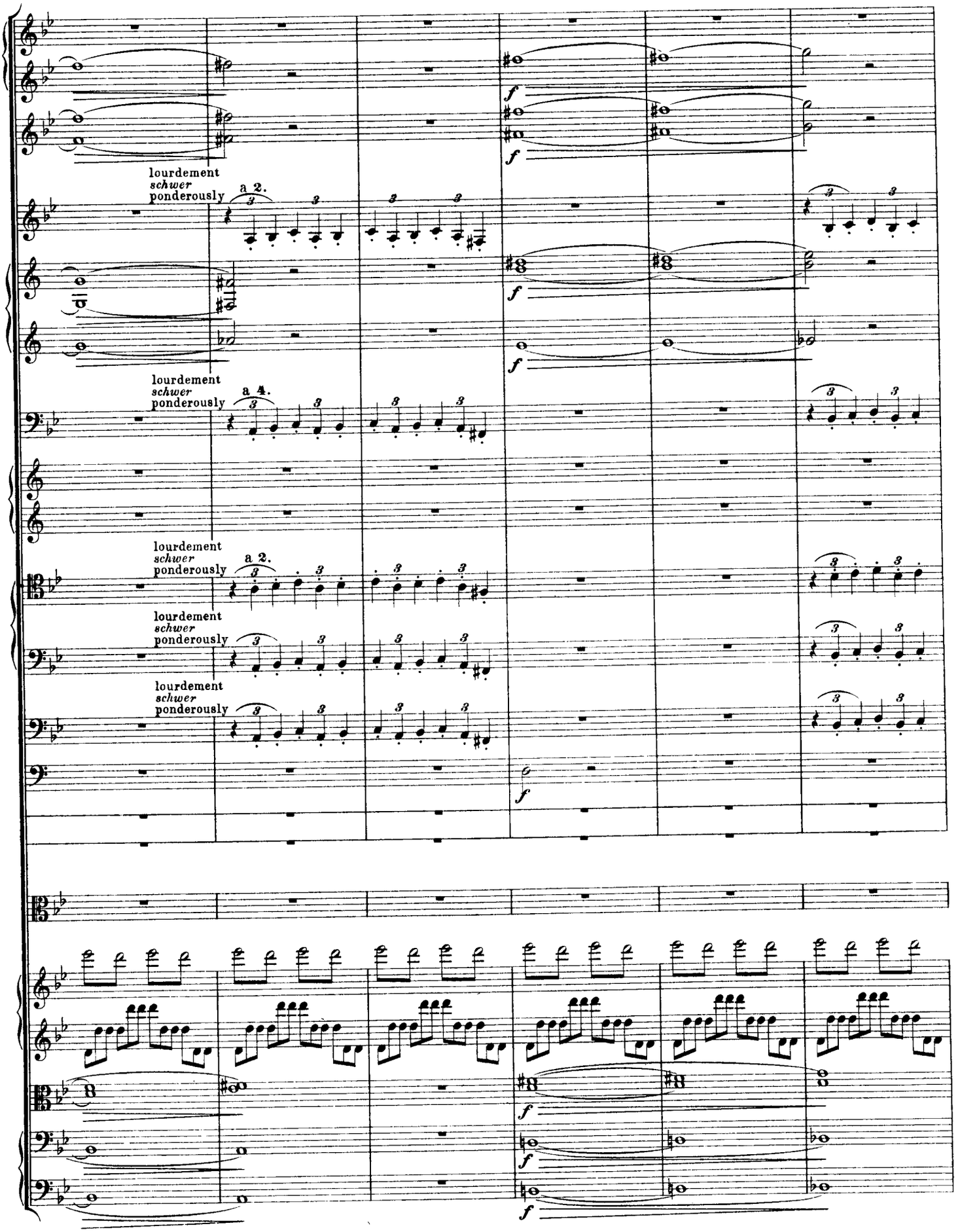

senza accelerando
50
a 2.
a 4.
senza accelerando
50

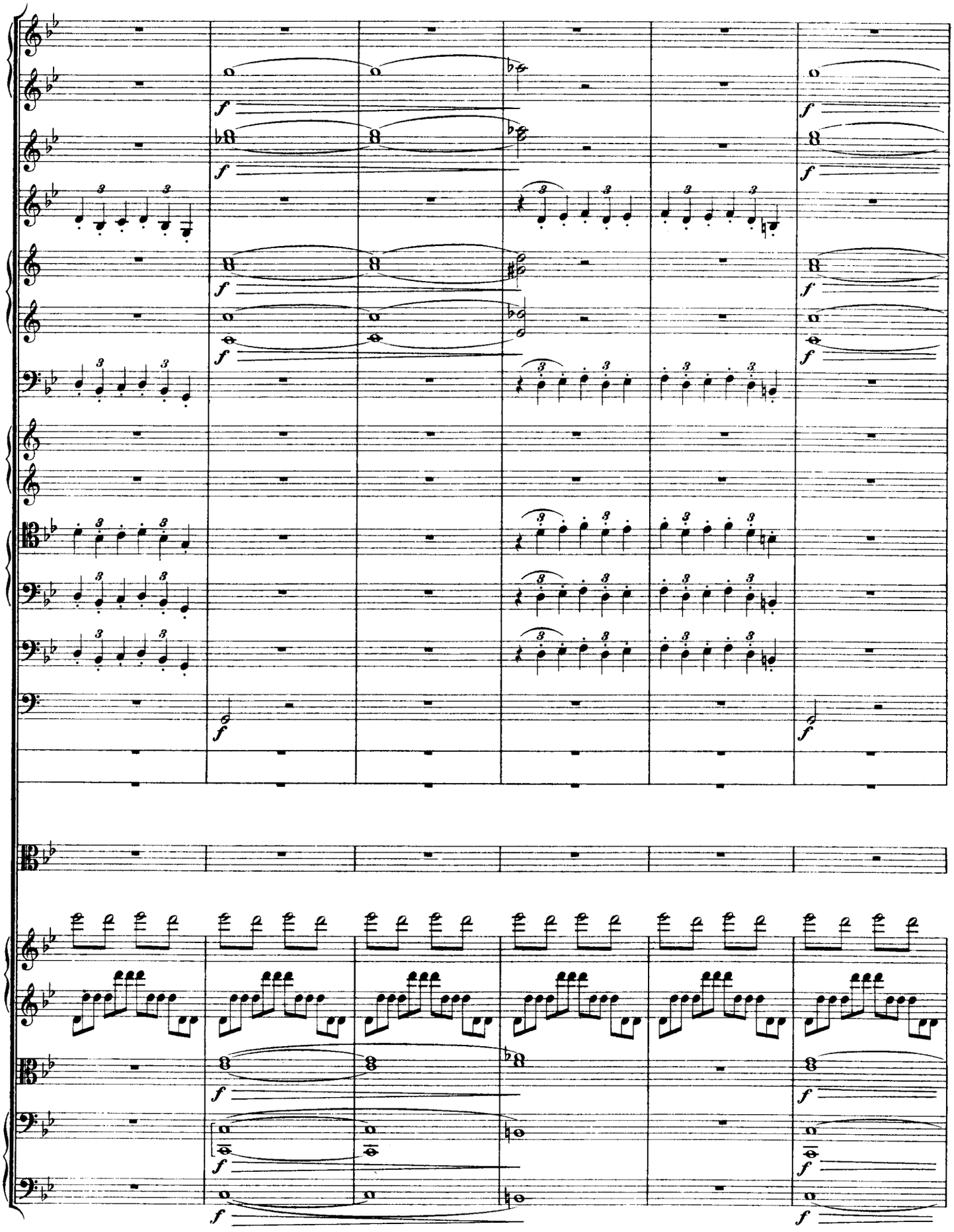

I.
a 2.
meno f
f
div.
unis.
sf

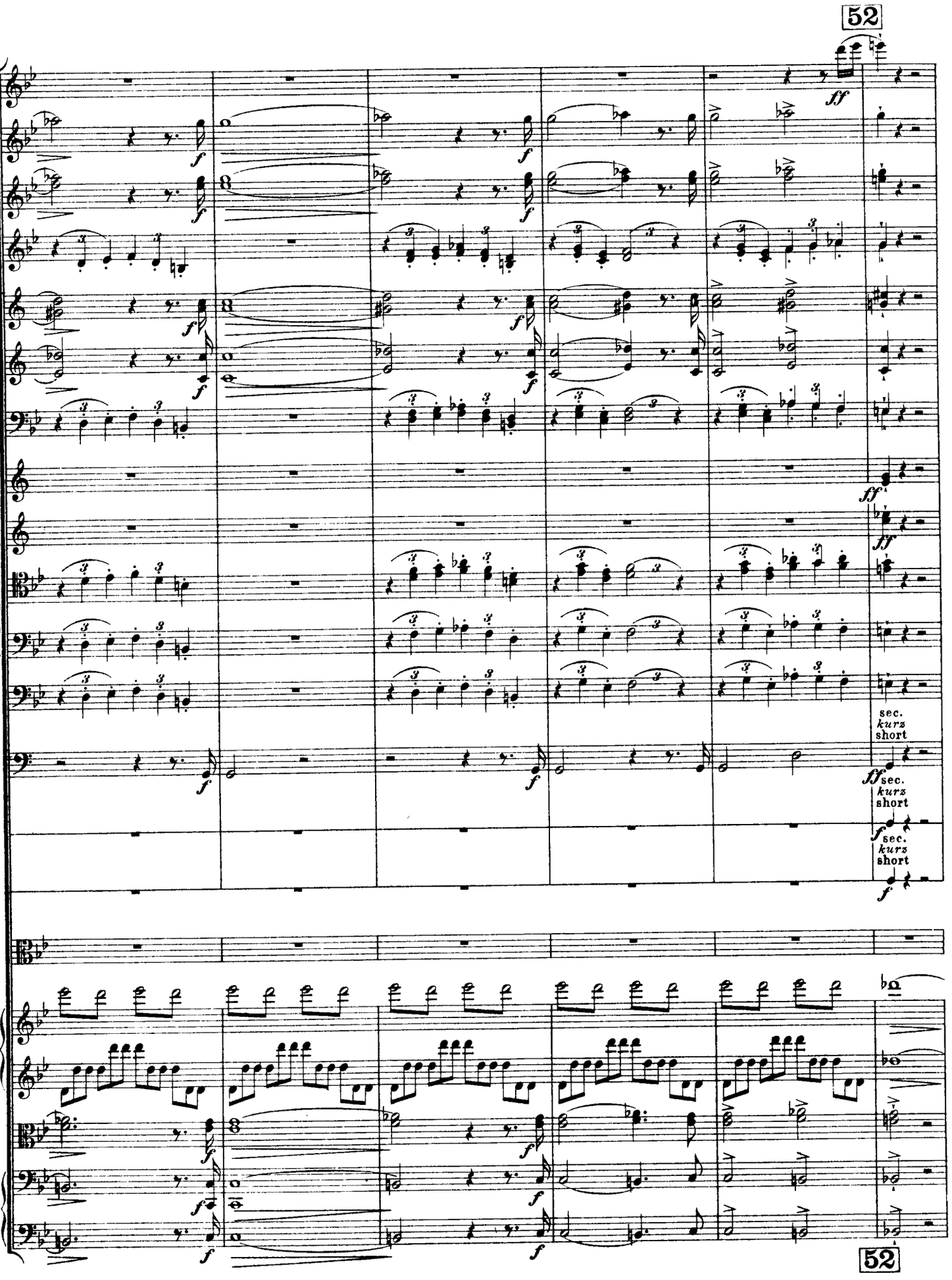
sf

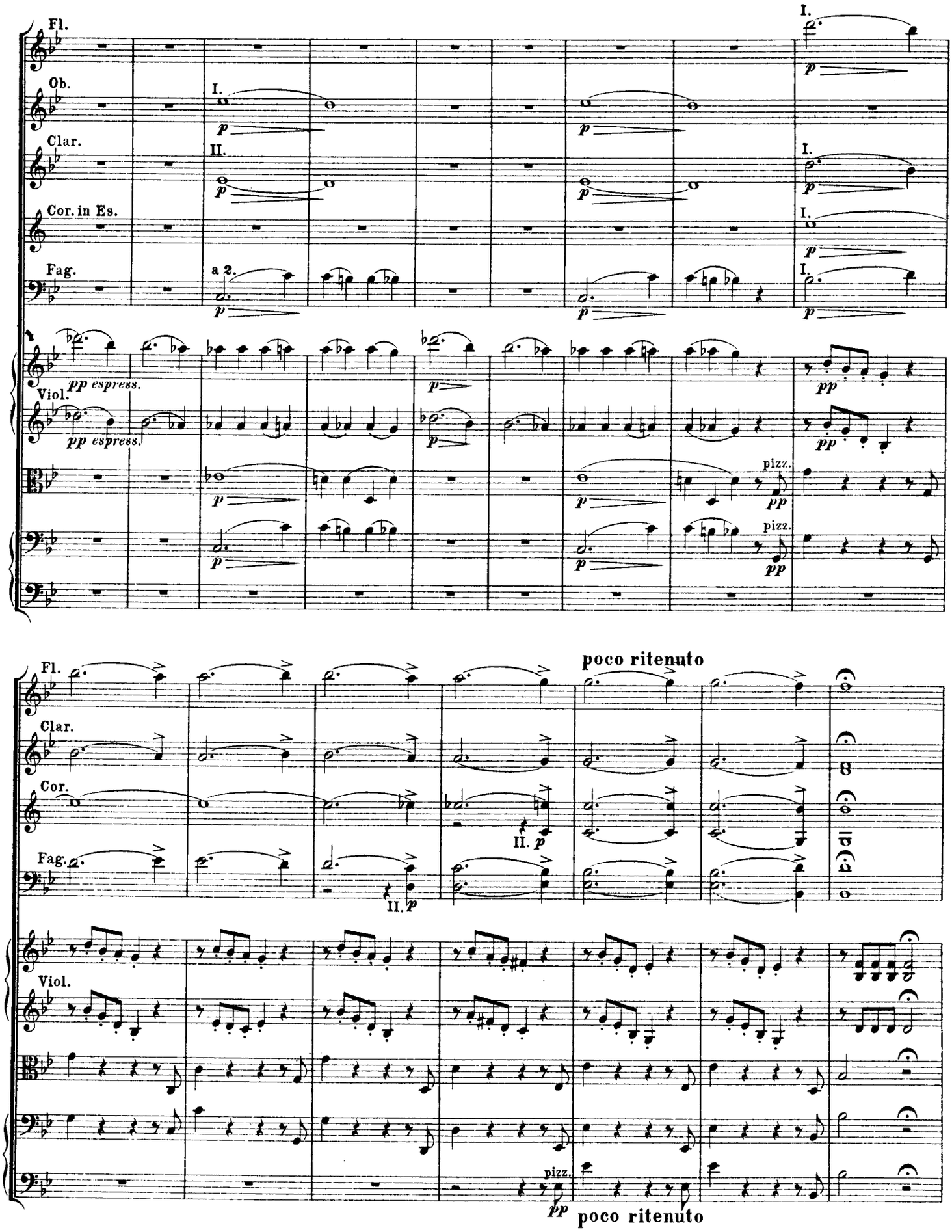

51
a 4.
a 2.
f
51

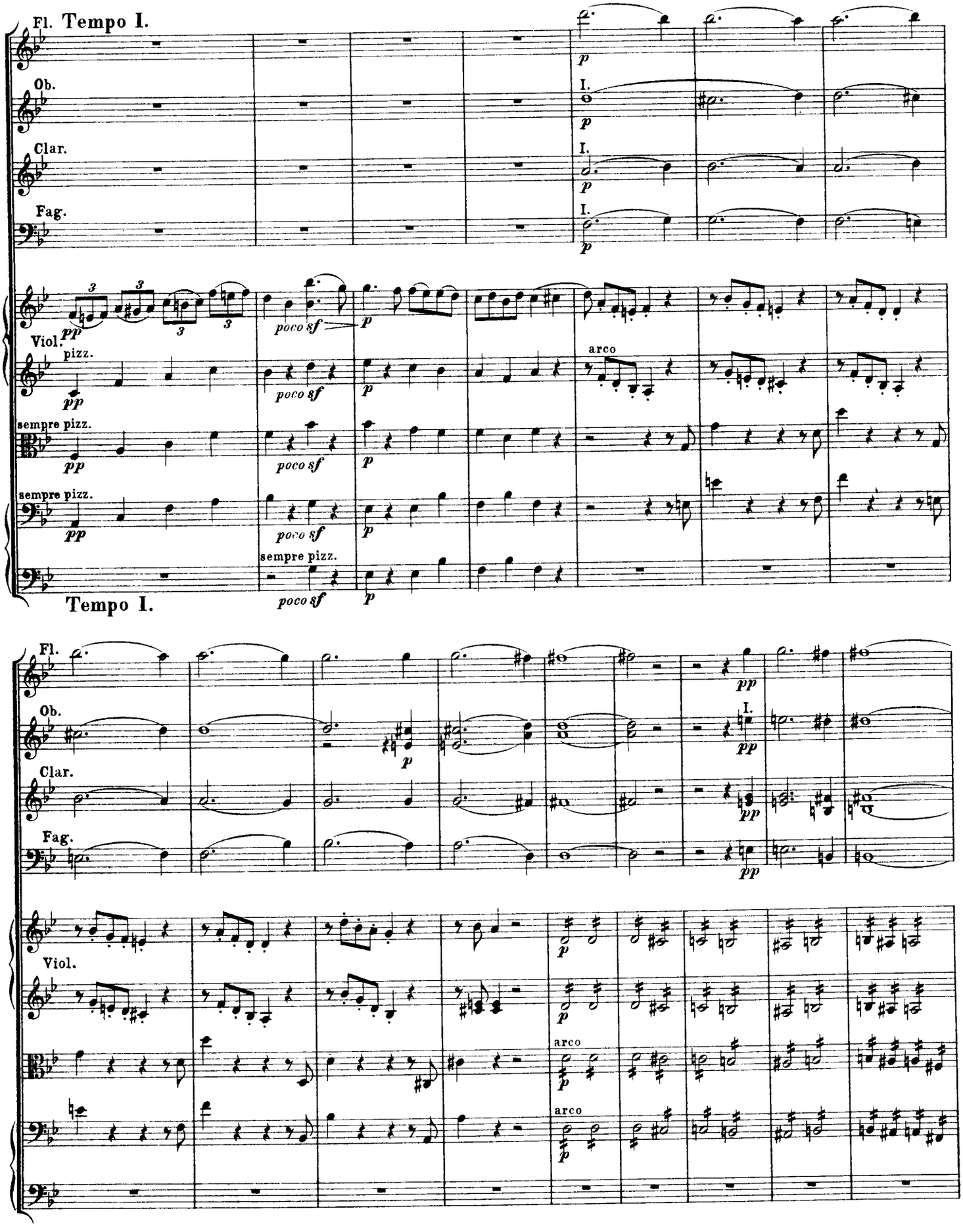

a 2.
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
poco f
(f sempre)
(f sempre)

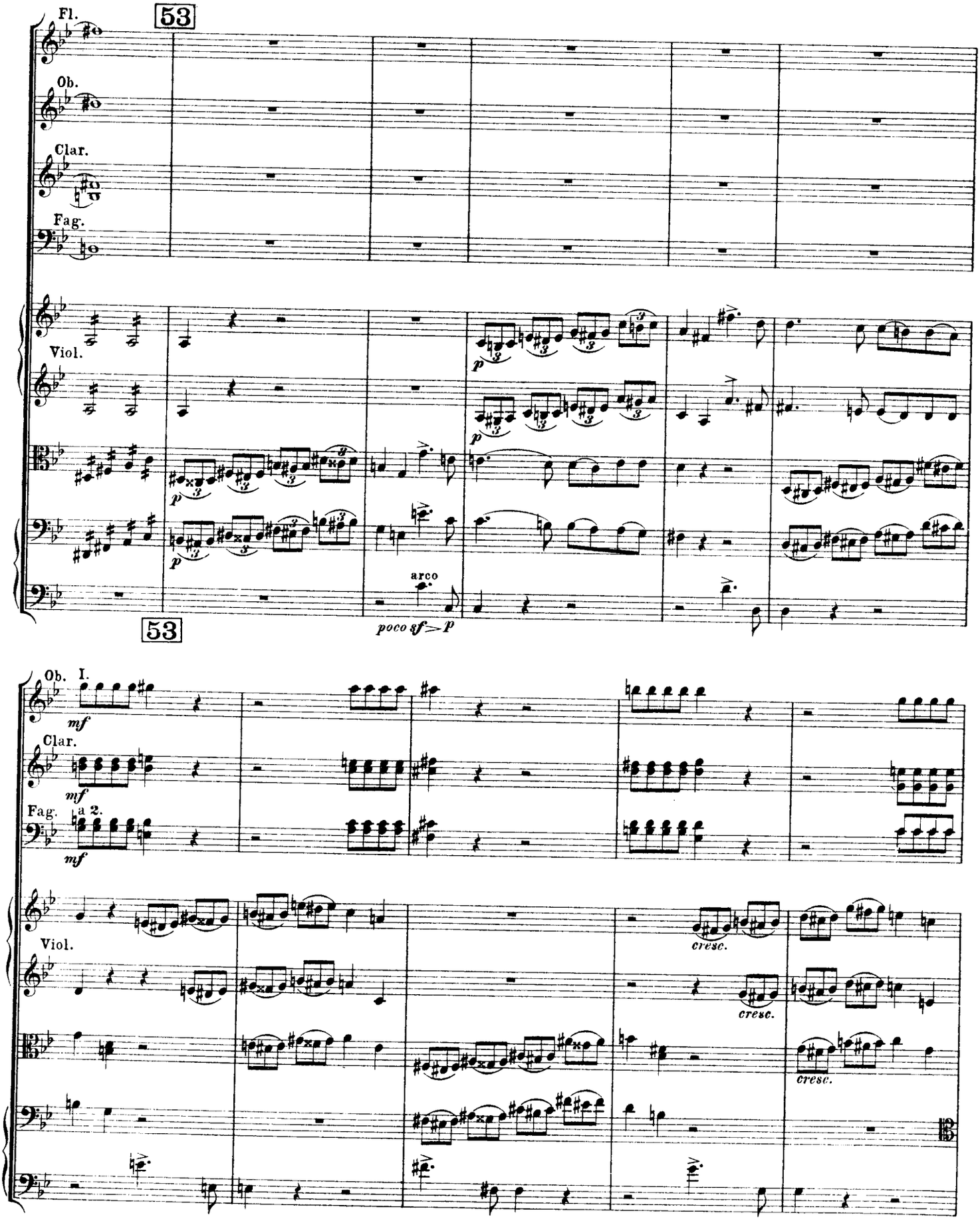

lourdement
schwer
ponderously
a 2.
lourdement
schwer
ponderously
a 4.
lourdement
schwer
ponderously
a 2.
lourdement
schwer
ponderously
lourdement
schwer
ponderously
f
f
f
f
f
f
f
f

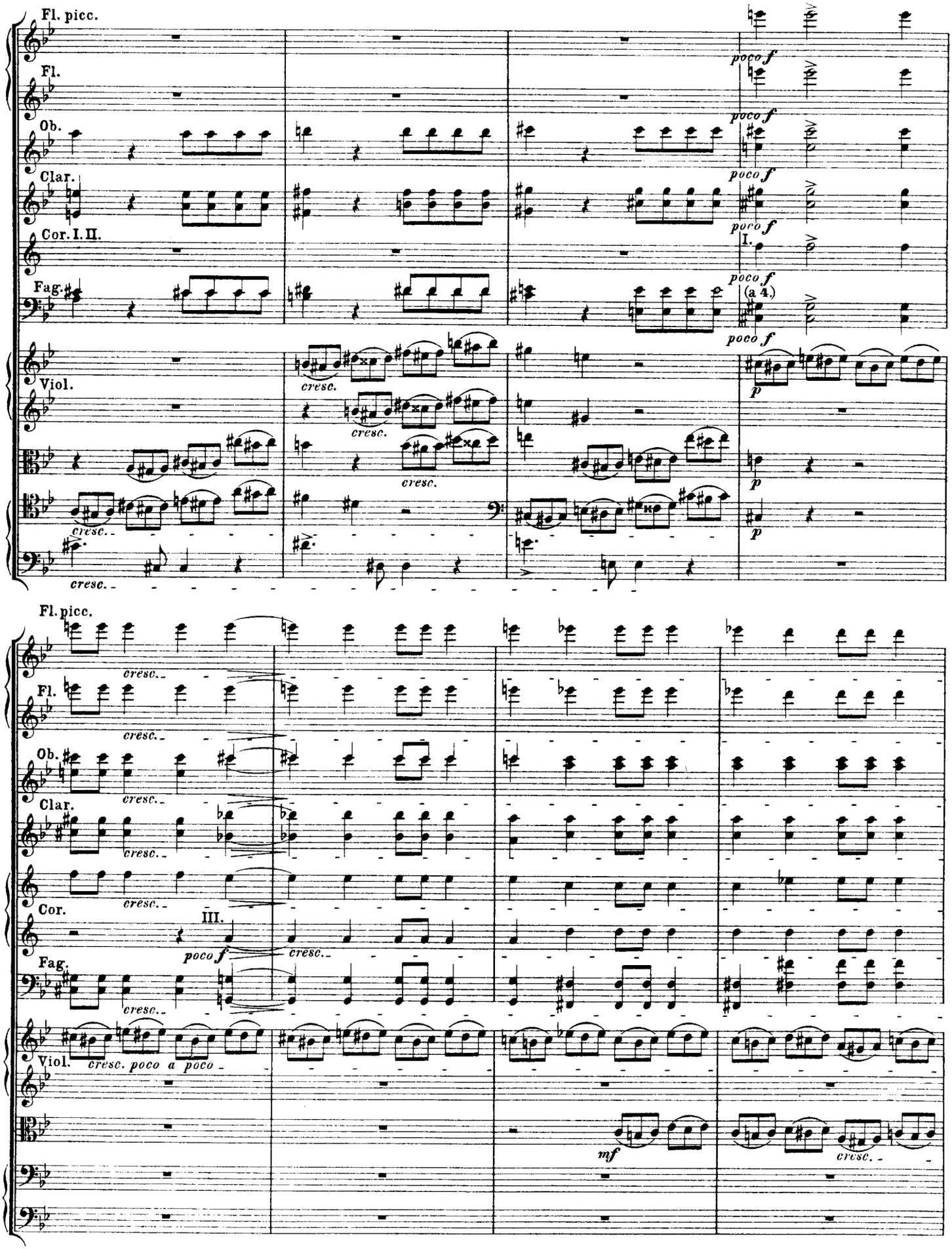


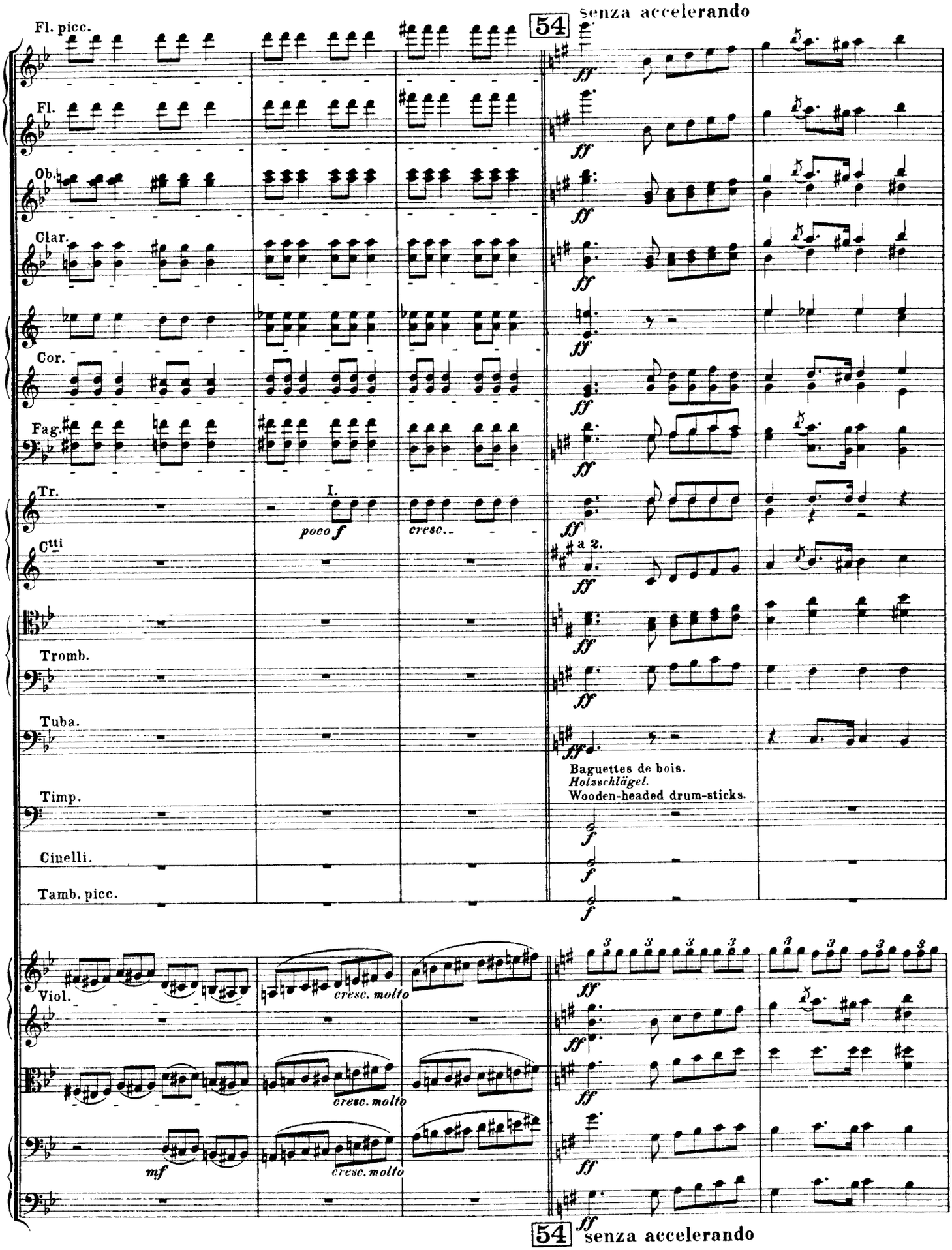

52
ff
f
sec.
kurz
short
52

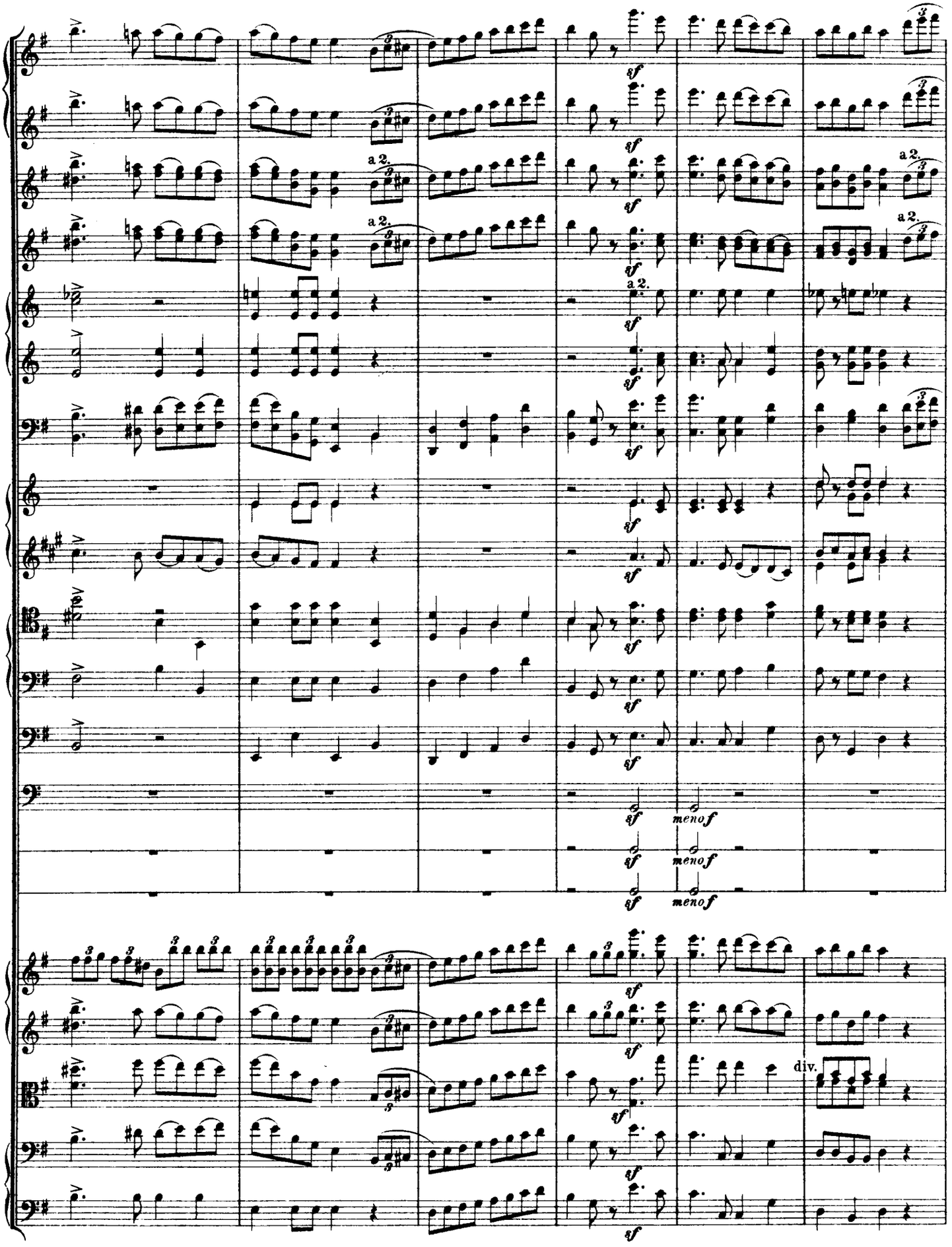

Fl.
Ob.
Clar.
Cor. in Es.
Fag.
Viol.
I.
II.
a 2.
pp espress.
p
pp
pizz.
poco ritenuto
Cor.

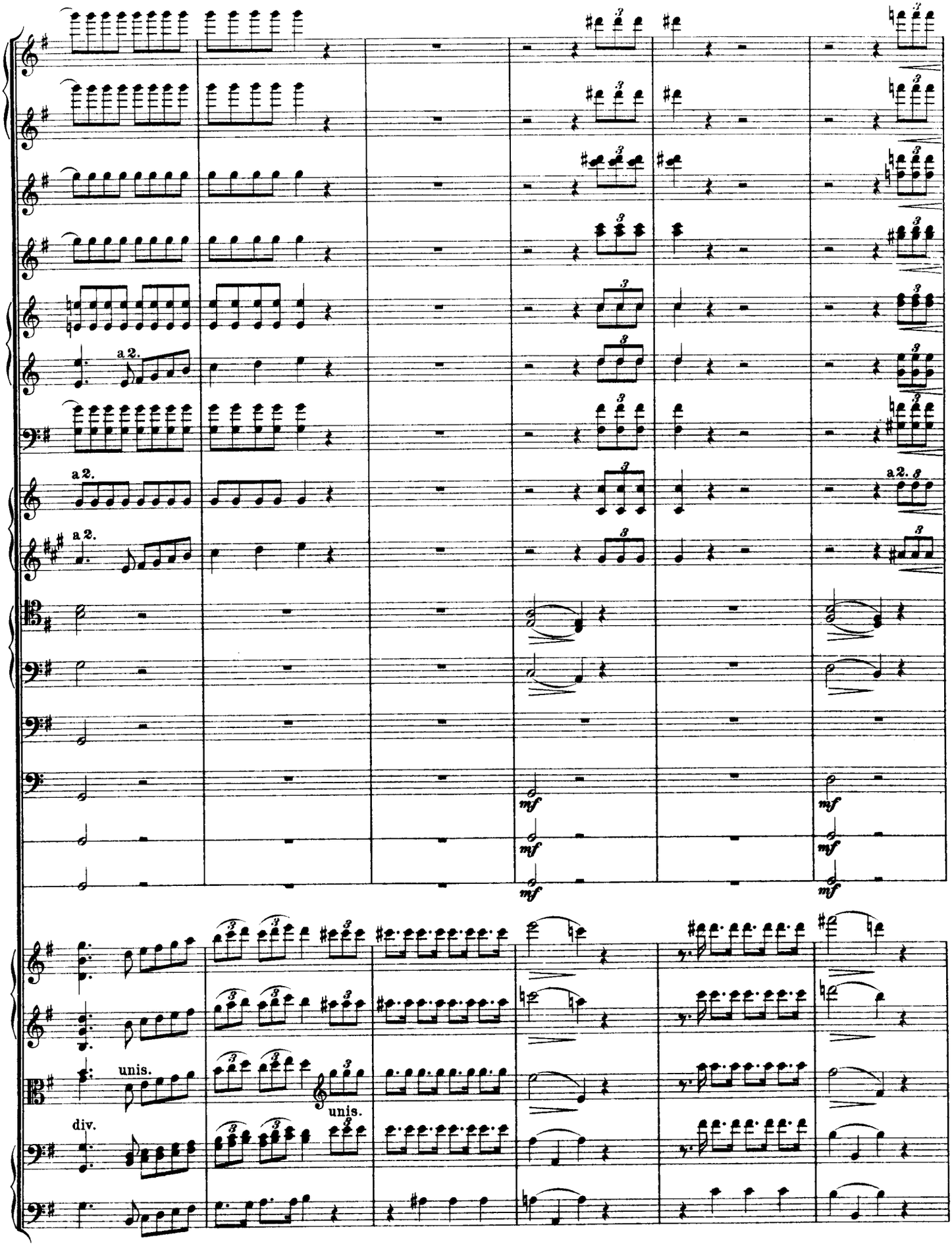

Fl. Tempo I.
Ob.
Clar.
Fag.
Viol.
pizz.
sempre pizz.
sempre pizz.
sempre pizz.
Tempo I.
arco
arco
arco

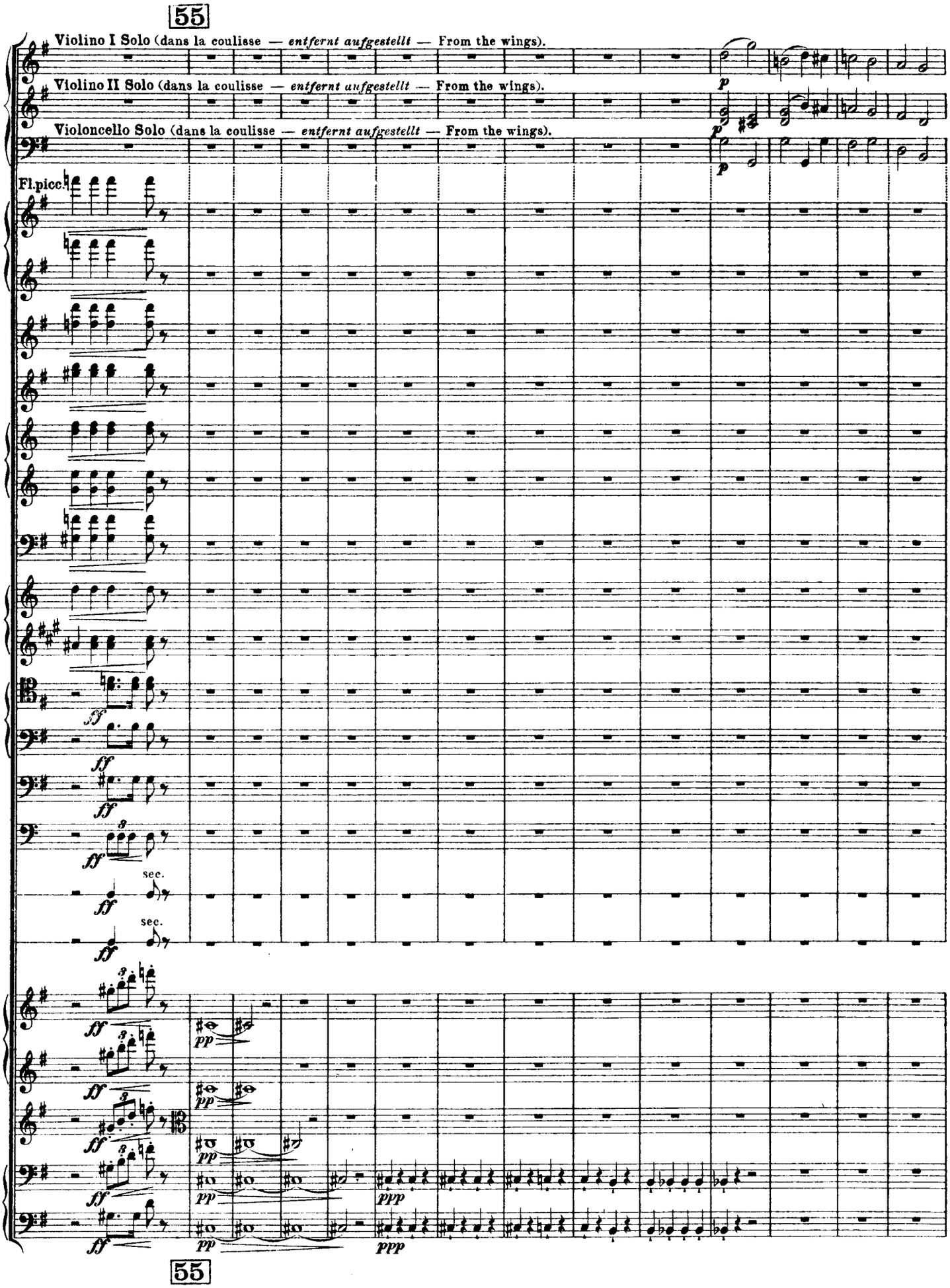

Fl.
53
Ob.
Clar.
Fag.
Viol.
p
arco
poco sf > p
53
Ob. I.
mf
Clar.
mf
Fag.
a 2.
mf
Viol.
cresc.
cresc.
cresc.

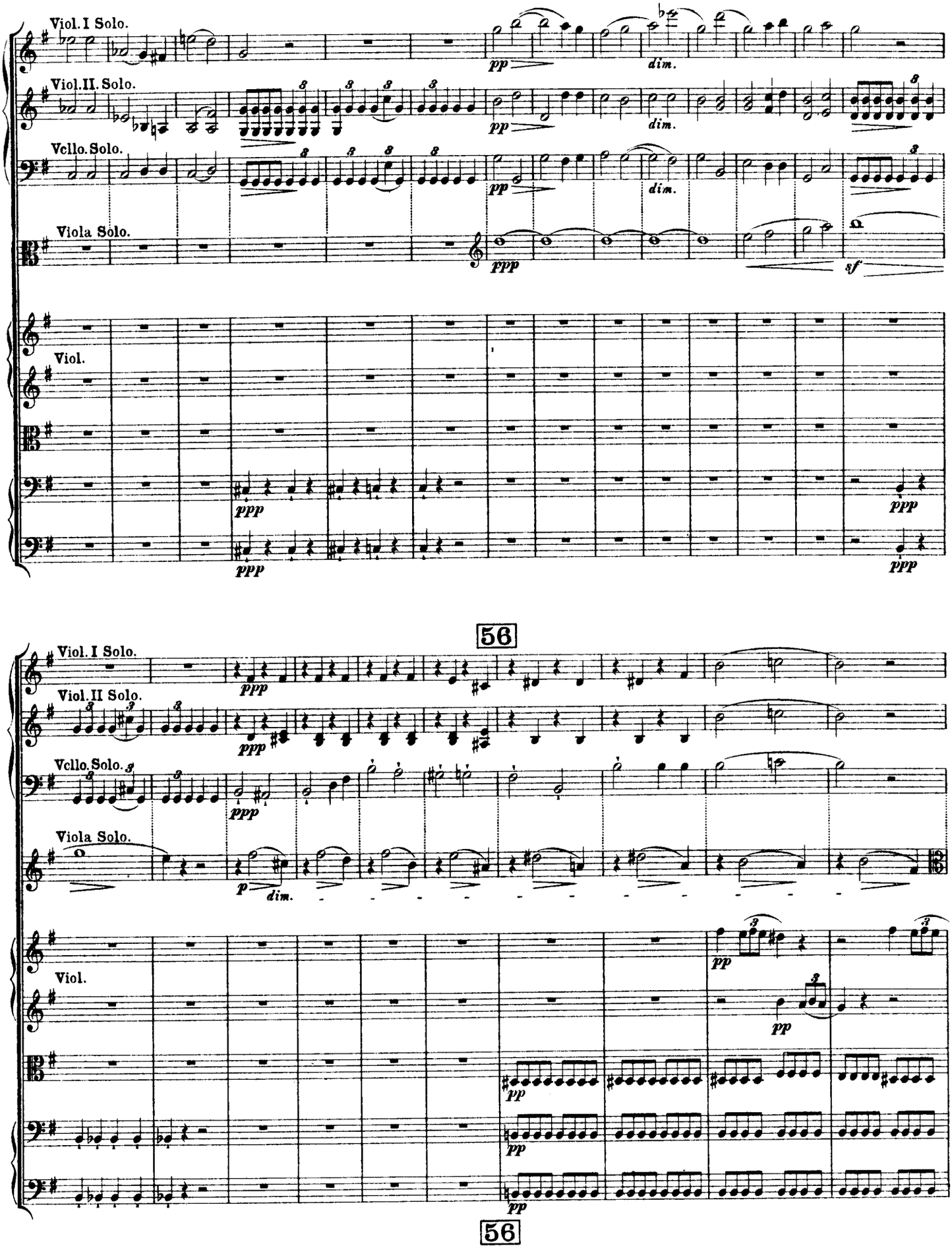

Fl. picc.
Fl.
Ob.
Clar.
Cor. I. II.
Fag.
Viol.
poco f
I.
(a 4.)
cresc.
p
Fl. picc.
Fl.
Ob.
Clar.
Cor.
III.
Fag.
Viol.
cresc. poco a poco
mf

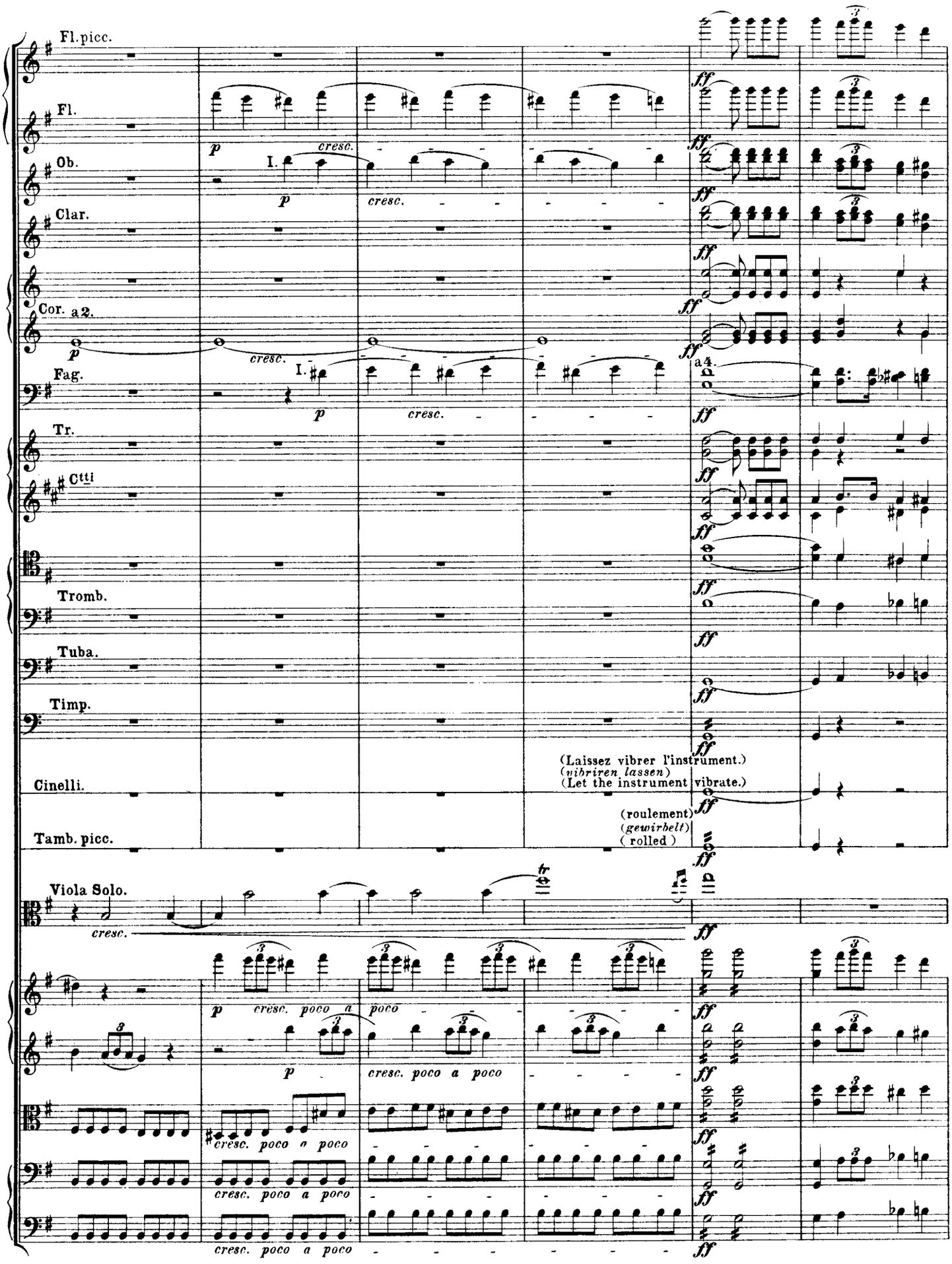

54 senza accelerando
Fl. picc.
Fl.
Ob.
Clar.
Cor.
Fag.
Tr.
I.
poco f
cresc.
C^tti
a 2.
Tromb.
Tuba.
Timp.
Baguettes de bois.
Holzschlägel.
Wooden-headed drum-sticks.
Cinelli.
Tamb. picc.
Viol.
cresc. molto
mf
54 senza accelerando

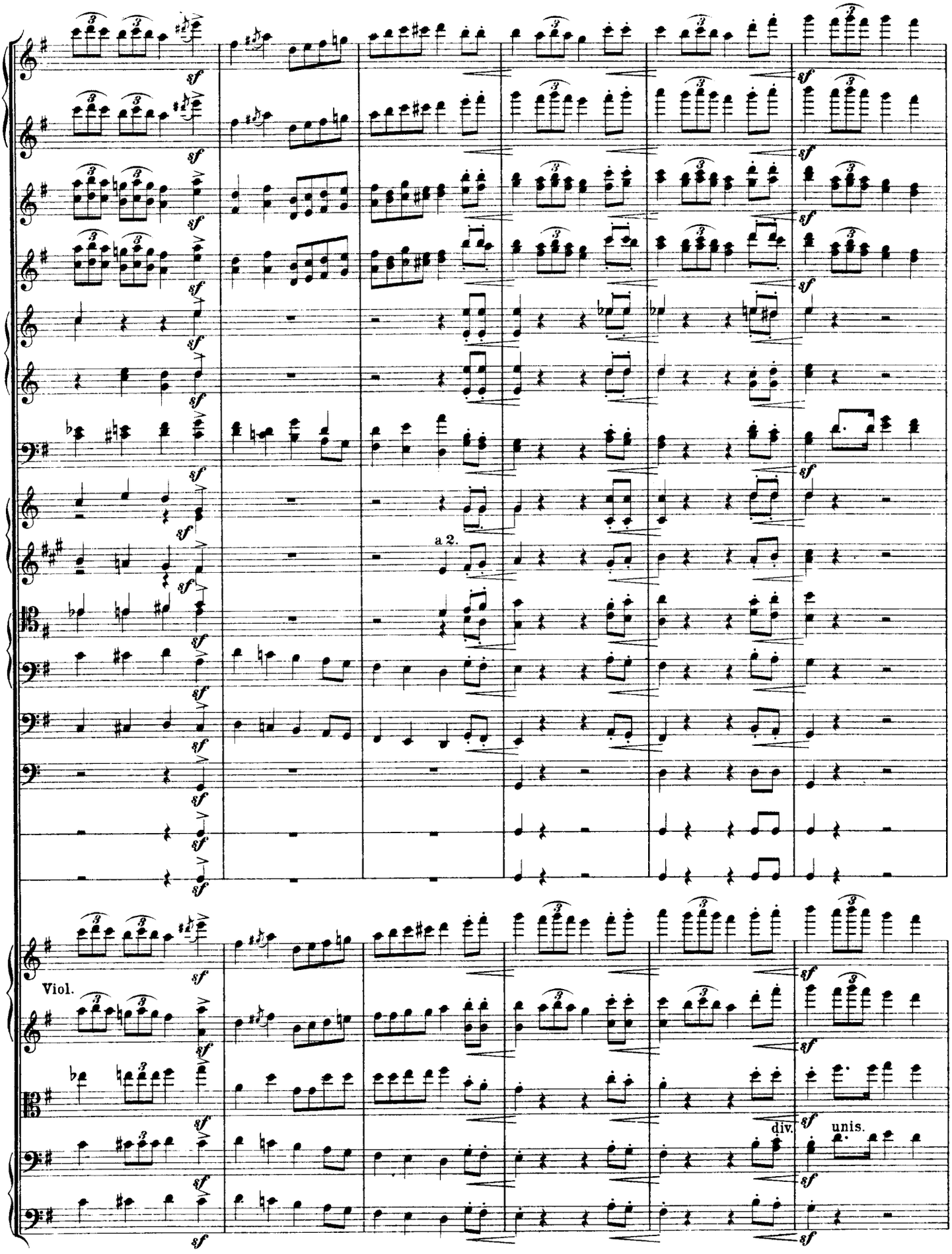

a 2.
sf
menof
div.

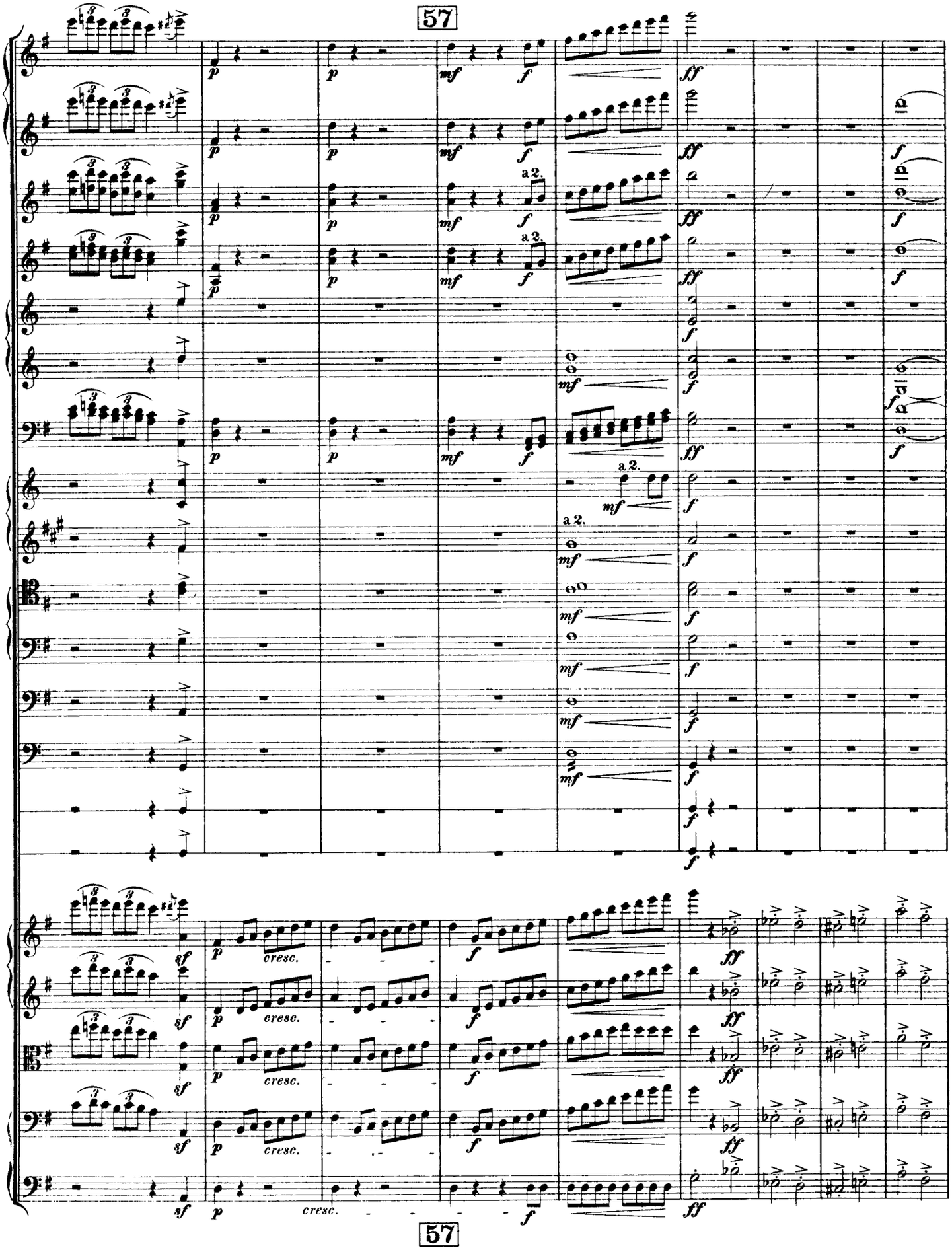

a 2.
a 2.
a 2.
a 2.
mf
mf
mf
mf
unis.
div.
unis.


55
Violino I Solo (dans la coulisse — entfernt aufgestellt — From the wings).
Violino II Solo (dans la coulisse — entfernt aufgestellt — From the wings).
Violoncello Solo (dans la coulisse — entfernt aufgestellt — From the wings).
Fl.picc.
sec.
sec.
55


Viol. I Solo.
Viol. II. Solo.
Vcllo. Solo.
Viola Solo.
Viol.
56
Viol. I Solo.
Viol. II Solo.
Vcllo. Solo.
Viola Solo.
Viol.
56

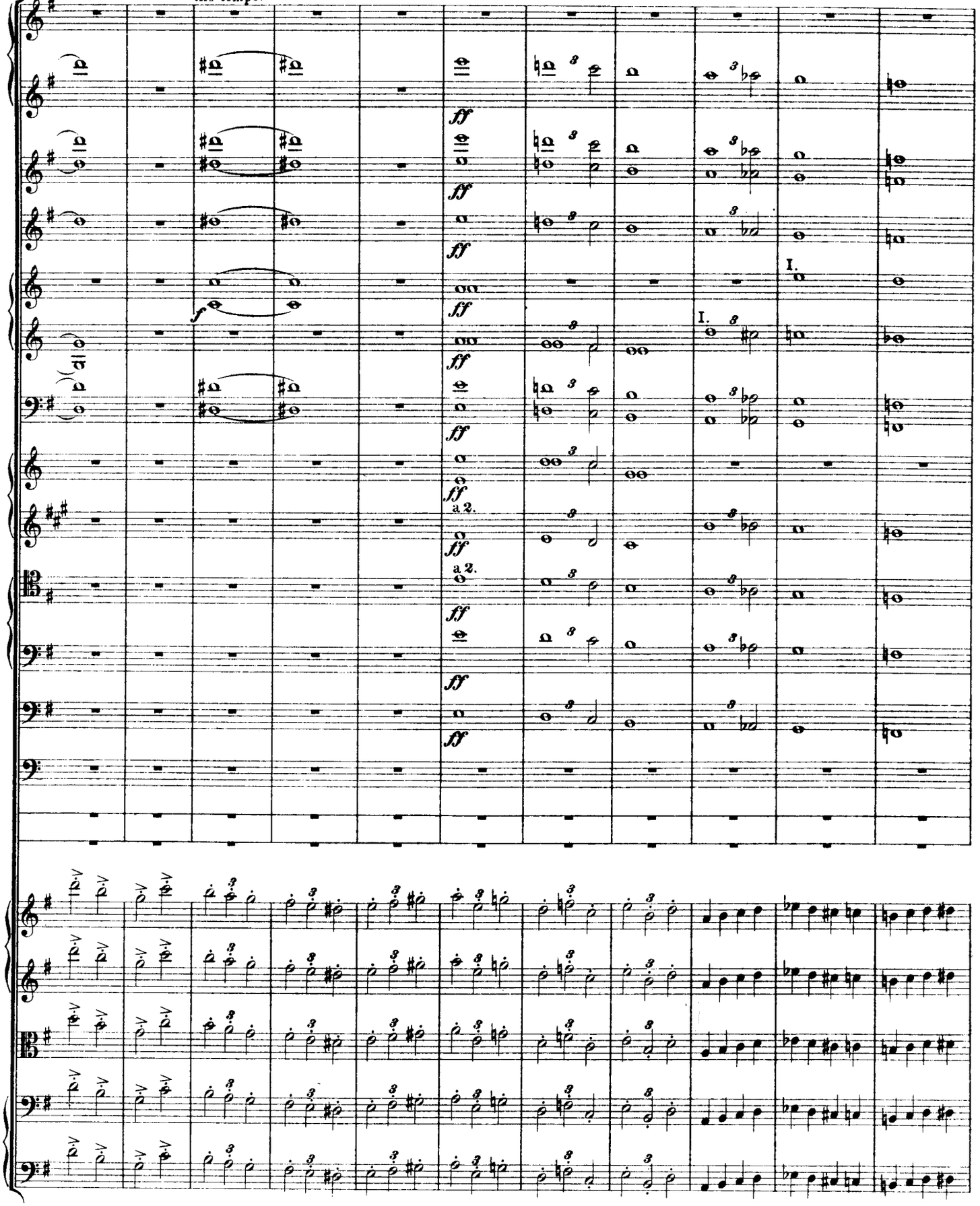

Fl.picc.
Fl.
Ob.
Clar.
Cor. a 2.
Fag.
Tr.
Ctti
Tromb.
Tuba.
Timp.
Cinelli.
Tamb. picc.
Viola Solo.
p
cresc.
I.
a 4.
ff
(Laissez vibrer l'instrument.)
(vibriren lassen)
(Let the instrument vibrate.)
(roulement)
(gewirbelt)
(rolled)
tr
poco a poco
cresc. poco a poco

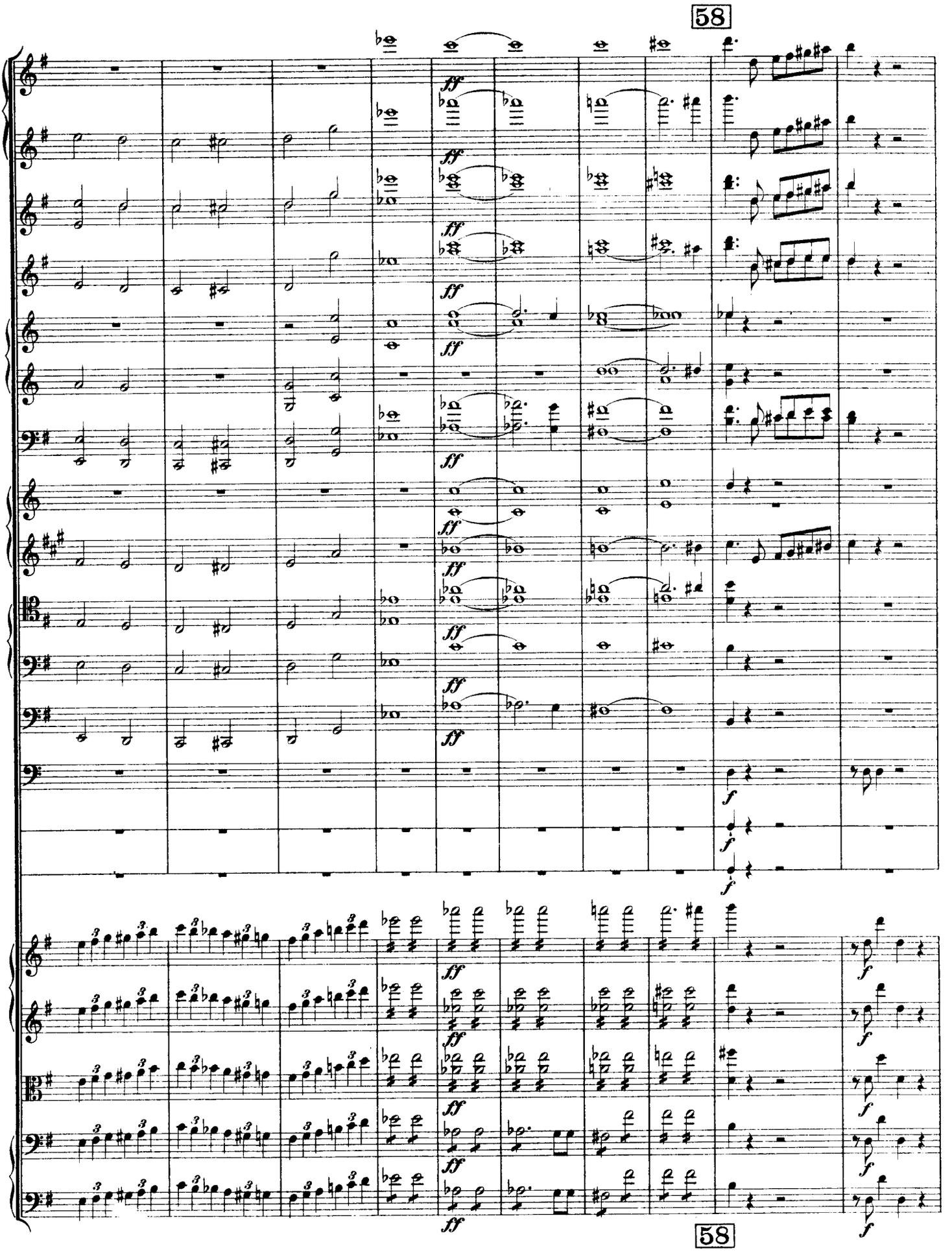

a 2.
Viol.
div.
unis.

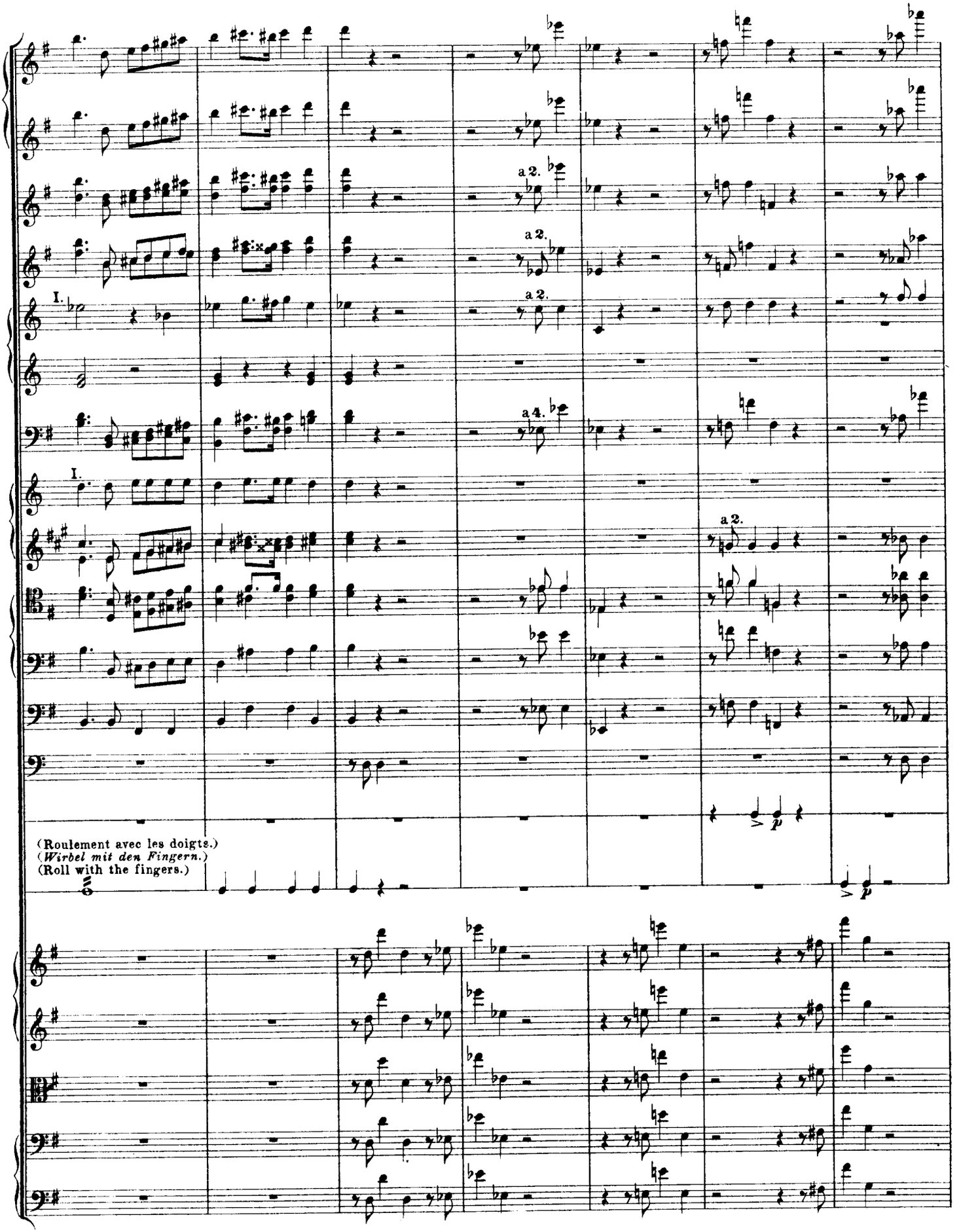

57
a 2.
cresc.
57

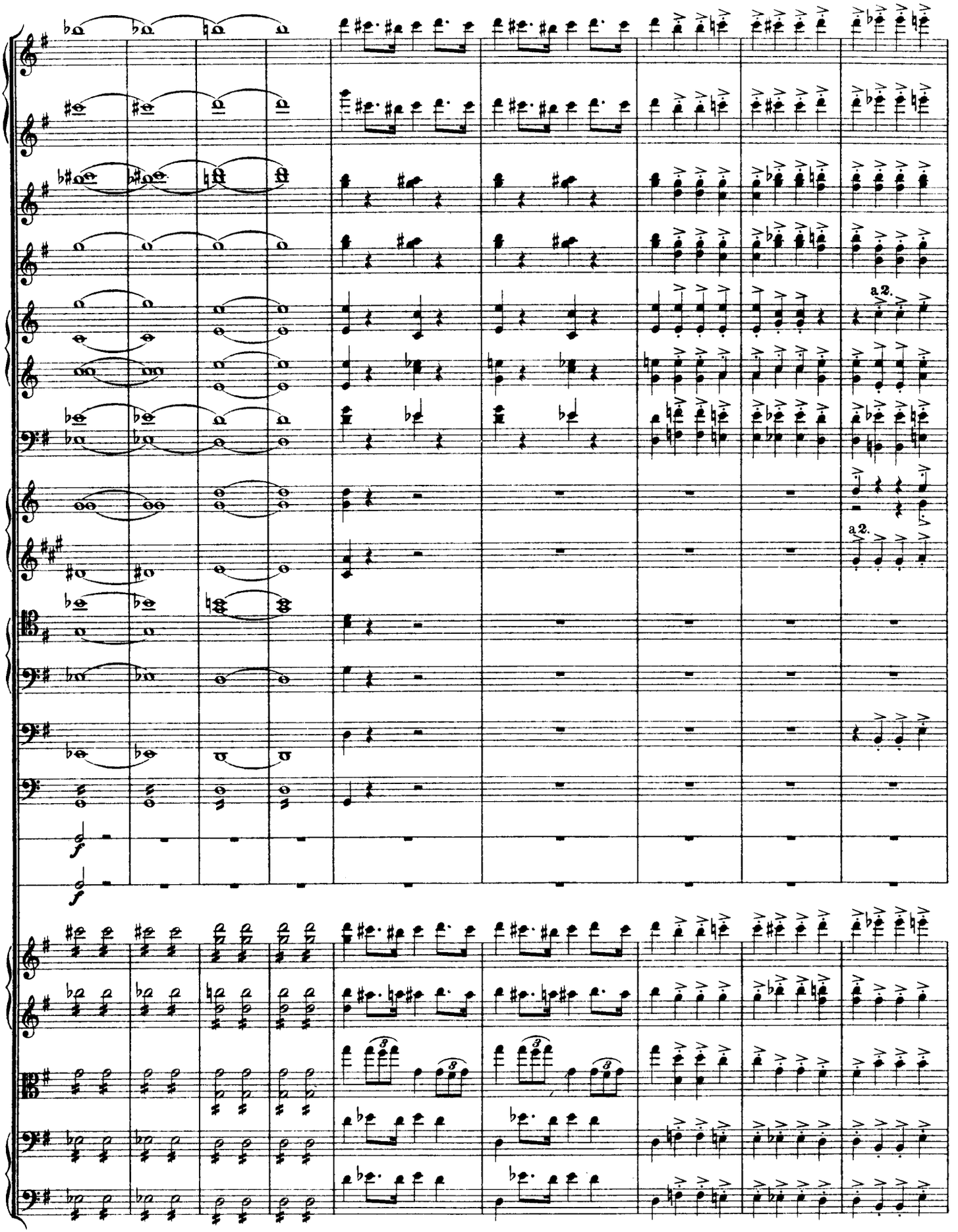
Le chef d'orchestre marquera trois temps dans la mesure, sans ralentir.
Der Dirigent gibt drei Schläge für jeden Takt, ohne zurückzuhalten.
The conductor to give three beats each bar, without relaxing the tempo.

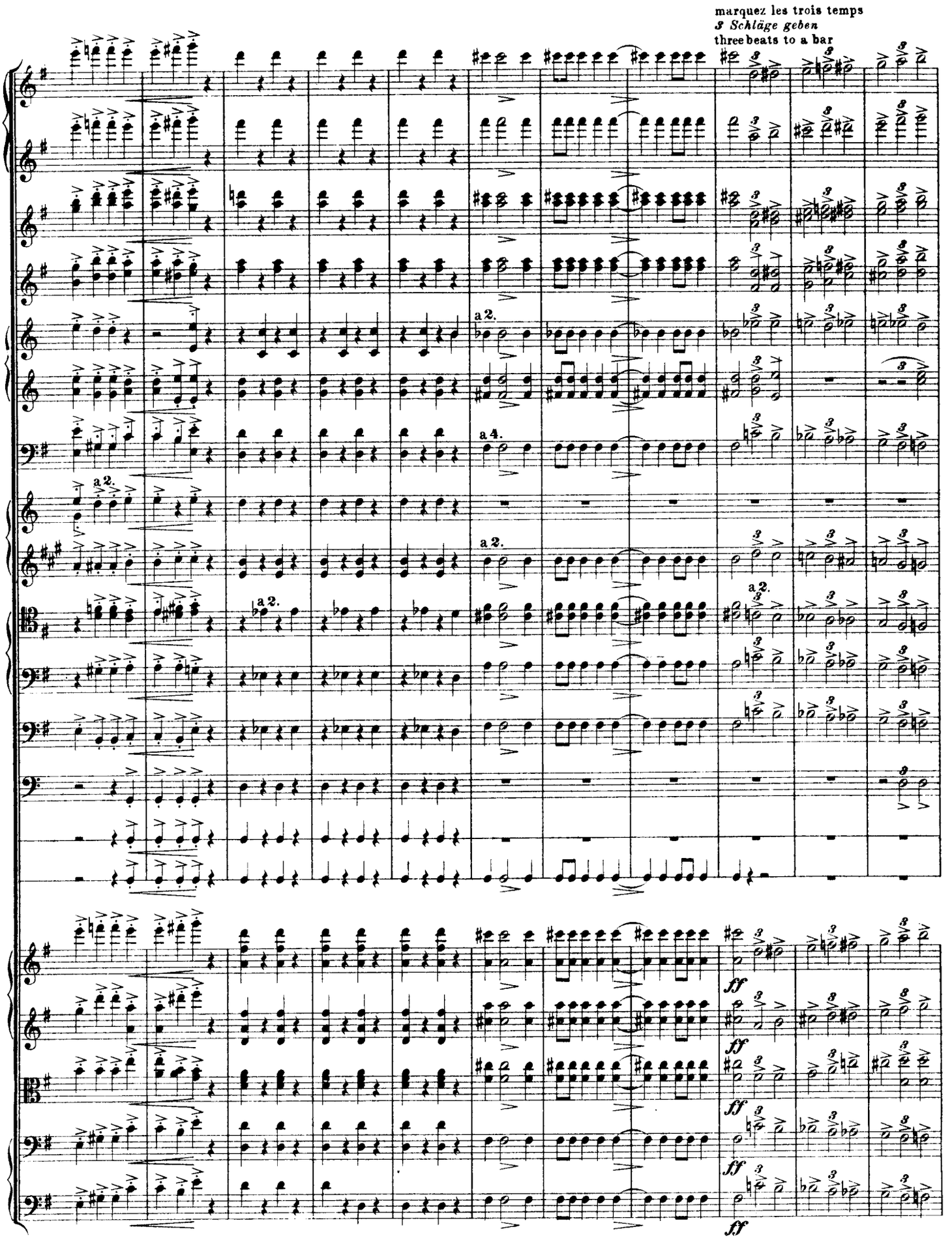
Il reprendra ici la mesure à 2 temps.
Hier gibt er wieder 2 Schläge.
Resume here 2 beats to a bar.

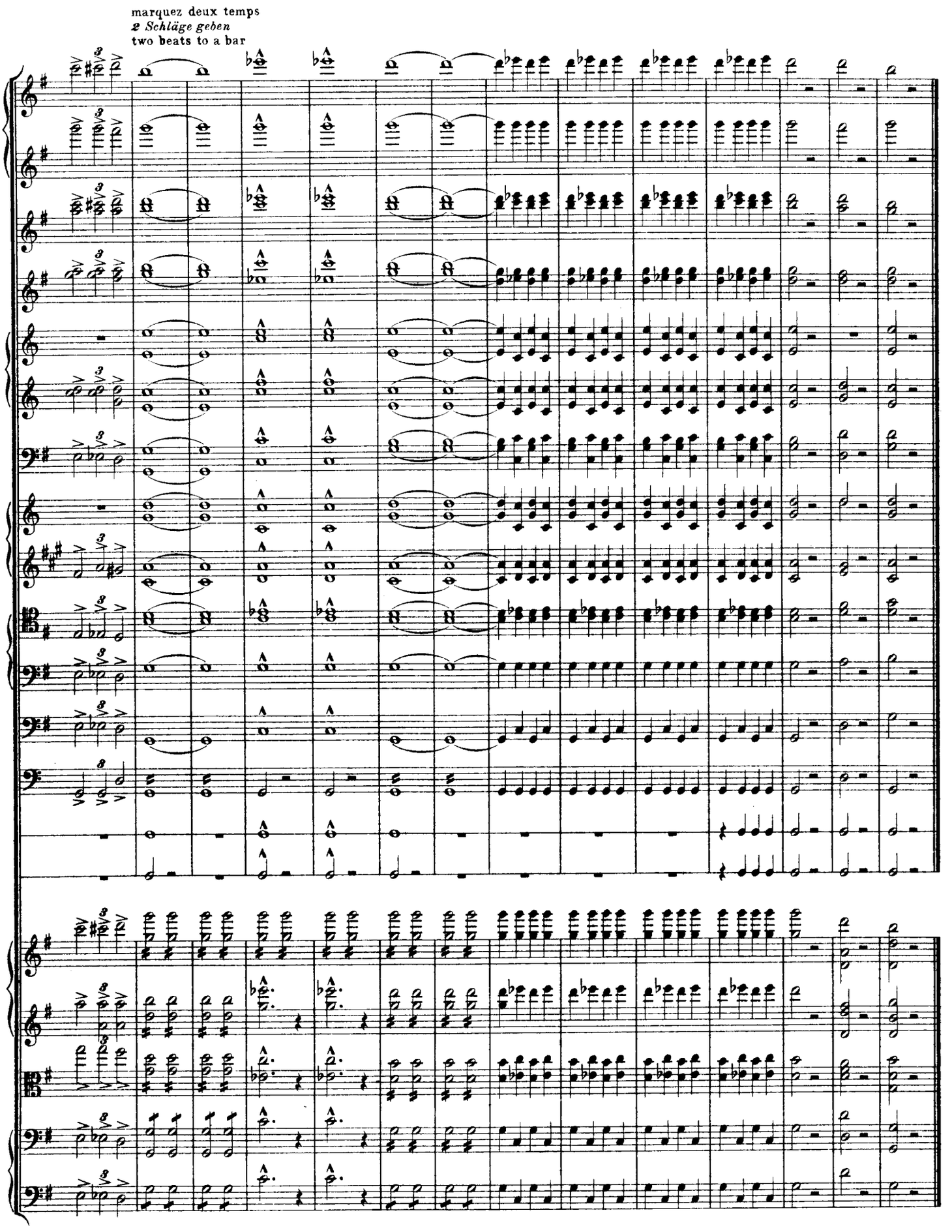



58
ff
f
58


a 2.
a 2.
a 4.
I.
I.
a 2.
(Roulement avec les doigts.)
(*Wirbel mit den Fingern.*)
(Roll with the fingers.)


a 2.
a 2.
f
f


marquez les trois temps
3 Schläge geben
three beats to a bar
a 2.
a 4.
ff


marquez deux temps
2 Schläge geben
two beats to a bar