

DEUXIEME PARTIE. ZWEITER THEIL. SECOND PART.

1.

Romeo seul - Tristesse - Bruits lointains de Concert et de Bal -
Grande Fête chez Capulet.

Romeo allein - Traurigkeit -
Entfernte Klänge von Concert und Ball -
Grosses Fest bei Capulet.

Romeo alone - Sadness -
Distant sounds of Music and dancing -
Great festivities in Capulet's Palace.

Andante malinconico e sostenuto. (♩ = 66.)

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B (Si^b).

Corni I e II in F (Fa).

Corno III in D (Ré).

Corno IV in C (Ut).

4 Fagotti.

Trombe in F (Fa).

Cornetti in B (Si^b).
(Cornets à Pistons.)

Tromboni I e II.

Trombone III.

Timpani I e II
in C (Ut) G (Sol).

Timpani III e IV
in A (La) E (Mi).

Gran Cassa e Cinelli.

2 Triangoli e 2 Tamburini
(Tambours de basque.)

Arpa I.^{*)}

Arpa II.^{*)}

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante malinconico e sostenuto. (♩ = 66.)

^{*)}On peut doubler ou tripler chaque partie de Harpe. (Note de H. Berlioz.)

^{*)}Man kann jede Harfenstimme verdoppeln oder verdreifachen.

^{*)}Each part for the harp may be doubled or trebled.

Fl. I.
Fl. II.
Ob.
Clar.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.

Measures 1-4 of the woodwind and string section. The woodwinds (Flutes, Oboe, Clarinet, and Horns) play a melodic line with some rests. The strings (Violins, Violas, Cellos, and Double Basses) provide a rhythmic accompaniment.

Measures 5-8 of the woodwind and string section. The woodwinds continue their melodic line. The strings play a rhythmic accompaniment. The woodwinds have "poco" markings above them. The strings have "div." and "unio." markings below them.

Musical score for measures 15-18. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Cello/Double Bass (Vcllo/B.). The woodwinds and strings are marked with *cresc. poco a poco*. The Flute part has a *fl.* marking. The Clarinet part has a *clar.* marking. The Bassoon part has a *fag.* marking. The Cor parts are marked *Cor. III.* and *Cor. IV.*. The Violin part is marked *Viol.*. The Cello/Double Bass part is marked *Vcllo/B.*. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Musical score for measures 18-21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Cello/Double Bass (Vcllo/B.). The woodwinds and strings are marked with *dimin.*. The Flute part has a *fl.* marking. The Clarinet part has a *clar.* marking. The Bassoon part has a *fag.* marking. The Cor parts are marked *Cor. III.* and *Cor. IV.*. The Violin part is marked *Viol.*. The Cello/Double Bass part is marked *Vcllo/B.*. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Larghetto espressivo. (♩ = 66.)

Fl. I.

Ob. Solo.

Clar.

Viol.

Vello. piz.

C. B.

Larghetto espressivo. (♩ = 66.)

Detailed description of the first system: This system contains measures 1 through 4 of the score. The Flute I part begins with a first ending bracket over measures 2 and 3. The Oboe Solo part has a dynamic marking of *p* in measure 2. The Clarinet part has dynamics of *p* in measures 2, 3, and 4. The Violin part has a dynamic marking of *pppp* in measure 2. The Viola pizzicato part has a dynamic marking of *pp* in measure 1. The Cello/Double Bass part has a dynamic marking of *p* in measure 4 and a *pizz.* marking in measure 3.

Fl. II.

Timp.

Tamb.

con sord.

con sord.

con sord.

Larghetto espressivo. (♩ = 66.)

Detailed description of the second system: This system contains measures 5 through 8. The Flute II part has a dynamic marking of *p* in measure 5 and a second ending bracket over measures 6 and 7. The Timpani part has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The Tambourine part also has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The string parts (Violin, Viola, Cello/Double Bass) are marked *con sord.* (con sordina) and *ppp* throughout the system.

String quartet and Bassoon part, measures 1-4. The bassoon part includes triplets marked *ppp*.

String quartet and Bassoon part, measures 5-8. The bassoon part includes triplets marked *ppp*.

Oboe, Clarinet, Timpani, and Tambourine part, measures 9-12. The Oboe and Clarinet parts include accents and a *poco cresc.* marking. The Timpani and Tambourine parts include triplets marked *ppp*.

String quartet and Bassoon part, measures 13-16. The bassoon part includes a *poco cresc.* marking. The string quartet parts include a *poco cresc.* marking.

Musical score for page 52, featuring multiple staves for woodwinds, strings, and percussion. The score is written in a complex, multi-measure format. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The bottom section includes staves for percussion, specifically baguettes d'éponge (sponge-headed drumsticks). The score is marked with various dynamics and articulations, including accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes and rests. The bottom section of the score includes staves for Vcelli (Violoncelli), div. (divisi), and C.B. (Cello/Bass).

Baguettes d'éponge. Schwammhägel. Sponge-headed drum-sticks.

Vcelli
 div.
 C.B.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *mf* and *f*. The score includes various musical notations such as triplets, slurs, and dynamic accents.

Muta in C (Ut) A (La).

Muta in B (Si) F (Fa).

Empty musical staves for the second system.

Musical score for the third system, continuing the complex rhythmic patterns from the first system. It features dense rhythmic textures and dynamic markings.

The image displays a page of musical notation, numbered 54. The score is organized into two main systems. The first system, occupying the upper half of the page, contains 11 staves. It begins with a grand staff (treble and bass clefs) and is followed by six individual staves. The notation is dense, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system, occupying the lower half, contains 6 staves, including two grand staves and four individual staves. The music continues with similar complexity and density. The overall style is that of a classical or contemporary piano piece.

This page of a musical score, numbered 55, contains two systems of music. The upper system consists of six staves: a vocal line (soprano) with a treble clef and a key signature of one sharp (F#), and five piano accompaniment staves (treble and bass clefs). The vocal line features a melodic line with eighth and sixteenth notes, and a lower line with sustained chords. The piano accompaniment includes a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes. The lower system consists of five staves: a vocal line (soprano) with a treble clef and a key signature of one sharp, and four piano accompaniment staves (treble and bass clefs). The vocal line continues the melodic line with eighth and sixteenth notes. The piano accompaniment includes a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

This page of a musical score, numbered 56, contains two systems of music. The first system consists of ten staves. The top two staves are for the piano accompaniment, with the right hand playing a steady eighth-note pattern and the left hand playing chords. The next two staves are for a vocal line, featuring a melody with eighth-note runs and rests. The remaining six staves are empty, likely representing other instruments or vocal parts that are not present in this section. The second system, located at the bottom of the page, consists of four staves. The top two staves are for a vocal line, showing a more complex melody with slurs and ties. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The key signature for the second system is one sharp (F#).

21

Musical score for the first system, measures 1-5. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is complex, featuring many accidentals and dynamic markings. The first measure is marked with a '21' in a box. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first system consists of 5 measures.

Musical score for the second system, measures 6-10. The score continues from the first system. The notation is complex, featuring many accidentals and dynamic markings. The second system consists of 5 measures.

21

This page of a musical score, numbered 58, features a complex arrangement of instruments. The top section consists of six staves: the first two are for the piano (treble and bass clefs), the third is for a woodwind instrument (treble clef), and the next three are for strings (treble, alto, and bass clefs). The bottom section contains five staves, including a vocal line (treble clef) and four staves for the orchestra (treble, alto, bass, and double bass clefs). The score is written in a key with one sharp (F#) and a 2/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ppp*. A double bar line is present in the middle of the page, indicating a section change. The bottom section of the page shows a more active musical passage with many notes and slurs.

This page of a musical score, numbered 59, features a complex arrangement of instruments. The top system includes a grand staff with two treble clefs and a bass clef, containing a piano part and a string quartet (violin I, violin II, viola, and cello). The piano part is characterized by a rhythmic pattern of eighth and sixteenth notes. The string quartet parts consist of sustained chords and rhythmic patterns. The middle system shows a grand staff with two bass clefs, likely for a double bass and a low string instrument, with a piano part and a cello part. The piano part features a series of chords, some marked with *pp* (pianissimo). The bottom system includes a grand staff with two treble clefs and a bass clef, containing a piano part and a string quartet. The piano part is highly rhythmic, with many sixteenth and thirty-second notes, and is marked with *pp*. The string quartet parts are also highly rhythmic, with many sixteenth and thirty-second notes. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

23

Musical score for measures 23-28. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 23-28 show a complex rhythmic and melodic passage. Measure 23 starts with a forte (*f*) dynamic. Measure 24 includes a first ending bracket labeled "(a.2.)". Measures 25-28 continue the melodic line with various articulations. At the bottom of the page, measures 29-34 are partially visible, featuring "Vcelli." and "C. B." parts with "div." and "pizz." markings.

23

63

First system (measures 1-7):

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Treble): Similar melodic line.
- Staff 3 (Bass): Accompaniment with eighth notes.
- Staff 4 (Bass): Accompaniment with eighth notes.
- Staff 5 (Bass): Empty.
- Staff 6 (Bass): Empty.
- Staff 7 (Bass): Empty.
- Staff 8 (Bass): Empty.
- Staff 9 (Bass): Empty.
- Staff 10 (Bass): Empty.
- Staff 11 (Bass): Empty.

Second system (measures 8-13):

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Treble): Similar melodic line.
- Staff 3 (Bass): Accompaniment with eighth notes.
- Staff 4 (Bass): Accompaniment with eighth notes.
- Staff 5 (Bass): Empty.
- Staff 6 (Bass): Empty.
- Staff 7 (Bass): Empty.
- Staff 8 (Bass): Empty.
- Staff 9 (Bass): Empty.
- Staff 10 (Bass): Empty.
- Staff 11 (Bass): Empty.

This page of a musical score, numbered 64, contains a complex arrangement of multiple staves. The top section features a grand staff with two treble clefs and one bass clef, containing dense rhythmic patterns with many sixteenth and thirty-second notes. The middle section consists of several empty staves, likely for other instruments or voices. The bottom section includes a single treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clefs. The bottom-most staff has the instruction "unis." written above it. The score is marked with various dynamics such as *mf* and *ff*, and includes a variety of musical notations including slurs, ties, and articulation marks.

Réunion des deux Thèmes, du Larghetto et de l'Allegro.
 Vereinigung der zwei Themen, des Larghetto und des Allegro.
 The two themes, Larghetto and Allegro combined.

The musical score is presented in three systems. The first system contains the orchestral parts: Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Horns, and Trombones. The second system shows the Piano and Harp parts. The third system shows the Piano and Harp parts with a 'pizz.' marking. The score features complex rhythmic patterns and dynamic markings such as 'pizz.' and 'poco f'.

This page of musical notation, numbered 68, is divided into three systems. The first system (top) features a grand staff with a piano (p) dynamic marking, followed by five staves of chords and two staves of rhythmic accompaniment. The second system (middle) consists of five staves of chords. The third system (bottom) features a grand staff with a piano (p) dynamic marking, followed by five staves of chords and two staves of rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

This page of musical score, numbered 69, is divided into two systems. The first system (top half) features a piano part with a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The piano part includes numerous slurs, accents, and articulation marks. The orchestra part consists of several staves: strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), and percussion. The orchestra part is primarily composed of chords and rhythmic accompaniment. The second system (bottom half) continues the piano and orchestra parts. The piano part maintains its complex rhythmic structure, while the orchestra part provides harmonic support with chords and rhythmic patterns. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

This page of musical notation, numbered 70, is divided into two systems. The first system contains 11 staves: five grand staves (treble and bass clefs) and six smaller staves. The second system contains 11 staves: two grand staves and seven smaller staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

This musical score is for a string quartet and piano. It consists of two systems of staves. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). The tempo and dynamics are marked as *Gr.* (Grave) and *mf* (mezzo-forte). The score features a section with the following instruments: **Gr. Cassa e Cinelli**, **Triangoli**, and **Tamburini**. The score is written in a complex, multi-measure style with many slurs and ties. The first system ends with a double bar line, and the second system begins with a new section of music. The score is written in a standard musical notation with a treble clef for the upper staves and a bass clef for the lower staves. The page number 71 is located in the top right corner.

25

Musical score for measures 25-30. The score consists of 11 staves. The first four staves contain melodic lines with dynamics *p*, *(dim.)*, and *(pp)*. The remaining seven staves are mostly empty.

Musical score for measures 31-32. The score consists of two staves. The upper staff has dynamics *(pp)* and *(p)*. The lower staff has dynamics *(pp)* and *(p)*.

Musical score for measures 33-34. The score consists of two staves. The upper staff has dynamics *(pp)* and *(p)*. The lower staff has dynamics *(pp)* and *(p)*.

Musical score for measures 35-40. The score consists of five staves. The first staff has dynamics *(pp)* and *(p)*. The second staff has dynamics *(pp)* and *(p)*. The third staff has dynamics *(pp)* and *(p)*. The fourth and fifth staves have dynamics *(pp)* and *(p)*.

25

26

senza accelerando

Musical score for measures 26-35. The score is for a string quartet. The first system shows a melodic line in the first violin with a fermata, and a fugue entry in the first bassoon. The fugue is marked "I II" and "III" with dynamics "mf" and "pp". The second system shows the continuation of the fugue in the first violin and first bassoon.

Musical score for measures 36-45. The score is for a string quartet. The first system shows a melodic line in the first violin with a fermata, and a fugue entry in the first bassoon. The fugue is marked "I II" and "III" with dynamics "mf" and "pp". The second system shows the continuation of the fugue in the first violin and first bassoon.

Musical score for measures 46-55. The score is for a string quartet. The first system shows a melodic line in the first violin with a fermata, and a fugue entry in the first bassoon. The fugue is marked "I II" and "III" with dynamics "mf" and "pp". The second system shows the continuation of the fugue in the first violin and first bassoon.

26

senza accelerando

Flute I
Flute II
Oboe I
Oboe II
Clarinet I
Clarinet II
Bassoon I
Bassoon II
Violin I
Violin II
Viola
Cello
Double Bass

I. III
Fagotto
poco *f*

(a. 4.)

pp

27

Musical score for measures 27-36. The score is written for piano and strings. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The string parts include a melodic line in the upper strings and a bass line in the lower strings. Dynamics include *mf*, *p*, and *cresc.*. The score is divided into two systems, with measure 27 marked at the beginning of the first system and measure 27 marked at the beginning of the second system.

Measures 27-36. Dynamics include *mf*, *p*, and *cresc.*. The score is divided into two systems, with measure 27 marked at the beginning of the first system and measure 27 marked at the beginning of the second system.

This page of musical score, numbered 78 at the top left and 28 at the top right and bottom right, contains multiple staves of music. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The instruments represented include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Horns).

The score features several dynamic markings and performance instructions:

- Dynamic markings:** *cresc. molto* (crescendo molto) is used frequently across the string and woodwind sections. *poco f* (poco forte) appears in the lower strings and woodwinds. *sempre più f* (sempre più forte) is used in the brass and woodwind sections.
- Performance instructions:** *sempre più f* is written above the woodwind and brass staves in the lower right portion of the page.
- Other markings:** *mf* (mezzo-forte) and *f* (forte) are used in various sections. There are also markings for *3* (triplets) and *3* (triplets) in the lower strings.

The score is arranged in a traditional orchestral layout, with the first violin staff at the top and the double bass staff at the bottom. The page concludes with a final measure marked with a double bar line and a fermata.

poco *f* poco *f* poco *f* poco *f*
 poco *f* poco *f* poco *f* poco *f*
 poco *f* poco *f* poco *f* poco *f*

div. unis. unis.
 div. unis. unis.

Musical score for page 81, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments, likely strings and woodwinds, with dynamic markings such as *mf*, *mfz*, *arco*, *pizz.*, and *cresc.*. The notation includes triplets and slurs.

The score is divided into two systems. The first system consists of 11 staves, with the first four staves containing complex rhythmic patterns. The second system consists of 11 staves, with the first four staves containing complex rhythmic patterns and the last seven staves containing a section marked "Cinelli." with a specific melodic line.

Dynamic markings include *mf*, *mfz*, *arco*, *pizz.*, and *cresc.*. The score also features various rhythmic notations, including triplets and slurs.

This page of a musical score, numbered 82, contains a complex arrangement of staves. The upper section features a series of staves with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes various articulations such as accents and slurs. A dynamic marking of *cresc. molto* is present in the lower section. The lower section consists of six staves, each beginning with the instruction *arco* and *p*, followed by a *cresc. molto* marking. These staves contain dense, rhythmic passages with many beamed notes. The score concludes with a double bar line and a repeat sign.

30

Musical score for measures 30-33. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons), and percussion (Timpani, Snare Drum, Cymbals). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *a 2.* (second ending). There are also markings for *a 3.* and *a 4.* indicating different endings or sections.

Musical score for measures 34-35. This section shows woodwind and string parts. The woodwinds (Flutes, Clarinets, Bassoons) play melodic lines with dynamic markings of *p* and *cresc.*. The strings provide a rhythmic accompaniment with *pizz.* (pizzicato) and *arco* (arco) markings.

Musical score for measures 36-39. This section continues the woodwind and string parts. The woodwinds play melodic lines with dynamic markings of *p* and *cresc.*. The strings provide a rhythmic accompaniment with *pizz.* and *arco* markings. The score includes various dynamic markings such as *mf* (mezzo-forte) and *sf* (sforzando).

30

Violin I

Violin II

Viola

Cello/Double Bass

pizz. *arco* *cresc. molto*

p *mf* *p* *cresc. molto*

pizz. *arco* *cresc. molto*

p *mf* *p* *cresc. molto*

pizz. *arco* *cresc. molto*

p *mf* *p* *cresc. molto*

pizz. *arco* *cresc. molto*

p *mf* *p* *cresc. molto*

pizz. *arco* *cresc. molto*

p *mf* *p* *cresc. molto*

Musical score for a string quartet, page 85. The score is arranged in two systems of five staves each. The top system includes two violin staves, two viola staves, and a cello/bass staff. The bottom system includes two violin staves, two viola staves, and a cello/bass staff. The music is in 2/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *mf*, *cresc.*, and *p*. Performance instructions include *arco* and *pizz.*

Dynamics and performance markings include:

- mf* (mezzo-forte)
- cresc.* (crescendo)
- p* (piano)
- arco* (arco)
- pizz.* (pizzicato)
- 1.* (first ending)
- 2.* (second ending)

(Laissez vibrer les Cymbales.)
 (Die Becken vibrieren lassen.)
 (Cymbals vibrating.)

Gr. Cassa. *p* *cresc.* *cresc. molto*

Gr. Cassa Cinelli.

cresc. *f* *cresc.* *cresc. molto* *pizz.* *arco*

31

Musical score for measures 31-40. The score consists of 11 staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom six staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music features complex rhythmic patterns and dynamic markings.

Musical score for measures 41-50. The score consists of 11 staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom six staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music features complex rhythmic patterns and dynamic markings.

31

Musical score for page 88, measures 32-33. The score includes staves for strings, woodwinds, brass, and percussion. The key signature has one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *sf*, *mf*, *p*, *dim.*, and *pp*, and includes performance instructions like *arco* and *Gr. Cassa.*

The score is divided into two systems. The first system (measures 32-33) includes:

- Violin I and II: Active melodic lines with slurs and accents.
- Viola: Active melodic lines with slurs and accents.
- Violoncello and Contrabasso: Active melodic lines with slurs and accents.
- Flute I and II: Active melodic lines with slurs and accents.
- Oboe: Active melodic lines with slurs and accents.
- Clarinet I and II: Active melodic lines with slurs and accents.
- Bassoon: Active melodic lines with slurs and accents.
- Trumpet I and II: Active melodic lines with slurs and accents.
- Trombone I and II: Active melodic lines with slurs and accents.
- Drum: *Gr. Cassa.* (Great Cymbal) with a rhythmic pattern of eighth notes.
- Percussion: *Gr. Cassa.* (Great Cymbal) with a rhythmic pattern of eighth notes.

The second system (measures 34-35) includes:

- Violin I and II: Active melodic lines with slurs and accents.
- Viola: Active melodic lines with slurs and accents.
- Violoncello and Contrabasso: Active melodic lines with slurs and accents.
- Flute I and II: Active melodic lines with slurs and accents.
- Oboe: Active melodic lines with slurs and accents.
- Clarinet I and II: Active melodic lines with slurs and accents.
- Bassoon: Active melodic lines with slurs and accents.
- Trumpet I and II: Active melodic lines with slurs and accents.
- Trombone I and II: Active melodic lines with slurs and accents.
- Drum: *Gr. Cassa.* (Great Cymbal) with a rhythmic pattern of eighth notes.
- Percussion: *Gr. Cassa.* (Great Cymbal) with a rhythmic pattern of eighth notes.

poco rit. rallent. **Tempo I.**

Musical score for a string ensemble, page 89. The score is in 3/4 time and features a complex arrangement of strings. The tempo starts with *poco rit. rallent.* and returns to **Tempo I.** at the bottom. The score includes various dynamics (*p*, *pp*, *ppp*, *cresc.*) and articulations (*pizz.*, *arco*). A "Cinelli" signature is present in the lower middle section.

Dynamics and articulations shown in the score include:

- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- cresc.* (crescendo)
- pizz.* (pizzicato)
- arco* (arco)

The score is divided into two main sections by the tempo change. The first section is marked *poco rit. rallent.* and the second section is marked **Tempo I.**

90

11 staves of musical notation, including grand staves and smaller staves, with various musical notations such as notes, rests, and dynamics.

11 staves of musical notation, including grand staves and smaller staves, with various musical notations such as notes, rests, and dynamics.

Cin

This page of a musical score, numbered 91, contains multiple staves for a large ensemble. The notation includes various dynamic markings and performance instructions.

Key markings and instructions include:

- Dynamic markings:** *p* (piano), *cresc.* (crescendo), and *molto* (very).
- Performance instructions:** *Cinelli.* and *Gr. Cassa.* (Great Cymbals).
- Other markings:** *mf* (mezzo-forte), *ff* (fortissimo), and *sf* (sforzando).

The score is organized into systems, with each system containing multiple staves. The notation includes notes, rests, and articulation marks, all set against a background of dynamic and performance markings.

Nuit sereine.- Le Jardin de Capulet, silencieux et desert.- Les jeunes Capulets, sortant de la fête, passent en chantant des réminiscences de la musique du bal. Scène d'amour.

Heitere Nacht.- Der Garten Capulets, schwellig und leer.- Die jungen Capulets verlassen das Fest und ziehen vorüber, Nachklänge der Ballmusik singend.- Liebesscene.

Star-light Night.- Capulet's Garden, silent and deserted.- The young Capulets, leaving the hall, pass by singing fragments of the dance-music. Love-scene.

Allegretto. (♩. = 92)

G.P.
Silence.

Flauti.

Oboe.

Corno inglese.

Clarinetti in A (La).

Corno I in E (Mi).

Corno II in F (Fa).

Corno III in hoch A (La alto).

Corno IV in D (Re).

I. II.

Fagotti

III. IV.

Allegretto. (♩. = 92)

Tenori.

Bassi.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegretto. (♩. = 92.)

G.P.
Silence.

Coro I.
(derrière la scène)
(hinter der Scene)
(behind the scenes)

Coro II.
(derrière la scène)
(hinter der Scene)
(behind the scenes)

Ce double chœur doit s'exécuter au fond du théâtre, ou dans un salon voisin de l'orchestre si la Symphonie est entendue dans une salle de concert. Il n'est pas nécessaire que le maître de chant puisse voir la mesure du chef d'orchestre; il suffit qu'il puisse entendre la réplique des Cors commençant à la 35^e mesure. Le chef d'orchestre suivra le mouvement du chœur qu'il entendra aisément. Il faut absolument un ou deux instruments, Violons ou Altos, pour donner le ton aux choristes et les empêcher de baisser, les choristes ne pouvant pendant qu'ils chantent rien entendre de l'orchestre qu'ils jouent aussi piano que possible. (Note de H. Berlioz)

Dieser Doppelchor muss im Hintergrunde des Theaters, oder wenn die Symphonie in einem Concertsaal zu Gehör gebracht wird, in einem dem Orchester benachbarten Räume ausgeführt werden. Es ist nicht notwendig, dass der Chormeister den Takt des Dirigenten sieht; es genügt, wenn er das Stichwort der Hörer hört, welche im 35. Takte einsetzen. Der Dirigent folgt dem Zeitmass des Chores, welches er bequem hören kann. Unbedingt müssen 1 oder 2 Instrumente, Violinen oder Bratschen, den Chorleitern den Ton angeben, damit diese nicht zu tief singen, da sie während des Gesanges nichts von dem gänzlich pianissimo spielenden Orchester hören können. (Anmerkung von H. Berlioz)

This double-chorus to be sung in the background of the (stage) theatre, or in a room adjoining the orchestra if the symphony be performed in a Concert-hall. The Chorus-master need not see the Orchestral-Conductor's baton; all he requires is to hear the cue given by the horns at the 35th bar where they commence. The Conductor then follows the chorus which he can easily hear. It is absolutely essential that one or two instruments 1st violins or tenor-violins shall give the chorus the pitch, to prevent the latter from getting out of tune, as they cannot hear anything of the orchestra playing pianissimo. (Berlioz's own note)

33

Fl.

Cor. I.

Cor. III.

Viol.

div.

ppp

pp

pp

33

Fl.

Cor. I.

Cor. III.

Tenori.

Bassi.

Tenori.

Bassi.

unis.

mf

O - hé! Capu . lets, — bon . soir, bon . soir!
 Habt Dank, Capu . let! — Nach Haus! nach Haus!
 Fare - well, Capu . let! — Goodnight! good night!

mf

O . hé! bonsoir! Ca . valiers, au re -
 Nach Haus! nach Haus! Ed . le Herr, ru . het
 Goodnight! goodnight! gents and ladies, good

mf

Ca . valiers, au re -
 Ed . le Herr, ru . het
 Gents and ladies, good

Cor. I.

Cor. III.

cresc. poco a poco

Ah! Quel.le nuit! Quel fes.tin!
 Ah! welch ei - ne Zau.bernacht!
 Sweet de.light was ours to night!

Bal di .vin!
 Wel .che Pracht!
 Now,good night!

Quel fes .
 Wel .che
 sweet de .

Ah! Quel.le nuit! Quel fes.tin!
 Ah!welch ei . ne Zau.bernacht!
 Sweet de.light was ours to night!

Bal di .vin!
 Wel .che Pracht!
 Now,good night!

bal di .vin!Quel.le
 Wel.che Pracht,wel.che
 oh what joys what de .

cresc. poco a poco

voir!
 aus!
 night!

Ah! Quel.le nuit! Quel fes .tin!
 Ah! welch ei - ne Zau .ber .nacht!
 High in heav'n the stars shine bright

Bal di .vin!
 Wel .che Pracht!
 sweet de,light,

voir!
 aus!
 night!

Ah! Quel.le nuit! Quel fes .tin!
 Ah! welch ei - ne Zau .ber .nacht!
 High in heav'n the stars shine bright

Bal di .vin!
 Wel .che Pracht!
 sweet de,light,

ppp

tin!
 Pracht!
 light,

Que de fol .les Pa .ro . les! Bel.les Vé.ron.nai .ses,
 welch ein Flimmern und Schimmern! O strahlende Frau.en,
 oh fair la .dies, was ours to night, fair,est ladies,good night!

nuit! Quel fes.tin! Que de fol .les Pa .ro . les! Bel.les Vé.ron.nai .ses,
 herr.li .che Nacht! Welch ein Flim .mern und Schimmern! O strahlende Frau.en,
 light was ours with ye, fair la .dies, now good night, fair,est ladies,good night!

Quel fes.tin!
 Wel .che Pracht!
 sweet de,light

Que de fol .les Pa .ro . les!
 Welch ein Flimmern und Schimmern!
 fair .est la .dies, now good night!

Sous les grands mé .lè .zes,
 Hold.se .lig zu schau.en,
 while the stars shine bright a.bove.

Que de fol .les Pa .ro . les!
 Wel.che Pracht!
 sweet de,light,

Welch ein .
 la .dies,
 good night!

Sous les grands mé .lè .zes,
 Hold.se .lig zu schau.en,
 while the stars shine bright a.bove.

ppp

ppp

Al-lez rê-ver de bal et da-mour, al-lez rê-ver da-mour, da-mour
 träu-met von Lust und Lie-be und war-mer Her-zen ra-schem Schlag, träümt fort
 dream of the rev-els, dream of sweet love, good night and dream of love, dream of love,

Al-lez rê-ver de bal et da-mour, al-lez rê-ver da-mour,
 träu-met von Lust und Lie-be und war-mer Her-zen ra-schem Schlag
 dream of the rev-els, dream of sweet love, good night and dream of love

Al-lez, al-lez, al-lez rê-ver da-mour
 O-trüümt, träü-met von Lust und Lieb-träü-met
 Fare-well! while the stars shine a-bove, go dream,

Al-lez, al-lez, al-lez rê-ver da-mour
 O-trüümt, träü-met von der Her-zen ra-schem
 Fare-well! while the stars shine bright a-bove, oh

Jus-qu'au jour! Tra la la la la la la lera la! Tra la la la la la
 bis zum Tag! love. Tra la la la la la lera la!
 naught but love.

Jus-qu'au jour! Tra la la la la la la lera la! Tra la la la la la
 bis zum Tag! love. Tra la la la la la lera la!
 naught but love.

Jus-qu'au jour! Tra la la la la la la lera la!
 bis zum Tag! love. Tra la la la la la lera la!
 dream of love.

mour Jusqu'au jour! Tra la la la la la la lera la!
 Schlag bis zum Tag! love. Tra la la la la la lera la!
 dream but of love.

la lera la! Al - lez rè - ver d'a - mour! Ah!
 Träumt fort bis zum lichten Tag! Ah!
 Now good night and dream of love!

la lera la! Al - lez rè - ver d'a - mour! Ah!
 Träumt fort bis zum lichten Tag! Ah!
 Now good night and dream of love!

Tra la la la la la lera la! Al lez rè ver, al lez rè ver d'a.
 Trümet, träumt fort, träumt fort bis zum
 Fare-well! good night! Ladies fair, dream of

Tra la la la la la lera la! Al lez rè ver, al lez rè ver d'a.
 Trümet, träumt, träumt fort bis zum
 Fare-well! good night! Ladies fair, dream of

pp

meno f ah! Quel le nuit! Quel fes tin! Bal di vin! Quel fes -
 Ah! welch ei ne Zau bernacht! Wel che Pracht! wel - che
 while stars shine bright a bove, La dies fair, now good

meno f ah! Quel le nuit! Quel fes tin! Bal di vin! bal di - vin! Quel le
 Ah! welch ei ne Zau bernacht! Wel che Pracht! wel che Pracht!
 while stars shine bright a bove, La dies fair, now good night, while the

dim. poco a poco

mour! Ah! Quel le nuit! Quel fes tin! Bal di vin!
 Tag, bis zum Tag! Ah! welch ei ne Zau bernacht! Wel che Pracht!
 love, while the stars shine bright a bove. La dies fair,

dim. poco a poco

mour Jusqu'au jour! Ah! Quel le nuit! Quel fes tin! Bal di vin!
 Tag, bis zum Tag! Ah! welch ei ne Zau bernacht! Wel che Pracht!
 love, dream of love, while the stars shine bright a bove. La dies fair,

pp

div.

tin! Que de fol - les Pa - ro - les! Bel.les Vé.ron.nai.ses,
 Pracht! WelcheinSchimmernundFlimmern! O strahlende Frauen!
 night! dream of love and the rev. els! Oh!dreamof the rev. els!

nuil!Quel fes. tin! Que de fol - les Pa - ro - les! Bel.les Vé.ron.nai.ses,
 herr. li - che Pracht!WelcheinSchim - mern undFlimmern! O strahlende Frauen!
 stars shinebright may ye dream of the rev. els! Oh!dreamof the rev. els!

Quel fes. tin! Que de fol - les Pa - ro - les! Sous les grands mé - le - zes
 Wel - che Pracht! WelcheinSchimmernundFlimmern! Hold. se - lig zu schauen!
 now, good night! dream of love and the rev. els! Whilestars are bright a - bove

Que de fol - les Pa - ro - les! Sous les grands mé - le - zes
 Wel.che Pracht! WelcheinFlimmern! Hold. se - lig zu schauen!
 dream of love and rev. els! Whilestars are bright a - bove.

unis.

pp

Al. lez rê. ver de bal et d'amour, al. lez rê. ver da - mour, d'a - mour
 träu. met von Lust und Liebe und war. mer Her. sen raschem Schlag, träumt fort
 dream, fair - est ladies, o'th' revels and lovethen haste ye all a - way, dream of love till

Al. lez rê. ver de bal et d'amour, al. lez rê. ver da - mour,
 träu. met von Lust und Liebe und war. mer Her. sen raschem Schlag,
 dream, fair - est ladies, o'th' revels and lovethen haste ye all a - way.

Al. lez, al. lez, al. lez rê. ver d'a. mour
 O träumt, träumt von Lust und Lieb, träu. met
 Now ladies, haste ye a - way and dream of love till

Al. lez, al. lez, al. lez rê. ver d'a. mour
 O träumt, träumt von der Her. sen raschem
 Now ladies, haste a - way and dream of love un.

arco

ppp

sempre dim.

Jus - qu'au jour! Ah! Quel.le nuit! Quel fes. tin!
 bis zum Tag! Ah! welch ei. ne Zau. ber. nacht!
 break of day! Fare - well! the stars shine bright.

sempre dim.

Jus - qu'au jour! Ah! Quel.le nuit! Quel fes. tin!
 bis zum Tag! Ah! welch ei. ne Zau. ber. nacht!
 break of day! Fare - well! the stars shine bright.

sempre dim.

Jus - qu'au jour! Au re. voir! Ah! Quel.le nuit! Quel fes. tin!
 bis zum Tag! Gu. te Nacht! Ah! welch ei. ne Fes. tes. praecht!
 break of day! Now, good night! Fare - well! the stars shine bright,

sempre dim.

mour Jus. qu'au jour! Au re. voir! Au re. voir! Quel.le nuit! Quel fes. tin!
 Schlag bis zum Tag! Gu. te Nacht! Gu. te Nacht! welch ei. ne Fes. tes. praecht!
 til break of day! Now, good night! Now, good night! while the stars shine bright,

Vcelli. div.

poco cresc. *poco f* *dim.* *pp*

PPP

La belle fê - tel Da. mes Vé. ron. nai. - ses, Al. lez rê. ver de bal et da.
 Frök. li. oke Gä. stel. träumt om fro. hen Fes. t, träu. met fort, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els. dream but of

PPP

La belle fê tel Da. mes Vé. ron. nai. - ses, Al. lez rê. ver de bal et da.
 Frök. li. oke Gä. stel. träumt om fro. hen Fes. t, träu. met fort, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els. dream but of

PPP

— La belle fê tel Da. mes Vé. ron. nai. - ses, Rê. vez de bal et da.
 — träumt om fro. hen Fe. - ste, o träu. met fort bis zum
 — dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els and

PPP

— La belle fê tel Da. mes Vé. ron. nai. - ses, Rê. vez de bal et d'a.
 — träumt om fro. hen Fe. - ste, o träu. met fort bis zum
 — dream of the rev. els! while the stars are bright, la. dies, dream o' th rev. els and

Vcelli. div.

poco cresc. *poco f* *dim.* *pp*

Adagio. (♩ = 88.)

Fl. *a 2*
 Cor. ingl.
 Clar. II.
 Cor. I in E (M).
 Cor. II in F (F₂).
 Cor. III in A (L₂).

pp *pp* *pp* *pp* *pp* *pp*

Adagio. (♩ = 88.)

mour! _____
 Tag! _____
 love! _____

mour! _____
 Tag! _____
 love! _____

mour! _____
 Tag! _____
 love! _____

mour! _____
 Tag! _____
 love! _____

con sord. *espressivo* *ppp*
pp

con sord. *espressivo* *pp*

con sord. *espressivo* *pp*

pizz.

Adagio. (♩ = 88.)

Fl. **pochissimo animato** (♩ = 100) **35**

#Ob.

C.ingl. *cresc.* *dim.* *ppp*

Clar. *dim.* *pp* *p*

Cor. I.

Cor. II.

Cor. III.

Cor. IV. *canto espress.* *p*

Fag.

Viol. *dim.* *pp* *pizz.* *pizz.*

un poco cresc. *ppp canto espress.*

un poco cresc. *p*

un poco cresc. *ppp*

pochissimo animato (♩ = 100) **35**

Fl.

Cor. I. *poco f* *un poco dim.*

Cor. II. *un poco dim.*

Cor. III.

Cor. IV. *poco f* *cresc. poco* *dim.*

cresc. poco a poco *dim.*

Viol. *cresc. poco a poco* *dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *un poco dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *dim.*

Fl. *animato* (♩ = 120)

Ob. *cresc.* *pp* *cresc.*

C. ingl. *cresc.* *dim.* *pp* *cresc.*

Clar. *dim.* *pp* *cresc.*

Cor. I. *pp* *cresc.*

Cor. II. *pp* *cresc.*

Cor. III. *pp* *cresc.*

Cor. IV. *pp* *cresc.*

Fag. *pp* *a 2.* *cresc.*

Viol. *dim.* *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *poco f* *cresc. molto*

dim. *ppp* *poco f* *cresc. molto*

dim. *ppp* *animato* (♩ = 120.)

36 a tempo

Musical score for measures 36-38, marked "a tempo". The score consists of multiple staves, including vocal parts and instrumental accompaniment.

Key markings and instructions include:

- 36** a tempo
- a 2.* (measures 37-38)
- poco sf* (poco sforzando)
- dim.* (diminuendo)
- canto appassionato assai* (very passionate singing)
- arco* (arco)
- poco f* (poco forte)

The score shows complex rhythmic patterns, including sixteenth-note runs and sustained chords. The vocal parts feature melodic lines with dynamic shading.

38 a tempo

Fl. *Allegro agitato.* (♩ = 132.)

Ob.

Cingl.

Clar.

Fag.

Viol. *pizz.*

Allegro agitato. (♩ = 132.)

Fl. *un poco accel.* *ritard.* *poco meno mosso*

Ob. *cresc. un poco* *dim.*

Clar. *cresc. un poco* *dim.*

Viol. *pizz.* *cresc.* *pizz.* *cresc.*

un poco cresc. *dim.* *senza sord.* *pizz.* *col carattere di Recit.* *senza sord.* *pizz.* *senza sord.* *pizz.* *pizz.*

un poco accel. *ritard.* *poco meno mosso*

37

Fl. *agitato* I.

Ob. *cresc. molto*

Clar. *cresc. molto*

Viol. *arco poco f ppp*

agitato

37

senza riten.

pizz. poco f

div. arco ppp

unis. poco f

pizz. poco f

pizz. poco f

pizz. poco f

pizz. poco f

pizz. poco f

pizz. poco f

senza riten.

Fl. *a 2.*
poco f *dim.*

Ob.
poco f *dim.*

Cingl.
poco f *dim.*

Clar.
poco f *dim.*

Cor. I.
poco f *dim.*

Cor. II.
poco f *dim.*

Cor. III.
poco f *dim.*

Cor. IV.
poco f *dim.*

a 3.
poco f

Fag. *a 2.*
poco f

Viol.
pp

poco f

poco f

pp

40

Fl. I. (pp) *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Clar. I. (pp) *cresc.*

Cor. I. *pp* *cresc.*

Cor. II. *pp* *cresc.*

Cor. III. *pp* *cresc.*

Cor. IV. *pp* *cresc.*

Fag. *cresc.*

Viol. *pp* *cresc.*

arco *pp* *cresc.*

arco *pp* *cresc.*

pp *cresc.*

40

This page of musical notation, numbered 114, features a complex arrangement of staves. The top system consists of a vocal line and three piano staves. The vocal line begins with a dynamic marking of *mf* and includes a *cresc.* instruction. The piano staves also feature *mf* and *cresc.* markings, with dynamics shifting to *f* and *p* later in the system. The bottom system contains a piano line with four staves, all starting with a dynamic of *f* and including *cresc.* markings. The notation includes various rhythmic patterns, such as sixteenth-note runs in the lower piano staves, and dynamic markings like *pp* at the end of the system. The overall structure suggests a multi-layered musical texture with both melodic and rhythmic components.

Fl. *poco rit.* *a tempo* (♩ = 100.) *poco rit.*

Ob.

C.ingl.

Clar.

Fag. I. 2.

Viol. *mf* *p* *f dim.* *pp*

Vcllo *p* *pp*

Basso *p* *pp*

Fl. *a tempo* *poco rit.* *a tempo* (♩ = 100.) *poco rit.*

Clar. *f dim.* *p*

Cor. I. *f dim.* *p*

Cor. III. *p* (*p ma espressivo*)

Fag. I. *a 2.* *f dim.* *p*

Viol. (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Vcllo (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Basso (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Basso (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Basso (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Basso (*poco cresc.*) *mf* *f dim.* *pp* *mf*

a tempo *poco rit.* *a tempo* (sempre ♩ = 100.)

poco animato

Fl. *pp* *cresc.* *f* *rit.* *G.P.*

Ob. *pp* *cresc.* *f* *Silence.*

C. ingl.

Clar. *pp* *cresc.* *f* *a 2.*

Cor. I. *pp* *cresc.* *f*

Cor. III.

Fag. I. II. *pp* *cresc.* *f* *G.P.* *Silence.*

Viol. *cresc.* *f*

Vcelli. unis. *cresc.* *f*

C. B. *cresc.* *f*

poco animato *cresc.* *rit.*

a tempo

Fl. *pp* *cresc.* *f* *rit.* *G.P.*

Ob. *pp* *cresc.* *f* *Silence.*

C. ingl.

Clar. *pp* *cresc.* *f* *a 2.*

Cor. I. *pp* *cresc.* *f*

Cor. II.

Cor. IV.

Fag. *pp* *cresc.* *f* *G.P.* *Silence.*

Viol. *pp* *cresc. poco a poco* *f*

Vcelli. unis. *pp* *cresc. poco a poco* *f*

C. B. *pp* *cresc. poco a poco* *f*

a tempo *cresc. poco a poco*

sempre un poco animato

Fl. *dim.* *p* *cresc. poco a poco*

Ob. *dim.* *p* *cresc. poco a poco*

C. ingl. *dim.* *p* *cresc. poco a poco*

Clar. *dim.* *p* *cresc. poco a poco*

Fag. *dim.* *p* *cresc. poco a poco*

Viol. *dim.* *pizz.* *cresc. poco a poco*

Viola *dim.* *pizz.* *cresc. poco a poco*

Vcllo *dim.* *pizz.* *cresc. poco a poco*

Bassi *dim.* *pizz.* *cresc. poco a poco*

sempre un poco animato

ancora animato

(♩ = 132)

Fl. *cresc. molto*

Ob. *cresc. molto* *cresc. poco a poco*

C. ingl. *cresc. molto* *cresc. poco a poco*

Clar. *cresc. molto* *cresc. poco a poco*

Fag. *cresc. molto* *cresc. poco a poco*

Viol. *arco* *cresc. poco a poco*

Viola *arco* *cresc. poco a poco*

Vcllo *arco* *cresc. poco a poco*

Bassi *arco* *cresc. poco a poco*

ancora animato

cresc. poco a poco

(♩ = 132)

43

Fl. I.

Ob.

C.ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

a 2.

Fag.

Viol.

Violi. div.

43

un poco animato

Musical score for a piano piece, page 120. The score consists of 12 staves. The first two staves are treble clef, and the remaining ten are bass clef. The piece is in 3/4 time and G major. It features a complex texture with many sixteenth-note passages. Dynamics include *dim.* (diminuendo) and *p cresc.* (piano crescendo). The tempo is marked *un poco animato*. The score is divided into three measures per staff.

un poco animato

La Reine Mab ou la Fée des Songes.
Königin Mab oder die Fee der Träume. Queen Mab or the Fairy of Dreams.
Scherzo.

Prestissimo. (♩ = 128.) 44

Flauto piccolo.
Flauti.
Oboe.
Corno inglese.
Clarineti in B (Sib).
Corno I in F (Fa).
Corno II in C (Ut).
Corno III in B (Sib) alto.
Corno IV in Es (Mi**b**).
4 Fagotti.
Timpani I e II
in C (Ut) F (Fa).
Timpani III e IV
in Des (Ré) A (La).
Gran Cassa e Cinelli.
Cimbalo antico in F (Fa).
Cimbalo antico in B (Sib).

Arpa I.
Arpa II.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

div. con sord. *pp* pizz. arco *ppp* arco *ppp* arco
En faisant rebondir l'archet
mit springendem Bogen
rebounding Bow.
pizz. arco pizz. arco pizz. arco
En faisant rebondir l'archet
mit springendem Bogen
rebounding Bow.
con sord. pizz. arco pizz. arco pizz. arco
pp En faisant rebondir l'archet
mit springendem Bogen
pizz. arco pizz. arco

Prestissimo. (♩ = 128.) 44

Fl.

Ob.

Clar.

Viol. I.

pizz.

poco f

unif.

arco

ppp

Fl.

Ob.

C. ingl.

Clar.

Viol. I.

pizz.

arco

div.

unif.

div.

Fl.
Ob.
Clar.
Viol. I.
Viol. II.
Cello.
C. B.

ppp
ppp
ppp
ppp
ppp
ppp
ppp

pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco

univ.
pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco

Fl.
Ob.
Clar.
Viol. I. univ.
Viol. II. univ.
Cello.
C. B.

p
p
p
ppp
ppp
ppp
ppp

sempre pp e leggiero
(sempre stacc.)
(sempre stacc.)
(sempre stacc.)
(sempre stacc.)
(sempre stacc.)
(sempre stacc.)

Fl. *pp*

Clar. *pp*

Viol.

Vcelli. div. *pp* (sempre stacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol.

Vcelli. *pp* (sempre stacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol. *pp* (sempre stacc.)

Vcello. *pp* (sempre stacc.)

C. B. *pp* (sempre stacc.)

46

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Clar. *pp*

Viol. *cresc.* *f* *dimin.*

Vcelli.div. *cresc.* *f* *dimin.*

46

Fl. *p*

Ob. *p*

C. ingl. *p*

Clar. *p*

Viol. *pizz.*

Vcelli.div. *p*

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Clar. *pp*

Fag. I. II. *pp*

Viol. pizz. *arco*

Vcllo. *arco*

C. B. *p*

47

Fl. *p*

Ob. *p*

C. ingl. *p*

Clar. *p*

Viol. I. div. *pizz.* *arco*

Viol. II. div. *pizz.* *arco*

Vcell. div. *pizz.* *arco*

47

Fl. I. *pp* *cresc.*

Ob. *pp* *cresc.*

C. ingl. *pp* *cresc.*

Clar. I. *p* *cresc.*

pizz. *p* *arco* *p* *cresc.*

pizz. *p* *arco* *p* *cresc.*

pizz. *p* *arco* *p* *cresc.*

pizz. *p* *arco* *p* *cresc.*

unis. *p* *cresc.*

cresc.

cresc.

[48]

Fl. I. *pp*

Ob. *p*

C. ingl. *p*

Clar. I. *pp*

Fag. I. III. *pp*

Viol. I. unis. *pp* (sempre stacc.)

Viol. II. unis. *pp* (sempre stacc.)

pp (sempre stacc.)

pp (sempre stacc.)

Fl.

Ob.

Clar.

Fag.

Viol.

49

Fl.

Ob.

C. Ingl.

Clar. I.

Fag.

Viol. div. pizz. unis. arco. cresc. diminu.

Viol. div. pizz. unis. arco. cresc. diminu.

Fag. cresc. diminu.

Viol. cresc. diminu.

Viol. cresc. diminu.

49

Fl.
Ob.
C. ingl.
Clar.
Fag.
Viol.
pizz. arco
pizz. arco
pizz. arco

Fl. I.
Ob. *ppp*
C. ingl. *ppp*
Clar. *ppp*
Fag. *pp*
Viol. I. *pizz.* *arco*
Viol. II. *pizz.* *arco*
Cello
Double Bass

Fl.
Ob.
C. Ingl.
Clar.
Fag. I. II.
pizz.
a 2.
pizz.
pizz.
pizz.
pizz.
pizz.

Fl.
Ob.
C. Ingl.
Clar.
Fag. I. II.
arco
arco
arco
arco
pizz.
arco div.
pizz.
arco
pizz.
arco
pizz.
arco

Fl. picc.

Fl. *pp cresc.*

Ob. *pp cresc.*

C. ingl. *pp cresc.*

Clar. *p cresc.*

Fag. I. II. *p cresc.*

Viol. I. *arco p cresc.*

Viol. II. *p cresc.*

Cello. *p cresc.*

Bass. *p cresc.*

Contra Bass. *p cresc.*

51 col Fl. picc.

Fl. *a 2.*

Ob. *p*

C. ingl. *p*

Clar. *p*

Viol. I. *pizz. arco pp*

Viol. II. *pizz. arco pp*

Cello. *pizz. arco pp*

Bass. *pizz. arco pp*

Contra Bass. *pizz. arco pp*

Musical score for measures 48-51. The score includes parts for Fl. I, Ob., C.ingl., Clar., Fag., Viol. I, Viol. II, and Cello/Double Bass. The Fl. I part has a dynamic of *pp* and a marking of *(sempre stacc.)*. The strings play a rhythmic pattern with *pizz.* and *arco* markings. The woodwinds have various dynamics and articulations.

52

Musical score for measures 52-55. The score includes parts for Fl. I, Fl. II, Ob., C.ingl., Clar., Fag., Viol. I unis., and Viol. II unis. The Fl. I and Fl. II parts have a dynamic of *pp* and a marking of *(sempre stacc.)*. The strings play a rhythmic pattern with *pizz.* and *arco* markings. The woodwinds have various dynamics and articulations.

52

Fl.
Ob.
C. ingl.
Clar.
Fag. III.
Viol. I. div.
Viol. II.

Allegretto. ($\text{♩} = 134$) Deux fois plus lent que l'autre mouvement. Une mesure de ce $\frac{3}{4}$ doit donc équivoir à trois mesures du $\frac{3}{4}$ précédent.
 Zweimal so langsam wie das vorhergehende Zeitmaass. Ein Takt dieses $\frac{3}{4}$ also gleichwerthig drei Takten des vorhergehenden $\frac{3}{4}$.
 Twice as slow as the previous tempo. A bar of this $\frac{3}{4}$ is therefore equal to 3 bars of the previous $\frac{3}{4}$.

Fl. I.
C. ingl.
Viol. I.
Viol. II.
Fag.

sempre pppp
p

Allegretto. ($\text{♩} = 138$)

53

Fl.

C. ingl.

Arpa I.

Arpa II.

pp

pppp

53

Fl.

C. ingl.

Viol. I.

Vcelli. div.

pp

ppp

pp

54

I.

Fl.

C. Ingl.

Clar.

Arpa I.

Arpa II.

Vcelli. div.

pppp

p

p

pizz.

pppp

pizz.

pppp

54

Fl.

C. Ingl.

Arpa I.

Arpa II.

Vcelli. div.

p

p

pp

mf

p

56

I.

Fl. I. *pp* *poco sf* *(sempre stacc.)*

Ob. *pp* *poco sf* *(sempre stacc.)*

C. ingl. *pp* *poco sf*

Clar. *poco sf* *(sempre stacc.)* I.

Fag. I. II. *p* *poco sf*

Viol. I. unis. *poco sf* *pizz.*

Viol. II. unis. *poco sf* *pizz.* *arco* *mf*

Vcelli. div. *poco sf* *arco* *p* *mf* *(sempre stacc.)*

poco sf *mf* *(sempre stacc.)*

56

Fl. *mf* *(sempre stacc.)*

Ob. *mf* *(sempre stacc.)*

Clar. *mf* *(sempre stacc.)*

Viol. *arco* *mf* *(sempre stacc.)*

Vcelli. unis. *arco* *mf* *(sempre stacc.)*

57

Fl. I. *cresc.*
 Fl. II. *cresc.*
 Ob. *cresc.*
 Cor. ingl. *p (dim.)*
 Clar. *cresc.*
 Fag. I. II. *p (dim.)*
 Fag. III. IV. *p cresc.* *IV* *p (dim.)*
 Viol. *cresc.* *dim.*
 Vcell. div. *cresc.* *dim.*

57

Cor. ingl. *pp*
 Cor. I in F *(F#)* *pp*
 Cor. II in C *(C#)* *pp*
 Fag. *pp*
 Viol. *p*

Fl. picc.

Fl. I. II.

Ob.

Cor. ingl.

Clar. I.

Clar. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Timp.

Gr. Cassa e Cinelli.

Cimbalo antico I in F (Fa).

Cimbalo antico II in B (Si \flat).

Arpa I.

Arpa II.

This page of a musical score contains 22 staves. The instruments listed are: Fl. picc., Fl. I. II., Ob., Cor. ingl., Clar. I., Clar. II., Cor. I., Cor. II., Cor. III., Cor. IV., Fag., Timp., Gr. Cassa e Cinelli, Cimbalo antico I in F (Fa), Cimbalo antico II in B (Si \flat), Arpa I., and Arpa II. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *p*. The bottom section of the page shows a more detailed view of the woodwind and percussion parts.

Coup frappe avec une baguette d'éponge sur une Cymb.ordinaire. Il faut tenir la Cymbale suspendue avec la main gauche et frapper avec la main droite.
 Schlag mit einem Schwammschlägel auf ein gewöhnliches Becken. Das Becken muss frei aufgehängt in der linken Hand gehalten und mit der rechten
 On ordinary cymbal struck with a sponge-headed drum-stick. The cymbal must be suspended free, held in the left hand and struck with the right.

Cinelli. Laissez vibrer l'instrument.
 Das Instrument vibrieren lassen.
 The instrument to continue vibrating.

63

in A (Lo)

pp

pp

p

muta in F (Fa)

8

pp

8

pp

Vello.

C.B.

63

64

Musical score for page 146, measures 64-84. The score includes vocal lines, piano accompaniment, and a cello/bass part. It features dynamic markings like *mf*, *poco*, *p*, *pp*, and *p*, and performance instructions such as *poco*, *p*, *pp*, *unis.*, and *(p) ponticello*.

The score is divided into two systems. The first system (measures 64-84) includes vocal lines, piano accompaniment, and a cello/bass part. The second system (measures 85-100) includes piano accompaniment and a cello/bass part.

Key markings and instructions include:

- mf* (mezzo-forte)
- poco* (poco)
- p* (piano)
- pp* (pianissimo)
- unis.* (unison)
- (p) ponticello* (ponticello)

The score is marked with a box containing the number 64 at the top and bottom.

64

This page of a musical score, numbered 147, contains 15 systems of staves. The notation is as follows:

- System 1:** Five staves. The top two staves contain melodic lines with eighth and sixteenth notes. The bottom three staves contain bass lines with eighth notes and rests.
- System 2:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 3:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 4:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 5:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 6:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 7:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 8:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 9:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 10:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 11:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 12:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 13:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 14:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.
- System 15:** Five staves. The top two staves are mostly rests. The bottom three staves contain bass lines with notes and rests.

Key features of the notation include:

- Staff 1 (top):** Melodic line with eighth and sixteenth notes, often beamed together.
- Staff 2:** Melodic line with eighth and sixteenth notes, often beamed together.
- Staff 3:** Melodic line with eighth and sixteenth notes, often beamed together.
- Staff 4:** Bass line with eighth notes and rests.
- Staff 5:** Bass line with eighth notes and rests.
- Staff 6:** Bass line with eighth notes and rests.
- Staff 7:** Bass line with eighth notes and rests.
- Staff 8:** Bass line with eighth notes and rests.
- Staff 9:** Bass line with eighth notes and rests.
- Staff 10:** Bass line with eighth notes and rests.
- Staff 11:** Bass line with eighth notes and rests.
- Staff 12:** Bass line with eighth notes and rests.
- Staff 13:** Bass line with eighth notes and rests.
- Staff 14:** Bass line with eighth notes and rests.
- Staff 15:** Bass line with eighth notes and rests.

Dynamics and performance markings include:

- Staff 6:** *p* (piano) marking.
- Staff 7:** *(pizz p)* (pizzicato piano) marking.
- Staff 8:** *(mf)* (mezzo-forte) marking.
- Staff 9:** *(p)* (piano) marking.

Musical score for page 148, rehearsal mark 65. The score is in G major and 3/4 time. It features a piano introduction with a *ppp* dynamic. The main section begins with a first ending (I. II.) and a second ending (III. IV.). The piano part includes a *pizz.* (pizzicato) section and an *arco* section. The score concludes with a *dim.* (diminuendo) marking.

I. II.
 a 2.
 III. IV.
 a 2.
ppp
poco f
pp
pizz.
arco
dim.

Musical score for page 149, featuring multiple staves for strings and woodwinds. The score includes dynamic markings like *pp* and *ppp*, and performance instructions such as *Fag. I II.* and *Viol. I. unis.*

The score is arranged in systems. The top system includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses). The middle system includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses). The bottom system includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses).

Key markings and dynamics include:

- pp* (pianissimo)
- ppp* (pianississimo)
- Fag. I II.* (Bassoon I and II)
- Viol. I. unis.* (Violin I unison)
- Viol. II. unis.* (Violin II unison)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked with a quarter note followed by a fermata.

rallent. sempre poco a poco

Viol. I. div.

Viol. II. div.

pp

rallent. sempre poco a poco

Musical score for page 151, featuring multiple staves for woodwinds, strings, piano, and 4 Basses. The score includes dynamic markings such as *ppp*, *pp*, and *p*, and performance instructions like *perdendo*, *pizz.*, and *unis.*. The notation is dense, with many sixteenth and thirty-second notes.

This page of a musical score, numbered 153, features a complex orchestration. The score is divided into two main systems. The upper system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, horns), and percussion (snare drum, cymbals, tom-toms, triangle, xylophone, maracas, tambourine). The lower system is dedicated to strings (violins, violas, cellos, double basses). The score is marked with dynamic instructions such as *dim.* (diminuendo) and *cresc.* (crescendo), often accompanied by a hairpin symbol. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots at the end of the page.

Fl. picc.

Fl. III

in F (Fa).

This musical score page contains the following elements:

- Flute Piccolo (Fl. picc.):** The top staff, which begins with a rest and later features a melodic line marked *pp* (pianissimo).
- Flute III (Fl. III):** The second staff, which begins with a rest and later features a melodic line marked *pp*.
- Piano (P):** The third staff, which begins with a rest and later features a melodic line marked *pp*.
- Piano Accompaniment (P):** The fourth staff, which begins with a rest and later features a melodic line marked *pp*.
- Violin I (Vn. I):** The fifth staff, which begins with a rest and later features a melodic line marked *pp*.
- Violin II (Vn. II):** The sixth staff, which begins with a rest and later features a melodic line marked *pp*.
- Viola (Vla.):** The seventh staff, which begins with a rest and later features a melodic line marked *pp*.
- Cello (Vcl.):** The eighth staff, which begins with a rest and later features a melodic line marked *pp*.
- Bass (Vcl. b.):** The ninth staff, which begins with a rest and later features a melodic line marked *pp*.
- String Ensemble:** The bottom section of the page, consisting of five staves for Violins I, Violins II, Violas, Cellos, and Basses. This section includes dynamic markings such as *pizz.* (pizzicato), *div.* (divisi), *unis.* (unison), *poco cresc.* (poco crescendo), and *p cresc.* (piano crescendo). It concludes with the instruction **Tutti**.